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TANNENBERG RESTORATION

Presenting Two-Interesting Views

By CHARLES W. McMANIS

Subscribers to THE TRACKER may be interested in details of the one-manual Tannenberg organ at Winston-Salem, N.C., restored and installed in the Brothers House at Old Winston-Salem, N.C. by the McManis Company in 1964. Built in 1797 at Lititz, Pa. by David Tannenberg and his son-in-law, Philip Bachmann, this five-rank organ was installed in Salem Gemeinhaus Saal by Bachmann in May, 1798. It served in that building until 1841 when Salem Female College expanded to occupy the Gemeinhaus and the organ was moved. A new Saal 30' x 38' was built on the north side of Salem's Moravian Home Church to house the organ. Installation must have been less than good since in 1864 it was removed and stored in the attic of the Home Church.

Although archeology would seem to have no

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By FRANK ALBRIGHT

The small one-manual pipe organ recently restored in Winston-Salem, North Carolina, and heard for the first time in almost a century on September 21, 1964, was originally built by David Tannenberg in 1797-1798. It is believed that its restoration in Old Salem is quite accurate and therefore serves as a demonstration of Tannenberg's prime position among the early organ builders in America.

David Tannenberg (1728-1804) came to Pennsylvania from Germany, where he has been trained as a cabinet maker, if not also as organ builder, and worked for Johann O. Klemm in Philadelphia. In 1764, two years after Klemm's death, Tannenberg set up his own shop in Lititz, Pennsylvania, and until his death built approximately 40 organs. About a dozen are known to be still extant at least in part, the largest of these

having been built for Home Moravian Church at Winston-Salem in 1800. It has fifteen stops in the Great, Swell, and Pedal, and is at present in storage awaiting restoration.

Before Home Church was built, services were held in the chapel of the Congregation House for which an organ has been built locally by Bullischek. In 1804 the congregation complained that the organ was in bad condition and began negotiations for a new organ with David Tannenberg. Because of his death May 22, 1804, the organ was completed by Philip Bachmann, his son-in-law.

After Home Church was built in 1800 and supplied with the large Tannenberg organ, the one manual instrument continued to serve in the small chapel until the congregation House was torn down in 1854 to make room for Main Hall of Salem College. That same year a chapel was attached to the north side of Home Church and the small organ installed there.

(Since writing this article, I discovered a bit of information which ought to be added as a correction. The small chapel on the north side of Home Church was built in 1841 and the organ placed there at that time, not 1854. In 1864 it was removed to the attic of the church, as stated.)

But ten years later it was in such bad condition that it was removed to the attic of Home Church, where it was subjected to almost a century of dust, temperature and humidity changes, a bit of vandalism and considerable borrowing for the repair of other instruments, especially the Home Church organ. In 1954, it was removed to Old Salem's warehouse where it remained for another decade.

In 1962 when it was decided to restore the Brothers House in Old Salem, the installation of an organ was an essential part of the restoration of its chapel. Since the original instrument had disappeared, the logical choice fell to the small Tannenberg. The task of restoration was assigned to Charles McManis of Kansas City, Kansas, who was directly responsible for the tonal design. He in turn engaged John Chrastina to restore the structure and mechanical features. Donald Bassett, a tour[?] decorator, was responsible for the restoration of the grained mahogany finish of the case and console.

When work was begun, only the bottom part of one of the metal pipes was found. This however was sufficient to determine not only its shape but also the precise metallic content of the alloy originally used. After extensive research, Mr. McManis ordered the metal pipes from Zelss, Holland. Some time later a complete metal pipe, mutilated but whole, was found with the large Tannenberg organ and was dutifully returned to its original place. Mr. Chrastina restored the missing wooden pipes with such precision that any

observer is challenged to distinguish them from the original ones.

Efforts to resolve the problems of voicing and tuning the restored instrument were aided by a number of circumstances. A slightly larger Tannenberg organ of 1801 has been preserved with a minimum of alteration in Madison, Virginia, and it provided a clear impression of the tone quality of the various ranks. After careful consideration, the missing identifications on the six draw knobs of the small Salem Tannenberg were replaced by the following labels: Principal 4', Gedeckt 8', and Terzian on the left side of the manual; and Flauta 4', Quinte, and Luft on the right. The last label, the German word for wind or air, is on the draw knob that no doubt originally served as a signaling device for the person sitting at the backside of the case at the pump handle of the bellows. In its restored state, this draw knob is the switch for the electric motor of the blower.

The Moravian Music Foundation has in its archives a copy of a treatise by George Andreas Serge (1703-1778) entitled "Die geheime guthallen Kung / der / Mensuration / der Orgel-Pfeiffen / beschrieben von George Andreas Serge / Hoff und Stadt - Organister zu / Lobenstein (1764) (The Secret Art of the Mensuration of Organ Pipes described by George Andreas Serge, Court and Town Organist at Lobenstein). When the existing pipes of the small Tannenberg were checked with the full scale drawings in this treatise, it was demonstrable that Tannenberg no doubt has used the same dimensions in the construction of his pipes.

By referring to the fifteen rank Tannenberg organ in storage, it was possible to resolve certain decorative details of the restoration appearance of the draw knobs, the flutings on the pilasters, the gilded scrolls, and the music rack. The high degree of accuracy in the restoration of the case with its decorative features was assured by the existence in the Moravian archives of the actual drawings used at the time of its construction in 1797.

Originally the bellows had been in the attic of the Congregation House: but since such a location was not feasible in the Brothers House, they were placed inside the lower case behind the roller board. A pump handle for the modern bellows has been provided.

Work on the project was begun in February, 1964; and seven months later the restored Tannenberg organ was unveiled as a memorial to Mrs. Louise Bahnson Haywood, lover and patron of music, by her children.

Inquiries concerning the restored Tannenberg organ should be addressed to Dr. Frank P. Albright, Director of Museums, Old Salem, Inc. Salem Station, Winston-Salem, N.C.)

Ed. Note: Dr. Albright's article is reprinted by permission in its entirety from THE BULLETIN of the Moravian Music Foundation, Inc.

Early Tracker Organ In Aurora, Ontario

by Timothy Clausy

In a large private house on Younge Street in the small town of Aurora, north of Toronto, there is a little one-manual tracker organ dating from about 1848 and said to have been built by Edward Lye.

The instrument was probably built for the congregation of the second St. James' Church, the principal Anglican church in downtown Toronto. The organ was apparently rescued from a fire which destroyed the old stone church on King Street and was then used for many years in another of Toronto's early Anglican churches, St. Paul's, then on the outskirts of the city. It was probably their first pipe organ.

Some years later it was transported north to the village of Aurora, about 25 miles north, and used in the rebuilt Trinity Anglican Church until about 1917. It was then replaced and stored in an attic. It was removed for safekeeping by a Dr. Hillary, a prominent citizen of the town, who assembled it in his own home and partially restored it in 1932. It now belongs to his son, Holly Hillary.

The organ is in a handsome cabinet with but three sides at present, but the decorative case top had to be removed to accommodate a ceiling about eight feet high. There are four speaking stops of metal pipes with a very small pedal of twelve notes coupled to the Open Diapason. The front pipes are merely wooden dummies and the ranks are contained within a swell box. The Swell shutters have but one open position, and are operated by means of the well-known shoe at the right end-but with only one notch. The one manual has only 54 notes, and is very yellow as are the stop-knobs just above it (not on the sides). The trackers are short and crowded close to the keys with the chests immediately above. The little wooden coupling rods drop down to the tiny pedal board. The leather and felt are in good condition and the tiny buttons that (I think) are on the backfalls can be adjusted. The whole of the little organ is in poor tune, not having been done for years, but it is interesting that it is still in operation.

The instrument is still pumped by hand. There is one large fairly air-tight feeder beneath the double rise reservoir which is attached to the pump-rope at the back of the organ case. The double-rise reservoir inflates quickly even with two large weights on the top on either side of the square exhaust vent. It is also regulated by flat metal bars hinged to the tables. The rectangular wooden trunk is at the left side of the reservoir, and the whole thing is reasonably air-tight with very little hiss. The tone of the organ is rather quiet, and I expect the wind is weak. There is probably robbing in the slider chests.

The owner is considering installing a fly-wheel motor to activate the feeder and reservoir without manual pumping. This would represent an organ we saw not far from Skaneateles. Perhaps we

shall give the instrument a general clean-up and overhaul someday.

The stoplist:

Open Diapason 8'
Stopped Diapason Bass
Stopped Diapason Treble
Principal 4'
Coupler to Pedal

The organ is divided as was common with early pipe organs. There is "chiff."



RECORD REVIEW

J. J. Froberger: "Organ and Harpsichord Pieces" performed by Gustav Leonhardt CRS 1509 Stereo, Library of Congress Cat. No. RC4-1297.

The organ selections on this record are played with the care and meticulous phrasing that is characteristic of the performer. If I have an adverse criticism it is that the attention to ornamentation has a tendency at times to obscure the rhythmic pattern. The organ sound needs some bass augmentation. The transparency of the tone of the Schnitger organ in Zwolle with a reverberation time of about six seconds makes it difficult to record. The beginning measures of the organ side have a slight tremor but this may be a record defect. The artist uses the tonal resources to advantage, varying the registration for each selection.

The harpsichord sound is magnificent, warm and glowing. The playing is model, clearly defined, articulate. The player obviously is a student of the composer and realizes his intent. The ornamentation is breath-taking, but again sometimes interferes with the rhythm.

Neither the organ nor the harpsichord pieces are for the casual listener. Froberger has romantic elements, but they appear in such musically sophisticated manifestations as dissonance and strange modulations. The average listener, even an organ lover, may not be immediately attracted by this album, and the more one knows about 17th century music, the more his appreciation will be both for the music and for the performance.

By and large the record sound is very good. I prefer the reproduction of the harpsichord sound, although the organ sound is good. The surfaces are quiet and there is no apparent distortion aside from the first few measures mentioned above.

-W. H. Lane



Melville Smith Records

OHS now has available for sale a limited number of copies of the Melville Smith Memorial Record. The price is \$4.95 per copy. Orders, accompanied by payment, should be sent to the Treasurer. The late Melville Smith was director of the Longy School of Music, Cambridge, Mass., a member of OHS, and one of the convention recitalists in 1959. The record contains excerpts from four concerts, two of them on tracker organs, and include works by Frescobaldi, Zipoli, Bennett, Copeland, Quinsy Porter, Sessions, Videra, Gibbons, Ball, Casyn, and Shepherd.

OHS Vice -President Gets Boston Headline

Aids in Recovery of Stolen Pipes

Fortunately for Robert Reich, vice-president of OHS, his recent publicity was the result of the recovery (rather than the theft of certain stolen goods) of organ pipes — what else?

Some background information will be helpful in understanding the peculiar situation. Many years ago, Harvard University acquired an organ built by Hook & Hastings in 1888, their opus 1828, and installed in the William Endicott residence on Beacon Street, Boston. At Harvard, it was placed in one corner of a meeting hall on the top floor of Phillips Brooks House, the center of religious and service activities. The stoplist of this organ was:

GREAT —	SWELL —
8' Open Diapason (stopped wood bass)	8' Stopped Diapason
8' Dulciana (stopped metal bass)	8' Viola (stopped metal bass)
4' Octave	4' Harmonic Flute
	PEDAL —
	16' Bourdon

Couplers: Swell to Great, Swell to Great Super, Swell to Pedal, Great to Pedal
Compass: Manual 58; Pedal 27.

Tonally this instrument was not outstanding and really undistinguished from hundreds of like stoplists. Physically, it is unusual in that the case is of fruit wood (pear) and done with a nicety quite exceptional. Mechanically, it was badly run down and usually so full of dead notes that it was of little use.

In 1961, arrangements were made to have the organ rebuilt by the Andover Organ Company. Although funds came from several sources, the driving force behind this project was the Harvard-Radcliff Organ Society, some of whose members actually assisted in the restoration, the instrument was redesigned tonally. A concave straight pedal keyboard made by Steere enlarged the pedal compass to 30 notes. The present stoplist is as follows:

GREAT —	SWELL —
8' Hohlflute (revoiced from Open Diapason)	8' Stopped Diapason (revoiced)
4' Harmonic Flute (old Swell 4 Harmonic Flute) (lowest 13 pipes in case)	4' Principal (old Great Octave revoiced)
2' Fifteenth (old Swell Viola revoiced and rescaled)	1 1/3' Larigot (old Great Dulciana revoiced and rescaled)
Other details as above	

This instrument was rededicated in September, 1962 to the memory of Melville Smith [cf. Vol. VI No. 4] It is used constantly for practice purposes and occasionally for recitals.

Wednesday afternoon, May 13, 1964, the secretary at Phillips Brooks House called Andover Organ Company to inquire about the organ pipes. The organ had been pipeless since the preceding Monday, and a note informed would be users that the pipes had been removed for "revoicing and retuning" by the Andover Organ Co. The Harvard and Cambridge police were informed.

In addition to the Phillips Brooks House pipes, the miscreant had started to remove the pipes from a new tracker practice organ belonging to John Ferris, the university organist. Returning the next day, hopeful to complete his work, the crook walked into a trap and was booked for grand larceny. The felon gave his occupation as student (not Harvard), and explained that he was building his 'own' organ at home. He claimed to have carried out all the pipes unassisted and in broad daylight, dumping them into his father's Imperial automobile and thence transporting them to the family home in Watertown, Mass.

On Thursday, Robert Reich and Robert Newton of the Andover Organ Co., went to recover the pipes and following their return to Harvard were photographed by the BOSTON HERALD, which published a whimsical but not grossly inaccurate article the following day including a carefully posed picture of said OHS members on the front page.

One of the important corollaries to the Law of Gravity is that the higher the pile of organ pipes, the flatter the bottom ones get. As a result of that ride in the Imperial, a majority of the pipes were damaged and three days work was required to restore the organ.

If this seems incredible, ponder this: the young criminal is free on probation and is not expected to go to jail.

New OHS Project

In the hope of furthering interest in old organs in general and of helping to preserve certain important instruments in particular, the Organ Historical Society announces the undertaking of a new project whereby selected organs may be placed under the protection of the Society. Suggestions and opinions relative to the scope of this endeavor, its implementation and selection of instruments will be welcomed at any time but are especially requested during this initial period of study. Write to:

*Robert J. Reich
6 Lupine Avenue
Methune, Mass.*

Rebuilding A William King & Son Organ

BY ROBERT BRUCE WHITING

William King & Son of Elmira, New York, was one of the perhaps lesser known but nevertheless finer builders of tracker action pipe organs in the late nineteenth century. The organs of this firm that still remain today show ample evidence of quality workmanship and good tonal design.

William King (1835-1923) received his earliest training in the factory of Henry Erben who for a limited time was one of New York's most noted organ builders. The late Rev. F. R. Webber informed me that King may also have worked for J.H. & C.S. Odell & Co. for their records show a workman by that name in 1865. King was sent to Elmira to set up an organ said to have been built by William Robjohn. William and Thomas Robjohn were voicers. They had been trained by Gray & Davidson of London, and after coming to America, they became voicers for Odell. However there were several organs in New York with the Robjohn nameplate, so they must have built organ under their own name. After William King went to Elmira to set up the Robjohn organ, he decided to stay in Elmira where he built organs from the early 1870s until 1900.

At first the firm was William King; then in 1889 it became William King and Son. Having become deaf, King gave up organ work and went to Chicago where he died in 1923. His son, William B. King, was later with Hook & Hastings, then with W.W. Kimball, died in 1928. Another son was Edward J. King.

In the early 1890s, William King & Son built large three and four manual pipe organs for some of Philadelphia's most prominent churches at that time, including Tabernacle Presbyterian, Baptist

Temple, Bethlehem Presbyterian, St. Matthew's Lutheran, St. Simeon's Episcopal, and the Reformed Episcopal Church of Our Redeemer. The last of these organs still exists as a tracker (28 ranks, 3 manuals), but the church is now used by an Armenian congregation.

The organ installed at St. Matthew's Lutheran Church is typical of the work of William King & Son. This church erected a large Gothic edifice during 1889-1891 at Broad & Mt Vernon Streets, Philadelphia. The new William King & Son organ had the following stoplist:

GREAT —

16' Contra Viola
8' Melodia
8' Viola d'Gamba
8' Dulciana
4' Octave
4' Harmonic Flute
2 2/3' Twelfth
2' Fifteenth
III Mixture
8' Trumpet

SWELL —

16' Bourdon
8' Violin Diapason
8' Salicional
8' Aeoline
8' Stopped Diapason
4' Flute Traverso
4' Fugara
2' Flautino
II Cornet
8' Oboe & Bassoon
8' Cornopean
Tremolo

CHOIR —

8' Keraulophon
8' Clarabella
8' Dolce
4' Violina
4' Flute d'Amour
2' Gemshorn
8' Clarinet
Tremolo

PEDAL —

16' Open Diapason
16' Bourdon
8' Bass Flute
8' Violin Cello

COUPLERS

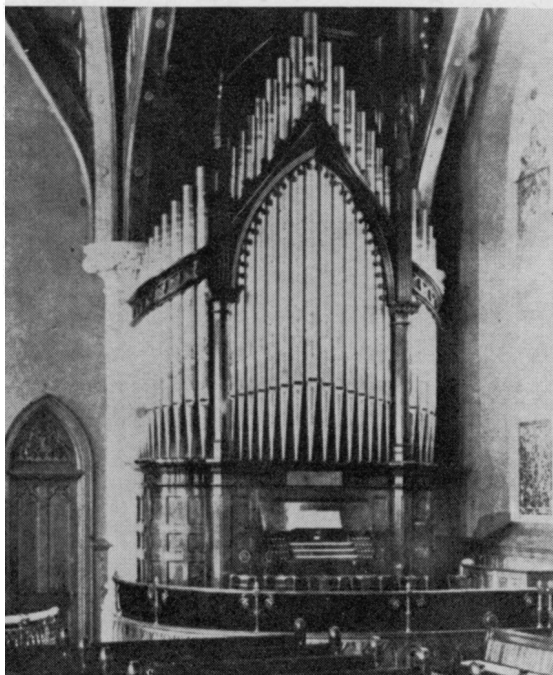
S-P, C-P, G-P, S-G, C-G, S-C

Compass of manuals: 61 notes. Compass of pedals: 30 notes.

In the early 1920s an Echo organ was added, the organ electrified by using pull-downs under the slider chests, and a new console installed. Unfortunately, many tonal changes were also made in accordance with the tonal ideas of that period. The Great Twelfth, Fifteenth, and Mixture were removed one large scale Gross Flute 8' put in their place on the chest. The Trumpet was discarded, the Great Open Diapason put on the Trumpet slide, and a tubby Major Open Diapason installed on the Open Diapason slide. The Viola d'Gamba was removed and swell shades added there so that the Choir and part of the Great could be under expression. On part of the passage board between the Great and Choir, a Harmonic Tuba 8' at 10 inch pressure was installed on a new high pressure chest.

The Swell Aeoline 8' was discarded for a raspy Viole d'Orchestre 8'. One slide of the Cornet was used for an equally buzzy Viole Celeste 8', the other slide being left vacant. The first 30 notes of the Swell Bourdon 16' were put on new chests so that it could play on the Swell or the Pedal. Also, eight of the Swell stops were extended to 73 notes.

Fortunately, the Choir was untouched. On the Pedal, the Open Diapason 16; stood on a separate



chest. This chest was furnished with pulldowns so that this rank could play at 16' and also at 10 2/3' to form a Resultant 32'.

This specification was dull and heavy; there was no real chorus, and the high pressure Tuba was a blatant and overpowering rank which did not blend with the rest of the organ.

In 1964 the church contracted with the Mudler-Hunter Co., Inc., of Philadelphia, Pa., for a complete tonal revision of the organ and some necessary mechanical repairs. The specifications were worked out by the writer who is Organist and Choirmaster at St. Matthew's and Frederick Schurig and Edward Schurig of the Mudler-Hunter Co. The William King and Son slider chests were retained in order that the available funds could be used mostly for tonal changes. The new stop list is as follows:

GREAT - (61 Pipes)	SWELL - (73 pipes)
16' Contra Viola	8' Violin Diapason
8' Principal	8' Stopped Diapason
8' Melodia	8' Salicional
8' Dulce	8' Celeste
4' Octave	4' Principal
4' Harmonic Flute	4' Flauto Traverso
II Grave' Mixture (122)	2' Octavin (61)
III Scharf (183)	1 1/3' Larigot (61)
8' Trumpet	1' Sifflute (61)
	16' Fagotto
CHOIR - (61 pipes)	8' Trompette
8' Clarabella	4' Schalmey (61)
8' Keraulaphon	
4' Fugara	ECHO - (73 notes)
4' Flute d'Amour	8' Viole
2' Gemshorn	8' Viole Celeste (61)
II Sesquialtera (122)	8' Vox Humana
8' Clarinet	Chimes
Tremolo	Tremolo
PEDAL - (pipes as indicated)	
32' Resultant	
16' Open Diapason (30)	
16' Violone	
16' Bourdon (30)	
8' Diapason (original) (30)	
8' Bass Flute (30)	
5 1/3' Quint	
III Mixture	
16' Fagotto	
8' Cornopean (30)	

On the Great, the Major Open Diapason, Gross Flute, Dulciana, and Tuba were discarded. The old Open Diapason, a fine rank, was installed in its former place. A new 4' Octave was placed where the Dulciana had been in order to provide a stronger 4' chorus stop to support the new upper work. The Grave' Mixture (12th and 15th), Scharf III ranks, and Trumpet are all new and are on the original slides for these ranks. In order to provide a really soft stop for the Great, the Choir Dolce was placed where the old Great Octave had been.

The Swell lacked a good Principal 4'. The old Fugara 4' was replaced by the Octave 4' from the Great. Both of the 1920 Strings were discarded. The Choir Violina 4' was moved up an octave, installed on the old Swell Aeoline slide, and used for the Celeste 8'. This stop makes a fine Celeste and also can be used by itself for quiet effects. The Flautino 2' was replaced by a new Octavin 2'. The new Larigot and Sifflute are on the former II rank

Cornet slides. New stop action was added so that these ranks can be played individually for color effects.

A new Fagotto 16' replaces the Swell Bourdon, so that it is available also as a Pedal stop. The new Trompette 8' replaces the Cornopean 8', and the new Schalmey 4' replaces the Oboe 8'.

On the Choir, the Swell Fugara 4' is on the old Dolce slide. The Fugara, although too soft for the twelve -rank Swell, is just right for the Choir. The Sesquialtera uses the old Swell Flautino 2' for the 2 2/3' rank together with a new Tierce 1 3/5'. A new top board was made so that both ranks used the old Violina 4' slide.

The Pedal Cello 8' was discarded and replaced by the old Swell Cornopean 8'. This stop was lounded and gives an independent reed in the pedal. As stated above, the Swell Fagotto 16' is also playable on the Pedal. An Open Diapason (metal, unit, on new chests, supplies brightness in the pedal at 8', and 5 1/3', and a III rank Mixture (4', 2 2/3', and 2'). The low 12 notes of the Great Contra Viola 16' are in the organ case and by suitable mechanism are used to extend the pedal Open Diapason unit down to the 16' octave, as well as still being playable from the Great.

All old pipe were revoiced or re-regulated where necessary. The wind pressure is three inches. Most of the new pipes came from Holland. The final result is an organ with brilliant, clear, and stirring ensemble, together with ample soft stops and solo stops.

Many potentially fine organs can be revitalised in this way by reusing the best of the old pipe work, replacing useless ranks and employing lots of imagination. The cost is far less than the cost of a new organ, and in the present case was less than the cost of the usually recommended make of electronic substitute. It is hoped that this article will give other organists some ideas for tonal revisions on their organs. Robert J. Reich's article in the Fall, 1964 issue of THE TRACKER also contains useful suggestions.

The reader who has followed the series of pipe changes and replacements may wonder what happened to the high pressure Tuba chest on the passage between the Great and Choir. It now serves as a very convenient box to stand on when tuning the Great Organ.

BACK ISSUES OF THE TRACKER

The following back issues of THE TRACKER are still available for those who wish to complete their files. Please order from the Treasurer, including your check for numbers requested, and add 10 cents for each two numbers to help cover postage.

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Tannenberg Restoration

by Charles W. McManis

(from page 1)

connection with organs and organ building it was archaeologist Dr. Frank P. Albright, director of Museums at Old Salem, and musicologist Dr. Donald M. McCorkle, founder of Moravian Music Foundation, who in 1954 accidentally discovered what remained of the stored one-manual organ in the church attic. Make of the organ was not known at that time. The Moravian community was very American, however, in always having "the minutes of the last meeting" on hand and in never throwing anything away. A musicological search of Moravian Archives brought to light (1) a Tannenberg drawing of the organ case they had found, (2) minutes of practically every congregational meeting since 1762 dealing with organs, and (3) a treatise by George Andreas Sorge (1703-'78) entitled "Die geheime gehaltene Kunst / der / Mensuration / der Orgelpfeiffen / beschrieben von Georg Andreas Sorge / Hoff - und - Stadt - Organist zu / Lobenstein (1764)", to wit: "The Secret Art of the Mensuration of Organ Pipes described by George Andreas Sorge, Court and Town Organist at Lobenstein."

Mrs. Marilyn P. Gombosi, assistant director of Moravian Music Foundation, was of great help in English translation of the Sorge text, especially in making 18th century German organbuilding terminology intelligible.

Comparison of extant pipes with full scale drawings indicated that pipe scales had been taken from the treatise. Replacement pipes in restoration could be built accurately only because the Sorge treatise was available in translation for study.

Accurate facade restoration was possible only because Tannenberg had submitted a case drawing when local construction of the case had been considered by the congregation. The original case, however, was built at Lititz.

A two-manual and pedal Tannenberg organ (with nagshead swell) had been installed in 1800 in Home Church where it served until its removal to the attic in 1913. Its existence, while beneficial, was an added source of confusion in sorting organ parts.

Sometime during the late 19th century a Viola rank was substituted for another rank of the Home Church organ. In the process the bottom octave of the small organ's Gedackt was appropriated as stopped bass for the Viola. Among metal pipes presumably belonging to the one-manual organ were Principal pipes lightly marked with "P 8" in script. These were sent back to the warehouse "parts department" to be put with two-manual stored parts. Of the required twenty-three 4' case Principal pipes only the mouth and lower one-fourth of DD remained. This was sufficient, though, to determine pipe scale and duplicate exact Romanesque mouth shape. When restoration work was nearly complete and replacement case pipes had been installed Dr. Albright recalled that he had seen a similar pipe unlike the

other two-manual case pipes at the warehouse. This badly bent pipe belonged to the small organ case Principal. How accurately Tannenberg scales were followed in the restoration, and how well the damaged pipe was repaired, is indicated by the difficulty in detecting, either by sight or by sound, which one of the twenty-three is the original pipe.

At the beginning of restoration work the extant wood and metal pipes totaled 78 1/4. Other remaining parts included: the slider chest, the lower portion of the case without front panel, the canopy at the top of the case, and the detached console (less a back panel) with its reverse-color keys. Missing, among other things, were trackers and two sets of tracker squares for movement transmission from keys to palletbox. Existing metal squares of the two-manual Tannenberg served as a pattern for replacements, as did its stopknobs and music rack for those missing items.

The missing stopknobs and the mere handful of extant metal pipes created problems in determining stoplist of the organ. Enough wood pipes remained to establish that the organ had contained an 8' Gedackt and a 4' open Flauto, pipe shorter than a foot being made of black walnut. While it was obvious that a 4' Principal had been in the case, pitches of the two higher ranks posed a question. Mounted on the same toeboard they shared the same bottom octave. First thought was that the higher pitch rank might have been a two-foot, the other a 2-2/3' rank dropping out in the bottom octave. However, a few pipes from the octave of the Quinte were found, spoiling that theory. Eventually it was determined that the two stops were a separately-drawing Sesquialtera 12th-17th, with the 17th disappearing in the bottom octave. On this basis it became evident that the "ensemble" of "diapason chorus" had consisted of Gedackt 8' and Principal 4'. The Sesquialtera could be treated either as individual mutations or "reed chorus" color. Use of Gedackt 8' and Flauto 4' gave a quieter ensemble sound, with mutations available for color. With no stops divided between bass and treble, no contrasting solo and accompaniment or contrasting contrapuntal lines were possible. Copybooks used by Moravian organists indicate much use of simple two-part writing with occasional chordal pieces without much need of contrasting lines.

Preparations for the Old Salem restoration included much tonal restoration (cleaning, regulating and tuning) of the Tannenberg organ of the same period at Hebron Lutheran Church, Madison Va., by Charles McManis. Study of the Terzian rank there was of no help in determining if the Salem Terzian broke at any point. David Tannenberg was shrewd enough to know that a Terzian complementing Principals 8', 4', 2' and Mixture would be different from one for Gedackt 8' and Principal 4'. The Madison Terzian is 1-3/5' in the lower two octaves, breaking back to 3-1/5' at Middle C to give something of a 16' Dolzian reed flavor to full ensemble. The restorer's decision for Old Salem was that the Terzian should be 1-3/5' throughout its 43-note compass.

Since the Madison Tannenberg seems to have had no alterations of pipe lengths through the years, pipe length sticks were prepared there for cutting Old Salem's coned replacement pipes to length. Preceding removal of pipes, careful vacuum cleaning of racks and toeboards was essential since mud-dauber wasps had built many nests within the case through the years. Their presence might have caused no trouble except for the high acid content of local mud. As the nests dried, sand dropped among the pipes where it could drop also into the chest upon the removal of a pipe. Presence of the Madison Tannenberg in its almost un-touched state was of a great value in determining tonal restoration at Old Salem. Incidentally, pitch of both organs is about A=430.

To pursue mechanical restoration of the Salem Tannenberg expert craftsman John Chrestina set up shop in February, 1964, in the Brothers House Saal, or Chapel, where the organ was to be installed. He remained there as "craftsman in residence" for six months restoring existing parts, building missing parts in the manner of the old, hand-sawing dovetail joints (even though he had electric power tools in the Saal which could have accomplished the job instead), and replacing missing wood pipes according to Tannenberg's scales.

Assisting John Chrestina in keeping the restoration authentic was Archeologist Albright who went in search of old wood for replacement parts, grouped in the two-manual Tannenberg "parts department" for parts from the one-manual organ that might have been scrounged, and was a walking encyclopedia of early Moravian craft techniques. It was Dr. Albright who discovered during removal of old paint from extant parts of the organ case that the original color had not been off-white, but artificially-grained-wood, after the German style. Hence the "mahogany" restored case in contrast to other Tannenberg restorations.

Of interest is the fact that Tannenberg used no pipe racks for wood pipes. Tapered wood pipe toes fit into toeboard conical holes of the same taper.

Pipework of the Madison Tannenberg is nicked lightly after the manner of Gottfried Silbermann. For this reason similar nicking was employed in the Old Salem restoration. Flutes and principals in both organs are articulate with emulating the contemporary American Classic concept of chiff. Wind pressure is 1-3/4". The reservoir has two feeders for hand pumping. A wind curtain valve for use with a tiny Meidinges blower has been provided for when a pumper either is unavailable or unwilling.

As a recap, here is the stoplist of Old Salem:

- 8' Gedackt - 54 stopped wood pipes (pipes shorter than 1' walnut)
- 4' Principal - 54 75% tine pipes, 23 in case
- 4' Flauto - 54 open wood pipes, treble pipes walnut
- 2-2/3' Quinte - 54 open metal pipes
- 1-3/5' Terzian (TC) - 42 open metal pipes
- Luft - blower control

Restoration of the organ was made possible as a memorial to Louise Bahnson Haywood by her children.

NOTES, QUOTES AND COMMENTS

Correction: Cleaveland Fisher advises us that the Tannenberg organ reported in the 1964 Convention review is located at Hebron Church near Madison Virginia, and not at Hebron, Va.

In a series of articles devoted to New England music industries, the CHRISTIAN SCIENCE MONITOR presented four on tracker organs and their present makers. The first of these pictured and described the organ present makers. The first of these pictured and described the organ in King's Chapel, Boston. The second dealt with the builder of this instrument, Charles B. Fisk of Gloucester. The third (mentioned in a previous issue of THE TRACKER) described the work of organ builder Fritz Noack. The last of the series, dated February 29, 1964, was written by OHS member Allan Sly and featured the work of the Andover Organ Co. Headed by a picture of a new Positiv organ, the article described both the new organ work of this company and its extensive rebuilding and renovation of old tracker organs.

The record reviewed in this issue of THE TRACKER by W.B. Lane, J.J. Froberger: "Organ and Harpsichord Pieces" (CRS 1509) may be ordered from Cambridge Records, Inc., 473 Washington St., Wellesley, Mass. 02181.

Notice to all officers and council members: a fresh supply of official OHS stationery has been printed. Those having need for same for official business only may apply to the Publisher stating their needs. (Note new address in official listing.)

Bob and Norma Reich (cf. Vol V, No. 1, p. 8) announce the birth of Althea Louise on March 9, 1964. Other children are Barry Howard, age 1, and Sylvia Anne, age 3.

The BOSTON GLOBE Sunday Magazine Section on May 17, 1964, presented a feature picture article on the new organ at King's Chapel. Pictures of the casework and pipes, and of builder Charles Fisk holding a new toeboard fitted with slider seals, accompanied the feature. The instrument is a new tracker organ of three manuals, installed inside the old case, portions of which date from 1758 (cf. Vol. V, No. 2).

Be sure to read the Classified advertisements! Show your interest in OHS by taking some action on at least one of them.

The 10th annual convention of OHS will be held in Cincinnati, Ohio, June 29, 30 and July 1, 1965. Make plans now to attend. Full details will appear in the Spring issue of THE TRACKER.

NEW REVISED BUILDERS' LIST

(Compiled by Barbara J. Owen and dated July, 1964,
with additions by Thomas Cunningham)

- Aaronson & Co.; Boston, c1900. Succeeded Baumgarten.
- Adams, C. W.; Providence, 70s & 80s. Son of W. K. Adams, John Whitefield: Medfield, Mass., c1800.
- Adams, Welcome K.; Providence, 1870's. Later Adams & Son.
- Allen, Joel; Middlefield, Conn., d800. Engraver.
- Alley, Joseph {b1804}; Newburyport, Mass., c1830-'60.
- Anderson-Silby; Denver, Col., c1875.
- Andrews, Alvinza; Utica, N.Y., 1852-'62; Waterville, N. Y., 1834-'52.
- Andrews, George N.; Utica, N.Y., partner of A. (father); Indep, 1853-'85.
- Andrews; Oakland, Cal, c1890's. May have been George.
- Antisell; San Francisco, Cal., c1871.
- Appleton, Thomas (1785-1872); Boston 1821-'50, Reading, Mass. 1850-'67. (Partners: Babcock 1810, W. Goodrich 1811, E. Goodrich 1840, T.D. Warren 1848-'50)
- Arlidge, Samuel (b1818) in St. Louise, Mo., Allegheny City, Pa., 1843-'47. (English)
- Armstrong, John B.; Wakefield, R.I., c1872.
- Ash, Gilbert (Gilfert); New York, c1756. (very few)
- Audsley, George Ashdown (1838-1925); 1890s. (very few)
- Bach, August; Philadelphia, Pa., c1882.
- Bach, N. s. & M.P.; Boston, c 1870's. Later Bach & Berg. Possibly reed.
- Bachman, Cornelius; Philadelphia, Pa., c.1882.
- Bachmann, John; Lititz, Pa., succeeded Tannenberg c1804.
- Backus, Augustus; Troy, N. Y., 1846-'51. Later pianos.
- Bahner & Weber; St. Louis, Mo., 1860's.
- Bailey, Almon; Jaffrey, N. H., 1840's.
- Balch; San Francisco, Cal., c1871.
- Baker, George; Baltimore, 1870's.
- Baker, Henry & Son; Providence, c.1871. Baker & Randall 1868-70.
- Baker, John; Boston, c1851-'52. (English)
- Baker, John; Charleston, S. C., 1859-'78.
- Barckhoff, Carl (1849-1919); Salem, Oh. 1865. Pittsburgh, Pa., Mendelsohn, Pa., Latrobe, Pa., Pomeroy, Pa., Basic, Va., later Felix Barckhoff & Sons, Philadelphia, Pa., c1880.
- Bardroff, William; Baltimore, 1880's.
- Barney, Henry E.; Providence, c1840-70.
- Barnhart, John; Baltimore, 1837-41.
- Bartholomay, F. A.; Philadelphia, Pa., 1879.
- Basset, Massa: Providence, 1808-'16.
- Bassett, Ira (d. 1896); Barre, Vt., c1858; Chicago c1880-88.
- Bates & Culley; Philadelphia, Pa., c1895.
- Baumgarten, Moritz (Maurice): New Haven, c1865-'69. Later with Hook & Hastings. (German)
- Beach, Giles (1826-1906); Gloversville, N. Y., c.1840-1900.
- Beaudoin, Pierre; Levis, P. Q., c1850.
- Beaulieu, Leon P.; Baltimore. 1875-'82; partner Jos. Rouleau, 1876.
- Beckel, Michael; Buffalo, N. Y., c1861.
- Becker, Isaac: Denver, Pa., c1860.
- Bell & Sons; Toronto, Ont., 1880's.
- Berger, Henry F. (1819-1864); Baltimore 1849-'55; Jefferson, Pa., 1855-59; York, Pa., 1859-61
- Tiffin, O., 1862. (French-German)
- Bergstrom, Jno.; San Francisco, Cal., c1871.
- Bernard, Louis; New York, c1860.
- Berry, William F.; New York, 1833-1860's.
- Bennett Bros.; Milwaukee, Wisc., c1880. Later Marshall-Bennett.
- Bimelcr, Peter; Zoar Village, O., one c1880. Miller.
- Blake, James; New York, c1856-57.
- Blamberg, W. H. & Son; Baltimore, 1880's.
- Blasius, William; Philadelphia, Pa., c1882.
- Blessing; Chicago, 1870's.
- Bohler, Samuel; Reading, Pa., 1856-'97.
- Bohler, Daniel & John; Reading, Pa., 1856-'57.
- Bosworth, Nathaniel; Charleston, S. C., 1822 (barrel organ).
- Bourne, Dr.; Kennebunk, Me., repairer early 1800's.
- Bowden, John; Providence, altered organ 1842.
- Brandrup, C. S.; New York, c1894. Erben man.
- Brazelton; St. Louis, Mo., 1860's.
- Brock, George H.; Huntington, N. Y., Patented special organ pipe 1868.
- Brodeur, Eusebe (1810-1883): St. Hyacinthe, P. Q. Taught J. Casavant.
- Bromfield, Edward (1723-'46); Boston, one organ 1745.
- Brooks, George, Boston, 1870's.
- Brotherton, Elisha; New York, 1828-'35. Later with Erben.
- Brown, John; Wilmington, Del., 1880's & '90's.
- Bruce, Eli (1767-1839); Templeton, Mass., one organ 1786. Later with Leavitt.
- Bruce, E. M.; Philadelphia, Pa., 1860's & '70's.
- Brush, John J.; New York, c1860.
- Buckin (Buchan), James; New York, 1808-1822.
- Buffington, Joseph; Philadelphia, Pa., 1850-'78.
- Bullichek (Bullitschek), Joseph; Moravian (Pa.), from Germany 1756.
- Burdett; Chicago, c1868
- Burnham & Tracy; Boston, 1870's. Possibly reed.
- Burrage, A. B.; Boston, c1868. Possibly with Simmons.
- Butler, George (1852-?), Cambridge, Mass., succeeded G. Stevens with Gilbert.
- Butler, Isaac; Brookline, N. H., c1886.
- Butler Joel; Boston, Mas.,, c1835-'70, partner of Ryder, 1871.
- Campbell, C.H., Albany, N. Y., c1861.
- Cannon, David; Mattapoisett, Mass.. one organ 1840.
- Casavant, Joseph; St. Hyacinthe, P. Q., 1845-66. Casavant Freres from 1879 on
- Catlin, George; Hartiora, c1800; Bacon partner 1812. Possibly in Philadelphia 1816.
- Chant, Henry W.; Chicago. 1867-70; H. Pilcher partner 1865-'66.
- Chapman, George A.; New York, succeeded Labagh & Kemp 1892. Later Chapman and Symmes.
- Clark. Edwin H.; Stockbridge, Mass., c1849.
- Clark, Linus M.; Portland, Ore., c1891
- Clark, Melville; Oakland. Cal., c1875; Chicago, 1880-94. Also pianos.

Clarke, Wm. Horatio (1840-1914); Indianapolis, Ind 1870s & 1880s.
 Class & Hollenkamp, Cincinnati, Ohio, c1856.
 Clough (Jas. E) & Warren; Detroit, 1875. Also reed organs.
 Closs, John; Cincinnati, c1857.
 Coates, Richard (1778-1868); Toronto, Ont., c7 organs (English)
 Cole, James. Boston, 1900. Woodberry partner 1860-99.
 Coleman, J. Toronto, Ont. c1883.
 Commette & Reinhardt; Providence, c1870s.
 Conkey, A.L., New Milford, Conn., 1890s.
 Cordley, James; Adrian, Mich, patented pipe and reed organs 1871.
 Corrie, Henry John (1786-1859); Philadelphia, Pa., 1837-57; partner of Huber (Hubie) 1833-37; Brady, 1848; J. Wright, 1861.
 Corrie, George; Philadelphia, Pa., 1839-40.
 Corrie, John H.; 1853, son of Henry.
 Corrie, Wm. A.; 1850, son of Henry.
 Crabb, Henry & Sons; Brooklyn, c1839-60.
 Crabb, J.R.C.; New Haven, Conn., c1873; F. Baker Partner 1871-72.
 Crowell, William; Mont Vernon, N.H., c1830-40.

Dalton, Richard; Toronto, Ont., c1878.
 Dayle-Jackson & Co.; Chicago, c1870.
 Davis, A.E. & Son; New York, c1880.
 Davis, William G.; Boston, 1847-54; partner of Appleton 1856, Stevens c1855.
 Davis, William J.; Buffalo, N.Y., c1875-1880.
 Davis, William H. (d1888); New York, c1840-92; Ferris partner c1846, Davis & Son in 80s & 90s. Father piano maker.
 Dayton, Arvid (b1814); Daytonville, Conn., c1840; reed organs c1846.
 Dayton, J.; Wolcottville, Conn., pre-1850; also reed organs.
 Delaware Pipe Organ Co.; Wilmington, Del., c1885.
 Demuth; Baltimore, c1870-80.
 Dennis, William; Montreal, 1842-56.
 Dent, Robert; New York, 1821-35; also pianos.
 Derrick, (Silas) & Felgemaker (A.B.); Buffalo, N.Y., c1866-71.
 Dery, Napoleon (1843-1908); Quebec City, P.Q., 1873-1908.
 Desmarais, Erasme (1860-93); Quebec, one organ 1892. Casavant man.
 Diamond State Organ Co., Wilmington, Del., c1881-82.
 Didinger; Philadelphia, Pa., 1893-1903.
 Dieffenbach, Christian (1969-1829); Millersburg, Pa., son of John.
 Diffenbach, David (1798-1872); Millersburg, son of Christian.
 Diffenbach, John Jacob (1744-1803); Millersburg, Pa., 1st organ 1776.
 Diffenbach, Thomas (1821-1900); Millersburg, Pa., son of David, built to 1890s.
 Ditmar, Christian; Buffalo, c1859.
 Dobbs (Dodds?), Thomas (d1798); New York, c1786-87.
 Dodge; Boston, 1870s.
 Dodge, Pickering; Salem, Mass., c1798.
 Doll, Conrad; Pennsylvania Moravian, c1800.
 Doughton & Sayre; Philadelphia, c1882.
 Downer, Joseph (b1767); Cookstown, Pa., c1787.

Durner, Charles F. (1837-1913); Quakertown, Pa., c1876. (German)
 Durner, J.C.; Philadelphia, c1882.
 Durkee, Alonzo; New York, c1860.

Earle, George; Hempstead, L.I., 1870s-90s.
 Bradley partner c1872, Riverhead.
 Edgerly, L.C.; Boston, c1875, Possibly reed organs
 Edwards, Calvin; Portland, Me., 1834-46. Pianos 1847-67.
 Engelfried, F.X. (d1881); New York, 1853-75. Sons were Roosevelt voicers.
 Erben, Henry (1800-1884); New York, 1827-84.
 T. Hall partner 1824-27.

Farrand, William R. (1854-1930); Detroit, 1883-1913. Votey partner 1884-93.
 Faust; St. Louis, Mo., 1860s.
 Fawcett, John; New York, 1827-35. Later with Erben.
 Felgemaker, Abraham B. (1836-1905); Erie, Pa., c1880. Julius a pipemaker.
 Ferris, Richard Montgomery; New York, 1840s-60s.
 Stuart partner c1859-60s.
 Feyring, Philip (1730-1767); Philadelphia, Pa., c1760-67. (German)
 Firmbach, Joseph; New York, c1873-94.
 Firsh (John) & Hall (James); New York, music store had organs built by Robjohn.
 Fischer, A. & Co.; Chicago, Ill., c1880.
 Ford & Crockett; Boston, c1874. Possible reed organs.
 Foster, Joseph (1789-1864); Manchester, N.H. 1831, Winchester c1842, with Thayer as partner. Later reed organs with brother, Ephraim.
 Forest, Samuel; Mont Vernon, N.H., c1820-30.
 Fowler, Alexander; New York, 1830-32.
 Fuller, James; New York, c1766. (English)
 Furbush, Dr. Jseph; Wells, Me., c1810-27.

Gaebler, E.C.; Watertown, Wis., c1880.
 Ganter; Baltimore, 1890s.
 Gardner, William P.; New Haven, Conn., 1840-95.
 Gascotel, Joseph; Montreal, P.Q., c1851.
 Gately, M.R.; Boston, 1890s.
 Gayetty, William M.; Cambridge, Mass., partner of G. Stevens c1833-35.
 Geib, Adam (1779-1849); New York, from London c1796-1806. Son of John.
 Geib, John (1744-1819); New York, c1802-15. Later Geib & Son. (English)
 Geigert & Stoehr; Long Island City, N.Y., c1890s.
 Geisecke; Saginaw, Mich. (?), c1875.
 Gemuender, Albert, & Bro.; Springfield, Mass., 1849-53. Also violins.
 Gilbert (James) & Butler (George); Cambridge, Mass., succeeded Stevens 1893-1902.
 Ginnocchio, Antonio; New York, c1886-87.
 Goodrich, Ebenezer (1782-1841); Boston, 1813-41; Appleton partner 1840.
 Goodrich, William Marcellus (1777-1833); Boston 1804-33. Appleton partner 1806-11.
 Goodwin, William B. (d1935); Lowell, Mass., built & consulted c1897.
 Gottfried; New York, 1880s. Sons (Anton) pipe-makers, Roosevelt men.
 Gratian, Joseph; Alton, Ill., c1897. Also in Des Moines, Iowa.

Grimm, Galius; Cincinnati, O., with Schwab 1853-60; partner with Koehnken 1860-1907.

Grover, D. B., Philadelphia, Pa., 1841-49. Later pianos.

Hadden, Benjamin; New York, c1861.

Hales, Norris G.; Baltimore, Md., 1837-42.

Hall, Harry (d1945); New Haven, Conn., 1897. Later West Haven, Conn.

Hall, James; New York, c1826; Philadelphia, c1836.

Hall, James; Baltimore, Md., 1860-c1890.

Hall, Thomas (d1875 or '77); Philadelphia, 1812-1817; New York, 1817. Erben partner 1824-27, Labagh 1850s, later Labagh & Kemp (John).

Hall, Wilfred; Philadelphia, Pa., c1826.

Hallowell & Monell; Philadelphia, Pa., c1861.

Hamill, George; New York, c1860.

Hamill, Samuel S.; E, Cambridge, Mass., c1863-1900. Erben man.

Hammer, Henry F.; Detroit, Mich., c1880.

Hanzelman, Charles; Allentown, Pa., 1860s.

Harrison, H.C.; Portland, Me., c1890-1900.

Harrison, Lewis C. (1858-1918); Bloomfield, N.J. 1880-90s. Erben man.

Harttafel, Robert; Philadelphia, Pa., c1751-60s (German)

Hartwick, Ernest; Newark, N.J., 1855-89.

Haskell, Wm. E. (1865-1927); Philadelphia, 1889-? Later with Roosevelt, Estey.

Haskell & Harris; Boston, 1870s. Possibly reed organs.

Heath, James; New York, c1834-35.

Heckert, Charles; New York, 1833-34. Also cabinetmaker.

Hechinger, F. & Son; Brooklyn, N.Y., c1878-79.

Hedge, Lemuel (1786-1853); Windsor, Vt., c1820-30.

Hedgeland, Frederic W.; St. Paul, Minn., 1880s. Later with Kimball.

Hertel, Frederick K.; St. Louis, Mo., 1869-90s.

Hesselius, Gustavus (1692-1755); Philadelphia; painter, also pianos. (Swedish)

Heyer, Frederick; New York, c1773.

Hidley, J.H.; Albany, N.Y., c1861.

Hinners, John L. (1846-1906); Pekin, Ill., 1879. Later with Fink, Albertsen.

Holbrook, Edwin Lafayette (b1824); E. Medway, Mass., 1850s-90s.

Holbrook, George Handel (1798-1875); E. Medway, Mass., Bellfounder, 1830-71, J.H. Ware partner 1837-57. Succeeded in organ business by son Edwin.

Holt, N.P. New York, c1831-38.

Hook, Elias (1805-81); Salem, Mass., 1827-31; Boston 1831-

Hook, George Greenleaf (1807-1880), bro. of Elias; partner with Frank Hastings (1836-1916) beginning 1865.

Hook Brothers; Toronto, Ont., c1874.

House, Gerrit (Garrett) (1811-1900); Buffalo, N.Y., 1846-99.

Howard, Emmons; Springfield, Mass., 1833. Johnson man.

Hubie (Huber), John; New York 1820-30. Later in Philadelphia.

Hunter, Albert G. (d1859); Philadelphia, c1829-67. With J.P. Hall 1859-61, later Mudler.

Hurdus, Rev. Adam; Cincinnati, Ohio, c1806.

Hutchings, George S. (1835-1913); Boston 1884. With Willcox & Co. 1871-72. Plaisted & others 1873-83, Votey c1900. Hook man.

Hyne, Jacob; New York, c1835.

Ibach, Augustus; Philadelphia, Pa., 1880s-90s. (Same as August Bach?)

Ingram, John M. (b1866); Methuen, Mass., ran Searles factory 1892.

Jackson, James; New York, 1827-35. With Erben 1847.

Jackson, William & Co.; Albany, N.Y., c1868.

Jackson & Gallagher; St. Louis, Mo., 1870s.

Jackson Organ Co., Chester, Ill., c1870; later in Jacksonville.

Jacotel, Joseph; Montreal, P.Q., came from France 1821, worked until c1861.

Jardine, George (1801-1883); New York, 1837. Son Edward partner 1871. Sons Joseph & Dudley also in firm. (English)

Jeffries, Gideon; Reading, Pa. c1885. Succeeded S. Bohler.

Jenneys; Newburyport, Mass., engraver; built one organ c1780.

Jewett, N.B.; Boston or Worcester, Mass., c1849.

Jewett, W.H.; Fitchburg, Mass., c1872. Possibly reed organs.

Johnson, Rufus; Westbrook, Me., c1851-54.

Johnson, William Allen (1816-1901); Westfield, Mass., 1844-98.

Johnson, Wm. H. (1840-1921); son of Wm. A., joined firm in 1871.

Johnston, Thomas (1708-1767); Boston, c1752-67.

Jones & Budlong; Boston, c 1855.

Judge, Henry; Baltimore, Md., c1842.

Kantner, Dr. Franklin J.; Reading, Pa. 1881-87. Son of Joel.

Kantner, Joel; Reading, Pa. c1840. Possibly also pipemaker.

Karn, D.W., Ltd.; Woodstock, Ont., 1880s-90s. S. Warren once partner.

Keinekamp; Baltimore, Md., 1890s.

Kendall, Oliver, Jr.; Providence, R.I., 1838-41.

Kent, Josh; West Newton, Mass., c1849.

Kenyon, Thomas C.; Providence, R.I., c1889.

Kilgen, Henry; St. Louis, Mo., c1883.

Kilgen, George (d1902); New York 1850-69; St. Louis, Mo., 1870. (German)

Kilgen, Charles (son of George); joined firm in 1836.

Kilgen, Alfred (grandson of George); also joined firm.

King, William; Elmira, N.Y., 1871. (in New York c1861)

King, Edward, (son of Wm.); became partner 1889.

Klemm (Clem), Johann Gottlob (1690-1762); Philadelphia, Pa., with Hesselius 1737-?; New York 1745-57. Said to be Silbermann man.

Knabe; Baltimore, Md., 1890s.

Knapp, Joseph; New York, 1819-22.

Knauer, Christopher; Philadelphia, Pa., c1843-44. Catnach partner 1837.

Knauff, Henry; Philadelphia, Pa., 1837-63.

Knauff, J.C.; Newark, Del., 1860s-70s. (Son of Henry)

THE TRACKER

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CLASSIFIED

Note: Paid ads are accepted for this column at \$3.50 per insertion or \$12.00 per year (four issues).

FOR SALE—O.H.S. Convention Records: 1963 Portland, 1964 Washington. Also a special release "Melville Smith Memorial Album." All records 33 rpm, monaural only, \$4.95 each postpaid; any 3 or more shipped to one address \$4.00 each. Order form is enclosed with this issue.

FOR RENT—"History of American Organ Building 1700-1900", the OHS slide tape program. Takes one hour. For full information write to Robert James, 140 State St., Apt 3, Brooklyn, New York.

WANTED—New members for the Organ Historical Society. They are being born every minute and just need the invitation to join. Enroll one today!

Knauff, Theodore; Philadelphia, Pa. 1889-92.
 (Brother of J.C.)
 Knollin, Thomas H.; Syracuse, N.Y., c1885.
 Koehnken, Johann Heinrich; Cincinnati, Ohio, with
 Schwab 1839-60, Grimm partner 1860-1907.
 Kraemer; Baltimore, Md., 1880s.
 Kraig, N.P.; Binghamton, N.Y., c1898.
 Krauss; Baltimore, Md., 1890s.
 Krauss, Andrew (1771-1841); Kraussdale, Pa.,
 c1790-1799, with John K. (1770-1819).
 Krauss, Edwin; Palm, Pa., grandson of Andrew,
 built to 1902.
 Krauss, George (1803-1880); Palm, Pa., son of
 Andrew, built with brother Joel (1801-52).
 Kunkell Bros.; St. Louis, Mo., 1860s.

(Continued in next issue.)

Westward, Ho!! For the Big Tenth

The Organ Historical Society will gather in the
 "Queen City of the West"
 for its big Tenth Annual Convention.

Few people are aware of the rich heritage of organ building in Greater Cincinnati. Her first resident organ builder was the Rev. Adam Hurdus, first Swedenborgian preacher west of the Alleghenies, coming to Cincinnati in 1806. His first organ was known to be still in use in 1881.

Several other organ builders came in the 1820s and 30s. After this, work in the Cincinnati area was donated by the firm of Mathias Schwab, which was taken over in 1860 by two of his employees, Johann H. Koehnken, and Gallus Grimm. Grimm had been apprenticed to Martin Braun in Germany for two years before coming to America to work for Herr Schwab in 1853. Koehnken and Grimm organs were widely distributed up and down the Ohio River from Pittsburgh to New Orleans. They built most of the organs commissioned in the Cincinnati area between 1860 and the end of the century, including a goodly number of three manual instruments.

One notable exception was the organ for the Cincinnati Music Hall, the Opus Magnum by E. & G.G. Hook (1878), consisting of 113 ranks, of which 41 were in mixtures and 15 reeds.

From almost the beginning, Cincinnati has had a large German population, which has always fostered a high musical spirit. In 1849, Cincinnati held America's first "Sangerfest" which later had its own building with a chorus of 2000 voices. This evolved into Cincinnati's famous May Festival which saw the birth of the Cincinnati Symphony Orchestra.

The Cincinnati area has many features to interest all for a vacation trip in addition to the convention. From camping in the beautiful hills and parks to visiting its museums, from the famous Zoo Summer Opera and the Playhouse in the Park to boating on the Ohio River and the inland lakes, it is all here waiting.

It is said the late Sir Winston Churchill once described Cincinnati as the "most beautiful inland city in America."

So, Westward Ho! (or Eastward, if necessary) to Southwestern Ohio for the big Tenth Annual O.H.S. Convention. We've ordered cooler weather than came our way in Washington and Virginia, and we're planning some special treats for your fellowship, enlightenment and enjoyment. Mark your calendar for:

June 29, 30, and July 1, 1965.

See you in Cincy...

Your Convention Committee
 Tom Cunningham, Chairman