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ANDREW MARTIN SCHAEFFER
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THE GENESIS OF THE SCOTTISH RITE PIPE ORGAN IN THE UNITED STATES THROUGH 1930

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BY THE COMMITTEE CONSISTING OF

Dr. John Schwandt, *Chair*

Dr. Eugene Enrico

Dr. Robert Griswold

Dr. Adam Pajan

Dr. Jeffrey Swinkin

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Abstract

At the dawn of the twentieth century, the pipe organ played a coveted role in the civic life of the United States. In the absence of public address systems, pipe organs, with their immense power and tonal capabilities, were logical and cost-effective ways to provide music for the masses. Thus, pipe organs were installed not only in churches, but also in stadiums, municipal auditoriums, convention halls, movie theaters, and Masonic buildings.

Hundreds if not thousands of pipe organs were built for Masonic edifices from approximately 1860 through World War II, including nearly fifty instruments for Scottish Rite Temples. The Scottish Rite is one of the appendant bodies of Freemasonry that a Master Mason may join for further exposure to the principles of Freemasonry. Initially, the Scottish Rite conferred degrees similar to the practices of other nineteenth century secret societies. However, around the turn of the twentieth century, the Rite radically revised its ritual, transitioning it from a traditional lodge experience to a theatrical one. This resulted in a membership boom and warranted the construction of lavish, regional buildings throughout the country. Furthermore, in lieu of regular weekly meetings, the practice of Scottish Rite Masonry shifted to large, biannual "reunions" which are grand spectacles of theatre and ceremony.

During the first three decades of the twentieth century, thousands of pipe organs were produced in the United States, with large companies such as M.P. Möller shipping out one pipe organ per day at the peak of production. These

instruments fell into two categories: “classical” organs appropriate for church and academic settings and “theatre” organs built primarily for entertainment and characterized by the addition of tuned and untuned percussions and special effects. Yet, the ritual work of the Scottish Rite required an entirely different kind of organ. While much of the degree work is solemn, these instruments were also required to play lively marches and to accompany the hearty singing of hundreds if not thousands of men. Although some Scottish Rite pipe organs were built strictly along classical lines, others are a curious blend of classical and theatrical elements reflecting the duality of their purpose. After providing a brief history of Freemasonry, this document will survey the origins of Scottish Rite pipe organs and examine the ritualistic demands the instruments were required to meet. Finally, this document will include an examination of the pipe organ market that emerged in the late nineteenth and early twentieth centuries in order to satisfy the needs of Scottish Rite valleys.

Chapter 1

The Scottish Rite in Context

Few institutions throughout the world are so widely known yet so little understood as Freemasonry. If one were to ask most Americans to describe Freemasonry in a single phrase, one would most likely get responses ranging from "it's a cult that controls the government," to "it's a religion unto itself," to "are those the guys with the funny hats and little cars?" Of course, only the latter statement bears any resemblance to the truth!

While Freemasonry is still alive and active in all parts of the country, and indeed most of the Western world, respondents would be forgiven for their ignorance. At present, there are roughly a million Freemasons in the United States, yet that number is far removed from the Fraternity's peak of nearly four million members in the United States throughout most of the 1950s and 1960s. Freemasonry permeated the cultural fabric of the United States from the White House (President Truman was an active Mason, at one time serving as the Grand Master of Missouri[1]) to cartoons on TV (Fred Flinstone belonged to the Loyal Order of Water Buffaloes Lodge No. 26, an obvious nod to Freemasonry). Besides cultural shifts that have hampered growth since then, another reason Freemasonry is removed from contemporary culture in that it is a so-called "secret society." Yet Freemasons keep their secrets more as a matter of virtue

1 A Grand Master serves as the president of a jurisdiction, usually a state. They are elected on an annual basis and serve only one term.

than for practicality's sake. Detailed analysis of their history, influence, and ritual work is widely available to the public.

With curious buildings, an exhaustive list of native terminology, and a rich but complicated history, Freemasonry is an arcane world of its own. The goal of this chapter, then, is to codify a common understanding of the Fraternity—and the Scottish Rite in particular—moving forward.

Though many tend to think of Freemasonry as a large, monolithic organization, the Fraternity is actually comprised of a series of interlocking bodies, each exploring a different aspect of Masonic philosophy. All prospective Mason must join an individual local chapter, known as a blue lodge, to begin their Masonic journey. Here they earn their first three degrees—Entered Apprentice, Fellow Craft, and Master Mason—which are based upon the levels of membership in the old Medieval craft guilds.[2] At their most basic level, the lessons presented depict the struggle between good and evil and between insight and ignorance. The lessons were conveyed through indoctrination with a symbolic vocabulary, composed of characters, events, and architectural metaphors surrounding the construction of King Solomon's temple on Mount Moriah in pre-Christian Jerusalem.[3] This temple was constructed to house the Ark of the Covenant, which contained tablets inscribed with the Ten Commandments. These tablets were

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[2] It is important to note that the use of the word "degree" does not have an academic connotation, but rather a geometric one.

[3] The three blue lodge degrees are acted out with various props and movement around the lodge room. Depending on their role in the Lodge hierarchy, the members assume the roles of historical characters. Specific pieces of music, both instrumental and vocal, are incorporated throughout.

viewed as the physical manifestation of the pact between God and the people of Israel and by professing responsibility for building the temple, Freemasons claim a pivotal role in cementing the bond between God and the material world.[4]

Upon receiving the Master Mason degree, members are eligible to join other "concordant bodies" within Freemasonry. Initially, these bodies were attempts to embellish the story told by the first three degrees; however, over time, each assumed a distinct character and developed to address different interests of Freemasons. Chief among these concordant bodies is the Scottish Rite, the York Rite, and the Ancient Accepted Nobles of the Mystic Shrine (Shriners). While the Shrine is considered more of a social branch of the Fraternity, the York Rite and Scottish Rite are direct continuations of the blue lodge degrees. In fact, until the year 2000, Shriners were required to have passed through either the Scottish Rite or the York Rite prior to membership. It is worth noting that these degrees are not superior to the three degrees earned in the blue lodge; rather, they are complimentary. While a deep study of these concordant bodies is beyond the scope of this study, the structure, history, and rivalry between them does have implications for the ensuing evolution of ritual—and subsequent musical needs—of the Scottish Rite.

The very name "Scottish Rite" is a bit of a misnomer, since the first meetings originated in Paris by a body called the Council of Emperors of the East

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[4] William D. Moore, *Masonic Temples, Freemasonry, Ritual Architecture, and Masculine Archetypes* (Knoxville: The University of Tennessee Press, 2006), 2.

and West in 1758.[5] These initial twenty-two degrees—known as the French Rite of Perfection—expanded on the blue lodge degrees and were essentially elaborate historical reenactments. The order attracted prominent figures within the nobility, as well as military and academic circles and infused it with "great pomp, dignity, color and display in imitation of the fashion established by the extravagant Court."[6]

In 1761, this Council granted a Deputation to Stephen Morin, authorizing him to inculcate the degrees in the West Indies.[7] There, a Dutchman, Henry Francken, was given permission to confer the degrees in the United States beginning in 1767. While these degrees rapidly spread around the colonies, Masons received the rituals by purchasing them. This understandably led to a lack of uniformity and confusion.[8]

To rectify the situation, eleven men met at Charleston, South Carolina in 1801 to establish a Supreme Council to govern and regulate the degrees of Scottish Rite Freemasonry. In addition to the French Rite of Perfection, they also

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5 Albert G. Mackey, "Scottish Rite," *Revised Encyclopedia of Freemasonry*. (Chicago: The Masonic History Company, 1909), 916.

6 James D. Carter, *History of the Supreme Council, 33rd (Mother Council of the World) Ancient and Accepted Scottish Rite of Freemasonry, Southern Jurisdiction, U.S.A., 1891-1921* (Washington, D.C.: Supreme Council 33° 1971), 160.

7 Mackey, *Encyclopedia of Freemasonry,* 916.

8 Mark A. Tabbert, *American Freemasons: Three Centuries of Building Communities* (New York: New York University Press, 2005), 53.

added eleven other degrees.[9] Regrettably, this unity proved to be short-lived. While the Supreme Council claimed jurisdictional authority of Scottish Rite degrees throughout the world, some groups in New York claimed a similar authority. In order to settle the dispute and to prevent even more organizations from claiming authority, the Supreme Council in Charleston agreed to charter the New York group as a Supreme Council for the Northern Jurisdiction in 1813.[10] Thus, the two bodies remained autonomous and geographically oriented: the Northern Jurisdiction, which, though organized in New York, later moved to Lexington, Massachusetts, and the Southern Jurisdiction, which retained its Charleston, South Carolina headquarters, and eventually moved to Washington, D.C.[11]

Growth did not come naturally to the fledgling Southern Jurisdiction in its early years due in large part to a significant Anti-Masonic period that gripped the United States from approximately 1827 to 1835. This period was caused by a unique confluence of two events: the rise of Protestantism and its condemnation

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9 The standard thirty-two degrees are divided into four categories: Lodge of Perfection (4°-14°); Chapter of Rose Croix (15°-18°); Council of Kadosh (19°-30°); and Consistory of the Sublime Princes of Masters of the Royal Secret (31°-32°). A final, honorary degree (33°) is also administered to members who have demonstrated exceptional service and dedication to the Scottish Rite.

10 George A. Newbury and Louis L. Williams, *History of the Supreme Council of the Ancient Accepted Scottish Rite of Freemasonry for the Northern Masonic Jurisdiction of the USA* (Lexington, MA: Supreme Council, AASR, NMJ, USA, 1987), 69.

11 The Northern Jurisdiction is geographically defined by land east of the Mississippi River and north of the Mason-Dixon line. Due to their autonomous nature, their rituals, though similar on a macro level, evolved differently. While it is necessary to examine musical evolution of both Jurisdictions, a complete recounting of the subject for both bodies is beyond the scope of the study. As the larger of the two, the Southern Jurisdiction will be examined at length in subsequent chapters.

of secret societies, and the 1826 Morgan Affair.[12] Suddenly, the affluent, moral association was viewed with skepticism, fear, and in some cases, downright hysteria. Newspapers and pamphlets published a variety of sensational stories about not only the Morgan Affair, but also scrutinizing politicians who happened to be Freemasons. Meanwhile, various ministers took to the pulpit to criticize the exposed rituals as a frivolous distraction from prayer and sober work. Soon, Anti-Masonic legislators attempted to pass laws banning the fraternity, and in some states, such as Connecticut, Vermont, and New York, they actually enacted such laws, though they were generally considered ineffective. The result was a highly depleted membership, trending from nearly 100,000 in 1826 to less than 40,000 by 1835. Most Southern Scottish Rite members feared damage to their social and family relationships and thus quit.[13]

Yet this depletion eventually paved the way for innovation and renewal. Following the devastation of the Civil War, the emergent middle class provided the fraternity with a potent opportunity to attract new members through a number of initiatives, financial opportunities chief among them. Since the United States lacked familial welfare protection, local lodges responded by offering fraternal lodge life insurance, death benefits, and access to general lodge

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12 In 1826, a rogue Freemason, William Morgan, threatened to publish an exposure of all Masonic rituals and signs, as well as the secrets of the York Rite degrees. He was repeatedly threatened, harassed, and several attempts were made to burn his printing house. He was eventually kidnapped and presumed murdered—his body was never recovered.

13 Mark Tabbert, *American Freemasons,* 60-65.

charity.[14] Following the Anti-Masonic period, there was a desire to craft a more favorable public opinion, so greater emphasis was placed on Freemasonry's purpose, and lessons in morality took greater precedence in degrees and discourse.[15] As Wendy Waszut-Barrett notes in her dissertation on Scottish Rite scenery, "The mass-cultural convergence of social decorum and middle-class consumerism affected the presentation format and production of degree work within the Scottish Rite."[16] Indeed, the impact of mass transportation, the growth of printed publications, and the acceptance of popular entertainment provided further kindling for revised Scottish Rite ritual.[17]

It was during this time that Albert Pike—who would eventually become arguably the fraternity's foremost philosopher—rose to prominence and would forever cement the Scottish Rite ritual that is still utilized to the present day. Born in 1809 near Boston, Massachusetts, he was the son of Benjamin Pike, a notorious alcoholic, and Sarah Pike, a pious woman who was determined that her son shy away from his father's example. In his youth, Pike had an exceptional memory, digesting large volumes and recalling their contents at will. He was also semi-proficient in Latin, Greek, and Hebrew and took the Harvard entrance exam,

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14 Wendy Waszut-Barrett, "Scenic Shifts upon the Scottish Rite Stage: Designing for Masonic Theatre, 1859-1929" (Ph.D. Diss., University of Minnesota, 2009), 32.

15 Ibid, 33.

16 Ibid, 34.

17 Ibid, 35.

passing with exceptionally high marks. While he attended Harvard for a short period, the cost of tuition became prohibitive and he left the school.[18]

Pike later settled in Arkansas where he was admitted to the Arkansas Bar and set up a law practice that specialized in land cases with the U.S. government on behalf of the Cherokee Nation. He served in the Mexican-American War, and at the onslaught of the Civil War, he was commissioned as a brigadier general for the Confederate Army and given command in the Indian Territory.[19] Yet, as a native northerner, he was torn between his love for the Union and his love for the South, and emphasized his discomfort with slavery in his own personal writing.[20]

Pike had very diverse interests, yet a deep understanding and appreciation for music is a recurring theme, throughout both biographies and his own letters and memoirs. His primary instrument was the violin, and, as a child, Pike and his father frequently played violin duets at the Episcopal church in Newburyport, Massachusetts. He was evidently gifted as a child, since he played privately with the principal violinist of the Philharmonic Society of Boston, Louis Ostinelli, who was passing through the North Shore area on a concert tour of Maine and New England in 1822.[21] Pike also took great delight in singing. According to local newspaper accounts, he had a "beautiful baritone voice" and

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18 Mark C. Carnes, *Secret Ritual and Manhood in Victorian America* (New Haven: Yale University Press, 1989), 135.

19 Mark Tabbert, *American Freemasons,* 144.

20 William L. Fox, *Lodge of the Double-Headed Eagle: Two Centuries of Scottish Rite Freemasonry in America's Southern Jurisdiction* (Fayetteville: University of Arkansas Press, 1997), 63.

21 Ibid, 58.

wrote the lyrics for many songs, most of them comic, which are included in his collections of poetry.[22] Yet music also had a more pervasive effect on his life's work. According to Masonic scholar James Tresner, "Pike frequently drew from music in his writing. Only his other great love, nature, served him as a source of imagery more often."[23] Pike clearly recognized the power music could impart to Masonic ritual and oversaw the printing of four large volumes of music to be used to accompany the Scottish Rite degrees, which will be discussed later in this dissertation.

As noted earlier, prior to the Civil War, the Scottish Rite degrees lacked uniformity, and in fact, when Pike was initiated in 1853, Supreme Commander Albert Mackey simply read aloud all the degrees in a single evening. The ceremonies were void of detail and merely contained basic information about titles, oaths, uniforms, and the lodge setups.[24] Pike evidently had little use for them, stating, "The truth is that the Rite was nothing, and the Rituals almost naught, for the most part a lot of worthless trash."[25] Recognizing Pike's considerable skill as a writer, Mackey appointed Pike to a five-member committee tasked with revising the ritual in March, 1855. The committee never met, and Pike alone copied the existing degrees, plunging into the study of

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22 James T. Tresner II, *Albert Pike: The Man Beyond the Monument* (New York: M. Evans and Company, 1996), 14.

23 Ibid.

24 Mark Carnes, *Secret Ritual and Manhood in Victorian America*, 134.

25 Ibid.

ancient religions and oriental mysteries. By the fall of 1855, he completed the twenty-first through the thirtieth degrees, retaining the earlier signs and passwords,[26] but superimposing motifs and symbolic themes from ancient ceremonies upon them.[27] By 1857, he completed the first definitive revision of the rituals—known as his *Magnum Opus*—and personally printed 100 copies. It is difficult to overstate the importance of this revision to the renewal of Freemasonry at that time. From the simple degrees that were passed to him, Pike developed them into a means of understanding human existence and a philosophy that urged men to seek harmony with the universe.[28] His influence within the Scottish Rite was further codified when he was elected to the Supreme Council, thirty-third degree, which is the chief governing board of the body, and later, in 1859, when he was elected Grand Commander—the highest office in the Scottish Rite. Needless to say, his ritual revision was then enthusiastically and universally utilized throughout the entire jurisdiction.[29]

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[26] Signs and passwords are gestures and special words Masons can use to quickly identify each other. For a detailed explanation, see Mackey, *Revised Encyclopedia of Freemasonry.*

[27] Ibid.

[28] Mark Tabbert, *American Freemasonry*, 145.

[29] Mark Carnes, *Secret Ritual and Manhood in Victorian America*, 134.

Upon implementing his ritual revision, Pike turned his focus to expanding the Southern Jurisdiction, with the objective of establishing a Grand Consistory[30] in every state. However, he took pains to keep the fledgling organization highly selective, emphasizing that "the extension of the Rite was not to be synonymous with popularizing it."[31] Ironically, despite his best efforts, his rituals proved to be highly popular. In April 1865, the *Masonic Review* reported that the once anemic Scottish Rite had suddenly been reinvigorated from a "hidden source." Remarkably, the Rite grew from fewer than 1,000 members in the 1850s to boast nearly 125,000 at the end of the nineteenth century.[32]

According to Wendy Waszut-Barrett, "Pike desired to restore the ritual to its original intent, creating one coherent system for the middle-class participants while attempting to authenticate and elevate the standards of quality."[33] Yet, Pike's work lacked a depiction of physical conduct which resulted in the elaboration of actions and movement within each interpretation. Barrett continues, "The resulting Scottish Rite degree work became much more dramatic

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30 A Grand Consistory acts as the local governing body of the Supreme Council. The Consistory is charged with administering the degrees through individual geographic Valleys, which act like chapters. Each Valley typically owns its own building, manages its own finances, and has its own personnel. For example, Oklahoma currently has three Valleys: Guthrie, McAlester, and Tulsa, which are each accountable to the Oklahoma Consistory.

31 Ray Baker Harris and James D. Carter, *History of the Supreme Council, 33° (Mother Council of the World) Ancient and Accepted Scottish Rite of Freemasonry, Southern Jurisdiction, U.S.A., 1801-1861* (Washington, D.C. The Supreme Council, S.J., 1964), 277.

32 Mark Carnes, *Secret Ritual and Manhood in Victorian America*, 134.

33 Wendy Barrett, "Scenic Shifts upon the Scottish Rite Stage: Designing for Masonic Theatre, 1859-1929," 51.

than Pike ever anticipated or desired. He unknowingly fostered an ideal environment for the theatrical interpretation and stating of degree work."[34]

Though Pike's official work was largely confined to the Southern Jurisdiction, his influence was heavily felt in the Northern Jurisdiction. Like the Southern Jurisdiction, the Northern Jurisdiction sought to unify the degrees across their territory after decades of haphazard dissemination. In 1867, Charles T. McClenachan wrote *The Book of the Ancient and Accepted Scottish Rite of Freemasonry: Containing Instructions in all of the Degrees from the Third to the Thirty-third, and the Last Degree of the Rite* specifically for Northern use. Though written ten years apart, the similarities between McClenachan's work and Pike's revision are numerous, and in some instances McClenachan copied sections of Pike's work verbatim, something Pike himself noted begrudgingly. [35] Conspicuously, both follow Pike's settings, with degrees taking place in King Solomon's temple, the palaces of King Cyrus and King Darius, the desert near Sinai, the court of Saladin, and the lodge of the Crusader knight. In each degree, a heroic figure representing the Mason reveals a moral truth. Masons are thus presented as moral elite arising throughout history.[36] One important difference, however, is that the Southern Jurisdiction emphasized the written word and

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34 Ibid.

35 Ibid, 55.

36 Mary Ann Clawson, "Spectatorship and Masculinity in the Scottish Rite," in *Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929*, ed. C. Lance Brockman (Jackson: University Press of Mississippi, 1996), 54.

general philosophical lesson of each degree, while the Northern Masonic Jurisdiction placed emphasis on visual presentation and performance quality.[37]

During these years, the practice of "communicating" a degree gained prominence. Simply put, instead of reading and dramatizing the entire degree, for the sake of brevity some of the degrees were simply summarized. Indeed, today, few consistories in the Southern Jurisdiction actually present all twenty-nine degrees at a single gathering. The practice is often to dramatize degrees on a rotating, yearly basis, while communicating the rest. Initially, the leadership of both the Northern and Southern Jurisdictions were wary of this development. In the Southern Jurisdiction, Pike vehemently opposed this practice and recommended delays between degrees to give the initiate a proper amount of time to internalize the information.[38] In fact, he was openly suspect of prospective members who would be attracted to this model. In one letter from 1870, Pike stated, "However pure and good the intention, the effect cannot but be most mischievous and most deplorable. We do not want Initiates who can be satisfied with such communication of degrees that are worthy to be the study of a lifetime, and in which there is nothing that is not of value for the heart or for the head."[39] A similar mindset gained traction within the Northern Jurisdiction. At the

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37 Wendy Barrett, "Scenic Shifts upon the Scottish Rite Stage: Designing for Masonic Theatre, 1859-1929," 55.

38 Delays lasted anywhere from three months (between the 14th and 16th and 16th and 18th degrees) and one year (between the 30th and 32nd degrees).

39 James Carter, *History of the Supreme Council*, 57.

annual meeting of the New York Council of Deliberation in 1872, the Committee on the Condition of the Rite recommended, "While there may have been a *necessity* to communicate these degrees we think that period is now past [*sic*] and that the sub-bodies should as far as practical—and that depends entirely upon the interest taken by the officers—carry out in all the detail the beautiful Ritual of the Ancient and Accepted Rite."[40] Two years later, the same committee clarified their position, "It is absolutely essential for the prosperity of the Rite that the degrees should be conferred with all the accessories so necessary to give a dramatic effect to our sublime Ritual, and to create a due impression upon the minds of the novitiates."[41]

Nevertheless, the temptation to communicate the degrees was still great in both Jurisdictions, and in order to maintain some degree of control over this supposed problem, both the Northern and Southern Jurisdictions designated certain degrees as indispensable degrees, which cannot be communicated and must be performed any time the Scottish Rite degrees are conferred. As Wendy Waszut-Barrett astutely notes, discrepancies in this practice greatly contributed to the evolution of degree conferrals in each jurisdiction. Initially, in the Southern Jurisdiction, only six degrees were considered indispensable, while the Northern Jurisdiction increased their number to thirteen and eventually included all of

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[40] Jesse B. Anthony, Edward H. Brown, and William S. Paterson, "Report of the Committee on the Condition of the Rite," *Transactions of the New York Council of Deliberation* (1872): 14.

[41] Jesse B. Anthony, James E. Conor, and William S. Paterson, "Report of the Committee on the Condition of the Rite," *Transactions of the New York Council of Deliberation* (1874): 17.

them, thus forbidding communications.[42] The rapid success of the Northern model put pressure on Pike's slow approach, though he remained steadfast in his opposition to theatrical elements.

In the Northern Jurisdiction, the shift towards theatre naturally put a greater demand on the facilities that were in use throughout the Rite. Initially, since the Scottish Rite degrees were extensions of the first three degrees, they were conferred in spaces that were similar to those used for blue lodge work. These spaces are relatively simple by nature, with an altar in the center of the room, chairs for officers[43] in various parts geographic positions, and general seating on the north and south ends of the room. During these early years, this borrowed layout may have been also out of necessity, since the young but growing membership lacked money and real estate. Still, Scottish Rite ceremonies were far more complicated than both the blue lodges and the York Rite, and these spaces were inadequate to fulfill the vision cast in McClenachan's ritual revision. As William Moore notes, "Because of the narrative and philosophical scope of the Scottish Rite degrees, the required ritual chambers differed from the spaces of the first three degrees in the complexity of their prescribed ornamentations. . . Draperies of various colors and patterns were

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[42] Wendy Barrett, "Scenic Shifts upon the Scottish Rite Stage: Designing for Masonic Theatre, 1859-1929," 56-57.

[43] In blue lodge Freemasonry, the exact number of Masonic officers in a given Lodge room varies by region. However, the three most important, senior officers consist of the Junior Warden (who sits in the south, symbolic of the position of the sun at midday), the Senior Warden (who sits in the west, representing the setting sun), and the Worshipful Master (who sits in the east, symbolic of the rising sun). This hierarchy is consistent in Freemasonry throughout the world.

required, as were columns, candlesticks, altars of many shapes, and thrones of differing designs."[44] In order to compensate, over time, Scottish Rite bodies acquired props and costumes from fraternal regalia firms that came into prominence following the Civil War.[45]

As stated earlier, performing all twenty-nine degrees was indeed a challenge for smaller, local organizations. In addition to the money necessary to purchase the copious paraphernalia, dozens of men were required to devote a significant amount of time to memorizing complex degrees. Prior to the 1870s, Scottish Rite bodies scheduled their degrees during evenings on a monthly or bimonthly basis. In the 1870s, possibly in response to the challenges stated above, local valleys in the Northern Jurisdiction began to hold annual or semiannual events which conferred all of the degrees over the course of several days. The practice grew popular, and in 1874, the Committee on the State of the Rite endorsed the practice: "We commend the plan adopted in several localities of holding annual or semi-annual reunions and after the labor to incident to such occasions, assembling around the social board, indulging in personal cheer. . . In the judgement of your committees such gatherings are of great advantage, and cannot be too highly commended, and we hope for a more general adoption of the plan."[46]

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[44] William Moore, *Masonic* Temples, 73.

[45] Ibid.

[46] Anthony, Conor, and Paterson, "Report of the Committee on the Condition of the Rite," 17.

Though conceived to practically confer degrees, these early reunions evolved into elaborate social affairs including banquets, photographs, and recreational activities. This proved to be an attraction, and soon men from other areas surrounding the cities started attending. William Moore notes, "While a rural farmer or merchant might not travel to a city for an evening event, a fraternal celebration stretching over multiple days proved to be sufficient motivation, thus transforming the identity of Scottish Rite bodies from local to regional institutions."[47] Furthermore, reunions offered men an opportunity to network with men outside of their immediate lodge. As Scottish Rite bodies grew, so did their treasuries which led to the desire for larger buildings.

The Valley of Chicago was an early pioneer in theatrical presentations. In 1884, it moved into a preexisting building at 78 W. Monroe Street, which happened to have a stage. This apparently led to the leadership to start experimenting with stage effects connected with the degrees and was met with an enthusiastic reception.[48] A unique feature of this building was the incorporation of scenic backdrops—probably produced by Chicago's Sosman and Landis Scene Painting Studio—which constituted the first known instance of backdrops commissioned by a Scottish Rite body in the United States.[49] They also installed a two-manual pipe organ "of considerable power and beauty" in the

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47 William Moore, *Masonic Temples*, 76.

48 Alphonse Cerza, *A History of the Ancient Accepted Scottish Rite in Illinois, 1846-1965* (Bloomington, IL: Pantagraph Press, 1966), 59.

49 William Moore, *Masonic Temples*, 81.

west gallery.[50] A few short years later, Chicago hosted the Columbian Exposition, which attracted many visitors from all over the world. As such, many cultural institutions throughout the city constructed new and elaborate buildings to showcase their cause to a discerning, world-wide audience. The Scottish Rite was no exception and in 1893, they moved into the massive new Masonic Temple—the tallest building in the world at that time—at the corner of Randolph and State Street downtown. This new space was designed with the express purpose of entertaining the Masonic visitors, and as such they placed even greater emphasis on producing theatrical degrees. Like the previous building, their new home was equipped with hand-painted scenery, state-of-the-art lighting and stage effects, and of course, an even larger pipe organ. The Columbian Exposition coincided with another momentous gathering, the 81st Annual Session of the Supreme Council of the Northern Jurisdiction, which was held in the new space on September 19, 1893. The governing body was impressed with their facility and theatrical innovation and subsequently encouraged other valleys in the Northern Jurisdiction to adopt these reforms.[51]

As mentioned earlier, the Southern Jurisdiction under the leadership of Albert Pike was initially resistant to the emerging theatre tradition. However, Pike's death in 1891 paved the way for a younger generation to experiment with theatrical presentations. Charles Rosenbaum adapted Pike's degrees for

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50 Alphonse Cerza, *A History of the Ancient Accepted Scottish Rite in Illinois, 1846-1965*, 60.

51 Ibid, 61.

theatrical presentation, while Joseph Sosman (of the aforementioned Chicago painting company) adapted scenery for use in the Southern Jurisdiction. Together they staged the dramatic degrees in Little Rock, Arkansas, which saw its membership double between 1895 and 1899. Soon, these dramatizations spread to the Valley of Wichita, where Bestor G. Brown of the M. C. Lilley Regalia Company added costumes and props from his company.[52] These developments weighed on the Valley of Guthrie, Oklahoma, when they were considering building a new temple at the turn of the twentieth century. Initially, there was great debate as to whether or not to construct an edifice reminiscent of a traditional lodge room or one with a stage. Ultimately, Harper Cunningham, the Sovereign Grand Inspector General[53] of Oklahoma invited Bestor Brown to visit and make a recommendation. At Brown's advice, they decided to build an elaborate temple with a fully equipped stage and pipe organ. Evidently, Brown was pleased, for he is quoted in the Kansas City Star stating, "There is not a modern device known to stage equipment that cannot be found here. There is not to exceed half a dozen theaters in the country that have the electrical apparatus owned by this Temple."[54]

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52 Mark Tabbert, *American Freemasons*, 146.

53 A Sovereign Grand Inspector General (SGIG) is the highest authority in a Scottish Rite Orient (which is generally geographically defined by state) and serves as a liaison to the Supreme Council in Washington, DC.

54 Frank A. Derr and Robert G. Davis, *One Hundred Years of Scottish Rite Masonry in the Valley of Guthrie, 1899-1999, Orient of Oklahoma* (Guthrie: The Scottish Rite, 1999), 58.

Many more Valleys were influenced by Guthrie, and by 1901, the shift from lodge room to stage was essentially codified. While the Supreme Council of the Southern Jurisdiction did not expressly condone the practice, they did not forbid it either. Not only was the practice popular with the initiates, but it provided the means of mass-producing members, since large groups of men could be initiated at once.[55] Naturally, this sudden spike in membership put strain on the relatively modest facilities in use throughout the Southern Jurisdiction. The prosperous years of the 1920s, combined with ever expanding treasuries as a result of the increased membership, resulted in a frenzy of building activity across the Southern Jurisdiction, with each Valley seemingly trying to out build each other. A promotional booklet from 1928 proposing a substantial enlargement of the Scottish Rite Temple in McAlester, Oklahoma, illuminates these converging realities. In 1907, the Valley constructed a large edifice at a cost of nearly a million dollars, and at the time, membership numbered approximately 750. By 1915, that had more than doubled to 2,545, and five years after that, it doubled again to 6,132. By the time they proposed the enlargement, it was over 8,000. Given the rate of growth, the Valley projected a membership of over 25,000 by 1950. The booklet noted, "A very little study will show that there has been an average increase of more than 100 per cent in each five year period. If the last decade shows a falling off, it must be because the facilities for exemplification of the work have not kept step with the possible growth of the

[55] William Fox, *Lodge of the Double Headed Eagle*, 147.

order. In a word, Masonry in Oklahoma is growing faster than the temples that house it."[56]

These temples were constructed to solicit immense pride among the membership. Further in the booklet, it states: "[The temple] will stand a beautiful and substantial structure consistent with the best traditions of Masonry. It will represent to *[sic]* the community with the dignity that it deserves. The temple is designed in particular to restore to the Indian Consistory its earlier prestige in the exemplification of its splendid rites."[57] To raise the necessary funds, every member was encouraged—if not expected—to personally contribute. To incentivize the members, the Valley of McAlester established a unique program whereby a member purchased subscriptions in units of $300, paid quarterly over a period of three years, and the Valley would then take out a life insurance policy on the life of the member for one and one-half the amount of the subscription. At the end of thirty years, the subscriber would have the option of a cash repayment, or to retain the life insurance policy.[58] This served the twofold purpose of ensuring that the temple was funded and that the members remained loyal to the Valley.

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56 *After the Manner of King Solomon: Facts, Figures and Illustrations That Challenge Scottish Rite Masons* (McAlester: Scottish Rite, 1928).

57 Ibid.

58 Ibid.

These temples were primarily built for the "all-important function of disseminating the sublime doctrines of degrees"[59] However, the architects and planners made provisions to meet the needs of the many men—and their wives—who traveled a considerable distance to visit these regional edifices. Many buildings, such as the McAlester temple, contain a sizable dining room, men's and women's lounges, and dormitories. Some Valleys took this idea to even further heights. The Guthrie temple, completed in 1926, contains a smoking room, a card room, a billiards room with nearly twenty pool tables, and a writing/mail room so that the members could conduct business while at the temple. During the winter reunions, the Valley offered entertainment for the wives of members in "the Egyptian Room," which is a smaller auditorium located off the main lobby. The architects of the Guthrie temple designed this space to be soundproof, with its own stage entrance and separate dressing rooms, so that entertainment could be offered for the ladies while the men received their degrees in the main auditorium. Furthermore, a large lounge, aptly named "the Crystal Room" due to its magnificent Czechoslovakian crystal chandeliers was designed for ladies' social gatherings throughout the reunion. This space was initially designed with a revolving stage and orchestra pit but were not installed due to cost.[60]

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59 Ibid.

60 Frank Derr and Robert Davis, *One Hundred Years of Scottish Rite Masonry in the Valley of Guthrie, 1899-1999, Orient of Oklahoma*, 131.

In addition to these spaces, various artistic rooms, which serve as lounges abound in the building, each with its own, exotic design such as the "Assyrian Room," the "Pompeiian Room," and the "Italian Lounge." Simply put, at a time when international travel was difficult, the Guthrie temple provided an experience arguably not found in any other building throughout the state of Oklahoma. Much like the scenery in the auditorium and the degrees themselves, the physical space of the Guthrie temple offered those who visited an escape from the mundane and reminded them of a power greater than themselves.

Throughout the early years of the Scottish Rite, many dichotomies existed in its structure. Pike himself tried to balance a zeal for ritual reform and proliferation with the desire to keep the Rite relatively small and selective in number. Those who followed Pike had to decide whether to keep the ritual simple or to embrace fully staged, theatrical productions. Even the temples themselves were designed to provide spaces both serious and playful. This is not to mention the degrees themselves, which mix elements of the sacred and profane to teach universal truths. Understanding these many dichotomies is key to evaluating the pipe organs and musical needs of the Scottish Rite.

Chapter 2

A Natural Borrowing: The Scottish Rite Pipe Organ Emerges

In his *Allocation*[61] of 1917, Grand Commander George Fleming Moore made a recommendation to utilize organists responsible for the music of the thirty-third degree and the "magnificent chants" of the rituals. Remarkably, given the prominence of organ music throughout the Scottish Rite, next to nothing is mentioned about it in many of the leading history books on Rite. In his exhaustive book on the history of Scottish Rite Freemasonry in the Southern Jurisdiction, William Fox rightly observes that theatre organ music was coming into vogue at the time, and so "it was a natural borrowing, therefore, that the Scottish Rite now required quality organ music and accompaniment."[62] Yet when one digs deeper into the musical history of the Fraternity, as well as the religions and social movements afoot at the beginning of the twentieth century, one finds that this "natural borrowing" is more pervasive than meets the eye—the pipe organ was the practical answer to a confluence of needs.

In his seminal *Revised Encyclopedia of Freemasonry*, published in 1909, Albert Mackey spares few words in stressing the virtues of music: "Music is recommended to the attention of Freemasons, because as the 'concord of sweet sounds' elevates the generous sentiments of the soul, so should the concord of

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[61] An allocation is a speech given by the Grand Commander during a session of the Supreme Council.

[62] Fox, *Lodge of the Double Headed Eagle,* 184.

good feeling reign among the Brethren, that by the union of friendship and brotherly love the boisterous passions may be lulled and harmony exist throughout the craft."[63] Indeed, the value of music is emphasized very early on in Blue Lodge Masonry. Upon receiving the Fellowcraft[64] degree, the initiate symbolically climbs a winding staircase consisting of fifteen steps, the last seven of which represent the seven liberal arts and sciences: grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy. Particular emphasis is placed on the relationship between music and mathematics, as well as its ability to soothe the soul and foster peace among people. Thus, song and incidental music is freely incorporated into the ritual of Blue Lodge Masonry. While there are many different uses, most often, songs mark the beginning and ending of a Lodge meeting, and are sung at pivotal points throughout the ritual, particularly as initiates are formally inducted into the group.

Freemasons have sought to harness the power of music throughout their ritual work from their inception.[65] The first known collection of Masonic songs appeared in James Anderson's first edition of *The Constitutions of the Freemasons* in 1723. During the 1730s and 1740s, there are many accounts of Masonic

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[63] Mackey, *Revised Encyclopedia of Freemasonry,* 688.

[64] The Fellowcraft degree is the second of three degrees obtained in Blue Lodge Masonry. This degree represents the middle period of life, and during the degree the importance of education and work are taught.

[65] Modern Freemasonry was born out of the original stonemason guilds formed during the Middle Ages in Scotland, England, and France. Sometime around the 1640s, English lodges began admitting members who were not stoneworkers, and later referred to as "Speculative Masons." The first Grand Lodge—or central governing body—was established in London on June 24, 1717.

marching bands leading the newly elected Grand Master in a large procession through the streets of Westminster to the "great feast" held in a city livery hall. These early Masons generally lacked a formal meeting place, opting to meet in local coffeehouses and alehouses. Obviously, this excluded the use of musical instruments and limited repertoire to a handful of simple, easily memorized songs during both the rituals and meals.[66]

As the Fraternity grew throughout England, large, regional Masonic halls began to emerge in the late eighteenth century. In his article on early English Masonic pipe organs, musicologist Andrew Pink argues that pipe organs were installed not necessarily to accompany ritual, but as a means to generate income through building rental. In fact, it was the Academy of Ancient Music, which was renting the London Masonic Hall for their regular concert series that requested what was to be the first permanent Masonic organ, installed by Samuel Green in 1784. Apparently, the practice of using the organ proved popular, since Samuel Wesley—the famous composer and son of Methodist founder Charles Wesley—was appointed "Grand Organist," a largely symbolic role, in 1812.[67]

Over the course of the first half of the nineteenth century, many English Masonic lodges transitioned from taverns to their own purpose-built facilities where a pipe organ was considered necessary. Again, Andrew Pink surmises this had less to do with Masonic tradition and more to do with the sheer popularity of

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[66] Andrew Pink, "English Masonic Lodges, Pipe Organs and National Heritage," *Journal of the British Institute of Organ Studies* Volume XXXI, no. 2, (April 2007): 14.

[67] Ibid, 15-16.

the pipe organ during the Victorian era. However, since the pipe organ was commonly associated with churches, upper-class homes, and civic institutions, the instrument lent an aura of propriety and sophistication as these lodges attempted to shed their previous reputations centered in the taverns and attract sobriety-minded, middle-class men. Unsurprisingly, many lodges turned to the hymns of the church to find new music suitable for this newfound sensibility. This natural borrowing was compounded by the fact that most lodge organists were also church organists and were obviously familiar with the repertoire.[68] Most of the lodge organs from this era are modest in design, generally consisting of a single manual, four or five stops, and a limited pedal compass of usually an octave.

From an organizational and ritualistic standpoint, Freemasonry in the United States roughly followed this same trajectory. Freemasonry appeared in the American colonies as early as the 1720s, with the establishment of lodges in major cities such as Boston and Philadelphia, and quickly spread throughout the colonies during the 1740s.[69] It quickly became an important part of colonial society, and attracted early leaders such as George Washington, Paul Revere, and Benjamin Franklin. Like their British counterparts, these early lodges met mainly in taverns, and this obviously precluded the use of musical instruments, thus limiting music to simple songs that were sung acapella. Following the

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[68] Ibid, 17.

[69] Melvin M. Johnson, *The Beginnings of Freemasonry in America* (Kingsport, TN: Southern Publishers, 1924), 74.

Revolutionary War, the Fraternity experienced significant growth and began to construct larger, more private buildings for their rituals.

The move from tavern to dedicated building brought about a new level of respect for the Fraternity, but over time, religious leaders began to mistrust and question their motives. Freemasonry does not portend to be a substitute for Christianity or any other religion in particular. Rather, Freemasonry seeks to reveal how to live the life of love and acceptance under the guidance of God, and in that sense, Freemasons take lessons from all major religions.[70] With this in mind, Masonic ritual does feature prayer and scripture readings that are read at specific points in the rituals, and the Holy Bible is left open on the altar in the center of the room anytime the lodge is in session. Likewise, as noted in chapter one, the entirety of Blue Lodge Masonry is centered around the analogy of King Solomon's Temple, which is taken directly from the Old Testament.[71] Historian Lynn Dumenil observes: "the rituals, then, contained a hodgepodge of religious elements—with some deistic influence and an extensive borrowing from the Judeo-Christian tradition and Bible. The result was to leave Masonry with an ambiguously defined religious content, open to several interpretations."[72] Given these overt references to Christianity and their acceptance of all religions, it is hardly surprising that religious leaders of the nineteenth century were suspicious

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[70] Robert Lee Carr, "Religion in the Lodge," in *Freemasonry and Christianity: Lectures from Two Ages* (Bloomington, IL: The Masonic Book Club, 1993), ix.

[71] Albert Mackey, *Revised Encyclopedia of Freemasonry,* 847.

[72] Lynn Dumenil, *Freemasonry and American Culture, 1880-1930* (Princeton: Princeton University Press, 1984), 37.

of the Fraternity. Coupled with the Morgan Affair that was discussed in the previous chapter, this religious revolt resulted in a devastating blow to Masonic activity in the United States.

Following the Civil War and a period of dormancy, the Fraternity began to rebuild, but did so mindful of its previously strenuous relationship with Christianity. In fact, as Dumenil argues, the Fraternity and the Protestant Church were facing similar problems. Social disruptions accompanying industrialization, urbanization, and massive immigration had a major impact on Protestant churches in the mid- to late-nineteenth century. Protestant leaders worried about their lack of influence over the urban masses, and this concern over the unchurched was acute in the face of widespread labor unrest. Churches then sought to reestablish social order by reaching out to workers and immigrants through missions and revivals. This inevitably led to the Social Gospel movement, characterized by a heightened social consciousness and an active interest in secular affairs. In addition, Darwinian evolutionary theory was gaining traction, and Protestants were increasingly concerned about the challenge of science to traditional faith. Finally, Protestants felt pressure from the massive wave of immigration, which consisted heavily of Roman Catholics and Jews.[73]

Freemasonry was grappling with some of the same issues: it was eager to counter the spread of atheism, struggled with questions of Biblical authority, the primacy of Christianity and the nature of religion. Thus, while maintaining their

[73] Ibid, 44-47.

insistence that Freemasonry did not constitute a religion unto itself, many Masonic writers of the late nineteenth century sought to draw parallels between the fraternity and Protestantism. In fact, they often emphasized that Freemasonry had a special relationship with Christianity and that Freemasonry was in fact a servant of Christianity. To back up the claim, a number of Grand Lodges endorsed the idea of individual lodges attending church services as a group while Masonic magazines began to reprint the sermons from the events. In a similar vein, Grand Lodges began to forbid meetings on Sundays out of respect for the Christian sabbath.[74]

Needless to say, these reforms and practices did much to repair the relationship between the Fraternity and most Protestant denominations, though some, like the Lutheran Church, remained in opposition, while the Roman Catholic Church continued its long-standing ban on Masonic membership and even started their own Fraternity in 1892—the Knights of Columbus—to compete with Freemasonry. Nevertheless, Freemasonry became increasingly popular with Protestant ministers, and, in fact, many of them joined the Fraternity. In turn, these ministers and devout laymen started to interject Christ in prayers and addresses, assuming their entire audience was Christian.[75]

The music presented in the lodges began to reflect this growing trend as well. As stated earlier in this chapter, early American Masonic music drew its

[74] Ibid, 51.

[75] Ibid, 55.

inspiration from the English tradition and included many simple songs that were easily sung in a tavern. During the second half of the nineteenth century, however, Masonic songbooks featuring a variety of genres rose to prominence. In total, over forty-four songbook publications of solely or predominantly Masonic content were published during this time. George Chase's *Masonic Harp,* published in 1858, was arguably the most widely disseminated, and offers a valuable insight into Masonic musical practice during the transition from tavern to the traditional lodge setting. The book contains a large percentage of existing Masonic odes and popular folk tunes, but also includes a sizable number of hymns, all in three-part harmony, reflecting the English men's glee club tradition. Popular hymns of the day include: "Be Thou exalted, o our God"; "Blest be the tie that binds"; "Christian warriors, to the pealing"; "Guide me, o thou great Jehovah"; "Joy to the world, the Lord is come"; "Praise to God, immortal praise"; and "When morning paints the skies".[76] By the end of the nineteenth century, hymnody comprised an ever-larger share of Masonic songbooks. In fact, one of the last known Masonic songbooks, *Holden's Sacred Music for Men's Voices, for Masonic and Church Use*, published in 1893 is nearly exclusively sacred in nature, relegating secular Masonic odes to a subordinate position. Since the practice of publishing Masonic songbooks was virtually nonexistent in the twentieth century, these nineteenth century songbooks remained popular, and to this day, Blue Lodge Masonry still primarily uses Christian hymns to enhance their rituals.

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[76] *The Masonic Harp: A Collection of Masonic Odes, Hymns, Songs For the Public and Private Ceremonies and Festivals of the Fraternity* (Boston: Oliver Ditson & Company, 1858).

When examining the relationship between religion and Freemasonry, it is hard to understate the significance of the lodge room as a sacred space unto itself. As discussed in the previous chapter, Masonic ritual is centered around metaphors describing the construction of King Solomon's temple. Thus, many Masonic buildings are referred to as "temples." Furthermore, whenever there was a debate about lodge decorum, the first point of reference was usually church etiquette. While many references to this may be found in Masonic literature of the late nineteenth century, perhaps a 1914 newspaper summed up this sentiment in the most straightforward way, when it quoted the Grand Master of Rhode Island: "If there is a place on earth next to the church of God where reverence should be found and dignity should be observed, it is that place where a Masonic meeting is in session."[77]

In his book, *Masonic Temples*, William Moore observes that between 1870 and 1930, the relationship between lodge and church was further intertwined through their use of similar furniture. In fact, one Boston-based manufacturer, S. C. Small and Company, issued two catalogues in the 1880s, one labeled *Church Furniture* and the other *Lodge Furniture.* Most of the products were the same, with minor changes to the descriptions (i.e. "pulpit chairs" were referred to as "lodge chairs" in the Masonic catalogue, even though they were of the same design and construction quality). Occasionally, used church furniture from shuttered churches were repurposed for lodge use. Though chairs were often the

[77] William Moore, *Masonic Temples,* 33.

most popular item, furniture companies also fabricated similar altars, candlesticks, and processional items.[78] Indeed, pipe organ companies during 1920s and 1930s were eager to exploit their willingness to build for both lodge and church setting, with prominent builders such as M.P. Möller and Henry Pilcher's Sons expounding on their success as lodge room organ builders in their predominantly church-oriented sales brochures.

While the philosophical and spiritual connection between Masonry and Christianity has been exhaustively debated over the past two centuries, it is clear that they shared much in common. In this context, the use of pipe organ music in Masonic ritual is quite logical. Masonic music of the late nineteenth century borrowed extensively from ecclesiastical music, and church furnishings were very much in vogue in lodge rooms throughout the United States. In addition, one cannot help but rationally assume that, in light of the post-anti-Masonic period, Masons were quick to showcase their sense of decorum and sobriety, and throughout the mid- to late-nineteenth century, perhaps no other instrument was so intrinsically linked with those virtues.

Besides the obvious connection to Christianity, it is important to note that, much like Victorian-era England, pipe organs were also simply in vogue. In 1863, E. F. Walcker of Ludwigsburg, Germany, installed one of the first substantial concert organs in the United States in Boston's Music Hall. This large and visually compelling instrument was one of many concert instruments to follow in the late

[78] Ibid, 33-34.

nineteenth century, including Mechanic's Hall, Worcester, MA (E. & G. G. Hook, 1864); Music Hall, Providence, Rhode Island (E & G. G. Hook, 1871); and Cincinnati Music Hall (E. & G. G. Hook & Hastings 1877). A substantial number of exposition hall instruments further cemented a role for the pipe organ in secular settings. Visitors to the 1876 Centennial Exposition in Philadelphia were exposed to two significant instruments: a four-manual[79] E. & G. G. Hook & Hastings in the Main Hall and a three-manual Roosevelt in the New York section of the main building, both of which were used for frequent recitals attended by large audiences. At the 1893 Columbian Exposition in Chicago, three instruments were exhibited: a two-manual instrument built by Farrand & Votey of Detroit, a three-manual Henry Pilcher's Sons, and a four-manual instrument by the Carl Barckhoff Church Organ Co. Like Philadelphia, visitors were treated to numerous and highly publicized recitals.[80]

It is no surprise that the organ building industry grew substantially in tandem with these trends, and many smaller, local organ building firms were outpaced by large-scale, factory-like companies, including E. & G. G. Hook, Geo. S. Hutchings, Jardine, William A. Johnson, and Hilborne Roosevelt. These workshops allowed highly desirable, well-constructed instruments to flood the market. Furthermore, these firms—particularly Roosevelt—aggressively innovated the

[79] A manual is essentially a keyboard for the hands. Average-sized pipe organs from nearly every era typically have two- to three-manuals.

[80] Orpha Ochse, *The History of the Organ in the United States* (Indianapolis: Indiana University Press, 1975), 211-212.

instrument by attempting to use electricity to revolutionize organ action, thus allowing for greater flexibility in organ design and placement. It was also during this time period that organ builders began to experiment with new, orchestrally influenced stops, to achieve a greater range of color and dynamic expression than had been achieved in the past. These tonal innovations were possible, in part, due to innovations in wind supply, which allowed for nearly unlimited pressures.

So expansive was the popularity of organs throughout the post-Civil War period that it became fashionable to have the sound of organs in homes. While there are several examples of pipe organs installed in residences during the late nineteenth century, reed organs were far more prevalent across the country.[81] Reed organs are fundamentally different from pipe organs for several reasons: they lack pipes, often lack a pedalboard, and are usually only one-manual. While pipe organs produce sound with pressurized air, reed organs consist of brass reeds, in which a thin tongue vibrates freely in an aperture when excited under suction. Pitch is determined by the size of the reed and separate sets of reeds of varying construction provide different tones.[82] These instruments were designed to function like small pipe organs in cases where space was limited and cost was considered. The fact that they did not require electricity or an additional person to pump the bellows made them highly desirable for rural churches and homes

[81] Reed organs are often referred to as "pump organs." In France, there is a similar instrument called the harmonium, and many prominent organ composers, such as César Franck, Louis Vierne, and Léon Boëllmann wrote extensively for the instrument.

[82] Barbara Owen, "Reed organ," *Grove Music Online.* 2001; Accessed 28 Feb. 2020. https://www-oxfordmusiconline.com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043321.

alike. Due to the fact that they were relatively easy to construct, dozens, if not hundreds of small firms produced them throughout the United States, making it difficult to determine the actual number that were produced. However, one need only look at the work of the Estey Organ Company—the most prolific of all reed organ producers—to get a sense of how popular the instrument was. At their height in the early 1880s, Estey claimed in a sales brochure to employ five hundred people, who produced sixty organs per day, or one organ every ten minutes.[83] These instruments were often cheaper than pianos and also generally had a smaller footprint. Thus, these versatile instruments found homes in many Masonic lodges in rural areas throughout the country.

The first known Blue Lodge pipe organs were built in 1860 by E. & G. G. Hook for temples in Lawrence, MA, and New Bedford, MA. Both organs consisted of one-manual and pedal designs, with the Lawrence instrument containing fourteen stops and the New Bedford containing twelve. Three years later, William A. Johnson built his first organ for a Masonic lodge, a nine-stop organ, Opus 144, for a lodge in Geneva, New York. Prominent New York City builder J. H. & C. S. Odell built their first Masonic lodge organ in 1864 and installed it in the Masonic Lodge in New Rochelle, New York. Perhaps the most notable contract came in 1875, when the prolific New York City-based organ builder Henry Erben received an unusual contract to provide seven identical two manual organs and one three-

[83] Orpha Ochse, *The History of the Organ in the United States*, 214.

manual organ for the large new Masonic building in Manhattan.[84] Early Masonic organs were certainly not limited to the East Coast, for in 1867, Joseph Mayer built an instrument of an unknown size for a lodge in San Francisco.[85]

The market for Blue Lodge pipe organs grew steadily following the Civil War, with builders such as Geo. S. Hutchings, George Jardine, Geo. H. Ryder, and Steere & Turner, joining the builders already named in exploiting this new market. Most all of these instruments were small in size, with limited stop lists rarely containing anything over 4' pitch. However, many of these early lodge instruments were indistinguishable from their church counterparts. An examination of the ten-stop organ Geo. H. Ryder built in 1884 for the Masonic Hall in Haverhill, Massachusetts reveals a fairly typical lodge specification of this era. The instrument has a manual compass of 61, while the pedal has a compass of 27 notes and features mechanical key and stop action.

[84] New York City Chapter of the American Guild of Organists Organ Project, http://nycago.org/Organs/NYC/html/MasonicTemple.html, accessed February 10, 2020).

[85] Richard Coleberd, "The Masonic Lodge Pipe Organ: Another Neglected Chapter in the History of Pipe Organ Building in America," *The Diapason* 98, no. 8 (2008): 24.

Masonic Hall, Haverhill, Massachusetts
Geo. H. Ryder, Opus 113, 1884

GREAT
8' Open Diapason
8' Melodia
8' Dulciana
4' Octave
4' Flute Dolce
Great Octaves
Swell to Great

SWELL (Expressive)
8' Stopped Diapason
8' Keraulophon
4' Violin
8' Oboe
Tremolo

PEDAL
16' Sub Bass
Swell to Pedal
Great to Pedal

Figure 1. Specification of the organ at Masonic Hall, Haverhill, Massachusetts, by Geo. H. Ryder. *Source* Organ Historical Society Pipe Organ Database, https://pipeorgandatabase.org/ OrganDetails.php?OrganID=18334, (accessed February 10, 2020).

A comparison of this specification to the twelve-stop instrument Ryder built for the Methodist Church of Woburn, Massachusetts, that same year, reveals little difference between the two organs. They share an identical Great division, while the Swell division of the Methodist organ includes a 16' Bourdon (starting at tenor c) and a 2' Flageolet.

While the market for new lodge organs was certainly surging, organs were often reserved for wealthy lodges, usually located in or near metropolitan areas. Many rural lodges still relied on pianos, or in some cases reed organs to provide music. This financial reality closely mirrors that of churches from this era. It is also important to consider that many lodges during this time purchased buildings

from congregations that closed or moved, so a large number—if not a majority—of lodges possessed pipe organs simply because they inherited them. Apparently, these instruments were found to be quite suitable for Masonic degree work, since many of them transitioned from church to lodge setting without any alterations. After all, as explored earlier in this chapter, music utilized in Blue Lodge Masonry was not complex by any standards. These organs were not called upon to present serious organ literature, nor did they demand enough tonal color or expression to accompany a choir. Rather, they were to excel at accompanying the brethren in song and providing appropriate incidental music as the ritual required.

These simple, yet ritualistically important demands continued through the first three decades of the twentieth century, during which Blue Lodge instruments only became more popular. Like their nineteenth century counterparts, these instruments took their inspiration from comparable church organs of the day. While, of course, different builders had their own distinctive designs, the two identical 1923 Wangerin Organ Company instruments at the Madison, Wisconsin, Masonic Temple represent a fairly typical Masonic Lodge organ from this time period. They feature electro-pneumatic action, with the console placed in the front of the room, to the south of the Worshipful Master's chair, and pipework hidden in chambers on the west wall, a common set up in many lodges throughout the United States during the twentieth century.

Madison, Wisconsin Masonic Center,
Lodge Room No. 2
Wangerin Organ Company, 1924

GREAT

8'	Open Diapason
8'	Concert Flute
8'	Dulciana
4'	Harmonic Flute
8'	French Horn
16'	Great to Great
4'	Great to Great
16'	Swell to Great
8'	Swell to Great
4'	Swell to Great
8'	Chimes

SWELL (expressive)

16'	Bourdon
8'	Stopped Diapason (ext.)
8'	Echo Salicional
8'	Voix Celeste
4'	Flute d'Amour (ext.)
8'	Oboe
8'	Vox Humana
16'	Swell to Swell
4'	Swell to Swell

PEDAL

16'	Bourdon
16'	Lieblich Gedeckt (Sw.)
8'	Great to Pedal
8'	Swell to Pedal
4'	Swell to Pedal

Figure 2. Specification of the organ at Masonic Center, Madison, Wisconsin, by the Wangerin Organ Company. *Source:* Organ Historical Society Pipe Organ Database, https://pipeorgandatabase.org/OrganDetails.php?OrganID=64441, (accessed February 12, 2020.)

Much like the Ryder instrument discussed earlier, this instrument bears many similarities to Wangerin church organs of the era. For example, the twelve-stop, 1924 Wangerin at First English Lutheran Church in Appleton, Wisconsin, had a nearly identical stop list, with a few exceptions. The First English organ had a 4' Octave and an 8' Tuba on the Great, while the Masonic Center contains a 4' Harmonic Flute in place of the Octave and a French Horn instead of the Tuba. Likewise, the First English organ had an 8' Open Diapason in the Swell while the

Masonic center organ forgoes the Open Diapason in favor of an 8' Vox Humana.[86] The decision to include these delicate counterparts on the Masonic organ most likely had to do with the more intimate size of the lodge room, but otherwise their basic tonal premise is the same.

Occasional oddities did appear in the Blue Lodge specifications. For example, the 1926 Austin installed at the Appleton, Wisconsin, Masonic Temple contains only one chime[87], which is controlled by a spring-loaded stoptab. Likewise, the 1923 Skinner organ, built for the Masonic Temple in Waterbury, Connecticut, featured the same effect, though Skinner called it "Twelve Bell." This is presumably to give the effect of a clock chiming midnight, as required at one point in the third degree. The same instrument, though nine ranks, lacks an Open Diapason and reed, yet has two sets of undulating ranks in the Swell division, while the Great curiously contains only three 8' stops: a Quintadena, Clarabella, and Erzähler.[88] It should be noted that these features and unorthodox tonal choices represent an exception to the rule. In all, nearly 700 instruments were built exclusively for Blue Lodge Masonic use from 1860 to 1940.[89] By the time the Scottish Rite entered their great building boom, the lodge organ tradition was

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[86] Organ Historical Society Pipe Organ Database, https://pipeorgandatabase.org/OrganDetails.php?OrganID=47472, (accessed February 12, 2020.)

[87] Most pipe organs that contain chimes have 21 notes.

[88] Skinner and Æolian-Skinner Opus Lists http://aeolianskinner.organhistoricalsociety.net/Specs/Op00415.html, accessed February 12, 2020.

[89] Richard Coleberd, "The Masonic Lodge Pipe Organ: Another Neglected Chapter in the History of Pipe Organ Building in America," 24.

firmly ensconced in Masonic practice, and many Scottish Rite leaders were accustomed to hearing the instrument in their home lodge.

While the Blue Lodge tradition of using organs was most likely the single greatest reason that Scottish Rite Valleys populated their buildings with substantial pipe organs, the rapid rise of the theatre organ that coincided with the construction of these large Scottish Rite temples cannot be ignored. Pipe organs began to appear in movie theatres as early as the late 1890s, though these early instruments were nothing more than slightly modified church organs that were not particularly suited for entertainment. Thanks to rapid technological innovation in the organ industry and a high demand for instruments due to a burgeoning theatre business, the theatre pipe organ evolved rapidly into a unique instrument specifically designed to accompany silent movies. The technical innovations are largely due to the genius of one man—Robert Hope-Jones—who worked for several American companies before starting his own firm, which he eventually sold to the Rudolph Wurlitzer Manufacturing Company. Wurlitzer, using Hope-Jones' patents, went on to become the most prestigious and prolific organ builder of the theatre organ era. Hope-Jones pioneered electric action, which, as mentioned earlier in this chapter, allowed the pipes to be arranged in flexible configurations and afforded a nearly unlimited distance between the console and pipe chambers. In addition, Hope-Jones experimented with higher wind pressures and means of expression, which in turn gave birth to new tonal

colors, unique to the theatre organ, such as the Tibia Clausa.[90] These innovations were not limited strictly to pipe tone, for they also allowed the inclusion of a wide variety of tuned percussion instruments, such as the piano, marimba, chimes, xylophone, glockenspiel, and orchestral bells. Untuned percussion instruments and general sound effects, such as cymbals, tam-tams, castanets, train whistles, car horns, and factory bells became standard on theatre organs and helped to bring films to life.

Beginning in the 1910s and continuing through the 1920s, movie theatres enjoyed a prominent place in American culture. By 1914, the movie production and presentation industry constituted the fifth-largest industry in the United States, employing over 100,000 people and generating over $500,000,000 annually. In addition, nearly 15 million people attended movies on a daily basis.[91] By the mid 1920s, movie theatres were found throughout the United States, dominating the main streets of small towns and large metropolitan areas alike and representing the cutting edge of elaborate early twentieth century architecture. The major studios, which were responsible for the construction of many of the large movie palaces, spared no expense and pampered their audiences with flamboyant amenities and services. In their view, this high-class

[90] A Tibia Clausa is a large stopped wooden flute, devoid of any harmonic development beyond the fundamental. It is generally considered to be the most fundamental stop in theatre organ design.

[91] Gertrude Jobes, *Motion Picture Empire* (Hamden, Connecticut: Archon Books, 1966), 123.

experience not only lent prestige to their films, but, more importantly, encouraged the audiences to frequently return.

In her book *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre*, Maggie Valentine contends, "by consuming the collective and manipulative experience within the motion picture theatre, the audience was emotionally, psychologically, and physically drawn into the action… interacting with the fantasy and romance through the theatricality of the architecture itself."[92] Indeed, Marcus Loew, founder of the prolific theatre chain bearing his name, insisted that his theatres emulated the estates of the rich, so that aristocratic splendor became a modern necessity for the masses.[93] In addition to the architectural decadence, patrons were often greeted by theatre owners dressed in formal attire and treated to air conditioning and elaborately appointed parlors. Some theatres even incorporated stained glass windows into their façades and canonized movie stars though photographs in the hallways, which led historian Kevin Starr to argue that the borrowing of these sacred appointments "hints that spiritual fulfillment might be achieved through secular entertainment."[94]

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[92] Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre* (New Haven, Connecticut: Yale University Press, 1994), 2.

[93] Marye Annette Polk, "From Movie Palace to Cinema Megaplex: The Changing Morphology of the Movie Theatre," Master of Arts thesis, (California State University, Fullerton, 2000), 27.

[94] Kevin Starr, *Material Dreams: Southern California Through the 1920s*, (New York: Oxford University Press, 1990), 100.

From this perspective, movie palaces and Scottish Rite temples shared much in common. Like movie theatres, Scottish Rite temples featured lavishly appointed lounges and parlors and experimented with exotic creature comforts such as air conditioning. As mentioned in Chapter One, the temples were designed to be an escape from the mundane world. For example, the architecture of the McAlester, Oklahoma temple auditorium evokes the Temple of Karnak. Yet, there is nothing in Scottish Rite ritual suggestive of ancient Egypt, rather, its purpose is to transport the audience to a world of fantasy. After all, Egyptologist Howard Carter had discovered King Tut's tomb seven years prior to the construction of the temple, so Egyptian architecture was simply in style. This architecture, like that of the movie palace, allowed men to feel intellectually sophisticated and worldly at a time of limited international travel. Finally, the temples, like the theatres, were designed to encourage the members to keep returning, year after year, by providing an exemplary experience not only for the men, but for their families as well. Just as the theatre organ provided entertainment and ambiance to the moviegoer, Scottish Rite pipe organs played an important role in supporting the degrees, providing entertainment, and assisting to create an atmosphere conducive to Masonic ritual.

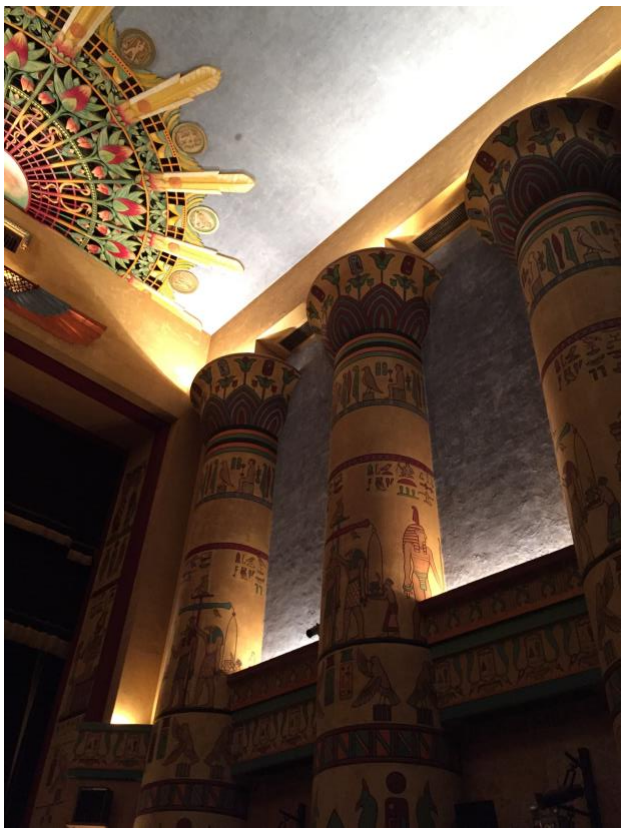


Figure 3. Detail of the McAlester Scottish Rite. The temple was designed to be reminiscent of the Temple of Karnak. Photo taken by the author.

In a sense, William Fox was indeed correct when he speculated that since theatre organs were in vogue at the exact same time that Scottish Rite temples were being built by the dozens, the incorporation of pipe organs was a natural borrowing. However, this statement largely ignores the strong tradition of pipe organ music within Blue Lodge Masonry, which in turn was borne out of a complicated relationship with Christianity. These complementary sacred and secular influences converged in the Scottish Rite, and in retrospect, the proliferation of the pipe organ throughout the Scottish Rite was an inevitability.

Chapter 3

From Chant to Vaudeville: Assessing the Need for Scottish Rite Pipe Organs

> "It has been truly said that the mellowing tides of old cathedral airs, vibrating through aisles and arches, having stilled the ruffled spirit, and sweeping away the discordant passions of men, have borne them along its resistless current, until their united voices have joined in sounding aloud the chorus of the heaven-born anthem, "Peace on Earth, good will toward men." And so do the builders of the Temple, the builders of the Organ, the Music Committee and the entire Executive staff feel that the music of the degrees as never before will inspire our initiates with all of those agreeable and sublime passions that will send them out into the world more determined than ever to practice that splendid doctrine of the Great Teacher. And surely our doctrine of the Fatherhood of God and the Brotherhood of man can mean nothing else."
>
> —The Oklahoma Consistory, October 1926[95]

Judging by the quote above, Scottish Rite valleys held their pipe organs in high esteem. This particular paragraph appeared in the newsletter for the Guthrie Valley shortly after the temple installed their massive four manual, 64-rank organ built by the W. W. Kimball Company of Chicago. At first glance the statement is verbose, if not full of a fair amount of hyperbole, which is typical of Masonic communications of this era. Yet, when one looks past the exaggeration, it is clear that the Valley considered their new organ to be an inseparable part not only of the rituals, but of the building itself. An examination of vintage commemorative reunion booklets, Scottish Rite music books, newsletters, and correspondence reveals that these instruments were expected to perform many different tasks. In addition to their obvious role accompanying degrees, these instruments were frequently presented in concerts, accompanied seasonal

[95] "Our New Pipe Organ," *The Oklahoma Consistory* 20, No. 7 (October 1926): 3.

oratorios, and provided entertainment for families of Freemasons during reunions. In this context, the organ was far from being a utilitarian way to fill the massive auditorium with music. Much like the ornate and whimsical architecture, Masonic leaders clearly believed that the organ possessed qualities designed to transport their members into a world of fantasy and to manipulate their emotions in positive and productive ways.

Scottish Rite organ music is, of course, rooted in the music necessary for presenting degrees. As iterated in the previous two chapters, each of the twenty-nine degrees are independent plots, take place in various settings, and possess their own unique ethos. Over many years, individual Scottish Rite valleys took it upon themselves to find appropriate music and borrowed material from a variety of musical sources. However, one book, *Music for the Ritual of the Various Degrees,* edited by Matthew Cooke and published by the Supreme Council in 1880, deserves examination, since it was technically one of the only musical publications specifically authorized by the Supreme Council for universal use. When he revised the degrees, Albert Pike not only indicated specific points where music was to be inserted but specified the characteristic expressions of the music as well. As a result, Cooke's compilation is quite diverse in both style and difficulty.

The book is divided into three large sections: I. "For the rituals of the degrees;" II. "For offices of constitution and installation;" and III. "Baptism,

Reception of Louveteau[96], and Adoption." Combined, the book amounts to 631 pages of music spanning nearly 200 musical compositions ranging from simple SATB chants to Handel's *Dettingen Te Deum* printed in its entirety. Much of the non-choral music is written for organ, but many piano pieces are included that were presumably adapted by the organist, such as the accompaniment to *The Erl-King* by Franz Schubert. Cooke, along with a variety of famous English Freemasons such as William Boyce and Samuel Wesley composed many of the chants that were based on specific Masonic texts not found elsewhere. The following is an example by William Boyce and bears a strong resemblance to Anglican chant:

[96] In France, the son of a Freemason is called a Louveteau (daughter Louvetine).

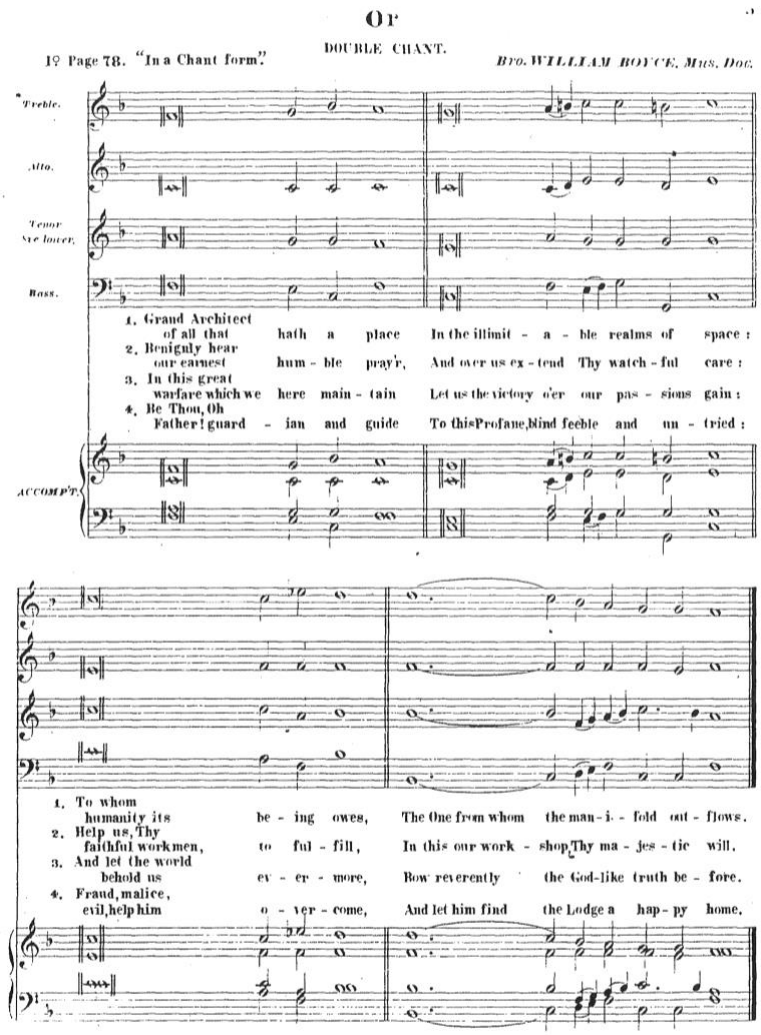


Figure 4. Masonic Chant, taken from Music for the Ritual of the Various Degrees; ed. Matthew Cooke.

In addition to the Masonic chants, short, two-line character pieces were included by lesser-known composers such as Johann Baptist Cramer, Fritz Spindler, and Bernardo Storace, with fanciful titles such as "Resolving Discords," "Peaceful Slumbering," and "Try Me." Cooke also took great care to include works by Purcell, Sebastian Bach *[sic]*, Handel, Haydn, Mozart, and Beethoven, whom he claimed were "geniuses so sublime as to place their compositions on an eminence

unapproachable by any other musician. . . From the works of these musical giants a goodly proportion of the music, now before you, has been arranged." While some compositions by these composers were reprinted in their entirety, such as the aforementioned *Dettingen Te Deum*, more often than not, Cooke took the liberty of either altering the compositions by significantly shortening them or by substituting text, as he did to Bach's harmonization of VOM HIMMEL HOCH.[97]

Unsurprisingly, as membership expanded and the degrees evolved to reflect the growing influence of theatre throughout the first three decades of the twentieth century, the music used in the degrees grew more elaborate. This development is perhaps best viewed through the lens of vintage commemorative degree booklets. The first surviving printed program from the Guthrie, Oklahoma, Valley is from the January 1910 reunion. Organ music was provided by a simple two-manual organ of unknown make. Most of the choral music listed tends to be vague, such as "Chant—'The Lord's Prayer';" "Let Your Light So Shine;" and "Kyrie Eleison." Occasionally, a specific piece is listed such as "Soldiers Chorus (from Faust)." Yet, nearly half of the music consists of hymns, such as "Now the Day is Over" and "Abide with Me." Presumably, the hymns were only sung by the temple choir, though it is possible they were sung by the entire assembly. Solo organ

[97] *Music for the Ritual of the Various Degrees in The Ancient and Accepted Scottish Rite of Freemasonry, According to the Working of The Mother-Council of the World, (S.J.U.S.A.)* ed. Matthew Cooke (Charleston: The Supreme Council of the Southern Jurisdiction of the United States, 1880.)

music is only specified for five degrees: 3°, 5°, 17°-18°, and 32° and was played—ironically—by "Mrs. Hill."[98]

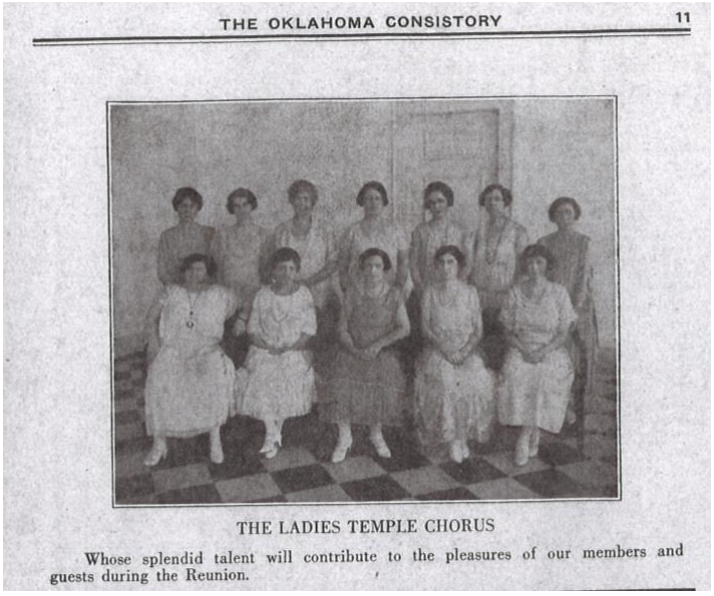
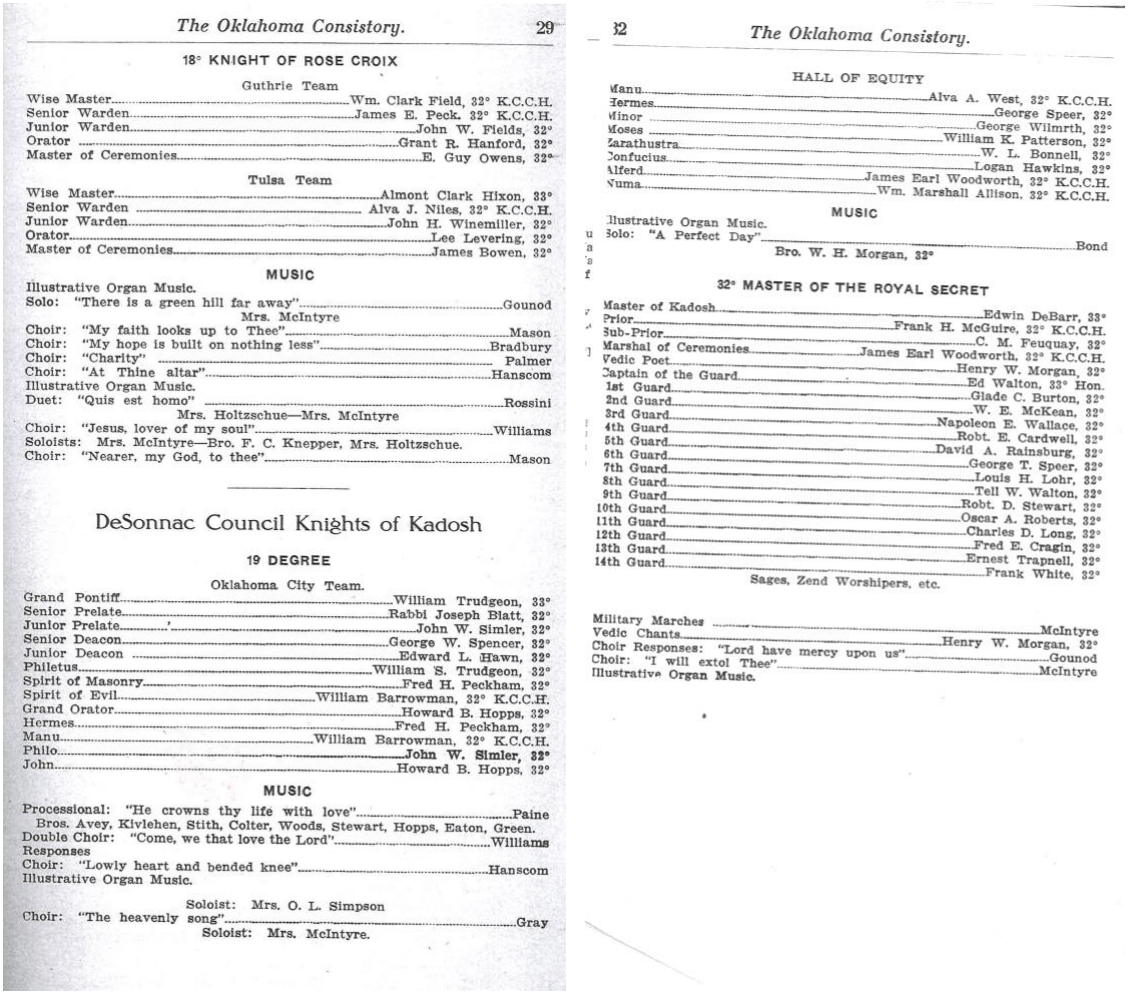


Figure 5. The Guthrie Ladies Temple Chorus, circa 1924. Photo Courtesy of the Guthrie Scottish Rite.

Figure 6. The Guthrie Men's Chorus, circa 1920. Photo courtesy of the Guthrie Scottish Rite.

[98] "Reunion Schedule," The Oklahoma Consistory 4, No. 1 (January 1910): 2-6.

Evidently, the move to a new temple and procurement of the large Kimball in 1911 was transformative for the Guthrie Valley, for a study of the 1916 fall reunion booklet shows a marked increase in the frequency of music presented. The 18°, 19° and 32° degrees illustrate this shift vividly:



The Oklahoma Consistory. 29

18° KNIGHT OF ROSE CROIX

Guthrie Team

Wise Master.....Wm. Clark Field, 32° K.C.C.H.
Senior Warden.....James E. Peck, 32° K.C.C.H.
Junior Warden.....John W. Fields, 32°
Orator.....Grant R. Hanford, 32°
Master of Ceremonies.....E. Guy Owens, 32°

Tulsa Team

Wise Master.....Almont Clark Hixon, 33°
Senior Warden.....Alva J. Niles, 32° K.C.C.H.
Junior Warden.....John H. Winemiller, 32°
Orator.....Lee Levering, 32°
Master of Ceremonies.....James Bowen, 32°

MUSIC

Illustrative Organ Music.
Solo: "There is a green hill far away".....Gounod
Mrs. McIntyre
Choir: "My faith looks up to Thee".....Mason
Choir: "My hope is built on nothing less".....Bradbury
Choir: "Charity".....Palmer
Choir: "At Thine altar".....Hanscom
Illustrative Organ Music.
Duet: "Quis est homo".....Rossini
Mrs. Holtzschue—Mrs. McIntyre
Choir: "Jesus, lover of my soul".....Williams
Soloists: Mrs. McIntyre—Bro. F. C. Knepper, Mrs. Holtzschue.
Choir: "Nearer, my God, to thee".....Mason

DeSonnac Council Knights of Kadosh

19 DEGREE

Oklahoma City Team.

Grand Pontiff.....William Trudgeon, 33°
Senior Prelate.....Rabbi Joseph Blatt, 32°
Junior Prelate.....John W. Simler, 32°
Senior Deacon.....George W. Spencer, 32°
Junior Deacon.....Edward L. Hawn, 32°
Philetus.....William S. Trudgeon, 32°
Spirit of Masonry.....Fred H. Peckham, 32°
Spirit of Evil.....William Barrowman, 32° K.C.C.H.
Grand Orator.....Howard B. Hopps, 32°
Hermes.....Fred H. Peckham, 32°
Manu.....William Barrowman, 32° K.C.C.H.
Philo.....John W. Simler, 32°
John.....Howard B. Hopps, 32°

MUSIC

Processional: "He crowns thy life with love".....Paine
Bros. Avey, Kivlehen, Stith, Colter, Woods, Stewart, Hopps, Eaton, Green.
Double Choir: "Come, we that love the Lord".....Williams
Responses
Choir: "Lowly heart and bended knee".....Hanscom
Illustrative Organ Music.

Soloist: Mrs. O. L. Simpson
Choir: "The heavenly song".....Gray
Soloist: Mrs. McIntyre.

32 *The Oklahoma Consistory.*

HALL OF EQUITY

Manu.....Alva A. West, 32° K.C.C.H.
Hermes.....George Speer, 32°
Minor.....George Wilmrth, 32°
Moses.....William K. Patterson, 32°
Zarathustra.....W. L. Bonnell, 32°
Confucius.....Logan Hawkins, 32°
Alferd.....James Earl Woodworth, 32° K.C.C.H.
Numa.....Wm. Marshall Allison, 32° K.C.C.H.

MUSIC

Illustrative Organ Music.
Solo: "A Perfect Day".....Bond
Bro. W. H. Morgan, 32°

32° MASTER OF THE ROYAL SECRET

Master of Kadosh.....Edwin DeBarr, 33°
Prior.....Frank H. McGuire, 32° K.C.C.H.
Sub-Prior.....C. M. Feuquay, 32°
Marshal of Ceremonies.....James Earl Woodworth, 32° K.C.C.H.
Vedic Poet.....Henry W. Morgan, 32°
Captain of the Guard.....Ed Walton, 33° Hon.
1st Guard.....Glade C. Burton, 32°
2nd Guard.....W. E. McKean, 32°
3rd Guard.....Napoleon E. Wallace, 32°
4th Guard.....Robt. E. Cardwell, 32°
5th Guard.....David A. Rainsburg, 32°
6th Guard.....George T. Speer, 32°
7th Guard.....Louis H. Lohr, 32°
8th Guard.....Tell W. Walton, 32°
9th Guard.....Robt. D. Stewart, 32°
10th Guard.....Oscar A. Roberts, 32°
11th Guard.....Charles D. Long, 32°
12th Guard.....Fred E. Cragin, 32°
13th Guard.....Ernest Trapnell, 32°
14th Guard.....Frank White, 32°
Sages, Zend Worshipers, etc.

Military Marches.....McIntyre
Vedic Chants.....Henry W. Morgan, 32°
Choir Responses: "Lord have mercy upon us".....Gounod
Choir: "I will extol Thee".....McIntyre
Illustrative Organ Music.

Figure 7. Guthrie Scottish Rite Reunion Booklet, circa 1916.

In addition to the familiar hymns, solo organ pieces, and organ literature that dominated the 1910 booklet, the 1916 booklet features a variety of pieces

for solo voice, duets, and even a few pieces for double choir. Also noticeable is the marked increase in the number of pieces borrowed from larger musical works, such as "Quis est homo" from Gioachino Rossini's oratorio *Stabat Mater*, and the baritone aria "Even bravest heart may swell" from Charles Gounod's opera, *Faust.*[99] This variety of both literature and performance mediums remained in use well through the 1960s, after which musical resources began to decline across many valleys.

The most notable development in the 1916 reunion booklet is the phrase "illustrative organ music," which appears in nearly every degree description. Perhaps it is not a coincidence that this phrase first appeared as silent film accompaniment was quickly rising to prominence.[100] This illustrative music was largely improvised and was provided when scenes were changing or when considerable movement was required by the actors. Like organists who specialized in film accompaniment, well-trained temple organists were able to quickly assess the action on the stage and adjust their music accordingly. This was no doubt an important task, given the unpredictability of utilizing hundreds

[99] "Reunion Schedule," The Oklahoma Consistory 10, No. 10 (October 1916): 19-32.

[100] In the silent film era, a musician—usually an organist, but occasionally a pianist—would provide appropriate music to illustrate the film. Sometimes, through-composed pieces were written to accompany the film, though more often than not, music was improvised based on "cue sheets" provided by the major studios. These cue sheets frequently provided a brief description of the action along with a single line of music. Finally, silent film organists would occasionally forego prepared compositions or cue sheets in favor of entirely improvised accompaniments that they would loosely base off of classical pieces and popular tunes of the day. It was rare for a band or orchestra to accompany a picture. Besides the sheer cost of hiring an ensemble, these groups were unable to react quickly enough to respond to the action in the film.

of amateur actors who were called on to present twenty-nine degrees over the course of several days.

Occasionally, larger valleys formed chamber orchestras to accompany the degrees. In fact, the October, 1922 issue of *The Oklahoma Consistory* reported that the *Virginia Scottish Rite Bulletin* had issued a plea to organize an orchestra, and the editors of the Guthrie publication challenged their members to do the same.[101] While a modest library of orchestral music exists in the Guthrie archives, judging from a survey of reunion bulletins, the concept never caught on. In cases where the orchestra was utilized, they only played on a selection or two, and it was left to the organist to provide the usual "illustrative organ music."

While degree accompaniment was arguably the most important task these organs were called to perform, the instruments were frequently used to entertain the members and their guests, both in the context of formal and informal settings. The June 1917 issue of *The Oklahoma Consistory,* written during the height of World War I, paints a delightful picture of the latter. Of a recent reunion, it reported,

> "As a result of the 'spirit of patriotism' that seemed to be in the very atmosphere, throughout the entire meeting, during the curtain waits, between degrees and whenever our Musical Director sought to entertain the waiting brethren there was an incessant demand for patriotic numbers, the brethren invariably standing and with gladsome and mighty voices enthusiastically joining with the thunderous peals from the organ in thus demonstrating that the Masons of Oklahoma are a solid unit in

[101] "Wanted! An Orchestra!" *The Oklahoma Consistory* 16, No. 10 (October 1922): 14.

> supporting the government of this great land of the free, the land of liberty, equality and fraternity."[102]

Formal concerts were also popular, both during reunions as well as other times throughout the year. The Dallas Scottish Rite Cathedral, which houses a five-manual 1912 Hook & Hastings organ, held an organ recital series from 1915 to 1921. By the end of the series, fifty-eight concerts had been offered, all of which were performed by David E. Grove, Jr., the Cathedral Organist. These programs were evidently enthusiastically received, judging by the many glowing reviews in the *Dallas Morning News,* such as this one from July 18, 1915, "One of the most enjoyable popular musical features in the city's wider life are the free organ concerts at the Scottish Rite Cathedral on one of the most wonderful instruments in the world!"[103] As the largest concert organ in the city at the time of its installation, the instrument was used extensively by the Southern Methodist University School of Music, which held many of its events there from 1915-1926 when they constructed their own auditorium.

Due to the fact that reunions typically lasted for several days and that members regularly had to travel a considerable distance to attend them, wives of members usually accompanied their husbands. Thus, reunions became family affairs and special attention was given to providing entertainment for women. In

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[102] "Spring Reunion a Glorious Success: Star Spangled Banner Class One of the Biggest and Best in the History of the Bodies in the Valley of Guthrie," *The Oklahoma Consistory* 11, Nos. 5 and 6 (May and June 1917): 1.

[103] "Cultural advantages in the City of Dallas: In its commercial progress, music and art are not neglected," *Dallas Morning News,* July 18 1915.

the 1910s and 1920s, this included fashion shows at local hotels, plays at local theatres, and tea at local restaurants all, unsurprisingly, sponsored by local businesses eager to earn their patronage while they were in town. Furthermore, the Scottish Rite temples also hosted events, such as meals, discussions, and concerts. Vaudeville shows were particularly popular during reunions, and it is clear that the organ was often featured in a starring role. The June 1923 edition of *The Oklahoma Consistory* describes a typical event, "A vaudeville act was presented by Jerome and Newell, solo by Mrs. Ted Mascho of Bristow, accompanied by John Merrill on the organ. The famous Prof. Josh Lee presented numerous amusing readings as the second number. The Hedley Trio sang "In the Moonlight," and John Merrill continued with a number on the organ."[104] In addition to Vaudeville, regular "sing-a-longs" featuring the organ are contained in many reunion booklets from this era.

Numerous Scottish Rite valleys formed a "Ladies Temple Chorus" specifically to provide an opportunity for the women to fellowship with each other while supplementing the male chorus during degrees. To accomplish this, special choir lofts were constructed in both the McAlester and Guthrie temples. The McAlester loft, for example, is located nearly sixty-five feet off the auditorium floor in the proscenium arch. A large grille allows the choir to project clearly into the auditorium, and since the women were above the stage, they could neither see nor hear the rituals below them. A telephone system was provided to alert

[104] "Entertainments: Vaudeville Act," *The Oklahoma Consistory* 17, No. 6 (June 1923): 3.

them when they were to sing, while an organ console and tone chute[105] were also installed to accompany them. Though organists were typically Freemasons, this arrangement facilitated female organists, should the need arise. A choir room adjacent to the loft doubled as a lounge and provided the women a space to relax between degrees without descending the long staircase to reach the main level.

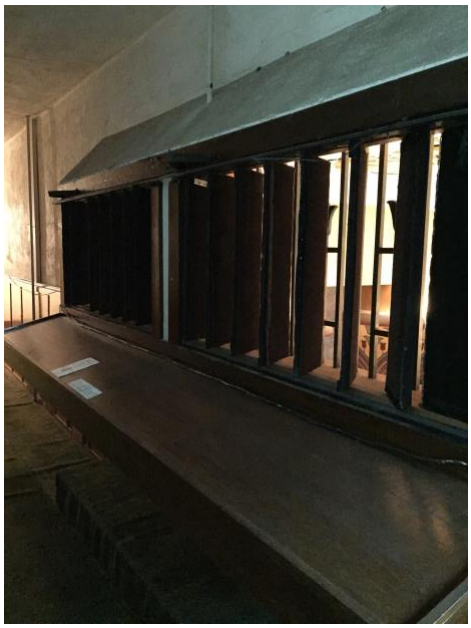

Figure 8. Detail of the McAlester Scottish Rite Choir Loft. Photo taken by the author.

Scottish Rite valleys vehemently denied posing as a substitute for religion; however, like their Blue Lodge counterparts, they were subject to the same fervent Christian values and ritualistic influences. Distinct, seasonal worship services found their way onto the calendars of a majority of Scottish Rite valleys.

[105] A tone chute is a specially designed opening connecting a remote space with a pipe chamber.

One such event is the Maundy Thursday[106] service in which lighted tapers are ceremoniously extinguished to signify the death of Christ. This service was usually accompanied by Christian hymns and choral anthems. Three days later, on Easter Sunday afternoon, it is customary to hold a large event celebrating Christ's resurrection.[107] Often, this celebration was accompanied by a large musical work, presented in dramatic fashion featuring the organ and all of the stage effects. In May 1926, the following appeared in *The Guthrie Daily Leader*,

> "A crowd estimated at near 3,000 filled the great auditorium, balcony, and gallery for the fourth consecutive year in which [Stainer's *Crucifixion*] was sung by the Temple Male Chorus and the Women's Temple Chorus accompanied by the fine new Kimball organ. . . Five impressive and inspiring scenes were used to illustrate the main events leading up to the Crucifixion of Christ—from the scene with Christ and his disciples in the Garden of Gethsamane *[sic]* through to the Ascension. . . The Hallelujah Chorus and the 'Holy City' by W. K. Bickell brought the service to a triumphant conclusion with the scene representing the Holy City and a benediction."[108]

Although they were not frequent affairs, Christian weddings were also held in many Scottish Rite temples, particularly during the first three decades of the twentieth century. Couples were most likely attracted to the venues due to the elaborate architecture and special effects offered by a fully functional stage and pipe organ. The June 1920 edition of *The Oklahoma Consistory* describes such

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[106] Maundy Thursday is a Christian observance that falls on the Thursday before Easter. At a typical Maundy Thursday service, Christians commemorate the institution of the Lord's Supper, as well as Jesus' mandate to his disciples that they "love one another as I have loved you."

[107] Although the Maundy Thursday service and Easter Sunday program are still technically part of the Scottish Rite's canon of rituals, very few valleys throughout the United States still conduct these events on a regular basis.

[108] "Maundy-Thursday & Easter Sunday Observances," *The Guthrie Daily Leader,* May 5 1926, 1.

an event, "The stage was set with its beautiful cathedral scene and all the lights of the Temple blazoned their glory on the happy couple. . . Bro. Frank Derr presided at the organ and rendered, "The Bridal Chorus" from *Lohengrin* as the Processional and Mendolssohns *[sic]* Wedding March, as the Recessional, in his characteristic and illimitable manner."[109]

Judging from the sheer breadth of musical demands contained in Scottish Rite literature, it is clear that the members viewed the pipe organ as an indispensable part of not only their ritual, but of their pleasure as well. In an age before public address systems and commercial recordings, pipe organs were perhaps the most viable way to fill these vast auditoriums with sound. In the hands of a capable organist, music of nearly every style the Scottish Rite required—from choral oratorios to vaudeville—could be easily rendered to the public. With a lucrative market awaiting them, pipe organ builders quickly adapted instruments that synthesized classical and theatrical elements to fulfill the diverse requirements of the Scottish Rite.

[109] "A Pretty Wedding at Masonic Temple," *The Oklahoma Consistory* 14, No. 6 (June 1920): 6.

Chapter 4

The Evolution of the Scottish Rite Pipe Organ

The advent and rapid dissemination of Scottish Rite pipe organs—which largely took place during the first three decades of the twentieth century—coincided with significant technological advances in the field of organ building, particularly in the United States. Along with the innovations which led to the development and proliferation of theatre organs that were discussed in chapter two, organs designed for church and concert use underwent tremendous evolution as well. During this time, many smaller, regional builders either closed or were sold, paving the way for a handful of very large and powerful organ factories such as Austin Organ Company, George Kilgen & Son, W. W. Kimball, M. P. Möller, Henry Pilcher's Sons, and Skinner Organ Company, among others. Their ability to streamline production and build larger instruments for competitive prices made pipe organs accessible for many institutions that could not previously afford to purchase one.

Advances in tonal design by these prominent organ builders led to a greater variety in tone. Specifically, stops were designed to closely imitate orchestral instruments, such as the violin, oboe, clarinet, tuba, trumpet, and flute.[110] Ernest Skinner, who famously perfected many of these new sounds

[110] Pipe organs by nature are imitative instruments. Early Medieval and Baroque organs contained stops that imitated contemporary instruments, such as the krummhorn and recorder. This tradition has continued throughout the history of organ building, but arguably reached its zenith during the early part of the twentieth century.

believed, "Those who are interested in music for music's sake, the orchestra, opera, piano, and any good music have welcomed these voices. The Classicist, the Ritualist and the Purist have fought and disapproved them."[111] Indeed, these builders sought to build instruments that could not only render traditional organ literature but could also successfully perform orchestral transcriptions. In addition, these organs occasionally featured a plethora of tuned and untuned percussion instruments to increase their usefulness.

Needless to say, the pipe organ of the early twentieth century developed into a highly versatile medium, capable of presenting a wide variety of music, all while entertaining large audiences at a relatively low cost. After all, it was often more cost effective to pay the large upfront price of buying an instrument and hiring an organist than assembling and paying a large orchestra or band on a regular basis. Given that all of these advances were made concurrently with a rapidly expanding Scottish Rite that was eager to enhance their rituals with extensive stage equipment and dramatic flair, it is of little surprise that Scottish Rite pipe organs quickly evolved into highly complex and unusual instruments uniquely suited to rendering the diverse musical needs of the Rite.

As mentioned in chapter one, the Valley of Chicago pioneered the theatre tradition, and it is no coincidence that they also processed the first known instrument purchased exclusively for Scottish Rite use. In 1884, William A. Johnson installed a modest instrument of two manuals for the Rite's new

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[111] Orpha Ochse, *The History of the Organ in the United States*, 344.

headquarters in the American Express Company Building, located at 78 West Monroe Street. Just seven short years later, the Valley moved to a new facility located in the massive new Masonic Temple at Randolph and State Street. Though records do not indicate who built the organ, photographs of the building indicate that it was a large two manual instrument of either mechanical or tubular-pneumatic action. Finally, in 1904, the Valley purchased the former Unity Unitarian Church at Dearborn Street and Walton Place, which already contained a fine instrument built in 1875 by E. & G. G. Hook & Hastings. The large, three-manual instrument was highly typical of its era with mechanical action, a fully developed principal chorus based on 16' pitch in the Great division, and color reeds in the Swell and Solo divisions. A curious feature is the "Carillons" stop, which is essentially a mechanical glockenspiel, though it should be noted that this "special effect" predated Masonic ownership of the instrument. Apparently, this organ was highly effective in accompanying Scottish Rite degree work, for it remained unaltered and well-maintained until the Scottish Rite moved to yet another facility at the turn of the twenty-first century. Given Chicago's stature as a leader within the wider Scottish Rite community, the prominent role the pipe organ played in each of the three early facilities of the Valley of Chicago no doubt encouraged subsequent valleys to procure their own.

The first known pipe organ in the Southern Jurisdiction was installed in Guthrie, Oklahoma, in 1900. Due to lost records, little is known about this instrument other than the May 29, 1900 edition of the *Guthrie Leader* reported that it was composed of two manuals and pedal and was constructed using

mechanical action. The newspaper continued with a description of the dedication, "the ceremony was initiated with a splendid musicale conducted by Professor Schubert, during which the handsome organ was presented to the Rite, in the presence of a capacity audience." In addition to works with orchestra, Professor Schubert played a transcription of the *Tannhauser March*, "Supplication" by an unknown composer, and led a singalong.[112]

In just a few short years, the Valley of Guthrie outgrew this facility and plans were made to substantially enlarge the building by including a large auditorium, lounges, offices, and meeting rooms. As part of this rebuilding, a relatively large new pipe organ built by the W. W. Kimball Organ Company of Chicago was installed in the auditorium. An examination of the stoplist, which represents a fairly typical Scottish Rite pipe organ of that vintage, reveals that Scottish Rite instruments were still fairly conservative in their design. Nevertheless, there are several features that merit attention. The following specification is taken from the original contract, which contained the tonal descriptions provided by Kimball in parenthesis.

[112] Frank Derr and Robert Davis, "100 Years of Scottish Rite Masonry in Guthrie," 45.

Guthrie, Oklahoma Scottish Rite Temple
W. W. Kimball Organ Company, K.P.O. 1305, 1911

GREAT

1.) 8' Open Diapason (Metal - Large scale, full round tone)
2.) 8' Viol di Gamba *[sic]** (Metal - Pungent string tone)
3.) 8' Concert Flute* (Wood - Round mellow tone)
4.) 8' Dulciana* (Metal - Quiet delicate quality)
5.) 4' Principal (Metal - Strong sustaining quality)
6.) 4' Flute Harmonique* (Metal - Sparkling flute tone)
7.) 8' Trumpet (Metal - Powerful and bright)
8.) Arpa (a new tone color in organs perfectly imitating the orchestral harp.)
16' Swell to Great
8' Swell to Great
4' Swell to Great
8' Choir to Great
4' Choir to Great
"Soloist on Great"
"Accompaniment on Great"
* Enclosed in Choir box.

SWELL

9.) 16' Bourdon (Wood - Very soft and deep)
10.) 8' Open Diapason (Metal - Full, sustaining effect)
11.) 8' Viol d'Amour (Metal - Soft string tone)
12.) 8' Aeoline (Metal - Very delicate and distant)
13.) 8' Vox Celestis (Metal - Waving string effect)
14.) 8' Stopped Diapason (Soft flute quality)
15.) 4' Flute d'Amour (Wood & Metal - Quiet and light flute tone)
16.) 8' Cornopean (Metal - Very smooth, full body tone)
17.) 8' Oboe & Bassoon (Metal - Plaintive Reed)
18.) 8' Vox Humana (Metal - Imitating human voice *in special swell box*)
16' Choir to Swell
8' Choir to Swell
4' Choir to Swell
Tremolo
Vox Humana Tremolo
"Soloist on Swell"
"Accompaniment on Swell"

CHOIR

19.) 8' Violin Diapason (Metal - Combining Diapason and String)
20.) 8' Melodia (Wood - Soft and mellow)
21.) 8' Viol d'Orchestre (Metal - Like the orchestral violin)
22.) 8' Echo Salicional (Metal - Effect of distant strings)
23.) 4' Flute Traverso (Wood - A very liquid orchestral flute)
24.) 8' Clarinet (Metal - Like orchestral prototype)
25.) Cathedral Chimes (True tubular chimes)
8' Swell to Choir
4' Swell to Choir
"Soloist on Choir"
"Accompaniment on Choir"

PEDAL

26.) 16' Open Diapason (Wood - Large scale, deep and pervading)
27.) 16' Bourdon (Wood - Deep, yet subdued)
28.) 16' Dulciana (Metal - Effect of orchestral Double Bass)
29.) 8' Bass Flute (Wood - Blending with 16' stops)
8' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal
8' Choir to Pedal

GENERAL ACCESSORIES

1.) Tempo
2.) Re-roll

ACTION: Duplex Tubular Pneumatic

Figure 9. Specification of the former organ at Guthrie, Oklahoma Scottish Rite, by the W. W. Kimball Organ Company. *Source:* Original Contract, courtesy of the Guthrie Scottish Rite.

As was typical of the era, the organ notably lacks both mixtures and mutations, however the absence of a 2' stop is somewhat striking since Kimball organs of this era and size often included a 2' stop in the Choir or Swell divisions. From original correspondence, it is clear that the temple leadership was adamant about the inclusion of the "Arpa" stop. In essence, this harp imitation consisted of tuned metal bars that were struck with hammers, not unlike those used in later

church and theatre organs. Though, besides its role as a novelty, it is unclear if the administration had a specific use in mind for the stop. The inclusion of a state-of-the-art automatic roll player was also of great importance to the temple leadership. Due to the nature of the rituals, any organist who played was required to have passed through the degrees themselves. Hence, the automatic roll player mitigated the potential problem of lacking a qualified organist.[113] A handwritten list of rolls purchased from the factory provides an interesting insight into what kind of music the temple required. This included hymns such as "Abide with Me," and "Holy, Holy, Holy;" orchestral transcriptions of pieces such as Beethoven's "Romance No. 2, Op. 50;" and popular secular songs, such as "Auld Lang Syne," and "My Old Kentucky Home."[114] The instrument was constructed of tubular-pneumatic action[115] and placed in a prominent location immediately above and to the right of the stage. The console was positioned so that the organist could watch and respond to the rituals below.

Overall, Scottish Rite pipe organs throughout the first two decades of the twentieth century remained fairly modest in size and conservative in construction. In fact, in many instances these early Scottish Rite instruments

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[113] William M. Jenkins to Frank Derr, March 10, 1910, in the possession of the Guthrie Scottish Rite office.

[114] Frank Derr to the W. W. Kimball Company, January 24, 1911, in the possession of the Guthrie Scottish Rite office.

[115] Tubular-pneumatic action was frequently used during a brief time period in the late nineteenth and early twentieth centuries. "Tubular" refers to the extensive use of lead tubing to connect the organ console to the pipes. While this system allowed for a greater distance between the console and pipework, it was often criticized for being slow. It was eventually supplanted by electric action instruments and was seldom used past 1920.

were nearly indistinguishable from typical Blue Lodge or church installations. The A. B. Felgemaker organ installed at the Bay City, Michigan Scottish Rite in 1900 is an excellent example of this aesthetic, particularly when compared with the Geo. H. Ryder instrument examined in chapter two.

Bay City, Michigan Scottish Rite Temple
A. B. Felgemaker Co., Opus 988, 1900

GREAT
8’ Open Diapason
8’ Dulciana
8’ Melodia
4’ Octave

SWELL
8’ Open Diapason
8’ Aeolina
8’ Voix Celeste
8’ Stopped Diapason
4’ Flute Harmonique
8’ Oboe Gamba

PEDAL
16' Bourdon
16' Lieblich Gedeckt

Figure 10. Specification of the organ at Scottish Rite Temple, Bay City, Michigan, by A. B. Felgemaker, Co. *Source:* Organ Historical Society Pipe Organ Database https://pipeorgandatabase.org/OrganDetails.php?OrganID=50534, (accessed March 2, 2020).

There was one notable exception to this rule: the massive five-manual Hook & Hastings Organ installed in 1912 at the Dallas Scottish Rite Cathedral. Installed at a cost of $25,000, the instrument contains one hundred twenty-two registers over fifty-four ranks. The instrument was representative of the most

technologically advanced and tonally modern ideas of its age. For instance, the instrument featured an early type of electro-pneumatic action and two identical consoles were provided, one on the main floor of the auditorium and the other installed in the choir loft with separate adjustable combination action provided for each console.[116] Like the Guthrie organ this instrument was equipped with an automatic roll player, should an organist be unavailable. The organ consists of six divisions: Great, Swell, Choir, Orchestra *[sic]*, Pedal, and Echo, placed in large chambers on either side of the stage. Newspaper articles from the time of the installation indicate that the instrument also contains several percussion instruments, such as cymbals, kettledrums and a harp. While the organ still exists, it is in unusable condition, and it was not possible to obtain a complete specification of the instrument to verify what specific percussion effects are actually included.

The Hook & Hastings instrument arguably constituted the largest and most unique Scottish Rite pipe organ installation up to that point in time. Therefore, both the Valley of Dallas—and indeed the City of Dallas—spared few opportunities to boast about it. An undated newspaper clipping from *The Dallas Morning News* carried the following,

> "In September 1912, the board of directors of the Dallas Scottish Rite Cathedral Association commissioned a noted Boston firm of organ builders to furnish a thoroughly modern organ representing the highest and latest developments in the art of organ building. Months have passed since the order was placed—months of waiting and expectancy, while workman *(sic)* have constructed and assembled the finest and most complete organ in existence. There are a few organs containing more

[116] Combination action allows the organist to rapidly recall predetermined combinations of stops.

pipes. Some of the unusual features in this organ may be found in them, but no instrument that has yet been built combines all the features that make this organ the most complete and extensive in range of tone and register in the world."[117]

Figure 11. The Hook & Hastings Organ at the Dallas Scottish Rite, circa 1915. Photo in the Public Domain.

Interestingly, the Dallas organ was one of only two known instruments that Hook & Hastings built for Scottish Rite use;[118] the other was a modest two-manual instrument constructed for the Washington D.C. Valley in 1888. The Dallas organ was dedicated in a series of three concerts by one of the most famous organists of the day, Clarence Eddy, the organist at the Chicago Auditorium. The concerts

[117] "Dallas Gets World's Finest Pipe Organ: Greatest of Such Instruments Being Erected at Scottish Rite Cathedral, Cost: $300,000," *Dallas Morning News,* Date unknown.

[118] The famed E. & G. G. Hook organ at the Chicago Scottish Rite was built for the original Christian congregation that originally occupied the building.

were greeted with great fanfare from the *Dallas Morning News*, which proclaimed, ". . .the dedication by one of the greatest organists of the world of an instrument pronounced the most perfect in this country takes rank as one of the foremost musical events not only in the history of Dallas, but in the South."[119]

Throughout the 1900s and 1910s, no one builder controlled the Scottish Rite market. In fact, nearly every major builder—including Austin, Estey, Farrand & Votey, A. B. Felgemaker, Murray M. Harris, Hook & Hastings, George Kilgen & Son, George Jardine & Son, W. W. Kimball, M. P. Möller, and Henry Pilcher's Sons—built at least one instrument for Scottish Rite use during this time period. By the 1920s, however, two firms—W. W. Kimball and M. P. Möller—began to dominate the market. While both firms had similar ideas regarding what constituted an ideal Scottish Rite organ, a study of their most daring installations reveals different ways of achieving that goal, each in harmony with their respective tonal convictions.

M. P. Möller was the most prolific builder of Scottish Rite organs, with nineteen installations to their credit. This statistic is unsurprising given their status as the largest organ builder in the United States at the time.[120] It was characteristic for organ builders to develop "niche" markets, particularly in the early twentieth century. For example, as Roman Catholic families, the Kilgen and Wicks firms were unusually successful at selling instruments to Roman Catholic

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[119] "Playing of Eddy Enthralls Audience: Master Organist Produces Wonderful Music On Great Pipe Organ. Is Big Musical Event," *The Dallas Morning News*, Date unknown.

[120] Orpha Ochse, *The History of the Organ in the United States*, 328.

churches. Ernest M. Skinner was highly regarded in academic circles, and thus oversaw installations at some of the nation's most prestigious schools, such as Yale, Princeton, and the University of Chicago. The M. P. Möller firm could be described as a maverick in the industry, and between 1875 and 1936, they sold an astounding 6,500 instruments to a variety of institutions, including churches, theatres, schools, auditoriums, convention halls, and Masonic lodges and temples.[121] Möller's Scottish Rite work was largely concentrated in the Northern Jurisdiction, which was most likely a result of geography and their extensive network of representatives throughout the north.

The tonal design of Möller's Scottish Rite output is varied, ranging from fairly conservative to eclectic. Their instrument for the Joplin, Missouri Scottish Rite is a fine example of their conservative approach.

[121] John G. Barr, "A Tonal History of Pipe Organs Built by M. P. Möller, Incorporated" (DMA diss., Union Theological Seminary, 1977), 2.

Joplin, Missouri
Scottish Rite Cathedral
M. P. Möller, Opus 3441, 1922

GREAT *(enclosed with Swell)*

16’ Open Diapason
8’ 1st Open Diapason
8’ 2nd Open Diapason (ext.)
8’ Clarabella
8’ Violoncello
4’ Octave Diapason (ext.)
4’ Flute Harmonic
4’ Concert Flute (ext.)
2’ Piccolo Harmonic (ext.)
8’ Tuba
4’ Clarion (ext.)
Tremolo
Concert Harp
Bugle Call

ECHO

8’ String Diapason
8’ Fern Flute
8’ Viola Aetheria
8’ Vox Angelica
4’ Echo Flute
8’ Vox Humana
Chimes
Song Birds

SWELL

16’ Bourdon
8’ Violin Diapason
8’ Stopped Flute (ext.)
8’ Salicional
8’ Viola d’ Orchestre
8’ Viola Celeste
8’ Quintadena
8’ Aeoline
4’ Principal (ext.)
4’ Orchestral Flute (ext.)
4’ Violin (ext.)
2 2/3’ Flute Quint (ext.)
2’ Piccolo (ext.)
1 3/5’ Tiercena (ext.)
IV Mixture (composite)
8’ Harmonic Horn
8’ Orchestral Oboe
Tremolo
Orchestral Bells

SOLO

8’ Diapason Phonon
8’ Gross Flute
8’ Gemshorn
8’ Strings II
4’ Octave
8’ Saxophone
8’ Clarinet
Tremolo
Xylophone

PEDAL		**PEDAL (continued)**	
32’	Resultant (composite)	8’	Octave (ext.)
16’	Double Open Diapason	8’	Dolce Flute (ext.)
16’	Bourdon	8’	Cello (Great)
16’	Lieblich Gedeckt (Swell)	16’	Echo Bourdon (Echo)

Figure 12. Specification of the organ at Scottish Rite Temple, Joplin, Missouri, by M. P. Möller. *Source:* Organ Historical Society Pipe Organ Database https://pipeorgandatabase.org/OrganDetails.php?OrganID=6419, (accessed March 11, 2020).

The auditorium itself is relatively small, with a seating capacity of around 400 on two tiers and a height of only 30 feet. In addition to the main four-manual console located on the left side on the auditorium floor directly under the organ chambers, there is a duplicate console placed in a remote choir room. This room, located on the other side of the organ chamber on the second floor, facilitated mixed choirs and female organists much like the arrangement in McAlester, Oklahoma, discussed in the previous chapter. A Möller Artiste roll player—also located remotely—rounded out these extensive mechanical accoutrements.

Perhaps the striking feature of the specification is the inclusion of several special effects, particularly since this instrument otherwise bears little resemblance to a theatre organ. The “Bugle Call,” consists of four independent, loud reed pipes controlled by four pistons on the right of the Great manual and had many uses throughout several degrees such as the 17◦, which calls for fanfares when the Seven Seals of Revelation are opened. Likewise, both the 21◦ and the 29◦ contain scenes that take place in a forest featuring bugle calls. The “Song Birds” stop—ethereally placed in the rear of the room—is particularly

useful in the many degrees which feature a forest. A set of orchestral bells, chimes, a harp, and a xylophone round out the tuned percussions available. However, their direct use in degree settings is less clear. Since the instrument was used for other performance mediums, such as singalongs, vaudeville acts and the occasional silent film, it is likely that they were included simply to increase the organ's versatility. Beyond these sound effects and percussions, the tonal design is fairly consistent with other Möller organs of this era.

It is worth noting that Möller's Scottish Rite output was reasonably varied, and an examination of their instrument at the San Antonio Scottish Rite[122], which is only two years younger than the Joplin instrument, reveals a few notable differences:

San Antonio, Texas
Scottish Rite Cathedral
M. P. Möller, Opus 3853, 1924

GREAT

16' Open Diapason
8' 1st Open Diapason
8' 2nd Open Diapason (ext.)
8' Viola
8' Gemshorn
8' Tibia Plena
8' Claribel Flute
8' Doppelflöte
4' Open Diapason (Choir)
4' Viola (ext.)
4' Flauto d'Amore
2 2/3' String Twelfth (ext., Viola)
2' String Fifteenth (ext.)

GREAT (continued)

16' Tuba
8' French Trumpet
8' Tuba (ext.)
4' Clarion (ext.)
Tremulant
Concert Marimba

[122] *The Great Möller Pipe Organ: History and Facts*. The Ancient and Accepted Scottish Rite of Freemasonry, Valley of San Antonio, 1994.

GREAT-ECHO

8’ Muted Viole
8’ Viole Celeste
8’ Vox Angelica
8’ Echo Flute
4’ Echo Violin (ext.)
4’ Fern Flute (ext.)
8’ Corno d’Amour
8’ Vox Humana
4’ Echo Clarion
Tremulant
Chimes

SWELL

16’ Bourdon
8’ Open Diapason
8’ Violin Diapason
8’ Viole d’Orchestre
8’ Viole Celeste
8’ Salicional
8’ Flauto Traverso
8’ Lieblich Gedeckt (ext.)
4’ Violin (ext.)
4’ Flauto Traverso (ext.)
4’ Orchestral Flute
2 2/3’ Flute Twelfth (ext., Bourdon)
2’ Flautina (ext., Bourdon)
1 3/5’ Tiercena (ext., Bourdon)
III Mixture (composite)
16’ Contra Fagotta *(sic)*
8’ Cornopean
8’ French Horn
8’ Oboe (ext.)
8’ Vox Humana
Tremulant
Xylophone

CHOIR *(Enclosed with Great)*

16’ Contra Viole
8’ English Open Diapason
8’ Claribel Flute (Great)
8’ Flute Celese
8’ Viola da Gmba (ext.)
8’ Gemshorn (Great)
8’ Gemshorn Celeste
8’ Dulciana
8’ Quintadena
4’ Flute Harmonique
4’ Dulciana (ext.)
2’ Piccolo (ext.)
8’ Clarinet
8’ Cor Anglais
Tremulant

SOLO

8’ Stentorphone
8’ Gross Gamba
8’ Gross Gamba Celeste
8’ Gross Floete
8’ Tibia Clausa
4’ Tibia Clausa (ext.)
2 2/3’ Tibia Twelfth (ext.)
2’ Tibia Piccolo (ext.)
16’ Trombone
8’ Tromba (ext.)
4’ Tromba Clarion (ext.)
Tremulant
String Organ*

SOLO-ECHO *(Duplexed with Great-Echo)*

8’ Muted Viole
8’ Viole Celeste
8’ Vox Angelica
8’ Echo Flute
4’ Muted Viole (ext.)
4’ Fern Flute (ext.)
8’ Corno d’ Amour
8’ Vox Humana
Tremulant
Chimes

PEDAL		**PEDAL (continued)**	
32’	Bourdon	8’	Flute (ext.)
16’	Open Diapason	8’	Viole (Choir)
16’	Violone (Great)	16’	Tuba (Great)
16’	Bourdon (ext.)	16’	Trombone (Solo)
16’	Gross Floete (Solo)	16’	Contra Fagotta (Swell)
16’	Contra Viole (Choir)	8’	Tuba (Great)
16’	Echo Bourdon (Echo)	8’	Tromba (Solo)
16’	Lieblichgedeckt (Swell)		Chimes
10 2/3’	Quint (ext.)		Large Gong
8’	Octave (ext.)		Thunder Sheet

Figure 13. Specification of the organ at Scottish Rite Cathedral, San Antonio, Texas, by M. P. Möller. *Source:* Organ Historical Society Pipe Organ Database https://pipeorgandatabase.org/OrganDetails.php?OrganID=6419 (accessed March 12, 2020).

With a seating capacity of over 2,000, the San Antonio auditorium is far larger than the Joplin facility. The majority of the pipework is located behind two grilles immediately behind colonnades flanking the proscenium, while the Echo division is located above a large rosette in the ceiling of the auditorium and speaks through a tone chute.

The influence of the theatre organ is stronger in the San Antonio specification. Perhaps most notable is the inclusion of two ranks of Tibia pipes, the Tibia Plena in the Great division, which is a large open flute, and the Tibia Clausa in the Solo, which is a stopped flute and generally serves as the backbone of theatre organ tonal design. However, the Tibia Clausa is only available in the Solo division at four pitches, as opposed to a theatre organ, which would have the stop available at multiple pitches across every manual and pedal. Furthermore, unlike a typical theatre organ, the Tibia Clausa on the San Antonio instrument does not have its own independent tremulant, though Möller did not often

include independent Tibia tremulants on their theatre organs either. Möller extensively employed duplexing[123] on many of its small church organs from this era, and many larger instruments, such as the San Antonio organ, feature several stops shared between the Great and Choir manuals. Nevertheless, the duplexed Solo-Echo and Great-Echo division is a rare design feature.

As far as tuned percussion stops are concerned, the Joplin and San Antonio instruments are similar, though the orchestral bells featured in the Joplin organ are substituted for a concert marimba in the Great division in the San Antonio specification. Again, there is scant need for a concert marimba in any of the rituals, but it was certainly deemed useful for other uses, and Möller seemed fond of including them on concert installations in general.[124] Curiously, only two special effects are included—a large gong and a thunder sheet—neither of which appear in the Joplin instrument. These two stops were carefully chosen for their practicality in degrees. The gong has many ritualistic applications in the 4°, 5°, 14°, 18°, 30°, and 32° and is usually used to mark time or a philosophical revelation of some kind. The thunder effect is particularly useful: the 10° depicts ruffians fighting in King Solomon's quarry; the 11° features a dream sequence during which a thunderstorm appears; the 13° includes an underground

[123] Any single stop that is independently played on more than one manual or pedal is classified as a duplex stop. This technique is used extensively by many builders to create more versatility when faced with limited resources.

[124] Concert Marimbas appear in the specifications of several larger Möller concert organs from the 1920s, including the Macon, Georgia Municipal Auditorium (1924) and San Antonio Municipal Auditorium (1927).

explosion, the 18° portrays Christ's crucifixion, and the 19° depicts an evil spirit lurking in the background.

Perhaps it is not surprising that many of the usual theatre organ effects were of little use to the Scottish Rite. For example, many theatre organs of this era featured extensive toy counters[125] that included car horns, factory bells, steamboat whistles, surf effects, sirens, and various gongs. Yet, since all of the degrees take place in ancient times, these sounds would have been historically inappropriate. When studying Möller's approach to Scottish Rite organs, it is important to note that prior to 1925, Möller did not widely embrace unit theatre organs, and in fact, some of their theatre installations were similar to the Joplin and San Antonio instruments. For example, opus 3696, installed at the Alto Theater in Columbia, Pennsylvania in 1923 contains only seven special effects, and its tuned percussion stops include marimba, a harp, glockenspiel, chimes, and a set of orchestral bells, reminiscent of the two aforementioned Scottish Rite organs. Additionally, the Alto Theater specification features a "Swell-Orchestral" manual as opposed to the usual "Accompaniment" manual found on most theatre organs and a more conservative amount of unification and duplexing compared to other theatre organ builders.[126]

[125] A toy counter is a grouping of buttons on a theatre organ console which activate various non-tuned percussions and special effects.

[126] Organ Historical Society Pipe Organ Database, https://pipeorgandatabase.org/OrganDetails.php?OrganID=44559, (Accessed March 13, 2020).

W. W. Kimball, on the other hand, was far more embracing of conventional theatre organ design pioneered by firms such as Wurlitzer and Robert Morton, and this is reflected in some of their Scottish Rite designs. Tragically, Kimball's organ records burned after the firm ceased producing pipe organs in the 1940s, so it is difficult to ascertain the exact number of organs they built for Scottish Rite purposes. Unlike Möller, which was reasonably consistent in their Scottish Rite designs, Kimball instruments were extremely varied, from very conservative concert instruments, such as the one installed in the McAlester, Oklahoma Consistory, to truly innovative concert-theatre hybrid instruments, such as their installations at the St. Louis and Denver Consistories.

The St. Louis Scottish Rite, dedicated in 1924, is a massive building in downtown St. Louis. The auditorium seats over 3,000 people and is curiously rectangular in design, but with the massive proscenium running nearly the length of the wider wall. The Kimball organ was designed by Robert Pier Elliot, who had an extensive career working for several major organ builders, including Granville Wood & Son, Farrand & Votey, Austin, and Wurlitzer, before he went to work at Kimball. The instrument contains 3,847 pipes over 113 stops and 53 ranks installed in five chambers adjacent to the auditorium, all controlled by a substantial four-manual console located in a choir loft elevated to the left of the stage.

St. Louis, Missouri
Scottish Rite Cathedral
W. W. Kimball, K.P.O. 6763, 1924

GREAT

16’ Major Diapason
16’ Bourdon (ext., Concert Flute)
8’ Principal Diapason (Wood)
8’ English Diapason (ext.)
8’ Clarabella
8’ Waldhorn
8’ Concert Flute
8’ Gamba
8’ Gemshorn
4’ Octave (ext., English Diap.)
4’ Traverse Flute (ext., C. Flute)
2 2/3’ Twelfth (ext., Waldhorn)
2’ Fifteenth (ext., Waldhorn)
16’ Double Trumpet
8’ Harmonic Trumpet (ext.)
8’ Tromba
4’ Clarion (ext., Harm. Trumpet)
8’ Marimba
8’ Harp
Chimes
8’ Piano
4’ Piano
Xylophone
Snare Drum Roll/Tap
Tremolo

ANTIPHONAL GREAT

8’ Open Diapason
8’ Claribel Flute (Ant. Swell)
8’ Gemshorn
4’ Forest Flute (Ant. Swell)

SWELL

16’ Open Diapason
16’ Lieblich Gedeckt
16’ Contra Viole
8’ Diapason Phonon (ext.)
8’ Tibia Clausa
8’ Gedeckt (ext.)
8’ Flute Celeste
8’ Viole d’Orchestre
8’ Viole Celestes II
8’ Salicional
8’ Voix Celeste
4’ Octave (ext.)
4’ Flute (ext., Gedeckt)
4’ Tibia (ext.)
4’ Violin I (ext., Viol d’Orchestre)
4’ Violins II (ext., Celestes II)
2 2/3’ Flute Twelfth (ext., Gedeckt)
2’ Flautino (ext., Gedeckt)
1 3/5’ Tierce (ext., Gedeckt)
III Soft Mixture
16’ Contra Fagotto
8’ Posaune
8’ Oboe Horn (ext.)
8’ Vox Humana
4’ Oboe Clarion (ext.)
8’ Celesta
4’ Celesta
Tibia Clausa Tremolo
String Tremolo Fast
String Tremolo Slow
Vox Humana Vibrato
Tremolo

ANTIPHONAL SWELL

16’ Bourdon
8’ Claribel Flute (ext.)
8’ Viola
4’ Forest Flute (ext.)
2’ Piccolo (ext.)
8’ Horn

CHOIR

16’ Waldhorn (Great)
8’ English Diapason (Great)
8’ Tibia Minor
8’ Concert Flute (Great)
8’ Waldhorn (Great)
8’ Viola
8’ Dulciana
8’ Unda Maris
4’ Waldhorn (Great)
4’ Traverse Flute (Great)
2’ Piccolo (Great)
8’ Orchestral Oboe
8’ Clarinet
8’ Piano
8’ Harp
4’ Harp
4’ Xylophone (Great)
2’ Glockenspiel (Solo)
2’ Orchestral Bells (Solo)
Chinese Block
Tom Tom
Castanets
Tambourine
Snare Drum Roll/Tap
Tremolo

ECHO

8’ Viola Aetheria
8’ Vox Angelica
8’ Fern Flute
8’ Corno d’Amour
8’ Vox Humana
Chimes
Bird Whistle
Vox Humana Vibrato
Tremolo

SOLO

8’ Diapason Stentor
8’ Mellophone
8’ Cello
8’ Cello Celeste
16’ Tuba Profunda
8’ Tuba Mirabilis
8’ Tuba Sonora (ext.)
8’ French Horn
8’ English Horn
8’ Kinura
4’ Tuba Clarion (ext., Tuba)
Chimes
8’ Marimba (Great)
4’ Marimba (Great)
2’ Glockenspiel
2’ Orchestral Bells (Glock re-it)
Tuba Tremolo
Tremolo

PEDAL

64’ Gravissima (resultant)
32’ Contra Bourdon (ext., Swell)
32’ Acoustic Bass (resultant)
16’ Open Diapason (wood, Great)
16’ Open Diapason (metal, Great)
16’ Waldhorn (Great)
16’ Tibia Clausa (ext., Swell)
16’ Violone (ext., Solo)
16’ Contra Viole (Swell)
16’ Bourdon (Great, Bourdon)
16’ Lieblich Gedeckt (Swell)
8’ Octave (Swell)
8’ Flute (Great, Concert Flute)
8’ Still Gedeckt (Swell)
8’ Violoncello (Solo)
8’ Cellos III (Swell)
4’ Super Octave (Great)
4’ Flute (Swell, Gedeckt)
4’ Violins III (Swell)
32’ Contra Bombarde
16’ Bombarde (ext.)
16’ Trombone (Great, Trumpet.)
16’ Bassoon (Swell)
16’ Tuba Profunda (Solo Tuba)

PEDAL (continued)

8’	Tromba (ext.)
4’	Clarion (ext.)
16’	Piano
8’	Piano
	Chimes
	Cymbal
	Bass Drum Stroke/Roll
	Snare Drum Roll

ANTIPHONAL PEDAL

16’	Bourdon (Claribel Flute)
8’	Flute (Claribel Flute)

PERCUSSIONS

Gong
Tambourine
Wood Block
Triangle
Bugle

Figure 14. Specification of the organ at Scottish Rite Cathedral, St. Louis, Missouri, by W. W. Kimball. *Source:* Original contract, courtesy of the Scottish Rite Valley of St. Louis.

A close analysis of the stoplist reveals many unusual design features. Like many organs of the 1920s, it lacks a principal chorus on any of the divisions, yet the fundamental lack of upper-work[127] on this instrument is extreme even by standards of the day. There is no independent 2’ stop, and the few extensions that are available in the Great and Swell are simply extensions of flue ranks, thus lacking any meaningful brilliance. An exception to this rule is the curious independent three-rank “Soft Mixture” on the Swell, presumably provided to cap off the string ensemble. The sheer amount of orchestral color and fundamental tone is notable. For example, the Swell division contains three 16’ flue[128] ranks—two of which are full length—a luxury usually afforded to pipe organs perhaps three times the size of this instrument. For an organ of only 54 ranks, there is an

[127] Upper-work is a shorthand to connote organ stops above 4’ pitch.

[128] Flue or “labial” applies to any pipe that does not have reed construction.

exceptional amount of reed tone, with sixteen ranks in total. One particular stop, the Waldhorn, warrants a brief explanation. Normally, a Waldhorn is a chorus reed with English shallots, voiced somewhere between a Trumpet and Oboe. Kimball often included them in their church organ designs, however, in their theatre and concert instruments these stops took the form of a tapered flue rank of medium scale, and this is indeed the case at the St. Louis Scottish Rite.

There are several stops on the organ that take their cues directly from theatre organs, and the most obvious is the Tibia Clausa. Unlike a theatre organ, which, as mentioned earlier, would typically make this stop available across every manual at nearly every conceivable pitch, the St. Louis Tibia Clausa is only available at 8' and 4' pitches in the Swell, and 32' and 16' pitch in the pedal. Like a typical theatre organ, though, it has its own tremulant. Still, its limited availability would seemingly blunt some of its usefulness. The separate string tremulants in the Swell are also a nod to theatre organ design. Another theatre organ stop is the 8' Kinura in the Solo division, which is made up of regal-like pipes and frequently used to add a keen, "buzzy" sound to ensembles. Theatre organs over ten ranks usually contained one, though very few concert instruments found use for the stop. In addition to the plethora of tuned percussions, the instrument features an extensive toy counter, including a set of songbirds in the Echo, like the Joplin instrument.

The St. Louis Kimball organ was dedicated with a series of three concerts, two of which were performed by Charles M. Courboin, perhaps one of the most famous organ virtuosos of the early twentieth century. Interestingly, each concert

was diverse in style and tailored to a different audience. The opening concert took place on Wednesday, October 29, 1924 and was only open to Scottish Rite Masons and their families. Courboin's program consisted of traditional organ literature by Johann Sebastian Bach, César Franck and Charles-Marie Widor in the first half, while the second half of the program consisted of transcriptions of pieces by Robert Schumann, Percy Grainger, and Alphonse Mailly. The second program was presented the following evening and open to all Master Masons and their families, and like the first program, featured a variety of traditional organ literature and orchestral transcriptions, though it should be noted that no two pieces were shared between programs.

The final program, offered on Friday, October 31, 1924 and was open to the public of St. Louis. Judging by the program, it was a grand affair that featured many civic leaders from the city and state government:[129]

Organ Prelude: "Overture" by William Tell
O. Wade Fallert, 32° KCCH

A Speech on "Truth"
Miss Frances Kessler

A Speech on "Patriotism"
Herbert S. Hadley, *Ex-Governor of Missouri*

Cantata for Male Voices—"The Call to Freedom" by Victor Herbert
The Scottish Rite Choir, assisted by Helen Traubel Carpenter

A Speech on "Civic Pride"
Hon. Henry W. Keil, 32°, *Mayor of St. Louis*

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[129] *Program of Opening Exercises and Dedication of Organ,* Scottish Rite Cathedral, St. Louis, Missouri.

Violin Solo: "Andante" *from Sonata III* by Rene De Boisdeffre
Fred Sultan, 33°

A Speech on "Religion"
Rev. Dr. Ivan Lee Holt, 32°

Baritone Solo: "Gloria" by Buzzi Pecchia

A Speech on "Education"
Dr. John J. Maddox, 32°, *Superintendent of Education, St. Louis*

Tenor Solo: "I Love a Little Change"
J. Glenn Lee, 32°

A Speech on "Art"
Mr. Rudolph Ganz, *Conductor, St. Louis Symphony Orchestra*

String Quartette: Selected Pieces
St. Louis Symphony Society

Concluding Remarks
Louis Moller, 33°,
Representing the Scottish Rite Cathedral Association

Organ Postlude: "Pomp and Circumstance" by Edward Elgar
O. Wade Fallert, 32° KCCH

Much like the fanfare surrounding the dedication of the Hook & Hastings organ in Dallas, the dedication of the St. Louis organ was a source of great pride not only for the Valley of St. Louis, but for the city as well. Following the first concert, the St. Louis *Globe Democrat* noted, "The colossal instrument, which lacks only a few devices that, upon installation, will make it the most wonderful in America!"[130] From performing traditional organ literature, to accompanying

[130] Richard Spamer, "Scottish Rite Cathedral Organ is Dedicated." St. Louis *Globe Democrat* October 30, 1924).

the choir, and to providing entertainment, these three programs illustrate the diverse demands placed on the organ.

Just one year after installing the St. Louis organ, W. W. Kimball installed an instrument of three manuals, 19 ranks, and 50 stops at the Denver, Colorado Consistory. Though considerably more modest in size than the St. Louis organ, in many respects, it is the most avant-garde instrument built by any builder for Scottish Rite purposes. While the St. Louis organ is essentially a large concert instrument with some unusual features and occasional theatre organ influences, the Denver instrument represents an even greater unusual approach and represents the quintessential balance between theatre and concert instruments necessary to successfully navigate the diverse needs of the Scottish Rite.

Denver, Colorado
Scottish Rite Consistory
W. W. Kimball, K.P.O. 6781, 1925

GREAT

16’ Bourdon (Tibia)
8’ Diapason Phonon
8’ Tibia Minor (ext.)
8’ Waldhorn
8’ Viola
4’ Gemshorn (ext., Waldhorn)
4’ Octave Viola (ext.)
4’ Flute (ext.)
2 2/3’ Twelfth (ext., Tibia)
2’ Fifteenth (ext., Waldhorn)
8’ Tuba

GREAT (continued)

Harp
Chimes F
Chimes P
Snare Drum Tap/Roll
Diapason Tremolo
Tuba Tremolo
Tremolo

TOY COUNTER

Chinese Gong
Bugle Call
Thunder

SOLO

16’ Gedeckt (ext., Concert Flute)
16’ Salicional Bass (TC)
8’ Horn Diapason
8’ Tibia Clausa
8’ Viol d’Orchestre
8’ Violes Celestes II
8’ Echo Salicional
8’ Concert Flute
4’ Orchestral Flute (ext.)
4’ Violin (ext., Salicional)
2 2/3’ Nazard (ext., Gedeckt)
2’ Flautina (ext., Gedeckt)
1 3/5’ Tierce (ext., Gedeckt)
III String Mixture (derived)
16’ Bassoon
8’ Trumpet
8’ Orchestral Oboe (synthetic)
8’ Vox Humana
4’ Oboe Clarion (ext., Trumpet)
8’ Marimba
4’ Marimba
Vox Vibrato
Tremolo

ACCOMPANIMENT

16’ Contra Viole (TC) (Great)
8’ Waldhorn (Great)
8’ Tibia Minor (Great)
8’ Viola (Great)
8’ Unda Maris II
4’ Octave Viola (ext., Great)
4’ Solo Flute (ext., Great)
8’ Musette (synthetic)
8’ Clarinet
8’ English Horn
8’ Harp
4’ Harp
Tremolo

PEDAL

32’ Acoustic Bass
16’ Diaphone (ext., Great)
16’ Bourdon (Great)
16’ Contra Viola (ext., Great)
16’ Gedeckt (Solo)
8’ Bass Flute (Great, Bourdon)
8’ Still Gedeckt (Solo)
4’ Flute (Solo)
16’ Bassoon (Solo)
Bass Drum Stroke/Roll
Cymbal Crash
Snare Drum Roll
8’ Chimes

Figure 15. Specification of the organ at Scottish Rite Consistory, Denver, Colorado, by W. W. Kimball. *Source:* Original contract, courtesy of the Scottish Rite Valley of Denver.

Figure 16. The Denver Scottish Rite Temple. Photo courtesy of William T. Van Pelt

With a seating capacity of around 1,000, the Denver Scottish Rite is significantly smaller than St. Louis, and features a semi-circular seating area as seen in the photograph above. The Great and Accompaniment divisions are hidden in the ceiling of the west end and the Solo division is located in the ceiling of the east end of the auditorium.

While the Denver organ cannot be classified as a true theatre organ, one could be forgiven for mistaking it for one by simply by looking at the horseshoe console[131], which, by the mid-1920s had universal acceptance among theatre organ builders. It should be noted, though, that Kimball occasionally employed this console design for concert and church instruments as well. The divisions themselves—Accompaniment, Great, and Solo—borrow their nomenclature from theatre organ design. Mid-size theatre organs were generally installed in two

[131] The horseshoe console was a concept developed by Robert Hope-Jones not only to facilitate easy and rapid stop changes, but to fit a large number of stop controls in a relatively small space.

chambers on either side of the proscenium arch, and the Denver installation mirrors this layout. The specification itself also contains several stops suggestive of theatre organ design. Like the St. Louis organ, the Denver instrument contains a Tibia Clausa, though it is even more limited in versatility than the St. Louis organ since it only plays at one pitch in the Solo division. Unlike the St. Louis organ, the Denver Tibia Clausa does not have its own tremulant, thus, it is clear that the designers never intended the stop to form the tonal backbone of the organ, as it would in a traditional theatre organ. The Tibia Minor on the Great division does play at three different pitches, but yet again lacks a sufficient tremulant to function in the same manner a true theatre organ Tibia would. The Denver organ also possesses three composite[132] ranks. The Musette in the Accompaniment, for example, combines the Great Bourdon and Viola, the Solo String Mixture is the Salicional playing at 2 2/3', 2' and 1 3/5', and the Solo Orchestral Oboe combines the Gedeckt and Viole d'Orchestre. Presumably these compromises were made due to either a lack of funds or a lack of chamber space.

There are several features that the Denver and St. Louis instruments share in common. Once again, Kimball's unique Waldhorn stop appears on the Great division as a labial stop, and like the St. Louis instrument, it is extended through the 2' octave. During the 1920s, it was customary for organ builders to extend the Stopped Diapason or Gedeckt stop from 16' pitch through at least the 2' range, and this is evident in both the Denver and St. Louis specifications, since they

[132] To create a composite rank, a builder will either unify a given rank to play at two or more pitches, or they will combine two different ranks to make one sound.

feature the stop extended from 16' pitch through 1 3/5'. The tuned and non-tuned percussion stops are identical, though the Denver organ contains a marimba instead of a xylophone, and the St. Louis organ includes a glockenspiel, which is missing from the Denver organ. The Denver instrument also incorporates three special effects: a Chinese gong, a Bugle Call, and a Thunder sheet, and in this regard, it shares more in common with the Joplin and San Antonio Möller organs. Yet, the relatively small number of sound effects is not entirely surprising, since Kimball theatre organs generally did not contain as many as competitors like Wurlitzer, Barton, and Robert Morton.

A further analysis of the stoplist reveals several curious design choices that do not necessarily fall under standard theatre or concert organ design. One example is the 8' Tuba in the Great. While it is certainly not unusual to find this stop placed in the Great, the fact that it—the most powerful reed on the organ—only plays at 8' pitch and is only available in one location is odd, considering that almost every other stop on the organ is extended or duplexed. For comparison, both Möller organs examined above as well as the St. Louis organ feature expanded tuba registers. As far as 16' tone is concerned, it is somewhat surprising that the only two full-compass manual stops are Bourdons, and the extension for 16' Contra Viole—which was a common manual stop on organs of this vintage—is only available in the pedal. The lack of an independent Oboe is somewhat unusual, given both its prevalence in organ design and usefulness in performing organ literature. Despite these perceived oddities, the Denver Kimball is a remarkably versatile instrument capable of quickly transitioning

between both concert and theatrical duties, in keeping with the diverse requirements of the Consistory.

It is important to note that not all Scottish Rite pipe organs were quite as unique towards the end of the 1920s. Though the ritual was more-or-less consistent across the Northern and Southern Jurisdictions, each valley had their own unique musical tastes, and in some instances, the consultant hired by the individual valley had an outsized influence on the specification. For instance, when their new temple was under construction in 1924, the Guthrie Valley, under the guidance of their consultant, J. W. Bickell[133], drew up a very specific stoplist and sent it out to six leading builders of the day. Surprisingly, Kimball was the second lowest bid, so they were awarded the contract to build the four manual, 64-rank instrument. Though built expressly for Scottish Rite use, the instrument is strictly a concert organ, with particularly limited duplexing. Moreover, the organ lacks any sound effects or percussion instruments, save a set of chimes and a harp. So, despite their stature as an early proponent of the theatre tradition, the new Guthrie temple ended up purchasing one of the most conservative pipe organs built for Scottish Rite purposes during the 1920s. In nearby McAlester, Oklahoma, Kimball installed an even more conventional instrument in 1930. Once again, J. W. Bickell influenced the specification, which consists of forty-three ranks—only six of which are extended or duplexed—and a set of Chimes. The specification also includes two mixtures, one in the Great, and

[133] J. W. Bickell was the organist at the prominent First Baptist Church of Oklahoma City and a member of the Scottish Rite.

the other in the Swell, as well as an independent cornet, also located in the Swell. These design choices are not that unexpected given Kimball's preference for more classically inspired ensembles at the beginning of the 1930s.[134]

The fact that Kimball and Möller dominated the Scottish Rite market did not mean that other major builders failed to produce significant instruments. The Austin Organ Co. built six instruments for Scottish Rite use; the largest is their opus 1713 of four manuals, fifty-two ranks installed in the Scranton, Pennsylvania temple in 1930. Though clearly a concert instrument, the organ does include an extensive set of untuned percussions, including a bass drum, snare drum, crash cymbal, Turkish cymbal, triangle, tom-tom, tambourine, Chinese block, and castanets, in addition to several tuned percussions such as a harp, xylophone and set of chimes. Henry Pilcher's Sons of Louisville, Kentucky, installed a total of eight Scottish Rite pipe organs, though only one—their opus 1061 installed in the Shreveport, Louisiana Consistory—is over twenty-five stops in size. In 1925, the Estey Organ Company of Brattleboro, Vermont installed a four-manual, fifty-six rank instrument at the Buffalo, New York Scottish Rite—one of five known instruments they built for Scottish Rite edifices. The organ was installed on either side of the proscenium arch and boasted one of Estey's well-known "luminous" consoles. Similar to the Möller and Kimball instruments

[134] Several large Kimball organs from the late-1920s/early-1930s, such as the Worchester, Massachusetts Memorial Auditorium, and Vassar College feature fully developed principal choruses.

surveyed above, it included a bass drum, snare drum, set of chimes, a harp, and a thunder sheet. Overall, the specification shows little theatre organ influence.

Although the Skinner Organ Company of Boston, Massachusetts was considered one of, if not the leading organ builder of the 1920s, they only produced two instruments for Scottish Rite use, their opus 470, installed in the Miami Consistory, and their opus 696 installed in the Indianapolis, Indiana Scottish Rite Cathedral. While the Skinner firm did build a few instruments that were installed in theatres during the 1910s and 1920s, they accounted for a small fraction of the firm's output. Furthermore, their theatre installations hardly resembled the work of leading theatre organ builders of the day since they were nothing more than standard concert organ designs with several untuned percussion instruments added for good measure.[135] Therefore, it is not particularly surprising that Skinner did not tailor his standard tonal designs for Masonic installations.

At 67 ranks, the Indianapolis organ is the largest Scottish Rite organ in the United States and reflects the work of the consultant, John Bell, who was a prominent organ architect and active Freemason. Throughout the course of his career, Bell designed nearly 500 instruments that were built by a variety of builders, including several dozen Masonic installations. His instruments had certain tonal and mechanical characteristics, many of which are manifested in the Indianapolis instrument. For example, the 8' Principal Diapason on the Great

[135] Skinner's Opus 369, installed in the Capitol Theatre, Boston, MA in 1922 is illustrative of this design.

division is scale 38[136] with leathered lips[137] and "heavy metal" construction, leading to a sound that has an abundance of fundamental tone and dominates the ensemble. Another feature is his insistence on 73-note manual chests for 16' and 8' stops only.[138] Finally, he included celeste stops that draw both the unison and celeste ranks on one knob, making it impossible to draw the unison rank separately. The instrument is installed above the ceiling of the auditorium and speaks through a grille into the auditorium, while the Echo division is located separately. In 1950, Æolian-Skinner Organ Company added Balcony and Stage divisions that were playable from the choir manual.[139]

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[136] A pipe's scale refers to the ratio of its diameter to its length. In general, the larger the diameter of a given pipe, the more fundamental harmonics are present in the sound. Though scaling varies by builder and time period, a typical Open Diapason is scale 44. The lower the scale number, the wider the pipe. Thus the scale 38 John Bell specified indicates that the pipe is of considerable size.

[137] Pipes with leathered lips are constructed with a small piece of leather attached to the top of the mouth of the pipe. This broadens the air impulses delivered to the pipe body which results in fewer harmonics, thus creating a very fundamental, but dull sound.

[138] Though a typical organ manual has 61 keys, during this era, many builders added an extra octave of pipes at the top range, so that a given stop could be super-coupled at an octave to achieve more brilliance. It was common to extend this practice to 4' stops, thus the peculiarity of Bell's design.

[139] Stephen Schnurr, "Scottish Rite Cathedral, Indianapolis, Indiana," in *Organ Historical Society Organ Atlas 2007: Central Indiana Region,* ed. Charles N. Eberline (Richmond, VA: Organ Historical Society Press, 2007), 208-210.

Indianapolis, Indiana Scottish Rite Cathedral
Skinner Organ Company, Opus 696, 1929

GREAT

16’ Open Diapason
8’ Principal Diapason
8’ Second Diapason
8’ Gross Flöte
8’ Melodia
8’ Erzähler Celeste (2 ranks)
4’ Octave
4’ Harmonic Flute
2’ Fifteenth
V Mixture
16’ Ophicleide
8’ Tuba
4’ Clarion
Tremolo
Cathedral Chimes (Echo)
Celestial Harp

SWELL

16’ Bourdon
8’ Open Diapason
8’ Gedeckt
8’ String Celeste (2 ranks)
8’ Salicional
8’ Clarabella
4’ Octave
4’ Chimney Flute
2’ Flageolette *(sic)*
IV Cornet
16’ Posaune
8’ Cornopean
8’ Oboe
8’ Vox Humana
4’ Clarion
Tremolo

CHOIR

16’ Gamba
8’ Open Diapason
8’ Concert Flute
8’ Dulciana
8’ Unda Maris
4’ Flute d’Amour
2’ Piccolo
8’ Clarinet
8’ Orchestral Oboe
8’ English Horn
Tremolo

SOLO

8’ Stentorphone
8’ Orchestral Flute
8’ Gamba Celeste (2 ranks)
4’ Rohr Flöte
8’ French Horn
8’ Tuba Mirabilis
Tremolo
Celestial Harp (Great)

ECHO

8’	Chimney Flute
8’	Spitz Flöte Celeste (2 ranks)
8’	Vox Angelica (2 ranks)
4’	Traverse Flute
8’	Vox Humana
	Tremolo
	Cathedral Chimes

PEDAL

32’	Resultant
32’	Bourdon
16’	Open Diapason
16’	Metal Diapason (Great)
16’	Violone
16’	Bourdon (ext.)

PEDAL (continued)

16’	Lieblich (Swell)
16’	Contra Gamba (Choir)
8’	Major Flute (ext., Diapason)
8’	Gedeckt (ext., Bourdon)
8’	Dolce Flute (Swell Boudon)
8’	Gamba (Choir)
8’	Viol (ext., Violone)
32’	Bombarde
16’	Trombone (ext., Bombarde)
16’	Ophicleide (Great)
16’	Contra Posaune (Swell)
8’	Tromba (ext., Bombarde)
4’	Clarion (ext., Bombarde)
	Cathedral Chimes (Echo)

Figure 17. Specification of the organ at Scottish Rite Cathedral, Indianapolis, Indiana, by E. M. Skinner. *Source:* Skinner Opus List http://aeolianskinner.organhistoricalsociety.net/Specs/Op00696.html, (accessed March 14, 2020).

Though many builders constructed at least one instrument for Scottish Rite use during the late nineteenth and early twentieth centuries, no one particular style of specification became prevalent. Builders’ output varied greatly based on their preexisting tonal schemes and mechanical prowess, but even the builders themselves never seemed to design the same instrument twice. This is perhaps best demonstrated when studying the three Kimball organs that were detailed in this chapter. From the relatively straightforward design of the 1911 instrument at the former Guthrie temple to the highly modified concert instrument of the St. Louis temple, to the more avant-garde design of the Denver Consistory, it is clear every Scottish Rite valley had different priorities. Yet there

were several important characteristics in common: every instrument had to provide appropriate music for the degrees, accompany a choir of some size, and provide entertainment during reunions and for other community events. Thus, these versatile instruments represented the most advanced mechanical and tonal ideals of the era.

Chapter 5

Conclusion

Like many institutions in the United States, the onset of the Great Depression had an immediate and devastating impact on both the membership and the finances of both Scottish Rite Jurisdictions. At the start of the Depression in 1929, total Masonic membership in the United States stood at 3,295,125. However, by 1939 that number had fallen to 2,482,291.[140] Similarly, in 1925 Scottish Rite membership in the Southern Jurisdiction peeked at 257,960 members but had been reduced to 154,690 members by 1939.[141] The large building campaigns that had been a hallmark of the Fraternity abruptly ended as did the organ projects that accompanied them, and numerous Valleys came close to foreclosure.

A historical survey of the McAlester, Oklahoma Valley vividly details this financial reality. In the midst of the dark days of the Great Depression, the Valley lost two-thirds of its membership by suspension in a single year. [142] The timing could not have been worse, as they had just dedicated their new temple in 1931 and were already carrying a substantial debt. By April 1933, when they were unable to make any payments on their organ, the Kimball firm threatened

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[140] "Masonic Membership Totals since 1924." The Masonic Service Association of North America. http://www.msana.com/msastats.asp (accessed March 20, 2020).

[141] William Fox, Lodge of the Double Headed Eagle, 224.

[142] Suspension would have been a result of delinquent dues of over a year.

repossession. A campaign was launched to solicit $2 from every member in order to wipe out the debt but was ultimately unsuccessful. Kimball negotiated a settlement only when they calculated that the cost of repossession outweighed the debt itself, since the market for pipe organs had all but vanished.[143] As it turns out the McAlester instrument was the penultimate organ to be built for Scottish Rite purposes. Kimball built the last known Scottish Rite organ for the Seattle Valley in 1936, a modest instrument of two manuals, ten ranks.

In many ways, the sudden evaporation of the market for Scottish Rite organs mirrors that of the theatre organ market in the early 1930s. While the Great Depression obviously prohibited many theatres from affording such a luxury, the demise of the theatre organ was exacerbated by the advent of talking pictures in 1927. Similarly, while the lack of capital was obviously a major reason that Scottish Rite Valleys ceased to purchase pipe organs, it was compounded by the fact that the Fraternity itself was showing signs of regression immediately prior to the start of the Depression. Observable declining attendance and participation was on the minds of many leaders in the late 1920s. Officials worried that the Fraternity was becoming the "patrons of the mediocre" as middle-class and well-educated men flocked to newly created recreational clubs and service organizations. Aggressive recruitment and relaxed admission standards to address this problem further weakened the Fraternity as it hurt

[143] E. R. Placceraud of the W. W. Kimball Company to W. W. Groom, Secretary of the McAlester Scottish Rite, April 12, 1931, in the possession of the McAlester Scottish Rite office.

their ability to live up to their formerly elite image within the communities they served.[144]

Mark Carnes argues another important factor in the decline of the Fraternity in the late 1920s and early 1930s concerned the age of the members. In the nineteenth century, lodges were filled with young men, but during the early twentieth century older men continued to attend, but more and more young men who took the initiatory degree never set foot in the lodge again. Institutions depend on an empathic relationship between generations, and many older members fretted over the apathy many of the younger members held towards the Fraternity. As one older member lamented, "When you've held all the offices and there's no new blood coming in, there's just no point in keeping on going through the ritual."[145] Apparently, this sentiment was shared at the time by the Sovereign Grand Commander of the Southern Jurisdiction, John Cowles, who worried that the initial appeal of Masonry had been exhausted too soon on many initiates, and that too many men never quite grasped the ethical and philosophical teachings of the Fraternity.[146]

Many Masonic authors have theorized and argued over the cause for this decline, but it is clear that there was a perfect storm of internal, financial, and wider cultural issues that converged all at once. Just as the clouds of the

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[144] Mark Carnes, *Secret Ritual and Manhood in Victorian America*, 151.

[145] Ibid., 163.

[146] William Fox, Lodge of the Double Headed Eagle, 223.

Depression began to clear away, the outbreak of World War II took its toll on the membership once more as millions of potential members served in the armed forces. All bodies of the Fraternity did enjoy a significant resurgence following the war, as men returned home eager to establish new friendships and business connections. However, this second wave of interest proved illusionary, as nation-wide Masonic membership peaked in 1959 with 4,103,161. It has declined every single year since, with a membership of 1,076,626 in 2017.[147]

As of 2020, there are 101 valleys that operate in the Northern Jurisdiction and 216 valleys functioning the Southern Jurisdiction of the Scottish Rite. In addition to declining and aging membership, many of these valleys face other immediate and long-term challenges. For example, numerous valleys still occupy the same facilities that they have since the beginning of the twentieth century when membership was considerably larger. Furthermore, due to the specific architectural needs of the Scottish Rite, many buildings, though beautiful, are difficult to repurpose for supplemental income. Numerous valleys are also faced with the mounting costs of maintaining facilities nearly a century old, with ornate appointments that are difficult and costly to repair. These realities have forced several valleys to sell their facilities and relocate in recent years. Perhaps the most publicized example is the Chicago Valley, which sold their highly valuable temple in downtown Chicago for over $30 million to relocate to a large, custom-built facility in the western suburb of Bloomingdale in 2005. Unfortunately, the

147 "Masonic Membership Totals since 1924." The Masonic Service Association of North America. http://www.msana.com/msastats.asp (accessed March 21, 2020).

new facility lacked the proper space for a pipe organ, so their magnificent E. & G. G. Hook & Hastings organ did not make the move and was replaced by a large electronic substitute.

Of the late-nineteenth and early-twentieth century Scottish Rite buildings that are still in use, a remarkable number still house their original pipe organs. This stands in contrast to many theatre organs that were sold, vandalized, or demolished following the silent film era. Perhaps the most logical explanation is that Scottish Rite ritual—particularly in the Southern Jurisdiction—has evolved very little since the instruments were first installed. Unlike most churches that saw significant architectural, liturgical, and musical changes throughout the twentieth century, Scottish Rite ritual has been presented practically verbatim for well over a century in the Southern Jurisdiction. If anything, the musical demands placed on these instruments have lessened over the ensuing years as temple choirs have disbanded and extraneous family entertainment during reunions has all but disappeared. Another significant reason many instruments survived concerned the auditoriums themselves. Most instruments were installed in distant chambers hidden behind grilles in large auditoriums with plush carpeting and hundreds of padded chairs. These spatial and acoustical properties dictate an instrument with considerable wind pressure and bass frequency output. Furthermore, since these organs were rarely called to play serious organ literature in later years—particularly the music of Johann Sebastian Bach and his contemporaries—the instruments largely escaped the effects of the

Orgelbewegung,[148] during which many symphonic instruments of the early twentieth century were either discarded entirely or radically rebuilt. In some extreme instances, the organs were installed while the building was in the process of construction and were next to impossible to remove. For example, in 1996, when the McAlester, Oklahoma Valley solicited a proposal from Casavant Frères to rebuild and expand their Kimball organ, the project was abandoned when the logistics of lowering the instrument from its chamber 90 feet above the stage floor proved to be too costly and dangerous.[149]

The instruments that survive are in varying states of condition. Some instruments are extant but unplayable, such as the large Hook & Hastings instrument in Dallas, Texas, and the Austin organ at the Fort Scott, Kansas Consistory. Nevertheless, many more are playable, but in dire need of either major repairs or a thorough restoration, such as the
M. P. Möller organ at the Joplin, Missouri Scottish Rite that was examined in the previous chapter, and the W. W. Kimball organ at the McAlester, Oklahoma Consistory. Still, a fair number of instruments have been either sufficiently cared for or otherwise fully restored over the years. The Guthrie, Oklahoma Kimball organ was partially rebuilt in 2000 with a new solid-state relay and combination action. Two stops: a 32' Contra Bombarde—named "Daugherty's Bombarde" after

[148] The *Orgelbewegung*, or Organ Reform Movement, was a mid-twentieth century trend in pipe organ building that strove to reintroduce historic European building practices.

[149] Jerry Grubbs to David Marshall, January 8, 1996, in the possession of the McAlester Scottish Rite office.

the donor who provided the funds for the project—and an 8' Trompette-en-Chamade, affectionately named "Solomon's Trumpet" were also added. Importantly, no other tonal changes were made, so besides the two additional stops, the organ sounds identical to when it was installed in 1926. Today the instrument plays reliably and is used extensively for reunions and public concerts throughout the year. The Kimball organ at the St. Louis Scottish Rite fell into a deep state of disrepair and was supplanted by an Allen electronic organ in the early 2000s. In 2003, the instrument was listed for sale for an asking price of $60,000 and was very nearly sold to Indiana University in 2004, and later to the University of Oklahoma in 2006. Ultimately, the Valley decided to retain the instrument and entered into an agreement with the St. Louis Theatre Organ Society to carry out restorative repairs. Since then, much of the organ has been cleaned, many reservoirs have been releathered, and a new digital relay has been installed. No tonal changes have been made, ensuring that this instrument remains true to its original specification. As of 2020, this project remains ongoing. The Kimball organ at the Denver, Colorado Consistory underwent a complete restoration between 2008-2010 with significant help from the Colorado Historical Society. In keeping with the terms of the grant, other than a new digital relay, the organ was restored using strict historical standards and is thus an excellent example of Kimball's Scottish Rite work.

Despite their seemingly secretive nature, historically, Scottish Rite buildings have been built for the wider communities in which they serve. The dedication of the St. Louis Scottish Rite is certainly proof of this. The final

program, which was open to the public, featured speeches by some of the most influential cultural and civic leaders of the day, including the former governor, the current mayor, the superintendent of St. Louis public schools and the conductor of the St. Louis Symphony, who expounded upon key values of the fraternity. Furthermore, many of these facilities are located in prominent downtown areas throughout metropolitan areas, taking their place among historic churches, government buildings and performing arts facilities, as pillars of the communities they serve.

These Scottish Rite buildings and the pipe organs that are housed within them are, in a sense, public treasures and deserve to be shared with the wider community. While membership continues to decline, it may be tempting to think of these aging temples and their increasingly fragile pipe organs as albatrosses, but they should really be viewed as an opportunity for outreach. After all, architectural Neo-Historicism/Revivalism has once again seen a resurgence of appreciation in the last twenty years, which has translated into renewed efforts to preserve these magnificent Scottish Rite temples, which would otherwise have been demolished or significantly repurposed during the years of modern architectural dominance. In a similar way, during the *Orgelbewegung*, many of these fine Scottish Rite pipe organs were probably derided by many and even forgotten by some. However, since the mid-1980s, symphonic pipe organs from the early-twentieth century have garnered an increasing amount of interest and appreciation. Some organ builders, such as Schoenstein & Company of San Francisco, California are purposefully crafting new instruments in the symphonic

style which have been met with acclaim. Furthermore, many worthy pipe organs from the early twentieth century have been thoroughly restored using historical guidelines by firms such as A. Thompson-Allen of New Haven, Connecticut and Foley-Baker, Inc. of Tolland, Connecticut who have risen to prominence as preeminent firms devoted strictly to this type of work. The Guthrie, Oklahoma Scottish Rite has started to use their increasingly popular Kimball organ to their advantage by hosting holiday concerts, silent films, and other community-oriented activities. These events not only garner financial support for the upkeep of the building and instrument but have also served as an outreach for the Consistory. Other Scottish Rite Valleys could easily do the same by establishing relationships with local colleges and universities, or local chapters of the American Guild of Organists of the American Theatre Organ Society.

Pipe organs constructed for Scottish Rite use are the result of a unique convergence of not only tonal and mechanical advances in pipe organ building, but also wider cultural movements that were afoot in the late nineteenth- and early-twentieth centuries. While today some of these instruments have a new lease on life, many others remain vulnerable to shifting economic and demographic realities present within the Scottish Rite. Yet, these instruments deserve to be highly valued for their sheer artistic and historical significance, since they represent a highly unique, yet short-lived chapter in the history of American organ building.

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Appendix A

Scottish Rite Degree Structure (Southern Jurisdiction)

Lodge of Perfection

4°	Secret Master
5°	Perfect Master
6°	Confidential Secretary
7°	Provost and Judge
8°	Intendant of the Building
9°-10°-11°	Elu of the Nine, Fifteen, Twelve
12°	Master Architect
13°	Royal Arch of Solomon
14°	Perfect Elu

Chapter Rose Croix

15°	Knight of the East
16°	Prince of Jerusalem
17°	Knight of the East and West
18°	Knight Rose Croix

Council of Kadosh

19°	Grand Pontiff
20°	Master of the Symbolic Lodge
21°	Noachite or Prussian Knight
22°	Prince of Libanus
23°	Chief of the Tabernacle
24°	Prince of the Tabernacle
25°	Sufi Master
26°	Prince of Mercy
27°	Prince Adept
28°	Knight Commander of the Temple
29°	Scottish Knight of St. Andrew
30°	Knight of Kadosh

Consistory

31°	Initiate of the Egyptian Mysteries
32°	Master of the Royal Secret

Appendix B

Additional Specifications for Representative Scottish Rite Pipe Organs

Arranged by Builder

Scranton, Pennsylvania Scottish Rite Temple
Austin Organ Company, Opus 1712, 1930

GREAT

16’	Open Diapason
8’	1st Open Diapason
8’	2nd Open Diapason (ext.)
8’	Doppelfloete
8’	Clarabella
8’	Gamba
8’	Gemshorn
4’	Octave (ext., 2nd Diapason)
4’	Waldfloete
2 2/3’	Twelfth (ext., 2nd Diapason)
2’	Fifteenth (ext., 2nd Diapason)
1 3/5’	Seventeenth (ext., 2nd Diap.)
16’	Trombone
8’	Tromba (ext.)
4’	Clarion (ext.)
	Chimes (Solo)

SOLO

8’	Stentorphone
8’	Grossfloete
8’	Gross Gamba
8’	Gamba Celeste
4’	Flute Ouverte
8’	Tuba Mirabilis
8’	French Trumpet
8’	French Horn
8’	Bassoon
	Tremulant
	Chimes

SWELL

16’	Salicional
8’	Diapason
8’	Rohrfloete
8’	Viole d’Orchestre
8’	Viole Celeste
8’	Salicional (ext.)
8’	Voix Celeste
8’	Flauto Dolce
8’	Flute Celeste
8’	Muted Viole
4’	Flute Harmonic
4’	Chimney Flute
4’	Violin (ext., Salicional)
2 2/3’	Twelfth (ext., Salicional)
2’	Piccolo
1 3/5’	Tierce
1’	Twenty-Second
IV	Mixture (composite)
16’	Posaune
8’	Cornopean (ext.)
8’	Oboe Horn
8’	Orchestral Oboe
8’	Vox Humana
4’	Clarion (ext., Posaune)
	Tremulant
	Vox Tremulant
	Harp
	Celesta

CHOIR

16’ Contra Gemshorn
8’ Diapason
8’ Concert Flute
8’ Quintadena
8’ Viola
8’ Gemshorn
8’ Dolce
8’ Unda Maris
5 1/3’ Gemshorn (ext.)
4’ Flauto Traverso
4’ Gemshorn (ext.)
2 2/3’ Twelfth (ext.)
2’ Gemshorn (ext.)
1 3/5’ Tierce
1 1/7’ Septieme
1’ Gemshorn (ext.)
8’ Corno d’Amore
8’ Clarinet
8’ English Horn
Tremulant
Chimes (Solo)
Xylophone
Harp
Celesta

PEDAL

32’ Bourdon
32’ Resultant (composite)
16’ 1st Open Diapason
16’ 2nd Open Diapason (Great)
16’ Bourdon (ext.)
16’ Violone
16’ Salicional (Swell)
16’ Gemshorn
8’ Diapason (ext.)
8’ Bourdon (ext.)
8’ Violone (ext.)
8’ Gamba Celeste II (Solo)
8’ Gemshorn (Choir)
4’ Bourdon (ext.)
32’ Contra Bombarde
16 Bombarde (ext.)
16’ Trombone (Great)
16’ Posaune (Swell)
8’ Tromba (Great)

PERCUSSION

Bass Drum Stroke/Roll
Snare Drum Stroke/Roll
Crash Cymbal
Turkish Cymbal
Triangle
Tom-Tom
Tambourine
Chinese Block
Castanets

Oakland, California Scottish Rite Temple
Estey Organ Company, Opus 2639, 1927

GREAT

16’ Open Diapason
8’ 1st Open Diapason
8’ 2nd Open Diapason
8’ Grossflöte
8’ Gemshorn
4’ Octave
4’ Harmonic Flute
8’ Trumpet
Chimes (Choir)

SWELL

16’ Bourdon
8’ Open Diapason
8’ Claribel Flute
8’ Stopped Diapason (ext.)
8’ Viol d’Gamba
8’ Viol d’ Gamba Celeste
4’ Flauto Traverso
4’ Vox Angelica
4’ Flauto d’Amour (ext., Bdn.)
2 2/3’ Nazard (ext., Bourdon)
2’ Flautino (ext., Bourdon)
1 3/5’ Tierce (ext., Bourdon)
IV Mixture
16’ Posaune
8’ Trumpet (ext.)
8’ Oboe
8’ Vox Humana
Tremolo
8’ Glockenspiel

SOLO

8’ Stentorphone
8’ Major Flute
8’ String Celeste III
16’ Tuba Profunda
8’ Tuba Mirabilis (ext.)
4’ Tuba Clarion (ext.)
8’ Cor Glorieux

CHOIR

16’ Contra Dulciana
8’ Keraulophon
8’ Melodia
8’ Salicional
8’ Voix Celeste
8’ Dulciana (ext.)
8’ Flute Celeste II
4’ Waldflöte
4’ Dulciana (ext.)
2 2/3’ Nazard (ext., Dulciana)
2’ Dulciana (ext.)
1 3/5’ Tierce (ext., Dulciana)
8’ French Horn
8’ Clarinet
Tremolo
Harp/Chrysoglott

PEDAL

16’ Open Diapason
16’ Bourdon
16’ Violone (Great)
16’ Lieblich Gedeckt (Swell)
16’ Contra Dulciana (Choir)
10 2/3’ Quint (ext., Bourdon)
8’ Octave (ext.)
8’ Bass Flute (ext.)
8’ Gedeckt (Swell)
16’ Tuba Profunda (Solo)
16’ Posaune (Swell)
8’ Tuba (Solo)
4’ Clarion (Solo)

Cincinnati, Ohio Scottish Rite Cathedral
Farrand & Votey Organ Company, Opus 762, 1895

GREAT

16’ Double Open Diapason
8’ Open Diapason
8’ Viol di Gamba
8’ Doppel Floete
4’ Octave
4’ Hohl Floete
2’ Super Octave
III Mixture
8’ Trumpet

SWELL

16’ Bourdon
8’ Open Diapason
8’ Salicional
8’ Æoline
8’ Stopped Diapason
4’ Gemshorn
4’ Flute Harmonique
2’ Flageolet
III Cornet
8’ Oboe
8’ Vox Humana
Tremulant

CHOIR

8’ Geigen Principal
8’ Dolce
8’ Concert Flute
4’ Rohr Floete
2’ Piccolo Harmonique
8’ Clarinet
Tremulant

ECHO

8’ Viola
8’ Clarabella
8’ Quintadena
4’ Flute d’Amour
III Dolce Cornet
Tremulant

PEDAL

16’ Open Diapason
16’ Bourdon
16’ Lieblich Gedeckt (Swell)
8’ Violoncello

Shreveport, Louisiana Scottish Rite Temple
Henry Pilcher's Sons, Opus 1061, 1921

GREAT
16' Diapason
8' First Diapason
8' Second Diapason (ext.)
8' Gross Flute
8' Gemshorn
4' Octave
4' Harmonic Flute
III Mixture
8' Trumpet

SWELL
16' Bourdon
8' Diapason
8' Stopped Flute
8' Salicional
8' Aeoline
8' Viole d'Orchestre
8' Celeste
4' Orchestral Flute
4' Violina
2' Flautina
III Mixture
8' Cornopean
8' Oboe
8' Vox Humana
Tremolo

CHOIR
8' Geigen Principal
8' Concert Flute
8' Dulciana
4' Flute d'Amour
8' Clarinet
Tremolo
Chimes (Echo)

SOLO
8' Stentorphone
8' Philomela
8' Wald Flute
8' Gamba
8' Celeste
8' Tuba
Tremolo

ECHO
8' Claribel Flute
8' Unda Maris
8' Muted Viole
4' Flute d'Chimney *[sic]*
8' Vox Humana
Tremolo
Chimes

PEDAL
16' Diapason
16' Bourdon
16' Violone (Great)
16' Gedeckt (Swell)
10 2/3' Quint (ext.)
8' Octave
8' Dolce Flute (ext.)
16' Trombone

Long Beach, California Scottish Rite Temple
Reuter Organ Company, Opus 156, 1925

GREAT
8’ Diapason
8’ Doppel Flute
8’ Gamba
8’ Melodia
8’ Dulciana
4’ Flute Harmonic

SWELL
16’ Bourdon
8’ Diapason
8’ Gedeckt (ext.)
8’ Salicional
8’ Vox Celeste
8’ Aeoline
4’ Flute Dolce (ext.)
2 2/3’ Nazard (ext.)
2’ Flautina (ext.)
8’ Oboe
Tremolo

ECHO
8’ Salicional
8’ Fern Flute
8’ Quintadena
8’ Vox Humana
Chimes

PEDAL
16’ Bourdon
16’ Lieblich Gedeckt (Swell)
8’ Cello (Great)
8’ Flute Dolce (Swell)