W. W. Kimball Company as Organ Builders: Their History, Instruments & Legacy

by

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Dedicated to Nancy.

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Table of Contents

List of Figures

List of Supplemental Materials

Introduction

In 1857, William Wallace Kimball opened a music shop in Chicago from which he rented pianos, provided repair service, and sold sheet music. By the 1880s he had established a factory to build his own brand of pianos and organs. While the majority of the Kimball Company's production was focused on affordable pianos, their organs quickly gained a favorable reputation for their warmth of tone and variety of color. Kimball's focus was on creating instruments designed to fit specific venues and realize the music performed therein. Theatre organs were created to accompany silent films; they were used to imitate an orchestral accompaniment often improvised by the performer.[1] Church organs were built to support liturgical worship services. Academic and municipal organs were built to play orchestral transcriptions and historical repertoire, and residence organs were built to realize the musical tastes of the rich and famous. Since transcriptions were especially popular at the turn of the twentieth century, Kimball's instruments involved orchestral imitation. They included stops such as a French Horn, Clarabella, Viola, Celesta and even a Harp. Theatre organs usually included a percussion section as well, allowing the performer to add special effects to the performer's improvisation. The variety of colors the Kimball Company used in its instruments exemplified the styles of organs that flourished in the early twentieth century. Additionally, very few of the Kimball Company's

[1] The author chooses to spell as "theatre" so as to better reflect nomenclature of the era in which these instruments were being built.

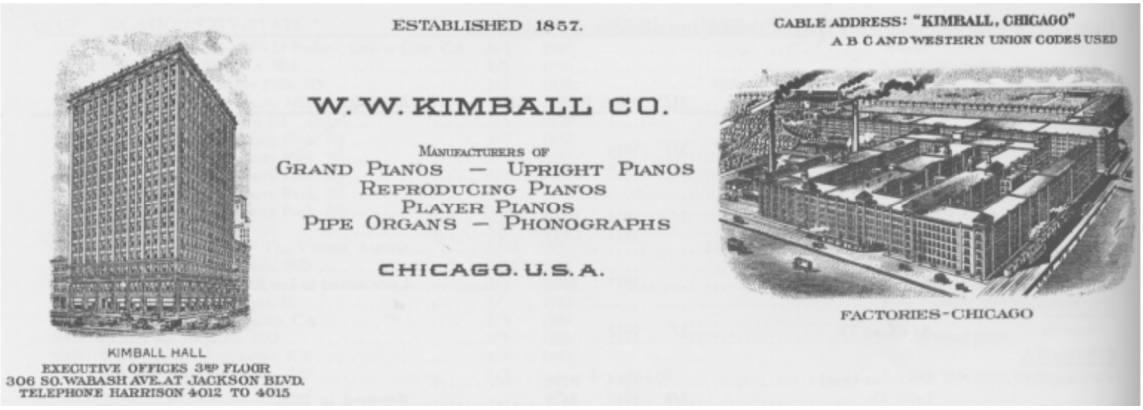
competitors were as successful as it in creating effective instruments for such a variety of venues.

Unfortunately, the company ceased organ production during World War II and never resumed, in part due to the financial losses they incurred because of the war. Over the course of the twentieth century, many Kimball organs suffered dramatic tonal changes according to emerging popular styles and movements, such as the repercussions of the *Orgelbewegung*, or "organ reform movement" in the 1950s and '60s. Today, few of them remain, and even fewer are left in their original tonal design. However, those that do exist bear witness to the musical success of the W. W. Kimball Company and its contributions to the design of American organs.

Kimball organs showcase the essence of the golden era for organs in America during the 1920s, a time when organs were being built in more venues than at any other point in history. The company succeeded by following the trends of popularity, effectively marketing their instruments to a variety of locations, and maintaining excellence in instrument design, both mechanically and tonally. Despite the success of Kimball organs and the accolades they earned during their day, very little has been written about them or the W. W. Kimball Company's production of these instruments. Over the years, organists have experienced the great aesthetic nature and sonic exuberance of W. W. Kimball's few remaining instruments, yet there are many unanswered questions about how and why these instruments achieved their incredible reputation. Such questions deserve thorough research and call for a document of this nature in the academic community.

This document will attempt to answer some of these questions as it focuses on the

history of the Kimball Company and its organs. Important figures will be recognized and discussed, such as who managed the Kimball organ department and who oversaw voicing, which workers did the installations and who were the company's best sales representatives. Analysis of their business practices will help shed light on how they built well over 4,000 organs in just a short fifty years. Similar analysis will suggest reasons why the company never reopened its organ department after World War II. The paper will also touch on the evolution and development of the American pipe organ moving into the mid-1900s and how this era bore a negative effect on Kimball organs. Finally, a discussion on recent developments regarding the restoration of Kimball organs will point to a general reawakening of interest in the symphonic and orchestral organs of the early 1900s. While enough technical detail will be included about these organs to help demonstrate their excellent quality and trace their development, this paper does not attempt to analyze or explain in detail the Kimball Company's organ building techniques and methods. This paper's scope will remain focused on biographical information while leaving technical analysis for another paper.



This clipping, taken from the February, 1925, issue of the *Diapason*, was found in many trade journals and music magazines of the day.

Chapter 1: KIMBALL: FAMILY & COMPANY

The story of Kimball organs begins with William Wallace Kimball, a man who was never a musician, piano or organ builder, woodworker, cabinet maker, or anything else that remotely connects to the creation of musical instruments. He was born on March 22, 1828, to David and Lucy Kimball in Oxford County, Maine, near the town of Rumford. Van Allen Bradley, a Chicago journalist, wrote *Music for the Millions*, which remains the sole biography on the Kimball legacy. In his book he says, "the life of a farm boy has never been beer and skittles, and this was particularly true of the life that Wallace and [his brother] David lived on their father's farm."[2] By the time he was 18 years old, William was teaching primary school in Rumford. That lasted two years, at which point he sought work as a clerk, first in Rumford and later in Boston.

Kimball exhibited his first entrepreneurial leanings when he decided to head west. In 1853, he relocated to Decorah, Iowa, to take advantage of the opportunities he might find in the west. Decorah presented many of these, as it was founded that same year. According to Bradley, "As the community had thrived, so had [W. W. Kimball], who, as his brother-in-law Albert G. Cone would later record, 'began business "on his own hook" as an insurance and real estate agent.'"[3]

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[2] Van Allen Bradley, *Music for the Millions: The Kimball Piano and Organ Story* (Chicago: Henry Regnery Company, 1957), 10.

[3] Ibid., 2–3.

For reasons unknown, Kimball decided to leave Decorah after four years of hard work developing his business. Bradley quotes William Bates Price, a friend of Kimball and fellow piano manufacturer, who reflected on Kimball's decision to relocate to Chicago: "[It] seemed at times [W. W. Kimball] could tear the veil off the future."[4] This statement could refer to Kimball's sense of an impending financial crisis known as the "Panic of 1857," a time when the United States entered its worst economic downturn in twenty years.[5] This crisis was partly rooted in the Crimean War which was taking place in Europe. Farmers in Europe were purchasing fewer American agricultural products, as many of them became soldiers in the Crimean War.[6] Given Decorah, IA, was in an area economically driven by agriculture, Kimball may have noticed the early signs of the coming recession.[7]

In the summer of 1857, Kimball liquidated the majority of his Decorah investments and set off for Chicago.[8] By November, he had made his first purchase of musical instruments, executing a swap of land parcels in Iowa for four Grovensteen & Truslow square grand pianos. Bradley relates Kimball's interaction with the salesman: ". . . [Kimball] had no idea what a piano was worth . . . and cannily suggested [they] sleep over

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[4] Ibid., 1.

[5] "On This Day: October 24, 1857," *New York Times*, On This Day series, last modified 2001, accessed September 15, 2015, https://www.nytimes.com/learning/general/onthisday/harp/1024.html.

[6] "Ohio Life Insurance and Trust Company," Ohio History Central, accessed September 15, 2015, http://www.ohiohistorycentral.org/w/Ohio_Life_Insurance_and_Trust_Company.

[7] W. E. Alexander, *History of Winneshiek and Allamakee Counties, Iowa* (Sioux City: Western Publishing Company, 1882), 403.

[8] Bradley, *Music for the Millions,* 5.

the question. . ."[9] Again, Kimball's shrewd yet cautious approach to business served him well as he spent that night and the next morning determining that it would be very possible to make a profit selling pianos in Chicago. While looking for a place to store his new pianos, he found an auction house on Lake Street where men were unloading melodeons, sheet music and other musical merchandise.[10] He went into the store and inquired whether he could rent space for his pianos. "The arrangement was made, and so began the career of the young piano dealer."[11] In less than a year, he opened his own music shop in Chicago, where he rented and sold pianos and melodeons (a.k.a. reed organs), provided repair service, and sold sheet music. By 1864, Chicago saw the birth of wholesale piano trade, due almost exclusively to the work of W. W. Kimball. His business and reputation had grown so quickly that he needed to relocate, moving his merchandise to a storefront at the Crosby Opera House on Washington St. As Bradley puts it, "Here he opened fine warerooms which became the center of the polite trade of the Northwest till the general conflagration of 1871."[12]

Kimball's "sixth sense" for business, combined with his determination to succeed, can be seen in how he handled crises, of which he faced many during his lifetime. The Great Chicago Fire of 1871 nearly ruined his growing empire. By this time, Kimball had amassed enough inventory that he lost over $100,000 worth of goods and his showroom in

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[9] Ibid., 16.

[10] Ibid., 19.

[11] Ibid., 20.

[12] Ibid., 41.

the fire (figure 1.1). But according to an account of events from that time, "Mr. Kimball, full of grit and energy, opened his office in the basement of his residence on Michigan Avenue, and had a force of builders rushing up a warehouse covering his lot, from his barn to his house, entering the salesroom through a window from his back parlor."[13] While other piano sales companies shut their doors forever, not a single Kimball employee lost his job as a result of the fire. Additionally, Kimball was offered a loan by Joseph P. Hale, a New York piano manufacturer, roughly equal to his losses. Kimball declined.[14] Using his own financial resources, he recovered quickly from the fire, and by 1873, his employees were selling more pianos than any other company in Chicago. According to a newspaper clipping of the day, "W. W. Kimball's business in Chicago will amount during '73 to one million dollars, which is three times larger sales than any other piano house in America."[15]

Figure 1.1. The Kimball store in flames, 1871

(Courtesy, Chicago Historical Society)

[13] Ibid., 65.

[14] Ibid., 60.

[15] Ibid., 67.

Kimball and his young company were faced with another financial challenge only two years later. On September 18, 1873, the banking firm of Jay Cooke and Company declared bankruptcy and closed. This company had been heavily invested in the railroad industry, which was considered the nation's largest non-agricultural industry at the time. However, this industry had overextended itself and, when Jay Cooke closed, it started a chain reaction of closings in other railroad-invested businesses. Unemployment had reached a "frightening 14 percent" by 1876.[16] Concurrently, Kimball had begun limiting his inventory by reducing his acquisitions of new instruments. As one writer recorded, Kimball "felt . . . that the panic was coming, and he prepared for it, drawing in his rented stock and holding a close rein on his outside agents. [He] was quick to foresee changed conditions in trade and to shape his business accordingly."[17] Besides limiting inventory, he encouraged his salesmen to get out of the storeroom and solicit sales door-to-door; he provided better bonuses for those who produced. Kimball also worked closely with his agents and representatives in the Chicago area to identify new markets. Regarding his instrument suppliers, he pressed for lower costs by frequently seeking new bids. "Volume and hard work. These were the two ingredients of the Kimball formula."[18]

This formula proved successful throughout Kimball's leadership of his company. By 1879, just as the financial crisis had diminished, his employees were manufacturing their

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[16] "The Panic of 1873," PBS: American Experience, last modified 2013, accessed September 23, 2015, http://www.pbs.org/wgbh/americanexperience/features/general-article/grant-panic/.

[17] Bradley, *Music for the Millions,* 67–68.

[18] Ibid., 69.

first instruments. They started with melodeons rather than pianos because the cost of production was significantly lower, thus resulting in more affordable instruments. Because the country had not fully recovered financially, more Americans could afford melodeons, which sold for $175–$400, than they could pianos, which cost in the range of $400–800.[19] [20] Kimball knew this and watched the market, always looking for the right time to expand his business.[21]

Kimball's melodeons were a great success, and by 1881, he needed to acquire a new manufacturing facility. He purchased an old basket factory at 26th and Rockwell St. and relocated the production side of his business on May 1 after renovations were complete.[22] Prior to this, several components of Kimball's melodeons, such as cases and actions, were built by third parties. All manufacturing was now brought in-house, and his employees had "all the improved machinery known to the trade."[23] Over time, this factory would grow to become the largest piano and organ manufacturing facility in the world.[24]

Up until 1882, William Wallace Kimball had run his business as a private entity. He had no board of directors and offered no stock in the company. With the success of his melodeon business and the growth experienced since production began, it became clear to

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[19] Joseph Dame Weeks,. *Report on the Statistics of Wages in Manufacturing Industries: with Supplementary Reports on the Average Retail Prices of Necessaries of Life, and on Trades Societies, and Strikes and Lockouts*. (Washington, D. C.: U. S. Government Printing Office, 1886), 289.

[20] Bradley, *Music for the Millions,* 85.

[21] Ibid., 85.

[22] Ibid., 83.

[23] Ibid., 84.

[24] Ibid., 70.

Kimball that in order to grow, he must formally incorporate his business. By doing so, he could garner support from the public sector and eventually develop a full production line for pianos and melodeons. First and foremost, he wanted to manufacture the best possible instruments at the lowest possible price and felt this was not viable when functioning only as salesman. In his words, "I must manufacture my goods or go out of business."[25] In three years of making melodeons, he knew this to be true. So on July 8, 1882, the W. W. Kimball Company became formally recognized as a public corporation.

This marked a huge change in development of the company as it was now offered as an investment opportunity. The capital stock was fixed at $600,000, with shares offered at $100 each (6,000 shares total).[26] At first, there were only five stock-holders, and Kimball owned all but four shares. This was in part because the value of the company's stock was set to match the value of Kimball's business assets. He wanted to sell those assets to the company without creating a financial burden on it. On August 17, the company gave him $600,000 for his business assets, payable in the form of 5,996 shares and $400 cash. This fluid transaction allowed for business to continue as usual, while setting the stage for future investment opportunities and faster financial growth.

By 1888, the W. W. Kimball Company was producing up to forty melodeons a day and distributing to over 1,000 agencies around the world.[27] Additionally, the nation's economic outlook had improved markedly over the past few years. These factors, coupled

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[25] Ibid., 83.

[26] Ibid., 78.

[27] Ibid., 110.

with a factory equipped with equipment for making melodeons, led to Kimball's decision to begin manufacturing pianos. Long before this decision (and before incorporation), Mr. Kimball researched the process of procuring the main ingredient needed to make pianos. His team began searching the country for forests with enough quality wood to supply the future company's needs. They found their source in Arkansas, and Kimball established the Newport Lumber Company to serve as his lumber division in August, 1881. The new company signed a lease in Newport, Arkansas, for a "fine walnut forest and extensive sawmills, where timber could be prepared in precisely the shapes and grades needed in the production of fine instruments."[28] With all of these pieces in place, the Kimball Company factory produced and shipped their first piano on July 5, 1888. Over five hundred had been produced by year's end.[29]

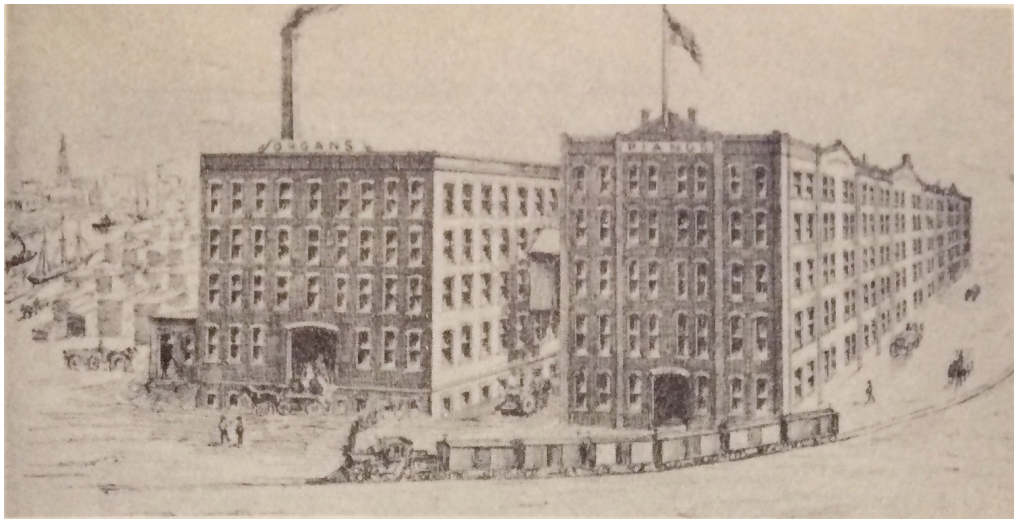

Figure 1.2. The Kimball factory in 1881 at 26th and Rockwell Street

[28] Ibid., 84.

[29] Ibid., 110.

According to Kimball, "There are few people who understand that the expenses of running and increasing business do not increase as the business increases; consequently, the point to arrive at is a large volume of trade."[30] Consequently, he was always looking for ways to expand his customer base. In the late 1880s, melodeons were popular in homes and small churches. However, many organists would agree that the tone of a melodeon is generally not as good for leading church music as that of a pipe organ. The organ builder John Hinners surely recognized this contrast in aesthetic and built his first traditional organs in 1890, with small, rural churches in mind.[31] Kimball also sensed this potential growth opportunity as he recognized the gap between the largest melodeons and the smallest stationary pipe organs.[32]

Concurrently in the Kimball Company, rapid growth had led to the drastic need for extra space. In two short years the company was producing pianos and melodeons at capacity. The demand from both the wholesale and retail industry made it clear it was time to expand. As Bradley states, "more space [was needed] to keep abreast of the demands imposed by Conway's free-wheeling sales staff."[33] Everyone in the company, from the factory workers to the salesman and regional agents, was thinking "big," which came as a trickle-down effect from the top. It was time for an expansion of facilities to handle the

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[30] Ibid., 26.

[31] Orpha C Ochse, *The History of the Organ in the United States* (Bloomington, IN: Indiana University Press, 1988), 302.

[32] Bradley, *Music for the Millions,* 133.

[33] Ibid., 131.

extra business. Kimball signed a contract with the builder Hulburd Dunlevy to erect a new Kimball Building in downtown Chicago to be used for sales and general business. He also authorized an addition of a fifth floor to the piano factory, along with a five-story link between that and the organ factory.[34] William Wallace Kimball's vision for growth led to this major expansion in the company's facilities. The extra space would allow for increased production of pianos and melodeons, and it allowed for the development and building of a new instrument—the Kimball Portable Organ.

Frederic W. Hedgeland came to the Kimball Company in 1890 with a vision that would immediately resonate with W. W. Kimball. He was born to an English organ builder (being British eventually became a common trait among the Kimball organ department employees) and immigrated to America in 1883, going first to St. Paul, MN.[35] He spent seven years in the Twin Cities repairing instruments and making plans for a portable pipe organ, "small enough to be boxed and shipped anywhere, and presenting no installation problems."[36] He took these plans to Chicago and presented them to W. W. Lufkin, Kimball's nephew and general factory manager. At first, Lufkin seemed skeptical that someone so young could have invented something so ingenious. But when "the young man fished in his pockets and pulled out a set of his newest organ specifications," Lufkin was convinced enough to hire him on the spot, and he immediately went to Kimball with

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[34] Ibid.

[35] Ibid., 133.

[36] Ochse, *History of the Organ,* 302.

Hedgeland's designs.[37] Hedgeland was given free reign of the well-equipped factory, and his design came to fruition with the production of KPO 1 (Kimball Portable Organ) on November 22, 1891.[38]

These instruments featured many design innovations that were eventually patented by Hedgeland. The Kimball Portable Organ succeeded in filling the gap that Kimball perceived in the industry between the melodeon and stationary organ. Hedgeland filed well over a dozen patents relating to this instrument, including numbers 464,936 for a folding keyboard, 464,937 for a spring clutch for organ pipes and 470,241 for bellows.[39] Nelson Barden, a renowned expert and restorer of historical American organs, comments on Hedgeland's patents, "There are over fifty patents and many are enormously clever."[40] The folding keyboard is particularly relevant to the organ's design, since the goal was to make an instrument which could be shipped in a crate small enough to pass through an average door. The pedal board was removed and packed vertically. During the shipping, a spring clutch held the pipes in place (even if they were shipped upside down!) to preserve tuning.[41] In essence, everything was done to simplify the process of setting up the instrument, so that almost anyone would be capable of installation at its final destination.

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[37] Bradley, *Music for the Millions,* 133.

[38] Ibid., 134–135.

[39] Patent 464,936: *Folding Key Board for Organs.* Patent 464,937: *Spring Clutch for Organ Pipes.* Patent 470,241: *Bellows for Organs.* U. S. Patent Office. 1891–92.

[40] Taken from email correspondence with Nelson Barden, October 17, 2015.

[41] David L. Junchen, *Encyclopedia of the American Theatre Organ*, vol. 1. (Pasadena, CA: Showcase Publications, 1985), 207.

Three portable instrument models were produced. Their design and tone quality won Hedgeland and the Kimball Company the only award given to an instrument in its field at the World's Columbian Exposition in 1893. Judges described it as "meeting a long felt want" and "entitled to the highest award."[42]

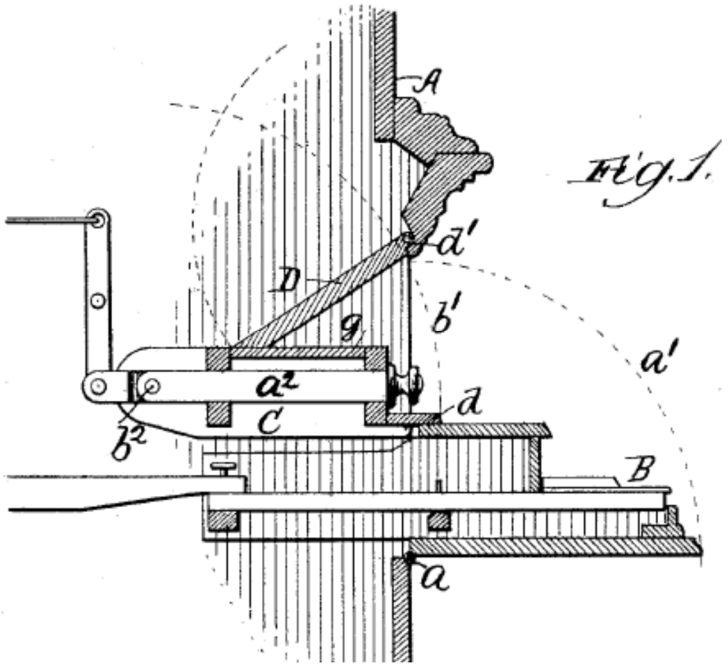

Figure 1.3. Mechanics of a Folding Keyboard (from Patent 464,936)

Hedgeland's portable organ was a tremendous success at the time. It inspired the company's leadership to grant him the needed resources for designing a stationary organ, the first of which was installed in the First Methodist Church of Kewanee, IL, in 1894.[43] His innovative character allowed Kimball to obtain dozens more patents, which covered everything from a specialized coupler system to a unique chest and valve design used for

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[42] Bradley, *Music for the Millions,* 135.

[43] Ibid., 181.

key action.[44] Many of these inventions were inspired by Hedgeland's work on the portable instruments and carried over to the stationary organs. However, after study of Kimball's entire output of known organs, one will notice right away that very few of the company's early stationary instruments (prior to ca. 1920) survived even through the company's organ production years (see the table of known Kimball installations under "Supplemental Materials"). Many were replaced either by newer Kimball organs, or perhaps more often by their competitors' instruments. While Hedgeland's designs were clever for a small instrument, they fell short when applied to larger instruments. Regardless of what reputation might have developed in the 1920s, the Kimball Company built the vast majority of their organs during Hedgeland's leadership. Their immediate success presumably led to the production of over 3,000 instruments (many of them portables) by the time he left the company in 1908.[45]

William Wallace Kimball died on December 16, 1904, the same year his company released their first self-playing piano (designed by Hedgeland).[46] Over his lifetime, he had built an empire out of his small sales operation from the 1850s, which had started with that exchange of land for four grand pianos. Under his leadership, the company as a whole experienced some their best times, largely due to Kimball's vision for reaching the broadest market possible. His desire to innovate, coupled with his uncannily perceptive sense for

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[44] Frederic W. Hedgeland(?), US Patent 476,267: Organ-Coupler, filed 1892, US Patent 464,937: Spring Clutch for Organ Pipes, filed 189?, US Patent 616,323: Valve for Pneumatic Motors, filed 1898.

[45] Junchen, *American Theatre Organ*, 207.

[46] Bradley, *Music for the Millions,* 236.

business and economics, fueled the creation of his company and its branches of pianos, player mechanisms, harmoniums, portable organs and the company's first generation of stationary organs. According to Kimball's colleagues, "He was one of the heroic types of Western development. . . What Jonas Chickering meant to the manufacturing field, W. W. Kimball was in the field of commercialization—a pioneer. He first proved that pianos of excellent quality can be made rapidly and sold rapidly."[47] Kimball was not a musician, nor had he ever been apprenticed as a carpenter or cabinet maker. He never made his own piano or built his own organ during his youth.[48] At heart, he was a businessman who deeply appreciated music and knew his appreciation was shared by millions of others. He saw a hole in the musical instrument industry. Not only did he fill it, he reshaped the entire industry as it moved into the twentieth century.

Kimball did marry in his earlier years. Evalyne M. Cone became his bride on June 6, 1865 (an art lover who left an entire collection of world-famous paintings, including Rembrandt's portrait of his own father, to the Art Institute of Chicago at her death).[49] The couple never had children; however, Kimball grew close to his extended family and their children. Members on both sides of the family eventually held monumental positions in company leadership until the W. W. Kimball Company was sold in 1959. His brother-in-law, Albert G. Cone was vice president of sales during Kimball's leadership and on the board of directors even beyond that. Two of his nephews eventually became presidents

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[47] Ibid., 216.

[48] Ochse, *History of the Organ,* 302.

[49] Bradley, *Music for the Millions,* 52.

following his death, first Curtis Nathaniel Kimball from 1905 to 1936, then Wallace W. Lufkin from 1936 to 1945. Regardless of its size, the Kimball Company remained in family hands throughout its entire existence.

When C. N. Kimball took over in 1905, the company was producing over 40,000 instruments per year and had over 1,500 employees on payroll.[50] The organ department had built at least three four-manual instruments still known today: a 52-rank at the Mormon Tabernacle in Salt Lake City (1901), a 57-rank at Temple Beth Elohim in Washington, D. C. (1902), and a four-manual of unknown size at the Minneapolis Auditorium Theatre (1904). Demand for player pianos had increased dramatically, and Hedgeland was hard at work designing a player mechanism for organs. Other companies, such as Æolian, had been producing automatic organs since the early 1890s. The demand for their instruments was enormous at the turn of the century, to the extent that Æolian opened factories in France, England, and Germany to meet demand.[51] As was the case with W. W. Kimball deciding to produce pianos, C. N. Kimball waited for the market to be established and observed its successes and failures before making the decision to produce something new. The Kimball Company sold their first known player mechanism for a pipe organ in 1905 and their first 88-key player piano in 1909.[52] Growth in this area would continue until the radio became widely available in the 1920s.

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[50] Bradley, *Music for the Millions,* 217.

[51] Ochse, *History of the Organ,* 295–296.

[52] Bradley, *Music for the Millions,* 237.

The last addition to the Kimball Company's facilities had occurred in 1895 when it acquired the Chicago Music Hall Company's property on Wabash and turned it into the new Kimball Hall. This new headquarters was on the inside of the Elevated Loop and drew so much business to the area that a local paper of the day "waggishly suggested the 'L' officials had entered into a conspiracy with Kimball to develop a new train station at that point and call it Kimballville."[53] At the time, this property was worth over a half-million dollars and considered one of the most valuable properties in Chicago. At the factory, stationary organ production had quickly outgrown its space in the reed/portable organ department. Building D, completed in May, became the new home for the pipe organ department and added 96,000 square feet to the factory complex.[54] Building D included a two-floor erecting room (L80'xW80'xH80'), stock rooms and a voicing chamber.[55] Within ten years, the department had outgrown Building D, leading to the creation of Building H in 1907. It added another 60,000 square feet, a larger erecting room, and office space which would become the headquarters for the pipe organ division. It was designed by Kimball architect William Strippe, who had drawn plans for all of the company's newly constructed buildings since it began.[56] Additionally, Strippe designed what would be the final building for the Kimball original factory: a foundry and japanning[57] room known as

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[53] Ibid., 194.

[54] Junchen, *American Theatre Organ*, 207.

[55] Bradley, *Music for the Millions,* 185.

[56] Ibid.

[57] Japanning is a type of lacquer finish usually applied to furniture.

Building I. Completed in the spring of 1910, it brought the total square footage to 808,400 square feet, becoming the largest musical instruments factory in the world.[58]

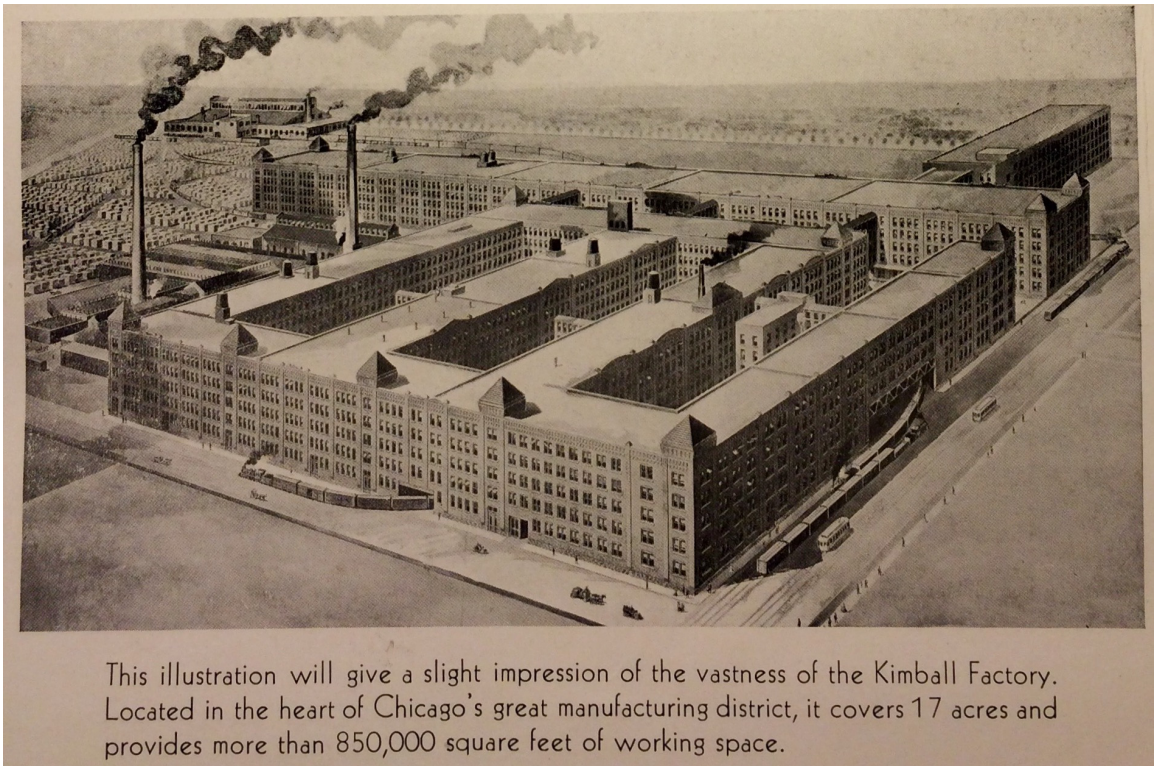

Figure 1.4. The Kimball Factory at its largest size[59]

In addition to the complete factory, the company finished construction on a sixteen-story skyscraper (considered as such in 1917) which would remain in use until Kimball was sold in 1959. These facilities were completed during a period which represented the apex of the W. W. Kimball Company's existence. Up to this point, rarely did the company experience insurmountable hardship. Even after the Great Chicago Fire,

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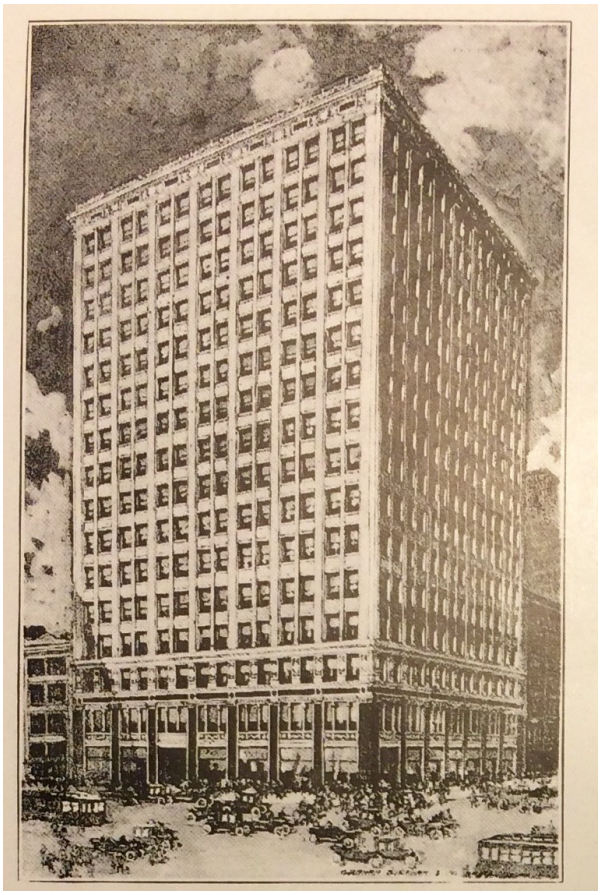
[58] Ibid.

[58] Bradley, *Music for the Millions*, 198.

[59] This image is found at the back of many Kimball contracts for their pipe organs. Note the trains that run directly into the factory.

Kimball recovered fully within a couple of years. Hardly an example can be shown when W. W. Kimball even struggled to overcome "tough times" during his leadership.



KIMBALL HALL
CHICAGO

The home and executive offices of the entire Kimball Company. Here in a spacious auditorium, organists from all over the world come while in the city to play and to discuss organs and organ problems.

Figure 1.5. The Kimball Building[60]

C. N. Kimball experienced similar success to that of his predecessor leading up to the 1920s. However, culture in America changed rapidly during this era, starting with widespread distribution of phonographs, radios, and moving pictures. The development of

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[60] This image was found in numerous marketing materials, including catalogs, brochures, and organ journals of the day, including *The Diapason*, which was published in this very building. Their communications address, found in the October, 1925, release, lists "The Diapason, 1507 Kimball Building, Wabash Avenue & Jackson Boulevard, Chicago." As mentioned in the caption, many organists came to play in this venue. These included Joseph Bonnet, Clarence Eddy, and Pietro Yon.

the orchestral (a.k.a theatre) organ was made possible by the creation of movies and added a new area of growth for the company. In fact, business was so good that the company stopped taking orders for over 3 months in 1920.[61] However, music in the home was no longer primarily created with live instruments. The phonograph and radio were much cheaper to purchase than a piano, let alone one with a player mechanism. In 1919, players made up more than one-half of all pianos produced by Kimball.[62] By 1932, not a single one was sold.[63] Increasing availability of electricity in the American home, combined with the Great Depression, had ended an entire production line for the Kimball Company.

Prior to the player piano decline, Kimball had been faced with another great loss to their production when the melodeon lost favor with the American household. This was partly due to the piano being much more widely available than before, because of reduced cost through factory production. Although the Kimball Company was the creator of factory pianos, this was still a tremendous loss since it was the world's largest producer of melodeons.[64] As more Americans bought pianos, phonographs, and radios, their interest in melodeons dwindled to nothing. Kimball closed the melodeon assembly line in 1922 after having produced 403,390 instruments.[65]

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[61] Junchen, *American Theatre Organ*, 209.

[62] Bradley, *Music for the Millions,* 234.

[63] Ibid., 239.

[64] Ibid., 180.

[65] Junchen, *American Theatre Organ*, 207.

At this point of closure, Kimball hardly felt the dent, given the wild success they were experiencing with their theatre organ production. The quality of their organs had increased dramatically with the introduction of new staff, many of whom came to the company when the Hope-Jones Company failed in 1910.[66] Robert Pier Elliot was one of these transplants. He was responsible for redirecting the Kimball organ department after the questionable leadership of Frederic Hedgeland.[67] Elliot put Kimball in the top echelon of the theatre organ industry within a year of taking the position of general manager of the organ division. In 1920, they were experiencing record sales.

At the same time, the costs of materials were skyrocketing, and the company was not making significant money because of the delay between contract-signing and the purchase of materials. In Elliot's own words,

> Our capacity has been sold out for twelve months ahead all winter, and in spite of repeated price increases, it has reached a point today [of] about fifteen months ahead, which the company regards as unsafe in consideration of the rapidly rising cost of materials and labor, and the fact that contracts for organs taken last year and delivered recently have in some instances shown a loss, although there was a good margin of profit at the time the contracts were taken.[68]

In essence, inflation in the early 1920s was not taken into account when establishing the contracted amount charged to consumers, given the delay between when the contracts were signed and when the materials were purchased to build the instruments. This kind of

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[66] Ibid., 209.

[67] While Hedgeland's vision and leadership pioneered Kimball's early success, it came up short when applied to larger organs. This will be discussed further in chapter two.

[68] *The Diapason* 11, no. 3 (March, 1920): 14.

problem likely would not have happened under W. W. Kimball's leadership. Sadly, it exemplified the kind of mistakes which became more and more common as the company moved into the depression years and beyond.

As the 1920s continued, the popularity of the sound film, or "talkie," was slowly growing. As the technology developed, more movies had their own sound, and more theatres were choosing to play these films over the traditional picture-only format. By 1930, the country was faced with its worst economic crisis of all time. Concurrently, talkies were beginning to surpass silent films in the theatres. The theatre organ industry began to collapse, with one company failing after another. For Kimball, it meant fewer contracts and cut wages.[69] The company could still rely on other venues, such as churches, academic institutions and civic centers. There was just enough business to keep the organ department afloat throughout the decade. Certainly, the mammoth size of the company played a huge role in name recognition for generating contracts, and Kimball had a great track record for producing quality instruments at the lowest possible price.

The organ department was not alone in its struggles. Piano sales had been on a steady decline since the mid-1920s, and by 1932 only 30,000 instruments were built by all makers in the U. S. combined. Compare this to 343,050 made by Kimball alone in 1923![70] C. N. Kimball had sensed that a decline was coming in piano sales in the late 1910s. Under his leadership, the company made an effort to produce their own phonograph

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[69] Junchen, *American Theatre Organ*, 233.

[70] Bradley, *Music for the Millions,* 238–239.

model using a unique "swinging tone arm" design. The first models were so bad that an immediate redesign was ordered. Once they finally had the device working properly, sales picked up slightly but never took off. Production was ended after only eight years, although recordings marketed by Kimball remained in circulation for several years afterward. They had become a "big item of business" in the Kimball retail stores.[71] Once phonograph production ended, their cabinets were used to make radios for a brief time. But the company was not well-equipped to produce radio components, and costs quickly outweighed sales.

By the end of the 1930s, the Kimball Company was manufacturing only straight (non-player) pianos and a small handful of pipe organs.[72] Piano sales had dramatically increased towards the end of the decade, but they were nothing compared to the record numbers seen only ten years earlier.[73] Organ production numbers were even more dismal, especially given that the company never made significant money selling organs anyway.[74] They reportedly produced nearly 7,100 instruments (including portables) from the beginning of production in 1891 through 1929. From that point until 1942, when organ production ended, they built roughly 250 pipe organs, many of which were quite small.[75]

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[71] Bradley, *Music for the Millions,* 242.

[72] Ibid.

[73] Ibid., 270.

[74] Ibid., 183.

[75] Organ production numbers based on personal research. See the table of known Kimball installations under "Supplemental Materials" later in this document.

By the time the full effects of World War II reached America in 1942, C. N. Kimball had died. William Wallace Kimball's nephew, Wallace W. Lufkin, had taken the presidency at the time of Curtis Nathaniel's death in 1936 and brought back to the company some of the business principals of his uncle. Under his nine-year tenure, he returned the company to profitability as the company generated a surplus each year until 1942. In fact, 1941 yielded their best merchandise turnover since 1925.[76]

Following the bombing of Pearl Harbor on December 7, 1941, the United States formally entered World War II. In order to ensure materials were readily available for the war effort, the U. S. Government War Production Board issued an order curbing the use of tin, effective March 31, 1942.[77] Shortly afterwards, an order came to halt production of pianos and organs entirely.[78]

President Lufkin was on the verge of closing the Kimball factory (presumably for the duration of the two-year production ban) when the Kimball Board of Directors, led by W. Wallace Kimball, presented an ultimatum to the 83 year-old president. Kimball and the board felt it was essential to keep operations running and wanted to take advantage of the situation by producing goods needed for the war.[79] In the end, Lufkin relented, and the Kimball Company produced mostly wood-based products for the war effort. These included everything from coffins to furniture. Additionally, the factory had tremendous

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[76] Bradley, *Music for the Millions,* 272.

[77] Ibid.

[78] Junchen, *American Theatre Organ*, 234.

[79] Bradley, *Music for the Millions,* 271–272.

experience working with wood and glue (piano soundboards). A special variety of plywood was invented by Kimball and used in applications for the Boeing Airplane Company, the Lockheed Aircraft Corporation and the Douglas Aircraft Company.[80]

Wallace W. Lufkin remained president throughout the war but had become more of a symbolic leader; his vision for the company was seen by W. Wallace Kimball and the Board of Directors to be antiquated.[81] On Dec 6, 1945, at the age of 86, Lufkin died while still president. One week later, W. Wallace Kimball, grand-nephew of founder William Wallace Kimball and son of C. N. Kimball, became the fourth president. He had previously been head of the entire factory for several years, and prior to that he was manager of the organ department. He became president at a pivotal time for the company, which had just made it through the war and still in operation.

Wallace Kimball's biggest challenge was to bring the company back into profitability. The war effort caused tremendous financial losses, in large part because of the need to retrofit the factory to accommodate production of war items.[82] While one might argue that it was essential to support the war effort, the financial losses incurred were a result of the lack of foresight in projecting costs, similar to what the organ department had experienced with contract-writing back in the early 1920s. These heavy losses, combined with skyrocketing inflation, likely had much to do with Wallace Kimball's decision to not re-open the organ department. Organs had never made much money for the company.

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[80] Ibid., 274–277.

[81] Ibid., 283.

[82] Ibid., 279.

After the war, company leadership was so overly focused on restoring profitability that it entirely lost the vision of the founder, leading them to completely redirect all focus on piano production, without taking into consideration the limitations this would place on their market exposure.

There were likely other significant reasons the organ department remained closed. Their reputation as organ builders was outstanding, but they were criticized for being a Jack of all trades, master of none. Some of their competitors in the late 1930s labeled them as a theatre organ company (like Wurlitzer or Barton) that did not have the slightest idea how to build a classical instrument.[83] (Wurlitzer had made a feeble attempt to build classical instruments with the help of Robert Pier Elliot in 1929 and failed.)[84] The Æolian-Skinner company, led by G. Donald Harrison, generally had the upper hand in the market that desired classical instruments. This market included churches and academic institutions which had become just about the only sectors in the industry still interested in buying pipe organs. Now that Kimball was competing for jobs in this arena, it took great effort to make a sale.

Another reason for the department's demise may be Robert Pier Elliott's decision to leave the company in 1933.[85] His leadership in the department was truly visionary as he guided it in successfully building organs for almost every possible venue, be it theatre,

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[83] A theory from a conversation with Nelson Barden, of Barden & Assoc., on Sept. 29, 2015.

[84] A "classical instrument" in this context refers to an organ designed to play traditional organ repertoire (e.g., the music of Widor), church music, and potentially certain transcriptions of classical music.

[85] Junchen, *American Theatre Organ*, 234.

church, school, home, radio station or any other. No other organ company had been able to do this, with the exception of the M. P. Möller Company. When he left Kimball, he clearly left an enormous hole to fill, and it seems likely the company never found someone with an equally strong vision to take the lead.

Perhaps lack of vision, combined with rapidly changing aesthetics in the organ world, also contributed to the department's demise. The Orgelbewegung, or reform movement, had begun many years before the department closed and slowly had caused a shift in the tonal qualities of American organs leading into the mid-twentieth century. According to Peter Williams, the movement has roots in the revival of Bach's organ works by Albert Schweitzer. Williams states, "In 1906 Schweitzer's test for an organ, 'the best and sole' standard, was its fitness for playing J. S. Bach's music."[86] The Bach music revival goes back even before Schweitzer with Mendelssohn's performances of the great Bach choral works. Over time, Bach's music became commonplace in modern performances, inspiring organ builders to rethink from the bottom-up (or top-down in many cases) the tonal approach to an organ specification. However, all of this progressive mentality was not shared by several of the Kimball staff. Perhaps they were not able to provide a vision for growth to company leadership, leaving them sitting in the shadows during the war rather than making presentations on where the organ department should go with production once the war was over.

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[86] Peter Williams and Barbara Owen, *The Organ* (New York: W. W. Norton & Company, 1988), 180.

The Kimball Company organ department produced some organs which clearly show elements of this movement, such as their installation at St. John in the Wilderness Episcopal Cathedral, Denver, in 1938. This instrument's stoplist includes upwards of nine mixture ranks and a 16' Quintaton in the Great division, among other voices which very rarely appear in organs from the early 1900s.[87] But a general comparison between Kimball and Æolian-Skinner organs of this era will show that Kimball never fully embraced the reform movement, while G. Donald Harrison led the way. This can be clearly seen when comparing the 1936 Kimball organ at First Church of Christ, Scientist with the Æolian-Skinner at Church of the Advent in Boston, also from 1936. Just looking at the Great divisions, the Kimball has just a single Mixture IV, while the Skinner has Fourniture IV, Cymbel III and a Sesquialtera IV-V. While these organs do serve vastly different styles of worship and are both incredibly successful for their specific uses, they also represent the general direction taken by each company. Harrison's visionary approach, seen so clearly in this organ, led to his success. The Kimball organ department's uncertain vision for the future certainly seems to correlate with their downfall.

The Kimball Company moved on without an organ department and experienced a brief period of success, at least from a financial perspective. They produced their 500,000th piano in 1948, setting an industry record.[88] Prior to this, sales had modestly grown each year, but not fast enough to replenish the cash reserves. This became an immediate

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[87] The specification for this organ can be found under "Supplemental Materials" later in this document.

[88] Bradley, *Music for the Millions,* 287.

problem when the heirs of W. W. Lufkin requested to retire their stock, equaling over 15,000 shares, in 1947. The company did not have the cash on hand for this transaction and was forced to take a $1,000,000 mortgage on the Kimball Building.[89] To complicate matters, Wallace Kimball and his brother, David, who was also active in the company, had major conflicts over company affairs.[90] David ended up taking over as president in 1953 for a brief time but died suddenly the same year. Wallace resumed as president and began considering more drastic options for regaining financial profitability.

In 1953, the board chairmanship was abolished, which allowed Wallace Kimball to have greater control over the company. In 1955, the vast majority of Kimball property was sold, including what was once the largest musical instruments factory in the world and the 17-story Kimball Building downtown. Proceeds from these sales were used to build a "state of the art" $2,000,000 facility in Melrose Park. The business operations and production relocated here, while Kimball kept its sales offices and showroom in the Kimball Building as rented space. In contrast, this facility was 175,000 square feet, compared to their previous factory of over 800,000.[91]

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[89] Ibid., 286.

[90] Ibid., 287.

[91] Ibid., 259.

Figure 1.6. The modern Kimball facility (ca. 1956)

Ultimately, these attempts to revitalize the company did not succeed. At first, things did improve slightly with a 40% gain in 1956, probably from the hub-bub generated with the opening of a new facility. But by 1959, the piano company had "slipped into seventh place in global rankings of piano makers."[92] The same year, W. W. Kimball Company was sold to Mr. Arnold F. Habig of Jasper, Incorporated, a company which primarily made furniture.[93] Piano production was relocated to Jasper, Indiana, where it continued until 1996. Starting in 1955, Kimball had begun designing an electric organ, which Jasper began producing shortly after the acquisition.

During the final chapter, production sharply declined at first, due to the poor

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[92] "Kimball History," Kimball International, last modified 2015, accessed September 3, 2015, http://www.kimball.com/kimball_history.aspx.

[93] Ibid.

quality of the pianos made in Jasper. After improvements were made and a solid marketing technique established, Kimball pianos were selling more readily and had returned to the top spot for worldwide production of pianos by 1969. Additionally, Jasper had acquired Austrian maker, Bösendorfer in 1966, which helped to improve the reputation for Kimball, although Bösendorfer instruments continued to be built in Austria.[94] In 1974, the Jasper Corporation changed names to Kimball International, mainly because of the success it had selling pianos, combined with name recognition. Production continued steadily until the 1980s, around the same time electronic music and synthesizers became popular. The Kimball piano and organ subsidiary was discontinued in 1996, and its final grand piano was signed by every worker and company executive. It remains on display at Kimball's showroom in Jasper, Indiana.[95] Bösendorfer was sold back to the Austrians in 2002, thus formally ending the association of Kimball and musical instruments. Today, Kimball International primarily produces furniture for offices and hospitality venues, such as hotels. It is still headquartered in Jasper, Indiana, and has several factories around the world.

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[94] Robert Palmieri and Margaret W. Palmieri, *Encyclopedia of Keyboard Instruments* (New York: Routledge, 2003), 205–207.

[95] "Kimball History," Kimball International, last modified 2015, accessed September 3, 2015, http://www.kimball.com/kimball_history.aspx.

Chapter 2: ORGANS FOR EVERYONE

The W. W. Kimball Company was one of the only companies to successfully build organs in any space imaginable. Its organs were installed in places of worship, schools, colleges and universities, ballrooms, convention centers, music halls and opera houses, theatres, private homes, and even radio stations. There is even one account of a Kimball organ installation at a hotel in Riverside, California. While many of its contemporary builders were successful building for only a few of these venues (such as the Wurlitzer Company, which built almost exclusively for theatres), W. W. Kimball surely insisted that his new organ department achieve complete flexibility in order to mold and shape its organs to fit any given space. Perhaps this helps to explain the company's possible production of over 7,000 organs.

Tracking the development of the company's organ department beyond its early years is considerably difficult. According to accounts by experts who have done research on the Kimball Company, the entire organ department records were tossed in a back alley at some point after World War II. It rained that night, causing the fountain pen ink to run on older records. A few of the newer, typed records were salvaged but have since disappeared. Their location remains a mystery to this day.[1] The department sold off its inventory in small amounts, apart from the majority of unused pipework, which went to

[1] Information on the fate of company records comes from recorded conversations the author had with Dr. Richard Konzen, Professor of Organ, Grove City College, on November 18, 2014, and Nelson Barden, of Barden & Assoc.,. on September 29, 2015.

Æolian-Skinner. Junchen states, "In the mid-1950s, other 'unsaleable' items, including one of the WGN three-manual horseshoe consoles, were unceremoniously piled into a heap and burned."[2] Regardless of these unfortunate circumstances, much information on Kimball's organ department can be pieced together from institutional records, advertisements and reviews from the day, and instruments that still currently exist (very few of which remain unaltered from their original installation).

Of all information that has been gathered over the years, no complete opus list of their organs has ever been discovered. To complicate matters, Kimball apparently did not use a routine system for marking their instruments with an opus number. Some of their instruments have a KPO (Kimball Pipe Organ) number marked on the console, while others have it marked inside one or more of the chambers. Occasionally, it has been found on pipework as well. Nonetheless, the lack of a system, coupled with the absence of an official written record makes it impossible to know exactly how many instruments were built or the order in which they were constructed.[3]

Records from Kimball's clients do exist in many cases. Sales contracts from various institutions provide a probable year of construction. If no contract exists, or if there was a significant delay between contract signing and completion of the organ, the serial number from the blower can be referenced to find a date of construction.[4] Historic church records

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[2] Junchen, *American Theatre Organ*, 234.

[3] For a list of known installations organized by year, see the table of known Kimball installations under "Supplemental Materials" later in this document.

[4] This works in cases where Kimball used blowers from the Spencer Company, which still keeps records of all blowers they manufactured and when they were sold.

often can date instruments when nothing else is available. Additionally, Van Allen Bradley's aforementioned text also has an account of certain prominent installations, including the final, 7,326th instrument (presumably KPO 7,326), shipped September 26, 1942 to Good Hope Lutheran Church of Bucyrus, Ohio.[5] Bradley also includes information on the company's first organ (see chapter 1), but he does not provide a KPO number for that instrument, nor does he mention how the Kimball Company catalog system was maintained. Nelson Barden states, "KPO was first used for Kimball Portable Organ. Once stationary organs were in production, it evolved into Kimball Pipe Organ."[6]

Figure 2.1. KPO plaque from a 1930 Kimball at First Methodist Church, Bessemer, AL

For an organ company to produce 7,326 instruments over fifty years seems somewhat implausible. But if any company could achieve this, it would be Kimball. One theory is that perhaps they did not start with KPO 1. That is unlikely since one of their original portable organs from 1892 was reportedly found at Covenant Theological

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[5] Bradley, *Music for the Millions,* 181.

[6] Information in an e-mail from Nelson Barden, of Barden & Assoc., on October 14, 2015.

Seminary, St. Louis, in 1990.[7] This instrument has been described as a Kimball and apparently is labeled as KPO 354. Another theory is that they might have skipped KPO numbers for some unknown reason. Perhaps another is that Kimball built two or three thousand of their portable instruments during their first decade or two of producing pipe organs. This theory is based on KPO numbers which have been confirmed and the likelihood that W. W. Kimball would only have allowed the organ department to move forward if they were producing in mass quantities.

Even this cannot be proven, given the lack of company records. In fact, this statement is from an article written in 1925: "No complete records were kept of the early portable instruments, which were largely sold through dealers. . ."[8] Even when the company was in business, its record-keeping was not always accurate. Another theory from Barden, "[Perhaps the workers] at Spencer Turbine screwed up the opus numbers while copying them onto the Spencer Blower cards, but as Dave Junchen once told me over dinner, that doesn't explain the mysteries."[9] Additionally the image below (figure 2.2) is from a company brochure published no earlier than 1938. This would seem to indicate they produced a bit over 4,000 organs by publication, but not by more than a few hundred. Otherwise, the ad would have read, ". . . built nearly five thousand pipe organs, installed all

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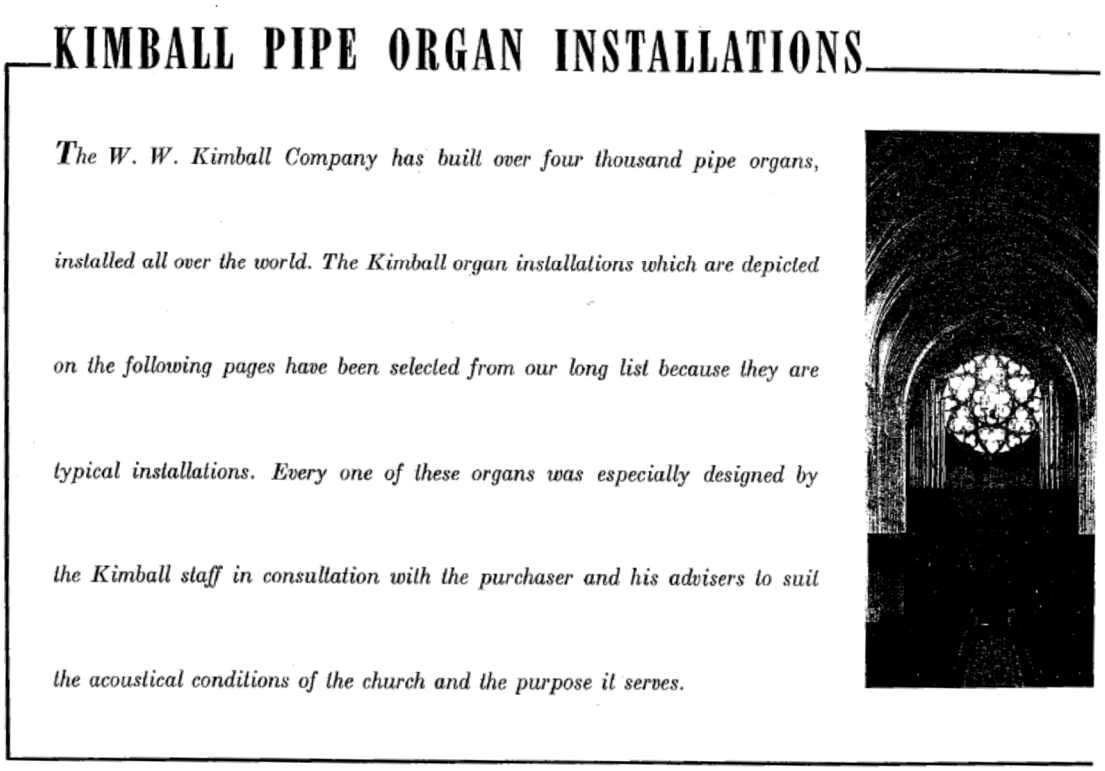
[7] See the table of known Kimball installations under "Supplemental Materials" later in this document. Information on this instrument found at the Organ Historical Society Pipe Organ Database, http://database.organsociety.org/SingleOrganDetails.php?OrganID=6336.

[8] Ernest E. Welles, "W. W. Kimball Company," *The Diapason* 16, no. 3 (February 1, 1925), 6.

[9] Information in an e-mail from Nelson Barden, of Barden & Assoc., on October 21, 2015.

over the world" or ". . . built over forty-five hundred pipe organs . . ."[10] Regardless, without an official list from Kimball, their total output of organs remains unconfirmed.



KIMBALL PIPE ORGAN INSTALLATIONS

The W. W. Kimball Company has built over four thousand pipe organs, installed all over the world. The Kimball organ installations which are depicted on the following pages have been selected from our long list because they are typical installations. Every one of these organs was especially designed by the Kimball staff in consultation with the purchaser and his advisers to suit the acoustical conditions of the church and the purpose it serves.

Figure 2.2. Publicity from a Kimball Brochure (ca. 1938)

In contrast to all the uncertainty surrounding Kimball's total output and use of KPO numbers, plenty of evidence exists to portray its success making and selling quality organs during its fifty years of existence. Junchen's Kimball article in his *Encyclopedia of the American Theatre Organ* provides a wealth of information about the most influential workers in the department, along with examples of their advertisements, pictures of

[10] Kimball was known to exaggerate in their advertisements. When their organ at the Roxy Theatre (New York City) was installed in 1927, Kimball boasted about it being the largest in the world, when in fact, they had just built one at the Forum Theatre (Los Angeles) three years earlier that was larger by three ranks. There are other similar examples in trade journals, magazines and extant company brochures.

consoles and an extensive list of theatre organ installations. *The Diapason* magazine from the Kimball era contains everything from instrument write-ups and reviews to publicity pieces and more advertisements. Even a few of Kimball's own brochures and booklets are still extant and available for gathering information. All of these sources together are able to portray a reasonably clear picture of the Kimball Company's vision: to create organs that could fit any space where a potential customer might want one, thereby increasing its name recognition as a pillar of American musical instrument manufacturing.

This vision started with William Wallace Kimball and trickled down to every employee he hired. When he hired Frederic Hedgeland in 1890, organ building in the midwest was largely driven by companies on the east coast, such as E. & G. G. Hook and Hastings, which had a renowned instrument in the Cincinnati Music Hall. Chicago boasted some of the finest organs from east coast builders before the 1871 fire hit the city and destroyed most of them. But the city recovered quickly, and replacements arrived from east coast companies like Roosevelt, which installed a giant 109-stop organ in the Chicago Auditorium in 1890.[11] Greenstone Methodist Church chose Steere & Turner of Springfield, Massachusetts, to build their post-fire replacement organ in 1882.[12] Johnson

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[11] Ochse, *History of the Organ,* 294. Hilborne Roosevelt (a cousin of President Theodore Roosevelt) started his firm in 1872. It was based in New York City and operated until 1893. Roosevelt was the first company to employ electro-pneumatic key action and the first American company to include combination pistons in their organ design. Hilbourne Roosevelt's interest in electricity pioneered these innovations and led to several patented designs.

Electro-pneumatic key action is a control system which uses air pressure, controlled by electricity, to open or close valves in a wind chest. When a key on the keyboard is depressed, it creates an electrical connection that signals a valve to open, thereby allowing air to flow into the pipe.

[12] Stephen J. Schnurr Jr. and Dennis E. Northway, *Pipe Organs of Chicago* (Oak Park, IL: Chauncey Park Press, 2005), 35.

Organs of Westfield, Massachusetts, had over 60 instruments in Chicago, some before and after the fire.[13] Other companies that had notable Chicago installations at the end of the nineteenth century included Farrand & Votey of Detroit with their opus 119 (1892) at Church of the Epiphany.[14] An interesting organ of 1870, spared by the fire, was the three-manual instrument built for the Holy Family Roman Catholic Church by Louis Mitchell, a Canadian builder from Montreal.[15] Many builders familiar with Chicago instruments considered this Mitchell organ "a benchmark against which new installations in Chicago were compared."[16]

With so many exceptional and new instruments already in Chicago, W. W. Kimball was in no hurry to become an organ producer of great magnitude. Rather, he saw a niche market opportunity for an instrument larger than his melodeons but smaller than the stationary organs. Hedgeland's portable organs filled this gap perfectly. The August, 1893 issue of *The Organ* offered an informative write-up on Hedgeland's creation.

> The Portable Pipe Organ of the W. W. Kimball Company is one of the most remarkable instruments now before the public. It is a real pipe organ, having six stops in the manuals and two in the pedal, as follows:
>
> | | | |
> |---|---|---|
> | *Great Organ*: | Open Diapason, metal (lower 12 wood) | 61 |
> | | Dulciana, metal | 46 |
> | | Cornopean (impinging reeds) | 46 |
> | *Swell Organ*: | Viola di Gamba, metal | 46 |
> | | Stopped Diapason, wood | 61 |

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[13] Ochse, *History of the Organ,* 294

[14] Schnurr and Northway, *Pipe Organs of Chicago,* 43.

[15] Ochse, *History of the Organ,* 294.

[16] Schnurr and Northway, *Pipe Organs of Chicago,* 29

	Flute, wood (4 feet)	61
Pedal Organ:	Bourdon, 16 feet (reeds with qualifying tubes)	31
	Open Diapason, 16 feet (reeds with tubes)	31
Couplers:	Great to Pedal	
	Swell to Great	
	Swell to Pedal	
	Octaves	

> . . . The vibrators in the pedal stops are free reeds, blown by pressure, exhausting into qualifying tubes, which impart the soft, distant, and pervading effect proper to a pedal, without leaving anything perceptible of the flabby tone usual to [sic] pedal reeds. . . All the action, draw-stop and key, is pneumatic. Every key has its valve or little pneumatic bellows. These operate upon a new principle, and cannot get out of order or cipher. All the pneumatics are carried by a six-inch wind. The pipes are blown by a three-inch wind.
>
> All of the organ above described is brought within a compass of six feet wide, three feet, six inches deep, and seven feet high. The pedal keys project in front enough to make the total floor space required six feet square. The organ is packed by removing the pedal-board, which requires to turn one button and raise the board off the two dowels which hold it in place, then the entire keyboard and stop action come off by removing four screws. All the action detaches without unfastening anything beyond the button and the four screws above mentioned. . . [The organ] can be boxed in a plain box, laid down upon its side, and even ended upon its head, without loosening or disarranging the pipes or any part of the action. Hence, it will go through any door or window affording a space three feet six, by six feet. . . . Here we have two wind supplies, one of six inches and one of three, all within a compass mentioned above, yet enough to run eight stops, with one octave coupler, under all circumstances. . . It is done by a new system of feeders, and by putting the bellows of the heavy wind inside that for the light wind. The six-inch wind exhausts into the three-inch bellows, and, coming under less pressure, expands, and thus enables the supply to be kept up by feeders, which, if operated upon a three-inch pressure, would be wholly incapable of doing the work.[17]

Several of the designs used in these portable organs were carried over to the Kimball stationary organs, including the double pressure chests and reservoirs. The key and stop

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[17] W. S. B. Matthews, "Portable Pipe Organ," *The Organ* 2, no. 4 (August 1893): 90–91.

actions were further developed and eventually led to Hedgeland's "Kimball Duplex Pneumatic Action" (a tubular pneumatic variant), patent submitted in 1901.[18]

One of the first stationary Kimball organs to use this new design was at Chicago's St. Chrysostom's Church, where the Kimball organ team installed what might have been their first three-manual instrument in 1894, replacing a two-manual Hook & Hastings. However, by 1922, it had already been incorporated into another installation by LaMarche Brothers Co. (another Chicago firm), and the console replaced by Austin Organs.[19] While no information has been found concerning the reason Kimball was not asked to do this work on an instrument in its back yard, suspicions arise that it may have been due to unreliable mechanics of the organ, given the number of early Kimball organs that were either rebuilt or replaced within twenty years of their installation.

This was exactly the case for one of their earliest four-manual organs, installed in the Mormon Tabernacle, Salt Lake City (1901). While the organ was considered essentially new, it retained one-third of the pipes and the casework from the prior organ (Ridges & Johnson, ca. 1874).[20] After it was completed, Hedgeland, who was quick to seek positive publicity and attention from the media, angled for a good review from the organist and choir director. The reaction was decidedly mixed, with the organist being in favor while the

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[18] Frederic W. Hedgeland, US Patent 726,913: Pneumatic-Action for Musical Instruments, issued 1903. Included later in the document under "Supplemental Materials." Tubular pneumatic action uses a combination of pressurized wind and pneumatics to allow air into the pipes.

[19] "The Organs of St. Chrysostom's," St. Chrysostom's Episcopal Church, accessed October 15, 2015, http://www.saintc.org/music1/the-organs/.

[20] Barbara Owen, *The Mormon Tabernacle Organ: An American Classic* (Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1990), 17–18.

choir director was not (he complained the organ was too loud and lacked "entirely the smooth, velvety pure tone quality that made our old organ [unique]").[21] Between Hedgeland and the organist, John McClellan, they generated lots of public attention and garnered support of the media. Owen states, "Hedgeland also brought in H. E. Freund, editor of the *New York Musical Age*, who seems to have been conveniently passing through [Salt Lake City]. Freund backed up the builder by asserting that 'the instrument is the finest I ever had the pleasure of listening to.'"[22] She goes on to say, "the matter was laid to rest by a conciliatory editorial in the *Desert News* . . . which assured readers the choir director and organist would work together to make certain that the organ did not overbalance the choir . . . and all listeners who come from afar will be satisfied with the Tabernacle organ, and its fame will be increased instead of diminished . . ."[23]

All of this generated plenty of positive attention for the W. W. Kimball Company's skill as an organ builder. But even a good façade can only last so long. By 1915, the Mormons signed a contract with Austin Organs to have the Kimball replaced.[24] The Kimball media machine was still generating a "positive aura" surrounding its flagship instrument even as late as 1912 with an article in *The Musical Herald*. Owen paraphrases this clipping well, "[Kimball] boasts that its 'noted organ,' heard by 'tourists from all parts of the world,' was, thanks to Kimball technology, 'up to the present standard of organ

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[21] Ibid., 18.

[22] Ibid., 19.

[23] Ibid.

[24] Ibid., 25.

building.'"[25] Within two years, the "Kimball Duplex Pneumatic" action was failing miserably. Hedgeland's design was never adequate for such large instruments, but it performed even worse in the climate found in Utah. According to Owen, it had two basic weaknesses: "Its adjustment was critical and extremely sensitive to changes in humidity, and it was slow in its response."[26]

The loss of the Mormon Tabernacle organ hardly affected the Kimball Company. Since their first portable until 1910, they presumably built over 4,000 instruments (counting the portables), including a 4-manual/57-rank instrument (ca. 1899) at Temple Beth Elohim in Washington D.C.[27] The organ received an in-depth write-up by their organist at the time, George W. Walter, a Columbia University scholar.[28] His booklet, published by Kimball, was one piece of an immense marketing pie which helped ensure Kimball received positive attention from both the general public and notable musicians. In addition, the company worked especially hard to include all performances on their instruments in local papers and journals. As an example, the *Music News*, a Chicago local publication, printed numerous pieces about Kimball happenings. Searching just one of their journals reveals over ninety references to Kimball in the form of performance notices, advertisements or reviews.[29] Kimball also sought endorsements from performers and other

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[25] Ibid., 22. Taken from "The 'Kimball' in Salt Lake City," *The Musical Herald* (September 1912).

[26] Ibid.

[27] George W. Walter, *Organ Building: The Temple Organ, Washington, D.C.* (Chicago: W. W. Kimball Company, 1900), 9–15.

[28] Ibid., i.

[29] Results from a Google search in *Music News*, vol. 10, no. 1, published in Chicago on January 4, 1918.

well-known figures in the music world. For its organs, Kimball had the support of Dr. Hugh A. Clarke, music professor at University of Pennsylvania, where Kimball organs were installed in their practice rooms. Also, P. C. Lutkin, dean of the music school at Northwestern University, was quoted, "[Kimball organs] are more satisfactory in every way than most pipe organs costing twice the amount and occupying twice the space."[30] The company knew the value of marketing and name recognition, and its work spreading the Kimball name in Pennsylvania was no exception.

Figure 2.3. Kimball Ad from the *Exhibitor's Trade Review,* Nov. 8, 1919

KPO 2156: Temple Rodef Shalom, Pittsburgh, PA

Temple Rodef Shalom in Pittsburgh, PA, contracted with Kimball for an instrument to be installed in 1907, just one year after their new building was completed.[31] Pittsburgh already had two sizable Kimball organs, a four-manual at St. Paul's Cathedral (1901) and another smaller instrument at St. Michael the Archangel (Roman Catholic),

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[30] Bradley, *Music for the Millions,* 136.

[31] No. 7806: "Specifications, Details of Construction, Contract for Organ Proposed to be Erected in the Temple of Congregation Rodef Sholem, Pittsburgh, Pennsylvania," May 25, 1906, Rodef Shalom Congregation Archives, box BA234, folder FF49.

built two years later.[32] But the 4-manual/53-rank Rodef organ, at a cost of $12,300 would be Kimball's second largest organ east of Chicago (only the Washington D. C. Temple organ was larger).[33] It was designed by Temple organist W. K. Steiner, who had taken the job in May, 1904. He refused to take a commission from Kimball for the completed contract, but the Temple issued him a $300 bonus anyway. In a letter written to the Temple, he says, "By refusing to entertain any talk about a commission from the Kimball Co., I hope I have won the regard of both parties and know that I have been able to serve your interests to much better advantage."[34]

Steiner likely visited the Kimball at the Temple in Washington, D. C., prior to choosing Kimball for the job. Several references to the Washington organ appear in the Kimball contract. One such example states, "The mechanical construction of the organ to comprise all possibilities now demonstrated in the Washington organ, and furthermore such improvements and patents as acquired and found practicable to apply to our organs since the construction of the Washington organ as specified."[35] Such improvements may have included a full-compass, 32-note, concave radiating pedalboard since many of the Kimball organs from this era only had 30 and were flat. Also, both organs have a full array

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[32] Rollin Smith, ed., *Organ Atlas: 2010 National Convention Pittsburgh* (Richmond: OHS Press, 2010), 136.

[33] This is based on the author's research. The 2010 OHS *Organ Atlas* states it was the "largest organ for the firm up to that time." However, we now know at least the D.C. Temple organ was slightly larger at 57 ranks, not to mention the Mormon Tabernacle organ at 62 ranks.

[34] W. K. Steiner to the Board of Trustees, Congregation Rodeph Shalom, February 8, 1908, Rodef Shalom Congregation Archives, Pittsburgh, PA, box BA44, folder FF06.

[35] No. 7806: "Specifications, Details of Construction, Contract for Organ Proposed to be Erected in the 'Temple of Congregation Rodef Sholem, Pittsburgh, Pennsylvania,". May 25, 1906, Rodef Shalom Congregation Archives, box BA234, folder FF49.

of couplers, reversibles and "divisible couplings" (e.g., Swell to Pedal Treble, on/off, Swell to Pedal bass on/off).[36] Certainly, Kimball was using the Washington organ as a flagship instrument in the eastern region of the country.

The Rodef Kimball was built using the same tubular pneumatic system used in the Hedgeland portable instruments and all of their early stationary organs. It contains both the "Kimball patented Double Pressure chest system," along with the "reservoir within a reservoir" to supply the two pressures needed for key action and pipe speech (see figure 2.4).[37] This system uses 6" wind for the key action and 3" wind for the pipes. It "eliminates the need of return springs in the pipe-valve pneumatics. . . The high pressure keeps the square book pneumatics in the chest closed; the low (chest) pressure opened them."[38] Kimball electrified the system on the console side in 1929, which improved the somewhat sluggish nature of this action.

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[36] Walter, *Organ Building*, 14.

[37] No. 7806: "Specifications, Details of Construction, Contract for Organ Proposed to be Erected in the Temple of Congregation Rodef Sholem, Pittsburgh, Pennsylvania," May 25, 1906, Rodef Shalom Congregation Archives, box BA234, folder FF49.

[38] Owen, *Mormon Tabernacle Organ,* 22.

Figure 2.4. Kimball patented "Double Pressure Chest" in the Rodef Shalom organ

The specifications for this instrument (see "Specification for KPO 2156: Temple Rodef Shalom" in Supplemental Materials) contain many stops common during this era, when the symphonic organ was king. Each division's principal 8' has a noticeably different character and name: Bell Diapason (Great), French Diapason (Choir), Horn Diapason (Swell) & Open Diapason (Solo). The very fact that the organ has an 8' diapason points to a romantic/symphonic aesthetic, as does the sheer number of 8' stops (out of 53 ranks, half of them are of 8' pitch). But it is important to remember that Kimball did not design this organ. The Temple organist, Steiner, worked closely with Kimball to create its tonal personality, much like the builders of today, who often work with a consultant on behalf of a church or other institution to design an organ.

Besides Jewish worship aesthetics, Steiner's choices for this organ's stoplist were likely influenced by two major characteristics: the "tonal aesthetics" of the day and the

organ music most often performed. These two things really go hand-in-hand, and it would be impossible to say which comes first. One will always drive the other. In the early 1900s, this meant organs with a great deal of warmth and fuzz to their sound, colors that would complement performances of transcriptions (Lemare) and late nineteenth-century organ repertoire (Widor). A quick look at the dedicatory recital for the Rodef Kimball organ will show this (see figure 2.5 below). These tonal aesthetics continued well into the 1930s, at which point tonal aesthetics began shifting towards an approach inspired by organs of the seventeenth and eighteenth centuries.

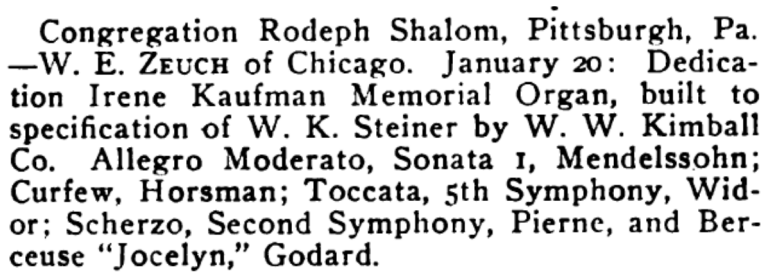
Congregation Rodeph Shalom, Pittsburgh, Pa. —W. E. Zeuch of Chicago. January 20: Dedication Irene Kaufman Memorial Organ, built to specification of W. K. Steiner by W. W. Kimball Co. Allegro Moderato, Sonata 1, Mendelssohn; Curfew, Horsman; Toccata, 5th Symphony, Widor; Scherzo, Second Symphony, Pierne, and Berceuse "Jocelyn," Godard.

Figure 2.5. Dedicatory recital notification for the 1907 Kimball

By the time the Rodef organ was built, Hedgeland had hired George Michel to the pipe voicing staff in 1905. He was, "as much as anyone, responsible for the Kimball sound. . . His reeds were constructed with a jeweler's precision. . . His strings set the standard by which all others were judged."[39] Whereas voicers often specialize in either reed or flue pipes, Michel's skills working with both reed and flue pipes, was a "rare trait" in the industry.[40] Dr. William Barnes, a famous Chicago organist and scholar of the Kimball

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[39] Junchen, *American Theatre Organ*, 208.

[40] Ibid.

years, remarks, "[Mr. George Michel] is a voicer of unusual capabilities. He has developed some Orchestral Reed tone, particularly English Horns, French Horns, and Saxophones, along somewhat different lines from Mr. Skinner, but of excellent quality. The Chorus Reeds, and Strings that he has produced are also very superior."[41] Today, one can ask any knowledgeable organ builder where to find the finest string pipes, and they will tell you to start looking for Kimball strings. This was just as true during the best years of Kimball organ building. Of all the companies the Wanamaker Department Store could have commissioned to add a string orchestra to its organ, it chose Kimball, who built an 88-rank string division in the late 1920s.[42] In addition, the Wanamaker Orchestral Division also has "Kimball metal pipes," some of which are reed stops.[43] Regarding principal chorus pipes, Michel was responsible for employing pure tin in all pipes from 4' pitch, which was an "embodiment of the Kimball organ in Worcester Hall," Worcester, Massachusetts.[44] This is all thanks to the man that Junchen calls "the voice of the Kimball organ," George Michel (see figure 2.6).[45]

For reasons unknown, Frederic Hedgeland left the Kimball Company in 1908.[46] His departure marked a major shift for the organ department in many respects, especially

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[41] William Harrison Barnes, *The Contemporary American Organ: Its Evolution, Design and Construction* (New York: J. Fischer & Bro., 1930), 73.

[42] Junchen, *American Theatre Organ*, 208.

[43] "Facts and Figures about the Wanamaker Organ," Friends of the Wanamaker Organ at Macy's, Philadelphia, last modified 2011, accessed October 21, 2015. http://www.wanamakerorgan.com/about.php.

[44] Bradley, *Music for the Millions,* 191.

[45] Junchen, *American Theatre Organ*, 208.

[46] Ibid., 207.

when it came to personnel and the mechanical aspects of the organ. Oscar J. Hagstrom, who had been with the company since the inception of the organ department, took over as manager. He began research on an electric action to replace their "Kimball Duplex Pneumatic" action which had been made to sound so extraordinary in the Kimball design.[47] George Michel ascended to the position of head voicer in 1915, not long after Hagstrom became manager, and began building a team of voicers who could follow his lead, one of whom was Joseph J. Carruthers.

In 1914, Englishman Robert Hope-Jones, another creative mind in the organ world and "father" of the theatre organ, tragically committed suicide. Prior to this, he immigrated to America and ran his own organ company for a short while. He also had a discerning mind for hiring other talented organ builders, including fellow Englishman Joseph Carruthers. After Hope-Jones's death, Carruthers was hired by Kimball and worked at first as a voicer with George Michel. Soon afterward, it quickly became apparent that he brought along many of Hope-Jones's technical philosophies for building organs, such as the triple-valve reservoir, which Kimball adopted in 1930.[48] Bradley considered him to be an internationally renowned organ architect, perhaps because of his English ties. He also claims that Carruthers' favorite organ was the 1855 "Father" Willis at St. George's Hall in Liverpool, England. "Whenever he heard a particularly effective American organ, he would

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[47] Ibid.

[48] Junchen, *American Theatre Organ*, 208. This system uses three valves to sequentially allow more wind into the chests as each valve opens, starting with the smallest. At high wind pressures (above 6"), this system results in greater winding stability.

say it sounded almost as well—but never quite as well—as the one back in Liverpool."[49] Additionally, Carruthers did much work designing Kimball pipework, applying scaling principles he learned from his English roots and his English teacher, Hope-Jones.

George Michel, Kimball head voicer and one of the most talented men who ever exercised his craft, tunes a spotted metal principal in his voicing room at the Kimball factory.

Figure 2.6. Michel working in the Kimball voicing room[50]

Another Hope-Jones associate who came to Kimball in 1914 was Robert Pier Elliot. This man, above all others, is responsible for Kimball's greatest achievements as a pipe organ builder. What is known about this man today comes mainly from Junchen, who calls

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[49] Bradley, *Music for the Millions,* 190.

[50] Ibid.

[50] Ibid.

him "the soul of the Kimball organ."[51] Before coming to Kimball, Elliot helped to form the Austin Organ Company in Boston, Massachusetts, where it was located for a brief time before moving to Hartford, Connecticut.[52] While Elliot was still at Austin, the company hired Hope-Jones in 1903, which led to a collegial relationship between the two. Their paths would cross at least one more time before he moved on to Kimball when Elliot served as president for the Hope-Jones organ company in 1910. In addition, Elliot founded the Kinetic Engineering Co. in order to sell Kinetic blowers in America (originally designed in England). His first job with Kimball started in 1914, where he was appointed the eastern United States manager. This lasted two years, at which point he worked for The California Organ Company (later the Robert-Morton Company). After another two years, in 1918, he came back to Kimball as the head of organ production.[53]

Over the next seven years, Elliot oversaw major progress for the Kimball organ department. His first major decision was the complete abolishment of tubular pneumatic action. All Kimball organs built after 1918 used electro-pneumatic chests similar to the pitman chest design (see figure 2.7 and more chest illustrations under "Supplemental Materials).[54] He was responsible for hiring a great number of immigrating English organ

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[51] Ibid.

[52] Orpha Ochse, "Austin, John T(urnell) (1869–1948)," in *The Organ: An Encyclopedia*, ed. Douglas Earl Bush and Richard Kassel (New York: Routledge, 2006), 38.

[53] Junchen, *American Theatre Organ*, 209.

[54] Ibid. The Pitman and electro-pneumatic chests operate on the concept of controlling each note or key through the stop channel by means of electricity and pneumatics. A pitman is a small piston that moves up and down in the chest depending on whether a stop is pulled. A helpful description can be found at http://faculty.bsc.edu/jhcook/OrgHist/works/works15.htm.

builders to the department. When these men arrived in New York, they immediately noticed a sign for the Odell Organ Company near the Hudson River Piers where they would disembark from their voyage from Europe. Upon enquiring for work, the Odell brothers would often direct them to other firms based on their nationality. Whereas those from Germany were often directed to Möller and those from Scandinavia went to Skinner, those who responded "Great Britain" were immediately directed to Kimball.[55]

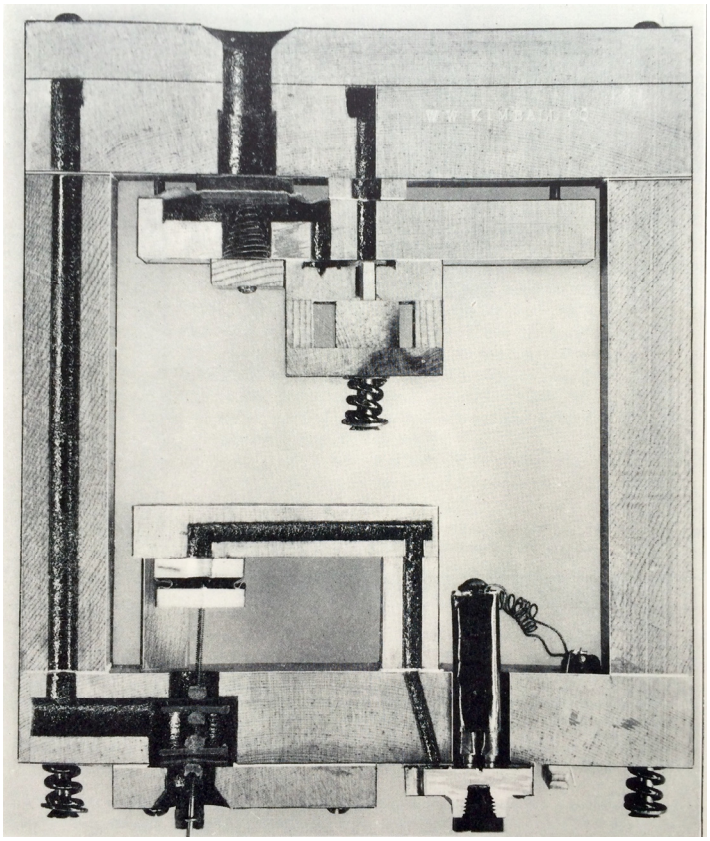

Figure 2.7. Cross-section of a Kimball windchest[56]

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[55] From a conversation with Nelson Barden, September 29, 2015. Mr. Barden knew employees of the former Kimball Company, who often conveyed to him their stories. He also met Wallace Kimball (the final president) while working on an organ at Rollins College, Florida, in the 1960s.

[56] Barnes, *Contemporary American Organ,* 271.

Under Elliot's guidance, the Kimball theatre organ became a new beast with its modern, horseshoe console and duplexed ranks. While he was at first hesitant to build a fully unified theatre organs (which is odd, given his association with Hope-Jones), one of Kimball's largest clients, the Stanley Circuit, virtually demanded it of them, leading to the first Kimball "unit orchestra" of 3-manuals/29-ranks, built for the Stanley Theatre in 1921.[57] Elliot best describes his hesitations regarding full unification:

> Upon my resumption of organ building in 1914 at . . . Kimball . . . theatre work was well started but consisted [in other builders] largely of those abominable 'pit instruments' and second hand church organs, usually electrified after a fashion and supplied with chimes, drums and traps. We set out to remedy this and for years refused to build [unit orchestras] . . . and we refused to furnish any but the legitimate, musical drums, and traps of the concert orchestra.[58]

Later, he writes in response to the demand Stanley put on Kimball to build their first unit orchestra: ". . . came the day when our best customer demanded a 'unit orchestra' and the reason? Wurlitzer-trained players were drifting in, for the most part ex-pianists who had learned a fixed group of 'combinations' and were at sea when confronted with a standard organ."[59] While these statements leave room for interpretation, it seems clear that Elliot knew the field and culture of theatre organs. Most importantly, he knew when to give up his own ideals so that the company he represented would thrive as an organ builder of

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[57] "Unit orchestra," "unit organ," and "unification" are terms that relate to a windchest design which allows for a rank of pipes to be used as multiple stops. For instance, an 8' Principal in the Swell could be used for a 4' Octave and a 2' Super Octave, playable in any division. In other words, the Swell 8' Principal and the Great 4' Principal at the console could be the same rank of pipes. Many organs use unification, especially in the pedal division (e.g., 16' Principal and 8' Octave are the same rank), since larger pipes are more costly.

[58] *Rotunda* 4, no. 4 (March–April, 1933): 28–29.

[59] Ibid.

many types, be it a standard orchestral instrument or a "unit orchestra" (see figure 2.8).

Clearly, Elliot had tremendous managerial skills which he used to guide the Kimball organ department through its best years. His experience working for numerous other companies gave him context and perspective for the organ market of his day. Elliot was known for his ability to effectively communicate with those in the business, demonstrated in his networking and letter-writing skills. As head of the organ department, these skills served him well, leading to the most prosperous years the company ever saw.

The Kimball Company always believed in judicious advertising. W. W. Kimball himself used to say, "To have business, go where business is and use printer's ink." Source of the above advertisement is unknown.

Figure 2.8. Kimball ad, c. 1920[60]

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[60] Advertisement and caption from Junchen, *American Theatre Organ*, 217. Kimball quote from Bradley *Music for the Millions*, 65.

After leaving Kimball in 1925, Elliot worked for several other firms, including Welte, who literally "stole him away" with "an offer he couldn't refuse."[61] Up to this point, Welte had only produced self-playing instruments and the rolls that went with them (these were considerably significant due to the performers they recorded: Joseph Bonnet, Marcel Dupré and Edwin H. Lemare, to name a few).[62] While their fine reputation preceded them in this industry, especially among the wealthy who could afford Welte's most exquisite instruments for their homes, the company felt it was time to expand their market base by manufacturing organs for other venues, and Robert Pier Elliot was chosen for the job. During his two years at Welte (the second year, it was with the spin-off, Welte Organ Company), the company produced several organs of great distinction, both in the theatre and symphonic style. These organs were virtually clones of the ones Elliot had engineered at Kimball, garnering them an equally first-class reputation. In fact, their organs were so similar that when Kimball later acquired Welte in 1931, "Kimball representatives promptly replaced original Welte-Tripp nameplates with those of Kimball" on an instrument still extant at Shrove Chapel, Colorado Springs (3-manual/65-ranks, 1931).[63]

He later worked for Æolian, where he stayed but one year. During that time, he made major improvements to their organs, including the use of pitman windchests over a

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[61] Junchen, *American Theatre Organ*, 223.

[62] Jonathan Ambrosino, "Welte Organ Company," in *The Organ: An Encyclopedia*, ed. Douglas Earl Bush and Richard Kassel (New York: Routledge, 2006), 623.

[63] Ibid.

ventil system and English-style voicing for flue and reed choruses.[64] Prior to Elliot's arrival, Æolian was much like Welte in that their market was mostly residential instruments. By the time Elliot left, they had begun production of both symphonic and theatre organs. Of the latter, only a handful were produced, but thanks to Elliot's background, "their consoles were dead ringers for Kimballs!"[65]

Elliot was then lured to Wurlitzer, the very company that had purchased the Hope-Jones Organ Company and which he disdained for their reputation of building "unit orchestras!"[66] Wurlitzer's interest in Elliot was for his ability to design an organ suitable for churches.[67] The theatre organ market was in a nosedive by this point, and Wurlitzer was desperate to survive by branching out. His time with them was brief and failed to yield any significant offering from Wurlitzer. In his own words found in a letter to his friend Lloyd Davey, dated May, 1929,

> Probably by now you have heard that I gave up the attempt to introduce respectability into the Wurlitzer church organ situation. Not a chance! However, I never was too sure there would be, and they didn't promise definitely as Æolian did. They held out hopes and inducements but in a showdown *they* governed, and units go. . . They quoted various organists to me as praising organs they had built in churches . . . I wrote casual letters [in reply to Wurlitzer] asking what they would suggest and how they liked this and that organ. . . They came back hot and heavy all the way . . .

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[64] Jonathan Ambrosino, "Aeolian "Æolian Company," in *The Organ: An Encyclopedia*, ed. Douglas Earl Bush and Richard Kassel (New York: Routledge, 2006), 16.

[65] Junchen, *American Theatre Organ*, 223.

[66] James Howard Richards, "Wurlitzer," in *The Organ: An Encyclopedia*, ed. Douglas Earl Bush and Richard Kassel (New York: Routledge, 2006), 645.

[67] Ibid.

Nothing will change the leopard's spots.[68]

In 1929, after four years of all this bouncing around the organ industry, Robert Pier Elliot returned to Kimball. In the aforementioned letter, he says, "[I] shall in all probability hook up with Kimball again. Should have before, but they wouldn't ante enough. We are getting together now. Walter [Hardy] was here 'till 2:20 AM and I am going [to Chicago] this week. He, of course, realizes the need to help them make money, which they haven't been doing."[69] The truth here is unmistakable. By 1930, the Kimball Company hit a peak for annual losses, which amounted to $745,370.16.[70] This likely explains Elliot's comments in September, 1930, "I have not had any salary since a year ago last May, and I draw only what I absolutely must have."[71] Just a short while after this, Kimball purchased what remained of the Welte-Trippe company, primarily to keep their near-duplicate designs off the market and make use of their roll-players.[72]

Elliot's final years with Kimball produced several fantastic instruments as he returned to what Junchen calls "his first love, the classic organ."[73] He was responsible for several notable installations, including two 4-manual organs that have been fully restored in recent years: a 66-rank somewhat eclectic instrument at First Congregational Church,

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[68] Letter from R. P. Elliot to Lloyd Davey, May 27, 1929.

[69] Ibid.

[70] Bradley, *Music for the Millions,* 263.

[71] Letter from R. P. Elliot to Lloyd Davey, September 22, 1930.

[72] Bradley, *Music for the Millions,* 239.

[73] Junchen, *American Theatre Organ*, 233.

Columbus, Ohio (KPO 7066, 1931) and a 36-rank symphonic organ at Grove City College, Pennsylvania (KPO 7102, 1931). Additionally, Elliot engineered one of Kimball's largest instruments at Municipal Auditorium in Worcester Hall, Massachusetts, also a 4-manual organ of 107 ranks (KPO 7119, 1933).

Sadly, he left the company the same year the Worcester organ was installed, moving over to Möller, where he felt he would have a brighter future. Kimball was already showing signs that it was not going to last much longer.[74] Elliot's legacy lives on today through the restorations of the aforementioned organs. Wallace Kimball briefly took over as head of the department before he became president of the company. In fact, most of his time with his grand-uncle's firm had been spent in the organ department. Nelson Barden asked him when they once met, "Why did you close the organ department at Kimball, especially given the fact that your roots had been established there?" His response was, "I can't really say…there were many factors."[75]

Prior to Elliot's time with Kimball, the company had installed theatre organs since 1901 or earlier. That year, it installed a small 2-manual/7-rank organ at Majestic Theatre in Spokane, Washington. The invention of silent films in 1895, and the expense of hiring an orchestra to accompany them, led to the market for installing organs in theatres.[76] After all, it costs far less to pay one musician than twenty-five. These early instruments were very

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[74] Ibid., 234.

[75] From a conversation with Nelson Barden, September 29, 2015.

[76] John Foss, Albert F. Sefl and David Reed, "Theater Organ," in *The Organ: An Encyclopedia*, ed. Douglas Earl Bush and Richard Kassel (New York: Routledge, 2006), 563.

similar to their church counterparts. It really wasn't until Hope-Jones came to America and redesigned the entire theatre organ concept that any company was building much differently than Kimball. Most companies were using tubular-pneumatic action, apart from Hilborne Roosevelt, who was the first to patent an "electro-pneumatic" key action as early as 1868.[77] The theatre organ consoles produced by all the builders looked similar to those found in churches, with the exception of stop tabs instead of draw knobs (see "Evolution of the Theatre Organ Console" in Supplemental Materials). Based on available stoplists, the tonal design was really no different from the church instruments. For example, voices in the Kimball organ at Grand Theatre (ca. 1910, Bellingham, Washington) included open diapasons, salicionals, and even a bourdon flute. These stops are more reminiscent of those found in the Kimball at Temple Rodef Shalom (Pittsburgh, Pennsylvania) than anything seen in theatre organs of the 1920s.

Hope-Jones revolutionized the theatre organ concept by refining electro-pneumatic action, allowing consoles to be more easily distanced from the pipes. The horseshoe console made it easier for players to quickly change sounds with their color-coded stop-tabs. The divisions were organized so that solo sounds were in one chamber while accompaniment voices were in another. Hope-Jones invented new stops, such as the Kinura, Diaphone, and Tibia, and utilized a new approach to stop action called unification, which allowed for these new stops to work on any keyboard and at any pitch

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[77] Lynn A. Dobson, Fredrick L. Mitchell, John E. Sperling and Richard Kassel, "Electro-pneumatic and Electric Actions," in *The Organ: An Encyclopedia*, ed. Douglas Earl Bush and Richard Kassel (New York: Routledge, 2006), 11.

(using sub- and super-couplers).[78] This also made possible the vast expansion of stops available on an organ by assigning different names and uses to the same stop. For instance, a Tibia could be used as a bass stop at 16' and a color stop at 4'. Wind pressures were dramatically increased with some chests holding over 25" of wind. All of these characteristics and more completely redefined the theatre organ, leading to revolutionized construction starting in the later 1910s.

As silent films became ever more popular, almost every organ builder in the 1900s attempted to design their own theatre organ. Some companies, such as E. M. Skinner, backed away after a few attempts, while others, such as Robert Morton's firm (Van Nuys, California) became the second largest producer of theatre organs in America.[79] Thanks to Kimball's broad approach to the organ market, his company "jumped on the bandwagon" early in the game, as W. W. Kimball himself always seemed to know when a sales opportunity presented itself. Even more importantly, the company was set on a remarkable path for success when Robert Pier Elliot took over as head of the organ department. By the 1920s, the Kimball Company was building more theatre than church organs.[80] Junchen claims this amounted to about 40% of Kimball's business at the time.[81] Kimball advertisements from the era laid claim to 75% of all theatre organs in their hometown (see

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[78] Foss, Sefl and Reed, "Theater Organ," 563.

[79] Jim Lewis, "Harris, Murray M. (1866—1922)," in *The Organ: An Encyclopedia*, ed. Douglas Earl Bush and Richard Kassel (New York: Routledge, 2006), 563.

[80] Ochse, *History of the Organ,* 332.

[81] Junchen, *American Theatre Organ*, 223.

figure 2.9).

Kimball sold both custom theatre organs, built to specification given by their customers, and organs from a catalog with model numbers (see figures 2.8 & 2.9). Smaller theatres would often order from a catalog while larger theatres, such as the Roxy in New York, would customize their order. The Roxy organ came with three consoles: a three-manual for the brass section, another three-manual for the woodwinds and a five-manual master console. When it was installed in 1927, it was the second largest theatre organ Kimball had built, superseded only by the 3-manual/37-rank Forum Theatre organ in Los Angeles (1924).[82] Both organs featured wind pressures of at least ten inches, which was needed to obtain the right timbre and color from the pipes' speech.[83] The Los Angeles instrument also included a nine-rank echo division, something occasionally found on Kimball theatre organs, in addition to three ranks (unidentified) which were on twenty-five inches of wind.[84]

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[82] Ibid., 222.

[83] "Kimball Pipe Organ #6644—Originally Installed in Forum Theatre, Los Angeles, CA in 1924, Moved to Warner's Western (Wiltern) Theatre in 1928," Save the Organ, accessed October 22, 2015, http://www.savetheorgan.org/stoplists/forum.htm.

[84] Junchen, *American Theatre Organ*, 222.

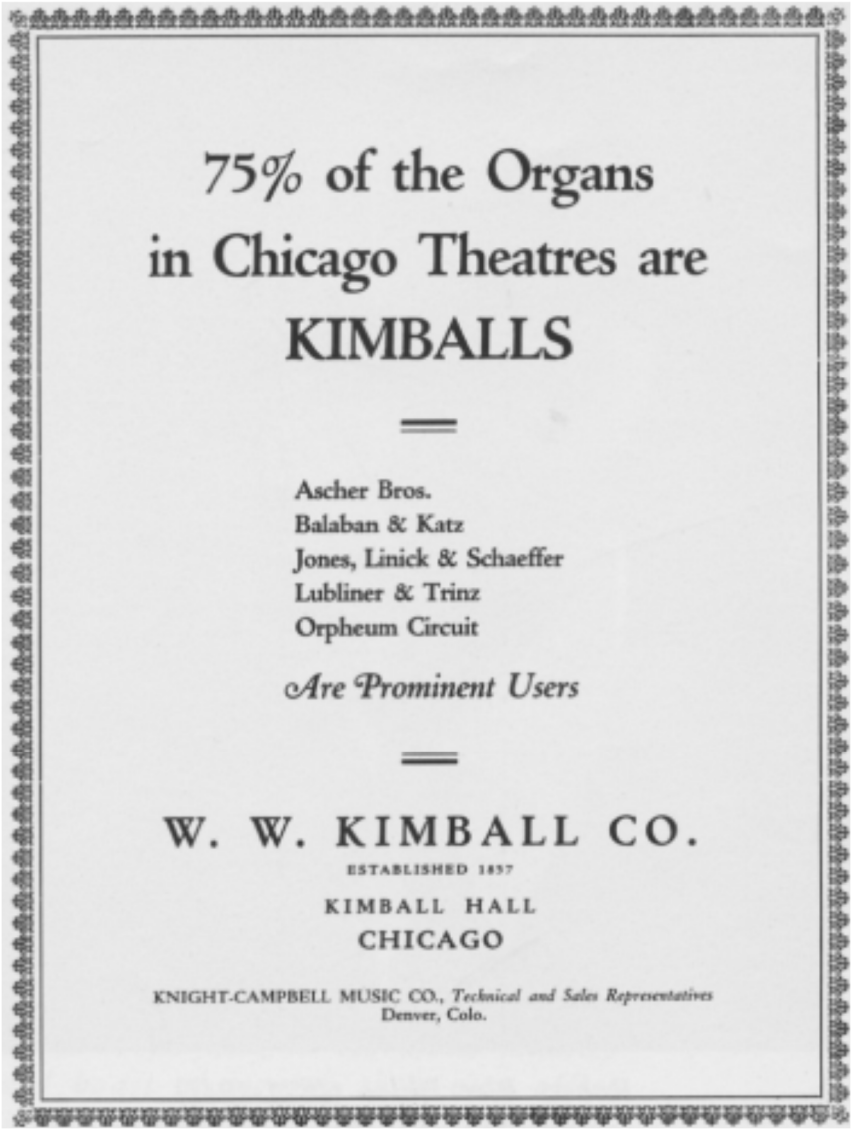


Figure 2.9. From an "extremely rare" Kimball theatre organ catalog, c. 1923[85]

There were a few peculiarities with both of these organs. The Forum Theatre instrument had stop tabs organized and color-coded by families: all Foundations had white tabs and were grouped together, and all Strings were identified with amber tabs. This was a departure from the standard grouping found on most theatre organs, which was to arrange

[85] Ibid., 210.

the stops by pitch. The tab colors were still often organized by families, but all of the 8' stops would be grouped together. Besides the alternate stop grouping on the Forum organ, the Roxy (and several other Kimball theatre organs) lacked a Great manual. This was in name only, as Kimball included typical specifications of a Great on one of their other manuals. On the Roxy, the division/manual names were Accompaniment, Orchestral, Solo, Bombarde and percussion (presumably bottom to top).[86]

POINTS OF SUPERIORITY

KIMBALLS ARE BUILT TO ORDER, to fit the requirements of each theatre. You would not be satisfied with an architect who built your house inflexibly to a stock, numbered plan.

All Kimball pipes are made and voiced after all conditions are known. There is no "piece work" voicing in Kimball organs. Six sound proof voicing rooms are needed for this work. Pure tin strings, special heavy metal leathered Diapasons, true scale leathered Tibias, genuine Diaphones made under the direction of the man responsible for the first Diaphones, imitative reeds that stand in tune, Deagan Chimes, Deagan Artist's Special Xylophones and other percussions exclusively, with special Kimball piano and reiterating actions having the correct loud and soft and damper controls, Ludwig and Ludwig drums of ample size, their best military band and orchestra equipment.

Adequate wind pressures in ample volume. The Kimball single pressure wind chest with percussion chamber to each pipe.

Perfected Kimball electric action, speedy beyond human testing, with the highest resistance magnet used in organs, made in the Kimball factory, safe and reliable, requiring no regulation. Silver contacts throughout, including relays. Inclined key boards hinged for inspection. All Kimball consoles are rat and vermin proof.

Kimball adjustable double touch combination action with provision for neutral setting. Kimball individual silent electric swells perfectly graduated. Kimball tremolos and vibratos with separate regulation for speed and force. "The organ with the human voice" built that reputation on Kimball scales of Vox Humanas having special vibratos and separate reservoirs with correct wind pressures for the effects desired.

No "ciphers" and no silent notes. Kimball organs require less attention than others. "Ask the man who owns one." Ask especially the man who owns Kimballs and other organs.

The facilities of the Kimball Company are unsurpassed. The Kimball plant is reputed to house the largest musical instrument industry in America and is practically independent of outside assistance. Abundant capital and extensive storage space permit carrying heavy stocks of lumber, metals and other raw materials, which are bought at the most favorable times. Skilled workmen have the assistance of the latest labor saving machinery, much of which is designed and built in the Company's own foundry and machine shops.

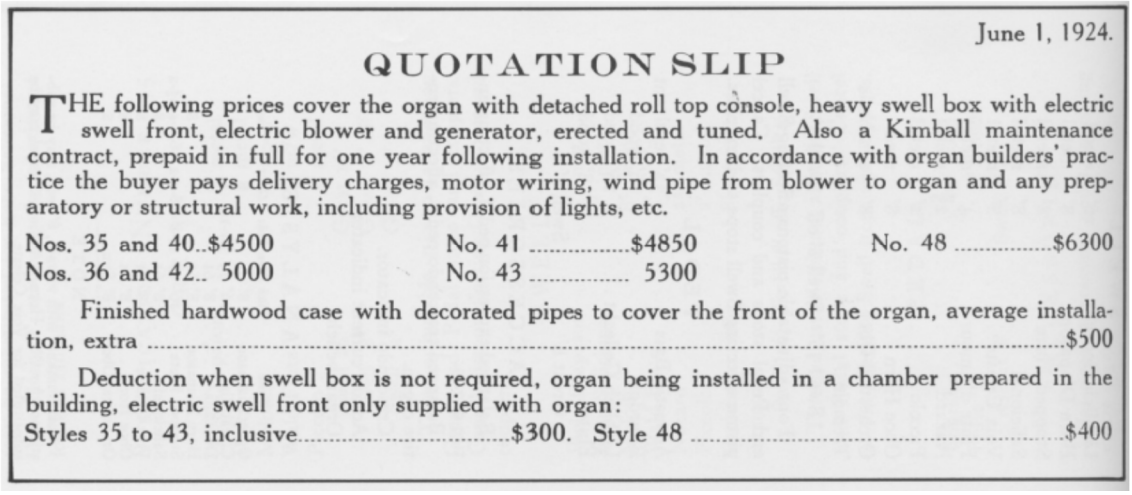
Unprejudiced advice can be depended upon from the Kimball technical staff since the Kimball Company builds all types of organs from the true Unit Orchestra through the degrees of unification to absolutely straight organs, as sometimes required in church, school and lodge work. Opportunities to coöperate with owners and architects are welcomed.

Free from financial worry, the inventors and builders of Kimball organs live up to their ideals, and can and do build an instrument which approaches perfection, which is artistic and pleasing tonally, which is instantaneous and reliable in action, and which stands indefinitely without regulation or repairs, *the best investment a theatre man can make.*

Figure 2.10. Points of Superiority[87]

[86] Ibid., 214.

[87] Ibid., 211.



June 1, 1924.

QUOTATION SLIP

THE following prices cover the organ with detached roll top console, heavy swell box with electric swell front, electric blower and generator, erected and tuned. Also a Kimball maintenance contract, prepaid in full for one year following installation. In accordance with organ builders' practice the buyer pays delivery charges, motor wiring, wind pipe from blower to organ and any preparatory or structural work, including provision of lights, etc.

Nos. 35 and 40..$4500	No. 41 .....$4850	No. 48 .....$6300
Nos. 36 and 42.. 5000	No. 43 5300	

Finished hardwood case with decorated pipes to cover the front of the organ, average installation, extra $500

Deduction when swell box is not required, organ being installed in a chamber prepared in the building, electric swell front only supplied with organ:
Styles 35 to 43, inclusive.....$300. Style 48 .....$400

Figure 2.11. From a brochure, showing model numbers and costs[88]

The Kimball Company sold its theatre instruments in several other venues besides theatres, including residences, opera houses, ballrooms, and radio stations. WGN radio in Chicago used a Kimball (Wurlitzer rebuild) for regular broadcasts into the 1950s. Their Sunday morning airing of "Pipe Dreams"[89] drew a good audience, thanks to the skills of staff organist Harold Turner. It was his efforts, along with radio personality "Colonel McCormick," that kept the organ in occasional use even into the 1960s.[90] In many respects, radio stations gave many theatre organs a second lease on life. When theatres no longer needed organs, many new stations and shows were coming on air, and these instruments provided the means for quality broadcasting of musical performances. Additionally, when listening to archival recordings of shows like *My Favorite Husband*,

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[88] Ibid., 242.

[89] Presumably, this was not the same "Pipe Dreams" series that is now hosted by Michael Barone.

[90] "Radio Station Organs and Organists from Radio's Golden Age," Save the Organ, accessed October 22, 2015, http://www.savetheorgan.org/kbase/radiostations/#WGN.

starring Lucille Ball, one can hear the organ used to fill the transition periods or to introduce a show.[91]

Figure 2.12. Glen Shelly at the KGW organ console, Portland, OR (ca. 1936)

All the time that Kimball was doing solid business in the theatre world, their success in other areas was just as notable. For many years, especially before and after the 1920s, more Kimball organs were sold to houses of worship and civic centers than theatres. These included all forms of Protestant and Catholic churches, Jewish and Masonic temples, and chapels at colleges and universities, among others. As with its theatre organ sales, the company would custom-build organs for larger spaces, while offering pre-designed models for smaller spaces, although no record of model/style numbers have been found for their classical organs.[92] Kimball's business of selling theatre and classical instruments often

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[91] *My Favorite Husband* aired on CBS radio from 1948–51. Today, it can be heard on shows such as *Radio Memories*, broadcast on WQCS, Fort Pierce, FL. "*My Favorite Husband*," Wikipedia, last modified November 8, 2015, accessed November 13, 2015, (https://en.wikipedia.org/wiki/My_Favorite_Husband; "Radio Memories," WQCS, accessed November 13, 2015,) and http://wqcs.org/programs/radio-memories.

[92] Junchen, *American Theatre Organ*, 210.

gave the workers greater intuition when designing instruments for these various spaces. For instance, what they learned by installing theatre organs into tight chambers allowed them to better engineer a similar installation in a tight church chamber.[93] Clearly, their experiences working on one style of instrument usually benefitted their work on the other style.

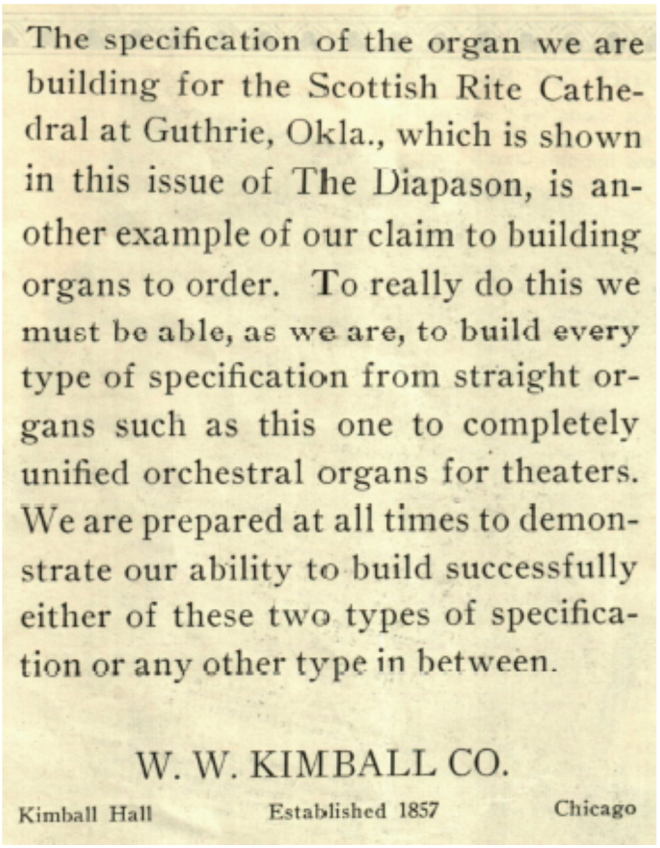

Figure 2.13. A Kimball Statement on Flexibility[94]

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[93] From the author's experience crawling around five extant Kimball installations, their ingenuity in cramming the pipes into very small spaces was sometimes overshadowed by the near inability to access portions of the organ for maintenance purposes. However, Kimball knew it was the customer who bought the organ, not the local organ maintenance technician (for better or worse).

[94] *The Diapason* 16, no. 12 (November 1, 1925): 6.

This flexibility of building styles lent itself particularly well to a few unique instruments that utilized elements of both instrument types. Two of these were very large organs which were installed in 1928: KPO 7030 in Minneapolis, MN, and KPO 7035 in Memphis, TN. Both were equipped with two consoles, and both had well over 100 ranks of pipes. These organs were built in one of Kimball's brightest years as organ builders.

The first of these, presumably, was the Minneapolis instrument, installed in the Municipal Auditorium. It was specifically designed to work either as a classical or theatrical instrument. Still extant but unplayable, it boasts a 5-manual concert console and a 4-manual horseshoe console with all 123 ranks, except the Kinura, available from the larger one.[95] These consoles were engineered as to allow them both to be used at the same time.[96] The room in which it was installed (since torn down) sat 10,000 and was used for any major musical offering that took place in the community during its time. The chambers were forty-two feet high on either side of the stage, with all pipes enclosed behind shades except for a Great Principal Chorus of fifteen ranks. Additionally, the instrument included seven percussion pieces and a piano.

A quick look through the stoplist reveals an instrument with more 16' and 8' pitch than anything else, characteristic of a truly symphonic organ. The four diapasons on the Great also indicates this influence. Additionally, there are twenty-two unified ranks, such as a Tibia Clausa in the Solo division. On the concert console, it is offered at 8' pitch,

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[95] "W. W. Kimball Co., KPO 7030, 1928," OHS Pipe Organ Database, last modified February 7, 2014, accessed October 22, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=9136.

[96] David P. Engen, "Minneapolis Works to 'Keep a Vital Organ Alive,'" *The Tracker–Journal of the Organ Historical Society* 31, no. 3 (1987): 16.

while on the horseshoe console, it is the basis for eleven stops across all manuals and pedal. It is available at 16', 8' and 4', typical of a theatre organ. The other divisions include Choir, Swell, Solo, Bombarde and Pedal, typical of a classical instrument. Besides the Tibia Clausa, another example of how the concert console can control "unit orchestra ranks" (another term associated with theatre organs) can be seen by the inclusion of an 8' Diaphonic Diapason. An article from *The Tracker* in 1987 includes details on the organ's specifications, including stoplists for both consoles.[97] The concert console stoplist also includes remarks to distinguish which ranks are unified and of orchestral design. A separate stoplist is provided for the theatre console. Some of the stops look identical to the concert console, while others use altered nomenclature, reflecting the typical voices found on a theatre organ.

Winding for these pipes begins at 10" and increases to 12" for the Choir and portions of the Swell, 15" for most of the reeds, 25" for the Pedal Contra Bombard, and an impressive 30" for Bombarde Reeds![98] Considering the organ was made to sound tonally like both a classical and theatre instrument, these numbers are somewhat difficult to understand since they are significantly higher than many of Kimball's symphonic organs. However, the organ was designed for a very large room, so these wind pressures make perfect sense given their context. Additionally, Kimball's use of tremulants must have had a drastic effect on making this instrument sound like one or the other type.

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[97] Ibid.

[98] Ibid., 18–20.

Considered by some to be the second-largest organ in America at the time, the $100,000 instrument was dedicated June 4-6, 1928, with concerts by Lynnwood Farnam and Eddie Dunstedter.[99] Regarding its extraordinary cost, ". . . its purchase and installation were supported by virtually the entire populace of Minneapolis."[100] The music performed by Farnam on his June 4 dedicatory recital reveals how the organ was used.[101]

Sketch in C major	Robert Schuman
Sketch in D-flat	Schuman
Largo Appassionata from *Sonata in A*	Beethoven
Toccata, Adagio, and Fugue	J. S. Bach
Cortège et Litanie	Marcel Dupré
March Slav Benedict Bogen	Tchaikovsky
The Legend of the Mountain	Karg-Elert
Allegro Moderato (Concerto 4)	Handel
Divertissement	H. L. Baumgartner
Reverie on "University"	Harvey Grace
Intermezzo (Symphony 6)	Charles-Marie Widor

This program shows the strong preference by performers at that time for symphonic music and transcriptions, but a performance of Bach's *Toccata, Adagio & Fugue* also indicates the rising popularity and renewal of pre-Romantic repertoire. The eclectic nature of Farnam's program looks somewhat similar to what we hear in the twenty-first century.[102] He played the previously mentioned program and an entirely new one the next day. Interestingly, a report from the opening concert says that "half the people walked out on

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[99] "Municipal Organ Dedication: Minneapolis Auditorium." A printed program from the three-day dedication festivities. Unpublished. June 4-6, 1928

[100] Ibid.

[101] Ibid., 22.

[102] Lynnwood Farnam was renowned for his recitals, especially in 1929, when he performed a complete cycle of J. S. Bach's organ works (at least the ones known at the time). While his inclusion of the *Toccata, Adagio & Fugue* on this program might have been "cutting edge" at the time, it was right up his alley.

Farnam, while Dunstedter had to repeat his selections to satisfy the demands of the crowd!"[103] He was a popular theatre organist in Minneapolis. For comparison, his program is listed below:

Dorian Prelude, "Dies Irae"	Bruce Simonds
Fugue in C-sharp minor	Arthur Honegger
A Gigg	William Byrd
Concerto No. 5 in F	G. F. Handel
Carillon	Eric DeLamarter
To Shepherds	J. S. Bach
Vivace (Trio Sonata 6)	Bach
Tumult in the Praetorium	de Maleingreau
The Mirrored Moon	Karg-Elert
Carillon-Sortie	Henri Mulet

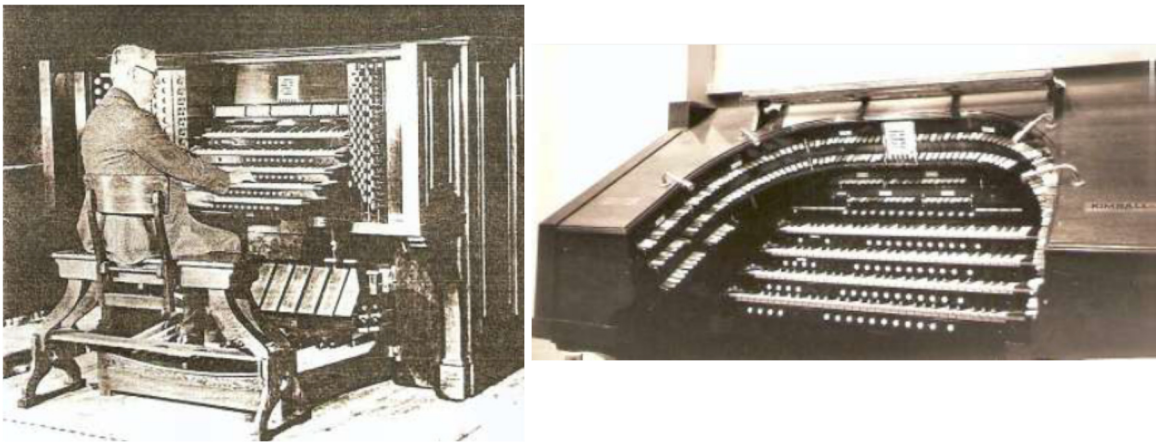

Figure 2.14. The two consoles of the Minneapolis Kimball

[103] David P. Engen. "Minneapolis Kimball 'Play the Organ Day.'" *The American Organist* 22, no. 1 (1988): 59.

This close-up of the great proscenium arch gives a sense of this building. The 32' open wood Diapason was on the right, just behind the grill.

Figure 2.15. Minneapolis Auditorium Great Proscenium[104]

In Memphis, the Cook Convention Center's Municipal Auditorium which once housed KPO 3035 had a unique characteristic that directly affected the organ's installation. It was a double auditorium, which could be separated as north and south halls. When it

[104] Caption and picture are from David Engen, "A History of the Minneapolis Kimball Organ in Pictures," PowerPoint presentation given by Michael Barone, AGO Pipe Organ Encounter, archived by Twin Cities American Guild of Organists, accessed November 11, 2015, https://tcago.wildapricot.org/page-1502693.

was completed in 1924, it was one of the first in the country to feature a double-auditorium and an entirely electric stage, which could be moved in "only twelve hours."[105] The facility was 30,000 square feet and contained seating for 12,000 at full capacity when both portions of the auditorium were used. An auditorium booklet from 1926 includes the following description, "The general plan is a large open amphitheater, so arranged that it can have a stage near the center when wanted or be divided into two halls, one north, and one south, giving three different seating capacities. . ." [106] Regarding the organ, "At each side of the stage house . . . forty-five feet above the arena floor, is a space forty-two feet wide by fifty-five feet long, designed to be used as an organ loft."[107] But most unusual yet,

> There is also a connecting space, 11 by 113 feet, south of the stage house at this same level, which will be used in distributing the sounds from the two parts of the organ into the concert hall when the music is wanted there. The organ blowers and motors are all on this same level. Baffles will be used to direct the sound from the organ to either the north hall or the south hall, as desired.[108]

The organ was installed as described above, in nine chambers, five in the north (including an echo end of the north side) housing 70 ranks and four in the south holding 45 ranks. The five-manual console in the north hall could control both organs, while the

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[105] "Memphis Ellis Auditorium," Historic Memphis, accessed October 22, 2015, http://historic-memphis.com/memphis-historic/ellis/ellis.html.

[106] J. C. Caruthers, *The Story of the Memphis Auditorium* (Memphis: Memphis Auditorium and Market House, 1926), 41.

[107] Ibid., 43.

[108] Ibid.

four-manual console in the south only played the southern 45 ranks.[109] Both are classical in design. The stoplist has some similarities to KPO 7030 in Minneapolis but was not conceived to function as a theatre instrument. The Memphis organ includes twenty ranks of mixtures out of a total of 115, whereas KPO 7030 has fifteen ranks of mixtures out of a total of 123. The Memphis organ does have a Piano (at 16', 8' & 4'), Harp, Celesta, an 8' Melophone, among a few other theatre-influenced sounds. Two unique characteristics of the Memphis instrument are these: the combined Great divisions have a total of six Diapasons (four in the North; two in the South), while the pedal division contains only three independent ranks out of a total of 115! The unified Bombarde (at 32', 16', 8' & 4'), on 30" of wind, does help to fill out the small pedal division.

Figure 2.16. Memphis Municipal Auditorium Organ, North Console

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[109] "W. W. Kimball Co., 1928," OHS Pipe Organ Database, last modified September 9, 2009, accessed September 6, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=8580

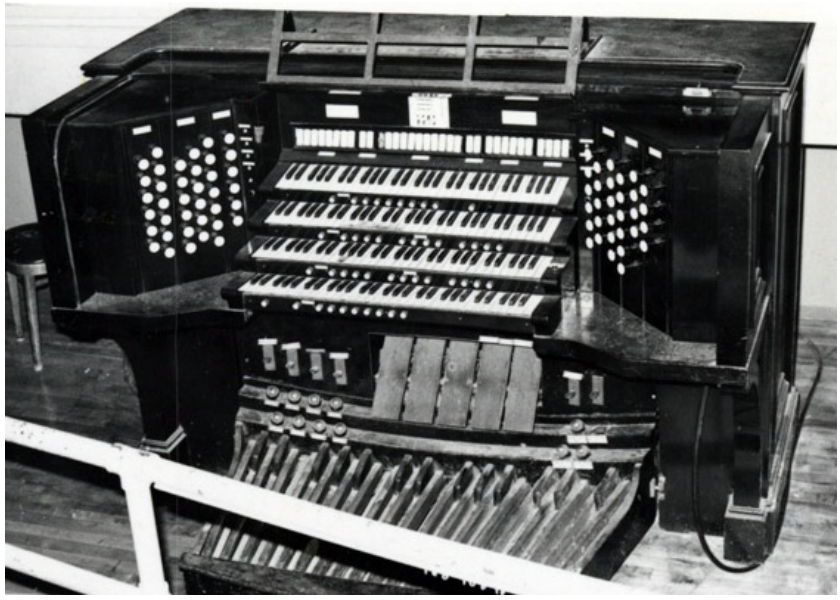

Figure 2.17. Memphis Municipal Auditorium Organ, South Console

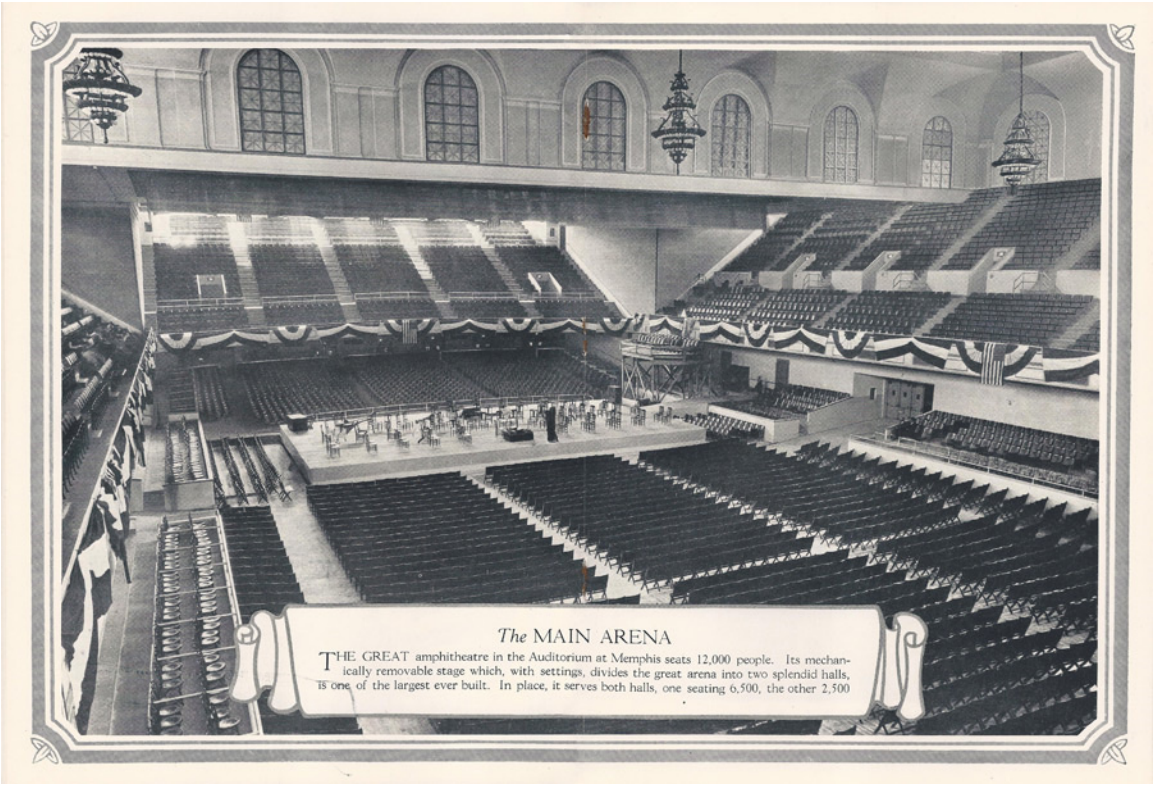

Figure 2.18. The Memphis Auditorium

The fame of Kimball municipal organs travelled far and wide, even across oceans, as musicians from Europe and beyond came to America for concert tours and recitals. John Connell, an instrumental conductor from Pretoria, the Transvaal, South Africa, was one such figure who heard Kimball organs while on his trip to America. Years later, in 1934, he arranged to have a Kimball installed in his home town at the Municipal Auditorium. This instrument, with 160 stops and over 6,616 pipes weighed seventy tons. After months of travelling by train to New Orleans, then by steamship to South Africa, the organ was finally installed in 1935. The contract had been signed in 1934, and it came at a time when the Kimball organ department was not very busy.[110]

In the case of this organ and several others, Kimball actually did not install the instrument. Rather, the company either trusted their regional representatives to make arrangements or contracted with a third party. The Pretoria instrument was installed by Cooper, Gill & Tomkins: a South African firm.[111] In the northwest United States, a rather prolific Kimball representative in Seattle named Arthur D. Longmore installed well over 100 organs for the company.[112] In Richmond, Virginia, a gentleman named H. A. Burke reportedly built and did some voicing for Kimball's east-coast installations. One of the instruments Burke built was the organ at Leigh Street Baptist Church, a 3-manual/29-rank

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[110] Bradley, *Music for the Millions,* 183–188.

[111] "W. W. Kimball Co., KPO 7134, 1935," OHS Pipe Organ Database, last modified October 10, 2013, accessed October 22, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=30858.

[112] Information from an October 19, 2015, e-mail sent to the author by James R. Stettner, an organ builder in the Seattle area who has done extensive work updating Kimball records in the OHS database.

Kimball from 1911.[113] For whatever reason, Kimball used outside help, and it seems plausible that having such a strong network of trade-builders would have increased their exposure, and consequently their sales.

W. Wallace Kimball's decision in 1945 not to reopen the organ department continues to perplex, mystify, and even confound people today who knew him and his work. Given the Kimball name and history for overcoming the odds, surely the company could have found a way to pull through the darkest times in their history. But while it is a disappointment that the department never reopened after World War II, those who worked for Kimball left a powerful mark on the entire organ building trade, from theatre organs to the enormous convention center installations. More than any other organ builder at the time, the company was able to find the widest range of venues for its instruments, which was in part because of its marketing skills. Its reputation was strong, and for very good reason, since it employed the best workers in their trade. The Kimball organs that remain today live as evidence that the W. W. Kimball Company created some of the finest organs ever made during its fifty-one year era as organ builders.

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[113] Donald R. Traser, "A Kimball Turns 100: Leigh Street Baptist Church, Richmond, Virginia," *The Diapason* 103, no. 5 (May, 2012): 25.

Chapter 3: DISREPAIR AND RESTORATION

The obsession with re-creating Bach's organ in a modern, twentieth-century setting was detrimental to the tonal qualities of the late American Classic organ, especially as trends continued into the mid-1900s. What started as an earnest attempt on the organ builders' part to bring clarity to these evolving instruments became an unpleasant exaggeration of the perceived tonal qualities found in Baroque organs, often resulting in a grotesque caricature of the eighteenth-century timbre rather than a recreation of it. As development continued into the 1950s and 1960s, the scaling on fundamental-pitched ranks (16' & 8') became narrower, while harmonic ranks (4' and higher) fattened. This resulted in what many organists refer to as an "inverted tonal pyramid," in which the focus of the organ's timbre and body of sound comes from its higher registers.

To understand this best, one should hear an instrument from this period, such as the 1963 Schantz studio organ at Indiana University.[1] Compare it to almost any organ built thirty years prior, and one can begin to understand the exaggerations produced by the builders in a search for better clarity. For example, take KPO 7153 (1936), installed at First Church of Christ, Scientist of Cambridge, Massachusetts. In the manuals, it contains thirteen 8' ranks out of fifty-two, while the Schantz organ has eleven 8' ranks out of forty-six. The Kimball's manual mixtures number eight ranks, while the Schantz has ten. These

[1] Words always fall short when trying to describe what ears can hear. But words comprise this paper and will have to suffice! This organ received moderate tonal revisions in 2003—2004 by John Schwandt (curator at the time); the changes included reworking the mixtures to reduce the shrill nature of the organ's original design.

differences are even more extreme when pipe scaling is considered. Compared to the Schantz organ, the Kimball's pipe scaling becomes far narrower as pitch ascends than the Schantz.[2]

Other changes made in American organs of the mid-twentieth century included swapping open flute voices for stopped or tapered ones. Reeds were switched from French Horns and even Saxophones to Schalmei and Krummhorns. Other reeds, whose nomenclature can be found on both instruments, faced drastic changes in voicing, all in the name of clarity. Winding dropped from six inches pressure to two inches. Closed toe voicing often was exchanged for open toe. These modifications were seen as improvements to the overall timbre of the "modern" organ, making it more useful for the performance of early repertoire.

Some of the changes in organ design during this period were good. In many respects, this "organ revival" or *Orgelbewegung*, led to a resurgence of mechanical-action instruments, especially as development continued into the current century. As study continued on the tonal characteristics of Baroque organs, researchers discovered that the scaling of fundamental pitch registers was larger than previously ascertained. Voicing improved as more detailed analysis was done on the actual sound coming from early instruments, such as the Arp Schnitger organs of northern Germany, the Hildebrandts and Silbermanns in the central and south regions of Germany, and the Thierry and Clicquot

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[2] Scaling information was conveyed in conversations with John Schwandt and Nelson Barden. While an analysis on scaling would greatly enhance the author's point on tonality and timbre, it goes beyond the scope of this paper.

organs of France. The so-called "inverted tonal pyramid" was reshaped into a vertical tonal rectangle, which more accurately reflects the nature of these historic European organs.

It is true that not all mid-twentieth-century organs built in America were a product of their time. Certain instruments of that era were actually ahead of their time from a tonal perspective. Consider the Flentrop Orgelbouw at Harvard University (1957). E. Power Biggs, an English-American organist who was well known in his day, made this organ famous over a twenty-year period with regular performances and a series of recordings for CBS Records. Prior to this organ's installation, Biggs had toured Europe, playing many historical instruments. Upon his return, Biggs began research to find a replacement for an experimental G. Donald Harrison organ, built in 1937. He chose Flentrop, in large part because the company had already come to the important tonal conclusions many other builders did not reach for another fifty years.[3] Over time, this influential instrument became a benchmark for what later builders would aim to achieve. The face of organ building in America today clearly reflects this.

The Flentrop installation is a success story, in part, because it was replacing an organ that was thought to be experimental. Whereas G. Donald Harrison's organ was a step in the direction of reform, the Flentrop organ exemplified this reform, its very existence being an outgrowth of the *Orgelbewegung.* Its qualities have been mirrored many times in recent years by builders such as C. B. Fisk, Paul Fritts, and Taylor & Boody. These companies have all built historically-influenced organs to replace American Classic instruments that

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[3] "Flentrop Organ, Busch Hall," The Harvard Organ Society, Harvard University, last modified July 18, 2012, accessed October 23, 2015, http://www.hcs.harvard.edu/organ/organs.php.

were constructed as part of what could be considered one big experiment: the twentieth-century *Orgelbewegung*.

Just as those companies often built organs to replace prior installations, their preceding organs were often built to replace ones before them. Even Kimball designed organs that were either rebuilds or replacements of earlier organs (the Kimball Mormon Tabernacle organ is a perfect example). In cases where twenty-first-century organs supersede their forerunners, the result is often positive. In the case of Kimball organs, there were negative consequences.

Of all Kimball organs that were built (presumably 7,326), there are approximately 1,100 that have been documented in various sources, including American Guild of Organists' chapter websites, the Organ Historical Society database, Junchen's *Encyclopedia of the American Theatre Organ* and Bradley's *Music for the Millions*.[4] Out of this number, around 165 are extant, while at least 225 are confirmed destroyed (or recycled for parts). Of those that are extant, 115 are playable (maybe not usable), but only twelve are confirmed as tonally unaltered. Even more astonishing: just seven of these are confirmed to be in good playing condition and are being used regularly.[5] The remaining 700 organs have no known formal documentation regarding their whereabouts. Many of them are theatre

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[4] The author has compiled a list of known Kimball installations based on these sources and a few others, including ones communicated to him through contacts made in the process of writing this paper. This list is available under "Supplemental Materials" later in the document.

[5] These numbers are accurate as of January 2016. Organs at other churches listed with unknown status may also still exist and be unaltered, some of which were still in use within the last twenty years. The author intends to continue updating the list beyond the completion of this paper as new information is discovered.

organs and have likely been destroyed as the theatres for which they were built have either been converted for other uses or razed for new construction.

As the *Orgelbewegung* swept the country in the 1960s and 1970s, many Kimball organs were becoming worn and needed significant repairs. This was due to the deterioration of the leather in the reservoirs (or occasionally in the action), electrical issues in the action, or because of simple neglect. Rather than recondition them, many organizations, at the advice of their organists or consultants, decided these instruments no longer met the needs of their music ministries. Many churches, temples and schools were told that their instrument was worth less than the cost of a new one, that they would spend more to make repairs than to replace it. Another common assessment was that their organ was outdated and lacked the resources needed for "modern" worship. Occasionally, there were legitimate reasons for major changes, such as when a worship space was enlarged or an organization moved to a new building. These cases, however, were far fewer than the number of organs that were not well-maintained.

In a few cases, the organs were only changed from their original configuration by the addition of pipes. These instruments often retained the tonal characteristics they were designed to have, as long as the additions matched the existing character of the instrument. More often, though, major modifications occurred. The vast majority of Kimball organs were junked completely and replaced by newer pipe organs or electronic imitations. The older the Kimball organ, the greater chance it was simply discarded. This was the case particularly with instruments older than 1918, given the unreliable "Kimball Duplex Pneumatic" (a.k.a. tubular) action contained in these organs. Other Kimball organs were

incorporated into new instruments with builders reusing pipes and other components. A few were "rebuilt," in many cases by inexperienced technicians who made their money by greatly undercutting the bids institutions received from legitimate builders. Chests were replaced or the winding was changed from the original specifications, actions converted to "electric" (no pneumatics), voicing was negatively altered, pipes mutilated, consoles ripped out and replaced by newer ones or modified beyond recognition. The end result was an instrument either without a name or a new label put over the old one. What was once a Kimball organ no longer functioned or sounded like one.

Examples include St. Michael's Episcopal Cathedral in Boise, ID. Their 3-manual Kimball was built in 1919, just after Robert Pier Elliot became head of organ production. Given the staff at the time, this organ was probably of good quality and likely had the new Kimball electro-pneumatic action. It could have been refurbished. Instead, the church hired Schlicker to build a new organ, completed in 1964. Schlicker retained the Kimball Echo organ.[6]

Another case would be Kimball's headquarters instrument at Kimball Hall in downtown Chicago (3-manuals/60-ranks/1938). Once the Kimball Company sold this building and relocated to Melrose Park, the facility became part of DePaul University. A year later, the organ was sold to First United Methodist Church in Peoria, Illinois, where it

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[6] "William Wallace Kimball, 1919," OHS Pipe Organ Database, last modified October 30, 2004, accessed October 22, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=10710.

was apparently installed by Kimball technicians.[7] One would think this might be a case where an instrument gets a "second lease on life," but that was not the case. By 1976, the organ was replaced by Wicks Organ Co. Opus 5576.[8] Most of the Kimball organ was destroyed, apart from a few ranks of pipes and the console, which were saved by Dr. D. Deane Hutchinson, a professor of music at Pacific State University and Portland State University at the time.[9]

Sometimes a Kimball organ's fate was determined by the course a church music program took. Westminster Presbyterian Church in Seattle, Washington, acquired their Kimball organ in 1911. By 1945, the church had outgrown their space and built a new, larger edifice for worship. The organ was moved to the new worship space (and altered in just about every way), where it was used until the 1980s. At some point later, the church changed their name to Capitol Hill Presbyterian and their worship style to one which no longer required the use of an organ. According to Jim Stettner, a Kimball aficionado and organ builder in the Seattle area, "The organ was to have been acquired by Madrona Presbyterian in Seattle in 2009. But at the last minute, they backed out and the organ was

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[7] "W. W. Kimball Co," OHS Pipe Organ Database, last modified June 6, 2011, accessed October 22, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=43523.

[8] "Wicks Organ Co., Opus 5576," OHS Pipe Organ Database, last modified September 23, 2014, accessed October 22, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=37903.

[9] "Dr. Robert Kaye, 1995," OHS Pipe Organ Database, last modified March 14, 2007, accessed October 22, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=25587.

all but destroyed. The church wanted the chambers for storage, so the windchests (which had been re-leathered) were discarded. The fate of the console is unknown."[10]

There are myriad stories just like these of other churches and schools, but there are far more tales of destruction of Kimball's theatre organs. If the average 1960s organist was dismissive towards Lemare transcriptions or Sowerby's music, he would almost certainly turn up his nose at the tunes and styles familiar to the theatre organ. Since neither the popular culture nor the classically minded organ crowd supported them, theatre organs nearly became extinct.

Based on research conducted for this paper, about 95% of all Kimball theatre organs have disappeared, most in garbage piles around the country. Of the remaining 5%, most of them have been broken up for parts and recycled for other uses. Those that remain have been transplanted into school theatres and homes, or, in very rare cases, they have been rebuilt in a new venue where they are once again being used. Only two known Kimball theatre organs remain in use at their original homes: a 1924, 3-manual/19-rank instrument in the Scottish Rite Cathedral Auditorium in Denver, Colorado, and KPO 7073 in the Atlantic City Auditorium Ballroom (4-mauals/55-ranks, completed in 1930). Neither of these venues are theatres.

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[10] "Balcom and Vaughan, Opus 430, 1945. Originally Built by W. W. Kimball Co., 1911," OHS Pipe Organ Database, last modified September 13, 2013, accessed October 22, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=23885.

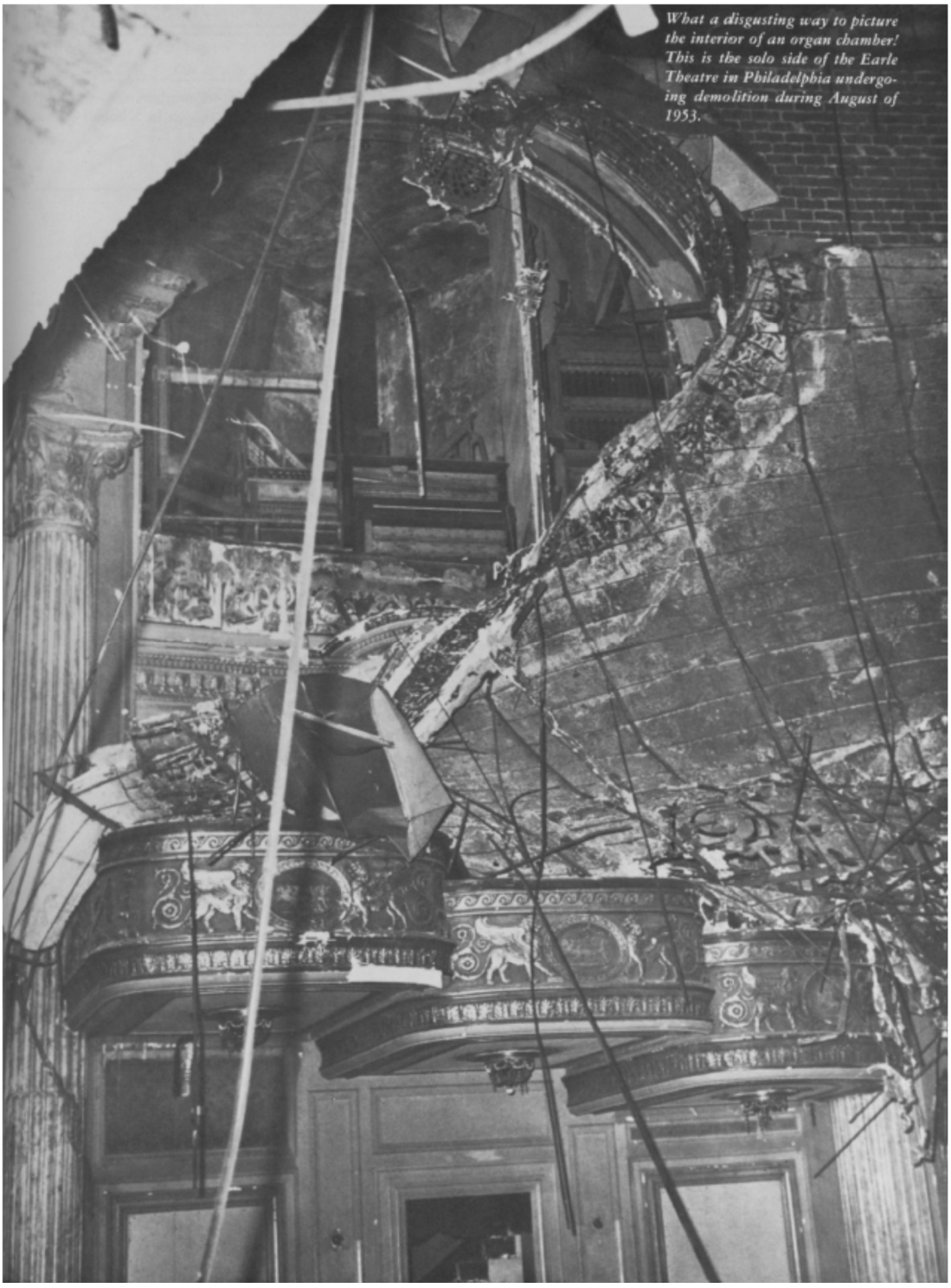

Figure 3.1. Interior of the Earle Theatre, Philadelphia, PA, in 1953[11]

[11] Junchen, *American Theatre Organ*, 249.

Time has a way of recycling itself. What once was old will often become new again in its own way. Sometimes this happens when members of a culture catch a glimpse of the past, either through pictures, recordings, or relics that remain. When quality exists in what has been encountered, it can spark the interest of the observer. When enough time has passed to allow something exceptional to be almost entirely forgotten, it seems inevitable that someone will recognize it and bring it back to a place of prominence. However, this connection to the past usually requires some kind of serendipitous circumstance, such as when a planet passes in front of a star, allowing for it to be discovered for the first time.[12] Such seems to be the case for the preservation and restoration of a select few, large Kimball pipe organs that remain.

KPO 7066: First Congregational Church, Columbus, OH

On July 11, 1930, the company was awarded a contract to build KPO 7066, a 4-manual/66-rank instrument at First Congregational Church in Columbus, OH.[13] The church had not yet completed their new edifice but had been given the new organ by church member Alice Martin, who wanted to honor her husband, Walter's memory.[14] Kimball was fortunate to have received this contract. Because it was going in a new

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[12] William Herschel discovered Uranus on March 13, 1781, while observing Zeta Tauri, a binary star. He was looking in the right place at the right time and noticed Uranus transiting a star in the same quartile as Z. T.

[13] No. 3-324: "Contract Specifications and Structural Details of a Kimball Organ for the First Congregational Church," July 11, 1930, First Congregational Church Archives, Columbus, OH.

[14] "The Kimball Organ," a church document, October 3, 1978, First Congregational Church Archives, Columbus, OH.

building, this meant major publicity for the company, especially at a time when few churches could afford new pipe organs.

The Kimball Company installed the organ just as it is today, in a large chamber above the chancel on the west side, and in a small echo chamber at the back of the church. Pipes are distributed into six divisions, all of which are under expression. The Choir and Great are enclosed together. Ranks in the Choir, Swell, and Solo have 73 notes each, including the Celestes. As was typical of organs this size, there are three Open Diapasons on the Great and one in each of the other manual divisions. The Solo division boasts both English and French Horns, as well as an 8' Melophone. There are two oboes, an 8' Oboe in the Swell and an Orchestral Oboe in the choir. With only a Mixture IV in the Great and a Mixture V (15th) in the Swell, this instrument is decidedly symphonic.[15]

Kimball experienced delays in finishing this organ in a timely manner. Based on a Report of Conference dated October 6, 1931, the delays related to "uncertainty about certain dimensions" in relation to what had been built thus far.[16] Kimball was notorious for finding ways to cram in the pipes, and "uncertainty" about dimensions was a likely excuse for their efforts to do exactly this. The delay was significant. Robert Pier Elliot wrote urgent letters to the pastor at First Church and the leadership at Ohio Wesleyan on the same day trying to explain how the Kimball Company would keep its promise to both

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[15] Look for a full specification under "Supplemental Materials" later in this document.

[16] Kimball Company, "Report of Conference," October 6, 1931, First Congregational Church Archives, Columbus, OH.

institutions and have the two organs ready in time for their first use. In the letter to First Church, he states,

> This is a rather confidential communication, written to assure you that we are not putting anything over on you by changing finishers on the organ. We quite agree with Mr. Coverly, Mr. McRostie and others who have reported on the Columbus finishing, that he is an excellent tone-regulator, finisher and tuner, and a very pleasant man to have about. . . I want you all to feel that while Mr. Kimball and I haven't been on the ground very often, we both have complete confidence in the men who represent the company, and we are sparing no effort to have everything exactly right. I'll be there for the organ dedication recital, arriving Saturday, next week.[17]

This letter was dated just 8 days before the organ dedication recital was to occur on December 13, and just one day before the organ was to be used in its first worship service on December 5! Kimball's installers completed the organ in time, but this may explain the church's delinquent final payment and the letter sent to them by W. W. Kimball himself on January 9, 1932.

> Dear. Mr. Cole, On December 24th, I wrote you regarding payment of the amount due on the organ at the First Congregational Church, Columbus, but to date have received no reply. If there is anything to date which has proven unsatisfactory, we would appreciate your acquainting us of the difficulty so that we can make it right, as we are not attempting to slight the Church in any way. Very truly yours, Wallace Kimball.[18]

The more obvious explanation for delinquent payment would be that only two weeks had passed since the final invoice, and those two weeks spanned both Christmas and New

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[17] Mr. Elliot of the Kimball Company to Mr. Cole of First Church, December 5, 1931, First Congregational Church Archives, Columbus, OH.

[18] Mr. Kimball of the Kimball Company to Mr. Cole of First Church," January 9, 1932, First Congregational Church Archives, Columbus, OH.

Year's days. Perhaps Mr. Kimball had not been to church for a while and had forgotten how busy churches become during that time of year.

KPO 7066 provided many years of service into the early 1970s. By that point, the instrument was beginning to deteriorate and needed major refurbishing. But like so many other institutions, the tides of organ reform had swept into First Congregational Church. The Kimball organ simply lacked the clarity desired in that day, so the church chose to contract with Rudolpf von Beckerath to install a large 3-manual tracker-action organ in the back of the church. That instrument was completed in 1972 and quickly eclipsed any thoughts for using the Kimball. To put things in greater context, consider this quote from a 1972 church report,

> This subject [of the Kimball organ] has been one of considerable distress to not a few members of the church . . . which has committed itself to the new instrument, and it is generally felt that we have no moral right to invest funds from regular budgetary sources in the maintenance and operation of the Kimball . . . We advertised the Kimball in the pages of certain magazines, were roundly rebuked by some in the music community for even considering a plan to rid ourselves of it and decided that whatever we did—whether selling it or even giving it away for the cost of removal—we would do our best to see to it that the organ not be broken up into parts and that its integrity as a musical instrument would be retained. It might even be, it was thought, that we would let the organ sit in its present position, unused, for the space it occupies is scarcely usable for any other purpose.[19]

The first thing that saved this organ was the very movement that caused its replacement and inspired the church to invest in an entirely new mechanical-action organ. Since a tracker organ functions best and provides the greatest clarity when speaking directly down a nave, it had to go in the back of the church. Secondly, it would have cost more

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[19] "untitled document." unknown author, no date. "First Congregational Church Archives."

money to remove the Kimball than they would have received selling it. But most importantly, there were people in Columbus who were bold enough to speak up and communicate the value of this instrument, and there was one church member who felt strongly about its continued, occasional use.

Jean MacNevin, member of both church and choir, had fond memories of the Kimball. In the mid-1970s, when she noticed it was no longer being maintained, she arranged for a maintenance fund to cover its upkeep, enough so that it could be relied upon for seasonal use if not more. In a letter written to Dene Barnard, organist at the time, she states, "The Kimball sounded so wonderful when the two Wilsons played it that I hope you will use it again as a solo instrument before too long. The high spots of my singing life all included the support of the Kimball, and I hope we can keep it fit. And please don't call it Ma Kimball! Ugh! Sincerely, Jean MacNevin."[20]

When Mrs. MacNevin passed away, in 2001, she left a very large sum of money to the church. Quoting a statement from the church Board of Trustees, "Be it resolved that we . . . have received the bequest and instructions from the Estate of Jean McNevin. . . After carefully considering the wording of the will, we feel that it is apparent that Mrs. McNevin had a strong desire to see the Kimball Organ restored and maintained if possible. . . As for the desirability and commitment to renovate this organ, we believe that Church

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[20] Mrs. William M. MacNevin, church and choir member, to Mr. G. Dene Barnard, organist/choirmaster, June 29, 1977, First Congregational Church Archives, Columbus, OH.

Council or the Congregation should make that determination."[21] As they say, the rest is history.

Church member Rick Sayre worked tirelessly in leading an Organ Task Force committee in heading up the project. The local Columbus firm Peebles-Herzog was contracted to do the restoration, which took four years to complete. Jack Bethards of Schoenstein & Co. consulted on behalf of the church throughout the project. Work on the console included complete refurbishment, with a Peterson computer for MIDI capabilities and multiple memory levels. For the stop, key and combination action, an installation of a new "multiplex" switching system was added. The winding system was repaired, including releathering of the reservoirs. The primary and motor pneumatics of the swell shades were refurbished, mostly by the replacement of leather. The chests were taken apart, allowing for replacement of all primary pneumatics and cleaning of all armatures. Pipes were removed and cleaned, with the exception of the 32' Contra Bourdon and a few other pedal pipes which were too large to move.[22]

The church members took complete ownership of this project, coming together to help in any way possible. Volunteer signup sheets from the restoration indicate that well over 100 members helped with carrying pipes, cleaning and painting the empty chambers, and running smaller errands. The rededication service occurred on September 29, 2004, and featured all of the music ensembles at the church plus performances on both organs.

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[21] "Resolution," the Board of Trustees, October 16, 2001, First Congregational Church Archives. Columbus, OH.

[22] "Kimball Organ Contract," an agreement between Peebles-Herzog and First Congregational Church, December 13, 2001, First Congregational Church Archives, Columbus, OH.

Most people in the church believe the organ sounds as good today as it did when it was built in 1931.

KPO 7102: Grove City College, Grove City, PA

Also in 1931, Grove City College, Pennsylvania, received its Kimball organ, KPO 7102. The November 10, 1930, contract lists a new 4-manual/36-rank organ for Harbison Chapel, an edifice yet to be constructed.[23] Unlike First Church, its organ arrived in a timely manner and was completely ready for the dedication ceremony of both chapel and organ in 1931. The instrument was made possible by a bequest of Fred Raymond Babcock, who wanted to honor the memory of his wife, Frances St. Leger Jacobs Babcock.[24] For this reason, the organ is affectionately known as "Babs" by those who know it.[25]

This organ bears some similarity and many differences from the First Church, Columbus, organ. Dr. Konzen refers to its sound as having "the Presbyterian Punch," derived from the roots of the school. When comparing the two organs' sounds, this instrument definitely has a more aggressive character, a clear indication of Kimball's ability to custom build for their clients. Both chapel and organ are smaller than First Church, although this organ contains "judicious unification" to allow for additional flexibility and a larger sound when needed. Dr. Konzen also delineates Kimball's symphonic approach

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[23] "Contract No. 301110: Specifications and Structural Details of a Kimball Organ for Grove City College," November 10, 1930, Grove City College Archives, Grove City, PA. This is one of two extant contracts, neither of which accurately reflect the current disposition of the organ. According to Dr. Konzen, the final, signed contract's location is unknown.

[24] Dale Russell Bowne, *Harbison Heritage: The Harbison Chapel Story* (Grove City, PA: Grove City College, 1989), 4.

[25] From a recorded conversation with Dr. Richard A. Konzen, Professor of Music and College Organist, Grove City College, on November 18, 2014.

from that of other American builders, such as Skinner and Austin. He says, "Generally speaking, Kimball went for more of an English symphonic approach than American. . . characterized by voicing of the principals and the greater use of open flutes throughout all divisions."[26] This quality directly correlates to the English-rooted employees in the Kimball organ department, as discussed earlier in this paper.

By the time Dr. Konzen was hired as organist for the college in 1990, "Babs" was in his words "a sick puppy dog."[27] At nearly sixty years old, leather was beginning to crack, causing ciphers, dead notes, and leaky wind channels. Wind pressure was off-specification because of the leaks and failing springs. Water damage from a leaky roof had caused serious damage to some of the wind chests. The swell shade engines had been traded for cheap industry components. Worst of all, the console had been replaced in 1976 with a Reisner and was literally falling apart only fifteen years later.[28]

Konzen's predecessor made a significant effort to replace the Kimball with an early C. B. Fisk instrument in the early 1970s.[29] Fortunately for "Babs," the college was reluctant and only authorized funds to maintain the organ. This paved the way for Konzen to begin the process of inspiring college leadership to restore an instrument which represented the heritage of the school and the greatness of historic American organ building. In support of

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[26] Ibid.

[27] Ibid.

[28] W. H. Reisner Mfg. Company, Inc. made materials used to build pipe organs, including magnets and full consoles. In the 1960s and 1970s, these consoles were often used to replace older ones that were aging. However, Dr. Konzen made it clear their quality was poor. The company was acquired by Organ Supply Industries in 1993.

[29] Ibid.

this effort, the voicing and wind chests remained largely untouched, which meant a full restoration (sans console) would be possible.

After evaluating proposals from three well-known firms which were well-versed in restorations of early twentieth-century American organs, A. Thompson-Allen Co. was chosen to restore the organ, while Nelson Barden & Assoc. was selected for the console job. Repairing the Kimball chests proved to be especially difficult because of the water damage and complications from a poor effort in the 1970s to do the same. Fortunately, Thompson-Allen was able to re-gasket the chests and restore them for reliable use. Unfortunately, original Kimball swell motors could not be procured, which meant their famous three-stage process of opening/closing the shades would be hard to reproduce. With the consultation of Nelson Barden, these motors were replaced with Skinner "whiffle-tree" units, somewhat modified to better reflect how the original Kimball mechanism operated.[30] The organ chambers and their outside walls, which had suffered from neglect, were improved greatly with the addition of insulation, plaster, and three coats of hard gloss paint.[31] Perhaps the only optional change made to the organ was the replacement of tongues in some of the reed pipes. This work was done by David Broom & Sons, a firm highly experienced in working with historic American reed pipes. All of the

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[30] A "whiffle-tree" unit uses a series of pneumatic motors, levers, and springs to open and close swell shades. This system, perfected by the E. M. Skinner firm, allows for nearly the same level of control as a mechanical swell shoe, while alleviating the physical labor of actually opening and closing the shades. By having a series of motors, this device can either slightly or fully open the shades in the same amount of time.

[31] Nicholas Thompson-Allen, "Some Notes on the Restoration of Opus 7102," from a program for "The Rededication of the Frances St. Leger Babcock Memorial Organ," November 10, 2000, Grove City College Archives, Grove City, PA.

original Kimball reed tongues were retained and have been stored in the old relay room next to the chambers.[32]

A particularly unique story regarding this restoration comes from the need to find a replacement console. Ideally, a matching Kimball console could be procured from a similar Kimball organ. Four other colleges/universities had selected Kimball to build their organs in 1931 (all no longer extant): Cornell College (Mt. Vernon, Iowa), Ohio Wesleyan College (Delaware, Ohio), Park College (Parkville, Missouri) and Vassar College (Poughkeepsie, New York). The Park College organ was destroyed by fire in the 1990s. The Vassar instrument was assimilated into a Gress-Miles in 1964 with the unused Kimball components junked (presumably including the console). This left the Cornell and Ohio Wesleyan consoles as optimal replacements, and as serendipity would have it, Nelson Barden found the one from Ohio Wesleyan while on business in Chicago.[33] Barden's firm spared no expense in performing a complete restoration on this console. The keys were refreshed with legal "trophy ivory." Stop knobs were either replaced with exact replicas or refurbished, as needed to match the specification of KPO 7102. In addition to the console restoration, the combination action and all switching systems were replaced with a solid state system, allowing for multiple memory use.[34] Throughout this entire process, every

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[32] From a recorded conversation with Dr. Richard A. Konzen, Professor of Music and College Organist, Grove City College, on November 18, 2014.

[33] Information on these organs comes from a recorded conversation with Dr. Konzen.

[34] Nicholas Thompson-Allen, "Some Notes on the Restoration of Opus 7102," From a program for "The Rededication of the Frances St. Leger Babcock Memorial Organ," November 10, 2000. Grove City College Archives.

possible effort was taken to preserve this instrument and bring it back to life as it had sounded in 1931.

After twenty-five years, the organ was heard as it was originally intended at a rededication service and concert on Thursday, November 10, 2000. One of the biggest factors affecting this organ's sound prior to restoration was a mismatch between wind pressure and pipe voicing. Without proper wind, even pipes with their original voicing will not speak properly. After the restoration, the Great, Choir, and Pedal divisions were restored to their proper 6 ½" (the Tromba and Trombone at 15"), the Swell at 7 ½" (Vox Humana at 5") and the Solo at 10" (Tuba Mirabilis at 20").[35] Today, it once again has the "Presbyterian Punch" Kimball had designed. Mr. Nicholas Thompson-Allen sums it up best when he states,

> Grove City College is in possession of one of the best examples of the Kimball Organ Company, eminently suitable for teaching, concerts and the accompaniment of the worship service. There are so few unaltered Kimball organs from this period, we, at the A. Thompson-Allen Company, have been delighted to undertake this project, and trust that Grove City College will enjoy the majestic sounds of Opus 7102 for generations to come![36]

KPO 7153: First Church of Christ, Scientist, Cambridge, MA

By 1936, Kimball organ contracts were running especially dry. If data collected on their KPO list is correct, Kimball only built around thirty organs that year. These dire times created exceptionally fierce competition among the builders that remained in business.

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[35] Specifications are from a program for "The Rededication of the Frances St. Leger Babcock Memorial Organ," November 10, 2000, Grove City College Archives, Grove City, PA.

[36] Ibid.

Eventually Kimball was awarded a contract to build an organ in Skinner's backyard at First Church of Christ, Scientist, Cambridge, Massachusetts.

In the late 1920s, the Cambridge Scientist Church was in the process of completing their edifice with the addition of a dome-structured worship space above their current Sunday school room. Concurrently, an organ committee had formed and was considering bids from at least two major companies: Kimball and Skinner. Apparently, one of the committee members was attending an organ concert at St. Paul's Cathedral in Boston, as was G. Donald Harrison of the Skinner firm. Harrison had enjoyed a few too many drinks at dinner and was clearly intoxicated as he walked up the steps into the church. At this point, he passed closely by the Scientist church committee member who clearly noticed the alcohol on his breath. The next day, the committee immediately decided that Kimball was to be the builder of their next organ![37]

June 18, 1935, Kimball and First Church of Christ, Scientist entered into a contract to build KPO 7153, a 3-manual/52-rank organ.[38] By August, the news was on the front page of *The Diapason*, which included a full description. "A large three-manual organ, to be completed next winter, is being built by the W. W. Kimball Company for First Church of Christ, Scientist, on Harvard Square, Cambridge, Mass. It is to be an instrument with a complete Diapason Chorus in the great, a Geigen Diapason chorus in

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[37] This story has found its way to several Kimball scholars, including Richard Konzen, Jonathan Ambrosino and Nelson Barden. The version presented here is endorsed by Mr. Barden.

[38] "An Original Specification by Kimball: Number 35-3-27-B," June 10, 1930, First Church of Christ, Scientist, Cambridge, Massachusetts, Archives.

the swell and a well-designed choir division. . . The specification is along traditional and conservative lines."[39]

Kimball's last statement reflects the subdued nature of this instrument, especially when compared to the last two organs discussed at Grove City College and First Congregational Church (Columbus, Ohio). Christian Science worship is much more introspective in nature than traditional Protestant worship. Care is taken to exercise wholesome restraint in the congregation's participation.[40] The organ lacks any powerful, high-pressure reeds. It includes only one trumpet (just an 8' Trumpet in the Swell). Instead of using a Mixture V, both divisions each have a Mixture IV. Kimball strove to voice this instrument according to the nature of Christian Science worship, creating exactly what they said would be a sound "along traditional and conservative lines."[41]

In designing this rather large organ, Kimball had initially been given blueprints for a design that was later changed by the architects. This change directly affected the amount of space being reserved for the organ chambers. For whatever reason, the church decided an extra staircase was needed to provide an additional access point to the Board Room, located on the floor above the organ. This extra staircase effectively replaced one of the chambers needed for this organ. However, the Kimball Company organ builders by this point were highly versed in finding ways to make everything fit, which they did, including

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[39] W. W. Kimball Co, "Cambridge Church Buys Kimball Organ," *The Diapason* 26, no. 9 (August 1, 1935): 1.

[40] As observed by the author when attending a service at First Church of Christ, Scientist, Cambridge, Massachusetts, on September 30, 2015.

[41] A complete specification can be found under "Supplemental Materials" later in this document.

four 16' open flues and another 16' reed, mitered to under seven feet. They even accommodated a "Swell four-rank mixture with its own primary and relay so as to not be affected by sub or super couplers and affect sensitive Christian Science ears."[42] Kimball crammed the remaining chambers so full of organ, it is nearly impossible to get from one side to the other without removing pipes.[43] While Kimball may have been notorious for over-engineering organ chambers for too many pipes, they had very good reason to do this at First Scientist Church. In many respects, this would be their flagship organ for the northeast, an effort to compete with Æolian-Skinner. It needed as many voices as could be feasibly included (within the reasonable constraints of its design) to allow others in the area who may be interested in buying a Kimball organ the means of seeing/hearing their work.

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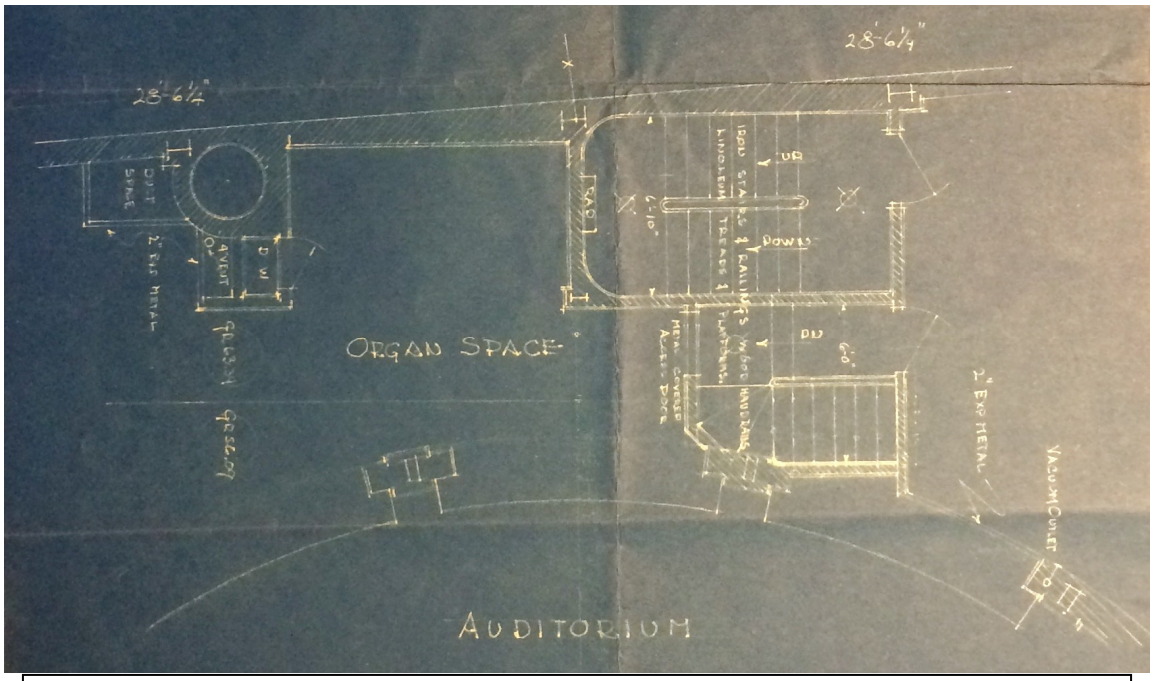
[42] Jonathan Ambrosino, "Kimball in the Wilderness," (unpublished, October 3, 2014), 6–7.

[43] The author equates his experience navigating the chambers to Catherine Zeta-Jones's maneuvers from the 1999 Hollywood hit *Entrapment*.



The extra staircase is the smaller staircase located to the right of the "organ space," closest to the "Auditorium."

Figure 3.2. Blueprints from First Church of Christ, Scientist[44]

Figure 3.3. Close-up of the blueprint notes[45]

Thirty years later, H. Earle Johnson, the organist at First Church of Christ, Scientist wrote a letter to the church Board of Directors. He says,

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[44] Blueprints courtesy of First Church of Christ, Scientist, April 22, 1929, First Church of Christ, Scientist, Cambridge, Massachusetts, Archives.

[45] Blueprints courtesy of First Church of Christ, Scientist, May 16, 1929, First Church of Christ, Scientist, Cambridge, Massachusetts, Archives.

> Dear Friends, I should be remiss in my duties if I did not bring to your attention the fact that this church should consider a redesigning and rebuilding of the organ. . . The concept of organ design in America has changed more [since it was built] than in well over a century. Any instrument should be designed to accommodate the purpose—and the music—for which it is utilized, and the repertory of today, eschewing much of the heavily romantic works popular half a century ago, now embraces music of the seventeenth and eighteenth centuries in far wider measure than previously. . . The trend is actually toward a simpler instrument for solo work, offering brighter tonal qualities.
>
> The present organ, built by Kimball of Chicago . . . was not well designed for this particular auditorium. [Because of] the steeply slanted floor . . . instead of the sound travelling over the heads of the congregation, it hits them squarely in the face. Thus the organ must be constantly restrained or the impact of sound becomes disagreeable . . . There are more pedals than necessary, and too many heavy reeds . . . We need variety rather than volume, more clarity of registration rather than massed tone.[46]

Johnson goes on to say how many other area churches have seen their organs replaced by newer instruments, including The Mother Church in Boston, which he says "has had its instrument rebuilt every twenty-five years." In closing, he suggests that the committee consider the serious nature of the situation and evaluate the cost and builder of what he hopes would be a future project. Clearly, he agrees with the vast majority of organists at that time who felt it would be better to destroy a perfectly fine instrument in the name of reform than to find a reasonable compromise between history and progress. The committee, however, declined to pursue his suggested course of action.

Two years after the Kimball organ was installed, Henri Lahaise & Sons took over the maintenance of the instrument. They were a well-known organ firm that had been

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[46] H. Earle Johnson to the Board of Trustees, April 11, 1964, First Church of Christ, Scientist, Cambridge, Massachusetts, Archives.

working in the Boston area since the late 1890s, and they continued to care for the Kimball well into the 1970s. After forty years of service, they finally recommended that the church "rip it out and install a new and smaller one," [47] Motivated by the organ's age and the reform movement, Henri Lahaise & Sons also described how difficult it was to service the instrument. They say,

> By conventional standards, the organ chambers are barely large enough for half the organ they contain. . . It was a tour de force of mechanical ingenuity to build . . . [but] the simplest maintenance procedures entail squeezing through constricted passages and forcing the body into desperately cramped positions. Frankly, it is hard to imagine how some portions of the instrument could have been installed at all. . . [unless] W. W. Kimball installation teams consisted mostly of midgets.[48]

At this point, the Music Committee requested a second opinion from another known builder in the Boston area, Nelson Barden and Associates. At first, Barden's response was fairly similar, but after taking time to thoroughly go through the instrument, he had a bit of an epiphany, not just with this organ, but with his entire outlook on organs built during its era.[49] He believes this organ to be "an outstanding example of the Romantic (sometimes called Orchestral) organ of a half-century ago. . .from a historical perspective a highly significant example of Kimball workmanship. . . It is not an exaggeration to state that we will never see installations of this type and quality again."[50]

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[47] "Pipe Organ," taken from a 1995 church newsletter, First Church of Christ, Scientist, Cambridge, Massachusetts, Archives.

[48] Ibid.

[49] From a conversation with Nelson Barden, October 1, 2015.

[50] "Pipe Organ," First Church of Christ, Scientist, Archives.

The church began its formal relationship with Barden in 1977 when it chose him and his firm to restore the instrument. Over the next seven years, Barden accomplished a full restoration, which included repairs to the reservoirs, magnet restoration, refurbished or new ductwork where needed, restoration of expression shade mechanisms, a full cleaning of the chambers and pipes and replacement of 2,000 armatures in the chests. Barden uniquely chose to plate the armatures with gold so they would likely never again fail due to corrosion.[51] The leather inside the chests was in good shape at the time of restoration and is still in use. The console was also restored to its original condition, as was the combination action. Both components were in reasonably good working order and required a moderate amount of repairs.

This organ may be the only functional Kimball to still have its original combination and relay action. The latter was in poor shape by the early 1990s, the pneumatics failing because of deteriorated leather. Barden began restoring this system starting in 1994. Unfortunately, the relays were damaged by water not long after they were renovated, requiring a second restoration. Today, the organ functions and sounds almost exactly as it did in 1936 and is used for several weekly services and occasional recitals. Unfortunately it was not featured in the 2014 American Guild of Organists' National Convention in Boston. However, more and more organists in Boston are becoming aware of its charm and warmth. It was recently featured in a combined Cambridge/Boston organ crawl.

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[51] The church felt the cost to use gold was prohibitive. Barden covered the difference in cost, stating it was "his gift to both this magnificent organ and to the church."

KPO 7321: St. John's Episcopal Cathedral, Denver, CO

"Cambridge and [these] earlier efforts seem almost like a trial run for the 96 ranks the firm was to design and begin installing in late 1937 at Saint John's Cathedral in Denver."[52] To provide a little history, Denver had several Kimball organs dating back to at least the 1900s. The name was familiar. However, the St. John's instrument did not come exactly from this prior Kimball presence.

Lawrence Cowles Phipps, a figure well known in Denver from having been a U. S. Senator, and his wife, Margaret, were active members at St. John's around the time the cathedral was in the market for a new organ in 1937. Years earlier, Senator Phipps consulted with Dr. Frederick Boothroyd, organist at Colorado College, about acquiring a residence organ for their Denver home. Colorado College had just recently acquired a Welte organ. Another Welte had been installed at Grace-Saint Stephen's Episcopal Church in 1928, where Dr. Boothroyd was also organist.[53] Because of his positive experience with Welte, and because of their vast experience installing residence organs, he recommended them immediately to the Senator. However, Welte had just recently been acquired by Kimball. Welte's church organ business had been built by Robert Pier Elliot, who had previously been the head of Kimball's organ division. Boothroyd knew all of this, and he knew that Elliot was back at Kimball. He recommended that Kimball-Welte build the residence organ for Senator Phipps and his wife. The Kimball organ department certainly

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[52] Ambrosino, "Kimball in the Wilderness," 7.

[53] Ibid.

needed the business by this time and was happy for the opportunity. Unfortunately, they missed the Christmas 1933 deadline for installing the Phipps residence organ, something the Senator would not quickly forget.[54]

Four years later, St. John's Cathedral had just appointed a new dean, Paul Roberts, who had previously served as rector at Boothroyd's church. Coincidentally, they were also seeking bids for a new organ. They had recently been approached by Senator Phipp's wife, Margaret, who wanted to donate an organ in memory of her father, Platt Rogers Jr. The dean turned to his former organist for advice, who, once again, recommended Kimball for the job. However, the name Kimball only brought feelings of anger to the Senator's mind, and he adamantly positioned himself against Kimball. Mrs. Phipps found herself caught between her husband's obstinacy and Boothroyd's pressure for Kimball, and the Cathedral dean was not sure what to make of it. But in the end, "Mrs. Phipps and Boothroyd held sway" and convinced the cathedral to go with Kimball.[55]

On June 14, 1937, the Cathedral of St. John's in the Wilderness and the W. W. Kimball Company entered into a contract for a 4-manual/80-rank organ.[56] The deadline: December 15, 1937. Not only did Kimball want to prove themselves worthy in Senator Platt's eyes, but his father-in-law, Platt Rogers Jr., had died Christmas morning, 1936, and

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[54] Ibid., 8.

[55] Ibid.

[56] "Memorandum and essence of contract – W. W. Kimball Company and St. John's Church in the Wilderness," December 15, 1937, St. John's Cathedral, Denver, CO.

the organ was being donated in his memory![57] To complicate matters, Boothroyd convinced Mrs. Phipps to add more stops to the organ, bringing it to its present ninety-six ranks, all without the December 15 deadline being changed. Boothroyd clearly had the situation in hand, given that Mrs. Phipps agreed to the additional stops while Kimball agreed to keep the deadline.

As was the case with other Kimball installations, their representatives would often handle installations rather than sending their shop workers to work on-site. Fred Meunier was their rep in Denver and would eventually oversee the organ's installation. By September, 1937, no organ parts had been shipped by Kimball. Several more weeks went by, and still nothing arrived. Meunier wrote numerous letters to various figures at Kimball requesting information on the delay. On October 15 he writes directly to Wallace Kimball, "This delay certainly puts me in an embarrassing position as we have been rushing chamber constructions, etc. When the sale was made, Senator Phipps opposed giving the deal to you because of the delays in their residence organ."[58] For reasons unknown, Kimball's first shipment did not arrive until November. Even with every man on the job, Meunier only had the Swell fully functioning on Christmas Day. In fact, it took another four months before all of the voicing was finished. Amidst these months, Meunier and George Michel were enduring comments like, "Staps and Cathedral are on the war path because of the delays" and "Dean Roberts and the entire committee feel that you folks have very sadly

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[57] Ambrosino, "Kimball in the Wilderness," 6.

[58] Fred Meunier to W. Wallace Kimball, October 15, 1937, St. John's in the Wilderness Episcopal Cathedral Archives, Denver.

fallen down on your promise."[59] According to Ambrosino, "Through it all, George Michel strove to create a definitive statement."[60] It was not until May 18, 1938, that the organ was dedicated in a recital by Palmer Christian.[61]

While more easily heard, this "definitive statement" can be glimpsed when looking at the organ's specifications.[62] The first thing that sets this instrument apart from the others discussed in this chapter is a divided Great. This organ includes a full, unenclosed principal chorus, starting from 16' pitch. It includes two 8' Diapasons and an astonishing nine ranks of mixtures! While Michel was certainly a voicer steeped in early twentieth-century ideals, he was willing to do whatever it took to make things right and satisfy Kimball's customers (just like Elliot, who made similar choices when Kimball began manufacturing unit orchestras as theatre organs). These mixtures were included in part because of Boothroyd's classical leanings as consultant and because Kimball was searching for ways to put a foot forward into the emerging reform movement. It was their experimentation with the American Classic style of organ.

This organ is still just as much symphonic with the remainder of the Great enclosed and its array of 8' pitch and darker-colored reeds. The Swell looks much like a familiar Kimball but hints once again of progression with the inclusion of a Plein Jeu V and III Cornet. In the Choir, one can see a bit of a struggle between symphonic and classic

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[59] Ambrosino, "Kimball in the Wilderness," 9.

[60] Ibid., 11.

[61] "Organs at Saint John's Cathedral," Saint John's Cathedral, last accessed October 23, 2015, http://www.sjcathedral.org/Music/ConcertsEvents/Organs.aspx.

[62] The specifications can be found under "Supplemental Materials" later in this document.

styles as it includes eight 8' voices, in addition to a full array of classically labeled mutations and upper work. But the Solo, with its 10" wind (15" for the Tubas and French Horn), balances out any sense of American Classicism seen in an unenclosed Great. In essence, this Kimball exemplifies the perfect marriage between symphonic and classic styles. Little did Kimball know how ahead of the time their organ really was, given how perfectly its specification and voicing compares to many of the fine eclectic organs being built in the current century.

This organ, while not as cramped as certain others discussed, still makes use of every cubic inch in the chambers. Part of this was because Boothroyd kept pushing for more and more stops, causing the specification to rise from 80 to 96 ranks. Part is also due to Kimball's "can-do" attitude, their willingness to please and the pride they took in accomplishing what their competition either could not or would not build. While the chambers cover the entire east wall of the chancel, they are not very deep, allowing for excellent speech into the nave. The lack of transepts improves the organ's projection even more. The complete lack of unification throughout the instrument (apart from pedal extensions) yields a full-bodied, robust sound, while still maintaining the warmth often associated with Kimball's instruments. In summary, perhaps Ambrosino puts it best by saying,

> To think of progressive organ building of the 1930s is to think first of Walter Holtkamp, with his Positivs and his functionally-exposed pipe arrays, and G. Donald Harrison, with his neo-classical ideals swaddled in late-romantic gentility. . . The 1930s Kimball tonal thesis can be seen as an even milder form of progress: keeping up with trends, balanced with a personal

> pursuit of excellence on the part of George Michel. Certainly, it is hard to imagine a more beautiful-sounding [American organ] from this era.[63]

For over fifty years, this organ served St. John's Cathedral exceptionally well. By the 1990s, it was still singing, albeit not quite as well. Up to this time, the only significant work done on it was the addition of solid state equipment to run the stop and combination actions. By 2000, the cathedral had sought at least two bids, one from Shudi and the other from Möller. Both proposals called for significant tonal changes, even relocation of the pipes to purportedly improve their speech. In both cases, the firms closed before any decision could be made. It is hard to fathom why such drastic changes were considered, but maybe a simple answer related to prestige could explain it. In a discussion relating to this situation, Ambrosino states, ". . . general restoration and releathering [is] always less glamorous than new consoles, pipes and divisions."[64]

Serendipity paid a visit to the St. John's Kimball in the form of time. Talks of major enlargements/enhancements died down, perhaps in part because of the financial recession at the turn of the century. By the late 2000s, the cathedral was entering a time when multiple aspects of the edifice needed restoration. This truth finally became clear: just as it is important to preserve and restore the beautiful home for the Kimball organ, so it is for the organ itself. The Spencer Organ Company, Inc. of the Boston area was selected to perform a complete restoration. By June, 2009, the organ was mostly removed "not only for restoration, but also to allow repairs and improvements to the organ's chamber (built in

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[63] Ambrosino, "Kimball in the Wilderness," 13.

[64] Jonathan Ambrosino, "Three Cited Organs in Peril: Do They Question OHS Citations?" *The Tracker: Journal of the Organ Historical Society* 44, no. 2 (2000): 3.

a part of the cathedral intended as a temporary brick structure that [had] since become permanent."[65]

The philosophy that drove this restoration centered on conservatism. Ambrosino writes, "Nothing that needed to be removed from the organ was, and no pipe or action that needed to be taken out of Denver and its 5,000-foot elevation was. The pipework had been cleaned once, in 1965, and was in excellent condition."[66] Every care was taken to minimize removal of materials from the organ or from the Denver metropolitan area. The timeframe was set at approximately two years, with a completion goal of fall, 2011. Work done on the organ included releathering reservoirs and pneumatics, upgrading the solid state system, repairing the expression-shades mechanisms and regulating the pipes once they were reinstalled. Besides the Spencer Company, other entities that helped with the project included J. Zamberlan & Company, Jim Steinborn & Company, Organ Clearing House, Sam Hughes, Daniel Kingman and the St. John's Cathedral staff.[67]

The console for this organ has several stop-knobs that have not been engraved. Kimball had intended to return and build a sizable antiphonal division in the gallery. In fact, Kimball submitted three specifications in 1941, "all of which clearly predicated on blasting through heavy stone walls and introducing this department in a side room."[68] About the same time these were submitted, Margaret Phipps' mother had died, and

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[65] Michael Friesen, "W. W. Kimball Op. 7231 Restoration—St John's Cathedral, Denver," *The Diapason* 101, no. 3 (March, 2010): 24.

[66] Ambrosino, "Kimball in the Wilderness," 13.

[67] Ibid., 14.

[68] Ibid., 12.

evidence suggests she might have donated the antiphonal as a bequest for her mother's memory. Within months, Pearl Harbor was bombed, the U. S. was catapulted into World War II, and Kimball was under the War Department's order to cease production, and that was the end of any hope for Mrs. Phipps' bequest on behalf of her mother.

Current talks of building this antiphonal started in late 2014, and by March of the next year, Spencer Organ Company officially released news it would build the division starting later in the year. From their statement in *The Diapason*, "It completes the original 1938 W. W. Kimball pipe organ, K.P.O. 7231, in the front of the cathedral and includes many vintage Kimball pipes along with a new soft 32' Bourdon and hooded solo reed."[69] After nearly eighty years of singing, this Kimball organ will be joined by pipes from other Kimball organs long forgotten, and the blank knobs on the console of this organ will finally be filled.

KPO 7050: Boyd Theatre, Philadelphia, PA

There are very few similar stories of success in the theatre organ world regarding Kimball instruments. One such story comes from the Boyd Theatre in Philadelphia which opened in 1928 on Christmas Day. Its three-manual Kimball organ was already in place, ready to be played upwards of twelve hours each day. Ironically, the "talkie," *Interference*, featuring Evelyn Brent, Clive Brook, and William Powell, played on the screen. It was Paramount's first ever all-talking picture. Walt Disney's first success was also shown, an

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[69] "Spencer to Build Antiphonal Organ," *The Diapason* 106, no. 4 (April, 2015): 11.

animated short entitled *Steamboat Willie*, which also came with a soundtrack.[70] This was a sign of the times. The Kimball organ was used occasionally for the first year, then hardly at all. It sat quietly for over forty years until 1969, when a special farewell concert was arranged to celebrate its adoption by a high school in Delaware. This final show featured Larry Ferrari at the organ and included such tunes as "This Could Be the Start of Something Big," and "Auld Lang Syne."[71]

Within a few days of the concert, Robert Dilworth, a member of the faculty of the John Dickinson High School, Stanton, Delaware, had organized friends, family, and students to help in the effort of moving their new instrument to its new home in their high school auditorium. About one year earlier, a statement was released from the RKO-Stanley Warner Corporation stating that all remaining theatre organs in their properties would be donated to anyone willing to take them. John Dickinson High School was in need of a new organ to replace their "aged Gulbranson electronic organ" in the auditorium.[72] When the school board found out about this opportunity, they jumped on it and asked Mr. Dilworth to start looking. Their first pick was a 3-manual/14-rank Robert Morton on Long Island. When he arrived at the theatre to inspect the organ, work had already begun to redirect use of the building. In his words, "As we entered the theatre and walked through the outer lobby, we continued to hear the diesel roar that rattled the mirrors and crystal chandeliers .

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[70] Robert E. Dilworth and Irwin R Glazer, *The Dickinson Kimball Story* (Wilmington, DE: Dickinson Theatre Organ Society, 1996), 10.

[71] Ibid., 9.

[72] Ibid., 5.

. . the sound grew in volume until we came upon the sight of a second bulldozer pulling the dirt through the doorway to the inside of the theatre. . . To our horror, the orchestra pit was already filled with dirt to stage level. . ."[73] In the end, they were not able to acquire the Robert Morton because of paperwork complications involving the local owner. Apparently he had not been notified that organs were to be donated to those willing to take them, and he thought the high school should pay for the instrument.

Their next choice was the Kimball at Philadelphia's Boyd Theatre. All of the details fell into place perfectly, including the theatre staff allowing them to do some of the restoration on-site so they could bring the organ to life one last time before removing it. Once the organ was relocated to John Dickenson, it took one year to do the restoration. According to the Dickinson Theatre Organ Society, students, parents and faculty came together to help. "The active high school Audio-Visual crew stepped up, not only to help remove the organ but to help install it in the school."[74] Larry Ferrari appropriately played the first concert on the organ in its new home in 1971. Since then, the instrument has been used regularly for concerts, silent films, and school events. Local ballet companies have even used it in their own productions of Tchaikovsky's *Nutcracker*. At the present time, the organ has been expanded from its original 3-manual/19-rank configuration to a 66-rank organ with duel consoles.[75] The Dickinson Theatre Organ Society works with the

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[73] Ibid.

[74] "History of DTOS," Dickinson Theatre Organ Society, last modified 2015, accessed October 24, 2015, http://www.dtoskimball.org/events-tickets/2015-2016-concert-schedule/.

[75] Ibid.

school to see the organ is maintained and helps to run a program calendar of around ten performances each season. Sadly, the Boyd Theatre was razed in spring of 2015. It was the only remaining Art Deco era Theatre in Philadelphia.[76]

KPO 7073: Boardwalk Hall, Atlantic City, NJ

Another hopeful story comes from the Atlantic City Boardwalk Hall Ballroom in New Jersey, where a particularly unique Kimball organ was installed in 1930, just one year after the hall was completed. At 4-manuals/55-ranks, it was considerably larger than most other theatre organs Kimball had installed. Its size and specifications were designed to be useful in a ballroom which could seat 5,000, an enormous space used for concerts, films and banquets.[77] Much like the Minneapolis organ installed a few years earlier, this instrument was designed with both straight and unit ranks so as to serve both the needs of theatre music and classical repertoire. Unlike the Minneapolis organ, it included just a horseshoe console.[78]

The hall's first manager, Mr. Lincoln Dickey, felt a theatre organ would be the best fit, given its orchestral nature and flexibility with sounds. However, Emerson Richards, the architect of both the Kimball and the Midmer-Losh organs, had seen the "writing on the wall" and refused to design a theatre organ for a room that would rarely show silent films.

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[76] "Boyd Theatre," Wikipedia, last modified September 1, 2015, accessed October 24, 2015, https://en.wikipedia.org/wiki/Boyd_Theatre.

[77] "History," Boardwalk Hall, last modified 2015, accessed October 25, 2015, http://www.boardwalkhall.com/arena-information/pipe-organs/history.

[78] "W. W, Kimball Co., KPO 7073, 1930," OHS Pipe Organ Database, last modified October 20, 2011, accessed October 25, 2015, http://database.organsociety.org/SingleOrganDetails.php?OrganID=14489.

In a compromise, he drew a specification for an instrument that would look very much like a theatre organ while having the capability to sound like almost anything.[79] It served the ballroom very well for almost seventy years before becoming unusable from deterioration.

The Historic Organ Restoration Committee was formed by the New Jersey Sports and Exhibition Authority on February 13, 2004, to formulate a plan for bringing both Boardwalk Hall organs back to life. As of 2015, the committee has raised enough money to have restored 75% of the Kimball organ and 25% of the Midmer-Losh. Fundraising is ongoing while both organs are being used regularly in an effort to generate maximum exposure. The committee states, "The use of these instruments . . . allows us to make people aware of the presence of the instruments within the building. The instruments otherwise are not necessarily visually obvious to guests of Boardwalk Hall as they are enclosed within the walls and ceilings of the building."[80] If fundraising continues according to plan, this Kimball may become the only one of its kind to be fully restored and remain in its original entertainment venue.

History is yet to be written for the fate of a few large Kimball organs still extant. Temple Rodef Shalom's 1907 Kimball organ has managed to last over 100 years without any major significant alterations. According to Nelson Barden, "It is now virtually certain: the Rodef Shalom organ is the largest remaining vintage Kimball in the world."[81] Currently

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[79] The full specifications are available under "Supplemental Materials" later in this document.

[80] "The Restoration Project," Boardwalk Hall, last modified 2015, accessed October 25, 2015, http://www.boardwalkhall.com/arena-information/pipe-organs/the-restoration-project.

[81] "Barden to Kaplan 1981_400," February 11, 1981, Rodef Shalom Congregation Archives, Pittsburgh, PA, box RS BA68, folder FF13. "Vintage" refers to Kimball organs built prior to the era of Robert Pier Elliot.

this organ is still playable but barely usable, with fewer than half of its 53 ranks functional. It remains an excellent candidate for restoration given that it is still used for worship in its original home.

Worcester, Massachusetts, is home to one of Kimball's largest installations in the Municipal Auditorium (Memorial Hall) on Lincoln Square. This 4-manual/107-rank organ was installed in 1933, just months before Robert Pier Elliot left the company. Elliot designed this instrument to have a step forward into the American Classic movement, seen in the organ's two-dozen ranks of mixtures, partially unenclosed Great, and exclusive use of tin for all chorus pipes of 4' pitch and up.[82] In fact, many ideas used in this organ were used frequently in future Kimball organs. If one compares this organ to the Kimball at St. John's, Denver, numerous similarities can be seen.

The organ fell into disrepair as the hall was used less frequently moving into the 1980s, as Mechanics Hall was restored in 1977 and became the primary venue for musical events. Currently, Memorial Hall is not being used for any events and is closed to the public. The organ is extant, unaltered, and ready for a full restoration, just like its home.

Minneapolis Convention Center, home to the Kimball affectionately known as the "Voice of Minneapolis," was completed in the late 1980s. It replaced the Minneapolis Auditorium, where the Kimball had originally been installed. Efforts to save the organ before the auditorium was demolished were successful, and plans were made to install the organ in the convention center. As money was being raised, the organ was slowly

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[82] The use of tin at this time was a significant departure from the standard use of common or "hoyt" metal. As a comparison, the Grove City College Kimball of 1931 only contains one pure tin stop: the Swell Celeste.

undergoing restoration and reinstallation in the convention center. Sadly, fundraising fell short and the project halted in the mid-1990s. The organ is partially installed in the convention center. What is present is not playable, and the remaining components are carefully stored on site.

In addition to the United States, Kimball is known to have built organs in Canada, China, the Bahamas, England, and South Africa. Their 1935 installation in Pretoria is still used occasionally in its original home at Pretoria's City Hall. Efforts are underway to generate interest and raise funds for a restoration, but the situation has become more urgent as the instrument was damaged by water from a roof leak in 2013. At this point, the organ appears to be the only unaltered Kimball organ outside of the United States.

For these and a few other unrestored Kimball organs that remain, one can wish for a happy ending. However, it will take a monumental act to see positive results from each of these situations. Like the success stories previously mentioned, these organs need that serendipitous moment when someone recognizes the priceless value they hold, both as musical instruments and as historic markers. If that moment can come, perhaps one more Kimball organ may sing once again and be appreciated by those around it just as in days past.

Conclusion

The W. W. Kimball Company built some of the world's finest instruments during its fifty-year history. Even during its day, Kimball's competitors acknowledged their excellent craftsmanship and beautiful sound.[1] Junchen says, "The History of the W. W. Kimball Company is another classic American success story. . . Riley Daniels, former president of M. P. Möller, one of Kimball's chief competitors, told the author about having once examined the 4-manual/56-rank Kimball installed in 1930 at Ohio Wesleyan University. 'It had as fine workmanship as I've ever seen in an organ,' reported Mr. Daniels."[2] Ambrosino alludes to the interesting juxtaposition of Kimball's superficial and true reputation when he says, "Kimball's reputation as a serious builder was perhaps tainted by their success in the theatre realm. . .[yet] they already had the begrudging admiration of their organbuilding colleagues."[3] He refers to a story by Lloyd Davey about a bid Kimball made to build an organ at Wilshire Boulevard Temple, in Los Angeles.[4] Davey, who was a representative for Welte at the time, was dealing with the chair of the organ committee, a doctor:

> I discussed the merits of my company's product and was treated with consideration by the doctor. After we had finished talking business he invited me to relax and have a round of small talk. During our discussion he put me at ease and then said, in an offhand way, "Just between us, which

[1] A suggested discography is available

[2] Junchen, *American Theatre Organ*, 214.

[3] Ambrosino, "Kimball in the Wilderness," 4.

[4] Lloyd Davey was a Welte representative before Kimball acquired Welte.

> do you consider to be the second best built organ?" My reply was that Kimball, in my opinion was second best in the field. You can imagine my surprise, and that of all the others who tried to see their product win acceptance, when we learned that Kimball had been given the contract. It seems that the very smart doctor had asked each of us to relax and have a bit of small talk and had put the same question to each of us in his disarming manner. And each of us had, in our opinion, stated that Kimball was second best![5]

Kimball earned this reputation through hard work, judicious marketing and excellent craftsmanship. The company spared no expense as they used silver for contacts in their stop and key actions, alum-tanned sheepskin hinges and gussets on their reservoirs and lacquer instead of varnish to seal woodwork.[6] Their Celestes ranks were always 73 pipes, just like the other ranks in their Choir and Swell divisions. Their triple-valve system for high-pressure stops took greater engineering but provided the best wind stability. Without question, Kimball always went the extra mile in their work.

For a company that is known to have built at least 4,000 organs, not much has been done to recognize its contributions. While names like Æolian, Hastings, Hook, and Skinner may be familiar to today's organists, Kimball is often not. Or it may be a name associated with cheap pianos and electronic organ imitations from the 1960s and 1970s. Yet their pipe organs are every bit as satisfying as those built by the above-named companies. Perhaps as more time passes and more distance grows between their heyday and the present, the Kimball name will achieve the recognition it deserves, and its legacy will be seen in the continued endurance of their organs that remain.

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[5] *The Console* (February 1971): 22.

[6] Bradley, *Music for the Millions,* 189.

No. 726,913. PATENTED MAY 5, 1903.

F. W. HEDGELAND.

PNEUMATIC ACTION FOR MUSICAL INSTRUMENTS.

APPLICATION FILED SEPT. 3, 1901.

NO MODEL. 3 SHEETS—SHEET 1.

FIG 1

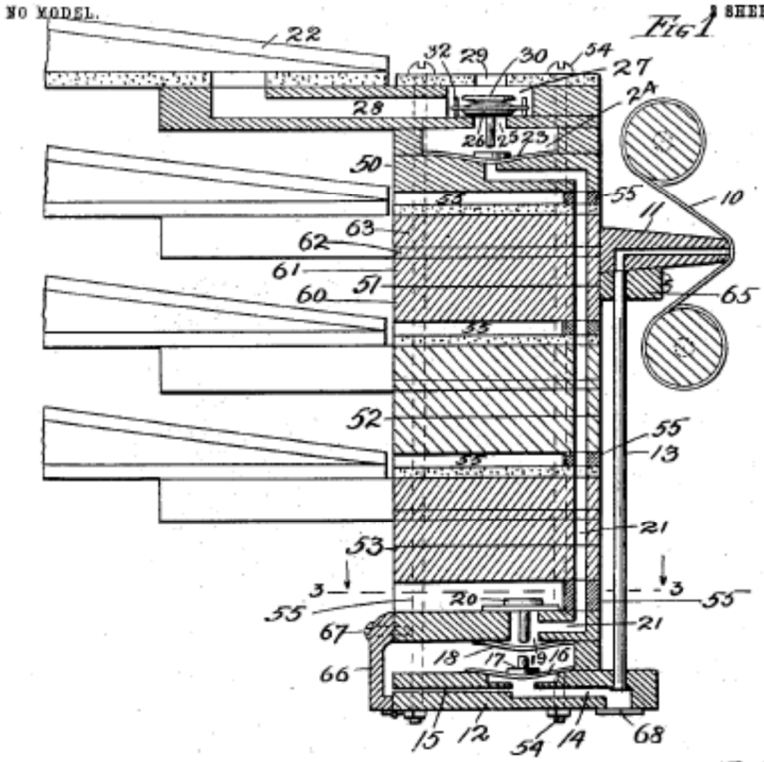


FIG 2.

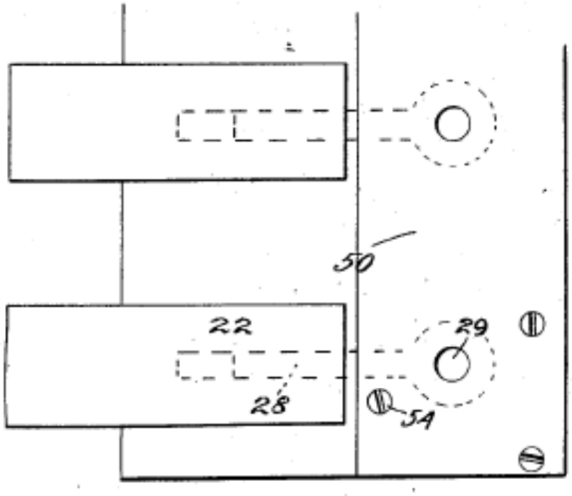
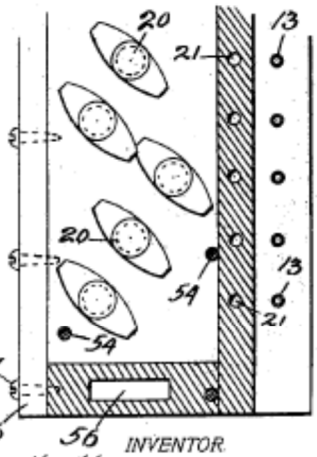


FIG 3.



WITNESSES:
F. B. Townsend
W. W. Munday.

INVENTOR
Frederick W. Hedgeland.
BY
Munday, Evarts & Adcock
ATTORNEYS

No. 726,913. PATENTED MAY 5, 1903.

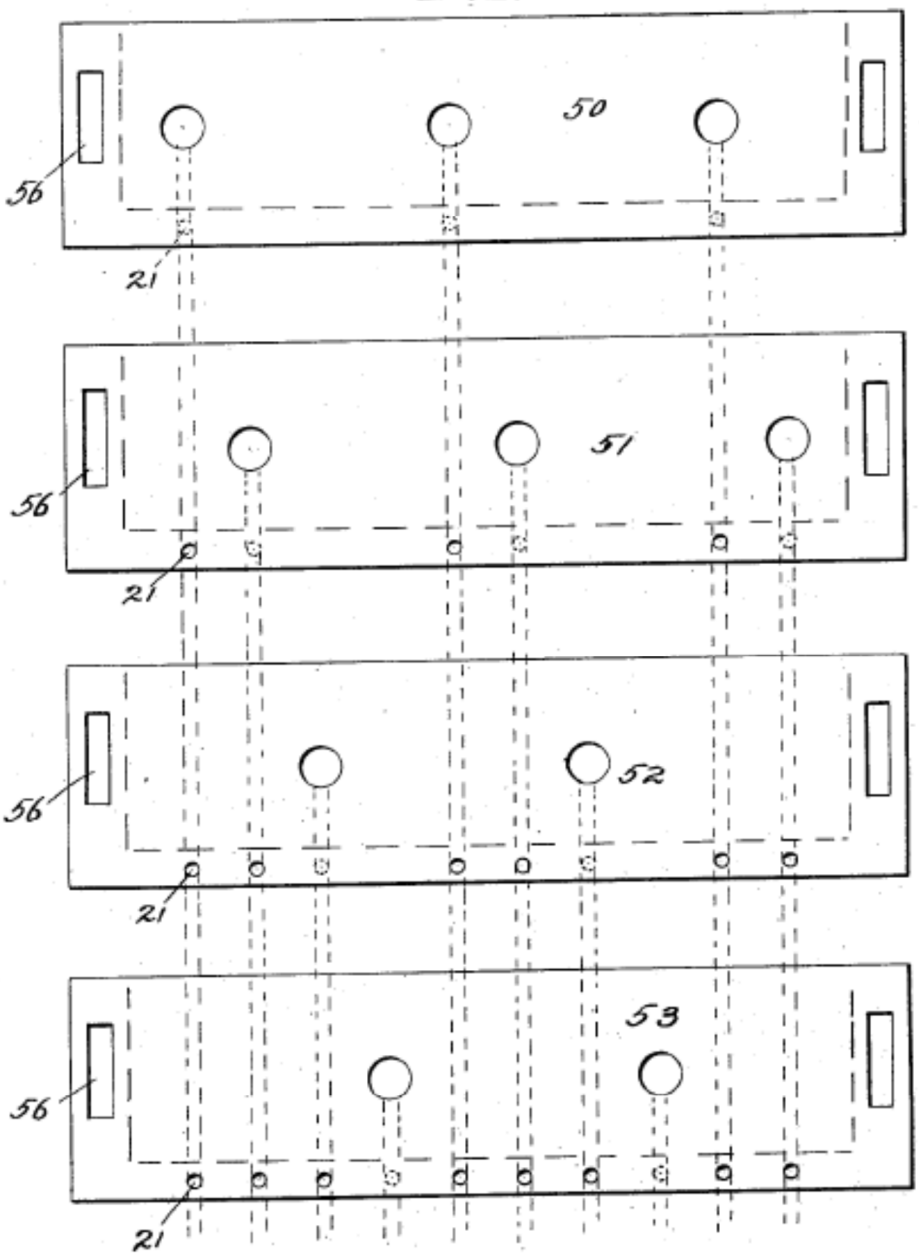
F. W. HEDGELAND.

PNEUMATIC ACTION FOR MUSICAL INSTRUMENTS.

APPLICATION FILED SEPT. 3, 1901.

NO MODEL. 3 SHEETS—SHEET 2.

Fig. 4.



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APPLICATION FILED SEPT. 3, 1901.

NO MODEL. 3 SHEETS—SHEET 3.

Fig. 5.

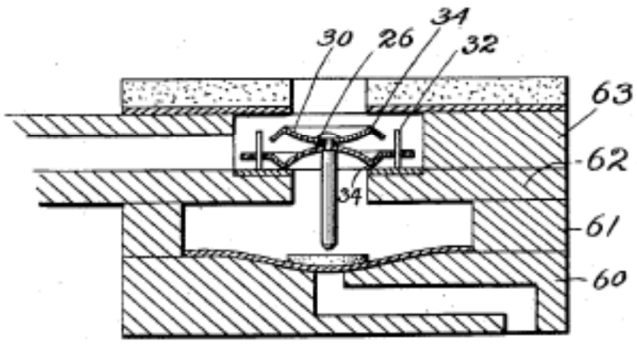
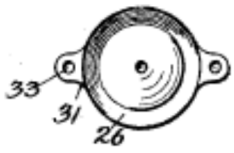


Fig. 6.



WITNESSES:
F. B. Townsend.
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INVENTOR.
Frederick W. Hedgeland.
BY
Munday, Evarts & Adcock,
ATTORNEYS

No. 726,913. Patented May 5, 1903.

UNITED STATES PATENT OFFICE.

FREDERICK W. HEDGELAND, OF CHICAGO, ILLINOIS, ASSIGNOR TO W. W. KIMBALL COMPANY, OF CHICAGO, ILLINOIS, A CORPORATION OF ILLINOIS.

PNEUMATIC-ACTION FOR MUSICAL INSTRUMENTS.

SPECIFICATION forming part of Letters Patent No. 726,913, dated May 5, 1903.

Application filed September 3, 1901. Serial No. 74,066. (No model.)

To all whom it may concern:

Be it known that I, FREDERICK W. HEDGELAND, a citizen of the United States, residing in Chicago, in the county of Cook and State of Illinois, have invented a new and useful Improvement in Pneumatic-Actions for Musical Instruments, of which the following is a specification.

This invention is an improved construction of the pneumatic-actions of musical instruments, and has been devised more especially for use in self-playing instruments and in piano-players.

The invention is fully set forth in the specification given below; and it consists in the novel construction of parts and devices and novel combinations of parts and devices hereinafter described.

In the accompanying drawings, Figure 1 is a vertical section of my invention, and Fig. 2 a partial plan thereof. Fig. 3 is a section on the line 3 3 of Fig. 1. Fig. 4 shows the several sections in plan and detached. Fig. 5 is an enlarged partial vertical section, and Fig. 6 is a detail of one of the valves.

In said drawings, 10 represents the usual perforated music-sheet, and 11 the tracker-range. The air-passages in the latter are each connected to an exhaust-wind chest 12 by a series of pipes 13, only one of which is shown. The bottom of the wind-chest is provided with a series of horizontal passages 14, which connect each with one of the pipes 13. Said passages 14 are also connected with the main chamber of the chest by bleeding-passages 15, whereby the air is normally exhausted from passage 14, pipe 13, and their corresponding range-passage.

Between passage 14 and the main chamber of the wind-chest is located a membrane-motor 16, carrying a button 17, with an upstanding stem. This membrane is normally neutralized, as exhaust prevails on both sides of it; but when a perforation of the music-sheet passes over the air-channel of the range corresponding to the passage 14 the equilibrium at the membrane is destroyed and the membrane then rises and gives motion to another membrane 18, placed under and closing when thus raised an opening 19 in the top of the wind-chest. The opening 19 extends through to the outer air, and at its top is a valve 20, having a stem depending far enough to be operated by membrane 18. From the side of opening 19 an air-passage 21 extends upward to the section of the channel-box supporting the pneumatic 22, controlled by and corresponding to the passage 21. In the case illustrated this section is the upper one of the series of sections, and it is designated as 50, the others being designated as 51, 52, and 53. The passage 21 leads to the under side of a membrane-motor 23, located in a chamber 24, formed in section 50 and in which the exhaust is constantly felt. In the top of the chamber is an opening 25, closed by a gravitating valve 26, having a stem depending far enough to be engaged by the button on membrane 23 when the latter is inflated. The valve 26 is located in a chamber 27, communicating with the pneumatic 22 by passage 28 and with the outer air by port 29. A second valve 30 is secured to the top of valve 26 and closes opening 29 when valve 26 opens.

The operation of the parts described is briefly as follows: When a perforation in the music-sheet is passing over the tracker-range passage, a volume of air enters, permitting the inflation and operation of motor 16 by the suction present on its opposite side. This opens valve 20, admits air into passage 21, and permits the inflation of membrane 23, the suction drawing it upward. Membrane 23 now lifts valve 26 and closes valve 30. The pneumatic 22, which is normally inflated with air from the port 28, will now be deflated by the suction and impart motion to the valve or key which it is designed to operate.

The valve 26 and the valve 30 are made of thin sheet metal stamped into form with concavo-convex centers and upturned flanges. They are secured together at the center by the rivet which attaches the stem of valve 26, as plainly shown at Fig. 5. The valve 26 has ears 31 at opposite sides, and these ears coact with pins 32 in retaining the valves in their proper vertical plane without interfering with their movements at all, the pins passing freely through openings 33 in the ears. Being simply guided by the pins, these valves seat themselves in close contact all around the openings guarded by them, and as they

are both provided with ridges or angles 34 on the sides which contact with the seats they are adapted to impress themselves into the felt covering of the seats, and thus effect a tight closure.

The passages 21, chambers 24, the chambers of valves 26 and 30, and passages 28 of all the pneumatics 22 in the upper row of the latter are formed in section 50 of the divided action-board. Those belonging to the pneumatics in the second row are in like manner formed in the section 51, those belonging to the third row of pneumatics in section 52, and those to the fourth row in section 53. In addition to these features the section 51 has formed in it the passages 21, leading to section 50, as well as those leading to itself, and section 52 has embodied in it not only its own passages 21, but those of both sections 50 and 51 as well, and section 53 has the passages 21 of all three of the upper sections cut through it, in addition to its own passages 21. The sections are secured together by vertical bolts 54 passing through all of them and the wind-chest 12, and wherever necessary I place filling-pieces 55 between the adjacent sections. The passages 21 are cut through some of these pieces, as shown, and thus render the openings continuous, and the wind-trunk openings 56 in the ends of the sections also pass through the filling-blocks, as will be understood. These wind-trunks communicate with the chambers 24 of the various sections and may also communicate with the main chamber of chest 12. In constructing the sections I usually employ four boards in each for convenience in cutting the internal passages and chambers. They are laid flatwise and are shown at 60, 61, 62, and 63, as are also the filling-pieces 55, and with the grain in all of them running in the same direction and parallel with the top and bottom surface of the sections. The filling-pieces extend around three sides of the sections, as indicated in broken lines at Fig. 4. With this construction it will be seen that the shrinkage occurring in vertical directions can be readily taken up by the bolts 54 and that such pressure may be maintained on the sections as will effectually prevent any tendency to curl or warp by any piece of wood employed in their construction. The sections are readily removable, as in order to take them apart it is only necessary to release the bolts 54 and detach the bracket 65, supporting the range. The air-passages 21 and wind-trunks will be reëstablished, of course, on replacing the sections. The filling-pieces are secured to each section.

The chest 12 is preferably provided with a hinged side 66, secured at top by screws 67. By opening this side access can be had to all parts of the chest. The openings in the bottom of passages 14 are convenient in putting in the tubes 13 and may be closed by flat strips 68.

It will be understood that the sections of the action-board may be extended to any length necessary to include all the notes in the instrument. I have shown them as containing the actions of only a limited number of notes.

I claim—

1. A sectional action-board for the power-pneumatics embodying in each section a series of power-pneumatics, a corresponding series of valves controlling said pneumatics, a corresponding series of motors operating said valves, and an exhaust-chamber, the exhaust-ducts to said chamber and motors being formed partly in the same section therewith and partly in the other sections, substantially as specified.

2. The sectional action-board for the power-pneumatics having in each section a series of pneumatic devices for controlling the power-pneumatics, the air-ducts for said devices passing through the section adjoining the one in which the devices are located, substantially as specified.

3. The sectional action-board for the power-pneumatics having in each section a series of pneumatic devices for controlling the power-pneumatics, the air-ducts for said devices being formed partly in the section in which the devices are located and partly in the adjoining section or sections, substantially as specified.

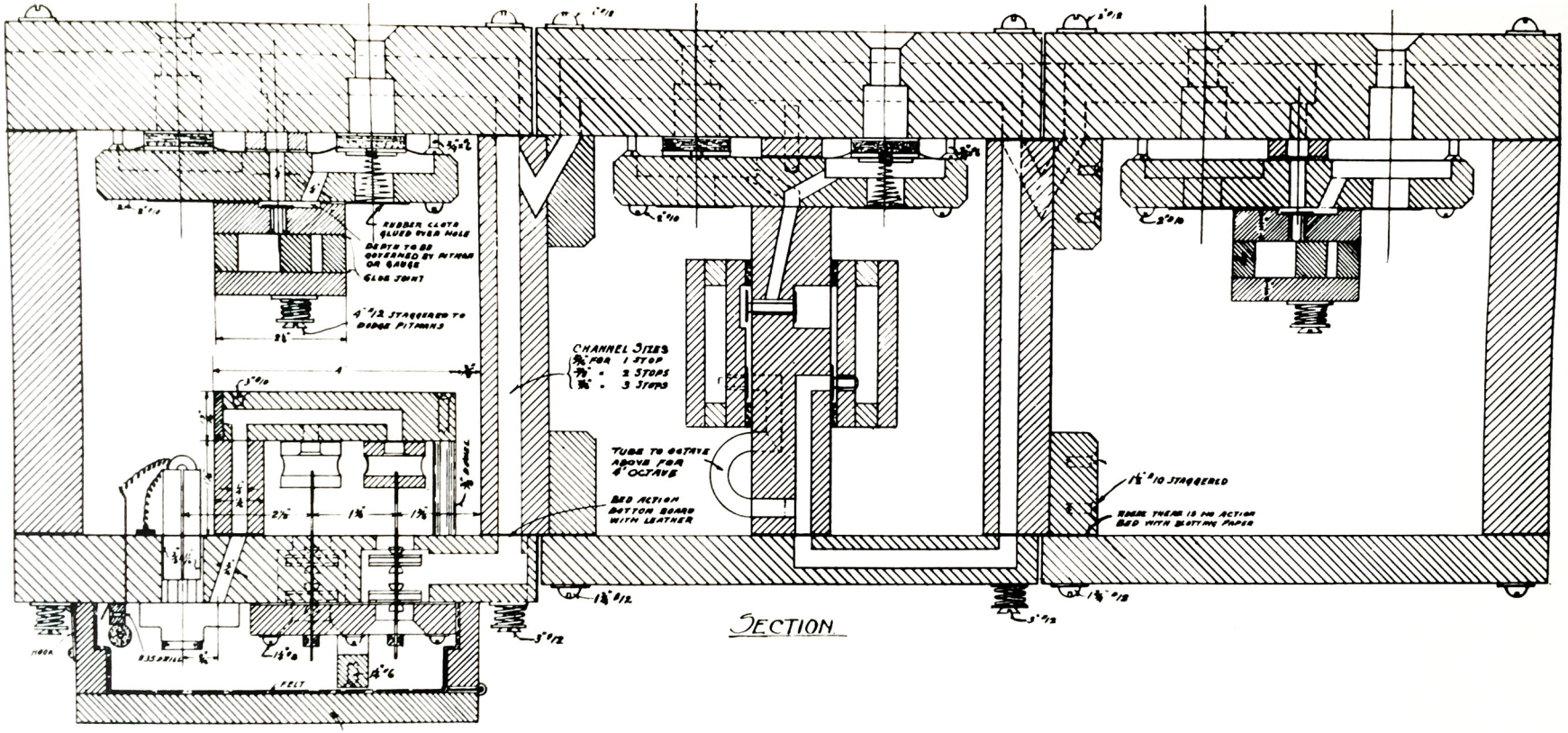
4. The pneumatic-action board, consisting of sections each embodying power-pneumatics and pneumatic devices for operating the same, and a wind-chest 12 embodying pneumatic devices for controlling the operation of the pneumatic devices in the sections, and clamping-bolts passing through the sections and the wind-chest, substantially as specified.

5. The sectional action-board in which each section is connected to part of the operating-pneumatics, and contains the air-passages controlling both its own pneumatics and those belonging to one or more of the other sections in combination with said pneumatics, substantially as specified.

6. The combination with the power-pneumatics 22, of an action-board made in separable sections, each section having within itself a portion of said pneumatics with their corresponding valves, motors and exhaust-chamber, and the ducts connecting the same to the exhaust and a wind-chest containing pneumatic devices controlling said motor-ducts, and means for clamping the sections and wind-chest together, substantially as specified.

FREDERICK W. HEDGELAND.

Witnesses:
LOUIS C. STARKEL,
FRED. H. WOLFF.



A section through a three-stop Kimball windchest. This shows the manner in which the channels are run in the top board of the windchest, by cutting V-shaped grooves in the sections of the windchest to which the top and bottom boards are screwed. This permits of channeling the top boards without making them all in one piece as is done in the windchests made by the Skinner Company and the Aeolian Company. The center section of the drawing shows the "Duplex" action, whose operation by means of a shifter is similar to that which has been described in detail for the Moller "Duplex" action. The same duplex action in all essentials is employed by the other builders of the pitman windchest.[1]

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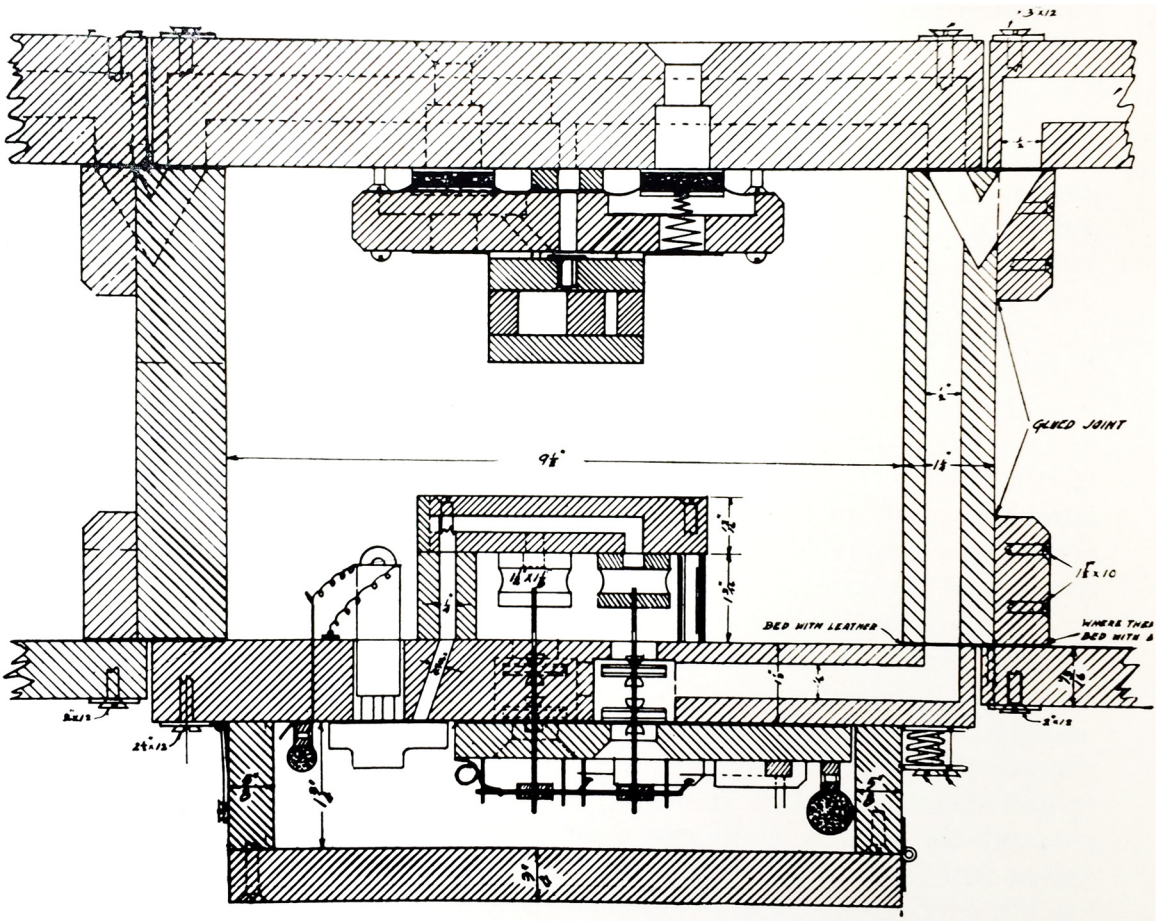
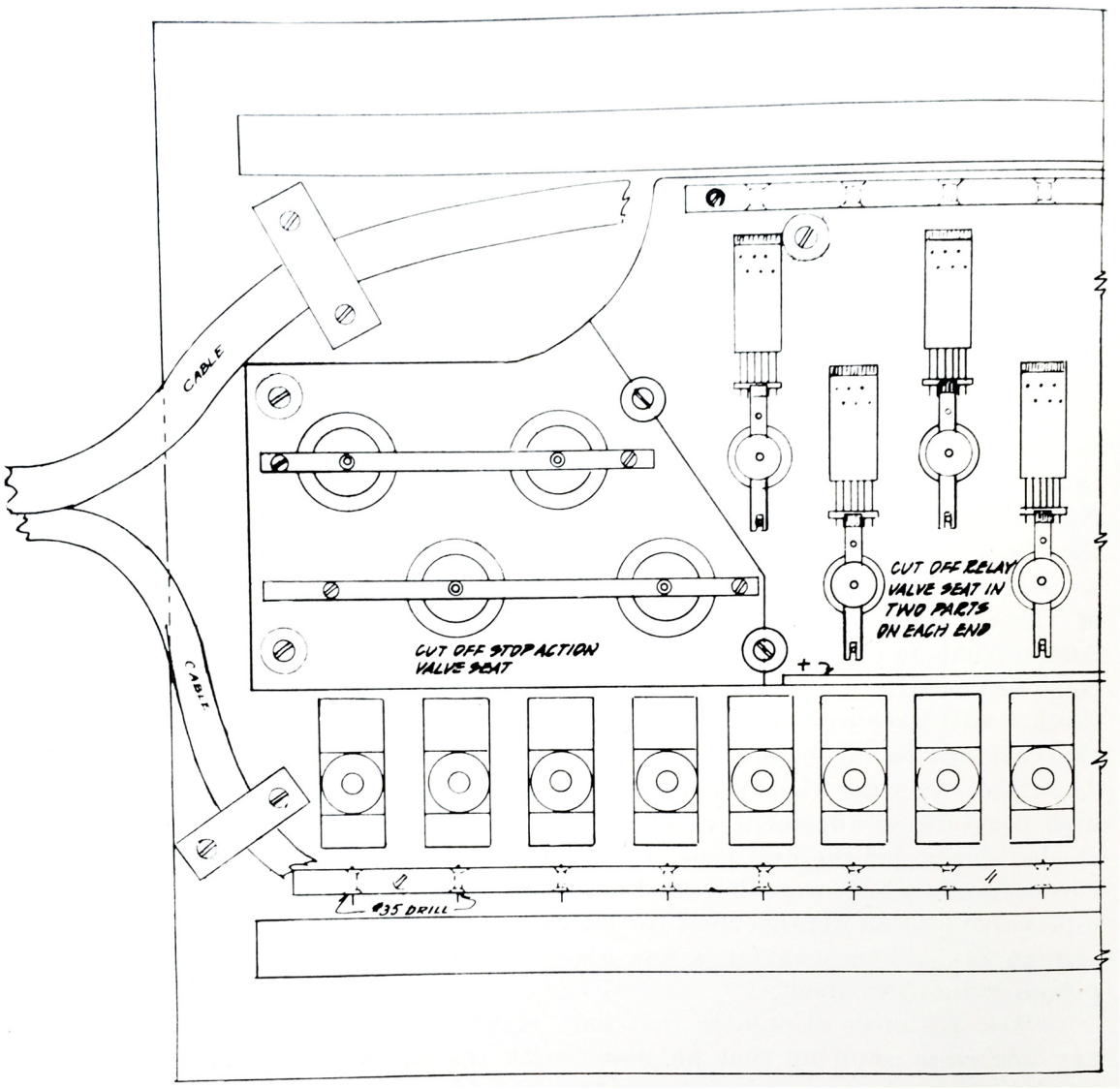
[1] Barnes, *The Contemporary American Organ: Its Evolution, Design and Construction*, 277.



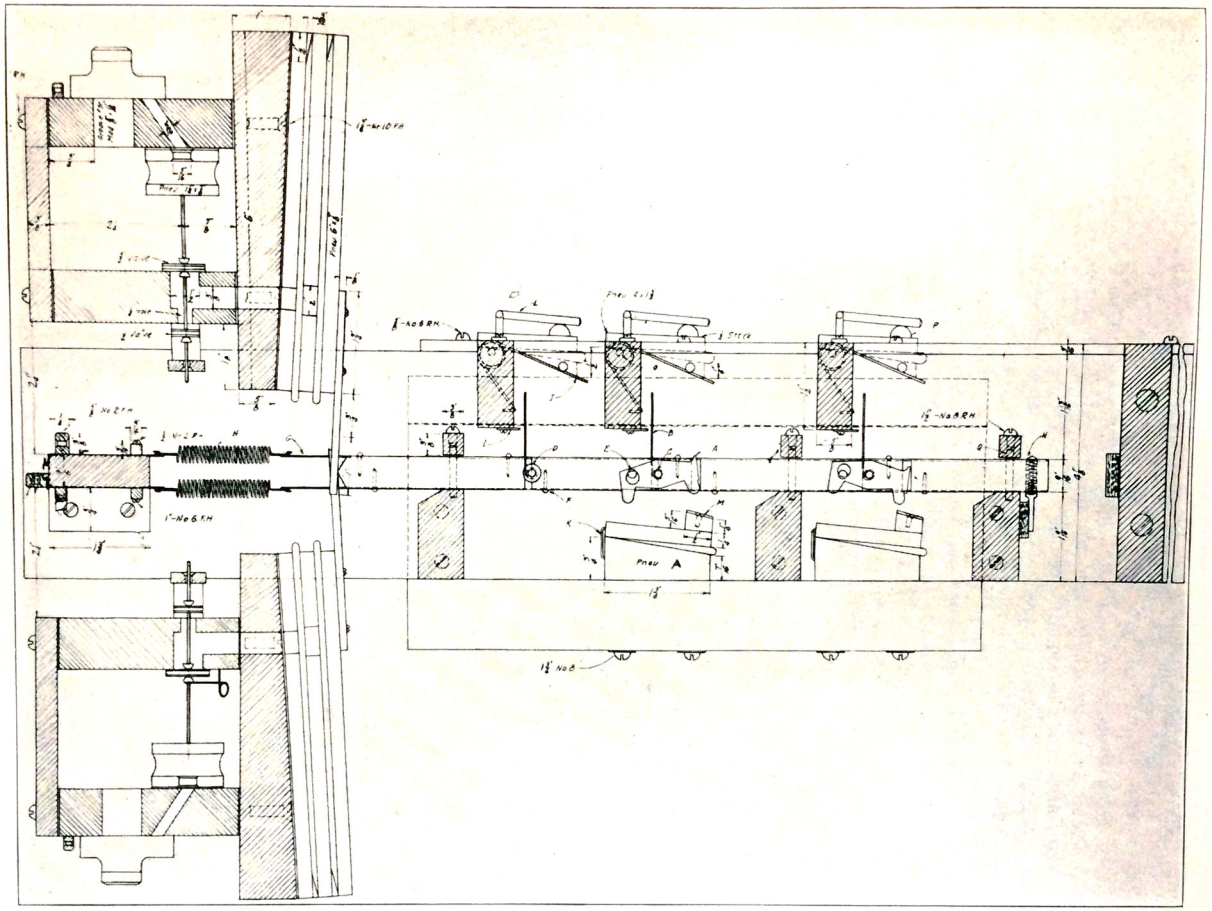
A section through the pitman windchest manufactured by the W. W. Kimball Company. The primary valve stem has a relay mechanism attached to it, shown more clearly in the figure on the next page.[1]

[1] Ibid., 276.



A view from the bottom of the primary shown on the previous page. This view shows the arms attached to the primary valve stems that make contact with the contact blocks, when the valve stems move. This is a very ingenious method of operating a relay mechanism, where additional contacts are required, without the use of additional pouches and other mechanism. The contacts are bound to be made as rapidly as the primary valves can be made to operate.[2]

[2] Ibid., 274.



This is the Kimball remote control combination action. This mechanism is too bulky to be placed in the console and is only used on very large organs. It is materially more costly to build than the simpler forms built by Austin and Moller. The Pneumatic A set the cams above in either “on” or “off” position when the setter piston is operated. To the cams are attached a contact wire that will either make or not make a contact, in accordance with the position in which the cam is set, when the trace is drawn by the pneumatics shown at the left. The stop controls in the console are then operated by individual solenoid magnets.[1]

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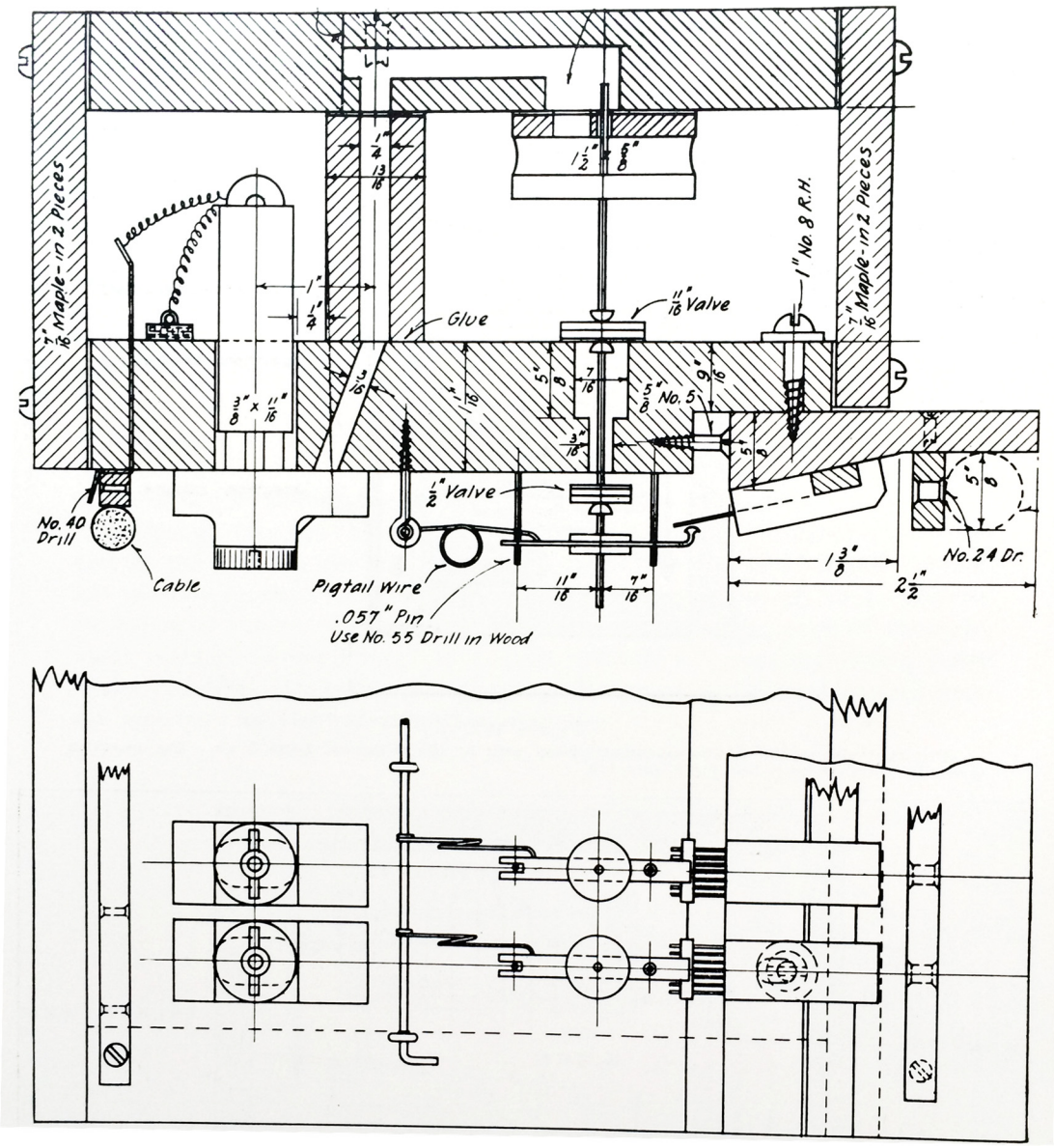
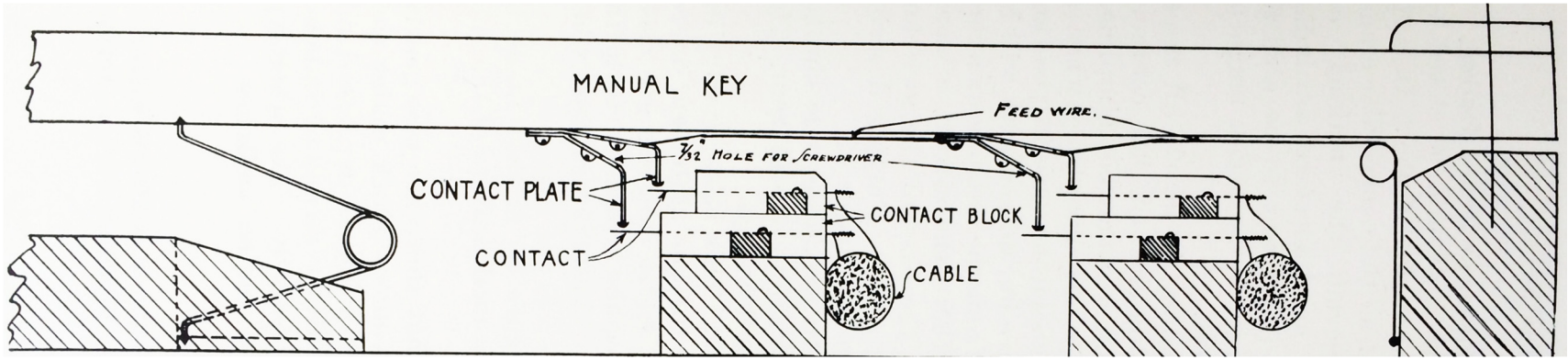
[1] Ibid., 319

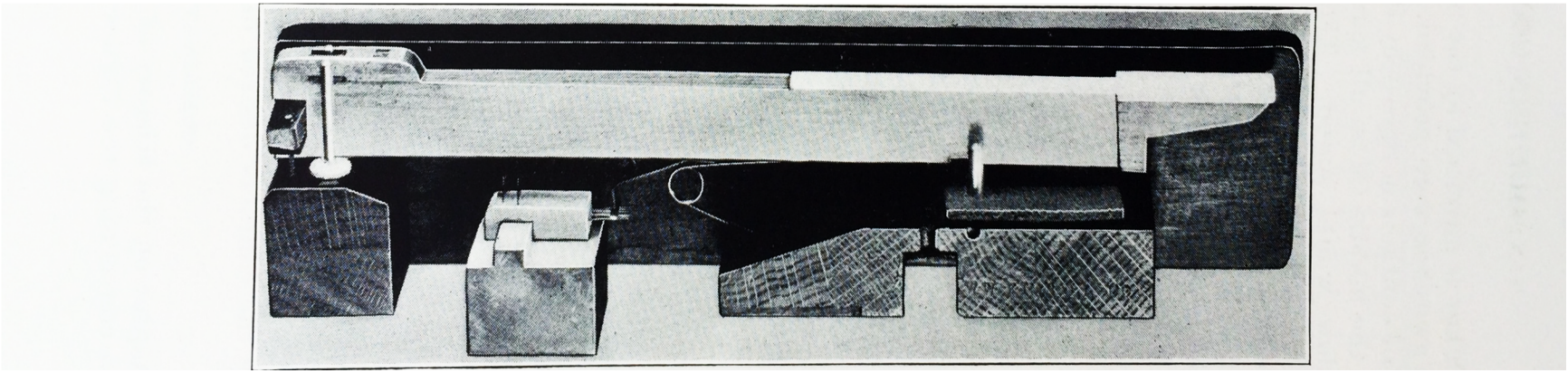


These are sectional and bottom views of the Kimball electro-pneumatic relay for the automatic player. Whenever more contacts are required than can be placed directly under the keys themselves, a relay mechanism of some sort is required to give additional contacts. Referring to the upper drawing: the key contact operates the magnet which in turn exhausts the square pneumatic, causing the wire attached to it to draw the bus bar against the series of contacts. The same mechanism may be employed for a much larger number of contacts than are here shown. In this case, the contact blocks would have to be spaced farther apart.[1]

[1] Ibid., 322.



This is a side view of a Kimball manual key, showing the method of installing four contact blocks under a single key. In this manner as many as thirty-six contacts may be made by one key directly, without the use of a relay.[1]



This is a photograph of a Kimball manual key, showing the location of the contact block, at which point the circuits are closed that lead to the coupler switches for the various divisions. This type of contact is used by several leading builders.[2]

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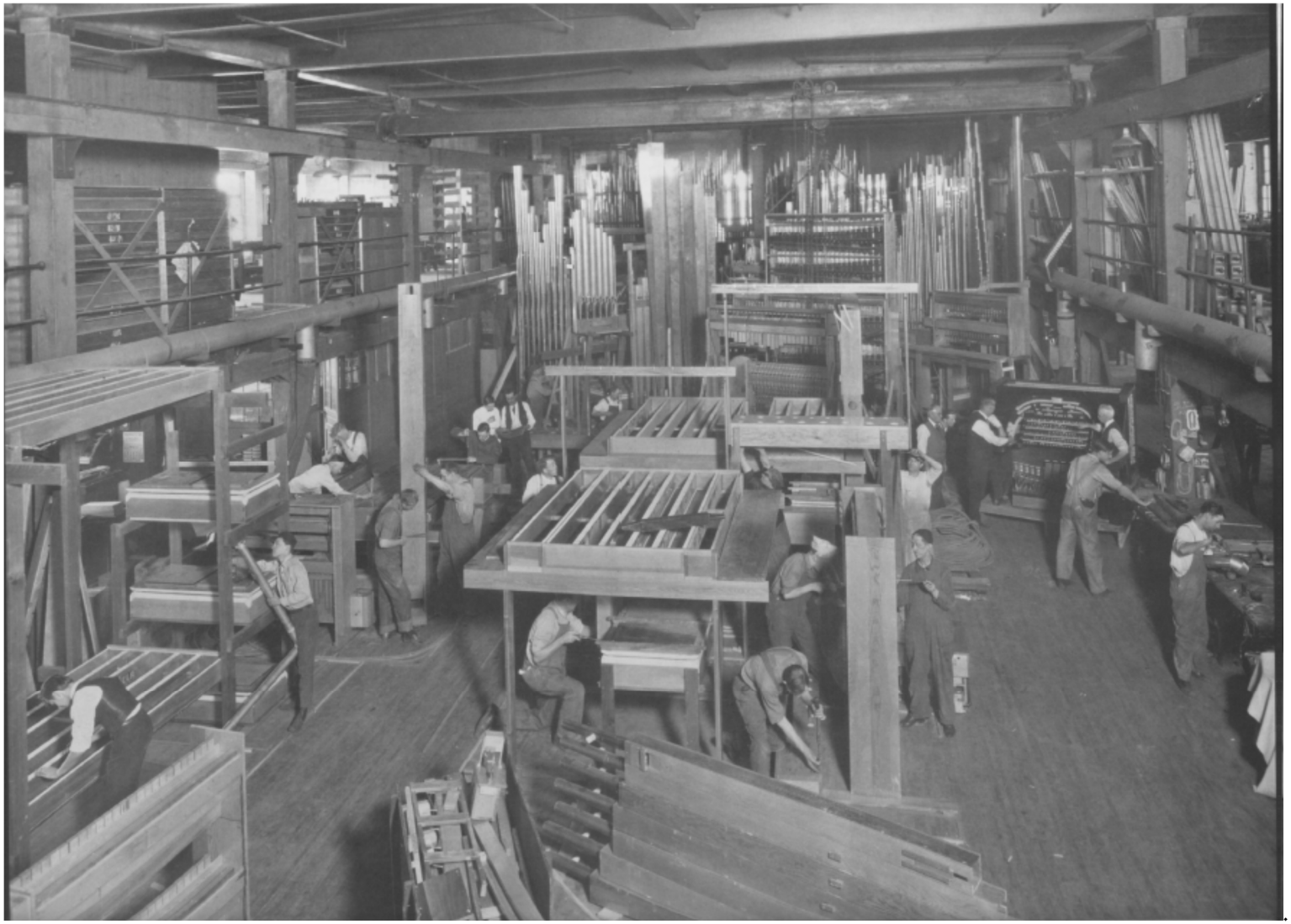
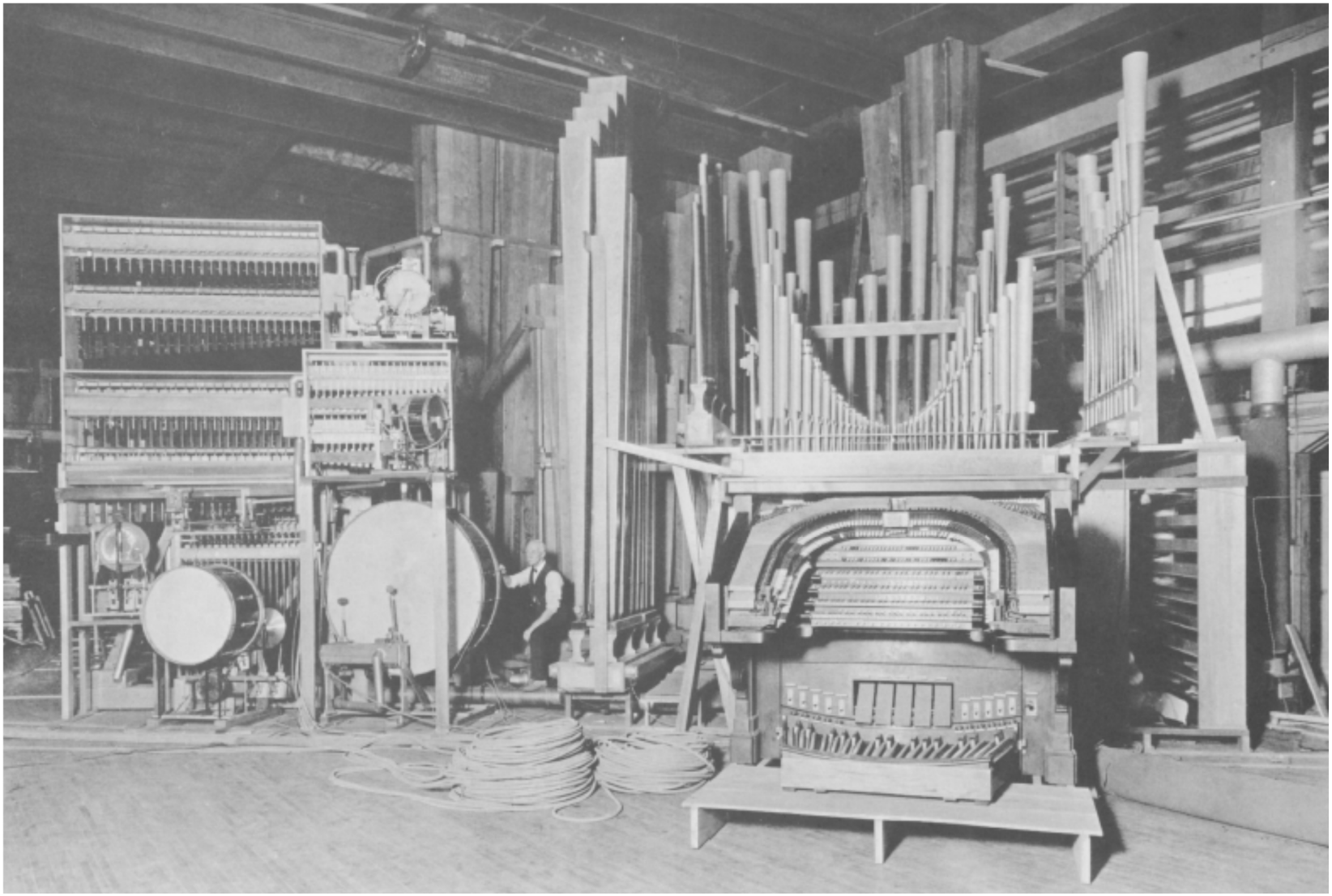
[1] Ibid., 295.

[2] Ibid.



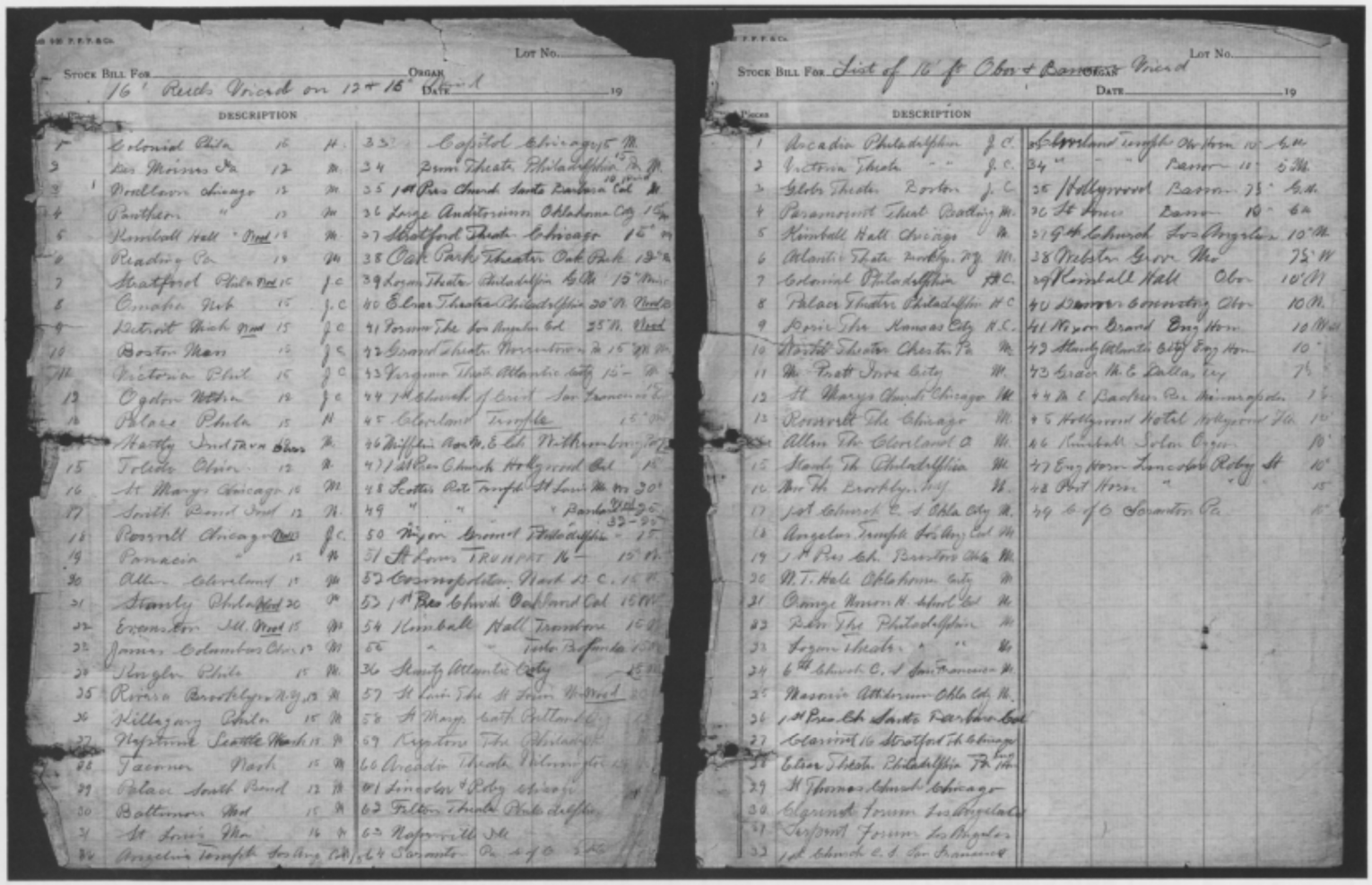
The Kimball Erecting Room.[3]

[3] Junchen, *American Theatre Organ*, 218.



The Kimball Erecting Room; notice the scale of the bass drum next to the worker.[4]

[4] Ibid., 219.



Here are some documents especially fascinating to students of Kimball minutiae: records of 16′ reeds produced by the Kimball pipe shop. The list on the left begins in 1918, the right page begins in 1915 and each runs through early 1926. The handwriting belongs to George T. Michel, head voicer, who voiced the majority of these stops. The initials J. C. and H. C. undoubtedly refer to Joseph J. Carruthers and his son Harry. Two Chicago theatres are masquerading under different names: Panacia was the working name for the Senate while it was under construction and Lincoln & Roby was the address of the then unnamed North Center Theatre.

Rare Kimball Company Records.[5]

[5] Ibid., 248.

THE money invested in Kimball organs

in the theatres of Philadelphia alone equals, if indeed it does not surpass that in organs of all other makes (pit and corresponding small automatic instruments, which the Kimball Company has never manufactured, not included in the comparison).

The Stanley Company of America is doubtless the largest owner of fine organs in the United States, their equipment being almost exclusively Kimball and running largely to complete instruments which supplant orchestras altogether in many of the leading houses they operate in Philadelphia, Atlantic City, New York and elsewhere. Frank W. Buhler, General Manager, wrote a fellow exhibitor: "In our experience, which covers a period of fifteen years, there is only one organ that seems to qualify in every department, and that is the Kimball."

The M. E. Comerford Amusement Company, operating the leading theatres in Scranton, Wilkesbarre and over eastern Pennsylvania and southern New York state, is also a heavy Kimball owner and buys Kimballs exclusively.

The Nixon-Nirdlinger group and others of prominence are now joined by H. M. Crandall of Washington, who has ordered a Kimball Unit Orchestra for his Ambassador Theatre.

C. Howard Crane, architect of many of the finest theatres in existence, wrote in a letter to a client for whom he was building a large house: "In the last three large theatres that I have built Kimball organs have been installed, and to my mind they are the best organs we have ever put into theatres. One particular fact that I wish to speak about is this, that in each and every case, the James Theatre, the Allen, Cleveland, and the Roosevelt, the organs were installed and in fine working order when we opened the theatres, a thing that we never had happen to us before. I am writing you this, in this letter, for the reason that I believe that service of this sort should receive recognition.

In the Empress Theatre, Anchorage, Alaska, where it rains from August until it snows in October, where midsummer humid heat alternates with forty degrees below zero and navigation opens in late May, is a Kimball Orchestral Organ which stood two years without attention and never missed a performance nor had any other tuning or regulation than the organist gave it and was found in good shape when the erecting man visited it after installing the second Kimball in the new Empress Theatre at Cordova, also owned by Capt. Lathrop. Only one visit has been made to these organs in the subsequent four years and both are reported in a recent letter from the management to be in perfect condition.

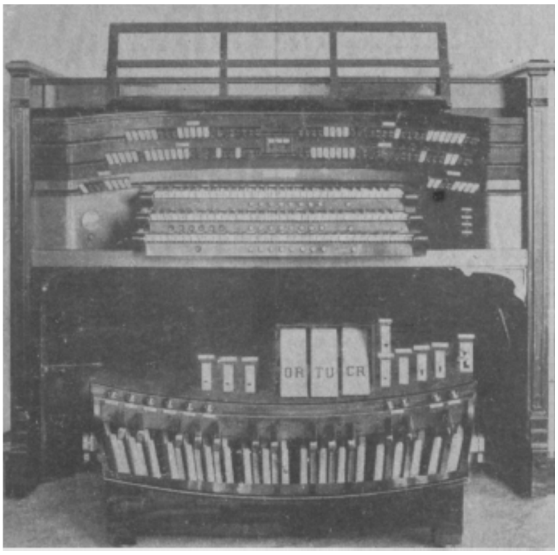
Its organist writes regarding a Kimball instrument in the hard baked desert country: "I have never in my life come across an organ that stays in such good shape as this organ has, and it really is remarkable considering the climate in this country—the tone quality of this instrument is super-supreme—I have shown them that it is possible to play vaudeville on the organ—I have even played musical comedies with this organ, and if that is not going some, I want to know."

W. C. Quimby of Fort Wayne said, while signing a contract for the new Kimball Unit Orchestra just installed in his Jefferson Theatre: "My old Kimball has played every day for nine years with only one day's shut down, and that was due to motor trouble."

The Organ is the King of Instruments;
The Kimball is the King of Organs

An excerpt from a Kimball sales brochure, ca. 1930.

Evolution of Theatre Organ Console[1]



1917

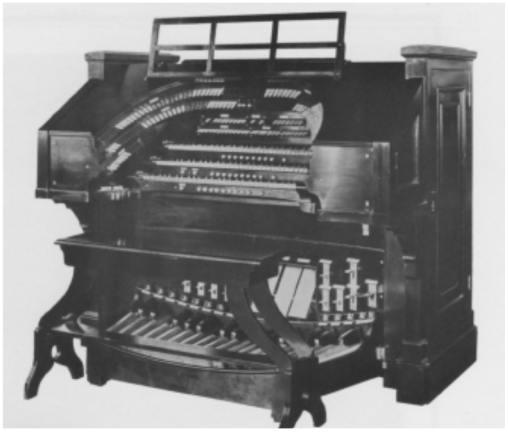
Strand Theatre, Philadelphia

Note the unusual chamber divisions as etched on two of the swell shoes: Orchestra – Tuba

1919

The Clammer Theatre in Spokane, Washington

Notice the limited combination action



1921

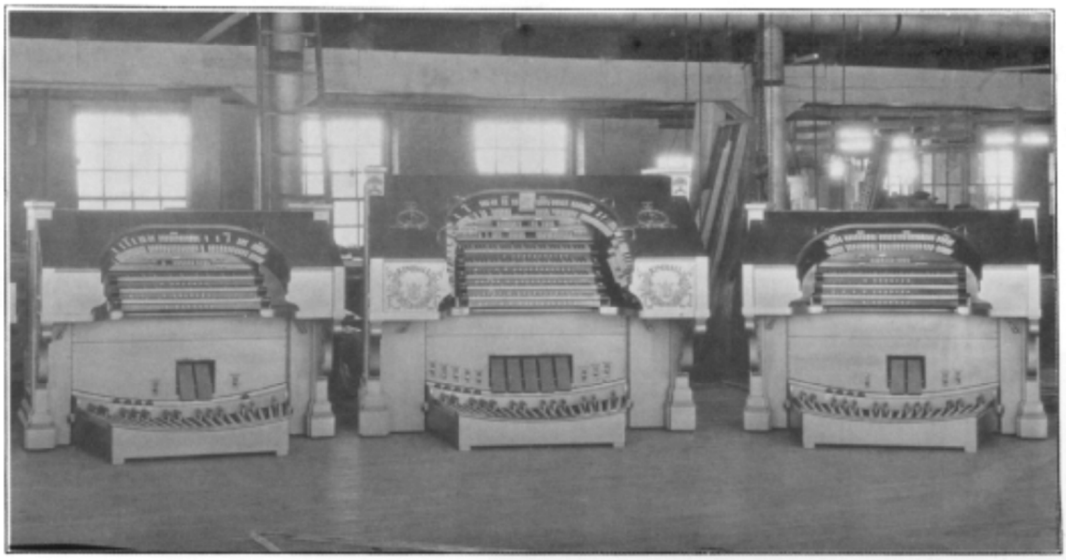
Stanley Theatre, Philadelphia

The standard horseshoe console used in the 1920s onward

[1] Ibid., 225–230.

KIMBALL ORGANS

For the Roxy Theatre, New York



Console for Brass Section — MASTER CONSOLE — Woodwind Console

THE LARGEST ORGAN for the LARGEST THEATRE

Soon to be completed

The main auditorium of the Roxy Theatre, with seating capacity of 6200, will have **the largest unit organ ever built**—a Kimball. The three Consoles shown above control this wonderful instrument. The Master Console of five manuals is supplemented by a woodwind section, and a brass section, separate consoles at each side as illustrated. Three organists will play at the same time.

Two Other Kimball Organs for "The Roxy"

The Broadcasting Studio will have a Kimball Organ as well as Kimball concert grand piano. The Console is shown at the left. This will be used during the familiar broadcasts of "Roxy and His Gang."

In the foyer of "The Roxy" a 3-manual Kimball soloist organ will be ready for entertainment of patrons. The Console is shown at right—It may be played manually or with Kimball soloist organ rolls.

Every Kimball Organ is an individual creation

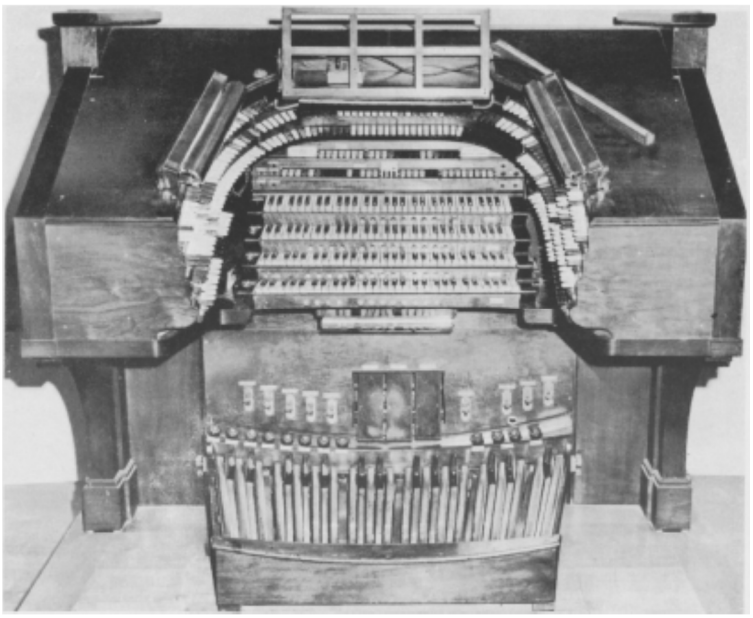
Ask us about your organ problems.

W. W. KIMBALL CO.

220 Kimball Building — Established 1857 — Chicago, Illinois

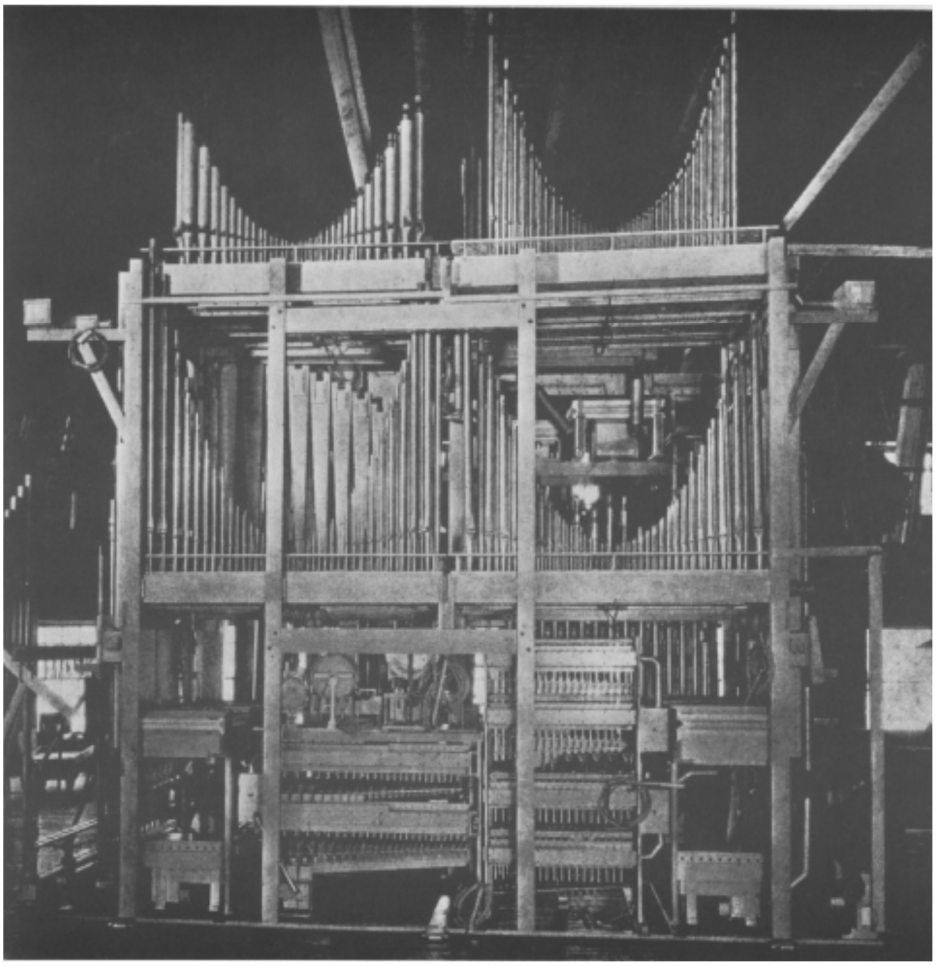
An ad from *The Diapason*, December 1926.

Atlantic City Convention Hall, ballroom
1930 Kimball (KPO 7073)
4 manuals / 55 ranks



This was the largest horseshoe console ever built by Kimball.

Below, one of the chambers, pre-constructed in the erecting room at the Kimball factory.[2]



[2] Ibid., 231.

KPO 7073 specifications (http://www.boardwalkhall.com/arena-information/kimball)

Tonal Composition:

UNIT VOICES		chamber	pipes	wind"
1	Bombarde	Right	97	25
2	Tuba Mirabilis	Right	97	25
3	Phonon Diapason	Left	85	15
4	Trumpet	Left	85	15
5	Post Horn	Right	85	15
6	Oboe Horn	Left	85	10
7	Tibia Clausa	Left	97	10
8	Stopped flute	Left	101	10
9	Viola Diapason	Right	85	10
10	Violin	Left	97	10
11	Open Diapason	Right	73	15
12	Clarabella	Left	85	10
13	Flauto Dolce	Right	97	10
14	Gemshorn	Left	97	10
15	Clarinet	Right	73	10
16	English Horn	Left	61	10
17	Kinura	Left	61	10
18	Vox Humana	Left	73	10
19	Cello	Right	73	10
20	Cello Celeste	Right	73	10
21	Violin Celeste	Left	73	10
22	Viola	Left	85	10
23	Viola Celeste	Left	73	10

STRAIGHT VOICES		chamber	pipes	wind"
24	Diapason Major	Right	73	10
25	English Diapason	Left	73	10
26	Muted Diapason	Left	73	10
27	MELOPHONE	Left	73	10
28	Flute Ouverte	Right	73	10
29	Flute Celeste	Right	73	10
30	Gemshorn Celeste	Right	73	10
31	Brass Trumpet*	Right	73	15
32	Saxophone	Right	73	15
33	French Horn	Right	73	15
34	Orchestral Oboe	Right	73	15
35	Orchestral Strings - I	Left 2 ranks	134	10
36	Orchestral Strings - II	Left 2 ranks	134	10
37	Muted Strings	Left 2 ranks	134	10
38	Major Octave	Right	73	10
39	Octave Diapason	Left	73	10
40	Major Fifteenth	Right	73	10
41	Grand Mixture VII	Right	511	10
42	Mixture V	Left	305	10

PERCUSSIONS	
A	Piano
B	Harp
C	Xylophone
D	Glockenspiel
E	Chimes
F	Bass Drum
G	Cymbal
H	Snare Drum
I	Chinese Gong

PERCUSSIONS (cont.)	
J	Castanets
K	Tambourine
L	Wood Block
M	Tom Tom
N	Triangle
O	Bird Call
P	Sleigh Bells
Q	Vibra Harp

* This is the only Brass Trumpet Kimball was ever known to have made.

Specifications KPO 7073 (cont.)

PEDAL:

3	Diaphone Resultant	32’
7	Acoustic Bass	32’
1	Bombarde	32’
3	Diaphone	16’
9	Viola Diapason	16’
7	Contra Bass	16’
8	Bourdon	16’
10	Bass Viola	16’
2	Trombone	16’
1	Bombarde	16’
5	Post Horn	16’
4	Trumpet	16’
6	Contra Fagotto	16’
3	Diaphonic Diapason	8’
11	Open Diapason	8’
9	Viola Diapason	8’
7	Tibia Clausa	8’
12	Clarabelle	8’
8	Flute	8’
19	Cello	8’
19, 20	Cello Celeste	8’
10	Violin I	8’
10, 20	Violin II	8’
22	Viola	8’
2	Tuba Mirabilis	8’
1	Tuba	8’
4	Trumpet	8’
15	Clarinet	8’
6	Oboe Horn	8’
11	Octave	4’
7	Tibia Flute	4’
12	Clarabelle	4’
19	Cello	4’
19, 20	Cello Celeste	4’
10	Violin I	4’
10, 21	Violin II	4’
1	Cornet	4’
A	Piano	16’
A	Piano	8’
F	Bass Drum (loud)	
G	Cymbal	
F	Bass Drum (soft)	

(Pedal cont.)

I	Chinese Gong (roll)
I	Chinese Gong (stroke)
H	Snare Drum (roll)

Accompaniment to Pedal 8’
Orchestral to Pedal 8’
Solo to Pedal 8’
Bombarde to Pedal 8’

PEDAL 2nd TOUCH:

E	Chimes
F	Bass Drum (loud)
G	Cymbal
F	Bass Drum (soft)
F	Tympani Roll
I	Chinese Gong (stroke)
N	Triangle

The number or letter in the left column refers to the unit (or straight) voice, listed on the previous page. In other words, the first stop in the pedal division, the 32’ Diaphone Resultant is taken from unit voice 1 – the Phonon Diapason, which is listed on the previous page.

Specifications KPO 7073 (cont.)

ACCOMPANIMENT:

9	Viola Diapason	16’
14	Contra Gemshorn t.c.	16’
8	Bourdon	16’
22	Contra Viol t.c.	16’
11	Open Diapason	8’
25	English Diapason	8’
9	Viola Diapason	8’
26	Muted Diapason	8’
14	Gemshorn	8’
14, 30	Gemshorn Celeste	8’
27	Melophone	8’
7	Tibia Clausa	8’
12	Clarabelle	8’
8	Stopped Flute	8’
10	Violin I	8’
10, 21	Violin II	8’
22	Viola	8’
22, 23	Viola Celeste	8’
37	Muted Strings	8’
4	Trumpet	8’
16	English Horn	8’
15	Clarinet	8’
6	Oboe Horn	8’
17	Kinura	8’
18	Vox Humana	4’
11	Open Diapason	4’
39	Octave	4’
9	Viola Diapason	4’
14	Gemshorn	4’
7	Tibia Flute	4’
12	Clarabelle	4’
8	Traverse Flute	4’
10	Violin I	4’
10, 21	Violin II	4’
22	Viola	4’
22, 23	Viola Celeste	4’
18	Vox Humana	4’
42	Mixture V	
14	Gemshorn	2 2/3’
8	Nasard	2 2/3’
14	Gemshorn	2’
8	Piccolo	2’
22	Fifteenth	2’
8	Tierce	1 3/5’
14	Gemshorn	1’
(accompaniment, cont.)		
A	Piano	8’
A	Piano	4’
Q	Vibra Harp	8’
Q	Vibra Harp	4’
B	Harp	8’
B	Celeste	4’
C	Xylophone	4’
D	Glockenspiel	2’
H	Snare Drum	(roll)
H	Snare Drum	(stroke)
L	Wood Block	(roll)
L	Wood Block	(stroke)
J	Castanets	
K	Tambourine	
M	Tom Tom	

Orchestral to Accompaniment 8’
Solo to Accompaniment 8’
Bombard to Accompaniment 8’
Accompaniment to Accompaniment 4’

ACCOMPANIMENT 2nd TOUCH:

3	Diaphone	8’
7	Tibia Clausa	8’
19	Cello	8’
19, 20	Cello Celeste	8’
10	Violin I	8’
10, 21	Violin II	8’
1	Tuba	8’
5	Post Horn	8’
16	English Horn	8’
15	Clarinet	8’
7	Tibia Flute	4’
1	Cornet	4’
D	Glockenspiel	
E	Chimes	
H	Snare Drum (roll)	
L	Wood Block (stroke)	
N	Triangle	
O	Bird Calls	
P	Sleigh Bells	

Solo to Accompaniment 8’
Solo to Accompaniment 4’

Specifications KPO 7073 (cont.)

ORCHESTRAL:

11	Open Diapason t.c.	16’
9	Violin Diapason	16’
7	Contra Tibia	16’
12	Contra Clarabelle t.c.	16’
19	Bass Cello t.c.	16’
10	Bass Viola	16’
5	Post Horn	16’
4	Double Trumpet	16’
16	Double English Horn	16’
15	Bass Clarinet	16’
6	Contra Fagatto	16’
18	Vox Humana t.c.	16’
3	Diaphone Diapason	8’
11	Open Diapason	8’
9	Viola Diapason	8’
14	Gemshorn	8’
7	Tibia Clausa	8’
12	Clarabelle	8’
8	Stopped Flute	8’
13	Flauto Dolce	8’
19	Cello	8’
19, 20	Cello Celeste	8’
10	Violin I	8’
10, 21	Violin II	8’
35	Orchestral Strings I	8’
36	Orchestral Strings II	8’
22	Viola	8’
22, 23	Viola Celeste	8’
1	Tuba	8’
5	Post Horn	8’
4	Trumpet	8’
16	English Horn	8’
15	Clarinet	8’
6	Oboe Horn	8’
17	Kinura	8’
18	Vox Humana	4’
3	Diaphonic Diapason	4’
11	Open Diapason	4’
9	Viola Diapason	4’
14	Gemshorn	4’
7	Tibia Flute	4’
12	Clarabelle	4’
8	Traverse Flute	4’
13	Flauto Dolce	4’
19	Cello	4’
(orchestral, cont.)		
19, 20	Cello Celeste	4’
10	Violin I	4’
10, 21	Violin II	4’
22	Viola	4’
22, 23	Viola Celeste	4’
1	Clarion	4’
4	Trumpet	4’
15	Clarinet	4’
6	Oboe Horn	4’
18	Vox Humana	4’
12	Twelfth	2 2/3’
8	Nazard	2 2/3’
12	Piccolo	2’
13	Flauto Dolce	2’
10	Fifteenth	2’
22	Viola Fifteenth	2’
8	Tierce	1 3/5’
A	Piano	16’
A	Piano	8’
A	Piano	4’
B	Harp	8’
B	Celeste	4’
C	Xylophone	4’
D	Glockenspiel	2’
D	Orchestral Bells	2’
E	Chimes	
H	Snare Drum (roll)	
L	Wood Block (stroke)	
N	Triangle	
O	Bird Call	
P	Sleigh Bells	

Accompaniment to Orchestral 8’
Accompaniment to Orchestral 4’
Orchestral to Orchestral 16’
Orchestral to Orchestral 4’
Solo to Orchestral 8’
Solo to Orchestral 4’
Bombarde to Orchestral 8’
Solo to Orchestral 6 2/5’
Solo to Orchestral 5 1/3’
Solo to Orchestral 4 2/7’

Specifications KPO 7073 (cont.)

ORCHESTRAL 2nd TOUCH:

3	Diapason	16’
7	Contra Tibia	16’
19	Bass Cello t.c.	16’
19, 20	Cello Celeste t.c.	16’
1	Trombone	16’
5	Post Horn	16’
16	English Horn	16’
15	Clarinet t.c.	16’
7	Tibia Clausa	8’
19	Cello	8’
19, 20	Cello Celeste	8’
1	Tuba	8’
16	English Horn	8’
15	Clarinet	8’

SOLO:

3	Diapason	16’
9	Viola Diapason	16’
7	Contra Tibia	16’
19	Bass Cello t.c.	16’
19, 20	Cello Celeste t.c.	16’
10	Bass Viole	16’
10, 21	Bass Viole Celeste t.c.	16’
1	Trombone	16’
5	Post Horn	16’
4	Double Trumpet	16’
16	Double English Horn	16’
15	Bass Clarinet	16’
6	Contra Fagotto	16’
18	Vox Humana t.c.	16’
3	Diaphone Diapason	8’
9	Viola Diapason	8’
14	Gemshorn	8’
7	Tibia Clausa	8’
12	Clarabelle	8’
13	Flauto Dolce	8’
19	Cello	8’
19, 20	Cello Celeste	8’
10	Violin I	8’
10, 21	Violin II 8’	
1	Tuba	8’
5	Post Horn	8’
31	Brass Trumpet	8’
33	French Horn	8’
32	Saxophone	8’
34	Orchestral Oboe	8’
16	English Horn	8’
15	Clarabelle	8’
6	Oboe Horn	8’
17	Kinura	8’
18	Vox Humana	8’
3	Diaphone Diapason	4’
9	Viola Diapason	4’
14	Gemshorn	4’
7	Tibia Clausa	4’
12	Clarabelle	4’
13	Flauto Dolce	4’
19	Cello	4’
19, 20	Cello Celeste	4’
10	Violin I	4’
10, 21	Violin II	4’
1	Cornet	4’
4	Trumpet	4’
6	Oboe Horn	4’
18	Vox Humana	4’
7	Tibia Clausa	2 2/3’
14	Gemshorn	2’
7	Tibia Piccolo	2’
A	Piano	16’
A	Piano	8’
A	Piano	4’
B	Harp	8’
C	Xylophone	4’
C	Xylophone	2’
D	Glockenspiel	2’
D	Orchestra Bells	2’
E	Chimes	

Solo to Solo 4’

Specifications KPO 7073 (cont.)

BOMBARDE:

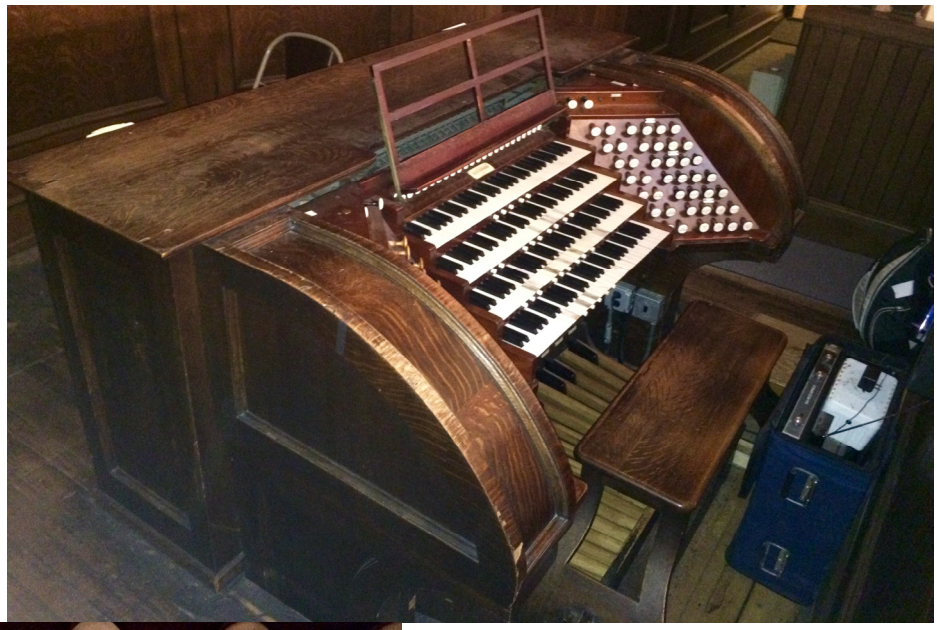
9	Violin Diapason	16’
13	Flauto Dolce t.c.	16’
1	Tuba	16’
24	Major Diapason	8’
11	Open Diapason	8’
9	Violin Diapason	8’
14	Gemshorn	8’
28	Flauto Ouverte	8’
13	Flauto Dolce	8’
12, 29	Flute Celeste	8’
19	Cello	8’
19, 20	Cello Celeste	8’
2	Tuba Mirabilis	8’
1	Tuba	8’
38	Major Octave	4’
9	Octave II	4’
14	Gemshorn	4’
13	Flauto Dolce	4’
2	Tuba Clarion	4’
40	Major Fifteenth	2’
41	Grand Mixture VII	
13	Dolce Twelfth	2 2/3’
13	Fifteenth	2’
13	Nineteenth	1 1/3’
13	Twenty-Second	1’
A	Piano	16’
A	Piano	8’
A	Piano	4’
Q	Vibra Harp	8’
Q	Vibra Harp	4’
B	Harp	8’
B	Celeste	4’
C	Xylophone	4’
C	Xylophone	2’
D	Glockenspiel	2’
D	Orchestra Bells	2’
E	Chimes	

Accompaniment to Bombarde 16’
Accompaniment to Bombarde 8’
Accompaniment to Bombarde 4’
Orchestral to Bombarde 8’
Orchestral to Bombarde 4’
Solo to Bombarde 8’
Solo to Bombarde 4’
Bombarde to Bombarde 4’

Left Chamber expression shoe (with indicator)
Right Chamber expression shoe (with indicator)
Crescendo shoe* (with indicator)
8 General pistons
8 Bombarde divisional pistons
8 Solo divisional pistons
8 Orchestral divisional pistons
8 Accompaniment divisional pistons
8 Pedal divisional pistons (toe studs)
General Cancel
Divisional Cancels
Trap Cancel
Tremulant Cancel
Drums On
Toe Studs;
-Sleigh Bells
-Bird Call I
-Bird Call II
-Triangle
-Chimes Soft
-Chimes Sustain
-Piano Soft
-Master pedal lock (all swells)
-SFZ
-1st Touch Tympani 2nd Touch Bass Drum
-1st Touch Chinese Gong (roll) 2nd Touch Chinese gong (stroke)
-Grand Crash
Unison Off all manuals (left key cheek)

Temple Rodef Shalom, Pittsburgh, Pennsylvania

Organ from Sanctuary by Emil J. Kloes, c1907–1910 (Courtesy, Rodef Shalom Archives).




Swell
Adj.
№ 6
Swell
Adj.
№ 7
Great
Adj.
№ 1.
W. W. Kimball Co.
CHICAGO

Temple Rodef Shalom, Pittsburgh, Pennsylvania
1907 Kimball (KPO 2156 – unverified)
4 manuals / 53 ranks / 51 stops

Balanced Pedals; unbalanced Vox Expression spoon
Reversibles: Solo/Great, Solo/Pedal, Swell/Pedal, Great/Pedal
All sub and super couplers "off"; All couplers "off"
Sforzando
Pedal Treble Separation – gives 13 lower notes of any drawn pedal stop, the rest of the pedal board sounding any optional manual coupling

GREAT – Open Chest – 61 notes – 3 ½"

		Playable?	Couplers
8	Bell Diapason	YES	Swell/Great 16
8	Clarabel Flute	NO	Swell/Great
8	Flauto Dolce	NO	Swell/Great 4
8	Gemshorn	YES	
8	Dulciana	YES	Choir/Great 16
4	Octave	YES	Choir/Great
4	Waldflute	NO	Choir/Great 4
12th	Nazard	YES	
15th	Super Octave	YES	Solo/Great 16
17th	Tierce	Most	Solo/Great
19th	Larigot	NO	Solo/Great 4
22nd	Octave Fifteenth	NO	

SWELL – Enclosed – 61 notes – 3 1/2"

		Playable?	Couplers & Notes:
16	Bourdon	Some	Swell 16
8	Horn Diapason	YES (no A3)	Swell 4
8	Stopped Flute	YES (no G5)	Solo/Swell
8	Viol d'Orchestre	YES	
8	Viol Celeste	Most (no Gs)	
8	Violoncello	YES	
8	Aeoline	YES	
4	Flauto Traverso	Few	
4	Celestina	Some	
2	Flagolet	Some	
16	Oboe Fagotto	Most	
8	"Oboe d'Orchestre"	YES	8' Saxophone label on pipes
8	Harmonic Trumpet	Some	
4	Harmonic Clarion	Some	
8	Vox Humana	NO	
	Tremolo	NO	

Original specification called for an 8' Celestina [Harp].

Temple Rodef Shalom
1907 Kimball (KPO 2156 – unverified)
4 manuals / 53 ranks / 51 stops

CHOIR – Enclosed – 61 notes – 3 ½"		Playable?	Couplers
8	French Diapason	YES (but not first 12)	Choir 16
8	Harmonic Flute	YES (no G2)	Choir 4
8	Spitz Flute	YES (but not first 12)	
8	Quintadena	YES (no C4)	Swell/Choir 16
8	Salicional	Some (no C3–C5)	Swell/Choir
8	Dolce	NO (bottom 4 notes OK)	Swell/Choir 4
4	Flute Octviante	YES (no C4)	
2 2/3	Nazard	NO	Solo/Choir
2	Harmonic Piccolo	YES	
8	Clarinet	YES (no C4)	
	Tremolo	NO	

A 4' Fern Horn was on the original specification but was not included.

SOLO – Enclosed – 61 notes – 3 ½"		Playable?	Couplers
16	Contra Gamba	Few	
8	Open Diapason	NO	
8	Waldhorn	Few	
8	Gamba	NO	
4	Flute d'Orchestre	Some	
16	Tuba Profunda	Few	
8	Tuba Shophar	NO	
8	Clarinet	NO (E2 works)	

PEDAL – Open Chest – 32 notes – 3 ½"*		Playable?	Couplers
32	Sub Bourdon	Most	Great/Pedal
16	Open Diapason	NO	Great/Pedal 4
16	Contra Bass	Most (no C1)	Swell/Pedal
16	Bourdon	YES	Swell/Pedal 4
16	Lieblich Gedackt	Most	Choir/Pedal
8	Principal	Most	Choir/Pedal 4
8	Flute	Most	Solo/Pedal
8	Violoncello	Most	Solo/Pedal 4

The original specification called for a 64' Diapente but was not included.

Adjustable Combinations:
Solo (5 pistons); Swell (7 pistons); Great (6 pistons); Choir (5 pistons)
General (3 pistons); Couplers (2 pistons); Pedal (6 toe studs)
* Solo wind pressure is unverified.

First Congregational Church, Columbus, Ohio

First Congregational Church, Columbus, OH
1931 Kimball (KPO 7066)
4 manuals / 66 ranks / 73 stops

GREAT – enclosed – 6 ½" wind

16	Double Open Diapason	61	37 diapason metal, 24 zinc
8	First Open Diapason	61	55 heavy diapason metal, 6 open wood
8	Second Open Diapason	61	49 heavy diapason metal, 12 heavy zinc
8	Third Open Diapason	61	49 spotted metal, 12 zinc (Viola Diapason tonality)
8	Hohlflöte	61	Open wood
8	Gemshorn	61	49 spotted metal, 12 zinc, tapered
4	Octave	61	Diapason metal
4	Harmonic Flute	61	Spotted metal
2 2/3	Twelfth	61	Spotted metal
2	Fifteenth	61	Spotted metal
IV	Mixture (15th)	244	Spotted metal (15-17-19-22 four breaks)
16	Contra Tromba	85	61 reeds, metal and zinc bells (10" wind)
8	Tromba	61	56 reeds, metal and zinc bells (10" wind)
4	Tromba Clarion		Extension of Contra Tromba
	Tremolo		
	Harp		(from the Choir)
	Chimes	(25)	Deagan A tubular bells, retained from present organ

CHOIR – enclosed with Great – 6 ½" wind

16	Contra Viola	73	49 spotted metal, 24 zinc
8	English Diapason	73	61 diapason metal, 12 zinc
8	Melodia	73	61 open wood, 12 stopped wood
8	Dulciana	73	61 spotted metal, 12 zinc
8	Unda Maris	73	61 spotted metal, 12 zinc
4	Flute d 'Amour	73	Wood & spotted metal
2 2/3	Nasard	73	Spotted metal
2	Piccolo	73	Spotted metal, harmonic trebles
8	Clarinet	73	53 reeds, diapason metal bells
8	Orchestral Oboe	73	53 reeds, spotted metal bells
	Choir 16		
	Choir Unison Off		
	Choir 4		
	Tremolo		
8	Harp	49	Deagan metal harp, de luxe, with reso-
4	Celesta	Ext.	nators, octave repeated for full compass

First Congregational Church, Columbus, OH
1931 Kimball (KPO 7066)
4 manuals / 66 ranks / 73 stops

SWELL – enclosed – 5" wind

16	Bourdon	73	Stopped wood
8	Open Diapason	73	61 Diapason metal, 12 zinc
8	Clarabella	73	Open wood
8	Gedeckt	73	61 spotted metal, 12 stopped wood
8	Spitz Flute	73	61 spotted metal, 12 zinc, tapered (Flauto Dolce)
8	Spitz Flute Celeste	73	61 spotted metal, 12 zinc, tapered
8	Viola	73	61 spotted metal, 12 zinc
8	Salicional	73	62 spotted metal, 11 zinc
8	Voix Celeste	73	62 spotted metal, 11 zinc
4	Octave Geigen	73	Spotted metal
4	Flauto Traverso	73	Wood, metal trebles, harmonic
2	Flautina	73	Spotted metal
V	Mixture (15^{th})	305	Spotted metal (15-19-22-26-29 – 5 breaks)
III	Cornet Dolce	183	Spotted metal (12-15-17 – no break)
16	Double Trumpet	73	68 reeds, metal and zinc bells
8	Cornopean	73	56 reeds, metal and zinc bells
4	Clarion	73	44 reeds, metal and zinc bells
8	Vox Humana	61	53 reeds, spotted metal bells
8	Oboe	73	53 reeds, spotted metal and zinc bells
	Swell 16		
	Swell Unison Off		
	Swell 4		
	Vox Tremolo		
	Tremolo		
8	Harp		From choir

SOLO – enclosed – 10" wind

8	Melophone	73	Wood, all open
8	Violoncello	85	64 special string metal, 21 zinc
8	Cello Celeste	73	64 special string metal, 9 zinc
4	Orchestral Flute	73	Spotted metal
8	Tuba Mirabilis	73	61 reeds, diapason metal and zinc bells (20" wind)
8	French Horn	73	53 reeds, diapason metal and zinc bells
8	English Horn	73	53 reeds, spotted metal and zinc bells (Cor Anglais)
	Solo 16		
	Solo unison off		
	Solo 4		
	Tremolo		
	Chimes		From Great

First Congregational Church, Columbus, OH
1931 Kimball (KPO 7066)
4 manuals / 66 ranks / 73 stops

ECHO – enclosed – 6 ½" wind – located in rear gallery

8	Cor de Nuit	73	Stopped wood, spotted metal trebles
8	Quintadena	61	52 special string metal, 9 zinc
8	Viola Aetheria	61	52 special string metal, 9 zinc
8	Vox Angelica	61	49 spotted metal, 12 zinc
8	Vox Humana	61	53 reeds, metal bells
	Echo 16		
	Echo Unison Off		
	Echo 4		
	Solo & main pedal off		
16	Echo Pedal Bourdon		Wood, extension of Cor de Nuit, MF

PEDAL – distributed among chambers – 6 ½" wind (pedal chests)

32	Contra Bourdon	68	Wood
16	First Open Diapason	44	Wood, large scale
16	Second Open Diapason		Great
16	Violone		Zinc, extension of Solo Cello 8'
16	Bourdon		Wood, extension from Contra Bourdon
16	Contra Viola		Choir
16	Lieblich Gedeckt		Swell (wood)
16	Echo Bourdon		Echo
10 2/3	Quint		Wood, from Bourdon 16'
8	Octave		Extension from First Open Diapason
8	Major Flute		Extension from Contra Bourdon
4	Flute		Extension from Contra Bourdon
16	Trombone	56	Reeds, metal and zinc bells (10" wind)
16	Tromba		Great
8	Trumpet	Ext	Extension from Trombone 16
8	Tromba		Great
4	Clarion	Ext	Extension from Trombone 16

COUPLERS

Great/Pedal 8 & 4	Swell/Great 16 8 & 4	Swell/Choir 16 8 & 4	Solo/Swell 8
Swell/Pedal 8 & 4	Choir/Great 16 8 & 4	Solo/Choir 8	Choir/Swell 8
Choir/Pedal 8	Solo/Great 16 8 & 4		
Solo/Pedal 8 & 4			
Echo/Pedal 8	Great/Choir Manual Transfer (2004)	Solo (and main pedal) off	

First Congregational Church, Columbus, OH
1931 Kimball (KPO 7066)
4 manuals / 66 ranks / 73 stops

ADJUSTABLE COMBINATIONS & ACCESSORIES (1931)
- Eight double touch pistons affecting Great & Pedal stops and couplers
- Eight double touch pistons affecting Swell & Pedal stops and couplers
- Eight double touch pistons affecting Choir & Pedal stops and couplers
- Eight double touch pistons affecting Solo, Echo & Pedal stops and couplers
- Eight toe pistons affecting Pedal stops and couplers

- Four cancel pistons affecting respective manual groups
- General cancel piston for all groups

- Eight master pistons affecting stops, couplers and tremolos of entire organ
- On and Off pistons; all couplers off manual and pedal combinations
- On and Off pistons; home manual couplers only on manual and pedal combinations
- Reversible pistons (all duplicated by toe studs):
    Great to Pedal
    Swell to Pedal
    Choir to Pedal
    Solo to Pedal
    16' stops and couplers off manuals
    32' and 10 2/3' off pedal
    Master expression
    Full organ (Sforzando) reversible pedal duplicated by piston, affecting entire organ with all or selected couplers

- Combination setter piston, with cut-out lock and key

- Balanced expression pedal for Swell and related Pedal organs
- Balanced expression pedal for Great, Choir and related Pedal organs
- Balanced expression pedal for Solo and related Pedal organs
- Balanced expression pedal for Echo and related Pedal organs

- Selective controls to switch and or all expression to any expression pedal
- Position indicators for balanced pedals, with graduated indicator for Crescendo
- Balanced Crescendo Pedal, affecting entire organ with selected unison couplers**

- Master expression, all expression to master pedal, (next to Crescendo Pedal)
    Draw knob or tablet, operated also by reversibles, q.v.
- Chimes soft pedal, locking
- Harp sustaining pedal, free and locking (locking inward)

First Congregational Church, Columbus, OH
1931 Kimball (KPO 7066)
4 manuals / 66 ranks / 73 stops

(ADJUSTABLE COMBINATIONS & ACCESSORIES (1931), cont.)
- Indicators for blind movements, "ON" and "OFF" instead of lights
- Action current indicator
- Two signal buttons, for connection to buzzers at front door and choir room
- Two signal lights, for connection with buttons at front door and clergy room

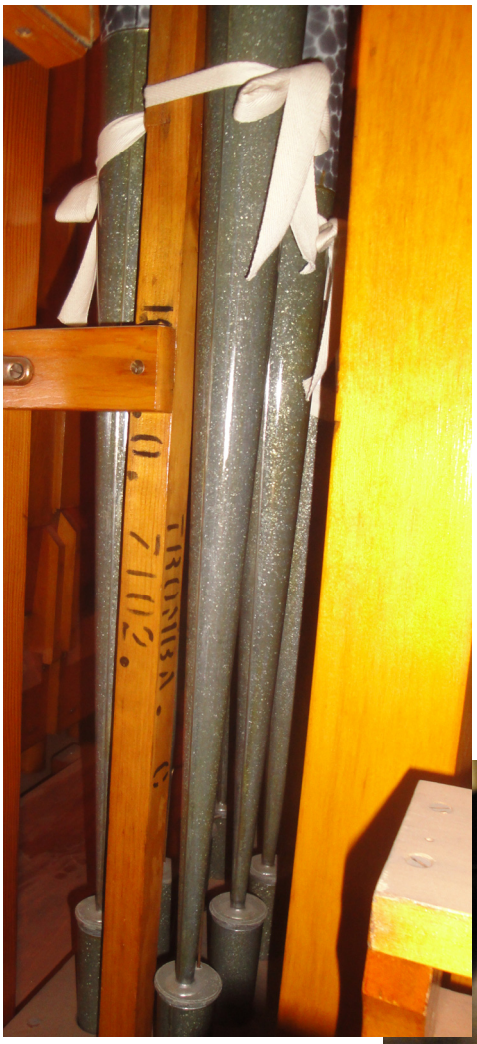
- Organ bench, adjustable for height
- Solid music rack.

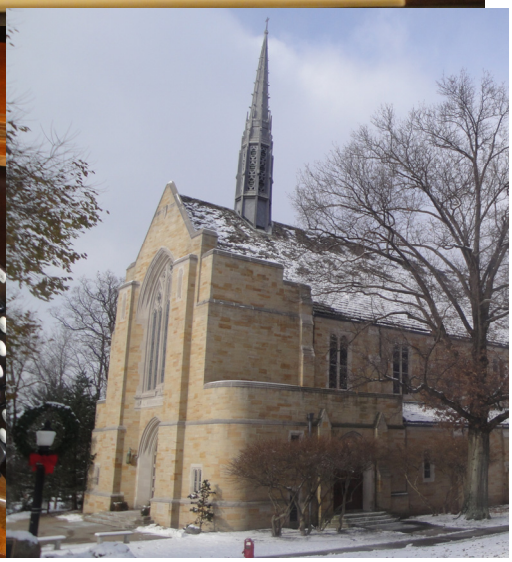
** cuts off Tremolos when about ¼ on.

Changes made from 2004 onward:
- General pistons expanded to 12 from 8 (no physical changes to console)
- ICS-4000 by Peterson (100 memory channels, MIDI, etc.)
Added as a drawer under the right stop jamb

Original piston/tab/stud:	New assignment:
Master Expression Tab (and thumb)	Great to Choir Manual Transfer
Great Cancel Thumb Piston	Swell to Great Reversible
Choir Cancel Thumb Piston	Swell to Choir Reversible
Choir to Pedal Toe Stud	Swell to Pedal Reversible Toe Stud
All 16's off Toe Stud	Solo to Pedal Reversible Toe Stud
Swell to Pedal Toe Stud	Sequencer (back)
Solo to Pedal Toe Stud	Sequencer (forward)
SFZ Toe Stud	Choir to Pedal Reversible Toe Stud
Master Expression Toe Stud	Tutti
Toe Studs 5, 7, 9, 11	Pedal 1, 2, 3, 4
Toe Studs 6, 8, 10, 12	Generals 9, 10, 11, 12
All 16s Off Thumb Piston	All Swells to Swell (expression)

Grove City College, Gove City, Pennsylvania





Grove City College, Grove City, PA
1931 Kimball (KPO 7102)
4 manuals / 36 ranks / 62 stops

GREAT – unclosed with Choir, 6½" wind

16	Double Open Diapason	73	49 diapason metal, 24 zinc,
8	First Diapason	61	51 heavy diapason metal, 10 heavy zinc
8	Second Diapason		Extension of Double Open Diapason
8	Flûte harmonique	61	49 spotted metal, 12 zinc
8	Concert Flute	61	Choir
8	Viola	61	Choir
8	Dulciana		Choir
4	Octave	61	Diapason metal
4	Waldflöte*	73	Spotted metal & stopped wood
2 2/3	Quint	61	
2	Super Octave	61	
II	Mixture		Draws 2 2/3 & 2
8	Tromba	61	15" wind
	Tremolo		
	Chimes		Choir
	Harp		Choir
	Great 16		
	Great Unison off		
	Great 4		

CHOIR – enclosed – 6½" wind

8	Violin Diapason	73	61 diapason metal, 12 zinc
8	Concert Flute	73	Wood, harmonic trebles
8	Dulciana	97	61 spotted metal, 12 zinc
8	Unda Maris	73	61 spotted metal, 12 zinc
4	Waldflöte		Great
4	Dulcet		Extension of Dulciana
2 2/3	Dulciana		Extension of Dulciana
2	Dulciana		Extension of Dulciana
8	Clarinet	73	
	Tremolo		
	Harp	61	Bars
	Chimes	25	Tubes
	Choir 16		
	Choir unison off		
	Choir 4		

A Piccolo 2' was included in the original contract but not in the organ.

Grove City College, Grove City, PA
1931 Kimball (KPO 7102)
4 manuals / 36 ranks / 62 stops

SWELL – enclosed – 7½" wind

16	Bourdon	109	36 stopped wood, 73 spotted metal, with drilled stoppers and chimneys
8	Diapason	73	61 diapason metal, 12 zinc, tapered 3 scales (called a Horn Diapason in contract)
8	Salicional	73	62 spotted metal, 11 zinc
8	Vox Celeste	73	62 spotted metal, 11 zinc
8	Clarabella	73	Wood, open
8	Rohrflöte		Extension of Bourdon
4	Chimney Flute	73	Wood & spotted metal
2 2/3	Nasard		Extension of Bourdon
2	Piccolo		Extension of Bourdon (flautina in contract)
IV	Mixture	244	Spotted metal 15 – 17 – 19 – 22 8 – 15 – 17 – 19 8 – 12 – 15 – 17 8 – 10 – 12 – 15
16	Bassoon	85	65 reeds, spotted metal and zinc bells
8	French Trompette	73	56 reeds, spotted metal and zinc bells
8	Oboe		Extension of Bassoon
8	Vox Humana	73	53 reeds, spotted metal bells 5" wind
4	Clarion	73	56 reeds, spotted metal and zinc bells
	Tremolo		
	Vox Tremolo		
	Harp		
	Celesta		
	Swell 16		
	Swell Unison Off		
	Swell 4		

An 8' & 4' unit Viola was originally specified.
A 4' Traverse Flute was in the contract, but it was swapped for the 4' chimney flute.
A III Mixture was originally specified at (12-15-17 or 15-19-22).
A 16' Wald Horn was originally specified.

Grove City College, Grove City, PA
1931 Kimball (KPO 7102)
4 manuals / 36 ranks / 62 stops

SOLO – enclosed – 10" wind

8	Gross Gamba	73	52 Special string metal, 21 zinc
8	Gross Gamba Celeste	73	52 Special string metal, 21 zinc
8	Flauto Mirabilis	73	Wood
4	Orchestral Flute	73	Spotted metal
8	French Horn	73	53 reeds, diapason metal and zinc bells
8	Tuba Mirabilis	73	61 reeds, diapason metal and zinc bells 20" wind
	Tremolo		
	Solo 16		
	Solo Unison Off		
	Solo 4		

PEDAL – enclosed with Great – 6½" wind

32	Acoustic Bass		Resultant low octave of Bourdon, then 32' pitch
16	First Diapason	32	Wood
16	Second Diapason		Great
16	Bourdon	56	Wood
16	Lieblich Gedeckt		Swell
8	Octave		Great – Second Diapason
8	Major Flute		Extension of Bourdon
8	Still Gedeckt		Swell
4	Flute		Extension of Bourdon
16	Trombone	44	15" wind
16	Contra Fagotto		Swell
8	Tromba		Extension of Trombone
	Chimes		

COUPLERS

Great/Pedal 8 & 4	Swell/Great 16 8 & 4	Swell/Choir 16 8 & 4	Solo/Swell 8
Swell/Pedal 8 & 4	Choir/Great 16 8 & 4	Solo/Choir 16 8 & 4	
Choir/Pedal 8 & 4	Solo/Great 16 8 & 4		
Solo/Pedal 8 & 4			

Grove City College, Grove City, PA
1931 Kimball (KPO 7102)
4 manuals / 36 ranks / 62 stops

The original console was lost in the 1970s; current console comes from KPO 7106, Ohio Wesleyan College, and was modified as needed to match this organ. All of the below information is based on the replacement console.

The console is prepared for an Echo division with 10 un-scripted knobs.

ADJUSTABLE COMBINATIONS & ACCESSORIES
Ten pistons affecting Great
Ten pistons affecting Swell
Ten pistons affecting Choir
Ten pistons affecting Solo
Three pistons affection Echo (prepared)
Eight pistons and six toe studs affecting Pedal (non-duplicated)
Twenty-seven pistons and eight toe studs affecting entire organ, stops, couplers, tremolos
General cancel piston
Solo/Pedal reversible piston and toe stud
Swell/Pedal reversible piston and toe stud
Great/Pedal reversible piston and toe stud
Choir/Pedal reversible piston and toe stud
All Swells to Swell piston (expression pedals)
Two Sforzando pistons
Three reversible pedal spoons
Harp damper pedal spoon

European sequencer – "next" piston on each manual and one toe stud
"Back" piston on the Swell
256 memory levels

Balanced Expression Pedals for Echo, Great/Choir/Pedal, Swell & Solo
Crescendo Pedal

Signal light
Organ bench, adjustable for height
Solid music rack
Music rack and pedal lights

First Church of Christ, Scientist, Cambridge, Massachusetts

The façade pipes do not speak; the area behind the right section of pipes was to also be an organ chamber, but an extra stairwell was added, eliminating this space

First Church of Christ, Scientist, Cambridge, Massachusetts
1936 Kimball (KPO 7153)
4 manuals / 52 ranks / 50 stops

The organ is on 6" or 12" wind pressure.

GREAT (unenclosed)

16	Double Diapason	61	43 spotted metal, 18 zinc
8	First Diapason	61	52 block tin, 9 zinc
8	Second Diapason	61	52 spotted metal, 9 zinc
8	Gemshorn (tapered)	61	49 spotted metal, 12 zinc
8	Bourdon	61	61 spotted metal
4	Octave	61	61 block tin
4	Gemshorn (tapered)	61	61 spotted metal
2 2/3	Octave Quint	61	61 block tin
2	Super Octave	61	61 block tin
IV	Mixture	244	pure tin
8	French Horn		(from Choir, 61 notes)

CHOIR (enclosed)

16	Spitz Flute (tapered)	73	49 spotted metal, 24 zinc
8	Open Diapason	73	61 spotted metal, 12 zinc
8	Claribel Flute	73	61 open wood, 12 stopped wood
8	Viola	73	61 spotted metal, 12 zinc
8	Dulciana	73	61 spotted metal, 12 zinc
8	Unda Maris	73	61 spotted metal, 12 zinc
4	Flute d 'Amour	73	49 stopped wood, 24 spotted metal
2 2/3	Nazard	61	spotted metal
2	Piccolo	61	spotted metal
1 3/5	Tierce	61	spotted metal
8	French Horn	73	49 reeds, common metal bells
8	Clarinet	73	53 reeds, spotted metal bells
	Tremolo		
	Choir 16		
	Choir Unison Off		
	Choir 4		

First Church of Christ, Scientist, Cambridge, Massachusetts
1936 Kimball (KPO 7153)
4 manuals / 52 ranks / 50 stops

SWELL (enclosed)

16	Contra Salicional	73	50 spotted metal, 23 zinc
8	Open Diapason	73	64 spotted metal, 9 zinc
8	Rohrflöte	73	61 spotted metal, 12 stopped wood
8	Salicional	73	62 spotted metal, 11 zinc
8	Voix Celeste	73	62 spotted metal, 11 zinc
4	Principal	73	73 spotted metal
4	Traverse Flute	73	49 open wood, 24 spotted metal
2	Fifteenth	61	61 spotted metal
IV	Mixture	244	block tin
16	Wald Horn	73	68 reeds, spotted metal bells
8	Trumpet	73	56 reeds, spotted metal bells
8	Oboe	73	53 reeds, spotted metal bells
4	Clarion	73	44 reeds, spotted metal bells
	Tremolo		
	Swell 16		
	Swell Unison Off		
	Swell 4		

PEDAL (unenclosed)

16	Open Diapason	32	8 diapason metal, 24 heavy zinc
16	Contre Basse	32	open wood, bearded
16	Bourdon	32	stopped wood
16	Contra Salicional		(from Swell, 32 notes)
16	Spitz Flute		(from Choir, 32 notes)
8	Octave	32	diapason metal
8	Cello	12	extension of Contre Basse
8	Open Flute	32	open wood
4	Super Octave	32	spotted metal
III	Mixture	96	spotted metal
16	Trombone	32	32 reeds, common metal bells
16	Wald Horn		(from Swell Wald Horn, 32 notes)
8	Tromba	12	reeds, extension of Trombone
4	Clarion	12	reeds, extension of Trombone

COUPLERS

Great to Pedal 8'	Swell to Great 8'	Swell to Great 16'
Swell to Pedal 8'	Choir to Great 8'	Swell to Great 4'
Choir to Pedal 8'	Swell to Choir 8'	Choir to Great 16'
Great to Pedal 4'	Great to Choir 8'	Choir to Great 4'
Swell to Pedal 4'		Swell to Choir 16'
Choir to Pedal 4'		Swell to Choir 4'

NOTE: Mixtures to be affected only by Unison couplers.
(made possible by installing mixtures on separate chests with independent wiring.)

REVERSIBLES

Great to Pedal 8' by finger piston and toe stud
Swell to Pedal 8' by finger piston and toe stud
Choir to Pedal 8' by finger piston and toe stud
Swell to Great 8' by finger piston
Choir to Great 8' by finger piston
Sforzando, by finger piston and toe stud
Mezzo, by finger piston and toe stud
16' stops and couplers off manuals by finger piston

COMBINATIONS BY REMOTE CONTROL

Eight pistons affecting Great and Pedal stops
Eight pistons affecting Swell and Pedal stops and intra manual couplers
Eight pistons affecting Choir and Pedal stops and intra manual couplers
Eight pistons affecting Pedal stops
Eight general pistons affecting stops and couplers of entire organ, duplicated by eight toe pistons
General cancel piston
Combination setter piston with lock and key
Pedal to Manual "ON and OFF" controls on each key cheek

ACCESSORIES

Balanced expression pedal for Swell organ
Balanced expression pedal for Choir organ
Balanced Crescendo pedal affecting entire organ
Light indicators for all blind movements
Music rack and pedal lights, specially adapted
Motor started switch
Organ bench
Organ blower of ample capacity with direct coupled generator

ADDITIONAL

72 special decorative pipes of heavy zinc to fill in the three arched openings, according to design by the architect.
Necessary dividing walls within the organ chamber together with all wind trunking within organ chamber.

St. John's in the Wilderness Episcopal Cathedral, Denver, Colorado

St. John's in the Wilderness Episcopal Cathedral, Denver, Colorado
1938 Kimball (KPO 7321)
4 manuals / 96 ranks / 96 stops

GREAT – unenclosed (except as noted *) – 5½" – 6" wind

16	Double Diapason		61	metal
16	Quintaton	*	61	wood & metal
8	First Diapason		61	metal
8	Second Diapason		61	metal
8	Third Diapason	*	61	metal
8	Harmonic Flute	*	61	metal
8	Bourdon	*	61	wood & metal
8	Gemshorn	*	61	metal
4	First Octave		61	metal
4	Second Octave	*	61	metal
4	Flute Harmonique	*	61	metal
2 2/3	Octave Quint		61	metal
2	Super Octave		61	metal
IV	Fourniture		244	metal
III-V	Full Mixture		269	metal
16	Contra Tromba	*	61	Metal, 7 ½" wind
8	Tromba	*	61	Metal, 7 ½" wind
4	Clarion	*	61	Metal
	Tremolo			(for enclosed stops)
	Chimes (Solo)			
	Great 16			
	Great 4			

CHOIR – enclosed – 6" wind

16	Contra Dulciana	73	metal
8	Diapason	73	metal
8	Concert Flute	73	wood & metal
8	Viola	73	metal
8	Dulciana	73	metal
8	Unda Maris	73	metal
4	Prestant	73	metal
4	Lieblich Flöte	73	metal
4	Viola	73	metal
2 2/3	Nazard	61	metal
2	Piccolo	61	metal
1 3/5	Tierce	61	metal
16	Bassoon	73	metal
8	Trompette	73	metal

St. John's in the Wilderness Episcopal Cathedral, Denver, Colorado, 1938 Kimball (KPO 7321)

CHOIR (cont.) – enclosed – 6" wind

8	Clarinet	73	metal
8	Orchestral Oboe	73	metal
	Tremolo		
8	Harp		Digital, 73 pitches
4	Celesta		From harp
	Chimes		Solo
	Choir 16		
	Choir Unison Off		
	Choir 4		

SWELL – enclosed – 5"–6½" wind

16	Contra Salicional	73	metal
16	Echo Lieblich	73	wood & metal
8	Geigen Principal	73	metal
8	Hohl Flöte	73	wood & metal
8	Salicional	73	metal
8	Voix Celeste	73	metal
8	Rohrflöte	73	wood & metal
8	Flauto Dolce	73	metal
8	Flute Celeste	73	metal
8	Aeoline	73	metal
8	Aeoline Celeste	73	metal
4	Octave Geigen	73	metal
4	Traverse Flute	73	wood & metal
2 2/3	Twelfth	61	metal
2	Fifteenth	61	metal
III	Cornet	183	metal
V	Plein Jeu	305	metal
16	Waldhorn	73	Metal, 8" wind
8	Trumpet	73	Metal, 8" wind
8	Cornopean	73	Metal, 8" wind
8	Oboe	73	Metal
8	Vox Humana	61	Metal
4	Clarion	73	Metal, 8" wind
	Tremolo		
	Chimes		Solo
8	Harp		Choir
4	Celesta		Choir
	Swell 16		
	Swell Unison Off		
	Swell 4		

St. John's in the Wilderness Episcopal Cathedral, Denver, Colorado, 1938 Kimball (KPO 7321)

SOLO – enclosed – 9"–10" wind

16	Contra Gamba	73	metal
8	Flauto Mirabilis	73	wood & metal
8	Gamba	73	metal
8	Gamba Celeste	73	metal
4	Orchestral Flute	73	wood & metal
4	Gambette	73	metal
2	Piccolo Harmonique	61	metal
8	Tuba Mirabilis	73	Metal, 15" wind
8	French Horn	73	Metal, 15" wind
8	Cor Anglais	73	Metal
4	Clarion	73	Metal
	Tremolo		
	Chimes		25 Tubular Bells
8	Harp		(Choir)
4	Celesta		(Choir)
	Solo 16		
	Solo Unison Off		
	Solo 4		

PEDAL – unenclosed – 5½-6½ wind

32	Open Diapason		Extension of Open Diapason
16	Open Diapason	56	wood
16	Principal	32	metal
16	Double Diapason		(Great)
16	Geigen	44	metal
16	Violone	44	wood & metal
16	Bourdon	56	wood
16	Contra Gamba		(Solo)
16	Contra Salicional		(Swell)
16	Echo Lieblich		(Swell)
16	Contra Dulciana		(Choir)
8	First Octave		Extension of Open Diapason
8	Second Octave	32	Metal
8	Geigen		Extension of Geigen
8	Cello		Extension of Violone
8	Flute		Extension of Bourdon
8	Stillgedeckt		(Swell)
8	Dulciana		(Choir)
4	Super Octave	32	metal

St. John's in the Wilderness Episcopal Cathedral, Denver, Colorado, 1938 Kimball (KPO 7321)

PEDAL (cont.) – unenclosed – 5½–6½ wind

4	Flute		Extension of Bourdon
IV	Mixture	128	metal
32	Contra Waldhorn	44	Metal, 16" wind
16	Trombone	32	metal, 16" wind
16	Waldhorn		Extension of Contra Waldhorn
16	Tromba		(Great)
16	Bassoon		(Choir)
8	Trumpet	32	metal, 15" wind
4	Clarion	32	metal, 15" wind
	Chimes		(Solo)

Antiphonal (Manual IV; prepared for, 21 blank drawknobs) – May, 2016
Antiphonal Pedal (prepared for, 7 blank drawknobs) – May, 2016

COUPLERS

Great/Pedal 8 & 4	Swell/Great 16 8 & 4	Swell/Choir 16 8 & 4	Solo/Swell 8
Swell/Pedal 8 & 4	Choir/Great 16 8 & 4	Solo/Choir 8	Choir/Swell 8
Choir/Pedal 8 & 4	Solo/Great 16 8 & 4		
Solo/Pedal 8 & 4			4 blanks (Antiphonal coupling)
Ant/Pedal 8 & 4	Great/Choir Manual Transfer		Great/Solo 16 8 & 4

= indicator light provided

Reversibles
By thumb piston and toe stud:
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Swell to Great
Choir to Great
Solo to Great
#Mezzo Sforzando (programmable)
#Sforzando (programmable)
By thumb piston only:
#32' stops off
#16' stops off

St. John's in the Wilderness Episcopal Cathedral, Denver, Colorado, 1938 Kimball (KPO 7321)

Combinations (by thumb piston):

Item:	Keyslip Location:
General 1-10	1-5, III; 6-10, II
Great 1-8	II
Swell 1-8	III
Choir 1-8	I
Solo 1-8	IV
Antiphonal 1-6	IV
Set	I
General Cancel	I
Great Pedal to Combinations On/Off (2 pistons)	II
Swell Pedal to Combinations On/Off (2 pistons)	III
Choir Pedal to Combinations On/Off (2 pistons)	I
Solo Pedal to Combinations On/Off (2 pistons)	IV
Sequencer (2 pistons; back/forward) [new, 2011]	I

Combinations (by toe stud):
General 11-20
Pedal 1-8

Pedal Movements:
Four balanced expression pedals
[for enclosed Great, Choir, Solo & Swell divisions; the third pedal acts as the Master pedal if the Master Expression tablet is engaged; the Expression Pedal Arranged mechanism allows the pedal to be selected for each division]
#balanced Crescendo pedal (programmable)
#Chimes Soft (hitchdown pedal)
#Chimes Sustain (hitchdown pedal)
#Harp Sustain (hitchdown pedal)

Accessories:
Master Expression (tilting tablet on coupler rail)
[places all divisions' expressions movements on master pedal]
Expression Pedal Arranger (on right stop jamb)
[allows any division expression movement, or combination thereof, to be placed on any one of the four provided expression pedals]
#Signal Light (unlabeled)
[originally intended for organist communication, and now used for engaging the tuning keyboard (new, 2011) inside the chamber]
#Current Light

Selected Discography

Organ/Venue	Title	Performer	Label	Year
Various instruments http://www.ohscatalog.org/hiorofch.html	Historic Organs of Chicago	various	Organ Historical Society	2002
Various instruments http://www.ohscatalog.org/hiorofbu.html	Historic Organs of Buffalo	various	OHS	2004
The Dickinson Kimball http://www.ohscatalog.org/gledkav.html	Kavalkade	Simon Gledhill	OHS	n/a
The Dickinson Kimball http://www.ohscatalog.org/disunor.html	Discovering the Unit Orchestra	Jelani Eddington	OHS	n/a
The Dickinson Kimball http://www.ohscatalog.org/wewisyoumerc.html	We Wish You a Merry Christmas	Tom Hazleton	OHS	n/a
Various instruments http://www.ohscatalog.org/hiorofin.html	Historic Organs of Indiana	various	OHS	2007
Various Instruments http://www.ohscatalog.org/hisorofcol.html	Historic Organs of Colorado	various	OHS	1998
St. John's Cathedral, Denver http://www.arkivmusic.com/classical/album.jsp?album_id=16388	Sing We Hallelujah (choral)	Eric Plutz	Delos	1994
St. John's Cathedral, Denver http://www.arkivmusic.com/classical/Name/Adalbert-Fink/Composer/3783-1	Sing We Merrily (choral)	Eric Plutz	Delos	1992

Organ/Venue	Title	Performer	Label	Year
St. John's Cathedral, Denver http://www.arkivmusic.com/classical/album.jsp?album_id=10098	Sing We Noel (choral)	Eric Plutz	Delos	1994
First United Methodist Church Ann Arbor, MI http://www.cdbaby.com/cd/nakisungkripfgans[1]	(self-titled)	Naki Sung Kripfgans	CD Baby	2013
various http://www.ohscatalog.org/kikedonth.html	A Kimball Keepsake	Don Thompson	OHS	2009
First Congregational Church Columbus, OH http://www.amazon.com/Two-Organ-Landmarks-Columbus-Brahms/dp/B000V7HG2M	Two Organ Landmarks in Columbus	Timothy Edward Smith	Raven	2007
First Congregational Church Columbus, OH http://www.first-church.org/Music.aspx	Heir of the Highest Heaven: Christmas Music. . .	Kevin Jones	First Congregational Church	2014
Cathedral of the Immaculate Conception, Denver, CO http://amzn.to/1WBP9dt	A Cathedral Concert	Frederic Desenclos	unknown	c. 1996

[1] The author feels it is important to state that this organ was completely redesigned by the Reuter Organ Company in 1958.

List of known Kimball installations

(compiled by James W. Guyer)

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
354	1892	Creve Coeur (St. Louis)	MO	Covenant Theological Seminary	unaltered (presumably); extant, 1990 - a Kimball Portable Organ	1	4	4			slider chests; OHS has stoplist; it lists this as mechanical action, but Kimball was not known to have built mechanical action organs. The KPO was definitely not.
-	1894	Anderson	IN	St. Mary's Roman Catholic Church	unknown	2				$2,500	
-	1894	Chicago	IL	St. Chrysostom's Church	no longer extant; pipes may have been used for 1897 instrument	2				$1,100	
-	1894	Chicago	IL	St. Chrysostom's Church	no longer extant; removed, recycled for other organs	3				$10,000	took off part of the roof for instal. Renovated in 1922 by 3rd party.
-	1894	Kewanee	IL	First UMC	unknown		18?	18?	625	$1,500	This was Kimball's first stationary organ, built by Frederick Hedgeland.
-	1894	Ovid	MI	First Congregational Church	unknown	2					attached keydesk (mechanical?)
-	1895 ?	Chicago	IL	Dr. Nicolas Senn residence @ Dearborn St.	unknown						(famous US Army surgeon)
-	1895 ?	Chicago	IL	Moody Church (Lasalle St. & Chicago Ave)	no longer extant, unknown						Reuter installed new instrument in 1928
-	1895	Chicago	IL	Mrs. Horatio O. Stone residence (south side)	unknown						
-	1895	Muncie	IN	St. Lawrence Roman Catholic Church	altered; rebuilt/expanded by Reynolds (2008); possibly still has original console; numerous tonal changes likely	2	16	16			
-	1895 ca	Portland	OR	Trinity Episcopal Church	unknown; moved to Grace Episcopal, Astoria, OR, by Balcom & Provorse (c. 1922)	2	6				mechanical key action?
-	1895	Tuscola	IL	First Methodist-Episcopal Church	unknown	2					turn-around was 5 weeks
-	1896	Chicago	IL	George Pullman residence (Prairie Ave)	unknown						It was recorded as used for the first time for daughter's wedding - 1896.04.29).
-	1896	Clermont	IA	Union Sunday School	altered; restored by Hendrickson (1978); Dobson (2012); OHS citation; significant changes made to the mechanics	2	27	24			tubular (apparently restored); stoplist at OHS
-	1896 ?	Milwaukee	WI	Mrs. A. L. Benjamin residence	unknown						

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1897	Lexington	KY	First Presbyterian Church	altered; Kimball electrified and expanded (1936), rebuilt and englarged by Buzard (2006); retains 25 Kimball stops						the original Kimball replaced a Pilcher, op. 143 (1876)
-	1898	Chicago	IL	Studebaker Building (Michigan Ave)	unknown						installed for brothers in May
-	1898	Chicago	IL	Studebaker Building (Michigan Ave)	unknown						Bradley notes two instruments were inst.
-	1898 ca	Fort Wayne	IN	Most Precious Blood Roman Catholic Church	unknown; presumed dispursed						
-	1898	Mobile	AL	St. John's Episcopal Church	unknown; OHS citation In 2004?	2					tubular
-	1898 ?	South Bend	IN	Studebaker Opera House	unknown	2					included automatic player
-	1899	Pittsburgh	PA	First United Presbyterian Church	no longer extant; parts used in the restoration of KPO 7231	2					
-	1899 ca	Washington	DC	Temple Beth Elohim	unknown	4	57	56			date based on a Kimball booklet which discusses the organ not requiring tuning for over 1 year.
802	1900 before	Birmingham	AL	Woodlawn Methodist Church, South	unknown; possibly the same instrument as the 1942 installation at this location	2					the three-digit opus number is questionable, given the known history of this instrument
-	1900	Anacortes	WA	Evangelical Lutheran (Old)	no longer extant	2					
-	1900	Bonham	TX	First United Methodist Church	altered; moved to new location in 1961, enlarged by John T. Fort the same year	2	8				
-	1900 ca	Chelsea	MI	First Methodist-Episcopal Church	no longer extant	2					
-	1900 ca	Chicago	IL	Scottish Rite Cathedral, small preceptory	extant; in storage (presumably)	2	7	48			tubular
-	1900	Chicago	IL	St. Paul's Roman Catholic Church	no longer extant; altered, rebuilt/revised by Bartholomew & Charles Weiner (1925)	3	40				tubular
-	1900 ca	Chicago	IL	Studebaker Theatre	no longer extant; moved by Kimball to Church of the Gesu, Milwaukee, WI around 1904-08; Kilgen rebuild (1955); Schantz rebuild (2010)	3					possibly one of the 1898 instruments from the Studebaker building on Michigan Ave.
-	1900	Pittsburgh	PA	St. Paul's Cathedral	unknown	4					donated by Andrew Carnegie, modernized by Kimball, electric action (1923)
-	1900 ca	Portland	OR	Arleta Baptist Church	unknown	2	9	9	518		tubular; stoplist at OHS website

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1900 ca	Richmond	VA	Ebenezer (Colored) Baptist Church	no longer extant						
-	1900 ca	Ross	CA	St. Anselm's Catholic Church	altered; electrified/augmented by Schoenstein (2008); original console in use	2					picture of console at OHS website
-	1900 ca	Two Rivers	WI	St. Luke's Catholic Church	no longer extant; replaced by Schaefer, op. 133 (1929)	2					
-	1901	Beaumont	TX	St. Mark's Episcopal Church	no longer extant						replaced by Aeolian-Skinner, op. 1391 (1959)
-	1901	Green Bay	WI	St. Willebrord Catholic Church	altered; rebuilt/revised by J. C. Taylor (1998)	2					
-	1901	Salt Lake City	UT	Mormon Tabernacle	no longer extant; replaced by Austin organ, op. 573 (1916)	4	62	60			a reconstruction, it was second largest organ at the time (p. 183).
-	1901	Seattle	WA	First Baptist Church	no longer extant; replaced by Kimball (1913)	2	10	10			number of stops guessed from a photo
-	1901	Spokane	WA	Majestic Theatre	unknown; moved to North Hills Christian at an unknown time	2	7	7	396		tubular
-	1901	Spokane	WA	Vincent Methodist-Episcopal Church	altered; relocated to First Methodist, Ellensburg (likely in early 20c)	2	20	20	1150		tubular
-	1902	Allegan	MI	First Presbyterian Church	altered, in regular use and "good" condition	2	10	10	579		tubular action; "completely rebuilt" 1956
-	1902 before	Chicago	IL	Grace Protestant Episcopal Church	unknown						
-	1902	Havre de Grace	MY	Methodist Church	no longer extant; replaced by Möller (1968)	2	14				tubular
-	1902 ca	Kingston	PA	First Methodist-Episcopal Church	unknown; OHS picture shows a sizable organ						
-	1902 before	New York City	NY	St. Jerome's Church	unknown						
-	1902	Rochester	NY	St. Patrick's R. C. Cathedral	unknown	3					mechanical key action?
-	1902 ca	Seattle	WA	St. Mark's Episcopal Parish/Cathedral	no longer extant; replaced by Flentrop tracker (1965); parts dispursed/used elsewhere	3	33	34	1858		tubular, 30 notes in the pedal (common for this era)
-	1902 before	Terre Haute	IN	St. Benedict's Church	unknown						
3329	1903	Buffalo	NY	St. Louis Catholic Church	altered; rebuilt by Tellars (1952), restored by William Kurzdorfer (1997); expanded both times	3					stoplist available at OHS; notes on expansion most likely inaccurate
-	1903	Oak Park	IL	First Congregational Church	no longer extant; replaced by Casavant (1914)						

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1903	Pittsburgh	PA	Shadyside Presbyterian Church	no longer extant; relocated to St. Boniface Church, eventually replaced by an electronic instrument						picture on OHS website indicates this was a rather large instrument; KPO 475 likely refers to a job number, not the organ manufacture number
-	1903	Pittsburgh	PA	St. Michael the Archangel, Roman Catholic	unknown						referenced in OHS Atlas (2010) article on Temple Rodef Shalom
-	1903	Seattle	WA	Christ Episcopal Church	no longer extant; replaced by Möller (1956)	2	7	7	396		tubular; attached keydesk; flat, straight pedalboard
-	1904	Los Angeles	CA	Memorial Baptist Church	unknown	2					
-	1904	Minneapolis	MN	Auditorium (Lyceum) Theatre	no longer extant	4					tubular key action; opus number confirmed in two sources; KPO number 577 given at OHS website is actually an internal job number.
-	1904	Moscow	ID	First Methodist-Episcopal Church	altered; rebuilt/expanded by Schoenstein (1963); numerous tonal revisions	2					tubular
-	1904	New York City	NY	Morris High School, Bronx - Auditorium	extant, unusable; possibly tonal changes	3				$6,925	
-	1904 ca	Portland	OR	Staub Memorial (Sunnyside) Congregational Church	no longer extant; congregation "disbanded years ago" (OHS website)	2					not to be confused with the 1913 Kimball acquired by the church in the 1920s
-	1904	Seattle	WA	Church of the Immaculate Conception	no longer extant; replaced by Wicks (1960)	2	16	18	914		tubular; attached keydesk; flat, straight pedalboard; stoplist at OHS website
-	1904	Tallahassee	FL	uncertain; now in a private residence	altered; uncertain what is original	2	14				
-	1904	Wenatchee	WA	Central Christian	altered; moved to new building of same church by Balcom & Vaughan, op. 651 (1958); tonal changes made since then	2	8	8	445		a break-down of what remains from the 1904 Kimball can be found at the OHS website; look for the 1958
-	1905 ca	Aplena	MI	First United Methodist Church	no longer extant, parts dispursed	2	9				relocated to St. John Lutheran in 1940s.
-	1905 ca	Astoria	OR	Grace Episcopal Church	altered; rebuilt and altered substantially	2	7	7	384		handpumped until 1931
-	1905 1908?	Butte	MT	First Presbyterian Church	altered; relocated to new building for same church by George W. Graham (1956); other changes and updates at OHS	2	20	20	1158		tubular; stoplist available at OHS
-	1905	Hancock	MI	First United Methodist Church	altered; tonally and mechanically by unknown builders (1950); rebuilt by Fabry (2005)	2	7	7	396		tubular

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1905 ?	Minneapolis	MN	Municipal Auditorium	altered; Möller added several mixtures in 1950s; moved and partially installed in the Minneapolis convention center				4,000	$21,000	fourth-largest in US at the time
-	1905	Salem	OR	First Methodist Church	unknown; moved to Willamette University, Salem by unknown builder (1955)	2	14	17			tubular, attached keydesk, flat, straight pedalboard
-	1905 ca	Salem	OR	Jason Lee Methodist Church	no longer extant; replaced by a William H. Longmore tracker organ (1979)	2	6	14			tubular, attached keydesk, flat, straight pedalboard
-	1905	San Jose	CA	First Church of Christ, Scientist	unknown; building unused since 1950s	2					tubular, attached keydesk
-	1905 ca	Seattle	WA	First United Presbyterian Church	no longer extant; organ removed after the building was sold to the Progressive Missionary Baptist Church	3	7	7	396		tubular
-	1905	Seattle	WA	Our Lady of Good Help	Extant; unknown condition; currently in storage; removed from the church in 1949	2	16	17	914		Tubular, flat, straight pedalboard
-	1905	Seattle	WA	Trinity Episcopal Church	no longer extant; parts dispursed	3					tubular, 30 notes in the pedal, flat straight pedalboard
-	1905	Shepherdstown	WV	Christ Evangelical & Reformed / Christ UCC	unknown; altered by Möller in 1920, 1953	2					tubular
-	1905 ca	Spokane	WA	Central United Methodist Church	unaltered tonally; action electrified in 1950s; Klann console installed pre-2007	3	28	30	1572		ventil chests; electric action
-	1905	The Dalles	OR	St. Paul's Episcopal Church	unknown; relocated to the new building for same church	2	8	8			
-	1905	Topeka	KS	Auditorium	no longer extant; junked in c. 1930	4	54	51	3123		"Duplex Tubular Pneumatic" action Compasses: Manuals, 61 notes; Pedal, 32 notes; stoplist at OHS website
-	1905	Wallace	ID	First Congregational Church	no longer extant; rebuilt/redesigned by Balcom & Vaughan, Op. 554 (1952); that organ is also gone	2	7	18	420		
-	1905	Yakima	WA	First Methodist-Episcopal Church	unknown; likely destroyed when the church relocated in 1955	2					
670	1906	New York City	NY	DeWitt Clinton High School	unknown	3					KPO questionable, especially given Rodef Shalom was KPO 2156 and built the next year; restoration possibly in the works
-	1906	Albany	OR	Whitespires Presbyterian Church	unaltered, unplayable; This organ is about to be restored by Rose City Organ, Builders of Portland, OR.	2					tubular

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1906	Hoquiam	WA	First Methodist-Episcopal Church	altered; revised/refurbished by Balcom & Vaughan, op. 476 (1948); current health unknown	2	10	10	579		tubular
-	1906	Monmouth	IL	Calvary Baptist Church	unknown; possibly unaltered tonally	2	8	8	457		stoplist at OHS from 1970s - no tonal additions
-	1906	Portland	OR	St. Mary's R. C. Pro Cathedral	no longer extant; moved to Asumption R. C. Church by unknown builder (1926); stored in 1990s; much of the pipework purchased by St. James Catholic Church, Vancouver, WA to be incorporated into ther 1912 Wicks	2	10	10	548		tubular until 1970s; stoplist available at OHS website
-	1906	Portland	OR	Trinity Episcopal Church	no longer extant; electrified by Guenther Organ Co. (1925); moved to Unity Temple, Oakland, CA, by Eugene E. Poole (1948)	3	38				OHS lists mechanical key action? Pneumatic stop action??
-	1906	Richmond	VA	Second Baptist Church	unknown					$9,000	
-	1906	Valparaiso	IN	Valparaiso University - Auditorium	unknown; likely gone						
2156	1907	Pittsburgh	PA	Temple Rodef Shalom	altered; Kimball's own work in 1929, then minimal tonal changes by Melor in 1953; less than 1/2 playable; 1/4 usable; OHS citation; alterations to console to prepare for extra stops	4	53	51		$12,300	old chest design, likely Hedgeland's; Kimball electrified action in 1929
-	1907	Bushnell	IL	First United Presbyterian Church	altered; rebuilt/expanded by Warren Burke Gratian (1949)	2	10	10			originally used a water motor
-	1907	Escanaba	MI	First Methodist Church	altered; rebuilt/enlarged starting in 1947	2					tubular
-	1907	Great Falls	MT	Episcopal Church of the Incarnation	no longer extant	2	12	12	701		tubular
-	1907	Hoquiam	WA	First Presbyterian Church	no longer extant; replaced by Wicks (1958)	2	11	11			tubular
-	1907	Macomb	IL	First Methodist Church	unknown; First sold their property to Calvary Baptist Church; the original console removed; unplayable as of 2011	2	12	12			
-	1907	Richmond	VA	Church of the Covenant, Presbyterian	no longer extant; destroyed when the building was demolished in 1970s	2					
-	1907	San Francisco	CA	Temple Emanu-El	no longer extant	2					
-	1907	Spokane	WA	residence of Norman Olson	unknown; origins also unknown but likely was built for a local theater; Mr. Olson installed the organ in his home in 1964	2	7	7	396		tubular, 30 notes in the pedal, flat straight pedalboard; stoplist available

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
4828	1908	Bellingham	WA	First Baptist Church	no longer extant; parts reused in "rebuild" by Balcom & Vaughan Pipe Organs, op. 879 (1994)	2	10				tubular
-	1908	Albany	OR	First United Methodist Church	no longer extant; destroyed, dispersed or relocated	2					initially moved into new building in 1962
-	1908	Butte	MT	First Baptist Church	unaltered (tonally); restored by Kajkowski (1984), at which time some minor electrification to the coupling action was made.	2	11	12	640	$2,500	tubular action; restored as well
-	1908	Chehalis	WA	Westminster Presbyterian Church	altered, revised/rebuilt by Northwest Organ Service (1970), Balcom & Vaughan (1974), Frans W. M. Bosman (1991)	2	7	7		$1,890	tubular
-	1908	Chicago	IL	Rector's Restaurant	unknown						
-	1908	Chicago	IL	Unknown Presbyterian	no longer extant	2	32				tubular
-	1908	Denver	CO	Scottish Rite Masonic El Jebel Temple, Rocky Mountain Consistory	altered; relocated to St. Michael's Episcopal, Denver, and enlarged						
-	1908 ca	Everett	WA	First Methodist-Episcopal Church	altered; rebuilt by Balcom & Vaughan	2	10	10	579		tubular, origional specs at OHS
-	1908	Lewiston	IL	First Presbyterian Church	altered; trumpet replaced by 4' principal in 1950s; current health unknown	2		16			tubular; stoplist available at OHS
-	1908 ca	San Jose	CA	Five Wounds Portuguese National Parish	altered; this location was not the original for the organ; moved here in 1930 by unknown builder; renovations underway (2014)	2	11				"200 calves were auctioned to pay for the new church organ" - OHS website
-	1908	Seattle	WA	First Swedish Baptist Church	no longer extant; destroyed by fire in 1920	3	18	18	1024		tubular
-	1908 ?	Skokie	IL	Ridgewood - CN Kimball residence	unknown						
-	1908 ca	Spokane	WA	Our Saviour's Lutheran Church	no longer extant; parts dispursed, including the console, which went to St. Aidan's on Camano Island; replaced by a Wicks (1958)	2	7	7	396		tubular, 30 notes in the pedal, flat straight pedalboard; stoplist available
-	1908	Yakima	WA	First Baptist Church	unknown; possibly relocated; replaced by a Wicks (1952)	2	19	19	1066		tubular, 30 notes in the pedal, flat straight pedalboard; stoplist available
-	1909	Howe	IN	Howe Military Academy - St. James Chapel	altered; console replaced by unknown builder; possible tonal modifications	2	11				tubular originally; now electric action
-	1909	Salt Lake City	UT	Cathedral of the Madeleine, R. C.	no longer extant; rebuilt by Schoenstein (1950s); removed at a later date		27				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1909	Seattle	WA	University of Washington	no longer extant; transplanted to University Baptist Church by Kimball (1938); rebuilt/enlarged by Balcom & Vaughan, op. 641 (1957); sold to Mars Hill Church in 200s; parts of the organ were removed	2	8	8			electrified in 1938 when moved to University Baptist Church
-	1909 ca	Seattle	WA	University of Washington - Meany Hall, Rm. 101A	no longer extant; likely destroyed when building was razed in 1965	2	7	7	384		tubular, 30 notes in the pedal, flat straight pedalboard
-	1909 ca	Yakima	WA	First Christian Church	unknown					$3,000	
-	1910 ca	Aberdeen	WA	Rex Theatre / Weir Theatre	no longer extant; presumed destroyed; moved to First Presbyterian in 1918 where it was used until a new building was completed in the 1950s	2	8	8			tubular
-	1910	Aberdeen	WA		unknown						
-	1910	Bellingham	WA	First Church of Christ, Scientist	altered; rebuilt/revised by Balcom & Vaughan Pipe Organs, op. 518 (1950), op. 875 (1992)	2	7	7	396		tubular
-	1910	Bellingham	WA	Grand Theatre	unknown; moved 3 times; see OHS	2	8	9	445		
-	1910	Billings	MT	First Church of Christ, Scientist	altered, unknown builder, originally from a theatre	2	8	8	459		retro-fitted with Möller console from 1948
-	1910 ca	Denver	CO	Grandview Methodist	extant; unknown health or location as of 1997, OHS citation						
-	1910	East Liverpool	OH	St. Stephen's Episcopal Church	no longer extant; presumed destroyed; replaced by a Hillgreen-Lane organ (ca. 1968)	2					
-	1910 ca	Everett	WA	First Congregational Church	no longer extant	2	8	11	555		original specs at OHS
-	1910	Everett	WA	Star Theatre	unknown	2	7				tubular
-	1910	Highland Park	IL	Ravinia Park Theatre	unknown	2					
-	1910 ca	Hinsdale	IL	Evangelical Covenant Church	unknown; Kimball rebuilt in 1922	2	7				tubular, action rebuilt in 1922
-	1910	Kansas City	MO	Yale Amusement Company	unknown	2					
-	1910 ca	Lewiston	ID	First Methodist-Episcopal Church	unknown; moved to a "multi-purpose hall" when building was sold; uncertain where it went after that	2	12	12	640		tubular; electrified by Kimball in late 1920s
-	1910	Marblehead	MA	Unitarian-Universalist Church	unknown; Smallman & Frazee also listed	2		9			mechanical key action
-	1910	Memphis	TN	Calvary Episcopal Church	no longer extant	3	35				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1910	Milwaukee	WI	Grand Avenue Congregational Church (now the Irish Cultural & Heritage Center)	altered; rebuilt by Wangerin-Weickhardt (1920s); rebuilt by Berschdorf (1964); possibly retains original console	3					
-	1910	Pine Bluff	AR	Moon Theatre	unknown	2					Tubular
-	1910 ca	Pittsburgh	PA	Ss. Peter & Pall R.C. Church	no longer extant; destroyed; church closed	3					tubular
-	1910 ca	Portland	OR	Moreland Presbyterian Church	no longer extant; after several rebuilds/revisions, it was partially incorporated into a new organ by Bond Pipe Organs (1982)	2					tubular; flat, straight pedalboard (somewhat common in this era)
-	1910 ca	Portland	OR	St. Michael & All Angels Episcopal Church	no longer extant; eventally replaced by a new Balcom & Vaughan (1973)	2					tubular; flat, straight pedalboard
-	1910	Riverside	CA	Mission Inn Hotel	altered and expanded by Kilgen (1930); RM Ballantyne, Inc., Opus 10. (Completed 2004)	3	33				tubular; flat, straight pedalboard
-	1910	Seattle	WA	Queen Anne Methodist-Episcopal	unknown; removed in 1955 and possibly stored	2	12	12	670		tubular, 30 notes in the pedal (common for this era)
-	1910	Seattle	WA	Queen Anne Theatre	unknown	2					
-	1910 ca	Snohomish	WA	First Baptist Church	altered; originated at unknown theater in Tacoma, WA; relocated to Ballard First Lutheran, Seattle (1930); moved to storage (1967); acquired by First Baptist and was put back into storage when they relocated the church to a new building (1988)	2	8	10	471		EP chests (almost certainly not original to the 1910 instrument)
-	1910	Tacoma	WA	St. Paul Lutheran Church	unaltered tonally; case expanded to accommodate a larger façade; electrified by unknown builder (c. 1955)	3				$1,650	
-	1910	Two Rivers	WI	Grace Congregational Church	no longer extant; parts incorporated into an organ by Temple Organ Co. (1982)	2					
-	1910 ca	Vancouver	WA	Elks Temple - BPOE 823	altered; relocated to Bethlehem Lutheran, Yakima, WA, rebuilt by Balcom & Vaughan (1958); significant tonal changes at this point	2	10	10	579		tubular
-	1910 ca	Vancouver	WA	First Presbyterian Church	no longer extant; built in an older ediface for this church which was sold in the 1980s; organ was removed; disposition unknown	2	12	12	670		tubular
-	1910 ca	Vancouver	WA	Trinity Lutheran Church	unknown; relocated to the new building for same church	2					tubular

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1910	Yakima	WA	First Christian Church	altered; relocated to St. Andrew's Episcopal Church, Aberdeen WA by Charles Allen (1947)	2	12	12			Tubular
-	1910 ca	Yakima	WA	First Evangelical United Brethern	unknown	2					
	1910	San Francisco	CA	Silver Palace Theatre	unknown	2					
-	1911	Bellingham	WA	Garden Street Methodist Church	altered; rebuilt/revised by Ernest Kuhn (1955)	2					tubular
-	1911	Berkeley	CA	St. John's Presbyterian Church	no longer extant						
-	1911 before	Greencastle	IN	DePauw University - Music Hall	no longer extant	2	7				tubular
-	1911	Manistee	MI	First Congregational Church	altered; revised by Larry M. Bahr (1950s?); electrified; Kilgen console replaced original						
-	1911	Naperville	IL	St. Raphael Catholic Church	no longer extant; parts incorporated into an organ by Berghaus Organ Co. (1999)						
-	1911	Oklahoma City	OK	Powell Theatre	unknown	2	7				tubular
-	1911	Richmond	VA	Leigh Street Baptist Church	unaltered (tonally); electrified (1964) by Lawrence Walker (Casavant rep), who installed a Reisner console; fair condition as of 2016; the Violone 16' no longer speaks; several dead notes across the ranks; tremulant in swell non-functional, except the vox humana, and the vox box has partially been disassembled	3	29	29			attached keydesk; replaced in 1964 by Reisner console
-	1911	Seattle	WA	First Methodist-Episcopal Church	no longer extant (mostly); replaced by Austin Organ (1968); Echo organ retained	3	46	47	2801	$20,000	tubular; console fixed position, center; flat pedalboard
-	1911	Seattle	WA	Westminster Presbyterian Church	no longer extant; incorporated into Balcom & Vaughan, op. 586 (1953), replaced by an electronic instrument, then destroyed by church members years later	2	11	11	609		tubular, 30 notes in the pedal, flat straight pedalboard
-	1911 ca	Shoreline	WA	Florence Henry Memorial Chapel	no longer extant; parts dispursed; replaced by a Brombaugh (2005); sold to private owner who intended to install in his home; ranks/parts sold little-by-little	2	10	10	548		tubular, 30 notes in the pedal, flat straight pedalboard; attached keydesk

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1911	Tacoma	WA	Mason Methodist Church	altered; moved to First Church of Christ, Scientist, Olympia, WA by Kimball; later modified by Balcom & Vaughan (1949); now in storage, soon to be installed in the residence of Arthur Hixson	2					tubular
-	1911	Winnipeg	MB	Moving Picture Theatre	unknown	2	7				Style 23, tubular
-	1912	Bangor	ME	All Souls Congregational Church	no longer extant	2					
-	1912	Birmingham	AL	Woodlawn Methodist Church, South	no longer extant	2					replaced in 1944 by a "2nd hand Kimball"
-	1912	Boise	ID	First Congregational Church	altered by unknown builder; relocated to new building for the same church in 1968	2		12		$3,500	tubular as of 1967; chances are good this organ is in original condition
-	1912	Butte	MT	American (Ansonia) Theatre	no longer extant	2	8				new blower in 1920; tubular; ventil chests; flat straight pedalboard
-	1912	Cairo	IL	Bijou Theatre	unknown	2	7				tubular
-	1912	Chicago	IL	Clifton Theatre	unknown	2	7				
-	1912	Chicago	IL	Grand Theatre	unknown	2					
-	1912	Chicago	IL	Halsted Theatre	unknown						
-	1912	Chicago	IL	Jefferson Theatre	unknown						
-	1912	Chicago	IL	Lyric Theatre	unknown	2					
-	1912	Chicago	IL	Mandarin Inn Restaurant	unknown	2					Tubular; electrified (1919)
-	1912	Chicago	IL	Oakland Theatre	unknown	2	7				tubular; style 23
-	1912	Chicago	IL	Orpheum Theatre	unknown	2	7				tubular; style 23; 2 ranks added (1914)
-	1912 ca	Chicago	IL	St. Barbara's Roman Catholic Church	altered; playable but not usable	3					originally built by Johnson, ca 1880; Kimball electrified what was a mechanical action instrument; slider chests
-	1912	Denver	CO	Immaculate Conception Basilica	altered, electrified 1923 by Fred H. Meunier; tonally altered in late 1950s by Dewey Layton; restored by Morel & Assc. (1996)	3	26	31			tubular
-	1912	Edmonton	AB	Empress Theatre	unknown	2					
-	1912	Fon du Lac	WI	Bijou Theatre	unknown						
-	1912	Gary	IN	Young Amusement Company	unknown	2	8				
-	1912	Indianapolis	IN	Second Church of Christ, Scientist	no longer extant	2	7				tubular

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1912	Menominee	MI	First Presbyterian Church	no longer extant; parts incorporated into an organ by Charles Hendrickson, op. 67 (1984)	2					
-	1912	North Hollywood	CA	Harvard School for Boys	no longer extant	2	8				EP chests; most likely converted from tubular
-	1912	Oklahoma City	OK	Empress Theatre	unknown	2					
-	1912	Salt Lake City	UT	Liberty Theatre	no longer extant; moved to Bethany Lutheran (Greenlake), Seattle, WA in 1936; relocated again in 1954 and incorporated into a new organ	2	8				
-	1912	Salt Lake City	UT	Rex Theatre	unknown	3					Moved in 1915 to Diepenbrock (Strand) (State) Theatre, Sacramento, CA
-	1912	Seattle	WA	Gethsemane Lutheran Church	no longer extant	2	14	14	864		EP chests (likely not original)
-	1912	Seattle	WA	Green Lake Methodist Episcopal Church	no longer extant; parts used in other installations	2	11	11	717		Tubular, flat, straight pedalboard
-	1912	Seattle	WA	Tabernacle Baptist	no longer extant	2	10	10	548		tubular, 30 notes in the pedal (common for this era)
-	1912	Spokane	WA	Grace Baptist Church	unaltered tonally; unknown health; action electrified in 1950s; Klann console installed; Very nice organ. original chests and pipes, but electrified in the 1950's by Geo. Graham of Spokane with a new Reisner console. Grace Baptist became a Russian or Slavic Baptist congregation, but prior to that a coup took place that provided a new Rodgers organ.	2	19	20	1108		tubular, 30 notes in the pedal, flat straight pedalboard; stoplist available
-	1913	Anderson	IN	Faulknir & Rosenberg	unknown						tubular
-	1913	Battle Creek	MI	Garden Theatre	no longer extant						
-	1913	Bellingham	WA	Bell Theatre	no longer extant	2					tubular
-	1913	Boston	MA	Harvard Club	altered; relocated to First Lutheran Church, Lynn MA; "downsized" in 1959	4	66	67	3867		built by both Kimball and "Smallman & Frazee; EP chests
-	1913	Calgary	AB	Strand (Crown) Theatre	unknown	2	14				tubular
-	1913	Chicago	IL	A. Karzaz Theatre	unknown						
-	1913	Chicago	IL	Bryn Mawr Theatre	unknown	2	7				
-	1913	Chicago	IL	Coronada Theatre	unknown	2					
-	1913	Chicago	IL	North Shore Theatre	unknown	2	8				tubular
-	1913	Chicago	IL	S. S. & P. Theatre	unknown						
-	1913	Chicago	IL	Thos.Gaynor Theatre	unknown						
-	1913	Chicago	IL	Wonderland Theatre	unknown	2	9				tubular; style 26

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1913	Decatur	IL	Empress Theatre	unknown						
-	1913	Edmonton	AB	Dominion Theatre	unknown	2	9				tubular
-	1913	Great Falls	MT	Alcazar Theatre	no longer extant	2	7	7	396		Style 23 - tubular; ventil chests; flat straight pedalboard, 30 notes in pedal
-	1913	Hammond	IN	Gumbiner's Theatre	unknown	2					
-	1913	Joliet	IL	Tavern Theatre	unknown	2					
-	1913	Kalamazoo	MI	Elite Theatre	no longer extant	2					
-	1913	Milwaukee	WI	Empire Theatre	unknown						
-	1913	Newark	NJ	Family Theatre	no longer extant	2					moved to Regent Theatre, Philadelphia, PA (1913)
-	1913	Oak Park	IL	Oak Park (Lamar) Theatre	unknown	2	10				2 rank echo
-	1913	Oakland	CA	First Presbyterian Church	no longer extant	4					great façade picture at OHS website
-	1913	Pittsburgh	PA	Cameraphone Theatre	unknown	2	8				
-	1913	Pittsburgh	PA	Olympia Theatre	unknown						tubular; 2nd blower installed 1914
-	1913	Portland	OR	Columbia Theatre	No longer extant; moved to Staub Memorial (Sunnyside) Congregational, Portland before disappearing						
-	1913	Salt Lake City	UT	American Theatre	unknown	4					
-	1913	Seattle	WA	First Baptist Church	no longer extant; replaced by Aeolian-Skinner (1953)	3	38	37	2305		tubular; flat, straight pedalboard; good pictures at OHS website
-	1913	Seattle	WA	Melbourne Theatre	unknown	2	8				
-	1913	St. Paul	MN	Blue Mouse Theatre	no longer extant	2	6				Style 26; enlarged by Kimball to 8 ranks and installed a new blower (1920)
-	1913	Walla Walla	WA	White Temple First Baptist	no longer extant; moved here and there; parts used in an installation at the Tracey N. Dobkins residence, Puget Sound Pipe Organs (2010)	3	24	24	1371		tubular, 30 notes in the pedal, flat straight pedalboard; stoplist available
-	1913	Winnipeg	MB	Rex Theatre	unknown						
-	1913	Winston-Salem	NC	Home Moravian Church	no longer extant; replaced by Aeolian-Skinner (1959) parts dispursed for other installations	2	22	22			Tubular; OHS website gives detailed information on what happened to this instrument in 1959
-	1914	Chicago	IL	Areon Theatre	unknown	2					
-	1914	Chicago	IL	Atlas Theatre	unknown						
-	1914	Chicago	IL	Avon Theatre	unknown						
-	1914	Chicago	IL	Beach Theatre	unknown						2 rank echo
-	1914	Chicago	IL	Circle Theatre	unknown						
-	1914	Chicago	IL	Cosmopolitan Theatre	unknown						1st location
-	1914	Chicago	IL	Cosmopolitan Theatre	unknown						2nd location
-	1914	Chicago	IL	Douglas Theatre	unknown	2	7				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1914	Chicago	IL	Drexel Theatre	unknown						
-	1914	Chicago	IL	Edelweiss Theatre	unknown						Blower for 2 ranks according to Kinetic Co. records
-	1914	Chicago	IL	Ettleson Theatre	unknown	2	8				
-	1914	Chicago	IL	Gold Theatre	unknown	2					tubular
-	1914	Chicago	IL	Gumbiner's Theatre	unknown						
-	1914	Chicago	IL	Hub Theatre	unknown						
-	1914	Chicago	IL	Hyman & Hirsh Theatre	unknown	2	7				Tubular
-	1914	Chicago	IL	Independence Theatre	unknown	2					
-	1914	Chicago	IL	Panorama Theatre	unknown						2 rank echo
-	1914	Chicago	IL	Shakespeare Theatre	unknown	2					
-	1914	Chicago	IL	St. Adalbert Catholic Church	unaltered (tonally), partially playable, console replaced by Austin	4	48	45			the action was likely updated to electric when the console was replaced at an unknown time
-	1914	Chicago	IL	Studebaker Theatre	unknown	3					
-	1914	Cicero	IL	Bahelstein & Gold Theatre	unknown						
-	1914	Denver	CO	Messiah Baptist	unaltered, OHS citation	2	8	8			tubular, includes a roll player mechanism
-	1914	Fort Wayne	IN	Jefferson Theatre	unknown	2					
-	1914	Grand Rapids	MI	Empress Theatre	no longer extant	3					
-	1914	Indianapolis	IN	Garrick (Esquire) Theatre	unknown	2	7				
-	1914	Indianapolis	IN	Isis Theatre	unknown	2	12				
-	1914	Marion	OH	Marion Photo Player Co.	unknown						
-	1914	Monessen	PA	Olympic Theatre	unknown						tubular
-	1914	New York City	NY	Williamsburg Theatre, Brooklyn	unknown						
-	1914	Oakland	CA	Photo (Franklin) Theatre	unknown	2					
-	1914	Omaha	NE	Gem (Besse) Theatre	no longer extant	2					moved to Sun (State) Th., Omaha (1925)
-	1914	Philadelphia	PA	Colonial Theatre	unknown	3					Moyamensing Ave.
-	1914	Philadelphia	PA	Locust Theatre	unknown						
-	1914	Philadelphia	PA	Regent	unknown	2	10				2-rank echo added later, making it 12 ranks
-	1914	Philadelphia	PA	Windsor Theatre	unknown						

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1914	Pittsburgh	PA	Olympic Theatre	unknown	2					several blower revisions
-	1914	Portland	OR	Circle Theatre	unknown; altered; relocated to Laurelhurst Presbyterian Church before 1976; that year, the building was sold to Laurelhurst Bible Church; as of 1990, it was in poor condition	3	23	25	1466		a symphonic organ with a traditional console; alterations included electrification of action
-	1914	Portland	OR	National Theatre	unknown						
-	1914 ca	Ritzville	WA	Zion Congregational Church	altered; electrified/augmented by Balcom & Vaughan; current health unknown	2	7	7	396		tubular, attached keydesk, flat, straight pedalboard
-	1914	Roseland	IL	Berkson Theatre	unknown						blower replaced twice
-	1914	Roseland	IL	Sam Stoll Theatre	unknown						
-	1914	San Antonio	TX	Majestic Theatre	unknown						
-	1914	San Francisco	CA	Imperial Premier (United Artists) (Loew's) (Market St. Cinema) Th.	unknown						
-	1914	Seattle	WA	BPOE Lodge, No. 92 - 7th floor	no longer extant; likely destroyed when building was razed in 1960s	2	15	18	985		tubular
-	1914	Seattle	WA	Colonial Theatre	no longer extant; moved eventually to First Covenant, where only 5 ranks were used in a new installation by Balcom & Vaughan (1985)	3	27	27	1873		tubular; with echo division; traditional console; 30 note pedalboard
-	1914	South Bend	IN	LaSalle Theatre	unknown	2	9				with 2 rank echo
-	1914	Spokane	WA	Clemmer (Audion) (State) Theatre	unknown	4	32				blower added for 4-rank echo
-	1914 ca	Spokane	WA	Our Lady of Lourdes Roman Catholic Cathedral	no longer extant; most ranks and chests incorporated into a 1994 Allen electronic instrument	2	13	13			tubular, 30 notes in the pedal, flat straight pedalboard; stoplist available
-	1914	Upper Darby	PA	69th Street Theatre	unknown	3	15				
-	1914	Valparaiso	IN	J. Schelling's Theatre	unknown	2	8				
-	1914	Vancouver	WA	Grand Theatre	unknown	2					
-	1914	Waterloo	IA	Plaza Theatre	unknown	2					blower replaced 3 times
-	1914	Wheeling	WV	Colonial Theatre	unknown	2	9				with 2-rank echo
-	1914	Wilmette	IL	Village Theatre	unknown						blower replaced
	1914	Chicago	IL	Hamlin (Alex) Thatre	unknown		8				8 rank main organ
-	1915	Atlantic City	NJ	Bijou Theatre	no longer extant	2					blower added in 1917
-	1915	Atlantic City	NJ	Colonial Theatre	no longer extant	2	10				
-	1915	Battle Creek	MI	Strand Theatre	unknown; Moved to Northeast Catholic High School, Philadelphia, PA in 1928 and given new KPO	2	8				
-	1915	Bloomington	IL	C. E. Irwin's Theatre	unknown		9				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1915	Boston	MA	St. James Theatre	no longer extant; building was an expansion of the 1912 Chickering Hall; demolished in 1968; site now occupied by part of the Christian Science Complex	3					
-	1915	Chicago	IL	Atlas Theatre	unknown						
-	1915	Chicago	IL	Boulevard Theatre	unknown	2					
-	1915	Chicago	IL	Boulevard Theatre	unknown						
-	1915	Chicago	IL	Broadway Theatre	unknown						location 1
-	1915	Chicago	IL	Broadway Theatre	unknown						location 2
-	1915	Chicago	IL	Calo Theatre	unknown						
-	1915	Chicago	IL	Columbus Theatre	unknown	2					
-	1915	Chicago	IL	Easterly Theatre	unknown	3	10				
-	1915	Chicago	IL	Frolic Theatre	unknown	2	9				
-	1915	Chicago	IL	Harper Theatre	unknown						
-	1915	Chicago	IL	Hoyburn Theatre	unknown						
-	1915	Chicago	IL	Jewel Theatre	unknown	2	9				
-	1915	Chicago	IL	Keystone Theatre	unknown						
-	1915	Chicago	IL	Lakeside Theatre	unknown	2					
-	1915	Chicago	IL	Lakeside Theatre	unknown						2 rank echo
-	1915	Chicago	IL	Lawrence Theatre	unknown	2	8				
-	1915	Chicago	IL	Oakland Square Theatre	unknown	2	8				
-	1915	Chicago	IL	Prairie Theatre	unknown	2	9				
-	1915	Chicago	IL	Prairie Theatre	unknown						2 rank echo
-	1915	Chicago	IL	Regent Theatre	unknown						
-	1915	Chicago	IL	Rose Theatre	unknown						
-	1915	Chicago	IL	Rosedale Theatre	unknown						
-	1915	Chicago	IL	Sheridan Theatre	unknown	2	8				
-	1915	Chicago	IL	South Shore Theatre	unknown						
-	1915	Chicago	IL	South Shore Theatre	unknown						2 rank echo
-	1915	Chicago	IL	Strand Theatre	unknown	2					1st location
-	1915	Chicago	IL	Strand Theatre	unknown						2nd location
-	1915	Chicago	IL	Studebaker Theatre	unknown						
-	1915	Chicago	IL	Vista Theatre	unknown	2	9				tubular
-	1915	Chicago	IL	Vista Theatre	unknown						2 rank echo
-	1915	Davenport	IA	Garden Theatre	unknown	2					
-	1915	Detroit	MI	Rosedale Theatre	no longer extant	2	12				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1915	Edgerton	WI	Congregational UCC	altered; "rebuilt" by Roesler-Hunholz (1934); underwent other changes; restored in 2000 by unknown builder	2	11	11			most likely tubular, then EP chests at rebuild
-	1915	Elkhart	IN	Bucklin Theatre	unknown	2					
-	1915	Elmira	NY	Regent Theatre	unknown	2					
-	1915	Evanston	IL	Hoyburn Theatre	no longer extant	2					
-	1915	Evansville	IN	Grand Theatre	unknown						
-	1915	Flint	MI	Orpheum Theatre	no longer extant	2	8				OHS says 15 ranks
-	1915	Logansport	IN	Ark Theatre	unknown	2					
-	1915	Milwaukee	WI	State Theatre	unknown	2					
-	1915	New York City	NY	Broadway Theatre	no longer extant						the theatre existed from 1888-1929
-	1915	New York City	NY	Orpheum Theatre	unknown	2	20				
-	1915	Norwalk	OH	St. Paul's Episcopal Church	altered; rebuilt by Toledo Pipe Organ Co (1964); significant tonal changes likely, based on stoplist available at OHS website						
-	1915	Oak Park	IL	Oak Park (Lamar) Theatre	unknown						
-	1915	Ogden	UT	Alhambra (Paramount) Theatre	no longer extant	3	37			$20,000	two blowers; with echo
-	1915	Philadelphia	PA	56th Street (Photo Play) Theatre	unknown	2	15				
-	1915	Philadelphia	PA	Alhambra Theatre	unknown						
-	1915	Philadelphia	PA	Arcadia Theatre	no longer extant; destroyed	3	20				with echo
-	1915	Philadelphia	PA	Benn Theatre	unknown	2					
-	1915	Philadelphia	PA	Leader Theatre	unknown						
-	1915	Pittsburg	KS	Mystic Theatre	no longer extant	2					
-	1915 ca	Pullman	WA	Stone Presbyterian Church	unknown; likely no longer extant	2					tubular; flat, straight pedalboard
-	1915 ca	Puyallup	WA	residence of Pederson family	unknown; not original to this residence; possibly originated at a Baptist church in Seattle	2	6	6			tubular; flat, straight pedalboard
-	1915	Saginaw	MI	Strand Theatre	no longer extant	2	8				
-	1915	Washington	GA	Church of the Mediator, Episcopal	unknown; rebuilt by Spielman & Hawkinson	2					
-	1915	Waukegan	IL	W. Q. Spoor's Theatre	unknown	2	9				
-	1915	Wheeling	WV	Virginia Theatre	unknown	3					
-	1915	Wilkes-Barre	PA	Savoy Theatre	unknown						with 2-rank echo
-	1915	Yarmouth	ME	First Parish Congregational	no longer extant; relocated to First Congregational Church, Woodbury, CT, by McManis and incorporated into a new instrument (1994)	2					
6393	1916	South Bend	IN	Auditorium Theatre	unknown	2					
-	1916	Alameda	CA	Alameda Theatre	unknown						

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1916	Antigo	WI	St. Ambrose Episcopal	no longer extant; relocated to Faith Lutheran, Lancaster, WI						
-	1916	Baltimore	MD	Linden Theatre	no longer extant	2	9				with 2 rank echo
-	1916	Baltimore	MD	Lubin Theatre	no longer extant	2	7				
-	1916	Baltimore	MD	Mt. Royal Theatre	no longer extant	2	9				with 2 rank echo
-	1916	Bellingham	WA	Grand Theatre	no longer extant	3					EP chests; traditional console
-	1916	Boston	MA	Globe (Center) (Pilgrim) Theatre	no longer extant	3	14				with echo
-	1916	Chicago	IL	Cicero Theatre	unknown						
-	1916	Chicago	IL	Garfield Theatre	unknown	2	9				
-	1916	Chicago	IL	Gumbiner's Theatre	unknown						
-	1916	Chicago	IL	Hamilton Theatre	unknown	2					
-	1916	Chicago	IL	Illington Theatre	unknown	2					Tubular
-	1916	Chicago	IL	Logan Theatre	unknown	2					
-	1916	Chicago	IL	Rialto Theatre	unknown						
-	1916	Coleman	TX	First Methodist Church	altered; revised/rebuilt by Hoffman (1960)	2	6				EP chests (seems dubious)
-	1916	Des Moines	IA	Garden Theatre	unknown	2					
-	1916	Detroit	MI	Regent (Center) Theatre	no longer extant	4	27				included echo division
-	1916	Everett	WA	First Baptist Church, Old building	altered; relocated to new building by Balcom & Vaughan, rebuilt as opus 660 (1959), rebuilt and expanded as opus 660c (1982)	3	17	23	1093		original specs at OHS
-	1916	Jackson	MI	Orpheum Theatre	no longer extant; became Capitol Theatre; this organ incorporated into a new Kimball KPO 7020 (1928)						
-	1916	Kansas City	MO	Gladstone Theatre	no longer extant	2	13				
-	1916	Kansas City	MO	Regent Theatre	no longer extant	2					with 2 rank echo
-	1916	Lancaster	WI	Faith Lutheran Church	no longer extant						
-	1916	Livingston	MT	G. M. Whites' Theatre	unknown; this may be the same as Livingston Theatre						
-	1916	Mansfield	OH	Grand Theatre	unknown	2					with 2-rank echo
-	1916	Memphis	TN	Princess Theatre	no longer extant; theatre razed in 1971	2					with 2-rank echo
-	1916	Nashville	TN	Knickerbocker Theatre	no longer extant; moved to First Lutheran Church (1940); replaced by Schantz, op. 600 (1963)	3	12				with 2-rank echo & roll player
-	1916	New York City	NY	City Hall Theatre	unknown	2	11				
-	1916	New York City	NY	Empress Theatre	unknown	2	8				
-	1916	New York City	NY	Lyric Theatre	unknown	2	7				
-	1916	Oak Park	IL	Arts Center of Oak Park	altered; sordid history available at OHS website, including several tonal changes and a replacement console						recorded on OHS album "Historic Organs of Chicago"
-	1916	Omaha	NE	Sun Theatre	no longer extant	2					

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1916	Oskaloosa	IA	Orient Theatre	unknown	2					
-	1916	Philadelphia	PA	Belmont Theatre	unknown	2	12				
-	1916	Philadelphia	PA	Globe Theatre	unknown	2	12				
-	1916	Philadelphia	PA	Imperial Theatre	unknown	2	9				2nd & Popular St.
-	1916	Philadelphia	PA	Lehigh Palace Theatre	unknown	2	7				
-	1916	Philadelphia	PA	Market (333) Theatre	unknown	2	10				
-	1916	Port Angeles	WA	Dream Theatre	unknown	2	7	7			
-	1916	Reading	PA	Princess Theatre	unknown	2					
-	1916	Scranton	PA	Strand Theatre	unknown						
-	1916	Sioux City	IA	Plaza Theatre	unknown	2					blower replaced
-	1916	Williamsport	PA	Unidentified Theatre	unknown						
6426	1917	Chilton	WI	Immaculate Heart of Mary Catholic Church	altered, unknown condition						KPO out of sync
6431	1917	Chicago	IL	Marshall Square Theatre	unknown						
-	1917	Anchorage	AK	Empress Theatre	unknown; relocated and not documented	2	11				
-	1917	Boston	MA	Columbia Theatre	no longer extant	2					
-	1917	Butte	MT	Grace Methodist Church	no longer extant	2					tubular
-	1917	Camden	NJ	Colonial Theatre	no longer extant	2					
-	1917	Chicago	IL	Adelphi Theatre	unknown	2	6				
-	1917	Chicago	IL	Broadway Strand Theatre	unknown	2	8				
-	1917	Chicago	IL	Casey's Theatre	unknown						
-	1917	Chicago	IL	Douglas Theatre	unknown						
-	1917	Chicago	IL	Ed Kounovsky's Theatre	unknown	3	10				
-	1917 ca	Chicago	IL	Illington Theatre	unknown	2	7				Enlarged and electrified existing organ
-	1917	Chicago	IL	West End Theatre	unknown	3	14				
-	1917	Dayton	OH	Auditorium Theatre	unknown	2					
-	1917	Fort Worth	TX	First Presbyterian Church	altered; rebuilt/enlarged by Reuter (1959); rebuilt/enlarged by Dan Garland (1995)						
-	1917	Havre	MT	Van Orsdel M.E. Church	no longer extant; destroyed by fire (1956)	2					tubular
-	1917	Livingston	MT	Strand Theatre	no longer extant	2	3				
-	1917	Mt. Vernon	NY	Little Play House	unknown						
-	1917	Philadelphia	PA	Apollo Theatre	unknown						
-	1917	Philadelphia	PA	Auditorium Theatre	unknown	2	8				
-	1917	Philadelphia	PA	Family Theatre	unknown	2	10				
-	1917	Philadelphia	PA	Imperial Theatre	unknown	2	11				60th & Walnut St.
-	1917	Philadelphia	PA	Strand Theatre	unknown	3					

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1917	Reading	PA	Colonial Theatre	no longer extant; replaced by Wurlitzer (1926)	2	15				
-	1917	Scranton	PA	Regent Theatre	unknown	3					
-	1917	Virginia	MN	Garrick Theatre	no longer extant	2					
-	1917	Wellsville	OH	Riverside Presbyterian Church	extant; restored by Clark Wilson						
6456	1918	Chicago	IL	Pantheon Theatre	unknown	3	18				enlarged to 18 ranks (1924)
-	1918	Chicago	IL	Broadway Hippodrone Theatre	unknown						
-	1918	Chicago	IL	Imperial Theatre	unknown	2	6				
-	1918	Chicago	IL	Woodlawn Theatre	unknown	3	9				
-	1918	East Liverpool	OH	American Theatre	unknown						
-	1918	Everett	WA	Everett Theatre	unknown	2					
-	1918	New York City	NY	Arena Theatre	unknown	2					with double roll player
-	1918	Philadelphia	PA	Empress Theatre	unknown	2					
-	1918	Philadelphia	PA	Jumbo Theatre	unknown	2					
-	1918	Terre Haute	IN	Brentlinger Theatre	unknown	2					
-	1918	Wilkes-Barre	PA	Savoy Theatre	unknown	3					
6444	1919	Chicago	IL	State Lake Theatre	unknown	3					
6515	1919	Seattle	WA	University Methodist-Episcopal	altered; moved to Christ Lutheran Free Church and combined with their Balcom and Vaughan organ (1958)	2	7	18	535		EP chests (early example of such)
6550	1919	Dayton	OH	Auditorium Theatre	unknown	3					
-	1919 1925?	Boise	ID	St. Michael's Episcopal Cathedral	no longer extant (presumably); replaced by Schlicker (1964)	3					OHS record says mechanical key action (not likely)
-	1919	Burlington	IA	Garrick Theatre	unknown	2					
-	1919	Camden	NJ	Forest Hill Theatre	no longer extant						
-	1919	Chicago	IL	Bridgeton Theatre	unknown						
-	1919	Chicago	IL	Commercial Theatre	unknown	2	10				
-	1919	Chicago	IL	Lyric Theatre	unknown	2	8				
-	1919	Chicago	IL	Pastime Theatre	unknown	2					
-	1919	Chicago	IL	Randolph Theatre	unknown	3					
-	1919	Chicago	IL	Wilson (Four Star) Theatre	unknown	2	6				
-	1919	Clinton	IA	Strand Theatre	unknown	2					
-	1919	Cordova	AK	Empress Theatre	unknown	2					
-	1919	Des Moines	IA	Des Moines Theatre	unknown	2					
-	1919	Dubuque	IA	Strand Theatre	unknown	2	7				with roll player
-	1919	Geneva	NY	Unidentified Theatre	unknown	2					
-	1919	Grand Forks	ND	Grand Theatre	unknown						
-	1919	Greenwich	CT	Greenwich Theatre	unknown						
-	1919	Honesdale	PA	Lyric Theatre	no longer extant						

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1919	Kirkland	WA	Gateway Theatre	altered; relocated to First Norwegian Lutheran, Seattle by Arthur D. Longmore, a Kimball rep.; rebuilt again years later	2	8	8	457		EP chests, probably not original
-	1919	Lawrence	MA	First Baptist Church	no longer extant, destroyed by fire	2	25				
-	1919	Melrose Park	IL	Melrose Park Theatre	unknown	2					
-	1919	New York City	NY	Adelphi Theatre, Brooklyn	unknown						
-	1919	New York City	NY	Atlantic Theatre, Brooklyn	unknown	2					
-	1919	New York City	NY	Ideal Theatre	unknown						
-	1919	New York City	NY	M & S Theatre	unknown						
-	1919	New York City	NY	Normandy Theatre, Brooklyn	unknown						
-	1919	New York City	NY	Roebling Theatre, Brooklyn	unknown						
-	1919	Norfolk	VA	Wells Theatre	unknown	2					
-	1919	Oelwein	IA	Orpheum Theatre	unknown	2	11				
-	1919	Peking, China	WW	auditorium chapel, Union Medical College	unknown	2	10				Junchen says 1920; donated by John D. Rockefeller; with solo roll player and traps; used in chapel below and in auditorium above for motion pictures
-	1919	Philadelphia	PA	Capitol Theatre	unknown	2	6				
-	1919	Philadelphia	PA	Colonial Theatre	unknown	3					Germantown St.
-	1919	Philadelphia	PA	Drury Theatre	unknown	2	8				
-	1919	Philadelphia	PA	Palace Theatre	unknown	4	28				
-	1919	Richmond	IN	Murette Theatre	unknown	2					
-	1919	Savannah	GA	Arcadia Theatre	unknown	2					
-	1919	Savannah	GA	Folly Theatre	unknown	2					
-	1919	Savannah	GA	Odeon Theatre	unknown	2					
-	1919	Scranton	PA	Regent Theatre	unknown	3					perhaps a 2nd instrument
-	1919	Seattle	WA	Bruen's Venetian Theatre	unknown						tubular
-	1919	Seattle	WA	Everett Theatre	unknown						
-	1919	Sedalia	MO	Lona Thtre	no longer extant						
-	1919	Trenton	NJ	State Street Theatre	no longer extant						
6592	1920	Bremerton	WA	First United Methodist Church	altered; relocated to Naselle Assembly of God, Naselle, WA and expanded by Balcom & Vaughan Pipe Organs, op. 743 (1965)	2	6	12			EP unit chests
6789	1920	Chicago	IL	Iris Theatre	unknown	3	12				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
6813	1920 ca	South Haven	MI	Center Theatre	unknown; moved in 1950 to the residence of Gerrit Hospers of Ontario Center, NY	2		7			
6823	1920	Chicago	IL	Vic Theatre	unknown	3	12				two consoles
-	1920	Amesbury	MA	St. James Episcopal Church	no longer extant; dispursed, parsed out to other installations	2	16	20	959		
-	1920	Binghamton	NY	Strand Theatre	unknown	2	8				
-	1920	Butte	MT	Ansonia Theatre	unknown; moved to First Church of Christ, Scientist by Balcom & Vaughan (1942); sold in 1950 to unknown party	2	8				tubular
-	1920	Chester	PA	Washburn's Theatre	unknown	2	11				
-	1920	Chester	PA	Washington (Stanley) Theatre	unknown	2	9				
-	1920	Chicago	IL	Brighton Theatre	unknown	2	6				
-	1920	Chicago	IL	Commercial Theatre	unknown						
-	1920	Chicago	IL	Forest Park Theatre	unknown	2	7				
-	1920 1922	Chicago	IL	St. Mary of the Angels Catholic Church	unaltered (presumably); OHS citation; health unknown	4	31	73		$23,500	EP chests; recorded on OHS album "Historic Organs of Chicago" in 2012
-	1920	Columbus	KS	Christian Theatre	unknown						
-	1920	Columbus	KS	unknown location	no longer extant						
-	1920	Dallas	TX	Majestic Theatre	unknown	2					
-	1920	Darby	PA	Darby Theatre	unknown	2	9				
-	1920 ?	Decatur	MI	First Presbyterian Church	altered; the original Kimball may not have been original to the church	2	14				
-	1920	Dubuque	IA	Grand Opera House	unknown	2	9				
-	1920	East Chicago	IN	Hardey Theatre	unknown	2	9				
-	1920	Easton	PA	Strand Theatre	unknown	2	9				
-	1920 ca	Everett	WA	First Presbyterian Church	no longer extant	3	15	17	996		possibly from a theatre in Hood River, OR`; the stoplist at OHS supports this
-	1920	Fon Dodge	IA	Rialto Theatre	unknown	2					
-	1920	Hot Springs	AR	Princess (Palace) Theatre	unknown	3	13				with roll player
-	1920	Kansas City	MO	Doric Theatre	no longer extant	3	18				Moved in 1922 to Liberty Theatre, Council Bluffs, IA
-	1920	London, England	WW	Empire Theatre, Leicester Square	unknown	3					with echo
-	1920	Minneapolis	MN	Blue Mouse Theatre	no longer extant						
-	1920	Minneapolis	MN	Cunis (or Curtis) Hotel	no longer extant	2	11				Junchen - Cunis
-	1920	Montreal	QC	Allen Theatre	unknown	3					
-	1920	New Orleans	LA	Palace Theatre	no longer extant	2	9				
-	1920	New York City	NY	New Law Theatre	unknown	2	8				added blower, 1921

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1920	New York City	NY	Riviera Theatre, Brooklyn	unknown	3					
-	1920	New York City	NY	Stadium Theatre, Brooklyn	unknown	2					with 4-rank echo
-	1920	New York City	NY	Stanley Theatre	unknown	2	9				
-	1920	New York City	NY	Utica Theatre, Brooklyn	unknown	3	13				
-	1920 ca	Pawtucket	RI	St. Cecilia Church (RC)	altered substantially; installed by Welte-Whalon Organ Co. (1950); unplayable; likely a transplant from a theatre	4					modified stoplist at OHS website
-	1920	Philadelphia	PA	Cedar Theatre	unknown	2					
-	1920	Philadelphia	PA	Orient Theatre	unknown	2	6				
-	1920	Salem	MA	New Plaza Theatre	no longer extant						
-	1920	South Bend	IN	Blackstone (State) Theatre	unknown	2					
-	1920	Springfield	OH	Unidentified Theatre	unknown	2	10				Possibly Sun's Regent Theatre
-	1920	St. Louis	MO	Rialto Theatre	no longer extant						
-	1920	Tarentum	PA	Palace Theatre	unknown	2					
-	1920	Toledo	OH	Rivoli Theatre	extant; moved to Irving Theatre, Carbondale, PA; moved again in 1964 to Seneca Metal Products Company, INC, where it was installed in the owner's office	3	12				
-	1920	Wilkes-Barre	PA	Metropolitan Theatre	unknown	2	8				
-	1920	Woodbury	NJ	Rialto Theatre	no longer extant	2	7				
	1920 ca	Tacoma	WA	Zion Lutheran Church	no longer extant	2	9	9			EP chests
6537	1921	Chicago Heights	IL	Lincoln Dixie Theatre	unknown	2	9				
6565	1921	Coeur d'Alene	ID	First Presbyterian Church	altered; revised/rebuilt at least twice; significant tonal changes	2	7	7	463		EP chests
6569	1921	Hammond	IN	Parthenon Theatre	unknown	2	11				
6576	1921	Chicago	IL	Roosevelt Theatre	unknown	3	20				
6578	1921	Cleveland	OH	Allen Theatre	unknown	3	23				weight: 28,000lbs
6582	1921	Philadelphia	PA	Stanley Theatre	unknown	3	29				
6613	1921	Seattle	WA	Paramount Theatre	no longer extant; moved to St. John the Evangelist R. C. by Balcom & Vaughan (1933); parts incorporated into a new B&V organ, op. 796RB (1973)	2	9	10	570		traditional console; EP chests; stoplist available at OHS website
6643	1921	Chicago	IL	Senate Theatre	unknown	3					drawknob console; enlarged to 18 ranks (1924); new blower (1925)

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
6657	1921	Seattle	WA	45th Street (Paramount) Theatre	no longer extant; original Paramount (later, Guild 45th) went to St. John the Evangelist RC in Seattle in the 1930's. It was later rebuilt by Balcom & Vaughan c 1970's. Stettner rebuilt it c1998; the original chests were given away. Frans W.M. Bosman did a tonal alteration in c2000; some of the extant Kimball pipes were reloved. In the present organ, only the Pedal 16' Bourdon and Swell 8' Oboe are from the original Kimball. The rest was dispersed.						tubular
6658	1921 ca	Los Angeles	CA	Chapel of St. Francis	unknown	2	9				
-	1921	Baltimore	MD	New Belnord Theatre	no longer extant	3	8				
-	1921	Chicago	IL	Terrace (Avenue) Thatre	unknown	3					
-	1921	Chicago	IL	West Englewood Theatre	unknown	2	10				
-	1921	Chicago Heights	IL	Washington Theatre	unknown	2					
-	1921	Coeur d'Alene	ID	Liberty Theatre	unknown; Later moved to Hennepin Avenue Theatre, Minneapolis, MN	2	7				
-	1921	Columbus	OH	James (Loew's Broad) Theatre / Rialto Theatre	unknown; No longer at theatre, which was destroyed in 1961	3	15				
-	1921	Glenside	PA	Glenside Theatre	unknown	2	6				
-	1921	Hawthorne	IL	Unidentified Theatre	unknown						
-	1921	Hibbing	MN	State Theatre	no longer extant; building still in use	2					
-	1921	Hot Springs	AR	Princess (Palace) Theatre	unknown						
-	1921	Madison	WI	Fuller Opera House	unknown	2					
-	1921	New York City	NY	Bluebird (Ramona) Theatre	unknown	2	7				
-	1921	New York City	NY	Clinton Theatre	unknown						
-	1921	New York City	NY	First Avenue Theatre	unknown						
-	1921	New York City	NY	Gotham Theatre	unknown	2					
-	1921	New York City	NY	Grand Theatre	unknown	2					
-	1921	New York City	NY	Tivoli (Adonis) Theatre	unknown	3	10				
-	1921	New York City	NY	Werbe Theatre, Brooklyn	unknown						
-	1921	Philadelphia	PA	Ambassador Theatre	unknown						
-	1921	Philadelphia	PA	Fairmount Theatre	unknown	2	8				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1921	Philadelphia	PA	Karlton (Midtown) Theatre	unknown	3	13				
-	1921	Philadelphia	PA	Killegarry Theatre	unknown						
-	1921	Philadelphia	PA	Liberty Theatre	unknown	2	8				
-	1921	Richmond Hill	NY	Garden Theatre	unknown	2					
-	1921	Scranton	PA	Park Theatre	unknown	2					
-	1921	Scranton	PA	State Theatre	unknown						
-	1921	Seattle	WA	Neptune Theatre	unknown	3	14				
-	1921	South Bend	IN	Palace (Morris Civic) Theatre	unknown	3	12				
-	1921	Waterloo	IA	Plaza Theatre	unknown	2					
-	1921	Wilmington	DE	Arcadia Theatre	unknown	3	15				
-	1921	Windber	PA	Arcadia Theatre	unknown	2					
-	1921	Winnipeg	MB	Orpheum Theatre	unknown						
6634	1922 ca	Tacoma	WA	Tacoma Bible Presbyterian / Scottish Rite Temple	unknown; present and seemingly unaltered in 1990	3	20	51	1560		EP chests
6640	1922	Hammond	IN	Orpheum Theatre	unknown	2	8				
6651	1922	Centralia	WA	Liberty Theatre	no longer extant; majority of the pipes now at Calvary Christian Assembly, Seattle, used in an organ by Balcom & Vaughan (1970)	2	12				
6659	1922 ca	Spokane	WA	Second Church of Christ, Scientist / Holy Temple Church of God in Christ	unaltered; unknown health; not used by current occupants; They want to sell it.	3	14	58			EP chests (unit, probably); stoplist available at OHS website
6667	1922	Champaign	IL	Orpheum Theatre	unknown	2	4				
-	1922	Altoona	PA	Victoria Theatre	unknown; moved in 1925 to Midwood Theatre, Brooklyn						
-	1922	Baltimore	MD	Rivoli Theatre	no longer extant	3					
-	1922	Battle Creek	MI	Garden Theatre	no longer extant	2					new installation
-	1922 before	Boston	MA	Fenway Theatre	no longer extant; replaced by Wurlitzer, op. 561 (1922)	2					OHS id 55022 erroneously labels this as KPO 561.
-	1922	Chicago	IL	Claude P. Ball Organ School	unknown	3					In Kimball Hall
-	1922	Chicago	IL	Kimball Hall	unknown	2					practice organ
-	1922	Chicago	IL	Michigan Theatre	unknown	2					
-	1922	Decatur	IL	Bijou Theatre	unknown	2					
-	1922	Detroit	MI	New Plaza Theatre	no longer extant						
-	1922	Fitchburg	MA	Christ Episcopal Church	altered; rebuilt/expanded several times						Kimball rebuilt a Hutchings (1898)
-	1922	Fort Wayne	IN	Jefferson Theatre	unknown						new unit organ
-	1922	Long Island	NY	Park Theatre	unknown						

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1922 before	Los Angeles	CA	First Congregational Church	no longer extant; replaced by E.M. Skinner Opus 856 (1930); parts incorporated		5	5			tubular
-	1922	Marion	OH	Oakland Theatre	unknown	2					
-	1922	New York City	NY	Commodore Theatre, Brooklyn	unknown	3	8				
-	1922	New York City	NY	Forum Theatre, Bronx	unknown	3	8				
-	1922	New York City	NY	Jewel (Grant) Theatre	unknown	2					
-	1922	New York City	NY	Odeon Theatre	unknown						
-	1922	Philadelphia	PA	Olney Theatre	unknown						
-	1922	Philadelphia	PA	West Allegheny Theatre	unknown						
-	1922	South Bend	IN	Orpheum Theatre	unknown						
-	1922	St. Louis	MO	Westminster Presbyterian Church	altered; Reuter rebuild (1963); replaced console; other changes over time by Louis IX and Robert Dial; unsure of what tonal changes have been made	3					1963 stoplist available at OHS website; look for the Reuter page
-	1922	Wichita	KS	Orpheum Theatre	no longer extant						
6245	1923	Chicago	IL	Hamlin (Alex) Thatre	unknown		6				this may just be additions: 6 ranks
6735	1923	Aberdeen	WA	D & R Theatre	unknown	2	8				
6842	1923	Seattle	WA	Ridgemont Theatre	no longer extant; broken up for parts	2	6				
-	1923	Bardentown	NJ	Fox Theatre	no longer extant						
-	1923	Burlington	NJ	Auditorium Theatre	no longer extant	2					
-	1923	Chicago	IL	Academy Theatre	unknown	2					
-	1923	Chicago	IL	American Conservatory of Music	unknown	2	8				Fulco Little Model Theatre
-	1923	Chicago	IL	Capitol (Alba) Theatre	unknown	3					
-	1923	Chicago	IL	Rex Theatre	unknown	2					
-	1923	Chicago	IL	Stratford Theatre	unknown	3	22				
-	1923	Des Moines	IA	Orpheum Theatre	unknown	2	8				
-	1923 ca	Kankakee	IL	First Presbyterian Church	unknown; advertised for sale in 1976			17			
-	1923	Ketchikan	AK	Coliseum Theatre	no longer extant	2	7				
-	1923	Lakewood	OH	Lakewood (Detroit) Theatre	unknown	3					
-	1923	Los Angeles	CA	Angelus Temple, International Church of the Foursquare Gospel	altered, original console replaced, "restored" by Landon Organs, Temple City, CA; compl. 1983; currently being restored by RM Ballantyne, Inc.	3	23	63			orchestral, used with orchestra in worship
-	1923	Los Angeles	CA	Rimpau (Metro) Theatre	unknown	2	4				
-	1923	Lynbrook, L.I.	NY	Fox Lynbrook Theatre	unknown	2	6				
-	1923	Mansfield	OH	Majestic Theatre	unknown	2					

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1923	Miami Beach	FL	Plaza Community Theatre	unknown	3	9				
-	1923	New York City	NY	Boro Hall Theatre, Brooklyn	unknown						
-	1923	Oak Park	IL	Oak Park (Lamar) Theatre	unknown	2	14				
-	1923	Oklahoma City	OK	Home Theatre	unknown	4					
-	1923	Orange	CA	Orange High School Auditorium	unknown	2			1500	$15,000	
-	1923	Owego	NY	Tioga Theatre	unknown	2					
-	1923	Philadelphia	PA	Benn Theatre	unknown	3	13				
-	1923	Philadelphia	PA	Earle Theatre	unknown	3	29				weight: 44,000lbs
-	1923	Philadelphia	PA	Logan Theatre	unknown	3	13				
-	1923	Philadelphia	PA	Milgram Theatre	unknown						
-	1923	Philadelphia	PA	Torresdale Theatre	unknown	3	8				
-	1923	Sayre	PA	Sayre Theatre	unknown	2					
-	1923	South Holland	IL	First Christian Reformed Church	no longer extant; some ranks may remain in the most recent renovation by Gruber Pipe Organs (1991)	2	10		439		
-	1923	St. Joseph	MI	Caldwell Theatre	no longer extant	2	8				
-	1923	Tulsa	OK	Alhambra Theatre	unknown	2					
-	1923	Washington	DC	Ambassador Theatre	unknown	2	8				
-	1923	Whiting	IN	Capitol Theatre	unknown	2					
6644	1924	Los Angeles	CA	Forum Theatre	no longer extant; moved to Western Theatre in LA (1930; broken up for parts afterward	4	37				with 9-rank echo; 8,900 lb. weight; Junchen says largest ever built.
6718	1924	Cheney	WA	Eastern Washington University	extant; unknown condition, in storage	3	14	35	1086		EP chests; track location at OHS
6742	1924	San Francisco	CA	First Church of Christ, Scientist	unaltered, fully restored - Ed Stout; OHS citation; Nelson Barden: "fully restored"	4	27	77			EP chests
6748	1924	Chehalis	WA	St. Helen's Theatre	extant; relocated several times; eventually moved to a museum in Calgary (2014); health unknown	2	6			$10,000	
6749	1924	Whiting	IN	Hoosier Theatre	unknown	3	7				
6756	1924	Scranton	PA	Strand Theatre	unknown	3	12				
6757	1924	Seattle	WA	45th Street (Paramount) Theatre	unaltered tonally (apparently); sold to a funeral home in 1932, then to a private individual who put it in storage; as of 2014, it is in storage and in good condition					$8,250	2 ranks added after installation (which are not included in the OHS links); $2,000 credit for trading in 1921 organ
6760	1924	Everett	WA	Everett Theatre	altered; moved several times; eventually relocated to Franklin High School, Seattle (1991); needs a lot of work	2	9	9	734		original console sold to an Austrailian; now has a "classical" console

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
6763	1924	St. Louis	MO	Scottish Rite Cathedral - Auditorium	unaltered (tonally, I believe); slight changes to console; restoration by Al Haker and crew (2013); OHS citation; looks to have original console	4	53	144	3859		EP chests; console in a fixed position; stoplists and pictures at OHS website
6769	1924	Milwaukee	WI	State Theatre	unknown	2	6				
6776	1924	Kansas City	MO	Main Street Theatre	no longer extant	3	10				
6781	1924	Denver	CO	Scottish Rite Temple - Main Auditorium	unaltered (tonally); playable; OHS citation; unknown health	3	19	50			horseshoe console; Chinese gong!
6784	1924	Snohomish	WA	Brown (Smith) Theatre	unknown; sold to Dave Markworth of Portland, OR, at unknown time	2	4			$6,900	horseshoe console; EP unit chests
6790	1924	Philadelphia	PA	Wishart Theatre	altered; heavily altered; relocated several places; eventually incorporated into a new organ by Puget Sound Pipe Organs (2007) at St. Aiden's Episcopal Church, Camano Island, WA	2					interesting pictures of current installation at OHS website (ID 33045)
6839	1924	Alpena	MI	Maltz Theatre	unknown	2					
6897	1924	Philadelphia	PA	Jumbo Theatre	unknown	2	4				replaced earlier instrument
-	1924	Astoria	NY	Astoria Strand Theatre	unknown	2					
-	1924	Atlanta	GA	Palace Theatre	unknown	2					
-	1924	Atlantic City	NJ	Virginia Theatre	no longer extant	3	13				
-	1924	Blue Island	IL	Lyric Theatre	unknown	2					
-	1924	Cadillac	MI	Lyric Theatre	unknown	2					
-	1924	Chicago	IL	Deluxe Theatre	unknown	2					
-	1924	Chicago	IL	Highway Theatre	unknown						
-	1924	Chicago	IL	Julian Theatre	unknown	2					
-	1924	Chicago	IL	People's Theatre	unknown	2	9				
-	1924	Chicago	IL	Wabash Theatre	unknown						
-	1924	Cleveland	OH	Kinsman Theatre	unknown	2					
-	1924	Cleveland	OH	Tifereth Israel Temple	altered, revised/rebuilt by Ruhland Organ Co. (1967); current health unknown	4	34	91			EP chests
-	1924	Elkhart	IN	Lerner (Elco) Theatre	altered; rebuilt/enlarged by Bunn-Minnick Co (2012)	2	8				expanded to 3 manuals / 18 ranks (2012)
-	1924	Hendersonville	NC	Rex Theatre	unknown						
-	1924	Hollywood	CA	First Presbyterian Church	no longer extant	3	25				
-	1924	Longview	WA	Columbia Theatre	altered; relocated eventually to Benson High School, Portland (1991)	2	9	9			EP chests
-	1924	Medford	OR	Medford Theatre	unknown						
-	1924	New York City	NY	Emanuel United Church of Christ, Queens	altered; moved by unknown builder to church's new site (1939); restored by Elsener Organ Works (2009)	2	12				
-	1924	New York City	NY	Keeney's Bay Ridge Th, Brooklyn	unknown						

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1924	Norristown	PA	Grand Theatre	unknown						
-	1924 ca	Palo Alto	CA	residence of Warren Allen	no longer extant	2					picture of home interior - OHS web
-	1924	Philadelphia	PA	Nixon Grand Theatre	unknown	3	19				
-	1924	Philadelphia	PA	Viola Klaiss Studio	unknown						
-	1924	Pittston	PA	American Theatre	unknown	3	9				
-	1924	Portland	OR	Hudson's Colonial Theatre	unknown					$8,800	1926 additions: Kinura, Xylophone and piano (all at $1,800)
-	1924	Scranton	PA	Capitol Theatre	unknown	2					
-	1924	Seattle	WA	Capitol Theatre	unknown; later moved to Palomar Theatre, Seattle						
-	1924	Seattle	WA	Queen Anne Theatre	unknown	2	5				
-	1924	Washington	DC	Earle (Warner) Theatre	unknown	3	10				
5047	1925	Chicago	IL	Hyde Park Methodist Church	no longer extant, parts dispursed; Kimball built in 1909, rebuilt in 1925 and revised in 1937; OHS has good records on what happened	2	17				tubular, then EP chests
6791	1925	Seattle	WA	University Presbyterian Church	altered; relocated/enlarged by Charles A Allen (1955) - moved to Queen Anne United Methodist Church; numerous tonal changes	2	14	24	945		EP chests
6805	1925	Aberdeen	WA	First United Methodist Church	no longer extant; incorporated into new organ (1930)	2	5	38			horseshoe console; see OHS for origins
6805	1925	Seattle	WA	Cheerio (Stradley) Theatre	unknown						
6830	1925	Portland	OR	St. Mary's R. C. Pro Cathedral	no longer extant; relocated to the residence of D. Deane Hutchinson by unknown builder (1960s)	3	17	39			EP chests
6832	1925	Atlantic City	NJ	Warner (Stanley) (Roxy) Theatre	no longer extant	3	26				
6852	1925	St. Louis	MO	St. Louis Theare	unknown	4	19				
6857	1925	Chicago	IL	Lexington Theatre	unknown	2	12				
6858	1925	Seattle	WA	Olympic (Woodland) Theatre	no longer extant; incorporated into the Kimball organ at New Everett Theatre, Everett, WA (1997), after making quite a journey elsewhere (see OHS website)	2	7				two blowers
6859	1925	Seattle	WA	Embassy Theatre	unknown; relocated to Woodland Park Presbyterian Church by Balcom & Vaughan (1932); sold to private individual when the congregation moved into a new building (1963)	2	9	46			EP chests; horseshoe console; full manual and pedal compass
6860	1925	Homestead	PA	Stahl (Leona) Theatre	unknown	3	9				
6861	1925 ca	Three Rivers	MI	Riviera Theatre	no longer extant	2	10				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
6865	1925	New York City	NY	Savoy Theatre, Brooklyn	unknown	3	8				
6894	1925	South Bend	IN	Strand (Avon) Theatre	unknown	2	4				
6921	1925 ca	Spokane	WA	Smith. Company Mortuary	altered; relocated to St. Stephen's Episcopal Church, Spokane at unknown time; rebuilt/expanded and tonally redefined by Harold . Curryer (1980s)	2	8	28	636		EP unit chests
-	1925	Adrian	MI	Crosswell Theatre	no longer extant	2					
-	1925	Alpena	MI	Maltz Theatre	unknown						
-	1925	Atlanta	GA	Bailey's Eighty-One (Arcade) Th.	unknown	2	3				
-	1925	Atlanta	GA	Crystal Theatre	unknown	2					
-	1925	Chicago	IL	American Conservatory of Music	unknown	2	5				
-	1925	Chicago	IL	Chateau (Vogue) Theatre	unknown	3	9				
-	1925	Chicago	IL	Maywood Theatre	unknown						
-	1925	Chicago	IL	North Center Theatre	unknown	3	21				
-	1925	Cleveland	OH	Broadway Theatre	unknown						
-	1925	Coral Gables	FL	Coral Gables Theatre	unknown	3					
-	1925	Dallas	TX	Grace Methodist Church	altered; rebuilt/expanded by Dan Garland (1986), added some "brilliance"						
-	1925	Forest City	PA	Freedman Theatre	unknown	2					
-	1925	Hollywood	FL	Hollywood Beach Hotel	no longer extant; parts dispursed	3					
-	1925	Hollywood	FL	Hotel Hollywood	unknown	3					
-	1925	Kansas City	MO	Orpheum Theatre	no longer extant	2					
-	1925	Kingston	PA	Kingston Theatre	unknown	2					
-	1925	Little River	FL	Tivoli Theatre	unknown	2					
-	1925 ca	Madison	WI	Grace Episcopal Church	no longer extant	3	38	62			electric key/stop action; stoplist at OHS indicates an earlier installation
-	1925	Nashville	TN	Hillsboro (Belcourt) Theatre	unknown	2	5				
-	1925	New York City	NY	Bluebird Theatre, Brooklyn	unknown						
-	1925	Ottumwa	IA	Square Theatre	unknown	2					
-	1925	Philadelphia	PA	Grand Theatre	unknown	3					
-	1925	Philadelphia	PA	Imperial Theatre	unknown	2	8				new organ for one of the other Imperials
-	1925	Philadelphia	PA	Keystone (Lehigh) Theatre	unknown						

KPO	Year		Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1925	1920s	Philadelphia	PA	Wanamaker Store - string organ	string organ only; unaltered, in regular use as of 2015		88				major addition to the Wanamaker Organ: 88-rank string organ; several solo reeds
-	1925		Plymouth	PA	Unidentified Theatre	unknown						
-	1925		Portland	OR	Heilig Theatre	no longer extant; parts dispursed	2	5				EP chests; maybe the same as the Heilig, Salem, OR instrument
-	1925		Pottstown	PA	Strand Theatre	unknown						
-	1925		Providence	RI	Fay's Theatre	no longer extant						
-	1925		Providence	RI	Fay's Theatre	unknown; moved to Columbus Theatre, NYC (1926)						
-	1925		Pueblo	CO	First Presbyterian Church	altered; rebuilt by unknown builder at unknown time; current health unknown	3					EP chests
-	1925		Rochester	NY	Fay's Theatre	unknown	2					
-	1925		Rockford	IL	Palace Theatre	unknown	2					
-	1925		Salem	OR	Heilig Theatre	no longer extant; broken up for parts	2	5				horseshoe console
-	1925		Saratoga	CA	Community Theatre	unknown						
-	1925		Saratoga	CA	Saratoga Federated Church	unknown; possibly in storage following its replacement by Aeolian-Skinner op. 1436	2	8	8			
-	1925		Scranton	PA	Green Ridge Theatre	unknown						
-	1925		Scranton	PA	Poli's Theatre	unknown						
-	1925		Seattle	WA	Arabian Theatre	unknown; later moved to State (Rivoli) Theatre, Seattle						
-	1925		Seattle	WA	Gateway Theatre	unknown						
-	1925		Sedro-Wooley	WA	Dream Theatre	no longer extant; broken up for parts (2014)	2	5			$15,000	EP Chests; OHS website lists KPO 6826, most likely erroneous
-	1925		Sioux City	IA	Orpheum Theatre	unknown	2					
-	1925		South Haven	MI	Centre Theatre	no longer extant						
-	1925	ca	Spokane	WA	First Covenant Church	altered; unknown health; moved by George A. Graham to new building for same church and tonally altered (1950)	2	8	19	567		EP chests
-	1925		St. Louis	MO	First Church of Christ, Scientist	altered; rebuilt by Möller (1950)						
-	1925		Wilkes-Barre	PA	Poli's Theatre	unknown						
6822	1926	ca	Forest Grove	OR	Forest Grove Methodist-Episcopal Church; possibly came from an area theatre first	altered; relocated to new building of same church; new Rogers console in 1978	2	7	18	463		EP chests
6838	1926		Bellingham	WA	Egyptian Theatre	unknown; relocated several times by Balcom & Vaughan, eventuall to a private residence in CA (1970s)	2	7			$9,000	
6862	1926		Pitman	NJ	Broadway Theatre	unknown	3	8				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
6873	1926	Pleasantville	NJ	First Baptist Church	altered; moved to the residence of Stephen Brown (2008)	2					EP chests
6883	1926	Hazelton	PA	Capitol Theatre	unknown	3	8				
6906	1926	Philadelphia	PA	Ogontz Theatre	unknown	3	15				
6913	1926	Atlantic City	NJ	Earle Theatre	no longer extant	3	13				
6936	1926	Philadelphia	PA	Overbrook Theatre	unknown	3	10				
-	1926	Aberdeen	SD	Capitol Theatre	unknown	2	8				
-	1926	Blue Island	IL	Grand Theatre	unknown	2					
-	1926	Bryn Mawr	PA	Seville (Bryn Mawr) Theatre	unknown						
-	1926	Chester	PA	Edgemont Theatre	unknown	2					
-	1926	Chicago	IL	Julian Theatre	unknown						
-	1926	Chicago	IL	Regent Theatre	unknown						
-	1926	Cleveland	OH	Imperial Theatre	unknown						
-	1926	Davenport	IA	Columbia Theatre	unknown	2					
-	1926	Des Plaines	IL	Echo Theatre	no longer extant	2					
-	1926	Edwardsville	PA	Belle Theatre	unknown	2					
-	1926	Goshen	IN	Jefferson Theatre	unknown	2					
-	1926	Guthrie	OK	Scottish Rite Masonic Center	altered; tonally looks to have minor changes; unknown builder (2000)	4	65	77	5373		EP chests; details on alterations at OHS website, inc. specs
-	1926	Hammond	IN	Deluxe Theatre	unknown	2					
-	1926	Hammond	IN	State Theatre	unknown	3					
-	1926	Hoquiam	WA	Trinity Episcopal Church	unknown	2	9	9			tubular; later electrified by Kimball
-	1926	La Grange	IL	Emmanuel Episcopal Church	no longer extant; replaced by Casavant (1970)	3	22				
-	1926	Miami Beach	FL	Biscayne Plaza Theatre	unknown	2	8				
-	1926	Miami Beach	FL	Miami Beach Pier Theatre	unknown						
-	1926	Milwaukee	WI	Warner Bros. Theatre	unknown						
-	1926	Naperville	IL	North Central College - Pfeiffer Hall	unknown	4		86	2958		tablet stops on angled jambs
-	1926	New Orleans	LA	Masonic Temple - Grand Consistory	no longer extant; moved to First Methodist Church, Memphis (1947); no longer there	4	36	47			EP chests; stop-tab console; stoplist at OHS website
-	1926	New York City	NY	Hollywood Theatre	unknown						
-	1926	Paterson	NJ	U. S. Theatre	no longer extant						
-	1926	Philadelphia	PA	Diamond Theatre	unknown	3					
-	1926	Philadelphia	PA	Felton Theatre	unknown	2					
-	1926	Philadelphia	PA	Orpheum Theatre	unknown	3	13				
-	1926	Pittsburgh	PA	Stanley Theatre	unknown	3	29				
-	1926	Scranton	PA	Westside Theare	unknown	3	8				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1926 ca	Seaside	OR	residence of David Newman	unknown; likely came from a local theatre; moved to Opera House at Alpenrose Dairy, Portland	2	5	5			horseshoe console; EP unit chests
-	1926	Sioux Falls	SD	Colonial Theatre	unknown	2					
-	1926	Springfield	OH	Sun's Fairbanks Theatre	unknown	2					
-	1926	St. Johnsbury	VT	Unidentified Theatre	no longer extant (organ or theater!)	2	3				
-	1926	Waverly	NY	Capitol Theatre	unknown	2					
-	1926	Woodcliffe	NJ	Broadway Theatre	no longer extant						
	1926	Frederick	MD	Opera House	unknown	3					
6637	1927	Drexel Hill	PA	Waverly Theatre	unknown	3	8				repossesed
6887	1927	New York City	NY	Roxy Theatre	unknown	2	8				located in the theatre broadcasting studio
6888	1927	New York City	NY	Roxy Theatre	unknown	3	14				located in the grand lobby and equipped with a roll player
6889	1927	New York City	NY	Roxy Theatre	unknown; altered; moved first to the Classic Hotel in Albuquerque (1955), then to Fiesta Hotel-Casino, Las Vegas - restored by Bob Maes (1999); utilizing most of the original organ	5	34				only organ to have three unique consoles controlling the same pipes
6925	1927	Bala Cynwood	PA	Egyptian (Bala) Theatre	unknown	3	8				
6937	1927	Lansdowne	PA	Lansdowne Theatre	unknown	3	8				
6943	1927	Philadelphia	PA	Circle Theatre	no longer extant; moved to St. Paul's Episcoa Church, Malden, MA (1954); its various uses are explained thoroughly in the OHS dbase	3	22				console likely replaced in 1954
6944	1927	New York City	NY	Strand Theatre, Brooklyn	unknown	3	22				
6949	1927	Chicago	IL	First Baptist Congregational Church	altered, currently being renovated/restored/revised by the Bradford Organ Company, ongoing since 1993; addition of E-mu Proteus Orchestra 2000 sound module	4	81	121	5466		EP chests; recorded on OHS album "Historic Organs of Chicago"; this was a rebuild/expansion of a previous E. & G. G. Hook & Hastings organ (1871); was the largest totally enclosed pipe organ in the country
6954	1927	Detroit	MI	Oriental (Downtown) Theatre	unknown; moved to private residence of C. Richard Edwards (1961); moved again, then stored at an unknown location	3	15				stoplist available at OHS website
6960	1927	Barrington	IL	Catlow Theatre	no longer extant; theatre still operates	3	8				
6973	1927	Bristol	PA	Forest (Grand) Theatre	unknown	3	8				
6977	1927	Philadelphia	PA	Pearl Theatre	unknown	3					

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
6983	1927	Seattle	WA	University Temple United Methodist Church	no longer extant; replaced by Balcom & Vaughan (1970s) who retained 17 ranks	4	41	73	2927	$40,000	EP chests; great pictures and stoplist available at OHS website
6990	1927	Pottsville	PA	Capitol Theatre	unknown	3	8				
7001	1927	Cleveland	OH	Variety Theatre	unknown	3	11				
7044	1927	New York City	NY	Lew White Inst. For Organ	unknown	2	8				theory - KPO 7044; moved to WCBS Radio and enlarged to 3 man / 10 ranks
7044	1927	New York City	NY	Lew White Inst. For Organ	unknown	2	5				theory - KPO 7044; moved to WCBS Radio and enlarged to 3 man / 10 ranks
7044	1927	New York City	NY	Lew White Inst. For Organ	unknown	3	8				theory - KPO 7044; moved to WCBS Radio and enlarged to 3 man / 10 ranks
-	1927	Allentown	PA	Vermond Knauss School of Organ Playing	unknown	2					
-	1927	Allentown	PA	Vermond Knauss School of Organ Playing	unknown	3					
-	1927	Baltimore	MD	Astor Theatre	no longer extant						
-	1927	Baltimore	MD	Avalon Theatre	no longer extant	2					
-	1927	Baltimore	MD	Stanley (Stanton) Theatre	no longer extant	3	28				
-	1927	Chicago	IL	Buckingham Theatre	unknown	3					
-	1927	Chicago	IL	Kimbark Theatre	unknown	3	7				
-	1927	Chicago	IL	Panorama Theatre	unknown						
-	1927	Cleveland	OH	East Ninth Street Theatre	unknown	2					
-	1927	Cleveland	OH	Garfield Theatre	unknown						
-	1927	Cleveland	OH	Hilliard Square Theatre	unknown	2	8				
-	1927	Cleveland	OH	Moreland Theatre	unknown	2	9				
-	1927	Denver	CO	Ogden Theatre	unknown	3					
-	1927	Ellwood City	PA	Barnes Theatre	unknown	2					
-	1927	Fairbanks	AK	Empress Theatre	unknown	2	7				
-	1927	Kent	OH	Kent Theatre	unknown						
-	1927	Libertyville	IL	Auditorium Theatre	unknown	2					
-	1927	Los Angeles	CA	First Baptist Church	altered; rebuilt/revised by Kenneth R. Simpson & Co. (1965); lots of tonal changes and a Schantz console	4	57	65			EP chests; revised stoplist at OHS
-	1927	Los Angeles	CA	Ninth Church of Christ, Scientist	extant, 1995; health unknown	3	37	64			EP chests; stop keys above top manual

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1927	Madison	WI	Orpheum Theatre	unknown; sold to the Weill Center for the Performing Arts (Sheboygan Theatre) of Sheboygan, WI; expanded to 12 ranks	3	9				horseshoe console
-	1927	New York City	NY	Endicott Theatre, Brooklyn	unknown	3	8				
-	1927 ca	New York City	NY	Savoy-Plaza Hotel	no longer extant	3					
-	1927	New York City	NY	St. George Playhouse, Brooklyn	unknown						
-	1927	Norristown	PA	Garrick Theatre	unknown	3	7				
-	1927	Norwood	PA	Manor (Norwood) Theatre	unknown	3	7				
-	1927	Philadelphia	PA	Kent Theatre	unknown	3	15				
-	1927	Philadelphia	PA	Oxford Theatre	unknown	3					
-	1927	Philadelphia	PA	Wynne Theatre	unknown	2					
-	1927 ca	Phoenix	AZ	City of Grace, Main Auditorium	altered; in need of renovation; various ranks added over time; additions of chests and pipework from the Kimball once at First Presbyterian, Oakland, CA; all work by unknown builder(s)	4	50				50 ranks may be the size of the organ as of 2014.
-	1927	Portland	OR	Bagdad Theatre	unknown						
-	1927	Providence	RI	Carlton Theatre	no longer extant						
-	1927	Springfield	IL	Roxy (Majestic) Theatre	unknown	2	4				
-	1927	Tacoma	WA	Shrine (Temple) Theatre	unknown	2	9				
-	1927	Towanda	PA	Keystone Theatre	unknown						
	1927 ca	Los Angeles	CA	First Baptist Church	unknown	2					in chapel
6992	1928	Lewistown	PA	Embassy Theatre	unknown	3	8				
7008	1928	Chicago	IL	Panorama Theatre	unknown	2	4				later moved to Regent (400) Theatre
7011	1928	Detroit	MI	Loop Theatre	no longer extant	3					
7019	1928	Juneau	AK	Coliseum Theatre	altered; relocations: 20th Century Theatre (1940); by Bolcom & Vaughan to State Office Building (1976)	2	8	8			
7020	1928	Jackson	MI	Capitol Theatre	no longer extant; building razed in 1975	2	8				
7029	1928	Mansfield	OH	Ohio Theatre	unknown	3	9				
7030	1928	Minneapolis	MN	Municipal Auditorium - Memorial Hall	altered (slightly); repaired by Möller, which added two mixture stops (1957); "carefully" removed, in storage, "mostly restored"; OHS citation	5	123	157	6,719	$100,000	EP chests; two consoles, 7 percussions; Kinura playable only from 4/24 horseshoe console; Bradley says 1931, Tracker says 1928
7033	1928	Chicago	IL	Symphony Theatre	unknown	4	10				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
7035	1928	Memphis	TN	Cook Convention Center - Municipal Auditorium - a double auditorium	altered; smaller organ (40 ranks) expanded & moved to Bartlett UMC, Memphis by Milnar (2002); larger organ (75 ranks) sold to a private individual in CA, currently being renovated by Marlin Macly of Fenton, MO	5	115 - split into two organs : 45 + 70				EP chests; uniquely divided between two halls; larger console played both organs; four chambers for each organ, facing north/south respectively; echo chamber a far end of north side; a smaller console available for the smaller organ; only 3 independent pedal ranks
7042	1928	Chicago	IL	Howard Theatre	unknown	3	8				
7045	1928	Ahoskie	NC	Richard Theatre	unaltered (tonally, apart from loosing the piano); moved around several times; long tenure at WPTF in Raleigh, where it was used daily until 1958; now located in a private residence in Stuart, VA	3	9	121			horseshoe console; OHS website has thorough background information
7050	1928	Philadelphia	PA	Boyd (Sameric) Theatre	altered; rebuilt/enlarged by "owner" and relocated to John Dickinson High School, Wilmington, DE (1968 and onwards)	3	19				as of 2009, there are now 66 ranks of pipes
7175	1928	Philadelphia	PA	Northeast Catholic High School for Boys / Mariana Bracetti Academy	unknown; possibly unaltered; possible restoration; organ originated at the Strand Theater in Battle Creek, MI (1915); Kimball moved it to the school in 1928 & assigned KPO 7175. it was slightly enlarged at this time. The school was given a grant for a restoration in 2013.	2	24				likely a horseshoe console; uncertain whether Kimball replaced it with a traditional console in 1928.
-	1928 before	Anniston	AL	First Methodist-Episcopal Church	no longer extant; partially incorporated into 1956 Schlicker						
-	1928	Bridgeton	NJ	Stanley Theatre	no longer extant	3	7				
-	1928	Chicago	IL	Banner Theatre	unknown	2					
-	1928	Chicago	IL	Keystone Theatre	unknown						
-	1928	Flint	MI	First Presbyterian Church	no longer extant; parts were relocated to East Leonard CRC of Grand Rapids 1962; several revisions/rebuilds since then		30		2093		
-	1928	Iselin	NJ	Iselin Theatre	no longer extant	2					
-	1928	Muskegon	MI	N-K Theatre	no longer extant	2	6				
-	1928	New York City	NY	Patio Theatre, Brooklyn	unknown	3					
-	1928	New York City	NY	Stanley Theatre, Brooklyn	unknown	3					
-	1928	New York City	NY	Velazco Studio	unknown	3	8				later repossessed

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1928	Oregon City	OR	Atkinson Memorial Church (Congregational / Unitarian)	altered; rebuilt/expanded by René Marceau (1989); retained original console	2	9	11	532		EP chests
-	1928	Philadelphia	PA	Uptown Theatre	unknown	3	19				
-	1928	Pittsburgh	PA	East Liberty Theatre	unknown	3					
-	1928	Sparrows Point	MD	Lyceum Theatre	no longer extant						
-	1928	Springfield	VT	St. Mark's Episcopal Church	altered; unknown health; modifications by F. W. Johnson						KPO 2759 at OHS, which can't be correct.
-	1928	Youngstown	OH	State Theatre	unknown	3	12				
6941	1929	Philadelphia	PA	State Theatre	unknown; now in storage in Chicago; owned by the Chicago Historical Society.	3	13				
6943	1929	Philadelphia	PA	Circle Theatre	unknown	3	20				
7029	1929 ca	Norristown	PA	Grand Theatre	unknown	3	12				
7047	1929	Marion	OH	Marion Theatre	extant; relocated twice: Radio Station WAPI, Birmingham, AL (1930); Southside Baptist Church, Birmingham (1953); health unknown	3	6	6			moved to station by Kimball in 1930 for unknown reasons (financial?); organ rarely used at the church
7052	1929	Evanston	IL	First Baptist Church	altered; enlarged/revised by William H. Barnes, organist, 1929-1953	3					
7056	1929	Los Angeles	CA	Wilshire Boulevard Temple	extant; as of 2012 - undergoing restoration by Schantz	4	61	57	4102		EP pitman chests
7057	1929	Muskegon	MI	Central Reformed Church	altered; enlarged by Roscoe Wheeler (1964); relocated to Tuft residence, Grand Rapids by Haan Pipe Organ Co. (2005); several current ranks from other organs	3	19	21	1274		stoplist available at OHS website
-	1929 ca	Cincinnati	OH	Stephen A Gerrard residence	extant; health unknown; likely unplayable; organ still on the property as of 2009	3					EP chests; player organ
-	1929	New York City	NY	Sheepshead Theatre, Brooklyn	unknown	3	8				
-	1929 ca	Portland	OR	Church of Jesus Christ of Latter Day Saints / Portland Steak House	unknown; most likely no longer extant; the building had a Wicks installed in 1967	2	11	11			
-	1929	Rockford	IL	Court Street Methodist-Episcopal	no longer extant						
7068	1930	Birmingham	AL	Ensley Baptist Church	unaltered, not in playable condition; swell destroyed by water leak	3	22	31	1488	$15,000	electro-pneumatic
7073	1930	Atlantic City	NJ	Atlantic City Auditorium Ballroom	unaltered; renovation/restoration in progress	4	55				also provided was a second blower for 25" wp, a concert grand piano and a roll player which controlled 13 ranks.

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
7075	1930	Bessemer	AL	First United Methodist Church	unaltered, health unknown	3	22	33	1416		stoplist available at OHS
7164	1930 ca	Portland	OR	Warner Pacific College - Schlatter Chapel	altered; relocated here from an unknown location at an unknown time; tonal changes by unknown builder(s)	2	6	39	474		EP unit chests
-	1930 ca	Albert Lea	MN	First Presbyterian Church	unaltered, in good condition and in regular use as of 2015	2					addition of chimes after original installation
-	1930	Birmingham	AL	WAPI Radio	unknown	3	8				
-	1930	Grand Rapids	MI	Grace Episcopal Church	no longer extant; moved to Zion Reformed Church in 1981, sold and removed in 2011						interesting details about its whereabouts at OHS website
-	1930	Greencastle	IN	Gobin Memorial Methodist Church	altered; rebuilt/revised by Aeolian Skinner (1941); Möller (1957) and Reynolds (2007)	4	47	59	3188		some Kimball pipework remains unaltered
-	1930 ca	Hollywood	CA	Little County Church of Hollywood	no longer extant; destroyed by fire (2009)	2	4				EP chests; stoplist at OHS website
-	1930	McAlester	OK	Scottish Rite Masonic Center - Consistory	altered; restored by McCrary Organ Service; console either modified or replaced	3	43	50	2579		EP chests, computerized system; addition of Zymbelstern in Choir
-	1930 ca	Oklahoma City	OK	Oklahoma City University - Auditorium	unknown; moved to unknown location	2	11				EP chests
-	1930 ca	West Peoria	IL	West Bluff Christian Church	unaltered; unknown health	2	5				
6944	1931	Milwaukee	WI	Warner (Center) Theatre	altered; remained until 1973, then put into storage; later it was renovated/enlarged and installed in Milwaukee's Oriental Theatre	3	28				This organ contains three consecutive opus numbers: 6944, 6945 and 6946, all dating from 1927, four years earlier than the blower was shipped and the organ acrually installed. Some pipes are marked "KPO 6946 Stanley Theatre, Pinsburgh" although this theatre is known to have installed a 3/27 Wurlitzer late in 1927 .
7066	1931	Columbus	OH	First Congregational Church	unaltered (tonally), restored with minor alterations	4	66	73	4407		Jean MacNevin, OHS - unaltered state
7077	1931	Seattle	WA	Prospect Congregational Church	unaltered (tonally); chambers relocated in 1941; current health unknown	2	8	11	500		EP chests
7096	1931	Indianapolis	IN	North United Methodist Church	altered; expanded by Holloway (1973) with electronic additions; further additions by Goulding & Wood; current installation by Reynolds Associates (2004)	4	36	41	2474		EP chests

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
7102	1931	Grove City	PA	Grove City College, Harbison Chapel, "Babbs"	unaltered (tonally), restored; previous mechanical alterations were either reversed when possible or improved to function as originally intended - Thompson-Allen Co. OHS citation	4	36	62	2493	$15,000	EP chests; console from Opus 7106
7106	1931	Delaware	OH	Ohio Wesleyan College	no longer extant; dispursed, parsed out to other installations; console now on Babbs - GCC	4					
-	1931	Mount Vernon	IA	Cornell College	no longer extant; enlarged in 1950 by unknown builder	4	45	63	3030		EP chests; stoplist at OHS website
-	1931	Parkville	MO	Park College (University)	no longer extant; destroyed by fire in 1990s						
-	1931	Poughkeepsie	NY	Vassar College	no longer extant; assimilated into a Gress-Miles organ (1964); later relocated to West Point's Old Cadet Chapel; a Paul Fritts organ now lives at this school	3					
7071	1932	Lake Forest	IL	Church of the Holy Spirit, Episcopal	altered; moved to Grace UMC by Frank J. Sauter & Sons (1973), at which point it was revised tonally and mechanically	3					EP chests
-	1932	Minot	ND	Minot State Teachers College	altered; rebuilt/expanded by Reuter (2002); addition of digital voices and 15 ranks of pipes	3	22				EP chests
-	1932	New York City	NY	Christ Church, Methodist	never built, although described as built by an extant contract or similar document	4	86	76			
7113	1933	Evanston	IL	Northwestern University - Thorne Hall	altered; relocated to First Baptist Church, Geneva, IL by unknown builder (1988)	4	46	43			EP chests originally; not sure of current state
7119	1933	Worcester	MA	Municipal Auditorium, Lincoln Square	unaltered, poor condition but apparently playable; OHS citation	4	107	137	6841		organweb link has specs, possibly resembled JSD 1938 Kimball - OHS link, tin diapason chorus
7256	1933	Chicago	IL	Kimball Hall (a demo organ)	altered; 1940 - Kimball moved it to Zion Evangelical United Church of Christ, Indianapolis, IN; Casavant addns. (1970); Renovated by Reynolds Assc. (2005)	3	47	53	3022		EP pitman chests
-	1933	Holland	MI	Trinity Reformed Church	altered; relocated to new building of same church by Schantz (1984); winding was changed	3	23	38			EP chests
-	1933	Rushford	MN	Calvary Episcopal Church	altered; moved to Emmanuel Episcopal Church by Gould & Sons (1973); current health unknown	2	9				EP unit chests

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
7129	1934	Buffalo	NY	Ascension Episcopal Church	unknown; was unaltered as of 2004; church closed in 2015	3	31	43			EP chests; OHS Citation awarded and rescinded; online stoplist says op. 7127; ; water damage, restoration by Kegg Pipe Organ Builders starting in 2004
-	1934	Appleton	WI	Lawrence University	no longer extant	4	46	51			rebuild of a 1916 Steere Organ
7134	1935	Pretoria, South Africa	WW	City Hall	unaltered, "playable but not useable"	4	100	101	5923	$65,000	Bradley says 6,616 pipes
-	1935	Seattle	WA	University Congregational / University Center Baptist Church	no longer extant; originally a Kimball rebuild of an 1892 Hook & Hastings; later incorporated into a Balcom & Vaughan instrument for Manito Presbyterian, Spokane	2	27	31	1619		EP chests; fixed console
-	1935	St. Paul	MN	Assumption Catholic Church	altered; expanded and retrofitted with electronic enhancements (2004)	2	11				stoplist at OHS website, unsure if it includes the "digital enhancements"
7153	1936	Cambridge	MA	First Church of Christ, Scientist	unaltered, reservoirs restored - Nelson Barden	3	52	50	3,158		EP chests
7169	1936	Seattle	WA	Scottish Rite Temple	altered; moved to new building for Scottish Rite & enlarged by Balcom & Vaughan (1961); enlarged by Frans W. M. Bosman (2004); tonal changes likely; purchased by St. Aidan's Episcopal Church in 2006 and is now in storage	2	10	17	665		EP chests
-	1936	Highland Park	IL	Presbyterian Church	no longer extant; presumed destroyed	3	35				
-	1936	Pittsburgh	PA	Heinz Auditorium Theatre	unknown	4	67				Rebuild and new console for existing E. M. Skinner opus 545, plus additions, including unified theatre stops and traps.
7178	1937	Lexington	KY	M. F. Yount's residence - Spindletop Farm	extant; now located in Spindletop Hall	4	29	45			automatic player inc.
7226	1937	Alexandria	MN	First Congregational Church	altered; rebuilt by Holtkamp, 1990 (uncertain)	2	14	22			OHS database erroneous. See links.
7230	1937 ca	Streator	IL	First EUB / Grace EUB / Grace UMC	unknown; organ removed from building before demolition in 2010 and put into storage	2	6	37	462		EP unit chests
-	1937	Denver	CO	First Baptist Church	altered; relocated eventually to residence of James Bratton in 1977; then James Hill residence in 1980s - then rebuilt/enlarged	2	4				a "self-contained pipe organ"
-	1937 before	Des Moines	IA	St. Augustine's Roman Catholic Church	unknown; altered; relocated in 1937 to St. John's Denver, then to Rupert, ID		4				EP chests

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1937	Duluth	MN	Masonic Temple	unknown						reference lists as Op. 4790
-	1937	Grove City	PA	Grove City College, auditorium	unaltered; intact, unplayable, console resides under permanent stage expansion						
-	1937	Hoquiam	WA	Pennick-Coleman Mortuary	unknown	2	4	25			
-	1937 ca	Providence	RI	Bell Street Chapel, Unitarian	unknown; present as of 1996						EP chests (maybe unit)
7231	1938	Denver	CO	St. John's Episcopal Cathedral	unaltered (tonally), restored, new combination action and memory system; OHS Citation	4	96	96	5,961		Platt Rogers, 2016 - antiphonal built by Spencer
7245	1938	Winnetka	IL	First Church of Christ, Scientist	unaltered; health unknown; OHS citation	2		24			
-	1938	Montesano	WA	Montesano United Methodist Church	altered; rebuilt and modified tonally by Balcom & Vaughan (unknown time); original console as of 2007	2	7	44	539		EP unit chests KPO 7732 at OHS, which can't be correct since it exceeds the final KPO number
-	1938 before	Belle Harbor, Long Island	NY	St. Francis de Sales Roman Catholic Church	unknown	2					
-	1938 before	Chicago	IL	Kimball Hall	no longer extant; parts reused in various places; OHS has a few details on its path	3	60	85	3685		
-	1938 before	Colorado Springs	CO	First Christian Church	unknown	2					echo organ too
-	1938 before	Hollywood	CA	Hollywood Presbyterian Church	unknown						
-	1938 before	Los Angeles	CA	Congregation B'Nai B'Rith	unknown	4					in temple
-	1938 before	Los Angeles	CA	Congregation B'Nai B'Rith	unknown	2					in chapel
-	1938 before	Los Angeles	CA	St. James Episcopal Church	unknown	4					echo organ above the ceiling and speaks through a grille
-	1938	New Philadelphia	OH	First United Church of Christ	altered; rebuilt and expanded by Peebles-Herzog (2001); tonal additions scaled to match Kimball KPO 7066; present pipework apparently unaltered tonally	3	25	25	1539		EP chests
-	1938 before	New York City	NY	St. Bernadette's R. C. Church, Brooklyn	unknown						
-	1938 before	Oak Park	IL	First Church of Christ, Scientist	unknown	3					
-	1938 before	Paterson	NJ	Wesley Methodist Church / Christ Church UMC	altered minimally; unplayable; extant	3		25			EP; stoplist from a link at OHS website; looks to be much older than '38

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1938 before	WIlmette	IL	First Methodist-Episcopal Church	unknown	3					
-	1938	Winfield	KS	Southwestern College - Richardson Hall	no longer extant; destroyed by fire in 1950	3	27		1848		EP pitman chests
7252	1939	Titonka	IA	Good Hope Lutheran Church	extant; unknown health; relocated to Waldorf College - practice organ, damaged by water in 2011; moved to home of Bryan Williams, Parkersburg, IA; as of 2012, Bryan was repairing the organ and believes it to be in original condition						
-	1939	Chicago	IL	Little Theatre, DePaul University	unknown	3					classic organ
-	1939	Denver	CO	St. Andrew's Episcopal Church	no longer extant; destroyed by fire	2	7				stoplist available at OHS
-	1939	Muskegon	MI	Samuel Lutheran Church	altered; rebuilt/expanded by Haan Pipe Organ Co. (ca 1988); tonal changes may be limited; original console may be present	3	20	32			five ranks added in 1988; organ case in balcony; console on main floor
-	1939	New York City	NY	Flatbush-Tompkins Congregational Church, Brooklyn	altered; revised by Aeolian Skinner (1945)	3					
7273	1940	Bend	OR	First Baptist (1925)	altered; moved to new building; rebuilt by unknown builder; moved again in 1968 to Leavenworth residence	2	5	29			electro-pneumatic unit chests
-	1940	Ann Arbor	MI	First United Methodist Church	no longer extant; incorporated into Reuter, Op. 1236 (1958)					$8,525	
-	1941	Canton	IL	First Congregational Church	altered, unknown builder	2	5	35	389		possibly a showroom unit instrument from Kimball Hall
-	1941	Dallas	TX	Highland Park Presbyterian Church	no longer extant; renovated/expanded in 1960s, sold to a PA church in 1983, then replaced by Casavant.	3	38	34	2392		Electric action
-	1941	Lynchburg	VA	First Baptist Church	altered; renovated by James Miller (1968), including a new Möller console and possible tonal revisions; current health unknown	4					EP chests; Kimball likely built instrument before 1941 and did revisions at that time, including a relocation on property
-	1941	Moorreesburg, Cape of Good Hope Province, South Africa	WW	Dutch Reformed Church	unknown					$5,500	

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	1941	Pella	IA	Central College	unknown; altered; moved to Church of the Assumption RC by Rider Pipe Organs (1988), removed and replaced by an electronic instrument (2006)						apparently Kimball's last large organ ever produced. - Richard Greene, at OHS website
-	1941	Tyler	TX	Marvin Methodist Church	no longer extant; 21 of 27 ranks reused in a Schantz organ (1976); further digital enhancements added in a rebuild by Schudi (2001)	3	27				EP chests
7326	1942	Bucyrus	OH	Good Hope Lutheran Church	unknown						final organ
-	1942	Almira	WA	Our Saviour's Lutheran Church	altered; the vox was replaced by an aeoline	2	4	22	292		OHS - Kimball's "Artiste"
-	1942 before	Birmingham	AL	Woodlawn Methodist Church, South	altered, a "2nd hand installation" by unknown builder	2	13	39			likely taken from a theatre
-	1942 ca	Kirkland	WA	First Congregational Church	altered; replaced by electronic instrument in 1985 and moved to a private residence; later, installed in a Catholic Church, East Wenatchee, WA	2	4	22			EP unit organ
-	1942	McMinnville	OR	McMinnville United Methodist Church	unaltered; in good condition as of 2013	2	4	22	292		EP unit chests; "Art Nouveau-style" case
-	1943	Seattle	WA	Seattle Pacific College/University - McKinley Auditorium	unknown; possibly still extant; installed by Balcom & Vaughan (NOT Kimball)	3	14	44	1134		built no earlier than 1942, the last year Kimball built organs
6843	-	Chicago	IL	Olympia Theatre	unknown	2	9				
-	-	Appleton	WI	Memorial Presbyterian Church	extant; relocated to unknown location	2	16	21			"a rebuild" (see stoplist at OHS)
-	-	Atlanta	GA	Atlanta Theatre	unknown	3					
-	-	Atlantic City	VA	Virginia Theatre	unknown	3					
-	-	Baltimore	MD	Loew's Century (Valencia) Theatre	no longer extant; likely destroyed when building was razed in 1962	2					
-	-	Bellingham	WA	Egyptian Theatre	unknown	2					Tubular
-	-	Bellingham	WA	Grand Theatre	unknown; relocated several times by various builders	2	7				Tubular
-	-	Binghamton	NY	Binghamton Theatre	unknown	3	11				
-	-	Cambridge	MA	St. Peter's Episcopal Church	unknown						
-	-	Cazenovia	WI	St. Anthony de Padua Parish	extant; unknown condition						
-	-	Chepachet	RI	Union Church	unknown; extant as of 1984						unit organ
-	-	Chicago	IL	American Conservatory of Music	unknown	3	6				
-	-	Chicago	IL	Boston Theatre	unknown	2	10				
-	-	Chicago	IL	Ellentee Theatre	unknown	2	6				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	-	Chicago	IL	Gold Coast (Globe) (Parkside) (Village) Theatre	unknown	2	7				
-	-	Chicago	IL	Joy (Orpheus) (Tampico) Theatre	unknown	2	7				2 rank echo
-	-	Chicago	IL	Lake Shore Theatre	unknown	2					
-	-	Chicago	IL	Manor Theatre	unknown	3	9				
-	-	Chicago	IL	Messiah Lutheran Church	extant; unknown condition	2	11				
-	-	Chicago	IL	Metropolitan Theatre	unknown	2	10				
-	-	Chicago	IL	Ogden Theatre	unknown						
-	-	Chicago	IL	Palace Theatre	unknown	2	6				
-	-	Chicago	IL	Schubert Theatre	unknown	3					
-	-	Chicago	IL	WGN	unknown						
-	-	Chicago	IL	WGN Radio	unknown	3	10				Additions to the 2/7 Wurlitzer; two consoles
-	-	Chicago (campus)	IL	Thorne Hall, Northwestern U	unknown	4					
-	-	Chino	CA	Chino United Methodist Church	altered, revised/rebuilt by RM Ballantyne Pipe Organs as op. 16 (2010)						
-	-	Cleveland	OH	Palace Theatre	unknown	3					
-	-	Coatesville	PA	Auditorium Theatre	unknown	2	15				
-	-	Crookston	MN	Lyric Theatre	no longer extant	2					
-	-	Davenport	IA	Esquire Theatre	unknown	2					
-	-	Decatur	IL	First Methodist Church	unknown; rebuilt 1961, for sale 1972	3	33				
-	-	Denver	CO	First Baptist Church	no longer extant						
-	-	Denver	CO	L. C. Phipps	unknown						
-	-	Des Moines	IA	St. Margaret's RC Church	unknown						
-	-	Duluth	MN	Zelda Theatre	no longer extant	2	8				
-	-	East Chicago	IN	Midway Theatre	unknown	3					
-	-	East Wenatchee	WA	Holy Apostles Catholic Church	altered; rebuilt/enlarged by Harold B. Curryer (1989)						
-	-	Evanston	IL	Garrett Evangelical Theological Seminary - Howes Memorial Chapel	unknown						EP chests
-	-	Everett	WA	Apollo Theatre	unknown; moved to St. Joseph's Church, Portland, OR by unknown builder	2	10	10			tubular; traditional console; attached keydesk; straight flat pedalboard of 30 notes; balanced swell shoes
-	-	Everett	WA	Orpheum Theatre	unknown	2	8				tubular

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	-	Germantown	PA	Second Baptist Church	unknown						
-	-	Great Falls	MT	Ritz Theatre	unknown	2					
-	-	Great Neck, L. I.	NY	George E. Devendorf	unknown						
-	- 1900s	Green Bay	WI	First Church of Christ, Scientist	altered; renovated by unknown builder	2		17			EP chests
-	-	Green Bay	WI	WCLO Radio	unknown	2					
-	-	Greensboro	NC	Imperial Theatre	unknown	2					
-	-	Harvey	IL	Harvey Theatre	unknown	2					
-	-	Henderson	NC	Holy Innocents Episcopal Church	no longer extant; replaced by Tellers (1960)						
-	-	Hollywood	CA	First Baptist Church	unknown						
-	-	Houston	TX	Kirby Theatre	unknown	2					
-	-	Joliet	IL	Princess Theatre	unknown	2					tubular
-	-	Juneau	AK	Palace Theatre	no longer extant; moved to Northern Light Presbyterian Church in 1950s; building destroyed and organ dispersed	2	7	7			Junchen reference is vague
-	-	Kent	WA	Unidentified Theatre	altered; relocated eventually to First Baptist Church, Snohomish, WA (1970)	2	8				tubular
-	-	Little Rock	AR	Hollenberg Theatre	unknown						
-	-	Livingston	MT	Livingston Theatre	unknown	2	10				
-	-	Madison	NE	Brown Theatre	unknown	2					
-	-	Minneapolis	MN	Messiah Lutheran Church	unknown						
-	-	Minneapolis	MN	Orpheum Theatre	no longer extant; building used again as a legitimate theatre	3	10				
-	-	Minneapolis	MN	Regent Theare	no longer extant	2	8				
-	-	Momence	IL	Momence Theatre	unknown	2	7				
-	-	Nassau, Bahama Islands	WW	Christ Episcopal Church	unknown						
-	-	New York City	NY	Forum Theatre	unknown	2					
-	-	New York City	NY	Residence of Edward Norton	unknown	2					
-	-	New York City	NY	Residence of Robert Todd	unknown	2					
-	-	New York City	NY	St. Joseph's Hospital, Cha	unknown; may not be original installation	2					
-	-	New York City	NY	WABC	unknown						
-	-	Newark	OH	Auditorium Theatre	unknown						
-	-	Newark	NJ	Court Theatre	no longer extant						
-	-	Norman	OK	University of Oklahoma - Holmberg Hall Auditorium	no longer extant	3					

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	-	Oklahoma City	OK	First Congregational Church	unknown						
-	-	Olympia	WA	Central Baptist Church	unknown; most likely a "2nd-hand" installation by Balcom & Vaughan	2	7	12	500		EP chests
-	-	Olympia	WA	First Congregational Church	no longer extant						
-	-	Pawtucket	RI	Bethany Baptist Church	unknown; present as of 1996	2	9				EP chests
-	-	Pawtucket	RI	St. Paul's Episcopal Church	no longer extant; replaced by Austin Organ, op. 2700 (1986)	3	25				
-	-	Philadelphia	PA	Avon Theatre	unknown	2					
-	-	Philadelphia	PA	Bell Theatre	unknown	2					
-	-	Philadelphia	PA	Ritz Theatre	unknown	2					
-	-	Pittsburgh	PA	Colonial Theatre	unknown	3	20				
-	-	Pittsburgh	PA	Enright Theatre	unknown	3	13				
-	-	Pittsburgh	PA	Heinz Auditorium	unknown						
-	-	Pittsburgh	PA	Stahl Theatre	unknown	3					
-	-	Pittsfield	MA	Salisbury residence	unknown						
-	-	Portland	OR	Holy Redeemer R. C. Church	no longer extant						
-	-	Portland	OR	Music Box Theatre	unknown						later replaced with a style 4 Wurlitzer
-	-	Portland	OR	Resurrection Lutheran Church	unknown; advertised for sale in 1969	2	15				
-	-	Pullman	WA	Washington State University	no longer extant	3					
-	-	Red Bank	NJ	D. A. Schulte	unknown						
-	-	Seattle	WA	Alhambra Theatre	unknown						
-	-	Seattle	WA	American Theatre	unknown						
-	-	Seattle	WA	Broadway Society Theatre	altered; relocated/revised tonally by Balcom & Vaughan (1974), moved to Our Saviour's Lutheran Church						tubular
-	-	Seattle	WA	Broadway Theatre	unknown						tubular
-	-	Seattle	WA	Circuit Theatre	unknown						
-	-	Seattle	WA	City Theatre	unknown						
-	-	Seattle	WA	Grand Theatre	unknown	2	5				
-	-	Seattle	WA	Heilig Theatre	unknown	2					
-	-	Seattle	WA	Orpheum Theatre	unknown						
-	-	Seattle	WA	Pantages Theatre	unknown	3	10				
-	-	South Bend	IN	Studebaker Theatre	unknown	2					
-	-	Spokane	WA	Clem Theatre	unknown	2	4				
-	-	St. Louis	MO	Orpheum Theatre	unknown						
-	-	St. Paul	MN	Alhambra Theatre	no longer extant	2	6				
-	-	St. Paul	MN	Riviera Theatre	no longer extant; theatre razed in 1976	3	9				

KPO	Year	Location		Original Venue	Condition	Manuals	Ranks	Stops	Pipes	price	other details
-	-	Terre Haute	IN	Terre Haute Theatre	unknown	3					
-	-	The Bronx	NY	St. Peter's Lutheran Church	unknown						
-	-	Tooele	UT	Tooele Theatre	unknown	2	8				tubular
-	-	Vancouver	BC	CJOR Radio	unknown	2	4				
-	-	Vancouver	BC	First Church of Christ, Scientist	unknown						
-	-	Vancouver	BC	Princess Theatre	unknown						
-	-	Vancouver	BC	Strand Theatre	unknown						
-	-	Victoria	BC	Bijou Theatre	unknown						
-	-	Washington	DC	Cosmopolitan Theatre	unknown	2					
-	-	Wauwatosa	WI	Underwood Memorial Baptist	no longer extant						
-	-	Wheaton	IL	Grand Theatre	unknown; no longer at this location	2	8				
-	-	Wilkes-Barre	PA	Capitol Theatre	unknown	2					
-	-	Wilmette	IL	Teatro Del Lago	unknown	2	10				
-	-	Chicago	IL	WTAS Radio	unknown	3					
-	-	Lodi	CA	Lodi Theatre	unknown	2					
-	-	Philadelphia	PA	Colonial Theatre	unknown						Lancaster Ave.
-	-	Philadelphia	PA	Crystal Palace Theatre	unknown						
-	-	Philadelphia	PA	Jackson Theatre	unknown	2					
-	-	Philadelphia	PA	Princess Theatre	unknown	2					
-	-	Philadelphia	PA	Stratford Theatre	unknown						
-	-	Pittston	PA	Roman Theatre	unknown	2	8				
-	-	Reading	PA	Paramount Theatre	unknown	3					
-	-	San Francisco	CA	Haight Street Theatre	unknown	2					
-	-	San Jose	CA	T&D Theatre	unknown	2	12				
-	-	Scranton	PA	Hyde Park Theatre	unknown	3					
-	-	Wilmington	DE	Strand Theatre	unknown	3	10				
-	1929 ca	Lincoln	NE	First Congregational Church	unknown						mentioned in an unpublished article by Jonathan Ambrosino.
-	-	Minneapolis	MN	E.W. Backus residence	unknown but playable; now at the Michael LuBrant residence	2					According to Clark Wilson - very much original with an original stoplist, etc
-	-	Sarasota	FL	unknown	altered; now at Jim Weisenborne residence						According to Clark Wilson - vastly altered but the original spec can be had and from that one can see what was intended

The WW in the location column refers to world-wide, installations not in North America.

unless otherwise noted, these are original installations.

Technical details reflect the organ as originally installed.

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