



THE TRACKER

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The Last Andreas Moeller Organ

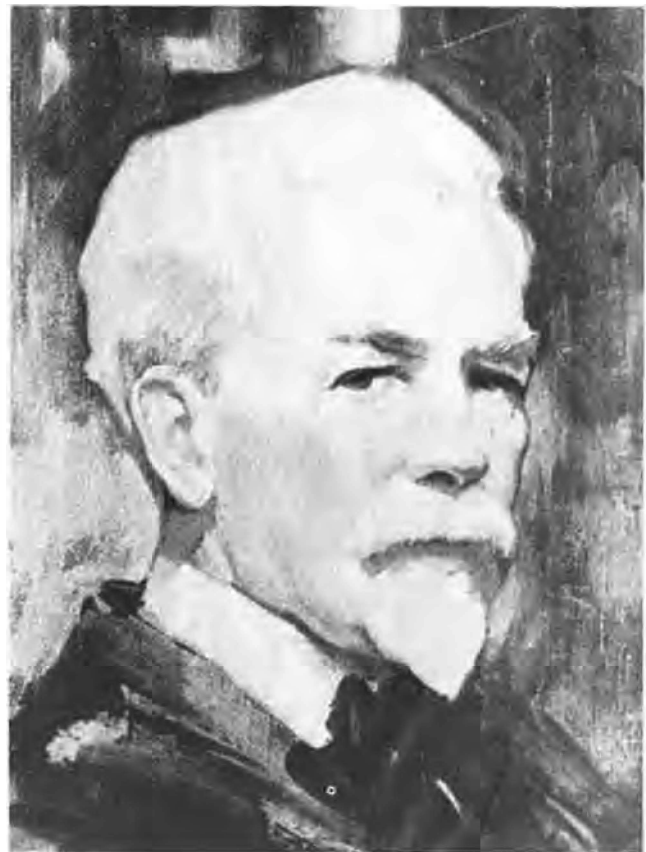
The Detroit *Free Press* of April 23, 1867, informed its readers of a musical development in their city. Under the heading "New Organ" the report read:

There was a formal opening of the new organ in Holy Trinity (Catholic) Church, of this city, on Easter Day, the music selected for the occasion being the mass of Henry Farmer in Bb. The organ was wholly manufactured in this city by Andrew Moeller, and is a great triumph in that line. The organ contains about twelve hundred pipes, is twenty-five feet high, eighteen feet long, and sixteen feet wide. The tone of the instrument is rich, clear and full.

The church for which this instrument was built is today one of Detroit's most historic, the Church of the Most Holy Trinity at Sixth and Porter Streets. It is the city's second oldest Catholic parish, being antedated only by Ste. Anne's. Originally, the church was intended as the "English" church, the services at Ste. Anne's being conducted for the French population. A church building was bought from the Presbyterians and moved to a new site, and by 1834 the parish was active. At about the same time, according to Silas Farmer, Ste. Anne's gave their organ to Holy Trinity. This organ, the first in the State of Michigan, was bought by Gabriel Richard, perhaps in Washington, D.C., and brought back to Detroit. Its date is unknown, but would probably be during the first decade of the nineteenth century.

In 1848, with the opening of S.S. Peter and Paul Cathedral on East Jefferson, the need for Holy Trinity was considerably lessened, and the church was closed. It became apparent very shortly, however, that a new parish was needed for the Irish population on the West Side of Detroit. The old Presbyterian meeting house was moved a second time, to the present location.

The growth of "Corktown" was such that the old meeting house proved inadequate, and, during the



Andreas Moeller, organbuilder, 1819-1904.

Courtesy of August Moeller.

first part of the 1850s the present brick church was built. The parish was not a wealthy one, however, and much of the decoration remained to be done when the church opened.

It was only in 1867 that the church bought a new organ. The builder of the Holy Trinity organ was named Andreas Moeller, the *Free Press* having Anglicized his name. Moeller was from the little German town of Oberbimach, near Frankfurt am Main, and emigrated to Detroit in 1848, bringing with him his wife and infant son. He immediately set up shop and home on Russell Street, in the German neighborhood of that day. There may have been organ

Convention Information

Usually the Spring issue of *THE TRACKER* contains all details about the annual OHS Convention. Due to delayed production schedules this was provided on a special insert enclosed with the Winter issue. Extra copies of same may be obtained by writing to the Society, P. O. Box 209, Wilmington, Ohio 45177.

THE TRACKER

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servicemen in the city and state previously; it seems certain that Moeller was the first to actually build organs in Michigan. His output was very small; a grandson, Alfred Moeller, believed that only three organs were built, the rest of the business consisting of maintenance and the occasional installation of an instrument built elsewhere. No trace remains of the other two instruments built by Moeller.

Moeller was a member of St. Joseph's R. C. Church, where Odell #121 was installed in 1873, and Moeller appears in the ledgers of St. Joseph's as having done tuning and repairs. He retired before the end of the century, and died November 1, 1904, at the age of 85. His son and grandson continued the business, but no organs were built after the retirement of Andreas Moeller.

When the writer first saw the organ about 1969, it was in a sorry state. Altered around 1904 by Moeller's sons, it had been further altered about 1955. The alterations had eliminated or changed much original pipework. The large double-rise reservoir had been propped down to prevent the top from rising and leaking. The blower, despite a new motor, could not produce a sufficient volume of wind. The organ was trying to speak on about one-inch pressure.

The console was a sad sight, the old stopknobs gone and replaced with plastic ones bearing inappropriate stop names; the black walnut stop terraces and nameboard had been painted.

The organ is located in the rear gallery of a large Gothic-Revival room, which had beautiful acoustics until the recent installation of carpeting and draperies. The central tower of the church has a large arch opening into the gallery, and the organ is about seventy-five percent within the tower space. A partition and slanted roof divide the organ space from the rest of the tower. In the room thus created behind the organ was located the feeder bellows, and, in later years, the blower. Layout is typical: Great front and center in the case; Swell above and partially behind the Great; pedal slider chest across the rear of the organ. The case, of carpenter gothic design, carries twenty-five zinc facade pipes in its three pointed arches, all from the Great Open Diapason 8'. The attached console extends out from the case; a "box" about three feet deep contains the coupler mechanisms, keyboards, and so forth, which are not within the case proper. The original finish of the pine case was painted grain in imitation of oak; the case is now painted white. The case pipes appear to have been first silver leafed, then decorated with stencil patterns in varying shades of gold varnish. This very delicate decoration has been covered by numerous coats of gold paint, and is not recoverable.

The stop terraces of the console may be the result of a later alteration; the console bears marks of possible vertical stop boards. The Great chest may be older than the rest of the organ, and it is possible that the organ was once a one-manual, with the Swell division added when the organ was enlarged, presumably in 1867. The knee panel is not original; inside the console are the remains of four composition pedals, for which the knee panel has no provision. The balanced Swell pedal is located above top C# of the pedalboard, and the knee panel has been crudely cut to provide for it. The Swell shades are horizontal; the original Swen mechanism was hitch-down.

The stoplist, as the organ stood from about 1955 until recently, was:

Great (54 notes)	Swell (54 notes)
16' Bourdon	8' Salicional
8' Open Diapason	8' Vio Celeste tc
8' Spitz Principal	8' Gedeckt
8' Melodia	4' Fugara
8' Dulciana	4' Harmonic Flute
4' Principal	2' Principal
4' Traverse Flute	8' Oboe
2 2/3' Twelfth	Tremulant
2' Octave	
2/3' Mixture II	Pedal
8' Trumpet	16' Principal
	16' Subbass
Couplers	
Swell-Great	
Great-Pedal	
Swell-Pedal	

It is difficult to ascertain the original specification of the organ; the very few interior markings are indecipherable.

Some changes, however, can be deduced from the pipework. The Great Bourdon 16' was originally a Tenor C stop; it has been moved up one note in a rescaling, and thirteen later pipes of the Lieblich Gedeckt type added to complete the compass. The Great 8' Melodia has the bottom thirteen pipes of an original Stopped Diapason 8', and then uses the old Great Flute 4', the old bottom C of the four-foot serving as the first open wood pipe of the Melodia at tenor C#. The Spitz Principal, formerly a Bell Gamba, has been so abused that it seems beyond economic repair; apparently an attempt was made to create a Spitzprincipal by removing the bells, but the pipes would not fit on the chest in the space provided at their new pits, and most of the rank was then laid aside where it was walked upon. The chest is marked "Viol" at this toeboard, as are the pipes.

The Great Dulciana is clearly not original, having twelve zinc capped basses belonging to the early twentieth century; the spotted metal open pipes from tenor C also date from about 1905. These pipes probably were installed by Moeller's sons. Of the original eightfoot stops in the Great, therefore, only the Open Diapason remains in its entirety; the facade pipes, though somewhat dented, and with one pipe needing replacement, are otherwise original. The rest of the rank, in common metal, has been cut up and given heavier nicking. At the four-foot pitch in the Great, the Principal's five zinc basses seem to date from c. 1905, but the rest of the stop may be original; though, again, cut up and nicked. The Traverse Flute is open wood, with sawtooth nicking, and must have been installed at the same time that the old 4' Flute became the Melodia. The 2 2/3' and 2' in the Great are quite like the Principal, and are probably original, but once again, cut up and more heavily nicked. The Mixture, of European manufacture, was installed in 1955, and this two-rank stop, with pitches of 2/3' and 1/2' at bottom C, seemed rather strident above the rather ponderous chorus below. There are holes in the Mixture toeboard for a third rank of pipes, the unused row of toeholes having been sealed with a strip of leather glued down.

The Trumpet is a beautiful example of just the sort of chorus reed that one expects in such an old organ as this; it may not be original, however, for

it bears great resemblance, along with the Swell Oboe, to an Oboe installed in the St. John's-St. Luke Votteler, by Moeller's sons about 1905. (See article in the Winter issue of *THE TRACKER*.)

There is also a spare slider, which once had a stop action attached to it. This toe-board, a rather narrow one located between the Mixture and the Trumpet, may have had a small-scale 8' reed.

In the Swell, the two strings clearly date from c. 1905. The Salicional is a narrow-scaled stop with twelve stopped basses; the Celeste is rather wider scaled, and marked "Oboe Gamba." These two stops stand either side of the Stopped Diapason, and all three toeboards once shared the basses of that stop. The first board on the chest, immediately behind the Swell shades, is one of these, and carries the Celeste; it is fair to assume that this toeboard once carried a Geigen Principal or Open Diapason. The Stopped Diapason is surely original, though it has arched mouths cut up crudely at a later time.

The original 8' string may be present in the 4' Fugara, which is marked "viola" on the pipes. These are of medium scale, without beards or bridges of any kind, and of spotted metal. The 4' Flute is harmonic from middle C, and made of spotted metal. The 2' Principal was installed in 1955, a set of spotted metal European pipes of 74 scale.

The Oboe, like the Great Trumpet, is a fine example, without caps; it is essentially identical to the one installed in the Detroit Votteler in 1905 by Moeller's sons. The Tremulant is a standard beater type, later than the instrument. In the windtrunk leading to the Swell are the remains of what can only be a *tremblant doux*.

The stop described on the 1955 knobs as Principal 16' in the Pedal is a standard large-scale open wood. The Subbass 16' is a replacement set of pipes from about 1905. The original Bourdon may have been larger scale, but for whatever reason, the original set occupied two sliders, one for the C pipes and one for the C#. When the replacement set was installed the pipes were all placed on one of the sliders, leaving the other unused.

When the writer first inspected the organ in 1969, the pastor of Holy Trinity, Fr. Clement Kern, indicated that though he had been advised to junk the organ, and though some in the parish were in favor of a windless substitute, he was himself intuitively of the opinion that there was value in the old organ. An arrangement was made whereby the worst of the organ's problems, lack of wind, would be corrected. The parish purchased parts, and volunteers supplied the labor. After much thought, it was decided that there was no practical way to repair the old reservoir. Larger than a double bed, its sides nearly touched the walls on either side, and its double-rise ribs were leaking all along their length. Moreover, after the installation of the organ, a platform had been built above the reservoir, so that the bells could be rung—their ropes came down directly above the reservoir. This platform, and a smaller one on which stood the Orgoblo, would have had to be removed. The reservoir was, therefore, cut apart and removed in pieces, and replaced with modern single-rise reservoirs, one to a division.

Repairs were also made to the blower's pulley system. Even so, when the work was completed, the Organ was playable, and it could not have been said

to have been playable before. Meanwhile, the parish, by no means wealthy, considered the financing necessary to restore the organ.

In 1974, work began on the basis of doing what could be afforded. A new German blower was installed, but the now-ample wind supply only pointed more strongly to the need for restoration. Work was also done at this time toward restoring the pedal couplers, and plans were being laid for a larger program of work. Finally, in 1976, work began in earnest. The organ was largely dismantled, and the manual wind-chests sent to Paul Carey of Troy, New York, for retabling and reconditioning. Meanwhile, console parts have been refinished, action parts worked on, and careful plans for the pipework decided upon.

Given the lack of any certainty about the original stoplist, it was decided that "restoration," as such, was out of the question. Still, the original material had to be preserved, which inevitably meant that the organ, even though a little more versatility might be desired, had to remain essentially within the boundaries of nineteenth century design. The eventual stoplist will be:

Great	Swell
16' Bourdon	8' Stopped Diapason
8' Open Diapason	8' Salicional
8' Viol	4' Principal
8' Dulciana	4' Chimney Flute
4' Principal	2' Piccolo
4' Flute	1 1/3' Nasard
2 2/3' Twelfth	Mixture II
2' Fifteenth	8' Oboe
1 1/3' Mixture III	Tremulant
8' Trumpet	
4' Clarion	Pedal
Couplers	16' Open Diapason
Swell-Great	16' Bourdon
Great-Pedal	8' Principal
Swell-Pedal	

In planning for the pipework, a middle road has been chosen between wholesale replacement and retention of everything extant in the organ. Many pipes will be returned to their original places. In the Great, the bottom octave completing the compass of the 16' will be retained, but the original pipes will be returned to their original scale. The Open Diapason will be restored, its cutups returned to the original one-quarter. The "Melodia" will be returned to its original function as the 4' Flute, while the eight-foot flute will consist of the original thirteen basses present in the organ, plus four new stopped wood pipes to match, and metal chimney flutes from tenor F. The replacement for the Bell Gamba is in doubt; an appropriate old string has not come to hand and new pipes may be necessary. The Dulciana will remain. The 4' Principal will have its zinc basses replaced, and this stop, together with the 2 2/3' and 2' will have their cut-ups lowered and languids replaced. They will be slightly rescaled to conform to the normal practices of that time.

One new rank and some new basses will be added to the existing Mixture to make a standard Mixture III, the lowest rank beginning on 1 1/3'. The Trumpet has been repaired and revoiced as necessary, and the Clarion will be placed on the spare toeboard, offering both added splash in the Great, and the opportunity to couple 4' reed color into the Pedal.

In the Swell, the original Stopped Diapason, fully stopped wood throughout, will be retained, with its



E. Power Biggs (1908-1977) seated at the 1958 Flentrop organ, Busch-Reisinger Museum. Harvard University.

E. Power Biggs

1906-1977

Edward George Power Biggs was born in England on March 29, 1906. He came to the United States in 1929 and made his New York debut as a recitalist on the Wanamaker Auditorium organ in 1932. He was naturalized as a United States citizen in 1937.

Mr. Biggs was elected an Honorary Member of the Organ Historical Society in 1968 in recognition of his contributions to the Society by participating in the Boston and Cape Cod national conventions. Although Honorary Members are exempt from paying dues, Mr. Biggs continued to fulfill this obligation and made monetary contributions and wrote articles for *THE TRACKER*, as well.

In spite of an accident which fractured one of his arm bones, he performed with the Boston Pops Orchestra as part of the 1976 AGO National Convention in Boston. This was his last public appearance.

Through the medium of radio and recordings, Mr. Biggs has become perhaps the best known organist in America or the world.

Mr. Biggs passed away after a brief illness on March 10, 1977. A memorial service for him was held in Harvard Memorial Chapel on March 27. The entire organ world mourns his passing.

cutups lowered to the original height. The 4' Fugara and the stopped basses of the later Salicional were combined to make a "new" Salicional. The 1955 2', with an octave added, and a two-note rescale, will serve as the 4' Principal, and a Flute d'Amour from a Hook and Hastings will be installed as the Chimney Flute. The Piccolo will be a set of old pipes from an Odell, and the 1 1/3' will likely be made from one of the narrow strings taken out of the organ. The Mixture will be new, it and the 1 1/3' being a nod to modern needs. The Oboe has been repaired and restored.

The original Open Diapason 16' and later Bourdon will be retained in the Pedal. The unused slider left by the altered installation of the Bourdon will be used to provide a gentle eight-foot stop of principal tone.

The paint has been stripped from the black walnut console parts; the missing ivory on the keyboards is being replaced, and new old-fashioned stopknobs will be provided. Some alteration of the stopknob arrange-

ment was necessary, of course, to provide for an additional stop in each division.

If the budget allows a very desirable restoration of the case, a few pieces of missing decoration would be replaced, and the case painted in imitation of oak with gold-leaf trim. New stencil patterns for the facade pipes, in nineteenth-century style, would complete the case in fine fashion, so that it would look as good as it is hoped that the rebuilt organ will sound.

Whether all this work can be completed by OHS convention time is uncertain as of this writing, but it is certain that some portions of this fine and interesting old organ will be playing for OHS members.

Surely this is, historically, one of the most significant of Detroit's organs. It is the last remaining work of one of Detroit's early builders; it is, in fact, the oldest extant organ known to have been built not only in Detroit, but in Michigan.

Ed. note: The above material was prepared by William Worden, with some additions and editing by George Bozeman and Alan Laufmann.

Rosalind Mohnsen

St. Joseph's Church

345 Waverly St.

Belmont, MA 02178

Granville Wood's 1889 Organ

by William Worden

One of the major advantages of having the OHS 1977 convention in the midwest is that those attending will have the opportunity to see and hear the work of local builders who are unfamiliar to the Society at large.

One such organ on the convention schedule is the Granville Wood & Son organ at Trumbull Avenue Presbyterian Church, Detroit.

Granville Wood was born in Sandown, New Hampshire, April 29, 1832. Prior to the Civil War, he was involved in the manufacture of harmoniums and melodians in New England; he moved to Detroit in 1865. Wood found employment in Detroit with the firm of Simmons & Whitney, which eventually evolved into the more familiar Clough & Warren, who built the early Austin organs. About 1876, seeing a market for small, standardized organs, Wood formed his own firm, apparently in partnership with the Simmons brothers, for the firm name of Wood and Simmons appears in the 1879 Detroit City Directory. In 1880, the directory lists the firm as Granville Wood and Son. The firm is not listed in the 1884 directory, reflecting Wood's decision to relocate to Northville, Michigan, a small town about thirty miles from Detroit. After the move, the business was expanded to include the building of larger, custom-designed instruments.

About 1890, Wood sold his business to Farrand and Votey, and returned to Detroit to live. He was active for a time in organbuilding with Farrand and Votey, but was also involved in a number of non-musical business activities. He died on July 27, 1929, his obituary indicating that he was considered a "grand old man" of the Detroit musical scene. He is buried in Detroit's historic Elmwood Cemetery.

The organ at Trumbull Avenue Presbyterian Church was built after the move to Northville, and at two manuals and twenty-nine ranks is hardly a stock model. Today, this is the only two-manual Wood organ known to survive. The Trumbull Avenue Church building, a charming example of Ruskinian "Venetian Gothic" as interpreted in the American midwest, bears a cornerstone date of 1886, and was designed by the Detroit firm of Hess and Raseman. The 905. of June 2, 1889, in an article on the congregation, reported "a \$4,000 pipe organ is now being built for this church, and will be placed therein in September."

The organ is placed directly behind the centrally-placed pulpit, the attached console being in a small choir platform. The Great is at impost level, with the Swell above. The Pedal is placed to the left of the organ as one faces it, in 4 space that has an opening toward the auditorium only high above the level of the pipe mouths. The space below the Great chest is occupied by action and double-rise reservoir with feeder bellows.

The central position of the organ has facade pipes from the Great Double Open Diapason 16' and Open Diapason 8'. The Pedal space and the space on the other side of the main part of the organ-actually a choir robing room-have small dummy pipes. All of these

facade pipes are now painted copper-gold. The stoplist is as follows:

Great	Swell
16' Double Open Diapason	16' Bourdon Bass (12)
8' Open Diapason	16' Bourdon Treble (TC)
8' Viola da Gamba	8' Open Diapason
8' Melodia	8' Salicional
8' Dulciana	8' Stopped Diapason
4' Principal	8' Aeoline
4' Flute d'Amour	4' Violina
2 2/3' Twelfth	4' Flute Harmonic
2' Fifteenth	2' Flautino
Mixture III	Dolce Cornet III
8' Trumpet	8' Cornopean
	8' Oboe & Bassoon
	Tremolo
Couplers	Pedal
Swell-Great	16' Open Diapason
Great-Pedal	16' Bourdon
Swell-Pedal	8' Violoncello
Pedal Check	
Blower's Signal	
5 Composition Pedals	

Except for the specific character of the Great flutes, this stoplist is exactly the same as that of the Great, Swell, and Pedal of the Johnson & Son opus 779 of 1891, located not far away. Of course, such a stoplist is characteristic of the period; but the parallel goes further, for in quality of workmanship and materials, and in tonal sophistication, this organ is very much like a Johnson. Open metal pipes are of spotted metal throughout, except for zinc basses; and the pipework generally is in excellent condition.

Unfortunately, as of this writing, the organ has two major problems. No doubt, at one time, cloth was tacked up behind the feet of the facade pipes to provide a visual screen. This has been replaced with celotex, which extends up to roughly the bottom of the Swell box. The sound of the Great must escape upwards through a space about a foot wide. This muffles the Great, of course, and upsets the balance of the divisions. The other problem involves the three ranks of reeds: the twill tape used to tie the bass-pipes to their racks has rotted, and a number of the pipes have bent over from their own weight. The problem is greatest with the rank closest to the Swell shutters; some pipes in this rank have sagged into the shutter space, and were beaten flat by the opening and closing of the Swell shades. The church is now aware of these problems and of the other needs of the instrument, and an effort is being made to meet those needs.

Other than the two situations mentioned above, the organ is in fine, unrestored condition. The apparent lack of service over the years may, in fact, have been a blessing, for this writer has never seen an old, unrestored organ with its cone-tuned pipework in such undamaged condition. The usual dropped stoppers, broken action parts, and assorted minor wind leaks are present, but the instrument is still a highly playable, and very beautiful, example of the organbuilder's art.

This last large Granville Wood organ will surely be a surprise to those attending the 1977 OHS convention and no doubt will establish Wood's name among those who hear it. Hopefully, its major problems will be corrected before convention time; but

3rd International Congress of Organists Meets August 1-6

An event which occurs only once each ten years in the organ world is of great significance. For the first time, the International Congress of Organists will be held in the United States with programs in Philadelphia and Washington, D.C., the week of August 1-6, 1977.

Previous Congresses were held in London, England, and in three Canadian cities, attracting talent from all over the world. For the 1977 Congress, which is sponsored by the Philadelphia Chapter of the American Guild of Organists, a program of recitals, seminars, concerts, discussions, and two contests (one in organ playing and the other in improvisation) will include performers from Canada, England, France, and Germany, as well as the United States, and it is hoped that organists from many other countries will attend.

The organ playing competition attracted 70 entrants from 7 countries and the committee has selected five candidates for the final competition which will occur during the Congress Week. There were far fewer competitors for the improvisation prizes, but sufficient to include this feature, too. First prize in each division is \$1,000 and second prize is \$500.

Organs to be heard in Philadelphia include the new large Rieger tracker instrument at Bryn Mawr Presbyterian Church, the historic E. M. Skinner organ at Girard College, the new Edwin Ohl tracker organ at Emmanuel Lutheran Church, the new Reuter organ at St. Monica's Church, and the great John Wanamaker organ in the department store. In Washington the Aeolian-Skinner organ at J. F. Kennedy Center will be demonstrated, and the great Cathedral organ (recently rebuilt) at Washington Cathedral will be used for the Congress Service.



Ensembles to be heard include the Festival Singers of Toronto, Canada, St. Thomas Choir of Boys and Men from New York, the Mendelssohn Club of Philadelphia, and the United States Marine Band in Washington.

These are only a few of the highlights to be offered. For a full brochure and registration form, write to:

Dorothy M. Bergmann
537 Rydal Park-The Fairway
Rydal, Pennsylvania 19046

even as things stand, this organ speaks well for its builder as one who built on principles of quality materials, fine workmanship, and beautiful sound.


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Cincinnati Organ Builders of the Nineteenth Century

by Kenneth Wayne Hart
Appendix B
Organ Specifications

When available, the original stop names and spellings are used; otherwise, accepted modern spellings are adopted. Hence, some discrepancies are unavoidable. All photographs were made in 1965 by George Pallage and are published through his courtesy.

Grace United Methodist Church, Newport, Kentucky
Koehnken & Grimm (c. 1866)

Great 58 notes	Swell 58 notes
Open Diapason 8'	Open Diapason 8' ¹
Dulciana 8'	Stopped Diapason 8'
Melodia 8'	Solicional 8'
Octave 4'	Aeoline 8'
Twelfth 2 2/3'	Flute Harmonique 4'
Fifteenth 2'	Tremulant
Pedal 27 notes	Swell to Great Coupler
Bourdon 16'	Swell to Pedal Coupler
1 - now a Principal 4'	Great to Pedal Coupler

St. Aloysius Church, Covington, Kentucky
Koehnken & Grimm (c. 1867), rebuilt by Hillgreen-Lane

Great (partly enclosed)	Swell (enclosed)
Open Diapason 16'	Open Diapason 8'
Open Diapason 8'	Stopped Diapason 8'
Doppel Flute 8'	Solicional 8'
Melodia 8'	Celeste 8' *
Viol d'Gamba 8'	Octave 4'
Gemshorn 8' *	Harmonic Flute 4'
Dulciana 8'	Violino 4'
Principal 4'	Piccola 2'
Quint 2 2/3'	Oboe 8'
Fifteenth 2'	Vox Humana 8' *
Tuba 8' *	Tremulant
Choir (enclosed)	Pedal
Unda Maris 8' *	Resultant 32' *
Quintadena 8'	Open Diapason 16'
Concert Flute 8' *	Bourdon 16'
Clarinet 8'	Open Diapason 8'
Tremulant	Flute 8' *
	Violin Cello 8'

* - It has not been determined exactly which pipes were additions at the rebuilding of the organ, but these are the most likely. Most of the mechanical parts of the instrument are by the Hillgreen-Lane Company.

Asbury Third Methodist Church, Cincinnati, now at Port William, Ohio
Koehnken & Grimm. (Bldg. 1893, organ probably much older. Use of term "Manual" and hitch-down Swell pedal date it at c. 1870.)

Manual (enclosed)	Pedal
Open Diapason 8' 58 ¹	Sub Bass 16' 20
Melodia * 8' 58 ¹	Two combination pedals: F & P
Dulciana 8' 46	Hitch-down Swell pedal.
Octave 4' 58	1 - Low 12 stopped wood.
Flute 4' 58 ²	2 - Rohr flute, low 12 stopped wood.
Twelfth 2 2/3' 58	* - Common bass.
Fifteenth 2' 58	



The 1865 Koehnken & Grimm organ in Salem United Church of Christ, Cincinnati, Ohio. Rebuilt in 1942.

Salem United Church of Christ, Sycamore Street, Cincinnati
1865, Koehnken & Co., Koehnken & Grimm, rebuilt by Pilcher 1942

Swell 58 notes	Great 58 notes
Geigen Diapason 8 ft.	Open Diapason 8 ft.
Harmonic Flute 8 ft.	Gedeckt 8 ft.
Octave 4 ft.	Dulciana 8 ft.
Flute 4 ft.	Octave 4 ft.
Nazard 2 2/3 ft. ¹	Flute 4 ft.
Octavin 2 ft. ²	Quint 2 2/3 ft.
Oboe 8 ft.	Super Octave 2 ft.
Pedal	Trumpet 8 ft.
Subbass 16 ft.	
Lieblich Gedeckt 16 ft. ²	1 - Originally a Piccolo 2 ft.
Flute 8 ft. ²	Changed by Pilcher.
Cello 8 ft.	2 - Addition by Pilcher.



The Koehnken organ in St. Henry's R. C. Church, Cincinnati, Ohio, now being restored for installation in St. Louis, Missouri.

St. Henry's Roman Catholic Church, Flint Street, Cincinnati; now in process of being restored and added to by Louis IX Associates, William R. Memmott, for installation in a new chapel-auditorium, Covenant Theological Seminary, St. Louis, Missouri.

Koehnken and Company (c. 1863)

Left Jamb

Bourdon	16 ft. Sw. 56 ¹
Principal *	56
Doppel Floete	8 ft. Sw. 44
Viola d'amour	8 ft. Sw. 56 ²
Dolce	8 ft. Sw. 44 ³
Octave	4 ft. Sw. 56,
(Rohrfloete)	4 ft. 56 ^{1,4}
Piccolo	2 ft. Sw. 56
Hautbois	8 ft. Sw. 44 ⁴
Vox Humana	8 ft. Sw. 44 ^{4,5}
Tremulant	Sw.
Double Open	16 ft. P. 25
Violoncello	8 ft. P. 25
Violon Bass	8 ft. P. 25 ⁶
Pedallock	P.

* - No original knob face

- 1 - Low 12 outside Swell box
- 2 - Low 12 tapered
- 3 - Small scale open wood
- 4 - Top 7 are flues
- 5 - Open
- 6 - Dull open wood
- 7 - Low 12 stopped wood
- 8 - Open to TF#
- 9 - Common bass
- 10 - Rohrfloete, low 22 stopped
- 11 - Open wood
- 12 - Three ranks:

Notes C2-f# 17-19-22
f#4-f5 12-15-17
f5-g6 10-12-15

Right Jamb

Open Diapason	16 ft. Gt. 56 ⁷
Open Diapason	8 ft. Gt. 56
Melodia	8 ft. Gt. 44 ^{8,9}
Gedackt *	8 ft. Gt. 56 ^{9,10}
Salicional *	8 ft. Gt. 56
Octave	4 ft. Gt. 56
Flute	4 ft. Gt. 56 ¹¹
Twelfth	2 2/3 ft. Gt. 56
Fifteenth	2 ft. Gt. 56
Mixture III	Gt. 168
Trumpet Bass	8 ft. Gt. 12 ¹³
Trumpet Treble	8 ft. Gt. 44 ¹³
Coupler Sw. to Gt.	
Coupler Gt. to Ped.	
Coupler Sw. to Ped.	

2 wooden combination pedals:

1. Full Gt. w/o Mixt. or reed
2. Reduce to Fl. 8, 8, 4 & Sal. Hitch-down wooden Swell pedal. On manual chests, low C is connected to C# key and top g is not connected. Pipes have been tuned sharp from original pitch. Pedal pipes are thus tuned flat to match.
- 13 - pipes removed
- 14 - Face missing



The 1876 Koehnken & Grimm organ at Mother of God Catholic Church, Covington, Kentucky.

Mother of God Catholic Church, Covington, Kentucky
1876, Koehnken & Grimm, rebuilt by H. Frederick in 1958, being restored by Cunningham Pipe Organs

Swell 61 notes¹

Bourdon	16 ft.
Principal	8 ft.
Viola	8 ft.
Gedackt	8 ft.
Dolce	8 ft. ³
Octave	4 ft.
Wald Floete	4 ft.
Flautina	2 ft.
Oboe	8 ft. ³
Choir 61 notes ¹	
Principal	16 ft.
Geigen Principal	8 ft.
Gamba	8 ft.
Melodia	8 ft.
Unda Maris	8 ft. ⁴
Dulciana	8 ft. ⁴
Flute Traverso	4 ft.
Piccolo	2 ft.
Clarinet	8 ft.

1 - Originally 58 notes, top 3 pipes added in 1958.

2 - Originally 25 notes, top 7 pipes added in 1958, when new electric console was built.

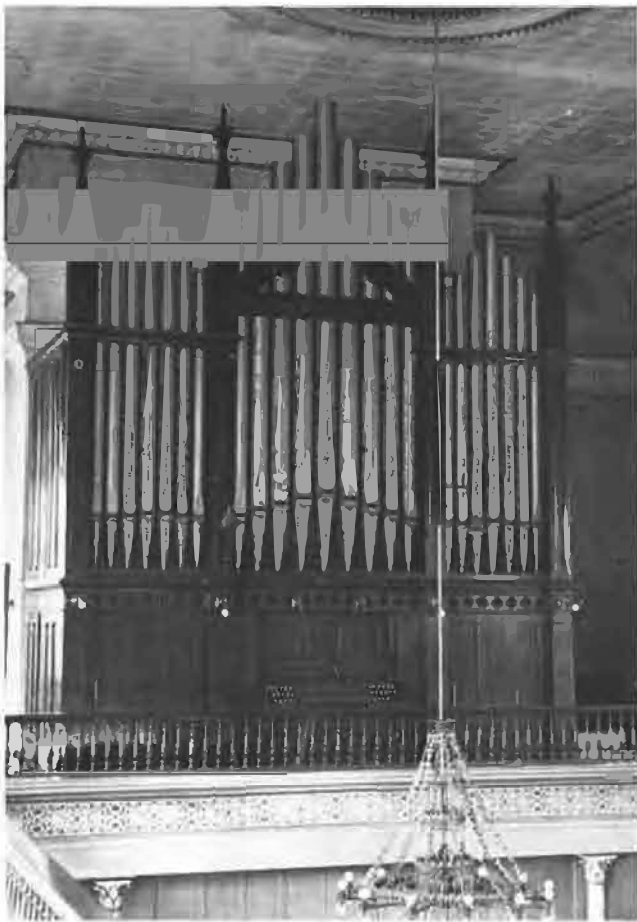
3 - Replaced in 1961.

4 - Added in 1958.

Great 61 notes¹

Principal	16 ft.
Bourdon	16 ft.
Principal	8 ft.
Salicional	8 ft.
Doppel Floete	8 ft.
Quint	5 1/3 ft.
Octave	4 ft.
Flute	4 ft.
Twelfth	2 2/3 ft.
Wald Floete	2 ft.
Cornet	IV Ranks
Mixture	III Ranks
Trumpet	8 ft.
Pedal 32 notes ²	
Principal	16 ft.
Sub Bass	16 ft.
Quint	10 2/3 ft.
Octave	8 ft.
Violoncello	8 ft.
Posaune	16 ft.
Posaune	4 ft. ³

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 fifth.



The Koehnken & Grimm organ at St. Paul's Congregational Church, Cincinnati, Ohio. The building is now the Church of God, the organ gone.

St. Paul's Congregational Church (now Church of God),
15th and Race Streets, Cincinnati
Koehnken & Grimm, (c. 1883), now gone

Left Jamb		Right Jamb	
Sw. Bourdon	16' 58 ¹	M. Principal	16' 58 ⁵
Sw. Geigen Principal	8' 58 ²	M. Principal	8' 58 ⁶
Sw. Viol d'Amour	8' 46 ³	M. Doppel Floete	8' 47 ^{7,8}
Sw. Gedackt	8' 58 ³	M. Melodia	8' 58 ⁷
Sw. Octave	4' 58	M. Viol di Gamba	8' 58 ⁹
Sw. Fugara	4' 58	M. Dulciana	8' 46 ⁹
Sw. Floete d'Amour	4' 58	M. Octave	4' 58
Sw. Piccolo	2' 58	M. Floete Harmonic	4' 58 ¹⁰
Sw. Vox Humana	8' 46	M. Quinte	2 2/3' 58
Sw. Clarionette	8' 58	M. Super Octave	2' 58
Tremulant		M. Mixture	1V 23211
Ped. Principal Bass	16' 27	M. Trumpet	8' 58
Ped. Sub Bass	16' 27	Coppel Sw. & M.	
Ped. Violoncello	8' 27	Coppel Sw. & Pedal	
Ped. Posaune	16' 27 ⁴	Coppel M. & Pedal	
Ped. Sperre		Calcant	

- 1 - 6 outside Sw. box
- 2 - Low 12 stopped wood
- 3 - Low 12 common
- 4 - Wood resonators
- 5 - Low 18 in case
- 6 - Low 5 in case
- 7 - Low 11 common
- 8 - Doppel from TG #
- 9 - Common open boss

- 10 - Open wood bass
- 11 - Mixture:
Notes 1-24: 15-17-19-22
25-30: 15-15-17-19
31-36: 12-15-15-17
37-58: 10-12-15-15
- Two Combination Pedals for M.
- All case pipes speak.
- Low 12 keys of M. are Tracker-pneumatic.



The Koehnken & Grimm organ at Our Lady of Perpetual Help Church, Cincinnati, Ohio.

Our Lady of Perpetual Help Church, Steiner Avenue,
Cincinnati, Ohio, Koehnken & Grimm (c. 1889)

Left Jamb		Right Jamb	
Sw. Geigen Principal	8' 46 ¹	Gr. Bourdon	16' 58
Sw. Gedackt	8' 58 ¹	Gr. Open Diapason	8' 58 ²
Sw. Gamba	8' 58	Gr. Doppel Floete	8' 58
Sw. Aeoline	8' 46	Gr. Melodia	8' 58 ³
Sw. Flute Harmonic	8' 58	Gr. Dulciana	8' 58
Sw. Violine	4' 58	Gr. Octave	4' 58
Coupler Sw. to Gr.		Gr. Quint	2 2/3' 58
Coupler Gr. to Ped.		Gr. Super Octave	2' 58
Coupler Sw. to Ped.		Gr. Mixture	III 183
		Gr. Trumpet	8' 58
1 - Common stopped bass.		Ped. Double	
2 - 17 in case.		Open Diapason	16' 27
3 - Low 12 stopped.		Ped. Sub Bass	16' 27
Four combination pedals.		Ped. Violoncello	8' 27
		Pedal Check	

St. Patrick's Church, Covington, Kentucky
Koehnken & Co. (c. 1871)

Great	Swell
Open Diapason 8'	Bourdon 16'
Doppel Flute 8'	Geigen Principal 8'
Melodia 8'	Stopped Diapason 8'
Gamba 8'	Salicional 8'
Dulciana 8'	Aeoline 8'
Octave 4'	Flute Harmonique 4'
Fifteenth 2'	Tremulant
	Swell to Great Coupler
	Great to Pedal Coupler
	Swell to Pedal Coupler

Pedal
Sub Bass 16'



First Presbyterian Church, Newport, Kentucky
Koehnken & Grimm (c. 1893)

Swell 58 notes		Great 58 notes	
Bourdon	16'	Bourdon	16'
Stopped Diapason	8'	Open Diapason	8'
Salicional	8'	Melodia	8'
Viola	8'	Dulciana	8'
Aeoline	8'	Viola D'Gamba	8'
Flute a Chiminee	4'	Octave	4'
Fugara	4'	Flute Harmonic	4'
Piccolo	2'	Twelfth	2 2/3'
Bassoon Bass	8'	Fifteenth	2'
Oboe	8'	Trumpet	8'
Tremulant *			
Balanced Swell Pedal		Pedal 27 notes	
Sw to Gt, on-off buttons		Sub Bass *	16'
Sw to Ped, on-off buttons		Bourdon *	16'
Gt to Ped, on-off buttons		Violin Cello *	8'
Gt to Ped reversible pedal		Pedal Check *	
Five combination pedals:		Bellows Signal *	
Gt. P, MF, F			
Sw. P, F			

* - Not original face.

Holy Cross Church, (Mt. Adams), Cincinnati, now at
Immaculate (Mt. Adams)
Koehnken & Grimm, (c. 1895)

Swell 58 notes		Great 58 notes	
Geigen Principal	8'	Bourdon Bass	16'
Stopped Diapason	8'	Bourdon Treble	16'1
Salicional	8'	Open Diapason	8'
Aeoline	8'	Melodia	8'
Flute a Chiminee	4'	Viol D'Gamba	8'
Violin	4'	Dulciana	8'
Bassoon Bass	8'	Principal	4'
Oboe	8'	Flute Harmonic	4'
Vox Humana (TC)	8'	Twelfth	2 2/3'
Tremulant		Fifteenth	2'
Sw-Gt on-off buttons		Pedal 27 notes	
Sw-Ped on-off buttons		Sub Bass	16'
Gt-Ped on-off buttons		Violon Bass	8'
Three combination pedals:		1 - from f#1	
Gt. P, MF, F			

Clifton United Methodist Church, Cincinnati
Koehnken & Grimm, 1895

Great 58 notes		Swell 58 notes	
Bourdon	16'1	Geigen Principal	8'6
Open Diapason	8'2	Salicional	8'6
Viol di Gamba	8'3	Stopped Diapason	8'7
Melodia	8'4	Aeoline	8'7
Dulciana	8'3	Violine	4'
Principal	4'	Flute a Chiminee	4'
Flute Harmonic	4'5	Bassoon Bass	8'
Twelfth	2 2/3'	Oboe	8'
Fifteenth	2'		
Pedal 27 notes		1 - from Tenor C.	
Sub Bass	16'	2 - 19 pipes in case.	
Pedal Check		3 - lower 12 common.	
Coppel Sw to Gt		4 - lower 12 stopped wood.	
Coppel Sw to Ped		5 - harmonic from middle C.	
Coppel Gt to Ped		6 - low 12 stopped, common.	
Gt to Ped reversible pedal		7 - low 12 stopped, common.	
		Three combination pedals:	
		Gt. P, MF, F	

The Koehnken & Grimm organ at Concordia Lutheran
Church, Cincinnati, Ohio.

Concordia Lutheran Church, Race Street, Cincinnati
Koehnken & Grimm (1891 and earlier)

Left Jamb		Right Jamb	
Sw. Geigen Principal	8' 461	M. Bourdon	16' 586
Sw. Gedackt *	8' 581,6	M. Principal	8' 58
Sw. Salicional	8' 582	M. Melodia	8' 58
Sw. Floete Traverse	4' 58	M. Viola di Gamba	8' 58
Sw. Violine	4' 583	M. Principal	4' 58
Sw. Oboe *	8' 584	M. Quinte	2 2/3' 58
Sw. Aeoline *	8' 465	Gr. Dulciana *	8' 587
Tremulant		M. Mixture	III 1748
Copper Swell and Manual		M. Trumpete	8' 58
Coppel Manual and Pedal		Ped. Sub Bass	16' 27
Coppel Swell and Pedal		Ped. Violoncello	8' 27
Bellows Signal		Pedal Check	
1 - Common stopped wood bass.		6 - Now de-nicked.	
2 - Now moved to 4' pitch.		7 - Place on chest indicates it	
3 - Now moved to 2' pitch.		was once a 2' stop, now has	
4 - Clarinet bass.		15th of the Mixture in its	
5 - Later added by extending		rack.	
Swell box and front of chest.		8 - Now II: 19-24.	
Now has Dulciana in its rack.		* - Not original face.	
		Two combination pedals affect-	
		ing M.	
		M. to Ped. reversible pedal.	

Immaculate Conception Church, Kenton, Ohio
Koehnken & Grimm (c. 1887)

Swell 58 notes		Great 58 notes	
Stopped Diapason	8' 581	Open Diapason	8' 58
Geigen Principal	8' 581	Melodia	8' 582
Salicional	8' 581	Dulciana	8' 58
Aeoline	8' 581	Octave	4' 58
Flute Harmonique	4' 58	Twelfth	2 2/3' 58
Tremulant		Fifteenth	2' 58
Pedal		Coppel Sw-Ped	
Bourdon	16' 27	Coppel Gt-Ped	
Pedal Check		Coppel Sw-Gt	
Bellows Signal		1 - Lowest 12 pipes common	
		stopped wood.	
		2 - Lowest 12 common.	

W. RAYMOND ACKERMAN

Immaculate Conception Church, Newport, Kentucky
G. Grimm & Son (c. 1897), probably rebuild of older
Koehnken & Grimm, now gone.

Left Jamb		Right Jamb	
Sw. Bourdon	16' 46	Gr. Bourdon	16' 46
Sw. Geigen Principal	8' 58 1	Gr. Open Diapason	8' 58 4
Sw. Salicional	8' 46 1	Gr. Melodia	8' 58
Sw. Stopped Diapason	8' 58 2	Gr. Viol di Gamba	8' 58 5
Sw. Aeoline	8' 46 2	Gr. Dulciana	8' 46 5
Sw. Fugara	4' 58	Gr. Octave	4' 58 6
Sw. Flute a Chiminee	4' 58	Gr. Flute Harmonic	4' 58
Sw. Piccolo	2' 58	Gr. Twelfth	2 2/3' 58
Sw. Bassoon Bass	8' 12	Gr. Fifteenth	2' 58
Sw. Oboe	8' 46 3	Gr. Trumpet	8' 58 3
Tremolo		Ped. Double Open Diap.	16' 27
Bellows Signal		Ped. Sub Bass	16' 27
Coupler Sw. to Ped.		Ped. Violoncello	8' 27
Coupler Gt. to Ped.		Pedal Check	
Coupler Sw. to Gt.			
Gt. to Ped. reversible pedal		1 - Common stopped bass.	
Three combination pedals:		2 - Common stopped bass.	
Gt. P, M, F, F		3 - Top 9 are flues.	
		4 - Nineteen in case.	
		5 - Low 12 common.	
		6 - Low 6 in case.	

S.S. Peter and Paul Catholic Church, Reeding, Ohio
G. Grimm and Son, (c. 1897), rebuilt by Kilgen, (c. 1930)

Swell 58 notes		Great 58 notes	
Bourdon	16'	Bourdon	16'
Geigen Principal	8'	Violin Diapason	8'***
Stopped Diapason	8'	Melodia	8'
Aeoline	8'	Dulciana	8'
Salicional	8'	Viol de Gamba	8'
Celeste	8'***	Open Diapason	8'
Flute a Chiminee	4'	Octave	4'
Piccolo	2'	Flute Harmonic	4'
Bassoon Bass "	8'	Fifteenth	2'
Oboe	8'	Mixture	11
Tremolo		Trumper	8**
Pedal 27 notes		Tremola*	
Double Open Diapason	16'	Swell to Pedal *	
Violin Cello	8'***	Great to Pedal *	
Pedal Check		Swell to Great *	
Three combination pedals:		Gt. to Ped. reversible pedal.	
Gt. P, M, F, F			

When this organ was electrified, the entire Great division was enclosed in a second Swell box, with an obviously newer Swell pedal added to the console.

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Was the Cone-valve Chest a Mistake?

by Hans Gerd Klais

Translated from the German by Homer D. Blanchard

Based on a paper presented before the Association of German Master Organ Builders on June 10, 1976, in Fulda.

The theme of this brief paper is formulated as a rhetorical question. This simply means that the answer follows of itself, in the sense that no-one will regard as a technical organbuilding mistake (and hence a musical mistake) a windchest system that was, after all, used for approximately a hundred years.

My remarks are to remind us that among the countless organs with cone-valve chests (*Kegelladen*) there was a proud succession of instruments that satisfied the highest tonal demands. I say "was" and "satisfied," for only a few instruments are still to be found of the kind to which I refer. Where this will be the case as time goes on, however, the organbuilder ought to be especially conscious of his role as restorer.

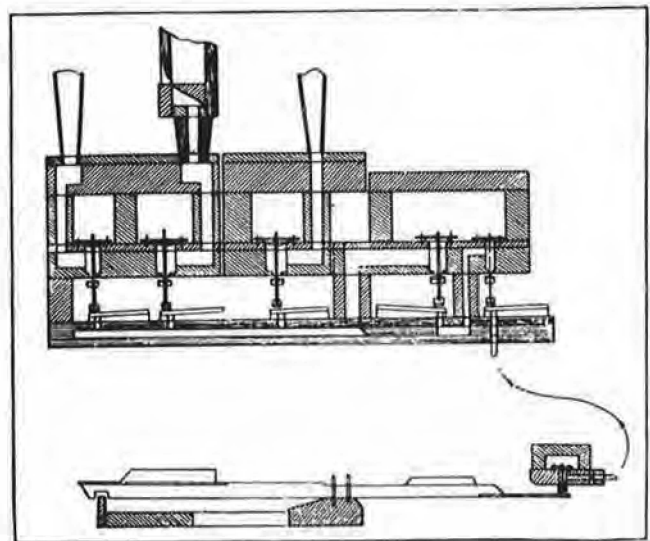
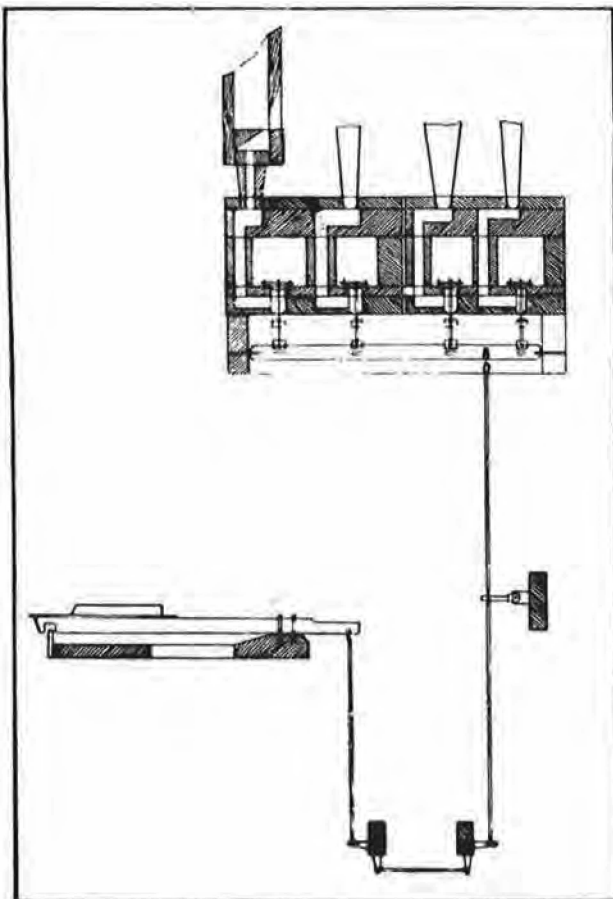
That we are dealing with the so-called romantic, or more accurately: the high- and late-romantic organ, does not need to be emphasized further. My use of the term "so-called," however, probably does require some justification, but let me point out that it is

not only the organbuilder who knows about the multifariousness of the concept "romantic"—the musicologist will also be able to corroborate him in this and a brief glance at literature and the plastic arts is also instructive in the same regard.

The Schulzes, Walcker, Ladegast, Sauer, and Steinmeyer are reckoned as outstanding names in the history of German romantic organbuilding. It is our duty to remember their achievements with great appreciation.

Let me call to mind some dates so as to orient us in time:

Forerunners of the principle of the cone-valve chest, namely of conveying its own wind to each pipe as far as possible in order to thus guarantee a sufficient wind supply even with more stops on the windchest, go back into the 18th century. By 1700 Casparini had already built windchests without note-channels,¹ and Johann Hausdörfer had developed an early form of the cone-valve chest for the 22 stop organ of the Evangelische Stadtkirche at Blaubeuren.



Mechanische und pneumatische Kegellade.

Left: Tracker action cone-valve chest. Right: Pneumatic cone-valve chest. From: Emile Rupp, *Die Entwicklungsgeschichte der Orgelbaukunst*. Einsiedeln (Switzerland): Benziger & Co., 1929, unnumbered plate following p. 160.

A pupil of Gottfried Silbermann, Johann Andreas Stein, should also be mentioned in this connection. He, in turn, had also attempted to give each pipe its own wind, using the type of chest invented by Hausdörfer having individual cone valves. This was in 1737 in the construction of the bass chest for the organ of the Barfüsserkirche in Augsburg. Stein had observed that the many bass stops when drawn together "regardless of whether they have valves, rob one another of wind."²

An instrument that is still preserved today was built in the last third of the 18th century by Martin Jäger of Füssen for the church of the abbey at Benediktbeuern. Its Pedal chest, with hanging individual valves, already had stop-channels and had the following disposition:

Principal	16'	facade
Subbass	16'	open
Octavbass	8'	facade
Viola di Gamba	8'	
Quinte	5 1/3'	open
Mixtur	4'	(hence of low pitch)

Can one not assume in this instance that Martin Jäger, in view of the stops consuming a lot of wind, decided on the construction of the Pedal chest as a stop-channel chest?

What further individual attempts were made to improve the sliderchest cannot be gone into here. But it should be mentioned that Jacob Adlung, in his *Musica mechanica organoedi* of 1768 refers to Werckmeister's *Orgelprobe*, in whose fourth chapter about reed stops it says that under certain circumstances the basses "outshout" (*überschreyen*) the high notes.³ To correct this Adlung himself proposes conducting the wind to the reed stops separately,⁴ and he would do this, as Mahrenholz supposes, by inserting diagonal vanes in the channels, vanes of a sort that "separate the openings of the toeboard borings of the reeds from those of the labials." Mahrenholz found a chest made like this "for example, in the Rückpositiv chest of the St. Jakobi organ at Hamburg."⁵

It was Eberhard Friedrich Walcker, finally, who in 1840 constructed the improved cone-valve chest in a one manual organ and who used it for the first time in 1842 with cone-valves seating into valve seats (*einschlagend*) in a two manual organ. Strange to say, the tiny Esthonian country parish for which



The 1846 E. F. Walcker & Cie organ in the Evangelical Church, Hoffenheim, Ludwigsburg, Germany.

the first organ with cone-valve chests (*Kegelladen*) was built, by chance bore the name *Kegel-an-der-Kegel*.

I happen to be personally acquainted with the Walcker organ in the Evangelical Church at Hoffenheim, which goes back to the year 1846 and which probably belongs among the oldest of those still preserved. It is an instrument with 27 stops on two manuals. The organ was demonstrated at the summer 1976 convention of the Society of Friends of the Organ (*Gesellschaft der Orgelfreunde*) in Schwetzingen and a recording of it is in preparation.

About twenty years later tubular pneumatic action was invented by Friedrich Sandner of Braunschweig. This system was improved by Willis in London in

Eberhard Friedrich Walcker & Cie
Ludwigsburg, Germany, 1846
Evangelische Pfarrkirche, Hoffenheim
II manuals, 27 registers, mechanical cone-valve chests

obl. = overblowing

Pedal

16	Subbass	wood, open	
16	Violonbass	wood, open	→ 16 Salicional
8	Octavbass	wood, open	→ 8 Principal
8	Violoncello	wood, open	→ 8 Viola di Gamba
			→ 8 Flöte
			→ 8 Gedeckt
			→ 4 Octav
4	Flötenbass	wood, open	→ 4 Traversflöte
			→ 4 Rohrflöte
			→ 5 1/3 Quinte
			→ 2 Octav
			→ 2 2/3 Mixtur IV
16	Posaunenbass	wood	→ 8 Trompete

I. Hauptwerk

II. Echowerk

facade	→ 8	Principal	
facade	→ 8	Dolce	
wood, open	→ 8	Holzharmonika	
wood, stopped	→ 8	Gedeckt	wood, stopped
	→ 4	Spitzflöte	
wood, open, obl.	→ 4	Flute à l'amour	wood
	→ 2 2/3	Nasard	
	→ 2	Flautino	conical
	→ 8	Physharmonika	

the building of the organ for the Royal Albert Hall there. But it was not until about 1890 that pneumatic action was suddenly introduced into Germany. Electro-pneumatic action followed immediately thereafter.

The fact remains noteworthy, however, that, among others, French organbuilding did not take over the principle of the stop-channel chest as explained here, but concerned itself with the improvement of the note-channel chest and effected this by subdividing the channels into several sections. Yet this also meant the giving up of the communicating effect of the note-channel for all stops belonging to one key and, as it were, an interruption of the mechanical action by the intermediate Barker lever.

So it was not without carefully weighed reasons that in the second half of the last century a group of significant organbuilders—and in their train also some with less resounding names—turned away from the sliderchest and in its place gave preference to such a completely different sort of system. This did not always occur with flying colors: thus Ladegast did not build mechanical or pneumatic cone-valve chests until his later years, and then only for smaller instruments. I was able to restore one of these this past year. This was the organ of the Evangelical Church at Hilchenbach-Müsen, near Siegen, an instrument with, be it noted, mechanical action. Dr. Hermann Busch has published a brochure about this organ and its predecessor.⁶

The reasons, then, that made the change to another chest system seem expedient, lay in the shortcomings of the sliderchest. Töpfer himself and after him (Töpfer-)Allihn have listed them. In (Töpfer-)Allihn it says in this regard:

But the sliderchest has deficiencies that cannot be avoided even with the best manufacturing procedures because they are inherent in the system. These deficiencies come to light as soon as the dimensions of the chest increase. In this case, that is when a considerable number of voices stand on the chest, it easily happens that the wind supply is deficient. In each case the quantity of air that one and the same pallet valve has to deliver is quite different. . . . This becomes a particularly sensitive matter in the low notes, for which the dimensions of the wind passages in themselves have to be kept quite small. If, on the other hand, channels and pallets are made large, the result is a very unpleasant touch. It is also fatal that whenever a single pallet hangs up [open], the stops of the entire division became unusable. The slider, no matter how precisely it is made, is difficult to move in comparison to a pallet valve.⁷

But it is quite consistently thought out when Allihn nonetheless proposes the sliderchest for small instruments. At any rate it should be noted that the tonal side in the narrower sense (such as onset and termination of pipe speech, the degree of blending of the individual stops) is not mentioned.

I can spare myself the detailed elucidation of the technical improvement of the cone-valve chest and the systems related to it. The invention of tubular pneumatic action and the application of electricity to organ actions are important caesuras. It is necessary to differentiate between the three possibilities of chest action for the very reason that the use of tubular pneumatic and electric action combined with



The Ladegast organ in the Evangelical Church, Hilchenbach-Müsen, Germany.

the technical exaggeration of the stop-channel chest, with the result that that particular divisional structure was lost which the mechanical cone-valve organs regularly reveal. In them, namely, the following layout is often found: Manual I = Hauptwerk = front division (Vorderwerk). Manual II = secondary division = rear division (Hinterwerk). Both manuals respectively were subdivided into an 8' upper chest and a 4' lower chest. This musically noteworthy divisional structure already had its forerunners in the baroque period, for example the organ in Cloister Grauhof near Goslar.

Since its introduction into organbuilding the advantages of the cone-valve chest have been mentioned and pointed out frequently by significant representatives of our profession. The first voice that I should like to cite is that of the inventor, Eberhard Friedrich Walcker:

With this new type of windchest, if it is correctly executed, all of the deficiencies of sliderchests that have been complained about up until now are eliminated, so that with it there is neither unsteadiness of wind nor runs, neither are a general hanging on of the notes nor any other sort of fluctuations in the wind to be feared. A much more uniform distribution of the wind is achieved by the fact that each pipe has its own valve, through which the wind requirement of each pipe is allotted exactly, directly from the channel, in respect to both quality and quantity.

But this arrangement has the further special advantage, that the quality of the wind remains absolutely the same in any kind of playing, no matter if all the stops on a chest or only one of them is drawn and played. For the same reason the voicing of the pipes is a more dependable one, the tuning is purer, and the total effect is far fresher and more powerful, the touch for the player is much more pleasant than in the case of sliderchests, neither stiff nor too crisp. Not only do cone-valve chests have the kind of valves described above, but they permit a much more favorable arrangement of the pipes on the wind-chests. . . .⁸

Here it seems to me we need a reference to the organic, especially aesthetic inner structure of organs with mechanical cone-valve chests. The compelling logic of technique leads to a light action. This feature seems to me to be indispensable for the artistically valuable organ—independent of any mode in taste.

Thus, with the completeness that characterizes him, Max Allihn also treats of the advantages of the cone-valve chest, by that time, that is in relation to the year 1888 in which year Allihn's work appeared, after a good forty years of experience with it and at a point in time when tubular pneumatic and electro-pneumatic actions had already found entry into organbuilding.

In that same year, 1888, Hugo Riemann in his *Catechism of the Organ* presented systematically the advantages of the cone-valve chest, as they appeared to him:

The cone-valve chest in its new form, as improved by Walcker, has decided advantages over the sliderchest, since

1) the almost unavoidable leakage of wind between the sliders and the toeboards in the sliderchest is eliminated;

2) running is impossible, because even in the case that wind should get into a stop-channel that is not supposed to be opened, only those notes could sound that were intended for the key being played, since the note valve has to be lifted before the pipe can get wind;

3) the putting on and off of stops is much easier than in the case of sliderchests; for while there, if the sliders swell, it can become almost impossible, here it is only the matter of opening a valve, which is almost as easy as the opening of a key valve in a sliderchest;

4) hence for this reason collective stops [a kind of combination control] can be used very easily, which open several such stop-action valves at one time;

5) the touch adjusts itself according to the number of stops drawn, while in the case of sliderchests the touch is always uniformly heavy. For in the case of the latter the same pressure is always against the pallet-valve to the note-channel, while in the cone-valve chest there is only pressure against the note valves whose stops are drawn;

6) the initial speech of the pipes remains uniform, no matter how many stops one draws, provided that the windbox and the stop-action valves are large enough; in the case of the

sliderchest there is very frequently the drawback that when full organ is played the channels, that are already small, cannot deliver sufficient wind for all the pipes standing on them.⁹

A little farther on it says: "So it seems now that the cone-valve chest will completely supplant the sliderchest; most modern organbuilders build only cone-valve chests. . . ."¹⁰

In contradiction to this (Töpfer-)Allihn notes: "According to an estimate having, to be sure, a doubtful basis, 99% of all organs still have sliderchests."¹¹

Be that as it may, the advantages of the cone-valve chest were rated very high as to its functional dependability, even though, as I have already indicated very little was said in regard to its tonal performance. Our considerations must address themselves to this very point in greater detail. Nowhere in the literature of the 19th century, however, is there any allusions to the communicating effect of the stopchannel within a stop, a property that had a favorable effect on the tonal blend in homophonic playing not only in the early forms of chest with hanging valves. Finally, it must not go unmentioned that the cone-valve chest, on account of its comparatively high construction cost, was only considered for well-to-do congregations.

For the sake of completeness one would have to refer to other authors of the period at the end of the 19th and the beginning of the 20th centuries, who similarly set forth the advantages of the cone-valve chest. It would lead too far afield to list them individually, but at any rate it is interesting that the cone-valve chest is not always spoken in favor of without reservation, indeed that it gets an actually devastating criticism by M. Reiter in the *Orgelbauzeitung*, Vol. IV, No. 23: "That the cone-valve chest did not advance organbuilding in a tonal sense is a fact on which the books are closed."¹² This was in 1887.

As one sees, even at that time there was no unanimity in the appraisal of an innovation important for organbuilding or, more accurately, important for organ tone. From our viewpoint important criteria of winding and tonal blending by means of the communicating effect of the wind in the channels remained completely unmentioned.

The invention of the cone-valve chest came at a time when the tonal ideal of the organ had deviated farther and farther from that of the baroque period. Reduced to a formula: the organs of the mid-19th century, insofar as they may claim to be (or to have been) representative, show us a type different from that of the baroque, whereby here also we must point to the multifariousness of the concept "baroque."

First of all it should be recalled that right after 1700 the tonal strength of the individual divisions of the organ began to be differentiated. It will be necessary to show how this principle affected 19th century organbuilding.

Mahrenholz and other authors equate the time of Silbermann or the Silbermann epoch [Gottfried Silbermann, 1683-1753] with the beginning of what we are accustomed to call "organ romanticism." Today one would have to regard with much greater discrimination the fact that a number of organs were built during this period that at first — in polemic

exaggeration — were called "factory" organs by Schweitzer.

Essentially, what organ romanticism means is:

- a) A clear reduction in the part played by reeds. Mahrenholz speaks plainly of a "certain hostility toward reeds" in the romantic period.
- b) The contrast of "narrow" and "wide" scales in the higher pitches becomes effaced more and more.
- c) The consequence is that the group of Principal voices is so disposed that the remaining stops join in their *plenum*.
- d) The *organum plenum*, as a sounding together of different tonal groups of "contrasting coloring," is given up in favor of a tutti as a sounding together of all the stops of one tone color.
- e) There follows further the basing of the complement of stops on the 8'; Octaves and mutations are related to the 8' Principal.
- f) The decrease principle of the individual manuals begins, which becomes the rule in the "high and late romantic periods." The manuals graduate dynamically in the sense of forte-mezzoforte-piano by, on the one hand, a reduction of the smaller, hence higher pitched stops, and on the other hand by a reduction of the scale to an echo function in the corresponding voices of the secondary manual.

The overblowing flutes are increasingly introduced into the organ again by Cavaille-Coll and are taken over by German organbuilding. Not just these, but flutes of other types of construction are representative for "romantic" organbuilding.

Characteristic for the further development on the way to the organ romantic movement of the 19th century is a new, "one might almost say a retrogressive reduction in scale of the strings."¹³ But characteristic also is the above-mentioned decline in the reeds: we may recall that the Aeoline or labial Clarinet [or Oboe] were built as labial strings and thus at the same time assumed the name of the reed stop they were imitating.

It must be kept in mind here that the above-named currents occurred *before* the invention of the cone-valve chest. Therefore it is not true that fundamental changes in the tonal picture of the organ, such as are to be noted since the 18th century, are to be connected with a certain windchest system. Indeed we will have to show that developments that began with the so-called Silbermann epoch were driven farther by the invention of the cone-valve chest and its—almost exclusive—use at times. I am in no way anticipating when I say: not only driven farther but were also exaggerated into organs that, quite frankly, carried the system *ad absurdum* and thereby gave new impetus to the sliderchest.

(To be concluded in the next issue)

Footnotes

1. Johann Julius Seidel, *Die Orgel und ihr Bau*, 4th ed. by Bernhard Kothe (Leipzig: F. E. C. Leuckart, 1887), p. 11.
2. Bernhard Kothe, *Kleine Orgelbau-Lehre*, reworked by Karl Walter (Leobschütz, C. Kothes Erben, 1911), p. 29.
3. Andreas Werckmeister, *Erweiterte und verbesserte Orgelprobe . . .* (Quedlinburg: T. P. Calvisius, 1698; facsimile reprint Kassel: Barenreiter, 1927), p. 8.

4. Jakob Adlung, *Musica mechanica organoedi* (Berlin: F. W. Birnstiel, 1768: facsimile reprint Kassel: Barenreiter, 1931), II, P. 46, note 75.
5. Christhard Mahrenholz, *Die Orgelregister, ihre Geschichte und ihr Bau* (Kassel: Barenreiter, 1930), p. 133.
6. Hermann J. Busch, *Die Orgeln der Evangelisch-Reformierten Kirche Musen* [Musen: Im Auftrag der ev. ref. Kirche, 1975]. This may be obtained from Johannes Klais Orgelbau, 53 Bonn, Kolnstrasse 148, West Germany.
7. Johann Gottlob Topfer, *Die Theorie und Praxis des Orgelbaues*. 2d ed. by Max Allihn (Weimar: B. F. Voigt, 1888), p. 472.
8. Emile Rupp, *Die Entwicklungsgeschichte der Orgelbaukunst* (Einsiedeln, Benziger & Co., 1929), pp. 134-35.
9. Hugo Riemann, *Katechismus der Orgel* (Leipzig: M. Hesse, 1888), p. 86.
10. *Ibid.*, p. 87.
11. Topfer-Allihn, p. 471.
12. Cited in Seidel-Kothe, p. 52.
13. Mahrenholz, p. 70.

CORRECTION

In the article on the Frank Roosevelt organ at New Windsor, New York, (*THE TRACKER*, 21:1, Fall 1976), the name of the church should be St. Thomas' Episcopal Church, and the present church building was erected in 1849. The architecture is medieval English Gothic, based on plans of St. Michael's Long Stanton, Cambridge shire, England, which was built in 1230 A.D. Our apologies to author James Palmer and St. Thomas' Church for the error. -Ed.



1-8 Koehnken & Grimm from Asbury Third Methodist, Cincinnati, erected and playable, see stoplist p. 8.

Also: 1-9 Koehnken & Grimm, 2-27 Carl Barchhoff, 2-30 Aeolian-Skinner (Harrison).

Cunningham Pipe Organs, Inc.

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The Hawke Papers - VII

In previous papers the late H. William Hawke refers to Elbridge Gerry whose scrap book he possessed. This book has been turned over to OHS by Mrs. Hawke and will soon repose in the Archives of the Society.

Mr. Hawke drew up a list of the contents which we list here with a few editorial comments:

Roosevelt Organs

Grace Church, New York (No date. Complete specifications showing 70 "sounding stops," 23 couplers and accessories, and 4,419 pipes. The incomplete program was performed by Henry Carter, Dudley Buck, Samuel P. Warren, Miss Ida W. Hubbell, and a Mr. Simpson.)

St. Paul's Episcopal Church, Rome, Italy (No date. Complete specifications show 25 speaking stops and 10 couplers and accessories. Compass of the manuals was 58 keys, and of the pedals 30.)

Church of the Holy Communion, New York (1873. Complete specifications show 25 speaking stops on the two manuals and pedal, plus 9 couplers and accessories and 5 stops on the "Electro-Melody Organ"—a Roosevelt invention whereby "the Melody or Upper Note is heard above the rest of the harmony.")

Church of St. Vincent Ferrer, New York (No date. The scheme of this three manual and pedal organ lists 30 speaking stops and 12 couplers and accessories. The 32 Pedal Open Diapason "is a remarkable feature of this organ." The measurements for it were "kindly furnished by Herr Haas, the celebrated organ builder of Switzerland.")

Westminster Presbyterian Church, Buffalo, New York (No date. The specification includes the note that "the pneumatic lever is applied to the Great Organ and its couplers, rendering the touch as light as that of a piano." Also the Twelfth, Fifteenth, Mixture and Trumpet of the Great are in the Swell box. There are 27 ranks.)

South Church, 5th Ave. & 21st., New York (1886. This four-manual organ had "Roosevelt wind-chests throughout instead of the ordinary slide-chests." It also had "Roosevelt adjustable combination pistons" and 53 speaking stops with 3,176 pipes. Recital programs are listed, but the performer's name omitted.)

Thomas Winan's Villa, Newport, Rhode Island. (No date. See "The Hawke Papers—I" in the Fall 1975 issue of *THE TRACKER* for a full description of this unique organ.)

Centennial Organ, Philadelphia (1876. See Barbara Owen's description of this organ in the *BICENTENNIAL TRACKER*, p. 129.)

St. Thomas Church, New York (1881. This four manual instrument had 56 speaking stops and 20 couplers and accessories. George Wm. Warren was organist-choirmaster.)

Church of the Incarnation, New York (1883. The complete specification lists 50 speaking stops, 14 of which were "prepared for," and 33 couplers and accessories including a "belt shifter." The blowing apparatus was operated by an "Otto Silent Gas Engine" of four horse-power. The

inaugural recital was played by the noted Frederic Archer.)

University Place Presbyterian Church, New York (1885. This three-manual organ had 32 speaking stops and 17 accessories and couplers. Again the Great upper work and reed were enclosed in the Choir swell-box. The case of the unidentified old organ and "some of its sweetest toned pipes" were incorporated into the new organ, and the opening recital was played by Mr. Archer.)

Clinton Avenue Congregational Church, Brooklyn (1885. The specification lists 34 speaking stops and 18 couplers and accessories, including a "Hydraulic Engine Starter." "Every piece of small hardware, whether of brass or iron, is silvered, nickled or tinned." The inaugural recital was played by Samuel P. Warren, Henry Eyre Browne, Harry Rowe Shelley, and Frank Taft—the latter was organist of the church.)

The Cathedral, Baltimore, Maryland (1884. This three manual organ had 37 speaking stops, 2340 pipes and 28 couplers and accessories. Frederic Archer, the inaugural organist, was assisted by the Palestrina Choir directed by Joseph Graf.)

Harold C. Kimball Residence, Rochester, N.Y. (No date. There were 40 "sounding stops" and 20 mechanical appliances on this three-manual instrument. The third manual was called "Solo," and the organ cost \$15,000.)

Chickering Hall, New York (No date. This organ had 33 "registers" and 13 couplers and accessories, including an "Electric Bellows Alarm." Instead of the usual foundation stops, Roosevelt built a variety of solo stops, "a close imitation of orchestral effects"; but there was a full Diapason chorus from 16' through a 4-rank Mixture on the Great.)

Elbridge Gerry's Organ at Lake Delaware, New York (1877. This specification is written out by hand, presumably Mr. Gerry's, and lists 18 stops, a "French Tremolo," and 8 couplers and accessories.)

The Hilborne L. Roosevelt Organ Manufactory (40 West 18th Street, New York) list of all stops available from which the buyer would choose which stops he wanted. The manual compass was fixed at 58 notes, but the pedal compass was blank—open to buyer's need. 99 stop names are included in the list.

Odell Organs

St. Bartholomew's Church, New York (No date. The complete specification lists 44 speaking stops and 41 couplers and accessories for the three manuals and pedal. This claims to be the "first introduction of the Patent Tube Pneumatics to Bass Notes on Great Organ." And that "over two thousand combinations can be made on this organ without touching a draw stop or taking your hands off the keys." The manual compass was 58 notes, and the pedal 27.)

The Great Detroit Organ (No date—no location, only that Odell built this for a church in Detroit. The stoplist contains 42 speaking stops and 13 couplers and accessories for the three manuals

and pedal. Three three-rank mixtures are included, as is a 32' Wood Open Diapason in the pedal.)

Jardine Organ

St. George's Church, New York (No date. This organ had 55 speaking stops on its four manuals and pedal, including a "Campanella" in the Choir. There were 11 couplers and accessories, plus 6 Piston Combination Knobs, a feature "introduced in Europe in 1851 and improved upon by Jardine." A list of ten other Jardine organs of considerable size (50 stops or more) is appended.)

Unidentified Organs

Broadway Tabernacle Church, New York (1859. This three-manual specification lists 36 speaking stops and 12 couplers and accessories. The manual compass was 56 keys and the pedal 29.)

Calvary Episcopal Church, New York (1849. Was this Richard Ferris' organ, now at Round Lake, New York? The stoplist compares favorably with that given by F. R. Webber in *THE TRACKER*, Winter 1967. It has three manuals with 32 stops and 8 couplers. The manual compass is 54 notes and the pedal 25.)

All Souls' Unitarian Church, New York (1856. There were 34 stops and 9 couplers and accessories on this three-manual instrument, including a "Vox Tremulant"—but whether this affected the whole Swell division or just the Vox Humana is not clear.)

Nonsense

The Roosevelt design for the "Grand Organ for the Enharmonic Temple, Siam," is given in two editions—one slightly more detailed than the other. The longer version appeared in the July 1960 issue of *THE TRACKER*, contributed by Kenneth F. Simmons.

All of the above "scrap" material, along with Mr. Hawke's catalog of same, are included in a bound

volume of Frederick Archer's organ instruction book, *The Organ—A Theoretical and Practical Treatise*, published in London in 1875. Many pages of handwritten details on the diatonic system of music are attached—the scales, tables showing enharmonic changes, transposing keys, chord progressions, modulations, etc. The book's condition is fragile, but it is all there, and we are grateful for this addition to OHS archives.

—0—

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Samuel Walter, hymnologist extraordinary and master of hymnplaying in the evangelistic style, has undoubtedly become one of the most important ambassadors for OHS through his lecture-demonstration which he titles *Sam Walter and His HYMNLET, An Expose of American Church Music*.

Dr. Walter edited the *OHS HYMNLET* for use at the 1976 OHS National Convention at Lebanon, Pennsylvania. He was present, introduced the work, and directed its use on several occasions during the Convention. Each person attending the Convention received a copy, and a copy was sent to every OHS member with the Summer issue of *THE TRACKER*. Additional copies are still available at two dollars each from OHS headquarters.

Dr. Walter's lecture-demonstration has been presented also for the annual meeting of the National Hymn Society of America (in Philadelphia), Colby College Institute of Church Music, Hartford (Conn.) Chapter AGO, Merrimac Valley (Mass.) Chapter AGO, Lancaster (Pa.) Chapter AGO, Worcester (Mass.) Chapter AGO, St. Louis (Mo.) Chapter AGO, Bridgeport (Conn.) Chapter AGO. He is available for other engagements. Write him at 83 School House Lane, East Brunswick, N.J. 08816.



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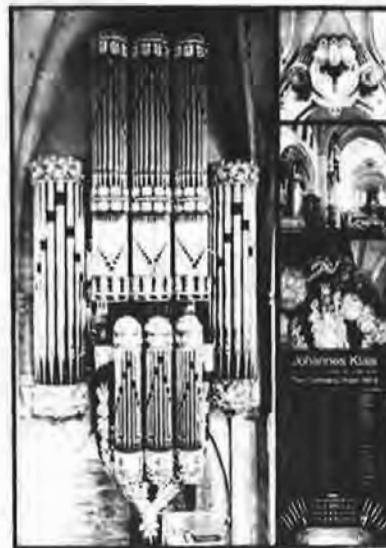
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MEMBERSHIP REPORT

The Organ Historical Society is pleased to report that for the first time ever, our membership has reached 1000, and that the 1000th member is Paul R. Bonus of Detroit, Michigan. It is fitting that Detroit is the site of the 1977 Convention of the Society, and that we may be able to greet Mr. Bonus at that time.

At the time in mid-March when this is written, the membership totals are as follows (compared to last year at the same time):

Regular Members and Subscribers	888	(759)
Contributing Members and Subscribers	91	(68)
Sustaining Members and Subscribers	35	(21)
Patrons	3	(0)
Honorary Members	2	(3)
	1019	(851)

It is our special privilege each year to list those members of the Society who have contributed beyond the regular dues to become Patrons, and Sustaining and Contributing Members, as well as to recognize our Honorary Members. The Society is grateful to these who have shown their trust and confidence in the Society and its work.

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NOMINATING COMMITTEE REPORT

For the 1977 Organ Historical Society election, the following slate is offered by the nominating Committee chaired by Harold Knight.

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F. Robert Roche

Councillors (2):

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MINUTES OF THE OHS COUNCIL MEETING

February 21, 1977

New York, New York

The meeting was called to order by President Laufman at 10:45 A.M. In attendance were the following Council members: Thomas Finch, Alan Laufman, Lois Regestein, Albert F. Robinson, F. Robert Roche, Donald C. Rockwood, Lawrence Trupiano, Samuel Walter, and James R. McFarland.

The minutes of the Haddonfield meeting of November 27, 1976, were accepted as they will appear in *THE TRACKER*.

Reports from Council members in attendance were read and accepted with thanks. The following Council and Committee reports were delivered and accepted in the absence of their authors: Publisher, Archivist, Audio-Visual, Research and Publications, Headquarters and Foundation Grants, Advertising, Convention Coordinating, International Activities, 1976 Convention, 1977 Convention, 1978 Convention, and Nominating.

The resignation of George Bozeman, Jr., as Chairman of the Historic Organs Committee was accepted with regret, and the position at this time remains open. President Laufman will handle important business for the Committee, until such time as a new Chairman is appointed.

Council approved Mr. Rockwood's motion 'to take \$4500 from the regular savings account of the

Society to pay the note against our 90 day pass-book.'

President Laufman reported on his meeting with representatives of the Hilbus Chapter and Lewis & Hitchcock, Inc. (pipe organ builders of Silver Spring, Maryland). The purpose of this meeting was to discuss differences that have arisen between the groups. The Hilbus Chapter is considering a proposed code of ethics, and looks forward to co-operating with Lewis & Hitchcock and other builders in areas of mutual interest. The Council voted 'to endorse the President's work in behalf of the OHS in this matter' and granted a vote of thanks.

Council requested that the Advertising manager study our advertising rates as they compare to the national norm. Council also requested that the Publisher consider the feasibility of printed, form, post-card receipts for new membership applications. Council then suggested that the Audio-Visual Committee look into the possibilities of record sales in churches whose organs are represented, keeping in mind that at least one gratis copy is in order. It was also mentioned that the possibilities of sales through record stores, particularly in convention areas, should be studied.

The meeting was adjourned at 3:45 P.M. with an expression of thanks to our hosts, Lawrence Trupiano and Samuel Walter. The next meeting will be held in Detroit, preceding the Convention.

Respectfully submitted,
/s/ James McFarland
Secretary

LETTERS TO THE EDITOR

Dear Sir,

I found your editorial "Labor in Vain . . ." in the Fall issue of *THE TRACKER* interesting and also thought-provoking. I wish to comment on your description of the organ and music world being "ingrown with self-satisfaction."

It never ceases to amaze me that in a time of skyrocketing prices and dwindling church attendance and support, how the organ world—including organists, organ enthusiasts, and organ builders—can argue among themselves over organ actions, voicing techniques, tonal design, and organ literature. Surely, diversity and even controversy is a good thing, but this kind of infighting and undercutting which seems to persist can only lead to the industry's self-destruction.

Predicting the future is a risky business at best, but from the looks of things presently in our field, it may be the time for these quibbling parties to offer the olive branch to each other, and try to consolidate against the economic and religious crunch.

Possibly a move like this might bring about a more conservative policy towards old organs, from both churches and rebuilders (restorers?). The majority of my acquaintances in the organ sphere still do not want to accept that there is good work in all available styles, from Compenius to Skinner.

Aside from organs, it is a tragedy that the average symphony orchestra concert-goer is either unaware of the organ field, or contemptuous of it. I don't really know why this is, but it's unfortunate, and the situation needs analysis and suggestions.

I think that the historic organ situation is slowly improving and I hope that it continues to do so. Barbara Owen once told me over the phone: "Many people just can't understand that there are things in this world that are beautiful and harmless." If people can be made to understand this, someday one of our greatest obstacles will be gone.

Sincerely,
/s/ David Snyder
52 Hastings Avenue
Buffalo, New York 14215

Dear Sir,

The article on the Krauss Family Organ Builders (*THE TRACKER*, Fall 1976) is rather sketchy and ten years old. The following information will help to fill it in and bring it up-to-date.

The Krauss organ building family began with the brothers Andrew Krauss (1771-1841) and John Krauss (1770-1819) who built their first church pipe organ in 1796 for Wentz's Church, Worcester, Montgomery County, Pennsylvania. In 1812 the partnership was ended and Andrew continued building organs. His son, George (1803-1880), and George's son, Edwin (1838-1929), continued the business. The organ shop was first located in Kraussdale, Upper Hanover Township, and then in 1840 was moved to Palm.

A wealth of information on the Krauss family and their organ building and other activities, including many diary excerpts, lists of early organs, and organ contracts, is contained in *Schwenckfeldiana*, Volume 1, Number 5, September 1945. The above-mentioned article merely extracted a few details from this source.

Here is a list of existing Krauss organs:

1. Two manual and pedal organ in Most Blessed Sacrament R. C. Church, Bally, Pennsylvania. The case is original. The 1963 rebuild made drastic changes in the specifications and replaced many of the Krauss pipes with new pipes, so that the sound of the organ now is entirely unlike the gentle singing tone of the Krauss organ which the late Gene McCracken and I played on several occasions.
2. One manual and pedal organ in the museum of the Goschenhoppen Historians, Green Lane, Pennsylvania. This organ was formerly at Rahns, Pennsylvania.
3. One manual and pedal house organ, now in the old building of the Norriton Presbyterian Church, Fairview Village, Pennsylvania.
4. One manual organ in Christ Church, Little Tulpehocken, near Bernville, Pennsylvania. This organ was visited during the 1960 and 1976 OHS conventions and is described in the convention booklets.
5. Two manual and pedal organ in Huff's Church, near Barto, Pennsylvania.
6. One manual house organ in the Schwenckfelder Library and Museum, Pennsburg, Pennsylvania.

The Hill Union Church, near Oley, Pennsylvania, had a Dieffenbach organ which lasted from 1804 to 1916, at which time it was replaced by a new organ built by Edwin Krauss. In 1953 the organ was extensively rebuilt by Paul Fritache, so this Krauss organ no longer exists.

The Falkner Swamp Reformed Church, U.C.C., has a beautiful Krauss organ case which now houses a modern organ.

Do any OHS members know of other existing Krauss organs or organ cases?

Sincerely,
/s/ Robert Bruce Whiting
Meng Road
Schwenksville, Pennsylvania 19473

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BOOK REVIEW

Richard D. Wetzel: *Frontier Musicians on the Connoquenessing, Wabash, and Ohio*. Ohio University Press, Athens. 294 pp. illustrated hardbound. \$16.

Specifically, this is a history of George Rapp's *Harmony Society* which was made up of separatists from Germany who settled in the valleys mentioned and flourished for over a century from 1805 to 1906.

While religious freedom was the primary goal of this group, music played a vital part in their lives and did more to hold them together than theological dogma.

George Rapp and his family dominate the first half of the history, and John S. Duss stands out as the most prominent leader of the latter accounts.

Many instruments (and much vocal music) were used, some fashioned by hand. But organs, while not unknown, were not an important part of their musical heritage. However, the account of the Harmony Society is of great interest and is admirably presented by Mr. Wetzel who affords an insight into the social as well as the musical life of these contributors to our culture. He adds three musical appendices and a complete catalog of the music collection at Economy Village, Ambridge, Pennsylvania, as well as a fine bibliography to round out the sources of his study.

This volume is a gold mine for those doing research in music history and belongs in every college and school library. Our copy will repose in the OH archives.

A.F.R.

RECORD REVIEWS

Master Works for Organ, Vol. 10 - Cesar Frank: Three Chorales played by Thomas Murray on the 1877 Johnson organ in the Church of St. Mary of the Sacred Heart, Boston. Nonesuch H-71310 Stereo.

Everyone who has heard Thomas Murray will want to own this recording of the three great Franck Chorales, particularly as the organ is the three manual Johnson (opus 411), 1877) which was recorded in its original home in Boston. (The church has been demolished, and the organ sold to the School Sisters of Notre Dame in Mankato, Minnesota.) The fine acoustics of the building add a luster to the organ sound, and the recording is first rate.

Mr. Murray's performance is masterful, and his adherence to Franck's registrational directions is faithful - the Johnson organ (3 manuals, 52 ranks) being totally suited to the scores. Of the many recordings of these Chorales, this should measure up as a model.

Max Reger Organ Works played by Jozef Serafin on the unidentified organ at the Advanced State School of Music in Warsaw. Muza XL 054!).

This unusual disc was made when Mr. Serafin was 25 years old, revealing a mature grasp of the content of the compositions he plays. He also possesses the technique required for Reger's music.

Included are the Toccata in A minor Opus 80b No. 11, the Fantasy and Fugue in D minor Opus 136b, and Sonata No. 2 in D minor Opus 60. The latter has three movements - 1) Improvisation-Allegro con brio, 2) Invocation-Grave con duolo, and 3) Introduction and Fugue-Alle-grissimo assai.

All of these works and the performances²³ of them are brilliant and the organ used for this

recording is outstandingly well suited for the purpose. The quality of the recording is also very good, making this a must for the students of Reger's music.

The jacket notes (in Polish and English) declare that Reger was the "Bach" of his time so far as organ compositions go, and place him on a pedestal equal to that of Franck.

Historic Organs of Europe: ten organs built between 1600 and 1782 played by nine organists. ORYX Exp 5.

Here is another record for the "arm-chair travel-ers club" which includes some we have heard be-fore and others new to us. Fl-ancis Chapelet plays the unknown builder's organ at Covarru bias, Spain (featuring the horizontal trumpets), and also the 1610 Compenius Organ at Frederiksborg Palace, Denmark. Michel Chapuis plays the Cliquot organ of 1782 at Souvigny, France. Nicholas Jackson plays the Father Smith 1670 organ at Adlington Hall in Cheshire, England. Michael Thomas plays a 1745 Claviorganum (combined organ-harpsichord) but neither builder nor location is given. Nicholas Danby plays the 1764 Byfield organ at Rotherhithe in London. Helmut Winter plays the 1777 Stein organ at Trebel, Germany. Rene Saorgin plays the 1685 Schnitger organ at Steinkirchen, Germany. Arno Schoenstedt plays the 1688 Schnitger organ at Neuenfelde, Germany. And Lionel Rogg plays the 1761 Silbermann organ at Arlesheim, Switzerland.

Naturally, the performances and the recording sounds vary to a degree, but it is an easy and fascinating way to cover a lot of ground in a short time. Fortunately, a full record devoted to each of the organs heard is available and the jacket lists the number in case you want to hear more of a particular instrument.

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FOR SALE - OHS Convention Programs, containing specifications and photos; Capital Dist., New York State 1967, Worcester, Moss. 1968, New York City 1969, Northern New York State 1970, Baltimore 1971, Central New Jersey 1973. 50 cents per copy. Order from OHS, P.O. Box 209, Wilmington, OH 45177, enclosing payment.

Go West, Young Man . . .

An Editorial

These words of wisdom were written by the great journalist, Horace Greeley, at a time when our nation's population was concentrated mostly along the eastern seaboard. Seemingly, the greatest opportunities for advancement were thus settled in the East. But Mr. Greeley's vision of the possibilities of the future were far broader than that, and those who followed his advice were not disappointed.

Twelve years ago a valiant attempt was made to wrest the OHS from being centered in the east when Thomas Cunningham offered to host the Tenth Annual Convention in Cincinnati. The Convention was a delight from start to finish, but the vast majority of eastern members failed to support it by attending, and those members who reside in central and western states did not provide sufficient attendance to make it successful financially. At that time, in all fairness, it must be remembered that the bulk of our members lived in eastern states, and the trip to Cincinnati seemed too much to undertake.

Now, once again we in the East have the opportunity to travel west for an OHS convention. Elaborate plans have been made to provide an interesting, well balanced program and every effort has been made to accommodate our needs. It is planned that all transportation will be made by bus, so whether you drive or come by public transportation you will be able to attend every event on the schedule. Organs to be visited include some which we have never seen examples of in previous conventions, and there will be ample time to completely examine these. A village reconstructed along early American lines by Henry Ford (Greenfield) offers fascinations galore for members who prefer variety in convention activities.

Today we have many more members in the mid-and far-western states than we had in 1965. If every one of these members attend, the convention cannot fail to be a success. But this appeal is being made to our eastern members, still a very large segment of our membership. Rail, bus, and air lines operate very convenient schedules to Detroit, and accommodations are most comfortable. Don't miss this opportunity to explore a new area, unfamiliar organs, and some different American history. Follow Mr. Greeley's advice and you won't be disappointed.

ALBERT F. ROBINSON

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