



# THE TRACKER



# *The Tracker*

## Our 25th Anniversary Issue

The first issue of *The Tracker* appeared in the Fall of 1956 as a mimeographed newsletter containing a report of the happenings in June of that year surrounding the beginnings of the Organ Historical Society. It also carried some news notes, some "interesting specs," and a list of ten vintage organs then for sale. The editor was Kenneth F. Simmons, and, although his name did not appear in the issue, the publisher was Albert F. Robinson. Forty-six copies of that edition were mailed to the ten original founders, plus 36 people who might be interested in such activities as historical research in American organ building and the preservation of organs which represent significant models of this art. It cost \$4.40 to produce that first issue.

The next year saw the formal organization of the Society with an election of officers and plans for by-laws and a constitution, plus the appointment of several committees.

The third year, beginning in 1958, was one of great advancement — regular dues were instituted (replacing the former voluntary contributions), and *The Tracker* appeared in printed, eight-page form. The cost of the first issue of Volume III was \$64.00 for printing, plus \$14.00 for postage, with copies mailed to 185 members.

Since that time steady growth has provided the encouragement to produce a better magazine, both in quality of content and appearance. A special issue, *The Bicentennial Tracker*, was published as an "extra" in 1976; it contained nearly 200 pages of original material with many fine illustrations and was designed to celebrate the Society's 20th anniversary as well as the nation's 200th birthday. Copies of this magnificent issue are still available.

And now, marking the 25th anniversary of the founding of the Organ Historical Society, we present this oversize regular issue of Volume 25, Number 1. Because of its content and importance, we urge you to preserve it, to use it for reference material, and to encourage friends to buy copies.

Our thanks are extended to all contributors, to the editorial board, to the advertising chairman and especially to our indefatigable publisher, for all the content herein.

Albert F. Robinson, Editor

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## Dedication

This 25th anniversary issue of *The Tracker* is respectfully dedicated to

**Barbara J. Owen**

who brought about the meeting of the ten original founders of the Organ Historical Society at St. Bartholomew's Church Choir Room in New York City during the 1956 National Convention of the American Guild of Organists, and who served as the Society's first president. The other nine founders were:

Dorothy Ballinger

Homer D. Blanchard

Robert N. Clawson

Horace Douglass\*\*

Donald R.M. Paterson\*

Albert F. Robinson

Charlene Simmons

Kenneth F. Simmons\*

Randall Wagner

May the courage and zeal of these pioneers continue to inspire all members of the Organ Historical Society so that each may serve in his or her own way to maintain their high ideals and dedication.

\* - Subsequent and now past president

\*\* - Deceased.

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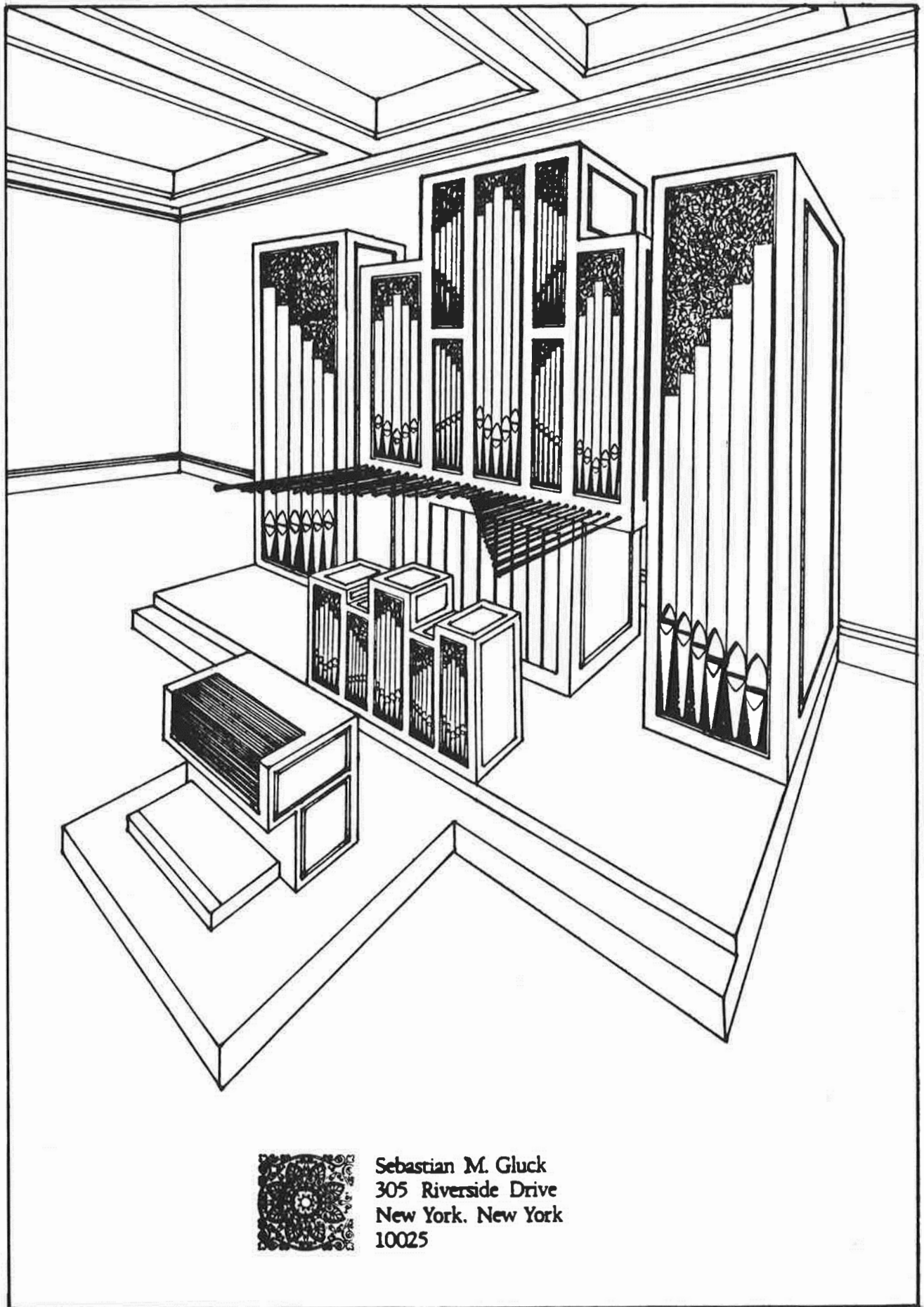
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Cover Photograph: Johnson Organ Co., Westfield, Mass., Op. 360, 1872. First Methodist, Akron, Ohio.



Sebastian M. Gluck  
305 Riverside Drive  
New York, New York  
10025



## LETTERS

Dear Mr. Robinson,

It is indeed a pleasure to be able to congratulate you on publishing the 25th Anniversary issue of *The Tracker*. I have been an avid reader since almost the beginning, and it has been a pleasure to see this fine quarterly grow in scope and format. Having started as a typescript newsletter, it has now evolved to a handsome printed magazine; of course, the quality and interest of its material has always been high. You yourself have played an important part in this work and deserve the thanks of all your readers. I am sure that no one else realizes just how many, long hours you have volunteered in this editorship. Many congratulations!

In addition to producing an official journal, the Organ Historical Society has done very important work throughout the country in encouraging the preservation of many fine old organs which might otherwise have been lost, and in encouraging research in our heritage of American instruments. Many people have thus been apprised of the value of mechanical-action organs.

I hope that you and the Society have many more years of productive and satisfying work.

Sincerely,  
/s/ Arthur Lawrence  
Editor and Publisher  
*The Diapason*  
380 Northwest Highway  
Des Plaines, Illinois 60016

To the Organ Historical Society,

Congratulations and best wishes to *The Tracker* on its twenty-fifth anniversary!

Our magazine, *The American Organist*, enjoys a large and varied readership, but this means that the contents must cover many subjects. Consequently, we are not able to explore any one area in great depth from one month to the next but must present a great variety of articles.

One specialty we would like to give more attention to is the historical American organ, but we can do this only occasionally. Therefore it is good to know that this special area is covered completely and excellently in *The Tracker*. Editor Albert F. Robinson deserves much credit for the interesting and informative way he presents so much important material.

We commend the Organ Historical Society for its work in publicizing and preserving outstanding American organs, and we wish for its journal many more twenty-five-year spans.

/s/ Charles N. Henderson  
Editor  
*The American Organist*  
815 Second Ave., Suite 318  
New York, New York 10017

## STOPLIST DETAILS

- V - VOICE: An entity of tone under one control; one or more ranks of pipes.
- R - RANK: A set of pipes.
- S - STOP: Console mechanism controlling voices, borrows, extensions, etc.
- B - BORROW: A second use of any rank of pipes, percussions excluded.
- P - PIPES: Percussions not included.

### DIVISIONS

- A - Accompaniment
- AN - Antiphonal
- B - Bombarde
- BW - Brustwerk
- C - Choir
- E - Echo
- F - Fanfare
- G - Great
- H - Harmonic
- HW - Hauptwerk
- I - Celestial
- L - Solo
- N - String
- OW - Oberwerk
- O - Orchestral
- P - Pedal
- RP - Rückpositiv
- S - Swell
- V - Positiv

- gen - general
- h - harmonic
- hp - high pressure
- l - lead
- m - metal
- mc - metal, capped
- mr - metal, reed
- ms - metal, stopped
- o - open
- ob - overblowing
- om - open metal
- ow - open wood
- pf - prepared for
- r - reed
- reg - register
- rk - rank(s)
- sep - separation
- sm - spotted metal
- smr - spotted metal, reed
- sw - stopped wood
- t - tin
- tc - tenor c
- tr, TR - treble
- tutti - all stops
- simultaneously
- u - cutup
- w - wood
- wm - wood and metal
- wmr - wood and metal, reed
- wp - wind pressure
- wr - wood, reed
- z - zinc

### VARIOUS

- b, B - bass
- [ ] - name in [ ] - name on stop control
- c - capped
- comb. - combination
- combon - adjustable comb.
- cu - copper
- dm - double mouth
- fac - in facade
- FO - full organ
- fr - free reed

### SCALES, ETC.

- 4 11/16" x 5 13/16" - inside width and depth dimensions.
- 6" - inside diameter of cylindrical pipe.
- 44 - scale number.
- 42-46 - 42 scale at mouth, 46 at top.
- 2/3t - tapered so inside diameter (ID) at top is 2/3 that at mouth.
- 2/9m - mouth width = 2/9 of circumference of pipe at mouth.
- 1/4u - mouth cutup is 1/4 of mouth width.
- 17½ - scaled to halve on the 17th note.
- C<sub>1</sub>-16'. C-8'. c-4'. c<sup>1</sup>-2'. c<sup>2</sup>-1'. c<sup>3</sup>-6". c<sup>4</sup>-3"



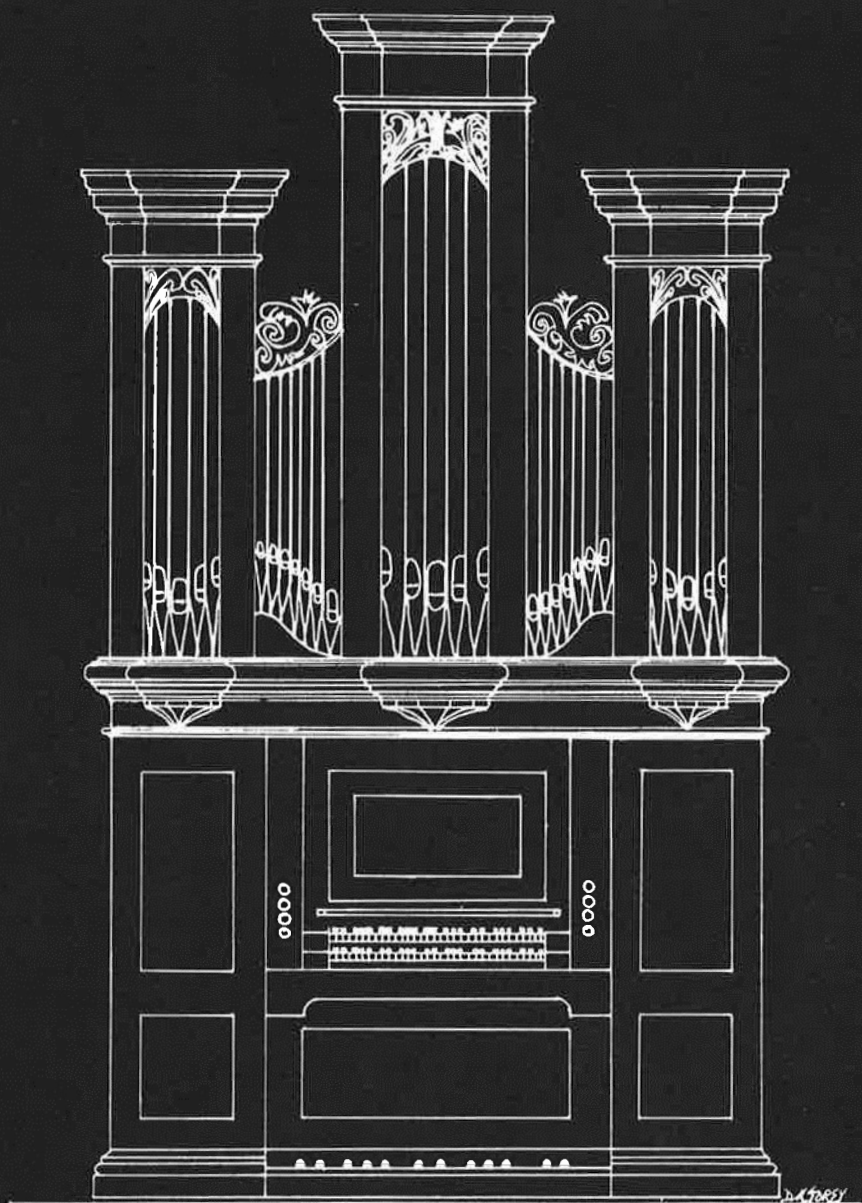
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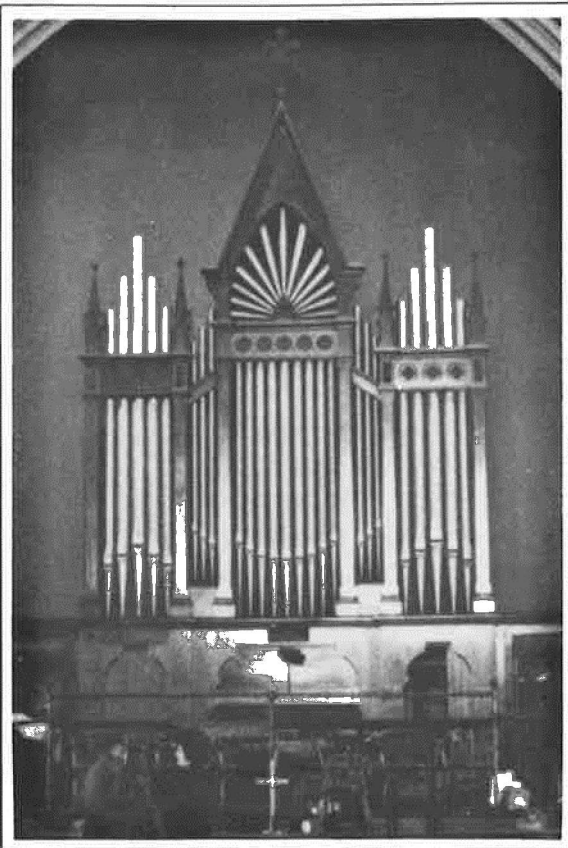
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## 2 Of Our Many Recent Relocation Projects



*Hutchings, Plaisted & Co., Boston, Op. 60, 1875, built for Highland Congregational Church, Roxbury, Mass., where it was visited during the 1961 OHS Convention; shown here 1 January 1980 immediately prior to dismantling by volunteers from Immaculate Conception Church, Newburyport, Mass., under the supervision of Barbara J. Owen, Amory Atkins, Alan Laufman, and Andreas von Heune; to be restored and installed at Newburyport by Messieurs Labaise, Boston, 1980. Two manuals and pedal, 16 ranks, mechanical action.*



*Koehnken & Grimm, Cincinnati, ca. 1875, original location unknown; for many years in Asbury Third Methodist Church, Cincinnati, where it was visited during the 1965 OHS Convention; subsequently dismantled and partially restored by Cunningham Pipe Organs, Inc., Wilmington, Ohio; additional restoration work performed by Dana Hull, Ann Arbor, Michigan, Bozeman-Gibson & Co., Deerfield, N.H., and volunteers from St. Matthew's Church, Albuquerque, New Mexico, where the organ is shown being installed by Amory Atkins, Alan Laufman, and Stuart Goodwin, Holy Week 1980. One manual and pedal, 8 ranks, mechanical action.*

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## GRACE EPISCOPAL CHURCH

*Hamden, Connecticut*

*Wm. B.D. Simmons, 1870*

*Roche Organ Co., 1979*



### **Great: 58 notes**

- 8 Open Diapason\*
- 8 Stopped Diapason\*
- 4 Octave\*
- 4 Flute\*
- 2 Fifteenth\*
- 11r Mixture\*

### **Swell: 58 notes**

- 8 Spireflute
- 8 Celeste t.C.\*
- 4 Waldflute\*
- 2 Principal
- 8 Trumpet
- Tremulant\*

### **Pedal: 27 notes**

- 16 Sub Bass\*
- 8 Principal Bass
- 4 Choral Bass
- 16 Contra Basson

### **Couplers**

- Swell to Great
- Swell to Pedal
- Great to Pedal

\*ranks from the original Wm  
B.D. Simmons specification.

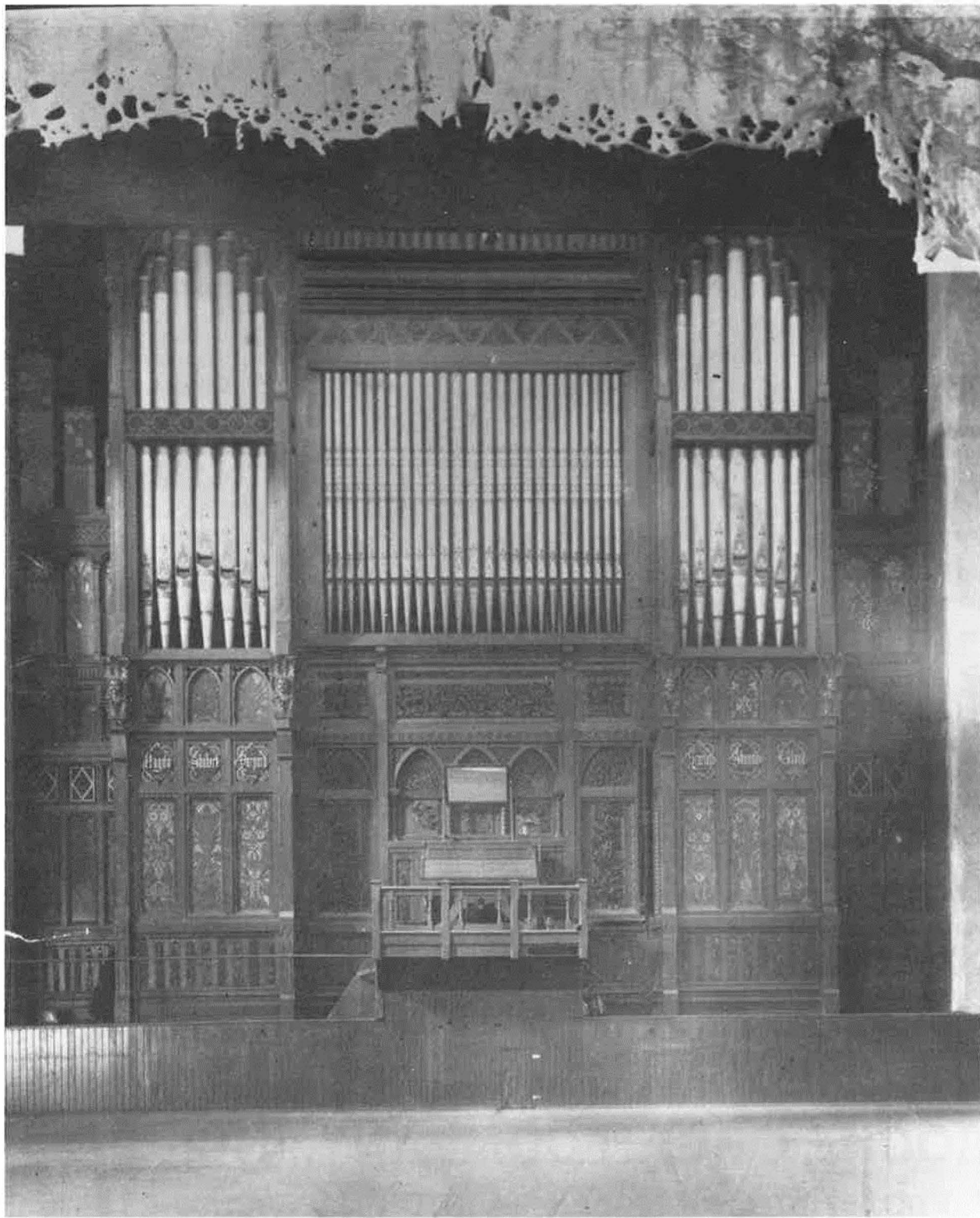
The organ was built in 1870 for the Central Church (Congregational) at Bridgewater, Massachusetts. It was moved in 1937 to the Methodist Church at Cochesett, Massachusetts, the swell division having been altered at some point. In 1977 it was purchased by Grace Episcopal Church in Hamden, Connecticut, and subsequently rebuilt and enlarged by the Roche Organ Co., Inc., of Taunton.

The handsome Walnut case with its Chestnut paneling looks as though it had been designed for the building. The gallery was deepened with a flat floor and the case made somewhat shallower, to accommodate musicians and singers. The entire organ was renovated, broken or missing parts were repaired or replaced, and a new pedal key action and chest were provided. Most of the original Simmons pipework of 1870 was retained.

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E. & G.G. Hook & Hastings, Op. 869, 1877. Cincinnati Music Hall. The elaborate carving of the cherry wood case was done by Cincinnati artists, most of them women who were students of the Carving Class of the School of Design of the Cincinnati School of Art. Photo courtesy of The Cincinnati Historical Society.



# The Organ in the United States

## A Study in Design

### Part II

by Homer D. Blanchard

In an earlier effort we examined the design of the organ in the United States from Colonial times through 1876 [28, pp.30-62].<sup>1</sup> At that point in time a flood of technical developments in the organ action was just beginning. Manual and Pedal compasses were most often 58-30 or 58-27, while the later American standard of 61-32 was still years away. The basic tonal families of diapason, flute, string, and reed were represented in great variety, some of them just beginning to be affected by higher wind pressures, although high pressure did not dominate the entire instrument as it was doing in England at the time.

We noted the beginning proliferation of 8' registers in almost every manual division and the start at about this time of that reduction in the amount of upper work which was to lead to the "topless" organ of the 1920s. By this time, also, the diapasons of the organ were growing in scale and power, often with a reduction in harmonic development and often teamed with bigger and sometimes duller 8' flutes. At the other end of the flue dynamic scale were the ultra-soft stops of the string and quasi-string class. Chorus reeds and a few standard solo reeds such as Oboe and Clarinet were everywhere present, mostly on moderate pressures and mostly still having a good harmonic development and transparent brilliance. Truly imitative strings and imitative solo or orchestral reeds were yet to come.

The two manual divisions, Great and Swell, were often splendidly developed, but Choir Organs, often called Solo,

seemed to be getting nowhere. The Pedal Organ was fast losing its divisional independence.

Two instruments from the beginning of our nation's second century illustrate to what heights the builders of the day could rise on occasion.

In Johnson & Son Opus 499, for the Church of St. Mary of the Sacred Heart, Boston, Mass., 1877,<sup>2</sup> and now fortunately preserved elsewhere<sup>3</sup>, we note the variety of 8' pipe forms and resulting color on the Great: cylindrical open, tapered open, small scale open with special mouth treatment, and covered wood with two mouths. There was, as yet, no piling up of 8' diapason tone. The Principal choruses of both Great and Swell were quite complete, with ample Mixture work, but the Solo (Choir) had only the Geigen Principal 8' and the Fugara 4' as members of that chorus while the Pedal showed only a lone 8' flue and no chorus at all. The reed choruses of Great and Swell were unusually complete, however, even to the Swell Contra Fagotto 16' having a complete bass. String tone was only sparsely represented on the manuals and there were no mutations.

The Johnson flute pairs are always interesting to observe: here covered and tapered 8's with an open metal overblowing 4' on the Great, stopped wood and capped metal (Quintadena) 8' and open wood overblowing 4' on the Swell, with open wood 8' and half covered 4' (the Flute D'Amour 4' had 37 covered wood pipes with pierced stoppers, then 24 open cylindrical metal pipes) on the Solo.

The 61-27 note compass is interesting, although Johnson had built a 30 note Pedal at least ten years earlier in his Opus 221 (1867) chamber organ for Dudley Buck.

While the Great and its couplers operated through a pneumatic stack in Opus 499, as did the lowest octave of the Swell, the organ had only unison couplers. The "Blower's Signal" indicates that the organ was hand blown.

Editor's Note: This definitive article is a continuation of Dr. Blanchard's history which began in *The Bicentennial Tracker*. This chapter covers the period 1876 to 1900. We consider this a major contribution to historical organ literature, and look forward to additional chapters in the future.

Johnson & Son, Op. 499, 1877  
 St. Mary of the Sacred Heart, Boston, Mass.  
 V-45. R-53. S-47. P-2995.  
 [3, 3:4(April 1967):5-6. 31, p.3]

W. A. JOHNSON.  
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No. 191,973

Patented June 12, 1877.

<b>PEDALE:</b> V-7. R-7. S-7. 16 DBL. OP. DIAP 27ow BOURDON 27sw VIOLONE 27ow 10½ QUINTE 27w 8 VIOLONCELLO 27m 16 TROMBONE 27wr* 8 TROMBA 27mr	II MIXTURE 122m (19-22) III MIXTURE 183m (15-19-22) 16 CONTRA FAGOTTO 61mr 8 CORNOPEON 61mr* OBOE & BASSOON 61mr VOX HUMANA 61mr 4 CLARION 61mr Tremolo (by pedal)
<b>GREAT:</b> V-13. R-18. S-13. 16 OP. DIAPASON 61m 8 OP. DIAPASON 61m DOPPELFLÖTE 61sw dm SPITZFLOTE 61m VIOL DA GAMBA 61m 4 OCTAVE 61m HARMONIC FLUTE 61m 2½ TWELFTH 61m 2 FIFTEENTH 61m III MIXTURE 183m (12-15-19) IV MIXTURE 244m (19-22-26-29) 8 TRUMPET 61mr* 4 CLARION 61mr	<b>SOLO:</b> V-9. R-9. S-10. Unenclosed. 16 BOURDON BASS 12sw QUINTATON TR. tc 49m 8 GEIGEN PRINCIPAL 61m KERAULOPHON 61m MELODIA 61w DULCIANA 61m 4 FLUTE D'AMOUR 61wm FUGARA 61m 2 PICCOLO 61m 8 CLARIONET 61mr
<b>SWELL:</b> V-16. R-19. S-17. 16 BOURDON BASS 12sw BOURDON TREB. tc 49sw 8 OP. DIAPASON 61m ST. DIAPASON 61sw QUINTADENA 61mc SALICIONAL 61m 4 OCTAVE 61m FLAUTO TRAVERSO 61w VIOLIN 61m 2 FLAUTINO 61m	<b>COUPLERS 6:</b> Ped.: G.S.L. Gt.: S.L. Solo: S. Fixed comb. pistons under Swell keys: G-3, S-2. Fixed comb. pedals: P-2, Great Separation. Crescendos 1: S. Reversibles 1: S/P. Blower's Signal. Pedale Check. * - patented reeds

In this organ, also, occurred one of the first uses of Johnson's "Patent Reeds" in the main chorus reeds of Great, Swell, and Pedal. Johnson, in what was doubtless a search for more reed power without using higher pressures with their attendant problems for action and touch, invented a reed with a tapered shallot so inserted that the smaller end was away from the block. It has been said that the idea was to create a sort of megaphone effect all the way from the closed end of the shallot on up through the resonator.

Johnson used similar reeds occasionally elsewhere in the next few years: e.g., Opus 509 (Chicago/ 3rd Presbyterian, 1878), Opus 512 (Worcester, Mass./St. Paul's R.C., 1878), and Opus 543 (Chicago/Central Music Hall, 1880).

In 1877 E. & G.G. Hook & Hastings built their Opus 869 for the Cincinnati Music Hall. Its 61-30 compasses were unusual. The Great was identical to that of the firm's Opus 801 for the Cathedral of the Holy Cross, Boston.<sup>4</sup> The Music Hall Swell, however, had a Spitzflöte 8', a Mixture rank, and a Dolce Cornet rank more than did the Boston Swell. The reed choruses were the same in names but the descriptive notes on the Cincinnati organ say that both the Fagotto and the Oboe were imitative of the orchestral instruments [18, p.393].

The two Choirs were nearly identical but the Music Hall had a Viola 8' and only the half-covered and open flutes, while Boston had a Concert Flute 8' and no Viola. In the Choir 4' line both organs had Principal, string, and overblowing flute, but the Music Hall added a Violin 4', the "tone like that of Geigen



*Witnesses*  
*W. A. Johnson*  
*By C. Chapin & Co.*

*Inventor*  
*William A. Johnson*  
*By C. Chapin & Co.*

Fig. 1

W.A. Johnson Patent Reed, 1877.

Principal, an octave above." The two reeds, Cor Anglais 16' and Clarinet 8', were alike in the two schemes, but the Music Hall added a Vox Angelica of free reeds, while the Choir Tuba Mirabilis 8' of Boston found its logical place in the Cincinnati Solo.

The Music Hall Solo, of course, strove for something that the Cathedral organ did not: commanding power. Its Stentorphon 8' had "pipes of spotted metal, very large scale, and very heavy. Tone very powerful, broad, rich, and majestic" [18, p.394], probably one of the first examples in the United States. The Solo string was the Keraulophon 8', "tone string-toned and sharp." There was at least a family of flutes in the Solo at 8', 4', and 2', with the whole division topped by a big reed. We should also note the Solo percussion. The fine Music Hall Pedal, with its complete Principal and reed choruses, was larger than that of the Cathedral, having a 32' Open Diapason of wood, a free reed Contra Bombard 32' of wood, and a Clarion 4'.

E. & G. G. Hook & Hastings, Op. 869, 1877  
Cincinnati Music Hall, Cincinnati, Ohio  
V-81. R-113. S-81. P-6237.  
[18, pp. 391-97]

- PEDAL:** V-16. R-20. S-16.  
32 OP. DIAPASON 30ow  
16 OP. DIAPASON 30ow  
BOURDON 30sw  
VIOLONE 30ow  
DULCIANA 30m  
10 $\frac{2}{3}$  QUINT 30w  
8 OCTAVE 30ow  
BELL GAMBA 30m  
FLÖTE 30w  
VIOLONCELLO 30t  
4 SUPER OCTAVE 30t  
V CORNET 150m  
32 CRA. BOMBARD 30wfr  
16 TROMBONE 30wr  
8 POSAUNE 30smr  
4 CLARION 30smr
- GREAT:** V-22. R-38. S-22.  
16 OP. DIAPASON 61m  
QUINTATON 61sw  
8 BELL OP. DIAP. 61m  
OP. DIAPASON 61m  
DOPPELFLÖTE 61sw dm  
CLARABELLA 61ow  
VIOLA DA GAMBA 61t  
GEMSHORN 61t  
VIOL D'AMOUR 61t  
5 $\frac{1}{3}$  QUINT 61om  
4 OCTAVE 61t  
FL. HARMONIQUE 61m  
GAMBETTE 61t  
2 $\frac{2}{3}$  TWELFTH 61m  
2 FIFTEENTH 61m  
III-V CORNET 269m  
IV MIXTURE 244m  
IV ACUTA 244m  
VII CYMBALE 384m  
16 BOMBARD 61smr  
8 TRUMPET 61smr  
4 CLARION 61smr
- SOLO:** V-7. R-6. S-7.  
8 STENTORPHON 61sm  
PHILOMELA 61ow dm  
KERAULOPHON 61t  
4 HOHLPFEIFE 61w  
2 PIC. HARMONIQUE 61m  
8 TUBA MIRABILIS 61smr  
CARILLONS 32 bars
- SWELL:** V-19. R-28. S-19.  
16 BOURDON 61sw  
8 OP. DIAPASON 61t  
ST. DIAPASON 61sw  
SPITZFLÖTE 61t  
QUINTADENA 61t  
SALICIONAL 61t  
AEOLINE 61m  
4 OCTAVE 61t  
FLAUTO TRAVERSO 61w  
VIOLINA 61t  
2 $\frac{2}{3}$  NAZARD 61m  
2 FLAUTINO 61m  
V MIXTURE 305m  
VI DOLCE CORNET 366m  
16 CRA. FAGOTTO 61smr  
8 CORNOPEAN 61smr  
OBOE 61smr  
VOX HUMANA 61tr  
4 CLARION 61smr  
Tremolo (+ by pedal)
- CHOIR:** V-17. R-21. S-17.  
16 LIEBL. GEDECKT 61sw  
8 ENG. OP. DIAP. 61sm  
GEIGEN PRINCIPAL 61t  
ROHRFLÖTE 61wm  
MELODIA 61ow  
VIOLA 61sm  
DULCIANA 61m  
4 OCTAVE 61sm  
FLUTE OCTAVIANTE 61m  
FUGARA 61t  
VIOLIN 61t  
2 $\frac{2}{3}$  QUINT FLOTE 61m  
2 PICCOLO 61m  
V CORNET 305m  
16 COR ANGLAIS 61smr  
8 CLARINET 61smr  
VOX ANGELICA 61smfr  
Tremolo (+ by pedal)
- COUPLERS 11:**  
Ped.: G. S. C. L.  
Gt.: G-sep. S. C-16-8. L.  
Ch.: S.  
Solo: L-4.  
Fixed combs.: GP-3, SP-3,  
CP-2.  
Crescendos 2: S. Register.  
Reversibles 4: G/P, Full  
Organ, S-Trem., C-Trem.  
Bellows Signal.

It is fascinating to note the number of ranks made of pure tin in this instrument.

- PEDAL:**  
8 VIOLONCELLO  
4 SUPER OCTAVE
- GREAT:**  
8 VIOLA DA GAMBA  
GEMSHORN  
VIOL D'AMOUR  
4 OCTAVE  
GAMBETTE
- SOLO:**  
8 KERAULOPHON
- SWELL:**  
8 OPEN DIAPASON  
SPITZFLÖTE  
QUINTADENA  
SALICIONAL  
4 OCTAVE  
VIOLINA  
8 VOX HUMANA
- CHOIR:**  
8 GEIGEN PRINCIPAL  
4 FUGARA  
VIOLIN

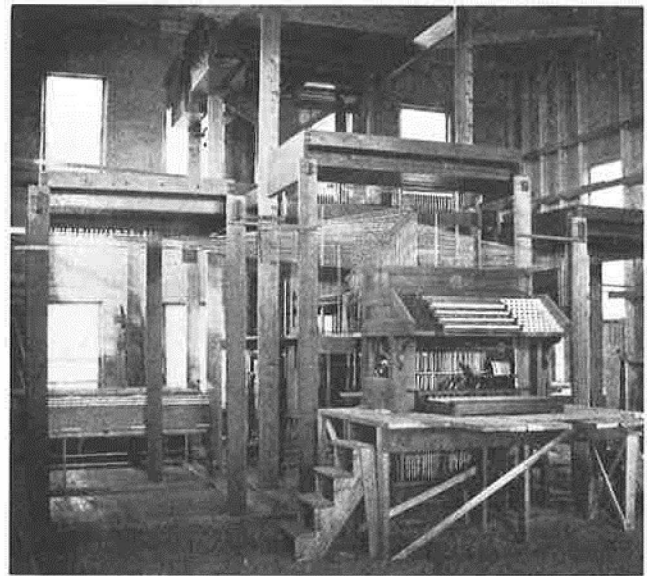


Fig. 2

E. & G.G. Hook & Hastings, Op. 869, 1877. Cincinnati Music Hall.  
Setting up the organ in the factory.

This exceptionally high quality material was used where particular harmonic development was desired, as in strings and important members of the Principal family. Its use for the Vox Humana was rare.

Hilborne Roosevelt's Opus 36, 1878, in Grace Church, New York, was extraordinary for what it accomplished. The main, or front organ, by Roosevelt, was tracker-pneumatic in that the tracker action extended from the key desk to the primaries in the windchests. The latter were of the early Roosevelt individual pneumatic type in which a hinged pneumatic pulled open a hanging pallet (Fig. 3), different from the later Roosevelt-Haskell type [1, vol.2, pp.320-27] which had a hinged pneumatic with the pipe valve directly attached (Fig. 4). Ventil stop action was used.

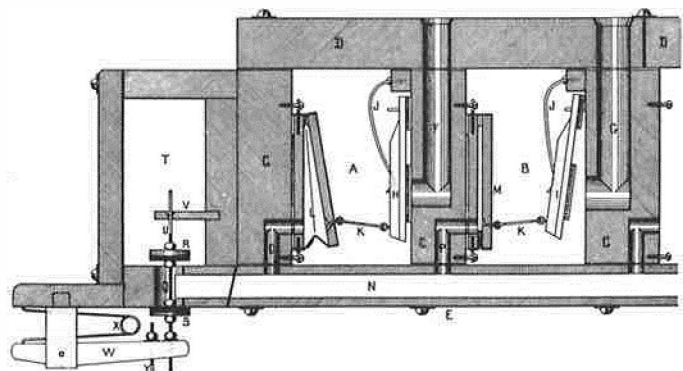


Fig. 3

Roosevelt windchest, c. 1877

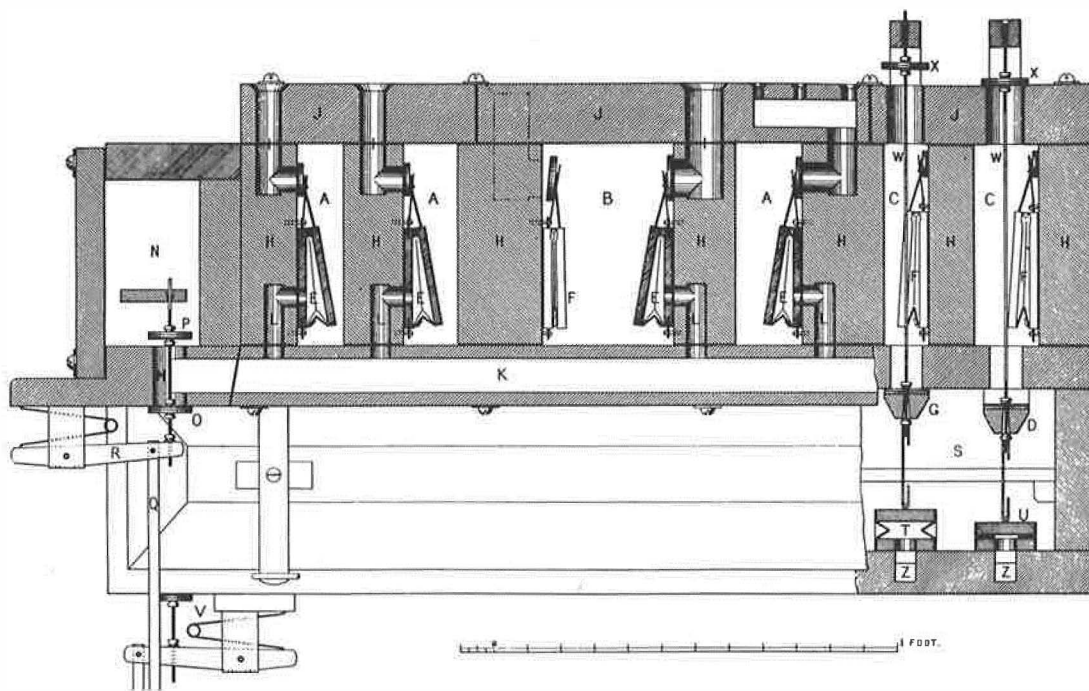


Fig. 4

Roosevelt-Haskell windchest, 1885

Hilborne L. Roosevelt, Op. 36, 1878

Grace Church, New York

[20, pp.103-04]

GALLERY (Erben): V-26. R-30. S-26. P-1522.

CHANCEL (Roosevelt): V-44. R-54. S-45. P-2963.

**GAL. PEDAL:** V-2. R-2. S-2  
16 OP. DIAPASON 29ow  
BELL GAMBA 29m

**CHA. PEDAL:** V-7. R-7. S-8.  
32 Resultant  
16 OPEN DIAPASON 30ow  
BOURDON 30sw  
GAMBA 30m  
8 FLUTE 30w  
VIOLONCELLO 30m  
4 SUPER OCTAVE 30m  
16 TROMBONE 30mr

**GAL. GREAT:** V-9. R-11. S-9.  
8 OP. DIAPASON 58m  
ST. DIAPASON 58sw  
KERAULOPHONE 58m  
4 PRINCIPAL 58m  
2 2/3 TWELFTH 58m  
2 FIFTEENTH 58m  
III CORNET & SES. 174m  
8 TRUMPET 58mr  
4 CLARION 58mr

**GAL. SWELL:** V-8. R-10. S-8  
16 DBL. DIAPASON tc 46m  
8 OP. DIAPASON tc 46m  
ST. DIAPASON tc 46sw  
DULCIANA tc 46m  
4 PRINCIPAL tc 46m  
III CORNET tc 138m  
8 TRUMPET tc 46mr  
OBOE tc 46mr

**CHA. SWELL:** V-12. R-15. S-12.  
16 BOURDON 61sw  
8 OP. DIAPASON 61m  
ST. DIAPASON 61sw  
QUINTADENA 61m  
SALICIONAL 61m  
4 OCTAVE 61m  
FL. HARMONIQUE 61m  
2 FLAGEOLET 61m  
III-IV CORNET 196m  
16 CONTRA FAGOTTO 61mr  
8 CORNOPEAN 61mr  
OBOE 61mr  
Tremulant (by pedal)

**CHA. GREAT:** V-14. R-21. S-14.  
16 DBL. OP. DIAP. 61m  
8 OP. DIAPASON 61m  
PRINCIPAL FLÖTE 61w  
DOPPEL FLÖTE 61sw dm  
GEMSHORN 61m  
4 OCTAVE 61m  
WALDFLÖTE 61w  
2 2/3 OCTAVE QUINT 61m  
2 SUPER OCTAVE 61m  
IV-V CORNET 233m  
IV MIXTURE 244m  
16 OPHICLEIDE 61mr  
8 TRUMPET 61mr  
4 CLARION 61mr

**ECHO:** V-2. R-2. S-2.  
(played from Choir)  
8 QUINTADENA 61m  
8 VOX HUMANA 61mr  
Tremulant

**GAL. CHOIR:** V-7. R-7. S-7  
8 ST. DIAPASON 58  
VIOL D'AMOUR 58m  
DULCIANA 58m  
4 PRINCIPAL 58m  
FLUTE 58  
2 FIFTEENTH 58m  
8 CREMONA 58mr

**CHA. CHOIR:** V-9. R-9. S-9.  
8 OP. DIAPASON 61m  
CONCERT FLUTE 61w  
VIOLA DI GAMBA 61m  
DULCIANA 61m  
4 OCTAVE 61m  
ROHRFLÖTE 61  
2 PICCOLO 61m  
16 EUPHONE 61fr  
8 CLARINET 61mr

**COUPLERS 6:**  
Ped.: G.S.C.  
Gt.: S.  
Ch.: G.S.  
Combons (Chancel):  
Gen-6, by pedals.  
Crescendos 1: S (Gal. & Cha.)  
Reversibles 1: G/P.  
Piano pedal: combons release.  
Ventils 4: Gallery, Gal-G.,  
Gal-S., Gal-C.  
Bellows Signals 2: Gal. Cha.



The gallery organ was an 1830 Henry Erben which was made playable from the main keydesk by electricity. An Echo Organ with electric action was located above the ceiling of the church at the crossing. Roosevelt quaintly described the gallery and Echo hook-up:

The mechanism which connects the old organ and the Echo with the Console in the Chancel is our Patent Electric Action...and not only does it add no *weight* to the touch, but secures an instantaneous response, though the intervening distances are so great that the lapse of time which it takes for the sound to travel from its origin to the ear of the player is apparent. It would have been beyond the bounds of possibility to have joined these instruments except by means of this device, hence its value is evident, and when it is considered that more than 150 feet separates them and that over 20 miles of Electric wire has been used, the magnitude of this part of the work alone can hardly be overestimated. The original action of the old organ has been in no way disturbed, and a curious and somewhat ghostly effect is to be observed at its key-boards while being played from the Chancel Console, as the drawstops will be seen to move in and out, and the keys to act, just as though an organist in phantom form were manipulating them in the usual manner. Even the Swell-box of the old instrument is opened and closed from the Balanced Swell Pedal in the Chancel by means of Electricity. [20, p.105]

A comparison of the Gallery and Chancel organ stoplists shows that the Roosevelt emphasis was more on power and weight, with a greater variety of color in flutes, strings, and reeds. Roosevelt frankly said that he was using a "Resultant" 32' in his Pedal, although we do not know how he achieved it. It is likely that he provided an independent 10 $\frac{2}{3}$ ' rank which the stopknob drew along with the Open Diapason 16'. The Pedal Gamba 16' as a real string was still uncommon, since it was different in construction and intent from the Erben Bell Gamba 16'. Perhaps the nearest thing to a tonal innovation was the Choir Euphone 16', although this had been used earlier by Johnson and others. There was as yet no great development of string tone and there were, interestingly, no Celestes. Roosevelt's startling improvements were chiefly in the action, which was remarkable in view of the uncertainty of the action current supply and the demands made upon it.

While builders continued to make one-manual organs in the 1880s, the almost classic designs of 8', 8', (8'), 4', 4', 2 $\frac{3}{4}$ ', 2', and reed 8' began to give way to something else and the number of one-manual instruments in general seems to decrease. From 1880 to 1898 Johnson built only 16 one-manual organs, fewer than one a year average. Roosevelt, on the other hand, built 59 one-manuals between 1880 and August 1892, but in the main these organs contained nothing above 4' pitch.

We have noted that the problem of devising a small two-manual had been with builders for a long time. One approach was to think in terms of a good one-manual scheme and then to distribute the ingredients over two divisions as Johnson did in Opus 221 for Dudley Buck's Hartford studio in 1867 [28, p.45], which meant that in the very small instrument neither division really got off the ground. People seem to have begun to feel that a "two manual organ with ranks of 8' and 4' divided between the two manuals was better than a one manual with a Diapason chorus" [22, p.60]. We see the two approaches in Johnson's Opus 474, 1876, and Opus 538, 1880, but note in the two-manual scheme the almost obligatory inclusion of a "soft stop" on both manuals, the relative accumulation of 8' tone, and the absence of upper work. The Dolcissimo 8' appeared in 1870 and was used with increasing frequency thereafter as an alternate for the Aeoline 8'.

Johnson & Son, Op. 474, 1876  
Fayette-Bennett Methodist  
Baltimore, Maryland  
V-9. R-9. S-11. P-467.

PEDAL: V-1. R-1. S-1  
16 SUB BASS 27sw

GREAT: V-8. R-8. S-10.  
Encl. except Diap. Bass.  
8 OP. DIAP. BASS 12m  
OP. DIAPASON tc 46m  
UNISON BASS 12sw  
MELODIA tc 46ow  
DULCIANA tc 46sm  
4 OCTAVE 58m  
FL. & VIOLIN BASS  
58 sm (#1-12 Dolce;  
#13-58 ob Flute)  
2 $\frac{3}{4}$  TWELFTH 58sm  
2 FIFTEENTH 58sm  
8 TRUMPET tc 46smr

#### COUPLERS 1:

Ped.: G.  
Crescendos 1: G.  
Pedal Check  
Blower's Signal

Johnson & Son, Op. 538, 1880  
Blackinton Community  
Blackinton, Mass.  
V-9. R-9. S-11. P-455.

PEDAL: V-1. R-1. S-1  
16 SUB BASS 27sw

GREAT: V-4. R-4. S-5.  
Unenclosed.  
8 OP. DIAPASON 58m  
UNISON BASS 12sw  
MELODIA tc 46ow  
DULCIANA tc 46sm  
4 OCTAVE 58m  
SWELL: V-4. R-4. S-5.  
8 ST. DIAP. BASS 12sw  
ST. DIAP. TR. tc 46sw  
VIOLA D'GAMBA tc 46sm  
DOLCISSIMO tc 46sm  
4 FLUTE DOLCE 58wm  
Tremolo

#### COUPLERS 3:

Ped.: G.S.  
Gt.: S.  
Crescendos 1: S  
Wind Indicator

1881 was the year for one of the earliest uses of a rotary blower in the United States: the Kinetic in the Odell for St. Bernard's Church, New York [18, p.537], an organ a little different in having a Melodia alongside a Stopped Diapason in the Swell.

The influence of the Rev. Dr. John Baron's Scudamore organs, already noted in the work of Hook and Hastings [28, p.56], can be seen again in the tiny 1881 Roosevelt, now in Miller Memorial United Methodist, Bethel, Vermont. Note the 4' coupler, to lend some brilliance to this little octopod.

Hilborne L. Roosevelt, 1881  
Miller Memorial United Methodist, Bethel, Vt.  
V-3. R-3. S-4. P-129.  
[3, 7:6(July-Aug. 1972): 10]

PEDAL: V-1. R-1. S-1.  
Unenclosed.

16 BOURDON 13sw (also plays from manual when drawn)

MANUAL: V-2. R-2. S-3.  
Enclosed except Diap. Bass.  
8 OP. DIAP. BASS 13ms  
OP. DIAP. TR. 45m  
DULCIANA 58m  
Tremulant

COUPLERS 1:  
Manual: M-4.  
Fixed comb. ped.: Forte.  
Crescendos 1: Manual.  
Pedal Check.  
Bellows Signal.

1883 must have been a vintage year for Roosevelt, who cited four organs from that year among the five large schemes he included in his famous catalogue. Obviously, the rooms were different, as were the needs of the services and the desires of the particular organists of the time, but the design trends are clear.

## WALTER A. GUZOWSKI PIPE ORGAN SERVICE

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Ft. Lauderdale, Fla. 33334

Hilborne L. Roosevelt, Op. 88, 1883  
 St. Thomas's, New York  
 V-56. R-69. S-56. P-3612.  
 [20, pp.93-94. 3, 4:2(Feb. 1968): 4-5.  
 10, 2:5(Aug. 1970): 3]

**PEDAL:** V-10. R-13. S-10.  
 Tubular-pneumatic. 3.5" wp  
 32 DBL. OP. DIAP. 30ow  
 16 OP. DIAPASON 30ow  
 SUB BASS 30ow  
 BOURDON 30sw  
 GAMBA 30m  
 10½ QUINT 30w  
 8 OCTAVE 30  
 VIOLONCELLO 30m  
 IV MIXTURE 120m  
 16 TROMBONE 30wr

**GREAT:** V-15. R-21. S-15.  
 Tracker-pneumatic. 3.5" wp.  
 16 DBL. OP. DIAP. 58m  
 8 OP. DIAPASON 58m  
 DOPPELFLÖTE 58sw dm  
 CLARABELLA 58ow  
 VIOLA DI GAMBA 58m  
 5½ QUINT 58wm  
 4 OCTAVE 58m  
 FLAUTO TRAVERSO 58w  
 2½ OCTAVE QUINT 58m  
 2 SUPER OCTAVE 58m  
 V MIXTURE 290m  
 III SCHARFF 174m  
 16 DBL. TRUMPET 58mr  
 8 TRUMPET 58mr  
 4 CLARION 58mr

**SWELL:** V-15. R-19. S-15.  
 Tracker-pneumatic. 3.5" wp.  
 16 BOURDON 58sw  
 8 OP. DIAPASON 58m  
 ST. DIAPASON 58swm  
 QUINTADENA 58m  
 SALICIONAL 58m  
 DOLCE 58m  
 VOX CELESTIS tc 46m  
 4 OCTAVE 58m  
 FL. HARMONIQUE 58m  
 V CORNET 290m

16 CONTRA FAGOTTO 58mr  
 8 CORNOPEAN 58mr  
 OBOE 58mr  
 VOX HUMANA 58mr  
 4 CLARION 58mr  
 Tremulant

**CHOIR:** V-9. R-9. S-9.  
 Tracker action. 3.5" wp.  
 Unenclosed.  
 16 CRA. GAMBA 58m (Bell)  
 8 OP. DIAPASON 58m  
 LIEBL. GEDECKT 58sw  
 VIOL D'AMOUR 58m  
 DULCIANA 58m  
 4 GEMSHORN 58m  
 ROHRFLÖTE 58wm  
 2 PICCOLO 58m  
 8 CLARINET 58mr  
 Tremulant

**SOLO:** V-7. R-7. S-7.  
 Electro-pneumatic. 8" wp.  
 Unenclosed.  
 8 CONCERT FLUTE 58w  
 KERAULOPHONE 58m  
 4 DOPPELFLÖTE 58swm dm  
 8 TUBA MIRABILIS 58mr  
 ORCH. OBOE 58mr  
 VOX ANGELICA mfr  
 4 TUBA CLARION 58mr

**COUPLERS 10:**  
 Ped.: G. S. C. L.  
 Gt.: S-8-4. C-16-8. L.  
 Ch.: L.  
 Fixed comb. peds.: G-3. S-3  
 Crescendos 1: S.  
 Bellows Signal: Manual side.  
 Bellows Signal: Pedal side.  
 Electric time-beater for  
 Choir, on Pedal side.  
 Eclipse Wind Indicator.

Roosevelt's Opus 88, St. Thomas's Church, New York, 1883, was a complete rebuild of the old Hall & Labagh, amounting to an almost entirely new instrument.<sup>5</sup> The Great was comprehensive, with its chorus of Principals, including the 5½', and topped by eight ranks of Mixtures and a reed chorus at three pitches. The Great was not dominated by 8's, however, but the Diapason 16' together with the Quint 5½' must have given the division considerable weight. This does not have to imply mud-diness because of the nature of the voicing. The Swell, while lacking an independent 2', did have a full reed chorus. The Choir had a 16' string double<sup>6</sup> and a Gemshorn 4'. We know that the latter was often not made of tapered pipes but was a cylindrical 4' Principal in Roosevelt organs. The Solo used the Doppel-flöte at 4', plus two medium strength solo reeds: the Orchestral Oboe 8' (a fairly early one) and the free reed Vox Angelica 8'. The Pedal was unusually complete as a bass division but lacked both a reed chorus and anything at 4' pitch. The couplers included SW/GT 4' and CH/GT 16', the latter quickly gaining a firm foothold in American work and retaining it until the late 1920s.

An interesting accessory was an "electric Time-beater for Choir on Pedal side" [20, p.94]. The pneumatic lever was used for the Great and its couplers as well as for the Swell, while the

Choir was presumably tracker, all doubtless due to the re-use of the Hall & Labagh chests. The Solo had a "Roosevelt Windchest" with electric action, while the Pedal key action and the stop action of both the Pedal and Solo organs had a tubular-pneumatic system. The big Solo reeds were called Tubas in the Roosevelt catalogue, which shows them only at 8' and 4'.<sup>7</sup> The organ had a reversed console with compasses of 58-30. The combination action was in the form of fixed pedal touches, perhaps because of the Hall & Labagh chests.

While Roosevelt may have been inhibited by having to use Hall & Labagh material in Opus 88, his own tonal thinking found expression in Opus 113.

Hilborne L. Roosevelt, Op. 113, 1883  
 First Congregational, Great Barrington, Mass.  
 V-60. R-73. S-60. P-3954.  
 [20, pp.96-97. 3, 9:4(April 1973): 3-7.  
 1, vol.2, pp.730-32]

**PEDAL:** V-7. R-7. S-7.  
 32 RESULTANT [Contra  
 Bass] 30sw  
 (independent 10½')  
 16 OP. DIAPASON 30ow  
 BOURDON 30sw  
 DULCIANA 30m  
 8 FLUTE 30w  
 VIOLONCELLO 30m  
 16 TROMBONE 30mr

**GREAT:** V-17. R-22. S-17.  
 Unenclosed except \* in Sw.  
 16 DBL. OP. DIAP. 58m  
 8 1st OP. DIAPASON 58m  
 2nd OP. DIAPASON 58m  
 PRINCIPAL FLÖTE 58w  
 DOPPEL FLÖTE 58 sw dm  
 VIOLA DI GAMBA 58m  
 GEMSHORN 58m  
 5½ QUINT 58m \*  
 4 OCTAVE 58m  
 FL. HARMONIQUE 58m  
 GAMBETTE 58m  
 2½ OCTAVE QUINT 58m \*  
 2 SUPER OCTAVE 58m \*  
 IV MIXTURE 232m \*  
 III SCHARFF 174m \*  
 16 EUPHON 58mfr \*  
 8 TRUMPET 58mr \*

**SWELL:** V-18. R-22. S-18.  
 16 BOURDON 58sw  
 8 OP. DIAPASON 58m  
 ST. DIAPASON 58sw  
 SPITZFLÖTE 58m  
 CLARABELLA 58ow  
 SALICIONAL 58m  
 DOLCE 58m  
 VOX CELESTIS tc 46m  
 4 OCTAVE 58m  
 HOHLFLÖTE 58w  
 FLAUTO DOLCE 58  
 SALICET 58m  
 2 FLAGEOLET 58m  
 III-V CORNET 254m  
 16 CONTRA FAGOTTO 58mr  
 8 CORNOPEAN 58mr  
 OBOE 58mr  
 4 CLARION 58mr  
 Tremulant

**CHOIR:** V-13. R-17. S-13.  
 Enclosed.  
 16 CONTRA GAMBA 58m  
 8 OP. DIAPASON 58m  
 ROHRFLÖTE 58  
 CONCERT FLUTE 58w  
 QUINTADENA 58m  
 VIOL D'AMOUR 58m  
 DULCIANA 58m  
 4 FLUTE D'AMOUR 58wm  
 FUGARA 58m  
 2 PIC. HARMONIQUE 58m  
 V DOLCE CORNET 290m  
 8 CLARINET 58mr  
 VOX HUMANA 58mr  
 Tremulant

**ECHO:** V-5. R-5. S-5.  
 Electric action.  
 Played from Choir keys.  
 Unenclosed.  
 8 FERNFLÖTE 58w  
 KERAULOPHONE 58m  
 4 FLAUTO TRAVERSO 58w  
 8 OBOE 58mr  
 VOX HUMANA 58mr  
 Tremulant

**COUPLERS 7:**  
 Ped.: G. S. C.  
 Gt.: S. C.  
 Sw.: S-4.  
 Ch.: S.  
 Combons: P-3, by pedal,  
 GP + G cplrs.-5,  
 S + S cplrs. + Trem.-5,  
 C + C cplrs. + Trem.-3.  
 Crescendos 2: S.C.  
 Reversibles 1: G/P.  
 Ventil 3:  
 Choir "off" Echo "on", by  
 pedal,  
 Piano Pedal, by pedal,  
 Echo (draw to play E on C).  
 Eclipse Wind Indicator.  
 Pneumatic starter for  
 water engines.  
 3 Jacques Improved Hy-  
 draulic Engines.

This instrument had a large Great with seven of its seventeen stops enclosed with the Swell. Roosevelt, Johnson, and others began at about this time to enclose the Great upper work and reeds, usually with the Choir, if that division had its own box. The whole idea of enclosing the top and brilliance of the most important division of the organ may have marked the beginning of a sort of fear of those very features and a growing desire to be able to tame them or modulate them, not only in dynamic contrast to the full Swell, but also in relation to their own foundation voices, making it easier to let the latter dominate. Enclosure undeniably removed the bloom from full Great, with the extent of such loss determined by, among other things, the organ layout, the nature of the enclosure and of the swell shades, the hampering effect of the case, and the intent of the builder.

In Opus 113 the Choir did have its own enclosure, but Roosevelt put the Great off-unisons, Mixtures, and reeds in the Swell for some reason. He used two 8' Diapasons on the Great, along with stopped and open flutes and tapered and cylindrical strings. His 4' flute was now the Flute Harmonique 4', which became standard. The Great Flauto Traverso 4' of Opus 88 was a carryover from the original Hall & Labagh [15, p.195]. It is interesting to note the chorus principle at work in the three 4' stops on the Great and to observe Roosevelt's choice of a free reed for the Great 16' reed.

Stopped, open, and tapered 8' flutes appeared in the Swell, plus strings and a tenor C Celeste, all teamed with four 4's of Principal, string, and two kinds of flute tone. Here there was an independent Flageolet 2' and a III-IV-V Cornet plus a reed chorus. The Choir was again based on the Contra Gamba 16' and displayed a similar variety of 8' pipe forms: open cylindrical, tapered with bell, open wood overblowing, half-covered, and capped. While there were no independent Choir mutations there was, nevertheless, a Dolce Cornet V. The Quintadena and Vox Humana, so often found in the Swells of other builders, here migrated to the Choir.

A special feature was an electrically operated Echo Organ, also with a Vox Humana 8', and with a Fern Flöte [Distant Flute] 4', later to degenerate into that quaint bit of organ flora, the "Fern" Flute. An accessory foreshadowing things to come was the Choir "off", Echo "on" vent, which had to be drawn to make the Echo play from the Choir keys.

The Pedal was again more of a bass section, its Resultant 32' using an independent rank of stopped wood pipes at 10 3/4'. There was a fairly liberal provision of adjustable combination pistons and pedals.

Roosevelt's Opus 120 for First Church of Christ (Center Church), Hartford, 1883, showed Hilborne's ideas already quite well systematized. All of the Great above 4' was enclosed with the Choir, which had its own box. The action was tracker-pneumatic throughout, that is, tracker from keys and stops to the chests, and from there on pneumatic, thus no pneumatic lever. Adjustable combination action was provided. Wind pressures were a modest 3.5" for the Pedal and 3" for the manual divisions, all wind trunks being equipped with wipers. The Pedal Double Open Diapason 32' was

constructed upon the same scales as the celebrated stop at Luzerne, Switzerland, built by Herr Haas, who kindly furnished us with the measurements and details, and is remarkable for its unusual promptitude and accuracy of speech. The largest pipe is of enormous weight and will admit of a man creeping through it. [20, p.110]

Roosevelt then goes on to say "We would also call attention to the unusual amount of 8 feet flue work which imparts a

foundation of extra solidity, and secures an impressive and dignified body of tone," which from here on seems to have been the desideratum. [20, p.110]

Hilborne L. Roosevelt, Op. 120, 1883  
First Church of Christ (Center Church) in Hartford, Conn.  
V-44. R-51. S-44. P-2674.  
[20, pp.107-10]

- |  |   |
|--|---|
| <b>PEDAL:</b> V-8. R-8. S-8.<br>32 DBL. OP. DIAP. 30ow<br>16 OP. DIAPASON 30ow<br>BOURDON 30sw<br>DULCIANA 30<br>10 3/4 QUINT 30<br>8 FLUTE 30<br>VIOLONCELLO 30m<br>16 TROMBONE 30mr  | 16 CONTRA FAGOTTO 58mr<br>8 CORNOPEAN 58mr<br>OBOE 58mr<br>VOX HUMANA 58mr<br>4 CLARION 58mr<br>Tremulant   |
| <b>GREAT:</b> V-11. R-14. S-11.<br>Unenclosed except * in Ch.<br>16 DBL. OP. DIAP. 58m<br>8 OP. DIAPASON 58m<br>DOPPELFLÖTE 58sw dm<br>VIOLA DI GAMBA 58m<br>GEMSHORN 58m<br>4 OCTAVE 58m<br>FL. HARMONIQUE 58m<br>2 3/4 OCTAVE QUINT 58m *<br>2 SUPER OCTAVE 58m *<br>IV MIXTURE 232m *<br>8 TRUMPET 58mr * | <b>CHOIR:</b> V-9. R-9. S-9.<br>Enclosed.<br>16 CONTRA GAMBA 58m<br>8 OP. DIAPASON 58m<br>CONCERT FLUTE 58w ob<br>QUINTADENA 58m<br>AEOLINE 58m<br>4 FLUTE D'AMOUR 58wm<br>FUGARA 58m<br>2 PIC. HARMONIQUE 58m<br>8 CLARINET 58mr<br>Tremulant  |
| <b>SWELL:</b> V-16. R-20. S-16.<br>16 BOURDON 58sw<br>8 OP. DIAPASON 58m<br>ST. DIAPASON 58sw<br>SPITZFLOTE 58m<br>SALICIONAL 58m<br>DOLCE 58m<br>VOX CELESTIS tc 46m<br>4 OCTAVE 58m<br>HOHLFLOTE 58w<br>2 FLAGEOLET 58m<br>III-V CORNET 254m   | <b>COUPLERS 7:</b><br>Ped.: G. S. C.<br>Gt.: S. C.<br>Sw.: S-4.<br>Ch.: S.<br>Combs: P-2, by pedal,<br>GP + G cplrs.-4,<br>S + S cplrs.-5,<br>C + C cplrs.-3.<br>Crescendos 2: S. C.<br>Reversibles 1: G/P.<br>Eclipse Wind Indicator.<br>Pneumatic starter for<br>water engines.<br>Jacques Improved Hy-<br>draulic Engines. |

The increase in the number of 8' stops is actually most noticeable in the Swell, which had open cylindrical, open tapered, cylindrical with special mouth treatments, and stopped wood pipe forms. Again the Quintadena 8' was in the Contra Gamba 16' based Choir, but the Vox Humana 8' was back in the Swell, a division blessed with its own super coupler.



**George Jardine & Son, 1886**  
**St. John's, Yonkers, New York**  
**V-29. R-30. S-32. P-1157.**  
**[3, 2:4(July-Dec. 1975): 6-8]**

**PEDAL:** V-4. R-4. S-4.  
32 GRAND BOURD. 30sw  
16 DBL. OP. DIAP. 30ow  
CONTRA BASS 30w  
8 VIOLONCELLO 30m

**GREAT:** V-8. R-8. S-9.  
8 OP. DIAPASON 61m  
DOPPEL FLUTE 61sw dm  
GERMAN GAMBA 61m  
DULCIANA 61m  
4 HARMONIC FLUTE 61m  
2 FLAGEOLET 61m  
8 TROMBONE 12mr  
TUBA tc 49mr

**SWELL:** V-9. R-10. S-11.  
16 BOURDON BASS 12sw  
BOURDON TR. tc 49m  
8 HORN DIAPASON 61m  
QUINTADENA 61m  
SALICIONAL 61m  
4 VIOLIN 61m  
2 OCTAVE FLUTE 61m

**II CORNET** 122m  
8 BASSOON 12mr  
OBOE tc 49mr  
VOX HUMANA 61mr  
Tremulant

**SOLO:** V-8. R-7. S-8.  
8 LIEBL. GEDACKT 61swm  
DOLCE or AEOLINA 61m  
VOX CELESTIS 61m  
4 VIENNA FLUTE 61w  
2 PICCOLO 61m  
8 FRENCH HORN 61w  
SAXOPHONE 61mr  
CHIMES 32 bells

**COUPLERS 7:**  
Ped.: P-4. G. S. L.  
Gt.: S-8-4.  
Sw.: L.  
Fixed comb. peds.: G-2. S-2  
Crescendos 1: S.  
Electric Bell to Engine.  
Backus Water Motor.

A distinct departure from the conventional schemes of the mid-80s was Jardine's for St. John's, Yonkers, New York, 1886. The emphasis seems to have been on flutes, strings, and reeds. Principal choruses were nonexistent, there not even being an Octave 4' in the organ. Solo, imitative, and orchestral colors or effects were stressed, e.g., French Horn, Saxophone, Doppel Flute, Harmonic Flute, Tuba/Trombone, Piccolo, all resting on a powerful "pedal base."

As late as the mid 1880s builders had still not settled on normal compasses for manuals and Pedal. Some examples:

Year	Name/Place	Builder	Compass
1882	1st Parish Ch. Brunswick, ME	Hutchings, Plasited & Co., Op. 112	61-27
1883	Unitarian, Roxbury, MA	Hook & Hastings, Op. 1171	58-27
1883	Town St. Meth., Columbus, OH	Johnson & Son, Op. 593	58-27
1883	Residence of C. Terry, Hartford, CT	Johnson & Son, Op. 598	61-30
1883	Church of Incarnation, New York, NY	Hilborne L. Roosevelt, Op. 115	58-30
1884	Centenary United, Stanstead, Can.	Hook & Hastings, Op. 1202	58-27
1884	Community Ch., Dublin, NH	G.S. Hutchings, Op. 136	61-27
1884	Clinton Mem. AME Zion, New York, NY	Geo. Jardine & Son, Op. 888	58-27
1884	Methodist, Rupert, VT	Johnson & Son, Op. 629	58-27
1884	Church of the Ascension, New York, NY	Hilborne L. Roosevelt, Op. 129	58-30
1884	St. John's Meth., Jersey City, NJ	L.C. Harrison, Op. 72	58-27
1884	Christ Chapel, Brooklyn, NY	J. Mandeville	61-30
1885	St. Paul's Meth., Delaware, OH	C. Barckhoff	58-27
1885	Portland St. Bapt., Haverhill, MA	Hook & Hastings, Op. 1267	58-27
1885	Trinity, Los Angeles, CA	George Kilgen	58-27
1885	Trinity Lutheran, Selinsgrove, PA	M.P. Möller, Op. 26	61-27
1885	Clinton Ave. Cong. Brooklyn, NY	Hilborne L. Roosevelt, Op. 293	58-30
1885	Methodist, Bedford Hills, NY	Hilborne L. Roosevelt, Op. 294	58-25
1885	Methodist, Woburn, MA	Geo. H. Ryder, Op. 124	61-27
1886	St. James UMC, Proctorsville, VT	S.S. Hamill, Op. 370	61-27
1886	Trinity United Pres., Kenton, OH	Hook & Hastings, Op. 1320	58-27
1886	Pilgrim Cong., Cambridge, MA	Geo. S. Hutchings, Op. 156	61-27
1886	St. John's, Yonkers, NY	Geo. Jardine & Son.	61-30
1886	Port Jervis, NY	J.H. & C.S. Odell	58-27
1887	John St. Cong., Lowell, MA	Geo. S. Hutchings, Op. 171	61-27
1887	St. Ann's R.C., Buffalo, NY	Johnson & Son, Op. 579	61-30
1887	Old 1st Pres., New York, NY	Frank Roosevelt, Op. 364	58-30
1888	All Saints, Great Neck, LI	Geo. Jardine & Son	58-27
1888	West Harlem Meth., New York, NY	Geo. Jardine & Son	58-30
1888	Grace Episcopal, Trumbull, CT	Emmons Howard	58-27
1889	Congregational, Oswego, NY	Geo. S. Hutchings, Op. 201	61-27



George S. Hutchings, Op. 171, 1887<sup>a</sup>  
John Street Congregational, Lowell, Mass.  
V-28. R-31. S-32. P-1801.  
[3, 10:7(Oct.-Nov. 1974): 6-7]

**PEDAL:** V-3. R-3. S-5.  
32 Bourdon [Contre  
Bourdon]  
16 GRAND PRIN. 39ow  
BOURDON 39sw32'  
(Violone) (prep.)  
8 Grand Principal  
[Octave Principal]  
VIOLONCELLO 27m

**GREAT:** V-11. R-13. S-11.  
16 VIOLONE SUB DIAP.  
61m  
8 PRIN. DIAPASON 61m  
HOHL FLÖTE 61w  
VIOLA DA GAMBA 61m  
DOLCE 61m  
4 OCTAVE 61m  
LIEBLICH FLÖTE 61  
2½ OCTAVE QUINT 61m  
2 SUPER OCTAVE 61m  
III FULL MIXTURE 183m  
8 TUBA CORNO 61mr

**SWELL:** V-14. R-15. S-16.  
16 L. GEDACKT B. 12sw  
L. GEDACKT TR. tc  
49sw  
CONTRA VIOLA tc 49m  
8 PRINCIPAL 61m

GEDACKT FLOTE 61  
VIOLA 61m  
GAMBETTA 61m  
AEOLINA 61m  
4 FLAUTO HARMONICA 61  
DOLCE VIOLINA 61m  
2½ NASARDO 61m  
2 FLAUTO PICCOLO 61m  
II CORNET 122m  
8 CORNO 61mr  
FAGOTTO BASS 12mr  
OBOE tc 49mr  
Tremulant (by push  
buttons over S. keys)

**COUPLERS 4:**  
Ped.: G. S. (draw knob on  
each side).  
Gt.: S (by push buttons  
between manuals).  
Sw.: S-4 (by pedal).  
Fixed comb. peds.: GP-3,  
S-2.  
Crescendos 1: S (with  
Eclipse Indicator).  
Reversibles 1: G/P.  
Ventils 1: P (silencing all  
Pedal except Bourdon).  
Blower's Signal.  
Eclipse Wind Indicator.

Hutchings's Opus 171 for John Street Congregational, Lowell, Mass., had an "extraordinary preponderance of 'string-toned' stops," as evidenced by the rather stringy double and two of the 8's on the Great plus strings 16-8-8-4 on the Swell. The Pedal organ interestingly reveals that Hutchings by this time, and at least two years before Ernest M. Skinner joined him [14, p. 234], had developed a mechanism for playing Pedal voices at more than one pitch, as seen in the Bourdon 32'-16' and the Grand Principal 16'-8'. The 11 pipes shown in the source for the so-called Octave Principal must have been intended to read 12. Some stop names, e.g., Violone Sub Diapason, Flauto Harmonica, Tuba Corno, may well stem from "William B. Goodwin of Lowell, a well-informed consultant" [3, 10:7 (Oct.-Nov. 1974): 7]. 2½' Nasards were unusual for this period.

## NELSON E. BUECHNER

Emmanuel Episcopal Church,  
Holmesburg Philadelphia, Pennsylvania

Curator, The Grand Court Organ  
John Wanamaker Store, Philadelphia

Johnson & Son, Op. 679, 1887  
St. Ann's R.C., Buffalo, New York  
V-35. R-38. S-35. P-2070.

**PEDAL:** V-8. R-8. S-8.  
16 DBL. OP. DIAP. 30ow  
BOURDON 30sw  
VIOLONE 30ow  
10½ QUINT BASS 30sw  
8 OCTAV BASS 30  
FLAUTO 30  
VIOLONCELLO 30m  
16 TROMBONE 30wr

4 OCTAV 61m  
FL. TRAVERSO 61w ob  
2 FLAUTINO 61m  
8 CORNOPEAN 61mr  
OBOE & BASSOON 61mr  
VOX HUMANA 61m  
Tremolo (over S. keys)

**SOLO:** V-6. R-6. S-6.  
Enclosed.  
8 GEIGEN PRINCIPAL 61m  
LIEBL. GEDACKT 61sw  
DOLCE 61m  
4 FLAUTO AMABILE 61wm  
FUGARA 61m  
8 CLART. & FAGOTTO  
61mr

**COUPLERS 6:**  
Ped.: G. S. L.  
Gt.: S. L.  
Solo: S.  
Fixed comb. peds.: GP-3,  
Full organ.  
Crescendos 2: S. L.  
Great Separation, by  
pedal.

**GREAT:** V-11. R-14. S-11.  
16 DBL. OP. DIAP. 61m  
8 OP. DIAPASON 61m  
DOPPELFLÖTE 61sw dm  
HOHLFLOTE 61ow  
VIOLA DA GAMBA 61m  
4 OCTAV 61m  
FL. HARMONIQUE 61m  
2½ QUINT 61m  
2 OCTAV 61m  
IV MIXTURE 244m  
8 TROMPETE 61mr

**SWELL:** V-10. R-10. S-10.  
16 BOURDON 61sw  
8 OP. DIAPASON 61m  
GEDACKT 61sw  
SALICIONAL 61m

Faced with a big room, Johnson, in Opus 679, St. Ann's R.C., Buffalo, New York, 1887, put the real organ sound in the Great and Pedal. This 61-30 organ had a Great Hohlfloete 8' rather than Johnson's Melodia Harmonique 8' of the 1870s. Johnson describes the voice as "Large scale, open wood pipes, producing a powerful tone of a hollow quality" [9] and may well have only used it here. Both the Swell and Solo (Choir) were somewhat reduced in scope, the former having no Mixture and reeds only at 8' where organs of comparable size a decade earlier would have had a Mixture and probably a Contra Fagotto 16'. The Solo had no 2' flue voice. Its Flauto Amabile 4' was Johnson's first use of that name known to the writer, although the pipe form was identical with that of his Flute d'Amour 4' [9]. The German names for some stops are reminiscent of Dudley Buck. The big Pedal had the relatively rare Violone 16' and three 8's but no upper work and no reed chorus.

Hilborne Roosevelt died in 1886 and was succeeded by his brother Frank on 1 January, 1887. The first opus number under the new name was 359. When we refer to a Roosevelt organ after 1886 we do mean Frank, whose Opus 401, First Presbyterian, Niles, Mich., was already an 8' and 4' organ, something we are apt to associate with the 1920's, although Roosevelt continued to build regular choruses in the Greats of his larger instruments. Here the Swell Gemshorn 4' was almost surely a cylindrical Principal.

## CARROL HASSMAN

M. Mus., A.A.G.O.

Congregation Mishkan Tefila, Chestnut Hill  
The Newton Highlands Congregational Church

Frank Roosevelt, Op. 401, 1888 ?  
First Presbyterian, Niles, Mich.  
V-17. R-17. S-17.  
[25, p.34]

**PEDAL:** V-3. R-3. S-3.  
16 OPEN DIAPASON  
BOURDON  
8 VIOLONCELLO  
**GREAT:** V-5. R-5. S-5.  
8 OPEN DIAPASON  
DOPPELFLÖTE  
DULCIANA  
4 OCTAVE  
FLUTE HARMONIQUE

**SWELL:** V-9. R-9. S-9.  
16 BOURDON  
8 VIOLIN DIAPASON  
STOPPED DIAPASON  
VIOLE DI GAMBA  
DOLCE  
4 GEMSHORN  
HOHLFLÖTE  
8 CORNOPEAN  
OBOE  
Tremulant

By 1889 Odell was also building electric actions, at least for Echo Organs, as in First Baptist Peddie Memorial Church, Newark, N.J., a 61-30.<sup>10</sup> The Great Principal chorus was relatively complete, although there was none in the Swell nor did that division have a reed chorus. The Electric Echo Organ with Electric Pedal was a complete Echo-Antiphonal division, with a fully developed Principal chorus plus soft string color with a Celeste and solo reeds. As usual, the Pedal emphasized weight rather than divisional structure. There was a modest complement of couplers, but there were both Crescendo and Diminuendo pedals, a Sforzando pedal, as well as pneumatic combination pistons for each manual division and some innovations in stop controls.

J.H. & C.S. Odell, Op. 224, 1889  
First Baptist Peddie Memorial, Newark, N.J.  
V-53. R-61. S-55. P-3443.  
[18, pp.562-64. 10, 10:1(July-Aug. 1978): 2-4]

**PEDAL:** V-6. R-6. S-6.  
32 RESULTANT [Contra  
Bass] 30  
(independent 10 2/3')  
16 GRAND OP. DIAP. 30ow  
BOURDON 30sw  
8 BASS FLUTE 30w  
ORCH. VIOLONCELLO 30m  
16 TROMBONE 30wr  
**ELECTRIC PEDAL:** V-1. R-1. S-1.  
16 GD. PED. OP. DIAP.  
30ow

**CHOIR:** V-8. R-8. S-9.  
Enclosed.  
8 VIOLIN DIAPASON 61m  
CONCERT FLUTE 61w  
KERAULOPHONE 61m  
DULCIANA 61m  
4 FLAUTO TRAVERSO 61w  
FUGARA 61m  
2 PIC. HARMONIQUE 61m  
8 CLARINET (Bell) 61mr  
4 CARILLON 36 bars  
Tremulant

**GREAT:** V-12. R-15. S-12  
16 DBL. OP. DIAP. 61m  
8 OP. DIAPASON 61m  
DOPPEL FLÖTE 61sw dm  
CLARINET FLUTE 61w  
GAMBA 61m  
DOLCE D'AMOUR 61m  
4 PRINCIPAL 61m  
HARMONIC FLUTE 61m  
2 2/3 OCTAVE QUINT 61m  
2 SUPER OCTAVE 61m  
IV MIXTURE 244m  
8 TRUMPET (har ) 61mr

**ELECTRIC ECHO:** V-14. R-16  
S-14.  
Enclosed.  
16 CONTRA GAMBA 61m  
8 OP. DIAPASON 61m  
GROSSFLÖTE 61w  
GAMBA 61m  
VOX ANGELICA 61m  
VOX CELESTIS 61m  
4 OCTAVE 61m  
HARMONIC FLUTE 61m  
2 2/3 OCTAVE QUINT 61m  
2 SUPER OCTAVE 61m  
III MIXTURE 183m  
8 TRUMPET (har.) 61mr  
ORCH. OBOE 61mr  
VOX HUMANA 61mr  
Tremulant

**SWELL:** V-12 R-14 S-13  
16 BOURDON BASS 12sw  
BOURDON TR. tc 49sw  
8 OP. DIAPASON 61m  
ST. DIAPASON 61sw  
QUINTADENA 61m  
SALICIONAL 61m  
VIOLA DA GAMBA 61m  
4 HOHL FLOTE 61w  
VIOLINA 61m  
2 FLAUTINA 61m  
III CORNET 183m  
8 CORNOPEAN 61mr  
OBOE & BASSOON 61mr  
Tremulant

**COUPLERS 9:**  
Ped : G. S. C. E.  
Gt.: S. C. E.  
Sw.: E.  
Ch.: S.  
Combons: P-3, G-8, S-8,  
C-8, E-3  
Fixed comb. peds. 2:  
Sforz., Grand pianissimo.  
Crescendos 5: S. C. E.  
Reg., Reg. Diminuendo.  
Reversibles 2: G/P. S/G.  
Wind Indicators 2: Gallery  
Organ, Church Organ.

## Records of Historical Dutch Organs

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Bruhns, Prelude and Fugue in e / Bach, Herr Jesu Christ Dich zu uns wend'; O, Mensch, bewein dein Suende grosz / Buxtehude, Prelude and Fugue in D.

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"an extension of the Solo keyboard an octave and a half outside of the key frame, and just below the drawstops on the right hand side of the console or keydesk. These keys are to take the place of the ordinary drawstops .... Another device ... simplifies and expedites marking the registration for future reference. It consists in coloring the stop heads around the edge and in numbering them, giving the lowest pitched stop No. 1 and going on up to the reeds. The stop heads of the great organ are colored green, and, besides their usual names, are numbered from 1 to 12. Those of the swell are colored blue and number from 1 to 13. The solo stops are red and the pedal black. Instead of writing the names of the stops selected for use, one puts down the numbers with colored or black pencils. The couplers, tremulants, &c, are colored buff and numbered with Roman numerals ..."

[10, 10:1 (July-Aug. 1978): 4]

By the 1880s the Principal choruses of even the larger Johnson three manuals were confined to the Great and even there there began a trend to reduce the number of Mixture ranks. 1888 revealed this especially in Opus 689, Covenant Presbyterian, Chicago, in Opus 692, Market Square Presbyterian, Philadelphia, and in Opus 697, First Evangelical Lutheran, Pittsburgh. By this same decade Johnson had dropped the Octave 4' from his Swell schemes in favor of a combination of 4' flute and 4' string, although he preferred an Open Diapason 8' as his Swell foundation voice over a Violin Diapason 8'. He avoided the mistake of making his Swell 4' string too thin and hence non-blending by using for it a Fugara 4' rather than a Violina, choosing the former 2 to 1 over the latter. A typical Johnson Swell Open Diapason 8' at this time was a 45 or 46 scale. By making his Fugara 4' a 65 scale he assured brightness and even stringiness but with enough body so that the voice would function well as an Octave 4' to his Diapason and would not stand away from his Swell 8' flute. He made the Violina 4' three or four notes smaller than the Fugara, i.e., 68 or 69 scale, which clearly put it in the string class, yet he somehow also kept that voice so it would blend with his Diapason and flute 8'.

Johnson & Son, Op. 738, 1890  
Smith College Hall, Northampton, Mass.  
V-35. R-40. S-40. P-2298.

**PEDAL:** V-3. R-3. S-5  
32 UNTERSATZ 42sw  
16 GRAND PRINCIPAL 30ow  
Untersatz [Bourdon]  
CONTRA BASS 42ow  
8 Contra Bass  
[Violoncello]

**GREAT:** V-11. R-14. S-11.  
16 CONTRA VIOLA 61m  
8 OP. DIAPASON 61m  
DOPPEL FLOTE 61sw dm  
SPITZ FLOTE 61m  
GAMBA 61m  
4 OCTAVE 61m  
LIEBLICH FLOTE 61w  
2½ TWELFTH 61m  
2 SUPER OCTAVE 61m  
III MIXTURE 183m  
8 TRUMPET 61mr

**SWELL:** V-13. R-15. S-15.  
16 BOURDON BASS 12sw  
BOURDON TR. tc 49sw  
8 PRINCIPAL 61m  
ST. DIAPASON 61sw  
VIOLA 61m  
AEOLINE 61m  
4 PHILOMEL FLUTE 61w  
VIOLINA 61m  
2½ NASARD 61m  
2 FLAUTINO 61m  
III DOLCE CORNET 183m

16 CRA. FAGOTTO tc 49mr  
8 CORNOPEON 61mr  
BASSOON 12mr  
OBOE tc 49mr  
Tremolo (by push knobs)

**CHOIR:** V-8. R-8. S-9.  
Unenclosed.

16 STILL GEDACKT B. 12sw  
CONTRA AEOLINE tc 49m  
8 GEIGEN PRINCIPAL 61m  
CLARIBEL FLUTE 61ow  
DOLCE 61m  
4 FLUTE D'AMOUR 61wm  
FUGARA 61m  
2 FLAGEOLET 61m  
8 CLART. & FAGOTTO 61mr  
Tremolo (by push knobs)

**COUPLERS 7:**  
Ped.: G. S. C.  
Gt.: S. C.  
Sw.: S-4  
Ch.: S.  
Fixed comb. pedals:  
GP-4. S-3. P. 1.  
Crescendos 1: S.  
Reversibles 2: G/P. S-4.  
Great Organ Separation.  
Pneumatic assist to Great  
and its couplers.  
Pneumatic assist to Swell #1-12.

Johnson & Son's Opus 738 for Smith College, Northampton, Mass., 1890, however, reveals someone's influence on the design, perhaps that of Dr. B. C. Blodgett, Director of the College of Music. The Great was no longer based on a Diapason 16' but on the idea of a string, although there was no practical difference in the scaling. The flute varieties on the Great included a tapered 8' and a covered wood 8' with double mouths and a Lieblisch Flöte 4', usually of stopped wood and of slender scale. The Great Mixture IV was now reduced to III. The Swell not only had an unusual Philomel Flute 4', apparently used only once by Johnson, but also a Nasard 2½', with the reed chorus only at

16-8. The Choir had an unusual very soft string double and avoided the ubiquitous overblowing Piccolo at 2' with a Flageolet. The Pedal, however, had two extended ranks, Bourdon 32-16, and Contra bass 16-8, the first example of such a practice known in Johnson work, implying some sort of pneumatic action, and surely an early example anyway, Hutchings Opus 171, 1887, notwithstanding. The organ had tracker action, however, with a pneumatic stack for the Great and its couplers and for #1-12 of the Swell.

The huge Roosevelt Opus 400 of 1890 (dedicated, however, 9 December 1889) for the Chicago Auditorium has been dealt with briefly elsewhere by William H. Barnes, [26, p.20], but it was so monumental that its stoplist deserves examination. The organ had electro-pneumatic action. It boasted a Pedal of 19 straight stops including three 32's and a Mixture III, yet it had no 4' Pedal reed. The Great had two open 16's, two 8' Diapasons, while all of its real 8' and 4' strings, a flute pair, and all off-unisons, Mixtures and reeds were enclosed in the Choir box. The Swell had both open and closed doubles, stopped, open, and tapered flutes at 8', a limited variety of strings, and a reed chorus. The Choir had a 16' open flute double, open to below tenor C, its own Octave 4', a mutation, plus a soft Mixture and solo reeds. The Solo was enclosed in its own box and was on 8" wind. It displayed a family of flutes at 8-4-2, although none of the really big variety, as well as four kinds of orchestral reeds, a family of Tubas, and tubular Chimes. The enclosed Echo Organ, containing mild and soft colors, also played from manual IV. The Echo was located 100 feet from the main organ above the ceiling of the hall. There was also a four rank Stage Organ played from manual IV, reminiscent of the "Willis on Wheels" in St. Paul's, London.

Truette reproduced a very interesting console layout diagram together with an illustration of the Chicago Auditorium console [17, 2:3(July 1893): 54]. The stop controls were in the form of drawknobs, the Swell Bourdon 16' having the famous Roosevelt split knob with the upper part controlling the Bourdon Treble, the lower part the Bourdon Bass. The couplers were also in the form of drawknobs, located above the top manual, and included intramanual 4' couplers for Swell and Solo but no intermanual sub or super couplers nor manual to Pedal supers. There was a generous complement of adjustable combination pistons and foot levers, including five coupler reversibles. The layout diagram does not indicate a shoe for

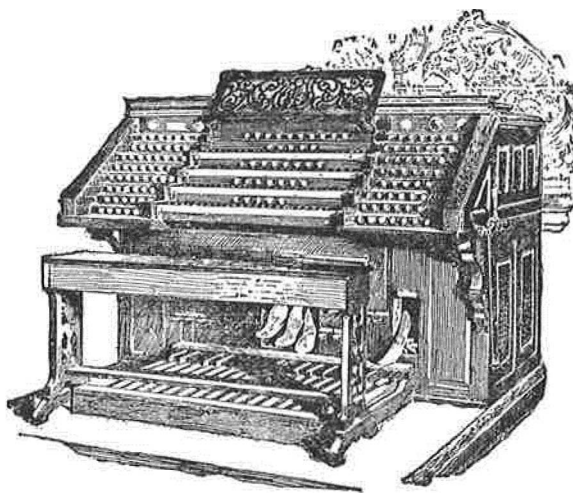


Fig. 5

Frank Roosevelt, Op. 400, 1890. Chicago Auditorium. Console of the organ.

controlling the Register Crescendo but has, instead, two pedal touches, side by side, having considerable vertical travel, one for "Crescendo," the other for "Diminuendo." The console illustration, however, does not show these but does portray a huge shoe to the right end of the knee board and this was presumably the Crescendo/Diminuendo shoe. In addition, the console layout diagram shows two more pedal touches having considerable vertical travel, marked "Close all Boxes" and "Open all Boxes," the forerunners of the later familiar "All Swells." Two vents were in the form of hitch-down pedals; the one for the stage organ was in the form of a drawknob.

A comparison of the Chicago Roosevelt with the Cincinnati Music Hall E. & G. G. Hook & Hastings of twelve years

earlier is instructive. The choice of the second Great 16' is interesting: Hook & Hastings with a "large scale" wood Quintaton, "Strongly harmonic," Roosevelt with a Contra Gamba. Both had two 8' Diapasons, but Hook & Hastings made one of them with "bell-shaped tops". Both had similar complements of 8' stops otherwise, allowing for the possible difference in power of Roosevelt's Principal Flöte 8' and Hook & Hastings's Clarabella. Both had the Quint 5 1/3', both had the same 4's, 2 2/3's, and 2's. But Cincinnati also had the Cornet III-IV-V and the Cymbale VII plus two four rank Mixtures, as against Roosevelt's Mixture IV-V and Scharff III-IV. Both had 16-8-4 reed choruses. A major difference in design concept was that so much of the Roosevelt Great was enclosed, while the Cincinnati Great spoke out freely.

Frank Roosevelt, Op. 400, 1890  
Chicago Auditorium, Chicago, Ill.

V-107. R-129. S-110. P-7134.

Completed: 1 December 1889

Stoplist: Walter F. Crosby

Consultant: Clarence Eddy

[1, vol. 2, pp.732-35. 17, 2:3(July 1893): 53-54]

#### PEDAL: V-19. R-21. S-19.

32 DBL. OPEN DIAPASON 30ow  
BOURDON 30sw  
16 1st OPEN DIAPASON 30ow  
2nd OPEN DIAPASON 30z  
STOPPED DIAPASON 30sw  
VIOLONE  
DULCIANA 30om  
10 2/3 QUINT 30  
8 OCTAVE 30  
FLUTE 30  
VIOLONCELLO 30m  
5 1/3 OCTAVE QUINT 30m  
4 SUPER OCTAVE 30m  
III MIXTURE 90m  
32 CONTRA BOMBARD 30wr  
16 TROMBONE 30r  
SERPENT 30fr  
CONTRA BASSOON 30r  
8 CLARION 30mr

#### GREAT: V-20. R-27. S-20.

Unenclosed:

16 DBL. OPEN DIAPASON 61m  
CONTRA GAMBA 61m  
8 1st OPEN DIAPASON 61m  
2nd OPEN DIAPASON 61m  
PRINCIPAL FLOTE 61  
GEMSHORN 61m  
4 OCTAVE 61m

Enclosed with Choir:

8 DOPPEL FLÖTE 61sw dm  
VIOLA DA GAMBA 61m  
VIOLA D'AMOUR 61m  
5 1/3 QUINT 61m  
4 FLUTE HARMONIQUE 61m  
GAMBETTE 61m  
2 2/3 OCTAVE QUINT 61m  
2 SUPER OCTAVE 61m  
IV-V MIXTURE 293m  
III-IV SCHARFF 220m  
16 OPHECLEIDE 61r  
8 TRUMPET 61mr  
4 CLARION 61mr

#### SWELL: V-23. R-29. S-24.

16 BOURDON BASS 12sw  
BOURDON TREBLE tc 49sw  
DBL. DULCIANA 8sw 53m  
8 OPEN DIAPASON 61m  
VIOLIN DIAPASON 61m  
STOPPED DIAPASON 61sw

SPITZFLOTE 61m  
CLARABELLA 61ow  
FLUTE HARMONIQUE 61m  
SALICIONAL 61m  
AEOLINE 61m  
VOX CELESTIS tc 49m  
4 OCTAVE 61m  
HOHL FLOTE 61ow  
FLAUTO DOLCE 61m  
SALICET 61m  
2 FLAGEOLET 61m  
IV-V CORNET 281m  
III ACUTA 183m  
16 CONTRA FAGOTTO 61mr  
8 CORNOPEAN 61mr  
OBOE 61mr  
VOX HUMANA 61mr  
4 CLARION 61mr  
Tremulant

#### CHOIR: V-16. R-20. S-17.

16 DOUBLE MELODIA 10sw 51ow  
8 OPEN DIAPASON 61m  
GEIGEN PRINCIPAL 61m  
LIEBLICH GEDECKT 61  
QUINTADENA 61mr  
FLAUTO TRAVERSO 61w  
DULCIANA 61m  
4 OCTAVE 61m  
FLUTE D'AMOUR 61wm  
FUGARA 61m  
2 2/3 NAZARD 61m  
2 PICCOLO 61m  
V DOLCE CORNET 305m  
16 EUPHONE 61mfr  
8 TROMBA 61mr  
CLARINET 61mr  
CARILLONS tf 44 BARS  
Tremulant

#### SOLO: V-14. R-14. S-15.

8" wind. Enclosed.

8 STENTORPHONE 61m  
CONCERT FLUTE 61w  
VIOLONCELLO 61m  
4 FLUTE OCTAVIANTE 61m  
HOHLPEIFE 61  
VIOLA 61m  
2 PICCOLO HARMONIQUE 61m  
16 TUBA MAJOR 61r  
BASSET HORN 61mr

8 TUBA MIRABILIS 61mr  
ORCHESTRAL OBOE 61mr  
ORCH. CLARINET 61mr  
COR ANGLAIS 61mr  
4 TUBA CLARION 61mr  
CATHEDRAL CHIMES 25 tubes  
Tremulant

#### ECHO: V-11. R-14. S-11

Enclosed.

16 QUINTATON 61  
8 FERN FLOTE 61  
KERAULOPHONE 61m  
DOLCISSIMO 61m  
UNDA MARIS tc 49m  
4 FLAUTO TRAVERSO 61w  
DULCET 61m  
IV HARMONIA AETHERIA 244m  
8 HORN 61mr  
OBOE 61mr  
VOX HUMANA 61mr  
Tremulant

#### STAGE ORGAN: V-4. R-4. S-4.

8 OPEN DIAPASON 61m  
DOPPEL FLÖTE 61sw dm  
4 OCTAVE 61m  
8 TRUMPET 61mr

#### COUPLERS 10:

Ped.: G S. C. L

Gt.: S. C. L.

Sw.: S-4

Ch.: S.

Solo: L-4.

Combons: GP + G cplrs. -7. SP +

S cplrs. -8 CP + C cplrs. -5.

LP + L cplrs. -5. P + P cplrs. -5.

(pedals).

Crescendos 4: S. GC SE. Register.

Pedal to close all boxes.

Pedal to open all boxes.

Reversibles 5: G/P. L/P. L/G.

S-4. L-4.

Full Organ Pedal.

Ventils 3:

Pedal to silence any adj selection of Pedal stops.

Pedal for Solo "Off" Echo "On".

Knob for Stage Organ.

Wind Indicators 3: Low, Medium,

High Pressure.

Register Crescendo Indicator.



The Roosevelt Swell was larger, with a Double Dulciana 16', an 8' Celeste, and 8' overblowing and open wood flutes plus an extra 4' over and beyond Cincinnati. Cincinnati had a Mixture V plus Dolce Cornet VI. Roosevelt had a Cornet IV-V plus an Acuta III. Reed stops bore corresponding names.

Roosevelt based his Choir on an open 16' with a stopped bass, Hook & Hastings theirs on a covered voice. On the 8' line the Roosevelt had stopped flute, open overblowing flute, and capped Quintadena, while Hook & Hastings had a half-covered and an open wood flute plus a Viola, "Tone rather delicate and reedy." Roosevelt, nevertheless, had only three 4's while Hook & Hastings had four 4's, one to match almost anything at 8'. Both organs had mutations at 2 2/3', both had Cornets V. Roosevelt used the short length Euphone 16' for his reed double, plus an 8' chorus reed, while Hook & Hastings used a presumably, full length Cor Anglais 16' with only solo colors above it. Roosevelt, of course, also had the steel bar percussion. His Solo was twice as large as that in Cincinnati, on the relatively high pressure of 8", with a chorus of harmonic flutes 8-4-2 and with a battery of big reeds. The Music Hall Solo was also on higher pressure, unenclosed, but was only half as large. Nor can the two Pedal Organs fairly be compared since Chicago had two 32' flues as against one in Cincinnati, five 16's as against four. Cincinnati, on the other hand, had four kinds of 8' tone. Roosevelt had an Octave Quint 5 1/3' and a Mixture III. Hook & Hastings lacked the off-unison but had a Cornet V. While Chicago had a 32' plus three 16' reeds and went no higher than an 8', Cincinnati had a complete reed chorus at 32-16-8-4.

The divisional character in the Roosevelt seems to have leaned more toward weight, with a greater preponderance of sub and foundation line. Hook & Hastings paid more attention to upper work and the necessary octave line that supports it. The preponderance of manual 8' flues, together with the apparent limitation in the number of Mixture ranks in Chicago, indicates the trend of the times, although there was as yet no real piling up of big Diapason tone such as was occurring in English organs by this time, nor was there any overall use of high pressures throughout the organ to attain sheer power.

It would almost seem as if the builders who had a desire to experiment with action developments were also willing to at least try different arrangements of the pipework, e.g., Roosevelt's enclosure of the Great upper work and reeds. It is also noteworthy that most of the large organs up to 1890 still favored a variety of pipe forms and the more interesting tonal texture resulting from their use.

Frank Roosevelt, Op. 461, 1890  
St. Thomas's Church, White Sulphur Springs, W. Virginia  
V-4. R-4. S-4. P-187.  
[18, p.490. 25, p.25]

**PEDAL:** V-1. R-1. S-1.  
16 BOURDON 13sw

**GREAT:** V-3. R-3. S-3.  
Enclosed except \*.  
8 OPEN DIAPASON 58m \*  
DOPPEL FLÖTE 58sw dm  
SALICIONAL 58m  
Tremulant

**COUPLERS 2:**  
Ped.: G.  
Gt.: G-4  
Bellows Signal.  
Wind Indicator

A quick jump, almost from the sublime to the ridiculous, takes us to a tiny Roosevelt, Opus 461, for St. Thomas's Church, White Sulphur Springs, West Virginia, 1890. Note the absence of anything above 8' pitch but the inclusion of the octave coupler to provide brilliance. Here the Diapason 8' was all unenclosed.

Hook & Hastings, Op. 1487, 1891  
St. Joseph's R.C., Washington, D.C.  
V-26. R-30. S-27. P-1589.  
[25, p.33. 16, 9th (1964) ]

**PEDAL:** V-3. R-3. S-3.  
16 OP. DIAPASON 27ow  
BOURDON 27sw  
8 VIOLONCELLO 27m

**GREAT:** V-8. R-10. S-8.  
16 OP. DIAP. 12sw 46m  
8 OP. DIAPASON 58m  
DOPPEL FLUTE 58sw dm  
4 OCTAVE 58m  
3 TWELFTH 58m  
2 FIFTEENTH 58m  
III MIXTURE 183m  
8 TRUMPET 49mr 9m

**SWELL:** V-9. R-11. S-10.  
16 BOURDON BASS 12sw  
BOURDON tc 46sw  
8 OP. DIAPASON 58m  
VIOLA 58m  
4 FLAUTO TRAVERSO 58w  
VIOLINA 58m

III DOLCE CORNET 174m  
(19-22-29)  
8 OBOE & BASSOON 49mr 9m  
Tremulant

**CHOIR:** V-6. R-6. S-6.  
8 GEIGEN PRINCIPAL 58m  
MELODIA & ST. BASS  
12sw 46ow  
DULCIANA 58m  
4 FLUTE D'AMOUR 58 wm  
2 PICCOLO 58m  
8 CLARINET 58mr

**COUPLERS 6:**  
Ped.: G. S. C.  
Gt. S. C.  
Ch.: S.  
Fixed comb. pedals: G-2.  
Reversibles 1: G/P.  
Pneumatic assist to Great  
#1-24.

In Hook & Hastings Opus 1487, 1891, in the rear gallery of the resonant St. Joseph's R.C., Washington, D.C., the Great was almost purely Principals and reed, with but one lone flute, and that a solo rather than an accompanimental color. The Swell had no chorus reed color and no independent 2', although the 2' line in the ensemble could have been provided above tenor C in the Dolce Cornet. The latter title was a misnomer because the ranks of that voice broke back at almost every octave and because it did not contain a Tierce.<sup>11</sup>

Occasionally a designer would be carried away by foreign stop names, as was W.B. Goodwin of Lowell, Mass., whom we have met before, in the Cole & Woodberry for Highland Congregational Church, Lowell, Mass., 1892. The organ as built lacked the planned Great upper work, but the emphasis on string tone is of interest.

Cole & Woodberry, 1892  
Highland Congregational, Lowell, Mass.  
V-17. R-17. S-17. P-957.  
[25, p.43 3, 6:1(Jan. 1970): 7-8]

**PEDAL:** V-2. R-2. S-2  
16 BORDONE PRINCIPALE  
27w  
LIEBLICH GEDECKT 27w  
[FLAUTO BASSO] blank

**GREAT:** V-6. R-6. S-6.  
8 PRINCIPAL DIAP. 61m  
FLAUTO CONCERTO 61w  
FLAUTILENO 61  
VIOLA DOLCE 61  
4 OCTAVA ACUTA 61m  
FLAUTO SOAVA 61  
2 2/3 [QUINTA OCTAVA] blk  
2 [OCTAVINO] blank

**SWELL:** V-9. R-9. S-9.  
16 CONTRA VIOLA tc 49m  
8 VIOLA PRINCIPALE 61m  
DOPPELFLÖTE 61sw dm  
DOLCIANO 61m  
VIOLA AETHERIA 61m  
4 HOHLPEIFE 61  
SALICETTO DOLCE 61m  
2 VIOLETTINO 61m  
8 CORNO DI CAPPELLA 61mr  
Tremolo (by push buttons)

**COUPLERS 5:**  
Ped.: G.S.  
Gt.: S-16-8-4.  
Fixed comb. pedals: GP-2,  
SP-2.  
Crescendos 1: S.

It is very important that we keep in mind that there was no direct jump from tracker to electro-pneumatic actions nor from

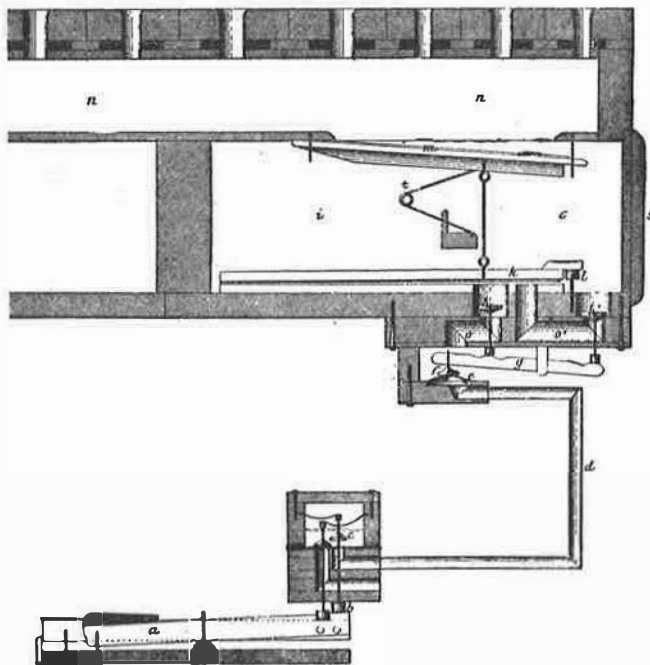
slider chests to ones having individual pipe valves and pneumatics or pouches, no matter how controlled. Roosevelt, whom we saw introducing an individual valve chest with ventil stop action at least as early as 1878 in Grace Church, New York, continued to build tracker, and sometimes electric, action to control these chests clear up to Opus 517, Cherry Street Baptist, Philadelphia, Penna., 1892, their first "trackerless action" [21, p.35], after which the firm used mainly tubular action. Probably the majority of builders, however, evolved new styles of action out of the basic slider and pallet chest.

One route was to interpose a pneumatic lever between the key and the pallet pull-down. The action was tracker from the key to the lever stack and tracker from it to the windchest. In his large organs, for example, Johnson used the fine machines of this type made by Ira Bassett, similar to those used in France by Cavaillé-Coll. Another route was to attach a pneumatic pull-down action immediately outside the pallet box of the slider chest to pull open the pallets and to control that pull-down action through trackers from the keys. Perhaps the next step was to connect the keys with the pull-down actions by means of lead tubing so that the key itself only opened a small valve which in turn actuated the pneumatic action at the chest. The next step may have been to put the pull-down action inside the pallet box, while maintaining the tubular connection to the keys. When workable actions at the windchest had evolved, they could be actuated by tracker, tubular, or electrical means. Tubular actions reached a high degree of perfection and continued in use for a number of decades.

It is worthwhile to join Truette in a look at what was going on in 1893:

## TUBULAR PNEUMATIC ACTION

IN response to many requests we give herewith an illustration of the principle governing tubular pneumatic action which is engaging the attention of nearly every organ-builder in this country at the present time.



In the accompanying drawing, *i* is that portion of the wind-chest or sound-board which contains a body of *compressed air* supplied from the bellows. From this wind-chest the compressed air is admitted to the pipes by opening the valve *m*, there being one to each key. The pressure upon this valve with that of the spring *t* below, which is necessary to sustain it when the wind is "out," causes it to cling to its seat tenaciously in proportion to the wind pressure. The aggregate of the resistance of all the valves of a large organ when "coupled" amounts to too many pounds, and would soon weary a muscular performer. To overcome this the *pneumatic motor* is introduced, and is connected directly with the valve.

This pneumatic motor consists of a bellows within a reservoir of compressed air like the valve *m*, and is in this case located directly under it. This bellows, is distended in its normal condition, but in the accompanying cut the bellows is "exhausted" or shut.

It is evident that an orifice under this bellows into the outer atmosphere shown at *o* will cause the bellows to instantly collapse, dragging down and opening the valve *m*, provided that the superficial area of this bellows is greater than the opening covered by the valve. The bellows will remain "exhausted" as long as this orifice is open and the pipes will sound. But to get the bellows back to its position, and allow the valve to close in the same fraction of time, is the pneumatic problem which it is doubtful if anyone has yet solved. This duty is left to the spring *t* alone. It also follows that the bellows must be filled with compressed air like that upon its exterior. We must not only close the exit to the outside atmosphere, but we must open another orifice from the reservoir, or the "recover" would be too slow for use. This orifice is shown at *o'*. The see-saw motion of the lever *g* will cause this alternating motion at the will of the performer.

There is now only left the means to operate this lever. This is shown at *e*, and is another bellows, which is in turn larger in area than the valve *h*, and is called a *diaphragm valve*, — a simple piece of thin leather glued over a circular depression. From the bottom of this depression leads the tube, varying in length from one to fifty feet, which gives the name *tubular pneumatic*.

Another reservoir of compressed air, adjacent to the keyboard, containing a valve representing each key and opening into its respective tube, will enable the player to send an "impulse" of compressed air through the tube, inflating the diaphragm *e*, raising the "poppet" valve *h*, closing its companion *h'* at the other end of the lever, and exhausting the bellows *k*, thus pulling down the chest valve *m*, allowing the compressed air to pass to the pipes and causing them to speak. This is the general principle upon which all tubular pneumatic action is constructed, although each builder has his own specialities in detail, many of which are covered by patents, and which are of greater or less excellence.

[17, 2:5(Sept. 1893): 102]

Farrand and Votey's Opus 116, 1892, for the Congregational Church, Salt Lake City, Utah, had a stoplist suggesting Johnson or Roosevelt. However, it dropped out the independent Great 12th and at least showed an interest in orchestral colors in the Cor Anglais and Corno di Bassetto while putting the Quintadena in the Choir. The action was tubular-pneumatic, although the Echo Organ suggests electro-pneumatic. The rather heavy Pedal was to be expected, but perhaps the Pedal 4' coupler helped. As we have noted, such couplers had been used much earlier, e.g., E. & G. G. Hook, Op. 149, 1853, Tremont Temple, Boston [28, p.34], William A. Johnson, Op. 44, 1855, First Presbyterian, Syracuse, N.Y. [28, p.37], and Simmons & Willcox, 1859, St. Joseph's R.C., Albany, N.Y. [28, p.39].

Farrand & Votey, Op. 116, 1892  
 Congregational, Salt Lake City, Utah  
 V-42. R-47. S-42. P-2376.  
 [25, pp.46-47]

**PEDAL:** V-6. R-6. S-6.  
 16 OP. DIAPASON 30ow  
 BOURDON 30sw  
 LIEBL. FLUTE 30sw  
 8 MELODIA FLUTE 30w  
 VIOLONCELLO 30m  
 16 TROMBONE 30r

**GREAT:** V-11. R-14. S-11..  
 16 DBL. DIAPASON 61m  
 8 OP. DIAPASON 61m  
 DOPPELFLÖTE 61sw dm  
 GAMBA 61m  
 GEMSHORN 61m  
 4 OCTAVE 61m  
 FLUTE HARMONIC 61m  
 2 SUPER OCTAVE 61m  
 IV MIXTURE 244m  
 (15-17-19-22)  
 8 TRUMPET 61mr  
 [COR ANGLAIS] blank

**SWELL:** V-12. R-14. S-12.  
 16 BOURDON 61sw  
 8 OP. DIAPASON 61m  
 GEDECKT 61sw  
 SPITZFLÖTE 61m  
 SALICIONAL 61m  
 4 PRINCIPAL 61m  
 HOHL FLÖTE 61  
 2 FLAUTINO 61m

III DOLCE CORNET 183m  
 16 CONTRA FAGOTTO 61mr  
 8 CORNOPEAN 61mr  
 OBOE 61mr  
 Tremulant

**CHOIR:** V-8. R-8. S-8  
 Unenclosed.  
 8 GEIGEN PRINCIPAL 61m  
 MELODIA 61w  
 QUINTADENA 61m  
 DULCIANA 61m  
 4 FLUTE D'AMOUR 61  
 FUGARA 61m  
 2 PICCOLO 61m  
 8 CORNODI BASSETTO 61mr

**ECHO:** V-5. R-5. S-5.  
 8 LIEBL. GEDACKT 61  
 DOLCE 61m  
 VOIX CELESTE  
 4 DULCET 61m  
 8 VOX HUMANA 61mr  
 Tremulant

**COUPLERS 11:**  
 Ped.: P-4. G. S. C.  
 Gt.: S-8-4. C-16-8.  
 Ch.: C. S. E.  
 Crescendos 1: S.  
 Reversibles 2: G/P. S/P

Other variations on standard patterns may be seen in the little C. S. Haskell for First Presbyterian, Carlisle, Penna., 1892, in the Great Gemshorn 4' as the only Great 4' (although we have seen Gemshorns in Roosevelts which were cylindrical Principals), and in the Great Piccolo 2', so that no Principal chorus appears in name. Although there was plenty of top in the design of this small 58-27 compass tracker, the SW/GT 4' nonetheless appeared.

C. S. Haskell, 1892  
 First Presbyterian, Carlisle, Penna  
 V-14. R-14. S-14. P-726.

**PEDAL:** V-2. R-2. S-2.  
 16 BOURDON 27sw  
 8 VIOLONCELLO 27m

**GREAT:** V-5. R-5. S-5.  
 8 OP. DIAPASON 58m  
 MELODIA 58w  
 DULCIANA 12mc 46m  
 4 GEMSHORN 58m  
 2 PICCOLO 58m

**SWELL:** V-7. R-7. S-7.  
 16 BOURDON tc 46sw

8 VIOLIN DIAPASON 58m  
 ST. DIAPASON 58sw  
 SALICIONAL 12mc 46m  
 4 FL. HARMONIQUE 58m  
 2 FLAGEOLET 58m  
 8 OBOE tc 46mr  
 Tremulant

**COUPLERS 4:**  
 Ped.: G.S.  
 Gt.: S-8-4.  
 Crescendos 1: S

While Hook & Hastings, Hutchings, and Johnson tended to keep the Quintadena in the Swell in the 1890s, we have noticed that Roosevelt, and after him the Votey connections, moved it to the Choir. One-division sub and super couplers began to appear more frequently at about this time, as in Hook & Hastings, Opus 1516 for St. Andrew's, Lambertville, N.J., 1892, where both Great and Swell had their own 4' couplers. It would also appear that in Hook & Hastings three manual schemes of that year Great 16' Opens were more rare and that the Bourdon 16' took their place on the Great more often. For Hook & Hastings,

Johnson, and many builders, the three stop Pedal of 16-16-8 became almost a standard under the larger two and many three manuals.

Hook & Hastings, Op. 360, 1865. Rebuilt 1892.  
 Plymouth Church, Brooklyn, N.Y.  
 V-52. R-60. S-52. P-3284.  
 [17, 1:8(Dec. 1892): 191]

**PEDAL:** V-7. R-7. S-7.  
 32 OP. DIAPASON 30ow  
 16 OP. DIAPASON 30ow  
 BOURDON 30sw  
 VIOLONE 30ow  
 8 VIOLONCELLO 30m  
 BELL GAMBA 30m  
 16 TROMBONE 30mr

**GREAT:** V-15. R-19. S-15.  
 16 OP. DIAPASON 58m  
 8 OP. DIAPASON 58m  
 ENGLISH OP. DIA. 58m  
 ST. DIAPASON 58sw  
 CLARABELLA 58ow  
 VIOL DA GAMBA 58m  
 4 OCTAVE 58m  
 FL. HARMONIQUE 58m  
 2 2/3 TWELFTH 58m  
 2 FIFTEENTH 58m  
 III MIXTURE 174m  
 III SCHARFF 174m  
 16 TRUMPET 58mr  
 8 TRUMPET 58mr  
 4 CLARION 58mr

**SWELL:** V-15. R-19. S-15.  
 16 BOURDON 58sw  
 8 OP. DIAPASON 58m  
 ST. DIAPASON 58sw  
 SPITZFLÖTE 58m  
 SALICIONAL 58m  
 4 FL. HARMONIQUE 58m  
 VIOL D'AMOUR 58m  
 VOX CELESTE 58m  
 2 FLAUTINO 58m  
 V MIXTURE 290m

16 EUPHONE 58mfr  
 8 CORNOPEAN 58mr  
 OBOE 58mr  
 VOX HUMANA 58mr  
 4 CLARION 58mr  
 Tremulant

**CHOIR:** V-9. R-9. S-9  
 16 STILL GEDACKT 58sw  
 8 OP. DIAPASON 58m  
 MELODIA 58ow  
 QUINTADENA 58m  
 DULCIANA 58m  
 4 OCTAVE 58m  
 FLAUTO TRAVERSO 58w  
 2 PICCOLO 58m  
 8 CLARINET 58mr  
 Tremulant

**SOLO:** V-6. R-6. S-6.  
 8 STENTORPHONE 58m  
 PHILOMELA 58w  
 KERAULOPHON 58m  
 4 HOHLPEIFE 58w  
 8 TUBA MIRABILIS 58mr  
 COR ANGLAIS 58mr

**COUPLERS 8:**  
 Ped.: G. S. C. L.  
 Gt.: S. C. L.  
 Ch.: S.  
 Fixed comb. pedals: P-2,  
 G-3, S-2, C-2.  
 Crescendos 2: S. Register  
 Reversibles 1: G/P.  
 Grand Sforzando Pedal.  
 Pneumatic action.

In 1892 Hook & Hastings rebuilt their own Opus 360 of 1865 in Plymouth Church, Brooklyn, N.Y. [28, p.43]. In the rebuild the Pedal gave up its Soft Octave 8' for a Bell Gamba 8', surely an attempt to gain more power and brilliance. The Great lost its Doppelflöte 8' and its V Grand Cornet (5 1/3') for an English Open Diapason 8' and a Stopped Diapason 8', although the latter may have been the earlier Doppelflöte with a name change.

The Swell gave up its Octave 4', Twelfth 2 2/3', and Fifteenth 2' — in other words, its Principal chorus — for a Spitzflöte 8', a Vox Celeste 4', and a Flautino 2'. The Choir Stopped Diapason 8' made way for a Quintadena 8', while the Solo gave up its Vox Angelica 8' and Tuba Octave 4' for a Stentorphone 8' and a Cor Anglais 8'. Here we can clearly see the growing tendencies to increase the amount of 8' tone, including multiplying the Diapasons, to reduce the effect of Principal choruses outside the Great, to de-emphasize the 4' line (as in the Swell and Solo), to cut back brilliance in favor of weight in the Solo, and to pull in orchestral color, as in the Cor Anglais 8'. If we think back to the description of the Solo Stentorphon 8' in the Cincinnati Music Hall organ of fifteen years earlier we will recall that its pipes were of "very large scale" and that its "tone was very powerful, broad, rich, and majestic" [18, p.394].

The console itself was altered and a larger number of fixed combination pedals was added, providing the conventional

"forte" and "piano" for Pedal, Swell, and Choir in place of the earlier more specialized controls affecting the Solo Tubas and the loud Pedal stops.

Johnson built four three-manual organs back to back in 1892, Opus numbers 778, 779, 780, and 781. The four Greats were identical in stop names except for Opus 780 with its Contra Viola 16', which also appeared in Opus 738 (1890) and Opus 771 (1891). We know, however, that in Opus 780 it was of the same scale as the other Double Opens 16' of this group, i.e., 48sc at 8', or 36sc at 16'. Opus 778, however, had a IV Mixture; the others all had Ills. The Great 4' flutes were all Flauto Traversos.

The two eleven voice Swells (Op. 778, Op. 779) were alike. The next addition to the Swell was the Quintadena in Opus 781, while Opus 780 had an additional string and a 16' tenor C reed. Nos. 778, 779, and 781 had identical Choirs. That of Opus 780 added another 8' and 2'. Opus 779, with 30 voices, had only three Pedal stops. Opus 778, with 31, had a 16' reed, but was also in a gallery location in a Catholic church having good acoustics. Opus 781, with 32 voices, on the other hand, had no reed for its fourth Pedal stop but a Quintatön 32'. Opus 780, with 36 voices, had three Pedal 16' flues plus an 8'.

Our technical data on these four instruments are incomplete but Viner sheds some light on the scales of the major voices. The Pedal Double Opens, for example, were 15", which was an inside width measurement. The Quintatön 32' of Opus 781 was of the same scale, which would make a sizable stopped 32'.<sup>12</sup> The Bourdons were 8", which was not over large. The 8' Violoncellos were 53 scale, which is three notes smaller than Johnson's typical Choir Geigen Principals but is still far from the slender Gamba scales often used by many builders a decade and more later for the only independent Pedal 8' rank. At least these voices blended and contributed some substance. The Pedals of Opus 778 and 781 were on 4" wind.

The scales of the Great Principal choruses were:

	Op. 778	Op. 779	Op. 780	Op. 781
16' (@ 8')	48	48	48	48
8'	44	43	43	44
4'	58	56	56	58
2½'	65	65	63	65
2'	70	68	68	70
Mix	70	70	68	70

The Mixture scale indicated was that of the 15th when it first appeared. It would be fascinating to know Johnson's reasons for thus varying the scales of the individual voices in the choruses, but it may well have had to do with the acoustical environment, with the slightly larger scales being employed not just for power, but also because of somewhat less lively acoustics.

The use of stopped wood basses on the Swell Diapasons and of capped basses, or of borrows from the Quintadenas where they appeared, for the low notes of the Swell strings, was conditioned by the height within the Swell boxes themselves. It would also be instructive to know why Johnson varied the manual compasses. Surely the cost saving could not have been that significant. The largest scheme, Opus 780 for Watertown, New York, had the 58 note compass, yet it had more console accessories than the others in the form of fixed combination pedals, and it had the only super coupler, the SW/GT 4'.

All four of these organs made use of the pneumatic lever for the Great and its couplers. The Great keys operated the primary in a pneumatic lever stack. The primary actuated large power pneumatics and their force was used to operate the Great pull-downs and the Great couplers. This meant that the Great keys

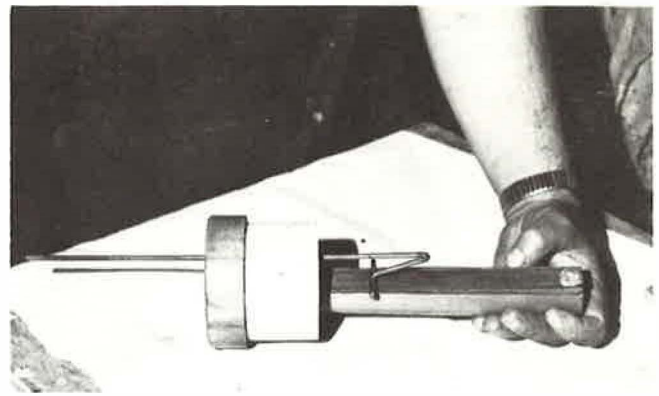


Fig. 6

Johnson & Son, Op. 778, 1892. Sacred Heart R.C., Waterbury Conn. Pedal Trombone 16', showing block and shallot of wood.

Photo by Lowell Riley.

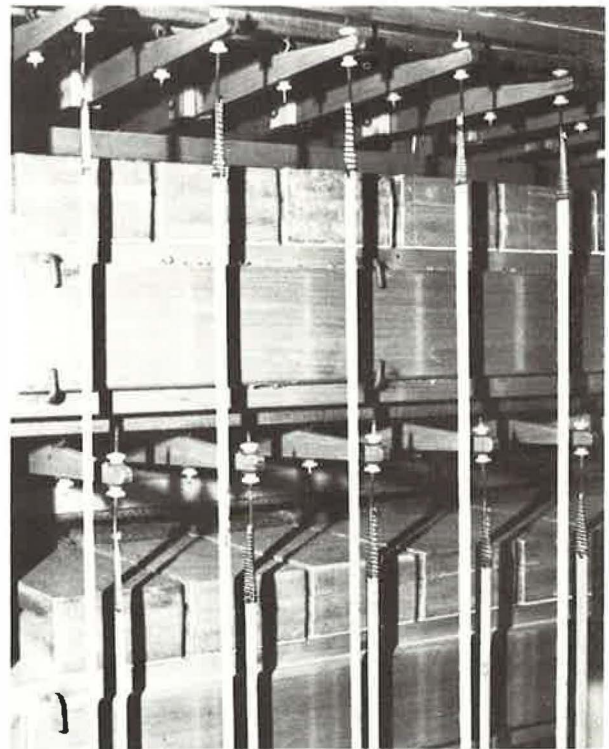


Fig. 7

Johnson & Son, Op. 778, 1892. Sacred Heart R.C., Waterbury, Conn. Great Organ pneumatic stack showing, in the foreground, the trackers connecting the keys to the backfalls operating the valves to admit wind to and to exhaust the power pneumatics, the hinged ends of which are also visible. The opposite ends of the power pneumatics are attached to the action running to the chests.

Photo by Lowell Riley.

always had a uniform touch, no matter what was drawn on them or coupled to them. By silencing the Great voices through the use of the "Great Organ Separation", a sort of Unison-Off, one could play by means of the stack any other manual division or divisions coupled to the Great keys. Thus, for example, it was possible to lighten the touch of a large Swell division and to perform rapid passages on it by playing it through the Great pneumatic lever stack. When it later became possible to separate a Great division from the Great keys by pneumatic or electrical means other than through a pneumatic lever stack, the age of the Unison-Off had arrived.



The thing to note in this foursome is the strict adherence to a tried and tested design pattern. Such a conservative approach, however, undoubtedly caused Johnson to be accused of stodginess, of lack of innovative and creative spark, and of all-too-great uniformity. Add to this the fact that Johnson never did

embrace the newer actions but continued to build trackers to the end of the firm's career in 1898, and it becomes easier to understand their diminishing number of contracts and eventual demise.

**Johnson & Son**  
Opus 778, 1892  
Sacred Heart R.C.  
Waterbury, Conn.  
V-31. R-36. S-32. P-2072.

**PEDAL:** V-4. R-4. S-4.  
16 DBL. OP. DIAP. 30ow  
BOURDON 30sw  
8 VIOLONCELLO 30m  
16 TROMBONE 30wr

**GREAT:** V-10. R-13. S-10.  
16 DBL. OP. DIAP. 7sw  
54m  
8 OP. DIAPASON 61m  
DOPPELFLÖTE 61sw dm  
VIOLA DA GAMBA 61m  
4 OCTAVE 61m  
FLAUTO TRAVERSO 61w  
2½ TWELFTH 61m  
2 SUPER OCTAVE 61m  
IV MIXTURE 244m  
8 TRUMPET 61mr

**SWELL:** V-11. R-13. S-1  
16 L. GEDECKT BASS 12sw  
L. GED. TR. tc 49sw  
8 OP. DIAPASON 7sw 54m  
ST. DIAPASON 61sw  
SALICIONAL 7mc 54m  
DOLCISSIMO 7mc 54m  
4 FL. HARMONIQUE 61m  
VIOLIN 61m  
2 FLAUTINO 61m  
III CORNET DOLCE 183m  
8 CORNOPEON 61mr  
OBOE & BASSOON 61mr  
Tremolo

**SOLO:** V-6. R-6. S-6.  
8 GEIGEN PRINCIPAL 61m  
MELODIA 61w  
DULCIANA 7mc 54m  
4 FLUTE D'AMOUR 61wm  
FUGARA 61m  
8 CLART. & FAGOTTO 61mr

#### COUPLERS:

Ped.: G. S. L. (knobs over Sw.).  
Gt.: S. L. (on-or-off pistons under Solo).  
Solo: S.  
Fixed comb. peds.: GP-2, S-3.  
Crescendos 1: S.  
Reversibles 1: G/P (ped.).  
Great Organ Separation (on-or-off piston under Solo).  
Pedale Check.  
Blower's Signal.  
Disc Wind Indicator.  
Pneumatic lever for Great.

**Johnson & Son**  
Opus 779, 1892  
Cass Avenue Methodist  
Detroit, Mich.  
V-30. R-34. S-31. P-1888.

**PEDAL:** V-3. R-3. S-3.  
16 OP. DIAPASON 30ow  
BOURDON 30sw  
8 VIOLONCELLO 30m

**GREAT:** V-10. R-12. S-10.  
16 DBL. OP. DIAP. 7sw  
51m  
8 OP. DIAPASON 58m  
DOPPELFLÖTE 58sw dm  
VIOLA DA GAMBA 58m  
4 OCTAVE 58m  
FLAUTO TRAVERSO 58w  
2½ TWELFTH 58m  
2 SUPER OCTAVE 58m  
III MIXTURE 174m  
8 TRUMPET 58mr

**SWELL:** V-11. R-13. S-12.  
16 L. GEDECKT BASS 12sw  
L. GED. TR. tc 46sw  
8 OP. DIAPASON 7sw 51m  
ST. DIAPASON 58sw  
SALICIONAL 7mc 51m  
DOLCISSIMO 7mc 51m  
4 FL. HARMONIQUE 58m  
VIOLIN 58m  
2 FLAUTINO 58m  
III CORNET DOLCE 174m  
8 CORNOPEON 58mr  
OBOE & BASSOON 58mr  
Tremolo

**SOLO:** V-6. R-6. S-6.  
8 GEIGEN PRINCIPAL 58m  
MELODIA 58w  
DULCIANA 7mc 51m  
4 FLUTE D'AMOUR 58wm  
FUGARA 58m  
8 CLARINET 58mr (Bell)

#### COUPLERS:

Ped.: G. S. L.  
Gt.: S. L.  
Solo: S.  
Fixed comb. peds.:  
G-3. S-3.  
Crescendos 1: S.  
Reversibles 1: G/P.  
Great Organ Separation.  
Pedal Check.  
Blower's Signal.  
Disc Wind Indicator.  
Pneumatic lever for Great.

**Johnson & Son**  
Opus 780, 1892  
First Presbyterian  
Watertown, N.Y.  
V-36. R-40. S-38. P-2177

**PEDAL:** V-4. R-4. S-4.  
16 DIAPASON 30ow  
BOURDON 30sw  
VIOLONE 30ow  
8 VIOLONCELLO 30m

**GREAT:** V-10. R-12. S-10.  
16 CONTRA VIOLA 58m  
8 OP. DIAPASON 58m  
DOPPELFLÖTE 58sw dm  
VIOLA DA GAMBA 58m  
4 OCTAVE 58m  
FLAUTO TRAVERSO 58w  
2½ TWELFTH 58m  
2 SUPER OCTAVE 58m  
III MIXTURE 174m  
8 TRUMPET 58mr

**SWELL:** V-14. R-16. S-16.  
16 L. GEDECKT BASS 12sw  
L. GED. TR. tc 46sw  
8 OP. DIAPASON 7sw 51m  
ST. DIAPASON 58sw  
QUINTADENA 58m  
SALICIONAL (7 ex Quintadena) 51m  
DOLCISSIMO 7mc 51m  
VOIX CELESTE (12 ex Dolcissimo) 46m  
4 FL. HARMONIQUE 58m  
VIOLIN 58m  
2 FLAUTINO 58m  
III DOLCE CORNET 174m  
16 CRA. FAGOTTO tc 46mr  
8 CORNOPEON 58mr  
BASSOON 12mr  
OBOE tc 46mr  
Tremolo

**SOLO:** V-8. R-8. S-8.  
8 GEIGEN PRIN. 58m  
MELODIA 58w  
KERAULOPHON 58m  
DULCIANA 58m  
4 FLUTE D'AMOUR 58wm  
FUGARA 58m  
2 PICCOLO 58m  
8 CLART. & FAGOTTO 58mr

#### COUPLERS:

Ped.: G. S. L.  
Gt.: S-8-4. L.  
Solo: S.  
Fixed comb. peds.:  
P-2, G-2, S-3, L-1.  
Crescendos 1: S.  
Reversibles 1: G/P.  
Great Organ Separation.  
Pedal Check.  
Blower's Signal.  
Wind Indicator.  
Pneumatic lever for Great.  
Relief pallets for Great.

**Johnson & Son**  
Opus 781, 1892  
Congregational  
Monson, Mass.  
V-32. R-36. S-34. P-2065

**PEDAL:** V-4. R-4. S-4.  
32 QUINTATON 30sw  
16 DBL. OP. DIAP. 30ow  
BOURDON 30sw  
8 VIOLONCELLO 30m

**GREAT:** V-10. R-12. S-10.  
16 DBL. OP. DIAP. 7sw 54m  
8 OP. DIAPASON 61m  
DOPPELFLÖTE 61sw dm  
VIOLA DA GAMBA 61m  
4 OCTAVE 61m  
FLAUTO TRAVERSO 61w  
2½ TWELFTH 61m  
2 SUPER OCTAVE 61m  
III MIXTURE 183m  
8 TRUMPET 61mr

**SWELL:** V-12. R-14. S-14.  
16 BOURDON BASS 12sw  
BOURDON TREB. tc 49sw  
8 OP. DIAPASON 7sw 54m  
ST. DIAPASON 61sw  
QUINTADENA 61m  
SALICIONAL (7 ex Quintadena) 54m  
AEOLINE 7mc 54m  
4 FL. HARMONIQUE 61m  
VIOLIN 61m  
2 FLAUTINO 61m  
III DOLCE CORNET 183m  
8 CORNOPEON 61mr  
BASSOON 12mr  
OBOE tc 49mr  
Tremolo

**SOLO:** V-6. R-6. S-6.  
8 GEIGEN PRINCIPAL 61m  
MELODIA 61w  
DULCIANA 7mc 54m  
4 FLUTE D'AMOUR 61wm  
FUGARA 61m  
8 CLART. & FAGOTTO 61mr

#### COUPLERS:

Ped. G. S. L.  
Gt.: S.L.  
Solo: S.  
Crescendos 1: S.  
Reversibles 1: G/P.  
Pedal Check.  
Wind Indicator.  
Pneumatic lever for Great



Fig. 8

Johnson & Son, Op. 779, 1892. Cass Avenue Methodist, Detroit, Mich.  
Photo by William Worden

In the mid 1880s the small English firm of Michell & Thynne built a few organs noted for their fine flutes and strings. They showed an organ at the Inventions Exhibition in South Kensington in 1885 and a year later at the Liverpool Exhibition. The instrument was then given by the Rev. C.W. Grove to Tewkesbury Abbey. It was William Thynne who in 1885 here introduced his fine string tones, prior to which time there was no real string tone in the orchestral or imitative sense in the organ.

The production of modern string tone depended on the introduction of the roller bridge, which revolutionized string voicing. Thynne's roller bridge was made of a piece of half-round dowel or molding, carefully fitted and secured between the ears of the relatively slender scaled, open, cylindrical pipes.

Thynne used small scales, but not excessively small ones, varying from  $3\frac{1}{16}$ " to  $2\frac{1}{2}$ " at 8' C (60 to 65 scale). The extremely small-scaled string pipes used a little later were largely developed by the voicer J.W. Whitely who worked for Robert Hope-Jones in the 1890s.

**Mr. & Mrs. Wm. Huber**  
THE OLD WHALER'S CHURCH  
Sag Harbor, New York  
1845 Henry Erben

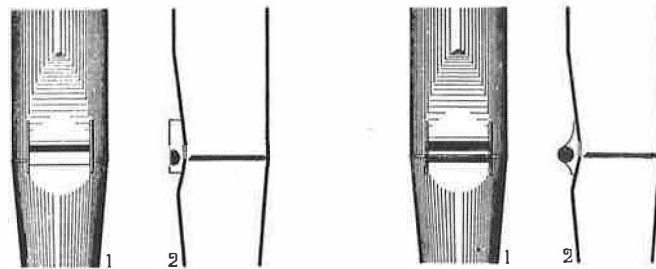


Fig. 9

Two types of harmonic bridge: hemi-cylindrical and cylindrical

The Michell & Thynne Inventions Exhibition organ, however, was also important for the design features imparted to it by Carlton C. Michell. Building on the efforts of Edmund Schulze and T.C. Lewis as far as Principals were concerned (the Mixtures contained no tierces and the voicing was bold and brilliant) and of Father Willis in the matter of reeds, the instrument "produced an effect of great splendour" and

in addition it incorporated the builders' own entirely new conception of organ string-tone, never surpassed, and very fine flutes. It may thus be regarded as the first fully developed English romantic organ and one which has seldom if every been surpassed in that capacity. As such it is an instrument of the greatest artistic and historic importance.

[5, pp.105-06]

Carlton C. Michell of Michell & Thynne came to the United States in 1886 [14, p.246] and worked independently and with other organ builders. He seems to have left very few instruments of his own, but that of 1892 for St. Stephen's, later Our Lady of Pompeii, R.C., Boston, Mass., was remarkable in a number of ways. It was built in conjunction with Cole & Woodberry [14, pp.246-248] but the windchests, coupler boxes, and actions were imported from Hunter & Son, London. The action was tubular-pneumatic. The rest of the organ was constructed in the Cole & Woodberry factory. Technical features included a five inch thick swellbox and wind pressures for the reeds of 5" to 7". The order of manual divisions from the bottom was Great, Choir, Swell. The originally reedless Great through Mixture was noteworthy and was based on an open 16' flute. The organ was essentially caseless, an unenclosed division forming the facade [30, p.231]. From the illustration in [30] this appears to have been the Choir, since the front rank is obviously a Gedeckt, a type of pipe which does not show on the Great. The Swell, significantly, introduced two things from England: the modern strings and the chorus reeds on higher pressure. The Viols were those invented by William Thynne, Michell's former English partner, and were a first in American organ work. Strangely, the Swell had no 4' flute. Its Mixture was 15-19-22, breaking at middle C.

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Carlton C. Michell, Op. 1, 1892  
St. Stephen's R.C., Boston, Mass.  
V-29. R-34. S-29. P-1858.

[17, 1:9 (Jan. 1893): 221. 25, p.62. 30, p.232]

- PEDAL:** V-5. R-5. S-5.  
16 GREAT BASS 30w  
VIOLONE 30m  
10 2/3 QUINT FLUTE 30  
8 GREAT FLUTE 30  
DOLCE 30m
- I. GREAT:** V-8. R-11. S-8.  
16 HOHLFLÖTE 61w  
8 PRINCIPAL DIAP. 61m  
SMALL DIAPASON 61m  
CLARIBEL 61w  
4 OCTAVE 61m  
2 2/3 OCTAVE QUINT 61m  
2 SUPER OCTAVE 61m  
IV MIXTURE 244m
- III. SWELL:** V-10. R-12. S-10.  
8 GEIGEN PRINCIPAL 61m  
ROHRFLÖTE 61 \*  
VLE. D'ORCHESTRE 61m\*  
VIOLE CELESTE 61m\*  
4 OCTAVE 61m  
III MIXTURE 183m hp  
(15-19-22)  
16 CRA. POSAUNE 61mr hp  
8 CORNOPEAN 61mr hp  
OBOE 61mr hp  
VOX HUMANA 61mr  
Tremulant (by pedal)
- II. CHOIR:** V-5. R-5. S-5.  
Unenclosed.  
8 GEDECKT 61w \*  
VIOLA 61m  
VIOLE SOURDINE 61m \*  
4 FL. TRAVERSO 61w \*  
8 CLARINET 61mr  
Tremulant (by pedal)
- COUPLERS 10:** <sup>13</sup>  
(by knobs with divisions)  
Ped.: G. S. C.  
Gt.: S-8-4. C-16.  
Sw.: S-8-4. (S-8 must be on  
to make Swell play).  
Ch.: S. C-4.  
Fixed comb. pistons:  
G-4. S-4.  
Crescendos 1: S.  
Reversibles 1: G/P (by  
piston and pedal).  
7 separate reservoirs.  
Case design:  
R. Clipston Sturgis.  
\* = "special construction"

Clutton & Dickson [4. pp.90-92] point out that the idea of building up the Swell tonal structure on a reed rather than on a flue foundation really stems from W.T. Best and was executed by Henry Willis in 1861 in Wallasey, using a Contra Fagotto 16'. Willis used both heavy and light wind for the Swell 16' reed, depending on their conditions. Clutton & Dixon also point out Michell & Thynne's Contra Posaune 16' as the real foundation for the Swell in their 1885 Exhibition organ and we see the same thing here in 1892 in Boston. Some interesting stop names also appeared in Boston: Great Bass 16' and Great Flute 8' in the Pedal, Claribel 8' in the Great, Viole Sourdine 8' in the Choir.

The copy of the stoplist in the F.R. Webber collection, taken from a Michell brochure, indicates that the following stops were of special construction: Swell Rohrflöte 8, Viole d'Orchestre 8' and Viole Celeste 8', and Choir Gedeckt 8', Viole Sour-dine 8', and Flauto Traverso 4'. One wonders if one of the flutes was a Zauberflöte or overblowing Gedackt.

The variety of couplers is interesting. Note that the Choir could not be coupled to the Great except at 16'! The Swell unison coupler presaged the later Austin unisons in that it had to be "on" for the division to play at 8'.

A festival service and recital was given Nov. 27, 1892, when the organists were Walter J. Kugler, B.B. Gillette, and Carlton C. Michell, playing:

Vogt, Night Song  
Salome, Grand Choeur  
Batiste, St. Cecilia Offertoire  
Guilmant, Marche Religieuse  
Lemaigre, Elegy  
Widor, 5th Symphony: Toccata  
Bach, Fantasia and Fugue Gm [played by  
Michell]

[30, p.232]

Shortly thereafter Truette reported:

This instrument has the first pneumatic action which we have ever seen which would *repeat* perfectly. The voicing of many of the stops is as unique as it is novel. The Viole Celeste reminds one of the work of French builders, and is very acceptable. The Diapasons seem hardly rich enough for the amount of four and two feet stops (with octave couplers). The keyboard of the great organ is the lower keyboard. This advocated by some organists but to our mind the keyboard on which the most difficult execution is performed should be at the same height as the piano forte keyboard. The lower keyboard of the three-manual organ cramps the wrists and often prevents a perfect freedom of execution in such music as is generally played on the great organ. The pedal keyboard is concave. If all our organs had concave pedals the advantages of such could be realized; but if an organist plays on a horizontal pedal-board this week, and meets concave pedals unexpectedly the week after, he is for a time 'all at sea,' and wishes that either he or the concave pedals were on shore.

[17, 1:9 (Jan. 1893): 212]

This was certainly not the first organ in the United States to have a Swell 16' reed, nor the first to have Trumpet tone there at 16', but it based the Swell on a 16' reed instead of a flue and made the reed chorus dominant in the design by the deliberate use of higher pressure.

Would we dare call this "the first fully developed romantic organ in the United States?"

During 1892 Roosevelt's larger organs picked up the 2nd Diapason 8' on the Great more frequently. They occasionally had both a stopped wood 8' and a tapered metal Spitzflöte 8' in the Swell. The Greats of the small two manual organs often did not go above 4', and that often appearing as a Gemshorn 4', really a cylindrical Octave 4'. In addition to his Doppelflöte 8' Roosevelt also used a Principal Flöte 8', on the Great, as in Opus 520, St. Mary' R.C., Syracuse, 1892, and Opus 525 for All Saints' R.C., New York City, 1892, even when two 8' Diapason were present. Enclosure of the Great upper work with the Choir went on to include all of the Great except the 16' and 8' Diapasons. Octave couplers became more frequent.

Roosevelt's Opus 517, for Cherry Street Baptist, Philadelphia, Penna., 1892, had the first "trackerless action" (21, p.35), Opus 525, mentioned above, had tubular-pneumatic action for its gallery organ with a "separate pallet for every pipe, No sliders." Its chancel organ had "electric" action and was distinguished by having its own gas engine driven dynamo instead of batteries [25, pp.71-72]. Roosevelt Great Mixtures usually contained a Tierce at this time.

In 1893 John T. and Basil G. Austin installed their Opus 1, actually built by Clough & Warren, Detroit, in Central Christian Church of that city [14, p.248], using electro-pneumatic action in a windchest of unique design and construction. The instrument no longer exists.

The organ by Carl Barckhoff for St. John the Baptist, Brooklyn, N.Y., 1893, was a slightly larger version of that built by him for the Columbian Exposition of that same year, if not the same instrument.

Carl Barckhoff, 1  
 St. John the Baptist, Brooklyn, . . .  
 - 0. - . S- 0. P-,  
 1 , 2:6 (Oct. 1 ) : 1 1

**PEDAL:** V-8. R-8. S-8.  
 [Extra pipes for sake of  
 P-4 coupler]  
 32 SUB BASS 42  
 RESULTANT [probably  
 independent 10 $\frac{2}{3}$ ']  
 16 GD. OP. DIAP. 42  
 BOURDON 42  
 VIOLONE 42  
 8 FLUTE 42  
 VIOLONCELLO 42  
 16 TROMBONE 42r

**GREAT:** V-13. R-18. S-13.  
 16 OP. DIAPASON  
 8 OP. DIAPASON  
 DOPPELFLOTE  
 VIOLA DI GAMBA  
 GEMSHORN  
 5 $\frac{1}{2}$  QUINT  
 4 OCTAVE  
 HOHL FLOTE  
 2 $\frac{2}{3}$  TWELFTH  
 2 FIFTEENTH  
 IV MIXTURE  
 III CYMBAL  
 8 HARMONIC TRUMPET

**SWELL:** V-14. R-16. S-14.  
 16 BOURDON  
 8 OP. DIAPASON  
 VIOLIN DIAPASON  
 ST. DIAPASON  
 QUINTADENA  
 SALICIONAL  
 4 PRINCIPAL  
 HARMONIC FLUTE

2 FLAGEOLET  
 III CORNET  
 16 FAGOTTO  
 8 CORNOPEAN  
 OBOE  
 VOX HUMANA

**CHOIR:** V-8. R-8. S-8.  
 Enclosed.  
 16 GEDECKT  
 8 DIAPASON D'AMOUR  
 MELODIA  
 DULCIANA  
 4 FLUTE D'AMOUR  
 VIOLINA  
 2 PIC. HARMONIQUE  
 8 CLARINET

**SOLO:** V-7. R-7. S-7.  
 16 MELODIA  
 8 STENTORPHONE  
 CONCERT FLUTE  
 VIOLA POMPOSA  
 4 HOHL PFEIFE  
 16 TUBA MAJOR  
 8 TUBA MIRABILIS

**COUPLERS 12:**  
 Ped.: P-4. G. S. C. L.  
 Gt.: G-4. S-8-4. C-16-8. L.  
 Ch.: S.  
 (couplers by "reversible  
 piston knobs")  
 Combination pistons: G-6,  
 S-6, C 6, L-6.  
 Dbl. acting comb. peds. 6.  
 Crescendos 2: S. C.

Here the Great had a full chorus of Principals, including a 5 $\frac{1}{2}$ , topped by two Mixtures and a Harmonic Trumpet 8'. It was not generally until after the advent of higher pressures for chorus reeds that Trumpets used overblowing pipes. The first use was to reinforce the relatively weak trebles, but the use of harmonic pipes far enough down the scale to give their name to the entire voice was not common in the United States in the early 1890s.

The Barckhoff Choir must have been lovely with its two "d'Amour" stops, the first of which was a rarity. The Solo was unusual in having a 16' flue voice at all, let alone an open one, and here again we encounter the Stentorphone. Mahrenholz [13, p.125] says that loud stops do not unconditionally require to be associated with high pressure, although they realize their actual meaning when they are put on high wind and are built as high pressure stops so as to develop extraordinary power. He then says that "Stentorphon" as a stop name is to be met with as early as the 1890s in American organ building as the name for a large-scaled, full-sounding, powerful flute. Smets [23, p.261, note I], on the other hand, shows it already in Germany in 1888.<sup>15</sup>

It is interesting to note here a very early appearance of the name Viola Pomposa, revived for a Swell string in lieu, often, of an 8' Diapason, by G. Donald Harrison in the 1930s. The pair of Solo Tubas suggest high pressure and power.

The Pedal is unusual because there were "twelve additional pipes to all the pedal stops to complete the octave coupler, which was tubular-pneumatic" [17, 2:3(July 1893): 141]. The

bellows of the organ were operated by two electric motors, producing wind of 4" and 6" pressure.

Farrand & Votey's Columbian Exposition organ, Opus 700, 1893, a 4-63, which later went to the University of Michigan at Ann Arbor, employed the Roosevelt chest action, newly acquired by the firm, plus electricity. The tonal design was strongly reminiscent of Roosevelt, even to a Stentorphone 8' and battery of Tubas in the Solo. There were two super octave couplers and one sub octave, plus a form of All-Swells control.

Hook & Hastings, meanwhile, were sticking close to their tried and true pattern, Their Opus 1555, for Westminster Presbyterian, Utica, N.Y., 1893 [17, 2:3(July 1893): 69], still called the Choir organ "Solo" but enclosed it and had the Vox Celeste in it. A still smaller three manual by the same firm, Opus 1557 for First Parish Society, Brookline, Mass., 1893, had no Swell chorus reed and no Swell 2'. Its tiny four stop Choir was based on a 16' (16-8-8-4) but nonetheless the only off-unison coupler in the organ was CH/GT 16'! What this and the Pedal scheme suggest in the way of weightiness may have been trying to say something about things still to come.

Hook & Hastings, Op. 1557, 1893  
 First Parish Society, Brookline, Mass. <sup>16</sup>  
 V-26. R-30. S-26. P-  
 [17, 2:1(May 1893): 23]

**PEDAL:** V-4. R-4. S-4.  
 16 OPEN DIAPASON  
 BOURDON  
 10 $\frac{2}{3}$  QUINT  
 8 CELLO

4 FLAUTO TRAVERSO  
 VIOLIN  
 III MIXTURE  
 8 OBOE  
 Tremulant

**GREAT:** V-9. R-11. S-9.  
 16 OPEN DIAPASON  
 8 OPEN DIAPASON  
 DOPPEL FLOTE  
 VIOLA DA GAMBA  
 4 OCTAVE  
 2 $\frac{2}{3}$  TWELFTH  
 2 FIFTEENTH  
 III MIXTURE  
 8 TRUMPET

**CHOIR:** V-4. R-4. S-4.  
 16 LIEBLICH GEDECKT  
 8 MELODIA  
 DULCIANA  
 4 FLUTE D'AMOUR

**COUPLERS 7:**  
 Ped.: G. S. C.  
 Gt.: S. C  
 Ch.: C-16. S.  
 Fixed comb. pedals: G-2. S-2.  
 Reversibles 2: G/P. P-full and  
 reduce to Bourdon.  
 Water motor.

**SWELL:** V-9. R-11. S-9  
 16 BOURDON  
 8 OPEN DIAPASON  
 STOPPED DIAPASON  
 SALICIONAL  
 AEOLINE

Separate enclosure for the Choir began to appear more frequently in 1893, as in Hook & Hastings Opus 1555, mentioned above, or in George S. Hutchings Opus 303, Euclid Avenue Baptist, Cleveland, Ohio.

Hutchings's Opus 330, for First Baptist, Johnstown, N.Y., 1893, had a Flute Celeste 4' in the Swell, "(a name long used by George H. Ryder, who began working with Mr. Hutchings in 1893) ... of wide-scale open metal pipes" 116, 12th (1967).

Jardine's big three-manual for St. Michael's Episcopal, New York City, 1893, a rebuild of a three-manual Henry Knauff & Son organ, had a good Great and a large Pedal that included a 2' and a Mixture III but no Pedal reed chorus and an unusual choice for the only Pedal reed, a Euphone 16'. The eleven stop Swell had no 4' flute but the Choir had two of them, according to the source [3, 1:3(Sept. 1965): 8, 17, 1:12 (March 1893): 262].

Johnson & Son's Opus 790, 1893, for Third Presbyterian, Rochester, New York, followed the standard Johnson pattern with its variety of 8' pipe forms on each manual, but there was a

Voix Celeste 8' in the Swell, a register that Johnson used sparingly but with increasing frequency throughout the '90s. One notes the enclosure of the Great upperwork and reeds, a la Roosevelt, and the attempt to ease the action by supplying Swell, Choir, and Pedal chests with relief pallets, plus tracker-pneumatic action in the Great and its couplers. His smaller organs, meanwhile, were becoming more 8' and 4'-ish, as, for example, Opus 792 for First Methodist, Honeoye Falls, N.Y., 1893.

One of Johnson's smallest two-manuals was Opus 799 for First Methodist, Morrisville, N.Y., 1893. We are fortunate in having the Johnson scale numbers for this organ [24. p.53].

**Johnson & Son, Op. 799, 1893**  
**First Methodist, Morrisville, N.Y.**  
**V-8. R-8. S-10. P-409.**  
**[24, p.53]**

**PEDAL:** V-1. R-1. S-1.  
 16 SUB BASS 10" 27sw

**GREAT:** V-4. R-4. S-5.  
 Enclosed except \*.  
 \* 8 OP. DIAP. BASS 46 12z  
 OP. DIAP. TR. tc 46m  
 DULCIANA 57 7mc 51m  
 4 OCTAVE 60 58m  
 FLUTE D'AMOUR tc 46wm

**COUPLERS 3:**  
 Ped.: G.S.  
 Gt.: S.  
 Fixed comb. pedals 2:  
 Piano G and S,  
 Forte G and S.  
 Crescendos 1: GS.  
 Pedale Check.

**SWELL:** V-3. R-3. S-4.  
 8 VIOLA DIAP. tc 54 46m  
 ST. DIA. BASS 12sw  
 ST. DIA. TR. tc 46sw  
 [Bourdon #1 scale)  
 4 FUGARA 66 58m

The division of the Great Diapason 8' into bass and treble may well have been conditioned by the fact that #1-12 were in the display and could not be enclosed. The division, however, made it possible to use the treble of the Diapason along with other Great voices, and to couple the Great to the Pedal, without the weight of the 8' octave of Diapason pipes being present. Scalewise the chorus relationship of Diapason 8' and Octave 4' was typically Johnson: 8' = 46sc, 4' = 60sc, or two notes smaller. The tenor C Flute d'Amour was likely resorted to to conserve space in the bass, something Johnson had done at least as early as 1875 in Opus 458, a larger two-manual. It is interesting that the Great lacked 8' flute tone while the Swell lacked it at 4'. The Fugara 4', however, was of the same relative scale as the Viola Diapason 8' and should therefore have teamed well with it, while at the same time not being so small in scale as to refuse to blend with the rather harmonically bright Stopped Diapason 8'.

Although we have mentioned the Johnson Swell 4's above, it is worth noting further that between 1880 and 1898 Johnson built at least 21 Swell Organs in which the *only* 4' voice was a string. 20 out of the 21 were 65 and 66 scale Fugas; only one was a smaller-scaled Violina. While this in no way explains his motive for using a string at 4' instead of a flute, it does demonstrate his sensitivity to the need for blend.

In this same busy year of 1893 Carlton C. Michell, working with Cole & Woodberry, had another opportunity to express his design ideas, at St. Luke's Episcopal, Germantown, Philadelphia. The organ was completed in 1894. The stoplist shows a good-sized three-manual plus Echo, with tubular-pneumatic action and divided, the two parts being about 50 feet apart. The Swell and Echo Organs were enclosed. Here the Great went beyond the Michell and Thynne of 1885 in Tewkesbury Abbey in having a full chorus of reeds on heavy pressure which, along with the Mixture V, were in the Swell enclosure. The Great was

essentially a Principal and reed chorus, yet the 16' and 8' flutes were doubtless useful alone or in combination for solos. Michell was acquainted with Cavaille-Coll organs and may have inserted the Flute Harmonique 8' here after that builder's standard pattern. The Swell was identical with that in Our Lady of Pompeii of the previous year and also had its Contra Posaune 16', Cornopean 8' and Oboe 8' on heavy wind. In the 1885 organ in England the Swell 4' reed is said to have been prepared for and we miss it in these two instruments in the United States. Note that Michell provided two Tremolos in the Swell so that even his higher pressure reeds might be more useful as solo voices. One can explain the "new" Viole d'Orchestre but the "new form" of Rohrflöte in both organs remains puzzling. Praetorius [19, p.138] mentions that Esaias Compenius (died ca.1617) used overblowing Gedackts in the early 1600s and Bonavia-Hunt [2, pp. 86-87] points out that "as early as 1754 Snetzler had introduced an 8' harmonic Rohrflöte into his organ at St. Margaret's, King's Lynn, under the name of German flute" and, of course, credits Michell & Thynne with first using the name Zaubrerflöte for an overblowing or harmonic Gedackt in the Choir of their 1885 organ, the usual form of pipe being stopped and bored, hence "rohrred." Perhaps Michell used such overblowing Rohrflötes in these Swells.

**Carlton C. Michell, with Cole & Woodberry, 1894**  
**St. Luke's Germantown, Philadelphia, Penn.**  
**V-38. R-44. S-38. P-.**  
**[25, P.119. 17, 1:11(March 1894): 267] 17**

**PEDAL:** V-6. R-6. S-6.  
 32 GREAT BASS 30w  
 (19" across mouth)  
 16 OPEN BASS 30w \*  
 SUB BASS 30w  
 8 GREAT FLUTE 30w  
 FLUTE D'AMOUR 30  
 16 BOMBARD 30r hp

**GREAT:** V-15. R-19. S-15.  
 Unenclosed.  
 16 BOURDON 61  
 (special form)  
 8 PRINCIPAL DIAP. 61m  
 SMALL DIAPASON 61m  
 FL. HARMONIQUE 61m  
 4 OCTAVE 61m  
 2 2/3 OCTAVE QUINTE 61m  
 2 SUPER OCTAVE 61m

Trumpet Division (hp).  
 Enclosed.  
 V MIXTURE 305m  
 (15-19-22-26-29)  
 16 TROMBONE 61mr  
 8 TROMBA 61mr h  
 4 CLARION 61mr h

Echo Division.  
 Enclosed.  
 8 ECHO SALICIONAL 61m \*  
 QUINTADENA 61m \*  
 4 FLUTE OCTAVIENTE 61 \*  
 8 CLARINET 61mr  
 Tremulant

\* = new form

**SWELL:** V-10. R-12. S-10.  
 8 GEIGEN DIAPASON 61m  
 ROHRFLÖTE 61 \*  
 VIOLE D'ORCHESTRE 61t \*  
 VIOLE CELESTE t  
 4 OCTAVE 61m  
 III MIXTURE 183m  
 16 CRA. POSAUNE 61mr hp  
 OBOE 61mr hp  
 VOIX HUMAINE 61mr  
 Tremulant (light wind)  
 Tremulant (heavy wind)

**CHOIR:** V-7. R-7. S-7.  
 Unenclosed.  
 8 FL. TRAVERSIERE 61 \*  
 VIOLA 61m  
 ECHO VIOLE 61t (new specialty)  
 4 FL. D'ORCHESTRE 61 \*  
 SALICET 61m  
 2 PIC. HARMONIQUE 61mr  
 8 ORCHESTRAL OBOE 61mr  
 Tremulant

**COUPLERS 10:**  
 Ped.: G. S. C.  
 Gt.: S-8-4. C-16.  
 Sw.: S-8-4.  
 Ch.: C-16. S.  
 Comb. pistons, double  
 acting: G-7. C-3.  
 Comb. pedals, independent  
 pistons, 7.  
 7 reservoirs; Pedal on  
 independent wind.  
 Ross Water Motor.

The Michell Choirs in Boston and Philadelphia were different, that in Boston having a stopped flute to go with the Viola 8' and Viole Sourdine 8', as well as a 2' and an Orchestral Oboe. It is a fact that open flutes generally blend better with orchestral or imitative strings than do covered flutes and one wonders if



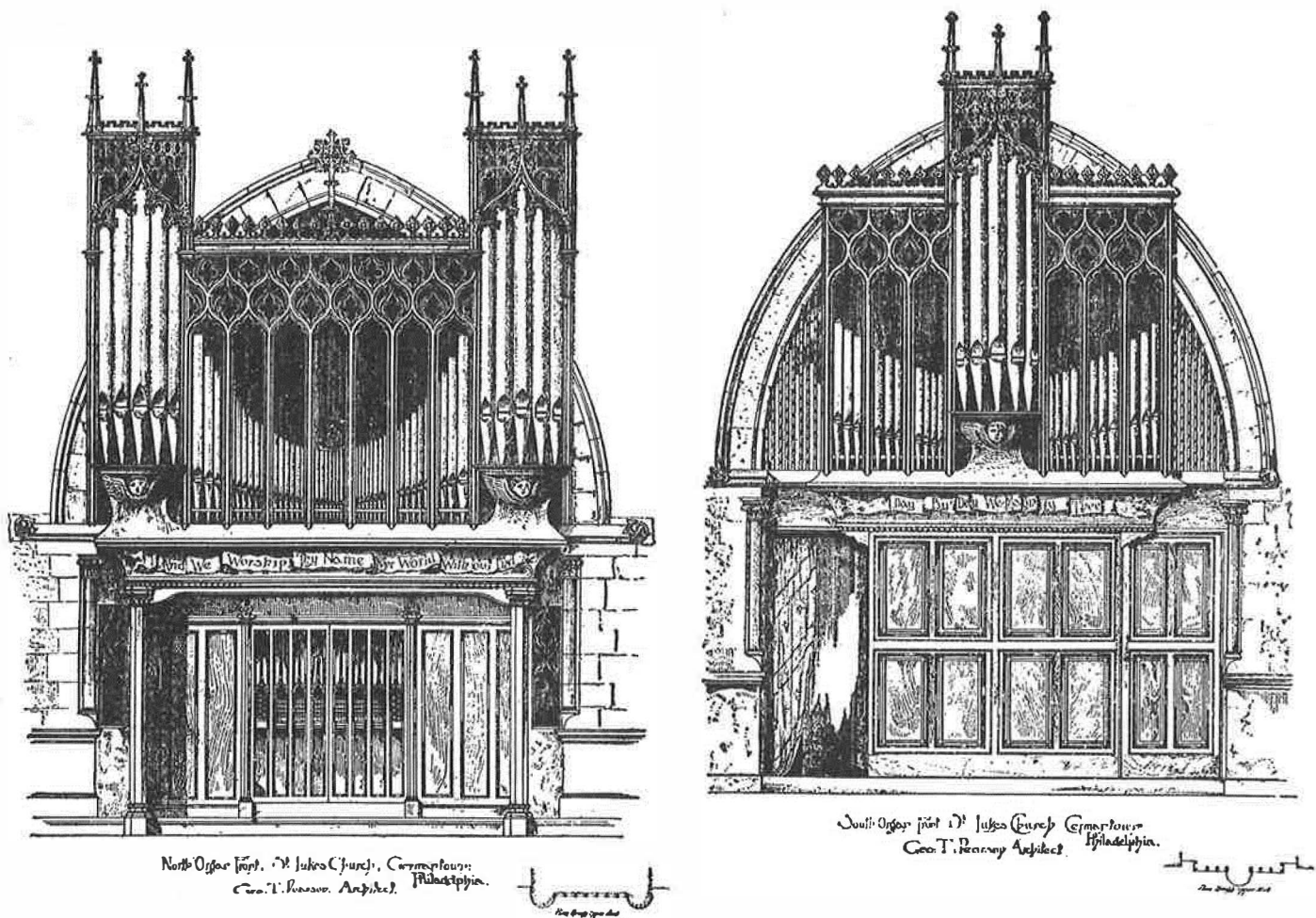


Fig. 10

Carlton C. Michell, 1894. St. Luke's Germantown, Philadelphia, Pa.

[17, 2:11(March 1894): 267]

Michell was trying to take advantage of this property in the later organ with its Choir Flute Traversiere 8'. The Echo Viole, a "new specialty", may well have been a Viole Sourdine. Organ build-ers knocked themselves out for years trying to develop a truly imitative Orchestral Flute 4', so one wonders what Michell's "new form" for that stop was here. The Choir exhibited the "chorus principle" of design [11, pp. 39, 96-97] since all of its flutes were overblowing and all of its strings, presumably, were orchestral and had the roller bridge. Yet note that neither the Great nor the Swell had a 4' flute, their divisional character being determined more by the choruses of Principals and reeds. Michell's little Echo was almost a miniature Choir, especially with the Quintadena and the Clarinet. In Boston he had to settle for a resultant 32' through the use of the Pedal Quint Flute 102/J'. In Germantown he had a real 32', "19" across the mouth." In the absence of contrary evidence we assume that the Pedal was entirely straight. The apparent absence of a CH/GT 8' coupler is interesting.

Perhaps the pressures used in the 1885 organ in England are indicative of those used in Germantown [4, p.122]:

Pedal flues: "	reat Flues: "	Swell flues: "	Choir: "
Pedal reed: 10"	t. reeds & Mix.: 6"	Swell reeds: "	

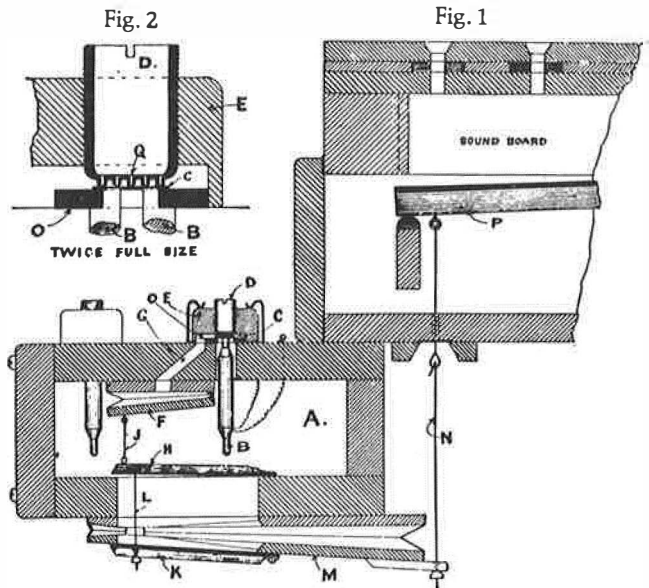
Was the Michell in Boston or this one in Germantown the "first fully developed ... romantic organ in the United States"?

1893 was significant also for the first impingement of yet another stream of English influence on organ building in the United States. In 1886 Robert Hope-Jones, "electrician, engineer, and honorary organist and choirmaster" [32, p.218] of St. John's, Birkenhead, England, got permission to rebuild the Jackson organ in his church with electro-pneumatic action and with a movable console, the work being "carried out in 1887 by Hope-Jones and his choir members, with some assistance by E. Franklin Lloyd, the celebrated reed voicer" [32, p.218]. For an organ of 34 stops there were 19 couplers.

Hope-Jones's immensely important contribution at the time was the efficient application of a high resistance magnet - hence one that consumed but little current - to an electro-pneumatic pull-down action for a conventional, slider and pallet

chest. This action was said to have had a speed of repetition of up to 60 cycles per second. [32, p.220]

Hope-Jones's work with electrifying a typical slider chest was discussed at length in the United States in Truette's magazine *The Organ*.<sup>18</sup> We quote Truette's description of the action [17, 2:l(May 1893): 6-7]:



- A. Wind-chest under pressure from bellows.
- B. Horse-shoe electro-magnet to attract armature disk.
- C. Small soft iron armature disk with a movement of about one-hundredth of an inch in a vertical direction.
- D. Adjustable metal valve-seat having bosses at base perforated with minute holes, Q.
- E. Hard-wood cap to hold valve-seat and fit on over magnet plate, forming small air-chamber.
- F. Small motor or bellows.
- G. Channel connecting motor and air-chamber in cap.
- H. Pallet opening or closing inlet to large motor or bellows.
- J. Wire coupling pallet and small motor.
- K. Pallet opening or closing exhaust on large motor.
- L. Wire coupling both pallets.
- M. Large motor coupled to pull down working pallet in soundboard.
- N. Pull-down wire.
- O. Magnet plate.
- P. Soundboard pallet.
- Q. Small holes in valve-seat.

#### DESCRIPTION OF WORKING.

##### *Normally,*

The soundboard pallet P is closed.  
The large motor M is closed.  
The exhaust pallet K is open.  
The inlet pallet H is closed.  
The small motor disk inflated.  
The disk C is blown up against the valve seat, closing the exit to atmosphere.  
The small air chamber E is opened to the windchest A, and so is under pressure.

##### *When the key is depressed,*

An electrical contact is made at the key.  
A current of electricity circulates round the magnet B.  
The magnet B immediately grips down the disk C, closing communication with the windchest A, and allowing the air under pressure in the cap chamber E to exhaust to atmosphere.  
The small motor F collapses, opening inlet H to large motor M, and closing exhaust K.  
The large motor is inflated and the soundboard pallet P opened, thus permitting the pipes to speak.

In Fig. 2 we give an enlarged view of the armature valve, with its valve-seat and disk. These pieces of apparatus are the result of a great amount of careful thought and patient experiment. The weight of the valve, the pressure of the air, the size of the small holes in the valve-seat, the diameter of the small bosses through which these holes are pierced, etc., bear definite and peculiar proportions to each other. The result of this is that the valve becomes extremely sensitive to faint electric impulses, and move through its minute space of travel, with a rapidity and certainty that are truly astonishing. The electro-magnet 'B' not constructed in the ordinary manner, but is wound so as to cover all traces of self-induction, and so avoid the minute sparking at the key-contact which has rendered other electric actions uncertain through consequent oxidization. The Hope-Jones electro-pneumatic lever does not require one-hundredth part of the current necessary to operate any of the forms previously introduced; and on this account a single Leclanche Cell is found to be sufficient to control a large cathedral organ through a cable several hundred feet in length. Not only does this cell operate the organ, but it supplies so much more electrical current than is necessary, that ample margin is provided for the irregularities of adjustment certain to be met with in practical work. On this account it is reported that the action never fails.

The rapidity of attack and repetition of electro-pneumatic action constructed in accord with this system is most remarkable, and has a peculiar influence on the tonal effect of an organ. When a tracker or ordinary pneumatic action is used, the full speech of the pipes is not obtained unless the keys be held for an appreciable time. If we consider the tracker action, for instance, we shall see that upon striking a staccato note the pallet is opening (and so impeding the wind traveling in the reverse direction to the pipes) during the whole downward travel of the key. The pallet is also coming upward and closing the orifice during the whole of the upward travel of the key. When the Hope-Jones electro-pneumatic action is used, the pallet flies open to its full limit the moment the key begins to descend; and it lies open during the whole downward and upward travel of the key, until the contact is broken. This matter of attack, which we should have deemed of little practical advantage, exercises, we are informed, a remarkable effect upon the tone. It allows of thicker tongues being used for the reeds, while it imparts to an old and otherwise poor instrument, such as that at St. John's Church, Birkenhead, England, a dignity and apparent power of tone which such authorities as Dr. Haydn Keeton, organist of Peterborough Cathedral, and Dr. Roberts organist of Magdalen College, Oxford, England, speak of as "startling" and "astounding."

In *The Organ* for December, 1893, Truette pictured,

a movable console built by the Hope-Jones Electric Organ Company, Limited for the organ in the Church of St. Thomas, Taunton, Mass., U.S.A. The action for this instrument was put in hand by Mr. Hope-Jones long before the formation of his company's factory and is not of recent design. The console, however, is of later date, and possesses the 'second touch' and other improvements. This latter console, we understand, has just reached this country, and will be fitted shortly.

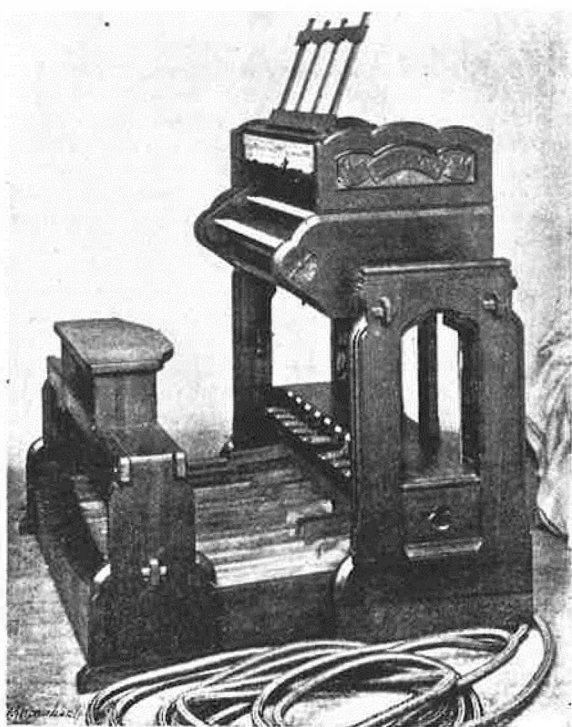


Fig. 11

St. Thomas, Taunton, Mass., 1893. The Hope-Jones console.

From Truette we learn that Hope-Jones and W.J. Clemson of Taunton, Mass., had arranged to patent and introduce the Hope-Jones system to the United States [17, 1:11 (March 1893): 246]. In March, 1894, Truette reported on a visit in January of that year to Taunton to see the Hope-Jones action and console attached to the Hook & Hastings organ in St. Thomas.

On Jan. 26 a number of organists from Boston and vicinity, in response to an invitation from Mr. Walter J. Clemson, visited St. Thomas' Church, Taunton, Mass., to inspect the electric action and movable console constructed by the Hope-Jones Electric Organ Co. of England, which has been recently attached to this organ (built by Hook & Hastings).

Mr. Clemson accompanied his choir in a couple of anthems and a hymn, after which the console was moved down the centre aisle of the church as far as the flexible cable (100 ft.) would permit.

Mr. Clemson carefully explained the peculiarities of the movable console, which can be played anywhere within the length of the cable (the cable itself containing four hundred wires), the stop keys, stop switch, sforzando pedal, "double touch," and electric swell pedal. After several of the organists had examined the console, a visit was made to the interior of the organ, and the electric connections were inspected. Mr. Clemson then entertained the visitors at his own house near by. The refreshments were very acceptable, and it was noticeable that the "second touch" was still "on." However, nothing "ciphered," and the 10:20 train brought the happy company back to the city. A vote of thanks was extended to the host, and all voted that the Hope-Jones console had received a notable send-off.

The principal feature of this console which interested the visitors was the "second touch," as movable consoles, flexible cables, stop keys, and stop switches (another form of changeable combination pedals) are no novelties this side of the pond. The "second touch" is practically a coupler which does not work when pressing the key lightly, but which "couples" when the keys are played firmly. For instance, "second touch" in the swell is a great to swell coupler. If the keys are depressed lightly the coupler does not work; but if one or more notes are played firmly, they bring on the corresponding keys of the great. A melody can thus be emphasized in any voice or part by playing with a firmer touch.

This undoubtedly has its advantages, but some skill is required to avoid bringing on the second touch on the wrong keys. The point which pleased us the most was the facility of repetition with this electric action, which was remarkable. Mr. Clemson exhibited one of

the four little dry cells, which will supply electricity for full organ for twenty minutes run-ning, and after a pause of a minute will have accumulated power enough for another twenty minutes. Some of the visitors complained at the idea of the power giving out the end of twenty minutes; but it seems to us that any organist who will play on full organ for twenty minutes ought to have the power give out, to bring him to his senses.

A perfect familiarity with the different features of this console would, of course, give one a better idea of the value of the innovations than could be obtained in one short examination.

[17, 2:11(March 1894): 264]

We learn further from the *BOC Newsletter*:

In 1866 St. Thomas's purchased a large two-manual E. & G. G. Hook, Opus 386. This Gothic-cased organ stood in a chamber at the left of the chancel and was electrified in 1893 by Robert Hope-Jones, a work believed to be his first American effort. The movable console was usually in sight on the floor of the nave. On 31 January 1898 the chancel was badly damaged by fire, the cause being lightning traveling through the wires from the street that fed the Hope-Jones storage batteries. The Hook was burned and Mr. Walter J. Clemson, M.A., an early Hope-Jones enthusiast, presented the Jardine organ. He might perhaps have felt guilty about the fire, for he pressed to have the electric action installed and there is a tradition that the new organ was definitely to be tubular pneumatic, with no electric gadgetry. The Hook cost \$4,000 and \$2,800 insurance was obtained.

[3, 2:5(May 1968): 3]

Truette stopped publication of *The Organ* with its April 1894 issue without having completed the interesting series on Hope-Jones's work.

Hope-Jones's initial concerns with the Birkenhead organ in 1887 were with the improvements in its action.<sup>19</sup> In a further rebuild and enlargement of the instrument completed in 1894 he expanded his experiments with the action to include a Pedalex-tension of the Great Tuba, second touch, pizzicato touch, "suitable bass" studs, and a wealth of sub, super, and even mutation couplers [32, p.219]. By that time, however, other English builders were also building electro-pneumatic actions.

Hope-Jones's significant tonal experiments, however, took place largely between 1894 and 1903, when he came to the United States, and will be discussed below. That they were controversial enough in England is certain, and that their notoriety had reached our shores long before their author did is equally certain.

While Roosevelt pioneered the development of the application of electricity to organ actions in the United States, its fascination and technical possibilities could not long escape the notice of that inventive genius, Ernest M. Skinner, who began working for George S. Hutchings in 1889. But in a letter to *The Organ* of April, 1894 [17, 2:12(April 1894): 290-91], we see that Skinner was not only aware of new technical developments at home and abroad but also felt impatient with the stagnation in organ design in the early 1890s, and that his grasp of the technical possibilities led him to think about new design solutions:

## AN IDEAL ORGAN

To the Editor of THE ORGAN:—

A NUMBER of your correspondents have spoken of an "ideal organ." What constitutes an ideal organ is largely a matter of opinion; but I think a majority would find a near approach to their idea of perfection in an organ built from the following specification. The points considered in this specification are a complete tonal resource; a perfection of touch, repetition, and response; an absence of duplication in the stops (for use in combination); an increase in combination possibilities, by a new stop-action system in swell and choir organs; a simplicity of arrangement in key, draw-stop, and combination action; and an expense within reasonable limits—in short, a *practical* organ, which is suitable in every way for any purpose for which a pipe organ can be utilized.

### GREAT ORGAN.

Open Diapason	16 Ft.	metal.
Open Diapason, American type	8 "	"
Open Diapason, English type	8 "	"
Open Diapason, Small	8 "	"
French Horn	8 "	"
Violoncello	8 "	"
Gemshorn	8 "	"
Harmonic Flute (large scale)	8 "	wood.
Harmonic Flute	4 "	metal.
Octave	4 "	"
Quinte Flute	2 2/3 "	"
Fifteenth	2 "	"
Mixture	IV. Rks	"
Trumpet	8 Ft.	"

### SWELL AND CHOIR (OR SECOND ORGAN).

One wind-chest enclosed in swell-box, and controlled by the swell and choir keys. Every stop can be drawn upon either or both manuals, the couplers working as in the old stop system; for instance, if the Oboe, St. Diapason, and Salicional be drawn upon the swell manual, the same Salicional may be drawn upon the choir manual, in combination with any or all other stops on the swell and choir chest, and the swell to pedal, choir to pedal, choir or swell to great, and swell to choir will bring into effect such stops as are in use, on the manuals affected by the coupler drawn. The "second" organ is a combination of the common type of swell and choir organs now in use, without duplication of stops and with a few additions which would be acceptable.

Gedeckt	16 Ft.	wood.
Contra Salicional	16 "	metal and wood,
Contra Dulciana	16 "	" " "
Open Diapason	8 "	metal,
Geigen Principal	8 "	"
Spitz-flöte	8 Ft.	metal,
Salicional	8 "	"
Voix Céleste	8 "	"
Viol d'Orchestra	8 "	"
Æoline	8 "	"
Concert Flute	8 "	wood.
Stopped Diapason	8 "	"
Dulciana	8 "	metal.
Quintadena	8 "	"
Violina	4 "	"
Octave	4 "	"
Salicet	4 "	"
Flauto Traverso	4 "	wood.
Flûte d'Amour	4 "	"
Dolce Cornet	IV Rks	metal.
Piccolo	2 Ft.	"
Saxophone	8 "	"
Oboe	8 "	"
Orchestral Oboe	8 "	"
Clarinet	8 "	"
Cornopean	8 "	"
Contra Fagotto	16 "	"

### ECHO ORGAN (VENTIL), FROM GREAT MANUAL.

Vox Humana	8 Ft.	wood.
Echo Flute	8 "	"
Echo Voix Céleste	8 "	"
Quintadena	8 "	"

### PEDAL ORGAN.

Bourdon	32 Ft.	metal
Bourdon	16 "	"
Open Diapason	16 "	"
Violone	16 "	"
Dulciana	16 "	"
Flute	8 "	"
Gedeckt	8 "	"
Dulciana	8 "	"
Quinte	10 2/3 "	"

### COUPLERS.

Swell on itself at 8vs.	Great Separation.
Swell to Great (unison).	Great off, Echo on.
Swell to Great at 8vs. (pedal).	Swell to Pedal.
Choir to Great (unison).	Choir to Pedal.
Choir to Great Sub-Octave.	Great to Pedal (reversible).
Swell to Choir (unison).	Pedal on itself at 8vs.

### Stop and Combination Action.

Every stop on the second organ has two registers, — one for the upper, and one for the lower keyboard. The second organ contains twenty-seven stops; but in combination possibilities it is equivalent to two separate organs of twenty-seven stops each, every stop being characteristic, and all together representing all qualities and grades of organ tone.

### GREAT ORGAN.

Combination, 1, 2, and 3	set.
" 4, 5	adjustable.

### SECOND ORGAN, UPPER MANUAL.

Combination, 1, 2, 3, 4, 5, 6	adjustable.
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### SECOND ORGAN, LOWER MANUAL.

Combination, 1, 2, 3, 4, 5, 6	adjustable.
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All combinations control pedal stops and suitable couplers, and move registers, and are so comprehensive in arrangement that a few moments' inspection will make their operation clear.

Tremolo, upper manual.

" lower manual.

" Echo Organ.

Grand Crescendo (balance pedal).

Full Organ with Couplers.

All Couplers (locking pedal).

Balanced Swell (Second Organ).

Tubular pneumatic or electric action throughout.

Greatest wind pressure necessary for pipe work, 4 inches; and for mechanism, 3 inches.

I have long believed that the combining of the swell and choir manuals, in the manner suggested here, would meet with favor, and take this opportunity of offering it for criticism. It is not what might be called a colossal organ in its number of stops nor in its number of manuals.

It may be thought that an ideal organ should have four or five manuals, but this is written in the belief that three manuals, under proper control, make the most convenient form of console.

Hoping that THE ORGAN will live and grow, and that this will be thought worthy of your consideration, I am,

Very truly yours,

ERNEST M. SKINNER.

23 IRVINGTON STREET, BOSTON, MASS.

The designer was certainly not afraid to multiply 8' tone on the Great but here without regard for a chorus of reeds, whether on higher pressure or not. The Swell, strangely, also failed to develop the idea of a reed chorus. The Pedal lacked reed tone entirely! Skinner's fondness for orchestral color, however, is seen in the Great French Horn and the Swell/Choir Viole d'Orchestre, Orchestral Oboe, and Clarinet, and perhaps in the Saxophone. It seems as if the pipe materials shown for Echo and Pedal were confused, perhaps a printer's error.

Skinner's indication of low pressure for all pipework further shows that he was then either unaware of or unimpressed by the directions in which British organ building had been going for nearly forty years. At the same time he did call for a certain technical capability that was prophetic if by no means new: a manual duplex action that would permit a given voice to play at the same pitch on two manuals, an idea already exploited by tracker builders in the 18th century. In addition, Skinner called for a variety of console controls and accessories, while the organ action was to be either tubular-pneumatic or electric. His proposal clearly foretold the coming wave of orchestral and imitative colors, of unison dominance, and of "flexibility."

At this same time Hutchings, that is, probably, Skinner, was doing things with the extended or augmented Pedal on pneumatic action. The "augmented" Pedal consists in a construction that permits playing the Pedal voices at more than one pitch. In presenting stoplists where this sort of thing occurs we use upper case letters for the names of the independent parent voices, and we identify the borrows with those same names but with capitals and lower case letters. The spelling or name on the stop control itself we show in brackets.

One of the earliest instances of this, employing only a duplex action, was in Opus 336 for Lockport, N.Y., 1893, where six stops were derived from three voices:

George S. Hutchings, Op. 336, 1893  
Grace Church, Lockport, N.Y.  
V-30. R-33. S-34.  
[17, 2:9(June 1894): 231]

PEDAL: V-3. R-3. S-6.  
16 OPEN DIAPASON  
BOURDON  
VIOLONE  
10 2/3 Bourdon [Quinte]  
8 Open Diapason [Octave]  
Violone [Violoncello]

In Opus 343, First Baptist, Portland, Oregon, 1894, Hutchings derived seven stops from three voices, as he did again in Opus 364, Church of the Transfiguration, New York City, 1895:

George S. Hutchings  
Opus 343, 1894  
First Baptist  
Portland, Oregon  
V-34. R-41. S-38.  
[17, 2:12(April 1894): 291]

PEDAL: V-3. R-3. S-7.  
16 OP. DIAPASON 42ow  
BOURDON 42sw  
VIOLONE 42ow  
10 2/3 Bourdon [Quinte]  
8 Op. Diap. [Octave]  
Bourdon [Gedeckt]  
Violone [Violoncello]

George S. Hutchings  
Opus 363, 1895  
Church of the Transfiguration  
New York, N.Y.  
V-34. R- . S-38.  
[3, 15:3(May-Aug. 1979): 9]

PEDAL V-3. R-3. S-7.  
16 OP. DIAPASON 42ow  
BOURDON 42sw  
VIOLONE 42ow  
10 2/3 Bourdon [Quint]  
8 Op. Diap. [Octave]  
Bourdon [Flöte]  
Violone [Violoncello]

Note that in both instances Hutchings was playing a single voice at three different pitches: 16-10 2/3-8, and that he had al-

ready yielded to the temptation to call the borrows by more fanciful and perhaps less prosaic names than the parent voices. We see the same thing at work for two Hutchings organs for Roxbury, Mass., shortly thereafter

George S. Hutchings  
Opus 371, 1895  
First Universalist,  
Roxbury, Mass.

George S. Hutchings  
Opus 379, 1895  
Walnut Ave. Congregational,  
Roxbury, Mass.

PEDAL: V-2. R-2. S-5.  
16 OPEN DIAPASON 42ow  
BOURDON 42stw  
10 2/3 Bourdon [Quinte]  
8 Open Diapason [Octave]  
Bourdon [Flöte]

An historic, if not unusual, stoplist is that of Austin's Opus 2, Sweetest Heart of Mary R.C., Detroit, Mich., 1894, the oldest [1980] extant Austin. Except for the complete absence of off-unison or compound voices, the stoplist is much like those of contemporaries of the same size. The action was electro-pneumatic, however, and the chest was built on the famous Austin principle.

Austin Organ Co., Op. 2, 1894  
Sweetest Heart of Mary R.C., Detroit, Mich.  
V-21. R-21. S-21. P-1188.

PEDAL: V-3. R-3. S-3. 16 DIAPASON 30ow BOURDON 30sw 8 VIOLONCELLO 30m	SWELL: V-10. R-10. S-10. 16 BOURDON 61sw 8 OPEN DIAPASON 61m STOPPED DIAPASON 61sw SALICIONAL 61m 4 FLUTE D'AMOUR 61wm FUGARA 61m 2 PICCOLO 61m 8 CORNOPEAN 61mr OBOE 61mr VOX HUMANA mr Tremolo (fan)
GREAT: V-8. R-8. S-8. 8 OPEN DIAPASON 61m DOPPELFLOTE 61sw dm GAMBA 61m DULCIANA 61m 4 OCTAVE 61m HARMONIC FLUTE 61m 2 FIFTEENTH 61m 8 TRUMPET 61mr	

Console since replaced

COUPLERS 5:  
Ped.: G. S.  
Gt.: S-8-4.  
Sw.: S-4.  
Crescendos 1: S.

At this time, in the mid 1890s, one does not find many manual 8' Flute Harmoniques. We noted that voice earlier in the Michell for St. Luke's, Germantown, and as called for by Skinner in his proposed scheme. Johnson's older Melodia Harmonique was of wood and was clearly something quite different. But in some of the late Roosevelts, e.g., 12th Christian Science, New York City, and Lutheran Church of the Redeemer, Brooklyn, N.Y., and in Jardine's for St. Patrick's, Jersey City, 1894, and in Treat's organ for Grace Church, San Francisco, of the same year, the stop appeared. Was this perhaps Michell influence?

We expect to find occasional aberrations, as in the 1895 Barckhoff for St. Rose R.C. Church, Cincinnati, Ohio, which had two manual 16's on its Great, but no Mixture and no reed. Its 16-16-8 Pedal, however, had a 4' coupler.

Farrand and Votey's Opus 733 for Christ Methodist, Pittsburgh, 1895, still had a Principal chorus on the Great through a Mixture III and had electric action, but in their Opus 748 of the same year for First Christian Science, Boston, they dropped the Great Mixture in favor of a Dulciana, dropped the Pedal reed 16', and enclosed all of the Great with the Choir except the Diapasons 16' and 8', after the Roosevelt manner. Roosevelt type chests were used with the electric action. The dedication program gives a further clue to the thinking:



The number of 16' and 8' stops is in excess of that usually met with, thus forming a foundation of extra solidity and giving that impressive and dignified body of tone which is the noblest feature of the 'King of Instruments'.

[3, 3:5(May 1967): 8]

Michell influence was perhaps shown in Haskell & Co.'s 1895 instrument for First Presbyterian, Germantown, Penn., in the Swell Contra Posaune 16'. Here, moreover, the stop controls were of the piano keyboard, white and black key type.<sup>20</sup>

One-manual schemes continued to appear in the mid-nineties. We see one style in the little Hinners & Albertsen in First Reformed, Kenton, Ohio, 1895, where all of the manual voices were divided into bass and treble for flexibility. Nevertheless the older or chorus type of one-manual was far from dead, as we see in the scheme of Koehnken & Grimm for St. Joseph, R.C., Cold Springs, Kentucky, 1895.

**Hinners & Albersten, 1895**  
First Reformed  
Kenton, Ohio  
V-7. R-7. S-13. P-381.  
[27, p.7]

**Koehnken & Grimm, ca. 1895**  
St. Joseph's R.C.  
Cold Springs, Ky.  
V-9. R-9. S-9. P-479.

**PEDAL:** V-1. R-1. S-1.  
16 BOURDON 15sw

**PEDAL:** V-1. R-1. S-1  
16 SUB BASS 27sw

**GREAT:** V-6. R-6. S-12.  
Enclosed except\*.  
8 DIAP. BASS 6sw 18m\*  
DIAPASON TR. c<sup>1</sup> 37m\*  
MELODIA BASS 24sw  
MELODIA TR. c<sup>1</sup> 37ow  
GAMBA BASS 24m  
GAMBA TREBLE c<sup>1</sup> 37m  
4 PRINCIPAL BASS 24m \*  
PRINCIPAL TR. c<sup>1</sup> 37m\*  
VIOLINA BASS 24m  
VIOLINA TR. c<sup>1</sup> 37m  
2 FLAUTINO BASS 24m  
FLAUTINO TR. c<sup>1</sup> 37m

**MANUAL:** V-8. R-8. S-8.  
Unenclosed.  
8 DIAPASON 12ow 46m  
GEDECKT 58sw  
SALICIONAL 12sw 46m  
DULCIANA tc 46m (bass  
from Salicional)  
4 OCTAVE 58m  
FLUTE 24sw 34m ob  
2 2/3 QUINTE 58m  
2 SUPER OCTAVE 58m  
Tremulant

**COUPLERS 1**  
Ped.: Manual

**COUPLERS 1:**  
Ped : G.  
Crescendos 1: G

By 1895 many builders had adopted a 61 note manual compass, but Hook & Hastings were still providing options:

Opus 1669, 1895, First Congregational, Colchester, Ct	61-27
Opus 1687, 1895, First Baptist, Peabody, Mass.	58-27
Opus 1696, 1895, St. Brigit's R.C., Maynard, Mass.	58-27

Odell came crashing through again as late as 1895 in the First Baptist, Brooklyn, N.Y., with a snare drum in the Pedal of a large, typical three-manual. Here there was also a Vox Celestis 8' to go with a Dulce 8' in the Choir, and a Gross Flöte 8' appeared in the Great.

The year 1896 seems to have marked a turning point in Hutchings instruments for it was then that he began to build his larger organs with electro-pneumatic action throughout. It is not entirely clear whether the technical refinements to do this

came from Hutchings himself or from Ernest M. Skinner, who was then in his employ and who later took credit for many of them. At any rate, one of the first of these instruments was Opus 366 for St. Matthew's Church, Worcester, Mass. Note that here, in a 3-35, the Great had nothing above 4' pitch! The Swell still had a Bourdon 16' apparently divided into bass and treble, but had no compound stop. The Choir was again based on a Contra Gamba 16', not unusual for the period, and the Pedal was clearly augmented.

**George S. Hutchings, Op. 366, 1896**  
St. Matthew's, Worcester, Mass.  
V-30. R-30. S-35. P-1761.  
[25, p. 155]

**PEDAL:** V-3. R-3. S-7.  
16 OP. DIAPASON 42ow  
BOURDON 42sw  
VIOLONE 42ow  
10 2/3 BOURDON [Quinte]  
8 Op. Diap. [Octave]  
Bourdon [Lieblich  
Gedackt]  
Violone [Violoncello]

AEOLINE 61m  
VOX CELESTE tc 49m  
4 FL. HARMONIQUE 61mob  
GEMSHORN 61m  
2 FLAGEOLET 61m  
8 CORNOPEAN 61mr  
OBOE 61mr  
VOX HUMANA 61mr  
Tremolo

**GREAT:** V-7. R-7. S-7.  
16 OP. DIAPASON 61m  
8 OP. DIAPASON 61m  
DOPPEL FLOTE 61sw dm  
VIOL DI GAMBA 61m  
4 OCTAVE 61m  
HOHL FLOTE 61w  
8 TRUMPET 61mr

**CHOIR:** V-7. R-7. S-7.  
16 CONTRA GAMBA 61m  
8 GEIGEN PRINCIPAL 61m  
MELODIA 61w  
DULCIANA 61m  
4 FLUTE D'AMOUR 61wm  
2 PIC. HARMONIQUE 61m  
8 CLARINET 61mr

**SWELL:** V-13. R-13. S-14.  
16 BOURDON BASS 12sw  
BOURDON TR. tc 49sw  
8 OP. DIAPASON 61m  
ST. DIAPASON 61sw  
QUINTADENA 61m  
SALICIONAL 61m

**COUPLERS 12:**  
Ped : G. S. C.  
Ct: G-8-4. S-16-8-4. C.  
Sw.: S-4.  
Ch.: C-4. S.  
Combons 8  
Crescendos 1: S.

The number and choice of couplers is interesting, with the GT/GT 4' having to provide the top for the Great and with the Swell capable of being played from the Great at three pitches, not yet a common arrangement.

We saw above that Hutchings had found a way to play various voices at more than one pitch through the use of tubular-pneumatic action. It would seem that he continued to do his extension or augmenting by means of the tubular-pneumatic coupler stack already developed, connecting the latter to the console electrically and to the Pedal chests through tubing. It is not yet entirely clear when Hutchings then moved to equip each Pedal pipe with its own magnet and to feed current to those magnets from electrical control sources instead of from the tubular-pneumatic coupler stack. It is equally difficult now for us to know whether, when he finally did this, he at first used his chest magnets with multiple windings, which we know he did for a time in manual windchests as a way of operating inter- and intramanual couplers, or whether he understood and employed at once the system of using a magnet with but a single winding, energized from different control sources via contact fingers and switches.<sup>21</sup>

**MAX B. MILLER**  
BOSTON UNIVERSITY

**ROSALIND MOHNSEN**

St. Joseph's Church  
Belmont, MA 02178

Two more examples of the Hutchings augmented Pedal follow:

**George S. Hutchings**  
Opus 382, 1896  
Arlington Street  
Boston, Mass.  
V-45. R-52. S-52.

**PEDAL:** V-5. R-5. S-11.  
32 Bourdon [Contra Bourdon]  
16 OP. DIAPASON 42ow  
BOURDON 54sw32'  
VIOLONE 42ow  
DULCIANA 30m  
10 3/4 Bourdon [Quinte]  
8 Op Diap. [Octave]  
Bourdon [Gedackt]  
Violone [Violoncello]  
16 TROMBONE 42wmr  
8 Trombone [Tromba]

**George S. Hutchings**  
Opus 395, 1896  
Lafayette St. Pres.  
Buffalo, N.Y.  
V-37. R-42. S-42.

**PEDAL:** V-3. R-3. S-7.  
16 OP. DIAPASON 42ow  
BOURDON 42sw  
VIOLONE 42ow  
10 3/4 Bourdon [Quinte]  
8 Op Diap. [Flöte]  
Bourdon [Gedackt]  
Violone [Violoncello]

Observe that in the Arlington Street instrument the Bourdon unit of 54 pipes was played at four different pitches: 32-16-10 3/4-8.

Hutchings's big Opus 385 for South Congregational, New Britain, Conn., 1896, was

a notable example of the progress in the manufacture of church organs incident to the use of electricity. The entire action is the invention of Mr. Ernest M. Skinner of the Hutchings factories, and is the result of the development of an entirely new principle in the application of electricity to church organs.

[35, p.33]



Fig. 12

George S. Hutchings, Op. 385, 1896 South Congregational, New Britain, Conn.

**George S. Hutchings, Op. 385, 1896<sup>22</sup>**  
South Congregational, New Britain, Conn  
V-52. R-60. S-63. P-3454.  
[35, p.34. 25, p.156]

**PEDAL:** V-7. R-7. S-26. (1)  
32 Bourdon [Contra Bourdon]  
16 OP. DIAPASON 42ow  
BOURDON 54sw32'  
VIOLONE 42ow  
DULCIANA 42m  
Bourdon (S) [Liebl. Gedackt] (12)  
10 3/4 Bourdon [Quinte]  
8 Op Diap. [Octave]  
Bourdon [Gedackt]  
ORCHESTRAL CELLO 30m (tuned with a wave)  
Violone [Gamba]  
Dulciana [Violoncello]  
4 SUPER OCTAVE 30m  
16 TROMBONE 42wmr  
Contra Fagotto (S) [Bassoon] (12)  
8 Trombone [Tromba]

**GREAT:** V-15. R-18 S-15.  
Unenclosed.  
16 OP. DIAPASON 61m  
8 1st OP. DIAP. 61m  
2nd OP. DIAP. 61m  
GROSS FLOTE 61w  
GEMSHORN 61m  
Enclosed with Choir:  
8 DOPPEL FLÖTE 61sw dm  
GROSS GAMBA 61t  
4 OCTAVE 61m  
FL. HARMONIQUE 61m  
2 3/4 OCTAVE QUINTE 61m  
2 SUPER OCTAVE 61m  
IV MIXTURE 244m (2)  
16 OPHICLEIDE 61mr (3)  
8 TRUMPET 61mr  
4 CLARION 61mr

**CHOIR:** V-11. R-11. S-11.  
Enclosed.  
16 CONTRA GAMBA 61m  
8 OP. DIAPASON 61m  
GEIGEN PRINCIPAL 61m  
CONCERT FLUTE 61w  
QUINTADENA 61m  
DOLCISSIMO 61m  
4 FLUTE D'AMOUR 61wm  
FUGARA 61m (4)  
2 PIC. HARMONIQUE 61m  
8 ORCH. OBOE 61mr  
CLARINET 61mr (5)  
VOX ANGELICA (pf)  
Tremolo

**SWELL:** V-18 R-22. S-18.  
16 BOURDON BASS) 61sw (6)  
BOURDON TR. )  
8 OP. DIAPASON 61m  
ST DIAPASON 61sw  
SPITZFLOTE 61m  
SALICIONAL 61m  
AEOLINE 61m  
VOX CELESTIS tc 49m  
UNDA MARIS tc 49m  
4 OCTAVE 61m  
FL. TRAVERSO 61ow  
SALICET 61m  
2 FLAGEOLET 61m  
V DOLCE CORNET 305m  
16 CRA. FAGOTTO 61mr (7)  
8 CORNOPEAN 61mr  
OBOE 61mr  
VOX HUMANA 61mr  
4 SAXOPHONE 61mr (8)  
Tremolo-1  
Tremolo-2 (9)

**SOLO:** V-1. R-1 S-3.  
Accessory to Great Organ  
Heavy wind.  
16 Tuba Mirabilis  
[Bombarde]  
8 TUBA MIRABILIS 85mr16'  
(Note 10)  
4 Tuba Mirabilis  
[Trumpette]

**COUPLERS 12:**  
Ped.: G. S. C.  
Gt.: G. S-8-4. C-16-8.  
Sw.: S-16-4.  
Ch.: S.  
Solo: L  
Combons, by pistons, dupl  
by pedals: GP-5, SP-7,  
CP-5, Tutti-4.  
[Blind, i.e., not moving  
knobs; position shown by  
electric annunciator]  
Crescendos 3: GC. S. Reg.  
Reversibles 1: G/P.  
Cancels 1: Tutti, by piston  
and pedal.  
Sforzando pedal.  
Sostenuto (11).  
Movable, all-electric con-  
sole with 100' cable.  
Case design:  
S. Cleveland Cady

#### Notes to Stoplist

1. The 1896 dedication program and [35, p.34] both show the Pedal with 270 pipes. We count 282.
2. The 1896 dedication program and [35, p.34] both show the Great with 1098 pipes. [35, p.34], however, shows the Great Mixture as V ranks, which would alter the count by 61 [25, p 156] also shows the Mixture as IV, so we assume IV, which makes 1098 pipes in the Great.
3. There is a good possibility that the Great reed chorus was on higher wind, as in Opus 410, 1897
4. The 1896 dedication program and [35, p.34] both give Fugara 4'. [25, p 156] gives Gemshorn 4'
5. The resonators of many 19th century Clarinets were surmounted by bells. Since this created a space problem on the chest, par-

ticularly in the bass, it was not uncommon to make pipes #1-12 of single or two taper Oboe or Fagotto pipes, hence the designation often seen: Clarinet and Fagotto Bass 8'. In this organ the cylindrical Clarinet pipes began at #1.

6. The purpose of the double designation is unclear unless there were two knobs. Although this practice still existed it was usually confined to slider chests. In this organ it would no longer have been necessary since the Swell Bourdon 16' already played in the Pedal.
7. There is a good possibility that the Swell reed chorus was on higher wind, as in Opus 410, 1897.
8. In Opus 410, 1897, these pipes were constructed with cylindrical resonators surmounted by bells.
9. The second Swell Tremolo confirms the use of two pressures in the Swell: a lower pressure for most flues and perhaps the Oboe 8' and Vox Humana 8', a higher one for the chorus reeds.
10. The Tuba unit is mentioned in [13, p.237], in [7, p.21], and in F. Webb, "Robert Hope-Jones in the United States," *The Organ* 13:51 (January 1934): 153, who says there was also a Philomela unit of 75 pipes (not so far documented).
11. This was a device for mechanically holding down a key or keys in a given keyboard until another key in that keyboard was depressed, which was in turn held down, etc., until the device was put off. It was used by Cavaille-Coll, among others.
12. Note the very early manual to Pedal borrows, requiring duplicate actions inside the chests for these notes.

Here, in contrast to Opus 366, there were two 8' Diapasons on the Great along with a big flute and a big string, plus a complete Diapason chorus through Mixture, topped by a reed chorus at three pitches, probably on higher pressure as in Opus 410 (see below). Ten of the fifteen Great stops were enclosed with the Choir. The large Swell had two celestes, reminiscent of later Skinners. The Vox Celestis 8' probably beat with the Salicional, while the Unda Maris 8' probably beat with the Aeoline.

The Swell Vox Celestis when heard with the Pedal Orchestral Cello (itself tuned with a wave) [gave] one the impression of a large body of strings in an orchestra.

[35, p.34]

The Pedal "Cello 8' could have been made to beat with either the Pedal Violone or Dulciana, probably at either 16' or 8', as well as with manual strings through couplers.

The Swell Principal chorus did not extend above 4', for the Swell Mixture was "so subdued and silvery as to be available as a solo stop even with the Vox Humana" [35, p.34]. The Swell reed chorus was clearly on higher pressure, as in Opus 410. One wonders if the Swell Saxophone 4' and the organ's strings came to Hutchings via Carlton C. Michell who, Ochse says [14, p.235], worked for him as a voicer. Hutchings usually used a Clarion 4' when he needed the 4' chorus reed.

The Choir, we note, had two Principals at 8' and two reeds, with a third one provided for. This would likely have been a free reed.

The Pedal is noteworthy for the amount of augmenting as well as for its celeste rank, mentioned above. Here we see fully developed the practice of calling borrows by names other than those of their parent voices, a practice carried to extremes when unification became more widely spread. The name on the stop control often gave little or no indication of the origin of the borrow or of the class of tone.

The most arresting feature of this instrument historically was the inclusion of a Solo Organ, played from the Great keys, consisting of an 85 pipe Tuba Mirabilis unit on high pressure. The interesting thing is that apparently as long ago as 1895 Ernest Skinner had the idea of manual extension in mind and practice, and that this was a first for manual unification in the United States. That the technical means already existed we have

seen in the augmented Pedals above. Skinner merely needed to provide 85 notes of pneumatic action for the Tuba pipes and to play that action from the same sort of pneumatic stack that he used for his Pedal augmentations, controlling the stack from the Great keys electrically. This accounts for the unison-offs for Great and Solo Organs shown among the couplers.

In 1893, when it was decided to have a chorus choir replace the traditional quartet which had been positioned in the rear gallery, Hutchings built for St. Bartholomew's, New York City, a new chancel organ and rebuilt the 1873 J.H. & C.S. Odell in the gallery. This was the first Hutchings organ to use an electro-pneumatic action newly designed by Ernest M. Skinner, who was a draftsman with Hutchings at the time [7, p.16]. The four-manual console, of 61-30 compass, was placed in the chancel with the church choir and was movable so that it could be placed in various locations.<sup>23</sup>

The new electric-pneumatic action was not altogether successful and the then Rector, Dr. David H. Greer, was said to have remarked that the organ's behavior was sometimes little short of blasphemous. On one occasion when he recited 'Hearken unto the voice of the Lord' the organ promptly responded with a note hopelessly out of tune. Although the mechanical action was improved later, some parishioners thought the tone too rugged, whereupon Richard Henry Warren, the organist and choirmaster, called them 'musical weaklings'.

When the 1893 action proved unreliable, Hutchings re-did the entire organ as his Opus 402 in 1896 "according to Skinner's design with a different type of magnet" [7, p.16].

George S. Hutchings  
Op. 328, 329, 1893.  
St. Bartholomew's, New York.  
V-85. R-99. S-85. P-5471.  
[17, 2:7(Nov. 1893): 165]

GAL. PEDAL: V-6. R-6. S-6. (10)  
32 CRA. BOURDON 30sw (1)  
16 OP. DIAPASON 30ow  
BOURDON 30sw  
CONTRA BASS 30  
8 VIOLONCELLO 30m  
16 BOMBARDE 30r

CHA. PEDAL: V-8. R-8. S-8.  
16 OP. DIAPASON 30ow  
BOURDON 30sw  
VIOLONE 30ow  
10 1/2 QUINTE 30  
8 OCTAVE 30  
FLOTE 30m  
VIOLONCELLO 30m  
16 TROMBONE (blank)  
8 TROMBA 30mr

George S. Hutchings  
Op. 402, 1896.  
St. Bartholomew's, New York.  
V-98. R-112. S-98. P-6016.  
[1, vol.2, pp.736-38]

GAL. PEDAL: V-12. R-12. S-12.  
32 DBL. OP. DIAP. 30ow  
CRA. BOURDON 30sw  
16 OP. DIAPASON 30ow  
BOURDON 30sw  
CONTRA BASSO 30  
10 1/2 QUINT 30  
8 OCTAVE 30  
GEDECKT 30sw  
VIOLONCELLO 30m  
4 SUPER OCTAVE 30m  
16 BOMBARDE 30mr  
8 POSAUNE 30mr

CHA. PEDAL: V-10. R-10. S-10  
16 OP. DIAPASON 30ow  
BOURDON 30sw  
VIOLONE 30ow  
DULCIANA 30m  
10 1/2 QUINT 30  
8 OCTAVE 30  
FLUTE 30  
VIOLONCELLO 30m  
16 TROMBONE 30r  
8 TROMBA 30mr

**GAL. GREAT: V-15. R-19. S-15.**  
 16 OP. DIAPASON 61m (10)  
 8 OP. DIAPASON 61m  
 VIOLIN PRIN. 61m (2)  
 ROHR FLÖTE 61 (2)  
 MELODIA 61ow  
 KERAULOPHON 61m  
 4 OCTAVE 61m  
 HARMONIC FLUTE 61m  
 2 $\frac{3}{4}$  TWELFTH 61m  
 2 FIFTEENTH 61m  
 III SESQUIALTERA 183m  
 III MIXTURE 183m  
 16 OPHICLEIDE 61mr (3)  
 8 TRUMPET 61mr  
 4 CLARION 61mr

**CHA. GREAT: V-12. R-16. S-12**  
 16 OP. DIAPASON 61m  
 8 1st OP. DIAP. 61m  
 2nd OP. DIAP. 61m  
 DOPPELFLÖTE 61sw dm  
 CONCERT FLUTE 61w  
 GAMBA 61m  
 4 OCTAVE 61m  
 FLAUTO TRAVERSO 61  
 2 $\frac{3}{4}$  TWELFTH 61m  
 2 FIFTEENTH 61m  
 V MIXTURE 305m  
 8 TRUMPET 61mr

**GAL. SWELL: V-12. R-14. S-12.**  
 16 BDN. B. & TR. 61sw (4)  
 8 OP. DIAPASON 61m  
 ST. DIAPASON 61sw  
 FLUTE D'AMOUR 61w (5)  
 SALICIONAL 61m  
 DOLCE 61m (6)  
 4 OCTAVE 61m  
 2 FLAGEOLET 61m (7)  
 III CORNET 183m  
 8 CORNOPEAN 61mr  
 SAXOPHONE 61mr (8)  
 VOX HUMANA 61mr

**CHA. SWELL: V-17. R-21. S-17**  
 16 BDN. B. & TR. 61sw  
 8 OPEN DIAPASON 61m  
 ST. DIAPASON 61sw  
 QUINTADENA 61m  
 GEMSHORN 61m  
 SALICIONAL 61m  
 AEOLINE 61m  
 VOX CELESTIS tc 49m  
 4 OCTAVE 61m  
 FL. HARMONIQUE 61m  
 SALICET 61m  
 2 PICCOLO 61m  
 V DOLCE MIXTURE 305m  
 16 FAGOTTO 61mr  
 16 CORNOPEAN 61mr  
 OBOE 61mr  
 4 OBOE CLARION 61mr

**GAL. GREAT: V-18. R-22. S-18**  
 16 DBL. OP. DIAP. 61m  
 8 OP. DIAPASON 61m  
 VIOLIN DIAPASON 61m  
 HORN DIAPASON 61m  
 ROHRFLÖTE 61  
 MELODIA 61ow  
 GAMBA 61m  
 KERAULOPHON 61m  
 4 OCTAVE 61m  
 FL. HARMONIQUE 61m  
 FUGARA 61m  
 2 $\frac{3}{4}$  TWELFTH 61m  
 2 FIFTEENTH 61m  
 III SESQUIALTERA 183m  
 III MIXTURE 183m  
 8 TRUMPET 61mr  
 4 CLARION 61mr

**CHA. GREAT: V-12. R-16. S-12**  
 16 DBL. OP. DIAP. 61m  
 8 OP. DIAPASON 61m  
 OP. DIAPASON 61m  
 DOPPELFLÖTE 61sw dm  
 CONCERT FLUTE 61w  
 GAMBA 61m  
 4 OCTAVE 61m  
 FLAUTO TRAVERSO 61  
 2 $\frac{3}{4}$  TWELFTH 61m  
 2 FIFTEENTH 61m  
 V MIXTURE 305m  
 8 TRUMPET 61mr

**GAL. SWELL: V-12. R-14. S-12.**  
 16 BOURDON 61sw  
 8 OP. DIAPASON 61m  
 ST. DIAPASON 61sw  
 SALICIONAL 61m  
 DOLCE 61m  
 4 OCTAVE 61m  
 FLUTE D'AMOUR 61wm  
 2 SUPER OCTAVE 61m  
 III CORNET 183m  
 8 HARMONIC TRUM. 61mr  
 COR ANGLAIS 61mr  
 VOX HUMANA 61mr  
 Tremolant

**CHA. SWELL: V-17. R-21. S-17.**  
 16 BOURDON 61sw  
 8 OP. DIAPASON 61m  
 ST. DIAPASON 61sw  
 QUINTADENA 61m  
 GEMSHORN 61m  
 SALICIONAL 61m  
 AEOLINE 61m  
 VOX COELESTIS tc 49m  
 4 OCTAVE 61m  
 FL. HARMONIQUE 61m  
 SALICET 61m  
 2 PICCOLO 61m  
 V DOLCE MIXTURE 305m  
 16 CONTRA FAGOTTO 61mr  
 8 CORNOPEAN 61mr  
 OBOE 61mr  
 4 OBOE CLARION 61mr  
 Tremolant

**CHA. CHOIR: V-11. R-11. S-11.**  
 16 DULCIANA 61m  
 8 OP. DIAPASON 61m  
 GEIGEN PRIN. 61m  
 LIEBL. GEDECKT 61  
 CLARABELLA 61w  
 DULCIANA 61m  
 4 WALDFLOTE 61  
 Enclosed:  
 4 VIOLINA 61m  
 2 PIC. HARMONIQUE 61m  
 8 CLARINET 61mr (9)  
 ORCH. OBOE 61mr

**GAL. SOLO: V-4. R-4. S-4.**  
 Enclosed:  
 8 OP. DIAPASON 61m  
 GROSS FLOTE 61w  
 4 HOHL PFEIFE 61  
 8 TUBA MIRABILIS 61mr

**COUPLERS 14:**  
 Ped.: P-4. G. S. C. L.  
 Gt.: S-8-4. C. L.  
 Sw.: S-4.  
 Ch.: C-16. S.  
 Solo: L-16-4.  
 Combons: GP + cplrs.-5,  
 SP + cplrs.-6, CP + cplrs.-4.  
 Fixed comb. pedals:  
 Gal.P-3, Cha.P-3, Gal.GP-4,  
 Gal.SP-3, Gal.LP-2.  
 Hitchdowns 1: FO + cplrs.  
 Crescendos 4: S.C.L. Reg.  
 Reversibles 1: G/P

**CHA. CHOIR: V-11. R-11. S-11.**  
 16 DBL. DULCIANA 61m  
 8 OP. DIAPASON 61m  
 GEIGENPRINCIPAL 61m  
 CLARABELLA 61w  
 DULCIANA 61m  
 4 WALDFLOTE 61  
 Enclosed:  
 8 LIEBLICHGEDECKT 61  
 4 GEMSHORN 61m  
 2 PIC. HARMONIQUE 61m  
 8 CLARINET 61mr  
 ORCH. OBOE 61mr  
 Tremolant

**GAL. SOLO: V-6. R-6. S-6.**  
 Enclosed:  
 8 STENTORPHONE 61m  
 DOPPELFLÖTE 61sw dm  
 GROSSFLOTE 61w  
 GROSSGAMBA 61m  
 4 HOHLPFEIFE 61  
 8 TUBA MIRABILIS 61mr

**COUPLERS 26:**  
 Ped.: P-4. G. S. C. L.  
 Gal.P off. Cha.P off.  
 Gt.: S-8-4. C-16-8. L.  
 Gal.G off. Cha.G off.  
 Sw.: S-16-8-4. Gal.S off.  
 Cha.S off.  
 Ch.: S.  
 Solo: L-16-8-4. Gal.G. Cha.G.  
 Gal.S. Cha.S.  
 Combons:  
 Gal.G + all P + cplrs.-5 + 0.  
 Cha.G + all P + cplrs.-5 + 0.  
 Gal.S + all P + cplrs.-4 + 0.  
 Cha.S + all P + cplrs.-6 + 0.  
 Choir + all P + cplrs.-4 + 0.  
 Solo + all P + cplrs.-4 + 0.  
 Crescendos 6:  
 Gal.S. Cha.S. C. L. Reg: Gal.  
 GSP. Reg.: Cha.  
 Crescendo cpl: All shades to  
 Cha.S shoe.  
 Cancels 4:  
 Gallery, by piston.  
 Chancel, by piston.  
 General, by foot lever.  
 Pedal, by foot lever.  
 Also by foot lever:  
 Gal. Antiphonal  
 Cha. Antiphonal  
 Gal. & Cha. Antiphonal.  
 G/P coupler.  
 Full organ.  
 Gal.S Tremolant.  
 Cha.S Tremolant.  
 Choir Tremolant.

#### Notes to Stoplist

- 1 The 1873 Odell Pedal had a Grand Open Diapason 32', which may simply have been a fancy name for this. The 1971 booklet says the "32' Open Wood Bass and part of the 16' Principal in the [1971] Gallery Pedal" came from this instrument. The 1971 stoplist, however, shows the 32' Open Bass as from 1872 and 1893. We assume it to be unlikely that Hutchings replaced an open Odell 32' wood with a 32' Bourdon in 1893 and then added another open 32'



wood in 1896. It would seem more likely that the 32' Bourdon was there from 1873 on and that Hutchings added the 32' open wood in 1896, which was then carried over in the 1971 rebuild.

2. The 1873 Odell Great had a Gamba 8' and a Clarionet Flute 8', which may have been retained and renamed by Hutchings.
3. The 1873 Odell Great had no 16' reed, which Hutchings apparently added.
4. The 1873 Odell Swell had a Double Diapason 16' with stopped bass, which Hutchings may have turned into a Bourdon all the way.
5. Truette was probably in error here since the 1873 Odell Swell had a Flute à Cheminée 4', which was surely the Flute d'Amour 4' of the 1896 Gallery Swell and should have been so listed in the 1893 scheme.
6. The 1873 Odell Swell had a Dulciana 8', probably renamed by Hutchings.
7. The 1873 Odell Swell had a Fifteenth 2', probably revoiced and renamed or replaced by Hutchings.
8. The 1873 Odell Swell had a Hautbois 8' which became the Chancel Choir Orchestral Oboe 8' in 1893. The 1893 Saxophone appears to have been replaced in the 1896 Gallery Swell scheme.
9. The Odell Gallery Choir was replaced by the Hutchings 1893 Solo, but its Clarinet 8' became that of the 1893 Chancel Choir.
10. The Odell compasses were 56-27, probably extended to 61-30 in 1893.

It is interesting to note the change in concept in just three years. The greatest alterations were in the 1896 Gallery Organ, although a number of its voices appear to have been retained from 1893, probably on new action. The Gallery Pedal grew from six to twelve stops, but whether it contained any augmentation is not entirely clear. The improvements included a second 32' flue and the addition of stops at 10 $\frac{2}{3}$ ', 8', and 4'. The Chancel Pedal picked up a clean-toned soft stop, the Dulciana 16', and the 16' reed was put in. The 1873 Odell Gallery Choir disappeared in the 1893 rebuild.

The 1896 Gallery Great added yet a third Diapason 8' and a pair of strings 8' and 4'. The number of Mixture ranks was not increased, however, perhaps conditioned by the use of the Mixtures from the 1873 organ. The 1896 Gallery Swell had its family of Principals complemented by the Super Octave 2', a sort of reversion to the 1873 scheme, while its chorus and solo reeds were altered. The Chancel Choir of 1896 seems to have been changed in the matter of what was enclosed, with the soft 8' flute now being under expression and with the Gemshorn 4' in place of the Violina 4'. The 1893 Gallery Solo was enlarged by a Doppelflöte and a Grossgamba 8' and its Open Diapason 8' was either rechristened or replaced by a Stentorphone 8'. By now the Solo had lost any ensemble character.

A considerable growth in the number of console controls is to be noted, especially in the variety of couplers and in means of stop control, including divisional and general cancels, four expression and two register crescendo pedals, and an All Swells to Swell coupler.

Audsley severely criticized the organ nine years later for its lack of modern string tone [1, vol.2, p.738]. Such tone would have been technically possible in 1896, but this does not mean that Hutchings did not make use of Michell's ideas of mordant

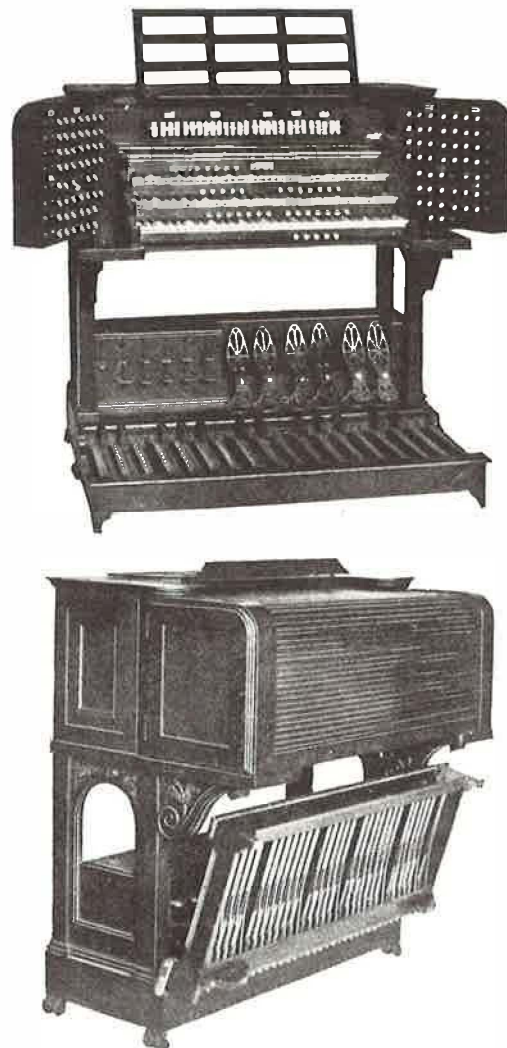


Fig. 13

George S. Hutchings, Op 402, 1896. St. Bartholomew's. New York City. The movable console

string tone. He simply did not put in as much of it here as Audsley would have liked at the later time when he was writing.

In general, the trend of the design changes was toward more weight and massiveness, e.g., the 1896 Gallery Pedal, the 8's and 4's of the Gallery Great, and the Gallery Solo. Possibly the Cor Anglais 8' of the 1896 Gallery Swell might suggest more concern for imitative orchestral color. The organ stood until the church moved into its present structure, many of its pipes then being incorporated into the Ernest M. Skinner instrument of 1918.

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George S. Hutchings, Op. 410, 1897  
 Our Lady of Perpetual Help, Boston, Mass.  
 V-57. R-73. S-63. P-4356.  
 [3, 4:5(May 1968): 7]

**PEDAL:** V-5. R-5. S-11.  
 32 Bourdon  
 16 DIAPASON 42ow  
 BOURDON 54sw32'  
 VIOLONE 42ow  
 DULCIANA 30m fac  
 10½ Bourdon [Quinte]  
 8 Diapason [Octave]  
 Bourdon [Gedeckt]  
 Violone [Violoncello]  
 16 TROMBONE 42wmr  
 8 Trombone [Tromba]

**GREAT:** V-18. R-30. S-18.  
 16 DIAPASON 61m  
 8 1st DIAPASON 61m  
 2nd DIAPASON 61m  
 GROSS FLUTE 61w  
 DOPPELFLUTE 61sw dm  
 GAMBA 61m  
 VIOLA 61m  
 4 OCTAVE 61m  
 FLUTE 61m ob  
 GAMBETTE 61m  
 2½ TWELFTH 61m  
 2 FIFTEENTH 61m  
 V MIXTURE 305m  
 VII CYMBALE 427m  
 III SCHARFF 183m  
 16 POSAUNE 61mr hp  
 8 TRUMPET 61mr hp  
 4 CLARION 61mr hp

**SWELL:** V-18. R-22. S-18.  
 16 BOURDON 61sw  
 8 DIAPASON 61m  
 HORN DIAPASON 61m  
 GEDACKT 61  
 GEMSHORN 61m  
 SALICIONAL 61m  
 AEOLINE 61m  
 VOX CELESTIS tc 49m  
 4 OCTAVE 61m  
 FLUTE 61m ob  
 FUGARA 61m

2 FLAUTINO 61m  
 V MIXTURE 305m  
 16 FAGOTTO 61mr hp  
 8 CORNOPEAN 61mr hp  
 OBOE 61mr  
 VOX HUMANA 61mr  
 4 SAXAPHONE 61mr  
 Tremolo (knob)

**CHOIR:** V-12. R-12. S-12.  
 Unenclosed.  
 16 GAMBA 61m  
 8 DIAPASON 61m  
 GEIGEN PRINCIPAL 61m  
 GEDACKT 61  
 SPITZFLUTE 61m  
 CONCERT FLUTE 61w ob  
 DOLCE 61m  
 4 OCTAVE 61m  
 FLUTE 61w ob  
 VIOLINA 61m  
 2 PICCOLO 61m  
 8 CLARINET 61mr  
 Tremolo (hitch-down)

**SOLO:** V-4. R-4. S-4.  
 Unenclosed.  
 8 STENTORPHON 61m  
 PHILOMELA 61w  
 4 DOPPELFLUTE 61sw dm  
 8 TUBA 61mr

**COUPLERS 16:**  
 Ped.: G. S. C. L.  
 Gt.: S. C-16-8-4. L.  
 Sw.: S-16-8-4. L.  
 Ch.: G. S. L.  
 Solo: L-off.  
 Combons 21.  
 Fixed comb. peds.: P-4  
 G-6. S-ff. C-ff. L-off.  
 Crescendos 2: S. Reg.  
 3 manual, all-electric,  
 movable console, Pat.  
 December 14, 1897.

The large three-manual Hutchings, Opus 410, for Our Lady of Perpetual Help, Boston, Mass., 1897, is noteworthy because of its Principal choruses, that on the Great topped by 15 ranks of Mixture work [3, 4:5(May 1968): 7]. Each manual division except the Solo had two 8' Principals and each also had a 4' Principal. All of the 4' flutes were overblowing. The Swell had a complete reed chorus which included the rare Saxophone 4', here constructed with slender cylindrical resonators surmounted by bells.<sup>24</sup> The somewhat truncated Solo seems to have concentrated on power, not on the inclusion of imitative voices, and shows us an early Philomela 8', later to become so evident in E.M. Skinner work. The Solo had no keyboard of its own but could be coupled to that of any other division as in Opus 385. Its

pipes, interestingly, stood on a slider chest. All the other manual chests had ventill stop action. Here the builder did employ higher pressure reed choruses, for the Great reeds were on separate, higher wind, as were the Swell Fagotto 16' and Cornopean 8'. There is some evidence of the penetration of modern string tone. If Carlton Michell was then working for Hutchings, which is quite possible, his influence may have been reflected in the Great Gamba 8' and Swell Salicional 8', which were quite keen and were voiced with roller beards. Michell influence may perhaps also be seen in those chorus reeds on higher pressure. Again, the augmented Pedal played through a pneumatic coupler stack which provided the unification and which was connected to the Pedal keys electrically but to the Pedal chests by tubing.

Organ sound continued to change through the 1890s. While the Diapason chorus largely remained the backbone of the instrument, as we have seen, and while moderate pressures, medium scales, relatively wide and low-cut mouths still prevailed in it, the 8' voices were becoming more dominant. The low pressure reeds in use, when in fine condition, tended still to blend with the Diapason chorus, but this quality began to disappear as Diapasons gave up their harmonic development and reeds did too. Mordant string tone was beginning to appear, ultimately to replace the broader Salicionals and Viola da Gambas which, while a trifle slow in speech, nonetheless blended perfectly with Diapasons or flutes, which the newer, keener sound often did not. The wide variety of older, excellent low pressure flutes was about to give way to ones of large scales, on high pressure, deficient in harmonics, and therefore more woofy.

For example, the Johnson Diapasons, mild, gentle, and almost fluty in the 1850s and 60s, had by the 70s become more firm, somewhat more bold, and more brilliant. By the late 1880s they had assumed an almost stringy quality, enhanced by the wide mouths, the low cutups, and the relatively fine nicking. This, of course, was no hindrance in making his choruses bind together, which they did splendidly. Other builders often went in the opposite direction, using larger scales and a coarser treatment in a conscious effort to make the 8' Diapason the loudest flue voice in its division.

In the Johnson 4' Flute d'Amour in the 1870s there was a distinct tonal break between wood and metal at note 37, where the trebles were treated more like Principals, which was a real advantage in the typical small Great Organ minor choruses of Melodia 8', Dulciana 8' and Flute d'Amour 4'. By the late 80s and 90s the metal trebles became more fluty and the break became unnoticeable, although a degree of usefulness was given up.

The work of Carlton Michell is seen again at St. Martin's Church, Wissahickon Heights, Philadelphia, 1897. This, the smallest of his three-manual organs known to the writer, had only 26 stops. The Great sacrificed its own Mixture but picked up a Tromba "of new form" on higher pressure, a fairly early use of that name for a manual reed in the United States, and possibly suggesting somewhat smoother and more refined tone, usual then in English work, than had generally been possible with the typical American low pressure Trumpets.



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Fig. 14

George S. Hutchings, Op. 435, 1898. Mary Lyon Chapel, Mt. Holyoke College, South Hadley, Mass.

Photo courtesy of Dr. Myrtle Regier.

Carlton C. Michell, 1897

St. Martin's, Wissahickon Heights, Philadelphia, Penn.

V-26. R-28. S-26. P-1512.

[25, p.169 "from a Michell brochure"]

**PEDAL:** V-4. R-4. S-4.  
16 GREAT BASS 30ow  
SUB BASS 30sw  
8 GREAT FLUTE 30ow  
FLUTE DOLCE 30sw

**GREAT:** V-8. R-8. S-8.  
16 BOURDON 58sw  
8 OP. DIAPASON 58m  
CLARIBEL FLUTE 58w  
SPITZFLOTE 58m  
4 OCTAVE 58m  
2 2/3 OCTAVE QUINTE 58m  
2 SUPER OCTAVE 58m  
8 TROMBA 58mr hp \*

**SWELL:** V-8. R-10. S-8.  
8 GEIGEN DIAPASON 58m  
ST. DIAPASON 58sw  
VIOLE DE GAMBE 58m  
4 OCTAVE 58m  
III MIXTURE 174m

16 CRE. BASSON 58mr hp  
8 CORNOPEAN 58mr hp  
OBOE 58mr hp  
Tremulant

**CHOIR:** V-6. R-6. S-6.  
8 DOPPEL FLÖTE 58sw dm  
VIOLA 58m  
DOLCE 58m  
4 HARMONIC FLUTE 58m  
GEMSHORN 58m  
8 CLARINET 58mr

**COUPLERS 8:**  
Ped.: G. S. C.  
Gt.: S. C-16.  
Sw.: S-4.  
Ch.: C-16. S.  
Fixed combs.: G-3. S-3.  
(double acting).  
Crescendos 1: S.  
Tubular-pneumatic action.

\* = new form

Michell's Swell, however, was once more based on the 16' reed on higher pressure, this time a Contre Basson, really a small Double Trumpet, which he may have encountered in his study of Cavaillé-Coll. The Swell reeds were complemented by Principals 8' and 4' plus a quint Mixture. The lone Swell flute was Stopped Diapason 8', but one might wonder if this was in name only, in view of Michell's appreciation of half-covered or open voices there.

The Choir, on the other hand, had a double-mouthed flute at 8' and also a Gemshorn 4', which latter Michell had used in the Choir of the 1885 Exhibition organ in England. The four stop Pedal consisted of pairs of open and stopped voices. One looks in vain for the characteristic stop names that marked Boston and Germantown and finds only the Viole de Gambe 8' in the Swell, which surely implies Thynne's style of string treatment. Again the Choir must have been thought of as a source of weight, since its only couplers to itself or to the Great were 16's. The 58-30 compasses are interesting.

In 1897 Farrand & Votey split and the Votey Organ Co. went on building pipe organs. Their Opus 826 in First Baptist, Wilkes-Barre, Penn. 1897, and their large Opus 831 in Church of the Incarnation, New York City, of the same year, had stoplists quite in the Roosevelt pattern and continued to use the Roosevelt chest design plus Votey's electric action. In Opus 826

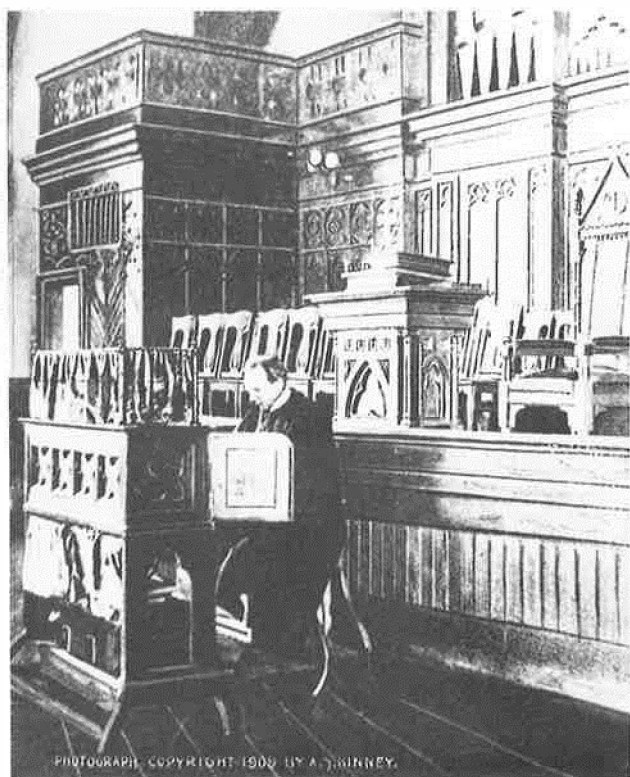


Fig. 15

George S. Hutchings, Op. 435, 1898. Mary Lyon Chapel, Mt. Holyoke College, South Hadley, Mass. Photo courtesy of Dr. Myrtle Regier.

all of the Great except the 16' and 8' Diapasons was enclosed with the Swell, as was true in the Chancel Great of Opus 831. All of the large Gallery Great of Opus 831, on the other hand, except its 16' and 8' Diapasons, was inside the Choir enclosure.

By 1898 Hook & Hastings had also begun to use electricity in the action, as in their Opus 1772 for Trinity Church, San Francisco, which operated on six Edison-Lalande cells, said to run a year without renewal. There was also a rotary blower, certainly not yet common in 1898. The stoplist was not unusual, but some super-octave couplers made their appearance: SW/GT 4', CH/GT 4', and PED/PED 4'.

The same firm's Opus 1786 for old St. Joseph's R.C., Cincinnati, Ohio, 1898, had a Hohlpipe 4' in the Choir, made of Doppelflöte pipes, something Hook & Hastings and others had used under that name for a 4' flute in the Solo.

Hutchings's Opus 436 for Mt. Holyoke College, South Hadley, Mass., 1898, had electric action and the by then characteristic Hutchings bat-wing console with swinging stop jambs. We noted above that this was patented in 1897, and Audsley further informs us that Ernest M. Skinner patented such a console in June, 1898 [1, vol.2, pp.717-18]. We quote from the 1898 dedication program:<sup>25</sup>

The console, or key desk, is portable, connected with the organ by a flexible cable seventy-five feet in length, and is a marvel of compactness, simplicity and logical arrangement. It weighs less than three hundred pounds, and is only four feet high, four feet long, and two and one-half feet wide. The stops are placed upon doors which swing out to a convenient angle for operation. When not in use, the

doors swing in and act as receivers for the roll top; which encloses the stops and key board. The pedal keys are on a pivoted frame, so as to fold up and hook to the desk for convenience in moving. The connecting cable contains 372 wires, and is almost instantaneously detachable from the desk.

The flexible cable enables the organs to be played from any part of the chapel. The storage battery, supplying the electrical energy for the entire organ, is less than nine inches square, and is charged by a standard gravity battery.

Figure 15 shows us just what a skeletonized affair the console really was, with its rather spindly legs and open spaces all around underneath. Note the little "modesty curtain" across the lower part of the back of the console, intended to protect lady organists in particular. The drapery around the console top kept the audience from viewing the organist's facial expressions as he wrestled with the monster.

George S. Hutchings, Op. 436, 1898  
Mt. Holyoke College, S. Hadley, Mass.  
V-35. R-37. S-35. P-2028.  
[25, p.178. Dedication program]

**PEDAL:** V-7. R-7. S-7.  
16 DIAPASON 30ow  
BOURDON 30sw  
VIOLONE 30ow  
10½ QUINTE 30w  
8 FLUTE 30w  
GEDACKT 30sw  
VIOLONCELLO 30m

**CHOIR:** V-7. R-7. S-7.  
Enclosed.  
8 MELODIA 61ow  
QUINTADENA 61m  
DOLCISSIMO 61m  
4 FLUTE 61wm  
VIOLINA 61m  
2 PICCOLO 61m  
8 CLARINET 61mr  
Tremolo

**GREAT:** V-9. R-9. S-9.  
16 DIAPASON 61m  
8 DIAPASON 61m  
FLUTE 61w  
GAMBA 61m  
4 OCTAVE 61m  
FLUTE 61m  
2½ TWELFTH 61m  
2 FIFTEENTH 61m  
8 TRUMPET 61mr

**COUPLERS 10;**  
Ped.: G. S. C.  
Gt.: S. C-16-8.  
Sw.: S-16-4. G.  
Ch.: S.  
Combos (incl. couplers):  
GP-3. SP-4. CP-2.  
Crescendos 3: S. C. Reg.  
Reversibles 1: G/P.  
Cancels 2: P. General.  
Full Organ Sforz. Pedal.  
Crescendo Indicator.  
Combination Indicator  
(annunciator).  
Stoplist by:  
William C. Hammond.  
Case design:  
Gardner, Pyne & Gardner

**SWELL:** V-12. R-14. S-13.  
16 BOURDON BASS 12sw  
BOURDON TR. tc 49sw  
8 DIAPASON 61m  
GEDACKT 61sw  
SALICIONAL 61m  
VOX CELESTIS tc 49m  
AEOLINE 61m  
4 FLAUTO 61w  
III DOLCE CORNET 183m  
8 CORNOPEAN 61mr  
OBOE 61mr  
VOX HUMANA 61mr  
Tremolo

Here the Great ran only through 2', in spite of being based on a Diapason 16'. The only compound stop was the Dolce Cornet III in the Swell. Although both Great and Choir had two 4' stops, the Swell had but one. The Choir Flute 4' was a Flute d'Amour, judging from its makeup of wood and metal pipes. The printed stoplist shows a perfectly straight Pedal, which is surprising in view of its susceptibility to augmentation, of the extent to which Hutchings was unifying the Pedal by this time, and of the fact that the costs of a straight Pedal of this scope may have robbed the scheme elsewhere, e.g., the Great Principal chorus of a Mixture, the Swell of a second 4' voice and a 16' reed,

and the pedal of a reed of its own. It is possible that the Pedal was augmented and that whoever prepared the text for the program booklet made an error here. The original contract, which might shed more light on the matter, appears to have been lost. Note the unusual Great to Swell coupler.

The electric action, of which Hutchings was justifiably proud, used chest magnets having multiple windings. The program booklet says:

It is a notable example of the progress in the manufacture of church organs incident to the use of electricity, and is the result of the development of an entirely new principle in the application of electricity to church organs. It reduces the movable parts of the action to the lowest limit, namely, a single contact in the key desk for each key which suffices for everything, there being no additional contacts within the organ. The amount of current required is three amperes under a pressure of four volts. The magnets in coupling are switched into circuit with the key wire, one wire supplying two or more magnets, and this is done in such a way that the magnets act as condensers for each other, thereby obviating all possibility of sparking or breaking the contact, so that there is no contact spark occasioned by the additional amount of current used with full organ. With the contact made by a depression of the key a circuit is completed, and by means of a small insulated wire running from the key desk, there is operated a magnet inside the organ which in turn operates the pneumatic motors, supplying wind to the pipes. The same principle holds good in regard to the stop action, combination action, and also to the swell shades.

It is instructive, also, to see the kind of program Mr. Hammond played to inaugurate the instrument:

#### PROGRAM

- |                                    |             |
|------------------------------------|-------------|
| 1. Overture in D major,            | Handel      |
| 2. Andantino in B flat,            | Schubert    |
| Minuetto in E flat,                | Bizet       |
| 3. Aria in D major,                |             |
| Fugue in A minor,                  | Bach        |
| 4. "In Paradisum,"                 | Dubois      |
| Andante in F major,                | Saint Saens |
| Pavane in A minor,                 | Brison      |
| 5. Fantasie on A Welsh Air,        | Best        |
| 6. Prayer and Cradle Song,         |             |
| Funeral March and Hymn of Seraphs, | Guilmant    |
| 7. Vorspiel to "Parsifal,"         | Wagner      |
| 8. Fantasie in E minor,            | Lemmens     |
| Calm, Storm and Thanksgiving       |             |

Johnson's swan song, Opus 860, for St. Paul's Lutheran, Chicago, Ill., 1898, has been treated by Ochse [14, pp.231-32]. Perrin [18, p.677] gives a somewhat smaller stoplist "taken directly from the organ," but lacking the Great Doppelflöte 8' and Dolce 8' and the Pedal Double Dulciana 16', although these may have been errors in copying. The scheme was straight, typical Johnson, but had de-emphasized Principal choruses everywhere except on the Great. Johnson clung stubbornly to tracker action throughout the firm's life (1844-1898). It may have been

this reluctance to change with the times and to adopt new technical developments, plus a strict adherence to older types of tone and voicing and an almost monotonous uniformity of stoplist design that helped force the firm out of business.

Jardine's Opus 1257, for St. Thomas Episcopal, Taunton, Mass., 1899, which replaced the Hook rebuilt by Hope-Jones that burned, was a large three-manual on tubular-pneumatic action, if we will remember. Its 11 stop Great boasted a 16' and two 8' Diapasons and another early Tromba 8', but had nothing above 2'. The Swell had a Viole d'Orchestre 8' and a Viole Celeste 8'. The Pedal had a Great Bass 16'. These names, and others in the stoplist, may well have had a good reason for being, for the source informs us, quoting the parish newsletter of the church, that the voicing was "the work of Mr. C.C. Mitchell" [Carlton C. Michell], who was associated with the Jardine firm [3, 4:5(May 1968): 2]. The augmented Pedal again played the name game. It is interesting that the only Swell 8' flute was open, possibly a Michell influence, and that the Choir had an early Unda Maris which beat with the real string colors in that division, the Dulciana remaining on the Great.

George Jardine & Sons, Op. 1257, 1899  
St. Thomas's Episcopal, Taunton, Mass.  
V-34. R-36. S-38. P-2084  
[3, 4:5(May 1968): 2]

<b>PEDAL:</b> V-4. R-4. S-7.	4 FLAUTO TRAVERSO 61m
16 GREAT BASS 42ow	(#25-61 ob)
BOURDON 42sw	FUGARA 61m
VIOLONE DOLCE 30zm	III MIXTURE 183m
10 3/4 GREAT QUINT 30sw	16 CONTRA FAGOTTO 61mr
8 Great Bass [Grosse Flöte]	8 CORNOPEAN 61mr
Bourdon [Flute Douce]	OBOE 61mr
Violone Dolce [Viole d'Amour]	Tremulant
	<b>CHOIR:</b> V-8. R-8. S-8.
	Enclosed.
<b>GREAT:</b> V-11. R-11. S-11.	8 LIEBLICH GEDECKT 61w
16 MAJOR DIAPASON 61m	VIOLA 61m
8 PRINCIPAL DIAP. 61m	ECHO SALICIONAL 61t
SMALL DIAPASON 61m	UNDA MARIS tc 49m
GROSSE FLOTE 61ow	4 FL OCTAVIANTE 61m
VIOLONCELLO 61t	(#25-61 ob)
DULCIANA 61m	SALICET 61m
4 OCTAVE 61m	2 PICCOLO 61m
HARMONIC FLUTE 61m	8 CLARINET 61mr
2 3/4 OCTAVE QUINT 61m	Tremulant
2 SUPER OCTAVE 61m	<b>COUPLERS 11:</b>
8 TROMBA 61mr (hooded)	Ped : G.S.C.
	Gt.: S-8-4. C-16-8.
<b>SWELL:</b> V-11. R-13. S-11.	Sw.: S-4.
16 LIEBL. BOURDON 61sw	Ch.: C-16 S-8-4.
(#1-12 unenclosed)	Combons 11.
8 GEIGEN DIAP. 61m	Fixed comb. peds.: GP-4,
CONCERT FLUTE 61wm	SP-3.
(#32-61 ob)	Grand Jeu pedal.
VIOLE D'ORCHESTRE 61t	Crescendos 2: S.C.
VIOLE CELESTE tc 49m	2 Ross water motors.

The big Odell of 1899 in Second Church of Christ, Scientist, New York City, showed the coming trend with its Solo on "high Pressure" with Violoncello 8', Grossflöte 8', Tuba Mirabilis 8', and Tuba Clarion 4'. Here also the name Tromba appeared in the Pedal as an 8' [18, p.680].

The same firm's 1899 instrument for the Collegiate Church of St. Nicholas, New York City, was a four-manual plus Echo on electric action. Its Choir contained a Viol d'Orchestre 8' and a note to the stoplist said:

The Viole d'Orchestre to be made from a scale invented by Mr. Wm. Thynne of London, which is as yet, the

nearest approach to the orchestral string instruments. [18, p.661, "from Odell files"]

Odell could certainly have examined and heard examples of Thynne's style of voicing in the Carlton Michell work already existing in Boston, Germantown, Philadelphia, and Taunton. The Solo Tuba Mirabilis 8' was to have "Willis Scale," so that the impact of Henry Willis's splendid high pressure voicing was beginning to be felt here by the end of the century, although perhaps introduced by Michell's own fine work with reeds.

As we halt this study just at the turn of the century we are impressed by the flood of technical developments that had engulfed the organ and influenced its design. By that time builders had evolved highly ingenious and often very fine tubular-pneumatic actions. While in some instances these were applications of tubular-pneumatic actions to otherwise slider chests, the variety of windchest actions using one form or another of the individual pipe-valve is amazing. Audsley [1, vol. 2, pp. 283-360] and others have discussed a number of actions being built at the turn of the century, but the history of such actions is a book in itself and their forms need not be dealt with further here.

Suffice it to say that fast, responsive, and reliable tubular actions were built by many builders between 1875 and 1915 and that these actions made possible and led to a variety of console controls aimed at making the organ easier to play. Inherent in these actions were, among other things, a uniform key touch of almost any desired weight, not affected by the use of couplers; ease of registrational changes through the use of fixed and adjustable combination actions affecting stop controls of a variety of shapes and forms; drawknobs, stop-keys, tilting tablets, piano keys, etc.; motor-operated swell shades; the opportunity to use in voicing a variety of wind pressures not limited by the action; detached consoles; and unification, i.e., ways of playing one or more voices at a variety of pitches from one or more control sources.

The application of electricity to the organ action succeeded to a considerable extent because it could be made to work types of pneumatic action already in existence. The significant pioneering in this direction begun by Roosevelt in the 1870s (Grace Church, New York City, 1878), was continued by, among others, Edwin Scott Votey and Ernest M. Skinner in the 1890s [1, vol.2, pp.717-18]. In England, as we have seen, Hope-Jones obtained British patents on his fine magnets as early as 1891 and his inventive genius was among the first to probe the possibilities of electric circuitry as applied to the organ, with the aim of obtaining flexibility and of exploiting the tonal material. We have seen the influence here as early as 1893.

Perhaps the most significant revolutionary technical development came from Ernest M. Skinner who, while working for Hutchings, claimed to have invented the pitman valve windchest in 1899 and to have used it for the first time in Hutchings's Opus 445 for the Flatbush Dutch Reformed Church, Brooklyn, New York in that year [1, vol.2, pp.344-48; 1a, p.273]. The pitman stop action had a far-reaching effect because of the orchestral precision in registration changes that it made possible.

The tremendous impact of the technical developments was just beginning to be felt at the turn of the century. Among other things rotary blowers, driven by electric motors, began to replace hand power and water power and made it relatively easy to generate higher pressures, already in use for both flues and reeds, if not so extensively as in England at the time. Imitative and orchestral effects were beginning to be sought after more and more, aided by new voicing techniques and the use of higher pressures. A variety of celestes and other "lush" material began to appear. The ability to play a given voice at more than one pitch and from more than one keyboard was just beginning

to be experimented with, although already well established in the Pedal in the way of unification or augmentation. It was not yet really easy to borrow manual stops to the Pedal, however. Upperwork was disappearing more and more. Actual shifts were occurring in the *kind* of sound represented by standard stop names.

Many of these changes were apparent to at least some discerning persons at the time.

Carlton C. Michell, the organ builder mentioned above, brought a perceptive sensitivity to the organ at about the turn of the century. He was concerned with what the instrument did to the music. Writing in *The Organ* he said:

When the super work of [the European builders'] organs is drawn, the foundation stops are not robbed of their wind tension; moreover, in regulating their stops the life is not knocked out of the trebles in favor of a prominent tenor range, as is the custom here, so that their mixtures, which are much brighter than ours, and, by the way, are differently treated by players, do not overpower the foundation stops, which are prominent under all conditions of use.

Hear Guilmant on his own organ or on the splendid instrument at the Trocadéro Palace; or Best on his organ in St. George's Hall, Liverpool, nearly forty years old; or any one of the modern organs of Willis of London or Cavaillé-Coll of Paris, and you will listen in vain for any of the defects named. They are splendidly prompt of tone in attack, and beautiful in detail. [17, 2:9(Jan. 1894): 210-11]

Henry C. Lahee wrote in *The Organ and its Masters*:

When M. Guilmant, the noted French organist, had completed his tour of the United States and Canada in 1898, his opinions were expressed in an article published in the *Music Magazine*, and from that article we may quote as follows:

'In America I have found many good organs. They are especially effective in the softer stops, such as the dulciana, flutes, and gamba. But the full organ lacks resonance and does not thrill. I do not think the mixtures and reeds of the great organ should be included in the swell-box, as this weakens the tone and destroys proper balance. The pedals in American organs are not so clear and distinct as they should be. They lack eight-foot and four-foot tone. The effect is the same as if there were too many double basses in an orchestra and not enough violoncellos. The 16' open diapason in the great organ is so powerful that every organ should have also the milder sixteen-foot bourdon, which gives mellow quality to the foundation-stops. But as a rule the softer sixteen-foot stops are wholly lacking in American organs.

'Organ-builders should devote less time to mechanical improvements and more time to improving the voicing of their instruments. Mechanical appliances are multiplying so fast that soon an organist will be unable to occupy himself with anything except the mechanism of his instrument. This is much to be deplored. Organ-playing should be essentially musical, and, as far as possible, in the pure style of the organ. It should not involve constant changes of registration. There is too great a tendency to use vibrating stops - *voix celeste*, tremolo, and *vox humana*.' [12, pp.314-15]

While Lahee felt that there was no limit to invention nor to what the organ would become in the future, he was at the same time aware of what demands 19th century tastes had made upon its music, concluding:



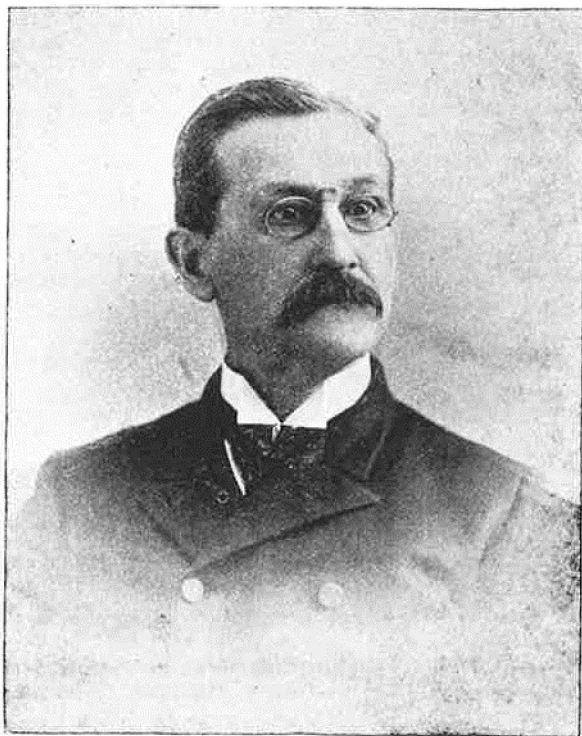


Fig. 16

George Sherburn Hutchings.

It is to be hoped that in a few years, in view of the tremendous activity in organ-building and in education of organists, the "storm fantasia" and the orchestral transcription will be rolled back to the woods and the plains, and serve to soothe the savage Indian, and to please the bronco buster and cowpuncher, who will thus be gradually prepared, as their more Eastern forefathers have been, for the higher forms of organ music. [12, p.299]

A quarter century later C. Seibert Losh, who had lived through and been intimately connected with the period of greatest technical development and tonal changes and who helped father the great Atlantic City Convention Hall organ, made these remarks, at the same time an appraisal of the 19th century's work and prophetic of our own day:

All things have their place and proper purpose. Intellectually designed organs of the older period ought to be preserved — restored, and their practical utility increased by application of electric action. For strictly churchly purposes and within the limits of their designs, many of them cannot be surpassed. No finer materials or workmanship enters into the 'best' modern organs than these 'best' old ones contain.

In older civilizations these matters are governed by law, and art commissions pass on the replacement or remodelling of great organs. In one recent instance a great historic church in this metropolitan district (New York) modernized its fine old organ, without addition or subtraction from the tonal plan, and this fifty year old instrument shines forth with its mixtures, trumpet, and old-fashioned strings as a thoroughly adequate and surpassingly beautiful and spiritual thing. As an artistic entity, it will stand comparison with any of the great organs.

There is something valuable about the old low pressures, though results are not so easily obtained as with the higher tensions. We will not improve organ tone by discarding the old, but by keeping it and developing it in all directions. Too many modern organs are filled with fluty diapasons, fluty reeds, reedy strings and similar distortions. The full organ in many new organs is an offensive and unmusical bellow compared with the best old-style full organs with their gently-breathed, big scale, bright diapasons and compensating harmonics. [29, 15:12(Nov. 1924): 21]

The high points in American work seem always to have been reached by individuals. We remarked earlier [28, p.59] that it was fitting that the first century of American organ building (ca. 1776-1876) should have been capped by the remarkable achievements of a particular organ builder, Hilborne Roosevelt.

At the turn into the 20th century it was surely George Sherburn Hutchings (1835-1913) who, aided by Ernest M. Skinner, refined and perfected the use of electricity in the organ, who fantastically improved precision in registration and speed of control by developing the pitman stop action, who revolutionized tonal design by the introduction of unification, augmentation, and borrowing, and who brought an entirely new concept to console design. Again, couple to this the highest quality of materials and finish, the highest standards of craftsmanship, personal integrity, and an inquiring mind and the combination became unique.

## Notes

1. Numbers in square brackets are used in the text to refer to entries listed in the Bibliography. For example, [2, p.86] refers to Noel Bonavia-Hunt's *Modern Organ Stops*, page 86. Issues of various periodicals are indicated by the entry number in the Bibliography, the volume, number, month, and year of issue, and the page or pages.
2. See [31] for extended remarks about the instrument and case photo.
3. See [36] for extended remarks about its move to its new home in Mankato, Minnesota.
4. The printed stoplist in [28, p.55] erroneously omits the Great Cymbale VII.
5. The stoplists as printed in [20, pp.93-94], in [3, 4:2(Feb. 1968): 4-5], and in [10, 2:5(Aug. 1970): 3] differ. [3] quotes from an 1883 program printed before the Solo was built. [10] quotes a monograph by William King Covell. [20] may be assumed as most likely to show the organ as built.
6. [3, 4:2(Feb. 1968): 5] says it was a Bell Gamba.
7. [3, 4:2(Feb. 1968): 5] omits the Orchestral Oboe and shows as chorus reeds Bombardes 16-8-4. It also varies as to couplers.
8. We interpret the source to mean that the Swell Lieblich Gedackt Bass/Treble 16' and the Fagotto Bass/Oboe 8' each represented a single voice controlled by two stopknobs.
9. The Roosevelt catalog of 1888 [20, p.117] lists Opus 401 as Zion Church (P.E.), New York City, but the 1892 list [21, p.14] assigns that number to Niles, Mich. We cite the incomplete F.R. Webber stoplist [25, p.34], apparently copied by him from the organ, but, unfortunately, without indications as to compass, pipe materials, couplers, or accessories.
10. There is some variance in detail between the two sources. [18, pp.562-63] quotes the stoplist as received "from the Odell firm, Yonkers, New York," which we largely follow. [10, 10:1(July-Aug. 1978): 2-4] reproduces the *Musical Courier* 20: 11(Mar. 12, 1890): 231-32

11. [16, 9th (1964)] says that the formula was the same for both Great and Swell Mixtures, that in the Swell having slightly smaller scales:

C-1: 19-22-29  
C-13: 15-19-22  
C<sup>1</sup>-25: 12-15-19  
C<sup>2</sup>-37: 8-12-15

12. The No. 1 pipe of the Untersatz 32' by Klais for Ohio Wesleyan University, Delaware, Ohio, is 276 x 393 mm (10 $\frac{3}{4}$ " x 15 $\frac{7}{16}$ ") inside.  
13. Truette wrote [17, 1:9(Jan. 1893): 212]:

Besides the usual couplers there are octave couplers in swell and choir. Choir to Great Sub-octave, and Swell to Great Octave, all of which have no visible effect on the keys. Four combination pistons for great, four for swell, and one for full pedal.

Webber's version of the stoplist, "from a Michell brochure" [25, p.62], speaks of "Pneumatic Combination Pistons, Great 4, Swell 4, Great to Pedal on a double-acting pneumatic piston, also on an independent pedal," which latter does not mean a fixed combination piston but a reversible, by piston and pedal. This accounts for one of the pedals mentioned below.

Truette continues:

The pedal couplers are operated both by pedal and piston-knobs, all of which are double-acting. The Tremulants of the choir and swell are operated by a pedal, either collectively or singly.

The illustration in [30, p.231] shows knobs enough with the various division to take care of the couplers and Tremolos normally belonging to those divisions. But it only shows three pedals, at least two of which appear to be hitch-down pedals. Truette apparently means that the Pedal couplers were in the form of stop-knobs with their divisions. We have accounted for one of the pedals for the G/P reversible, mentioned above. Perhaps the other two pedals were for the Tremulants, to be hitched down when "on," released when "off."

14. The source does not give the manual compass but Barckhoff was building 58-30 compasses in 1893, e.g., All Saints, Brooklyn, 1893.  
15. We have already noted its use in the Solo of the Cincinnati Music Hall, 1877; Cathedral of the Incarnation, Garden City, L.I., 1885; Chicago Auditorium, 1890; Plymouth Church, Boston, 1892.  
16. The source does not give the compasses but Hook & Hastings built a number of 58-27s in 1893.  
17. The stoplist in [25] is "from a Michell brochure." We combine it with that in [17].  
18. See [17, 2:11(March 1893): 246-47; 17, 2:1(May 1893): 6-7; 17, 2:2(June 1893): 30; 17, 2:8(Dec. 1893): 173-74].  
19. See stoplist in [33, pp. 16-17] and in [6, pp.113-15].  
20. See [17, 2:9(Jan. 1894): 210] for an early use of this type of stop control by Warren & Son, ca. 1877.

21. This and other technical information from organ builder Richard Lahaise, who also reported that in the Hutchings organs of 1900 in the Masonic Temple, Boston, the Pedal unification was done electrically through contact fingers and switches.  
22. We are indebted to Dr. Orpha Ochse for information regarding the source and to the church for a copy of the dedication program with the stoplist and for other documentation. It is interesting that the dedication program was copied almost literally in [35]. Unfortunately, the original contract seems to have been lost.  
23. We are indebted to Mr. Jack Ossewaarde, Organist and Choirmaster at St. Bartholomew's, for a small pamphlet, *History of the Organ in Three St. Bartholomew's Church Buildings* (1971), from which come some of the historical data and the anecdote.  
24. See Note 21, above.  
25. We are indebted to Dr. Myrtle Regier for the dedication program and for the photographs.

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## 1865 HENRY ERBEN

### Original location:

First Presbyterian Church  
Pontiac, Michigan

### Moved in 1907 to:

First Presbyterian Church  
Cass City, Michigan



### Restored in 1978 by:

**Dana Hull**  
Ann Arbor, Michigan

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#### Acknowledgements

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Special thanks go to Betty Deel, Robert A. Griffith, and Joseph Musser for critical and technical assistance.

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## William Schuelke, Manufacturer of Church and Chapel Organs

by Elizabeth Towne Schmitt

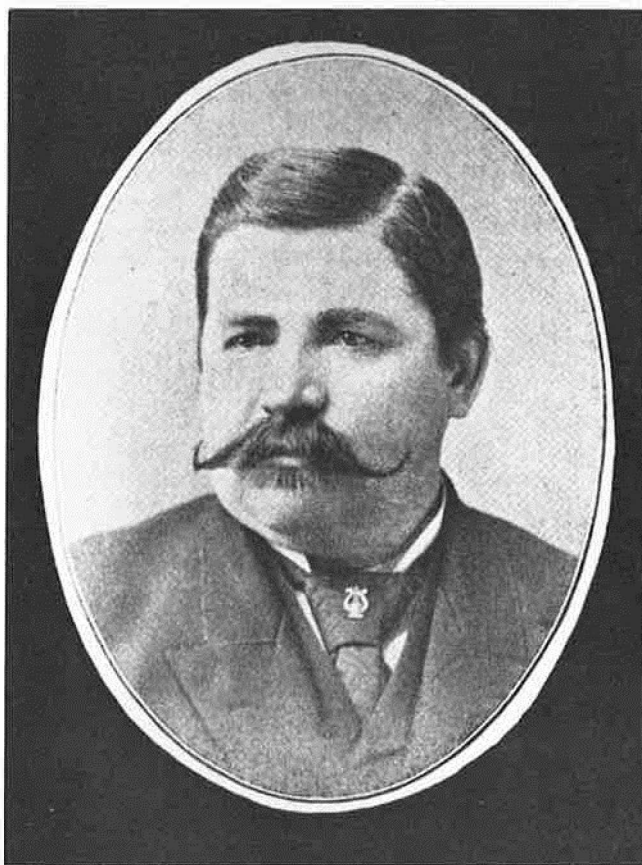
Wilhelm Schülke (1850?-1902) was born in West Prussia to Johann Schülke and Elisabeth Gerth Schülke (born c. 1810<sup>1</sup>). Some uncertainty seems to surround the exact date and place. The family and his marriage certificate both give the place as Konijura,<sup>2</sup> but sources in both West Germany and this country have been unable to locate such a place. The area that was known as West Prussia in 1850 is now in Poland. The family gives his date of birth as April 9, 1850. His death certificate gives the date as April 12, 1848,<sup>3</sup> and his obituary lists it as April 13, 1850.<sup>4</sup> In addition, the 1880 U.S. census gives his age as 31, sup-posedly as of June 1 of that year, and the 1900 census lists his birthdate as April, 1849.

Wilhelm Schülke learned the craft of an organ builder in Germany before he came to the United States. His obituary indicates that he was musically talented. On at least one occasion he played at the dedication of an organ that he built.<sup>5</sup>

According to Wilhelm's obituary, he was 18 when he arrived in this country with his mother and siblings<sup>6</sup> and settled in Dayton, Ohio. The 1900 census, however, gives 1864 as the year of Wilhelm's arrival in the United States. His father is believed to have died before the family came to this country. The brothers, Henry (born c. 1842-43), Daniel (c. 1844), Gottlieb (c. 1852), and August (c. 1854) were all blacksmiths in Dayton, Ohio.<sup>7</sup> There was at least one sister (mentioned in his obituary), but nothing is known about her, not even her name.<sup>8</sup>

The two older brothers, Henry and Daniel, are listed in Dayton, Ohio, at the time of the 1870 U.S. census. At that time Henry had a three-year-old daughter who was born in Ohio, which would put his arrival there at 1867 or earlier. Elisabeth (Wilhelm's mother), Wilhelm, and the young brothers are not listed in Dayton in the 1870 census. If they arrived in the U.S. earlier than this, as indicated in the 1900 census, their whereabouts at that time is unknown.

The earliest record of William (from here on the Americanized forms of names will be used) in this country is in the Dayton city directory for 1871-72. William Schulke is listed as an organ builder at Jackson and Longworth.<sup>9</sup> According to his obituary, he built his first organ for a Michigan church while he was in Dayton. If so, however, he did not put this organ on the opus list he later published. It is possible that this was a rebuild, or that he was employed by another builder at this time.



William Schuelke (1850?-1902)

He did not remain in Dayton long. His obituary indicated that he lived in "Dayton, Cincinnati and other places" before eventually going to Milwaukee. No directories for the city of Cincinnati list him.<sup>10</sup> The next record of him appears in Hamilton, Ohio (northwest of Cincinnati). In 1873, while in

Hamilton, he patented an action for a pipe organ chest using a ventill system. The drawings for this chest are reproduced as Diagram A.<sup>11</sup>

By 1874 he had moved to Indianapolis, Indiana. The 1874 Indianapolis city directory lists him at 141 East Washington Street, boarding at 135 East Washington.<sup>12</sup> Among the papers preserved by the Schuelke family is this letter:

*This is to certify that Mr  
Wm Schuelke has tuned & repaired  
the Organ in the Indiana Inst.  
for the Education of the Blind  
& has given perfect satisfaction  
& I most cheerfully recommend  
him to any who may require  
his services, as being an excellent  
Organ tuner & builder.*

*A. Newland  
Teacher of Music, Inst. for Blind  
April 7/74,*

After this William went to Milwaukee. The 1874-75 directory for the city of Milwaukee, Wisconsin, lists a Wm. Schuelke, organ maker, boarding at 345 Fourth Street. In 1875 he entered into a partnership with a Theodore Steinert as Wm. Schuelke.<sup>13</sup> The Schuelke residence is listed at 604 Eighth Street. They took a 1/3 page ad in the 1875-76 Milwaukee city directory, offering "Pipe Organs of every size built to order, containing the highest degree of Musical and Mechanical Skill, and with the new Patent Wind-Chest. Every Organ Sold is Warranted for Five Years."

Little is known about Steinert. A Theodore Steinert is listed in the 1870 U.S. census in Milwaukee as a 35-year-old carpenter from Prussia. His oldest child, born in Wisconsin, was three at that time. In the 1874-75 Milwaukee city directory he is listed on Seventh Street as an organ maker. In the next city directory the partnership with Schuelke is listed. The partnership apparently was brief, for in the 1876-77 city directory he is once again listed as a carpenter, and is not listed at all in the 1877-78 directory.

In 1875 Schuelke and Steinert built a one-manual organ for SS. Peter and Paul's Church, R.C., in Addison, Wisconsin (Washington Co.). This appears on Schuelke's opus list as Nennno. Wis. The present P.O. address is Allenton, Wis. An Otto Gaukel wrote a letter, in German, to Mr. Schuelke dated June 1875 which refers to this organ.<sup>14</sup> In the letter he wrote that the congregation was pleased with the organ, but that a problem had arisen. During a high mass, "all the stops howled" so that they had to stop the service. He asked Schuelke to "give my greetings to Mrs. Steinert." Gaukel also expressed hope that the

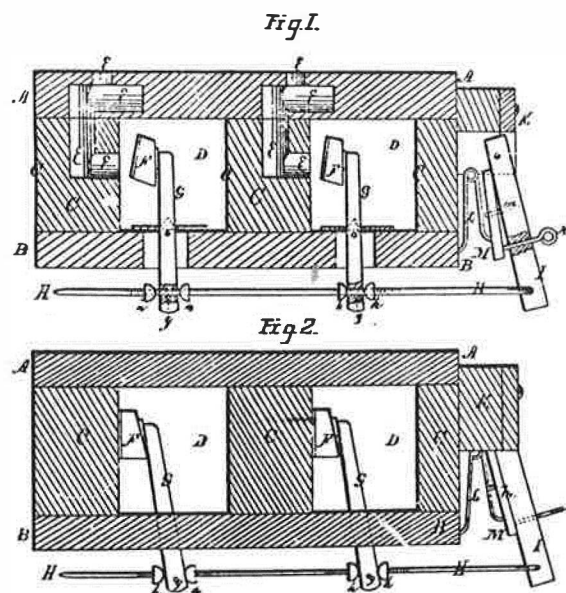


Diagram A. Drawings for Patent Number 145,453 issued to W Schuelke on December 9, 1873.

organ Schuelke was then working on (most likely that for St. Matthew's Lutheran in Milwaukee) would turn out well.

A second letter referring to the organ at SS. Peter and Paul in Addison appeared in an 1875 brochure published by Schuelke. This is a testimonial for the organ and Mr. Schuelke. It refers to "Mr. Schuelke (formerly Schuelke and Steinert)" and is dated November 22, 1875. It seems to indicate that the partnership of Schuelke and Steinert built the Addison organ, but that they had dissolved the partnership before the letter was written.<sup>15</sup>

On May 16, 1875, Schuelke married Elizabeth Schoen (October 27, 1851-September 7, 1888) at St. Matthew Lutheran Church in Milwaukee. Her father, Constantin Schoen, was a Milwaukee house mover at 762 Eleventh Street (Eleventh and Beaubian).<sup>16</sup> The 1880 U.S. census indicates that she was born in Saxony.

About the time of his marriage, he built a two-manual organ for St. Matthew, the church in which he was married. He was a member of this church for the remainder of his life. This is the second organ on the opus list he published in a catalog in 1891. His obituary lists this as his first organ, but the letter from Gaukel (above) seems to confirm its place as second on the list.

Shortly after this time, he published a brochure in German in which he advertised his organs. This brochure contains a letter from Adolph Hoenecke, then pastor of St. Matthew's Lutheran Church, Milwaukee, dated October 24, 1875. In this letter Hoenecke praised the organ Schuelke had built for the church. A copy of this brochure was found in a periodical by Dr. Arnold O. Lehman. Here is a translation of that brochure.<sup>17</sup>



## DESCRIPTION AND PRICE LIST

### of ORGANS

with one and two manuals

of the

CHURCH - ORGAN - FACTORY

of

W. Schülke

1018 Beaubian-Street, Milwaukee, Wis.<sup>18</sup>

The building of pipe organs will be undertaken upon contract at the lowest prices.

All organs are equipped with the newly patented wind- chests, which increase ease of playing as well as the durability of the organ.

Only select material is used for the construction. For each organ Mr. Schülke gives a five-year guarantee.

Tuning and all repairs will be completed well and at a reasonable price.

Size No. 1 — Price \$500.

Size of case: 5-6 feet wide; 2-3 feet deep; 8-10 feet high. Range of keyboard, CC-a.<sup>3</sup>

V-4. R-4. S-4. P-220.

8 PRINCIPAL 58wm	8 GAMBA tc 46m
GEDECKT 58sw	4 OCTAVE 58m
	Calcant. <sup>19</sup>

Size No. 2 — Price \$600.

Size of case: 5-7 feet wide, 3-4 feet deep, 9-11 feet high. Range of keyboard, CC-a.<sup>3</sup>

V-5. R-5. S-5. P-278.

8 PRINCIPAL 58wm	4 OCTAVE 58m
GEDECKT 58sw	2 OCTAVE 58m
DULCIANA tc 46m	Calcant.

Size No. 3 — Price \$800.

Size of case: 6-8 feet wide, 5-6 feet deep, 9-12 feet high. Range of keyboard, CC-a.<sup>3</sup>

V-6. R-6. S-6. P-336.

8 PRINCIPAL 58wm	4 ROHRFLOTE 58wm
GEDECKT 58sw	2 OCTAVE 58m
GAMBA tc 46m	Pedal-Koppel.
4 OCTAVE 58m	Calcant.

Size No. 4 — Price \$1000.

Size of case: 8-10 feet wide, 6-7 feet deep, 10-14 feet high. Range of keyboard, CC-a.<sup>3</sup> Front pipes to be gilded or decorated.

V-7. R-7. S-7. P-361

PEDAL: V-1. R-1. S-1	4 OCTAVE 58m
16 BORDUN 25sw	3 QUINTE 58m
	2 OCTAVE 58m

MANUAL: V-6. R-6. S-6	
8 PRINCIPAL 58wm	Pedal-Koppel
HOLHFLÖTE 58w	Calcant.
GAMBA tc 46m	

Size No. 5 — Price \$1200.

Size of case: 9-12 feet wide; 7-8 feet deep; 10-15 feet high, Range of keyboard, CC-a.<sup>3</sup> Front pipes to be gilded or decorated.

V-9. R-9. S-9. P-444.

PEDAL: V-2. R-2. S-2.	4 OCTAVE 58m
16 SUBBASS 25sw	ROHRFLOTE 58wm
8 OCTAV-BASS 25	3 QUINTE 58m
	2 OCTAVE 58m

MANUAL: V-7. R-7. S-7	
8 PRINCIPAL 58wm	Pedal-Koppel
HOLHFLÖTE 58w	Calcant.
GAMBA tc 46m	

Organs with two Manuals

Size No. 6 — Price \$1400

Size of case: 9-12 feet wide; 6-9 feet deep; 12-16 feet high. Range of keyboard, CC-a.<sup>3</sup>. The front pipes to be gilded or decorated.

V-8. R-8. S-8. P-419.

PEDAL: V-1. R-1 S-1	SWELL: V-3 R-3. S-3.
16 SUBBASS 25sw	8 GEIGENPRINCIPAL 58wm
	LIEBL. GEDECKT 58wm
	4 CONCERTFLOTE 58w

MANUAL I: V-4. R-4. S-4	COUPLERS 3:
8 PRINCIPAL 58wm	Octav. Manual. Pedal
HOLHFLÖTE 58w	Calcant.
GAMBA tc 46m	
4 OCTAVE 58m	

Size No. 7 — Price \$1600

Size of case: 12-14 feet wide; 9-10 feet deep, 14-18 feet high. Range of keyboard, CC-a.<sup>3</sup>. Front pipes to be gilded or decorated.

V-11. R-11. S-11. P-560.

PEDAL: V-2. R-2 S-2.	SWELL: V-4. R-4. S-4.
16 SUBBASS 25sw	8 GEIGENPRINCIPAL 58wm
8 OCTAV 25w	LIEBL. GEDECKT 58wm
	4 FL. HARMONIQUE 58m
	2 PICCOLO 58m

MANUAL I: V-5. R-5. S-5	COUPLERS 2:
8 PRINCIPAL 58m	Manual Pedal
HOLHFLÖTE 58w	Calcant.
GAMBA tc 46m	
4 OCTAVE 58m	
2 OCTAVE 58m	

Size No. 8 — Price \$2000

Size of case: 12-15 feet wide; 10-12 feet deep; 15-18 feet high. Range of keyboard, CC-a.<sup>3</sup>. Front pipes to be gilded or decorated.

V-15. R-17. S-15. P-875.

PEDAL: V-3 R-3 S-3.	2 OCTAVE 58m
16 PRINCIPALBASS 25w	III MIXTURE 174m
SUBBASS 25w	
8 OCTAVBASS 25w	SWELL: V-5. R-5. S-5.
	8 LIEBL. GEDECKT 58wm
	VIOLINE 58wm
MANUAL I: V-7. R-7. S-7	4 ROHRFLOTE 58wm
16 BORDUN 58sw	FUGARA 58m
8 PRINCIPAL 58m	2 WALDFLOTE 58m
HOLHFLÖTE 58w	
GAMBA tc 58m	
4 OCTAVE 58m	COUPLERS 2:
	Manual. Pedal
	Calcant

AND ON UP TO \$10,000

The address given in this brochure does not appear in any city directories of the period. It may have been a temporary address used after the partnership with Steinert was dissolved. It is very near his father-in-law's property at Eleventh and Beaubian, and may well have been on the rear portion of this property. (The Schoen property faced on Eleventh Street.)

In 1875-76, the year following the Schuelke-Steinert advertisements, the Milwaukee city directory lists a Wm. "Schilke," organ maker, at 675 Twelfth Street. He is listed at this address through 1883, then at 685 Twelfth Street until 1890. This address is the one listed on a business card which dates from around 1886 (date based on the references listed on it).

In the late 1880s and early 1890s Herman Tellers is believed to have worked for Schuelke. Schuelke was installing an organ in New Orleans when he met Tellers. At the time Tellers, though an organ builder by training, was doing other work. Tellers then went to work for Schuelke in Milwaukee, where he remained about four or five years. Milwaukee city directory listings between 1888 and 1892 include Herman, Herman J., and Henry Tellers. They are listed as organ builders residing at 1122 Cherry and 1019 Cherry Street, which is close to Schuelke's shop at 685 Twelfth Street. In 1891 an Ignatz Tellers, listed as a clerk, is also residing at 1019 Cherry.

The 1890 city directory is the first to list Schuelke at the 2217-2221 Walnut Street address. On this property he built a factory and adjoining residence. This description of the shop was published in 1908; it probably had not changed much since it had been built: —

The big three-story building, is 200 by 50 feet in dimensions. . . . Machine shops, stock rooms and offices are located on the first floor; all of the heavy woodwork is completed on the second floor, and here the wind chests, bellows, pedals and various other equipment are turned out; all of the finer work is completed on the third floor, and here the wood pipes and the famous Schuelke consoles are built. The big erecting room of the plant, where the finished organ is set up, occupies the rear of the second and third stories. Latest machines and expert workmen seem to be a hobby of the Schuelke people.<sup>20</sup>

Included in this building was a furnace for melting pipe metal, a casting table, and other equipment for casting pipe metal and making metal pipes. The casting table is now in the shop of Jerome B. Meyer & Sons, a pipe-making firm in Milwaukee, though it is no longer used for that purpose.<sup>21</sup>

Although the shop had facilities for making metal pipes, Schuelke also purchased some of his metal pipes. The 4' Prin-

cipal of an 1879 Schuelke is marked with the name of Samuel Pierce, a Massachusetts pipe maker.<sup>22</sup> In addition there is a copy of an order to Mr. C.C. Pierce, Reading, Massachusetts, dated May 7, 1896, for four sets of metal pipes.<sup>23</sup>

In 1891 Schuelke published a much larger catalog, this one in English. In this catalog he included a list of stops and their descriptions. The list was borrowed from Wm. H. Clarke's *An Outline of the Structure of the Pipe Organ*, which was published in 1887. Henry R. Wieland of Milwaukee has a copy of the book which once belonged to Wm. Schuelke. The section of stop descriptions on pages 52-62 was annotated and edited in Mr. Schuelke's hand for use in the 1891 catalog. The introductory material on page 52 of the Clarke book is somewhat abbreviated in the Schuelke catalog.<sup>24</sup> In addition, OHS member E.A. Boadway has stated that some of the material in this catalog was also borrowed from an 1873 catalog published by E. & G.G. Hook & Hastings.<sup>25</sup>

The Schuelke catalog included ten plates showing various styles of organ cases, and sample specifications ranging in size from one manual and pedal with five ranks of pipes to three manuals with thirty-five ranks. The plates were drawn by Schuelke himself.

The catalog opens with the following announcement (note that the guarantee period is now reduced to one year rather than the five years listed in the earlier catalog):

I herewith submit to your kind consideration my catalogue of Church and Chapel Organs.

I have spared neither pains nor cost to give my patrons as clear a picture and explanatory detail as I thought necessary and so hope to please all interested.

The selection and disposition of the registers and the general arrangements are the best, in my judgement, which can be made for organs of the size and cost which they represent. They are the result of careful study and are approved by renowned organists. They combine in the most economical form, the greatest variety and power, with a dignity, fullness and delicacy of tone rarely found in organs of the same cost. They will allow of change and additions, and in this respect we are pleased to consider the wishes of those interested.

The time required in constructing an organ is from two to six months, though sometimes in less time, to meet a special demand. I should have sufficient time to allow the work to pass through the various departments in a deliberate and systematic manner, to insure success.

My smaller organs possess, as far as compatible with their size, all the character and finish found in my larger instruments.

All my work is warranted in every respect, and I make good, at my own expense, any defect if such can be found within a year from the delivery of the organ.

In all cases I seek to meet the tastes of my patrons, and the requirements of the position and service. My experiments and success will warrant satisfaction in every case.

My prices are fair and just and in conformity with the elaborateness and style of the instrument.

My terms are cash, but I do not object to a reasonable amount of credit, when notes with interest can be given for a limited time, signed by the treasurer or trustees of the church, with good individual indorsement.

Your correspondence is respectfully solicited.

Yours truly,  
WM. SCHUELKE

**WILLIAM SCHUELKE,**  
BUILDER OF FIRST CLASS  
**Church and Chapel Organs.**  
◆◆◆◆◆  
PIPE ORGANS OF EVERY SIZE BUILT TO ORDER, WITH ALL MODERN IMPROVEMENTS  
*Highest Degrees of Power, Richness and Singing Quality of Tune, Ease and Elasticity of Touch, Effectiveness of Action, Solidity and Originality, Excellence of Workmanship,*  
*IN THE MOST THOROUGH AND DURABLE MANNER, FROM THE BEST MATERIALS, ACCORDING TO REQUIREMENTS.*  
EVERY ORGAN WARRANTED FOR FIVE YEARS.—ORGANS TUNED AND REPAIRED.  
2219—2221 WALNUT STREET,  
MILWAUKEE, - - WISCONSIN.

This is followed by a four-page section labeled "Construction" which covers materials used, size, location, and adjusting and tuning. The last two pages of the catalog list the organs Schuelke had built up to the publication of the catalog in 1891.

In contrast to those in the earlier brochure, even the smallest organs in this catalog have at least one Pedal rank. The Pedal range has increased from 25 notes to 27. Manual range is still 58 notes. Below are a few of the stoplists from the 1891 for comparison with those in the earlier catalog.

### Size No. 6.

CASE of appropriate design and superior finish in Walnut, Oak or Ash Wood.

FRONT PIPES symmetrically grouped and richly and artistically ornamented.

Dimensions.—7 to 9 ft. wide, 5 ft. deep (excluding projection of keyboard), 10 to 12 ft. high.

Compass of Manual from CC to A3, 58 notes.

Compass of Pedal from CCC to D, 27 notes.

#### MANUAL.

1	8 feet.	OPEN DIAPASON, full and majestic,	Metal, 58 pipes.
2	8 "	STOPPED DIAPASON, full and round,	Wood, 58 "
3	8 "	GAMBA, violin character, stringy,	Metal, 58 "
4	4 "	PRINCIPAL, full scale,	" 58 "

#### PEDAL.

5	16 "	BOURDON, deep and pervading,	Wood, 27 pipes.
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#### MECHANICAL REGISTERS.

6	PEDAL COUPLER.	7	Bellows Signal.
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Balanced Swell Pedal.

### Size No. 9.

CASE of appropriate design and superior finish in Walnut, Oak or Ash Wood.

FRONT PIPES symmetrically grouped and richly and artistically ornamented.

Dimensions.—9 to 11 ft. wide, 6 ft. 6 in. deep, 10 to 14 ft. high.

Compass of Manual, from CC to A3, 58 notes.

Compass of Pedal, from CCC to D 27 notes.

#### MANUAL.

1	8 feet.	OPEN DIAPASON, full and majestic,	Metal, 58 pipes.
2	8 "	DULCIANA, stringy and delicate,	" 58 "
3	9 "	STOPPED DIAPASON, full and round,	Wood, 58 "
4	4 "	ROHRFLÖTE, round and telling,	Metal, 58 "
5	4 "	PRINCIPAL, full scale,	" 58 "
6	2 $\frac{2}{3}$ "	TWELFTH, brilliant,	" 58 "
7	2 "	FIFTEENTH, brilliant,	" 58 "

#### PEDAL.

8	16 "	BOURDON, deep and pervading,	Wood, 27 pipes.
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#### MECHANICAL REGISTERS.

9	Pedal Coupler.	10	Bellows Signal.
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Balanced Swell Pedal.

### Size No. 11

CASE of appropriate design and superior finish in Walnut, Oak or Ash Wood, or any other native wood, according to specification. FRONT PIPES symmetrically grouped and richly and artistically ornamented.

Dimensions.—9 to 11 ft. wide, 6 ft. deep, 12 to 15 ft. high

Compass of Manuals, from CC to A3, 58 notes.

Compass of Pedal, from CCC to D, 27 notes.

#### GREAT ORGAN.

1	8 feet.	OPEN DIAPASON, very full and bold,	Metal, 58 pipes.
2	8 "	MELODIA, rich and mellow,	Wood, 58 "
3	8 "	DULCIANA, delicate,	Metal, 58 "
4	4 "	PRINCIPAL, full scale,	" 58 "

#### SWELL ORGAN.

5	8 "	STOPPED DIAPASON, round and clear,	Wood, 58 "
6	8 "	SALICIONAL, crisp,	Metal, 58 "
7	4 "	FLUTE HARMONIQUE, brilliant,	" 58 "
8		TREMULANT.	

#### PEDAL.

9	16 "	BOURDON, deep and pervading,	Wood, 27 pipes.
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#### MECHANICAL REGISTERS.

10	Swell to Great.	12	Swell to Pedal.
11	Great to Pedal.	13	Bellows Signal.

Balanced Swell Pedal.

### Size No. 21.

CASE of appropriate design and superior finish in Walnut, Oak or Ash Wood, or any other native wood, according to specifications.

FRONT PIPES symmetrically grouped, and richly and artistically ornamented.

Dimensions.—12 to 16 ft. wide, 9 to 11 ft. deep, 15 to 20 ft. high.

Compass of Manuals, from CC to A3, 18 notes.

Compass of Pedal, from CCC to D, 27 notes.

#### GREAT ORGAN.

1	16 feet.	BOURDON, full intonation,	Wood, 46 pipes.
2	8 "	OPEN DIAPASON, very full and bold,	Metal, 58 "
3	8 "	MELODIA, rich and mellow,	Wood, 58 "
4	8 "	GAMBA, delicate,	Metal, 58 "
5	4 "	PRINCIPAL, full scale,	" 58 "
6	2 $\frac{2}{3}$ "	TWELFTH, full scale,	" 58 "
7	2 "	FIFTEENTH, full scale,	" 58 "
8	3 rk.	MIXTURE, moderately strong,	" 174 "

#### SWELL ORGAN.

9	8 feet.	OPEN DIAPASON, medium strength,	Metal, 58 pipes.
10	8 "	STOPPED DIAPASON, round and clear,	Wood, 58 "
11	8 "	SALICIONAL, crisp,	Metal, 58 "
12	4 "	FLUTE HARMONIQUE, brilliant,	" 58 "
13	4 "	FIGARA, medium strength,	" 58 "
14	8 "	OBOE AND BASSOON, plaintive, reed,	58 "
15		TREMULANT.	

#### PEDAL.

16	16 feet.	BOURDON, deep and pervading,	Wood, 27 pipes.
17	8 "	VIOLONCELLO, medium strength,	" 27 "

#### MECHANICAL REGISTERS.

18	Swell to Great.	20	Swell to Pedal.
19	Great to Pedal.	21	Bellows Signal.

#### COMBINATION PEDALS.

1	Great Organ Forte.	3	Swell Organ Forte.
2	Great Organ Piano.	4	Swell Organ Piano.
5	Reversible Pedal, Great to Pedal Coupler.		
6	Balanced Swell Pedal.		
	Wind Indicator.		

### Size No. 33.

Case of appropriate design and superior finish, in Walnut, Oak or Ash Wood, or any other native wood, according to specifications.

FRONT PIPES symmetrically grouped and richly and artistically ornamented.

Dimensions.—24 ft. wide, 13 ft. deep, 28 ft. high.

Compass of Manuals from C to A3, 58 notes.

Compass of Pedal from CCC to D, 27 notes.

#### GREAT ORGAN

1	16 feet.	OPEN DIAPASON, powerful,	Metal, 58 pipes.
2	8 "	OPEN DIAPASON, very full and bold,	" 58 "
3	8 "	CLARABELLA, clear and bright,	Wood, 58 "
4	8 "	GAMBA, violin character, stringy,	Metal, 58 "
5	4 "	OCTAVE, full scale,	" 58 "
6	2½ "	TWELFTH, full scale,	" 58 "
7	2 "	FIFTEENTH, full scale,	" 58 "
8	4 rk.	MIXTURE, moderately strong,	" 232 "
9	8 feet.	TRUMPET, very powerful, reed,	" 58 "

#### SWELL ORGAN.

10	16 feet.	BOURDON, full intonation,	Wood, 58 pipes.
11	8 "	OPEN DIAPASON, medium strength,	Metal, 58 "
12	8 "	STOPPED DIAPASON, clear and bright,	" 58 "
13	8 "	SALICIONAL, crisp,	" 58 "
14	8 "	QUINTADENA, peculiar,	" 58 "
15	4 "	FLUTE HARMONIQUE, brilliant,	" 58 "
16	4 "	PRINCIPAL, full scale,	" 58 "
17	3 rk.	CORNET,	" 58 "
18	8 feet.	CORNOPEAN, powerful and horn-like,	" 58 "
19	8 "	OBOE AND BASSOON, plaintive, reed,	" 58 "
20		TREMULANT.	

#### SOLO ORGAN.

21	8 feet.	VIOLA, delicate and crisp,	Metal, 58 pipes.
22	8 "	DULCIANA, delicate,	" 58 "
23	8 "	MELODIA, rich and mellow,	Wood, 58 "
24	4 "	FLUTE D'AMOUR, clear and bright, W. & M.,	58 "
25	4 "	VIOLINA, delicate,	Metal, 58 "
26	2 "	PICCOLO,	" 58 "
27	8 "	CLARINET, reed,	" 58 "

#### PEDAL

28	16 feet.	OPEN DIAPASON, powerful and grand,	Wood, 27 pipes.
29	16 "	BOURDON, deep and pervading,	" 27 "
30	16 "	TROMBONE,	" 27 "
31	8 "	VIOLONCELLO, medium strength,	" 27 "

#### MECHANICAL REGISTERS.

32	Swell to Great.	35	Swell to Pedal.
33	Great to Pedal.	36	Swell to Solo.
34	Solo to Pedal.	37	Solo to Great.

#### 38 Bellows Signal.

#### COMBINATION PEDALS.

1	Great Organ Forte.	3	Swell Organ Forte.
2	Great Organ Piano.	4	Swell Organ Piano.
5	Reversible Pedal, Great to Pedal Coupler.		
6	Balanced Swell Pedal.		
	Wind Indicator.		

These are only five out of twenty-eight stoplists given. Size No. 6 is the smallest in the catalog, and size No. 33 the largest. The smallest to have a Mixture is a seventeen-rank, two-manual organ (No. 20) which includes a Dolce Cornet on the Swell. Size No. 21 (above) is the smallest to include a Great Mixture. Only the larger Swell organs contain a two-foot stop.

The catalog concludes with a two-page listing of the organs Schuelke had built up to late 1891. A copy of this catalog in the possession of E. A. Boadway has an additional page bound into it. This page continues the list of Schuelke organs up to about 1897. The last four entries are handwritten. In this copy of the catalog, sizes 6 through 16 have prices noted at the top of the page in ink. The prices range from \$700 for size No. 6 (specification quoted above) to \$1650 for size No. 16 (two manuals, twelve ranks). Other prices on the specifications quoted earlier are \$975 for size No. 9 and \$1150 for size No. 11. No prices are quoted for the largest instruments in the catalog.

The oldest remaining organ that Schuelke built is believed to be the organ at Our Lady of Spring Bank Monastery in Summit (P.O. Oconomowoc), Wisconsin. It is a large one-manual instrument, installed in the rear gallery. It is marked Opus 5 on

the inside. It is therefore presumed to have come from the German Lutheran Church (Trinity Lutheran) of Town Liberty, Wisconsin, which appears fifth on the list of Schuelke's organs in the 1891 catalog. Trinity Lutheran of Town Liberty had a Wangerin organ installed about 1927 and "traded in" the old organ.<sup>26</sup> Our Lady of Spring Bank acquired the organ in the 1930s, apparently third hand. It is not clear just where the organ was located before they purchased it.<sup>27</sup> The stoplist was provided by the Right Reverend Joseph van Grevenbroek, O. Cist., Abbot of Spring Bank.

Wilhelm Schuelke, Op. 5, ca. 1876  
Our Lady of Spring Bank Monastery, Summit, Wis  
V-12. R-14. S-12. P-.

PEDAL: V-2. R-2. S-2. 4 PRINCIPAL  
16 SUB BASS FLUTE  
8 VIOLIN DIAPASON 2 FIFTEENTH  
III MIXTURE

MANUAL: V-10. R-12. S-10. COUPLERS 2:  
16 BOURDON Manual to Pedal  
8 OP. DIAPASON Manual to Manual 4'  
ST. DIAPASON  
GAMBA  
DULCIANA

Another of Schuelke's early instruments is in the possession of Robert Kneuppel of Mequon, Wisconsin. The origin of this instrument is uncertain. Mr. Kneuppel believes it to have come from a Catholic church in La Crosse. He purchased it from Jerome Meyer & Sons, who indicated that it stood for a time in a Berean Presbyterian Church. The Wisconsin extant organ list shows it as coming from St. Jacobi Lutheran Church in Milwaukee, but the original source of information for this listing has not been located. At any rate, the 4' Principal is dated 1879 and was made by Samuel Pierce of Reading, Massachusetts.<sup>28</sup> Mr. Kneuppel had a photograph showing the organ in its original location.

This is a three-rank, one-manual organ without pedals. The original three ranks were Gedackt 8' (labeled Harmonic Flute on the pipes), Dulciana 8', and Principal 4'. It was enclosed in a Swell box when Mr. Kneuppel acquired it, though this is believed not to be original. Wind pressure is marked on the frame as 3½".<sup>29</sup>

Schuelke's earliest organs were all tracker action. At least two of the large organs used types of ventill chests. The first of these was, according to one source, the largest organ he had built to that date. This was the 1879 (contract date) organ that he built for Trinity Lutheran Church in Milwaukee. The organ, along with Trinity Lutheran's new building, was dedicated on April 11, 1880. It was described in the *Evening Wisconsin*.

The organ, a two-manual instrument, has thirty-four stops, and, including trombone, six basses, and contains altogether about 1600 pipes. Its front pipes number 34. It is built by Mr. Wm. Schuelke, of this city. The instrument is peculiar in that it is the largest (as it is also one of the first) in which has been embodied his improvement on the old-fashioned sounding board. By the new construction, which consists in providing each pipe with a separate valve, wind is conveyed directly and independently to each of the several stops. The improvement obviates the necessity for the use of springs, renders the action of the instrument easy and certain, and lessens the danger of foreign substances being introduced into the pipes. The organ is encased in white oak, richly carved, and measures 30 feet in height and 20 by 13 feet on the floor. Its cost has been \$6000.<sup>30</sup>

Dr. A. O. Lehman discusses this instrument in his dissertation. There he quotes this passage regarding the organ: "In the



gallery, which is reached by a handsome stairway from the northwestern entrance, is the organ, an extremely fine instrument the following description of which is taken from the *Evening Wisconsin*. "Then follows the description given above, with a few minor changes, apparently made in the book Dr. Lehman used. One alteration, however, is not quite so minor. The second version lists four basses rather than the six found in the original article. This quotation goes on to say that the instrument has fulfilled all the expectations of the builder and purchasers, proving of good tone and power."<sup>31</sup>

The original stoplist for this instrument has not yet been located. The organ was rebuilt and electrified in 1927 by Wangerin, retaining the original case, and probably the original chests. Most of the pipework is also believed to be original. The present organ has thirty-six stops, thirty-eight ranks, with seven ranks in the Pedal. The original action for this organ is believed to be that which Schuelke patented in 1873 described above.

In 1883 Schuelke built a one-manual organ for SS John and Jacob (James) Lutheran Church of Reedsville. An account of the dedication of this organ appeared in the *Gemeinde-Blatt*, a Lutheran newspaper of the period:

... on Quinquagesima Sunday, February 4th of this year, the new and lovely organ of St. John and Jacob congregation of Reedsville, Manitowoc Co., Wis., was able to be dedicated. . . . The schoolmaster of the congregation, Mr. H. Pautz, and the organ builder himself served as organists.

... all who had the opportunity to hear the organ were full of praise over the magnificent instrument that Mr. Schuelke has furnished. The case of the organ is made of beautifully grained oak, is built in Gothic style, and is 10 feet wide, 8 feet deep, and 18 feet high. The organ has one



Wm. Schuelke organ, St. Francis R.C., Milwaukee, Wisconsin, 1885  
Photo from brochure published 1911 by Wm. Schuelke Organ Co.

manual and pedal, 21 display pipes in the case, beautifully silvered; a total of 618 pipes distributed in the following stops: Principal 8 foot, in the case, of metal; Octave 4 foot, metal; Gamba 8 foot, metal; Melodia 8 foot, wood; Liebl. Gedackt 8 foot, wood; Flauto Traverso 4 foot, wood; Violoncello 8 foot, wood; Octave 2 foot, metal; three-rank Mixtur, metal; Subbass 16 foot, wood. In addition, pedal coupler, bellows signal, Piano and Forte composition pedal[s].<sup>32</sup>

This reference, in addition to his obituary, demonstrates that Schuelke was an organist as well as an organ builder. The organ was rebuilt by Wangerin in 1942.

In 1885 Schuelke built another large organ using a cone-valve type of ventill chest. This instrument still stands, largely unused, at St. Francis, R.C. ("The Monastery Church") in Milwaukee. This organ was referred to by James Taylor in a letter to the editor of *The Tracker*.<sup>33</sup> Here is the stoplist, with the correct spellings of the stop names:

Wilhelm Schuelke, 1885  
St. Francis R.C., Milwaukee, Wis.  
V-25. R-28. S-25. P-1469

<b>PEDAL:</b> V-5. R-5. S-5. 16 PRINCIPAL BASS 27ow SUBBASS 27sw 8 OCTAV BASS 27ow VIOLONCELLO 27ow 4 OCTAV 20ow	<b>MANUAL II:</b> V-8. R-8. S-8 Enclosed. 8 PRINCIPAL 58m LIEBL. GEDACT 58 SALICIONAL 51m (#1-7 ex Gedact) VIOLA D'AMOUR 58m 4 WIENER FLOTE 58w FUGARA 58m 2 PICCOLO 58m 8 CLARINET 58mr Tremolo
<b>MANUAL I:</b> V-12. R-15. S-12. 16 BOURDON 58w 8 PRINCIPAL 58m GEDACT 58 MELODIA 58ow GAMBA 12w 46m GEMSHORN 58m 4 OCTAV 58m FLAUTO D'AMOUR 58w 2 3/4 QUINTE 58m 2 OCTAV 58m IV MIXTUR 232m 8 TROMPET 58mr	<b>COUPLERS 3:</b> Ped.: I. II. Manual I. II. Fixed combs.: P-1. I-3. II-2 Calcant

The mechanism for the combination action is inside the top of the console. Whether or not a particular stop is activated when a button is pushed depends on the presence or absence of a small piece of wood, about 1" by 2". A few of these, which appear to have been there originally, are missing.

The console is detached, with trackers running under the floor to the chests on either side of the rear gallery. It is at the front of the gallery and faces the rear wall of the church, which puts the organist's back to the congregation. The chest for Manual II is on the organist's left, and that for Manual I is on the right side, perpendicular to the console. The chests are overhead with passageways underneath. Entrance to the gallery is under the Manual I chest. Access to the chest action is through removable panels in the ceilings of the passageways under the chests.

At the rear end of the Manual I chest is a stack pneumatic or Barker lever. The trackers operate roller bars which run across the chest under the pipes of one pitch. This roller opens valves under all notes of that given pitch. The stop action admits air to a channel under a given rank of pipes when the stopknob for that rank is drawn at the console.

Manual II is enclosed in a Swell box. The Swell shoe operates a rod 35 feet long to open or close the Swell shutters. The Pedal division is divided, with pipes behind both the



Manual I and Manual II chests (unenclosed). These chests run from left to right across the gallery instead of from front to back as the manual chests do. The bellows are located under a raised floor across the rear of the gallery.

Stopknobs for the speaking stops are in a single row over the upper manual. Couplers and Calcant are at the sides of the keyboards (two on each side). Pedal drawknobs, couplers and Calcant have tan shanks; the rest of the shanks are black. Labels are in Gothic script. On the left of the console is a dial wind indicator made by J.E. Treat of Boston (patented June 5, 1877).

The case work of the organ was designed by E. Brielmaier, an architect from Milwaukee. It was designed in two sections to set off a large rose window at the rear of the gallery. The medallions of St. Gregory and St. Ambrose are carved in the arches of the case. Principal 8' of each manual is in the front of the case on each side, facing the altar. Along the sides of the case, (facing inward on the gallery) and along the rear wall of the gallery is a facade of dummy pipes. No speaking pipes are behind the portion of the facade along the rear wall of the gallery.

Funds for the purchase of the organ were raised through a series of concerts, and by auctioning off the old organ, a second-hand organ of unknown make. The organ, which cost \$3,275, was blessed by Archbishop Heiss on September 27, 1885. A concert of sacred songs and an organ recital by organists J.W. Kunz from Mt. Calvary, J. Bach from St. Mary's, and Mr. Nemmers from Kenosha followed the blessing.<sup>34</sup>

On November 12, 1895, patent number 549690 was issued to William Schuelke for a membrane tubular pneumatic action. Although a brochure published by the firm in about 1911 quotes this patent number as applying to a tilting tablet system of stop control and a pneumatic coupler, these are not mentioned in the patent application or drawing. If the firm did have a patent on such items, the patent numbers involved have not been located.<sup>35</sup> The diagrams which accompanied the application for this patent (549690) are reproduced as Diagram B.

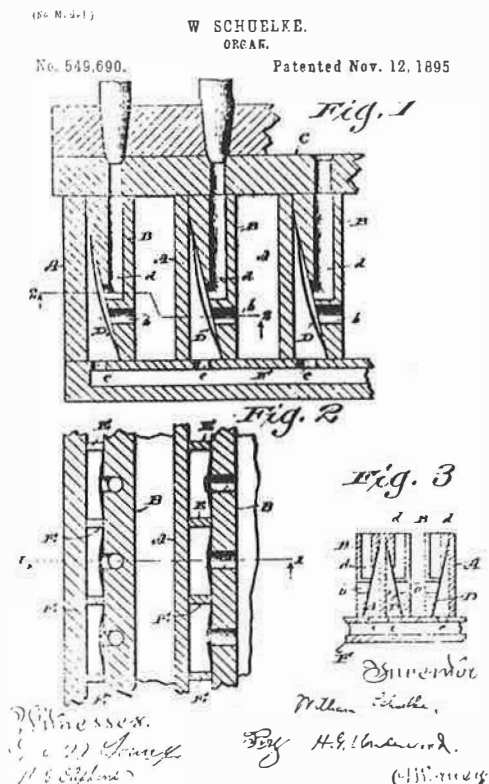


Diagram B. Drawings for Patent Number 549,690 issued to W Schuelke on November 12, 1895.

A large share of the organs Schuelke built even after 1895 continued to use tracker action. This was, in part, due to the fact that tracker action tended to be more reliable than tubular pneumatic, and to need less care and attention. It was thus more suitable for locations where an organ would be serviced only at irregular intervals.

Economic conditions and the "Panic of 1893" seem to have affected Schuelke less than some of the other builders. In 1894 he is the only organ builder listed in the classified section of the Milwaukee city directory. The number of organs he built seems to have fallen off slightly, however, and during the 1890s his name appeared several times in the Piano Tuners classification of the city directory. The name of his son, Max, began to appear in the city directories in 1896. He is listed as an organ builder working in his fathers' firm.<sup>36</sup>

Schuelke had seven children: Alma (July 23, 1876-March 28, 1904); Max August (April 10, 1878-November 17, 1975); Mata (August 8, 1879-August 16, 1894); Lillie (September 27, 1881-February 26, 1910); Ella (married name Rowley: May 16, 1883-March 21, 1971); Elizabeth (Jaeger: December 5, 1885-May 10, 1960); and William J. (January 4, 1888-August 12, 1960). Schuelke's first wife, Elizabeth, died on September 7, 1888. Young William was about eight months old and, according to the family, was raised, in part, by his paternal grandmother, Elisabeth Gerth Schulke, who was in her seventies by this time. William Sr. later married Maria Jahns. Ella is mentioned in William's obituary as having been a bookkeeper for the organ factory. Alma was a music teacher and Lillie a milliner.

There are a number of discrepancies between the listing of this family in the 1900 census and the material provided by the family. It is impossible, of course, to know who provided the census taker with the information. The length of William's marriage is listed as 25 years, although his first wife had died in 1888, so the second marriage could not have been longer than twelve years at the time. Birth dates for Alma, Max and Lillie disagree with those that the family gave. The name of William's wife is given in this census as Anna, but it is not unusual for a middle name to be used and to show up in a census. According to this census, Mrs. Schuelke was born in Germany in May 1854 and came to the U.S. in 1870.<sup>37</sup>

In late 1902 William, his son Max, and two workmen went to St. Mary's (Vigo Co.), Indiana, to install a two-manual Schuelke organ at St. Mary's Chapel, R.C. They had completed the installation and were returning home on December 6, 1902. While they were at the train station purchasing tickets for the return trip to Milwaukee, William suffered a fatal heart attack.<sup>38</sup> He had suffered a serious illness several years earlier, and had been ailing for some time. The nature of the illness is not mentioned in his obituary, but may have been a previous heart attack. He was also suffering from a cold when he left Milwaukee. Max telegraphed the news of his death to an aunt, Mrs. Emily Mieding, with the request that the news be broken gently to Mrs. Schuelke.<sup>39</sup>

During his lifetime William Schuelke is known to have built some 160 organs. A number of these instruments still exist in Colorado, Iowa, Ohio, South Dakota, Wisconsin, and other states. (See Appendix A.)

After his father's death, Max became head of the firm, since William Jr. was only fourteen at the time. From the number of organs produced, the firm appears to have continued to do well. However, they ceased making metal pipes. While the firm still had a pipe maker, William had voiced their pipes, and his death left them with no voicer.<sup>40</sup> Several of the employees left during this period. At least one, Charles Besch, set up his own shop about this time.<sup>41</sup>

In 1908 the firm, which at this time claimed to have some 50 employees and a sizeable shop, was making plans to enlarge the factory. They entered a bid to supply an organ for the new Milwaukee Auditorium.<sup>42</sup> They did not, however, receive the contract for the instrument. The two-manual organ with an automatic playing device was built by the Skinner Organ Company.<sup>43</sup>

One of the organs built during this period, while Max was head of the firm, was the two-manual tubular pneumatic organ at the Methodist Church in Laurium, Michigan. A plaque on the case of the organ states that the organ was dedicated on March 4, 1906. The stoplist of this organ is:

**William Schuelke, 1906  
First Methodist, Laurium, Mich  
V-18. R-18. S-19. P.-.**

<b>PEDAL:</b> V-2. R-2. S-2. 16 BOURDON 30sw 8 CELLO 30	8 ST. DIAPASON 61sw SALICIONAL AEOLINE
<b>GREAT:</b> V-7. R-7. S-7. 8 OP. DIAPASON 61m DOUBLE FLUTE 61sw dm MELODIA 61ow GAMBA DULCIANA 4 PRINCIPAL 61m FLUTE D'AMOUR 61	4 FLUTE HARMONIQUE VIOLIN 61m 2 PICCOLO 61m 8 OBOE & BASSOON 61mr Tremolo (by on/off buttons in S jamb)
<b>SWELL:</b> V-9. R-9. S-10. 16 BOURDON BASS BOURDON TREBLE 8 OP. DIAPASON 61m	<b>COUPLERS 5:</b> Ped.: G.S. Gt.: S-16-8-4. Fixed comb. pistons 11 Crescendos 2: S. Reg. Pedal Check.

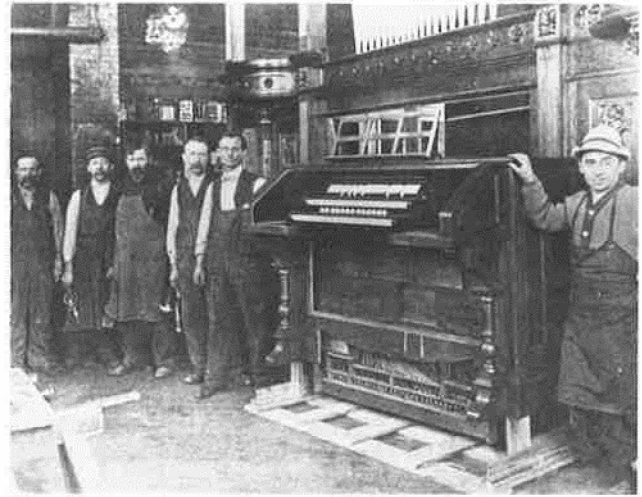
The pedalboard is concave, but not radiating. Instead, the black keys are differing lengths, longer at the extreme ends of the pedalboard and shorter in the center, so that the front ends of the black keys form an arc. There is a row of eleven pistons under the Swell keyboard labeled (from left to right): Off, Piano, Mezzo, Forte, Full Swell, (blank), Piano, Mezzo, Forte, Full Great, and Full Organ.

There are two buttons above the Swell stop jamb, a large white button and a smaller black one. These are an on-off control for the tremolo. A hitchdown pedal just to the left of the pedalboard functions as a pedal check to prevent the pedalboard from functioning when it is not wanted.

There are two swell shoes on the instrument with the initials "WS" cast in an openwork metal design. The right shoe controls the mechanical swell shades. The left shoe is not functioning, but appears to have been a register crescendo.<sup>44</sup> It opened a small sliding door above the Swell keyboard. The door is shaped like a parallelogram (as in Diagram C). Inside the door, the stops are listed in this order (some of the spellings do not agree with those on the stopknobs):

Swell to Great Sub Octave	Swell to Great Supper Octave
Swell to Great	Oboe Bassoon 8'
Swell to Pedal	Piccolo 2'
Great to Pedal	Bourdon Bass      Bourdon Treble 16'
Open Diapason 8'	Open Diapason 8'
Principal 4'	Flute Harmonique 4'
Double Flute 8'	Cello 8'
Gamba 8'	Stopped Diapason 8'
Flute De Amour 4'	Salicional 8'
Melodia 8'	Violine 4'

In 1911 the firm published a third catalog which differed in style from the previous ones. No stock stoplists were included. Instead it consisted largely of testimonials from organists, pastors, etc., of the churches which had purchased Schuelke



Wm. Schuelke Organ Co. factory (after William's death). Max Schuelke is on the far right

organs over the previous thirty-five years. It also included an apparently chronological list of Schuelke organs built up to that time. This list incorporated the earlier list in the 1891 catalog.<sup>45</sup>

The two brothers, Max and William J. Schuelke, apparently continued to build organs until about 1916. After this time the Milwaukee city directory lists separate firms for Max Schuelke and William Schuelke. Neither used the address at 2219-21 Walnut.

Beginning with the 1912 city directory, no one named Schuelke resided at the 2217 Walnut residence. The Schuelkes were listed in 1912 at 2104½ Cherry Street.<sup>46</sup> The factory building (and perhaps the residence) remained in the hands of Wm. Schuelke's widow. In 1935 Hugo Steube, the man Mrs. Schuelke married some time after William's death, is listed as the owner of the building.<sup>47</sup>

Each brother continued to operate his own business for a number of years. William J. Schuelke built a number of organs and did a great deal of maintenance work and rebuilding until his death on August 12, 1960. In 1927 he had a shop at 1385 Fortieth Street. William J. Schuelke had two sons, William, Jr., and Robert. Both went into occupations other than organ building.

Max A. Schuelke issued a small catalog around 1916. No street address is listed in this catalog. The catalog reproduces most of the contents of the 1911 Wm. Schuelke Organ Co. catalog. All references to the Wm. Schuelke Organ Co., however, are added to the catalog. Two of these, the smallest and the largest are shown below. The sample specifications are followed by the list of Schuelke organs that appeared in the 1911 brochure with twenty-two organs added to the list.<sup>48</sup>



Diagram C. Methodist Church, Laurium, Michigan.

## SIZE B

Case: Of appropriate design and superior finish in walnut, oak or ash, or any other native wood, according to specifications.

Front Pipes symmetrically grouped and richly and artistically ornamented. "Schuelke's Patent Tubular Pneumatic Action" throughout.

Dimensions: 9 to 11 feet wide, 6 feet deep, 12 to 15 feet high.

Compass of Manuals from CC to C4, 61 notes.

Compass of Pedal from CCC to F, 30 notes.

### GREAT ORGAN

No.	Pitch	Pipes
1	8 ft. Open Diapason, very full and bold.....	61
2	8 ft. Melodia, rich and mellow.....	61
3	8 ft. Dulciana, delicate .....	61
4	4 ft. Principal, full scale.....	61

### SWELL ORGAN

5	8 ft. Stopped Diapason, round, clear.....	61
6	8 ft. Salicional, crisp .....	61
7	4 ft. Flute Harmonique, brilliant.....	61

### PEDAL ORGAN

8	16 ft. Bourdon, deep and pervading.....	30
---	---	----

### COUPLERS AND ACCESSORIES

9	Swell to Great Super Octave
10	Swell to Great Sub Octave
11	Swell to Great
12	Great to Pedal
13	Swell to Pedal
14	Tremolo

### PEDAL MOVEMENTS

1	Balanced Swell Pedal
2	Balanced Crescendo Pedal for entire Organ

### COMBINATION PISTONS

1	Full Organ
2	Forte
3	Mezzo
4	Piano
5	Off

### Special Notice for Theater Organ

In size B we can add one set of Chimes on the great organ, and one set of Vox Humana 8 ft. on the swell organ.

## SIZE I

Case: Of appropriate design and superior finish in walnut, oak or ash wood, or any other native wood, according to specifications.

Front Pipes symmetrically grouped and richly and artistically ornamented. "Schuelke's Patent Tubular Pneumatic Action" throughout.

Dimensions: 12 to 16 feet wide, 9 to 11 feet deep, 15 to 20 feet high.

Compass of Manual from CC to C4, 61 notes.

Compass of Pedal from CCC to F, 30 notes.

### GREAT ORGAN

No.	Pitch	Pipes
1	8 ft. Open Diapason .....	61
2	8 ft. Melodia .....	61
3	8 ft. Gamba .....	61
4	4 ft. Principal .....	61
5	8 ft. Dulciana .....	61
6	4 ft. Flute d'Amour .....	61

### SWELL ORGAN

7	16 ft. Lieblich Gedeckt .....	61
8	8 ft. Open Diapason .....	61
9	8 ft. Stopped Diapason .....	61
10	8 ft. Salicional .....	61
11	4 ft. Flute Harmonique .....	61
12	4 ft. Fugara .....	61
13	8 ft. Oboe and Bassoon .....	61
14	8 ft. Vox Humana .....	61

### PEDAL ORGAN

15	16 ft. Bourdon .....	30
16	8 ft. Violoncello .....	30

### COUPLERS AND ACCESSORIES

17	Swell to Great
18	Swell to Great Sub Octave
19	Swell to Great Super Octave
20	Great to Great Super Octave
21	Swell to Swell Super Octave
22	Great to Pedal
23	Swell to Pedal
24	Tremolo
25	Organ Bench
26	Wind Indicators

### PEDAL MOVEMENTS

1	Reversible, Great to Pedal Coupler
2	Balanced Swell Pedal
3	Balanced Crescendo Pedal for entire Organ

### COMBINATION PISTONS

1	Full Organ
2	Great Organ Forte
3	Great Organ Mezzo
4	Great Organ Piano
5	Great Organ Off
6	Swell Organ Forte
7	Swell Organ Mezzo
8	Swell Organ Piano
9	Swell Organ Off

In 1927 Max Schuelke is listed at 3009 Lisbon Avenue as an organ manufacturer. Max also did tuning and repairs for a period. In the 1950s the notation "repaired by Max Schuelke" was found inside the beater tremolo of a Möller tracker in San Antonio, Texas. In later years he was on the staff of one of the larger music companies of Milwaukee, doing organ and piano maintenance.

Max was married. He had no children of his own, but did have a stepdaughter. He is believed to have had some records of

the Schuelke firm which were destroyed by a fire in the 1960s.

Max Schuelke died on November 17, 1975, at the age of 97 – one hundred years after his father founded the William Schuelke Organ Company in Milwaukee.

## Notes

- 1 The names of Wilhelm's parents are listed on his marriage certificate. The approximate birthdate of Elisabeth Schülke is derived from her age as listed in the U.S. censuses of 1870 and 1880.
- 2 Earlier the family had believed that he was born in Frankfort-am-Main, but the information on the marriage certificate and in the obituary confirms West Prussia as the birthplace. The name Konijura may be a misspelling. There is a Konigorra and a Königört listed in West Prussia in H. Rudolph, *Vollständigstes geographisch-topographisch-statistisches Orts-lexikon von Deutschland*, 1870.
- 3 Max Schuelke, Wilhelm's oldest son, was the source for the information given on the death certificate.
- 4 "Wilh. Schuelke ist gestorben." *Germania Sonntagspost* (Milwaukee), Dec. 7, 1902, Section 3, p. 17. A translation of this obituary is found in *The Cypher* (St. Louis Chapter, OHS), 5:1(Sept. 1979):1-2.
- 5 *Ibid.*
- 6 The German word used here is *Gerhwister*, which refers to sblings of either sex.
- 7 Occupations are taken from Dayton city directories for the period 1876-1879. Approximate birthdates are derived from ages given in the U.S. censuses of 1870 and 1880.
- 8 No listing of the names of William's brothers and sisters has been found, and the family did not know their names. A letter from Gottlieb dated 1875 exists, addressed "Dear Brother and Sister-in-law." His mother's name was found on his marriage certificate. In 1876, "Lizzie Schulke, widow" and Gottlieb were living at the residence of Henry, which indicates a probable relationship. In the 1880 U.S. census, Elisabeth is listed in Henry's household. Her relationship to the head of the household is listed as "daughter," an obvious error as her age is listed as 70. Daniel's son Adolph had a cousin Gus who was probably Henry's son Gustaf. William's obituary lists as survivors "two brothers and a sister in Dayton, Ohio." This would be Gottlieb and August, the only two members of the older generation listed in the 1902 city directory, and the unknown sister. Other Schuelkes in Dayton at that time can be identified as children of the four brothers who remained in Dayton by means of the 1870 and 1880 U.S. censuses and the addresses given for them in the city directory.
- 9 Letter to the author from Lewis E. Goodman, Dayton Collection Librarian, The Dayton and Montgomery County Public Library, Dayton, Ohio, dated August 26, 1977.
- 10 Letter to the author from J. Richard Abell, History and Literature Department, The Public Library of Cincinnati and Hamilton County, Cincinnati, Ohio, dated Oct. 3, 1978.
- 11 U.S. Patent No. 145,453 dated Dec. 9, 1873. Patent applied for on June 20, 1873.
- 12 Letter to the author from Margaret Sims, Information Center, Indianapolis-Marion County Public Library, Indianapolis, Indiana, dated Oct. 11, 1978.
- 13 At this time he inserted the "e" in Schulke and after this time spelled his name Schuelke. His name appears for the first time with this spelling in the 1875-76 Milwaukee city directory which lists the partnership with Steinert. The brothers in Dayton and their descendants retained the Schulke spellings. Other spellings encountered in various records are Shilke, Schielke, and Schulkey.
- 14 A translation of this letter appears in *The Cypher* 5:2:3.
- 15 A translation of this letter appears in *The Cypher* 5:2:3.
- 16 Milwaukee city directories for 1874 through 1878
- 17 Translation based on that of Arnold O. Lehman, "The Music of the Lutheran Church, Synodical Conference. . .," (Ph.D. dissertation, Western Reserve University, 1967), pp. 256-60
- 18 Beaubian Street is now Garfield Avenue.
- 19 A Calcant is a device to signal the person pumping the organ.
- 20 "Milwaukee-Made Organs Famous," *Milwaukee Journal*, August 24, 1908, as quoted in Elizabeth Towne Schmitt, "The William Schuelke Organ Co. in 1908," *The Tracker* 20:4(Summer 1976):11.
- 21 Interview with Charles T. Meyer, August 1, 1977. At the time he pointed out the table standing in the Meyer shop.
- 22 Letter to the author from Charles T. Meyer dated September 12, 1961.
- 23 Letter to C.C. Pierce from William Schuelke dated May 7, 1896, now in possession of Schuelke family.
- 24 Interview with Henry R. Wieland, August 1, 1977. The Clarke book was reprinted by the Organ Literature Foundation, Braintree, Mass., c. 1978.
- 25 Letter to the author from E.A. Boadway dated June 26, 1966.
- 26 Letter to the author from Rev. S. Kugler, Pastor of Trinity Lutheran Church, Town of Liberty (R.1, Manitowoc, Wis.), dated 1964.
- 27 Letter to the author from Rt. Rev. Joseph van Grevenbroek, O. Cist., Abbot of Spring Bank, Oconomowoc, Wis., dated July 6, 1977. He indicated that "None of the Community remains from the time the organ was actually installed here, but it appears it was gotten from a Methodist Church in the Delafield, Wis., area around 1934." No Methodist church seems to have a Delafield post office address, but it may have come from a church in the general area.
- 28 Letter to the author from Charles T. Meyer dated September 21, 1961.
- 29 Letter to the author from Robert Kneuppel dated September 3, 1961.
- 30 "Liberal Lutherans," *The Evening Wisconsin* (Milwaukee), April 9, 1880, p. 4.
- 31 Arnold Otto Lehman, *op. cit.*, p. 255, quoting from Frank A. Flower, *History of Milwaukee* (Chicago: Western Historical Co., 1881), p. 923.
- 32 "Orgelweihe," *Evangelisch-Lutherisches Gemeinde-Blatt* XVIII: 13 (March 1, 1883), 103, courtesy Concordia Historical Institute. A translation of the article appears in *The Cypher* 5:11(Sept. 1979):5.
- 33 *The Tracker* 20:4(Summer 1976):22. The stoplist as given here is taken from photographs of the stopknobs, and information in a letter to the author from Richard J. Hendy dated June 24, 1962. Mr. Hendy played the St. Francis organ from 1955-1960.
- 34 *St. Francis Church, Milwaukee, Wisconsin, 1871-1946: the History of a Parish*, pp. 42-43.
- 35 U.S. Patent 549690, dated Nov. 12, 1895. Diagram B is the complete set of drawings for this patent.
- 36 *Milwaukee City Directory*, Alfred G. Wright Co., 1896 through 1901.
- 37 Information on Wm. Schuelke's family was obtained from Mrs. William J. Schuelke, the builder's daughter-in-law; the 1900 U.S. census, National Archives, Washington, D.C.; and *Milwaukee City Directory*, Alfred G. Wright Co., 1896 through 1901.
- 38 "Died in the Depot," *The Daily Tribune* (Terre Haute, Ind.), Dec. 6, 1902.
- 39 "Wilh. Schuelke ist gestorben." *Germania Sonntagspost* (Milwaukee), Dec. 7, 1902, Section 3, p. 17; and telegram from Max Schuelke to Emily Mieding dated Dec. 6, 1902
- 40 Interview with Charles T. Meyer, August 1, 1977.
- 41 Letter to the author from Charles Besch, Besch Organ Co., Milwaukee, Wis., dated June 3, 1962.
- 42 "Milwaukee-Made Organs Famous," *Milwaukee Journal*, August 24 1908.
- 43 Letter to the author from Robert G. Carroon, Curator of Research Collections, Milwaukee County Historical Society, dated Aug. 12, 1975. Skinner Opus 163, 1909.
- 44 The belief that this device is a register crescendo is strengthened by the author's notes on the 1901 Schuelke at St. Josephat's Basilica, Milwaukee, Wis. The original console for this organ was equipped with a register crescendo and had an indicator that showed the stop names. The St. Josephat organ was originally tubular pneumatic, and was later electrified by William J. Schuelke (the builder's son).
- 45 *The Schuelke Organ*, n.d. (c. 1911). Copy provided by Mrs. William J. Schuelke.
- 46 Letter to the author from Mr. Paul Woerhmann, Local History and Marine Room, Milwaukee Public Library, dated June 7, 1976.
- 47 Letter to the author from City of Milwaukee Department of Building Inspection dated June 1977.
- 48 *Max Schuelke Organ Co.*, n.d. (c.1916). Copy provided from the files of Jerome B. Meyer & Sons, Milwaukee, Wis.

## Appendix A - List of Schuelke organs

This list is derived from a catalog published by Schuelke in 1891, a later printing of the same catalog with an additional page of organs listed and four handwritten entries added (c. 1897) in the possession of E. A. Boadway, a supplementary printed list (c. 1905) obtained from Robert Whiting, a catalog

published by the firm in 1911, and a catalog printed by Max A. Schuelke c. 1916.

Spellings used are those from the earliest possible list. Dates and other material in parentheses have been added by the author. The dates have been obtained from a number of sources and may refer either to contract date or dedication date. An asterisk appears in the left column by those organs which exist at the time of this writing.

Place	Church	Manuals	Date
Nenno, Wis. (PO Allenton)	St. Peter and Pauls Church RC.	1	(1875)
Milwaukee, Wis.	St. Mattheus Church (Luth.)	2	(1875)
Two Rivers, Wis.	German Lutheran Church	1	(before Jan. 1876)
Racine, Wis.	Ev. Luth. St. Johns Church	2	
*Town Liberty, Wis. (PO Valders)	German Lutheran Church (Trinity) (Now at Our Lady of Spring Bank Monastery, Summit, Wis.)	1	
Manitowoc, Wis.	German Lutheran Church (Peace)	1	
Plattville, Wis.	German Lutheran Church	1	
Fond du Lac, Wis.	Ev. Luth. St. Peters Church	1	(1878)
Milwaukee, Wis.	Ev. Luth. St. Jacobi Church	1	
Milwaukee, Wis.	Ev. Luth. Trinity Church	2	(1879; ded. Apr. 11, 1880)
Milwaukee, Wis.	Ev. Trinity Church (R.C.) (tracker)	1	
Frohna, Mo.	Ev. Lutheran Church (Concordia)	1	
La Crosse, Wis.	German Reform. Church (St. John UCC)	1	
New Albany, Ind.	German Evangelic Church (St. Mark UCC)	2	
Milwaukee, Wis.	Ev. Luth. St. Marcus Church	2	(1882)
La Crosse, Wis.	German Ev. Lutheran Church	1	
Springfield, Ill.	Ev. Trinity Church	1	
Arlington Heights, Ill	Ev. Luth. St. Peters Church	1	
Reedsville, Wis.	Ev. Luth. St. John Church (SS John & Jacob)	1	(ded. Feb. 1883)
New Prague, Minn.	German Lutheran Church	1	
Monroe, Mich.	Ev. Luth. Trinity Church	1	
Patersen, N.J.	Ev. Luth. St. Pauls Church	1	
Detroit, Mich.	Ev. Luth. Emmanuel Church	2	
Wine Hill, Ill.	German Lutheran Church	2	
Vincennes, Ind.	Ev. Luth. St. Johns Church	1	
Norfolk, Nebr.	Ev. Lutheran Church (St. Paul)	1	
*Horicon, Wis.	German Ev. Lutheran Church (St. Stephans) (now owned by Terry Schroeder, Green Bay, Wis.) (tracker)	1	
*Mecane, Wis. (PO Montello)	Ev. Luth. Emmanuel Church (tracker)	1	
Lake Creek, Mo. (PO Cole Camp, Mo.)	German Lutheran Church (Holy Cross)	1	
Milwaukee, Wis.	Ev. Friedens Church	2	
Milwaukee, Wis.	Ev. Luth. Kreuz Church (Cross)	2	
Eleroy, Ill. (PO Lena, Ill.)	German Evangelic Church (Salem,)	1	
Victoria, Tex.	Ev. Luth. Friedens Church (Trinity) (tracker)	1	(1884)
*Milwaukee, Wis.	St. Francis Church, R.C.	2	(ded. Sept. 1885)
Milwaukee, Wis.	Ev. Luth. Zions Church	2	
Oshkosh, Wis.	Ev. Luth. Trinity Church	2	
Watertown, Wis.	Northwestern University	1	
Bayone City, N.Y. [N.J.?)	German Ev. Lutheran Church	1	
Chicago, Ill.	Ev. Luth. St. Pauls Church	2	
Green Bay, Wis.	Ev. Luth. Friedens Church	2	
Fort Dodge, Iowa	Ev. Luth. St. Pauls Church	2	
Freeport, Ill.	German Ev. Lutheran Church	1	
New Orleans (La.)	German Evangelic Church	2	
Ispheming, Mich.	Swedish Ev. Luth. Bethania Church (tracker)	2	(ded. June 1886)
Wausau, Wis.	German Evangelic Church	1	
Milwaukee, Wis.	Ev. Luth. St. Peters Church, rebuilt	2	
*Sioux City, Iowa	Swedish Luth. St. Augustana Church (now at Elfsborg Luth., Pomeroy, Ia.) (tracker)	2	(ded. May 1887)
Hillsburgh, Wis. (PO Hartford)	Ev. Lutheran Church	1	
Chicago, Ill.	Ev. Luth. St. Johns Church	2	
Columbus, Wis.	Ev. Luth. Zions Church (tracker)	1	(1887)
Pecatonica, Ill.	German Ev. Lutheran Church (St. John's)	1	(ded. Mar. 1888)



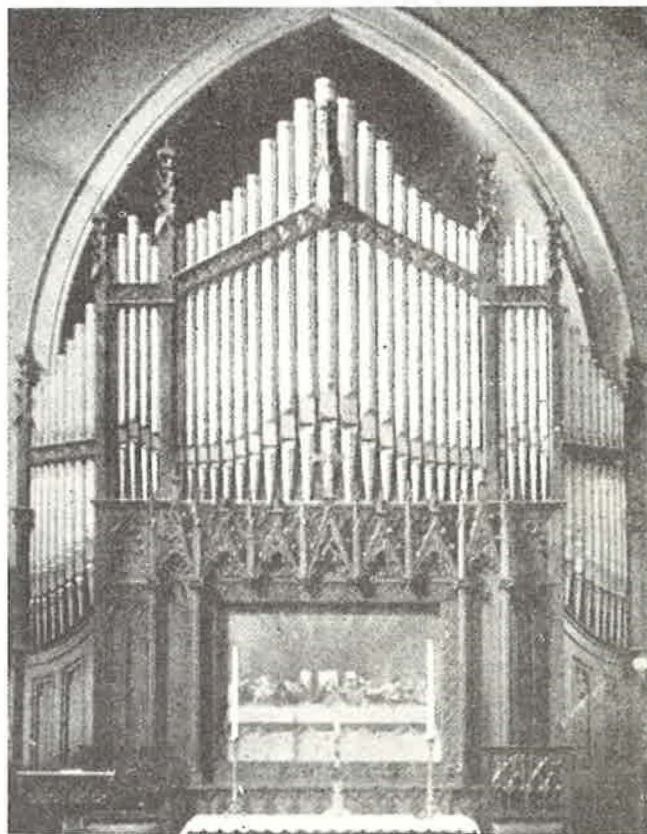
*Vermillion, Dakota (S.D.)	First Baptist Church (tracker)	2	(ded. May 3, 1888)
Litchfield, Ill.	Church of the Assumption, R.C.	2	
Milwaukee, Wis.	German Ev. Zions Church (5th & Walnut)	2	
	(rebuilt by Schuelke in 1905)		
Marinette, Wis.	Church of Our Lady of Lourdes, R.C.	1	
Union Hill, N.J.	Holy Family Church	2	
Milwaukee, Wis.	Ev. Luth. St. Lucas Church	2	
Canton, Dakota (S.D.)	Norw. Bethlehems Church	1	
*St. Joseph, Ohio	St. Josephs Church, R.C. (tracker)	2	
(PO Fort Recovery)			
Potosi, Wis.	St. Andreas Church, R.C.	1	
Milwaukee, Wis.	Ev. Luth. Bethlehems Church	2	
Fort Dodge, Iowa	Corpus Christi Church, R.C. (tracker)	2	(ded. July 1889)
Janesville, Wis.	Ev. Luth. St. Pauls Church	1	(1889)
Kenosha, Wis.	Ev. Luth. Friedens Church (now St. Peter Catholic)	2	
Hampton, Neb.	German Lutheran Church (Zion)	1	
Menomonee Falls, Wis.	German Ev. Lutheran Church	1	
*Leadville, Col.	First Presybterian Church (tracker)	2	
Milwaukee, Wis.	St. Antonius Church, R.C. (tubular)	2	
Marinette, Wis.	Presbyterian Church	2	
*New Vienna, Iowa	St. Boniface Church, R.C. (tracker)	2	(c. 1891)
Buffalo, N.Y.	St. Michaels Church, R.C.	2	
Appleton, Wis.	St. Pauls Church (Luth.)	2	
Chicago, Ill.	Ev. Luth. Friedens Ch.	2	
Pittsburg(h), Pa.	Ev. Luth. Friedens Ch.	2	
Chicago, Ill.	St. Adalberts Church, R.C.	2	
Princeton, Wis.	Ev. Luth. St. Johns Church	1	
Town Liberty, Wis.	Valders Church	1	
(PO Valders)			
Gardenville, N.Y.	Pilgrimage Church of the Fourteen Holy Helpers, R.C.	2	
Milwaukee, Wis.	St. Vincent de Paul Church, R.C.	2	
	[Not on 1891 list. Inserted at this point on 1911 list.]		
Conception, Mo	New Engelberg Abbey, R.C. (Conception Abbey)	2	
	(tracker)		
Milwauke, Wis.	St. Lawrence Church, R.C.	1	
Fort Wayne, Ind.	St. Joseph Hospital, R.C.	1	(July 1891)
Collegeville, Minn	St. Johns University, R.C.	2	
Buffalo, N.Y.	Church of the Seven Dolors, R.C.	1	(Sept. 1891)
Chicago, Ill.	St. Francis, R.C., rebuilt	2	
Neenah, Wis.	German Ev. Luth. Trinity Church	1	
	[End of the 1891 catalog. 1905 supplement begins here.]		
Chippewa Falls, Wis.	St. Charles Church, r c	1	
Chicago, Ill.	St. Thomas Church, r c	2	(1891)
Beaver Dam, Wis.	St. Peters Church, r c	1	
Colorado Springs, Col	Grace Episcopal Church	2	
Cleveland, Ohio	St. Johns Church Ev. Luth	2	
Colorado Springs, Col	First Baptist Church	2	
	[The above two organs reversed on the 1911 and 1916 lists.]		
Milwaukee, Wis.	St. Peters and Pauls Ch., r c	1	
Milwaukee, Wis.	Chapel of Notre Dame, r c	1	
Fort Howard, Wis.	Norwegian Luth. Church (Trinity)	1	
St. Francis, Wis.	Sacred Heart Church, r c	2	
Carroll, Idaho (Iowa)	St. Peters and Pauls Ch. r c	2	(1892)
Johnsburg, Ill.	St. John the Baptist Church, r c	2	
Dubuque, Iowa	St. Pauls Ev. Luth Church (tracker)	2	(Nov. 1892)
Jefferson, Wis.	St. John the Baptist Ch., r c	2	
Sheboygan, Wis.	Bethlehems Church, Ev. Luth.	2	
Oshkosh, Wis.	St. Peters Church, r c	2	
Janesville, Wis.	St. Marys Church, r c	2	
Dubuque, Iowa	Sacred Heart Church, r c	2	
Winona, Minn.	St. Josephs Church, r c	2	
Theresa, Dodge Co., Wis.	Emanuels Church	1	
Kirchhayn, Wash. Co., Wis	Ev. Luth. Church	1	
Milwaukee, Wis.	St. Stanislaus Church, r c	1	
East Bristol, Wis.	St. Josephs Church, r c (tracker)	1	
(PO Sun Prairie)			

Milwaukee, Wis.	St. Mary's Church, r c (tubular)	2	
Polonia, Wis. (PO Custer)	Sacred Heart Church, r c	2	
St. Francis, Wis.	Provincial Seminary	2	
Milwaukee, Wis.	Ev. Luth. St. Pauls Ch. (later Blessed Martin de Porres (Porrer?) R.C.) (tracker)	2	
*North Washington, Ia	Immaculate Conception (R.C.) (tracker)	2	(1894)
Milwaukee, Wis.	Norwegian Ev. Luth. Our Savior Ch.	2	
Wauwatosa, Wis.	Ev. Luth. St. Johns Church	1	
Homestead, Ia.	Ev. Luth. Church (St. John Luth.) (tracker)	1	
Bonduel, Wis.	Ev. Luth. Church	1	
Norwegian Grove, Min (Otter Tail Co.)	Norwegian Church	1	
St. Francis, Wis.	St. Francis of Assissi (R.C.)	2	
St. John, Wis.	St. Johns Church, r c	2	
Peoria, Ill.	Ev. Luth. Christ Church	2	
*Remsen, Ia.	St. Mary's Church, r c (tubular)	2	(1895)
Milwaukee, Wis.	St. Michaels Church, r c	2	
Pierz, Minn.	St. Josephs Church, r c	2	
Milwaukee, Wis.	St. Josephs Convent	2	
Hastings, Minn.	St. Boniface Church, r c (tracker)	2	
Chicago, Ill.	Ev. Luth Christus Church	2	
Hancock, Mich.	Ev. Luth Fin(n)ish Church	1	
Manchester, Wis. (PO Markesan)	Ev. Luth. St. Pauls Church	1	
New Hope, Wis. (PO Amherst Junction)	Ev. Luth. Norwegian Church (Our Savior)	1	
Chicago, Ill.	Alexian Brothers Hospital	2	
Manitowoc, Wis.	St. Boniface Church (R.C.)	2	(1897)
St. Bernard, Neb.	St. Bernards Church (R.C.)	1	
Lost Angeles, Cal.	Ev. Luth. Trinity Church	2	
Randolph, Wis.	German Church (Peace Luth.)	1	
Walla Walla, Wash.	St. Patricks Church, r c	2	
Sandusky, Ohio	St. Mary's Church, r c	2	
North Prarie, Minn.	Holy Cross Church, r c	2	
[The above four entries are handwritten at the end of the printed list in the Boadway catalog End of Boadway list. 1905 supplement continues.]			
Fort Dodge, Iowa	St. Mark's Episcopal Church	2	
Milwaukee, Wis.	Luth. Jerusalem's Church	2	
*Jerpen, Wis. (PO Valders, Wis.)	Norwegian Church (Gjerpen Luth.) (now in private home in Green Bay, Wis.) (tracker)	1	
Hoper (Hooper), Nebraska	German Luth. Church	2	
Chicago, Ill.	St. Lucas Church	2	
Eggersville, Wis. (PO Fond du Lac)	German Luth. Church	2	
Indianapolis, Ind.	Sacred Heart Church, r c	2	(Oct. 1899)
Beaver Dam, Wis.	First Luth. Church	2	
*New Orleans, La.	St. Mary's Assumption C., r c (tubular)	2	
New Orleans, La.	St. Boniface Church, r c	2	
Milwaukee, Wis.	St. Josaphat Church, r c	2	
Eau Claire, Wis.	Norwegian Church (Our Savior Luth.)	1	
Postville, Iowa	German Luth. Church (St. Paul)	2	
[St. Vincent De Paul Ch., R.C., Milwaukee, Wis. is listed here in 1905 supplement.]			
Milwaukee, Wis.	St. Josephs Church, r c	2	(Sept. 1901)
Milwaukee, Wis.	St. Boniface Church, r c	2	
Milwaukee, Wis.	St. John de Nepomuk Chu., r c	2	
Kewaunee, Wis.	St. Rosary Church, r c	2	
Laurium, Mich.	German Luth. Church (St. Paul)	2	(1902)
Columbus, Ohio	St. Mary's Church, r c (tubular)	2	(July 1902)
Jibbsville, Wis.	Holland Luth. Church	2	
St. Marys, Ind. (Vigo Co.)	St. Mary's Chapple r c	2	(Dec. 1902)
[The above organ is the last installed by the elder Wm. Schuelke before his death in 1902]			
Manistee, Mich.	St. Joseph rebuild r c	2	
Victoria, Texas	Our Lady of Lourdes r c	1	
Milwaukee, Wis.	St. Paul's Episcopal	3	
Waterloo, Wis.	German Lutheran Church	1	
St. Anna, Minn.	Immaculate Conception C. r c	1	

Boon(e), Iowa	St. Paul's Church, Luth.	2	(1904)
Ashland, Wis.	St. Agnes Church, r c (tubular)	2	
Freeport, Ill.	St. Joseph's Church, r c (tubular)	2	(1904)
Root Creek, Wis. (PO Greenfield)	S. John's Luth. Church	2	
Chicago, Ill.	St. Augustinus Church, r c	2	(Jan. 1905)
Calumet, Mich.	Sacred Heart Church, r c	2	(1905)
Milwaukee, Wis.	Evangelical Zions Church (rebuild of c. 1888 Schuelke. Church moved to 11th and Harmon [Brown] in 1905)	2	(1905)
Des Moin(e)s, Iowa	Unitarian Church (tubular)	2	(1905)
La Crosse, Wis.	Ev. Luth. Church	2	
[End of 1905 supplement. The 1911 catalog lists the above organs and continues the list.]			
Milwaukee, Wis.	Ev. Luth. Bethel Church	1	
Milwaukee, Wis.	Ev. Luth. Apostol Church	2	
Milwaukee, Wis.	Temple Bne Jeshurun (tubular)	2	
*Laurium, Mich.	First M.U. Church (tubular)	2	(Mar. 1906)
*Alta, Iowa	German Ev. Luth. Church (St. John) (rebuilt in new building) (tracker)	2	(1906)
Milwaukee, Wis.	Evangelic Church (1st E.U.B.)	2	
Des Plaines, Ill.	Evangelical Church (Christ E & R)	2	(1906)
*Lena, Ill.	Ev. Luth. Church (Immanuel) (now in Immanuel Luth., Carlos, Minn.) (tracker)	2	(1906)
New Prague, Minn.	St. Johns Church, R.C. (tracker)	2	(1906)
Lebanon, Wis.	Ev. Luth. Emanuels Ch.	2	
Greenville, Wis.	Ev. Luth. Trinity Ch.	1	
Milwaukee, Wis.	St. Lawrence Ch., R.C.	1	
Barton, Wis.	Immaculate Conception, R.C.	2	
Milwaukee, Wis.	St. Johns Episcopal Ch. (tubular)	2	
Roundout Station, N.Y (Kingston)	Immaculate Concep., R.C. (tracker)	2	(1906)
Oshkosh, Wis.	Ev. Luth. Grace Church	2	



Wm. Schuelke organ, Alexian Brothers' Hospital Chapel, Chicago, Illinois, ca. 1897.



Wm. Schuelke organ, Mt. Olive Lutheran Church, Milwaukee, Wisconsin, ca. 1907. Photo from brochure published in 1911 by Wm. Schuelke Organ Co.

Mineral Point, Wis.	Trinity Church, Episcopal	2	
Fox Point, Wis.	St. Johns Luth. Church	1	
Tomah, Wis.	St. Marys Church R.C.	2	
Milwaukee, Wis.	St. Stephens Church, Episcopal	2	
Sleepy Eye, Minn.	St. Marys Church R.C.	2	
*Middleton, Wis.	Ev. Luth. Church (First) (tubular)	2	(ded. 1907)
Watertown, Wis.	St. Johns Ev. Luth. Ch.	2	(1906)
Chicago, Ill.	St. Francis Church, R.C.	2	
St. Marys, Ind.	Sisters of Providence Academy, R.C.	2	
Reeseville, Wis.	Ev. Luth. Church	2	
Lima, Ohio	Epworth M.E. Church	2	
Milwaukee, Wis.	Ev. Luth. Mt. Olive Ch. (tubular)	2	
Reedsburg, Wis.	Ev. Luth. St. Peters Ch.	2	
Corliss, Wis. (PO Sturtevant)	Holy Rosary Academy, R.C.	2	
Milwaukee, Wis.	St. Stephens Church, R.C.	2	
Winnipeg, Canada	St. Josephs Church, R.C.	1	(1908)
Washington, Mo.	St. Francis Borgias Church, R.C. (tubular)	2	(1908)
Racine, Wis.	St. Lukes Episcopal Church (tubular)	2	
Hutchinson, Kan.	Christian Church	2	(c. 1909)
La Crosse, Wis.	Ev. Luth. Church	2	
San Antonio, Tex.	Academy of Incarnate Word, R.C.	2	
St. Cloud, Wis.	R.C. Church	1	
Morgantown, W. Va.	Ev. Luth. St. Johns Ch.	1	
St. Louis, Mo.	St. Anthony's Church, R.C. (St. Anthony of Padua)	2	
Cleveland, Ohio	St. Stanislaus Ch., R.C.	2	
New Orleans, La.	St. Alphonsus Ch., R.C. (tubular)	3	(1910, ded. 1911)
Arcadia, Mo.	Ursuline Academy, R.C.	2	
New Orleans, La.	Notre Dame Church, R.C.	2	(1910)
Freeport, Ill.	Immanuel Luth. Ch. (tubular)	2	
Milwaukee, Wis.	American Theater	1	
Milwaukee, Wis.	Perseverance Pres. Church	1	
Milwaukee, Wis.	Princess Theater	2	
West Allis, Wis.	Jorden Ev. Luth. Ch.	2	
Milwaukee, Wis.	Schenuit Conservatory	2	
Newburg, N.Y.	St. Francis Ch., R.C.	2	
Milwaukee, Wis.	Butterfly Theater	2	
Chicago, Ill.	Holy Innocent Ch., R.C. (tubular)	3	
Milwaukee, Wis.	Lexington Theater	1	

[End of the 1911 catalog. The 1916 Max Schuelke catalog lists all previous organs and continues the list. Dates are from the files of James C. Suttie, Jr.]

'Milwaukee, Wis.	A.J. Haeuser	2	
Port Washington, Wis	Evan. Church (Frieden UCC)	2	(1915)
Colfax, Ia.	M.E. Church	2	(1915)
Oshkosh, Wis.	Evan. Church (Emmanuel E & R)	2	(1915)
Oshkosh, Wis.	Evan. Bethlehem's Church	2	(1915)
Brownville, Wis.	Evan. Luth. Church	2	
Chicago, Ill.	Crown Hippodrome	2	
Milwaukee, Wis.	Whitehouse Theatre	2	
West Allis, Wis.	Catholic Church	2	
Chicago, Ill.	St. Cyril R.C. Church	2	(1913?)
Marion, Ind.	St. Paul R.C. Church	2	
Cannon Falls, Ia.	Swedish Luth. Church	2	
Albert Lee, Minn.	Evang. Luth. Church (Salem)	2	(1917)
Minneapolis, Minn.	St. Clements R.C. Church	2	(1914)
Milwaukee, Wis.	St. Paul Luth. Church	2	
West Granville, Wis.	Lutneran Church	2	
Danville, Ill.	National Home	2	
Cedar Falls, Ia.	St. Luke's Episcopal Church	2	
Mount Angel, Ore.	Benedict Sisters	2	
Nauvo, Ill.	Luth. Church	2	
Crete, Ill.	Luth. Church	2	
Mt. Morris, Ill.	Luth. Church	2	

[The following list of Schuelke organs is taken from the files of James C. Suttie, Jr., and a number of other sources. In most cases it is not known whether the builder was Max or William J. Schuelke (son of Wm.) Dates are approximate.]

St. Louis, Mo.	St. John R.C. (Plaza Square) (tubular)	2	1916
Mayville, Wis.	St. John Lutheran	2	1912

Helena, Montana	Cutler's Antlers Theater	2	1914
Northampton, Mass.	Strand Theater		
Ashland, Kan.	Presbyterian Church (tubular)		
Des Moines, Iowa	Garden Theater	3	1914
Des Moines, Iowa	Star Theater	2	1914
Des Moines, Iowa	State Theater	2	1914
Milwaukee, Wis.	Alhambra Theater	2	1911
Milwaukee, Wis.	Kilbourne Masonic Lodge (tubular)	2	1912
Milwaukee, Wis.	Parkway Theater		
Mequon, Wis.	Trinity Lutheran	1	1926
Brownston, Minn.	Emmanuel Lutheran (tubular)		1924
Schulsburg, Wis.	Methodist (Wm. J. Schuelke) (electro-pneumatic)		1927

## Appendix B – Organ Specifications

Where possible, original spellings, etc. have been used. Opus numbers have not been given. There is only one known instance of a Schuelke organ with an opus number on the instrument, that at Our Lady of Spring Bank Monastery. The opus 5 marked on that instrument *may* mean that it was the organ built for the German Lutheran Church at Town Liberty, Wis. The opus numbers often used for Schuelke organs were obtained by numbering consecutively the list as published in the 1911 catalog. There are some discrepancies between that list and others published by Schuelke.

Wilhelm Schuelke, 1884  
Frieden Lutheran (now Trinity Lutheran), Victoria, Tex.  
V-7. R-7. S-7. P-361.

**PEDAL:** V-1. R-1. S-1.  
16 SUBBASS 25sw  
(painted dull barn red)

4 VIOLINE 5z 53sm  
(marked Geigen Prin.)  
2 OCTAV 58sm (marked  
15th; initialed WS)

**MANUAL:** V-6. R-6. S-6.  
8 PRINCIPAL 12sw, 7z  
in facade, 39sm  
LIEBL. GEDACKT 58sw  
GAMBA 46sm (#1-12  
ex L. Gedackt)  
4 HARMONIC FLOETE 58ow

Pedal Coppel  
Fixed combs. 2:  
Full Organ,  
Liebl. Ged. and Gamba.  
Calcant.  
Tracker action.

No Swell. Reservoir, wind trunk, etc., painted dull barn red. Was playing on about 3" of wind. Pipework lightly nicked. Organ now dismantled and parts used in other instruments. Case in shop of Reuben Frels.



Case of Wm. Schuelke organ, Evangelical Lutheran Friends Church (Trinity Lutheran), Victoria, Texas, 1884. Shown in Rubin Frels's shop.



# GORDON S. AUCHINCLOSS

## PIPE ORGAN SERVICE

## WOODSTOCK ROAD

## MILLBROOK, N.Y. 12545





Wm. Schuelke organ, Bethany Swedish Lutheran Church, Ishpeming, Michigan, 1886.

**Wilhelm Schuelke, 1886**  
**Bethany Lutheran, Ishpeming, Mich.**  
**V-20. R-22. S-20.**

<b>PEDAL:</b> V-3. R-3. S-3. 16 OP. DIAPASON BOURDON 8 FLUTE	2 FIFTEENTH III MIXTURE 8 TRUMPET
<b>GREAT:</b> V-10. R-12. S-10. 16 BOURDON tc 8 OP. DIAPASON MELODIA GAMBA 4 OCTAVE FLUTE 2½ TWELFTH	<b>SWELL:</b> V-7. R-7. S-7. 8 GEIGEN STOPPED FLUTE SALICIONAL AEOLINE 4 FLAUTO TRAVERSO FUGARA 8 OBOE

Tracker Action.

Stoplist provided by area organ man. Organ has since been dismantled and most of it junked.

**Wilhelm Schuelke, 1887**  
**Elfsborg Lutheran, Pomeroy, Iowa**  
**V-11. R-11. S-13. P-556.**

<b>PEDAL:</b> V-1. R-1. S-1 16 BOURDON 27sw	8 ST. DIAP. BASS 12sw LIEBL. GEDACKT tc 46sw SALICIONAL tc 46m
<b>GREAT:</b> V-6. R-6. S-7. 8 OP. DIAPASON 6ow 52m UNISON BASS 12sw MELODIA tc 46ow DULCIANA tc 46m 4 PRINCIPAL 58m 2½ TWELFTH 58m 2 FIFTEENTH 58m	4 FLAUTO TRAVERSO 24sw 35ow ob 9m Tremolo (addition)

**COUPLERS 3:**  
 Ped.: G.S.  
 Gt.: S.  
 Fixed comb. pedals 2.  
 Reversibles 2:  
 Coupler setter G/P.  
 Coupler setter S/P.  
 Bellows Signal.  
 Tracker Action.

This organ was built in 1887 for Augustana Lutheran Church in Sioux City, Iowa. It was dedicated on June 2, 1887. Original cost was \$1,600. Alan Laufman describes the coupler system thus:

The pistons are located between the manuals and are reversible, on or off. Their labels are above the Swell keyboard, with the G. to P. on the left, the S. to P. on the right. They work this way: suppose each manual to pedal coupler knob to be pushed in, or off, and the G. to P. piston to be pushed in, or on. By pulling the 'Operating Couplers' knob (a flat, brown knob in the middle of the bottom row of Great knobs), the Great to Pedal knob will come on. (The Operating Couplers' knob is spring-loaded and will return automatically.) The Great to Pedal knob can be pushed in, cancelling that coupler; pulling the 'Operating Couplers' knob will once again activate it. Or, if the S. to P. piston has been pushed in the meantime, pulling the 'Operating Couplers' knob will draw on that coupler. Similarly, if either of the pistons is off, and the coupler on, pulling the 'Operating Couplers' knob will cancel whichever coupler is set to be turned off by the appropriate piston. The system is pneumatic.

Elfsborg Lutheran acquired the organ in 1918 for \$775, which was donated by Nels Olson. The organ was renovated in 1977. Mr. Dobson partially restored the case front, somewhat narrower than the original. The 1918 installation was in a chamber with a grill front, no visible pipes.

**Wilhelm Schuelke, ca. 1885**  
**Trinity Lutheran, Oshkosh, Wis.**  
**V-18. R-20. S-18. P-.**

<b>PEDAL:</b> V-2. R-2. S-2 16 BOURDON 8 VIOLIN CELLO	2½ QUINTE 2 OCTAVE III MIXTURE
<b>GREAT:</b> V-10. R-12. S-10 16 BOURDON 8 PRINCIPAL MELODIA GAMBA GEMSHORN 4 OCTAVE FLUTE	<b>SWELL:</b> V-6. R-6. S-6. 8 GEIGENPRINCIPAL LIEBL. GEDECKT SALICIONAL 4 FLUTE TRAVERSO FUGARA 8 OBOE

Tracker action.

Organ rebuilt by the Reuter Organ Company in 1948  
 Stoplist obtained from their files through Mr. Jack L. Sievert.

Wilhelm Schuelke, 1888  
First Baptist, Vermilion, S.D.  
V-12. R-12. S-12. P-653.

**PEDAL:** V-1. R-1. S-1.  
16 SUB BASS 27sw

**GREAT:** V-6. R-6. S-6.  
8 OP. DIAPASON 58m  
MELODIA 58w  
DULCIANA 58m  
4 PRINCIPAL 58m  
2 2/3 TWELFTH 58m  
2 FIFTEENTH 58m

**SWELL:** V-5. R-5. S-5.  
8 OP. DIAPASON 58m  
ST. DIAPASON 58sw

8 SALICIONAL tc 46m  
(#1-12 ex St. Diap.)  
4 HARMONIC FLUTE 58  
8 OBOE-BASSOON 58mr  
Tremulant

**COUPLERS 3:**  
Ped.: G (+ piston under G). S.  
Gt.: S.  
Fixed comb. pedals: G-2  
Crescendos 1: S.  
Bellows Signal.  
Wind Indicator.  
Wind Pressure: 2.6".  
Tracker Action

Reconditioned in 1961 by A. Eugene Doult, Fargo, North Dakota. The Swell Open Diapason 8' was moved to 4' and the Harmonic Flute 4' was moved to 2'. While the Great Dulciana pipes were out of their holes, someone moved them and damaged them. A Flute d'Amour 4' is now in these holes.

The wind indicator was operated by a pulley arrangement and activated by the rising of the bellows.

See *The Tracker* 6:1(Oct. 1961):2 and 11:1(Fall, 1966):3.

Wilhelm Schuelke, 1889  
Corpus Christi R.C., Fort Dodge, Iowa  
V-19. R-21. S-10. P-1125.

**PEDAL:** V-3. R-3. S-3.  
16 DBL. OP. DIAP. 27ow  
SUB BASS 27sw  
8 VIOLONCELLO 27

**GREAT:** V-9. R-11. S-9.  
16 BOURDON 58sw  
8 OP. DIAPASON 58m  
MELODIA 58w  
DULCIANA 58m (3)  
4 PRINCIPAL 58m  
ROHRFLUTE 58  
2 FIFTEENTH 58m  
III MIXTURE 174m (1)  
8 TRUMPET 58mr (2)

**SWELL:** V-7. R-7. S-7.  
8 OP. DIAPASON 58m  
ST. DIAPASON 58sw  
SALICIONAL 58m (3)  
4 FLUTE HARMONIC 58  
FUGARA 58m  
2 PICCOLO 58m  
8 OBOE-BASSOON 58mr (4)  
Tremolo

**COUPLERS 3:**  
Ped.: I. II. (+ by pneum  
pistons under Swell)  
Gt.: S.  
Fixed comb. pedals: 4.  
Crescendos 1: S.  
Bellows Signal.  
Tracker Action.

(1) 1 1/2 rks. missing.  
(2) missing.  
(3) assumes full compass  
(4) in Trumpet holes.

Replaced in 1962. See *The Tracker* 6:4(July 1962):6

Wilhelm Schuelke, ca 1889  
Frieden Ev. Lutheran, now St. Peter's R.C., Kenosha, Wis  
V-11. R-11. S-11. P-.

**PEDAL:** V-1. R-1. S-1  
16 SUBBASS

**GREAT:** V-6. R-6. S-6  
8 PRINCIPAL  
MELODIA  
GEMSHORN  
GAMBA  
4 OCTAVE  
2 OCTAVE

**SWELL:** V-4. R-4. S-4.  
8 GEIGEN PRINCIPAL  
LIEBLICH GEDECKT  
SALICIONAL  
4 FLUTE HARMONIC

**COUPLERS 3:**  
Ped.: G.S.  
Gt.: S.  
Tracker Action.

Rebuilt in 1955 by Schaefer Organ Co., Slinger, Wisconsin, from whose files the stoplist was obtained. The original case was re-used. The instrument now has electro-pneumatic action. Stoplist not known.

Wilhelm Schuelke, ca. 1890  
First United Presbyterian, Leadville, Colo.  
V-13. R-13. S-13. P-.

**PEDAL:** V-1. R-1. S-1  
16 BOURDON

**GREAT:** V-7. R-7. S-7  
16 BOURDON  
8 OP. DIAPASON  
MELODIA  
DULCIANA  
4 PRINCIPAL  
3 TWELFTH  
2 FIFTEENTH

**SWELL:** V-5. R-5. S-5.  
8 OP. DIAPASON  
ST. DIAPASON  
SALICIONAL  
4 FLUTE HARMONIC  
8 OBOE AND BASSOON  
Tremulant

**COUPLERS:**  
Ped.: G.S.  
Gt.: S.  
Bellows Signal.  
Tracker Action.

Organ moved to new building 1969. See *The Tracker* 21:2(Winter 1977):14.

William Schuelke, ca. 1890 (1884?)  
St. Boniface R.C., New Vienna, Iowa  
V-22. R-24. S-22. P-.

**PEDAL:** V-4. R-4. S-4.  
16 PEDAL PRINCIPAL  
SUBBASS  
8 PRINCIPAL  
VIOLONCELLO

**GREAT:** V-10. R-12. S-10.  
16 PRINCIPAL  
8 PRINCIPAL  
MELODIA  
VIOLA DE GAMBA  
4 PRINCIPAL  
FLUTE D'AMOUR  
2 2/3 QUINTE  
2 OCTAVE  
III MIXTURE (2')  
8 TROMPETE

**SWELL:** V-8. R-8. S-8.  
16 BOURDON  
8 GEIGEN PRINCIPAL  
GEDECKT  
SALICIONAL  
AEOLINE  
4 FLAUTO TRAVERSO  
FUGARA  
8 OBOE-BASSOON

**COUPLERS 3:**  
Ped.: I. II  
Manual I: II  
Calcant.  
Tracker Action

Restored 1974 by Carroll B. Hanson. See *The Tracker* 19:1(Fall 1974):10.

William Schuelke, 1892  
Saints Peter and Paul R.C., Carroll, Iowa  
V-14. R-16. S-14. P-842.

**PEDAL:** V-2. R-2. S-2.  
16 SUBBASS 27sw  
8 VIOLINCELLO 27

**GREAT:** V-8. R-10. S-8.  
16 BOURDON tc 46sw  
8 OP. DIAPASON 58m  
MELODIA 58w  
VIOLA DI GAMBA 56m  
4 OCTAVE 58m  
GEMSHORN 58m  
2 FIFTEENTH 58m  
III MIXTURE 174m (2')

**SWELL:** V-4. R-4. S-4.  
8 ST. DIAPASON 58sw  
SALICIONAL tc 46m  
(#1-12 ex St. Diap.)  
4 GEIGEN PRINCIPAL 58m  
FLAUTO TRAVERSO 58

**COUPLERS 3:**  
Ped.: G.S.  
Gt.: S.  
Bellows Signal.  
Tracker Action

Dismantled. Parts used in electro-pneumatic organ at Holy Spirit Parish, R.C., Carroll, Iowa (a merger of SS Peter and Paul and another Catholic congregation).

**William Schuelke, 1892**  
Proposed for a Chippewa Falls, Wis. church (St. Charles R.C.?)

This is in Schuelke's handwriting. Extra notes are on the page in both German and English. Many of these cannot be deciphered.

**A.**

<b>PEDAL:</b>		<b>II MANUAL:</b>
16 PRINCIPAL		8 PRINCIPAL
VOLON		16 LIEBL. GEDACKT
SUBBASS		8 LIEBL. GEDACKT
8 CELLO		SALIC.
OCTAVBASS		4 GEMSHORN
		FLAUTO AMABILE
<b>I MANUAL:</b>		<b>III CORNET</b>
16 PRINC.		8 OBOE & BASSOON
8 PRINC.		8 DOLCE or AEOLINE
GAMBE		4, 2¾ [illegible]
GEDACKT		
FLAUTO		<b>COUPLERS 3:</b>
4 OCTAV		Ped.: G.S.
ROHRFLOETE		Gt.: S
2¾ QUINTE		Mechanical combs.
2 OCTAV		Pedal Check.
IV MIXTUR		Bellows Signal.
8 TROMPETE		
(16) DOUB. OP. DIAP.)		

Dulciana

**B.**

<b>PEDAL:</b>		4 FLOETE
16 PRINCIP.		2 OCTAV
VOLON		V CORNETT
SUBB.		8 TROMPETE
POSAUNE		
8 CELLO		<b>II MANUAL:</b>
OCTAVBASS		8 PRINCIPAL
		LIEBL. GEDACKT
<b>I MANUAL:</b>		OCTAV
8 PRINCIPAL		DOLCE
16 BOURDON		4 GEMSHORN
8 GEDACKT		FL. HARM.
GAMBA		2 FLAUTINO
FLOETE		8 OBOE & BASS.
SALIC.		IV MIXTUR
4 OCTAV		Couplers & Comb.

If these stoplists were, indeed, proposed for St. Charles Church, they were not accepted. According to the Schuelke opus list, St. Charles purchased a one-manual organ.

**William Schuelke, ca. 1892**  
St. Paul's Evangelical Lutheran, Dubuque, Iowa  
V-9. R-9. S-9. P-.

<b>PEDAL:</b> V-1. R-1 S-1	<b>SWELL:</b> V-3. R-3. S-3.
16 BOURDON	8 ROHR FLUTE
	SALICIONAL
<b>GREAT:</b> V-5. R-5. S-5.	4 FLUTE D'AMOUR
8 OP. DIAPASON	
MELODIA	<b>COUPLERS 3:</b>
GAMBA	Ped.: G.S.
4 FLUTE	Gt.: S.
2 SUPER OCTAVE	Tremolo (late 1940s)
	Tracker Action.

Organ replaced in 1956. Stoplist from area organ maintenance man.

**William Schuelke, 1894**  
St. Paul's Evangelical Lutheran, Milwaukee, Wis.  
(later Blessed Martin de Porrer, R.C.)  
V-17. R-19. S-17. P-.

<b>PEDAL:</b> V-3. R-3. S-3	<b>SWELL:</b> V-6. R-6. S-6.
16 OP. DIAPASON	8 ST. DIAPASON
SUBBASS	AEOLINE
8 VIOLONCELLO	4 FLUTE D'AMOUR
	FUGARA
<b>GREAT:</b> V-8. R-10. S-8	2 PICCOLO
16 BOURDON	8 OBOE-BASSOON
8 OP. DIAPASON	
MELODIA	<b>COUPLERS 2</b>
GAMBA	Ped.: G.S.
DULCIANA	Pedal Check.
4 PRINCIPAL	Tracker-pneumatic Action
<b>III MIXTURE</b>	(probably ventil chests)
8 TRUMPET	

Detached console. Pneumatic couplers. Pneumatic stop control knobs and rods. Flat Pedal clavier. Beater-type Tremolo. Case 23' x 14' x 16'. Removed and dismantled in 1962 and largely destroyed. Building razed in urban renewal project.

**William Schuelke, 1894**  
Immaculate Conception, R.C., North Washington, Iowa  
V-12. R-12. S-12. P-.

<b>PEDAL:</b> V-2. R-2. S-2.	<b>SWELL:</b> V-4. R-4. S-4.
16 SUBBASS	8 GEIGEN PRINCIPAL
8 VIOLONCELLO	GEDACKT (sp?)
	SALICIONAL
<b>GREAT:</b> V-6. R-6. S-6.	4 FLAUTE DULCE
16 BOURDON	
8 PRINCIPAL	<b>COUPLERS 3:</b>
GAMBA	Ped.: G.S.
4 OCTAVO (sp?)	Gt.: S.
ROHR FLOTO (sp?)	Tracker Action
2 OCTAVE	

"One unidentified stop, name missing, and no audible effect" (probably a bellows signal).

Moved into present building in 1923 and an electric blower added at that time.

**William Schuelke, 1895**  
St. Mary's R.C., Remsen, Iowa  
V-14. R-16. S-14. P-866.

<b>PEDAL:</b> V-2. R-2. S-2	<b>SWELL:</b> V-4. R-4. S-4.
16 SUBBASS 27 <sup>sw</sup>	8 GEIGEN PRINCIPAL 58m
8 OCTAVE 27	GEDECKT 58 <sup>sw</sup>
	SALICIONAL 58m (1)
<b>GREAT:</b> V-8. R-8. S-8.	4 FUGARA 58m
16 BOURDON 58 <sup>sw</sup>	
8 PRINCIPAL 58m	<b>COUPLERS 3:</b>
FLAUTO 58	Ped.: G.S.
GAMBA 58m	Gt.: S.
4 OCTAVE 58m	Crescendos 1: S.
FLUTE D'AMOUR 58	Pedal Check.
2 SUPER OCTAVE 58m	Tubular-pneumatic Action
<b>III MIXTURE 174m</b>	(1) assumes 58 pipes.

The last information received on this instrument was that it still existed, but was used very little. Anelectronicinstrument is used for most purposes.

William Schuelke, 1898  
Jerpen (now Gjerpen) Lutheran, Valders, Wis  
V-6. R-6. S-6. P-.

PEDAL: V-1. R-1. S-1  
16 BOURDON

MANUAL: V-5. R-5. S-5  
8 DIAPASON  
ST. DIAPASON  
DULCIANA  
4 PRINCIPAL  
2 FLAUTINA

A new church was built about 1965. The organ is now in a private residence in Green Bay, Wisconsin.

William Schuelke, ca. 1900  
St. Mary's Assumption R.C., New Orleans, La.  
V-27. R-34. S-27. P-.

PEDAL: V-6. R-6. S-6.  
16 DIAPASON  
BOURDON  
CELLO  
10½ FIFTH  
8 FLUTE  
16 POSANNE (unusable)

GREAT: V-12. R-16. S-12.  
16 OP. DIAPASON  
8 OP. DIAPASON  
MELODIA  
GAMBA  
DOLCE  
4 OCTAVE  
HARMONIC FLUTE  
2½ QUINTE  
2 FIFTEENTH (2 top  
octaves crushed)  
V MIXTURE (2rks left)  
8 TRUMPET  
4 CLARION

SWELL: V-9. R-12. S-9.  
16 BOURDON  
8 OP. DIAPASON  
GEDECT (sp.?)  
AEOLINE  
4 OCTAVE  
SPITZ FLUTE  
IV MIXTURE  
8 CORNOPEAN (now unusable)  
Vox Humana)  
OBOE

COUPLERS 1:  
Gt.: S.  
Fixed combs. 4 or 5.  
Wind pressure:  
Pipework: 3"  
Action: 4".  
Tubular-pneumatic Action.

Information provided by Cornelius J. O'Donnell. The action for this organ is shown in Diagram D.

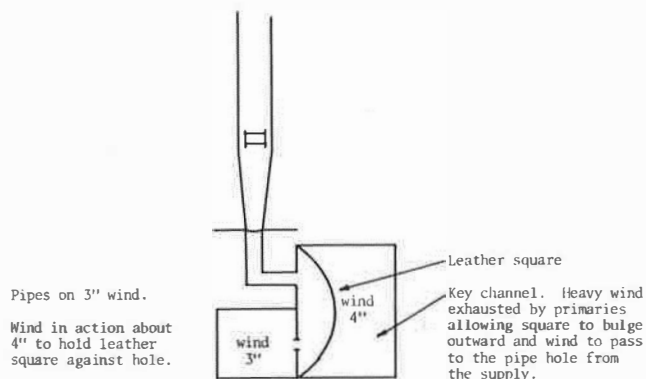


Diagram D. Action of the Schuelke organ at St. Mary's Assumption R.C., New Orleans, Louisiana. Drawn by John L. Schmitt, based on a sketch by Cornelius J. O'Donnell. Not to scale.

William Schuelke, 1902  
St. Paul's English Lutheran, Laurium, Mich  
(originally German Lutheran)  
V-10. R-10. S-10. P-.

PEDAL: V-1. R-1. S-1  
16 BOURDON

GREAT: V-5. R-5. S-5.  
8 DIAPASON  
MELODIA  
GAMBA  
4 PRINCIPAL  
2 FIFTEENTH

SWELL: V-4. R-4. S-4.  
8 GEIGEN  
BOURDON  
SALICIONAL  
4 HARMONIC FLUTE

COUPLERS 3:  
Ped.: G.S.  
Gt.: S.

Tracker Action.

Electrified in 1962. Great Gamba 8' placed in Swell as a Celeste. Great Fifteenth 2' placed in Swell. Swell Salicional 8' moved to Great. Mixture added on Great and reed on Swell.

William Schuelke, 1902  
St. Mary's R.C., Columbus, Ohio  
V-33. R-38. S-33. P-2132.

PEDAL: V-6. R-6. S-6.  
16 DBL. OP. DIAP. 30ow  
SUB BASS 30sw  
BOURDON 30sw  
8 OCTAVE BASS 30ow  
VIOLINCELLO 30m  
16 TROMBONE 30mr

GREAT: V-14. R-17. S-14.  
16 OP. DIAPASON 61m 24fac  
8 1st DIAPASON 61m  
2nd DIAPASON 61m  
DOPPELFLÖTE 61sw dm  
MELODIA 61ow  
GAMBA 61m  
DULCIANA 61m  
4 OCTAVE 61m  
GEMSHORN 61m  
FLUTE HARMONIQUE 61m  
2½ QUINTE 61m  
2 SUPER OCTAVE 61m  
IV MIXTURE 244m (2-2½')  
8 TRUMPET 61mr

SWELL: V-13. R-15. S-14.  
16 BOURDON BASS 12sw  
BOURDON TREB. tc 49sw  
8 OP. DIAPASON 61m  
ST. DIAPASON 61sw  
QUINTADENA 61m  
SALICIONAL 61m  
AEOLINE 61m  
4 FLAUTO TRAVERSO 61w  
VIOLINA 61m  
2 PICCOLO 61m  
III DOLCE CORNET 183m  
8 CORNOPEAN 61mr  
OBOE 61mr  
VOX HUMANA 61mr  
Tremolo

Wind pressure: 4".  
Pitch: A-437.  
Tubular-pneumatic Action.

Electrified by Schantz, ca. 1940. Renovated by Bunn-Minnick, 1974-75. 1974-75 work moved Great Gamba 8' to Swell and Swell Aeoline to Great. The Swell Salicional 8' became a Vox Celeste. The Aeoline became an Unda Maris.

Information provided by Dr. Homer D. Blanchard.

William Schuelke, ca. 1905  
St. Agnes R.C., Ashland, Wis  
V-23. R-23. S-23. P-.

PEDAL: V-3. R-3. S-3.  
16 OP. DIAPASON  
BOURDON  
8 CELLO

GREAT: V-11. R-11. S-11.  
16 BOURDON  
8 OP. DIAPASON  
DOPPEL FLUTE  
MELODIA  
GAMBA  
DULCIANA  
4 PRINCIPAL  
FLUTE D'AMOUR  
2½ TWELFTH

2 SUPER OCTAVE  
8 TRUMPET (now Ob. Gam.)

SWELL: V-9. R-9. S-9.  
8 VIOLIN DIAPASON  
LIEBLICH GEDECKT  
SALICIONAL  
AEOLINE  
VOX CELESTE  
4 FLUTE AMABILE  
VIOLIN  
2 FLAUTINO  
8 OBOE AND BASSOON  
Tubular-pneumatic Action.

Electrified by Schaefer Organ Co., Slinger, Wis., who add-

ed some couplers. Stoplist was not changed. The Oboe Gamba had been substituted for the Trumpet before that time.

**William Schuelke, 1904**  
St. Joseph's R.C., Freeport, Ill  
V-26. R-30. S-26. P-1737.

**PEDAL:** V-3. R-3. S-3.  
16 OP. DIAPASON 30ow  
BOURDON 30sw  
8 CELLO 30

**GREAT:** V-12. R-14. S-12.  
16 OP. DIAPASON 61m  
8 OP. DIAPASON 61m  
DOPPLE FLUTE 61sw dm  
MELODIA 61ow  
GAMBA 61m  
DULCIANA 61m  
4 OCTAVE 61m  
FLUTE D'AMOUR 61  
2½ TWELFTH 61m  
2 FIFTEENTH 61m

**III FOURNITURE** 183m  
8 TRUMPET 61mr

**SWELL:** V-11. R-13. S-11.  
16 BOURDON 61sw  
8 OP. DIAPASON 61m  
ST. DIAPASON 61sw  
SALICIONAL 61m  
AEOLINE 61m  
4 HARMONIC FLUTE 61  
FUGARA 61m  
2 PICCOLO 61m  
III DOLCE CORNET 183m  
8 CORNOPEAN 61mr  
OBOE 61mr  
Pitch: A-435. 4" wp.  
Tubular-pneumatic Action.

Organ tuned to A-435. Wind pressure: 4". Rebuilt by R.W. Dirksen, Freeport, Illinois, with new chests and console. Most of original pipes re-used except reeds. Above is original stoplist.

**William Schuelke, 1906**  
Immanuel Lutheran, Lena, Ill  
V-10. R-10. S-10. P-579.(1)

**PEDAL:** V-1. R-1. S-1.  
16 BOURDON 30sw

**GREAT:** V-5. R-5. S-5.  
8 OP. DIAPASON 61m  
MELODIA 61w  
GAMBA 61m  
DULCIANA 61m  
4 PRINCIPAL 61m

**SWELL:** V-4. R-4. S-4.  
8 ST. DIAPASON 61sw  
SALICIONAL 61m  
AEOLINE 61m  
4 FL. HARMONIQUE 61  
Tremolo

**COUPLERS 3:**  
Ped.: G.S.  
Gt.: S.  
Bellows Signal.  
Tracker Action

(1) assumes full compass for each voice.

Stoplist provided by former organist, Mrs. Busk. Manual and Pedal compass provided by R.W. Dirksen, who serviced the organ. The organ was sold, with the help of The Organ Clearing House, to Immanuel Lutheran Church, Carlos, Minnesota.

**Attributed to William Schuelke, 1906**  
Immaculate Conception R.C., Kingston (Roundout Station), N.Y  
V-16. R-16. S-17. P-822.

**PEDAL:** V-2. R-2. S-2.  
16 OP. DIAPASON 25ow  
SUBBASS 25sw

**GREAT:** V-8. R-8. S-8.  
8 OP. DIAPASON 56m  
LIEBL. GEDACT 56  
DULCIANA 56m  
4 OCTAVE 56m  
WALD FLUTE 56  
2½ QUINTE 56m  
2 SUPER OCTAVE 56m  
8 TRUMPET tc 44mr

**SWELL:** V-6. R-6. S-7.  
8 OP. DIAPASON tc 44m  
ST. DIAP. BASS 12sw  
ROHRFLÖTE 56  
VIOLA DI GAMBA 56m  
4 OCTAVE 56m  
GEIGEN PRINCIPAL 56m  
8 OBOE 56mr  
Tremolo

**COUPLERS 2:**  
Ped.: G.  
Gt.: S.  
Bellows Signal.  
Tracker Action.  
Fixed comb. pedals: G-2

Iron Swell pedal with "WS" in the casting. Two combination pedals at left. One draws Great 4', 2½' and 2'; the other takes them off. One stopknob has been removed on the lower portion of the right stop jamb.

This organ is obviously much older than 1906. It must have been a rebuild or a second-hand installation then. The console is recessed, with flat stop jambs. Whether the organ was originally built by Schuelke or another builder cannot be determined. The organ was dismantled in 1975 and parts used in a new organ for the church.

**William Schuelke, 1906**  
First Lutheran, Middleton, Wis.  
V-6. R-6. S-6. P-.

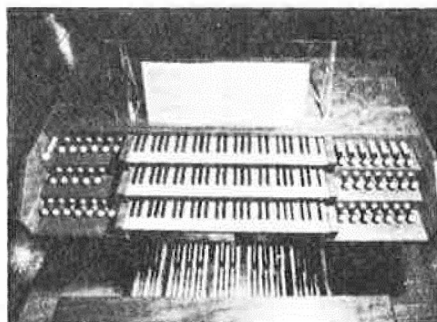
**PEDAL:** V-1. R-1. S-1  
16 BOURDON

**GREAT:** V-2. R-2. S-2.  
8 OP. DIAPASON  
DULCIANA

**SWELL:** V-3. R-3. S-3.  
8 ST. DIAPASON  
SALICIONAL  
4 FLUTE D'AMOUR

**COUPLERS 4:**  
Ped.: G.S.  
Gt.: S-8-4.  
Fixed comb. pistons 7.  
Bellows Signal  
Tubular-pneumatic Action

The church is closed but is used once a year for an anniversary service. The organ has been unplayable for some time, but some work has been done on it recently by an amateur.



**Earl L. Miller**  
Music Director  
Epiphany Church  
115 Jefferson Avenue  
Danville, Virginia

**E.M. Skinner, 3-15, Op. 682, 1928**

**Andover Organ Co., 3-39, Op. 83, 1978**

**Leonard Berghaus, 1-3, 1970**

Visitors Are Always Welcomed





**William Schuelke, 1906**  
**St. John Lutheran, Alta (Hanover), Iowa**  
**V-16. R-16. S-16. P-902.**

	$C_1$	C	c	$c^1$	$c^2$	$c^3$	$c^4$
<b>PEDAL: V-2. R-2. S-2.</b>							
16 BOURDON 30sw	$8\frac{1}{2}" \times 6\frac{1}{2}"$	$5" \times 4"$					
8 CELLO 17z 13sm 1/5m		4"	$2\frac{1}{4}"$	$1\frac{7}{16}"$			
roller beards							
<b>GREAT: V-7. R-7. S-7.</b>							
16 BOURDON tc 49sw		$3\frac{5}{8} \times 2\frac{3}{4}"$	$2\frac{1}{8} \times 1\frac{5}{8}"$	$1\frac{5}{16}" \times 1\frac{1}{16}"$	$\frac{13}{16}" \times \frac{11}{16}"$	$\frac{9}{16}" \times \frac{7}{16}"$	
8 DIAPASON 17z fac		6"	4"	$2\frac{1}{8}"$	$1\frac{1}{4}"$	$\frac{3}{4}"$	$\frac{1}{2}"$
3z 40sm 2/9m							
#46-61 cone tuned							
MELODIA 12sw 49ow		$2\frac{7}{16} \times 2\frac{1}{16}"$	$1\frac{11}{16}" \times 1\frac{3}{8}"$				
DULCIANA 6sw 6z 49sm							
1/5m			$2\frac{1}{16}"$	$1\frac{1}{4}"$	$\frac{3}{4}"$	$\frac{7}{16}"$	$\frac{3}{16}"$
#50-61 cone tuned							
4 OCTAVE 7z 54sm 1/4m		$3\frac{1}{4}"$	$1\frac{15}{16}"$	$1\frac{1}{8}"$	$\frac{3}{4}"$	$\frac{7}{16}"$	$\frac{1}{4}"$
#33-61 cone tuned							
$2\frac{2}{3}$ TWELFTH 61sm							
#33-61 cone tuned							
2 FIFTEENTH 61sm 1/4m		$1\frac{11}{16}"$	1"	$\frac{5}{8}"$	$\frac{7}{16}"$	$\frac{1}{4}"$	
#22-61 cone tuned							
<b>SWELL: V-7. R-7. S-7.</b>							
8 VIOLIN DIAP. 8sw 4z			$1\frac{5}{8}"$	1"	$\frac{9}{16}"$		
49sm 1/4m							
#43-61 cone tuned							
ST. DIAPASON 61sw			$1\frac{3}{8}" \times 1\frac{1}{8}"$	$\frac{7}{8}" \times 1\frac{1}{16}"$	$\frac{9}{16}" \times \frac{7}{16}"$		
SALICIONAL 6sw 6z			$1\frac{7}{8}"$	$1\frac{1}{8}"$	$1\frac{1}{16}"$	$\frac{3}{8}"$	
49sm 1/5m							
#50-61 cone tuned							
4 HARMONIC FLUTE 12ow			$1\frac{7}{8}"$	$1\frac{5}{8}"$	$1\frac{5}{16}"$	$\frac{9}{16}"$	$\frac{3}{8}"$
12om 37om ob 3/13m							
VIOLIN 61sm 2/9m		$2\frac{1}{8}"$	$1\frac{1}{4}"$	$1\frac{3}{16}"$	$\frac{7}{16}"$	$\frac{1}{4}"$	
#38-61 cone tuned							
2 FLAUTINO 61sm 1/4m			$1\frac{5}{16}"$	$\frac{9}{16}"$	$\frac{3}{8}"$	$\frac{1}{4}"$	
#22-61 cone tuned							
8 OBOE GAMBA 61sw 6z							
49sm 1/6m			$1\frac{3}{4}"$	$1\frac{1}{16}"$	$1\frac{1}{16}"$	$\frac{7}{16}"$	
roller beards							

Data on pipework was provided by Charles Henderickson. In a few cases, pipe numbers and pitches do not agree. Both have been given, since it is not known which is correct.

Wind pressure in 1968 was 4" though it may have been raised at some time, since the touch was quite heavy and the stoppers in the Pedal Bourdon were at the ends of the pipes. There were two mechanical combination actions (Forte and Piano) for the Great and two for the Swell.

A new building was erected in 1968, and Mr. Hendrickson rebuilt the organ in the new church.

**William Schuelke, n.d.**  
**St. Luke's R.C., St. Lucas, Iowa**  
**V-11. R-11. S-11. P-.**

<b>PEDAL: V-1. R-1. S-1</b>	<b>SWELL: V-4. R-4. S-4.</b>
16 SUB BASS	8 VIOLIN DIAPASON
	ST. DIAPASON
<b>GREAT: V-6. R-6. S-6.</b>	SALICIONAL
16 BOURDON tc	4 FL. HARMONIQUE
8 OP. DIAPASON	Tremolo
MELODIA	
GAMBA	
4 PRINCIPAL	<b>COUPLERS 3:</b>
2 OCTAVE	Ped.: G.S.
	Gt.: S.
	Belows Signal.
	Tracker Action

Second-hand installation. Original location unknown

## ARTHUR LAWRENCE

Editor, **The Diapason**

**Saint Mary's College**  
**Notre Dame, Indiana 46556**

**St. Paul's Episcopal Church**  
**LaPorte (1872 Steer & Turner)**

**William Schuelke, 1911**  
**St. Alphonsus R.C., New Orleans, La**  
 V-. R-. S-37. P-.

<b>PEDAL:</b> V-. R-. S-5. 16 Op. Diapason Bourdon 8 Flute Violoncello 16 Trombone <b>GREAT:</b> V-. R-. S-10. 32 Contra Bourdon 16 1st Op. Diap. 2nd Op. Diap. 8 1st Op. Diap. 2nd Op. Diap. Doppel Flute Gamba 4 Principal Hohl Flute 8 Trumpet  <b>SWELL:</b> V-. R-. S-13. 16 Bourdon 8 Op. Diapason	8 Gedeckt Concert Flute Spitz Flute Viol D'Orchestra Fugara 4 Octave Harmonic Flute Aeoline 16 Bassoon 8 Cornopean Oboe <b>CHOIR:</b> V-. R-. S-9: 16 Aeoline 8 Diapason Melodia Spitz Flute Dulciana Vox Angelica 4 Violin 8 Clarinet Vox Humana
--	---

Tubular-pneumatic Action.

Stoplist data incomplete. Original console is believed to have had tilting tablets in pastel colors over the keyboard. (The console at Holy Innocents in Chicago was similarly described.) The organ was electrified and the original console replaced in the 1940s. The action was exhaust pneumatic on 5" pressure. Ventil stop action. Information provided by Cornelius J. O'Donnell. The action for this organ is shown in Diagram E.

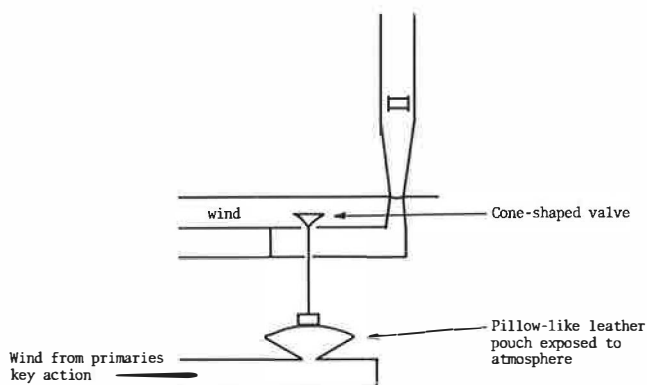


Diagram E. Action of the Schuelke organ at St. Alphonsus R.C., New Orleans, Louisiana. Drawn by John L. Schmitt, based on a sketch by Cornelius J. O'Donnell. Not to scale.

**CHARLES PAGE**  
**Recitals**

Old First Church  
 Court Square, Springfield, MA 01103

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by Marilou Kratzenstein

269 pp., ill., \$13.75

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*About the author:* Marilou Kratzenstein is associate professor of organ and music history at the University of Northern Iowa. She holds the B.A. degree from Calvin College, the M.A. from Ohio State University, and the D.M.A. from the University of Iowa. She has studied organ with André Marchal and Jean Langlais in Paris on a Fulbright grant. She has made six concert tours in Europe in addition to recitals in the United States and Canada.

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E. & G.G. Hook & Hastings, Op. 300, 1861. Rebuilt by Bozeman-Gibson Co., 1977,  
Holy Cross R.C., Marine City, Mich.

# The Hook On The River

by George Bozeman, Jr., Alan Laufman, and William Worden

## Part I

At Marine City, Michigan, facing the St. Clair River, stands Holy Cross Roman Catholic Church, a landmark for passing sailors since its construction in 1905. Inside the church, in the rear gallery, stands the real landmark: a three-manual tracker organ, Op. 300, built in Boston by E. & G.G. Hook in 1861

The instrument was built originally for St. John's Episcopal Church in Detroit. A fine Gothic Revival structure which still stands at the corner of Woodward and the Fisher Freeway, St. John's was built almost entirely through the generosity of Henry Porter Baldwin, a local industrialist who later became Governor of Michigan. On December 21, 1861, *The Detroit Free Press* reported on the organ, which had been opened the previous evening with an exhibition by a Mr. Yarnley:

The organ in St. John's Church contains 36 registers, and has three manuals, from C to G, 56 notes. Pedal organ from C to E 29 notes, the lower octave of the small organ playing on the choir organ.

### Great Organ

- |                                 |               |
|---------------------------------|---------------|
| 1. Open diapason                | 5. Fifteenth  |
| 2. Stop diapason and clarabella | 6. Sexqualtra |
| 3. Principle                    | 7. Trumpet    |
| 4. Twelfth                      |               |

### Choir Organ

- |                  |                       |
|------------------|-----------------------|
| 1. Open diapason | 5. Celestina          |
| 2. Stop diapason | 6. Flute di' chimonai |
| 3. Bell Gamba    | 7. Piccolo            |
| 4. Principle     | 8. Dbl. op. diapason  |

### Small Organ

- |                  |               |
|------------------|---------------|
| 1. Bourdon       | 7. Sexqualtra |
| 2. Open diapason | 8. Hautbois   |
| 3. Stop diapason | 9. Cornopeon  |
| 4. Keraulophon   | 10. Clarian   |
| 5. Principle     | 11. Tremulant |
| 6. Fifteenth     |               |

### Pedal Organ

- |                    |              |
|--------------------|--------------|
| 1. Double diapason | 3. Principle |
| 2. *Bourdon        | 4. Trombone  |

## Couplers

- |                              |                    |
|------------------------------|--------------------|
| 1. Swell to great            | 4. Great to Pedals |
| 2. Choir to great, suboctave | 5. Choir to pedals |
| 3. Swell to choir            | 6. Bellows signal  |

The double open diapason, hautboy, clarion, principle and trombone stops are not yet in the organ, the Church having appropriated only three thousand dollars for the purchase of an organ, it was deemed advisable to build the instrument, so that at any future time, the pipes can easily be added, as the wind chests are bored to receive them, and room is left in the interior of the organ to place all the necessary mechanism for the pedal registers, provision having also been made in increased capacity in the bellows.

There are some anomalies in this account. It is curious that the Great 16' Double Open Diapason was listed as #8 rather than as #1, for the front toeboard seems to have been intended for this rank, with the 8' Open Diapason immediately behind it. It appears that 11 pipes of the 16' stop were installed in the facade, but were never connected until 1977; they were probably intended to be notes G-e°.

The Choir organ has 6 stops and always did, nor is there room for any extra stop. It is likely that the Celestina was a 4' bass, and the "Principle" was the 4' treble. Too, the 8' Stop diapason was probably divided.

The Swell organ, called the "Small organ" in the news account, was a short-compass division; the chest and box were from c°-g°; the bottom octave of the Swell keyboard played the bottom octave of the Choir. It appears that the 8' Hautbois was installed in 1861; the Clarian (4') was prepared for as reported.

The Pedal 16' Double Open Diapason was originally located on a single ventill chest across the back of the organ. The asterisk next to the name of the 16' Bourdon is unexplained. The Bourdon and the prepared-for 8' Principal were on diatonic slider chests on each side of the organ. There was no chest provision for a Trombone, unless it was removed in 1891, or in 1905. The existing diagonal square rail which divides the pedal action to the chests behind on each side of the organ gives some indication that all of the Trombone was intended to be placed on the treble side. Pedal compass was always 27, C-d'; the "29" is an error.

Finally, the misspelling of "Principal" as "Principle" suggests an oral interview and a natural error. Other strange spellings,



such as "Flute di' chimonai", may be the result of newspaper error, or may reflect the Hooks' penchant for fanciful variation.

The reporter covering the exhibition of the organ concluded his article by stating "Among the solo stops he detected a splendid-toned 'Cornopeon,' a sweet-toned 'Flute,' and an occasional use of the 'Bell Gamba' was decidedly agreeable as a change from the nasal twang of reeds. The effect of the full organ is fine, its power is all that can be desired, and when the double diapason is added, it will make an instrument the church may well feel proud of."

The purchase of this organ was not the first business that St. John's had done with E. & G.G. Hook, nor would it be the last done with the firm. In 1859, when the church was founded, Hook Op. 260, a small one-manual instrument, was purchased for the small chapel that served as the church until the large building was ready. (H.P. Baldwin made arrangements on behalf of the church, as he did when the time came to purchase Op. 300.) In 1891, the church turned again to the Boston firm, now styled Hook & Hastings, to enlarge the organ and move it to the north side of the chancel.

It was in 1891, then, that St. John's made the fashionable shift to a chancel choir and spent about \$64,000. completely rebuilding the chancel end of the church to accommodate the choir and organ. The old chapel, a small building behind the church, was bodily moved to provide space for chancel expansion and installation of Op. 300, moved from the west gallery and rebuilt. (What became of Op. 260 is uncertain.)

Of the old case, only the front pipes were retained for the new situation, augmented by two enormous dummy pipes which evidently filled space originally occupied by the inner posts of the original chestnut case. The original attached keydesk was replaced with a new detached keydesk, and the organ was fitted with Barker lever to the Great manual and the manual couplers; moreover, the Choir to Great 16' Coupler was replaced by a unison coupler.

Tonally, changes were minimal. The Great 8' Open Diapason and possibly the Swell 4' Principal were cut up somewhat higher, blown somewhat harder, and more heavily nicked. The 16' and 8' flutes, possibly the 15th, and the "Sexqualtra" in the Swell may also have been altered. Whatever changes were made were moderate and in good taste. The Great 8' Open Diapason was moved to the front toeboard originally prepared for a 16' Double Open Diapason and a pleasant 8' Salicional was installed on the former 8' Open Diapason toeboard. The Great 4' Principal and "Sexqualtra" were renamed "Octave" and Mixture, the Choir Bell Gamba became simply "Gamba" and the 4' Principal was rechristened "Fugara."

The Swell chest was skillfully increased to full bass compass, the box rebuilt to accommodate the additional length of the chest, and new pipes were added for the basses of each stop. It was probably at this time that the Pedal Violoncello 8' was installed, occupying the prepared-for Principal toeboard.

By 1902, perhaps because of the bottled-up chamber location, the organ was "found inadequate" at St. John's, and in 1904 a new \$16,500. instrument built by the Hutchings-Votey Organ Co. of Boston was dedicated at St. John's. The old Hook organ was sold on September 26, 1904, to Holy Cross Church in Marine City for \$1,500., and installed when the new church was ready. (When the organ was new, in 1861, it cost \$3,000.) Who installed the organ at Holy Cross is not known; the bellows weights stamped "Farrand & Votey" or "F&V" do not shed much light on the question, as that firm ceased operations in 1897. At all events, the work was somewhat crudely done. Fortunately, few tonal changes were made.

The interior layout of the organ was not significantly altered, except that the depth of the instrument (mostly because

of the Barker lever) necessitated the sawing in half of the Pedal 16' Double Open ventral chest and its relocation at either side of the organ, making the width visually inappropriate. The 1891 facade woodwork having been left behind in Detroit (the 1861 case disappeared in 1891), new casework to the impost was necessary to support the original facade pipes (which were not retained at St. John's) and the two huge dummy pipes. Because all those pipes did not provide enough width to cover the newly widened instrument, two flats of wooden dummy pipes were added on each side. The most that can be said for this case (built of artificially grained pine) is that it concealed the innards of the organ. A photograph of the case appeared in "A Tracker Organ Tour Through Detroit," by Kim Kasling (*The Tracker* 14:3 (Spring 1970):3).

The wind pressure was increased, either in 1905 or later, but for the most part the pipework was left alone. The Choir 4' Chimney Flute was moved to the Swell 2' Fifteenth toeboard; the wooden pipes of the bottom octave were omitted for lack of room, and the Swell 2' Fifteenth disappeared. In place of the flute in the Choir, a 4' Quintadena was installed, and a rather ordinary tenor c 8' Vox Humana was placed on the Swell 4' Clarion toeboard. Both the 4' Chimney Flute and the Choir 8' Stop Diapason (also a chimney flute) were cut up and heavily nicked.

Probably many years after the organ was moved to Marine City, the original reservoir was replaced by two single-rise reservoirs yoked together, and it may have been at the same time that an immense electric blower was installed.

By 1974, the organ was badly in need of a complete renovation. Bozeman-Gibson and Company, Organbuilders, then of Lowell, Massachusetts (since relocated to Deerfield, New Hampshire), began work in 1975 on what would turn out to be a two-year project of restoration and enlargement.

## Part II

It was for a variety of reasons that the firm recommended a restoration on historical principles. The bulk of the tonal material from 1861 was intact or not significantly altered. The original windchests were intact along with much of the wind system. Too, the organ is the only surviving three-manual Hook organ outside of New England. Finally, the organ was potentially a magnificent musical instrument, apart from historicity or rarity.

In deciding to restore, it was necessary to determine to which state the instrument should be restored. To return in every particular to its 1861 state seemed out of the question. This would have meant cutting off the excellent Hook & Hastings extensions to the Swell, thus seriously curtailing its usefulness. The church appreciated the detached keydesk and there seemed little to be gained by attempting to recreate the original keydesk layout and placement. On the other hand the Barker lever seemed unnecessary to achieve a pleasant key touch, and its retention (because of the depth it added to the organ) would have prevented returning the case to its original shape. The unfortunate changes of 1905 seemed hardly worth preserving, though they are unquestionably part of the organ's history. Finally, it was obvious that several of the original "prepared-for" registers would be distinct additions to the instrument's potential, and that there was the possibility of adding tastefully several stops not originally contemplated in order to make the organ more responsive to contemporary demands.



E. & G. G. Hook, Op. 300, 1861  
 Rebuilt Bozeman-Gibson & Co., 1977  
 Holy Cross R.C., Marine City, Mich.  
 V-33. R-41. S-33. P-2035.

**PEDAL:** V-7. R-9. S-7.  
 16 DBL. OP. DIAP. 27w  
 BOURDON 27w  
 10½ QUINT 27\*  
 8 VIOLONCELLO 27m (1891)  
 4 FLUTE 27\*  
 III MIXTURE (2¾') 81m\*  
 16 TROMBONE 27wr\*

**GREAT:** V-10. R-14. S-10.  
 16 DBL. OP. DIAP. #1-7sw,  
 #8-17m, orig. fac.  
 #18-56m, new pipes  
 8 OP. DIAPASON 56m  
 in orig. location,  
 8' Sal. removed.  
 8 CLARABELLA 56w  
 4 PRINCIPAL 56m  
 3 TWELFTH 56m  
 2 FIFTEENTH 56m  
 1½ SEVENTEENTH 56m\*  
 III MIXTURE (2') 168m  
 III SHARP MIX. (¾')  
 183m\*  
 8 TRUMPET 56mr

**SWELL:** V-10. R-12. S-10.  
 (Except for the new stops,  
 #1-12 of each rank dates  
 from 1891.)

16 BOURDON 56sw  
 8 OP. DIAPASON 56m  
 STOP DIAPASON 56sw  
 KERAULOPHONE 56m  
 4 PRINCIPAL 56m  
 2 FIFTEENTH 56m\*  
 III MIXTURE (2') 168m  
 8 CORNOPEAN 56mr  
 HAUTOBOIS 56mr  
 4 CLARION 56mr\*  
 Tremulant

**CHOIR:** V-6. R-6. S-6.  
 8 OP. DIAPASON 56m  
 STOP DIAPASON 56wm  
 BELL GAMBA 56m  
 4 CELESTINA 56m  
 FLUTE DI CHIMONEE  
 56wm  
 #1-12 new 1977  
 2 PICCOLO 56m

**COUPLERS 6:**  
 Ped.: G.S.C.  
 Gt.: S.C.  
 Ch.: S.  
 Fixed comb. peds.: G-2. S-3.  
 Crescendos 1: S.  
 Reversibles 1: G/P

\* # new in 1977

**Tonal Details.** Every effort was made to preserve the conetuning of the metal pipes. Where the tops had been frayed or split by careless tuning, a section was soldered on the top of the pipe, or tedious, minute solder-seams were applied to the cracks and tears in the metal. Most of this exacting work was done by John Morlock. On zinc basses, especially those which simply had tuning tongues cut out of the zinc (many of which had long since broken off), tuning slides were used, as it was judged that these would not change the shape or tone of zinc pipes. In several ranks, particularly the Mixtures and the Bell Gamba, a few pipes were so badly damaged that replacement with closely matching new pipes was necessary.

**Great.** New 16' Double Open Diapason pipes were scaled and made to match the existing 11 front pipes. Nicking and other voicing techniques were closely based on similar 1861 pipes. The bottom 7 are narrow scale stopped wood pipes. Though the 8' Open Diapason had been cut up and renicked, yet was perhaps nearer to the contemporary ideal for that register, it was elected not to lower the cut-up. Instead, the undersides of the nicks were rubbed, pressing some of the metal back up to the edge of the languid, thus reducing the amount of the nicking. The result is faithful to neither 1861 nor 1891, but lies somewhere between. The Clarabella had been loudened considerably but immediately regained its former character when softened. This stop may be considered to be very nearly original in effect. The 4' Principal had been altered very little (merely some re-regulation at the toe-holes) and the builders approached its original regulation by first determining the original wind pressure (3¾" WG) and then regulating the pipes with undamaged tops so that they were in tune. These then provided the datum from which the other pipes were regulated. This was the procedure the builders followed on all unaltered ranks, such as the Twelfth, Fifteenth, and Mixture. The Seventeenth was not planned for in 1861, and is Bozeman & Gibson's own contribution to the organ. It is somewhat rounder in sound than an

1861 example would have been, but nevertheless is scaled and voiced to match the existing pipework, as is the Sharp Mixture. The builders wanted to avoid chuff and other baroque tonal characteristics, so they followed standard Hook practice in cut-up and nicking. The Trumpet rank was cleaned and repaired in order to regain its former glory.

**Swell.** The 8' Stop Diapason seemed singularly dull. The pipes were of rather large scale, but the old wood and a notation on tenor c made it certain that the pipes were indeed from 1861. The cut-up seemed too high; close examination revealed tell-tale scratches at the edges of the pipe mouths, showing where the cut-up had originally reached. Further examination indicated similar revoicing of the 16' Bourdon at some time in the past, though the effect of that register was not quite so disappointing as the 8' rank. In order to restore the original effect of these pipes without damaging their original construction, pipe metal of appropriate thickness was fitted to each upper lip and the metal was cut and bent to approximate the original location of the upper lip. The result recaptures the charm and color one expects from these stops.

The 8' Open Diapason was merely re-regulated after repairs and is original, as is the Keraulophone. This stop has very narrow tuning slots which terminate in small half circles at the top of the slot. Some of the tuning tongues had been broken off and some treble pipes were so damaged that new tops were required. It took much painstaking work to restore this register with the slots in the proper place; the charming result made all the effort worthwhile. The 4' Principal had apparently been cut up somewhat by Hook & Hastings to achieve more power; the effect was excellent and these pipes were left alone. The 2' Fifteenth is a replacement for the long lost original; the scale was copied from the Swell 2' Fifteenth in the 1860 E. & G. G. Hook, Op. 283, at the First Congregational Church in Woburn, Massachusetts. It is possible that Hook & Hastings increased the cut-up of the Swell Mixture, as it seems rather unusually powerful; it was simply re-regulated.

The Hautbois and Cornopean were merely cleaned, repaired, and regulated. The Cornopean, of grand scale, is particularly fine and has a wonderful golden tone. If the Clarion ever was installed, it was long gone by 1975, and the new one was difficult to scale with authenticity as there are so few existing examples from the period. The model is based on the 4' Clarion pipes in the 1863 E. & G.G. Hook, Op. 322, at the Church of the Immaculate Conception in Boston.

**Choir.** Although the 8' Open Diapason is original from 1861, the quality of the metal left much to be desired: it was very brittle and had suffered greatly from years of careless tuning. An inordinate amount of time was spent repairing the tops so that they could once more be properly tuned; the result was worthwhile, for the stop has a beautiful effect. The Bell Gamba is a unique sound, having a moderately loud and rather keen tone which is perhaps even a bit reedy, yet it has a very prompt attack. It is essentially a Gemshorn with a rather low cut-up, voiced for a keen yet prompt tone; the bell simply acts to amplify the tone. The Stop Diapason, which is a chimney flute from middle c up, had been drastically cut up and slashed with coarse nicks, resulting in a tone at once dull and noisy, even nasty. The only solution was tedious and costly: the pipes were cut apart, the languids were filed clean so as to start afresh with proper nicking, and the bodies were resoldered so as to achieve a proper cut-up. The 4' Chimney Flute received similar treatment, and once again these stops have the delicacy and color that the original builders intended. The new bass octave for the 4' stop is patterned after the same stop in the Woburn Congregational Hook, and is of wood.

The Celestina is a narrow string which becomes somewhat

of a light Principal in the treble; it works well with the Bell Gamba for stringy effects, or with the Diapason for a small chorus. The Piccolo is a fat open flute of substantial power. With obvious reservations for the 8' and 4' flutes, the Choir stops are undoubtedly very close to the original 1861 sound.

**Pedal.** The 16' Double Open Diapason and 16' Bourdon required very little work to regain their 1861 sound, as the only changes had been regulation of loudness and increase in wind pressure. Likewise the 1891 8' Violoncello. For the new Trombone the builders decided against copying Hook examples of the period, judging those to be a bit on the smooth and slow side. Instead, a slightly brighter, more transparent tone was aimed for and brass shallots with tin inserts and full-length oak resonators were used. The grounds for deviating from historical principles here were simply that the organ had never had the stop, even though it was apparently prepared for, and its integrity was not being damaged by applying our standards in this instance. Similarly, the builders felt free to follow their own creative impulses with the 10 $\frac{2}{3}$ ' Quint, 4' Flute, and Mixture, although they were careful to employ scales and voicing techniques which would blend well with the remainder of the organ. The 4' Flute, particularly, is not really a Hook-style register, but rather a fairly large-scale Choralbass which both adds to the Pedal chorus and serves as a Pedal *cantus firmus* voice, a function which apparently did not seem essential to most 19th century American organbuilders.

**Wind System.** Originally, the organ had a large double-rise reservoir with two feeder bellows underneath. The floating-frame for the reservoir still survives, so it would be possible to reconstruct accurately this part of the original wind system. When the reservoir was replaced in the 20th century, probably because of deteriorating leather, two single-rise reservoirs took its place. These were linked together to act as a single reservoir and have nearly as much total surface area as the original. The old one was undoubtedly replaced because of the difficulty of releathering it in place, the impossibility of removing it without either dismantling the entire organ or sawing the reservoir in pieces, and the relative ease of handling which resulted from making two smaller reservoirs instead of one immense one. Bozeman & Gibson elected to retain the twin reservoirs because

this allowed a kind of slot between them through which they could make more direct key-action runs, thus establishing a light, responsive key touch. The wind characteristic undoubtedly remains very nearly original, as the original 1861 wind conductors are still in use, having survived every rebuilding project. There are Hook style concussion bellows on each manual division, and the Swell Tremulant is a beater type which may well date from 1861.

**Key Action.** The Barker lever was removed and new, more direct tracker runs of wood, with wooden squares, were designed and installed. The bottom two octaves of pallets in each manual chest were replaced with new ones incorporating a *balancier* in order to reduce the pluck. Thus, although these pallets are significantly larger than the ones in the treble, the touch remains even and pleasant throughout the compass. Because all couplers to the Great manual were a part of the Barker machine, a completely new coupler chasis was designed for the console, utilizing contemporary advances in leverage and efficiency so that, even with both other manuals coupled to the Great, the touch remains reasonably light and comfortable.

The original 1861 manual keyboards remain; they had been altered by Hook & Hastings in the 1891 rebuild by lengthening and repositioning the center pivots to make them suitable for the new detached keydesk. The builders recovered the Great and Swell keyboards with genuine ivory; the Choir remains as it was (probably from 1891.) The Pedal clavier probably dates from 1891; both sharps and naturals have been recovered with new wood matching the old, and the pedalboard has been completely rebushed for quiet, efficient operation.

**Case.** The organ was housed originally in a chestnut case, discarded in 1891 when the organ was moved to the chancel at St. John's. In that location, only a facade was required; it used the original front pipes supplemented by two large dummy pipes. A few of the original front pipes were placed across a small opening on the side of the chamber facing down the nave. When the organ was moved to Marine City the 1861 front pipes were once again placed in the facade or *Prospekt* as follows: two side towers of six pipes each (of which one pipe in each obviously belonged in the center tower because of the length of the feet),

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a center tower of nine pipes, the two huge dummy pipes on either side of the center tower, and small flats of wooden dummy pipes at the extremities of the facade. The four front pipes which had been in front of the nave opening at St. John's were placed inside at Marine City, but these clearly originally belonged to the side towers, because the foot lengths match those pipes. With the exception of the two immense dummy pipes, all of the metal pipes are speaking pipes and belong to either the 16' or 8' Open Diapason on the Great.

Once the Pedal 16' Double Open Diapason pipes and chest(s) were returned to their original location behind the organ (a project which involved moving the rest of the organ forward with jacks — a tricky engineering feat!), and with the original placement of the old case pipes clearly established, it became a simple matter to reconstruct the original *parti* of the case as follows: two side towers of seven pipes each with the tallest pipe in the center and with relatively short feet, and a center tower of eleven pipes with the tallest pipe in the center and relatively longer feet. This immediately suggested, considering the Gothic style of St. John's Church, a fairly common 19th century case design in the neo-Gothic manner. The 1868 Henry Erben in Old St. Patrick's Cathedral in Manhattan, as pictured in *The Tracker*, 13:4(Summer 1969):4 is a good example. Accordingly, the builders designed a new case of stained white oak, along these guidelines. Bozeman & Gibson makes no pretense that the result is a perfect duplication of the original case, but it is very nearly correct in style and proportion, thus providing a visual frame to the historic sound of the instrument.

This account would not be complete without an expression of gratitude to those who made the project a reality. The Rev. James Shannon, Pastor of Holy Cross Church, evinced a keen interest in the work from the beginning, and his intellect, wit, and hospitality were indispensable. Mr. Larry Beauvais, a member of the parish, had long dreamed of restoring the organ, and meanwhile, with the help of his family, the parish choir, and others in Marine City, had made many repairs to keep the organ going until restoration could begin. The Organ Restoration Committee for Holy Cross Church, under the able direction of Mr. Edwin J. Steinmetz, performed the difficult task of

raising money during a time of bleak economic outlook. Generous gifts from Holy Cross parishioners and from friends in the surrounding area were supplemented by a large grant from the McGregor Fund.

Those working on the project included John Bishop, Paul Dormont, John Farmer, Ron Goldstein, Keith Henderson, Alan Laufman, Brenda Meng, John Morlock, David Wilde, and of course, George Bozeman and David Gibson.

The organ was heard in recital during the 1977 OHS Convention. Holy Cross Church is to be commended for preserving and restoring this splendid example of 19th century American craftsmanship, and has set an example which other churches might well emulate.

Note: The foregoing article is the result of the collaboration of three writers. William Worden did most of the historical research and wrote the first draft of Part I. George Bozeman wrote Part II. Alan Laufman edited and rewrote both parts and is responsible for their final form. The title is William Worden's.

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# A History of the Organs of the Collegiate Church of New York City, 1727-1861

by Peter T. Cameron

The author has been privileged to examine the records of the Collegiate Church, and has found some interesting new information about the organs of the Church. He is deeply indebted to Mr. Robert Williams, Clerk and Comptroller of the Corporation of the Collegiate Church for permission to copy the material.

The history of the churches of New York City begins with "The Church in the Fort," established by the Classis of Amsterdam of the Dutch Reformed Church. As the small settlement grew beyond the area of the fort, a church was built on Garden Street, (now Exchange Place) in 1693, which was to become known eventually as the South Church. In New York as in the other colonies, the use of organs in churches was generally frowned upon and the church on Garden Street was the first to have an organ. Unfortunately for the historian, the minutes of the Consistory have rather meager information about the acquisition of organs. The only information about the organ set up in the Garden Street church is found in entries referring to the hiring of an organist. At the meeting of December 28, 1727, (recorded in Liber A, p. 435) we find:

Since it has pleased his Excellency, William Burnett, Governor tc, tc, to present the Low Dutch Reformed Church here at New York with an organ, to be used from time to time at their meetings for divine service, the same being already placed in a suitable position in our church.

Therefore be it known to all whom it may concern, that the Reverend Ministers, Elders, and Deacons, of the said Reformed Protestant Low Dutch Church in the City of New York, with their Church masters, have, on the recommendation of his Excellency, Mr. Burnett, appointed Mr. Henrik M. Kock as Organist...

The Consistory appointed Mr. Kock for two years, and made a number of stipulations as to when he was to play, etc.; the Consistory also said that John Peter Zenger was to be the organ blower and was to learn to play. Zenger succeeded Kock as organist at the end of his term. There is nothing as to the name of the builder of the organ. John K. Ogasapian in *Organ Building in New York City: 1700-1900* (Braintree, Mass.: Organ Literature Foundation, 1977), p. 1, suggests that "The instrument was probably Burnett's own, of British manufacture, and brought over by him in the late summer of 1720 as part of his household furnishings.

During the British occupation of New York in the Revolution, the organ disappeared from the church, as reported by the Consistory. (See *A Brief Account of an Historic Church* [New York: The Consistory, The Reformed Church, c.1899], p. 20)

The next mention of organs in the minutes is in the 1790s, but first it is necessary to comment on the term "The Collegiate Church." By this title is meant a single church comprised of several congregations with the ministers acting as colleagues. There was a single Consistory (or ministers, elders, and deacons) with the presidency rotated among the ministers. The reason for emphasizing these facts is that there is a little confusion in the minutes over the names of the churches. By the end of the eighteenth century there were three congregations in the Collegiate Church: the "Old Church," which became known as the South Church; the "New Church," eventually known as the Middle Collegiate, whose first location from 1729 to 1844 was on Nassau Street between Liberty and Cedar Streets; and the "North Church," organized in 1769, which stood on Fulton Street, corner of William Street, until it closed in 1875. However, long after the North Church was founded, the Middle Church was habitually called the "New Church" in the minutes. An entry dated October 31, 1793, in Liber G, page 301, illustrates this point. "Resolved that Charity sermons be preached in the Old Church on Sunday the 10th November in the forenoon, on the Sunday following in the New Church in the evening and the Sunday following that in the North Church in the afternoon thereof be given in the Public papers."

Henry Wansey, in *The Journal of an Excursion to the United States of North America in the Summer of 1794*, mentions hearing an organ in one of the Reformed Churches (quoted in Dr. Ogasapian's work cited). There is some ambiguity as to which church Wansey visited, but it is clear from a careful reading of the minutes that the organ was set up in December 1790 in the New or Middle Church. The first intimation that such an organ was under way appears in Liber G, page 194, at Consistory of November 25, 1790: "A Committee was appointed to confer with the managers of the organ in providing an Organist."

On December 2:

It was resolved that an Organist shall be appointed to officiate as soon as the Organ is finished. Resolved also that annual Collections in the Churches shall be made for the purpose of obtaining a Salary for the Organist, upon motion it was unanimously voted that Mr. P.A. Van Hagen shall be the organist for one year to Commence from the day when the Organ shall first be used in Worship - that a Salary not exceeding fifty pounds be given to him for his service for one year and that the Committee be charged to communicate this appointment to Mr. Van Hagen.

The site of the new organ is established conclusively in the next entry (page 199, Consistory held December 23, 1790):

"Ordered that Alderman Stoutenburgh & Mr. Turk be a committee to superintend such alterations as may be necessary to be made in the seats of the front gallery in the New Church — next [?] — adjoining the organ..."

The constraints placed upon the organist in the Old Church in the 1720s still were felt in the 1790s. We find on p. 199 at Consistory held Jan. 11, 1791:

The Organ which has lately been built and is now put up in the New Church is ready for being opened in Public Worship — it was resolved that it shall be introduced next Lords Day and as the Consistory was anxious to avoid every thing that might give the shadow of an offence to any who have not been used to an Organ — it was resolved that the Organist shall introduce as few preludes or unnecessary sounds as possible and that he shall with a soft tone first play over the tune which is to be sung and then regularly lead the Church music — it was resolved that the organist shall only on those occasions play the same tune which was last sung in the church. Mr. Van Hagen being sent for these instructions were given him.

Two years later the organ was still not paid for. The only clue as to the origin of the new organ is found in the following entries (p.304, November 7, 1793):

Letter was read addressed to the Consistory and signed by John Stagg Junr, Isaac Stoughtenburgh Junr, William Beekman Junr, & James H. Kip stating that having been at considerable trouble to introduce the Organ in the New Church — after their utmost exertions owing to the failures of several subscribers they are still indebted to Mr. Will in the sum of £140 — and which they are unable to pay for the reasons mentioned and therefore pray the assistance of Consistory to enable them to discharge it, the Consistory taking the same into consideration Resolved to assume the debt and will take measures at a future meeting for the payment thereof.

And at Consistory of February 6, 1794, "Ordered that the Treasurer pay the Money still due on the Organ and which Consistory did on the 7th November last assume in the manner agreed on with Mr. Will."

One can only guess as to the identity of Mr. Will: an importer, musical instrument dealer, or hitherto unknown local organ builder?

During the next few years the Consistory was frequently in search of a new organist. In 1795, a Mr. Gilfers was organist at a salary of £50 per year, but the salary was met in part by a collection taken up for him. In April 1797, "Resolved that the Church Masters endeavor to engage an approved organist, to play the organ in the New Church for one or two years, provided his salary does not exceed two hundred dollars annually." On January 7, 1802, it was reported that a new organist had been engaged at the salary of £55. The identity of these two last organists is unknown, and there were no entries for the years 1798-1801. In August 1804, the Consistory was again in search of an "approved organist." At the meeting of December 6, 1804, Liber H. p. 339, "Ordered that the Church Masters be authorized to engage Mr. Erbin for two Years to play the organ in the Middle Church at such price as can be agreed on by them, not exceeding Two hundred Dollars per annum, provided that a Subscription can be raised to put the Organ in good repair." This is the first indication was have found that Peter Erben served the Collegiate Church. Dr. Ogasapian has chronicled his later career. In March, it was ordered that his agreement be renewed but in April the Church Masters reported that they had agreed with a Mr. Hewitt to play the organ for \$150. There is really no explanation to be inferred from the minutes for the frequent

changes of organist, except for the apparent willingness of Mr. Hewitt to play for \$150 instead of \$200. In the meantime, however, it was recorded on January 24, 1805, (Liber H, p.350):

It being represented to this board by Mr. Manley — one of the deacons — that John Stoutenburgh, Richard Duryea, Henry I. Wyckof, Isaac Sebring, Abraham Brower & himself have solicited Subscriptions for a New and Better Constructed Organ to be erected in the Middle Church, and that they have procured subscriptions for a great part of the Sum contemplated to be raised for such organ. — Now Solicited leave of this board to place such New Organ in that Church. Wherefore resolved, that those Gentlemen have leave to place such New Organ in that Church, and that they have leave to remove the old organ and appropriate its value towards paying for the building and erecting such new organ.

Fifteen years is a short life for an organ, and one might guess therefore that the organ provided in 1790 by Mr. Will was of local manufacture.

A year later Peter Erben makes his second and final appearance as organist. As recorded on p.380 of Liber H, January 30, 1806:

Ordered the Church Masters be authorized to engage Mr. Erbin to play the organ in the Middle Church at a price not exceeding two Hundred Dollars per Annum; and that Mr. Hewitt be informed that this Consistory have no further occasion for his services. An account of J. Hewitt for playing the organ from 1st May to 1st November last and amounting to Seventy-five Dollars which was ordered to be paid, an order was accordingly signed for that purpose.

In February we find Erben's salary specified, contingent partly on completion of the organ (p.381, Liber H, February 6, 1806):

The Church Masters reported that agreeably to an order of this board they had informed Mr. Hewitt that this consistory have no further occasion for his Services as an Organist and further reported that Mr. Erbin will engage to play the organ at the Rate of Two hundred Dollars per annum from the first day of February, instant until the New Organ is put up. After which he will expect to have Two hundred and fifty Dollars per annum for playing the same. Whereupon ordered that the Church Masters contract with him at that rate, and the contract to continue for the term of One Year after the said New Organ is put up.

Unfortunately, there is again no mention of the builder of the organ nor any details of its size, appearance, or construction. At the meeting of April 2, 1807, Liber H, p. 434, it was recorded:

Resolved that Mr. Erben our Organist be dismissed and that Treasurer be directed to pay him the arrears of his Salary and that Dr. Wilson, Dr. Brower, Mr. Heyer, and Mr. Vroom be a Committee to wait on Mr. Talor to engage him to play the Organ on trial in the New Dutch Church for a time to be limited by the Committee. And that the said Committee inform Mr. Erben of his dismission.

If the Consistory lived up to its agreement, one may infer that the new organ was completed on or about May 1, 1806.

One facet of Mr. Erben's service as organist mentioned (minutes of June 5 and July 10) is his compilation of a collection of Psalms and hymn tunes, which the Consistory typically accepted "with caution, they do not suppose it will be attended with any dissatisfaction."



Scattered references to organists through 1809 are found: May 7, 1807, Peter Erben for 2 months, 1 week Salary as organist £15. 1-; May 28, 1807, "Resolved that Adam Geib [sic] be and he is hereby appointed the organist of the New Dutch Church from the first May last for one year;" July 2, 1807, "An account of S.P. Taylor for officiating as Organist for one Month Twenty Dollars was ordered to be paid;" August 27, 1807, "Adam Geib for [illegible] Salary as Organist due 1st Aug. 1807 £25." In January 1809, Geib was paid \$250 per year and William King, carpenter, was paid \$81.13 for work on the organ. In August, Geib went on leave for two months "on his Brothers supplying his place during that time."

In the Church Masters Journal there is one entry which gives the only real clue as to the identity of the builder. (For Church Masters, in modern terminology one would read Committee on Property or the like. They were responsible for carrying out many of the decisions of the Consistory and paying bills. The Journal is complete from 1806 to 1841, yet there is a puzzling lack of entries noting payment for this and other organs.) On October 5, 1807: "By Cash paid John Geib & Sons Acct. for Repairing the Old Organ in New Church \$10." There is also an entry for February 2, 1818: "By Cash paid John Geib Jur \$98.62," but this is probably for an instrument from the Geib music store. Unfortunately the minutes from 1817 to 1825 are lost and we cannot determine this for a certainty. With Adam Geib as organist, and repairs to the old organ by John Geib and Son, it is tempting to say that the organ was a Geib, but this can only be a guess with this meager evidence. Given the chronology of known Geib organs as worked out by Dr. Ogasapian, such a date for another Geib organ seems possible.

The South Church became independent in 1812. Apparently there was no attempt to replace the Governor Burnett organ while the Church belonged to the Collegiate System. The subsequent organ history of this congregation is well known, beginning with an Erben organ of 1824.

There are several records of repairs made to the Middle Church organ beginning in 1828. In Liber N, p. 53, on January 3, 1828: "Resolved that the Treasurer be directed to pay Henry Erben or Thomas Hall, the sum of \$450 in full payment and satisfaction of the contract made with them, for the repairs, alterations, and additions made to the organ in the Middle Church." In April, Erben asked for and received \$150 additional. In the Church Masters Journal, Oct. 8, 1834: "By cash paid H. Erben for repairing, Gilding, & Varnishing etc. organ in Middle Church in full as per bill — \$237."

In 1835 began the inquiry "as to the expediency of procuring a suitable organ for the North Church," and it becomes obvious that this was the first such proposal for the North Church. On July 8, "The Committee on Sacred Music reported the names of more than 25 families and persons who were in favor of an organ being placed in the North Church, and of 2 against it, which report was accepted." The Consistory then voted 14 to 7 in favor. In August the committee reported estimates from \$2500 to \$5000. On September 3, on recommendation, it was voted to contract for an organ at the price of \$4500. On September 14: "The Committee of Sacred Music reported that Mr. Erben offered to put up, and remove at his own expense an organ in the North Church, until he should be ready to complete the new organ." There is nothing further until December 1, 1836: "The following bills were ordered to be paid . . . Henry Erben, organ, North Church \$4500."

In the same year another congregation came into the Collegiate system — the Ninth Street Church which had been organized as an independent church in 1831. The building stood on Ninth Street between Fourth Avenue and Broadway. In April 1837, 35 members of the congregation requested that an organ

be placed therein. On August 3, "The Report of the Committee of Sacred Music on the 9th St. Church Organ being in order Resd that they be authorized to hire an organ for said Church at a sum not exceeding \$50 per annum, cause the same to be put up, and to engage an organist to perform on the same at a sum not exceeding \$100 per annum." On October 5, the committee "reported that they had hired, and put up an organ in 9th St. Church and engaged an organist for the same."

In 1838 the Consistory began the construction of a new church on LaFayette Place at Fourth Street. Designed by Isaiah Rogers in Classic Revival style, the building became the new Middle Collegiate church in 1839. The old church on Nassau Street was sold to the Federal Government and converted into the main post office in 1844. On June 4, 1838: "The Building committee made a report on the subject of the organ for the church now erecting on LaFayette Place, and exhibited a Sketch of the same. Read that it be referred to said Committee with powers to cause an organ to be erected in said church, the costs of which not to exceed \$3500." In the Church Masters Journal under date of June 8, 1839, is the entry: "Geo. Jardine — bill for erecting organ and rent of same. \$20." The volume ends January 21, 1841, and there are regular bills for the rental organ in the 9th Street church, but in the Jardine catalogue is a listing of the "4th Street D. Reformed." The *American Musical Directory*, published in 1861 by Thomas Hutchinson, lists the Middle Church as [unknown builder] 1846, 3-40, enlarged by Hall & Labagh 1857. Unfortunately, the Consistory minutes for 1838 to 1894 are lost, so we cannot expand on Hutchinson's listing, nor determine the fate of the 1806 organ in the old building. On page 4 of the next volume of the minutes under date of November 1, 1849, is the following: "A bill of Hall & Labagh for extension keys to the organ in Church on Lafayette place amount \$250 was referred to the Committee on Sacred Music." It was paid December 6.

Beginning in 1851, there are references to the next "new" church — the familiar Marble Collegiate — completed in 1854 to designs of Samuel A. Warner. In that year also the care of the North Church organ was transferred from Henry Erben to Hall & Labagh, who were already maintaining the Middle and 9th St. Church organs. In Liber T, page 67, at Consistory of May 1, 1851: "The question on adopting the Interior plan of the New Church submitted by the committee at its last meeting being under consideration it was moved that the front row of Pews, before the Pulpit, be made portable, which was carried. It was then moved that the organ be put on a level with the floor of the gallery which was referred to the Building Committee, and with these alterations, the plan was adopted." On April 1, 1852, (page 110) it was recorded, "Resolved that it be referred to the Building Committee to report the size, quality, and expense of an organ for the New Church, now in course of erection." On October 7, the committee submitted specifications of an organ. However, on December 2, a proposal to move the organ from the North Church to the new church was made. Liber T, p.133: "... also, the transferring of the interior of the North Church organ, to the new Church, and a new case to be built for the same, which was adopted, and referred to them with power." The motion was later rescinded, but then reaffirmed and on November 3, 1853: "Resolved that it be referred to the Committee of Sacred Music with powers, to cause the organ of the North Church to be prepared for its introduction into the New Church, with such improvements as will make it complete, and bring the organist in a line with the Chorister."

Next on May 4, 1854: "Resolved that the Building Committee be authorized to purchase an organ for the North Church, not exceeding \$500." Among bills ordered to be paid September 7, 1854, was: "Hall & Labagh, an organ for the North Church,

\$500." We do not know if this was a new or second-hand organ, nor any other details.

Then on February 1, 1855, it was "Resolved that it be referred to the Committee on Sacred Music to report as to the expediency of transferring the organ from the 9th Street Church to the North Church after the 1st of June next, and also the probable expense of such removal." On April 5, the committee recommended "That the organ in the 9th St. Church be exchanged for the one now in the North Church on the 1st June next provided the whole expense of said transfer together with the necessary alterations and repairs shall not exceed the sum of \$575 which lies on the table." At the same time the Consistory was negotiating with the congregation of the 9th Street Church a plan to make that church independent again, which eventually took place. On December 6, 1855, among bills ordered paid was that of Hall & Labagh: "moving 2 organs and case for one organ \$575."

On July 5, 1855, it was "Resolved that the committee of Sacred Music be authorized to cause the organ in the church on LaFayette Place to be repaired and to make such alterations therein they may consider necessary." This may be the work referred to by Hutchinson.

On December 4, 1856 it was reported that "The Committee on applications for aid reported in favor of granting the request of the Central Refd Dutch Church (i.e., the 9th St. Church) to this Consistory for a gift of the organ now in that church. Resolved that the said organ be given to said church." Although the church was independent, the Collegiate Church still owned

the property, and in 1859 it was sold to Alexander T. Stewart, who built his Dry Goods Palace on the site, which became the original Wanamaker Store.

These changes illustrate a frequent occurrence in New York — the displacement of residential districts and their churches by the growth of commerce. The North Church on Fulton Street was in the heart of the Financial District, and, as we have noted, closed in 1875.

It is of interest to compare the information given about the organs which were moved with the listings in Hutchinson's Directory of 1861. He lists the Fifth Avenue Church organ, i.e., Marble Collegiate, as by Erben, not noting the date 1836 and the fact that it came from the North Church. He omits the Central Church because it had closed earlier in the year. The fate of the \$500 organ sold to North Church and then moved to 9th Street remains a mystery. The greatest problem is the listing for the North Church — "North 3-30 2 octaves of pedals, Originally by John Geib, 1798, with 1½ manuals, 18 stops, no pedal. Additions made by Thomas Hall, 1826, consisted of a 6-stop Choir organ a 2-octave pedal." This is presumably if not demonstrably the organ hired by the Consistory in 1837 for the Ninth St. Church and then moved to the North Church. Dr. Ogasapian has suggested it may be the 1798 Geib organ built for the German Lutheran Church, a solution deserving further research.

In 1885, J.H. & C.S. Odell installed a new organ in the Hall & Labagh case in Marble Collegiate, and in 1891 a new organ in the new building (still standing) of Middle Collegiate. The church on LaFayette Place at 4th Street was demolished.

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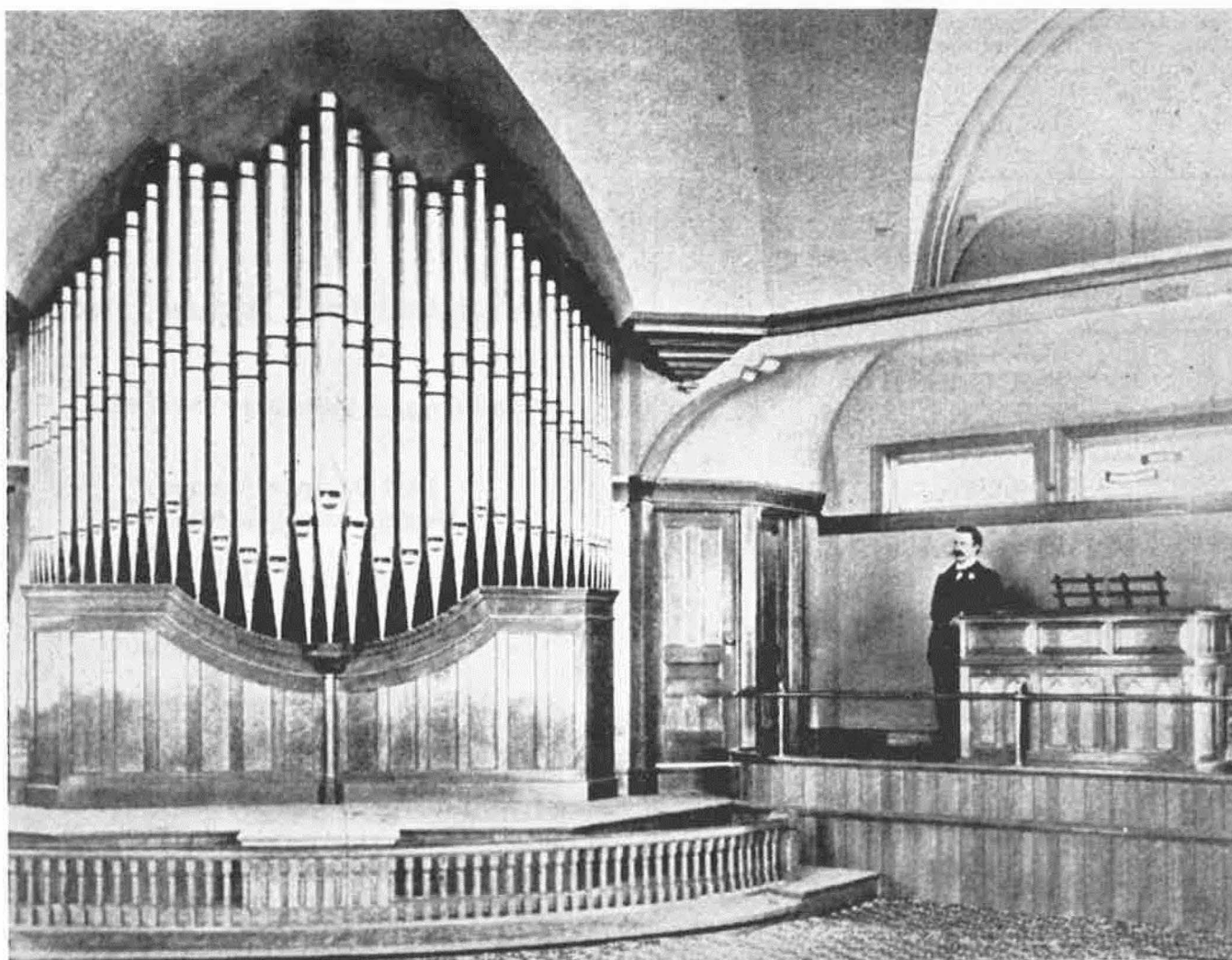
St. Mary R.C. Church  
New Baltimore, Michigan  
New: 2-25, with some parts relocated by  
Organ Clearing House

# An Opus List For The Murray M. Harris Company, 1894 - 1905

by Jim Lewis

Since the history of the Murray M. Harris Organ Company of Los Angeles, California, was published in the *Bicentennial Tracker*, the author has been assembling an opus list for the Harris firm, the first builders of pipe organs in southern California. An opus list for the Murray Harris company is actually two separate lists, for the firm existed twice: first, from 1894 to 1905, and then from 1906 to 1913. The first period is the easiest and most accurate to document as the firm's activities were seen fre-

quently in trade journals and local newspapers and magazines. Also during this time, nameplates bore the date of each instrument and, beginning about 1901, opus numbers were inscribed on the pipework. The second period is more difficult to document as published accounts of instruments are not plentiful and the organs bear no dates or opus numbers. Organs from this second period were found mostly by tracking down extant installations.



Murray Harris, 1898, Lincoln Avenue Methodist, Pasadena, Cal  
Murray Harris is seen standing next to the console.

Reproduced below is a listing of all known organs built or rebuilt by the Murray M. Harris Organ Company from 1894 to 1905. In 1904, the name of the firm was changed to the Los Angeles Art Organ Company and remained so until it was moved to New Jersey by the new owners in late 1905. Even though the company name was changed, the product and staff remained unchanged and the Art Organ Company can rightfully be considered a continuation of the style and integrity of the original owner. Because the factory records no longer exist, it is doubtful if a full accounting of the firm's output will ever be made, but the list as it stands here is fairly complete. Some of the missing entries are probably rebuilds, as Harris is known to have altered a number of organs in southern California. Only those rebuilds that can be dated are included on the list. Opus numbers were obtained directly from existing pipework and the dates given are for the year of installation. All locations are in California unless otherwise noted.

#### 1895

Church of the Ascension, Sierra Madre. Two manual. Mechanical action. Sold for parts.

Trinity Southern Methodist Church, Los Angeles. Removed, repaired and re-installed 1885 George Kilgen organ (while church building was being moved to a new location). Now in the Korean Presbyterian Church, L.A. Unplayable.

#### 1896

University of Southern California, Los Angeles. Two manual. Mechanical action.

B'nai Brith Synagogue, Los Angeles. Two manual. Tracker pneumatic action. Gone.

#### 1898

Lincoln Avenue Methodist Church, Pasadena. Two manual. Tubular pneumatic action. Rebuilt c. 1902 by Harris on Fleming electric action chests. Gone.



Murray Harris, Op. 22, 1902, First Methodist, Pomona, Cal. The facade pipes were probably stenciled at one time but are now painted gold.

First Baptist Church, Los Angeles. Rebuilt and relocated 1887 three manual George Kilgen organ. In storage.

Ralph Granger residence, Paradise Valley. Two manual. Tracker pneumatic action. Cost \$3200, carved oak case \$420. Formal dedication January 18, 1899. Altered.

#### 1899

First Presbyterian Church, Redlands. Two manual. Tubular pneumatic action. Cost \$2500. Installed January, 1899. Burned.

First Methodist Church, Hanford. Two manual. Gone.

#### 1900

First Methodist Church, Los Angeles. Three manual. Tubular pneumatic action. Cost \$10,000. Dedicated by Clarence Eddy on January 23 and 24, 1900. Gone.

California Street Methodist Church, San Francisco. Two manual. Tracker pneumatic action. Cost \$5000. Altered, now at Christian Bros. Seminary, Napa.

Christ Episcopal Church, Los Angeles. Two manual. Tubular pneumatic action. Dedicated October 7, 1900. Burned.

Church of the Unity, Los Angeles. Two manual. Tubular-pneumatic action. Gone.

Second Presbyterian Church, San Jose. Two manual. Tubular-pneumatic action.

#### 1901

First Methodist Church, Fresno. Two manual. Dedicated by Clarence Eddy on February 1, 1901. Gone.

All Saints' Episcopal Church, Pasadena. Additions to George S. Hutchings' Opus 364. Cost \$1200. Gone.

First Methodist Church, Seattle, Washington. Added tubular pneumatic action and Choir division to 1889 George Andrews organ. Work completed May, 1901. Gone.

C.E. Green residence, San Mateo. Two manual. Electric action with roll player attachment. Cost \$7000. Altered, in storage.

Stanford University Chapel, Palo Alto. Three manual. Electric action. Cost \$15,500. Demonstrated at the factory June 12, 1901; Used at the Epworth Convention, San Francisco, July 18-21, 1901; installed at Stanford University by November, 1901. Altered.

#### 1902

First Methodist Church, Pomona. Opus 22. Two manual. Tubular pneumatic action. Cost \$3000. Dedicated March 3, 1902 by Clarence Eddy. Extant, building now 7th Day Adventist Church.

Pilgrim Congregational Church, Pomona. Opus 23. Two manual. Tubular pneumatic action. Cost \$3000. Dedicated March 4, 1902 by Clarence Eddy. Altered.

First Baptist Church, Oakland. Two manual. Cost \$3500. Dedicated April, 1902. Altered.

Calvary Presbyterian Church, San Francisco. Opus 25. Three manual. Tubular pneumatic action. Cost \$11,000. Casework and some pedal pipes used from three manual 1858 Henry Erben organ. Altered, now at St. Mary's College, Moraga.

First Presbyterian Church, Santa Barbara. Two manual. Tubular pneumatic action. Cost \$3750. Installed October, 1902. Gone.

University of Tougaloo, Tougaloo, Mississippi. Two manual. Tubular pneumatic action. Gift from Murray Harris to the school. Gone.

First Methodist Church, Santa Ana. Opus 34. Two manual. Electric action. Dedicated December 26, 1902. Altered, now in Ken Long residence, Los Angeles.

#### 1903

Old St. Mary's Catholic Church, San Francisco. Two manual. Temporary organ. Gone.

Mills College, Oakland. Two manual. Cost \$5000. In storage.

First Presbyterian Church, Bisbee, Arizona. Two manual. Dedicated April, 1903. Altered.

First Congregational Church, Los Angeles. Opus 32. Additions to Farrand & Votey Opus 767. Cost \$2300. Dedicated July 20, 1903. Altered.

First Methodist Church, Oakland. Three manual, choir division prepared for. Electric action. Cost \$5000. Dedicated August, 1903. Altered.

E.L. Doheny residence, Los Angeles. Two manual (may have had two consoles). Electric action with roll player attachment. Cost \$15,000. Gone.

#### 1904

First Southern Methodist Church, San Jose. Three manual. Cost \$8000. Altered.

Louisiana Purchase Exposition, St. Louis, Mo. Opus 35. Five manual. Electric action with roll player attachment. Cost \$67,000-\$105,000. Dedicated June, 1904. Altered, now at Wanamaker Department Store, Philadelphia, Pa.

Arthur Letts residence, Los Angeles. Two manual. Cost \$7000. Electric action with roll player attachment. Gone.

Holy Cross Church, San Francisco. Opus 42. Three manual. Electric action. Cost \$9000. Extant.

Westside Christian Church, San Francisco. Opus 44. Two manual. Tubular pneumatic action. Extant, building now Philadelphia 7th Day Adventist Church.

Sherith Israel Synagogue, San Francisco. Opus 45. Three manual. Electric action. Cost \$13,000, less casework. Extant.

Christ Episcopal Church, Los Angeles. Opus 46. Three manual. Electric action. Cost \$12,000. Altered.

Congregational Church, Petaluma. Opus 47. Two manual. Electric action. Cost \$3500. Altered.

#### 1905

Scripps residence, Altadena. Opus 49. Two manual. Electric action with roll player attachment. In storage.



Murray Harris, Op. 42, 1904, Holy Cross Church, San Francisco, Cal  
Organ installed with a Los Angeles Art Organ Co. nameplate.

Trinity Episcopal Church, Santa Barbara. Opus 50. Two manual. Electric action. Altered.

The Auditorium, Venice. Three manual. Electric action with roll player attachment. Cost \$12,000. Dedicated July 2, 1905. Burned.

Old St. Mary's Catholic Church, San Francisco. Three manual. Destroyed in 1906 earthquake.

Los Angeles Art Organ Co. Showroom, New York City. Two manual. Electric action with roll player attachment. Gone.

Second Congregational Church, New London, Conn. Three manual. Contract announced July, 1905.

Central Methodist Church, Wilkes-Barre, Pa. Three manual. Pipework was stamped "Lyon & Healy", but windchests stamped "The Art Organ Co., Los Angeles", Burned.

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# The Organ in Richmond: An Overview

by Donald R. Traser

Richmond had been the capital of the Old Dominion for 37 years, and its oldest church had stood 75 years before the first pipe organs arrived. The church on Indian Hill, or Richmond Hill, now St. John's Episcopal Church, was erected in 1741. Later were the First Baptist Church (1780), Congregation Beth Shalome (1789), the first regularly stationed Catholic priest (1798), Trinity Methodist Church (1799), Shockoe Hill Methodist Church, now Centenary (1810), First Presbyterian Church (1812), and the Monumental Episcopal Church (1814).

It was to Richmond's oldest and newest churches that the first instruments were delivered in 1816. St. John's was the site of the famous "Liberty or Death" oration by Patrick Henry in 1775, when the church was the largest meeting hall in the town. Though closed for some years during the decline of the Episcopal church following the war, a revival was begun in 1814 which carried out great improvements to the church in the coming years. "In 1816 Mr. Hart [the assistant rector] had been authorized to treat for and purchase an organ from a New York builder at a cost of \$1,100... Already in 1817 there was evidence that the organ and other purchases had overstrained the congregation. The organ had cost \$1,420.26. Only \$978 had been paid. The balance was still due, even in June, 1825."<sup>1</sup> Nothing more is known of the instrument; E. & G.G. Hook built their Opus 51 for the church in 1842.

The Monumental Church grew out of one of the greatest tragedies of Richmond's history. A great crowd had assembled at the Richmond Theatre for an evening of merriment and festivity on December 26, 1811, when the scenery caught fire by the raising of a chandelier. Within ten minutes the entire house was aflame, and when it was over more than seventy had lost their lives, including Governor William Smith. It was determined that a church would be the only proper memorial to the victims, and by vote of the subscribers it was to be an Episcopal church. This largest and grandest of all the Richmond churches was opened May 4, 1814.

The only clue to the organ's arrival comes from a letter by Thomas H. Drew. "I was elected a vestryman and warden, I think, in 1816. While I was a member of the vestry an organ was ordered from London, through Messrs. Tompkins and Murray, of this city; it was purchased by Mr. John Dunlop, and cost £1,000, sterling."<sup>2</sup> Details of the organ appeared in *The Lyre*, December 1, 1824.<sup>3</sup>

## Organ in the Monumental Church, Richmond, Virginia.

Height of the organ, about 17 feet, width 11 feet, and depth 6 feet. Compass F in alt to GG,

### Great Organ.

Open Diapason,	Stop Diapason.
Principal,	Twelfth,
Fifteenth,	Cornet, 4 ranks,
Sesquialtra, bass, 3 ranks	Trumpet

### Swell to Fiddle G.

Dulciano,	Stop Diapason,
Principal,	Cornet,
	Hautboy.

Shifting movement to take off the loud stops in the Great Organ. This instrument was built by Mr. Bevington, of London, expressly for the church in which it now stands. The tones and workmanship are very good, but the church, not being well contrived for sound, the effect in a measure is lost. If the organ was placed in a proper building and situation, few would surpass it. Ed.

Henry Erben built his first Richmond organ for Monumental Church in 1830, replacing the one by Bevington.

In only a few years the Monumental Church was considered to be too far down town, and an uptown site only four blocks away was chosen for the location of an elegant new church to be called St. Paul's. Work began in 1843. Everything was to be the finest possible, and the Reverend William Norwood, Rector, sought the opinion of his colleague, the Reverend Manton Eastburn, concerning an organ. The reply:

Dec. 18, 1843

Reverend Dear Sir:

I take the first opportunity which I have found to reply to your inquiries. Among the organ builders in this country, I should decidedly prefer Erben (not Urban) of New York, whom you mention in your letter. In regard to prices, I fancy one is about the same as another; the competition compels reasonable prices. The truth is, no organs made on this side the Atlantic are complete, in regard to quality of tone. I should advise your giving the order to Erben, and securing the superintendence, in some way or

other, of Mr. Hodges, the celebrated organist of Trinity Church, New York. This, however, I mention as between ourselves; as, having been acquainted many years with Erben, and with his head man, Mr. Hall, I might hurt their feelings by being known as recommending this. The organ at St. John's was made under Hodges' supervision, and is a very fine one. The new one at Trinity is to be made in the same way. But why can't you send to London at once, and order an organ from Gray? If you want to know his capabilities, come and hear the organ of Trinity Church, Boston, —.

With pleasing recollections of our past intercourse, and ardent wishes for your usefulness and happiness.

I am sincerely yours,  
Manton Eastburn<sup>4</sup>

Henry Erben was engaged to build the organ, which when completed was among the largest made in this country up to that time. The instrument he built:

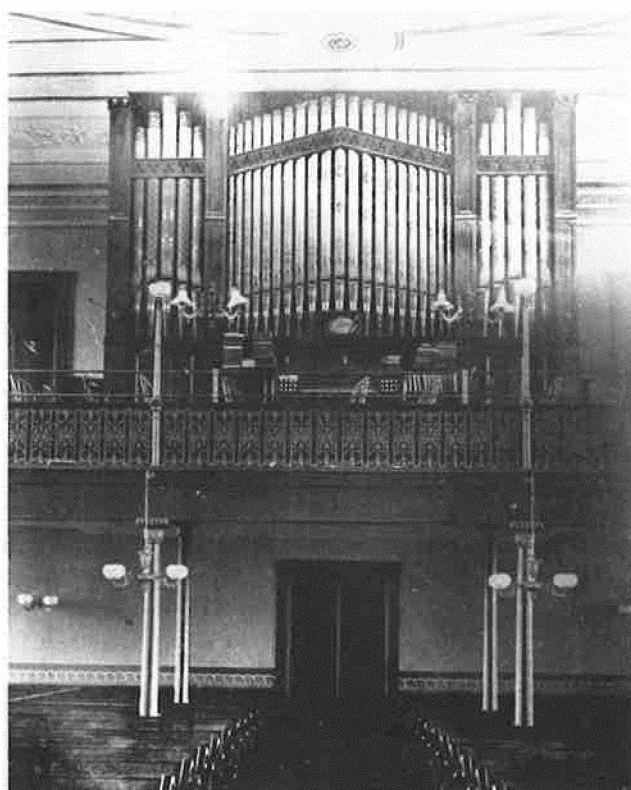
An organ with three sets of keys from G.G. to F. alto. Two octaves of pedals. The keys and action to be brought out from three to five feet from front of the case. The case to be painted white, or to be grained in imitation of any kind of wood desired, with gilt front speaking pipes.<sup>5</sup>

Henry Erben, ca. 1843  
Monumental Church, Richmond, Va.  
V-26. R-28. S-29. P-.

<b>PEDAL:</b> V-1. R-1. S-1. [16] SUB BASS	<b>CORNET</b> 8 HAUTOBOY mc 37r CLARINET mc 37r Tremulant
<b>GREAT:</b> V-10. R-10. S-12. 8 OP. DIAPASON 58 large scale OP. DIAPASON 58 small scale ST. DIAP. BASS 12 CLARABELLA 46 4 PRINCIPAL 58 2½ TWELFTH 58 2 FIFTEENTH 58 II SESQUALTRA 116 II MIXTURE 116 8 TRUMPET BASS 12 TRUMPET TREB. 46	<b>CHOIR:</b> V-7. R-7. S-8. 8 OP. DIAPASON 58 ST. DIAP. BASS 12 ST. DIAP. TR. 46 DULCIANA 58 4 PRINCIPAL 58 FLUTE 58 2 FIFTEENTH 58 8 CREMONA mc 37r
<b>SWELL:</b> V-8. R-8. S-8. 8 OP. DIAPASON mc 37 ST. DIAPASON mc 37 VIOL DE GAMBA mc 37 4 PRINCIPAL mc 37 NICHT HORN mc 37	<b>COUPLERS 4:</b> Ped.: G.S.C. Gt.: C. Bellows Signal  "Recapitulation: Gt.: 638 pipes Sw.: 296 pipes Ch.: 385 pipes  1319 pipes" <sup>5</sup>

Notice that the recap fails to include any pipes for the pedal stop. How long this organ remained in use is unknown. It was certainly used until 1890 when an organ was installed in the chancel by M.P. Möller. M.P. Möller has no details of the work, and the chancel organ may well have been a relocation of the Erben Organ. It was gone for sure in 1907 when a new Lyon & Healy organ was installed, Richmond's first four manual instrument.

Henry Erben continued to be the most popular organ builder with the Richmond churches. Most of the large churches contained instruments from his shop: St. James's Episcopal, (still exists, albeit damaged); a second organ for the Monumental Church in 1850 (a minority of the members voted to maintain the old church, and struggling Christ Church in Shockoe Valley united with them); First Presbyterian, 1859 (the organ



L.C. Harrison (Henry Erben & Co.), Op. 1, 1875. St. James's Episcopal, Richmond, Va.

and its case were reunited after being separated for 50 years; both exist at the United Methodist Church, McLean, Virginia; rebuilt by Adam Stein in 1893, and again by Jim Baird and Richard Hamar in 1978); Second Presbyterian, 1861; Second Baptist, 1871; and Union Station Methodist and Ebenezer (Colored) Baptist, 1875. His publicity lists also mention an unidentified Methodist church in 1872; possibly this is the Erben/Harrison organ built for Centenary in 1878. The Grace Episcopal Church is listed in 1835. Since the church was not built until 1854, it is possible that the last two digits were mistakenly transposed.

Lewis C. Harrison (1838-1918) organs Nos. 1 to 31 bore Henry Erben & Co. Nameplates. His organs were to be found in many Richmond churches, such as St. James's Episcopal (Op. 1, 1875), Centenary Methodist (Op. 26, 1878), Leigh and Grace Episcopal (Op. 96, 1888). The First African Church organ was the only one to last into modern times. Its stoplist follows:

Lewis C. Harrison, Op. 78, ca. 1886  
First African Baptist, Richmond, Va.  
V-14. R-14. S-14. P-.

<b>PEDAL:</b> V-1. R-1. S-1 16 DBL. OP. DIAP	<b>SWELL:</b> V-6. R-6. S-6. 8 ST. DIAPASON VIOLA SALICIONAL 4 VIOLANNA 2 FIFTEENTH 8 OBOE & BASSOON Vox Tremolo
<b>GREAT:</b> V-7. R-7. S-7. 8 OP. DIAPASON MELODIA GAMBA 4 PRINCIPAL FLUTE HARMONIQUE 2 PICCOLO 8 TRUMPET	<b>COUPLERS 4:</b> Ped.: G.S. Gt.: S-8-4.



L.C. Harrison (Henry Erben & Co.), Op. 26, 1878. Centenary Methodist, Richmond, Va.

The church was sold to the Medical College of Virginia in the late fifties and the organ was last used at that time. Since it was in a gallery behind the pulpit, it remained intact when the upper half of the nave was walled off and offices were created on the main floor. Someone was aware of its presence, however, and made away with a majority of the pipes in the mid-seventies. The remainder of the instrument was sold through the Organ Clearing House to Vernon Elliott of Charleston, So. Carolina, who removed it in 1978 and is re-assembling it at Harborview Presbyterian Church in Charleston, using recycled old pipes.

Although the Hook brothers had built the organ for St. John's Church in 1842, it was to be many years before they would receive another order from a Richmond church. Grace Street Presbyterian Church was the next to receive an organ from the Boston firm, but by the turn of the century there would be many more. Op. 629 (2/25) was built for the Grace Street church in 1872, followed by Beth Ahaba Synagogue, Op. 984, 1880; Grace Street Baptist, Op. 1528, 1886; St. Mark's Episcopal, Op. 1571, 1893; Holy Trinity Episcopal, Op. 1617, and Seventh Street Christian, Op. 1624, both in 1894; and Op. 1845 for All Saint's Episcopal in 1899. The twentieth century brought more organs by Hook & Hastings. Two of these are in regular use (Op. 1969, Bainbridge Street Baptist and Op. 2091 at Calvary United Methodist), but the nineteenth century instruments are long gone. It is unfortunate that no details of any of them have come to light.

While Henry Erben (and his successor, Harrison) and the Hooks were the favored builders, examples of the art of other



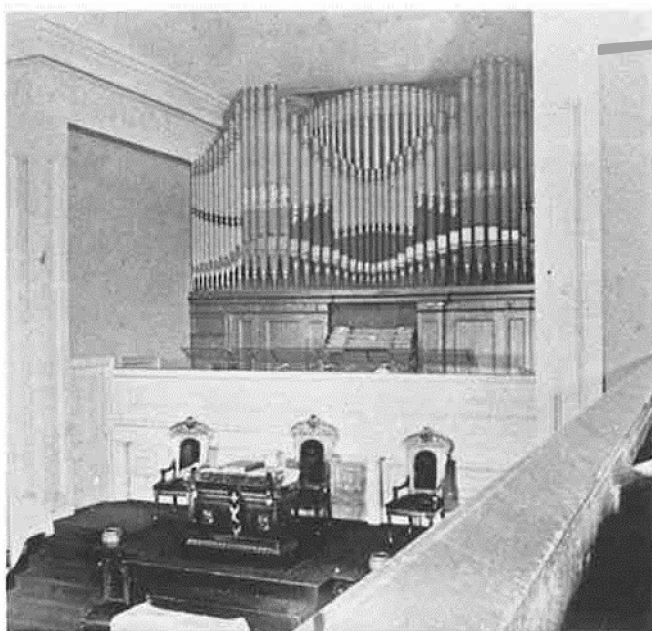
E. & G.G. Hook & Hastings, Op. 629, 1872. Grace Presbyterian, Richmond, Va. Photo courtesy of The Virginia Historical Society.

craftsmen could also be seen here. There was a Pomplitz organ (1850s) at St. Mary's Catholic Church, and the now-electrified organ in St. Patrick's Catholic Church may well be of the same manufacture, although this has not been verified. W.B.D. Simons built a three manual instrument for the First Baptist Church in 1867. This was enlarged by Hilborne L. Roosevelt. The only other Roosevelt to reach the city came to All Saints' Episcopal Church around 1890. There were at least two Jardine organs, Park Place Methodist, 1886, and St. Andrew's Episcopal, 1890. The former was replaced early in the century, but the St. Andrew's instrument (1/7) continues to serve in the parochial school and was recently featured in the Historic Organs Recital Series.

The Hagerstown, Maryland, location of the M.P. Möller Co. gave that firm an advantage over far away New York or Boston. There have probably been more Möller organs than any other in Richmond churches. Möller Op. 131 was the work done for St. Paul's, and Op. 146 was the relocation of an existing organ at St. John's German Lutheran Church. Op. 149, then, is the first verifiable Möller organ destined for a home in Richmond. A contract was signed on November 12, 1895 to build an organ for the First (Colored) Presbyterian Church for the sum of \$1000, to be completed on or before October 1, 1896:

Dimensions, 8 ft. wide, 7 ft. deep, 12 to 14 ft. high, Case Oak.

Front pipes speaking, tastefully decorated in gold and colors. Two manuals, Compass CC to A, 58 notes, Pedal Compass CCC to D. 467 pipes.<sup>6</sup>



W.B.D. Simmons, 1867, rebuilt by Roosevelt *ca.* 1873. First Baptist, Richmond, Va. Leslie F. Watson at the console. Note the adjustable bench.



George Jardine & Son, 1890. St. Andrew's School, Richmond, Va.

M.P. Möller, Op. 149, 1896  
First (Colored) Presbyterian, Richmond, Va.  
V-9. R-9. S-11. P-467.

<b>PEDAL:</b> V-1. R-1. S-1	DULCIANA tc 46m
16 BOURDON 27sw	4 PRINCIPAL 58m
	FL. & VIOLIN BASS 58m
<b>GREAT:</b> V-8. R-8. S-10.	2½ TWELFTH 58m
8 OP. DIAP. BASS 12m	2 FIFTEENTH 58m
OP. DIAPASON 46m	
UNISON BASS 12sw	<b>COUPLERS 1:</b>
MELODIA tc 46ow	Ped.: G.
SALICIONAL tc 46m	Bel lows Signal

The little organ would probably have been a delight to hear, but the church was among the first to succumb to Hammond-mania; parishoners thought they were very progressive when they discarded that old antique in favor of an electronic marvel in the 1930s.

Other early Möller organs were at Second Baptist Church, Op. 366, 1901; Grove Avenue Baptist Church, Op. 379, 1901; Union Station Methodist Church, Op. 415, 1902; and Beth Ahaba Synagogue, Op. 544, 1904.

Richmonders began looking to New England again, after the turn of the century, to two fairly young organ builders, Estey and Austin. Estey built a two manual organ (Op. 230, 1905) for the residence of a prominent musician, Hamilton M. Baskerville, and others followed in quick succession: Church of the Holy Comforter, Op. 254, 1905; Emmanuel Episcopal Church, Op. 432, 1907; Meade Memorial Episcopal Church (St. Luke's, South Richmond), Op. 521, 1908; and Church of the Good Shepherd, Op. 698, 1909. A host of others followed, but only the organs at St. Luke's and one other church continue in use.<sup>7</sup>

Likewise, once the first Austin organ arrived, there were more on the way. Op. 158 was a tiny two manual instrument built for Calvary Baptist Church in 1906. St. James's Episcopal Church ordered Richmond's second four manual organ from Austin in 1912 (Op. 418), as well as a smaller one for the Sunday School. Austins could be heard all over town in a short time: First Presbyterian Church, Op. 352, 1911; Westminster Presbyterian, Op. 449, 1912; Monument Methodist Church, Op. 447, 1912; and Hanover Avenue Christian Church, Op. 488, 1913. Like the Esteys, however, only two of these remain.

Closer to home, Richmond had at least one resident organ builder, if only for a few years. C.F. Winder built organs for Laurel Street Methodist Church, First Unitarian Church, and the Fountain Baptist Church, all in 1913. None of these sur-vives.

Organs began arriving from the Midwest as W.W. Kimball installed instruments at the Church of the Covenant (2m, c. 1905), Second Baptist Church (3m, c. 1906), Leigh Street Baptist (1911), and Park Place Methodist (3m, 1912). The Leigh Street organ, though with a new console, is the sole survivor still in its original location. It was widely acclaimed in its day, especially for its great variety of tonal colors.

**W.W. Kimball, 1911**  
**Leigh Street Baptist, Richmond, Va.**  
**V-29. R-29. S-30. P-1653.**

<b>PEDAL:</b> V-4. R-4. S-5. [32] Resultant 16 OP. DIAPASON 32ow BOURDON 32sw VIOLONE 32om LIEBL. GEDACKT 32sw  <b>GREAT:</b> V-7. R-7. S-7. 8 OP. DIAPASON 61m DOPPEL FLUTE 61sw dm GAMBA 61m DULCIANA 61m 4 OCTAVE 61m FOREST FLUTE 61w 8 TRUMPET 61mr  <b>SWELL:</b> V-10. R-10. S-10. 16 BOURDON 61sw 8 HORN DIAPASON 61m STOPPED FLUTE 61sw	SALICIONAL 61m AEOLINE 61m VOX CELESTE 61m 4 FLUTE TRAVERSO 61w 8 CORNOPEAN 61mr ORCH. OBOE 61mr VOX HUMANA 61mr Tremulant Vox Humana Tremulant  <b>CHOIR:</b> V-8. R-8. S-8. 16 CONTRA SALICIONAL 61m 8 FRENCH DIAPASON 61m MELODIA 61w VIOLA D'AMOUR 61m DOLCE 61m 4 FL. OCTAVIENTE 61m 2 PIC. HARMONIQUE 61m 8 CLARINET 61mr Tremulant
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The instrument was designed by Mr. H.A. Burke "who is considered the foremost organ voicer and tone expert in the country." Other interesting features:<sup>9</sup>

It will be noted that in drawing up the scheme for this instrument, great care has been taken in the selection of the different stops so as to make a perfect balance of the whole organ.

The instrument contains many new stops, and features which are unusual in organs.

In the Choir Organ there is a 16-foot Contra Salicional, this stop has only two duplicates in this country, having recently been introduced by Mr. Burke.

The Viola d'Amour (also in the Choir organ) is a very rare stop.

Another new idea is that of the Pedal Treble Separation, which allows the performer to separate the Pedal keyboard in itself so that the upper twenty notes can be coupled to the manuals [sic] at super octaves, and leave the twelve lower notes to be used for a bass, thus permitting the organist to use both hands and both feet at the same time, in such a way as to produce many unique effects.

The coupling system is one of the most important in the art of organ building. Among new things in this line, there are Choir and Swell couplers to Pedals at super octaves. Also the resultant fifth coupler on the pedals, which operates only the two soft pedal stops, giving a beautiful 32-foot tone without over-balancing the organ.

The Vox Humana in the Swell organ is enclosed in a separate swell box in the main swell box, and is operated by a separate pedal so as to get a more effective crescendo.

Several stops were renamed when the new console was installed, but the tonal resources were unaltered. The Pedal Treble Separation, Resultant, and Vox Humana swell box have been removed.

Because of his prominence in American organ building, the work of Ernest M. Skinner in Richmond should not be overlooked. Op. 366 was completed for Grace Covenant Presbyterian Church (a merger of Grace Street and the Church of the Covenant) in 1923, and with 35 ranks was surely one of the smallest four manual organs.<sup>10</sup>

**Ernest M. Skinner, Op. 366, 1923**  
**Grace Covenant Presbyterian, Richmond, Va.**  
**V-33. R-35. S-47. P-1843.**

<b>PEDAL:</b> V-3. R-3. S-13. 32 Resultant [Diapason] 16 BOURDON 73sw Bourdon (S) [Echo Bourdon] 8 Diapason [Octave] Bourdon [Gedeckt] Bourdon (S) [Still Gedackt] 4 Bourdon [Flute] 16 TROMBONE 44r Trombone [Tromba] Chimes (G)  <b>GREAT:</b> V-6 R-6 S-8. 16 Bourdon (P) 8 1st DIAPASON 61m 2nd DIAPASON 61m CLARIBEL FLUTE 61w ERZÄHLER 61m 4 OCTAVE 61m FLUTE 61m CHIMES 25  <b>SWELL:</b> V-13. R-15. S-13 16 BOURDON 73sw 8 DIAPASON 73mr GEDECKT 73sw SALICIONAL 73m	VOIX CELESTE 73m FLAUTO DOLCE 73m FLUTE CELESTE tc 61m 2 FLAUTINO 61m III SOLO MIXTURE 183m 8 CORNOPEAN 73mr FLUGEL HORN 73mr VOX HUMANA 61mr Tremolo  <b>CHOIR:</b> V-6. R-6. S-8 8 DIAPASON 61m CONCERT FLUTE 61w DULCIANA 61m 4 FLUTE 61m 2 PICCOLO 61m 8 CLARINET 61mr HARP 61 Harp-Celesta Tremolo  <b>SOLO:</b> V-5. R-5. S-5. 8 GAMBA [Cello] 73m GAMBA CELESTE 73m 8 TUBA MIRABILIS 73mr FRENCH HORN 73mr ENGLISH HORN 61mr Tremolo Harp dampers on/off.
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*The Presbyterian of the South* for December 12, 1923, carried a lengthy description of the opening services of Grace



Covenant Church as well as of the building and its appointments. It said:

The organ was built by the Skinner Organ Company of Boston and is a duplicate in its essential features of the great organ built by this firm in Grove Park Inn, Asheville, N.C. The Grove Park organ is rated as the finest instrument in the South. The service of praise in the church will be greatly enriched by the use of this great organ.

An echo division was installed in 1925 and there have been subsequent enlargements by both the Standaard Organ Co., and M. P. Möller. Though many original Skinner parts remain, it can hardly be said to be an E.M. Skinner organ any longer.

This instrument paved the way for Skinner organs at the Monumental Church, Op. 574, 1926; St. John's United Church of Christ, Op. 629, 1927; and First Baptist Church, also four manuals, Op. 728, 1928. St. John's only remains unaltered in its original home; some additions are planned for greater versatility, but no Skinner stops will be changed or removed.

While organs by Möller, Estey and Austin continued to find their way into the city in large numbers during the 1920s, two other builders began to make their presence known. Harry Hall of West Haven, Connecticut, installed five instruments during that decade: Boulevard Methodist Church, c. 1920; First Congregational Christian Church, 1922; Tabernacle Baptist Church, 1924, and St. Andrew's and St. Mark's Episcopal Churches in 1926. Gottfried organs appeared (exact dates are uncertain at this point) at New Bridge Baptist, Grove Avenue Baptist, Ginter Park Baptist, and Woodland Height Baptist Churches.<sup>11</sup>

The depression of the 1930s and the war years of the 1940s kept the number of new instruments to a minimum. By the 1950s, the ideas of Walter Holtkamp and G. Donald Harrison had brought many changes to the world of organ building. Richmond churches began to get on the band wagon. St. Paul's and St. Stephen's Episcopal Churches both contracted for Aeolian-Skinner organs in 1950 (Op. 1188 and 1110) to be installed in 1951. St. Stephen's organ was enlarged in 1968 and because of its excellent acoustical setting has continued as one of Richmond's premier concert instruments. Its stoplist is presented here.<sup>12</sup>

**Aeolian-Skinner, Op. 1110, 1951, 1968**  
**St. Stephen's Episcopal, Richmond, Va.**  
**V-50. R-69. S-65. P-4031.**

- PEDAL:** V-6. R-9. S-15.  
 16 PRINCIPAL BASS 32  
 BOURDON 44sw  
 Quintaton (G)  
 St. Diapason (S) [Echo Lieblich]  
 8 PRINCIPAL 44m  
 Bourdon [Flute]  
 4 Principal [Super Octave]  
 SPITZFLÖTE 32m \*  
 IV MIXTURE 128m \*  
 32 Bombarde [Contra Bombarde] \*  
 16 BOMBARDE 68mr32'  
 Contre Hautbois (S)  
 8 Bombarde [Trompette]  
 4 Bombarde [Clairon]  
 Chimes (G)  
 2 OCTAVIN 61m \*  
 IV PLEIN JEU 244m  
 16 CONTRE HAUTOBOIS 80mr  
 8 TROMPETTE 68mr  
 Contre Hautbois  
 4 CLAIRON 68mr  
 Tremulant  
**CHOIR:** V-10. R-10. S-10.  
 8 SINGEND GEDECKT 61  
 VIOLA 68m  
 VIOLA CELESTE 68m  
 ERZÄHLER 68m  
 KLEINE ERZÄHLER tc 56m  
 4 KOPPELFLÖTE 68m  
 2 1/2 NASARD 61m  
 2 BLOCKFLÖTE 61m  
 1 1/2 TIERCE 61m  
 8 CLARINET 68mr  
 Tremulant  
**GREAT:** V-11. R-16. S-13.  
 16 QUINTATON 61m  
 8 PRINCIPAL 61m  
 BOURDON 61m  
 SPITZFLÖTE 61m  
 4 PRINCIPAL 61m  
 ROHRFLÖTE 61m  
 2 1/2 TWELFTH 61m  
 2 FIFTEENTH 61m  
 IV FURNITURE 244m  
 II-III CYMBAL 157m \*  
 8 TROMPETTE DE FÊTE \*  
 tc 61mr  
 4 Trompette de Fête  
 [Clairon de Fête]  
 CHIMES  
**SWELL:** V-12. R-16. S-13.  
 8 GEIGEN PRIN. 68m  
 ST. DIAPASON 68  
 VIOLE DE GAMBE 68m  
 VIOLE CELESTE 68m  
 FLUTE CELESTE (II)  
 124m  
 4 PRINCIPAL 68m  
 FLAUTO TRAVERSO 68  
**POSITIV:** V-7. R-9. S-7 \*  
 8 HOLZGEDACKT 61sw  
 4 PRINZIPAL 61m  
 SPILLFLÖTE 61m  
 2 LIEBLICH PRINZIPAL 61m  
 1 1/2 LARIGOT 61m  
 1 SIFFLÖTE 61m  
 III SCHARF 183m  
**ANTIPH. PED.:** V-0. R-0. S-1  
 16 Prinzipal [Sub Prinzipal] (AN)  
**ANTIPHONAL:** V-4. R-9. S-6. \*  
 8 PRINZIPAL 73m16'  
 4 PRAESTANT 61m  
 2 FLACHFLÖTE 61m  
 IV-VI MIXTURE 289m  
 8 Trompette de Fête (G)  
 4 Trompette de Fête (G)  
 [Clairon de Fête]

\* - added in 1968

*W. Strauss*

*Sthaca, N.Y.*

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The dedication program carried an explanation of the concept of the new organ, written by G. Donald Harrison:

The new instrument was designed and built by the Aeolian-Skinner Company especially for the needs and uses of St. Stephen's Church. The type of instrument could be called appropriately "American Classic." This term implies that the tonal concepts of the Classic, Romantic and Modern periods in organ literature have been combined to produce one single instrument which can play the literature of these periods faithfully. Special emphasis is placed on the brilliance and cohesion of the tonal ensemble, together with a great variety of stops for accompanimental purposes with respect to the choir and congregational singing. There can be no question that this will be the finest instrument for its purposes in the city...

The 1950s, 1960s, and 1970s have continued to bring in a large number of organs by major builders in the U.S.A. and Canada, such as Möller, Austin, Wicks, and Casavant. The Silver Spring, Maryland, based firm of Lewis & Hitchcock, and its president, George L. Payne, have built numerous instruments in area churches: Chamberlayne Heights United Methodist Church (6 ranks), Lakeside Presbyterian Church (6 ranks), and Church of the Epiphany (10 ranks); two larger ones are to be found at Battery Park Christian Church (21 ranks), and Ginter Park Baptist Church (3m/26 ranks).

The 1970s brought three of Richmond's four largest instruments: First Baptist Church (the largest), with Casavant Op. 3087, 1971, 4m/92r; St. James' Episcopal Church, Rieger (Austria) 1974, 3m/80r; and Grace and Holy Trinity Episcopal Church, Austin Op. 2638, 1979, 4m/61r. That decade also brought the first Richmond installation from a number of companies: Overbrook Presbyterian Church, Holtkamp, 1973; Christ Ascension Episcopal Church, Schantz, 1978; and Derbyshire Baptist Church, Zimmer Op. 221, 1979, are among them.

The Beckerath organ at the University of Richmond's Cannon Chapel, installed in 1961, heralded a new era nationwide — the tracker revival. The Cannon Chapel instrument was among the earliest of the tracker organs imported from Europe.

The Beckerath organ was followed in Richmond by the importation of the Rieger organ in 1973, and a 1 m/7 rk Beckerath organ for the chapel of Second Presbyterian Church in 1977. The first American-built mechanical action organ to be built for a Richmond church in 75 years will be installed at Bethlehem Lutheran Church in 1982 by Taylor & Boody, Staunton, Virginia.

**Taylor & Boody, for 1982 installation.  
Bethlehem Lutheran, Richmond, Va.  
V-20. R-28. S-20. P-.**

<b>PEDAL:</b> V-4. R-4. S-4.	<b>V MIXTURE</b>
16 SUBBASS	8 TROMPET
8 OCTAVBASS	
16 POSAUNE	<b>RÜCKPOSITIV:</b> V-8. R-12. S-8.
8 TROMPET	8 GEDACKT
	4 PRINCIPAL
<b>GREAT:</b> V-8. R-12. S-8.	ROHRFLÖTE
16 QUINTADENA	2 GEMSHORN
8 PRINCIPAL (I-II)	1½ NASAT
HOLLFLÖTE	II SESQUIALTERA
4 OCTAVE	IV SCHARF
2½ QUINT	16 DULCIAN
2 SUPEROCTAVE	

A message from the builders in the promotional brochure describes some of today's ideas about the action principle as well as a few specifics about the instrument:

The new organ for Bethlehem will be distinguished from the average pipe organ because it is a 'tracker' organ. This means simply that the player controls the opening and closing of the valves under the pipes by direct mechanical linkages, known as trackers, rather than by electro-pneumatic systems popularized at the beginning of this century. Mechanical control has been shown to be superior in its longevity and musical responsiveness to any other system.

The instrument is to be made by hand. Metal pipes are constructed of lead and tin, cast and hammered exactly as in the Middle Ages. The casework, the windchests on which the pipes stand, and the playing action are primarily of wood. As many as fifteen species of wood may be incorporated in a single project, for each has properties which make it desirable for particular applications. The manual keys themselves will be covered with bleached bone, another convention of the early builders. Bone is more durable than ivory and does not discolor with age. The breath of the organ will be controlled by a single bellows, and wind for the bellows is generated by a small blower, the only electrical component in the organ.

Because the new organ is to be built on time-honored principles, it can be expected to last as long as it is given reasonable care. And as with any fine musical instrument, its value will increase with age.

Richmond to date has 160 years of organ history. There is something here for everyone; there are organs of practically every period (except the very early years), style, and builder. We can only hope that our future will be as varied and bright as our past.

#### Notes

1. J. Staunton Moore, *Annals of Henrico Parish and History of St. John's P.E. Church* (Richmond, 1904), pp. 31-32.
2. George D. Fisher, *History and Reminiscences of the Monumental Church, Richmond, Virginia, from 1814 to 1878* (Richmond, 1880), p. 181.
3. This information previously appeared in the newsletter of the Hilbus Chapter, OHS. We are indebted to them for finding and sharing it.
4. Letter on file in archives of St. Paul's Church.
5. Stoplist in correspondence archives, St. Paul's Church.
6. From original contract supplied by M.P. Möller Co. The contract definitely states "two manuals," though there is only one.
7. The other unaltered Estey in use is a 2/11 of 1931 built for Barton Heights Methodist Church which has now become The Baptist Church (that is the complete name of the church).
8. Early Austins in use are First Presbyterian Church and the one built for Westminster Presbyterian, which subsequently became St. Anthony's Catholic Church, and now is the Unification Church (The Rev. Moon's church).
9. Stoplist and quote from the dedication program, November 28, 1911.
10. Stoplist from dedication program, December 13, 1923.
11. Anton Gottfried of Erie, Pennsylvania.
12. Stoplist from the dedication program, April 15, 1951.

**DR. MARILYN STULKEN**  
Director of Music  
**TRINITY LUTHERAN CHURCH**  
Kenosha, Wisconsin

# An Early Jardine Organ

by Carolyn E. Fix

It all started in 1970 when I attended my first OHS Convention, The Great Fifteenth, in northern New York State. In Canton I spied a small, one-room school house for sale. It looked as though it would make a great organ house, but on inquiry I discovered that the cost of moving it to Fairfax, Virginia, would be prohibitive. Jim Baird was in our tour party, so he knew of my desire to have an organ house. Thus, a little later in the year, my office phone rang and Jim said there was a 20 x 30 foot building for sale on a construction site in Washington, D. C. So I called my mother who was visiting me at the time and asked her to measure the space between two rows of cherry trees in my back yard. She reported that they were about 25 feet apart, so I bought myself a building and had it moved in six pieces to my back yard. Its original three rooms and eight-foot ceiling were altered to one room and a twelve-foot ceiling to house the two-manual organ of my pipe dreams.

Around March 1971 I received word from the Organ Clearing House that there was an early Jardine organ available in St. Joseph's R. C. Church, Bound Brook, New Jersey. After seeing and hearing it, I had to go through the ordeal of bidding for it by mail. The other bidder, I understand, was an organ company interested only in the upper work. On the 4th of July weekend, five other OHS members and I moved the organ to Virginia in a 1 1/2 ton truck. It took ten hot, dirty hours to dismantle the organ and afterwards we looked like coal miners. The worst problem we encountered was lowering the large reservoir over the balcony where the organ was located. We had only the help of some pieces of wire found in the basement to lower it, with three people downstairs to catch it and three in the balcony to lower it and then to run down the stairs quickly and help to lower it further. The clock on the balcony rail will never be the same. And moving the large Kinetic blower in the basement proved challenging. We had to push it about 80 feet across the dirt floor, where we discovered that it would not fit through the door, and getting it through the window wasn't what I would call an easy job. Jim Baird was in charge of the move.

George Jardine & Sons, ca. 1860  
Residence of Caroline E. Fix, Fairfax, Va.  
(Possibly originally in St. Paul's Episcopal, Hoboken, N.J.)

V-8. R-8. S-10. P-393.  
**PEDAL:** V-1. R-1. S-1.  
16 BOURDON 25sw  
**GREAT:** V-4. R-4. S-5.  
Enclosed with Swell.  
8 MONTRE 12z  
OP. DIAPASON tc 44m  
GAMBA 12sw 11z 33m  
ear-tuned, bells (1)  
4 PRINCIPAL 56m  
2 FIFTEENTH 56m

**SWELL:** V-3. R-3. S-4.  
8 ST. DIAP. BASS 12sw  
ST. DIAP. TREB. tc  
12sw 32m chimneys,  
ear-tuned  
SALICIONAL tc 44m (2)  
DULCIANA tc 44cm (3)  
Tremolo

**COUPLERS 2:**  
Ped.: G.S.  
Crescendos 1: GS.  
Bellows Signal.

- (1) Now replaced by Dulciana.  
(2) Now replaced by a Flute 4', spotted metal.  
(3) Now replaced by Gamba.



George Jardine, ca. 1860. Organ as it appeared in St. Joseph's R.C., Bound Brook, N.J.

## The Case

The case facade consists of a central arch flanked by two towers capped by spires. Three flats of pipes are arranged 5-7-5. The two outer flats are half-round, wood, dummy pipes and the central flat is composed of #6-12 of the Montre rank (bass of the Open Diapason). There were 23 zinc, dummy pipes placed on top of the swell box; these have since been removed. The case was covered with a dark greenish brown shellac and the facade pipes were covered with dull and dirty gold lacquer. It was first determined that the shellac covered skillfully painted hand graining that resembled oak. This shellac was carefully removed to reveal the original hand graining. I say "carefully" because the graining under the dark shellac was also shellac and, if I had rubbed too hard, the graining would have also disappeared. Probably a layer of dirt between the two coats of shellac contributed toward saving the graining! Also covered with dark shellac was some finely woven, red wool, moth-eaten cloth that showed through openings cut into the case above the three flats of pipes and below the outer two flats. This cloth was replaced with some thin red cotton-polyester cloth. The dirty, dull gold lacquer that covered the facade pipes was first removed from a portion of a dummy pipe, revealing gold leaf underneath. The

lacquer on the speaking pipes was removed from the front of one pipe, revealing silver finish with a stenciled pattern of burgundy color. A new stencil was made and the speaking pipes were smoothed and then covered with a golden wax. The case towers are identical to those of a post-Civil War Jardine organ in the Catholic Church in Amenia, New York. Three metal fasteners, and screw holders for a fourth one, that held oil-lamp brackets, were still on the case. Brackets and kerosene lamps have now been added.

The recessed console is black walnut, with vertical stop jambs, and can be closed with two "cupboard" doors. The manual naturals are covered with ivory; the sharps are of ebony. The Great manual has round key pins and no bushing; the Swell manual has oval key pins and is bushed. The Great manual ivories show more wear than do those of the Swell. This evidence plus the divided chests, described later, indicates that this organ originally had only one manual. Two white ivory on-off buttons between the manuals control the manual coupler. The walnut draw stops, arranged vertically in one row on each

swell shoe with the initials GJ & S (George Jardine & Son) on it. I have seen this same shoe on other Jardine organs. The original swell pedal was of the hitch-down type, as evidenced by a patched slot in the lower part of the right side of the recessed portion of the case.

The bench, identical to one with an early 1890s Jardine organ in St. Andrew's Episcopal School, Richmond, Va., is solid oak with splayed, lyre-shaped sides that have a quatrefoil (four-lobed) pattern cut out of each side.

### Organ Interior

The Great and Swell roller boards each have nine rollers and face each other only a few inches apart. It was quite a job hooking those up! The Tremolo mechanism, which has a rather fast beat, includes a horizontal, round, zinc conduit that runs the width of the organ. The Bellows Signal has one roller, is spring-loaded, and raps the right side of the case. A long and a short vertical slot in the right panels of the case were for the bellows pump handle and the wind-pressure indicator, respectively.

The two manual chests now sit on the same level. That they were originally one large chest can be seen by comparing the matching wood grain on the ends of the chests. Original pipe dispositions of the manual chests were: Great (front to rear) Open Diapason, 37 pipes; Fifteenth, 56 pipes; Principal, 44 pipes on one slider, 12 pipes on another slider (sliders now fastened together); Gamba, 44 pipes. Swell (front to rear) Stopped Diapason Treble, 44 pipes; Salicional, 44 pipes; Dulciana, 44 pipes; Stopped Diapason Bass, 12 pipes. Both chests are within the swell box. The pedal chest is across the rear, outside the swell box. There are 24 pipes on one chest with the low C pipe tubed off to one small offset chest in front of the low C# pipe, which is turned around and speaks through an aperture cut into the rear panel. The organ has five other offset chests arranged as follows: the seven central facade pipes (#6 - 12) are tubed off from the Great manual; two small chests sit on the floor in the front corners of the case outside the swell box — the left one holds #1, 3 & 5 and the right one #2 & 4 of the Montre rank; two chests inside the swell box are located off the ends of the manual chests — the left one holds four Open Diapason basses and six Gamba basses while the right one holds two Open Diapason basses and six Gamba basses.

### Pipe Markings and Miscellany

The Great Dulciana middle c pipe has a name scratched on its back. As near as can be determined, it is Edwin Peniroyed who, I am told, was a Jardine pipe voicer. The Dulciana E pipe has "St. Joseph's RC, Bound Brook, N.J." scratched on its side. The Fifteenth B pipe (marked C) has "Hoboken" written in ink near the top on the front. The CCC Bourdon pipe had a shipping label attached to it with the name of a priest and "St. Joseph's Church, Bound Brook, N.J." on it. "Hoboken" was also written in pencil on some of the wooden Gamba pipes and carved on the back of the case. These wooden Gamba pipes appear to be much newer than any of the other woods and have turned stopper handles. The wooden pipes of the Stopped Diapason appear to be much older and are probably original. They have straight, 7-sided stopper handles, and are of pine with walnut caps. Numbers 1-14 of the Pedal pipes have rope stopper handles, #15 - 25 have wooden stopper handles. The stop labels are engraved in at least two kinds of script. The Gamba, Bourdon, Tremolo and the two couplers are engraved in Roman Italic "copper plate" script, with the fancy curlicues on the capital letters. The Stopped Diapason Treble and Bass, Principal, Fifteenth, Open Diapason, Montre and Bellows Signal are in Roman (thick and thin) Italic script with plain capitals. Just what this evidence indicates I am not sure, but from the appearance of the pipes I would venture a guess that the Open and Stopped Diapasons, Principal, Fifteenth, Dulciana and possibly the metal Gamba pipes are original. Some of the metal Gamba pipes seem to have been moved (#13 - 23 are zinc, while #13 - 24 of the Open Diapason are zinc) and some pipes of the Fifteenth seem to have been moved down one pipe (B is marked C, etc.). The so-called Salicional pipes have die-stamped "Dulc" on them and some pipes have more than one pitch mark on them. It seems that this rank was added later, probably replacing a four-foot Flute in the Swell. Surely, the original Swell specification would not have included two strings and no four-foot rank. The original pitch of the pipes was determined by Jim Akright of Baltimore to be ½ step above A-440. This is handy, as my French harmonium is also this pitch and I have had a two-organ concert on these two instruments.

The organ has the mild sound of the pre-Civil War period. In fact, the Swell Division is so soft, it could be better classified as a Choir Division. Overall, the tone is clear and silvery with little, if any, chuff. The pipes are only lightly nicked. Although the loudest rank is the Open Diapason, it remains quite mild. The Stopped Diapason, with its lovely flute quality, is my favorite rank, while the Dulciana is a good string with a slightly scratchy quality. Use of the manual-to-pedal couplers is often necessary to augment the soft Pedal Bourdon rank. Romantic music, such as that written by Brahms and Franck, sounds particularly good on the organ.

In conclusion, it appears that the organ was originally in Hoboken, New Jersey, possibly in St. Paul's Episcopal Church in the downtown area, which may now be closed. This church was built in 1853 and, according to the Jardine Organ List of 1869, housed an early Jardine organ. Also, this church purchased another Jardine organ in the 1890s, according to Peter Cameron of Massachusetts. St. Joseph's Church in Bound Brook, New Jersey, was built in the early 1890s and probably had the organ installed then. We have not been able to study the records of either church to shed further light on the history of this Jardine. Any further information on this organ is earnestly solicited. The instrument is now earning its keep by demonstrating to church organ committees the advantages of an old tracker organ. I wish to thank Jim Baird for his help in describing the pipes, as well as his aid in renovating the organ.



## *Pulpits, Lecterns, and Organs:*

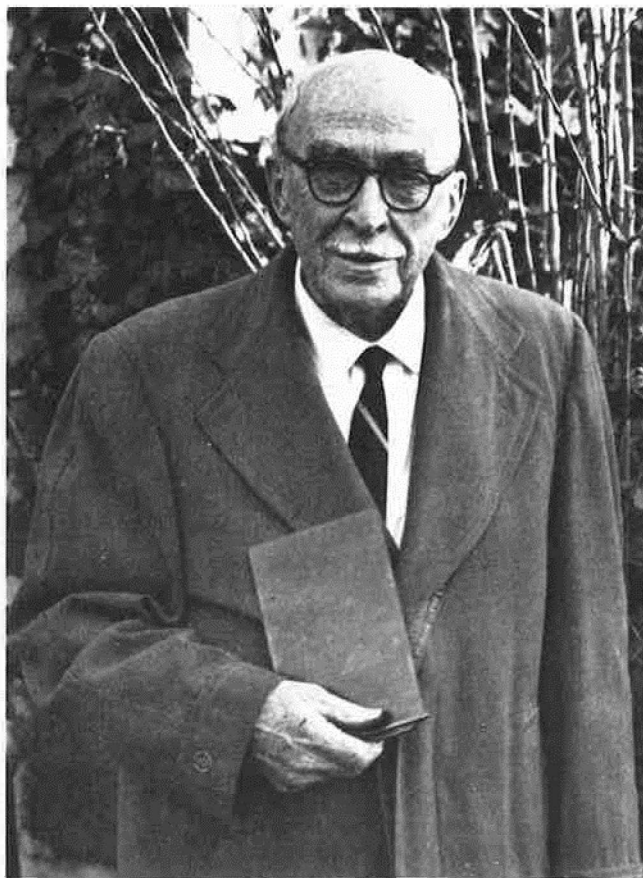
### **Memories of F.R. Webber**

by Donald R.M. Paterson

The title of this book,<sup>1</sup> bearing the signature of its owner, is reminiscent of only a part of the remarkably versatile life of F.R. Webber. Thoughts wander to typewritten sermons and fiery letters concerning the defense of the faith; copies of *The Church Builder* printed on a home printing press; indexes listing young World War II servicemen who were members of the Lutheran Church, Missouri Synod; handwritten manuscripts and Anglican and Lutheran chants; ten-inch "78's" of Welshmen singing their hymns; formulae for bell change-ringing; scrapbooks, ledgers, and notebooks filled with organ stoplists, some in carefully penciled handwriting on the backs of discarded bill envelopes; oak filing cabinets and card file boxes crammed with dedication programs, organ builders' catalogues, correspondence with dozens of organ enthusiasts, and lists of organ men and New York churches; and stacks of organ music published early in the present century. One could go on and on, remembering glass photographs taken with an elaborate old camera, a 1940 Packard One-Eighty seven-passenger sedan,<sup>2</sup> and a huge old house at 144 North Fulton Avenue in Mount Vernon, New York.<sup>3</sup>

Such memories impel a writer to stop writing and to start looking, so fascinating is the F.R. Webber collection. To yield to such a temptation would revive yet more memories of the thrills of discovery.

These thrills, which so many of us have experienced as we have uncovered more and more information about the organ in America, were so strongly felt by Mr. Webber that those of us who knew him were infected by his drive to search. So strongly could we share his enthusiasm that we were inflamed by his dedication. Our thirst for knowledge became even stronger than it had been, as a result of the activities and influence of this man. Long before the founding of the Organ Historical Society, Mr. Webber was traveling from church to church, spending hours upon hours in libraries and historical societies, and typing hundreds of letters to find out all he could about the heritage of organ building in this country.<sup>4</sup> Like so many other great scholars, his interest was not myopic: he was able to perceive effects far beyond the excitement which comes from the discovering of new information. Indeed, he seemed to sense that his work and its results somehow reflected a glorification of the Almighty, whose will would accordingly be made more manifest. How else could he sit at the console of one of our old



F.R. Webber (1887-1963) in October 1963



American masterpieces playing "Holy God, we praise Thy Name" as the wreckers' ball was at that very moment crashing against the church?

Frederick Roth Webber was born January 26, 1887, in Decatur, Illinois, the son of Albert G. and Alice Roth Webber. His interest in organs began at an early age, and his visit to the St. Louis Exposition in 1903 apparently had a profound effect upon him. A detailed search of his papers would reveal a chronological account of his places of residence, but it is certain that he spent some years in Cleveland, Ohio, where he was Pastor of the First Lutheran Church, before moving to Mount Vernon, New York, where lived for twenty years. His last church position was at Bethany Lutheran Church, Yonkers, New York. He also studied architecture at the Massachusetts Institute of Technology, and his correspondence shows that he was much in demand for his advice on church architecture — especially altars. A prolific writer, he contributed articles to *The Diapason* and *The Tracker*, among other publications, and his papers contain several manuscripts which seem to be unpublished. He died suddenly at about 6:00 A.M. at his home in Mount Vernon on Friday, December 27, 1963, and was one of two honorary members of OHS at that time. He was buried in Oakland Cemetery, Yonkers, and survivors included his widow, Myrtle Porter Webber, two brothers, and three sisters<sup>5</sup>

F.R. Webber exemplified a special kind of fascination: a fascination with the American organ and its history. What is that particular absorption — that peculiar involvement — occurring at an early age? Mr. Webber's experience at the age of sixteen in St. Louis can easily be imagined by one who remembers his own experience with his first Johnson organ at about the same age, but it cannot be so easily defined. Such an experience begins a continuous and growing enthusiasm and admiration, unabated and seasoned over the passage of time, for something which transcends the ordinary. It involves an irrespressible urge to proclaim the splendid works of those Americans who have gone before us. A well-known concert organist and retired university professor has described organ sound as eternal. One who is imbued with that magnetic force is compelled not only to proclaim such beauty but also to seek additional information about it. The organ and its history and its music become a kind of eternal trinity inseparable from the human spirit.

There are some who recall that "F.R." (a name used by his closest friends) was a sensitive and lonely man, and some re-

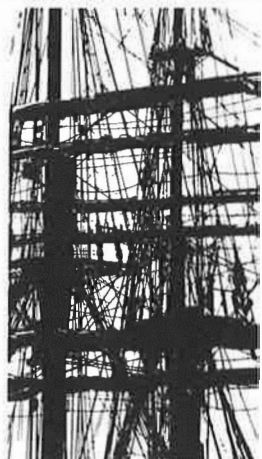
member that he never mentioned his clerical profession. To determine the reasons for this behavior is of less importance than to acknowledge his indefatigable energy, his encyclopedic knowledge, and his love of quality and its preservation. Widely traveled, widely read, and holding strong convictions, he deeply touched the lives of those who really listened to him. As a fire is kindled by a match, gradually growing into tongues of flame burning with a passionate intensity, and subsiding into friendly coals of warmth, so will the life and work of F.R. Webber and its afterglow continue to inspire.

#### Notes

1. J. Charles Cox, *Pulpits, Lecterns, & Organs in English Churches*, London, New York, Toronto, Melbourne, and Bombay: Humphrey Milford, Oxford University Press, 1915.
2. Mr. Webber also owned at least one other Packard — a 1929 sedan, a fact unexpectedly discovered in the process of writing this article. In a box of "non-organ" material is a folder labeled "MOTOR CAR," containing the bill of sale — rather typically enhanced by a penciled drawing of a design which appears to be for the top of a church chair or pew.
3. The North Fulton Avenue address had escaped my memory. During the search for another item in one of the boxes of papers there appeared an 8¢ "Valuable Campbell Coupon" from the Campbell Soup Company, addressed to "Occupant 144 N. Fulton Av. Mount Vernon N.Y." As is so often the case with such discoveries, the coupon fell out of a small, penciled loose-leaf notebook. On it are carefully written notations in pencil concerning three organs built by Erben.
4. The fact that some of the information amassed in his collection may now be considered "out of date" and some data have been proven since to be inaccurate is irrelevant to the actual process of research, even though such things are of critical importance, of course, for scholarly accuracy.
5. The present whereabouts of these survivors remains to be traced. Most of this information was obtained from the Death Certificate (Register No. 713), on file with the registrar at the office of the City Clerk in Mount Vernon; from obituary accounts in *The Diapason* (Vol. 55, No. 4, for March, 1964) and in the Mount Vernon *Daily Argus* for December 27, 1963; and from a letter written by Myrtle G. Webber dated March 24, 1964.

#### Acknowledgements

The author wishes to express appreciation to the following groups and individuals for their assistance in supplying information for this article: Brooks Memorial Home, Yonkers, N.Y.; City Clerk's Office, Mount Vernon, N.Y.; Mrs. Eugene Moskowitz, of Mount Vernon; Mr. Kenneth F. Simmons, of Ware, Mass., and Miss Doris Voester, of Ocean Grove, N.J.



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**JACK FISHER**  
Boston  
\*\*\*\*\*

He remembered us,  
let us remember him

# Building An Eleven Stop Tracker Organ While Going to High School

by William H. Barnes

The time was the year 1908. I was a sophomore at Evanston Township High School, but by this time I had studied Mark Wicks's *Organ Building for Amateurs* which had given me the idea that I could build an organ for our home on Sheridan Road in Edgewater, a northern part of Chicago. A manual training teacher at the high school, Lawrence Scudder, helped make me a good cabinetmaker. He used to say a good mechanic spends a half hour sharpening his tools and does the job in ten minutes, while a poor one doesn't sharpen his tools and does a poor job in an hour.

I also had as my mentor and advisor Walter Coburn, a first cousin of Charles Coburn, the movie actor. Mr. Coburn had a shop and made organs occasionally but mostly tuned and serviced many of the tracker organs in the Chicago area. He had no interest in such modern contraptions as tubular or electro-pneumatic organs that were making their appearance at the time. How Walter Coburn would have revelled in the resurgence of the tracker were he alive today!

In addition, I had access to a Hinners eleven stop tracker in Epworth M.E. Church, near my home. This organ was bought by the church complete with case and water motor for \$1,500, or less than \$150 per stop. Times have changed. New tracker organs cost 40 or 50 times what they did in the 19th century.

The first part of the organ I made was the bellows. This had feeders for hand-pumping, but my father enabled me to buy an early Orgoblo, so the feeders were never used. This project would not have been possible without the lively interest and financial help of my father. He had sung in church choirs all his life and was devoted to the sound of the organ. Lyon & Healy, who at the time were building organs, supplied me with white sheep skins, felt and other findings. Mr. Coburn was rebuilding an E. & G.G. Hook, and I obtained stacks of old trackers, back-falls, and some lumber. The lumber yard that I used had mostly yellow pine and red oak. I also had given to me two old black walnut bedsteads, and that walnut was very useful.

Mr. Coburn found for me a windchest which I rebuilt and enlarged. He also found some metal pipes, and some basses used for the front pipes. These were the basses of the Diapason and Dulciana and Octave. Later, new pipes from Edwin B. Hedges were bought for the Gamba 8', Dulciana 8', Salicional 8' and Oboe 8'.

I wound all the trackers, did all the trimming of the keys for the couplers, made the stop action, wind trunking, swell box and shutters, combination action and case work. This work took all my spare time for two years. One thing that took much time was soldering the zinc conductors or tubes from bass pipes in the case work.

I had some professional assistance in the final tuning and regulating. I was absent three days from school while this was being done. Mr. Beardsly, the principal of the high school, had to O.K. all excuses, absences, and tardiness. Fifteen years after graduating, Mr. Beardsly asked me if I remembered the excuse that my mother had written. He asked me which I thought more important, my high school work or the organ I was building at home. I told him that I hadn't decided. He thought this a fair question and a fair answer. He had remembered this excuse for fifteen years, as he had never had one like it before or since.

When the organ was complete, there was considerable publicity in the papers about it. A columnist for the *Springfield Republican* wrote as follows: "We note by the Chicago papers that a Chicago high school boy has built a pipe organ of full church size in his father's home. It is strange how little control some parents have over their children."

And so this was the way I started and continued to be interested in the organ. I was learning to play it while I was building it. All this work was done without any power tools at home. I had access to a circular saw and band saw at the high school, but I did have a full set of bits and expansion bits, several chisels, and three hand planes including a long plane for joining, a crosscut and rip saw. These tools were operated by hand, arm, and back muscles.

When questions arose as to what to do next, Mr. Coburn would come out to the house and do what he described on his bill head as "consulting and advising."

Another tracker that helped "show me the way" was the George S. Hutchings 2 - 11 at Woods Hole, Mass., [Opus 196. Church of the Messiah] where I spent my summer vacation during those years.

William H. Barnes, 1908  
Barnes Residence, Edgewater, Ill.  
V-11. R-11. S-11. P-604.

PEDAL: V-1 R-1. S-1. 16 BOURDON 30sw	8 ST. DIAPASON 61sw SALICIONAL tc 49m 4 ROHR FLUTE 61 2 FLAUTINO 61m 8 OBOE & BASSOON 61mr
GREAT: V-4. R-4. S-4. 8 DIAPASON 61m GAMBA tc 49m DULCIANA 61m 4 OCTAVE 61m	COUPLERS 4: Ped : G.S Gt.: S-8-4. Crescendos 1: S. Fixed comb. pedals 4.
SWELL: V-6. R-6. S-6. 8 GEIGEN DIAP. tc 49m	

Editor's Note: Unfortunately, we have to record the fact that our honorary member and good friend, William H. Barnes, died October 11, 1980. We would call attention to his significant contributions to the literature about the American organ. This piece may well have been the last one from his pen. A more detailed obituary will appear later.

# The Masons and the Beechers: Their Crusade For Congregational Singing in America

by Elfrieda A. Kraege

From the earliest times, there has been a tradition of congregational singing in this country. But by the early nineteenth century, it was at best rather feeble in the Presbyterian and Congregational churches in the Northeast. What happened? Research shows a combination of confused factors. John Tasker Howard in his *Our American Music* said that the practice of "lining out" the hymns (a precentor teaching a congregation line by line) was probably the biggest factor. In some churches, choirs had completely taken over. There are some vitriolic comments on choirs which are not quoted in this article, for they relate to the early nineteenth century and certainly not to choirs today. Organs were frowned upon, and there was too much controversy on music in general to make anything easy for the people, whose voices were untrained, to sing together with much harmony in churches. All these factors contributed to the decline of singing in groups in that period and, as late as the 1860s, such advocates of congregational singing as Henry Ward Beecher were thought of as impractical innovators.

There is enough material merely in these possibilities to make a book in itself. This article will deal with the subject of the title, a few men working together against odds, and finally becoming successful in leaving us a heritage of enjoyable singing in groups. They did not know they would succeed, but they went ahead, believing in their task. In most cases a minister and a musician worked together: James Waddel Alexander and Lowell Mason, Lyman Beecher and Timothy Mason, Henry Ward Beecher and John Zundel. The fascinating byways of hymnology are not explored. Nor is there as much about organs as in some articles in *The Tracker*, but we may note in passing that this crusade for congregational singing resulted in the building of organs in some churches which might not have otherwise had them for decades. An article on the development of the twentieth century church choir, with such organist composers as Dudley Buck and Clarence Dickenson, would probably be an interesting parallel.<sup>1</sup>

This article must needs be limited to only one stream of musical development: that in a few non-liturgical churches by some of the leading pioneers. In this crusade, the church organ, the training of singers, and the publication and use of the "hymn and tune book" were the working tools of the ministers and the musicians who brought about the revolution.

## The Churches of Lyman Beecher: Boston and Cincinnati

The story begins in the Bowdoin Street Congregational Church in Boston, with Lyman Beecher and Lowell Mason in

1831. Beecher was one of the prime movers in persuading Lowell Mason to come from Savannah in 1827, and at first Mason rotated, serving for six months each in three Boston churches.<sup>2</sup> When he came to Bowdoin Street Church (as successor of Hanover Street Church, which had burned), he found a notable three manual Thomas Appleton organ.<sup>3</sup> Lowell Mason commented on Beecher's reaction to it thus: "When a large organ was needed at the Bowdoin Street Church, it contained what no organ before in the city had contained — a double diapason, a 32 foot stop. When the doctor first heard its deep and majestic tone, as he afterward told me, his whole being seemed to be enlarged; a power of feeling was awakened within him which before had always slumbered." About the music, he continued, "Dr. Beecher, like Dr. Watts, desired a quicker movement in singing than was customary . . . . He would sometimes say to me 'I wish you would sing faster.' He would have rejoiced to have heard the old tunes moving in equal tones, as the *Old Hundred*, *Dundee*, etc., restored to their original time as now extensively sung." Beecher gave Mason much leeway in the selection of hymns and music, but now and then if he needed a pause in the middle of a sermon, he was likely to call to the choir loft "Mr. Mason, sing *Old Hundred*."<sup>4</sup>

At this church there was a choir of some seventy voices and Lowell Mason had improved their singing by more frequent rehearsals and his teaching ability. At that time he was already interested in congregational singing as an ideal, and so indicated in his 1826 *Address on Church Music*. However, he was aware of its faults in that day, as he quite casually mentioned that it was quite all right for the organist to drown it out when it was discordant. Oddly enough it was only later in his own development that he began to believe that it might not necessarily be discordant in the first place — that people *could* be taught to sing as children in the public schools!

In 1832 Lyman Beecher accepted a call to serve as Professor of Theology at Lane Theological Seminary, Cincinnati. He also took the pastorate of Second Presbyterian Church there. This church had a choir, but for instrumental accompaniment it was said to have progressed as far as the tuning fork. It must have been very difficult for Beecher to leave Bowdoin Church and Mason, for Boston had some of the best church music of the day in his church. The difficulties would have been underscored by the fact that although Cincinnati was an "out west" town to the Easterner, it was becoming a Teutonic music center, with a German Haydn Society reported as singing the "Hallelujah Chorus" as early as 1822.

There were also some early organ builders, contrary to one source which attributed the first organ west of the Alleghenies

to Mason's church, in 1837.<sup>5</sup> The first known organ was built by a Rev. Adam Hurdus about 1819, and another organ builder was Israel Schooley, who came from Virginia in 1825. Mathias Schwab opened a Cincinnati factory about 1831. By May 1833, an organist, William Nash, had set up an organ said to have had one keyboard "with open Diapason, stop Diapason, Principal, Fifteenth and Twelfth all through; and Dulciana, Flute, and Hautboy, from F below middle C, with shifting movement to take off the Principal, Fifteenth, Twelfth, and Flute. The open Diapason, running through the whole organ, admits of a base pipe, which is ten feet long and eight inches in diameter, and gives a deep tone and foundation which is truly majestic."<sup>6</sup>

In near dismay at the quality of the congregational singing in Second Church, Lyman Beecher sent to the East for help. Lowell Mason's brother, Timothy B. Mason, came in answer. It is unfortunate for this summary that Lyman Beecher's biography<sup>7</sup> so busied itself with his theological controversies that little is said about his pastorate and the music. According to another source, Timothy Mason gradually introduced instruments above the rank of the tuning fork, no doubt with some difficulty with the people each time. Finally, the influence and labor of the two men procured the organ for the church, in 1837.<sup>8</sup>

As noted earlier, "hymn and tune books" went along with organs as tools in the improvement of the singing. Lowell and Timothy Mason had compiled a collection which Timothy wanted to publish there in the "west." "Buckwheat" or "shaped" notes were at that time popular. The publisher refused to use the rounded notes that the Masons preferred, and there was no dodging the issue. In the edition of 1835 and 1844 which the writer of this article was able to examine, the publisher's introduction to *Sacred Harp* said, "The publishers would further remark that the *Sacred Harp* is printed in patent notes (contrary to the wishes of the authors) under the belief that it will prove much more acceptable to a majority of singers in the west and south." The staves are arranged, top to bottom, three in treble clef "tenor, alto, treble" and the fourth in bass clef. The book was well indexed and had an introduction for the use of teachers of singing. It sold 75,000 copies in its first year.<sup>9</sup>

The 1835 edition carried the word that the work was also being published in "round notes" arranged for organ and piano. Timothy Mason, who helped to found The Electric Academy of Music, became influential in Cincinnati, along with the school. It is said that he spread the popularity of the rounded notes, and that as people became reconciled to innovations, the cornered notes were rounded off, and a few years later the shaped notes were quietly abandoned.

Little more is known about the singing itself, but this church is probably representative of the congregations in which the gradual growth of hymn singing took place. The experience gave background to the young Henry Ward Beecher, who was later to have a great deal of influence in this very field, at his famous Plymouth Church in Brooklyn. In a small church at Lawrenceburg, Indiana, in his early ministry, he found the custom of "lining out" (the congregation singing two lines of the hymn after a precentor had sung them) quite distressing. Knowing that discussion would be pro and con and might hold matters up for months, he decided to act. He obtained some hymn and tune books and placed them in the pews. Although he noticed the congregation exchanging glances at this innovation, he had no active opposition, and the custom was soon changed. In 1839 he went on to the Second Presbyterian Church, Indianapolis. His brother, Charles Beecher, who was an organist and violinist besides being an ordained clergyman, came to assist him, and was that church's first organist.<sup>10</sup>

## The Fifth Avenue Presbyterian Church, New York

This church makes a good case study for an evangelical church of its period in the Northeast and, because the early material is not available except in its archives, this study is slightly more extended than the others. The congregation was first known as the Presbyterian Church in Cedar Street, founded in 1808, becoming the Presbyterian Church in Duane Street in the 1830s, and the Fifth Avenue Presbyterian Church, 19th Street, in the 1850s. Founded by New Englanders, its two most noted early ministers were John Brodhead Romeyn (served 1808-1825) and James Waddel Alexander (1844-1849, 1851-1859). Romeyn was a strong pastor of his generation, of Dutch ancestry, and Presbyterian Moderator in 1810. He helped found Princeton Theological Seminary, mission boards, and both the New York and American Bible Societies. Alexander translated a number of hymns, and one is currently and often used — "O Sacred Head Now Wounded."

In 1811 the Cedar Street Church was using a large hymn collection of its time, John Dobell's *A New Selection of 700 Evangelical Hymns*, bound together and supplementary to Dr. Watts' *Fourth Book of Spiritual Hymns*.<sup>11</sup> One of Romeyn's neighbors, in the Scotch Presbyterian Church nearby, was friendly but disapproving, for when Romeyn had a health leave in 1813, a letter says, "Dr. McLeod has offered to preach once a day for the Cedar Street Congregation, providing they will all have the Scotch Psalms. Watts' Hymns are against his conscience."<sup>12</sup> There is no indication that the offer was accepted.

In 1819 Dr. Romeyn was asked to be on a committee to select hymns and psalms for a Presbyterian hymnal for general use. He died in 1825 but the hymnbook was not published until 1831. It cannot now be known whether the input of this seasoned pastor, in close touch with the church people themselves, would have changed the ultimate handling of the hymnbook and made it more successful. (Perhaps because of his Dutch Reformed background, Romeyn might even have been more flexible in the use of the organs in the church; the first church organ in New York was in a church of that denomination.<sup>13</sup>) At any rate, Archibald Alexander, father of James Waddel and a cultivated man of the intellectual Princeton community, had much of the final say in choosing the hymns. He decided that certain hymns which he considered more appropriate for small meeting and family use should not be included. The elimination of these took out many favorites, and the hymnbook was never quite accepted.<sup>14</sup>

The Cedar Street Church had a precentor, Mr. Ezekiel Morse, who "occupied a chair directly in front of the pulpit from which he arose when he pitched his pipe" for the singing. While Mr. Morse "enjoyed a long uninterrupted reign over the Sabbath tunes of the congregation," he had frustrations too. A request to "locate a small select choir in the gallery of the church" was turned down in 1820, and in 1822 he resigned "on the ground that he has not the happiness to think that his efforts to improve their psalmody are acceptable to the congregation." The Session hastened to reassure Mr. Morse, but he resigned again in 1824. One notes that he transferred to the very Dutch church which installed an organ in 1727, Garden Street, but also that he was back at his old job as precentor by the end of the decade.

The next development was a group of New York Presbyterian churches in 1832 seeking some training to "improve their psalmody." For this purpose they called Thomas Hastings, known now as composer of *Toplady* ("Rock of Ages"). Hastings was a talented musician, involved in this training in upstate New York communities. He had many practical ideas for church musicianship, and was a deeply spiritual man. While the reputation of Lowell Mason overshadows his today,

Hastings made a substantial contribution to church music. Perhaps even earlier than 1824, Hastings and Mason had been corresponding. In 1831 they tried to furnish music "simple, chantant, and melodious" in a collaborative effort, *Spiritual Songs for Social Worship* (Utica: William Williams, 1831). Hastings also became known for his work in editing the *Western Recorder*, a religious newspaper with a section on church music.

Hastings's reputation resulted in his call to New York City to help twelve churches, mainly Presbyterian, to improve their church music. He moved to the city in November 1832, with the intention of carrying out the assignment of general musical instruction to congregations, improving volunteer choirs, and establishing new ones. Although he was self-critical, Hastings himself felt that the results were quite good, and the churches were reporting improvements in their music after a few months. Before a year had passed, however, he had to abandon the experiment and take a musical directorship in Bleeker Street Presbyterian Church, which church had probably been the prime mover in his call to New York. Perhaps he should have insisted on better financial arrangements before coming, his biographer suggests.<sup>15</sup> This supposition is given strength by the minute of Cedar Street Session, Oct. 8, 1832:

The Moderator stated that it was in contemplation with a number of churches in this city, to employ Mr. Hastings of Utica during this winter as lecturer and teacher of psalmody, whereupon it was resolved that the Session consent to the use of the services of Mr. Hastings in this congregation, with the express understanding, however, that no responsibility is observed by them for the remuneration of such services, neither are any innovations whatever to be introduced, in variance with the established usage of this church in conducting this part of divine worship.

Forced out of their building by a street widening in 1836, the church relocated at Duane and Church Streets, and 12 pews in the new building were set aside for choir use. Perhaps one had been formed at Hastings's suggestion. There is a minor mystery about an organ case drawing on Duane Street church plans. This caught the attention of the architect's biographer because the motif used had been thought first used much later in America.<sup>16</sup> However, there is no trace in the records of any organ at Duane Street Church. In 1845 and 1846 there were bills for "bass viol," "violoncello," "an alto singer," and several for "female assistant choristers" for Mr. James Bayles. Bayles was one of about four musical directors in this period, and stayed on or was rehired as assistant to Lowell Mason in the 1850s.

Matters musical stayed somewhat dormant. James Waddel Alexander began his first term of ministry in 1844. He promptly became aware that the congregational singing was not good, and his letters<sup>17</sup> often refer to it. The excerpts chosen show the problems of the time:

In our chief churches here, the praise of God is now performed by committee, and sometimes by a very small one. In some tunes, not more than six constitute the acting worshippers. 'Instrumental worship' would be a good title for an essay. Begg says it was overwhelming at Inverness to hear 15,000 voices joining in the old Psalms. (March 24, 1846)

I am in despair about church music. The nearest approach to my ideal is in the German church near me, where every creature sings, where the tunes are all slow, making up in volume for the lack of twiddle-diddle, and where they never have a new tune. In some churches here the choir is about a pew full, and the people use a purely vicarious psalmody. I sometimes feel a tune in our lecture room, in our church never. (December 31, 1846)

As I used to remark in Trenton an endemic pronunciation in the female choristers of mide for made, like for lake, so here I find in the same class fayer for fire, tayem for time. I perceive little or nothing like congregational devotion in psalmody, often scarcely attention. (January 9, 1847)

The German method of singing is the true one in these respects. The harmony is confined to the organ. The choir which is small sings the air. They introduce no new tunes. The chorales which they sing are slow and familiar. Consequently the people all sing and they all sing the air. (February 1, 1849)

Congregational singing is unknown here. At Dr. C's church, psalmody is the act of staring at the gallery with all backs to the pulpit. (August 21, 1854, at Newport)

In 1849 Alexander left the Duane Street Church for a Seminary assignment made by the denomination. Like the church people reluctant to abandon an almost new building, he realized that the location, almost wholly one of factories now, was no longer conducive to church growth. Churches which had moved uptown were flourishing; Duane Street Church was not.

Changes were sudden and complete. Property was obtained at Fifth Avenue and Nineteenth Street, and a new church built there. Alexander was recalled. He obtained Lowell Mason as musical director. Both men had traveled in Europe in the early 1850s, and both were convinced by the singing they heard in German churches that good congregational singing was possible. They felt that one way to improve it might be to install an organ, reduce the choir, and install a strong leader to urge the people to sing.

The plans were immediately implemented. A large Jardine organ was built<sup>18</sup> following a tryout with an instrument rented from Hall and Labagh. (The very young Lyman Abbott was temporary organist. Abbott was to have a close association with Henry Ward Beecher at Plymouth Church, follow him as pastor, and cooperate with him on music. From his admiring tribute to Lowell Mason in his Historical Introduction to *The Plymouth Hymnal*, 1893, this early crusade to push congregational singing at Fifth Avenue Church could not have gone unnoticed by him.)

As the Jardine organ was being built for the experiment, someone was writing in Hartford:

The failure of all attempts hitherto to introduce congregational singing in place of a choir ought to have been suggested long ago. An inquiry into the cause why so much effort should have been made in vain. After all that has been said, and much of it well said, on the superior fitness of congregational singing in public worship, I am mistaken if one of my readers can point to a single parish within his knowledge where the change has been made. Now the cause patent to everyone and lies on the surface is obviously this —  $\frac{3}{4}$  of the members of any given congregation are not singers. Why?

The experiment of making the study of music a branch of elementary education was faithfully tried a few years ago in Boston by a no less competent teacher than Mr. Mason. He had just returned from the Continent glowing with the sanguine hope of making our land another Germany, and for a time appeared to succeed with the juvenile classes — but when the novelty of the things had worn off, it became uphill work and is now, I believe, relinquished, at least no report of any remarkable success has come to my knowledge.<sup>19</sup>

One guesses that Lowell Mason had, however, been rather



busy in spite of the lack of public mention, for a few months later this article appeared:

An example of what congregational singing should be may now be heard at the Presbyterian Church in Fifth Avenue, corner of Nineteenth Street, of which Dr. Alexander is the pastor. During the summer recess the old organ has been removed from the gallery, a new elaborately carved pulpit erected, and behind this a fine large organ built by Mr. Jardine is erected. There is no choir properly so called; a few leading voices occupy the front side seats to give out the melody strongly, and the whole congregation unite in the praise of the sanctuary. The organ is not complete as yet, only the choir organ being voiced and tuned, but the experiment is no longer a doubtful one. Supported by the organ (Mr. William Mason is organist) and guided by the voice of Dr. Mason (who stands fronting the congregation) only at the commencement of the verses, the people all join in the song, and the effect is grand. The tunes selected are appropriate in the simplicity of their rhythmic and melodic structures, and there is none of the usual dragging or screaming; the song is no attempt at artistic performance but is the united praise of a multitude who seek, not a sensual gratification, but an approach to the mercy seat.<sup>20</sup>

Dr. Alexander was pleased but slightly less laudatory: "If univocality were all, we have, I think fully attained the end of making our people sing. I have heard a louder chorus out of a German church. As for melody and harmony, your deponent sayeth not."<sup>21</sup>

Thus the experiment was proving a success. From all accounts the teaching ability of Lowell Mason was tremendous. No doubt novelty entered as a factor, for this sudden concentration on their singing, the playing of their new organ by an accomplished master, William Mason, and the interest of their loved minister in their progress, made the people sing out.

Lowell Mason, once he had gotten the experiment well started, was far too busy in other matters to devote his full time to it, and attempted to resign from his position, which he had insisted on taking without salary. While this was not accepted by the church, he no longer was working full time. There were no more newspaper notices as far as determined, but no doubt music continued on its own momentum. On March 5, 1858, Mason wrote to Dr. Alexander from Andover Seminary, asking him for news on the congregational singing. He asked Alexander to have some meetings from time to time to practice singing, in order that the "lamp would not go out." It was evident that he considered the congregational singing still something of a novelty for church people, who were used to paying for their singing, and who were not completely aware as yet of the spiritual advantages of doing their own worship through music.<sup>22</sup>

This plea of Mason's would never fall upon deaf ears as far as Alexander was concerned, but the latter had begun the slow decline which led to this death on July 31, 1859. It was a blow to the church, and the music suffered for a time. William Mason, the organist, continued until May 1860, when he too left the church for another position.

A brief mention might be made of the continuation of music at the Fifth Avenue Church, for there was good support for it even through the days of the fashionable solo quartet. Dr. John Hall, who served much of the last half of the century, had strong feelings on the matter.

He had no principle in the matter of church music, but he was deeply prejudiced against the ordinary church choir. He had suffered from it once and disliked it. What other churches did was a matter of almost indifference to him; he sometimes even enjoyed a hearty chorus or a fine

rendering of some simple church music in churches where he was a visitor, but for himself he disliked anything save congregational singing where he was responsible for the services.<sup>23</sup>

One of his organists, at least, was a strong ally on this subject, as will be seen from a quotation from Eugene Thayer later in this article.

The church, however, did get a solo quartet in the early 1880s — much later than other churches of its prominence. They were again reluctant to have a choir, and it was not until 1926 that one was installed. The congregation is now steadily in the mainstream of fine church music, with a good choir and above average congregational singing. As the current minister, Dr. Bryant Kirkland, said recently, "You don't sing as if you were afraid that your voices would be heard in the next pew!"

### Andover Theological Seminary and Lowell Mason

Attention is briefly drawn to the Seminary at Andover, Massachusetts, by a brief reference to congregational singing there in a letter by Lowell Mason to James W. Alexander in 1858. In it he tells his old friend that congregational singing is doing well there and that some previously opposed to it are now promoting the idea.<sup>26</sup>

Evidently, when Lowell Mason was in Boston in the 1830s he had taught at the Seminary and had helped to form a student organization, the Lockhart Society. This Society was formed to emphasize the importance of singing in public worship — not artistic or operatic performance singing or choir training, but the simple devotional type. Many of the students expected to have small and rural churches and they felt a need to develop their musical knowledge sufficiently that they might be able to guide the singing in their churches. They also hoped to train the Sunday School children to sing so that, as they matured, churches would have singers.<sup>25</sup>

On Lowell Mason's visit there in 1858 he evidently was helping two Andover professors, Edwards A. Park and Austin Phelps, with their projected *The Sabbath Hymn and Tune Book* (published New York, 1859). Louis F. Benson in *The English Hymn* (1915, reprinted 1962) states a belief that they had the wish to promote a more scholarly and elevated taste in hymns, as compared to Beecher's *Plymouth Collection*, published three years before, and discussed later in this article. Along with Beecher's hymnbook, these writers helped bring about the needed transition to the free use of the best in hymnody.

(An interesting sidelight on music development again would be a study of what was taught in theological seminaries generally then, and what is taught now. In conversation with two ministers who attended two of the prominent seminaries, both said that not too much stress was laid upon music of a congregational sort, these days. Perhaps Andover Seminary was something of an exception even then, but this was an area not researched.)

### Lowell Mason's Church in Orange

By the late 1850s, Lowell Mason was living in Orange, New Jersey. In 1860 he and his son, Lowell Mason, Jr., became charter members of the Orange Valley Congregational Church, later, in a new location, the Highland Avenue Congregational Church. Both men threw themselves into the work, serving as committee members, deacons, Sunday School superintendents, and above all, precentors, the latter office held by one or the other until 1876. Here the old gentleman lived out his years, and one can picture him at the age of about 70, walking to church one Sunday with a friend. The talk turned to congregational singing. Pointing to a wooded patch, Mason compared it

to such singing, not quite disciplined or perfect, and then pointing to a garden with clipped evergreens and flowers in neat array, he compared it to a professional quartet. For himself, he commented, worship was better in natural surroundings.

It is also interesting to know that when the first pastor, George Bacon, was installed, Lowell Mason conducted the music and played a small melodeon. In that particular service, three hymns in long meter were sung, all to the tune of Old Hundred! Well, as Mason himself might say, there is some advantage to the congregation singing hymns that they know! He was to make this church, too, "a singing church."

When the church was relocated on Highland Avenue in 1868, William Mason, with Theodore Thomas and others, gave a concert for the benefit of an organ fund on March 12. It netted \$500. On August 1, 1868, the organ was used for the first time in a Sunday service. It was a two manual tracker, built by the Odell firm. We know from an 1869 letter of the church organist, William Mason, that he enjoyed the organ. He wrote to the Odells that he appreciated especially the Open Diapason, mentioning it as powerful but not harsh, and as forming a "solid and satisfactory groundwork for the other stops." He also noted the action as being "light, even, and elastic," with just enough resistance to the fingers to make playing pleasant.<sup>26</sup>

Sixteen of these stops were incorporated in the new instrument when it was rebuilt by the Odell firm in 1928-1929. One half of the case as it is now is from that original organ of 1868, and the other half was built to match. This 1929 organ is largely unchanged today, and it was very pleasant recently to hear a few snatches of Lowell Mason tunes played on it to illustrate some stops. The stoplists of both organs, we hope, can be tracked down in time for use in another article now in preparation.

Lowell Mason was to live for four more years, and he died in Orange in 1872. A memorial window in the Highland Avenue Church shows his life work through instrumentalists and singing angels, and the inscription is from Psalm 67: "Let the people praise thee, O God; let all the people praise thee."

Eugene Thayer, who admired Lowell Mason, wrote of him several years later as follows:

In 1837 and 1850 he visited Europe, and on his return in the latter year he became director of music in Dr. Alexander's church, New York, where his son, William Mason, was organist. Afterwards he removed to Orange, New Jersey, where he resided until his death in 1872.

His life work was to improve and popularize sacred music. In 1829 his attention was favorably directed to the Pestalozzian system, which he adopted, and by his labors did much towards rendering popular both in Boston and throughout the country. He favored a simple mode of congregational song in the church, and he lived long enough to see many agree with him who were prejudiced against his principles and who considered his method either undesirable or impractical. He maintained that the tunes used in the sanctuary should be such that all could sing them — therefore, simple, easy, and not beyond the range of ordinary voices; also that the music should be subordinate to the words, and should not detract from the worshipful spirit. How well he succeeded in popularizing his views is well known to the whole Christian church.

In 1855 the University of New York, in recognition of his labors in the interests of sacred song, conferred upon him the degree of Doctor of Music, he being the first in America to receive that honor. At his death the press of the entire country teemed with eulogistic notices of his life and service.<sup>27</sup>

## Plymouth Church and Henry Ward Beecher

We finally turn to the culmination of the influence of several of these men, to the most famous and influential example of congregational singing development, to one of the best known of the "hymn and tune books" produced in the 1800s, and to the biggest church instrument of its decade, the Hook organ in the Plymouth Church of Henry Ward Beecher.

Beecher, who came to Plymouth Church in Brooklyn at its beginning, has a name still known after a hundred years have gone by. He was a strong personality, in many ways unlike his father, Lyman Beecher, but often as controversial. He had simple tastes in many ways, and yet was attracted deeply to the beautiful. His sense of humor was legendary; there is at least one book of anecdotes compiled about him.

Henry Ward Beecher loved music and felt that the cultivation of congregational singing would do much to open people to the spoken message. It is said that from the very beginning he would at times jump up from his chair in the middle of singing, silence the people, and make them begin again, singing louder and with more spirit. In this effort, Beecher was fortunate that the church had organ accompaniment from the very beginning, but we do not know the builders' name as yet. We do know the names of some early organists — a Mr. Messinger, Mr. S. Lasar, and Mr. Frederick F. Muller. And of course there was a Mason connection, for Dr. Darius Jones, music conductor, was connected with the publishing firm of the Mason Brothers, sons of Lowell.

Jones, at Beecher's suggestion, prepared a hymn and tune book, *Temple Melodies*. It was successful, but did not quite satisfy Beecher. Together with his brother Charles Beecher, his organist John Zundel (composer of *Beecher*, "Love Divine"), Henry Ward Beecher began preparation of the *Plymouth Collection*, which was later to grow into the *Plymouth Hymnal*. In the preface to the book, Beecher gave the greatest part of the musical credit to his brother Charles.

The *Plymouth Collection* was refused by publishers, because they did not think that any tune book for congregational use would sell enough copies to make publication pay. They had reason for thinking so, for it is estimated that in 1851 there might have been only about 20 churches in America which had "hymn and tune books" for congregational use. Finally, two church members put up the money and the *Collection* was published in 1855. While the number of editions was not researched, two reprints, 1856 and 1858, seen in a collection, indicate that the publishers were not quite omniscient.

Henry Ward Beecher had himself selected not only well known hymns, including those by Watts, which he loved, but also introduced a number of poems from secular sources set to the old tunes. He also borrowed poetry from Roman Catholic and Episcopal authors. The use of such sources in a Calvinist background church in 1855 was almost unprecedented, although Timothy Mason in Cincinnati had run into severe criticism for using a Catholic text in a sacred concert in the Second Church.<sup>28</sup> Thus Beecher was probably not altogether unprepared for harsh judgment on the subject. Once used, however, the hymnal was immediately successful. The success of the *Plymouth Collection* and the resulting rapid growth of good congregational singing in Plymouth Church caused a radical change in the musical customs in non-liturgical churches, and by 1893 almost all churches had such hymnbooks, including the music.<sup>29</sup>

Eugene Thayer, whose writings indicate that he shared many of Lowell Mason's later views on church music, spoke of Plymouth Church thus:

It is impossible to speak of congregational music without referring at some length to Plymouth Church (Mr. Beecher's) as well as to the Tabernacle (Dr. Talmadge's), who is likewise securing a good reputation for its musical service. Plymouth Church did not attain its success in singing without a regular painstaking effort. The members met in the lecture room week after week for weeks for exercise in singing alone, and were thoroughly drilled. The church had already adopted a hymn and tune book discarding old fashioned tuneless books of which too many remain in other churches. The nucleus of members assisted by the large formal choir and by John Zundel, a thorough organist and as great an enthusiast for congregational music as Mr. Beecher himself, carried the vast concourse of pew holders and strangers right along, so that all sang, whether they ever sang before or not.

Later experience suggested the employment of a salaried director (and basso) and a leading soprano, alto, and tenor. The volunteer choir numbers 75, and is probably the best and most effective church chorus in America. While they contribute much by their admirably rendered opening music, their best work is in conjunction with Mr. Zundel in leading the vast congregation of nearly 3000, which morning and evening through the church. Few persons attend that service without being converted to a love of congregational music. It is a most marked feature of the service; it is never cut or passed over lightly. It is full of hope, joy, and inspiration, and almost as effective sometimes as the marvelous eloquence of the great preacher himself.

Tabernacle has adopted the plan of an organist and precentor, the organ being immediately behind the pulpit platform, from which the precentor gives the time to the congregation. This works well and in cases where a good chorus is not available, is preferable to choir and quartet singing only. It is thoroughly devotional, but even a casual attendant at these two churches will not hesitate in his preference for the inspiring music of which the finely drilled trained chorus of the Plymouth Church forms the nucleus.<sup>30</sup>

Some interesting sidelights on Plymouth Church singing are given by Lyman Abbott in his biography of Henry Ward Beecher, 1903. Abbott was versatile: he was an organist, an editor, an attorney, and an ordained clergyman. He knew both Beecher and Zundel, and succeeded Beecher in the pulpit. He pictures Zundel as a nervous and irritable gentleman, but intensely warm hearted, finding in his music an expression of faith. "I cannot pray with my lips," said Zundel. "I pray with my fingers."

In Beecher's early years at Plymouth, his driving wish that the congregation sing was regarded as "one of Mr. Beecher's oddities." Zundel, however, was very much his ally. Abbott says that perhaps Zundel, although a genius, did not have the most adequate training in music, and probably would be much criticized by more polished musicians for some things he did. For example, he often used a strongly accentuated pedal movement to

mark time (what this means today is open to various interpretations). The result was that the singing did not "drag."

Abbott again said that the singing was not artistic, but that was a day in which most musicians and ministers differentiated between music for art's sake and music for worship's sake. But he praised its highly human emotional warmth, and found it had its own type of inspiration. This summary of Abbott's was done some years later, in 1903, and as such is well worth reading for an understanding of a cultivated man's opinion of these early beginnings.

Early beginnings indeed they were. Musical opinion one hundred years later sees none of these people as Beethovens or Bachs. We present them sympathetically, noting what they had to work with, and what they accomplished. We admire them for their accomplishments, and today's musicians may be thankful that their work was done, for it laid needed foundations.

And, it was they who got the organs built! The movement to stimulate congregational singing was responsible for this in many cases. So, for those OHSreaders who have been waiting a long time in this article to read a stoplist, these will come at the conclusion. We shall also inform these readers that Henry Ward Beecher was just as enthusiastic about the instrument as any of them might be. He expressed his views this way, in an undated clipping:

There is no music in the world that compares with that of the organ. There is no instrument in the world that begins to approach the organ as a means of expressing music in all of its sweetness, tenderness, power, and majesty, and I have long desired the time when there should be an organ furore. The popular enthusiasm catches first one instrument and then another. Now it is the harp, now the cornet à piston; now the flute; now the piano. Each of these in its turn has been lifted into conspicuity. But that patriarch of instruments, that grandest old prophet of utterance, the organ, seems in this country never to have had its time. Its time is coming, and though we are not the only workers in this field there will be a great pleasure to all of us if we may by and by think that we have had a part in inaugurating the better day when this most magnificent of instruments shall be recognized as the best adapted for rendering the noblest products of musical genius.<sup>31</sup>

This report will not include a discussion of the Plymouth organ built by the Hooks and its first exhibition in the summer of 1866. The footnotes<sup>32</sup> will indicate some of the opinions printed at the time. Everyone agreed that the organ was too large for the space it was in, and that therefore it could not be heard at its best. There is no doubt whatsoever that Henry Ward Beecher was interested in its building, for reports are that he was as excited as a little boy. In fact, he quite literally put himself into it, for one day when a 32 foot diapason pipe was lying on the ground, he crawled right through it, "though he was no skeleton," coat and all!<sup>33</sup> If any of the old pipes have survived the organ rebuildings and replacements at Plymouth Church, it is possible that somewhere among them is the one with the pencilled notation marking that incident. We go now to the stoplists.

## **SAMUEL WALTER**

Douglass College  
of Rutgers University

## **RONALD WYATT**

Trinity Church  
Galveston

**Jardine & Son, 1855**  
**Fifth Avenue Presbyterian, New York, N.Y.**  
**V-35. R- S-35. P-**

[Dwight's Journal of Music, IX: 10 (June 7, 1856), p. 77  
 John Ogasapian: *Organ Building in New York City: 1700-1900*. p.211]

**PEDAL:** V-5. R-5. S-5.  
 16 DBL. OP. DIAP. 30w  
 DBL. ST. DIAP. 30sw  
 8 VIOLONCELLO 30  
 4 OCTAVE 30  
 16 CONTRA FAGOTTO 30r  
 8 VIOL DI GAMBA 56m  
 VOX CELESTIS  
 4 PRINCIPAL 56m  
 2 FIFTEENTH 56m  
 CORNET (2')  
 8 CORNOPEAN 56mr  
 HAUTBOIS 56mr  
 Tremolo

**GREAT:** V-11. R-14. S-11.  
 16 DBL. OP. DIAP. 56m  
 8 GRD. OP. DIAP. 56m  
 OP. DIAPASON 56m  
 ST. DIAPASON 56  
 6 QUINT 56  
 4 PRINCIPAL 56m  
 3 TWELFTH 56m  
 2 FIFTEENTH 56m  
 III SEXQUALTO (2') 168m  
 II MIXTURE (1') 112m  
 8 TRUMPET 56mr

**SWELL:** V-10. R-. S-10.  
 16 BOURDON 56sw  
 8 OP. DIAPASON 56m  
 ST. DIAPASON 56

**CHOIR:** V-9. R-9. S-9.  
 8 OP. DIAPASON 56m  
 ST. DIAPASON 56  
 CLARIANA 56m  
 DULCIANA 56m  
 4 PRINCIPAL 56m  
 HOHL FLUTE 56  
 3 TWELFTH 56m  
 2 FIFTEENTH  
 8 CREMONA

**COUPLERS 6:** (1)  
 Ped.: G. S. C.  
 Gt. S. C.  
 Ch.: S.

(1)Dwight's mentions 7 manual and Pedal couplers but does not name them. Ogasapian names these 6.

**E. & G. G. Hook, Opus 360, 1865**  
**Plymouth Church, Brooklyn, New York**  
**V-52. R-64. S-52. P-3442.**

[Dwight's Journal of Music, No. 656 (May 26, 1866), p.244.  
*Organist's Quarterly Journal and Review*, Vol. 1 (Jan., 1875), p.67]

**PEDAL:** V-7. R-7. S-7.  
 32 OP. DIAPASON 30w  
 16 OP. DIAPASON 30w  
 BOURDON 30sw  
 VIOLONE 30ow  
 8 VIOLONCELLO 30  
 SOFT OCTAVE 30m  
 16 TROMBONE 30mr  
 16 EUPHONE 58mfr  
 8 CORNOPEAN 58mr  
 OBOE 58mr  
 VOX HUMANA 58mr  
 4 CLARION 58mr  
 Tremulant (by pedal)

**I. GREAT:** V-15. R-23. S-15.  
 16 OP. DIAPASON 58m  
 8 OP. DIAPASON 58m  
 DOPPEL FLÖTE 58sw dm  
 CLARIBELLA 58ow  
 VIOLA DA GAMBA 58m  
 4 OCTAVE 58m  
 FL. HARMONIQUE 58m  
 2 2/3 TWELFTH 58m  
 2 FIFTEENTH 58m  
 V GRAND CORNET (5 1/2')  
 216m

III MIXTURE (1 3/4') 174m  
 III SCHARFF (3/4') 174m  
 16 TRUMPET 58mr  
 8 TRUMPET 58mr  
 4 CLARION 58mr

**II. SWELL:** V-15. R-19. S-15.  
 16 BOURDON 58sw  
 8 OP. DIAPASON 58m  
 ST. DIAPASON 58sw  
 SALICIONAL 58m  
 4 OCTAVE 58m  
 FLUTE 58m  
 VIOL D'AMOUR 58m  
 2 2/3 TWELFTH 58m  
 2 FIFTEENTH 58m  
 V MIXTURE (1 3/4') 290m

**III. CHOIR:** V-9. R-9. S-9.  
 16 STILL GEDACKT 58sw  
 8 OP. DIAPASON 58m  
 ST. DIAPASON 58sw  
 MELODIA 58ow  
 DULCIANA 58m  
 4 OCTAVE 58m  
 FLAUTO TRAVERSO 58w  
 2 PICCOLO 58m  
 8 CLARIONET 58mr  
 Tremulant (by pedal)

**IV. SOLO:** V-6. R-6. S-6.  
 8 KERAULOPHON 58m  
 PHILOMELA 58w  
 4 HOHLPFEIFE 58w  
 8 TUBA MIRABILIS 58mr  
 VOX ANGELICA 58mfr  
 4 TUBA OCTAVE 58mr

**COUPLERS 9:**  
 Ped.: G.S.C.L.  
 Gt.: S.C.L. Pneum. to G.  
 Ch.: S.  
 Fixed comb pedals: P-1,  
 G-3, S-1, L-1, Full Organ.  
 Crescendos 2: S. Register.  
 Reversibles 1: Loud Pedal  
 Stops.  
 Register for hydraulic engine.  
 Register for Tuba engine.

## Notes

In this study a number of church histories and archives supplied some of the basic information and were not footnoted.

- Such an article, entitled "Choir Development since 1876 and the Pre-eminent Choir Masters," appeared in the Jan. 1929 *Diapason*.
- John K. Ogasapian, "Lowell Mason as a Church Musician", in *Journal of Church Music* 21:7(Sept. 1979)
- Orpha Ochse, *The History of the Organ in the United States* (Bloomington, Indiana: Indiana University, 1975), quoted the stoplist of the Appleton organ at Bowdoin St. Church, from *New England Magazine*, March 1834. Also see: Barbara J. Owen, "The Goodriches and Thomas Appleton," *The Tracker* 4:1(Oct. 1969).
- Autobiography and Correspondence of Lyman Beecher*, edited by Charles Beecher, 1863.
- Nathaniel D. Gould, *Church Music in America* (Boston: 1853).
- Frank E. Tunison, *Presto! From the Singing School to the May Musical Festival* (Cincinnati: 1888). This excerpt is from an unnamed Cincinnati periodical or newspaper, quoted by Tunison.
- See note 4.
- See note 5.
- See note 5.
- Jane Shaffer Elsmere, *Henry Ward Beecher, the Indiana Years 1837-1847* (Indianapolis: 1973).
- Louis F. Benson, *The English Hymn* (1915 Reprint; Richmond: John Knox Press, 1962), p. 128.
- New York Genealogical and Biographical Record*, 1893, 26: 181-182. Quotes a letter from Marie Antoinette Nichols, Oct. 21, 1813.

- Theodore F. Savage, *The Presbyterian Church in New York City* (Presbytery of New York, 1959). Page 41 has a few more facts on early organs in churches.
- Benson, *The English Hymn*, pp. 380-382.
- James E. Dooley, *Thomas Hastings, American Church Musician*, 1963. (Print, Ann Arbor, Michigan, University Microfilms 1967).
- Arthur Scully, Jr., *James Dakin, Architect* (Louisiana State University Press, 1973), p. 33.
- Forty Years Familiar Letters by James Waddel Alexander*, edited by John Hall, 1860. This is not the John Hall of a later footnote.
- Elfrieda A. Kraege, "The Early Organs of the Fifth Avenue Presbyterian Church," *The Tracker* 18:2(Winter 1974). See also Letters to Editor in next two or three issues.
- "Musical Talents of The American", quoted from *The Calendar*, Hartford, Conn., in *Dwight's Journal of Music*, June 16, 1855.
- Weekly Review*, New York, Oct. 20, 1855, p. 350.
- Forty Years Familiar Letters*.
- Unpublished letter in Alexander papers, Library of Princeton University, Lowell Mason to James Waddel Alexander, Mar. 5, 1858.
- Thomas C. Hall, *John Hall, Pastor and Preacher* (New York: 1901). Also see Kraege, "Eugene Thayer," *The Bicentennial Tracker*, (1976, pp. 172-180) for Thayer's tenure at this church.
- See note 22.
- Henry K. Rowe, *History of Andover Theological Seminary*, 1933. Also see Benson, *The English Hymn*, p. 475-476. A letter of Nov. 13, 1979 from Diana Yount, Special Collections Librarian, indicates that the Franklin Trask Library of Andover Newton Theological School has the papers of the Lockhart Society

26. Testimonial letter of William Mason in an undated brochure on Odell Organs.
27. Eugene Thayer, Editor, *Organist's Quarterly Journal and Review*, 1877. p. 126.
28. Irving Lowens, *Music and Musicians in Early America*, p. 254.
29. Benson, *The English Hymn*, and various histories of Plymouth Church, and introductions to the *Plymouth Collection*, *Plymouth Hymnal*.
30. Thayer, *Organist's Quarterly Journal and Review*, 1877.
31. Henry Ward Beecher on the Organ, Undated clipping from unknown source, in an undated scrapbook on Organs, New York Historical Society.
32. The Plymouth Church Hook organ was much publicized in its day. *Dwight's Journal of Music*, August 18, 1866, quotes *New York Tribune* articles on its opening under dates of July 30 and Aug. 2, 1866. *Dwight's*, April 28, 1866, records a visit to and comments on the Hook factory, Apr. 5, 1866. The May 25, 1867 issue prints a letter of Beecher to Messrs. E. & G.G. Hook, Boston, the builders.
33. Thomas W. Knox, *Life and Work of Henry Ward Beecher*, 1887, and other Beecher biographers mention this episode.

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