

# THE TRACKER

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Number 3

*Queen City of the West*

*Welcomes The*

## **BIG TENTH ANNUAL O. H. S. CONVENTION**

**June 29, 30 and July 1, 1965**



Do you know a place where nearly one third of the interesting old organs in the area are within a few blocks of each other? Cincinnati, Ohio, is the place! The Queen City, along with Covington and Newport, Kentucky, will be the scene of THE BIG TENTH Annual Convention of the Organ Historical Society. In fact, convention-goers will venture outside the limits of those three cities only once or twice during the entire week!

THE BIG TENTH will be the westernmost convention yet held by O.H.S. And the Queen City of the West is proud to be host and to show the many fine historic organs of the area.

What kind of organs will you see when you come to Cincinnati? The fine work of Koehnken and Grimm,

a Cincinnati firm during the 18th century will be featured, Herren Koehoken and Grimm, came to Cincinnati in the great wave of German immigrants which made up one third of the city's population at one time. They had been apprenticed to cabinet-makers before coming to this country. Johann Heinrich Koehnken came to work with Mathias Schwab, in 1839, and Gallus Grimm joined Schwab in 1853. In 1860 (or '61) Herr Schwab gave up the business to two of his employees. From then until the near end of the century, Koehnken and Grimm produced many of the finest organs in the area, excellent tonally as well as mechanically.

In addition, one organ in Covington without identification is believed to have been built by

Mathias Schwab. Several other organs were built possibly by Schwab and later rebuilt by Koehnken and Grimm, but thus far no records have been found to verify this.

Other builders to be represented at THE BIG TENTH are Felgemaker, E. & G.G. Hook, Hook and Hastings, Geo. Kilgen & Son, Henry Pilcher's Sons, Jesse Woodberry, Hilborne L. Roosevelt, Carl Barckhoff, and Wicks and M.P. Moller in their very early days.

The Historically interesting organs vary in size from 2 one-manual instruments through the usual profusion of two-manual organs and some larger three-manual instruments.

Convention Headquarters will be the Netherland Hotel in Cincinnati which offers our group special guaranteed rates for air-conditioned room as well as meeting and display space.

Registration for THE BIG TENTH will begin on Monday, June 23, afternoon and evening. During this time unique exhibits and displays will be available for viewing and a special program is planned for Monday evening as a convention "appetizer".

Tuesday, June 29, the annual business meeting will mark the official opening of THE BIG TENTH. The conventioners will later visit the Cincinnati Historical Society and enjoy a buffet supper at lovely Ursuline Convent and School for Girls away from the hustle and bustle of the city.

Wednesday and Thursday, June 30 and July 1, will include many activities, time to get acquainted and discussion of all the things of mutual interest. Tours to and public recitals on the important and interesting organs of the area will be augmented by miniature recitals of several special organs. Some other special features are tucked in here and there along the way.

Much of the transportation provided by air-conditioned buses will be free—a service included in the registration. Also included is annual banquet (time and place to be announced.)

Registration for the convention period will be \$15.00 for members, \$18.00 for non-members, and \$23.00 for members and spouse. A small additional charge will be made for one or two lunches and the buffet supper planned during the tours, where other facilities are not available or convenient.

By all means, do get your registration letter returned right away! If it hasn't arrived, it will soon. Promptness may pay off, because registration letters postmarked on or before June 15 will have a chance for a FREE registration (maximum \$15.00) drawing on Tuesday, June 29.

This is only a brief glimpse of THE BIG TENTH O.H.S. Convention, so plan to be on hand for all the fun and activities. Your committee members are: Thomas W. Cunningham, Chairman, to whom all inquiries may be addressed at 680 Wilfert Drive, Cincinnati, Ohio, 45245; Mrs. Kathy Fontaine, Mrs. Norma Cunningham, George Pallage, and Ian Cunningham, Jr.

See you in the Queen City for THE BIG TENTH!

## **Slate of Candidates for the 1965**

### **Organ Historical Society Election**

The nominating committee hereby submits slate of nominees for the 1965 election to be held in Cincinnati, Ohio, on June 29. As in the past, all ballots must be mailed as none will be accepted at the annual meeting.

As soon as your ballot is received, fill it out and mail it. Put your name and address on the outside of the envelope and mark it "Ballot".

The slate runs as follows:

For president: Kenneth F. Simmons.

For vice-president: Robert A. James - Rev. Donald C. Taylor.

For councillor: Randall E. Wagner - Robert Bruce Whiting.

For auditor: Robert J. Reich - Lowell Riley.

#### **Biographical Information**

Kenneth F. Simmons received his B.M. degree from Illinois Wesleyan University and the M.S.M. degree from the School of Sacred Music, Union Theological Seminary, New York. He has done additional work at Depauw University, Drake University, and Columbia University. He is Organist and Choir Director at the Presbyterian Church in Wayne, Pa., and also at Congregation Rodeph Shalom in Philadelphia. He is one of the original founders of the Organ Historical Society and has served as editor of the THE TRACKER since the beginning. He is also a member of AGO, Organ Club, Phi Mu Alpha, Alpha Phi Omega.

Robert James is the Trust Administrator for the Chemical Bank New York Trust Company of New York. He has been a member of OHS for five years, during which time he has served as Auditor, Councillor, and Assistant Director of Public Relations. He is at present Director of Public Relations. He has been instrumental in saving E. & G.G. Hook, Opus 576 (3m-55rks) and has assisted in arranging a professional recording on the organ which may some day form Volume I of a Society Archive Series.

The Rev. Donald C. Taylor was General Chairman of the 1963 OHS Annual Convention held in Portland, Maine. His interest in organs led him to install a one-manual Stevens & Jewett tracker organ in one of the Maine churches which he served as pastor. His wife and he have been on a continuous search for organs built in Maine by little known builders. They own an 1859 two-manual E. & G.G. Hook, have restored an antique chamber organ for their home, and have done considerable research in New England. Mr. Taylor is at present a member of the National Council.

Randall Wagner received his B.A. degree from Ohio Wesleyan University. He is an organ builder and General Manager of H.D. Blanchard Pipe Organs, Oberlin, Ohio. In his capacity as an organ builder, Mr. Wagner has been active in the restoration of several significant historical instruments in Northern Ohio. He was founder of OHS, served on the nominating committee of 1963, actively

# JOHN ZIEGLER

## Pennsylvania Farmer Built Pipe Organs Over a Century Ago as a Hobby

by Robert Bruce Whiting

On the outskirts of the little village of Skippack, Montgomery County, Penna., a farmer named John Ziegler was born in 1795 and died in 1852. His home was at the northwest intersection of the Skippack Pike and the Harleyville Pike, now called Routes 73 and 113 respectfully. John Zeigler was not only a farmer but also a skilled carpenter and cabinet maker. It is not known where he learned the art of organ building, but he built at least four pipe organs, three of which are extant today. His organs were built for homes, not for churches.

John Zeigler is buried in the cemetery of the Lower Skippack Mennonite Church (Row 21, Grave No. 48). His simple tombstone reads "In Memory of JOHN ZIEGLER who was born October the 23rd 1795 and died March the 31st 1852, aged 56 years, 5 months, and 8 days".

Ziegler's first pipe organ was built in 1830 for his first cousin, Henry Kolb, (1792-1863), who also lived in Skippack. Kolb was a farmer, school teacher, and musician. He was the "foresinger" of the Upper Skippack Mennonite Church. While the Mennonites excluded instrumental music from their worship, they encouraged the singing of hymns and did not object to musical instruments in the homes of members. Kolb had the Ziegler organ in his home for many years and was said to have been a proficient player.

Mr. Warren K. Schlotterer, of Rahns, Penna., has owned this first Ziegler organ since 1910. Mr. Schlotterer's late wife, Emma, was a great grand-daughter of Henry Kolb, the first owner. When Mr. Schlotterer acquired the organ, it needed repairs. The organ was repaired in 1913 by Edwin B. Krauss family of organ builders who for three generations built organs at Kraussdale and Palm.

Mr. Schlotterer's Ziegler organ has one manual and three sets of pipes: an 8' wooden set, a 4' wooden set, and a 2' metal set. The console has four drawknobs, one of which is a dummy. Neither the drawknobs or the console is marked with the names of the stops. The keyboard is over four octaves from CC to f. There is a large iron lever for pumping the bellows with the right foot. The organ case is plain, with four hand-carved brackets adorning the four section of the front, which has 22 ornamental gilt pipes. everything about the organ is hand made, even the screws that hold together the different sections of the case.

The organ now needs bellows repairs, but it still will play. The ensemble is light, clear, and brilliant. Tonally, this organ is the best of the Ziegler organs.



Warren K. Schlotterer standing beside the organ built by John Ziegler for the Weirman family in 1835, now in the Landis Valley Museum.

According to Mr. Schlotterer, the original organ bench was an ordinary four legged stool. The present bench, shown in the photograph, was built in 1913 by Henry F. Kulp, a grandson of the first owner, Henry Kolb.

John Ziegler built his second pipe organ for the Weirman family in Skippack. In the 1930s, this organ was auctioned off at the public sale of Fred Koons, whose wife was a Weirman. In order to save the old organ from destruction, Mr. Schlotterer bought it for \$5.00. Shortly thereafter he resold it at the same price to a Mrs. Mason who was a descendant of the builder and who pleaded with him for the organ, She had it repaired by Moller for \$100.00. Later on she tired of the organ and organ went to the Landis Valley Museum, Lancaster County, Penna. (It is unfortunate that the organ did not go to the Montgomery County Historical Society, because there is absolutely no connection between the organ and Lancaster County.) The organ was rebuilt by Fred Furst of York, Penna., and an electric blower installed in an antique chest to the left of the organ in the museum.

The Weirman organ has a beautiful five section case which is much more elaborate than the Kolb organ, It has three sets of pipes on one manual which extends over four octave from CC to e. There is a wooden foot pedal at the right which was used for pumping. There are four stops with square shanks and labels over the stops. At the left are Principal and Stop'd Diap.; at the right are Open Diapason and Stop'd Diap. The Stop'd Diapason bass extends to D# above middle C. Both the Open Diapason and Stop'd Diapason are wood and 8' pitch. The Principal is 4' pitch and pipes do not appear to be original. When I visited the museum and played the organ, some pipes in the bass were either not speaking or missing altogether. Over the keyboard there is a label: John Ziegler, Skippack Ville, 1835.

This organ has a pleasant tone, but it lacks the bright quality of the Kolb organ.

John Ziegler kept a detailed account book, giving his earnings and expenditures. Mr. Schlotterer saw this book years ago and that there was a third Ziegler organ. However, this account book has been missing for a number of years and there is no record of the whereabouts of Ziegler organ number three.

John Ziegler built his fourth and last organ especially for his only daughter, Sarah. Before he completed this instrument, he passed away and the work was finished by the Krauss organ builders. The organ is now owned by a granddaughter of John Ziegler, Miss Maude Z. Hallman, who is a daughter of Sarah.

This organ has the most elaborate and beautiful case of all the Ziegler organs. There are five sections of the case, two of which have two sets of display pipes. At each side of the knee panel there are curved panels which are richly ornamented in gold. The hinged panels, which on most organs of the time just enclose the console, extend down to the floor.

The manual has 54 notes, CC to f. The keys are covered with very thick ivory on top and painted white in front. The four stops have square shanks and their names are painted on wood above them.



Miss Maude Z. Hallman seated beside the organ built by her grandfather, John Ziegler.

On the left: Principal and Stopt Diopason. On the right: Open Diopason and Stopt Diopason. (Diapason is spelled Diopason). The organ has stood idle for years and is unplayable. Since Miss Hallman very kindly permitted me to see this unique organ and I was a guest in her home, I did not wish to remove panels in order to examine more closely the three ranks of pipes.

John Ziegler was a master cabinet maker and his organs are a real credit to him. After he tilled his fields and did his carpentry work, he turned to organ building as an enjoyable hobby. He truly understood the words of Ecclesiastes 3:22 "So I saw the best thing for man was to be happy in his work; that is what he gets out of life." (Moffatt translation).

## Slate of Candidates

(From page 2)

demonstrated instruments at conventions, and has been a proxy delegate at several Council meetings. He is also a member of Phi Mu Alpha, Kappa Kappa Psi, and is currently treasurer of the Loraine County Chapter, AGO.

Robert Bruce Whiting received his Bachelors and Masters degrees from the University of Pennsylvania. He is a teacher of mathematics at Villanova College and organist/choirmaster at St. Matthew's Lutheran Church, Philadelphia. Mr. Whiting joined OHS several months after it was founded and has served as a member of the 1960 Philadelphia Convention committee, Auditor, Councillor (by appointment), and as a frequent contributor of articles for THE TRACKER. He has personally saved nearly a dozen tracker organs, either by advising church committees on restoration or by actually moving and relocating unwanted instruments. He owns two restored tracker organs.

Robert J. Reich, an organ builder, is Tonal Director of the Andover Organ Co., Methuen, Mass. He received his B.E. and M.E. degrees at Yale University, has served as Dean of the Merrimack Valley Chapter, AGO, and is organist/choirmaster at Highland Congregational, Lowell, Mass. Mr. Reich has served as Auditor, and, since 1961, as Vice-president. He was chairman of the 1958 nominating committee, chair-man of the Convention Instructions committee. He has contributed several articles of interest to THE TRACKER.

Lowell Riley received his B.A. degree from Ohio Wesleyan University and has done additional work with Carl Weinrich and Ernest White. Mr. Riley is organist/choir director at the First Community Church, Columbus, Ohio, where he has established one of the most complete music programs in the area. He is the performing artist on a recording released by the M.P. Moller Organ Co. He is relatively new in OHS, having been a member for one year. he has, however, an intense interest in early American organs, and owns three tracker instruments. Mr. Riley is also a member of AGO, having served as Dean of the Central Ohio Chapter.

# E. & G. G. Hook, Opus 342, Burlington, Vermont

By Mrs. Katherine E. Dopp

The pipe organ installed in First Baptist Church, Burlington, Vermont, in 1864, and in constant use since that time, was the 342nd organ built by Elias and George Greenleaf Hook of Friend Street, Boston, Massachusetts, indisputably the foremost organ builders in all New England for several decades.

The Hook brothers, sons of cabinet maker William Hook, were apprenticed to Boston's first full-time organ builders, William Goodrich and George and William Stevens. They established their own firm in 1827 in small shop behind their father's. Graham Bell did his first experiments on the telephone, several years later. The first organ built there is still in existence, a six stop cabinet organ which may still be played. It is preserved in the main hall of Essex Institute (the historical society) in Salem.

In 1831, the Hooks set up a new shop in the north end of Boston and quickly rose to the top of their profession, in the golden age of organ building in America. By the 1850's their brilliant diapason choruses, with their fine and light instruments could be found in most of the major Boston churches. In 1853 they built a large factory on Tremont Street, near Roxbury Crossing, where they remained for almost half a century. This is where the First Baptist organ was built.

Despite the size to which their firm grew, the Hook brothers kept in close touch with every instrument built in their shop during their lifetime. Elias was the business head of the firm, dealing with customers and suppliers, and probably doing some of the design work. George, on the other hand, was more likely to be found in the shop. He was head voicer in charge of all tonal matters. Both were musical. George, in particular, excelled as an organist, serving many years in that capacity at Tremont Temple, Boston, where there was a large, fine Hook organ, unfortunately destroyed by fire in the 1880's.

Another young man from Salem, Frank Hastings, came to work for the Hooks in 1855, advancing rapidly to a responsible position in the design department. In 1872 he became a full partner, the name being changed to E. & G. G. Hook & Hastings. After the death of the brothers in 1880 and 1881, it became simply Hook and Hastings. Around the turn of the century a new, larger factory was built in Kendal Green (now Weston), but, after the death of Hastings, business declined due to lack of talented leadership. The firm received a mortal blow during the depression and went out of business in 1936. At that time, it enjoyed the distinction of being the oldest organ-building company in America.

According to a report in the DAILY FREE PRESS of Tuesday, November 1, 1864, "The new organ manufactured by the Messrs. Hook of Boston for the Baptist Society in this place has been erected in their new and elegant place of worship, under the superintendence of Mr. F. H. Hastings, agent for the makers,

and was tried in the presence of a small audience amateurs and music lovers, on Friday evening. The performers were Messrs. Gerrish of Boston, S.C. Moore and Proctor of this place, who displayed the quality and powers of the instrument very fully and skillfully. The universal verdict was that the organ is a superior one, of unusual power for its size, and combining many valuable new mechanical arrangements." The stop list was given, and the location, at the left and rear of the pulpit, "the sound finding full egress through large gratings of wire gauze."

Six years later, the First Baptist Church was enlarged by one-half its original length, and the chancel was deepened to 28 feet and widened by three feet. The organ was moved to the rear, or extreme west end (where it stands today) and the choir was made large enough to accommodate twenty singers. The wood-work of the church, previously white, was "neatly grained to imitate chestnut and black walnut, corresponding with the pews." A new organ case was installed, consisting of "rich and handsome pilasters, with carved capitals, bearing a heavy entablature, the spaces between the pilasters being filled with screens of arabesque openwork, all of black walnut," (DAILY FREE PRESS AND TIMES, Dec. 24, 1870).

In 1884 the church celebrated its semi-centennial, with a renovation of both exterior and interior, this time in elaborate frescoing "by the celebrated Fogazi of New York City." In keeping with the rich colors and patterns of the walls and ceiling, the carved work of the organ case was gilded, "bringing into bold relief the symbols of the cross, crown, anchor, goblet and other Christian tokens."

It appears that, when the next major redecoration occurred in 1905, some of the ornamentation was removed, and the natural black walnut finish restored. Red cloth draperies filled the spaces between the pilasters.

Then when the chancel was widened and remodeled as part of the renovation in 1961-1962, the traditional organ case gave way to a modern treatment with an acoustical screen across the entire chancel, surmounted by a white cross. At this time, the organ was completely disassembled and rebuilt by Elroy Hewitt, who had worked with the Estey Organ Company from 1917 to 1956, for 20 years as head voicer in charge of tonal effects, and for seven years as superintendent of production. He was assisted in rebuilding this organ by John Wessel, who came the United States from the Netherlands in 1954, and is now associated with Mr. Hewitt in an independent organ building enterprise in Brattleboro, Vermont. The organ was played for the first time after renovation at a rededication service February 11, 1962, and an organ recital the same afternoon.

This organ has two manuals and pedal keyboard, 982 pipes in 19 ranks, and 20 stops. Small in comparison with the many giants in the pipe organ family, it is well balanced, with reeds

and mixtures to lend brightness and a solid foundation of diapasons for hymn playing. It is a "tracker" organ, which means that there is no electrification of the keyboards. The only electricity used is to power the blower, replacing the hand lever which was operate by reluctant blower boys in the early years. A knob labeled "Blower Signal" still remains on the console, but an electric switch now activates a steady flow of air from a blower located in the basement. When the keys are depressed, a complex system of wooden rods (trackers) convey the impulse from the fingers and feet of the organist to open and close the pipes which produce the musical sounds. The pipes vary in size from metal ones smaller than a pencil to square, wooden box-like pipes 16 feet long. The "Swell" organ is above and to the rear, enclosed in a box with shutters which open and close by means of a foot pedal to produce expression. The "Great" organ is at the front of the chamber and the "Pedal" pipes at the sides.

The 100th anniversary of this organ was commemorated by an organ recital on January 17, 1965, given by Miss Barbara Owen of Pigeon Cove, Mass.

The First Baptist Church organ has survived the era when organ building deteriorated into experimentation with orchestral effects and mechanical gadgets, and when many of the fine, old instruments were scrapped to make way for the more "romantic" imitative machines. It survived the craze for electrification which often resulted in muddied or harsh tone. And in recent years, it has survived the pressure for electronic substitutes. Fortunately, congregations have come to recognize the high degree of tonal and mechanical quality which characterizes the mid-nineteenth century organs and have taken steps to preserve and protect them. The First Baptist Church is privileged to have one of the oldest and best preserved of these historic instruments in Vermont, and there is no reason to suppose that it cannot continue to serve to the glory of God for many years to come.

The stop-list:

<b>GREAT</b>		<b>SWELL</b>	
Trumpet	8' 56 pipes	Octave	4' 56 pipes
Mixture III	168 pipes	Bassoon	8' 12 pipes
15th	2' 56 pipes	Oboe	8' 44 pipes
12th	1 2/3' 56 pipes	Keraulophon	8' 44 pipes
Octave	4' 56 pipes	Flauto Traverso	4' 56 pipes
Melodia	8' 44 pipes	Stpd. Diap. Bass	8' 12 pipes
Stpd. Diap. Bass	8' 12 pipes	Stpd. Diap.	
Dulciana	8' 44 pipes	Treble	8' 44 pipes
Open Diapason	8' 56 pipes	Open Diapason	8' 56 pipes
		Bourdon Bass	16' 12 pipes
		Bourdon Treble	16' 44 pipes
<b>PEDAL</b>		<b>COUPLERS</b>	
Db. Stpd. Diap.	16' 27 pipes	Swell to Great	
Db. Open Diap.	16' 27 pipes	Great to Pedal	
		Swell to Pedal	
Tremolo			
Pedal Check			
Blower Signal			
Swell Pedal			
Combination Pedal On-Off			

## Spring Council Meeting

The National Council met at First Presbyterian Church, Wayne, Pa., on March 15, 1965, the first time a spring meeting has been called. Routine reports were presented, and the Corresponding Secretary stated that there were 321 paid members at that time.

Council took action to obtain a second copy of the slide-tape program, to preserve the originals, to supply contributors with copies of their slides if requested, to set aside funds to provide tape recordings of the 1965 convention, to advance additional funds to the convention chairman, and to thank Mr. Paterson for his services as president for the past four years.

There was discussion regarding the Society's By-laws, the forth-coming convention, and the state of the Society's Archives.

Mr. Simmons was thanked for being host to the meeting.



## A Brief Sketch of Cincinnati's Early Major Organ Builders

By George J. Paliage

The following might serve as an amendment to the information on the builders, Koehnken and Grimm, which appeared in the last issue of THE TRACKER.

The manufacture of organs in Cincinnati began in the early 19th century. In about 1831, a factory was established by Mathias Schwab, about whom very little is known at this time.

In 1839, Johann Heinrich Koehnken, who had recently arrived in Cincinnati from Germany, joined the Schwab firm. He was born in 1819 and became an apprentice cabinet-maker at age 16. This trade he practiced four years, two in Germany, and two in Wheeling before moving to Cincinnati. The many fine cases he and his companions created reflect this training.

Gallus Grimm arrived in Cincinnati from Germany in 1853 to work with Schwab. Born in 1827, he first apprenticed as a cabinet maker, then worked four years with the German organ builder Martin Braun, before setting off for the new world.

In the year 1860, Mathias Schwab retired and the business became Koehnken and Company. Schwab died in 1864. In 1875, the firm assumed the joint title Koehnken and Grimm, the name under which the business flourished. By 1896, Koehnken was ready to retire and the organs now bore the name G. Grimm and Son. Both of the great Cincinnati organ builders died in 1897, first Koehnken, and then Grimm. Grimm's son, Edward, was now left to command the great tradition.

After the turn of the century, the remains of the company passed through several hands before disappearing. A merger with John Rimmer formed Rimmer and Grimm, followed by Edward Grimm Pipe Organs. In 1908 the operations were acquired by Alfred Mathers, who built primarily electro-

pneumatic action organs. Finally, in 1924, Richard Mathers took over the company for three years.

A factory, located at Sycamore and Schiller Streets, Cincinnati, was the home of the master building operations from the 1830's until 1900. The later successors operated from various locations in the city.

At this writing, no known remaining organs of Mathias Schwab have been found, though it is suspected that several K. & G. organs may be rebuilt Schwabs. He was known to have built an organ for St. Peter's Cathedral, Cincinnati, which was described as "an immense organ of forty-four stops and 2700 pipes, one of these pipes being 33ft. long and weighing 400 lbs."

The oldest known remaining organ in the Cincinnati area built by Koehnken and Co., in 18666, is located in Plum Street Temple, and has the following stoplist:

M (54 notes)	SWELL (hitch-down)
16' Principal	16' Bourdon
8' Principal	8' Principal
8' Fluto	8' Gedackt
8' Melodia	8' Violone
8' Gedeckt	8' Salicional
8' Viola di Gambe	4' Octav
4' Octav	4' Rohrfloete
4' Nachthorn	2' Piccolo
2 2/3' Quinte	Cornett
2' Wald Floete	8' Clarionet
Sesquialtera	Tremulant
V Cornett (mc)	
8' Trompete	PEDAL (25 notes)
	16' Subbass
CHOIR	16' Bourdon
16' Hohlfloete (mc)	8' Violoncello
8' Principal	4' Octave
8' Gedeckt	16' Posaune
8' Fugara	8' Trompete
4' Octav	4' Bassethorn
4' Flauto	
8' Oboe	COUPLERS
	Sw to M
	Ch to M
	M to Ped

In 1883, an organ built for St. Paul's Evangelical Congregational Church (now Church of God) in Cincinnati had these resources:

Manuak (58 notes)	SWELL (balanced)
16' Principal	16' Bourdon
8' Principal	8' Geigen Principal
8' Doppel Floete	8' Gedeckt
8' Melodia	8' Viol d'amour
8' Viola di Gambe	4' Octave
4' Octave	4' Rohrfloete
4' Flute Harmonic	2' Piccolo
2 2/3' Quinte	8' Clarinette
2' Super Octave	8' Vox Humana
IV Mixture	Tremulant
8' Trumpet	
	PEDAL
COUPLERS	16' Principal Bass
Sw to Man	16' Subbass
Man & Ped	8' Violoncello
Sw & Ped	16' Posaune

A number of K. & G. instruments built around the 1890's featured specifications similar to this:

GREAT (58 notes)	SWELL (balanced)
16' Bourdon	16' Bourdon (added after 2')
8' Open Diapason	8' Geigen Diapason
8' Melodia	8' Stopped Diapason
8' Viol d'Gamba	8' Saliicional
8' Dulciana	8' Aeoline
4' Octave	4' Flute a'Chiminee
4' Flute Harmonic	4' Violine
2 2/3' Twelfth	2' Piccolo (on larger organs)
2' Fifteenth	8' Bassoon Bass
8' Trumpet (on larger organs)	8' Oboe
	Tremulant
	PEDAL
	16' Subbass
	8' Violone (on lge. org.)

The G. Grimm and Son organ in Immaculate Conception Church, Newport, Ky., has the above register with the addition of a 16' Double Open Diapason in the Pedal.

Turning to the years of work under the name Koehnken and Grimm, we find the noted organ at Mother of God Church, Covington, Ky., built in 1875. The original stopnames were Germanize, but some years ago the organ underwent some changes. Here is the specification:

GREAT (58 notes)	SWELL (hitch-down)
16' Principal	16' Bourdon
16' Bourdon	8' Principal
8' Principal	8' Gedeckt
8' Doppel Floete	8' Violone
8' Salicional	8' Dolce
4' Octave	4' Octave
4' Flute	4' Waldfloete
2 2/3' Quinte	2' Flautino
2' Waldfloete	8' Oboe
III Mixture	Tremulant
III-V Cornet	
8' Trumpet	CHOIR
	16' Principal
PEDAL (25 notes)	8' Geigen Principal
16' Principal	8' Melodia
16' Subbass	8' Gamba
10 2/3' Quinte	4' Flute Traverso
8' Octave	2' Piccolo
8' Violoncello	8' Clarinet
16' Posaune	
4' Posaune	COUPLERS
	Sw to Gt, Ch to Gt, Gt to Ped,
	Sw to Ped, Ch to Ped

An organ of quite similar specifications but of only two manuals is now in storage and once stood in St. Anthony's Roman Catholic Church, Cincinnati.

The above is a small attempt to present something of the tonal styles employed by Koehnken and Grimm. To date 20 organs of these builders, most in playing condition, have been found in the Cincinnati area. Many more are known to have existed.

In an effort to learn more of the magnitude and styles of their work, the writer would appreciate any information on any Schwab, Koehnken, and Grimm, or Grimm organs existing or no longer existing, outside the Cincinnati area. He may be addressed at: 3993 Ballard Avenue, Cincinnati, Ohio, 42500.

# Hook & Hastings at Richfield Springs, N. Y.

NOTE: The following items were culled from the Richfield Springs MERCURY. This attractive small town is located 25 miles south-east of Utica, New York. Note the enlightening commentary in the specifications! —Ed.

Easter Festivals of 1880 and 1887 will mark two important epochs in the history of St. John's Parish, the former as the first service of the new church building and the latter as the initiatory service of its beautiful new organ, just completed.

The Parish is certainly to be congratulated on the possession not only of so fine and useful an acquisition to its means of performing Divine worship, but quite as much on its having a Rector whose indefatigable zeal and persistent effort have brought it about.

"The reputations of Messrs. Hook and Hastings was a sufficient guarantee, but these gentlemen have certainly done themselves credit in producing so fine an instrument. The casing and ornamentation of the displayed pipes harmonize perfectly with the furniture and interior decorations of the church, and the voicing of the various registers has been pronounced by Connoisseurs to be very sweet and perfect. The effect produced by the different combinations is pleasing in the extreme. There are two manuals of 58 notes each, a pedal of 27 notes, and 20 stops as follows:

## Great Organ

- No. 1 Bourdon, 16 ft. tone. Full, dignified, 46 pipes
- No. 2 Open Diapason, 8 ft. tone. Broad, full and delicate. 58 pipes
- No. 3 Dulciana, ft. tone. Soft, sweet, and delicate. 58 pipes
- No. 4 Melodia, 8 ft. tone. Round, rich and mellow. 58 pipes
- No. 5 Octave, 4 ft. tone. Large scale, full strength. 58 pipes
- No. 6 Twelfth, 2 2/3 ft. tone. Large scale, full strength. 58 pipes
- No. 7 Fifteenth, 2 ft. tone. Large scale, full strength. 58 pipes

## Swell Organ

- No. 8 Viola, 8 ft. tone. Delicate, string tone, 58 pipes.
- No. 9 Stopped Diapason, 8 ft. tone. Clear and bright, 58 pipes
- No. 10 Flute Harmonique, 4 ft. tone. Fine imitation of orchestral instrument. 58 pipes
- No. 11 Violina, 4 ft. tone. Octave of No. 8. 58 pipes
- No. 12 Oboe, 8 ft. tone. Imitation of orchestral instruments. 58 pipes
- No. 13 Bassoon, 8 ft. tone. Imitation of orchestral instruments. 58 pipes

## Pedal

- No. 14 Bourdon, 16 ft. tone. Very deep and pervading, 27 pipes.
- No. 15 Flute, 8 ft. tone. Powerful. 27 pipes

## Mechanical Registers

- No. 16 Swell to Great Coupler
- No. 17 Great to Pedal Coupler
- No. 18 Swell to Pedal Coupler
- No. 19 Tremulo
- No. 20 Bellows Signal

## Pedal Movements

- 1 - Forte combination great organ, drawing all registers.
- 2 - Piano combination, reducing to No.'s 3 and 4.
- 3 - Balanced Swell pedal.

The water motor supplies all the wind necessary and works most admirably, using a minimum of water. Mrs. Webster will preside at the organ on Easter morning as usual, and the choir, under its efficient directress, Miss E. C. Nystrom, will render the following as the musical portion of the service:

(The long list included a Te Deum by J.L. Hopkins, Jubilate Deo by A. Higgs, Kyrie by Franz Schumber, and the anthems "Christ, Our Passover" by Mornington and "O Praise the Lord" by Berthold Tours.)

The above was dated April 7, 1887. Under the date of April 14, 1887, the MERCURY declares:

An "Organ Recital" will be given at St. John's Episcopal Church on Tuesday evening, April 19, at 8 o'clock. Miss Loughlin, organist at Calvary Church, Utica, who is considered the finest player in Central New York, will preside at the organ; and Mr. Dudley formerly of the "Boston Ideals", will give a few vocal selections. Admission to the church will be by ticket, but no tickets will be sold at the church. They may be had of any of the Vestry. The following is the programme:

- Melody (Romance Sans Paroles) ..... Guilmant
- Toccata ..... Bach
- Allegro (from Egmont) ..... Beethoven
- Vocal, The Palms ..... Faure
- Petal Etude ..... Southard
- Bridal Song (from Wedding Music) ..... Jensen
- Tempo de Minuetto ..... Guilmant
- Vocal, "Judge Me, O God" ..... D. Buck
- Offertorie ..... Batiste
- Cavatina ..... Raff
- Overture from Standella ..... D. Buck



## Notes, Quotes and Comments

The old building of the Princeton Presbyterian Church, Philadelphia, Penna., has been demolished. The church contained a large three manual and Pedal Hiborne Roosevelt organ (opus #33), which had been electrified. Most of the pipes were saved, but the massive two-towered case, the dummy pipes, the huge slider chests, and the large scale wood Pedal Open Diapason 16' were destroyed with the building.



Regarding the article on John Zeigler by Robert Bruce Whiting in this issue of THE TRACKER, Mr. Whiting writes: "Since one organ is in a museum, and the other two are in the homes of very elderly people, I could not take off panels, etc. to get as much information on the pipes as

(Please turn to page 16)



# Famous Cincinnati Music Hall Organ Has Interesting History

By PARVIN TITUS, F.A.G.O.

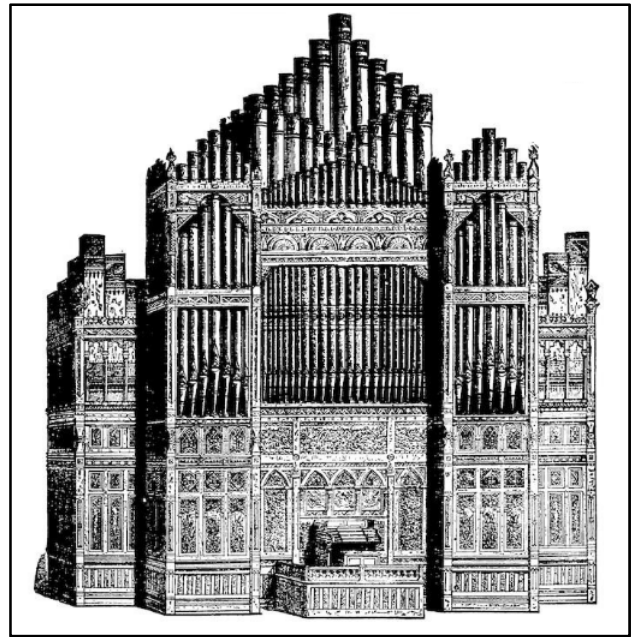
*(Reprinted by special permission from THE DIAPASON)*

The convention of the American Guild of Organists, to be held in Cincinnati June 14 to 17, and the return of the Cincinnati Symphony Orchestra to Music Hall for all of its concerts this season are events destined to rescue from comparative oblivion an organ which was famed at home and abroad in the late nineteenth and early twentieth centuries. The instrument, of four manuals and pedal keyboard, now has ninety stops, only six of which are barrowed from one division to another. Many of the pipes of the present organ were contained in the original Hook & Hastings instrument, which compared favorably in size and grandeur of tone with such famous organs of the day as the one built in Germany for the Boston Music Hall, those built by Cavaille-Coll in the churches of Notre Dame and St. Suplice in Paris, and that constructed by "Father" Willis for the Royal Albert Hall, London.

While the organ in Music Hall, Cincinnati, is greatly excelled in size by many instruments in use throughout the world today, its history is of interest to lovers of organ music. In the scrapbook of Dr. A.D. Norton, on file at Music Hall, is the record of a small organ built for the first Cincinnati May Festival in 1873 by the local firm of Koehnken and Grimm, some of whose fine instruments are still doing service in mid-western churches. The pipes of the first Cincinnati Festival organ, which had ten stops, one manual of fifty-eight notes and a pedal keyboard of twenty-eight notes, were used later at St. George's church.

## **Movement for the organ launched**

In April, 1877, soon after plans for a new hall were concluded, the Music Hall Organ Association was formed to provide a concert instrument of the first rank for the new auditorium, in which organ recitals were to be given until the instrument was entirely paid for. George Ward Nichols, then president of the College of Music of Cincinnati, was named by the association as chairman of the organ committee. Mr. Nichols soon enlisted the interest of Reuben R. Springer, Cincinnati capitalist, whose ten years partnership in the mercantile firm of Kilgour, Taylor and Co. had made him a fortune. Having already initiated the Music Hall construction firm with a gift of \$125,000 (to which he later added \$70,000), Mr. Springer generously offered an additional \$10,000 to be given for the organ, provided



the remainder of its costs be raised by general subscription.

Study of the proposals of nine firms submitting stop lists to the Cincinnati committee gives an excellent conception of the tonal ideals held almost unanimously by the organ builders of the time. Among these were Johnson & Son, who had built the organ in Central Music Hall, Chicago; George Jardine & Son, whose organs were installed in the First Presbyterian, First Baptist, and Union M.E. Churches in Cincinnati; E. & G.G. Hook & Hastings, with organs in the Holy Cross Church, Boston, and St. Francis Xavier Church, New York; Hilborne L. Roosevelt, builder of organs in the Cathedral of the Incarnation, Garden City, L. I., and the Centennial Exposition Hall, Philadelphia; and Henry Erben & Co, (favored by Mr. Springer), who mentioned their instrument in Trinity Church, New York, as being "larger in caliber and power than Boston Music Hall organ." The firm of Hutchings, Plaisted & Co., insolvent at the time, had installed an organ in Old South Church, Boston, and offered to "build the Cincinnati organ on the spot, as is done in Europe."

Some correspondence of Mr. Nichols with Dudley Buck, the famous organist, proved of great assistance to the committee in the selection of the builder for its organ. Mr. Buck, having served with Theodore Thomas in the festival of 1875 as organist, knew intimately the conditions necessary to successful collaboration of the organist with Mr. Thomas and the festival chorus and made suggestions for the placement of the organ so that its tone might be thrown forward into the hall. He also noted that heavy casework had proved a detriment to the Boston Music Hall organ and impeded its free speech. Mr. Buck was evidently not only a sound musician, but also a gentleman with a sense of humor. A bidder whom he regarded highly in the Cincinnati negotiations is mentioned as "old profanity" in one of his letters to Mr Nichols,

### **Contract Awarded in 1877**

On May 14, 1877, the contract was awarded to Hook & Hasting of Boston at a cost of \$25,000, the organ front or case to be made in Cincinnati at the expense of the Organ Association. Dimensions of the instrument were: length, 53 feet overall, height nearly 60 feet, and depth 12 feet to the plaster wall, behind which was a passageway. That the player might hear his own work to advantage, the console was placed on a platform four feet high, in front of the organ case. The stage, built to accommodate a chorus and orchestra of 1,000 people, was concave in form, with a ceiling of wood. At that time there neither a proscenium arch nor machinery for the manipulation of scenery, so that the pipes were placed ideally to procure the freedom and ease of speech which is necessary to their best effect.

Lest a railroad accident cause delay in the final installation of the organ, the contractors decided to ship no more than two carloads of material in one train. The pipes were all delivered to the hall by Feb. 1 1878; on March 14, the builders requested six weeks use of the hall for tuning and tone-regulating the instrument, which was ready in time for final rehearsals for the 1878 festival.

### **Tone Superb; Action Slow**

The organ was tonally superb, although so slow of speech that the performer was required to anticipate the conductor's beat by nearly a bar in rapid tempi. Considerable physical strength was necessary to manipulate the pedal levers controlling the stop combinations, which were set at the time of the installation and were not adjustable by the performer.

A feature of the instrument which attracted much notice was its elaborately carved case, described in detail in a booklet, "The Cincinnati Organ," edited by George Ward Nichols and printed in 1878. The organ screen, designed by Robert Rogers, was of native wild cherry wood. Mr. Springer offered prizes aggregating \$500 to the ten women submitting the best designs for the carving of the panels. Prominent among the panels carved by William and Henry Fry and their pupils were those symbolizing "Morning," "Noon" and "Evening"; those dedicated to Bach, Handel, Beethoven, Mendelsohn and Mozart, and the frieze and its supporting nine panels. All of the carving underneath the towers, two of which flank the case, was done by Ben Pittman (the "Father" of stenography) and his students in the Cincinnati School of Design, in honor of Haydn, Cherubini, Porpora, Schumann, Wagner, Rossini, Scarlatti, Meyerbeer and Gluck. The 32-ft. pedal pipes, which were originally at both ends of the screen, were moved later to the position they now occupy inside the organ. For many years a mirror in which the organist could view the conductor completely hid the Bach panel, to the great distress of the admirers of the carving.

In January, 1878, Mr. Nichols engaged the Boston organist, George E. Whiting to play for the May Festival and for a series of concerts to last through May, June, and July. Mr. Whiting's association

with the English organist W. T. Best had given him a clear insight into the conditions under which organ recitals had achieved great popularity abroad. He suggested, among other things, that the programs in Cincinnati be given not more than twice weekly and that admission prices be low. The first matinee was given Saturday, May 18, 1878. Mr. Whiting had the assistance of Miss Anna Louise Carey, vocalist; Mme. Maretzek, harpist, and George Schneider, pianist. Admission to this matinee and all Wednesday evening programs was 50 cents; to all succeeding matinees it was 25 cents. The last of the twelve recitals in the series was played Saturday evening, June 22, since public interest did not warrant their continuation into July.

In October, 1878, an agreement was reached for the use of the Music Hall and its organ was made with the trustees of the College of Music, with which Mr. Whiting became associated in 1879 as head of the organ department. After the May Festival of 1882, Mr. Whiting returned to Boston to resume his work at the New England Conservatory of Music and in Churches.

### **Little Used for Thirteen Years**

For the next thirteen the Music Hall organ seems to have been little used very little, save at the May Festivals and in connection with meetings and conventions held in the auditorium. In 1895 plans were made for a deepened stage, a proscenium arch, flies for scenery, etc., so that operatic performances could be given. John Class was employed at the rate of \$5 a day to move the entire organ back twelve feet to the position it now occupies on the stage. In addition, Ben Pittman of the Art Academy of Cincinnati was authorized to complete carving of the panels on the case provided no expense to the building committee was involved. Those who protested the placing of the organ in such a position that the greater part of its tone was lost in the flies and could not be heard in the hall were overruled, and Music Hall subsequently accommodated many stage performances of one kind or another.

To demonstrate that the organ had not been ruined by the change, the trustees of Music Hall arranged to present Alexandre Guilmant, the French virtuoso, in a recital. What that concert proved concerning the organ may be a matter of doubt; at any rate, Guilmant played for the last time in Cincinnati in the fall of 1904 before an audience which packed Music Hall and heard, among other things, another of his famous improvisations, based on "The Marseillaise."

A series of free Saturday afternoon performances by local organists was initiated some time in 1917 by Herbert G. Sisson, organists and choir-master of the Mount Auburn Presbyterian Church, a pupil of Guilmant and Widor. An admission fee of 10 cents was charged at the beginning of this series, but it was soon removed. In the same year the original builders of the organ submitted a plan for modernizing and replacing the instrument to overcome criticism of its ineffective situation. Their plan was abandoned because of its interference with stage mechanism and its violation of fire ordinances. Further correspondence

with Hook & Hastings ensued in the summer of 1919, and plans were made for rebuilt organ to be ready for the 1920 May Festival. The builders desired to "bring the organ forward, as its present location is poor." And proposed new chambers and chests, using the old pipes with the possible exception of some mixtures. Some new celeste stops were suggested, the total cost of the work to be \$20,000. Though Hook & Hastings were authorized in July to proceed with plans, by September it appeared that the work could not be done as contemplated and the work was postponed for two years.

### Plans Made for Reconstruction

January, 1922, witnessed the engagement of John A. Bell, organ architect of Pittsburgh, to prepare plans for and supervise construction of a rebuilt organ in Music Hall. Mr. Bell expressed a desire to "keep the present virility of tone at a higher wind pressure," and asked for bids from the Ernest M. Skinner Company, the Austin Organ Company, Hook & Hastings, Casavant Freres. Through various suggestions were made by the invited bidders, they were almost unanimous in agreeing that the old pipes should be used as much as possible. One bidder proposed special acoustical treatment for a roof to be built over the organ chamber, saying the "the addition of a proscenium and stage paraphernalia could not have been foreseen by the original builders, and robs the organ of much carrying power."

The trustees of Music Hall agreed to contribute \$10,000 to the rebuilding of the organ, provided the balance be raised by public subscription. A campaign in 1923 resulted in the completion of a fund of \$45,892, a large part of which was contributed by children in the public schools and members of the May Festival chorus. The contract awarded by Mr. Bell and the committee to the Austin Organ Company provided that pipes not used from the old organ were to be boxed by the contractors and stored. Work was substantially complete for the 1923 festival as stipulated in the agreement.

Stop lists of the original Hook & Hastings instrument and of the "rebuild" by the Austin Organ Company are appended for comparison.

### Specification of Original Organ

A description of the "musical mechanism" of the Cincinnati organ by E.J. Kilburn of the Hook & Hastings Company is quoted for "The Cincinnati Organ" edited by George Ward Nichols in 1878. It shows four manuals of sixty-one notes each and a pedal of thirty notes. The specification was as follows:

GREAT ORGAN (22 registers, 2,338 pipes: 4-inch pressure. Chest on first level).

1. Open Diapason, 16 ft., 61 pipes.
2. Quintaton, 16 ft., 61 pipes.
3. Bell Open Diapason, 8 ft., 61 pipes.
4. Open Diapason, 8 ft., 61 pipes.
5. Viola da Gamba, 8 ft., 61 pipes.
6. Doppel Flote, 8 ft., 61 pipes.
7. Clarabella, 8 ft., 61 pipes.
8. Gemshorn, 8 ft., 61 pipes.
9. Viol d'Amour, 8 ft., 61 pipes.
10. Quint, 5 1/3 ft., 61 pipes.

11. Octave, 4 ft., 61 pipes.
12. Flute Harmonique, 4 ft., 61 pipes.
13. Gambette, 4 ft., 61 pipes.
14. Twelfth, 2 2/3 ft., 61 pipes.
15. Fifteenth, 2 ft., 61 pipes.
16. Cornet, 5 rks., 269 pipes.
17. Mixture 4 rks., 244 pipes.
18. Acuta 4 rks., 244 pipes.
19. Cymbale, 7 rks., 394 pipes.
20. Bombarde, 16 ft., 61 pipes.
21. Trumpete, 8ft., 61 pipes.
22. Clarion, 4 ft., 61 pipes.

SWELL ORGAN (19 registers, 1,708 pipes, 3-inch pressure. Chest, second level, rear)

1. Bourdon, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Salicional, 8 ft., 61 pipes.
4. Spitzflote, 8 ft., 61 pipes.
5. Stopped Diapason, 8 ft., 61 pipes.
6. Quintadema, 8 ft., 61 pipes.
7. Aeoline, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Flauta Traverso, 4 ft., 61 pipes.
10. Violina, 4 ft., 61 pipes.
11. Nazard, 2 2/3 ft., 61 pipes.
12. Flautino, 2 ft., 61 pipes.
13. Mixture 5 rks., 305 pipes.
14. Dolce Cornet, 6 rks., 366 pipes.
15. Contra Fagotto, 16 ft., 61 pipes.
16. Cornopean, 8 ft., 61 pipes.
17. Oboe, 8 ft., 61 pipes.
18. Vox Humana, 8 ft., 61 pipes.
19. Clarion, 4 ft., 61 pipes.

CHOIR ORGAN (17 complete registers, 1,281 pipes, 3-inch pressure. Unexpressive)

1. Leiblich Gedeckt, 16 ft., 61 pipes.
2. English Open Diapason, 8 ft., 61 pipes.
3. Geigen Principal, 8 ft., 61 pipes.
4. Viola, 8 ft., 61 pipes.
5. Rohr Flote, 8 ft., 61 pipes.
6. Melodia, 8 ft., 61 pipes.
7. Dulciana, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Fugara, 4 ft., 61 pipes.
10. Violin, 4 ft., 61 pipes.
11. Flute Octavante, 4 ft., 61 pipes
12. Quintflute, 2 2/3 ft., 61 pipes.
13. Piccolo, 2 ft., 61 pipes.
14. Cornet, 5 rks., 305 pipes.
15. Cor Anglais, 16 ft., 61 pipes.
16. Clarinet, 8 ft., 61 pipes.
17. Vox Angelica, 8ft., 61 pipes.

SOLO ORGAN (7 registers, 366 pipes, 32 bells; 8-inch wind. Unexpressive)

18. Stentorphone, 8 ft., 61 pipes.
19. Keraulophon, 8 ft., 61 pipes.
20. Philomela, 8 ft., 61 pipes.
21. Hohlpipeffe, 4 ft., 61 pipes.
22. Piccolo Harmonique, 2 ft., 61 pipes.
23. Tuba Mirabilis, 8 ft., 61 pipes.
24. Carillons 4 ft., 32 notes.

PEDAL ORGAN (17 complete registers, 600 pipes, 4-inch wind)

1. Open Diapason, 32 ft., 30 pipes.
2. Open Diapason, 16 ft., 30 pipes.
3. Violine, 16 ft., 30 pipes.
4. Dulciana, 16 ft., 30 pipes.
5. Bourdon, 16 ft., 30 pipes
6. Quint, 10 2/3 ft., 30 pipes.
7. Bell Gamba, 8 ft., 30 pipes.
8. Octave, 8 ft., 30 pipes.
9. Violoncello, 8 ft., 30 pipes.
10. Flote, 4 ft., 30 pipes.

11. Super Octave, 4 ft., 30 pipes.
12. Cornet, 5 rks., 150 pipes.
13. Contra Bombarde, 32 ft., 30 pipes.
14. Trombone, 16 ft., 30 pipes.
15. Posaune, 8 ft., 30 pipes.
16. Clarion, ft., 30 pipes.

There were fifteen mechanical registers. Five of the couplers were "operated by pneumatic power and controlled by thumb knobs plated over the Great keyboard." There were fourteen pedal movements. A summary showed that the instrument had ninety-six registers and 6,237 pipes. The action was tracker-pneumatic.

In his description of the various pipes the organ builder included some interesting comment, picturing the tone of each set of pipes. Of the vox humana he wrote that it was "one of the most successful imitations of the human voice ever produced." The carillons in the solo evidently were an experiment and it was provided that they were "to be removed if not successful."

### Scheme of Organ As It Is Now

The specification of the rebuilt instrument, as designed by John A. Bell and constructed by the Austin Company, has eighty-four stops and the tonal resources are as follows:

#### GREAT ORGAN (18 registers, 2 borrows)

- \*Double Open Diapason, 16 ft., 73 pipes
- Open Diapason (new, scale 38; own chest), 8 ft., 73 pipes.
- \*Bell Open Diapason, 8 ft., 73 pipes.
- \*Small Open Diapason, 8 ft., 73 pipes.
- \*Viola d'Gamba, 8 ft., 73 pipes.
- Grosse Flote (new, very large scale), 8 ft., 73 pipes.
- \*Doppel Flote, 8 ft., 73 pipes.
- \*Clarabella, 8 ft., 73 pipes.
- \*Gemshorn, 8 ft., 73 pipes.
- \*Viola d'Amour, 8 ft., 73 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Flute Harmonique, 4 ft., 61 pipes.
- \*Twelfth and Fifteenth, 122 pipes
- \*Cornet, 7 rks., 427 pipes.
- \*Mixture 4 rks., 244 pipes.
- Tuba Major (new, ten-inch wind), 16 ft., 73 pipes.
- Harmonic Tuba (new, ten-inch wind), 8 ft., 73 pipes.
- Clarion (new, ten-inch wind), 4 ft., 61 pipes.
- Harp (from Solo) 61 notes.
- Chimes (from Echo, 2 ft., 61 pipes).

#### SWELL ORGAN (16 registers)

- \*Bourdon, 16 ft., 73 pipes.
- Open Diapason (new, very large scale), 8 ft., 73 pipes.
- \*Second Open Diapason, 8 ft., 73 pipes.
- \*Salicional, 8 ft., 73 pipes.
- Voix Celeste (new) 8 ft., 73 pipes.
- \*Spitz Flote, 8 ft., 73 pipes.
- Flute Celeste (new), 8 ft., 73 pipes.
- \*Stopped Diapason, 8 ft., 73 pipes.
- \*Quintadena, 8 ft., 73 pipes.
- Gross Flote (new, open bass), 8 ft., 73 pipes.
- \*Traverse Flute, 4 ft., 61 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Mixture 5 rks., 305 pipes.
- \*Contra Fagotto, 16 ft., 73 pipes
- \*Cornopean, 8 ft., 73 pipes
- \*Oboe, 8 ft., 73 pipes
- Vox Humana (new), 8 ft., 73 pipes
- \*Clarion, 4 ft., 73 pipes
- String Organ, 5 rks, (separate swell box), 365 pipes

#### CHOIR ORGAN (13 registers, 1 barrow)

- \*English Diapason, 8 ft., 73 pipes.
- \*Geigen Principal, 8 ft., 73 pipes.

- \*Flute Celeste, 8 ft., 73 pipes.
  - Concert Flute (new), 8 ft., 73 pipes.
  - \*Dulciana, 8 ft., 73 pipes.
  - Unda Maris (new), 8 ft., 61 pipes.
  - \*Flute Octaviant, 4 ft., 61 pipes.
  - \*Piccolo, 2 ft., 61 pipes.
  - \*Mixture V rks, 305 pipes.
  - \*Cor Anglais, 16 ft., 73 pipes.
  - Clarinet (new), 8 ft., 73 pipes.
  - Bassoon (new), 8 ft., 73 pipes.
  - Orchestral Oboe (new), 8 ft., 73 pipes.
  - String Organ, 73 notes.
- #### SOLO ORGAN (fifteen-inch wind, 10 registers, 1 barrow)
- \*Open Diapason, 8 ft., 73 pipes.
  - Major Flute, 8 ft., 73 pipes.
  - \*Hohlpfeiffe (Hohl Flote), 4 ft., 61 pipes.
  - Tuba Major, 8 ft., 73 pipes.
  - Stentorphone, 1 ft, 73 pipes
  - \*Philomela, 8 ft, 73 pipes.
  - Tuba Mirabilis, 8 ft., 73 pipes.
  - French Horn, 8 ft., 73 pipes.
  - Corno di Bassetto, 8 ft., 73 pipes.
  - String Organ, 73 notes.

#### ECHO ORGAN (playable from Solo, 7 registers)

- \*Aeoline (new), 8 ft., 73 pipes.
- Vox Angelica (new), 8 ft., 73 pipes.
- \*Rohr Flote, 8 ft., 73 pipes.
- Keraulophon eleate, 2 rks., (one rank new), 134 pipes.
- \*Chimney Flute (old Fugara), 4 ft., 61 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 notes.

#### PEDAL ORGAN (17 registers, 2 borrows)

- \* Diapason, Double Open, 32 ft., 44 pipes.
- \*Open Diapason, 16 ft., 44 pipes.
- \*Violone, 16 ft., 44 pipes.
- \*Bourdon, 16 ft., 44 pipes.
- \*Octave, 8 ft., 44 pipes.
- \*Octave, 8 ft., 44 pipes.
- \*Cello, 8 ft., 44 pipes.
- \*Flute, 8 ft., 44 pipes.
- \*Super Octave, 4 ft., 44 pipes.
- \*Cornet, 5 rks., 229 pipes.
- \*Bombarde (fifteen-inch wind), 32 ft., 44 pipes.\*
- \*Trombone (fifteen-inch wind), 16 ft., 44 pipes.\*
- \*Posaune (fifteen-inch wind), 8 ft., 44 pipes.\*
- \*Clarion, (fifteen-inch wind), 4 ft., 44 pipes.\*
- \*Gedeckt (from old Choir, in Choir Box), 16 ft., 44 pipes.
- Dolce Flute (extension of above, 8 ft., 44 notes.
- Fagotto (from Swell), 16 ft., 44 notes.

\* - Pipes from old organ.

Mr. Bell's original plan included console preparations for the addition of fifteen stops (pipes all from the old organ), but this project was not carried out.

Valuable information for the writing of this paper has been obtained from the records on file at the Cincinnati Music Hall, the Public Library and the Historical and Philosophical Society of Ohio Library, including (in addition to sources already quoted) the souvenir program of the third May Festival of 1878 and the Music Hall golden jubilee celebration program of 1928. The writer also gratefully acknowledges his indebtedness to others who have supplied information or permitted examination of documents in their possession, among whom are Charles W. Bauer, Joseph Spencer Graydon, Sidney C. Durst, Mrs. Lillian Arkell Rixford, Mrs. Lillian Tyler Plogstedt and J. Herman Thuman.

# NEW REVISED BUILDERS' LIST

We continue herewith the list of American organ builders compiled by Barbara J. Owen, dated July 1964, with additions by Thomas Cunningham, that was begun in the Winter issue of THE TRACKER. If any members can add to this list, or make any corrections the Editor would pleased to learn of same in writing.

Labagh, John (1810-1892); New York. Partner T.

Hall 1850s; John Kemp c1880s.

Labrosse, Paul; Montreal, P.Q., c1731,

Lady & Milford; St. Louis, Mo., 1860s

Laforest, Samuel; Providence, R.I. c1847

LaGrassa, Peter; Philadelphia, Pa., 1854-'57.

Landry & Co., St. John, N.B., c1880.

Lane, Emory W.; Waltham, Mass., 1890s. Hook & Hastings man.

Leaman, Henry; New York, c1835.

Leavitt, Dr. Josiah (1744-1802); Sterling, Mass., 1780s-'90s.

Ledroit; Philadelphia, Pa., 1880s-'70s

Limbrecht; Canada, early 1800s. (German)

Lovell, Ebenezer; Newark, N. J., c1861.

Lowe (Leow), John; New York & Philadelphia, c1795-1813. T. Hall, successor.

Lorenz, Joseph; Cincinnati, O., c1868-'81.

Lye, Edward; Toronto, Ont., 1862.

Lyon & Healy; Chicago, music dealers, built organs in 1890s.

Mack, George, Sr. (d. 1925); Bloomfield, N. J., 1893. Roosevelt man.

Malarkey, E. C.; Basic, Va., 1890-1900s. Succeeded Felgemaker.

Mandeville, James; New York, 1878.

Marklove, John Gale (d. 1892); Utica, N. Y. 1855-'91. Barnes partner 1892. (English)

Marshall, Octavius; Philadelphia, Pa., c1890s;

Milwaukee, Wisc., 1880s; partner with Bennett.

Maryland Organ Co.; see c. Louis Miller.

Mason & Hamlin; Boston, Mostly reed, some stock organs in 1890s.

Mathers, Alfred & Co., Cincinnati, O., 1847-c1915.

May, Reuben; New York, 1890s.

Mayer, Joseph; San Francisco, Cal., 1862-'90s.

Mayer & Ulbricht; St. Louis, Mo., 1860s.

Meacham, John; Hartford, Conn., c1808.

Mead; Canada. Came from U. S. early 1800s (possibly J. Meads?)

Meads, John; Albany, N. Y., c1838-'39.

Methuen Organ Co.; sec J. E. Treat.

Metz, William; St. Louis, Mo.; 1859-'61.

Meyer, Jerome; San Francisco, Cal., 1850s-'50. Succeeded by Schoenstein.

McCullum, Erastus S.; Hartford, Conn., c1841-'44.

McCullum Bros.; Mansfield Depot, Conn., (F. C. McCullum in 1880s) mostly pipemakers.

McIndoe, Robert; Wells River, Vt., c1832.

McIntyre, Thomas; Boston, 1823-'44. Simmons partner 1845-'51.

Mitchell, Carleton C.; British; built 3 or 4 organs in U.S. in 1890s.

Midmer, Reuben (1824-1895); New York, 1860.

Midmer, Reed M, (son of Reuben); partner (d.1918)

Miller, A.B. & A. H.; Lebanon, Pa., c1884-'90. Previously reed.

Miller, C. Louis; Baltimore, Md. C1885-'90. Roosevelt man.

Mills, Alex; New York, c1850-1900.

Mitchell, Louis; Montreal, P. Q., c1869. Forte partner c1880.

Moeller, Andrew; Detroit, 1862. Partner with sons Andreas and August.

Mohr, Robert M. (1824-1912); (brother of Wm.) pipemaker.

Molinari, Joseph; New York, 1880s- '90s.

Moline Pipe Organ Co.; Moline, Ill. C1880. Later Marshall-Bennett.

Moller, Matthias P. (1855-1937); Warren Pa., 1875;

Philadelphia, 1876; Greencastle, 1877; Hagerstown, Md., 1881. Felgemaker man (Danish)

Moore, J. D.; Worcester, Mass., 2 organs c 1870.

Moore & Sherman; Buffalo, N. Y., c1866.

Morey, Clarence (d1935); Utica, N. Y., 1895. A. L. Barnes partner 1893-'95.

Moriss; Philadelphia, Pa., 1860s-'70s.

Morselander, Wm.; Philadelphia, Pa., c1861.

Morss, Richard Pike (b1812); Newburyport, Mass., 2 or more organs c1838.

Mortimore, John R.; Patented an action 1870.

Moynehan (Monahan), Maurice; New York, 1821-'31.

Mudler, Bernard; Philadelphia, Pa., 1890s. Later one of Hunter's partners.

Neel, John W.; Philadelphia, Pa., c1861.

Newcombe, D.; Toronto, Ont., 1880s.

Newton; Norwich, Vt., an organ prior to 1798.

Nichols, M. O.; Boston, c1847.

Nicholls, Reuben; Philadelphia, Pa., c1882.

Nicholson; Chicago, 1870s.

Niemann, Henry (1838-1899); Baltimore, Md., 1872.

Nutter, Benjamin; Mont Vernon, N. H., c1830s-'40s. Kittredge partner of Benjamin or J. D.

Nutting, William, Jr. (1815-1869); Randolph Center, Vt., c1852; Bellows Falls 1853-'69.

Odell, John Henry (1830-99) & Caleb Sherwood (1827-93); New York, built 1859; firm still operating.

Ferris & Stuart men; succeeded Robjohn.

Odenbrett & Ambler; Milwaukee, Wisc., c1880-82.

Odenbrett, Philip (1833-1916); Milwaukee, Wisc., First builder in city.

Openhauser; Reading, Pa., c1817.

Ostrich, M.; Pottsville, Pa., c1870.

Otto, Carl; St. Louis, Mo., 1870s.

Otto, John W.; Baltimore, Md., c1888-89. Succeeded Pomplitz.

Paine, John K. H. (1789-1835); Standish, Me., 1820-c1831. Portland with Thos. J. Sparrow c1831-40s.

Palm Bros. (Amos & Elmer E); Reading, Pa. Elmer with Bohler in 1880s.

Paquin, Charles; Montreal, P. Q. c1861.

Park & Paddock; St. Johnsbury, Vt., c1841.

Parlin, W. Harrison; Winthrop, Ma., one organ, 1854.

Peabody, Amasa; Lawrence, Mass., mid 1800s.

Peasley, Aaron; Boston, patented an organ 1813.

Peck & Burns; New York, c1822.

Peters, J. L.; St. Louis, Mo., 1860s.

Peters Organ Co.; St. John, N. B., c1884. Trained Leslie Frazee.

Pfeffer, John G. (1823-1910); St. Louis, Mo., 1860s-'70s. Son became partner 1883.

Phelps, Elsworth (b1803); Guilford, N. Y. 1st organ 1819.

Phelps; Brookfield, Vt., c1850.

Phillips, J. H.; Napanee, Ont., c1880.

Pierce, George; New Bedford, Mass., c1890.

Pierce, Charles A.: Springfield, Mass., c1890s Johnson man.

Pilcher, Henry (1790-187?); New Haven, Conn., 1839; Newark, N. J., and N.Y.C., 1850s; Chicago, 1863-72; St. Louis, Mo., 1859; Chant partner 1965-'66.

Pilcher, William; St. Louis, Mo., 1859; Chicago c1873.

Plimpton, Job; Boston, c1820-1850.

Pole, John J.; Geneva, N. Y. c1894.

Polster, Ferd; Baltimore, Md., 1870s.

Pomplitz, August (d1877); Baltimore, Md., 1860-74, Rodewald partner 1850-'60.

Pomplitz, Herman W.; Baltimore, Md., 1875-'76; Partner of August 1871; became Pomplitz Church Organ Co. 1880.

Poole, Henry J.; Boston, c1883. With Hook & Hastings 1894.

Poole, Henry Ward (1825-?); South Danvers & Worcester, Mass., c1847-'51.

Powers, Hiram; Cincinnati, O., 1819; later a noted sculptor.

Prante, August; Louisville, Ky., c1867-'68.

Pratt, Henry (1771-1849); Winchester, N. H., c1790s-1840s.

Prince, George; Chicago, Ill., c1865.

Prince, G. A.; Buffalo, N. Y., c1872.

Pye, William; New York, c1856-'57. Later pipemaker.

Raven, Thomas; New York, 1843-'49. Later pianos; father a piano-maker.

Redstone, Thomas; New York, 1817-'35. (Son of Wm.?)

Redstone, William; New York, 1810-1823. Redstone & Sons 1817. Later with Erben.

Reed, George W.; Boylston, Mass., 1880. Son of Reuben.

Reed, Reuben G.; Boylston, Mass., c1872-'79.

Reiley, Wilson S.; Georgetown, D. C., 1889-'99.

Richards, Joseph; West Bridgewater, Mass., c1825-'28.

Ricker, Wilson; East Cambridge, Mass., 1880s.

Ridges, Joseph; Salt Lake City, Utah. Assembled Tabernacle organ 1867.

Riley, James; New York, c1860.

Ritter, John; New York, c1880.

Roberts, John; Cambridgeport, Mass., 1861; Philadelphia, c1866.

Robjohn, Thomas; New York, c1837-'59. Brother Wm. Once partner, later with Odell.

Roegert, Joseph; Rochester, N. Y., c1861.

Roome, T. F.; Toronto, Ont., 1862-'70s. Pipemaker in '90s.

Roosevelt, Hilborne Lewis (1849-1886); New York, 1869-'86.

Roosevelt, Frank H. (1861-1894); New York, 1886-'92. Succeeded his brother Hilborne.

Rosnar, Peter; Lancaster, Pa., c1869.

Rowe, John; New York (?), 1795-1812.

Ruck, Joseph; Boston, 1870s.

Rucckert; Baltimore, Md., 1870s.

Ryder, George Horatio (1838-1922); Reading, Mass., 1871. With J. Butler 1870.

Sanders, H.; Baltimore, Md., c1869.

Schaefer, Bernard (1845-1921); Milwaukee, Wisc., 1875-1907.

Schaetzle, Joseph; Newark, N. J., 1880s.

Schantz, Abraham J. (b1849); Alliance, O., 1873. formerly reed.

Schenkel, Peter; Philadelphia, Pa., 1859-'61. Later pipemaker with Standbridge.

Schermer, John; Philadelphia, Pa., one organ 1809.

Scherr (Scheer), E. N.; Philadelphia, Pa., c1823-'30s. Also string instr.

Schlaundecker, M.; Chicago, 1891. With Derrick-Felgemaker 1875.

Schleicher & Hochstuhl; Boston, 1880s. "Pipe & Reed organs combined.

Schlottman, Alezander; Oley Furnace, Pa., one organ 1805. (German)

Schmidt, Philip; Troy, N. Y., c1861.

Schmiett, Philip W.; Troy, N. Y., c1861.

Schwer, James; Cincinnati, O., c1861.

Schmole, W. F.; Philadelphia, Pa., c1880, later Schmole & Mols.

Schoenstein, Felix F. (1849-1936); San Francisco, Cal., succeeded Meyer 1877.

Schoolcy, Israel; Cincinnati, O., c1825.

Schulke, William; Milwaukee, Wisc., 1870s-'99.

Schumacher, George A.; Baltimore, Md., 1883-'99. (Balto. Ch. Org. Co.)

Schwab, Mathias; Cincinnati, O., 1839-'60, with Koehnken.

Schwartz, William; New York, c1878-'94.

Scarles, Edward; owned Methuen Organ Co.; see Treat & Ingram.

Sewell, Stephen; Winthrop, Me., one organ prior to 1848.

Severance, A. F.; Nobleboro, Me., c1877. Possibly reed.

Shellard; San Francisco, Cal., c1871. Partner with McCraith c1860, Alleran 1880s.

Sheibule (Scheiuble), John; New York, c1772-74; formerly in Philadelphia.

Sieberlich, F.; Boston, c1852.

Simmons, A. A. & Clough, Jas. E.; Detroit, 1873-'75. Later Clough & Warren.  
 Simmons, Wm. B. D. (1823-'76); Boston, 1845-'57. McIntyre partner 1845-'51; G. Fisher 1856-'57; J. Wilcox 1858-'60. Appleton man.  
 Small & Knight; Portland, Me., c1850s.  
 Smith & Allen; East Berkshire, Vt., c1885.  
 Smith & Kinsley; Reading, Pa., c1893.  
 Smith, Franklin; Providence, R. I., 1826-'41.  
 Smith, Elmore; New Haven, Conn., c1861-1890s.  
 Smith, Wm. F.; Yonkers, N. Y., c1885. (Actually a Jardine!  
 Sole, John H.; Reading, Mass., c1870s; Fremont, O., c1900.  
 Spiceacre (Speissegger?) John; Philadelphia, Pa., (?), late 1800s.  
 Sprawl (Sproul?), Robert, New York, 1815-'35.  
 Sprogel, Lodovic; Philadelphia, Pa., mid-1800s. Possibly importer.  
 Standbridge, Dr. John C. B. (1800-1871); Philadelphia, Pa., 1854-'72.  
 Standbridge Bros. (John G. & George O., sons of J.C.B.S.); Philadelphia, Pa., 1870-'79.  
 Staub, W. J.; Syracuse, N. Y., 1890s.  
 Steere (Steer), John W.; Springfield, Mass., 1892-1920, G. Turner was partner 1867-'92. Later Steere & Sons, (John S. & Frank J.) Johnson man.  
 Stein, Adam; Baltimore, Md., 1893. Formerly manager of Roosevelt branch.  
 Stevens, George (1811-'94); East Cambridge, Mass., succeeded W. M. Goodrich 1833-'92.  
 Stevens, William (b1808); Boston, c1855-'72. Jewett partner 1855-'58 — '60-'62.  
 Stevens, Rev. W. S.; Moravia, N. Y., 1890s-1930s.  
 Stirewalt, Jacob; Wilmington (?), N. C., late 1700s-1821.  
 Stuart, E. H.; New York, c1872.  
 Stuart, Levi U.; New York, c1840-'30s. Bro. Wm. Early partner; later Ferris.  
 Sturtevant, Josiah; Meredith, N. H., prior to 1848.  
 Strett; Winchester, Va., one organ c1793.  
 Sumner; St. Louis, Mo., 1860s.  
 Sutro, Otto; Baltimore, Md., 1871-'95. Pomplitz man.  
 Tallman, Francis J. N.; Nyack, N. Y., c1880.  
 Tannenberg, David (1728-1804); Lititz, Pa., 1762, Succeeded Klemm.  
 Tawse, Charles (d1833?); New York & Philadelphia, c1786-1804.  
 Taylor, Hery S.; New York, c1886-'87.  
 Thayer, Albert; see Joseph Foster (partner).  
 Thompson, Daniel; Providence, repaired an organ 1811.  
 Tilton, Lothrop C. (d1890); East Livermore, Me., 1870s.  
 Tischer; Chicago, 1870s.  
 Treat, Barzillai (1780-1845); Bristol, Conn. 1820-c1840.  
 Treat, James Elbert (1837-1915); Boston c1886; Methune (Searles) c1889-'92.  
 Tremaine, C. M. & Bro.: New York, c1894. Founded Aeolian Co.  
 Tucker, Walter G.; New York, c1861.  
 Tully, Bernard; Baltimore, c1860-'75; Washington 1886-'88. with Moore.  
 Turner, George W.; Springfield, c1894; with Steere 1867-'92, Johnson man.  
 Van Dinter, Loui (1851-1932); Detroit Michigan, 1870. (Dutch)  
 Velat, Peter; New York, c1795.  
 Vincent, William H.; Detroit, Mich., c1875.  
 Viner & Son; Buffalo, N.Y., 1895.  
 Vogelpohl, H. H.; Now Ulm, Minn., 1880-1921. Later Spaeth partner.  
 Vogt; Canada, came from Germany early 1800s.  
 Votey, Edwn S. (1858-1932); Detroit, Mich., c1895. Farrand partner in 1880s.  
 Votteler, G. F.; Tiffin, O., 1855, Cleveland, 1871. Later with Holtkamp and Sparling.  
 Wagstaff, Thomas; New York, 1833-'35.  
 Wale, John Jr.; New York, c1828.  
 Waltham Church Organ Co.; see E. W. Lane.  
 Ware, Josiah Holbrook (b1797); Medway, Mass., c1831, later with G. H. Holbrook to 1849. Goodrich man.  
 Warren, Samuel Russel (d1882); Providence, R. I., 1836-'41; Boston with Appleton 1848-'50, (possibly son Thomas D.); Montreal, c1861; Toronto 1879. Son S. P. Warren became partner in 1880s.  
 Watson, Lumen; Cincinnati, O., c1819. Also a clockmaker.  
 Weicker, Hernry W.; Woonsocket, R. I., c1871.  
 Weickhardt, George J. (1848-1918); Milwaukee, Wisc. 1891-1902, later with Wangerin.  
 Weinrich, G. & Bros.; St. Louis, Mo. 1869-'74.  
 Wells, W.; Brookfield, Vt., c1799-1814. Also melodeons, (English)  
 Western, Thomas; New York, v1799-1814. Possibly only dealer.  
 White, E. A.; Philadelphia, Pa., c1897.  
 Whiting, T. S.; New Haven, Conn., c1828.  
 Whitney, Jonas Prescott (1793-1879); Ashby & Fitchburg, Mass., c1841.  
 Whitney, Josiah D. (d1902); Fitchburg, <ass., son & partner of J.P.W c1845. Brother Jonas partner later '40s. Later reed maker in Worcester.  
 Whitney; Detroit, c1880. Succeeded by Farrand.  
 Wilcox, D. A.; Vermont? C1858.

*(Please turn to page 16)*

## THE TRACKER

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## CLASSIFIED

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## Notes, Quotes, and Comments

*(from page 8)*

I would have liked. Actually, although I knew of these organs, it took over two years to get to see them. That's a story in itself!"

Coming up at Cincinnati, Ohio is the Organ Historical Society's Tenth Annual Convention.

Tom Cunningham and his committee have made plans for a most inspiring, entertaining and interesting program. Its success will depend on the response of our members, so let us all make a real effort to attend.

Don't fail to vote! This is your privilege and duty as members of O.H.S. The 1965 nominating committee, headed by Robert Griffith, has prepared a splendid slate of candidates. Let us show our appreciation by mailing in a record number of ballots.

## Builders' List

*(From page 15)*

- Wilcox, John Henry (1827-1875): Boston, 1871-'72. With Simmons 1858-'60.
- Weigle, Ernest; Philadelphia, Pa., c1880s.
- Whailey, Thomas W. (d1930); Berkley, Cal., 1880s-'90s.
- Wilkinson, Edwin & Co.; Philadelphia, Pa., c1882.
- Willet; New York, late 1700s.
- Williams, R. S.; Toronto, Ont., c1868.
- Williams, Wm. B.; New York, c1886-'91.
- Wilson, William; Keene, N. H., c1829.
- Wilson, William M.; New York, c1884-'86. Erben man.
- Wirth, George; Boston, c1865.
- Witmer, Lehman & Gratian; see Gratian.
- Witt, Dr. Christopher; Philadelphia or New York, English Moravian arrived 1704.
- Wolfram & Haeckel; Chicago, 1857-'67. Later H. Wolfram.
- Wood, Granville; Detroit, c1876. Succeeded by Farrand & Votey.
- Woodberry, James; Boston, partner of Cole 1886-'89. (English - Mitchell and Hook & Hastings man.)
- Woodberry, Jesse (1841-1932); Boston, 1894. With C. T. Harris 1888-'93. Hook & Hastings man.
- Woodruff, John A.; New Haven, Conn., 1890s.
- Woodworth; San Francisco, 1880s.
- Wordsworth, J. & Co.; Jersey City, N. J., 1870s or '80s.
- Wright, John; Philadelphia, c1858-'70s. Corrie partner 1859-'61. Roberts man.
- Wright, Samuel; Philadelphia, Pa., c1830-'35.
- Zeigler, John; Skippackville, Pa., c1830-'35.
- Zimmermann, Matthias (d1737); Philadelphia, Pa., one organ early 1700s.