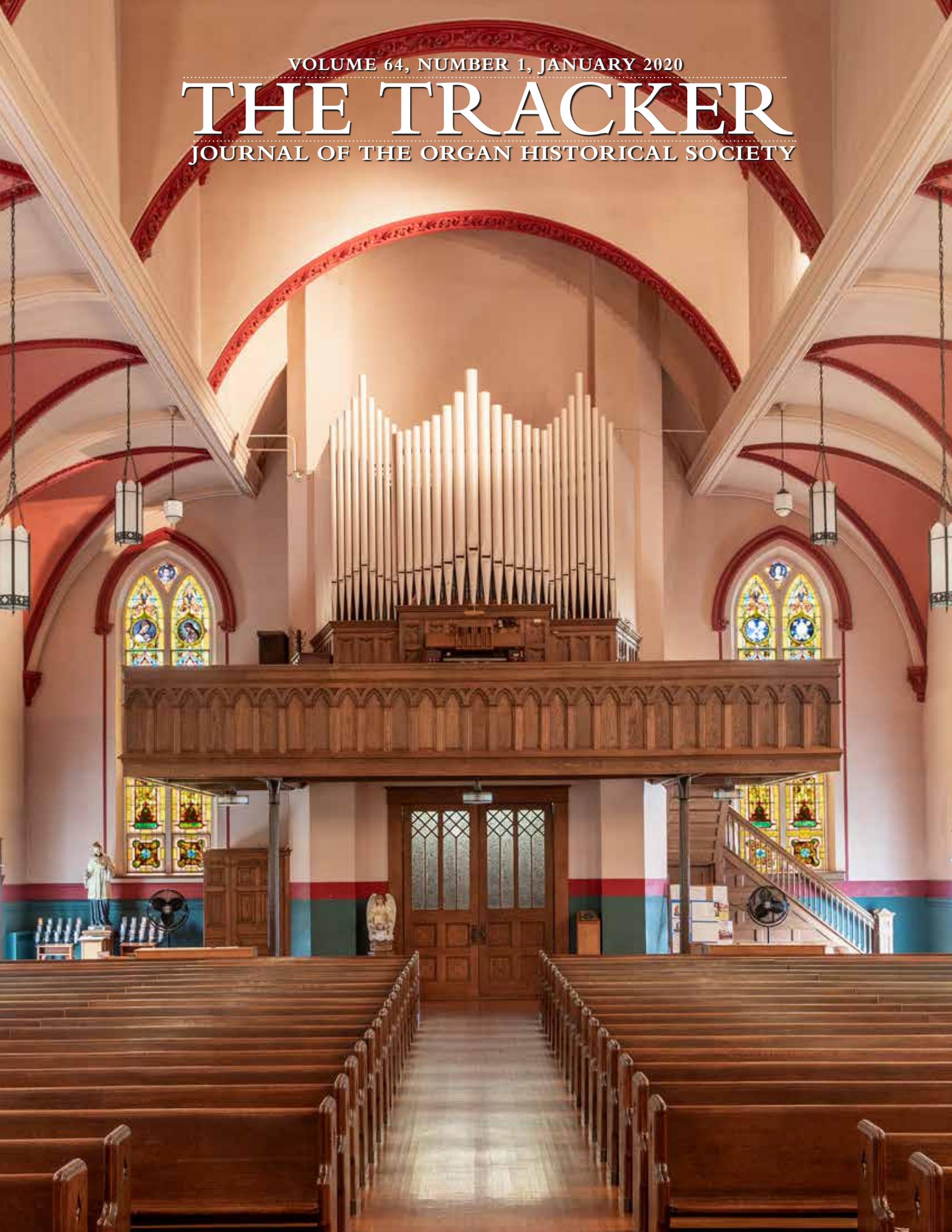


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# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



JULY 26–31, 2020

# COLUMBUS

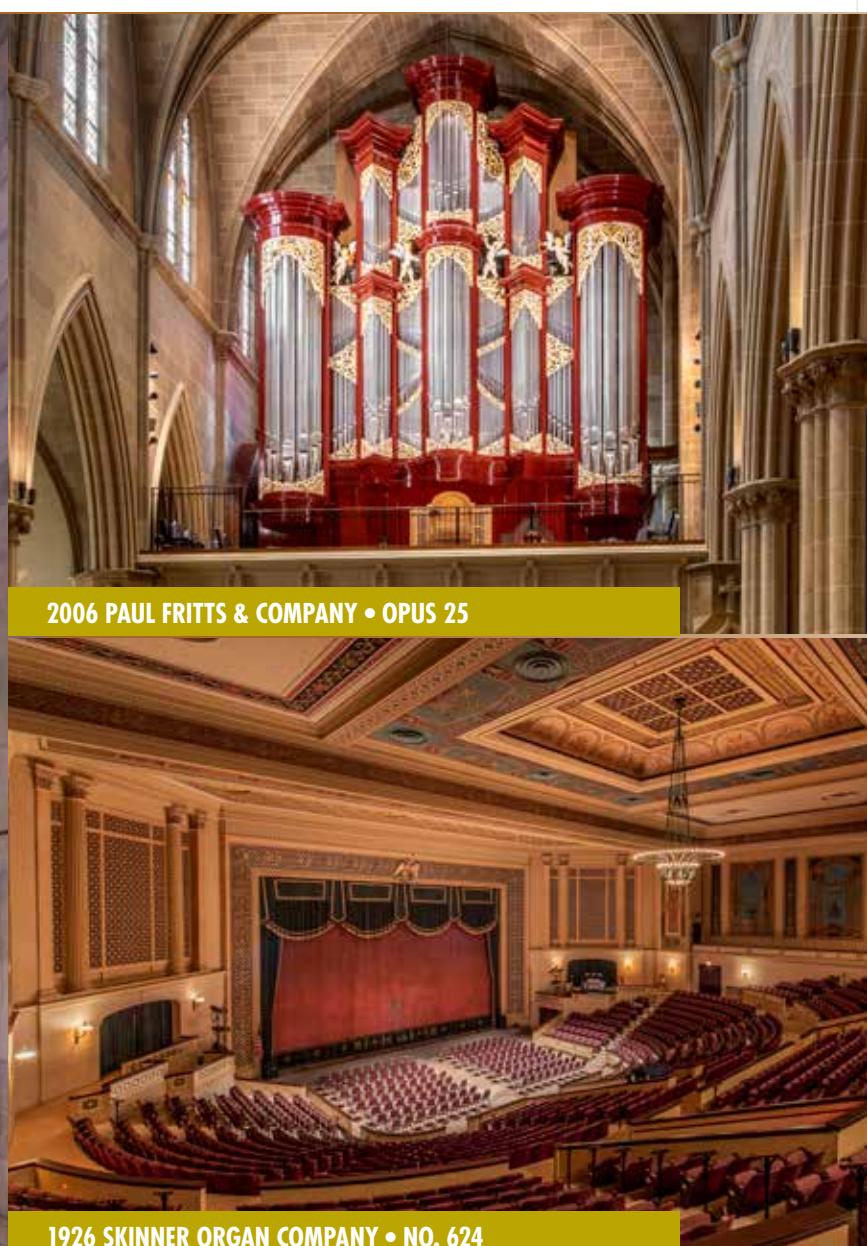
ORGAN HISTORICAL SOCIETY

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PHOTOS LEN LEVASSEUR

1931 W.W. KIMBALL CO. • KPO 7066



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1895 JOHN BROWN

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# OHS 2020 Convention: Columbus, Ohio

July 26–31

JOSEPH MCCABE

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JULY 26–31, 2020  
★  
**COLUMBUS**  
ORGAN HISTORICAL SOCIETY

COLUMBUS, OHIO, could not be a more appropriate location for the Organ Historical Society's 65th annual convention. The 14th-largest city in the United States is a dynamic cosmopolitan center spanning three counties and transcending the boundaries of settlement neighborhoods established at the confluence of the Scioto and Olentangy Rivers. The city has always had a provocative youthfulness that has never been afraid of progress, comparison, contrast, conflict, and contradiction; its hunger for thoughtful change remains. Converging themes of differentiation, comparison, distinction and even trend, set an ideological stage for the OHS 2020 Convention. Columbus has many fine pipe organs of interest, including excellent examples of groundbreaking iconicism and ones that have proved timelessly reliable and musically satisfying. The pipe organs of the Capital City and the surrounding area constitute a broad cross section of the past and present.

MATTHIAS SCHWAB immigrated to the United States and established an organ factory in Cincinnati by 1831. Being both German and Catholic in mid-19th-century Cincinnati proved advantageous for an organbuilder. Although **Saint Patrick's R.C. Church, Junction City**, was rooted in the great flow of Irish immigration, Pennsylvania Germans had settled in Junction City decades earlier. These influences likely led in 1854 to placement of the one-manual **Matthias Schwab** organ in the 1844 church. Schwab's organs are often described as "sweet" and "delicate, but powerful"—the same adjectives used to describe organs in Schwab's homeland. His instruments were second to none and the equal of those of Johann Gottlob Klemm, David Tannenberg, and Philip Bachmann. Saint Patrick's is thought to be the oldest intact playable organ by Schwab, and despite its small size, it satisfies the musical needs of the small rural parish.

The proudest moment of any teacher is when the student exceeds the master, perhaps the case when, upon the retirement of Matthias Schwab, Johann Heinrich Koehnken took over the workshop in 1860. Koehnken joined the Schwab organ works in 1839 as a 20-year-old apprentice cabinetmaker from Altenbuhlstedt, Germany. While the three-manual 1866 Koehnken & Co. instrument at the Isaac M. Wise-Plum Street Temple in Cincinnati is larger and older, the **circa 1870 Koehnken & Co.** organ at the **Seventh-Day Adventist Church in Delaware, Ohio** (formerly Saint John's English Lutheran Church), is equally important. William Winder,

Church Organ Builder, installed the organ for the Lutherans in 1901. It is surmised that Winder arranged for the corner installation in the new church, and added the two case wings—the outermost flats consisting of half-round wood dummy pipe profiles—faux-grained to match the main central neo-Gothic facade.

Carl Barckhoff was a builder of conservative, solid, well-crafted pipe organs. After years of serious financial difficulties, he withdrew as superintendent of the Carl Barckhoff Church Organ Co., Salem, Ohio, and established a new company in Mendelssohn, Pennsylvania. The two-manual **1895 Carl Barckhoff** at **First Baptist Church, Delaware**, is one of the first instruments built by the new shop.

After a major fire in 1897 that destroyed the factory (later ruled incendiary but of undetermined cause), Carl Barckhoff was sued and divorced by his wife following a great love scandal involving an employee. He moved his Barckhoff Church Organ Company to Latrobe, Pennsylvania, and then in 1900 to Pomeroy, Ohio.

**Saint Francis of Assisi R.C. Church in Columbus** is located in the heart of historic Victorian Village. The current Northern Italian Romanesque building was completed in 1896. Its two-manual **1900 and 1913 Barckhoff** (rebuilt 2001 by Peebles-Herzog, Inc.) is an interesting example of early Pomeroy production but also one of the last organs re-worked by the firm.

Carl Barckhoff was just one of the many organbuilders who blossomed in the wake of the Second Industrial



*Frank Roosevelt's No. 478 at Covenant Presbyterian Church in Springboro*

Revolution, when the regional market was ripe for mass imports of pipe organs from Roosevelt, Pilcher, Steere, Schuelke, Möller, and Felgemaker, among others. **Covenant Presbyterian Church, Springboro**, houses a two-manual **Frank Roosevelt, No. 478**, that exemplifies the New York builder's approach to a moderate-sized pipe organ. Originally installed in 1890 in the First Presbyterian Church, Franklin, it barely survived a 1919 fire and was relocated to Covenant Presbyterian in 1983 by the Toledo Pipe Organ Co.

John Hughes Brown is a poorly documented organbuilder of 19th- and early 20th-century American organs, and although he produced a substantial number of organs, few remain today. A native of England, he immigrated to New York in 1881, worked for Hilborne L. Roosevelt, and by 1885 established the Brown Organ Co. of Wilmington, Delaware. The two-manual **John Brown** organ of the **First Congregational United Church of Christ, Marysville**, has remained unaltered since its dedication in 1895.

Another builder of well-crafted instruments was the Englishman Henry Pilcher. The **Church of the Sacred Hearts**



*The 1908 A.B. Felgemaker in Saint Rose of Lima R.C. Church, New Lexington*

**of Jesus and Mary in Cardington** is a splendid new home for its two-manual **Henry Pilcher's Sons** organ. Built in 1897 for the Church of Saint Sebastian in Bismarck, Ohio, it was sensitively rebuilt in 1988 by John G.P. Leek of Oberlin. When the church faced demolition in 2018, Fr. Thomas Buffer arranged for the preservation of the Pilcher.

Perry County slowly blossomed after the War of 1812 as German migrants arrived from Pennsylvania. The continued expansion of the railroads and the seeming availability of jobs in the coal mines had great appeal. Now part of the Perry County Consortium of Catholic Parishes, the building of **Saint Rose of Lima R.C. Church, New Lexington**, was completed in 1880; however, the two-manual **A.B. Felgemaker, Op. 952**, was not installed until 1908, when the entire church was renovated and expanded after a 1902 fire.

The 1868 German Gothic **Church of Saint Mary of the Assumption in Columbus**, constructed under architects Blackburn and Koehler, is representative of the finest high-church design practices of the period, with elaborately stenciled ceilings and walls and with pulpit and furnishings



The 1929 Skinner organ in the Dayton Art Institute

of exquisite white walnut. In 1875, a “grand pipe organ purchased from a local builder [was] pronounced the best in the city.”<sup>1</sup> The organ was built by Albert C. Gemünder (Gemünder), who had apprenticed with Walcker Orgelbau in Germany. He opened an organ shop in 1846 in Springfield, Massachusetts, and relocated to Columbus in late 1866. Although the details of the Saint Mary organ are vague, the Gemünder instrument was likely unreliable and was replaced in 1902 by a large two-manual instrument by the Milwaukee builder **William Schuelke**—a natural choice, given the German Catholic affiliation of the builder. Sadly, it was Schuelke’s last work, for he died at the train station after the completion of its installation. With Schuelke-patented membranes and tubular-pneumatic design, the instrument was mechanically complex and proved unreliable and difficult to service; it was electrified in 1941, and the mechanism was further compromised in 1974. In 2000, the Muller Pipe Organ Company, Croton, Ohio, embarked on a tonally sensitive rebuild and provided new chests and a new wind system. The result is a new bottle containing fine aged wine: a vintage Germanic sound of heroic but refined scale, underpinned by a healthy Pedal, including a 16' Trombone of massive proportions, and enhanced by extensive renovation of the church interior, completed in early 2019.

1. Rev. Dennis A. Clarke, Chapter 42, “Catholic,” *History of the City of Columbus, Capital of Ohio* (Columbus: W.W. Munsell & Co., 1892), II:647.

The Stevens Organ & Piano Co. of Marietta, Ohio,<sup>2</sup> is a largely forgotten builder, but it was important in Ohio’s musical life. After junior partner Orin C. Klock retired, sometime before 1896, Collins R. Stevens took over the Stevens & Klock Organ Co. and continued retail and manufacturing operations under the firm’s new name until 1919. **First Hope United Methodist Church (formerly First Methodist Episcopal Church) in Crooksville** houses a two-manual **circa 1911 Stevens Organ & Piano Co.** instrument worthy of further documentation. Aside from Stevens’s mass-produced and highly movable reed-pipe combination instruments, fewer than half a dozen Stevens installations are known to have existed, and the Crooksville instrument is likely the only such organ now extant. Case details, console profiles, dimensions, general construction, facade design, stop-control arrangement, millwork profiles, and other features of Stevens organs are nearly identical to those of instruments built by the Votteler-Hettche Organ Co. of Cleveland.

Abraham J. Tschantz established a business building reed organs in Kidron, Ohio, in 1873. His interest in building pipe organs is said to have arisen around 1867 when he observed the installation of the one-manual Gottlieb F. Votteler organ at Zion Evangelical and Reformed Church in Winesburg, Ohio. Indications also point to a possible apprenticeship at the nearby Barckhoff Organ Co. in Salem. It is believed that A.J. Tschantz began building pipe organs when demand for reed organs became larger than he could supply. He built a new shop in Orville, Ohio, in 1875. The firm name became A.J. Schantz, Sons & Co. when Edison F. and Oliver A. Schantz joined the firm in 1892.

The **Railway Chapel**, now known as the **First Presbyterian Church of Dennison**, was completed in 1871 in connection with the Pittsburgh, Cincinnati & St. Louis Railway. The building’s furnishings are of black walnut, and the pews are uncommon “reversible back” pews, constructed by the Dennison Car Shops. The two-manual 1925 **A.J. Schantz, Sons & Co., PW 97** organ is a well-preserved and fully operational example of the firm’s tubular-pneumatic work during the first quarter of the 20th century, indicative of the knowledge of Edison, Oliver, and Victor Abraham Schantz, who, in his youth, apprenticed for about 18 months with the Rudolph Wurlitzer Company in order to expand his knowledge of pneumatic actions.

Skinner commissions in Cleveland, Toledo, and Cincinnati vastly outnumbered the sprinkling of his installations in central Ohio. The only remaining Skinner in the Capital City is the 1929 three-manual **No. 773** at “Old” **First Presbyterian Church, Columbus**. Although it is not a large

2. “Established April 7th, 1888.” Stevens “conducted a very successful retail business on Putnam Street until August 11, 1892, when it was incorporated for the purpose of manufacturing a combination reed-pipe organ in piano cases.” *Marietta Daily Leader* (July 4, 1900): 6.

organ, it is very well suited to its 1906 surroundings, designed by Columbus's premier architects, Joseph Warren Yost and Frank L. Packard. Having a Skinner would have been in line with its fashionable neighborhood (then known as the Silk Stocking District), where homes reflected the prosperity and opulence of its affluent inhabitants. Nearby residents included artist Alice Schille, the Lazarus family of retailers, author James Thurber, painter George W. Bellows, NFL founder Joe Carr, and architect Yost. Since 2012 many of the reservoirs, tremolos, and swell engines have been restored, and the Swell reeds have been cleaned and repaired. The blower, the Pedal Open Diapason chests, the Swell Oboe, and various offset chests are being renewed in preparation for this OHS convention.

In Dayton, a short 60 miles west of Columbus, we find two conceptually different Skinner organs. The **Schiewetz Auditorium, Dayton Masonic Center**, features the four-manual **Skinner No. 624 (1926)**, while the **Mimi and Stuart Rose Auditorium in the Dayton Art Institute** is home to **Skinner No. 749 (1929)**.

The Masonic Center was designed by Herman & Brown in Grecian Ionic style at a staggering cost of over \$2.5 million (\$37 million in 2020 currency) and was finished in 1928. The Masons were proud that they exceeded the initial estimate by a mere \$115 at completion by failing to account for toilet-paper holders in the budget. The complex is the most active large facility of its type left in Ohio, with a multitude of rooms in a variety of exotic architectural styles—and another six pipe organs. The smaller lodge rooms have two-manual Pilchers, ranging from 16 to 37 stops. In the 1,800-seat main auditorium, a 59-rank Skinner was installed in chambers at the side and front of the room. It speaks through open plaster grilles and is far from timid. The Great, Choir, and Swell are voiced on 7½" wind pressure. Great reeds are on 10", and a Solo division on 10" is crowned by a magnificent 16', 8', and 4' Tuba Mirabilis chorus on 15" of wind. The organ is undergoing restoration by Hunt-Krewson Pipe Organ Service of Dayton and is largely complete.

Founded as the Dayton Museum of Art in 1919, with prominent patrons including Orville Wright and the Patterson Brothers (of National Cash Register fame), the Dayton Art Institute outgrew its first adapted mansion home when it received a nearly \$2 million endowment. Designed by prominent museum architect Edward B. Green (who also designed the Toledo Museum of Art), the building was modeled after the Villa d'Este near Rome and the Villa Farnese at Caprarola and completed in 1930.

While the Masonic Center organ is large, it does not differ from other Skinner instruments of the day. The Art Institute's Skinner is a basic duplexed organ of 29 ranks with an automatic player mechanism. The pipes are placed on the stage in a pair of divided chambers, with the diapason chorus,

strings, Flute Celeste, and Harp in one expression box and the larger solo-type strings, Flute, and a variety of solo and color reeds in the other expression box. In 2017, all wind chests were rebuilt by Hunt-Krewson Pipe Organ Service of Dayton, and the double primary actions were rebuilt by Columbia Organ Works, Inc., Columbia, Pennsylvania.

More comparisons await in Delaware, Ohio. The Rexford Keller Memorial Organ, a four-manual **Klais, Op. 1557**, built in 1980 and subsequently rebuilt in 2013 as Op. 1557-B, at **Ohio Wesleyan University's Gray Chapel, University Hall**, is the company's largest mechanical-action organ in the United States. Although its comprehensive Hauptwerk, an Oberwerk based on 4' pitch, and a highly colorful and mutation-rich Brustwerk were designed to play Baroque repertoire, the organ is outfitted with an ample Pedal division, French Classic-inspired mounted cornets, color reeds, including a Cromorne and a Vox Humana, and a Schwellwerk with French-style chorus reeds. The unenclosed Blanchard



*The 1895 all-original John Brown organ of the First Congregational United Church of Christ, Marysville*

Memorial Bombarde Division is a pair of commanding 16' and 8' hooded trumpets, added during the 2013 renovation.

Ohio Wesleyan University is familiar to organ aficionados for its prominent faculty, which included Rowland Dunham, Horace Whitehouse, Rexford Keller, Robert Griffith, James Hildreth, and language professor Homer D. Blanchard (a founding member of the OHS and its first archivist). Graduates of the organ program have included not only organists but also organbuilders Patrick J. Murphy and Duane Prill.

In 2003, Philipp Klais, the fourth-generation organbuilder who assumed control of the firm in 1995, was invited by **Asbury United Methodist Church, Delaware, Ohio**, to submit a proposal for a new organ to replace the congregation's electrified, tonally changed, and much rebuilt 1890 Wm. Johnson & Son, Op. 741. Klais and artist Ebb Haycock designed a sculptural case that makes a bold but subtle statement of independence from the frilly Victorian surroundings. A rich variety of foundation stops, two enclosed divisions, and a complex tracker mechanism enable optimal placement of the detached console.

New mechanical-action organs continue to grace the Ohio landscape. The most recent is the two-manual **2018 C.B. Fisk, Op. 148**, in **Centennial Chapel of Christ Church Cathedral, Cincinnati**. The intimate 100-seat chapel was erected in 1917 to the neo-Gothic design of architects Garber & Woodward. The chapel's lofty coffered ceiling, masonry floor, and limestone walls create a resonant acoustic that is ideal for music. The organ is influenced by Italian models of the late 16th century by Graziadio and Costanzo Antegnati and those of the 18th and 19th century by the Serassi family.

The main nave of Christ Church Cathedral was built in 1957. Many colleagues recall that Gerre Hancock (1934–2012) was organist and choirmaster there. Poised for a new chapter in a rich history is the anticipated new three-manual organ by **Richards, Fowkes & Co., Op. 24**. Commissioned in 2013 and presently under construction, it will be the largest organ built by the company to date. The case is being crafted to reflect elements of Art Deco skyscrapers, emphasizing streamline lightness and verticality. The organ is not a historic copy of any one style and will have three celestes, principal choruses on each division, flutes at a variety of pitches throughout, a massive 18-stop enclosed Positive division (14 ranks at 4' pitch or lower) and a 32' Posaune and Subbaß.

Upon the death of Henry Holtkamp in 1931, Walter Holtkamp assumed the key decision-making role in the Votteler-Holtkamp-Sparling shop and changed the tonal course of the company. A prime example is the three-manual **1938 Votteler-Holtkamp-Sparling, No. 1575**, at **Saint John's United Church of Christ in Dover**, which contains pipes of the 1888 Gottlieb F. Votteler organ and was renovated in 2018



#### **SAINT JOHN'S UNITED CHURCH OF CHRIST, DOVER, OHIO**

#### **VOTTELER-HOLTKAMP-SPARLING ORGAN CO. NO. 1575 (1938)**

Compass: Manuals, 61 notes, C–c<sup>4</sup>

Pedal, 32 notes, C–g<sup>1</sup>

All ranks are 61 pipes unless indicated

#### **GREAT**

16	Quintadena
8	Principal
8	Gedackt
5½	Grosse Quinte
4	Flute
4	Great Coupler

#### **SWELL**

8	Geigen (73 pipes)
8	Salicional (73 pipes)
8	Flute (73 pipes)
8	Bourdon (added in 1945)
4	Fugara
4	Ludwigtöne (110 pipes)
2	Flautino
1½	Tierce
2	Mixture II–V (204 pipes)
4	Clarion
	Tremulant
16	Swell Coupler

#### **POSITIV**

8	Quintaton
4	Prestant
2½	Nachthorn
2	Octave
1	Cymbal III (183 pipes)

#### **COUPLES**

Swell to Great
Positiv to Great 16, 8
Swell to Positiv
Great to Pedal
Swell to Pedal
Positiv to Pedal 8, 4

\*CC–DD are quinted (two pipes to each note), 47 pipes

by Schantz as its Op. 2333. It shares much with the builder's contemporary three-manual at Cleveland's Anglican Catholic Church of Saint James. These instruments may still be misunderstood today, and few exist in an unaltered state. They had atypical specifications, as is apparent from the stoplist. The rationale becomes apparent after studying the practicality and provision of sub and super couplers.

The three-manual **1866 Koehnken** at the **Isaac M. Wise-Plum Street Temple in Cincinnati** fared well for a variety of reasons, including continued maintenance by the original builder's employees in the first few decades after the organ's completion, construction of a new primary facility in 1902 because of changing demographics (without disposal or change of the old campus with a degree of financial prudence regarding what had become a secondary facility), and the fact that by the time major work was required to ensure the organ's playability, it had already achieved a degree of recognition. The organ was pristinely restored in 2004 as the Noack Organ Company's Op. 147 and continues to serve K.K. B'nai Yeshurun when the building is used for special services. It is not only Koehnken's largest extant work, but also one of the oldest and most historic organs still in use in an American synagogue.

Much as talkies killed the theater organ, so did multiplex screen presentations and television kill the elaborate motion-picture cathedrals. The vast destruction of movie palaces meant that thousands of organs were removed and destroyed. The lavishly exotic **Ohio Theatre in Columbus** and its four-manual **1928 Robert Morton, No. 2366**, barely escaped a date with the wrecker's ball in 1969 (long-tenured organist Roger Garrett had already played a farewell recital) when a media-driven citizen-led campaign formed a non-profit that secured a \$1.75 million mortgage (\$12.2 million in 2019 terms) on the property. The organ is bold and colorful and reflects the work of head voicer Herbert E. Kinsley and pipe makers Roger Eaton, Ralph Tinker, and Archie D. March, the last previously with the Rudolph Wurlitzer Co. The Ohio Theatre Morton is one of four identical large-scale four-manual pipe organs built for Loew's theaters located in Kansas City, Missouri, Pittsburgh, and Providence, Rhode Island, and is the only one of the four still in its original home.

The **First Congregational Church, United Church of Christ in Columbus**, founded in 1852 by Presbyterian abolitionists, was later known nationally for the 38-year tenure of its pastor, the Reverend Washington Gladden, a leading figure in the social gospel movement. The current neo-Gothic edifice was built in Gladden's memory in 1931 to the designs of John Russell Pope and Columbus architect Howard Dwight Smith. The Martin-MacNevin Memorial Organ, a four-manual **W.W. Kimball, KPO 7066**, was designed by Glenn Grabill and Robert Pier Elliot. Elliot had grown up in Columbus and had been a choirboy at First Church during Gladden's ministry. Kimball craftsmanship was evident in the exquisitely made pipes, the exceptional voicing, and the battleship construction techniques. The distinguished "Kimball sound" comes from rich principal choruses, fiery reed ensembles, and distinctive orchestral colors. The pipes are in the large west chamber above the chancel, entirely under expression. Not reserved by any means, the thrilling sound

is guaranteed to captivate those unfamiliar with this instrument's power. The Echo Organ is on the west wall of the gallery behind another elaborate wood screen.

With age, water damage, and lack of a needed overhaul, the Kimball slowly sank into decline. It remained unchanged and abandoned, and had it not been for the elaborate carved wood screen behind which the organ was placed—and the significant cost to remove the instrument—it would have been sold decades ago when the Beckerath arrived. In 2001, with the resurgence of interest in electropneumatic organs, the church commissioned Peebles-Herzog, Inc., of Columbus to complete a multiphase restoration of the organ, leaving it in its original state

In 1972, **Rudolf von Beckerath** installed a three-manual mechanical-action organ in the rear gallery of the **First Congregational Church**. Tonally, the organ is more supple than the Beckerath installed a quarter century earlier at Trinity Evangelical Lutheran Church, Cleveland. The Columbus organ features broader manual flutes, two unison stops on the Positiv, a Cromorne in place of a chorus of German Baroque reeds, a larger Swell including a 16' Bordun, flutes from 8' to 2', a more satisfying Pedal replete with a wooden 10½' Quint, and a pair of Spanish Trumpets en chamade. Much of the pipework is of high tin content; wooden pipes are mahogany. The case is fashioned from oak, while the machine-like console offers simple contrasts in its use of grenadilla, pear, and ebony. Before the organ was installed, the church underwent massive acoustical renovations, a move that proved beneficial



*The 1972 Beckerath in the First Congregational Church, United Church of Christ in Columbus*



*The 2003 Beckerath organ in St. Turibius Chapel, Columbus*

decades later when the congregation's Kimball returned to service.

Moving forward another quarter century, we find a stylistically different, but equally musical three-manual **2003 Beckerath**, now relocated to **St. Turibius Chapel, the Pontifical College Josephinum in Columbus**. The campus was designed in Gothic Renaissance style by Frank A. Ludewig and Co. and was completed in 1931. A revision to the chapel followed a public critical assessment by celebrated American architect Ralph Adams Cram. Despite all of the chapel's architectural drama and grandeur, no organ of significance existed before the 2008 arrival of the Beckerath. The 45-rank instrument was originally commissioned in 2002 for the new music hall added to Edgewood, a historic home in Washington, Connecticut, by homeowner Stephen J. Ketterer, an organist and president of HIV Research, a worldwide pharmaceutical market research and consulting firm. The organ's French nomenclature does not hide its wide-ranging character, for Ketterer intended it to be the ideal vehicle for everything from Mendelssohn to Billy Strayhorn. Ketterer tailored the Beckerath's specifications to his own taste: "This is, after all, an instrument I designed, in a room I designed, and when I perform, it is almost always for friends." At its core, it is a modest two-manual organ with the luxury of a third manual, a six-stop Solo division. The organ contains some notable and uncommon features for its size: a Principal Celeste, two manual Trompette stops of differing timbre, ten contrasting and colorful flutes, adjustable tremolos, a Great Cornet

décomposé that mirrors the five-rank Solo Cornet, and a 16' English Horn—the second such stop built by Beckerath. The instrument was relocated without alteration by the Bedient Pipe Organ Company and was tonally refinished in 2019 by Beckerath Orgelbau for its present chapel home.

The four-manual 1922 Skinner at **Saint Joseph R.C. Cathedral in Columbus** was replaced by a three-manual Wicks in 1978, which in turn was replaced in 2006 by a three-manual organ by **Paul Fritts**, his Op. 25. Artistic liberty allowed Fritts to build his largest and undoubtedly most successful organ. Highly influenced by the work of Arp Schnitger, the organ is not "pure" but rather purposefully eclectic. The Great has complete choruses with two 16' flues, a mounted five-rank Cornet, an eight-rank Mixture with optional Tierce, Schnitger-style trumpets at 16', 8', and 4', a colorful Baarpfeife, and the organ's brilliant solo Trompetas, modeled on historic Iberian examples. The Positive has five unison stops, including a pair of strings, and a celeste can be mated with the Principal. Baroque color reeds are provided at 16' and 8', and an 8' Trumpet developed in Paul Fritts's own German style allows solo and chorus use. The Swell division has an abundance of foundation tone, including strings, a Cavaille-Coll-style Hautbois, and a Vox Humana modeled after Gabler. The Pedal is largely independent except for the 32' Subbaß, which, though unified, is scaled after a similar stop in the 1938 Ernest M. Skinner & Son organ in Washington National Cathedral. The wooden Violon further expands registration possibilities, while the independent unmtered 32' and 16' Posaunes add sheer power. The temperament is Kellner, suitable for music in many styles. Six stacked bellows provide copious amounts of wind and can be pumped by hand or raised by electric blowers. The organ is housed in a gorgeous case with hand-burnished tin pipes inspired by the 1735–1738 Christian Müller organ of the Bavokerk in Haarlem, and with elaborate carved basswood pipe shades designed by Jude Fritts.

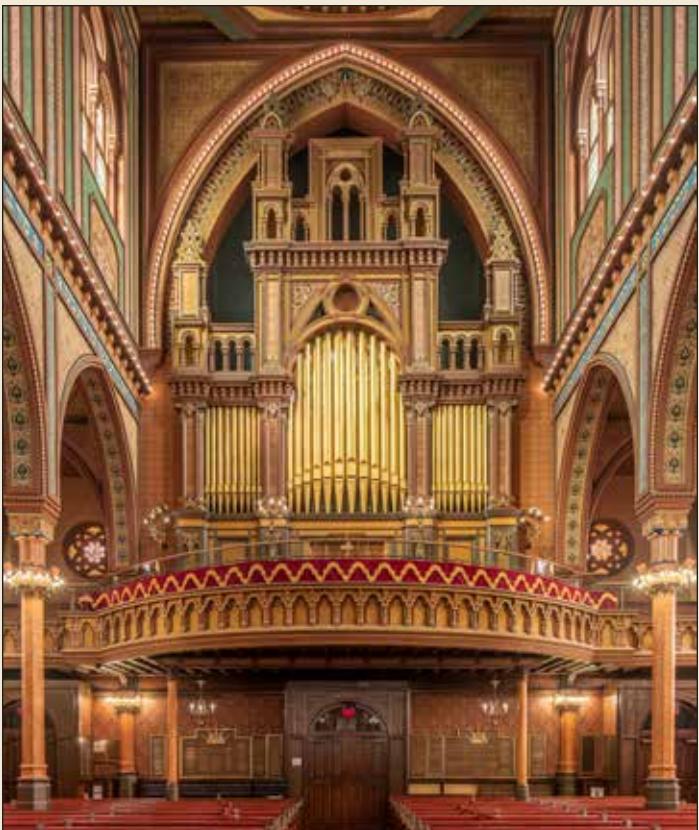


We welcome your visit and invite you to join us in our study of pipe organs in the Buckeye State, where organ culture is rooted in significant historic and modern instruments. Please visit our webpage for more information.

Accommodations at the five-star Columbus Hilton Downtown have been secured at a reasonable group rate. Additionally, plan to come early or stay late, since our headquarters hotel is next to the Historic North Market, adjacent to the Short North entertainment district, which offers more than 60 bars and restaurants of all types and prices within a few walkable blocks.



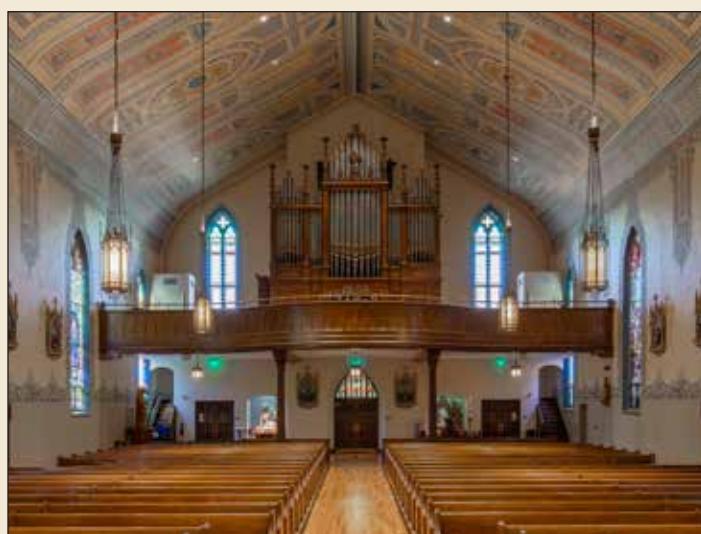
*Ca. 1911 Stevens Organ & Piano Co.*



*1866 Koehnken & Co. Organ Builders*

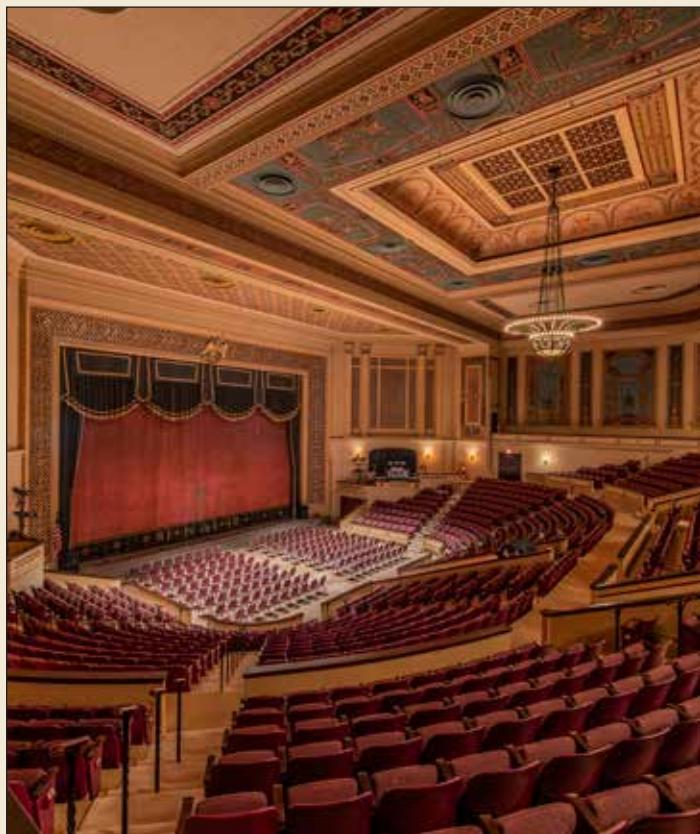


*Orgelbau Klais, Op. 1557 (1980) and Op. 1557-B (2013)*

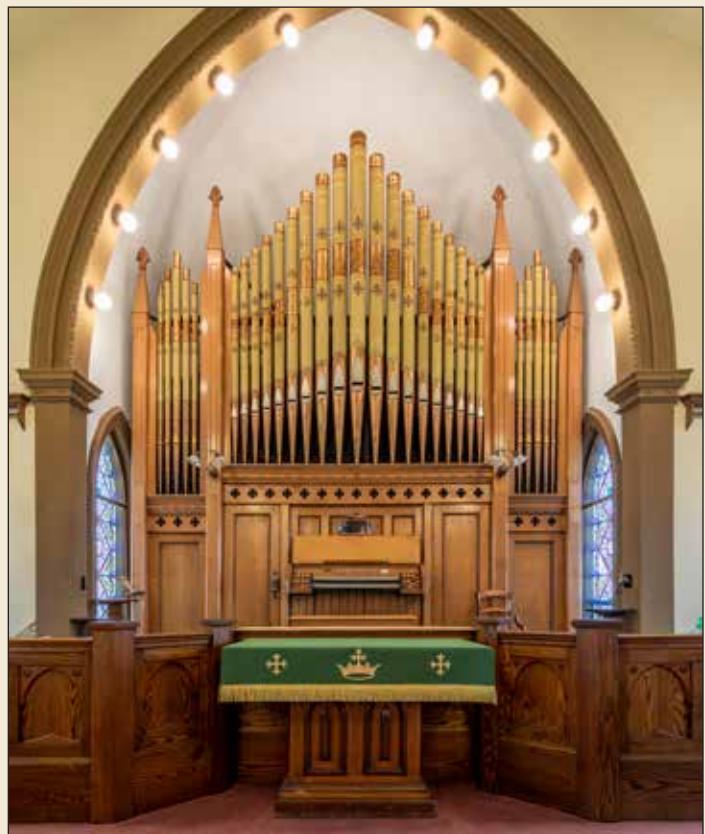


*1902 Wm. Schuelke Organ Co.*

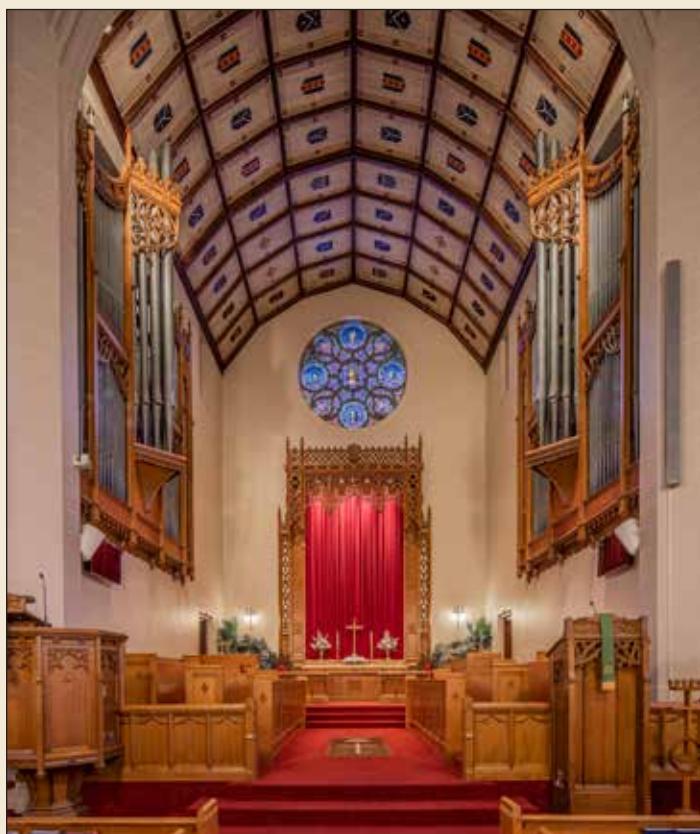
*1929 Skinner Organ Co., No. 749*



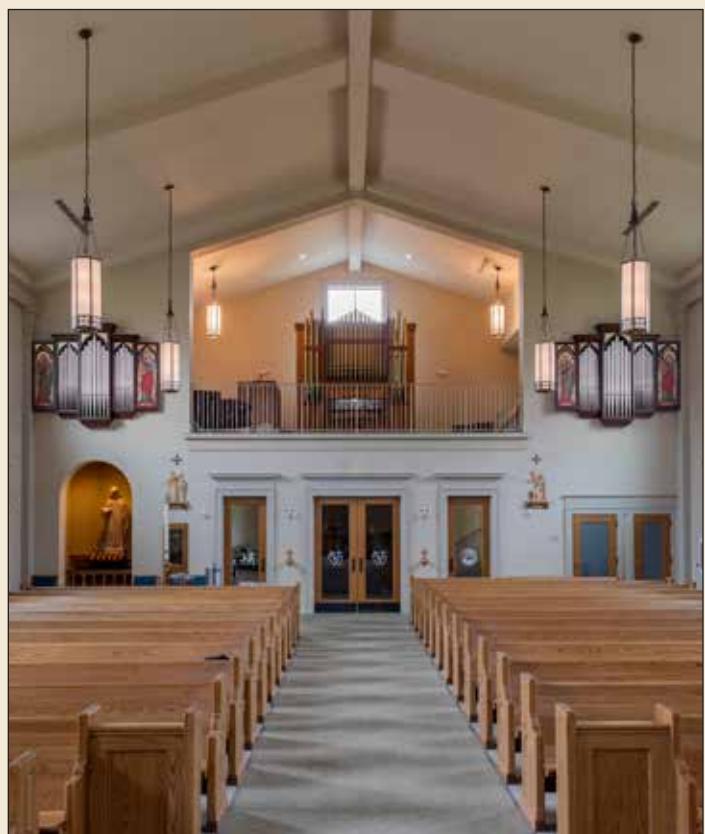
1926 Skinner Organ Company, No. 624



1895 John Brown Organ Co.



1938 Votteler-Holtkamp-Sparling, No. 1575



1897 Henry Pilcher's Sons