THE ORGAN HISTORICAL SOCIETY
Box 26811, Richmond, Virginia 23261
Archives Collection at Westminster Choir College,
Princeton, New Jersey
Telephone at Millersville, Pennsylvania (717) 872-5190

The National Council
Officers
Stephen Long .................................. President
18 Merriam Avenue, Shrewsbury, MA 01545
Dana Hull ................................. Vice President
2109 Hassell Rd, Hoffman Estates, IL 60191
David M. Barnett .......................... Treasurer
423 N Stafford Ave., Richmond, VA 23220
James R. McFarland ..................... Secretary
114 N George St., Millersville, PA 17551

Councillors (all terms expire 1985)
Barbara Owen ............................ Councillor for Historical Concerns
28 Jefferson Street, Newburyport, MA 01950

Kristin Gronning .......................... Councillor for Research & Publications
3960 Fraternity Church Rd, Winston-Salem, NC 27107

Manuel Rosales .......................... Councillor for Finance & Development
2904 Hyperoron Ave, Los Angeles, CA 90027

Roy Redman ............................... Councillor for Education
2742 Avenue H, Fort Worth, TX 76105

Scott Kent ................................. Councillor for Organizational Concerns
6 Ledgewood Road, Wilmington, MA 01877

Raymond Brunner ....................... Councillor for Conventions
2729 Sherwood Lane, Lancaster, PA 17603

OHS Staff
William T. Van Pelt ........................ Executive Director
Rt. 8, Box 853, Glen Allen, VA 23060 (804) 284-2126

Stephen L. Pinel
Princeton Arms Apt 71N, Cranbury, NJ 08512

THE TRACKER® Staff
Susan R. Werner Friesen ..................... Editor
2109 Hassell Rd, Hoffman Estates, IL 60191

William T. Van Pelt ........................ Design & Production
F. Robert Roche ............................ Advertising Manager
60 Park St., Tuantoon, MA 02780

John K. Ogasapian and Alan Laufman .......... Editorial Review

Chairs of Committees
Alan M. Laufman ................................ Convention Coordination and Box 104, Harrisville, NH 03450
1905 Parkway Dr., Bettendorf, IA 52722

Mark R. Nemmers .......................... 1986 Convention Co-Chair
2360 Carter Rd., Dubuque, IA 52001

David and Pernelia Sears ..................... Extant Organs
P.O. Box 61, Dunstable, MA 01827

William T. Van Pelt ........................ Design & Production
F. Robert Roche ............................ Advertising Manager
60 Park St., Tuantoon, MA 02780

John K. Ogasapian and Alan Laufman .......... Editorial Review

Alan M. Laufman, acting chair ................ Development Committee
P.O. Box 104, Harrisville, NH 03450

Dana Hull .................................... Historic Organs
1407 E Stadium, Ann Arbor, MI 48104

Charles Ferguson ......................... International Interests
Box 44, E. Vassalbo, ME 04905

Earl Miller ................................. Recital Series
Christ Church, 25 Central St., Andover, MA 01810

John K. Ogasapian ........................ Research Stimulation
14 Park St., Pepperell MA 01860

Rachel Lien .................................. Nominating
1010 Nashville Ave., New Orleans, LA 70115

OHS members may join as many chapters as they wish. Several chapters publish excellent newsletters with significant scholarly content.

Chapter and Founding Date
(*Date joined OHS)

Boston Organ Club ........................ 1965, 1976

British Columbia, 1983

Central New York, 1976

Chicago Midwest, 1980

Eastern Iowa, 1982

Greater New York City, 1969

Greater St. Louis, 1975

Hilbus (Washington-Baltimore), 1970

Mid-Hudson (New York), 1978

New Orleans, 1983

Pacific-Northwest, 1976

Pacific-Southwest, 1978

South Carolina, 1979

South Texas (The San Antonio Pipe Organ Society), 1979, 1980*

Tannenberg (Central Pa.), 1976

Virginia, 1979

Newsletter, Editor, and Annual Membership

Boston Organ Club, E.A. Boadway, $5

British Columbia, Vox Humana, Clayton Lee, $10

Central New York, The Coupler, $5

Chicago Midwest, The Short Diapason, Susan R. Friesen, $8

Eastern Iowa, Newsletter, Mark Nemmers, $7.50

Greater New York City, The Keraulophon, John Ogasapian, $5

Greater St. Louis, The Cypther, Elizabeth Schmitt, $5

Hilbus (Washington-Baltimore), Where the Tracker Action Is, Carolyn Fix, $4

Mid-Hudson (New York), The Whistlebox, Robert Guenther, $5

New Orleans, The Swell Shoe, Ann H. Turner, $5

Pacific-Northwest, The Bellows Signal, Beth Barber, $3

Pacific-Southwest, The Cremona, Sharon Bailey, $4

South Carolina, Newsletter, $5

South Texas (The San Antonio Pipe Organ Society), 1979, 1980*

Tannenberg (Central Pa.), 1976

The Dieffenbach, Raymond Brunner, $5

Virginia, 1979

to be announced

THE TRACKER® is published four times a year by the Organ Historical Society, Inc., a non-profit, educational organization.

Annual membership dues, (including THE TRACKER®): Regular members, $22.00 (over age 65, full-time students, and additional member in a household $18.00); Contributing members, $50.00; Patrons $100.00; Benefactors $250.00. Institutions and businesses may be non-voting subscribers at the same rates. Foreign members and subscribers add $3 for postage outside U.S., or $8 for Air Mail outside North America. Back issues of THE TRACKER are obtainable at $3.25 each or $12.50 per volume. Send membership dues, and subscriptions to the Editor. Responsibility for facts and opinions expressed in articles rests upon the authors and not upon the Organ Historical Society, Inc. THE TRACKER becomes the property of the Organ Historical Society, Inc., and cannot be returned. Material published in THE TRACKER may not be reproduced without permission of the Editor.

THE ORGAN HISTORICAL SOCIETY is not beholden to any commercial interest. There is no intention to discredit or recommend any existing organ manufacturer or concern. No such information inferred or construed in any form may be used in advertising or for any commercial purpose. The Society will take all steps to prevent or prosecute any such use of its material, the name THE TRACKER, or any THE ORGAN HISTORICAL SOCIETY. THE TRACKER® is a registered trademark. Copyright 1985 The Organ Historical Society, Inc. ISSN: 0041-0330.
ARTICLES

The Gothic Organ at Halberstadt Revisited ................................................................. 13
  Wilson Barry’s Careful Translations and Measurements Yield Insights Into the ‘Praetorius’ Organ
Württemberg Organs in America .................................................................................. 19
  James Boeringer Reviews Importations In Three Centuries from This German Duchy
A Brief History of the Mohr Family ............................................................................. 22
  Three Generations of American Organbuilders Began with Mid 19th Century Immigration, by Stephen Pinel
Saving A Unique American Organ ............................................................................. 29
  William F. Mohr’s Only Known Instrument Is Saved from Destruction In Buffalo, An Account by Bill Van Pelt

DEPARTMENTS

Letters to the Editor ........................................................................................................ 4
Reviews .......................................................................................................................... 6
Organ Update .................................................................................................................. 8
Archivist’s Report .......................................................................................................... 10

Funding The Future

A S A NOT-FOR-PROFIT ORGANIZATION we rely on the volunteer service of individuals to give their time and talents to a variety of activities. Without these contributions it would be impossible to maintain our ongoing projects. But this donated work is not all that is required to support our existing programs. Your financial support is also necessary.

The majority of the annual dues is used to publish this journal, with the remainder required to support other programs (such as the Historic Organs Recitals Series) and to meet the day-to-day operating expenses of the Society. That does not allow for any other special activities to be undertaken except by additional monetary contributions by Society members.

You may be aware of the one-time projects for which financial appeals have been made. For example, there were the publishing of The Bicentennial Tracker as well as the 25th Anniversary Issue of The Tracker, and the upcoming publication of the Skinner book, among others. However, what we need to remember are the ongoing funds that require our continuous support.

The oldest of these funds is the Helen Harriman Fund, which was established in 1967. Its purpose is to provide emergency funds for the preservation of organs in jeopardy. Considering the length of time it has been in existence it still has a very small balance. The last time it was utilized was in 1980 to help prevent the destruction and then relocate the famous E. & G. G. Hook organ in St. Alphonsus R.C. Church, New York City, which is now in St. Mary’s R.C. Church, New Haven, Connecticut. This fund is too important to the ideals of the Society for it to remain at so low a level and to be used so infrequently.

Another fund with a shorter history than the Harriman Fund is the E. Power Biggs Fellowship. Begun in 1978, this memorial fund, unlike the Harriman, has had better success in attracting contributions. The monies here are used to help those organ enthusiasts who have not attended an OHS convention to experience an expense-paid OHS Convention and receive a year’s membership. These persons are selected by the E. Power Biggs Committee from nominations received from the membership at large. Last year, three individuals had the opportunity to attend the convention in Chicago, for example. However, interest drawn by the principal is barely sufficient to support a single Fellow, so it is necessary not to just continue but to increase our support of this fund so that it can become and remain financially secure.

A third fund is the William H. Barnes Memorial Fund. Its purpose is generally directed to Archival endeavors, but few contributions have been received. Perhaps when a sufficient balance is achieved, a worthwhile new project will then become appropriate and be undertaken.

Finally, contributions to the general fund can always be used to supplement what the dues can’t cover. Advertisements in this journal and in the Annual Organ Handbooks assist in their publication. Other special appeals will appear in the future, as well as perhaps new continuing funds. These provide ample opportunity to help support everyone’s preferred area of interest.

Donations are always happily received (and acknowledged) at any time of the year, not just at membership renewal time. Check your place of employment, as they may have a matching gift program which will provide additional monies to the fund you choose. The Executive Director has a list of these corporations who already have established a matching gift program with the Society, and you could probably help get more companies signed up. Besides the benefit of providing support for a special OHS program, remember this the next time April 15 rolls around—you have another deduction.

AN EDITORIAL

Readers will note that this issue has a European flavor to most of its contents. Included are articles about German immi-
grants, the Mohrs; organs imported from the Württemberg region of Germany to North America; notably, an article of organ musicology on the famed Halberstadt, Germany, 1361 Cathedral organ. The latter is unlike other articles published in this journal by virtue of its unusual subject and scholarship. Comments concerning the publication of articles of this type are welcomed. SRWF

LETTERS

Editor:

Your editorial, "Who Are We Saving Them For," was timely in striking a responsive chord in me. Edgar Boadway was responsible for my joining OHS back in 1964 when the Andover Organ Company did a tonal revision on our Emmons Howard organ of the late 1890's. I enjoyed a number of annual conventions but can no longer attend.

The organists' situation is deplorable in Maine, but I did not realize schools are scaling back their organ departments. For 20 years or more I attended the Colby College Church Music Institute and got a lot out of it, and have been instrumental in interesting two young people from here to attend. The institute filled a great need for me.

A new minister came to our Congregational Church intent on a clean sweep, and out I went, after 32 years. Time to go, you'd say? But, real organists are scarce in Maine! Recently, to my surprise and disgust, I received word from a colleague in Waterville, Maine, that she has received similar treatment from her pastor. My friend had devoted her life to music, and spent many hours administering the Colby Institute. Though she led her church in the selection of a new pipe organ, her dismissal came just before it was dedicated. She says, "I am beginning to think churches do not deserve organists."

You stressed the need for education of organ owners, organists, congregation and community. One group that doesn't seem to know anything at all is the ministers. They do most reprehensible things. Don't they learn anything about music and their relationship to its ministry in the seminaries? Thank you for a chance to air my views.

Sincerely,

Nancy O. Longley

Editor:

I look forward to receiving The Life & Work of Ernest M. Skinner, the book by Dorothy J. Holden, with great interest. As a young man in the 1930s, I was privileged to know Mr. Skinner and even played chess with him at the site of the Methuen Organ Hall. Neither of us are or were very good players, but I do recall his having a rather bad headache that afternoon but I suppose he won the impromptu match easily! His real love was the orchestra, particularly the works of Richard Strauss and his great admiration for the famed virtuoso Fernando Germani who toured a good bit at that period. All best success to the reception this book may receive.

Sincerely,

George Faxon

Old South Church, Boston

Editor:

We have just had installed an E. M. Skinner Harmonic Tuba 8' in our organ at First Presbyterian Church, Fort Pierce, Florida. It came from his Op. 399 (we were told) in Tampa. I await The Life & Work of Ernest M. Skinner with anticipation.

Sincerely,

Stanton A. Hyer

The book, about which all OHS members were sent a mailing in May, is available for $28 postpaid from the Society's Richmond address. Delivery is anticipated in early September. The book is typeset and ready for printing, so there should be no delays. WTVP
Church of the Holy Comforter
Burlington, North Carolina
opus 28, two manuals, 28 ranks

Dobson Organ Company
Lake City, Iowa
MUSIC EDITION REVIEW


The reissue of the complete organ works of Alexandre Guilmant by Belwin-Mills, edited by Wayne Leupold, must surely be one of the most significant organ-related publications of the decade. It arrives appropriately at a time when audiences are tiring of Baroque music and organists are searching for "new" liturgical and recital repertory. It also makes available for the first time in nearly forty years the music of one of the organ's most important masters.

Guilmant, of all the nineteenth-century French organists and composers, has probably fared least well in modern times. His music is seldom played and he has been unfairly criticized, often by musicians not familiar with his music. Ironically, only a little research will indicate that Guilmant was unquestionably the most significant of the quartet of famed performers whose other members were Saint-Saëns, Franck, and Widor. His playing ability was legendary, his scholarship as a musicologist formidable even by today's standards, and his influence world-wide. As a composer, Guilmant was admittedly uneven, but that was a problem which plagued all nineteenth-century composers (including Johannes Brahms, who burned the music he thought inferior!). At its best, Guilmant's music stands among the finest organ compositions of the period, and at less-inspired moments is infinitely serviceable for both recital and ecclesiastical use. Additionally, the wide range of pieces offers many possibilities for rediscovery.

The series is planned to encompass at least ten volumes. The first six are already available for purchase and include the following: Volume 1: Pieces in Different Styles (Book 1–6); Volume 2: Pieces in Different Styles (Book 7–12); Volume 3: Pieces in Different Styles (Book 13–18); Volume 4: Eighteen New Pieces; Volume 5: The Practical Organist; Volume 6: The Liturgical Organist. Announced, but not yet available are three additional volumes: Volume 7: Sonatas 1–4; Volume 8: Sonatas 5–8; Volume 9: Noels, Opus 60.

In addition to receiving bright, clear, facsimiles of the original French editions, the prefatory section is worth the price of the volumes alone. It contains thirty pages of photographs, specifications, biographical material, programs, and lists of American and French students. It also gathers together more information on Guilmant in one place than has ever been previously available. Mr. Leupold's research is carefully documented, and footnotes lead you to the original material in case you need to recheck sources or do further investigation. Editing has been kept to a minimum and any changes have been clearly indicated from the original markings.

Guilmant's music comes in an amazing variety of styles. Some compositions are easily within the grasp of less-gifted players while many challenges await the technically proficient. Each volume is priced between $15 and $20, which is definitely more reasonable than comparable scholarly editions offered by competitive publishers. Many individual volumes contain a great deal of music for the price.

Both Belwin-Mills and Wayne Leupold should be commended for bringing into print this significant series of organ music by one of the most important nineteenth-century organists-composers. The expense of such a publishing effort is considerable and can only be offset by the sale of a large number of single copies. There is something in these editions for everyone:
student, recitalist, church musician, scholar. No library should be without the complete set. They are well worth the initial investment!  

**BOOK REVIEW**

"Choosing a Church Organ," Reprinted from *Short Hymn-Tune Arrangements for Organ* by Philip K. Clemens. Mennonite Publishing House, Scottsdale, Pa. 15683. 11 pp. paper. 50 cents per copy; 35 cents each for 100 or more copies.

The pamphlet is the most important part, for our consideration, of the larger work. It is gratifying that the publisher provides us with an inexpensive edition of an item that should be in the hands of every OHS member. In fact, those of us who are consultants on purchasing organs would do well to lay in a supply and provide the uneducated committees with copies.

Mr. Clemens quotes Fritz Noack and follows this with sage advice on the steps to be taken in planning the purchase of an organ, describing the various types of actions available and recommending the study of acoustics. He settles quite solidly the argument between pipe organs and their pipeless substitutes, in favor of the former, and gives a thumbnail history of organ building over the centuries. Highly recommended.

**RECORD REVIEWS**


This recording is of a live performance of a recital by the able organist from Battle Creek, Michigan, playing the restored Appleton organ built in 1830. The 16-rank tracker instrument was built for South Church, Hartford, Connecticut, and moved c.a. 1883 by Emmons Howard (who added the pedal Bourdon and extended the pedalboard to 27 notes) to Sacred Heart Church in Plains, Pennsylvania, where it fell into disuse and stood partially concealed until 1981. Moved by members of the OHS and the Organ Clearing House, it was restored and installed under the supervision of Lawrence Trupiano in the resonant Andre Mertens Galleries for musical instruments at the Metropolitan Museum of Art, New York City, where it is frequently heard in recitals. A full description of the instrument appears in *The Tracker*, Vol. 27, No. 4.

Mr. Shenk treats us to clean, clear performances of composers from the 17th through 19th centuries, including Maurice Green, John Blow, William Russell, an anonymous composer and the three Wesleys (Charles, Samuel and Samuel Sebastian), his careful registration revealing the several voices of the organ to advantage. The taping and pressing are very fine, capturing both the splendid acoustics as well as the personality of the tracker organ.

The restoration work included retaining the hand-pump, but an electric blower is also available. And, initials of long-forgotten pumpers may still be seen on parts of the organ near the pump-handle.

The organ was acquired by a gift from Margaret M. Hess in memory of her father, John D. McCarthy. Albert F. Robinson

---

1845 Henry Erben Organ, French Protestant (Huguenot) Church in Charleston, S.C.; Hazel King Cooper, organist. Available from OHS for $8.98, postpaid to members.

Ever since Hartman-Beaty Company of Englewood, N.J. completed the restoration of this Erben organ (and E. Power Biggs played the rededication recital), we have been anxious to hear the "Erben" sound. Now the Charleston Chapter, AGO, has produced this fine recording and although it fulfills our desires it also serves as a wonderful "come-on" to attend the 30th annual National Convention of OHS which will be held in Charleston June 24-27, 1985.
On this disc one organist, Hazel King Cooper of Charleston, performs a recital, showing a devotion, respect and understanding for the instrument. Her selections include Pachelbel's Toccata, Chaconne in D, and Fugetta on "Ein Feste Burg". Three variations on Herr Jesus Christ, Dich Zu Uns Wend by Georg Bohm, Bach's Chorale Prelude on Wenn Wir in Höchsten Nöthen Sein, Couperin's Dialogue sur les grands jeux, Noel with Variations by Balbastre, Purcell's Trumpet Tune, Four Versetti by Zinetti, Sweenick's Echo Fantasia in the Dorian, Benjamin Yarnold's March, Sibyl's Prelude and Fugue in A Major, and two Carol-preludes by Robert Powell. All are beautifully performed with great care as to registration, revealing the small two-manual organ's tonal resources.

The producer is Benjamin Hutto (who at the time was Dean of the Charleston Chapter, AGO, and serves now as co-chairman of the 1985 OHS Convention), and the engineer is Richard Mays.

A large 2m Jardine of 1874 at St. Augustine's Roman Catholic Church in Lancingburgh, NY (originally North Troy, NY), is being fitted with a new direct electric pull-down action for pallets in the original windchests, replacing an unusual ca. 1957 electro pneumatic pull-down action that operated on vacuum. The new work is part of a project to restore the original tonal specifications with modest additions over the next two years by the Carey Organ Co. of Troy. There will be no deletion of original material.

On this disc one organist, Hazel King Cooper of Charleston, performs a recital, showing a devotion, respect and understanding for the instrument. Her selections include Pachelbel's Toccata, Chaconne in D, and Fugetta on "Ein Feste Burg". Three variations on Herr Jesus Christ, Dich Zu Uns Wend by Georg Bohm, Bach's Chorale Prelude on Wenn Wir in Höchsten Nöthen Sein, Couperin's Dialogue sur les grands jeux, Noel with Variations by Balbastre, Purcell's Trumpet Tune, Four Versetti by Zinetti, Sweenick's Echo Fantasia in the Dorian, Benjamin Yarnold's March, Sibyl's Prelude and Fugue in A Major, and two Carol-preludes by Robert Powell. All are beautifully performed with great care as to registration, revealing the small two-manual organ's tonal resources.

The producer is Benjamin Hutto (who at the time was Dean of the Charleston Chapter, AGO, and serves now as co-chairman of the 1985 OHS Convention), and the engineer is Richard Mays.

A large 2m Jardine of 1874 at St. Augustine's Roman Catholic Church in Lancingburgh, NY (originally North Troy, NY), is being fitted with a new direct electric pull-down action for pallets in the original windchests, replacing an unusual ca. 1957 electro pneumatic pull-down action that operated on vacuum. The new work is part of a project to restore the original tonal specifications with modest additions over the next two years by the Carey Organ Co. of Troy. There will be no deletion of original material.

On this disc one organist, Hazel King Cooper of Charleston, performs a recital, showing a devotion, respect and understanding for the instrument. Her selections include Pachelbel's Toccata, Chaconne in D, and Fugetta on "Ein Feste Burg". Three variations on Herr Jesus Christ, Dich Zu Uns Wend by Georg Bohm, Bach's Chorale Prelude on Wenn Wir in Höchsten Nöthen Sein, Couperin's Dialogue sur les grands jeux, Noel with Variations by Balbastre, Purcell's Trumpet Tune, Four Versetti by Zinetti, Sweenick's Echo Fantasia in the Dorian, Benjamin Yarnold's March, Sibyl's Prelude and Fugue in A Major, and two Carol-preludes by Robert Powell. All are beautifully performed with great care as to registration, revealing the small two-manual organ's tonal resources.

The producer is Benjamin Hutto (who at the time was Dean of the Charleston Chapter, AGO, and serves now as co-chairman of the 1985 OHS Convention), and the engineer is Richard Mays.

A large 2m Jardine of 1874 at St. Augustine's Roman Catholic Church in Lancingburgh, NY (originally North Troy, NY), is being fitted with a new direct electric pull-down action for pallets in the original windchests, replacing an unusual ca. 1957 electro pneumatic pull-down action that operated on vacuum. The new work is part of a project to restore the original tonal specifications with modest additions over the next two years by the Carey Organ Co. of Troy. There will be no deletion of original material.

On this disc one organist, Hazel King Cooper of Charleston, performs a recital, showing a devotion, respect and understanding for the instrument. Her selections include Pachelbel's Toccata, Chaconne in D, and Fugetta on "Ein Feste Burg". Three variations on Herr Jesus Christ, Dich Zu Uns Wend by Georg Bohm, Bach's Chorale Prelude on Wenn Wir in Höchsten Nöthen Sein, Couperin's Dialogue sur les grands jeux, Noel with Variations by Balbastre, Purcell's Trumpet Tune, Four Versetti by Zinetti, Sweenick's Echo Fantasia in the Dorian, Benjamin Yarnold's March, Sibyl's Prelude and Fugue in A Major, and two Carol-preludes by Robert Powell. All are beautifully performed with great care as to registration, revealing the small two-manual organ's tonal resources.

The producer is Benjamin Hutto (who at the time was Dean of the Charleston Chapter, AGO, and serves now as co-chairman of the 1985 OHS Convention), and the engineer is Richard Mays.
WHERE SUPERIORITY COUNTS!

Perceptive organ builders know Reisner Kimber-Allen Tracker parts out-value other metal systems because they:

- Cut installation labor costs 40%
- Disassemble without removing screws
- Require less space
- Interchange dimensionally
- Operate quietly
- Cost less

Discover how you can profit. Get a free Mechanical Action Sample Kit by contacting:

Reisner Kimber-Allen
P.O. Box 71, Hagerstown, MD, U.S.A. 21741-0071
(301) 733-2650 / 51/52

Superiority by Design
ARCHIVIST'S REPORT

As first announced in this column in the preceding issue of The Tracker, the gift of the Louis F. Mohr collection of organitabilia to the Organ Historical Society is the most significant gathering of nineteenth- and twentieth-century primary source material acquired to date by the Archives. This accumulation of factory ledgers, sales brochures, notebooks, stoplists, and photographs represents the Mohr family's association with organs over three generations. Mr. Mohr's generous gift provides the opportunity to recall his lineage and to pay tribute to a family whose participation in the arts reaches back to the turn of the nineteenth century. An article on the Mohr family appears in this issue. By acknowledging their achievements and their contribution of these materials, our Society can express gratitude to Mr. Mohr for his generosity which will serve organ researchers for generations as we continue to document the history of American organbuilding.

The Mohr collection is now nearly completely catalogued. Your archivist has typed almost 2,000 index cards with the annotation "from the Louis F. Mohr files," which has included the file of more than 500 stoplists. Cataloguing of the Archival Collection in other areas continues at a rapid rate, and many materials previously unobtainable are now ready for researchers using the Collection.

The Archives has received a substantial gift of materials from Mrs. James C. Suttie, following the death of Mr. Suttie. He took an avid interest in the Archives and frequently made requests which would be of value to future researchers. Organ photographs, postcards, stereopticons, dedication programs, stoplists, and all materials related to organ builders or shops are of extreme value. These and current items add to the value of our collection as a resource tool.

Requests are beginning to come to the attention of your archivist, and he is delighted to be of assistance to members who need help. In most cases, materials can be photocopied and sent through the mail to researchers who need them. There is a modest fee for this service, but many of the items we have are one-of-a-kind things that are not available anywhere else. The Archives are a resource to be used.

The OHS wishes to thank the many people who have been forwarding materials to the collection during recent months. Among them are: Steven Bartley, Eleanor Bishop, E. A. Broadway, Edward Bozarth, Peter T. Cameron, William F. Czelusniak, Charles Hendrickson, Alan Laufman, Jesse Mercer, Barbara Owen, Daniel Streeter, and Larry Trupiano. Some of the items include several photographs of Thomas Appleton and Samuel Pierce; an Account Book of Reuben Midmer; and personal notebooks owned by Edwin Hedges and George Tucker. Charles Hendrickson also sent a large package of more than 30 dedication programs, printed opus lists, photographs, and sales brochures, including several from his own company. Your archivist wishes other current builders would do the same!

As a Society we need to be on the lookout for materials which would be of value to future researchers. Organ photographs, postcards, stereopticons, dedication programs, stoplists, and all materials related to organ builders or shops are of extreme value. These and current items add to the value of our collection as a resource tool.

The Archives is certainly grateful to Mrs. Suttie for remembering our repository with the material.

The Mohr collection is now nearly completely catalogued. Your archivist has typed almost 2,000 index cards with the annotation "from the Louis F. Mohr files," which has included the file of more than 500 stoplists. Cataloguing of the Archival Collection in other areas continues at a rapid rate, and many materials previously unobtainable are now ready for researchers using the Collection.

The Archives has received a substantial gift of materials from Mrs. James C. Suttie, following the death of Mr. Suttie. He took an avid interest in the Archives and frequently made requests which would be of value to future researchers. Organ photographs, postcards, stereopticons, dedication programs, stoplists, and all materials related to organ builders or shops are of extreme value. These and current items add to the value of our collection as a resource tool.

Requests are beginning to come to the attention of your archivist, and he is delighted to be of assistance to members who need help. In most cases, materials can be photocopied and sent through the mail to researchers who need them. There is a modest fee for this service, but many of the items we have are one-of-a-kind things that are not available anywhere else. The Archives are a resource to be used.

Stephen L. Pinel

THE LOUIS F. MOHR COLLECTION, 1985 [Partial List]

Austin Organ Company
  Sales Brochure (1904)
  (4) Sales Brochures (n.d.)
Barckoff Church Organ Company
  Catalogue (1900?)
Beman, Frank
  Catalogue (1888)
  Catalogue w/List of Organs
Brown, John
  Promotional leaflet (1900)
Cole, James
  Catalogue (1900)
Dohring, Gustav F.
  Catalogue (1907)
Estey Organ Company
  (4) Sales Brochures
Felgermaker, A.B.
  Catalogue (1905?)
  Printed List of Organs to No. 878
Guilmant, Felix Alexandre
  Printed List w/stoplists (1871 ?)
Gutleisch & Schopp
  Price List for Pipes (1904)
Hall & Labagh Company
  Account Book (1868–1873)
  Letter Files (2) (1843–1849) (1849–1870)
Hedges, Edwin
  Price List for Pipes (1904)
Hinners & Albertsen
  Testimonials (German & English)
Hook & Hastings
  Catalogue "Church Organs" (1900?)
Kinetic Blower Company
  (5) Catalogues
Knollin, Thomas
  Promotional Leaflet

Moller, M.P. Company
  Catalogue (1905)
  Printed Opus List to No. 632
  Printed Opus List to No. 3000
  Printed Opus List to No. 5500
  Sales Brochure (1940)
  Sales Brochure "The Open Air Organ"
  Testimonials (1902?)
Muller & Abel
  Catalogue (1894)
  Catalogue "D" (1900?)
  (3) Other Sales Brochures
Hope-Jones Organ Company
  (5) Catalogues
Hutchings, George S.
  Catalogue "Chimes and Carillons"
Hutchings-Votey Organ Company
  (2) Sales Brochures
Jardine, George
  Contract (blank copy)
  Photographs of George Jardine, Factory Crew
  Rental Agreement Form (blank)
  Sales Brochure and Catalogue (1890?)
  with List to 1890
  Tuning Notice form

Kimball, W.W.
  Sales Brochure (c. 1900)
  Sales Brochure (c. 1905)
Niemann, Henry
  Printed Testimonials
  Odell, J.H. & C.S.
  (5) Catalogues and Lists w/o Nos.
  (1890?) (1894?) (1905?) (1910?) (1912?)
Pierce, Samuel
  Price List for Pipes
  Roosevelt, Hilborne
  Catalogue (1880?)
Schuelke, William
  Catalogue (1891)
Steere, J.W.
  Printed Opus List to No. 499 (1902)
  Printed Opus List to No. 541 (1904)
  (3) Sales Brochures
Stuart Levi U.
  Printed List w/stoplists (1871?)
Sturtevant Engineering Company
  (3) Catalogues of Organ Blowers
Zenith Line Blowers
  Catalogue

500 Stoplists from organs by Jardine, Odell, Roosevelt, Earle, Davis, Stuart, Ferris, Moller, Earleson, Mandeville, and others. 40 Letters from various builders on company stationery including Niemann, Morey, Moller, J. Wardeberry, A.J. Schantz, Hinners & Albertsen, Emmons Howard, F. Beman, and Gottfried. 300 clippings from various turn of the century periodicals and newspapers. 25 Recital programs, some with stoplists. 15 Reed organ catalogues and price lists. 4 Tool company catalogues. 2 Music Catalogues. Much other Miscellaneous material.
LIST OF RECENT ACQUISITIONS

Appleton, Thomas
Contract
Photographs of:
T. Appleton &
Samuel Pierce,
Residence, Shop
Baumgarten, Moritz
Patent
Brown, John
Original Printed List
Davis, Henry L.
Patent
Dohring, Gustav
Patent
Felgemaker, A. B.
Patents (4)
Photographs of Organs
Gottfried, Anton
Patent
Hedges, Edwin
Correspondence
Notebooks
Patent
Hendrickson, Charles
Dedication Programs (30)
Printed Opus List
Sales Brochures (3)
Holbrook, Edwin
List of Organs
Hook & Hastings
Photographs of Organs
Howard, Emmons
Ad
Console photographs
Patent
Johnson & Son
Death Notice
Articles
Centennial Papers (1944)
Knollin, Thomas
Patent
Maier, Charles
Patent
Sales Brochure
Midmer, Reuben
Account Book
Stock Certificates
Möller, Matthias
Patent
Niemann, Frank
Patent
Pierce, Samuel
Photographs of:
Grave
Residence & Shop
Organ Pipe Band
Samuel Pierce
Roosevelt Organ Co.
Patents (8)
Schuelke, William
Patents (5)
Stein, Adam
Patent
Vogelpohl & Spaeth
Catalogue (1910)
Wales Brothers
1878 Dedication program
Wirsching Organ Co.
Console and Case Photographs
Woodberry, Jesse
Stoplists (6)
Patents (2)
100 Issues of The Diapason
40 Issues of
The American Organist
8 Nameplates
1 Book
Many other items

FOR SALE — 100 old tracker-action organs, all sizes, varying condition. Send $2.50 in stamps for list. Alan Laufman, Executive Director, Organ Clearing House, P.O. Box 104, Harrisville, NH 03450.

NEW CATALOG OF TOOLS and other materials for organbuilders. Send $2.50 for postage and handling which will be refunded on your first order of $15.00. Tracker-Tool Supply, 799 West Water Street, Taunton, MA 02780.


Custom made Organs, Selected rebuilding, Custom designed additions

Terrence P. Schoenlein
Organbuilder Workshop
1078 Lunalilo Home Road
Honolulu, Hawaii 96825
Phone: 395-4273

WHEN ONLY THE BEST WILL DO

Critical organists and technicians rely on American made PIPECRAFT CERTIFIED LEATHER for dependable long life and service.

Every square inch of PIPECRAFT leather is tanned and processed with the purest materials by the world’s most respected leather makers.

For your fine new or rebuilt instrument, insist on PIPECRAFT CERTIFIED LEATHER, the only organ leather with a certified seal of superior quality and authenticity.

For further information ask your technician to call or write:
Plate 25: "These are the Manual and Pedal Keyboards which lie one above the other in the very large Organ in the Cathedral at Halberstadt."

The verso of the title page of the Theatrum Instrumentorum, or Sciagraphia: "This is the correct Length and Measure of half a Shoe or Foot according to the Scale, which is a quarter of a Brunswick Ell: And according to this are all the Drawings of the following Instruments, and the following reduced Scales, thus always thereby established and judged."
THE GOTHIC ORGAN AT HALBERSTADT REVISITED

BY WILSON BARRY

I N ATTEMPTING TO UNDERSTAND the descriptions which have come down to us of early keyboard instruments, we may usefully take into account the qualifications and attitudes of their authors. For example, the Abbot Aelred was a Cistercian reformer who does not seem to have known or cared much about music; Henri Arnaut de Zwolle was a scientist whose interest seems to have been in the philosophy of the design and operation of keyboard instruments; and Philipp van Wilder was a musician in the service of King Henry VIII and Keeper of the King’s Instruments at Greenwich.3

Commentary on such early descriptions has varied in tone over the years from credulous to skeptical. The history of art (including keyboard instruments) has seen many instances of dubious statements and artifacts, and one of the tools of the modern scholar is a healthy—almost automatic—skepticism. Later investigators have also had varying qualifications and attitudes, however, and it can sometimes happen that their perceptions, acute as they may be in some respects, are still distorted by their own natural prejudices. An interesting example of this is that of Michael Schultheiss (1571–1621), better known as Michael Praetorius, who examined a large Gothic organ in the Halberstadt Cathedral and described it in a book published in 1619.4

Michael Praetorius is probably best known to the average church musician today for his arrangements of two tunes found in many hymnals: Puer Nobis Nascitur L.M. and Es Ist Ein’ Ros’. 6. 7. 6. 7. 6., but he was a player and composer of considerable stature, musician to the Court of Brunswick-Wolfenbüttel from 1612 until his death, and the author of one of the great fundamental texts in organology, in which he attempted to describe and illustrate not only organs, old and new, but also all other musical instruments, keyboard and non-keyboard, German and foreign, ancient and modern.

The organ in the Halberstadt Cathedral was built in 1361, rebuilt in 1495, and finally replaced by a new organ in 1718.5 Praetorius reports that this organ bore the following inscription:


Praetorius was a great musical authority who nevertheless, as Williams’ remarks, did not entirely “understand the nature of such old organs, nor did he make it clear what dated from 1361 and what from 1495 . . .”

Praetorius’ old German, mixed with Latin, is difficult to translate both smoothly and faithfully; most previous commentators have been content to paraphrase Praetorius and to translate only a few telling passages. There is reason to suspect that a few misconceptions have crept into various previous commentaries, and that some of these may have arisen because graceful translations tend to gloss over the possible ambiguities of the original text. Therefore, the following somewhat inelegant translation and commentary are given in order to correct certain errors of detail:

The Seventh Chapter.

Concerning the Disposition of the Keyboards in the rather large Orgelwercke / in the aforementioned and remarkable Old Organ at Halberstadt / and how such keyboards were employed.

1. The topmost keyboard (oberste Clavir), called in those days Discant / and the full Wercke / to wit, the Praestants in front and the Hintersatz were employed at the same time.

Praetorius gives the compass of this keyboard, which is H mi to c la mi re (lacking top g*), 22 notes. Some previous commentators have had difficulties with the compass of Praetorius’ keyboards.8

None of Praetorius’ descriptions of the compass of the manual keyboards agrees with his illustrations. The illustration of the oberste or Das I. Discant-clavir shows a compass of only H mi to c sol fa ut, 14 chromatic notes, and it appears that Praetorius was demonstrating the form and arrangement, rather than the compass, of the keys in this illustration. In addition to the errata which Praetorius gives on his pages 234–6, De Organographia contains numerous other errors, mostly rather minor and obvious.10 Perhaps, in the absence of evidence to the contrary, one may suppose that Praetorius’ description of the compass of the topmost keyboard and his illustration of the arrangement of the same keyboard are equally correct.

2. Another keyboard (ander Clavir), also called Discant / and it was employed for the Principal alone.

Praetorius gives the compass of this keyboard as C fa ut to aa la mi re (lacking top g*), 21 notes, but one is inclined to believe that it also began with H mi, like the first keyboard.11 Strictly speaking, a Praestant is a pipe standing in the front, i.e., in the Prospekt, and such a pipe was of Principal tone. Praetorius’ use here of the term “Principal,” rather than “Praestant,” might be taken to imply a distinction and to refer to a rank (or ranks) of Principal pipes not in the case, but standing out of sight, and probably on a separate windchest. Later on in the description, however, Praetorius uses the expression “the Principal or the front pipes” (das Principal oder foderpfeifen). It seems most likely, therefore, that in this instance “Praestant” = “Principal” = “front pipes,” which is not as obvious as it would first appear. It was the front pipes, then, which stood on a separate chest, which was duplicated (in modern terminology) between the two upper keyboards.

3. The third / is a Bass Clavir, located under the previous two ordinary keyboards / on all (the keys) is the same identical shape and size12. And whether indeed with the hands / or else / as some believe / with the knees, (the keys) are pressed / thus it is that the City of Pedals up to the Principal or the largest Bass Pipes / which stand in the side towers / are employed.

Praetorius gives the compass of this keyboard as H mi to c sol fa ut, 14 notes, although his illustration shows a compass of only H mi to h mi (lacking b fa), 12 notes. In this instance also, one is inclined to credit the description, rather than the illustration.13 It seems conceivable that the Naturals of the third keyboard could have been played with the knees, supposing that the geometry was just right, but it is difficult to imagine that the accidentals could have been played with the knees. The phrase “as some believe” suggests that Praetorius may have been examining the organ in the company of, say, the verger. If the organist had been in attendance there would have been no question about the manner of playing the third Clavir, and if the ten pumpers had been in attendance, Praetorius could have played the organ himself to try out its capabilities.
The expression “City of Pedals” (Stadt des Pedals) seems to have come from a time rather later than Faber’s (modern spelling of Fabri), and seems to refer to “the castellated towers suggesting the fortified town, the Heavenly Jerusalem, the civitas dei of St. Augustine.”14 The pipes in these towers did not play from the Pedal keyboard, however, so that this expression is in part a misnomer here, however appropriate it would have been for later organs.

4. The fourth and lowest Pedal Clavir, which is trod with the feet / and, as also with the topmost Discant Clavir the whole full display is employed.

Praetorius gives the compass of this keyboard as H mi to h ri (lacking f mi), 12 notes, which is, for once, in agreement with his illustration. This keyboard, like the oberste Clavir, played the full Werck, but only the lower, or Tenor, octave. It appears that, over the compass of the Pedal Clavir, the Hintersatz chest was duplexed, but the Praestant chest was triplexed (to coin a phrase).

This Pedal Clavir is directly under the third (Clavir) / immediately above / in the same line / and with the same identical layout as to size / but it does not have identical (accidental) keys / as may be seen in the Sciatoraphia, Col. xxv.

Praetorius seems to be saying that it is the shape, size, and layout of the various keys, rather than the compass of the keyboards, which are being illustrated. The expression “in the same line” seems to mean that each Pedal key is directed beneath its corresponding key on the third keyboard. If all four keyboards were in “the same line,” which seems most likely, a simple means of duplexing and triplexing the action suggests itself:

Considering, for example, the note C fa ut on the Praestant chest, one can imagine a pulldown wire coming down from the roller board (which reconciles the key scale and the chest scale) and passing through loose holes in the four successive keys (in line, one above the other). Immediately beneath the C keys of keyboards I, II, and IV are buttons, so that pressing the C key of any of these three keyboards will open the pallet. Beneath the C key of keyboard III, however, there is no button, because the Praestant does not play on this keyboard; depressing this key does not affect the pulldown wire.

Although suspended action began with the introduction of the pallet valve and the roller board, probably in the 13th century, and was in common use, together with pin action, through the 18th century, counterbalanced keys provided with a central balance rail were also in use from the 13th century. Probably appearing first in clavichords, and then in the other newly-invented keyboard chordophones, the notion of counterbalanced keys had been in place for perhaps about a century by 1361, ready to be applied to organs for which such an action was advantageous. It does not seem out of the question that the Halberstadt organ had counterbalanced keys, so that for example the C keys of keyboards I and II would not go down whenever the C key of keyboard IV was played.

From the inventory of these four Clavirs follows this use and usage / that in the first place one can make and have a difference in tone / and through the two middle Clavirs (to wit, the second / and third) the Principal or the front pipes by themselves alone can be beaten / Manualiter: and indeed with the right fist / which they have called the Discant / on the Ander Clavir and on the third Clavir, with the left hand the Bass on the City of Pedals, not more than up to one Bicinium or two voices in Chorale are employed.

If Praetorius is correct in writing that a duo could be played between the “right fist” on the Ander Clavir (giving “the Principal or the front pipes”) and the “left hand” on the third Clavir (giving “the Bass on the City of Pedals,” described, as will appear below, as a Mixture 32’ xvi-xxiv Ranks), it seems out of the question that the “Principal” consisted of a single rank, or a meager few ranks of pipes.

The other two / as the topmost and lowest Clavir, are to the full Werck and to the full clamar / as the Mixture (called Hintersatz in those days / because it stood behind the Praestants) was employed along with the Praestants. There were the first and topmost the Discant Clavir and the lowest the Pedal and the Bass Clavir on which one could bring about a Trium.15 In such a Hintersatz there are in the Discant, as I discovered myself / 32’, 48’, and 56 pipes standing arranged upon the distinct keys: and in the Bass or Pedal Hintersatz are placed only 16, 20, and 24 pipes / but it was all a crude kind of Mixture.

It appears that the full Werck (or Blockwerck) consisted of two sections: the Praestant (or Gross Mixtur), containing sufficient ranks of pipes of sufficient power to stand up to a Bass mixture of xvi-xxiv ranks of pipes, plus a Hintersatz (Klein Mixtur, or Scharp). Praetorius’ counting of the number of ranks of pipes (one can imagine him standing on the passage board, candle in hand) seems to leave only the actual case-pipes for the Praestant, so that it seems plausible that the combined Werck contained 33, 44, and 57 ranks. How many of these ranks were actually assigned to the Praestant, and how many to the Hintersatz, we shall never know.

One may infer, moreover, that the separation between the Praestant chest and the Hintersatz chest was not apparent to Praetorius looking down from above; perhaps the two chests were built in one. The expression “pipes standing arranged upon the distinct keys” is interesting; perhaps the pipes for each note were arranged on cells running from front to back, rather than on toeboards running from side to side. We today might find it useful to think of such an arrangement as a ventikey action.16 Considering that 56, or even 32, pipes arranged in a single line front to back would produce a very deep chest, wasting much space side to side, it seems likely that the Halberstadt chests were laid out to the scale of the visible front pipes, and that the smaller pipes behind were arranged in clusters, with several of the same note side by side. Using the same line of reasoning, if Praetorius found that the Bass Hintersatz had 16, 20, and 24 ranks, the Bass Werck seems likely to have contained 17, 21, and 25 ranks.

The trio Praetorius describes seems to have been played with the “right fist” on the upper octave of the oberste Clavir (giving the full Werck), the feet on the Pedal Clavir (giving the Tenor octave of the full Werck), and the “left hand” on the third, or Bass Clavir (giving the Bass Werck in the side towers).

Which then because of the largeness of the Praestants, and since its Manual Clavir has half of its few keys / cannot attain to loveliness in the high / such a deep thundering and frightful growling; also because of the great quantity of the Mixture pipes / an extremely powerful noise and enormous shrieking must have resulted (after the compressed wind has been properly raised).

The discant keyboards, rising only to aa, and probably including ranks of 16’ and 5½’ pitch, seemed to Praetorius to cover about the lower half of his accustomed compass (about CC/EE-ccc, 45 notes), although they actually lacked about an octave in the bass and a tenth in the treble. Praetorius seems to be speculating about what the organ would have sounded like if the full complement of 10 pumpers had been there to raise the wind properly, rather than describing how it actually sounded to him. (The two pumpers illustrated in Col. xxvi would have been enough to allow him to try an individual note or two.)
Plate 24: "Manual Keyboard in the Old Organ in the Cathedral at Halberstadt."
The compass of the keyboards of the Halberstadt organ may be compared with the full compass of early medieval music\textsuperscript{12} as shown in Figure 1. The compass of the Pedal Clavir is both described and illustrated as it is given in the figure. Sumner\textsuperscript{18} expresses surprise that the lyric semitone, b fa, is not included in the Pedal compass, and Bormann\textsuperscript{19} expresses surprise that the text is in error and that the apparent h key actually played the note b(!). This compass does not seem to have been unusual, however: Praetorius\textsuperscript{20} reports that the Pedals at the Church of the Holy Saviour, Venedig, and also at Minden Cathedral, had the same compass. One can imagine many pieces in the Dorian mode being performed with a cantus firmus in tenore played on the pedal keyboard; the top of a hexachord, or the upper neighboring note to the Dominant, would seem to be a logical top note for any medieval keyboard.

Bormann has analyzed the dimensions of the Halberstadt keys,\textsuperscript{21} finding that Praetorius' Col. XXIV is drawn full-scale with a 60-degree parallel projection and a foreshortening in depth of 1:1.5. Praetorius' Col. XXV seems to be drawn to the scale 1:6.67 with a 45-degree parallel projection and a foreshortening of 1:1.5. The unit of length used by Praetorius was a Zoll and the millimeter respectively), and neither of them relates the dimensions of the drawings to the medieval Roman Pes, amounting to about 296 mm, divided into 12 Unciae of about 24.67 mm,\textsuperscript{22} but one would expect Father Nicholas to have been using this measure in 1361, and indeed the dimensions work out rather nicely, as seen in Figure 2. The centers of the natural keys of all the keyboards seem to be 3 unciae (74 mm) apart. This dimension, one quarter of a Roman foot, also seems to be the logical dimension for medieval keyboards to the scale of the human hand. The vertical distance between the playing surfaces of the accidentals and the naturals seems to be 2 unciae (49 mm) for the manuals and 3 unciae (74 mm) for the pedals. The keydip seems to have been ¾ uncia (18 mm). It is easy to see that the width of a keyboard amounts to the sum of the widths of n natural keys plus the sum of the widths of n-I spaces. This works out as in Figure 3.

To speculate about the age of the various parts of the Halberstadt organ, supposing that the notion of "Bass" was a Renaissance idea, it seems likely that the bass keyboard, together with the Bass Werck and the side towers, was added in 1495. According to Praetorius,\textsuperscript{24} pedal keyboards had been in use since about 1220, so that it would seem conceivable that the Halberstadt organ had a Pedal Clavir from the beginning. It seems likely however that, after 134 years of use and wear, the original pedal keyboard was replaced in 1495 (with a pattern matching the bass keyboard). The use of the expression "renovatum" could be taken (these days) to imply that the work accomplished by Gregory Kleng and his associates was on a fairly modest scale: cleaning, releathering the bellows, other repairs, and tuning; but perhaps it is more likely that Kleng was being modest in describing his contribution, and that his work actually consisted of all necessary repairs to Faber's work plus a modernization or updating which included adding a new Bass Werck.

Praetorius writes\textsuperscript{25} that the largest pipe of the Halberstadt organ, HH, had a speaking length of "16½ Ellen (that is, 31 Fuss)" and a circumference of "¾ Ellen (that is, 4½ Schuh)." On the verso of the title page of the Sciacographia, Praetorius shows us a rule divided into 6 Zollen with the description: "This is the correct length and measure of half a Shoe or Foot according to the Scale which is a quarter of a Brunswick Ell ... ." Thus a Brunswick Ell is 2 Brunswick feet, or 570 mm. Of course 16½ Ells is 33 Feet, and ¾ Ells is 3½ Shoes.

To evaluate this discrepancy, one might use Cavaille-Coll's empirical formula:

$$ P = \frac{510,000}{3L + 5D} $$

where $P$ is in Hertz and $L$ and $D$ are in millimeters.\textsuperscript{27} The Ell dimensions produce an estimated pitch of A486.8 Hz. The
Plate 26: "Bellows and Pumpers which were used at the time in the same Organ."
Foot-Shoe dimensions produce an estimated pitch of A508.2 Hz.

The calculations are as follows:

\[
\begin{align*}
510,000 & \quad (49.5 + 2.79) \times 570 = HH17.1 \text{ Hz } \times 256 = A486.8 \text{ Hz} \\
510,000 & \quad (93.0 + 7.16) \times 285 = HH17.9 \text{ Hz } \times 256 = A508.2 \text{ Hz}
\end{align*}
\]

Ellis arrived experimentally at a pitch of A505.8 Hz. Considering that it was Ellis who transmitted Cavaille-Coll's empirical formula to the English-speaking world, he seems to have conducted a rather large experiment with a rather predictable result. Praetorius seems to have been more comfortable with the Ein and the quarter-Ell, and Ellis seems to have been more at home with the Foot or Shoe. We shall never be certain which set of Praetorius' dimensions are correct, but the odds may favor the possibility that Ellis picked the wrong set.

One might conjecture, however, that the length of this pipe may have included a certain amount of overlength (for a tuning-scroll), which is a possibility no previous commentator seems to have taken into account. If one supposes that Praetorius' measurements in *Ellen* were correct, but that the HH pipe was long enough (before cutting a tuning scroll) to give BB, the effective length of HH would be:

\[
\frac{510,000}{46.35 + 2.79} \times 570 = HH18.2 \text{ Hz } \times 256 = A517.9 \text{ Hz}
\]

This frequency, which might be thought of as a nominal A523 Hz, about a minor Third sharp to our modern standard of A440 Hz, is a pitch which is often described as "Schlick's high pitch" (1511). This author has discovered evidence of two co-existing pitches a perfect fourth apart (about A392 Hz and about A523 Hz) in Arnaut's treatise of 1436–54.

It should not be too surprising to identify one of these pitches in the work of Kleng (1495) and possibly even of Faber (1361). This author has discovered evidence of two co-existing pitches a perfect fourth apart (about A392 Hz and about A523 Hz) in Arnaut's treatise of 1436–54. It should not be too surprising to identify one of these pitches in the work of Kleng (1495) and possibly even of Faber (1361).

One must wonder how such organs as the Halberstadt organ were played; the "fist-sized" keyscale must have made it difficult to play legato and with precision. Did the organist confine himself to a single melody on the manuals, using constant hand substitution and hand crossing? Or, was the music played in a detached style, depending upon the resonant acoustics of the room to connect adjacent notes? (Carillons are perforce played detached style, depending upon the resonant acoustics of the room to connect adjacent notes.) Or, were the services of a second organist called upon? There was ample room, 1,029 mm, for two organists at the upper two keyboards, if, for example, one was needed to play the cantus firmus in tenore in the pedal and also a legato basso on the dritte Clavir while the other played a legato vox organalis on the upper octave of either the oberste or the ander Clavir.

Viewed even from the perspective of Praetorius, organs such as the Halberstadt organ were wonders, but nevertheless musically intractable brutes, capable only of playing a certain canon of music in a certain stylized way. In this sense they were not unlike carillons, and indeed to this day, for obvious reasons, carillons are built with handscale keyboards.

NOTES


6. Sumner identifies this date as 23rd February, 1631.


8. Williams, misled by this illustration, seems to be mistaken about the compasses of all the Pedal Clavir. Sumner takes the text into account, but seems to be somewhat mistaken about the compasses of all four keyboards. Bormann (Op. cit., pp32–3, 134–5) finds several errors in Praetorius' description, but it may be that Praetorius was correct in some particulars and Bormann was mistaken.

9. Including a single error on page 100, line 2 of the reprinted edition, within the section translated here. Williams (*History*, p52) seems to have overlooked Praetorius' correction of geweste Windt to gepreste Windt.

10. For example, see page 102, lines 2–3: *grosse Octava von 6. Fuss-Thon*. should read *gusse Fuss-Thon*.

11. The pipes and the action for H of the Prae­tant must have been in existence in order for it to be played from both keyboards I & IV. It is difficult to believe that this key was missing from keyboard II.

12. Bormann (Op. cit., pp134–5) remarks that Praetorius is in error here, but the error seems rather to be Bormann's. Praetorius is not saying, as Bormann supposes, that the keys of the third Clavir are identical to those of the first two Clavirs, but that both the naturals and the accidentals of the third Clavir have the same shape and section, unlike "the previous two ordinary keyboards."$^{13}$

A New History of the Organ (History, Plate 1 (description).)

15. Praetorius actually writes here "Pedal or Bass Clavir," as he writes 3 lines lower: "Bass or Pedal Hintersatz." Relying upon the plausible hypothesis that it would require three independent voices to produce a trio, one may venture this correction. (A mixture with breaks produces a somewhat different sound in each break, so that the Tenor and Treble octave of the full Werck would seem to be two independent voices.) Although Praetorius tells us that the Pedal keyboard is for the Tenor and the lowest manual is for the Bass, it seems difficult for him to accept this notion in all of its implications. The usual nomenclature of Praetorius' day, "City of Pedals," for the Bass Towers would only make this distinction more difficult for him.

16. If, for example, the slider key action of the Winchester organ was like the slider stop action of later chests, the ventil key action of the Halberstadt organ would have been like the ventil stop action of much later chests.


21. (Op. cit., p32–4; 41) All of Bormann's dimensions should be read with great caution.


23. Ibid.


26. The Brunswick foot of 285 mm is reduced by the shrinkage of the paper to 280 mm in Praetorius' illustration of the quarter-Ell. All of the illustrations in the present article are enlarged by a factor of 5.8 Hz.

27. See Alexander J. Ellis in Herman L. F. Helmholz, *On the Sensations of Tone . . .*. 2nd. Eng. ed. (1885), Reprinted New York, 1954, pp88–9, Foot Note. It should be noted that this formula presupposes a wind pressure of 80 mm and a temperature of 15°C. It should be noted further that this is a 'safe' formula, producing lengths a trifle longer and pitches a trifle flatter than those ultimately aimed at.


Mittelberger undertook to deliver an organ by Johann Adam organist in New Providence, Pennsylvania. According to are quoted by Fischer on page 11 of his study of the Walcker completed the training of Johann Eberhard Walcker. Known as Trappe, Pennsylvania, being installed in Augustus Lutheran Church there.

Heilbronn to America. Furthermore, Gurlitt asserts (quoted by Fischer) that during the next four years Schmahl sent six more pipe organs from Murrhardt-Mayer, which celebrated its bicentennial on 30 and 31 May 1980 in Ludwigsburg, Wurttemberg, the royal city where the firm had its shops for a century and a half. This writer's attendance at the varied events of that celebration brought the realization that many places back in America have been at some time or another homes or organs built in Wurttemberg.

Gotthilf Kleeman's Die Orgelmacher ... establishes that the earliest Wurttemberg organ makers were the usual anonymous general craftsmen. In the 16th and 17th centuries, however, they began to be specialists, and there is a welter of names of builders. Out of these emerged two dynasties, one founded by Johann Michael Schmahl (1654-1725) in Heilbronn and the other by Johann Eberhard Walcker (1756-1843) in Cannstadt. The two dynasties are connected in that Schmahl's work continued first, through his son, Johann Adam Schmahl (1704-1757), and second, through Johann Georg Fries (1719-1789), who married Johann Adam's widow and also completed the training of Johann Eberhard Walcker.

The first known contact between these Wurttemberg dynasties and the United States occurred in 1750, when one Gottlob Mittelberger undertook to deliver an organ by Johann Adam Schmahl to St. Michael's Lutheran Church in Philadelphia. He described his journey in a book, the pertinent parts of which are quoted by Fischer on page 11 of his study of the Walcker dynasty. Kleemann, cited above, devotes Appendix XVIII to reprinting a newspaper article that mentions the Philadelphia organ, and a parenthesis refers to a more detailed article (unfortunately not transmitted) about the same subject.

Furthermore, Gurlitt asserts (quoted by Fischer) that during the next four years Schmahl sent six more pipe organs from Heilbronn to America. The original source for the statement is not supplied, and Kleemann does not mention these organs in his study; but it becomes plausible when we read Mittelberger's account:

In the month of May 1750 I travelled from my hometown, Enzweyningen in Vaihingen to Heilbronn, where an organ stood ready for embarkation and shipment to Pennsylvania. I travelled with this organ along the usual route along the Neckar and Rhein to Rotterdam in Holland. From Rotterdam outwards I travelled on a transport-ship with about 400 souls from Wurttemberg, Dur-lach, Pfalz, Switzerland, etc. over the North Sea to Cowes and after a nine-day delay there, finally travelled over the ocean, until finally, on 10 October 1750, I stepped onto the shore in Philadelphia, the main city of Pennsylvania.

Fischer says that Mittelberger became a schoolteacher and organist in New Providence, Pennsylvania. According to Ochse, at least one of the later organs went to that location, now known as Trappe, Pennsylvania, being installed in Augustus Lutheran Church there. Mittelberger himself continues:

In the main city of Philadelphia, there was no church music in either the English or the German churches. Sometimes an Englishman gave a concert on a spinet or a clavicymbel in a private house. I came into this land with the first organ, made in Heilbronn, that had ever stood in a high-German Lutheran church.

When this instrument itself was set up and tuned, it was joyfully dedicated and devoted to the praise, glory, and service of God in St. Michael's Church. Fifteen Lutheran pastors appeared, along with the councils of all the Protestant churches. The press of people was indescribably great, many people travelling ten to fifteen hours from distant locations out in the country, to see and hear such an organ.

The early records of Lutheran church music in America have not been researched in detail. Local histories, however, make repeated references to organists without saying what they played, or to organs without identifying their origins. The solutions to the mysteries probably lie locked in old local record books written in old German script that can be deciphered by an ever diminishing number of persons. The records may well reveal the destinations of the seven Schmahl organs, and they may answer the question of why no more were sent later. Is it possible that they became the models for American organs made in Wurttemberg style?

Less than a century later, importations from Wurttemberg began again. The famous Boston Music Hall organ (1863) leaps to the mind of many organists, but that instrument was only one of the many instruments that Johann Eberhard Walcker and his successors supplied. Here is a list, annotated where
The Organ Historical Society is pleased to announce its first major book, *The Life and Work of Ernest M. Skinner*, by Dorothy J. Holden. This hardbound edition of more than 300 pages reveals the personal life, and the professional triumphs and defeats, of this most original and influential of America's organbuilders in the Twentieth Century. The book contains a large collection of hitherto unseen photographs, and stoplists of 24 organs. Everyone devoted to the organ and its music will be fascinated.

Pre-publication price $19.95 until June 15, 1985
After publication $28.00

Send check or money order to:

THE ORGAN HISTORICAL SOCIETY
Box 26811, Richmond, Virginia 23261

---

Never has any organbuilder had such a biography!

E. A. Broadway, Boston Organ Club

A Pre-Publication Offer. Respond by June 15

THE LIFE & WORK OF ERNEST M. SKINNER
BY DOROTHY J. HOLDEN

Up to and including the Boston Music Hall organ, the instruments were made by Eberhard Friedrich Walcker (1794-1872), son of Johann Eberhard, mentioned previously. After that, they were constructed by him and various of his sons and grandsons. The number exported all over the world in the nineteenth century was large: 10 to Africa; 16 to Central America; 20 to South America; 20 to Asia; and six to Australia. The only exported instruments that antedated the Canadian ones, however, were a large one for St. Petersburg, Russia in 1840, and two-rank organs that were sent to mission churches in Calcutta, India, in 1845.

After the 1860 Québec instrument, no more instruments went to Canada for about a century, but America imported nine more Walcker organs in the 1920's:

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Ranks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1924</td>
<td>Detroit; Unidentified location</td>
<td>4</td>
</tr>
<tr>
<td>1924</td>
<td>East St. Louis, Illinois; Immanuel Church</td>
<td>35</td>
</tr>
<tr>
<td>1924</td>
<td>East St. Louis; Unidentified location</td>
<td>6</td>
</tr>
<tr>
<td>1925</td>
<td>Chicago; Trinity Church denomination unknown</td>
<td>22</td>
</tr>
<tr>
<td>1925</td>
<td>East St. Louis; St. Joseph's R.C. Church</td>
<td>28</td>
</tr>
<tr>
<td>1925</td>
<td>Lincoln (state unknown); St. John's Evangelical Church</td>
<td>19</td>
</tr>
<tr>
<td>1925</td>
<td>Webster Groves, Missouri; Eden Theological Seminary</td>
<td>18</td>
</tr>
<tr>
<td>1926</td>
<td>St. Joseph, Missouri; Zion Evangelical Church</td>
<td>25</td>
</tr>
<tr>
<td>1927</td>
<td>Cincinnati; Unidentified location</td>
<td>8</td>
</tr>
</tbody>
</table>

After World War II, importations from Walcker resumed as early as 1949 with a 37-rank organ for Colby College in Waterville, Maine, with very large numbers arriving in the 1960's and 1970's. The number decreased a few years ago mainly because of the unfavorable exchange rate, but a few are still arriving, more than two centuries after Johann Adam Schmahl sent his first Wurttemberg instrument to St. Michael's Church, Philadelphia, in the hands of Gottlob Mittelberger in 1750.

Certainly there is no doubt that Wurttemberg organbuilders have had a more significant effect upon American organbuilding than has hitherto been generally observed. This writer has cited in this brief article seven organs sent here between 1750 and 1754; ten between 1847 and 1899; and nine between 1924 and 1927. Furthermore, only lack of space pre-
vent a listing, quite incomplete, of at least 101 Walcker organs that have come to the U.S. since 1963.

All of this information has been derived solely from records supplied to this author by Werner Walcker-Mayer, or from books that he has published or supported. It is possible, of course, that many other instruments by other early firms were also exported to America, where they could have served as models for native builders. Somewhere in this huge land of ours, too, even some of those earliest Schmahl organs may yet survive.

Here, in conclusion, is relayed a list of names of other builders and workmen active in Württemberg at one time or another, derived from Kleeman, "Organ Makers of the 18th Century" (b. = born; d = died; fl. = flourished):

Johann Allgayer, fl. 1738-1752
Joseph Friedrich Baumeister, b. 1687, d. 1732
Thomas Buchmayer, fl. 1725
Johann Michael Bühler, fl. 1784-1801
Johann Heinrich Dikel, fl. 1791-1799
Johann Friedrich Dingler, fl. 1776-1778
Johann Matthäus Ebert, fl. 1747-1751
Johann Adam Ehrlich, fl. 1741-1779
Eberhard Fischer (Vischer), fl. 1701-1729
Johann Carl Fomann, fl. 1726
Bernhard Heinrich Fomann, fl. 1738-1760
Johann Georg Fries (Fries), b. 1719, d. 1789
Johann Andreas Goll, fl. 1782-1802
Johann Ludwig Goll, fl. 1750-1768
Carl Graf, fl. 1797-1804
Johann Christian Hagemann, fl. 1761-1791
Johann Victor Grual, fl. 1793-1823
Hagemann and Knecht, fl. 1803-1807
Johann Christoph Hartmann, fl. 1688-1699
Philipp Heinrich Hasenmair (Hasenmeyer), fl. 1740-1778
Christian Gottlieb Haussdorffer, fl. 1746, d. 1761
Johann Sigmund Haussdorffer, fl. 1740, d. 1767

Johann Christoph Herzer, fl. 1699-
Bernhard Heinrich Fomann, fl. 1777-1811
Johann Michael Müller, fl. 1777-1877
Joseph Neher, fl. 1784
M. Pfeifer, fl. 1757
Johann Jakob Neher, fl. 1756
Johann Jakob Pfeiffer, fl. 1689-1779
Georg Ludwig Koch, fl. 1779-1808
Johann Georg Krukh, fl. 1803
Nicolaus Franzicus Lamprecht, fl. 1699-1718
Johann Lebsanft, fl. 1737-1745
Johann Georg Spath, fl. 1776-1791
Georg Ludwig Meier, fl. 1778-1811
Christoph Müller, fl. 1739
Johann Michael Müller, fl. 1777-1877
Johann Christoph Herzer, fl. 1699-1756
Johann Hottmann, fl. 1788-1797
Georg Heinrich Knauss, fl. 1737-1747
Knaust, fl. 1722-1723
Georg Ludwig Koch, fl. 1779-1808
Johann Georg Krukh, fl. 1803
Nicolaus Franzicus Lamprecht, fl. 1699-1718
Johann Lebsanft, fl. 1737-1745
Johann Georg Spath, fl. 1776-1791
Georg Ludwig Meier, fl. 1778-1811
Christoph Müller, fl. 1739
Johann Michael Müller, fl. 1777-1877
Joseph Neher, fl. 1784
M. Pfeifer, fl. 1757
Johann Jakob Pfeiffer, fl. 1795-1811
Johann Jakob Pfiffer, fl. 1756
Johann Rothacker, fl. 1767-1778
Hans Rudiger, fl. 1767, d. 1789
Johann Georg Schäffer, fl. 1802
Johannes Schweizer, fl. 1805
Johann David Späth, fl. 1758-1796
Johann Georg Späth, fl. 1767-1792
Albrecht Weimann, fl. 1789-1790
Johann Jacob Weinmar, fl. 1751, d. 1822
Johann Jacob Weinmar, fl. 1782, d. 1858
Johannes Weinmar (Weimar, Weimer), fl. 1766, d. 1795
Friedrich Wiegrib (Wiigelben, Wichelen), b. 1693, d. 1758

FOOTNOTES
2Gottlob Mittelberger Reise nach Pennsylvania im Jahre 1750 und Rückreise nach Deutschland im Jahre 1754 (Stuttgart, 1756).
3Fischer, Johannes, Das Orgelbauergeschlecht Walcker in Ludwigsburg, die Menschen, die Zeiten, das Werk, mit einem Nachwort von Professor Dr. Theodor Heuss und einer Überleitung "Die Brücke zu heute" von Dr. Helmut Jaeger (Kassel: Bärenreiter Verlag, 1966).
5Neckrerzeitung, 3 June 1904.

Has any American scholar or builder encountered in this country any of these names or any of those belonging to the Schmahl dynasty? If so, the citations may indicate importations or immigrations that will further strengthen the suggestion that the former Duchy of Württemberg has since 1750 been significantly related to the history of organ-building in America.

Augustus Lutheran Church, Trappe, Pa., built ca. 1841.
The Brooklyn, NY, music teacher Robert Thallon maintained a studio that contained a pipe organ reputedly constructed in its entirety by Louis F. Mohr, Sr. The organ appears as Op. 149 of 1875 on the Odell opus list. Perhaps the Odells commissioned Mohr to build it, as they had similarly contracted for other organs in their ouvre.

A BRIEF HISTORY OF THE MOHR FAMILY: AMERICAN ORGANBUILDERS AND TECHNICIANS

BY STEPHEN L. PINEL

The Mohr family has a long association with American organ history, covering three generations. Their musical connections, however, are thought to be common to many members of the Mohr clan in their native Germany, numerous members of which by 1850 were renowned as poets, musicians, and composers. Among those with published music were Hermann Mohr (1830–1896), Theodore Mohr, Emmanuel Mohr, and Desiré Mohr. The most well-known of these Mohrs is Father Joseph Mohr (1792–1848), who wrote the Christmas carol “Silent Night, Holy Night.”

The story of the Mohrs in this country begins with two brothers, William F. and Robert Moritz Mohr. The elder, William F., emigrated in 1846 and lived in August, Wisconsin, then one year in Canada, and settled in Buffalo by 1848 as an employee of G. A. Prince, a reed organ builder. He married Ava Bach on August 17, 1848, and had eight children, none organ-builders. Robert M. emigrated in 1848 and joined William in Buffalo. Robert, who reportedly arrived with his family in a small sailing vessel, had participated in the revolution of 1848 in Berlin, which resulted in Emperor William I, then King of Prussia, fleeing in disguise to France. Although it is not known what organbuilding training they may have had in Germany, they were soon making metal pipes for organs, and supplied Garret House (1810–1900), perhaps as employees.

The brothers separated in 1858, when Robert moved to New York City. William (born 14 June 1814 in Christus, Hesseberg bie Suhl, Thuringia, and died 1 August 1892 in Buffalo) remained in Buffalo where he set up a shop to build organs under his own name. Buffalo city directories for almost the entire period 1849–1893 list him as a reed organ maker and a piano maker at 565 Ellicott Street, and occasionally at 122 Clinton Street, which was also a business address of Garret House. He is not listed for the years 1859, 1880, and the period 1868–1874. His only pipe organ, a large and unusual two-manual instrument, was erected in St. Mary’s Roman Catholic Church, Buffalo, in 1861. The instrument, extant, is described in this issue. His last employer was Garret House, for whom he was working on an organ when he fell and sustained fatal injuries in 1892. Four years later, House enlarged his organ at St. Mary’s to have three manual divisions. (The instrument is currently in storage and is available for sale through the Organ Clearing House.)

Robert Moritz Mohr (9 April 1825–25 September 1912) became an employee of Thomas Hall (1791–1874) after his move to New York City in 1858, remaining at that firm seventeen years. He was known for having developed new means of soldering tin, and was the first to introduce “block tin” pipes in organs. Robert was responsible for making the pipes for some of
the firm's most famous organs, including Middle Collegiate Church and Temple Emanu-El, both in New York City.\textsuperscript{11}

In 1876 at the request of Hilborne Roosevelt (1849–1886), Robert became head of the Roosevelt pipe shop. He continued to develop novel ways of pipe manufacture, especially in soldering soft metal pipes and in making spotted metal, and again made the pipes for some very important instruments. One of his early projects with Roosevelt was the famed Philadelphia Centennial organ.

While working at the Roosevelt shop, another famous personage called upon him: Thomas Edison needed a skilled metal worker to build the horn for his recently invented phonograph. Robert Mohr constructed several of varying sizes until the correct proportions were discovered. Mr. Mohr’s design later became the basis for the manufacture of the first phonograph horns.\textsuperscript{12}

Robert Mohr retired about 1887 but taught the organ-building trade to his eldest son, Louis F. Mohr (1862–1949) who went to work in the Roosevelt factory in 1876. From 1883 to 1891 he worked for Labagh & Kemp and then in 1891 joined the Jardine crew where he stayed until that shop closed in 1899.\textsuperscript{13} Louis F. Mohr was thoroughly schooled in all aspects of the business, unlike many of the workmen who specialized in one or two areas, and frequently moved to different parts of the shop as he was needed. Though he apparently never built instruments under his own name, he is said to have constructed one complete organ for the studio of Robert Thallon (1852–1910), a private music teacher in Brooklyn, New York.\textsuperscript{14}

One of the more remarkable points of Louis F. Mohr’s career was his involvement in the Journeymen Church Organ Builders’ Association. Founded in 1886, it was organized by shop craftsmen who banded together to address working conditions and problems. Later the group became more formal; a constitution and by-laws were published in 1891. The opening section stated the intent of the organization:

The objects of this Association are, namely, to elevate our trade to a higher plane, and by our mutual efforts to place ourselves on a foundation sufficiently strong to prevent encroachment on our rights, to use our efforts to establish an apprenticeship system, to encourage a higher standard of skill throughout the craft, to cultivate feelings of friendliness among each other, to assist each other to procure employment, and thereby be a benefit to our employers by assisting them in times of need to procure skilled workmen; also to reduce the hours of daily labor, to secure adequate pay for our work, and by legal and proper means to elevate the moral, intellectual, and social conditions of all our members.\textsuperscript{15}

Some membership benefits included sick pay, compensation to a spouse in case of bereavement, and the option of bringing another member of the organization to trial. By 1898, the rollbook listed more than fifty members.\textsuperscript{16}

Louis F. Mohr joined on 22 July 1892 and became respected; he was elected financial secretary for the 1898 and 1899 fiscal years. His account book, which is preserved in the OHS Archives, lists at the beginning of each year the names of the members. It includes nearly all of the Jardine crew and many other well-known names associated with the New York City organbuilding, such as Mandeville, Midmer, Maier, Symmes, Eifert, Stoehr, Scultetus, and Mantel.

The organization published a Ritual in 1891, comprising specific initiation rites for the members and officers. Some official positions had salaries attached to them. Officers were: president, vice-president, treasurer, financial secretary, and sentinel. The Association had a Board of Trustees, secret passwords, and penalties if a member stepped out of line.\textsuperscript{17} It must have been one of the earlier union-like groups associated with the organbuilding business. How long after 1899 the group functioned is not known.

When the Jardine company closed its doors in 1899, Louis F. Mohr decided to enter the business himself, not as a builder, but as a technician and serviceman. There were dozens of organ firms interested in supplying finished or largely rebuilt instruments, but few of them were interested in tuning and general maintenance. Louis realized the potential of such a specialty and established a maintenance business that grew so rapidly that in 1909 the name of the company was changed to Louis F. Mohr & Co., reflecting the new association in the firm of Louis’ two younger brothers, Walter M. Mohr (d. 1955), and Edward H. Mohr (d. 1973). They had a large shop at 2899 Valentine Avenue in the Bedford Park area of the Bronx and served churches in Pennsylvania, New Jersey, New York, and Connecticut. At one point the firm had twenty two-man crews servicing instruments as far away as Buffalo.

By 1910 it was necessary to establish a branch of the firm in New Jersey to manage the large clientele south of New York. A short article in one of the early issues of The Diapason reported the opening and gave some details about the shop:

The new church organ warerooms of Louis F. Mohr & Co. in Elizabeth were opened with an organ recital by Miss Edith Eula Ewell, an organist of New York. . . . The warerooms are large having the appearance of a church both on the interior and exterior. The soft light streaming through the skylights and through the stained glass windows made the effect still more noticeable. . . . This building is about fifty feet wide, one hundred feet long and about forty-five feet high. Galleries line both sides for the storage of material. . . . For the last ten years the firm has maintained a factory in New York, but the quality of its work has been such to demand additional facilities.\textsuperscript{18}

The company continued to grow until the Depression began in 1929. During the years that followed, churches had little money and many closed. By the mid-1930s, work had picked up and continued until World War II started. Then it became difficult to get materials, especially oil and leather. In 1944,
Included in the Mohr contributions to the OHS Archives is this photograph of workmen standing outside the Jardine shop, with various organ parts around them. Written on the paper backing of the picture frame is a neat legend which identifies those pictured. Front row, left to right: "Verstraalen, Peterson, Charlie Lipp, Joe Lovie, Julius Geperich, Hogg;" rear row, "Truckman, Wenger, Truckman, Collins shop boy, Paul Wagner foreman, Ferris decorator, L. F. Mohr, William Schwartz, Frank King. A detail of Louis F. Mohr (1862–1949), the father of the Louis F. Mohr who donated his collection to the Society, is taken from the above photo and reproduced at the right.

| Membership Of The Journeymen Church Organ Builders' Association |
|-------------------------|-------------------------|
| **1898**                | **1899**                |
| Avery, J.               | Avery, J.               |
| Bergstrom, C.           | Bergstrom, C.           |
| Berry, J. S.            | Berry, J. S.            |
| Blessing, F.            | Blessing, F.            |
| Bowen, C.               | Bowen, C.               |
| Clark, M. A.            | Clinton, C.             |
| Clinton, C.             | Coyle, E. F.            |
| Coyle, E. F.            | Dewar, A. L.           |
| Dewar, R. L.            | Dudek, W.              |
| Dietrich, V.            | Eifert, G.              |
| Dudek, W.               | Eltom, A.               |
| Eifert, G.              | Fackler, J. B.          |
| Eltom, R.               | Haight, J. C.           |
| Fackler, J. B.          | Hoog, F.                |
| Gerard, G. F.           | Kalla, A.               |
| Geoperich, J. G.        | Karbe, H.               |
| Haigh, J. C.            | Keller, M. C.           |
| Hoog, F.                | King, F.                |
| Kalla, Alexander        | Lorie, G. W.            |
| Karbe, H.               | Lorie, J.               |
| Keller, M. C.           | Lindstrom, Otto         |
| King, F.                | Maier, F.               |
| Lorie, G. W.            | Maier, F.               |
| Lorie, J.               | Mendeville, W.          |
| Maier, F.               | Mantel, J.              |
| Maier, F.               | Meyer, D.               |
| Mandeville, W.          | Midmer, W.              |
| Mantel, J.              | Mohr, L. F.             |
| Meyer, D.               | Mohr, L. F.             |
| Mohr, L. F.             | Peterson, A. G.         |
| Peterson, G. A.         | Rowlinson, W. G.        |
| Philips, F.             | Schrade, W.             |
| Rowlinson, W. G.        | Scultetus, J.           |
| Schrade, W.             | Silberies, G.           |
| Schwartz, W.            | Solheim, M.             |
| Scott, J.               | Stoehr, H.              |
| Scultetus, J.           | Thompson, G.            |
| Silberies, G.           | Till, G. W.             |
| Solheim, M.             | Verstraalen, M.         |
| Stoehr, H.              | Verstraalen, W.         |
| Symmes, F. H.           | Voris, W. C.            |
| Till, G. W.             | Wacker, W.              |
| Thompson, G.            | Wales, C.               |
| Verstraalen, M.         | White, F. J.            |
| Verstraalen, W.         | Worley, H. W.           |
| Voris, W. C.            | Bigler, E.              |
| Wacker, W.              | Meeking, Chas.          |

The accuracy of some names is uncertain as this list is transcribed from handwriting.
Louis F. Mohr, Jr. (b. 1911) joined the company after he had worked for a short time for Clark & Fenton in Nyack, New York. After Louis Sr. died in 1949 his son continued the business until his retirement in 1982.\(^19\)

The company kept scrupulous records, including the stoplists for all the instruments under its care. Many of the stoplists were recorded in the first and second decades of the twentieth century and most are from organs now gone. The stoplists include organs built by Jardine, the Odells, Levi U. Stuart, Erben, and Alexander Mills, as well as many other firms. The Mohrs acquired and preserved sales brochures, ledgers, catalogues and other organ-related items which constitute the fabulous Louis F. Mohr collection recently presented to the Society.

Today, Louis F. Mohr resides with his wife in the Bronx and has numerous recollections about some of the more famous twentieth-century American organbuilders. About Ernest M. Skinner, he says, "He was a perfectionist; if he didn't like the sound of a set of pipes in the church, he returned them to the factory and had a new set made." Of G. Donald Harrison he says, "He never once condemned another company's work; he only spoke of the virtues of his own instruments." Mr. Mohr feels that the organ business is more competitive today and that individual workmen are less apt to respect one another's work. He said there are plenty of organs around which need excellent servicemen to keep them in good working order.\(^21\)

(Editor's note: For details on the Mohr collection, see the Archivist's Report).

FOOTNOTES:
\(^2\)Interview by David Snyder ca. 1982 with Mrs. James Mohr of Buffalo, a family genealogist whose husband is a direct descendant of William Mohr.
\(^3\)"Death of Robert M. Mohr," *The Music Trade Review* (5 October 1912).
\(^4\)Ibid.
\(^5\)op. cit., note 2
\(^7\)David Snyder researched these City Directories in Buffalo libraries, and reported orally.
\(^9\)Snyder's oral report on city directories, op. cit., note 7.
\(^10\)op. cit., note 8.
\(^11\)Note 3, op. cit.
\(^12\)Ibid.
\(^13\)Ibid.
\(^14\)Conversation with Louis F. Mohr, Jr. at his home on Monday, 4 February 1985 and Tuesday, 9 April 1985. This instrument is listed as being built by the Odells, Opus 149 (1875) for the residence of Robert Thallon. Perhaps Mr. Mohr was mistaken in thinking this was the single complete organ built by his father. For more information on Robert Thallon, see "Robert Thallon is Dead," *The Diapason* (1 April 1910), p. 6.
\(^16\)Rollbook of the Journeymen Church Organ Builders' Association in the OHS Archival Collection from the Louis F. Mohr collection, 1985. The rollbook is written in the hand of Louis F. Mohr, Sr., and is dated 1888.
\(^17\)Ritual: Initiation and Installation Ceremonies of the Journeymen Church Organ Builders' Association, of the City of New York (New York: James Warnock, 1891).
\(^19\)Conversation with Larry Trupiano, 22 March 1982 and confirmed with Louis F. Mohr, Jr. on 9 April 1985.
\(^20\)Note 14, op. cit.
\(^21\)Ibid.
**Scales, 1861 Mohr–1896 House–1951 Gerger Organ**

recorded by Ted Blankenship

Nomenclature in quotation marks is recorded as it appears on the pipes.

**GREAT**

**"Principal 16 fuss Hauptwerk" 1-21 facade**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>361.5</td>
<td>282.8</td>
<td>210.6</td>
</tr>
<tr>
<td>E</td>
<td>500</td>
<td>400</td>
<td>300</td>
</tr>
<tr>
<td>B</td>
<td>540</td>
<td>420</td>
<td>320</td>
</tr>
<tr>
<td>E'</td>
<td>400</td>
<td>320</td>
<td>240</td>
</tr>
<tr>
<td>C'</td>
<td>361.5</td>
<td>282.8</td>
<td>210.6</td>
</tr>
</tbody>
</table>

**"Principal 8 fuss Hauptwerk" 1-8 facade**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>282.8</td>
<td>200.2</td>
<td>150</td>
</tr>
<tr>
<td>E</td>
<td>361.5</td>
<td>282.8</td>
<td>210.6</td>
</tr>
<tr>
<td>B</td>
<td>540</td>
<td>420</td>
<td>320</td>
</tr>
<tr>
<td>E'</td>
<td>400</td>
<td>320</td>
<td>240</td>
</tr>
<tr>
<td>C'</td>
<td>282.8</td>
<td>200.2</td>
<td>150</td>
</tr>
</tbody>
</table>

**Octave 4 fuss**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>224</td>
<td>168</td>
<td>120</td>
</tr>
<tr>
<td>E</td>
<td>300</td>
<td>224</td>
<td>168</td>
</tr>
<tr>
<td>B</td>
<td>400</td>
<td>300</td>
<td>224</td>
</tr>
<tr>
<td>E'</td>
<td>224</td>
<td>168</td>
<td>120</td>
</tr>
<tr>
<td>C'</td>
<td>224</td>
<td>168</td>
<td>120</td>
</tr>
</tbody>
</table>

**"Quinta 3 fuss"**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>185</td>
<td>136</td>
<td>100</td>
</tr>
<tr>
<td>E</td>
<td>263</td>
<td>185</td>
<td>136</td>
</tr>
<tr>
<td>B</td>
<td>361.5</td>
<td>263</td>
<td>185</td>
</tr>
<tr>
<td>E'</td>
<td>185</td>
<td>136</td>
<td>100</td>
</tr>
<tr>
<td>C'</td>
<td>185</td>
<td>136</td>
<td>100</td>
</tr>
</tbody>
</table>

**Super Octave 2 fuss**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>153</td>
<td>115</td>
<td>88</td>
</tr>
<tr>
<td>E</td>
<td>236</td>
<td>153</td>
<td>115</td>
</tr>
<tr>
<td>B</td>
<td>339.5</td>
<td>236</td>
<td>153</td>
</tr>
<tr>
<td>E'</td>
<td>153</td>
<td>115</td>
<td>88</td>
</tr>
<tr>
<td>C'</td>
<td>153</td>
<td>115</td>
<td>88</td>
</tr>
</tbody>
</table>

**"Mixtur 5 fach"**

**Two original octaves**

| I  | 2'   | 151.0       | 113.0        | 85.0            | 57.0 |
|    | 2.5' | 120.0       | 90.0         | 60.0            | 40.0 |
| B2  | 94.0 | 70.5        | 50.0         | 35.0            | 25.0 |
| C3  | 94.0 | 70.5        | 50.0         | 35.0            | 25.0 |
| E3  | 120.0 | 90.0    | 60.0        | 40.0            | 30.0 |
| B3  | 120.0 | 90.0    | 60.0        | 40.0            | 30.0 |
| E4  | 120.0 | 90.0    | 60.0        | 40.0            | 30.0 |
| B4  | 120.0 | 90.0    | 60.0        | 40.0            | 30.0 |
| C5  | 115.5 | 86.5       | 65.0         | 45.0            | 30.0 |
| E5  | 115.5 | 86.5       | 65.0         | 45.0            | 30.0 |
| B5  | 115.5 | 86.5       | 65.0         | 45.0            | 30.0 |
| E6  | 115.5 | 86.5       | 65.0         | 45.0            | 30.0 |
| B6  | 115.5 | 86.5       | 65.0         | 45.0            | 30.0 |

**Trumpet 8 fuss octave only by Mohr**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>250.0</td>
<td>192</td>
<td>135</td>
</tr>
<tr>
<td>E</td>
<td>300</td>
<td>224</td>
<td>168</td>
</tr>
<tr>
<td>B</td>
<td>400</td>
<td>300</td>
<td>224</td>
</tr>
<tr>
<td>E'</td>
<td>250.0</td>
<td>192</td>
<td>135</td>
</tr>
<tr>
<td>C'</td>
<td>250.0</td>
<td>192</td>
<td>135</td>
</tr>
</tbody>
</table>

**"Gegen Principal 8 fuss"**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>282.8</td>
<td>200.2</td>
<td>150</td>
</tr>
<tr>
<td>E</td>
<td>361.5</td>
<td>282.8</td>
<td>210.6</td>
</tr>
<tr>
<td>B</td>
<td>540</td>
<td>420</td>
<td>320</td>
</tr>
<tr>
<td>E'</td>
<td>282.8</td>
<td>200.2</td>
<td>150</td>
</tr>
<tr>
<td>C'</td>
<td>282.8</td>
<td>200.2</td>
<td>150</td>
</tr>
</tbody>
</table>

**"Gegen Principal 8 fuss"**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>185</td>
<td>136</td>
<td>100</td>
</tr>
<tr>
<td>E</td>
<td>263</td>
<td>185</td>
<td>136</td>
</tr>
<tr>
<td>B</td>
<td>361.5</td>
<td>263</td>
<td>153</td>
</tr>
<tr>
<td>E'</td>
<td>185</td>
<td>136</td>
<td>100</td>
</tr>
<tr>
<td>C'</td>
<td>185</td>
<td>136</td>
<td>100</td>
</tr>
</tbody>
</table>

**Swell**

16' Bourbon 1-29 wood by House, 30-56 stopped metal from Mohr 8' at Diapason.

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>250</td>
<td>192</td>
<td>135</td>
</tr>
<tr>
<td>E</td>
<td>300</td>
<td>224</td>
<td>168</td>
</tr>
<tr>
<td>B</td>
<td>400</td>
<td>300</td>
<td>224</td>
</tr>
<tr>
<td>E'</td>
<td>250</td>
<td>192</td>
<td>135</td>
</tr>
<tr>
<td>C'</td>
<td>250</td>
<td>192</td>
<td>135</td>
</tr>
</tbody>
</table>

**"Principal 8 fuss Schwell"**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>214</td>
<td>162</td>
<td>115</td>
</tr>
<tr>
<td>E</td>
<td>290</td>
<td>214</td>
<td>162</td>
</tr>
<tr>
<td>B</td>
<td>385</td>
<td>290</td>
<td>214</td>
</tr>
<tr>
<td>E'</td>
<td>214</td>
<td>162</td>
<td>115</td>
</tr>
<tr>
<td>C'</td>
<td>214</td>
<td>162</td>
<td>115</td>
</tr>
</tbody>
</table>

**"Principal 4 fuss Schwell"**

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C'</td>
<td>250</td>
<td>192</td>
<td>135</td>
</tr>
<tr>
<td>E</td>
<td>300</td>
<td>224</td>
<td>168</td>
</tr>
<tr>
<td>B</td>
<td>400</td>
<td>300</td>
<td>224</td>
</tr>
<tr>
<td>E'</td>
<td>250</td>
<td>192</td>
<td>135</td>
</tr>
<tr>
<td>C'</td>
<td>250</td>
<td>192</td>
<td>135</td>
</tr>
</tbody>
</table>
### Principal 4 fuss Schwell

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>F42</td>
<td></td>
<td>50.5</td>
<td>16.1</td>
</tr>
<tr>
<td>C39</td>
<td></td>
<td>39.0</td>
<td>12.4</td>
</tr>
<tr>
<td>F44</td>
<td></td>
<td>33.5</td>
<td>10.7</td>
</tr>
</tbody>
</table>

### Piccolo 2 fuss Schwell tapered

<table>
<thead>
<tr>
<th>Cir.</th>
<th>Dia.</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>56.0</td>
<td>98.0</td>
<td>31.2</td>
</tr>
<tr>
<td>F8</td>
<td>45.0</td>
<td>82.0</td>
<td>26.1</td>
</tr>
<tr>
<td>C13</td>
<td>32.0</td>
<td>61.0</td>
<td>19.4</td>
</tr>
<tr>
<td>F13</td>
<td>26.0</td>
<td>52.0</td>
<td>16.5</td>
</tr>
<tr>
<td>C25</td>
<td>20.0</td>
<td>43.0</td>
<td>13.7</td>
</tr>
<tr>
<td>F25</td>
<td>16.5</td>
<td>37.0</td>
<td>9.0</td>
</tr>
<tr>
<td>C37</td>
<td>13.0</td>
<td>33.0</td>
<td>10.5</td>
</tr>
<tr>
<td>F22</td>
<td>11.0</td>
<td>28.0</td>
<td>8.9</td>
</tr>
<tr>
<td>C25</td>
<td>8.0</td>
<td>23.5</td>
<td>7.5</td>
</tr>
</tbody>
</table>

### Rohrfloete 8 fuss

1-17 stopped wood, arched mouths from F18

<table>
<thead>
<tr>
<th>Body</th>
<th>Body</th>
<th>Mouth Width</th>
<th>Mouth Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>100</td>
<td>120.0</td>
<td>39.0</td>
</tr>
<tr>
<td>F8</td>
<td>77x100</td>
<td>100.5</td>
<td>25.0</td>
</tr>
<tr>
<td>C13</td>
<td>56x80</td>
<td>58.0</td>
<td>18.5</td>
</tr>
</tbody>
</table>

### Pedal

16' Open or Dulciana Pedal

<table>
<thead>
<tr>
<th>Depth</th>
<th>Width</th>
<th>C1</th>
<th>2</th>
<th>148</th>
<th>53</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>C13</td>
<td>4</td>
<td>118</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C25</td>
<td>7</td>
<td>72</td>
<td>22</td>
</tr>
</tbody>
</table>

16' Bourdon Pedal originally Gt. 16' Bourdon, cut-up and rescaled

| C1   | 184 | 148 | 53 |    |

16' Trombone Pedal Resonators

| Length | Inside Measurements | Dia. | Thicke
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4162</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C1</td>
<td>4062 216.0 x 198.0</td>
<td>27.0</td>
<td>28.0</td>
</tr>
<tr>
<td>F6</td>
<td>3125 156.5 x 152.0</td>
<td>20.5</td>
<td>21.0</td>
</tr>
<tr>
<td>C13</td>
<td>2112 110.0 x 108.0</td>
<td>19.0</td>
<td>18.0</td>
</tr>
<tr>
<td>F18</td>
<td>1444 86.0 x 76.0</td>
<td>19.0</td>
<td>16.0</td>
</tr>
<tr>
<td>C35</td>
<td>930   63.0 x 54.5</td>
<td>10.5</td>
<td>14.0</td>
</tr>
</tbody>
</table>

16' Trombone Reeds & Schallots

<table>
<thead>
<tr>
<th>Pipe No.</th>
<th>C1</th>
<th>F6</th>
<th>C13</th>
<th>F18</th>
<th>C35</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top, back to front</td>
<td>127</td>
<td>115</td>
<td>93</td>
<td>82</td>
<td>78</td>
</tr>
<tr>
<td>Top, side to side</td>
<td>99</td>
<td>83</td>
<td>72</td>
<td>63</td>
<td>50</td>
</tr>
<tr>
<td>Stage 1, back to front</td>
<td>97.5</td>
<td>86</td>
<td>63</td>
<td>63</td>
<td>50</td>
</tr>
<tr>
<td>Stage 2, side to side</td>
<td>90.5</td>
<td>64</td>
<td>46</td>
<td>43</td>
<td>35</td>
</tr>
</tbody>
</table>

The central cornice of William F. Mohr's organ in Buffalo starts its descent to the gallery floor. The organ is fully described on the following pages.
With pews removed, the floor of St. Mary's, Buffalo, became filled with the components of the Mohr organ as it was dismantled. Salvage workers continued to strip the building of artifacts as the organ came down.
SAVING A UNIQUE AMERICAN ORGAN

BY BILL VAN PELT

Posterity has left us with a large and unusual organ built in 1861 by William F. Mohr, the great-grand-uncle of Louis F. Mohr, who has donated much of the family collection of organabilia to the OHS Archives. William Mohr’s surviving instrument was rescued from sure extinction on June 30, 1982, when OHS member and organbuilder Rubin Frels of Victoria, Texas, attended an auction at St. Mary’s Roman Catholic Church in Buffalo and successfully bid against another party who had intended to acquire the instrument solely for its facade, which he said he had hoped to incorporate into the serving bar of a nightclub. Mr. Frels paid $10,000 to save the instrument from that fate, and then bore the same expense again to hire a crew of six (and, at times, up to a dozen), to disassemble and pack the instrument between March 16 and 24, 1982, and to transport it to Victoria in May. St. Mary’s, closed because the congregation dwindled and the Redemptorist Fathers left Buffalo, was sold to a salvage firm on August 18, 1981. The building was finished in 1850, and is again for sale.

OHS member David Snyder of Buffalo had served St. Mary’s as an occasional organist for several years, and had kept the Organ Clearing House informed about the fate of the building and its organ as the closing of the church, and the auction, became imminent. Rubin Frels, shown a picture of the organ by Alan Laufman at the 1981 OHS Convention, reports, “I fell in love with it.” The instrument is safely stored and available for restoration. Its dimensions are 34 feet tall, 21 feet wide, and 17 feet deep.

The instrument was erected in the gallery of St. Mary’s as a two-manual organ with a detached, reversed console. Thus, the organist sat with the organ behind him and peered down the nave of the church toward the chancel. The appearance of a mounted five-rank Cornet among the Great stops is rare, perhaps unique, in American organs of the period. Circa 1896, after Mohr’s death, Garret House of Buffalo, who was Mohr’s last employer, added a third manual division, made a few modest tonal changes, and rebuilt the wind system. His work included moving the console further from the main case of the organ, and re-arranging it so that the organist would face the case, rather than the chancel. This change necessitated reversing the order of the pipes, for the relationship of the keyboard to the action and pipes had been inverted by turning the console. Whether this was accomplished by constructing all-new chests in 1896, or simply by turning the existing chests 180 degrees, is uncertain. House increased the manual compass from 56 to 61 notes, which would seem to imply that he built new chests for the existing divisions. Examination of the three chests now in the organ is not entirely conclusive, for those serving the two older divisions appear to be of somewhat different construction than the choir chest. Yet, there is no immediate evidence that channels, pallets, and action for five additional notes have been added. Several historians speculate that all of the chests date from the House rebuild, for the old chests would have been used, even though they were of 56-note compass, if they had been serviceable. This further leads to speculation that the organ originally may have had chests of a design differing from typical pallet-and-slider chests, such as the “cone-valve” or “pipe-valve” tracker chests common in German organs of the time. Such chests may have been preferred by Mohr for the same reasons that he elected to provide the instrument with a wind system of late European design, atypical in American organs, as reported in the articles below.

In 1951, Jacob Gerger of Philadelphia replaced the tracker action with electropneumatic pull-down actions and a new console, and moved pipes around. The action had failed by the early 1970s, and the Great action was patched by David Snyder. The pneumatic leather of the supply-house actions was completely rotted in the Swell when the organ was examined before removal.

The Buffalo Daily Courier reported the progress and completion of what may be Mohr’s only pipe organ:

**A Splendid Instrument**

For the past two years the Catholic Church of St. Mary’s, on Batavia Street, has been having an organ built, which, as it is now nearly completed, deserves a word of notice. It is by far the largest and finest instrument of the kind in this city, and we almost said in
Rubin Frels, right, saved the only Mohr organ.

the State. Its architect, Mr. Mohr has labored "con amore" in elaborating all its complicated details, and he has been assisted by the lay brothers, Redemptorists, of the convent adjoining, in which manner the cost of the work has been kept within the means of the church. Our readers should see the massive and grotesque carving which forms the front of the immense instrument, in order to form an idea of the toil which these patient and unsalaried laborers have lavished on it. The organ, when finished, will have "thirty-six" stops, and the, to us, extraordinary number of "seventeen hundred and eighty-nine" pipes. It is expected that about the first week in August, when a great festival of the church occurs, this magnificent monument of mechanical and musical skill will be finished. It will be a credit to the church and something besides which Buffalo may even feel self complacent about.

June 1, 1861

The New Organ at St. Mary’s Church

The Magnificent organ which for the past two years has been in the process of construction at St. Mary’s [Catholic] Church on Batavia Street, is now finished. It was put in use with all its magnitude of stops yesterday forenoon, at which time Haydn’s First Mass, in B flat, was performed with full choir and orchestra. We gave some time since a brief description of this splendid instrument, which now in its finished state realizes fully the expectations of its builders. The grand mass yesterday was a most soul-stirring Performance, and it was listened to by a vast throng of worshippers. The “Mission” of St. Mary’s Church commenced with this service, and will continue a fortnight. Seven clergymen from abroad were present officiating yesterday.

October 7, 1861

The December 21, 1861 issue of Dwight’s Journal of Music reprinted an article from the December 14, 1861 issue of The Commercial Advertiser (Buffalo) which contains extravagant praise for the organ and provides us with a good description of its resources and construction:

NEW ORGAN IN BUFFALO.—The Commercial Advertiser, of the 14th, describes an organ just built for St. Mary’s Church in that city:

Viewed from the body of the church the organ has quite an imposing appearance, it being 34 feet high, 21 feet wide, and 17 feet deep. The front pipes are made of pure English tin, highly polished, and the design, which is very tasteful, is in accordance with the architecture of the church. The builder, Mr. Wm. Mohr has been engaged in the construction of the instrument nearly eighteen months, making it a labor of love, and finishing it in the most substantial, durable and perfect manner. The organ contains 1772 pipes, in the making of which Mr. Mohr has used 2500 lbs. of English tin, and about 1800 lbs. of lead, the proportion of tin being much greater than usual. The 1772 pipes are distributed as follows:

GREAT ORGAN.

Double Open
Diapason .................. 56 pipes .................. all metal.
Open Diapason ............. 56
Double Stopped
Diapason .................. 56 " 24 wood the rest metal.
Stopped Diapason ............. 56 pipes, 17 wood, the rest metal.
Viol Open Diapason .. 56  " metal.
Viol di Gamba .............. 56 "  "  "
Gemshorn .................. 56 "  "  "
Principal ................. 56 "  "  "
Twelfth .................... 56 "  "  "
Fifteenth .................. 56 "  "  "
Seventeenth ............... 56 "  "  "
Cornet (5 ranks) .......... 160 "  "  "
Mixture (5 ranks) .......... 280 "  "  "
Trumpet ................. 56 "  "  "

1112

SWELL ORGAN.

Open Diapason ............. 56 pipes, all metal.
Clarabellla .............. 56 " 12 wood, the rest metal.
Flauta a Traverse ........ 56 " Cherry wood.
Chimney Flute .......... 56 " 17 wood, the rest metal.
Principal ............... 56 "  all metal.
Spitz Flute .............. 56  " "
Piccolo ................. 56 " "
Mixture (3 ranks) ........... 168 " "

560

PEDAL ORGAN.

Sub-bass ................. 25 pipes, wood.
Double Open
Diapason .............. 25 "  "
Open Diapason .......... 25 "  "
Possaune .............. 25 "  "

100 "  "

COUPLERS.

Great Organ and Swell.
Pedals and Great Organ.
Pedals and Swell.

An exhausted crew poses with the cornice of the central tower after carrying it to street level. From left: Shawn McKenna, Rubin Frels, Alan Laufman, unknown, Whitney Fletcher.
The compass of the Organ is 4 ½ octaves, from C to G, and it will be remarked that there are no half stops in it; they all “run through.” The largest pipes are 16 feet and the smallest ½ inch in length.


This Organ has a reversed action, by means of which the performer is enabled to sit facing the body of the church, and it is supplied with wind by five air cylinders, which are filled by a most ingenious, yet simple contrivance. In Europe these air cylinders are considered to be far superior to the ordinary bellows; they supply the wind with more steadiness, and with less labor, besides which, they are not liable to get out of order.

The Organ has been tried by a number of our best organists, and all agree in pronouncing it one of the finest instruments ever erected in this part of the country. It is remarkable for the full, rich, and powerful bass, for the sparkling brilliance which the 5 rank Mixtures and Cornets impart to it, and for the peculiar sweetness of some of the solo stops. It is a lasting monument to the skill of the builder, to the liberality of the society for whom it was built, (at a cost of $4,500,) and should be a source of pride to all lovers of music, and admirers of mechanical genius. To such persons an inspection of this instrument will abundantly repay them for a visit to St. Mary’s church, and every facility for such an inspection will be cheerfully offered, either by Mr. Mohr, 297 Eliott street, or by the organist, Mr. Schmidt.

Ted Blankenship determined that the original 16’ Sub Bass was actually a very large scale 16’ open wood rank; its place on the extant Mohr pedal chest was vacant when we removed the organ. The stop listed in the 1861 article as Double Open Diapason in the Great organ, was an 8’ open wood, now gone, which was replaced by Mohr’s 1861 "Open Diapason” in the Pedal organ. The 16’ full-length wood Possaune in the Pedal is original, and has unusual wooden blocks and shallotts fabricated in one piece. Other pipe exchanges are noted in the charts of pipe scales, and in the late stoplist.

Members of the crew who removed the organ included Amory Atkins, Ted Blankenship, Whitney Fletcher, Rubin Frels, Sebastian Houseman, Dana Hull, Alan Laufman, Shawn Mc-Kenna, this writer, and volunteers David Snyder and Dr. Lydia Fish. Ted Blankenship recorded many details of the organ, including scales for many ranks, reported here.

---

**1861 William F. Mohr, Buffalo**

**ca. 1896 Garret House, Buffalo, enlargement**

**1951 Jacob Gerger, Philadelphia, electrification**

compiled by Ted Blankenship and David Snyder, stop nomenclature from Gerger console

**GREAT 61 notes**

16’ Principal om Mohr
8’ Principal om Mohr
8’ Gedeckt sw basses from Mohr 8’ St. Diap., trebles from House 16’ Sw. Bourdon
8’ Wald Flute ow from TC, sw basses, House
8’ Viola da Gamba om, 12 Violin Diapason basses by Mohr, trebles by Gerger or House
4’ Principal om Mohr
4’ Gedeckt sw basses from Mohr
2½’ Nazard om Mohr
2’ Geigen Octave om Mohr

**III-V Cornet Mohr, mounted from tc, sm & om, bass from Mohr Sw. Mixture moved by House**

**III-IV Mixture C–B² sw Mohr, C–B² up spm replacements**
8’ Trumpet mr, 12 basses by Mohr, rest 1896? replacements

**Chimes**
8’ Geigen Principal om
8’ Viola d’Amour om
8’ Dulciana om
8’ Melodia ow from tc
4’ Fugara om
4’ Flute d’Amour om, wide scale
2’ Piccolo om
8’ Clarinet mr, faggotto basses

**SWELL 61 notes**

16’ Lieblich Gedeckt 29 sw from House Sw. 16’ Bourdon, rest sm from Mohr 8’ Gt. St. Diap., Gerger electric unit chest
8’ Principal om Mohr
8’ Salicional om Gerger, on 16’ slider
8’ Vox Celeste om House Salicional
8’ Stopped Diapason from 16’ unit
8’ Rohr Flute m chimney flute, Mohr
8’ Aéoline om Mohr, old “Clarabella,” 12 sw basses
4’ Octave om Mohr
4’ Flute Harmonic om House
4’ Gedeckt from 16’ unit
2½’ Nazard from 16’ unit
2’ Flautino tapered om Mohr
III Dolce Cornet om House
8’ Oboe House
8’ Cornopean mr, probably Gerger, on added slider

**PEDAL 32-note clavier, 30-note chests extended by House from original 25-note chests by Mohr**
32’ Resultant from dbl open
16’ Double Open Diapason ow Gerger (Möller pipes on unit chest)
16’ Bourdon sw Mohr, originally in Great, altered, replaces Mohr 8’ ow
16’ Dulciana om Mohr
16’ Lieblich Gedeckt swell unit
8’ Gedeckt swell unit
8’ Open Flute from 16’ pedal unit
4’ Flute Gedeckt swell unit
2’ Piccolo swell unit
16’ Trombone ow reed Mohr

**COUPLERS**
Gerger console
Sw. to Gt. 16, 8, 4   Gt. to Ped. 8, Rev.
Ch. to Gt. 16, 8, 4   Sw. to Ped. 8, 4
Sw. to Ch. 16, 8, 4   Ch. to Ped. 8
Gt. 16, 4           5 pistons ea. manual
Sw. 16, 4           5 General pistons
Ch. 16, 4           Full Organ
Program 85-79
7/1/85
The King of Instruments . . . on this first broadcast of a new Pipedreams series, host Michael Barone surveys the musical and historic variety of the pipe organ, while sampling recent recordings.

Program 85-80
7/8/85
An American Potpourri . . . music of American composers Ives, MacDowell, Bingham, Hanson, Persichetti, Albright and Buck, performed at Toronto's Roy Thomson Hall; the DuPont estate, Longwood Gardens; and Grace Cathedral, San Francisco.

CHARLES IVEs: Variations on America — Andrew Davis
EDWARD MACDOWELL: A.D. Howard Hanson: Concerto for Vincent Persichetti: Psalm 130, Bingham: DUDLEY BUCK: Variations on 7/15/85
C.P.E. BACH: Fantasie & Fugue in SD/7/85
San Francisco, and the Holtkamp/Moller Program 85-82
Charles Krigbaum, Craighead (Austin organ; Asbury Eileen Malone, h; Rochester Chamber Orch: David Pelter
BINGHAM: Roadside, Op. 9, no. 3
VINCENT PERSICHETI: Psalm 130, Shima b'koli (Out of the Depths)
WILLIAM ALBRIGHT: Concert Rag, Sweet Sixteenths
DUDLEY BUCK: Variations on The Star Spangled Banner, Op. 23 — Edwin Coppell

Program 85-81
7/15/85
James Welch in Concert . . . performances by the California organist, recorded on Flentrop instruments in Seattle and Palo Alto, Schoenstein organs in Los Olivos and San Francisco, and the Holtkamp/Miller organ at the U.S. Air Force Academy Chapel.

C.P.E. BACH: Fantasie & Fugue in C-minor
ERNST PEPPING: 3 Chorale-preludes, fr Kleines Orgelbuch (Sonie der Gerechtigkeit; Nun freut euch, lieben Christen g'mein; Freuet euch, ihr Christen alle)
FELIX MENDELSSOHN: Prelude & Fugue in C-minor, Op. 37
SIGFRIED KARG-ELERT: Sursar Corda, Op. 155, no. 2
EUGENIE GIOUT: Scherzo in E LOUIS VIERNE: Les Anges, Op. 57 (3 songs on poems by Jehan le Povre Moyne) — Nancy Wait, soprano
GABRIEL PIERNÉ: 3 Pieces for Organ, Op. 29 (Prelude, Cantilene, Scherzan do de Concert)
HERBERT HOWELLS: Psalm Prelude, Op. 32, no. 1
MAURICE DURUFLÉ: Prelude & Fugue on the name Alain, Op. 7

Program 85-82
7/22/85
The Art of the Fugue . . . a concert performance by Yale University organist Charles Rikihama

Program 85-83
7/29/85
Bach at Holy Cross . . . an all-Bach recital played by James David Christie on the new Taylor & Boody organ at St. Joseph Memorial Chapel, College of the Holy Cross, in Worcester, MA. The program includes an in-depth examination of the instrument, as discussed by one of its builders, George Taylor.

BACH: Prelude & Fugue in C, S. 545
BACH: 8 Chorale-preludes
BACH: Fuga sopra il Magnificat, S. 733
BACH: Chorale-prelude, Allein Gott in der Hohe (solo Ehe, S. 662
BACH: Prelude & Fugue in E-minor, S. 548 (Wedge) — James David Christie

Program 85-84
8/5/85
Lahti Organ Festival 1984 (II) . . . the first of three broadcasts featuring performances recorded in the contemporary Church of the Cross in the Finnish city of Lahti, annual site of an international organ celebration.

J.S. BACH: Prelude & Fugue in B-minor, S. 544
BACH: Chorale-prelude, Schmichic dicht, a lateh Seele, S. 654 — Lionel Rogg
BACH: Motet, Der Geist hilf unsern, S. 226
HEINRICH SCHÜTZ: 2 Motets
ZOLTAN KODALY: Missa Brevis for Organ and Choir — Anita Flagmann, o; Adolf Fredriks Bach Choir; Anders Ohlsson, cond (r/86785)

Program 85-85
8/12/85
Lahti Organ Festival 1984 (III) . . . a concluding program of performances recorded by guest artists in last summer's international organ week in Finland, at Lahti's Church of the Cross.

JEAN FRANCOIS DANDRIEU: Magnificat
DIETRICH BUXTEHUDE: 3 Chorale-preludes, Prelude & Fugue in G-minor — Michel Chapuis, o
GOTTFRIED STOLER: Trio Sonata in F minor
NIKOLAUS BRUHNS: Choral Fantasy, Nun komm, der Heiden Heiland
CHRISTOPH ALBRECHT: Psalmensuite, on Themes from the Genevan Psalter — Christoph Albrecht, o
JULIUS REURKE: Sonata on the 94th Psalm — Janne Ikonen

Program 85-86
8/19/85
The Sound of (the) Silents . . . an entertaining glimpse at the show-business era of the "king of instruments," the theater organ, once the ubiquitous accompaniment to the action on the silver screen, now a popular attraction in its own right. Guest commentator Karl Eillers joins host Michael Barone in examining just what a "theater organ" is, and what it can do.

Program 85-87
8/26/85
David Craighead in Recital . . . performances by the noted American teacher recorded in concert on the 1979 C.B. Fisk organ at the House of Hope Presbyterian Church in St. Paul, MN, the magma cupis of this path-breaking American builder.

J.S. BACH: Chorale Partita, Si gegeiis, Jednt gegei, S. 768
PIERRE DUMAGE: 4 Pieces from l'or is d'orgue (l Eiree en fylle; Basse de Compagnie; Réve; Grand jeu)
LOUIS VIERNE: Symphony No. 6, Op. 59 (complete) — David Craighead

Program 85-88
9/2/85
David Craighead in Recital . . . performances by the noted American teacher recorded in concert on the 1979 C.B. Fisk organ at the House of Hope Presbyterian Church in St. Paul, MN, the magma cupis of this path-breaking American builder.

J.S. BACH: Chorale Partita, Si gegeiis, Jednt gegei, S. 768
PIERRE DUMAGE: 4 Pieces from l'or is d'orgue (l Eiree en fylle; Basse de Compagnie; Réve; Grand jeu)
LOUIS VIERNE: Symphony No. 6, Op. 59 (complete) — David Craighead

Program 85-89
9/9/85
American Revisited . . . another program in a continuing, irregular series devoted to our historic American pipe organ heritage, featuring recordings from the archives of the Organ Historical Society and comments from OHS executive director William Van Pelt. This program focuses upon organs in and around Chicago.

CHARLES STEBbins: Grand Processional March, In The Queen of Sheba — William C. Aylesworth (1888 Johnson organ; Lincoln Park Presbyterian Church)
SAMUEL WESLEY: Short Pieces — Peter Crassalli (1904 Sheaffer organ; St. Thomas Church, Buffalo Grove)
CHARLES WESLEY: Voluntary in D-minor — JOSÈF RHEINBERGER: Monologue, Op. 162, no. 5 — Naomi Rowley (1888 Witzmann organ; Immanuel United Church, Streamwood)
FREDERICK ARCHER: Organ Book (selections) — Michael Surratt (1891 Frank Roosevelt organ; St. James Church)
ALAN HOVHANESS: Organ Sonata No. 2 (Invisible Sun), Op. 386 (world premiere) — Douglas Reed (1882 Steree & Turner organ; Pullman United Methodist Church)
JEHAN ALAIN: Deuxieme Fantaisie — Joseph Downing (1983 Casavant organ; St. Clement's Church)
H.M. DUNHAM: Fantasia & Fugue in D-minor, Op. 19 — George Bozeman (1894 Van Dinter organ; St. Peter and Paul Church, Huntington, IN)

All performances were digitally recorded during the 1984 National Convention of the Organ Historical Society. For further information, write: O.H.S., P.O. Box 26811, Richmond, VA 23261.

Program 85-90
9/16/85
The Music of Petr Eben . . . a survey of the works for organ by the contemporary Czechoslovakian composer, who is heard in comments about his creations.

EBEN: Sunday Music (complete) — the individual movements of this suite are played by Susan Landale, William Osborne, Gillian Weir and David Heller
EBEN: Okno (Windos, inspired by Marc Chagall) — Ronald Fox, trumpeter; William Kuhlman, o
EBEN: Faust Incidental Music — Susan Landale, o

Recordings of Mr. Eben's organ works have been issued recently on the Lyrixin label.

THE TRACKER
JOURNAL OF THE ORGAN HISTORICAL SOCIETY
Post Office Box 26811
Richmond, Virginia 23261

ADDRESS CORRECTION REQUESTED
FORWARDING AND RETURN POSTAGE GUARANTEED
NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NO. 1478
RICHMOND, VA.