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 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
THE TRACKER
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The Last Andreas Moeller Organ
by Hans Gerd Klais

[Additional content is not fully legible due to image quality]
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 case; Swell above and partially behind the Great; 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.

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The Mixture, of European manufacture, was installed in 1955, and this two-rank stop, with pitches of 2/3' and ½' 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 Votter, 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 Votter 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 tremulant 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 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 de-cided 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 Orgobo, 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:

<table>
<thead>
<tr>
<th>Great</th>
<th>Swell</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>16' Bourdon</td>
<td>8' Stopped Diapason</td>
<td>16' Bourdon</td>
</tr>
<tr>
<td>8' Open Diapason</td>
<td>8' Salicional</td>
<td>8' Open Diapason</td>
</tr>
<tr>
<td>8' Viol</td>
<td>4' Principal</td>
<td>4' Principal</td>
</tr>
<tr>
<td>8' Dulciana</td>
<td>4' Open Diapason</td>
<td>2' Piccolo</td>
</tr>
<tr>
<td>4' Principal</td>
<td>4' Flute</td>
<td>2 2/3' Twelfth</td>
</tr>
<tr>
<td>4' Flute</td>
<td>2 1/3' Hard</td>
<td>1 1/3' Mixture III</td>
</tr>
<tr>
<td>2 2/3' Twelfth</td>
<td>1 1/3' Mixture III</td>
<td>8' Oboe</td>
</tr>
<tr>
<td>2' Fifteenth</td>
<td>8' Trumpet</td>
<td>8' Treble</td>
</tr>
<tr>
<td>1 1/3' Mixture III</td>
<td>8' Clarion</td>
<td>4' Clarion</td>
</tr>
<tr>
<td>8' Trumpet</td>
<td>4' Tremulant</td>
<td>Tremulant</td>
</tr>
<tr>
<td>8' Clarion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great-Pedal</td>
<td></td>
<td></td>
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<tr>
<td>Swell-Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swell-Pedal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Great-Pedal</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 re-main. The 4' Principal will have its zinc basses replaced, and this stop, together with the 2 3/4' 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
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.
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 Gough & 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 & 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**
- 16’ Double Open Diapason
- 8’ Open Diapason
- 8’ Viola da Gamba
- 8’ Melodia
- 8’ Dulciana
- 4’ Principal
- 4’ Flute d’Amour
- 2 2/3’ Twelfth
- 2’ Fifteenth
- 2’ Trumpet
- Mixure III
- 8’ Bourdon Treble (TC)
- 8’ Open Diapason
- 8’ Salicional
- 8’ Stopped Diapason
- 8’ Aeoline
- 4’ Violino

**Swell**
- 8’ Cornopean
- 8’ Oboe & Bassoon
- Tremolo

**Pedal**
- 16’ Bourdon

The organ at Trumbull Avenue Presbyterian Church 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
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:
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2. Fold it in third, with the face inside; staple or tape closed.
3. Address: OHS, P.O. Box 209, Wilmington, Ohio 45177.
4. Stamp and mail.
Thank you—we hope it will pay off in quicker delivery before long.
## 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)*

<table>
<thead>
<tr>
<th>Great</th>
<th>58 notes</th>
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<tbody>
<tr>
<td>Swell</td>
<td>58 notes</td>
</tr>
<tr>
<td>Open Diapason</td>
<td>8'</td>
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<tr>
<td>Dulciana</td>
<td>8'</td>
</tr>
<tr>
<td>Melodia</td>
<td>8'</td>
</tr>
<tr>
<td>Octave</td>
<td>4'</td>
</tr>
<tr>
<td>Twelfth</td>
<td>2 2/3'</td>
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<tr>
<td>Fifteenth</td>
<td>2'</td>
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<tr>
<td>Pedal</td>
<td>27 notes</td>
</tr>
<tr>
<td>Bourdon</td>
<td>16'</td>
</tr>
<tr>
<td>1 - now a Principal</td>
<td>4'</td>
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</table>

### Koehnken & Grimm (c. 1867), rebuilt by Hillgreen-Lone

<table>
<thead>
<tr>
<th>Great (partly enclosed)</th>
<th>Swell (enclosed)</th>
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</thead>
<tbody>
<tr>
<td>Open Diapason</td>
<td>16'</td>
</tr>
<tr>
<td>Open Diapason</td>
<td>8'</td>
</tr>
<tr>
<td>Double Flute</td>
<td>8'</td>
</tr>
<tr>
<td>Melodia</td>
<td>8'</td>
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<tr>
<td>Viola d'Gamba</td>
<td>8'</td>
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<tr>
<td>Gemsborn</td>
<td>8'</td>
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<tr>
<td>Dulciana</td>
<td>8'</td>
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<tr>
<td>Principal</td>
<td>4'</td>
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<tr>
<td>Quint</td>
<td>2 2/3'</td>
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<tr>
<td>Fifteenth</td>
<td>2'</td>
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<tr>
<td>Tuba</td>
<td>8'</td>
</tr>
<tr>
<td>Chain (enclosed)</td>
<td>Pedal</td>
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<tr>
<td>Unda Maris</td>
<td>8'</td>
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<tr>
<td>Quintadena</td>
<td>8'</td>
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<tr>
<td>Concert Flute</td>
<td>8'</td>
</tr>
<tr>
<td>Clarinet</td>
<td>8'</td>
</tr>
<tr>
<td>Tremulant</td>
<td></td>
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</tbody>
</table>

* - 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-Lone Company.

### St. Aloysius Church, Covington, Kentucky

*Koehnken & Grimm (c. 1867), rebuilt by Hillgreen-Lone

<table>
<thead>
<tr>
<th>Great</th>
<th>58 notes</th>
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<tr>
<td>Geigen Diapason</td>
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<td>Harmonic Flute</td>
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<td>Octave</td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td>Pedal</td>
<td></td>
</tr>
</tbody>
</table>

### 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.)*

<table>
<thead>
<tr>
<th>Manual (enclosed)</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open Diapason</td>
<td>8' SB1</td>
</tr>
<tr>
<td>Melodia</td>
<td>8' SB1</td>
</tr>
<tr>
<td>Dulciana</td>
<td>8' 46</td>
</tr>
<tr>
<td>Octave</td>
<td>4' SB</td>
</tr>
<tr>
<td>Flute</td>
<td>4' SB2</td>
</tr>
<tr>
<td>Twelfth</td>
<td>2 2/3' SB</td>
</tr>
<tr>
<td>Fifteenth</td>
<td>2' SB</td>
</tr>
</tbody>
</table>

* - Originally a Piccolo 2 ft. Changed by Pilcher.

### Salem United Church of Christ, Sycamore Street, Cincinnati

*1865, Koehnken & Co., Koehnken & Grimm, rebuilt by Pilcher 1942*

<table>
<thead>
<tr>
<th>Swell 58 notes</th>
<th>Great 58 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geigen Diapason</td>
<td>8 ft.</td>
</tr>
<tr>
<td>Harmonic Flute</td>
<td>8 ft.</td>
</tr>
<tr>
<td>Octave</td>
<td>4 ft.</td>
</tr>
<tr>
<td>Flute</td>
<td>4 ft.</td>
</tr>
<tr>
<td>Nazard</td>
<td>2 2/3 ft.</td>
</tr>
<tr>
<td>Octavin</td>
<td>2 ft.</td>
</tr>
<tr>
<td>Oboe</td>
<td>8 ft.</td>
</tr>
<tr>
<td>Trumpet</td>
<td>8 ft.</td>
</tr>
<tr>
<td>Pedal Subbass</td>
<td>16 ft.</td>
</tr>
<tr>
<td>Lieblich Gedeckt</td>
<td>16 ft.</td>
</tr>
<tr>
<td>Flute</td>
<td>8 ft.</td>
</tr>
<tr>
<td>Cello</td>
<td>8 ft.</td>
</tr>
</tbody>
</table>

* - Common bass.
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 notes
- Bourdon 16 ft.
- Principal 8 ft.
- Viola 8 ft.
- Gedackt 8 ft.
- Doppel 8 ft.
- Octave 8 ft.
- Flute 8 ft.
- Violino 8 ft.
- Gamba 8 ft.
- Unda Maris 8 ft.
- Dulciana 8 ft.
- Flute Traverso 8 ft.
- Piccolo 2 ft.
- Clarinet 8 ft.
- Bass 8 ft.

Great 61 notes
- Principal 16 ft.
- Bourdon 16 ft.
- Principal 8 ft.
- Salicional 8 ft.
- Doppel 8 ft.
- Octave 5 1/3 ft.
- Wald Flute 4 ft.
- Flute 4 ft.
- Violino 8 ft.
- Wald Flute 2 2/3 ft.
- Horn 4 ft.
- Mixture 11 ft.
- Trumpet 8 ft.
- Cornet 4 ft.
- IV Ranks

Choir 61 notes
- Principal 16 ft.
- Soligén Principal 8 ft.
- Gamba 8 ft.
- Melodia 8 ft.
- Unda Maris 8 ft.
- Dulciana 8 ft.
- Flute Traverso 8 ft.
- Piccolo 2 ft.
- Clarinet 8 ft.

Pedal 32 notes
- Principal 16 ft.
- Sub Bass 16 ft.
- Quint 10 2/3 ft.
- Octave 8 ft.
- Bass 8 ft.
- Pasoune 16 ft.
- Pasoune 4 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.

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
Sw. Bourdon 16' 383
Sw. Geigen Principal 8' 386
Sw. Viol d'Amour 8' 463
Sw. Gedackt 8' 383
Sw. Octave 4' 58
Sw. Fugara 4' 58
Sw. Flute d'Amour 4' 58
Sw. Piccolo 2' 58
Sw. Vox Humana 8' 46
Sw. Clarinette 8' 58
Tremulant
Ped. Principal Boss 16' 27
Ped. Sub Boss 16' 27
Ped. Violoncello 8' 27
Ped. Posaune 16' 27
Ped. Sperre

Right Jamb
M. Principal 16' 383
M. Principal 8' 386
M. Doppel Flote 8' 477.8
M. Geigen Principal 8' 463
M. Viol d'Gamba 8' 589
M. Dulciana 8' 463
M. Octave 4' 58
M. Flute Harmonic 4' 5810
M. Quinte 2 2/3' 58
M. Super Octave 2' 58
M. mixture
M. Trumpet 8' 58
Coppel Sw. & M.
Coppel Sw. & Pedal
Coppel M. & Pedal
Calcut

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 bass
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
Sw. Geigen Principal 8' 464
Sw. Gedackt 8' 58
Sw. Gamba 8' 58
Sw. Aeoline 8' 46
Sw. Flute Harmonic 8' 58
Sw. Viol 4' 58
Coupler Sw. to Gr.
Coupler Gr. to Ped.
Coupler Sw. to Ped.
Coupler Gr. to Ped.
Coupler Sw. to Ped.

Right Jamb
Gr. Bourdon 15' 58
Gr. Open Diapason 8' 58
Gr. Doppel Flote 8' 58
Gr. Melodia 8' 58
Gr. Dulciana 8' 58
Gr. Octave 4' 58
Gr. Quint 2 2/3' 58
Gr. Super Octave 2' 58
Gr. Mixture 11 183
Gr. Trumpet 8' 58
Ped. Double
Open Diapason 16' 27
Ped. Sub Bass 16' 27
Ped. Violoncello 8' 27
Pedal Check

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

Great
Open Diapason 8'
Doppel Flute 8'
Melodia 8'
Gamba 8'
Dulciana 8'
Octave 4'
Fifteenth 2'
Pedal
Sub Bass 16'

Swell
Bourdon 16'
Geigen Principal 8'
Stopped Diapason 8'
Salicional 8'
Aeoline 8'
Flute Harmonique 4'
Tremulant
Swell to Great Coupler
Great to Pedal Coupler
Swell to Pedal Coupler
The Koehnken & Grimm organ at Concordia Lutheran Church, Cincinnati, Ohio.

**Concordio Lutheran Church, Race Street, Cincinnati**

- Koehnken & Grimm (1891 and earlier)
- Left Jamb
  - Sw. Geigen Principal 8' 48
  - Sw. Gedackt * 8' 59
  - Sw. Salicional 8' 59
  - Sw. Flote Traverse 4' 58
  - Sw. Violine 4' 58
  - Sw. Oboe * 8' 58
  - Sw. Aeoline * 8' 48
- Right Jamb
  - M. Bourdon 16' 58
  - M. Principal 8' 58
  - M. Melodia 8' 58
  - M. Viole di Gamba 8' 58
  - M. Quinte 2 2/3' 58
  - Gr. Dulciana * 8' 58
  - M. Mixture 11 1/2
- Copper Swell and Manual
  - Ped. Sub Bass 16' 27
- Copper Swell and Pedal
  - Ped. Violoncello 8' 27
- Bellows Signal
  - Pedal Check

1. Common stopped wood bass.
2. Now moved to 4' pitch.
3. Now moved to 2' pitch.
4. Clarinet bass.
5. Later added by extending bellows box and front of chest.

*Not original face.*

**Immaculate Conception Church, Kenton, Ohio**

- Koehnken & Grimm (c. 1887)
- Swell 58 notes
  - Geigen Principal 8' 58
  - Salicional 8' 58
  - Aeoline 8' 58
  - Flute Harmonique 4' 58
- Pedal
  - Bourdon 16' 27
  - Pedal Check
  - Bellows Signal

**First Presbyterian Church, Newport, Kentucky**

- Koehnken & Grimm (c. 1893)
- Swell 58 notes
  - Bourdon 16' 58
  - Stopped Diapason 8' 58
  - Salicional 8' 58
  - Viol di Gamba 8' 58
  - Aeoline 8' 58
  - Flute a Chimenee 4' 58
  - Viole d'Gamba 8' 58
  - Octave 4' 58
  - Flute Harmonique 4' 58
- Pedal
  - Sub Bass 16' 58
  - Bourdon 16' 58
  - Violin Cell 8' 58
  - Pedal Check 8' 58

**Holy Cross Church, (Mt. Adams), Cincinnati, now at Immaculate (Mt. Adams)**

- Koehnken & Grimm, (c. 1895)
- Swell 58 notes
  - Geigen Principal 8' 58
  - Stopped Diapason 8' 58
  - Salicional 8' 58
  - Aeoline 8' 58
  - Flute a Chimenee 4' 58
  - Viole d'Gamba 8' 58
  - Violin 4' 58
  - Dulciana 8' 58
  - Bassoon Bass 8' 58
  - Oboe 8' 58
  - Flute Harmonique 4' 58
- Pedal
  - Steel 4' 58
  - Sub Bass 16' 58
  - Violin Bass 8' 58

**Clifton United Methodist Church, Cincinnati**

- Koehnken & Grimm, 1889
- Swell 58 notes
  - Bourdon 16' 58
  - Open Diapason 8' 58
  - Melodia 8' 58
  - Dulciana 8' 58
  - Flute Harmonique 4' 58
  - Fifteenth 2' 58
- Pedal
  - Sub Bass 16' 58
  - Pedal Check 1' 58
  - Coppel Sw to Gt 1' 58
  - Coppel Gt to Ped 1' 58
  - Coppel Sw to Ped 1' 58

*Not original face.*

**W. RAYMOND ACKERMAN**

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

Left Jamb

Right Jamb

Sw. Bourdon 16' 46
Sw. Geigen Principal B$ F#J
Sw. Sciccional 8' F
Sw. Stopped Diapason 8' F#
Sw. Aeoline 8' F#
Sw. Flute a Chaminée 4' F
Sw. Piccolo 2' F
Sw. Bassoon Bass 8' D
Sw. Oboe 8' F#
Tremolo Ped. Double Open Diap. 16' 27

Bellows Signal
Coupler Sw. to Ped.
Coupler Gr. to Ped.
Coupler Sw. to Gr.
Gl. to Ped., reversible pedal
Three combination pedals:

Gl. P, MF, F

1. Common stopped bass.
2. Common stopped bass.

1. Top 9 or 10 flues.
2. Nineteen in ciss.
3. Low 12 common.
4. Low 6 in case.

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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AUCHINCLOSS PIPE ORGAN SERVICE
RESTORATION NEW CONSTRUCTION
Gordon S. Auchincloss
Woodstock Road
Millbrook, N.Y. 12545

AUCHINCLOSS PIPE ORGAN SERVICE
RESTORATION NEW CONSTRUCTION
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Millbrook, N.Y. 12545

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

Swell 58 notes

Great 58 notes

Bourdon 16'

G. Bourdon 16'

Geigen Principal B$ F#J

Violin Diapason B$ F#J

Stopped Diapason 8' F#

Melodia 8'

Aeoline 8' F#

Dulciana 8'

Sciccional 8' F#

Viol di Campo 8'

Celeste 8' F#

Open Diapason B$ F#

Flute a Chaminée 4' F#

Octave 4'

Piccolo 2' F#

Flute Harmonic 4'

Bassoon Bass 2' F#

Fifteenth 2'

Olhoe 2' F#

Mixtur 2'

Tremolo Trumpet B$ F#

Pedal 27 notes

Tremolo* Tremolo*

Double Open Diapason 16' Swell to Pedal *

Violin Cello 8' B$ F#

Great to Pedal *

Pedal Check Swell to Great *

Three combination pedals:

Gl. to Ped. reversible pedal

Gl. P, MF, F
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**BOZEMAN- GIBSON and COMPANY**

**ORGANBUILDERS**

RFD one, Deerfield, N.H. 03037 Tel. (603) 463-7407

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**JOHN COURTER**

M.M., F.A.G.O.

Berea College
Berea, Kentucky 40404
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, and Johann Hausdörfer had developed an early form of the cone-valve chest for the 22 stop organ of the Evangelische Stadtkirche at Blaubeuren.

A pupil of Gottfried Silbermann, Johann Andreas Stein, should also be mentioned in this connection. He, in turn, 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 Warfüsserkirche 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:

<table>
<thead>
<tr>
<th>Stop</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal</td>
<td>16' facade</td>
</tr>
<tr>
<td>Subbass</td>
<td>16' open</td>
</tr>
<tr>
<td>Octavobass</td>
<td>8' facade</td>
</tr>
<tr>
<td>Viola di Gamba</td>
<td>8'</td>
</tr>
<tr>
<td>Quinte</td>
<td>5 1/3' open</td>
</tr>
<tr>
<td>Mixtur</td>
<td>4' (hence of low pitch)</td>
</tr>
</tbody>
</table>

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 mecanica 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 tooboard 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 Estonian country parish for which 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 Sander of Braunschweig. This system was improved by Willis in London in

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Eberhard Friedrich Walcker & Cie
Ludwigsgymn, Germany, 1896
Evangelische Pfarrkirche, Hoffenheim
II manual, 27 registers, mechanical cone-valve chests

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

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

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<my_table>

<table>
<thead>
<tr>
<th>Pedal</th>
<th>I. Hauptwerk</th>
<th>II. Echowerk</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Subbass</td>
<td>wood, open</td>
<td>8 Prinicipal</td>
</tr>
<tr>
<td>16 Violobass</td>
<td>wood, open</td>
<td>8 Viol di Gamba</td>
</tr>
<tr>
<td>8 Octavobass</td>
<td>wood, open</td>
<td>8 Flöte</td>
</tr>
<tr>
<td>8 Violoncello</td>
<td>wood, open</td>
<td>6 Gedeckt</td>
</tr>
<tr>
<td>4 Flötenbass</td>
<td>wood, open</td>
<td>4 Octav</td>
</tr>
<tr>
<td>5 1/3 Quinte</td>
<td>*</td>
<td>2 2/3 Mixtur IV</td>
</tr>
<tr>
<td>2 Octav</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Posaunenbass</td>
<td>wood</td>
<td>8 Trompete</td>
</tr>
</tbody>
</table>

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obl. = overblowing
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. Electropneumatic action followed immediately thereafter. The fact remains noteworthy, however, that among others, French organ building 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 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 organ builders—and in their train also some with less resounding names—turned away from the slider chest and in its place gave preference to such a completely different sort of system. This did not always happen 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 past year. This was the organ of the Evangelical Church at Hildenbach-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 slider chest. Töpfer himself and after him (Töpfer-Allihn have listed them. In (Töpfer-) Allihn it says in this regard:

But the slider chest 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 slider chest 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 technical exaggeration of the stop-channel chest, with the result that certain 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 organ building 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 slider chests 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 slider chests, 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...

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—indeed 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 him; the advantages of the cone-valve chest, as they appeared in time when the tonal ideal of the organ had deviated from the baroque period, whereby here also we must point to the multifariousness of the concept "baroque." As one sees, even at that time there was no unanimity in the appraisal of an innovation important for organbuilding. 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 pietistic...
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 of "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 retroactive for "romantic" organbuilding.

To be concluded in the next issue

Footnotes


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.


10. Ibid., p. 87.


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.
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 4,414 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. The complete specification lists 60 speaking stops, 14 manual instruments bad 56 speaking stops and 33 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 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 Winans Villa, Newport, Rhode Island. (No date. See "The Hawke Papers—II" 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 "bell 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.)

Chiskering Hall, New York (No date. This organ had 33 "registers" and 13 couplers and accessories, including an "Electric Bellow 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 Hildebrand Roosevelt Organ Manufactury (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 claim 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.

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**A Roving Ambassador for OHS**

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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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)

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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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 K. 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 cooperating 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 “engrossed 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.

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

Dear Sir,

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

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 Schwennckfeldiana, 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.

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 Fritsche, 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
Schwenkaville, Pennsylvania 19473

BOOK REVIEW


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 1896.

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


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-Allegro assai.

All of these works and the performances 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. F1-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 Clavorganum (combined organ-harpischord) -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.

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
FIRST PRESBYTERIAN CHURCH
HADDONFIELD, NEW JERSEY

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