

The Aeolian Company

PIPE-ORGAN DEPARTMENT

Aeolian Hall New York

~~John W. Reins~~ Managing Director

Frank Taft ~~Art Director~~

*Builders of
Aeolian Pipe-Organs
for
Residences*

LONDON PARIS

WORKS AEOLIAN NEW JERSEY

29 WEST FORTY-SECOND STREET August 12th, 1924.

#1559

REVISED.

Specification for an Aeolian Pipe-Organ prepared for

The Residence of Mr. John Ringling,

Sarasota, Florida.

Three Manuals and Pedals. Manual Compass 61 notes; Pedal Compass 32 notes. Playable from the Keyboards; with Aeolian Duo-Art (automatic) Records, using full Pedal Compass of 32 notes, and with Aeolian Solo (semi-automatic) Music Rolls. (Over 2000 selections available.)

All stops of Great, Swell, Choir and Echo Organs to have 73 pipes, excepting Mixture and 2' stops. Solo Organ stops to have 61 pipes each.

Introducing Aeolian Patent Compound Windchest System.

All speaking stops to be of 8' pitch unless otherwise designated.

GREAT ORGAN.

1. Diapason
2. String P (instead of English Horn)
3. Flute F
4. Flute P
5. Flute (high) 4'
6. Piccolo 2'
7. Clarinet
8. Trumpet

SWELL ORGAN.

9. Diapason (Horn)
10. String F
11. String F vibrato
12. String P vibrato
13. String PP
14. String Mixture

SWELL ORGAN.

continued.

- 15. Flute
- 16. Oboe
- 17. Vox Humana

CHOIR ORGAN.

(Compounded from Great Organ upon the Aeolian Patent Compound Windchest System.)

- 18. Diapason
- 19. String P
- 20. Flute F
- 21. Flute P
- 22. Flute (high) 4'
- 23. Piccolo 2'
- 24. Clarinet
- 25. Trumpet

SOLO ORGAN.

(Playable from Great, Swell and Choir Keyboards.)

- 26. Diapason
- 27. String)
- 28. String vibrato) Compounded for Duo-Art Only.
- 29. Flute
- 30. French Horn
- 31. Tuba
- 32. Saxophone

ECHO ORGAN.

(Playable from Great, Swell and Choir Keyboards.)

- 33. Dulciana
- 34. Dulciana vibrato
- 35. Flute
- 36. Flute vibrato
- 37. Vox Humana

PEDAL ORGAN.

- 38. Diapason (deep) 16'
- 39. String (deep) 16'
- 40. Flute (deep) 16'
- 41. Diapason 8')
- 42. Flute 8') from Solo Organ.
- 43. Tuba 8')

PERCUSSION INSTRUMENTS.

(Playable from Great, Swell and Choir Keyboards.)

- 44. Harp - 61 notes. *augmented*
44 1/2 *okalp* *high 4* (With F and P Control) }
- 45. Chimes - 20 notes.
(With F and P Control)

COUPLERS.

- 46. Swell to Great
- 47. Swell to Choir
- 48. Swell Octave to Great
- 49. Swell Sub to Great
- 50. Swell Octave
- 51. Swell Sub
- 52. Swell Unison Release
- 53. Swell to Pedal
- 54. Swell Octave to Pedal
- 55. Choir to Great
- 56. Choir Sub to Great
- 57. Choir Octave
- 58. Choir Sub
- 59. Choir Unison Release
- 60. Choir to Pedal
- 61. Choir Octave to Pedal
- 62. Great Octave
- 63. Great Sub
- 64. Great Unison Release
- 65. Great to Pedal
- 66. Great Octave to Pedal
- 67. Pedal Release

ADJUSTABLE COMBINATION PISTONS.
(Adjustable at Console, and moving Registers)

- 68. - 72. Five Pistons affecting Great and Pedal stops and Couplers.
- 73. - 77. Five Pistons affecting Swell and Pedal stops and Couplers.
- 78. - 82. Five Pistons affecting Choir and Pedal stops and Couplers.
- 83. - 86. Four Pistons affecting Solo and Pedal stops and Couplers.

ADJUSTABLE GENERAL COMBINATION PISTONS.
(Adjustable at Console and moving Registers)

- 87. - 92. Six Pistons affecting entire Organ and Couplers.
(These Pistons are duplicated by six foot Pistons)

ACCESSORIES.

- 93. Great-Choir Expression Pedal
- 94. Swell Expression Pedal
- 95. Solo Expression Pedal
- 96. Echo Expression Pedal
- 97. Great-Choir Tremolo
- 98. Swell Tremolo
- 99. Solo Tremolo
- 100. Echo Tremolo
- 101. Sforzando Pedal
- 102. Tonal Pedal
- 103. Swell to Pedal (Reversible)
- 104. Great to Pedal (Reversible)
- 105. Choir to Pedal (Reversible)

THE DUO-ART PLAYER. (Entirely automatic)

- 106. By means of the Duo-Art Player, in conjunction with Aeolian Pipe-Organ Duo-Art Records, the Stops, Tempo, Expression, etc. are automatically operated.

THE SOLO PLAYER.

- 107. By means of the Solo Player, in conjunction with Aeolian Pipe-Organ Solo Music Rolls, the Stops, Tempo, Expression, etc., are controlled by the performer.
(Suggestive use of Stops, Tempo, Expression, etc., is indicated on the Music Rolls and Records.)

DUO-ART AND SOLO PLAYER CONTROLS.

- | | | | |
|------|---------|---|-------------------------|
| 108. | Tempo |) | |
| 109. | Re-roll |) | Duo-Art and Solo Music. |
| 110. | Ventil |) | |
| 111. | Normal |) | |
| 112. | Reverse |) | Solo Music. |
| 113. | Unison |) | |

Items from No. 46 to end of Specification subject to revision to conform to Aeolian Pipe-Organ standard Console equipment, if improvements are adopted between signing of this contract and construction of Organ.

GENERAL DETAILS OF CONSTRUCTION.

- (a) LOCATION: Organ to be located in space according to arrangements with purchaser.
- (b) CONSOLE: Console containing Keyboards, as well as Duo-Art (automatic) Music-Roll mechanism, to be located on first floor.
- (c) CASEWORK: Casework for Console and Organist's seat, and Organ, not included in herewith contract.
- (d) BLOWING APPARATUS: Blowing apparatus, including an efficient electric motor wired to suit local electric conditions, a separate motor generator to furnish low voltage for the Organ mechanism, and a small motor for Duo-Art, to be furnished by Organ builders and located in basement.
- (e) PURCHASER AGREES: Purchaser agrees to prepare Organ chamber and motor room in accordance with information to be furnished by Organ builders; and to install the necessary galvanized iron windtrunking, under direction of Organ builders, from blowing plant to Organ and Console, and to bear all expense of electric wiring and conduiting from main feed wire to motor and from motor to switches; also the wiring, switches, and remote control device necessary to start the Organ from the Console; also to provide wiring and lights for the Organ chamber, motor room, and Console.

MEMO RE JOHN RINGLING ORGAN.

When John Hoost arrived to erect the Organ found white sand on the marble floors, and he told Mr. Woodhull he would not touch the Organ until the place was cleaned up. If they wanted the Organ erected he would not be responsible for it. He (Hoost) therefore stored the Organ in the house which took perhaps three or four days, and then returned to the Brown residence. As they were anxious to have the Organ erected Mr. Hoost went back to the Ringling house with Mr. Zidlick and started to work. He told the architect who was on the job that it was a shame to start as they were still plastering and painting. Also some of the doors did not have windows in them. Mr. Zidlick worked with Mr. Hoost for about one week and then Mr. Hoost continued alone with outside help, and help in the house. Mr. Hoost found Organ space was too small, and not in accordance with the measurements given by architect, due to some change of the stairway. Mr. Hoost was working from a blueprint which Mr. Campbell sent him, and which he sent back to Mr. Campbell to show how the measurements were incorrect.

In April Mr. Hoost telegraph to Mr. Campbell that he was going to quit, as he could not continue due to the dirt and noise in the house. The pipes were in the Breakfast Room and they wanted Mr. Hoost to move them and put them in a shed outside which had no front, which he refused to do. Mr. Hoost found the current very poor at the house, and went to see the Power people four or five times. Power house is located about $4\frac{1}{2}$ miles from Ringling house and current dropped by the time it got out there. It took Mr. Hoost about one week before he could get any decision as to where the Console should be located.

Front pipes were never put up as far as Mr. Hoost knows. When he was down there Mrs. Ringling refused to have them put in place, and he presumes they are still boxed up in the house somewhere.

When he left he closed up everything, and put some kind of cloth over the front of the Organ.

When Hosszer worked at the house he had a helper with him all the time. He could not tune during the day on account of the terrific noise in the house and did his tuning at night. The place was still covered with sand from the marble floors.

When Harry Smith called there in July he found when putting on Full Organ the wind was not sufficient. He claims that Mr. Ringling would never have discovered this when playing DuSart Records. He therefore ordered a new generator to be installed. He claims the original blower would have been ample if there was no loss of current.

Mr. Hosszer could not finish the final tuning at that time as the house was not furnished, there were no rugs on the floors and no furniture in the house, therefore he did not do the final tone regulating until fall.

September 17, 1925

Mr. Dwight James Baum,
Riverdale-on-Hudson,
New York City, N. Y.

Dear Mr. Baum:

In conformity with the verbal estimate given you by Mr. J. W. Starkie for the dummy pipes for the residence of Mr. John Ringling at Sarasota, we confirm his quotation of \$250.00 for 23 zinc pipes, in accordance with the sketch we submitted.

We also confirm telephone conversation with you later, stating that the weight of these front pipes will be approximately 644 lbs.

On your return from Florida, we will greatly appreciate information regarding the expected completion of the residence in which we are very much interested because our Organ has been ready for a year.

Yours very truly,

THE ABOLIAN COMPANY

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Pipe-Organ Department
Installation-Service

WBC/JEB

Copy sent Garwood, Sept 17, 1925-