



2010 façade (courtesy Indiana Landmarks)

a predetermined spacing of the existing chest, that the new actuating systems rarely operate the chest actions properly. It is likely that the Seeburg-Smith mechanics never worked entirely satisfactorily, although they did permit the use of electrical key contacts in the console, thus reducing the weight of the keys for organists. In sum, however, these components compromised the organ's action.

With restoration of the original chest action impossible, Indiana Landmarks elected to replace the windchests. Goulding & Wood's electro-pneumatic slider chest design shares much in common with tubular pneumatic action, in that a traditional chest grid interfaces with remotely actuated pallets and sliders. This choice then restored the instrument to a similar musical condition, as pipes receive wind much as they did originally.

On early site visits a harp stop was discovered, although no written documentation of such an addition has been found. Given the wood species and stain color, it seems that this unit was installed with the other Seeburg-Smith components. Seeburg-Smith built theatre organs and orchestrons, thus the addition of a harp is solidly in line with their main output. While it is clearly not original to the organ, the donor and oversight committee elected to retain this interesting addition. Fellow Indianapolis organ builder Carlton Smith Organ Restorations refurbished the 37-note harp unit.

The pipework throughout the organ was in reasonably good condition, considering the age of the instrument. Most of the pipes were cone tuned, and a century of routine maintenance had taken its toll on the tops of most of the pipes. Surprisingly, most of the scroll-tuned pipes were in very good condition, and in general, the pipes were well built and very well racked.

Work began in February 2010 with the removal of the organ. The building had no heat or power, and the roof was collapsing. The Goulding & Wood crew, led by Mark Goulding, thus worked in heavy winter coats using only flashlights for illumination. In the following year, each pipe was washed, given new tuning sleeves, and regulated by G&W voicer Brandon Woods. The organ was preserved tonally, with only two slight pedal additions. The original specification included no independent pedal reed despite a large manual disposition including four reed stops. Goulding & Wood recommended extending the three original pedal stops from 27 to 30 notes and adding a metal-resonator 16' Trombone built by A. R. Schopp's Sons, Inc.

From the photograph of the church that was taken in 1910, it is clear that the display pipes were originally stenciled. They were subsequently painted a solid gold color on the front half of the pipes, but the original stenciling was still observable along the edges of the newer paint. Conrad Schmitt Studios of Milwaukee, the firm responsible for restoring the sanctuary interior, re-stenciled the pipes and added gold leaf.

Goulding & Wood restored all of the original casework, re-staining and toning the woodwork with only minor repairs required. The crew extended the apron paneling, including the whimsical carved motif, on either side to accommodate room modifications and constructed matching podiums for the platform. Staff draftsman Kurt Ryll designed a new two-manual console patterned after extant consoles from other tubular-pneumatic organs. The terraced layout and richly ornamented cabinet lends a strongly contemporaneous appearance, defying the anachronistic solid-state control system provided by Solid State Organ Systems.

As with all new organs by Goulding & Wood, the entire instrument was set up in the shop for testing and regulation. Given the heavy local interest (the church is less than a half mile from the shop), many visitors stopped in to see the progress, and the shop hosted festive open houses once the organ was playing.

With room renovations complete, Goulding & Wood reinstalled the organ in spring 2011 in time for the facility's grand opening. Many celebratory events marked the entire project, and the organ was featured in many varying roles. Sadly, Bill Cook, the donor whose vision and generous financial backing made the project a reality, passed away days before the dedicatory events. Tributes to the Cook family, all of whom are long-time patrons of historical preservation, took on added significance during the celebrations in the newly renamed Cook Grand Hall.

Although the activity inside the building has changed dramatically over the past century, its place as an anchor to the wider community continues. Cook Grand Hall is now a venue for concerts, recitals, weddings, and other community events. Many functions feature the organ, which contributes its unique and colorful voice as an echo from Indiana's past. Through such public prominence, the instrument is also contributing to the future of the pipe organ in the cultural life of the city.

—Jason Overall

Cover photo: Susan Fleck Photography

New Organs



a case of quarter-sawn white oak with walnut accents and panels of 1/4-inch tempered glass. The winding is via a weighted wedge bellows, which may be fed either by a rotary fan blower or by hand pumping in the traditional manner.

The organ was designed with a total of five stops, all divided treble and bass, of which the Twelfth and Seventeenth are currently prepared. The manual naturals are grenadil with arched key fronts; reverse-skunktail sharps are made from ebony flanked by holly. The pedal keys are maple with walnut sharps. The iron drawknobs and bellows handle were fashioned by Louise Pezzi of Philadelphia, Pennsylvania; walnut pipe shades were designed and carved by Morgan Faulds Pike of Gloucester, Massachusetts. The dedicatory recital was played by consultant Kimberly Marshall on August 8, 2010. (More information on the museum is found in the "Here & There" column of this issue; see page 4.)

—Michael P. Rathke

M. P. Rathke, Inc., Indianapolis, Indiana The Musical Instrument Museum, Phoenix, Arizona

During autumn 2008 we were contacted by Kimberly Marshall, director of the Arizona State University School of Music, who spoke of a museum that would be unlike any other: the Musical Instrument Museum (MIM), then being built on the northern edge of Phoenix, would showcase instruments of virtually every nation, culture, and musical style. Dr. Marshall had been retained as consultant to the museum in the planning of its pipe organ exhibit, for which she suggested a working chamber organ, with its interior parts completely visible to interested eyes, yet protected from curious hands.

This see-through instrument, dubbed "The Visible Organ" at the time of its commissioning by donors Floyd and Marie Ganassi, is the product of our intriguing and rewarding collaboration with Kimberly Marshall and William DeWalt, MIM's president. It features mechanical key and stop action and is housed in

MANUAL
8' Stopped Diapason
4' Principal
2 2/3' Twelfth (prepared)
2' Fifteenth
1 3/4' Seventeenth (prepared)

PEDAL
Permanently coupled to manual

Photo credit: Emil Dria