



THE TRACKER

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THE TRACKER

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COVER

The organ built in 1799 by John and Andrew Krauss for St. Paul's Roman Catholic Church, Goshenhoppen, Pennsylvania, later enlarged to two manuals; case restored and organ sympathetically rebuilt in 1963 by Hartman-Beaty. The church is now Most Blessed Sacrament, Bally, Pennsylvania.

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Krauss Family Organ Builders

by Ella Krauss Althouse

Ed. Note: This paper was written by Mrs. James Althouse of Hereford, Pennsylvania, and read by her at a meeting of the Exile Society and Schwenkfelder Church on September 17, 1967, at Kraussdale Meeting House.

On September 18, 1733, Anna Krauss with her four children arrived in Pennsylvania. Among their belongings was a tuning fork.

In this same migration were two men named Johann and Gottlob Klemm. It has been stated that Johann K. Klemm built the first organ in Philadelphia in 1741 and that he may have been a deciding influence on the Krauss family to become organ builders.

In the 1970s Baltzer Krauss, Jr., and his sons—John and Andrew—built their first pipe organ. At this time it must be remembered that there was no hardware store in the next block where tools could be bought. So, they had to design their tools and have them made by a blacksmith.

The Schwenkfelders and other church groups at this time did not use more than a tuning fork in their worship services. Some referred to a pipe organ as the *Devil's Bagpipe*.

At this time there was a Literary Society to which some members of the Krauss family belonged. One of the members was a Reverend F. W. Geisenheiner who urged the Krauss brothers to continue making the "music boxes" which they did, but they left the faith of their grandfather.

In the Genealogical Record we find that in 1871 it was agreed by resolution in Conference that members of the church were not permitted to take part in military bands (brass bands) or to go with or follow the same.

In the Schwenkfeldiana we find the statement that the organ at Wentz' Reformed Church in Worcester, Pennsylvania, is the first recorded instance of an organ built by the Krauss family. This was November 2, 1796. In February of 1797, they were building one for the Long Swamp Church in Berks County, and by June of that year they had an order for the organ at the Bally Catholic Church.

The diary of John Krauss reads:

'Nov. 2, 1796 — I went to Worcester for to set up the new organ in the "Calvanist Church" and did work till the 12th.

'Nov. 17 — I went the second time to Worcester for finishing our work. The consecration of said organ was held on the 26th Sunday of the Holy Trinity by the Rev. Mister Helfenstine, and we received the sum of 54 pounds being part of 170 pounds.

'Feb. 2, 1797 — This week we worked on the Long Swamp organ.

'June 5, 1797 — I and Andrew made a contract with several members of the Catholic Church at Bally to make an organ for that Church for 175 pounds to be paid in 3 installments.

'May 22, 1798 — Organ for Long Swamp was examined and approved.

'May 24 — I and Andrew went to Long Swamp to take the other organ down and on the 25th they sent 2 wagons to fetch this organ.

'June 4 — Went to Long Swamp to set up organ.

'June 14 — Finished setting organ, consecrated on the 17th.

'Nov. 14 — Agreed to repair organ in Long Swamp following May. The Long Swamp Organ was said to have been made of walnut wood 16' high and 14' wide.

'Jan. 30, 1799 — The Roman Catholics fetched their organ.

'Jan. 31 — Set up the organ frame.

'Feb. 4 — Went in sleigh to Catholic Church to set up organ.

'Feb. 14 — Went to Catholic Church to tune organ.

'Mar. 10 — New organ consecrated.'

This [the Bally organ] is said to be one of the largest organs made by the Krauss Brothers.

Andrew Krauss died in 1841 and is said to have made 48 organs. Before his death, the organ factory was moved [from Kraussdale, Pa.] to Palm where his son, George Krauss, and Edwin, the grandson, kept up the business. George Krauss died in 1880. Edwin continued for about 25 years.

The use of an organ to accompany the Sunday School singing was first begun in Towanemcin in 1880.

In the upper district, a reed organ was frequently used as an aid in vocal devotions from 1892 until a pipe organ was installed in 1911 in the new church building in Palm.

Recently it was my privilege, through the kindness of Mr. Clinton Moyer, to play one of the original Krauss organs in Huffs Church. Although in need of repair, it still has beautiful tones. Mr. Moyer kindly gave us the use of a photograph showing the original stenciling on the pipes. He says that there are at least five Krauss organs still in existence: Huffs Church, Bally Catholic Church, Hill Church, one at Rahns, and one owned by a private family in Philadelphia.

Ed. Note: Another Krauss organ (of unknown date) exists in the Museum of Goshenhoppen Historical Society, Green Lane, Pennsylvania, and another may be found at the Presbyterian Church in Norristown, Pennsylvania.

The Krauss family—in three generations of organ builders—can still boast the longest span of operation: from 1790 to 1929, a period of 139 years.

Other musical instruments were also made by the Krausses—a bass violin, and a beaked flute (made of boxwood with brass keys and ebony mouthpiece, mounted on three elephant tusk rings). George Krauss also made 63 grandfather clocks.

Miss Marguerite Krauss, a member of the Philadelphia Chapter, American Guild of Organists, kindly supplied this information.

The list should include the 1837 Krauss organ at Christ Church, Little Tulpehocken (original location unknown), according to James McFarland.

Cincinnati Organ Builders of the Nineteenth Century

by Kenneth Wayne Hart

Chapter Four

Johann Heinrich Koehnken and Gallus Grimm,
Successors to Matthias Schwab, 1860-1897

The Schwab organ factory at Schiller and Sycamore Streets had a rather complex history. The building itself no longer stands, and as secondary sources available present conflicting facts, the dates of ownership cannot be determined exactly. However, the Cincinnati City Directories, various periodicals from nineteenth-century Cincinnati and the Koehnken and Company Account Book (1860-64) all corroborate the following as a reasonably accurate succession of owners and partners for the organ manufactory at 555 Sycamore (streets were renumbered in 1895 and the factory's number was changed to 1701 Sycamore):

- 1831-1860: Matthias Schwab, owner.
- 1860-1864: J. H. Koehnken, Frederick T. Denghausen, and Gallus Grimm as partners.
- 1864-1876: J. H. Koehnken and Gallus Grimm as partners.
- 1876-1896: Koehnken & Grimm, Organ Manufacturers.
- 1896-1900: Edward Grimm, owner.
- 1900-1907: Rimmer & Grimm Organ Company, John Rimmer and Edward Grimm partners.
- 1907: Alfred Mathers Church Organ Company (original business purchased, factory closed.)

Johann Heinrich Koehnken (1819-1897), Schwab's principal apprentice, assistant, and immediate successor, was born on August 14, 1819, in Altenbulstedt, a small village in Saxony.⁶⁹ Koehnken's father was a minor landowner and wool dealer and permitted his son to attend the village school from age seven to age fourteen. In addition, the boy received some training from his grandfather, a school teacher in Altenbulstedt for sixty years.

Koehnken was apprenticed to a carpenter when he was sixteen. Less than two years later his master and family emigrated to the United States. Koehnken and an older brother decided to follow suit and departed on May 15, 1837, aboard the schooner *Neptune*, a six-hundred-ton ship sailing from Bremerhaven, Germany, to Baltimore, Maryland. After a few days in Baltimore, a group of 140 travelers from the *Neptune* set out for Wheeling, West Virginia. Encouraged by the promise of a new life and employment in Wheeling, the group rented freight-wagons and equipment and began the arduous, nineteen-day trip over the beautiful Allegheny Mountains. Fortunate in weather, the group of weary travelers arrived in Wheeling near the end of July, 1837.

For the next twenty months Koehnken found work as an apprentice cabinet-maker. For the first seven months he was paid only \$1.00 per week, plus meals (and presumably room). After that, his salary was increased to \$2.50 per week.

Finding it difficult to obtain work or advancement in Wheeling, Koehnken decided to move on to Cincinnati in the Spring of 1839, arriving there on Palm Sunday. Koehnken again worked for a carpenter until July 5, 1839, when he found a job with Matthias Schwab, the leading organ manufacturer in the West. Koehnken married Miss A. C. Brand in 1843. They had ten children, seven of whom survived (six daughters and one son, Hermann).

Koehnken's relationship with Schwab is not entirely clear, but it appears to have developed from that of apprentice to employee to principal assistant to successor. In short, Koehnken moved "up through the ranks" in the Schwab company. Eventually he made it Koehnken and Company, at Schwab's retirement in 1860. According to the Koehnken & Company Account Book (1860-64), Schwab probably continued to do some work (providing consultation and financial support as well) until his death. Further, it appears from accounts of Schwab's out-of-town installations in the 1850s that Koehnken may have already been doing most of the work for Schwab long before he assumed control of the company.⁷⁰

Apparently Koehnken worked at nearly every phase of organ building during his years with Schwab. The Cincinnati City Directories list his occupation variously as "cabinet maker" (1853), "organ maker" (1856), "tinner" (1860) and finally as "organ manufacturer" (1861 ff.).

At Schwab's retirement Koehnken used only his name for the company. But for the next four years he had two partners who seem to have equally divided the profits with him. They were Frederick P. Denghausen (about whom little is known) and Gallus Grimm. After 1864 Denghausen dissolved his share of the partnership and Koehnken and Grimm became equal partners in Koehnken & Company. Although the company name was not officially changed until 1876, it was informally known as Koehnken and Grimm after 1870.

Ed. Note: This thesis was presented to fulfill the requirement for a Doctor of Musical Arts degree at the College-Conservatory of Music of the University of Cincinnati in June 1972. We publish it in five parts of which this is the third.



GALLUS GRIMM.

Gallus Grimm (1827-1897), Koehnken's partner from 1860 to 1896, was already trained in organ building when he arrived from Germany. Grimm was born in Aixheim, a village in Württemberg, Germany, on October 16, 1827.⁷¹ His father was a carpenter there and taught his son the rudiments of that trade. Young Gallus did not relish the idea of following in his father's business, however, and chose to be apprenticed to the organ builder Martin Braun when he was twenty-two years old. There Grimm successfully learned his trade and advanced beyond the apprentice level during the next four years.

In 1853, Grimm married Helene Efinger and they decided to emigrate from Germany to Cincinnati where he began work with Schwab immediately after arriving. The Grimms had six children: four girls and two sons (Dr. Adolph Grimm and Edward Grimm). Helene Grimm died on January 15, 1890.

Already skilled at his trade, Gallus Grimm apparently started out as one of Schwab's major assistants. He is listed in Cincinnati City Directories as "organ maker" (1859), and as "musical instrument maker" (1860). He also had a separate listing under "Organ Builders" in the commercial section of the 1860 City Directory (something Koehnken never had). Hence, he may have done some work on his own before becoming a full partner with Koehnken and Denghausen in 1860.

Some of Grimm's relatives lived with him at 27 Schiller Street and worked for various lengths of time at the organ factory. Most notable among these is Gebhardt Grimm, possibly a brother of Gallus. Gebhardt worked at the factory from 1860 through 1898, involved mainly in the carpentry and cabinet-making aspects of the business. Although he stayed on after Edward Grimm took over his father's business in 1897, Gebhardt did not ever achieve the status of partner.

Other relatives of Gallus Grimm worked at the factory for short periods of time only. Probably they took jobs there when they first arrived from Germany, doing menial work and living with Gallus and



JOH. HEINRICH KOEHNKEN.

his family. They no doubt stayed at the factory long enough to become settled in Cincinnati and then moved on to better jobs. Those listed in the City Directories are "Carlos Grimm, organ builder" (1860) and "Charles Grimm, organ maker" (1863).

When Matthias Schwab retired in 1860 and Koehnken, Grimm, and Denghausen established Koehnken & Company, they launched a rather successful business venture. Between March 1860 and September 1864 (when Denghausen withdrew), the firm's accounts indicate that sixteen organs were built with prices from \$328 to \$3200. During the same period, repair work was done on twenty-one other organs at costs ranging from \$5 to \$1075. The latter figure probably represents a major rebuilding of the organ at Holy Trinity Church in Cincinnati.

During this period Koehnken & Company employed the following men regularly: James Fink, H. Freulke, Gebhardt Grimm, Christian Jacob, Englebert Schafer, John Scheinhof, August Siedle, Christoph Stever, and Aaron Wertheimer. Short-term and probably part-time employees were: John Glunz (1860-61), H. B. Eckelmann (1862), Conrad Forischoon (1863), Sebastian Christel (1862-64), Mr. Moser (1863-64) and Mr. Ignatz (1863-64).

Of the organs built during this period, none remains in its original state. Perhaps most is known about the organ built for St. Anthony's Roman Catholic Church in Cincinnati. The organ was a two-manual installation of thirty-six ranks. It had a specification very similar to that still at St. Henry's Church, Flint Street.^{71a} The organ was installed about 1864, had about 1500 pipes, and cost approximately \$4500.⁷² At the top of the case was a nearly life-size carved wooden statue of St. Cecilia. Among its notable stops were a Nachthorn 4' on the Swell division, several flutes, a Viola da Gamba 8', and two three-rank mixtures on the Great division (labeled Plein Jeu and Cornet, respectively).⁷³ In 1969 the organ was moved to Colombiere College in Clarkston, Michigan, where the Director of Novices rebuilt it after consultation with Robert Noehren. It was rededicated on November 2, 1969.⁷⁴

Less is known about the other Koehnken & Company organs from the 1860-64 era. St. Francis Seraph Church, home of the Franciscan fathers in Cincinnati, received a \$3200 Koehnken & Company organ of twenty-six stops. The organ was dedicated on June 26, 1864.⁷⁵ Unfortunately, a great deal of alteration was done to this organ (by Alfred Mathers in 1922 and by the Kilgen Company later). Thus, only half of the remaining pipework is from the 1864 instrument. The other fourteen organs from this period are listed chronologically in Appendix A.^{75a}

In 1866, Koehnken & Company built one of their largest extant organs for the Isaac M. Wise Temple, Plum Street. Isaac Wise was one of the founders of Reformed Judaism, a movement which began in Cincinnati. As use of the organ in worship was one of the issues for which the new movement argued, it is especially significant that a Cincinnati-built organ was purchased for this temple. The temple has been restored and air conditioned, and regular services are held weekly using the organ. Some extensive repair has been done on this organ and it is one of the best examples of this company's work which exists today. The organ has the following specifications:

Organ nameplate: John H. Koehnken G. Grimm
Koehnken & Co.
Organ Builders
Cincinnati, Ohio
1866.

Left Jamb	Pipes	Right Jamb	Pipes
M. Principal	16 ft. 54 ¹	Sw. Bourdon	16 ft. 54
M. Principal	8 ft. 54 ²	Sw. Principal	8 ft. 54
M. Melodia	8 ft. 38 ³	Sw. Gedackt	8 ft. 54
M. Gedackt	8 ft. 54 ³	Sw. Violine	8 ft. 54 ¹⁰
M. Flauto	8 ft. 54 ⁴	Sw. Salicional	8 ft. 41 ¹⁰
M. Viola di Gamba	8 ft. 42 ⁴	Sw. Octav	4 ft. 54
M. Quinte	5 1/3 ft. 54	Sw. Rohrflöte	4 ft. 54
M. Octav	4 ft. 54	Sw. Piccolo	2 ft. 54
M. Nachthorn	4 ft. 54	Sw. Cornet	III 126 ¹¹
M. Wald Flöte	2 ft. 54	Sw. Clarionet	8 ft. 54
M. Sesquialtera	III 162 ⁵	Tremulant (later addition?)	
M. Cornet	V 145 ⁶		
M. Trompete	8 ft. 54 ⁷	Ped. Subbass	16 ft. 25 ¹²
		Ped. Bourdon	16 ft. 25
Ch. Hohlflöte	16 ft. 29 ¹³	Ped. Violoncello	8 ft. 25
Ch. Principal	8 ft. 54 ⁸	Ped. Octav	4 ft. 25
Ch. Fugara	8 ft. 42 ⁸	Ped. Posaune	16 ft. 25
Ch. Gedackt	8 ft. 54	Ped. Trompete	8 ft. 25 ¹³
Ch. Octav	4 ft. 54	Ped. Bassethorn	4 ft. 25 ¹³
Ch. Flauto	4 ft. 54		
Ch. Oboe	8 ft. 42 ⁹		

Couplers: Sw to M.
Ch. to M.
M. to Pedal

- 1 — Low 20 in case
- 2 — Low 9 in case
- 3 — Low 16 common pipes
- 4 — Low 12 common pipes
- 5 — Sesquialtera:
Notes 1-24: 17-19-22
" 25-30: 15-17-19
" 31-37: 12-15-17
" 38-54: 10-12-15
- 6 — Cornet: from mc#
Notes 26-54: 5-8-10-12-15
- 7 — New, by Casavant
- 8 — Low 12 common pipes

- 9 — Top 8 are flues, now being restored.
- 10 — Low 13 common pipes
- 11 — Cornet (TC)
Notes 13-48: 8-10-12
" 49-54: 5-8-10
- 12 — Open wood
- 13 — Pedal reeds replaced by 16' Gedackt, now in Choir. Now have proper Casavant reeds on these pedal stops.

Typical features of this period include the continued use of the title *Manual* for the Great division, a hitch-down expression pedal, and Swell stops enclosed only from tenor C upwards. Edward Grimm,

son of Gallus, is probably the one who enclosed the lowest octaves of the Swell ranks when he did some work and made some minor tonal changes at the Temple about 1900.⁷⁶ This organ was partially restored in 1949. Some of the reed stops, as noted above, were replaced by Casavant Freres in 1969.

Only three more Koehnken & Co. organs are known to date from the 1860s. They were built for Grace Methodist Church in Newport, Kentucky (c. 1866), St. Aloysius Church in Covington, Kentucky (c. 1867), and for St. John Unitarian Church in Cincinnati (c. 1868). Stoplists for the first two will appear in Appendix B.^{76a} The third, for St. John Unitarian Church, no longer exists. The organ had thirty drawknobs, though, and those with names still on them appeared to be exactly like the stopknobs on the organ still at St. Henry's Roman Catholic Church, Flint Street.⁷⁷ Since the date of the St. John's organ (1868) is known, it provides a further argument that the organ at St. Anthony's Church and the one at St. Henry's, discussed above, are from this same post-Schwab era.

In the 1870s the Koehnken & Company organs began to show less Schwab influence. The term *Great* was now used to designate the principal manual division. A typical small organ of the time appears in the Appendix.^{77a} It was built for St. Patrick's Church, Covington, Kentucky, in 1871. Probably very similar to this organ, but with the addition of four more stops, was the organ built for St. Clement's Roman Catholic Church in St. Bernard, Ohio. The latter organ no longer exists in its original state and is now difficult to judge as a Koehnken & Grimm.

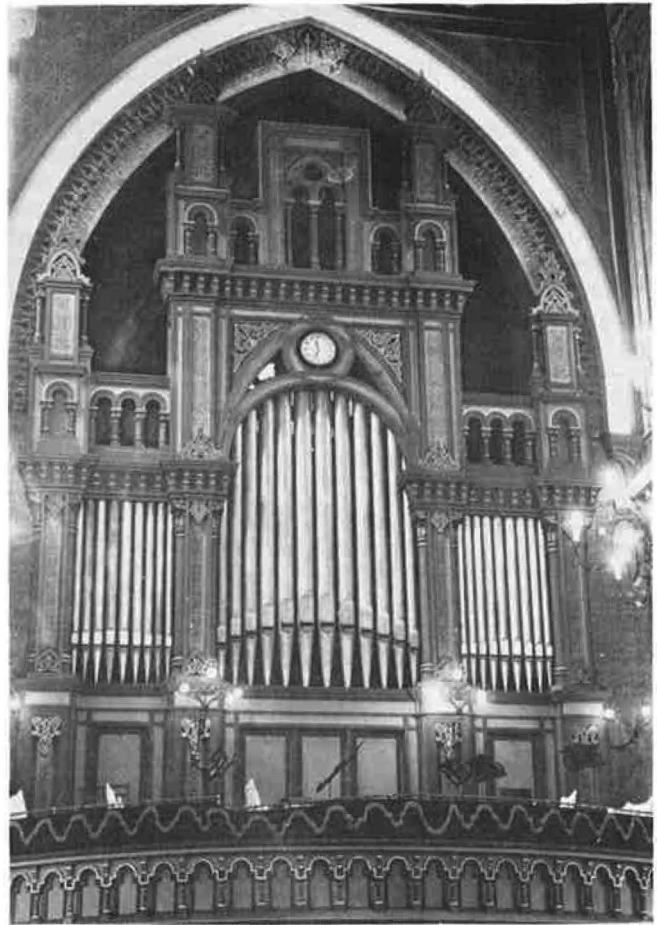
One of the few Koehnken & Grimm organs built for protestant and non-German church was the organ which was placed in Central Christian Church, Ninth Street in Cincinnati. It dates from the early 1870s, also. Although no specifications remain, it is known that the organ cost \$5000 and was likely one of their largest installations. Compared with known organs of the same period, it can be concluded that this was a three manual instrument with about thirty-two to thirty-five stops. A description of the dedicatory concert is interesting, especially in the matter of repertoire of the period:

The organ concert at the Christian Church last night, for the benefit of the Ladies' furnishing committee, was well attended. The program consisted of selections from Auber, Batiste, Handel, Wely and Schubert. The performers were church organists of this city—Messrs. M. Dell, C. M. Currier, W. F. Gale and Henry J. Smith. The Serenade by Schubert, played by Mr. Gale, was a beautiful piece, and the improvisation of home melodies by Mr. Currier delighted the audience. The program was one suited to test the capabilities of the organ and the instrument, we believe, stood the test to the entire satisfaction of its friends.⁷⁸

If this attitude toward the organ can be considered as typical by this time, no wonder the tonal integrity of the instruments diminished as the century progressed.



The console of the 1866 Koehnken & Co. organ at the Isaac M. Wise Temple, Cincinnati, Ohio. Illustrations courtesy of George Pallage.



The 1866 Koehnken & Co. organ at the Isaac M. Wise Temple, Cincinnati, Ohio. The case was designed by the building architect.

Two of the most complete documentations of Koehnken & Grimm organs date from the early 1870s. The first of these deals with the instrument for Calvary Episcopal Church, Clifton Avenue. On March 20, 1881, a subscription was begun for a pipe organ to replace the melodeon at Calvary Church.⁷⁹ Two months later, a contract was given to Koehnken & Grimm (also named as Koehnken & Company) for this organ. Since the terms and wording of the contract, as well as the completeness of the specification given are unique, the entire contract, as it appears in the *Vestry Minutes* of October 30, 1871, follows verbatim:

Specifications of an organ prepared by Koehnken & Co. of Cincinnati for Calvary Church Clifton.

To have two Manuals and Pedals

Compass of Manuals from CC to A, 58 notes

Compass of Pedal from CCC to C, 25 do.

To contain the following stops and pipes viz

Great Organ

1. 8 ft. Open Diapson	Metal	58	pipes
2. 16 ft. Bourdon Treble	Wood	46	"
3. 16 ft. Bourdon Bass	Wood	12	"
4. 8 ft. Viola di Gamba	Metal	58	"
5. 8 ft. Dulciana	Metal	58	"
6. 8 ft. Melodia	Wood	46	"
7. 4 ft. Flute Harmonique	Metal	58	"
8. 4 ft. Octave	Metal	58	"
9. 2 2/3 ft. Twelfth	Metal	58	"
10. 2 ft. Fifteenth	Metal	58	"
11. 2 rk. Mixture	Metal	116	"
12. 8 ft. Trumpet Bass	Metal	25	"
13. 8 ft. do Treble	Metal	33	"

Swell Organ

14. 8 ft. Open Diapson	Metal	46	pipes
15. 8 ft. Salicional	Metal	46	"
16. 8 ft. Clarabella	Wood	46	"
17. 8 ft. Stopped Diapson Bass	Wood	46	"
18. 8 ft. do Treble	Wood	12	"
19. 4 ft. Violine	Metal	58	"
20. 8 ft. Oboe	Metal	46	"
21. Rohrflute			
22. Tremulant			

Pedal Organ

23. 16 ft. Dbl. Open Diapson	Wood	25	pipes
24. 16 ft. Bourdon	Wood	25	"

Mechanical Register

- 25. Swell to Great
- 26. Swell to Pedal
- 27. Great to Pedal
- 28. Bellows Signal

This Organ shall have 2 composition Pedals on the Great. The front pipes shall be richly gilt. The Pipes of Swell Organ to be enclosed in an effective Balanced Swell.

There shall be one bellows sufficiently large, to be worked by a lever at the side of the organ.

The action to be reversed with desk in front. The case and desk to be of selected pine and to get one coat of good varnish, a certain portion of the wood shall be good white oak, as shown on Architect's plan.

All pipes designated wood to be of selected pine.

All pipes designated Metal, from the length of three feet to the smallest, to be made of good Pipe Metal, a composition of one third tin and two thirds lead.

All pipes, longer than three feet to be made of heavy zinc.

We offer to build this organ and put it up in the Church in Clifton ready for service for \$3500. To be paid when the organ is put up complete in the church and has been tried by competent and impartial persons and found good according to contract.

The contract itself reads as follows:

Contract

This agreement made this 20th May 1871 between Henry Probasco, Geo. P. Bowler and Wm. H. Shoenberger a committee appointed by the Vestry of Calvary Church Clifton, 8th May 1871 of the first part: and Messrs. Koehnken & Grimm of the second part.

Witnesses that Messrs. Koehnken & Grimm, hereby agree to build an organ to be placed in the south transept of said church, in accordance with the specifications hereto annexed, which are hereby duly signed by all the parties to this contract and which are hereby declared to be part of the same.

The case and desk shall be made according to the designs of Wm. Tinsley, Architect, and completed to the satisfaction of the Committee and the Architect.

Messrs. Koehnken & Grimm further agree to keep the above named organ in good repair and satisfactory order during the ensuing two years from its acceptance by the committee and bind themselves to respond immediately to any complaint made by three members of the Vestry of said Church in writing.

And the above committee for themselves and the Vestry and the Subscribers, hereby agree to pay to Messrs. Koehnken & Grimm, the sum of Thirty-five hundred (3500) dollars, when the said organ shall be put up complete in the church, and has been tried by competent and impartial persons, and found to be satisfactory and in accordance with this contract.

The understanding is that the organ shall be commenced immediately and completed as soon as possible and waiving acts of Providence shall be ready for service on or before the first day of December 1871.

The further sum of one hundred dollars is allowed Koehnken & Grimm for the ornamental

case, and carving, according to the plan which is signed and accepted.

[Signed] W H Shoenberger for G R Shoenberger

Henry Probasco
Geo P Bowler
Koehnken & Co.

This organ was originally planned at a cost of \$3500. However, even by the time the contract was signed an additional \$100 was allotted for the case work. It was executed in white oak, and it is probably that part of the case which still exists at Calvary Church. Still another \$100 was allotted during the construction period for the addition of a Bourdon stop in the Swell division. A Violin Cello [sic] was added in the pedal as well, but it is not clear how this was paid for.

At any rate, the contract for the Calvary Church organ was signed on May 20, 1871, and the organ was completed by October 20, 1871. ⁸⁰ Koehnken & Grimm moved the organ from the gallery to the chancel in 1893. It was used there until 1928, when an E. M. Skinner organ was purchased. The Koehnken & Grimm organ was given (or sold) to All Saints Episcopal Church, Pleasant Ridge, Ohio. Much of the pipe work still used in the Pleasant Ridge church is from the Calvary Church organ; virtually everything else is not from the old organ and it is no longer correct to consider this a Koehnken & Grimm organ.

Probably the most unusual organ built by Koehnken and Company was the one designed for the first May Festival in Cincinnati (1873). The festival had 1,083 singers and an orchestra of 108. ⁸¹ To build a one-manual organ with nine speaking stops and 665 pipes which could compete with such gigantic musical forces was a new challenge for Koehnken & Company. The organ had the following specifications: ⁸²

Manual (58 notes)
Bourdon 16'
Trombone 8'
Open Diapson 8'
Doppel Flute 8'
Principal 4'
Twelfth 2 2/3'
Fifteenth 2'
Mixture III

Pedal (27 notes)
Double Open Diapson 16'
Manual to Pedal Coupler
Pedal Check
Bellows Signal

To make the problem of balance more unusual, the organ was not to be used for continuo-playing or accompaniment of soloists. Rather, the organ was to be part of the total ensemble, to be used mainly in the large oratorio choruses. To build a sufficiently loud instrument special techniques were employed. The company designated this a "chorus organ," built without solo stops and expressly for accompanying large choirs and for playing fugues. The

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scaling, wind pressure, voicing, and pitch were all altered for this opus. The pipes were all made with a greater diameter than was considered standard by Koehnken & Company, and the wind pressure was increased to double the usual strength (four men were required to blow the bellows properly). At the request of Theodore Thomas, the pitch was raised an unspecified amount to conform to that of his orchestra. No case was built for the organ. The console was detached and reversed, as usual with this company, so that the player could face the conductor. The organ was described in most papers of the day as "the most powerful organ ever built in the West." From the above description, this was no doubt true. The voicing and wind pressure used were contrary to everything else ever built by this company, either before or after that time. The overpowering volume of sound capable from such an organ must have made it a virtual 1873 *Hydraulis*! This was said to have been the twentieth Koehnken & Grimm organ in the Cincinnati area. Certainly it was unique.

Of the other organs built by Koehnken & Grimm in the next twenty years, very little information is known about those which are not extant. The company evidently made economic progress during the 1870s, as at least two organs built then cost over \$7000 each. These were for local Catholic churches: St. George's Calhoun Street, and Die Marie Himmelfahrts Kirche, Mt. Healthy, Ohio (Church of the Assumption, B.V.M.).⁸³

Most of the extant Koehnken & Grimm organs come from the 1876-1896 period. Specifications for nine of these may be found in the Appendix.^{83a} Marked changes in building style and techniques are really non-existent after 1875. The company continued to build two qualities of organs. Those with solid walnut or oak cases and with 50% or more tin in the pipe metal were of the first quality. Those organs with cases of pine for the sides and back and solid hardwood facades and with a lower tin content in the pipe metal were the second-rate instruments.⁸⁴

In the 1890s the company of Koehnken & Grimm drew to a close. Mrs. Carl Board, a grand-daughter of J. H. Koehnken, remembers one highlight of those final years. In 1893, employees, relatives and friends cleared off the factory floor and gave a big dance for the Koehnkens on their fiftieth wedding anniversary.⁸⁵ Only a few years later on February 23, 1897, J. H. Koehnken died at the family home, 314 Milton Street, of a cerebral hemorrhage.⁸⁶

In 1896 Koehnken had retired from active organ building and had turned the company over to his partner, Gallus Grimm. Grimm changed the name to G. Grimm & Son and continued to run the business

with his son, Edward until his own death of a heart ailment on August 1, 1897.⁸⁷ The company was continued by Edward as G. Grimm & Son until 1900.

Of the work done by G. Grimm & Son, only partial information is available. Two organs by that company were extant until recently. Both, however, may be earlier Koehnken & Grimm organs with some rebuilding done by Edward Grimm. Specifications of these organs, built for Immaculate Conception Church in Newport, Kentucky, and for S.S. Peter and Paul Church in Reading, Ohio, appear in Appendix B.^{87a} The S.S. Peter and Paul organ is extant, but was considerably altered by the Kilgen Company c. 1930. Stop names indicate that the instruments were built late in the century, but exactly when cannot be determined.

After 1900, Edward Grimm had a brief partnership with John Rimmer, again operated the company by himself, and finally sold the business but not the factory to Alfred Mathers Church Organ Company in 1907. Although the Mathers firm continued operation for several more years, the equipment, factory, and design technique of Schwab, Koehnken, and Grimm were not maintained. Thus, 1907 marked the demise of Cincinnati's major organ-building company.

Notes

- ⁸⁹ Max Burgheim, *Cincinnati in Wort und Bild* (Cincinnati: M. & R. Burgheim, 1888) p. 462. Most of the following biographical facts on Koehnken are from this source, unless otherwise noted.
- ⁷⁰ Wuest, *op. cit.*, p. 47, indicates that Koehnken did the installation at St. Boniface Church, Louisville, in 1854-56.
- ⁷¹ Burgheim, *op. cit.*, p. 478.
- ^{71a} To be published in *THE TRACKER*, Spring 1977.
- ⁷² *Catholic Telegraph*, XXXII, no. 21, May 20, 1864.
- ⁷³ Henry S. Humphrey, "John Koehnken . . ." in *Cincinnati Enquirer*, September 21, 1969, p. 16-H.
- ⁷⁴ *Ibid.*, September 28, 1969, p. 16-I.
- ⁷⁵ John B. Wuest, *St. Francis Seraph Church and Parish* (Cincinnati: Heskamp Printing Co., 1934), p. 52.
- ^{75a} To be published in *THE TRACKER*, Winter 1977.
- ⁷⁶ Interview with Thomas W. Cunningham, August 1, 1971.
- ^{76a} To be published in *THE TRACKER*, Spring 1977.
- ⁷⁷ Interview with George Pallage, member of Organ Historical Society, July 25, 1971. Mr. Pallage did a considerable amount of the research on Koehnken & Grimm organs for that society's 1965 convention.
- ^{77a} To be published in *THE TRACKER*, Spring 1977.
- ⁷⁸ *Cincinnati Daily Gazette*, March 1, 1872.
- ⁷⁹ *Vestry Minutes*, Calvary Episcopal Church, 1856-1905, pp. 178-184.
- ⁸⁰ *Vestry Minutes*, p. 178.
- ⁸¹ Goss, *op. cit.*, II:468.
- ⁸² *Church's Musical Visitor*, II, no. 8, May 1873, p. 9.

(continued on the next page)

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- 83 *Die Katholischen Kirchen, Kloster, Institute und Wohltätigkeits-Anstalten von Cincinnati und Umgegend* (Cincinnati: Catholic Publishing Asso., 1889), pp. 45 and 111.
- 83a To be published in *THE TRACKER*, Spring 1977.
- 84 Interview with Thomas W. Cunningham, August 1, 1971.
- 85 Henry S. Humphreys, "A Master Organ-BUILDER" in *Cincinnati Times-Star*, September 21, 1954, p. 20.
- 86 Vital Statistics Bureau, Cincinnati City Hall.
- 87 *Loc. cit.*
- 87a To be published in *THE TRACKER*, Spring 1977.

Notes from the Publisher

CORRECTION: We regret the reversal of the legends for the photographs illustrating the Silbermann article in the Summer issue of *THE TRACKER* (20:4:10).

INDEX: Enclosed as a part of this issue of *THE TRACKER* is an Index to the preceding four volumes, 17 through 20 (Fall 1972 through Summer 1976). Members will recall that the Fall 1972 *TRACKER* (17:1) contained the Index for the first 16 volumes. This earlier index is available for \$2.50 from OHS, P.O. Box 209, Wilmington, Ohio 45177. All numbers of *THE TRACKER* are available (some reproduced) at \$2.50 each, \$10.00 the volume.

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Patrons, Now!

We rejoiced in the last issue over the fact that Lawrence Trupiano had become the first Patron member of OHS. But his action has inspired Jack M. Bethards of San Francisco to become our second Patron. We welcome Mr. Bethards and appreciate his support in this manner. Are there others?

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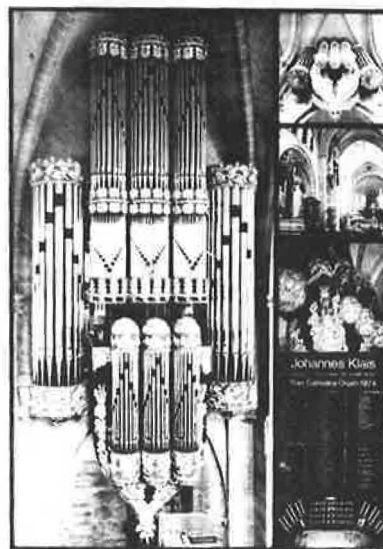
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The Hawke Papers V

by H. William Hawke

Note: The following article was written by the Rev. Henry Ward Beecher, then pastor of Plymouth Church Brooklyn, New York. It first appeared in Musical Opinion in 1878, and was reprinted in The Organ in October, 1924. Grove's Dictionary of Music and Musicians, in recounting Frederic Archer's career, states that he was organist at Plymouth Church in 1881, and became conductor of the Boston Oratorio Society in 1887. But in the American Supplement, Grove's credits Harry Rowe Shelley with the post in these same years! It would be interesting to identify some of the organists that Beecher has described. H.W.H.

Our New Organ

by Henry Ward Beecher

The organ, long expected, has arrived, been unpacked, set up and gloried over. The great players of the region round about, or of distant celebrity, have had the Grand Organ Exhibition; and this magnificent instrument has been put through all its paces in a manner which has surprised every one, and, if it had a conscious existence, must have surprised the organ itself, most of all. It has piped, fluted, trumpeted, brayed, thundered; it has played so loud that everybody was deafened, and so soft that nobody could hear. The pedals played for thunder, and the flutes languished and coquetted, and the Swell died away in delicious suffocation, like one singing a sweet song under the bedclothes. Now it leads down a stupendous waltz with full brass, sounding very much as if in summer a thunder-storm should play a tune above our heads, "Come, haste to the wedding," or "Monymusk." Then come marches, gallops and hornpipes. An organ playing hornpipes ought to have elephants for dancers.

At length a fugue is to show the whole scope and power of the instrument. The theme, like a cautious rat, peeps out to see if the coast is clear; and, after a few hesitations, comes forth and begins to frisk a little, and run up and down to see what it can find. It finds just what it did not want, a purring tenor lying in ambush and waiting for a spring, and as the theme comes incautiously near, the savage cat of a tenor pitches at it, misses its hold, and then takes after it with terrible earnestness. But the tenor had miscalculated the agility of the theme. All that it could do, with the most desperate effort, was to keep the theme from running back into its hole again, and so they ran up and down, around and around, dodging, eluding, whipping in and out of every corner and nook, till the whole organ was aroused, and the bass began to take part, but unluckily slipped and rolled downstairs and lay at the bottom raving and growling in the most awful manner, and nothing could appease it. Sometimes the theme was caught by one part, and dandled for a moment, when, with a snatch, another part took it and ran off exultant, until unawares the same trick was played on it, and finally, all the parts being greatly exercised in mind, began to chase each other promiscuously in and out, up and down, now separating and now rushing in full tilt together, until everything in the organ loses pa-

tience and all the stops are drawn, and, in spite of all that the brave organist could do—who flew about and bobbed up and down, feet, hands head and all—the tune broke up into a real row, and every part was clubbing every other one, until at length, patience being no longer a virtue, the organist with two or three terrific crashes put an end to the riot, and brought the great organ back to silence.

Then came congratulations. The organist shook hands with the builder, and the builder shook hands with the organist, and both of them shook hands with the committee; and the young men who thought it their duty to know something about music looked wise, and the young ladies looked wise too, and the minister looked silly, and the parishioners generally looked stupid, and all agreed that there never was such an organ—no, never. And the builder assured the committee that he had done a little more than the contract stipulated; for he was very anxious to have a good organ in that church. And the wise men of the committee talked significantly of what a treasure they had got. The sexton gave a second look at the furnace, lest the church should take it into its head, now, of all times to burn up; and he gave the key an extra twist in the lock, lest some thief should run off with the organ.

And now, who shall play the organ? is the question. And in the end, who has not played it? First, perhaps, a lady who teaches music is exalted to the responsibility. Her taste is cultivated, her nerves are fine, her muscles feeble, her courage small, and her fear great. She touches the great organ as if she were a trembling worshipper, fearing to arouse some terrible deity. All the meek stops are used, but none of the terrible ones, and the great organ is made to walk in velvet slippers every Sabbath, and after each stanza the organ humbly repeats the last strain in the tune. The instrument is quite subdued. It is the modern exemplification of Ariadne riding safely on a tame leopard. But few women have strength for the mechanical power. It ought not to be so. Women ought to have better health, more muscle, more power, and one of these days, doubtless will have.

Next, an amateur player is procured, who was said to have exquisite taste and finished execution. A few pieces for the organ he knew by heart, a pretty way of varying a theme, a sentimental feeling, and reasonable correctness in accompaniment.

Next came an organist who believed that all this small playing, this pretty sweetness, was a disgrace to the powers of the instrument. He meant to lead forth the long pent-up force and accordingly he took for his first theme, apparently, the Deluge, and the audience had it poured upon them in every conceivable form—wind, rain, floods, thunder, lightning, with all the promiscuous stops, which are put in all large organs to produce a screeching brilliance, full drawn, to signify universal misery, and to produce it. The

(Please turn to page 17)

E. and G. G. Hook's Opus 11 (1833)

A Contemporary Description

by Robert Sutherland Lord

Once an old organ is destroyed, the specification and other pertinent details are seldom preserved. Where does the organ historian then locate details of such old instruments which have historical interest? Builders' lists, for example, are important; but these have not as yet been sufficiently circulated in published form. Nor do these lists provide specifications. When researching for early nineteenth century American organs, such information usually turns up by accident. Then the recovered information often rests in the researcher's file drawer. The purpose of this article is to provide some new information discovered only by chance about an early nineteenth century organ.

The subject matter concerns an early and rather impressive E. and G. G. Hook organ—Opus 11 of 1833. The Hooks had moved their business from Salem to Boston in 1831. Their builder's list reports only one instrument for 1833. It was a three manual organ installed in the First Baptist Church of Providence, Rhode Island. While the pipes are now gone, the beautiful case still exists.¹

This writer became interested in this particular instrument through a recent study he made of another early Hook organ case.²

Quite by accident, a contemporary newspaper account of Opus 11 was located while searching for information on old Pittsburgh organs in the *William Evens Musical Scrapbooks* owned by the Music Division of the Carnegie Public Library in Pittsburgh.

These scrapbooks consist of four volumes of musical memorabilia compiled from about 1833 until 1850 by William Evens, a prominent Pittsburgh organist and teacher. Volumes 1 and 4 have magazine and newspaper clippings from many different places. While there are many articles of interest on organs and organists, the subject matter ranges broadly over musical topics. The second volume lists the books in Mr. Evens' library while the third volume contains copies of *The Musical Library*—a London publication of about 1835.³

From internal evidence in the scrapbook,⁴ it is possible to date the Opus 11 article sometime after 1 February 1834 (and possibly after 14 March). It was published in Boston perhaps in the *Globe*.

The account is also valuable as a contemporary document in American organ building and is therefore presented in its original form. It gives not only the specification but also attempts to provide a description of the sound. For example, this organ contains the first clarabella stop known in the area. And of course the instrument is favorably compared to an orchestra!

The account is as follows:⁵

Organ Building

Among the many competitors, in the musical arena, who have started for the goal of public patronage, the Messrs Hook, Organ Builders of this city, deserve the attention of the *Professors*, *Amateurs*, and *Dilletanti*, of the day.

It is a well founded opinion, that the manufacture of *Organs* and *Piano Fortes*, has been brought to a high state of perfection in this city. This opinion will not be weakened upon an examination of the beautiful *Organ* just finished by the Messrs Hook.

This Organ, to which *connoisseurs* and *amateurs* have been invited to see and hear speak, and speak it did indeed, the sounds being precluded from that drowsy and irresistible soporifics, so common the present day.

The order of its architecture is Grecian, it is fourteen feet wide, twenty three and a half feet high, by ten feet deep, and is the largest in this city, excepting that in St. Paul's Church.⁶ There are three benches of Keys. In addition to the *great Organ*, the *Choir Organ* and the *Swell*, there is a *sub-base* of great power and majesty of sound.

The organ consists of the following stops:

GREAT ORGAN, open diapason No. 1; open diapason No. 2; stopt diapason, bass; stopt diapason treble (metal); stopt diapason treble (wood); principal; twelfth; fifteenth; tierce; trumpet bass; trumpet treble; clarion; sub bass, etc. etc.⁷

The SWELL ORGAN contains open diapason; stopt diapason; dulciana; clarabella, the only one to be found in any organ in this place; principal; cornet; hautboy; tremulant.

The third Bench of Keys or CHOIR ORGAN contains, open diapason; stopt diapason, bass; stopt diapason, treble; dulciana; principal; cremona; flute, etc. etc.

Every stop is distinctly and beautifully characterized; every pipe of which derives an additional richness of effect from its rival stop—and under the hands of ————⁸ by whom it was actuated, produced every varied diversification of style which an orchestra is capable of producing. The *dulciana* and *flute* breathe out the most dulcet

A Riley Tracker, 1893, Restored

by Gerald L. Piercey

Lewis & Hitchcock, Incorporated, of Silver Spring, Maryland, has announced the restoration of the 1893 Wilson S. Riley organ in Roberts Memorial United Methodist Church, Alexandria, Virginia.

Mr. Riley, who appears to have been trained in the Roosevelt/Stein tradition, produced organs from his shop in Georgetown, District of Columbia. The few Riley organs that exist today appear to be rebuilds of earlier organs.

The Riley organ in Roberts Church occupies a rounded arch in the front, which was originally the pulpit area. The main windchest is much older than the other parts, perhaps from an earlier instrument. After the church was redecorated in 1892 the organ was placed in the arch and enlarged.

Restoration work included shoring up the sagging floor of the chamber, correcting design deficiencies in the action, cleaning and repairing the pipes and action, and removal of many layers of paint and wood-graining from the case and keydesk.

The walnut case has butternut trim; the facade is an interesting combination of Bourdon and Diapason pipes. The designs on the facade pipes are duplicates of the originals, executed in cream and green, with accents of gold.

Samuel E. NeSmith is the Pastor of the church.

The specification of the organ is:

Manual 58 notes	Pedal 27 notes
8' Open Diapason (13 in facade)	16' Bourdon (8 in facade)
8' Melodia	Coupler
8' Dulciana	Bellows Signal
4' Principal	Tremolo
4' Flute d'Amour	

All manual pipes are enclosed except those in the facade.

sounds and the swell together, varied by a brilliancy or a solemn majesty that animated to a glow of devotion. The pathetic tones of the *tremulant* are truly delicate and soothing, with an admixture of expressive sobbing, pathos and grief, from which quiescent melancholy it was occasionally relieved by a lively bold majestic brilliancy as the sounds of many waters rushing on their successive waves, which being interspersed with the distinct *staccato* finished the character to life, from the whispering of the distant zephyr to the *tremendous* of the rolling thunder. The Mechanism of this grand instrument of the best workmanship; the action smooth and silent; and the touch so easy, that the fingers move over the keys as easily as a bird skims the wind.

We congratulate the members of the First Baptist Church of Providence, on the acquisition of such a liberal donation, from the munificent and Honl. Nicholas Brown. Surely such a gentleman has music in his soul. Mr. Brown has originated voices to sound his remembrance for many generations to come. May there be many such men to exhibit the same praiseworthy spirit. The

A Small but Worthy Roosevelt

by James S. Palmer

The village of New Windsor, New York, is located just south of Newburgh, east of Route 9W. The highway formerly passed through the town, but it is now by-passed by the super-road.

St. Luke's Episcopal Church is a stone Gothic structure built in 1888 replacing two former frame buildings which had burned. I suppose that both of these had organs but was unable to find out about them.

When the present building was erected, a contract was awarded to Frank Roosevelt for a one manual and pedal organ. This he built in 1888 as Opus 411, and it remains unchanged to this day.

The manual has 58 notes and the pedal 27. The stops are all divided at middle C, and arranged in a straight row above the manual as follows:

Bourdon 16 Ped	Salicional Swell 8
Sw Gemshorn 4	Salicional Bass 8
Gemshorn Bass 4	Open Diapason Gt 8
Doppel Flute treble 8	Open Diapason Bass 8
Doppel Flute bass 8	Bellows Signal

The organ is situated in the rear wall of the church, and sounds out well into the nave. It has tracker-pneumatic action, as did many of Frank Roosevelt's instruments.

ALBERT F. ROBINSON

FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY

monotonous continuity will never be heard from such an instrument, if committed to skillful hands. This organ costs between four and five thousand dollars.

Notes

¹For a photograph of the case, see Orpha Ochse, *History of the Organ in the United States* (Bloomington and London: Indiana University Press, 1975), 128.

²"Remnants of an Early E. and G. G. Hook Organ," *THE TRACKER* 19:3 (Spring 1975):8.

³I want to acknowledge the assistance of the Director of the Music Division, Ida Reid, who is a former musicology student of mine.

⁴Articles are attached to the binding rather than being pasted into the book making it possible to see the back sides of each clipping.

⁵Taken from Evens 1:97.

⁶This organ was built by William Goodrich in 1826-27. For the specifications, see Ochse, *op. cit.*, 117.

⁷The descriptions of both the great and choir organs are followed by ambiguous et ceteras. Such imprecise indications may refer to couplers and the bellows signal or they may mean nothing. It is fairly certain they do not refer to additional speaking stops.

⁸Blank appears in the original.

Johan Conrad Dieffenbach

Contributed by Ray J. Dieffenbach

The following is a translation of the original will of Johan Conrad Dieffenbach, found written in German at the Philadelphia County Court House. There is a signature on the bottom of the first page by Maria Barbara Bird, executor: 11 8 1738, and Jacob Edgberger. This information came about through the effort of cousin George L. Organg who discovered the location and had photo-copied the will in the Spring of 1973.

Johan Conrad Dieffenbach was the immigrant who embarked June 10 to 19th and sailed on June 21st, 1709, with his wife Maria Barbara, three children, and his 74-year-old mother. In New York, on the Mohawk lands, Dorothea was born the 27th or 30th of July, 1714. She was baptized by the Rev. Kocherthal on August 1st, 1714. Here also was buried the mother of Johan, Anna Dieffenbach, who was on the subsistence list in 1712. If she lived to see little Dorothea is doubtful as the sponsors were Georg and Dorothea Maurer.

The will reads:

Tulpehocken, 22 July, 1737

In the Name of God, Amen: Since I am yet in good mind of memory, and Consider my End, and that I must Die, therefore I will order my House, How it shall be Kept, and Ruled, after my decease.

So at first I recommend my Soul to my Creator, and my body in to the Earth, till to a General resurrection. Next: I Chuse for my Executors my Wife Maria Barbara Tiffebogh, and Jacob Etschberger that they what is mentioned in this my Will bringed all to a perfect Execution.

Thus I bequeath unto my Wife the Fourth part or Share of all what my Son John Adam Tiffebogh, by the Plantation produced of all what is or has in fences at present, it be on Rye, Wheat, Barley, and like wys to sow a peck and a half of Flax Seed, upon good ground, also a Quader of an *a c r* of Indshen Corn, and the halfe of the Garden, and also is she to live in my house, in which I dwell now, for all her Lif Time, and also I Devise unto her all the meubles or Household Stuff as long as she lives, but after her Decease, the remaine of the Sd. meubles is to go unto my Two Daughters, Maria Elizabeth Ernst and Anna Dorothea Hock, (Haak), to part them in Equal shares between them.

I do also give or bequeath unto my Son John Adam Tiffebogh the Plantation and the Fourty Pound which I have paid upon it and the half of the banded Waggon, the two Horses which he has in the present use, and also a Cow and the plough which is in the present use, Likewise all the geers or tacklings belonging to the Horses.

But if my Son John Adam Tiffebogh should not prove his Duty as a Child to his Mother ought to do, and does not keep her as his Mother, and not Deliver unto her all that what I in this my Last Will have made unto her, then she shall have the full power over all the Things till he Demeans or proves him self again as a Child unto his Mother ought to do.

As for my Two Childers of my First Wife, namely Jacob Tiffebogh and Catharina Margaretha Reeth, to which I have assigned their Hereditary Share, and have got their part, but yet to prevent Trubel and grief in the future unto my Wife of the Last Marriage, and my three Childers, I give unto my Son Jacob Tiffebogh one English Shilling and to my Daughter Catharine Margareth Reeth, also one English Shilling. This is my Last Will and Testament unto which I have Subscribed with my hand and Confirmed with my Seal.

Testis at present

his
Johann Martin Kitzmiller
K
mark
his
Johann Lebo
I L B
mark
John Conrad Tiffebogh
/s/ Johan Conrad Dieffenbach

The foregoing is a true translation of the original Will wrote in the German Language, in Witness My Hand this 19 June 1739.

Christian Graff oD.

Ed. Note: The above was supplied by Carolyn Fix whose article, The Dieffenbach Saga, appears in THE TRACKER 19:2, Winter 1975, along with other articles on Dieffenbach organs by Thomas S. Eader. Note the use of Tiffebogh for Dieffenbach — yet the signature is definitely in the latter form.

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DAVID GOODING

Lake Erie College
Painesville, Ohio 44077

The Autobiography of

Samuel Arlidge, Organ Builder

Edited by James Boeringer

Note: This document was discovered in 1896 by an organ buuder in Deal, Kent, England, who was dismantling an old chamber organ, to repair it. The paper was pasted inside the bellows. The builder, whose name was Browne, made a tracing of the account and sent it to Edward J. Hopkins, then editor of the journal, The Organist and Choirmaster. Hopkins published it in Volume IV, page 85, from which I have prepared the present copy, correcting only the capitalization and punctuation, and leaving the spelling and grammar as it was.

Samuel Arlidge was evidently a man of little schooling, but of great resourcefulness. His homely biography is, at the moment, the only means by which his name is preserved to posterity. It seems to me that he deserves better than that, and I therefore hope that some reader will be able to tell us that there still exists at least one of Samuel Arlidge's eight or nine pipe organs built in America between 1843 and 1847.

The Autobiography

1855. Sam'l Arlidge, builder of this organ, Lower Flyford, Northamptonshire. I am self taught: never was in an organ builders' shop in my life. Made the ole of this organ case, bellous, sound chest, wood pipes, and metal pipes. I was born at Deddington, in the County of Oxford, and braught up at the brick-yard there, cheafley to the potting trade, till I was 17 or 18 years of age.

My fother then living the yard, I came down to work at the carpentiring with Luke Billing, now my farther-in-law. When at the above-named yard, I yoused to employ myself at my lishure times hobbeying, grinding optil glasses, which I braught to good perfecuron. Made a tulescope or two, put them in paper cases. Made a birde organ, then a larger street organ; yoused to carrey it at my back round Deddington Street, and give people a tune. I also made a wooden clock, which has been up and going

3 or 4 years since, I being then but 13 years of age when I made it (I was born in 1818).

I emigrated to America with my wife and family 1843. Followed the organ building there. Built 8 or 9 thare, which perfected me in the art. Live cheafley at Saint Louis, State of Missoura, and Allaghancy City near Pittsburgh, Pennilyvana, but my wife, not liking the cuntery, being almost allway onwell, and so hot in the summer time, thanometer up to 90 and 100 degrees for nearly 3 months, we tharefore decidd to com hoom, which wee arrived all save in England 1847.

But I have been partley sorrey ever since, as we met with amaney excelant friends while there, people that cold feel an interest in your welfare and above all give an helping hand which I shall never forget while I live. We arrived at St. Louis penneyliss, or, rather, monneyless, whar all hill abed at the same time; but thare was hearts that cold feel for hus. We wanted for nothing, even hour house rent was paid. My there ashes rest in sweet repose, and rise tri-pohomphant at the coming of Christ to live forever which will be a most glorious thing. There names of a few was Revolk Mines of the Episcopol Church, Bishop Hawks, several authers: Mrs. Dorey, City Brewery: Shirman, grocer; Widdow Dows; and amaney others.

Fitted together steam engines after coming hoam, 1 of 2 horse, another of 2 horse, and a 1 horse one to drive a small flour mill, which I made also. And made amaney other things which I cannot think of now.

Sam'l Arlidge,
Husband of Rhoder Arlidge.

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An Unidentified Missouri Tracker

by Michael Quimby



The unidentified tracker organ in Zion Lutheran Church, Lincoln, Missouri. Below are views of the console and action.



At Zion Lutheran Church in Lincoln, Missouri, there is a tracker organ whose identity is unknown, yet it still serves faithfully after approximately seventy-five years of use, give or take a few.

As can be seen in the photographs taken by Mark A. McGuire, the case and console resemble many instruments turned out about the turn of the century.

In 1924 the organ was rebuilt by Gustav Treu of St. Louis, Missouri, a firm which was active in organbuilding from the 1890s. At that time the bottom octave of the Swell Open Diapason 8', consisting of 12 open wood pipes, was added.

The present specification runs:

Great — 58 notes			
Open Diapason	8' 42 Scale	CC-c ¹ tubed off or in case, all pipes slotted, beveled.	
Melodia	8'	TC-TE stopped wood, square stopper handles.	
Unison Bass	8'	Stopped wood, square stopper handles.	
Dulciana	8' 54 Scale	Complete 1-12 in case, CC-c ³ slotted.	
Principal	4' 58 Scale	1-24 slotted, beveled upper lip.	
Flute	4'	CC-BB stopped wood, TC-TB slotted.	
Twelfth	2 2/3' 67 Scale	1-17 slotted.	
Fifteenth	2' 72 Scale	1-17 slotted; replaces original which was badly damaged.	
Swell — 58 notes			
Open Diapason	8' 48 Scale	TC-46 slotted, open wood bottom octave.	
Rohrflute	8'	TC-TE stopped wood, TF-a ³ metal chimney flute, movable canisters.	
Dulciana	8' 55 Scale	TC-46, TC-c ³ slotted.	
Principal	4'	Complete, 1-12 open wood.	
Dulciana	4' 67 Scale	Complete, 1-37 slotted.	
Trumpet	8'	Replaces 8' Oboe which was badly damaged; TC-46.	
Tremolo			
Unison Bass	8'	CC-BB stopped wood.	
Pedal — 27 notes			
Bourdon	16'		

The manual compass is CC-a³, and that of the pedals is CCC-TD. Wind pressure is 3 inches. The scale numbers are written on various pipes in each rank.

There are the usual couplers, Swell to Great, Great to Pedal and Swell to Pedal. The reservoir is single-fold with very wide ribs, two feeders which do not function. The organ is tuned and serviced regularly, twice each year.

In the pedal chest the pallet is under the pipe, and the wind is not above the pallet.

There is a balanced swell pedal, and apparently there were, at one time, two combination pedals which have been removed.

LETTERS TO THE EDITOR

Dear Sir,

Being now a member of the Organ Historical Society, I always read *THE TRACKER* with great interest. May I give a hint on Paul Schneider's article "An Historic Kessler Organ in Our 49th State" Vol. 20, Nr. 2, 1976?

When giving the stoplist Schneider writes: "I interpret the 'fuls' to be 'feet', but I have been unable to find the meaning of the drawknob marked 'Zihil'."

What Schneider reads as 'fuls', actually is 'fuhs', since the German sharp 's' is transcribed as 'hs'. A better transcription would be 's', thus 'fuss' meaning 'foot', or in this case 'feet'. 'Zihil' is a mistake in reading: the correct signification is 'Nihil'; i.e. in Latin language 'nothing'. This drawknob does not belong to a row of pipes, it is no draw stop at all. It is built only because of the symmetry of the console.

Sincerely,
/s/ Gottfried Rehm
64 Fulda, Germany
Saalestr. 10

Dear Sir,

I am a new member of OHS and have just finished a small doctoral essay of 74 pp. about an 1865 Pfeiffer tracker in Venedy, Illinois. I would like to give a copy to OHS. Where do I send it?

Barbara Owen and the St. Louis chapter were most helpful.

Enclosed is a copy of an article that recently appeared in the *Des Moines Register*. The organ is not as historically important as stated, but it is very nice. After the article appeared I was flooded with letters and phone calls about other organs—mostly pneumatics, but one was an 1860 tracker built by a Swedish immigrant, one was an 1840 foot-pumped tracker, and also a 1906 Möller tracker, none of which are listed by OHS. So I must write to Alan Laufman.

Thank you,
/s/ Richard Hass
R. R. 11, Box 380
Valparaiso, Indiana 46383

THE HYMNLET

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1976

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The Hawke Papers V

(from page 11)

voices of the choir were like birds chirping in a thunder-torm. He had heard that the singing of a congregation should be borne up upon the music of the organ, and as it were, floated, and he seemed to be aiming, for the most part to provide a full Atlantic Ocean for the slender choir to make its stormy voyage.

A fortunate quarrel disposed of him, and the organ went back to its tender performer. But before long a wonderful man was called, whose fame, as he related it, was excessive. He could do anything—play anything. If one style did not suit, just give him a hint, and he would take on another. He could give you opera, ecclesiastical music, stately symphony of Beethoven, the brilliant fripperies of Verdi, the solemn and simple grandeur of Handel, or the last waltz, the most popular song (suitably converted for the purpose), in short, anything. The church must surely be hard to please if he could not suit them. He opened his organ as pedlar opens his tin boxes, and displaying all his wares says, Now what do you want? Here is a little of almost everything!

He took his turn. Then came a young man of a true and deep nature, to whom music was simply a symbol of something higher, a language which in itself is but little, but a glorious thing when laden with the sentiments and thoughts of a great heart. But he was not a Christian man, and the organ was not to him a Christian instrument, but simply a grand Gothic instrument, to be studied, just as a Protestant would study a Cathedral, in the mere spirit of architecture, and not at all in sympathy with its religious significances or uses. And before long he went abroad to perfect himself in his musical studies.

But in all these vicissitudes, and in all this long series of players, good playing has been the accident, while the thing meant and attempted has been in the main a perversion of music, a breaking of the Sabbath day and a religious nuisance. The only alleviation in the case was, that the general ignorance of the proper functions of church music saved the Christian congregation from feeling what an outrage they had suffered.

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RECITALS

Rosalind Mohnsen

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NEW TRACKER ORGANS

Honolulu Church Has Two Beckeraths

Very few organs are installed as far away from the factory as the two trackers built by Rudolph von Beckerath, of Hamburg, Germany, for The Lutheran Church of Honolulu, Hawaii. First to arrive was a 1-8 positiv, installed in 1972 for use while the larger instrument was being built:

Manual			
Gedeckt	8'	54 pipes	Bottom octave wood
Rohrflöte	4'	54 pipes	Metal
Principal	2'	54 pipes	In display
Quinte	1 1/3'	54 pipes	
Scharff	III	(22-26-29)	162 pipes
Pedal			
Subbass	16'	30 pipes	Wood
Koppel			

Manual compass: 54; pedal compass: 30.

All manual stops divided at middle C.

Subbass and coupler operated by hitchdown levers.

In 1975, the positiv's "big brother," the first major modern tracker in the state, arrived and was dedicated on the Feast of Pentecost, May 18. Recitals by McNeil Robinson followed in early June. The organ is a 2-32 with the following disposition:

Hauptwerk		Schwellwerk (Enclosed)	
Quintadena	16'	Holzgedackt	8'
Prinzipal	8'	Rohrflöte	4'
Rohrflöte	8'	Prinzipal	2'
Oktave	4'	Terzian (17-19)	II
Spitzflöte	4'	Oktave	1'
Nasat	2 2/3'	Zimbel (29-33-36)	III
Waldflöte	2'	Regal	16'
Terz	1 3/5'	Dulzian	8'
Mixtur (19-22-26-29-33)	V	Tremulant	
Trompete	8'	Pedalwerk	
Zimbelstern		Subbass	16'
Schwellwerk/Hauptwerk		Prinzipal	8'
Tremulant		Gedackt	8'
		Choralbass	4'
		Nachthorn	2'
		Fagott	16'
		Trichtersch	4'
		Hauptwerk/Pedalwerk	
		Schwellwerk/Pedalwerk	

Pipework is all polished, tin except Holzgedackt and Subbass.

Case is oak with pear console.

Manual compass: 56; pedal compass: 32.

Both tremulants adjustable from the console.

All drawknob couplers, duplicated by toe studs.

Electric stop action; six general pistons duplicated by toe studs.

The parish's original intention had been to permit the larger organ to replace the positiv. But the latter has proven so useful as a continuo instrument and for organ duo literature that some second thoughts are being entertained!

The newer organ's rather gentle, intimate voicing proves to be ideal in the resonant, contemporary-style room, which is used not only for worship but also for other events in the very active music program overseen by organist Carl Crosier, music director Joseph Hansen, and pastor the Rev. Donald K. Johnson.

Tracker lovers visiting Honolulu have a "must" on their agenda!

Culver L. Mowers



The 1972 von Beckerath 1-8 organ in the Lutheran Church of Honolulu, Hawaii. Photographs by the author.



The 1975 von Beckerath 2-32 organ in the Lutheran Church of Honolulu, Hawaii.

MOVING?—Don't miss your TRACKER. Send your old and new addresses to THE TRACKER, P.O. Box 209, Wilmington, Ohio 45177.

RECORD REVIEWS

E. Powers Biggs: *Stars and Stripes Forever: Two Centuries of Heroic Music in America*. Columbia M 34129 Stereo/Quadraphonic.

Using three totally different but equally important and representative (from the standpoint of American organ history) instruments, Mr. Biggs shares in the Bicentennial celebration with this remarkably entertaining disc. The organs are the "Brattle" organ, imported c.1708 from England and now at St. John's Church, Portsmouth, New Hampshire, the 1971 Fisk organ at Old West Church in Boston (installed in a Thomas Appleton case of 1830), and the great Boston Music Hall Organ built in Germany by Walcker in 1863 and now located in Memorial Music Hall at Methuen, Massachusetts.

Making up a program to represent "two centuries of heroic music in America" is no small task but Mr. Biggs has done his homework with care and the result is a delight from beginning to end. Beginning with MacDowell's *A. D. 1620*, depicting the voyage of the *Mayflower*, and running through several anonymous selections of the Colonial and Revolutionary periods, he includes William Billings' *Chester* and James Hewitt's *Battle of Trenton*. Then, from the War of 1812 period, he plays Dudley Buck's *Concert Variations on 'The Star Spangled Banner'*. And from the Civil War era, we hear Thomas Green Bethune's *Battle of Manassas*. In contrast to these, two pieces representing some of the pleasures of the 19th century are included—Oliver Shaw's *Trip to Pawtucket* and Scott Joplin's *Marching Onward*, the latter described as a "real slow drag." The climax, of course, is John Philip Sousa's *Stars and Stripes Forever*, stirringly performed with great spirit and finesse.

We nominate this as the record for "people who don't like recorded organ music." Try it and see!

Marcel Dupré: *Interview and Improvisations*. Michael Murray and the late Marcel Dupré. Advent 5011 Stereo.

On July 26, 1969, Marcel Dupré was interviewed by his pupil, Michael Murray, at his home in Meudon, near Paris. The interview was taped, and later a complete translation of Dupré's remarks was made by Murray. The latter has recited the English translation over the French interview so that in Stereo one hears the French interview on one track and the English recitation—somewhat louder—on the other. The interview occupies one full side and more than half of the second side of this disc. The final part is given over to four short improvisations, recorded at Saint Sulpice, Paris.

Dupré speaks of his childhood, his family background, his association with Cavaillé-Coll, his musical experiences as a child and youth, his lessons with Widor, his experiences in England and America, and his prowess in improvisation. He even speaks a few words in English at the end. The translation is excellent and clearly delivered. Except for the assurance of authenticity, the chattering French background does not add much to the recording.

The four improvisations are short, but to the point. The first is contrapuntal in style (but not a fugue); the second and third are quietly meditative; and the fourth is a real *grand chœur*.

Michael Murray's devotion to his teacher is abundantly apparent, and his own skills are well known through his recitals.

Antique (?) Records

Probably the artists (Walter Baker, Claire Coci and Claribel Thomson) won't enjoy the designation of these discs as "antiques," but they pre-date the general production of long-playing (33 rpm) discs by a few years, having been made in the early 1940s. Richard Thomson produced them in "vinylite" as some of the earliest non-breakable records under the *Adelphia* label. All are 78 rpm.

O-1002 Walter Baker plays the 1939 Möller organ, Opus 6800, at Overbrook Presbyterian Church, Philadelphia. On side A, he gives a lively performance of the *Vivace* from Bach's *Sixth Trio Sonata*, and on the reverse he plays Karg-Elert's *Hymn to the Stars*.

O-1003 Claire Coci plays the Aeolian-Skinner organ in Westminster Choir College Chapel at Princeton, New Jersey. Both sides of this disc are occupied by the *Finale* from Vierne's *First Organ Symphony*.

O-1004 Claribel Thomson plays the Aeolian-Skinner organ at St. Mary's Episcopal Church, Hamilton Village, Philadelphia. Both sides of this disc are taken by Mozart's *Fantasia in F*.

The last two records prove the necessity of long-playing records. Naturally, recording techniques have improved since the time these discs were produced, and record surfaces are quite different today. Nevertheless, the results are better than satisfactory on good record-playing equipment, and the age is not as apparent as one might expect.

The performances are first-rate in each instance, making these discs a must for the record collector and historian. A very limited supply is available, and the purchaser must agree that the records will not be used commercially. The price is \$3.00 each. Orders may be sent to P. O. Box 209, Wilmington, Ohio 45177, enclosing payment.

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Labor in Vain . . .

An Editorial

We heard a sermon on the Sunday before Labor Day which was so apt we wish we could print all of it. It unintentionally had the Organ Historical Society at heart, although the illustrations and applications were not specifically connected with our work.

In spite of twenty years of effort, the aims and purposes of the Organ Historical Society are still but a drop in the organ-world bucket, and in the music-world at large we've barely made a scratch. This is not because the members have been lax, but rather that the organ-, music-worlds are so ingrown with self-satisfaction and ignorant of the phase of our musical heritage which we champion that no one pays the slightest attention. It is difficult to discuss our objectives with most of the people who ought to be listening.

Some of our members have persisted, while others have given up with the feeling that our labor is in vain. To this latter group we would point out the fact that although much of the work which has been done seems to go unnoticed, there are tangible results and the effort has been worthwhile. We continually hear of organs which are lost simply because (a) no one got there in time, or (b) there were no funds to save it. And yet, more and more reports arrive telling about the rescue of an organ which was doomed sometimes through careful education of those responsible and sometimes through a sale arranged by the Organ Clearing House or some other agent.

Circumstances vary as often as stoplists do. No one procedure will apply in every instance, and it is often wise for one member to consult several others before attempting any action.

The enemies of OHS are still on the march. We are challenged at almost every turn, and this is the motivation which inspires most of our members. There is much to be done, and each member has an opportunity to take an active part. In the case of actual contact with an organ whose fate is in jeopardy, it is best to know all of the facts—the complete details of the organ, the condition and quality of the instrument, the circumstances connected with its past, present and possible future, and the financial situation. Sometimes it is best to consult the committee in charge and attempt a program of education, and other times it is wise to send an SOS to the President of OHS or some other officer.

Another way that members can take an active part without waiting for a crisis to arise is to make a contribution to the Helen Harriman Foundation so that funds will be available when needed. This project has been on the books for almost ten years, but the fund is as yet so small the income from same is a mere pittance—barely enough to save one stopknob! When are we going to receive some sizable contributions from individuals or other foundations?

The sum and substance of all this is that our labor has not been in vain—that in spite of many failures there are successes. And we must not lessen our efforts but rather increase them to the intent that the noble pursuits of OHS will some day prevail and the wanton destruction of American works of art will cease.

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Fall 1976

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