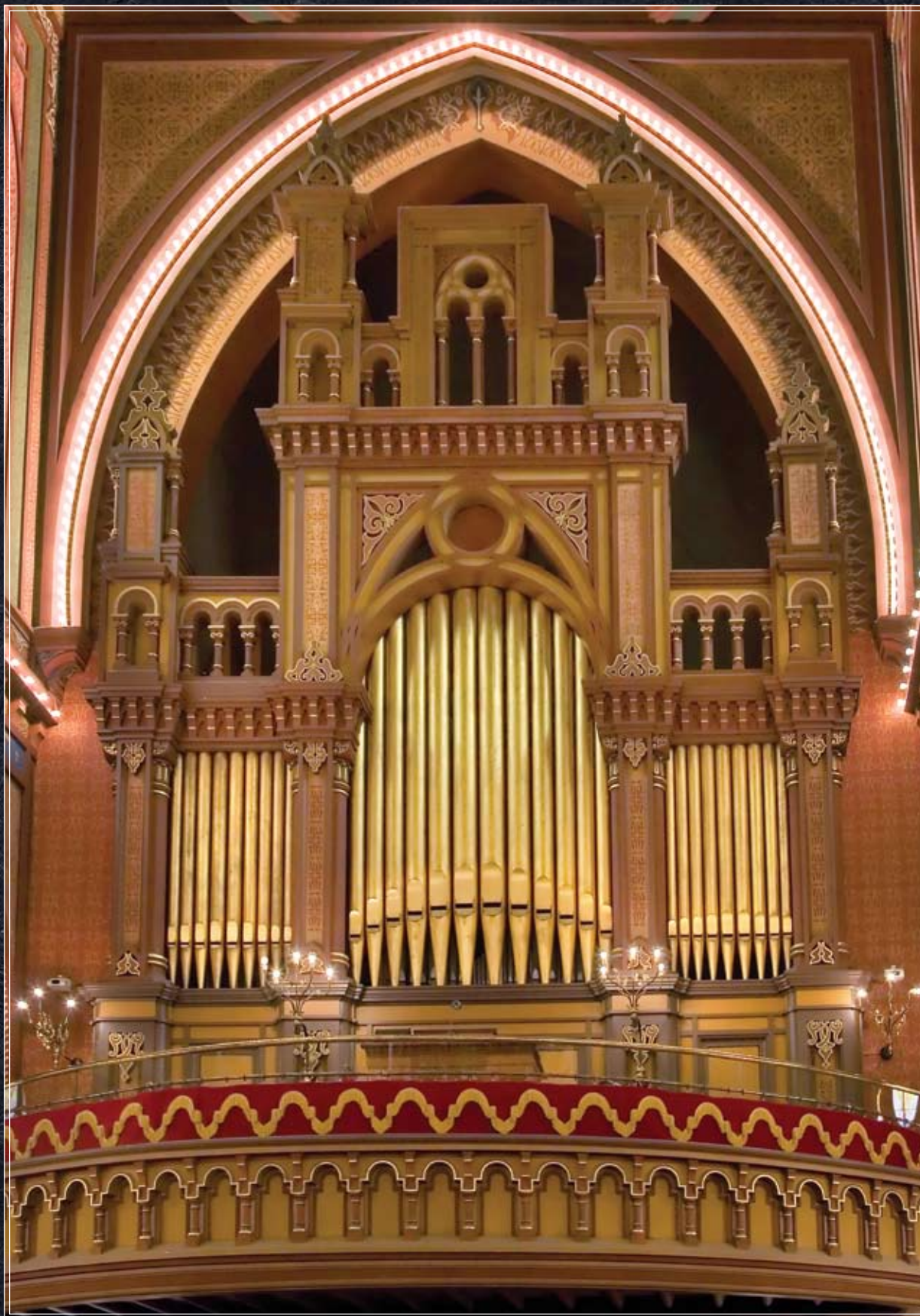


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THE TRACKER

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THE ORGAN HISTORICAL SOCIETY

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Seattle, July 13-18, 2008
David Dahl Joseph Adam
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Central Indiana, July 11-17, 2007
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Cleveland, July 26-31, 2009
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Cover: Koehnken & Co. organ of 1866 in Plum Street Temple, Cincinnati.

PHOTO by DAVID ZISER

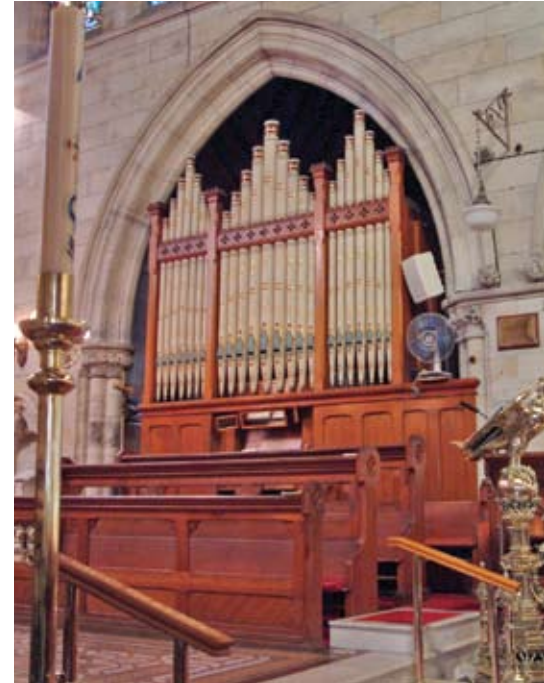
The View from Australia

WHAT'S NOT TO LIKE about trading a raw and wet New England fall for a sunny, balmy Australian spring, if only for a couple of weeks in October? Add to that the pleasure of seeing old friends and making new ones, hearing some fine new and restored organs, and observing the progress made by the OHS's sister organization, the Organ Historical Trust of Australia (OHTA), in the decade since my last visit, and it's definitely worth the long flight from the east coast of the U.S. And did I mention the fine cuisine, excellent wines, and splendid scenery?

Arriving early to shake off jet lag, I spent a few days with Keith and Helen Asboe in a suburb of Sydney, and was treated by the Asboes and Kelvin Hastie to some pleasant tours of Sydney's justly-famous Harbor, as well as its parks and museums, and a panoramic view of the city from the restaurant atop the Sydney Tower—Australia's answer to Seattle's Space Needle. Seeing a few unscheduled organs along the way—an 1882 1-manual Forster & Andrews that filled the church with robust sound, a rare Maley, Young & Oldknow of 1884, and a rather reticent 1929 Möller (Op. 5466)—gave a little preview of the varied offerings to come. The first part of the conference was headquartered at the Castlereagh Inn, conveniently located right in the middle of Sydney. Not only was this Art-deco boutique hotel within walking distance of many venues, but it offered such amenities as free internet service in the lobby, and a free bar drink each evening.

A pre-conference event was a recital by Heather Moen-Boyd at St. Andrew's Anglican Cathedral, reached that particular Friday by weaving through a quite orderly mob of "footie" fans celebrating a win by the Sydney Swans. When I briefly visited Sydney in 1994 (on my way to another OHTA conference in Melbourne), the organ situation there comprised English instruments by Hill (in the south transept) and Whiteley (north transept), combined into one rather awkward 4-manual instrument of over 80 stops. Since then the church interior has been restored to its original orientation with generous government grants, and Létourneau of Canada has reconstructed the Hill (dating from 1866 and with rather spectacularly diapered front pipes) with additions, all controlled by a 4-manual dual tracker- and electric-action console.

The conference officially began the following morning, Saturday, October 1, with registration at St. Mary's Catholic Cathedral, home to no fewer



Above: The 1876 Willis organ at St Peter's Anglican Church, East Maitland. Photos by Pastór de Lasala.



than four organs. Here we got the first taste of an important and laudable thread of the conference, for three of the four organs were demonstrated by talented young pupils of Cathedral organist Peter Kneeshaw, beginning with a 1986 2/6 by Perth builder Bellsham in the crypt. Upstairs, there is a large 2-manual 1942 Whitehouse in the west gallery, one of only a handful of organs built in Australia amid the deprivations of World War II, and, in the triforium, a small 2-manual that was Ronald Sharp's "Opus One." The main organ, in the western transept gallery, is a substantial eclectic 3-manual 1999 Létourneau, of elegant sound but unfortunately housed behind a rather banal modernistic façade, designed by an architect employed by the government to supervise its grants for the restoration and completion of the building. Létourneau had submitted a much more attractive neo-Gothic design which was better suited to the building, but, faced with the imposed design, cannily built the organ

Above: Console of the Sydney Town Hall organ. Opposite Top: The 1893 Charles Richardson organ in the Presbyterian Church in Campbell St., Balmain. Bottom: The 1866 J.W. Walker & Sons organ at St. John's Anglican Church, Cooks Hill.

in "stand-alone" fashion, so that the façade could easily be replaced if tastes changed at a later date.

Another new organ, a splendid 2/21 Mander tracker just installed in 2004 (and, happily, in a classic case designed by the builder), awaited us down College Street in the hall of the Sydney Grammar School. Here we were treated to an excellent demonstration by six more promising young Australian organists, all students at the school and pupils of Robert Wagner. Noon found us in Sydney's best known organ venue, the Town Hall, with its monumental 5-manual Hill organ of 1889, still, in my estimation, one of the finest of all the world's large organs, and surely the "grand-daddy" of today's versatile eclectic organs, with not a mediocre sound in it anywhere. Carefully restored over two decades ago, tubular-pneumatic action and all, it was skillfully demonstrated (including an impressive performance of Franck's *Pièce Héroïque*) by Amy Johanson, filling in for her husband Robert Ampt, the hall's "titular" organist, who was having back problems. Ampt was on hand, however, to greet friends and sell recordings and sheet music—including his own whimsical *Variations on "Chopsticks,"* which were played by Johanson. Of interest to all in the greater organ world was the announcement that city funds had been allocated to facilitate a full and detailed documentation of this important organ, soon to be commenced.

After lunch the OHTA's Annual General Meeting was held in the Pitt Street Uniting Church, at which there was some discussion of the organization's future plans, including the next conference in New Zealand (September 30–October 6, 2006). This was preceded by a recital on the church's recently-restored 3/33 1910 Hill organ by Mark Quarmby, Assistant Organist of St. Andrew's Cathedral, playing George Akerley's whimsical *Sweet for Mother Goose* (the 2004 AGO composition award winner), as well as an original work played by its composer, Huw Belling, a student at Sydney Conservatorium. Later, at St. Aloysius' College, Hugh Mackay, a noted sociologist and author, discussed some of the implications of recent societal trends on cultural life in Australia and the world at large, provoking some interesting discussion. A beautifully-prepared dinner was served in a room that possesses unbeatable views of the Harbor Bridge, Opera House, and city skyline. This was followed by a varied recital on the 2/26 1989 Létourneau organ in the chapel, played by three college-age students, all named James (Dixon, Goldrick, and Scott).

Sunday morning was free for church attendance or sleeping-in, and the mild and sunny weather was perfect for the afternoon's leisurely sail up the river on the "Rivercat" ferry to Parramatta—a scenic must for any visitor to Sydney. In Parramatta we were treated to three organs of unusual interest, beginning with a restored and pleasant-sounding 1863 2/23 Walker in St. John's Anglican Pro-Cathedral, demonstrated by the church's organist, David Osborne. The 2-manual organ in Leigh Memo-

rial Uniting Church, originally by Australian builder William Davidson (1878) was by no means as pristine, having been rebuilt thrice, most recently in 2000, but it gave a good account of itself as played by Luke Clark, another student. In the late afternoon I gave a paper on the influences of the past on contemporary North American organs, which was followed by a forum on the future of the organ in Australia, tinged with a certain amount of pessimism on the part of some, but optimism on the part of others.

The evening concert was on a rather unique organ in a very unique space, the new St. Patrick's Cathedral. Originally built in 1898 by Norman & Beard for St. Saviour's Church, Walton Place, London, it was acquired in 1996 and rebuilt by Peter Jewkes of Sydney, with a new contemporary case designed by Stephen Bicknell. It is a colorful organ, with a rather thick and overpowering *forte*, resorted to perhaps a bit too frequently by recitalist Peter Guy of Canberra, although his performance of the transcription of Elgar's *Nimrod* was quite convincing. Returning to Sydney, the day ended with a private tour of the remarkable Opera House, as spectacular inside as outside. The 1979 5-manual Ronald Sharp organ, visually rather diminished by the vastness of the room to those of us seated toward the back, nonetheless sounded clear and refined, even at that distance. Sarah Kim, organ scholar at St. James's Church, gave a polished performance of Bach, Böhm, and Hindemith, ending with the virtuosic *Final* from Naji Hakim's *Hommage à Stravinsky*. Sharp himself was there, enjoying the performance, although he is no longer engaged in organbuilding.

On Monday the OHTA joined the Organ Music Society of Sydney for a "ramble" in the suburb of Balmain. Another pleasing and little-altered Walker, a 2/18 of 1867, greeted us in St. Andrew's Congregational Church, and was played by Nathaniel Kong of Trinity Grammar School. From there it was a short walk to Campbell Street Presbyterian Church, where Sarah Gentle of Abbotsleigh Girls' School demonstrated the restored 2/17 1893 organ by Sydney builder Charles Richardson, housed in an elegant cedar case with decorated front pipes. We were treated to a substantial morning



tea by the church ladies. Another short walk took us to St. Augustine-of-Hippo Catholic Church, where a 3/23 1886 Hill speaks confidently from a lofty gallery into a resonant nave, and was played by Daniel Canaris, a prize-winning student of OHTA member Mark Quarmby. The church interior is under restoration, which happily includes scraping off a lot of 1950s white paint to reveal and repair some colorful Victorian stenciling.

After lunch and a sunny stroll through the picturesque downtown, we were bussed around other Sydney suburbs. In St. Thomas's Church, Rozelle, a small but quite delightful (despite a need for restoration) 2/12 1884 Henry Jones organ was demonstrated, and I gave an illustrated talk on the restoration of twentieth-century organs in the U.S.,

which aroused some interest. The impressive Hunter Baillie Presbyterian Church in Annandale housed an equally impressive 3/26 Hill of 1890, which OHTA council member Pastór de Lasala showed off to great advantage with some creative improvisations. Andrej Kouznetsov, the organ scholar of St. Paul's Church, Burwood, gave a quite impressive program of works by Bach, Howells, Vierne, and Barié on that church's recently restored 1891 3/30 Davidson organ, followed by talks on the restoration by consultant Kelvin Hastie, restorer Peter Jewkes, and artist Marc Nobel, who executed the intricate stenciling of the façade pipes. Following dinner in a service club, we returned to Sydney and a sociable discussion of the day's events over our complimentary beer and wine.

On Tuesday morning we packed up and left our Sydney hotel to take the train up the scenic coast to Newcastle, arriving at noon, where an ample outdoor lunch was provided by the ladies of St. Andrew's Presbyterian Church. Then followed a recital on the church's recently restored and versatile 1890 3/25 Hill organ by OHTA Council members Christopher Cook (Boëly), Hugh Knight (Buxtehude and Brahms), and the irrepressible Mark Quarmby, who provided the lighter touch with Australian composer C. Edgar Ford's showy *Moto Perpetuo and Intermezzo*, finishing with a classic Victorian Scotson Clark *March*. OHTA member Ann Hender-

son, a seasoned fund raiser, gave a talk on her efforts to find \$300,000 for the 1890 organ by the French builder Puget at the Convent of the Sacred Heart, Rose Bay, Sydney, currently being restored by Yves Cabourdin of France. As if lunch hadn't been sufficient, this was followed by afternoon tea. Forget your carb-free diets, all ye who attend OHTA functions!

At St. John's, Cook's Hill, was another nice Walker, a 2/12 of 1866, played by Christopher Wrench of Brisbane. From there we were bussed uphill to Christ Church Anglican Cathedral, an interesting 1884 building hinting of architect John Horbury Hunt's mid-century Boston training, with good acoustics, some fine artwork, and a splendid view of the mouth of the Hunter River and the vast sand dunes, stretching to the north. The 1906 Norman & Beard organ has been rebuilt, moved, and enlarged several times, most recently in 1963 by Walker & Sons. Damage from an earthquake in 1989 required more repairs and some mechanical updating in 1991. A bit heavy at times, this organ also displayed a refined side as played by prize-winning Korean organist Sueng Youn Choi, now residing in Sydney, who closed her program with a polished performance of Reger's formidable *Hallelujah! Gott zu loben*. Her recital was preceded by a lecture by John Maidment outlining the rather extensive work of Norman & Beard in Australia, and followed by a bit of free time to explore the building and enjoy the view outside before going back inside for a thoroughly British evensong with an excellent choir. The day ended with an elegant gourmet dinner at our overnight destination, a first-class establishment with the rather understated name of Madison Motel.

Wednesday began at St. James' Church in nearby Morpeth, where New Zealander John Hargraves demonstrated a restored 1877 1/8 Davidson with pleasant flute stops. This was followed by the second panel discussion on the future of the organ in Australia, which generated a satisfying amount of discussion, and during which I pointed out some parallels and differences between the scenes in Australia and America. We were brought back into the twentieth century at St. Joseph's Convent in Lochinvar, where Staffan Thuringer ably demonstrated a small but surprisingly effective 1974 2/7 tracker by Roger Pogson which, despite its "neo-Baroque" stoplist, was nicely voiced and happily devoid of "bubble and squeak."

An excellent lunch, with plenty of excellent wine, was served at the Wyndham Estate Winery in Dalwood (highly recommended!) and followed by another convent organ in Singleton, an odd little 1/5 mystery organ of circa 1850, demonstrat-

ed by Peter Newey. Two other Singleton organs followed—a rather undistinguished and much-rebuilt 1912 Griffin & Leggo in All Saints Church, capably demonstrated by Adrian Chong of Singapore, and a curious 3/15 Charles Richardson organ of 1891 in St. Andrew's Uniting Church, formerly in a residence. As the demonstrator of this one, I found it quite perfect for Bonnet's old *Romance sans paroles* chestnut, and generated some interest in American "crossover" music with a couple of pieces by Joe Utterback.

Thursday was the final day of the conference, which began in St. Peter's Church, East Maitland, an impressive building with a fine, recently-restored 1876 2/12 Willis which, thanks to excellent acoustics, seemed quite perfect for the space. Here Rhys Arvidson, organ scholar at Christ Church Cathedral and a student at Newcastle Conservatorium, showed what a good organ of this size could do with music by Buxtehude, Couperin, Brahms, and Reger. In nearby St. Stephen's Presbyterian Church, Christopher Cook of St. John's Cathedral in Brisbane expertly demonstrated an exceptionally good and unaltered 1897 2/10 Richardson. A 1906 2/16 Richardson in the Scots Presbyterian Church of Maitland, although electrified, exhibited some of the same characteristics when demonstrated by Keith Asboe. The only Bishop & Son organ in New South Wales is a clean-sounding 2/10 instrument of 1883 with a bright chorus, located in St. Mary's Dominican Convent. Here, on the last organ of the conference, we were reminded that Sydney organbuilder Peter Jewkes is also an excellent organist, highly regarded as a liturgical accompanist and improviser. Following his demonstration, a final lunch was held at Mansfield's Restaurant in Maitland, tastefully converted from a former bank building, and serving equally tasteful food.

The trouble with a visit to Australia is that it leaves one wishing for more! Unfortunately that was not the case for me this time, as I had to return immediately after the conference's close in order to prepare for activities at the Esteyfest in Brattleboro, Vermont (where, as it turned out, it was raining again!). But the train ride back to Sydney did give ample opportunity for conversation and goodbyes with friends old and new, and the long flight home the next day afforded some time to reminisce and begin making notes for this review.

N.B. Readers wishing to learn more about OHTA and Australian organs should visit the Trust's website <<http://www.ohta.org.au>>. Booklets containing the history and stoplists of the conference organs may also be ordered.

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CORRECTIONS

Due to a printing error, a portion of the specification of the William A. Johnson organ (Opus 334 of 1870) in St. James Episcopal Church in Chicago was omitted (*The Tracker*, vol. 49, no. 4, p. 14). The following should be added to the stoplist:

SOLO

Clarionet 8'

PEDAL

Principal 16'
Bourdon 16'
Contrabass 16'
Flute 8'
Violoncello 8'
Bombardon 16'
Trombe 8'

COUPLERS

Gt. to Pd.
Sw. to Pd.
Solo to Pd.
Sw. to Gt.
Solo to Gt.
Sw. to Solo

Pneumatic action on Gt. and Ped.
Wind pressure 3 and 4 inches

The photo on page 39 of *The Tracker*, vol. 50, no. 1 (Winter 2006) is misidentified as St. John's Episcopal Church, Richfield Springs. The photo is of the Church of Christ Uniting, Richfield Springs.

Update from the *Troy Savings Bank Music Hall*

Restorative repairs are progressing on the oldest, totally unaltered concert hall organ in the United States in preparation for its reopening at the Society's convention on June 30th. Built by J.H. & C.S. Odell in 1882 for the Fifth Avenue residence of William Belden, the lavish, three-manual organ was relocated to Troy in 1890. The historical significance of this instrument cannot be overstated.

The project is being directed by Scot L. Huntington, of S.L. Huntington & Co. of Stonington, Connecticut. Work includes general cleaning, restoring the high-pressure wind system (which delivers 6" of wind to the 8' Tuba and 16' Trombone), re-leathering winkers, stop motors, and the high-pressure reservoir, and tuning and regulation. A consortium of respected builders is contributing time, personnel, and materials to make the concert a reality. Twenty-two volunteers

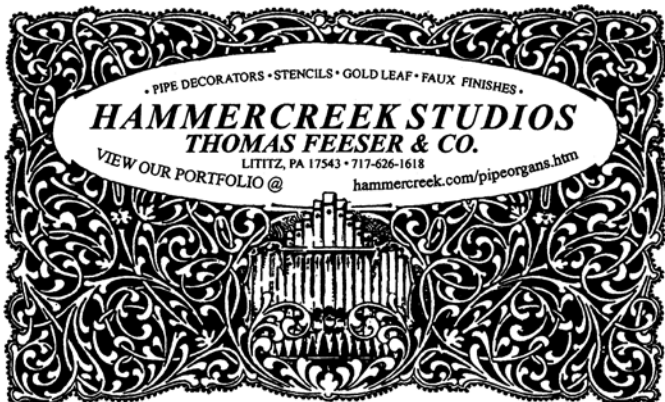
(largely from the Eastern New York Chapter of AGO) worked fourteen-hour days for two weeks in January to clean 115 years of coal soot off hundreds of pipes.

Among the participants are William Czelusniak and Richard Frary, (Czelusniak et Dugal, Northampton, Mass.). Their firm has restored a large-capacity Spencer blower to wind the instrument properly. Edward and Holly Odell (J.H. & C.S. Odell, East Hampton, Connecticut)—descendants of the original makers—are re-leathering a reservoir that will enable the June 30th audience to hear the high-pressure reeds for the first time in living memory. Keith Williams (John-Paul Buzard, Champaign, Illinois) is restoring stop motors, tremulants, and assisting with general repairs. Ben Merchant (Kerner & Merchant, Syracuse, New York) is repairing pipes, re-leathering winkers, and

cleaning the windchests. Larry Pruett (Columbia Organ Leathers, Columbia, Pennsylvania) supplied leather for the project at no cost. John Schreiner of Schenectady and a former employee of C.B. Fisk is donating two weeks to regulate the key action and couplers.

Early indications suggest that the organ is tonally spectacular, with broad, singing fluework and strong, fiery reeds. The instrument is centered high above the stage, and speaks down the central axis of a room with superb acoustics. It delivers a punch that is arresting and satisfying. Organist Dana Robinson and the Franciscan Chamber Orchestra under the direction of Lanfranco Marcelletti will perform Widor's seldom-heard *Sinfonia Sacra*. Solo pieces and shorter nineteenth-century selections with orchestra will complete the program.

— Stephen L. Pinel
Convention Chairman



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Koehnken's Magnum Opus Restored

The 1866 Koehnken Organ at Plum Street Temple in Cincinnati

by FRITZ NOACK

PREFACE

After twelve years of silence, the organ at Plum Street Temple in Cincinnati, Ohio, Johann Koehnken's largest surviving instrument, was heard again during Yom Kippur services in October 2005. Over the years the organ had fallen into disrepair, but since it had never been substantially altered, it was possible to restore the organ almost exactly to its original condition. Having had the opportunity to restore the largest Hook organ of the same period (in Worcester, Massachusetts) twenty-five years ago, I felt reasonably sure we knew what to expect when the Congregation K.K. B'nai Yeshurun and Friends of Isaac M. Wise Temple ("Plum Street Temple") contracted with us to do a complete, faithful-to-the-original restoration. No previous experience ever suffices to solve all the riddles and problems such a restoration engenders, but once completed, I can say with some confidence that we have succeeded in bringing this significant monument of American musical history back to the way it sounded and functioned on the day of its dedication 139 years ago. The November 13, 2005 inaugural concert, which was played by Peter Sykes with great sensitivity to the particular sonorities of this organ, clearly demonstrated that this is a most unique example of American romantic organbuilding, opening to us a view into a seldom experienced tonal world. Mendelssohn and Schumann seemed perfectly at home, but even Poulenc's beloved *Concerto for Organ and Orchestra* sounded surprisingly well here. The presence at this event of four direct descendants of the builder of the organ (including great-great-great-grandson Jon Neill, who has done extensive research into the family and work of Johann Koehnken) and a great-great-granddaughter of Rabbi Wise made the

connection to the dedication day of the temple and organ on August 23, 1866 especially vivid.

I personally owe a debt of gratitude to Rabbi Lewis Kamrass and the temple's organist Thomas Miles, who both had always believed in the value of this organ and its restoration, and who were untiring in their support and encouragement of this project. The Plum Street Temple Historic Preservation Fund, who had already provided for the careful and costly restoration of the temple building, also paid for the organ restoration with funds provided by a large number of Friends of the Temple. The Rockwern Foundation contributed more than half of that amount, and the organ will henceforth be known as the Rockwern organ, in appreciation of this generous gift.

RABBI ISAAC WISE PLUM STREET TEMPLE

Pipe organs were not usually found in Jewish houses of worship at the time Plum Street Temple was built, and even today they are, as a rule, only a small part of the reform temples' furnishings. Plum Street Temple—an extraordinary building—as well as its organ are reminders of the ministry of a most remarkable man, Rabbi Isaac Meyer Wise.

Wise was born March 29, 1819 in Steingrub, a small German-speaking village in Bohemia, and studied in Prague before coming to the United States in 1846. He became rabbi of K.K. B'nai Yeshurun in 1854. His vision was for a liberal, reformed Judaism that included a deep appreciation of his adopted country, as well as a love for music and art. While we know of his prolific literary output (many books and articles on scholarly subjects, as well as several novels, the early ones in his native



German), we have no specific evidence of his musical training. Significantly, though, he established a choir and played the violin. With his efforts, the founding of the Union of American Hebrew Congregations and, later, Hebrew Union College, Cincinnati became a center of Jewish life in America.

When the congregation's 1848 temple on Lodge Street became too small, Wise engaged the noted architect James Keys Wilson to design a splendid temple in the Byzantine-Moorish style, then in vogue in Central European temple architecture as a reminder of the "golden age" of Jewish life in Spain during the Moslem Caliphate. Its location directly opposite the Roman Catholic Cathedral (and boasting a seating capacity of 1,200) demonstrated his belief in a great future for his congregation. Consistent with his idea of a reformed temple service that included choir and instrumental music, he commissioned the most prominent Cincinnati organbuilder, Johann Koehnken and Company, to build what was at the time the firm's largest organ. The organ's imposing façade was to be designed to echo the design of the Ark. (It is apparent that this façade was not built in the Koehnken workshop; the organ has its own supporting structure.) Time for the construction and installation was obviously barely sufficient, but the instrument was completed for the festive opening. We may assume that the good rabbi actually found his way into the organ loft to conduct the choir and perhaps even play the violin (as he is reported to have done occasionally), rejoicing in the musical and visual splendor he had brought to the service of the synagogue.

It is rather obvious that the rabbi and the organbuilder worked well together to make this organ a milestone in both of their careers. Koehnken's descendants still own a fancy Meissen porcelain plate, a thank-you gift from the temple to the organbuilder, and a token of the friendly relations that existed between the two men.

MATTHIAS SCHWAB, JOHANN KOEHNKEN AND GALLUS GRIMM

The organ workshop that built the temple organ really started with Matthias Schwab, who was born near Freiburg/Breisgau, Germany, in 1808. It is apparent that Schwab had received thorough training as an organbuilder before emigrating to America. In 1831 he opened his organ manufactory in Cincinnati at Sycamore and Schiller Streets, and during the following seventy-odd years the majority of organs for Cincinnati and Covington, Kentucky, as well as organs for places farther away, were built at this shop. Schwab's opus list included a number of impressive installations, including a thirty-three-stop organ for St. Alphonsus Roman Catholic Church in Baltimore, Maryland. That organ contained an 32' Open Diapason and a Rückpositiv. Unfortunately, only one of Schwab's organs still exists today. Built for St. Joseph's R.C. Church in Covington, Kentucky, in 1860, it was (at the urging of Dr. Robert Schaffer) moved to the Basilica

of the Assumption in Covington when the church was razed in 1960. Still in playing condition, it is a worthy candidate for proper restoration. This organ proved to be helpful in solving some of the temple organ's riddles.

When Johann Heinrich Koehnken entered Schwab's employ the day after Independence Day, 1839, as a cabinetmaker, neither he nor his boss could have guessed that he would ultimately carry on and bring to new excellence the business Schwab had started.

Koehnken was born on September 14, 1819, on a farm in Altenbuhlstedt, in Lower Saxony, not far from the city of Bremen. (Some writers have placed Altenbuhlstedt in Saxony, perhaps in the vain hope to invoke the spirit of Saxon Gottfried Silbermann. There simply is no connection between either Schwab or Koehnken and Silbermann.)

As a young boy, Koehnken was apprenticed to a cabinetmaker, in whose shop he showed impressive talent for intricate woodwork. Upon completion of his apprenticeship at age seventeen, he left for America, together with his seven-year older brother Johann Heinrich (and perhaps also his cabinet maker master). The Koehnkens found work in Baltimore, but Johann soon moved to Wheeling, West Virginia, where he earned a good wage at a cabinet factory. Seeking a better opportunity in the fast-growing river town of Cincinnati, he moved there a couple of years later, and soon found his way to the door of Schwab's organ works. (His brother only briefly worked at the organ shop in Cincinnati at a much later time.)

Koehnken obviously was a quick learner and, when Schwab retired in 1860, he left the firm in Koehnken's able hands. Interestingly, when the 1860 Schwab organ was moved to the Basilica in 1960, Johann Koehnken's signature was found written in a small script below Schwab's signature inside the organ (Schwab did not use a nameplate). Obviously, it was very much the work of both men. Schwab actually continued to do some work with the firm until his death in 1862. From the time Koehnken took over, he had two equal partners, Frederick Denghausen (who left the firm in 1864) and Gallus Grimm. By the time the temple organ was built, only Grimm remained as partner. Its nameplate reads "Koehnken & Co.," with Gallus Grimm's name in small script below.

While Johann Koehnken clearly was in charge of the design and construction of the Plum Street Temple organ, Grimm's contribution must have been significant. He was born in Aixheim, Württemberg, on October 16, 1827, and he was already an experienced organbuilder, having trained with the organbuilder Martin Braun of Spaichingen, a well-established builder located not very far from Aixheim. In 1853, at the age of twenty-six, he immigrated to Cincinnati and started work with Schwab. From 1876 to 1896 the firm's name was Koehnken & Grimm, and, after a couple of changes in ownership, it closed its doors in 1907. Both Großpapa—as the family fondly called Mr. Koehnken—and his longtime partner, Gallus Grimm, died in 1897, leaving

a rich legacy of the Schwab-Koehnken-Grimm organ works, including just about all of the important organs in the Cincinnati area built before the twentieth century.

TIMELINE OF THE PST ORGAN

After the festive dedication in 1866, the temple organ was used regularly and was apparently properly maintained, we assume by the builder's employees. In order to accommodate changing demographic needs of the congregation, in 1902 a new Wise Center was built near the northern periphery of the city. After several further changes, a facility in that same area, completed in 1976, became the home of the congregation K.K. B'nai Yeshurun with a new sanctuary, offices, social hall, and a large library. Even though most services are held there, the Plum Street Temple with its organ is still the site of frequent special services.

In 1907 Edward Grimm (son of Gallus and by then in charge of the firm) apparently enclosed the bass portion of the Swell (the original box only contained the treble pipes), retaining the hitch down pedal. He also replaced one tenor-C string stop. The temple still has a copy of a check for \$250.00 made out to Edward Grimm on October 7 of that year, in addition to another one, dated the same day, in the amount of \$50.00 "for care of the organ in 1906 and 1907."

The original feeder bellows were eventually equipped with a DC motor, which, along with the impressive rheostat controlling the motor speed (and thus the rate of wind replenishment), was still in place in 2005. Both the motor and the rheostat have been left in place as a reminder of this technology. According to (reliable) graffiti on the organ's main wind duct, the Mathers Organ Company installed a centrifugal electric blower in 1920. To keep the blower reasonably inaudible, it was located in the basement, feeding the organ bellows by way of a long sheet metal tube.

In 1969 the temple invited a number of organbuilders to submit bids for the restoration of the by now rather worn-out organ. The different replies represent a sampling of opinions about historic American organs at the time: Walter Holtkamp advocated for the restoration, Robert Arnold of Schlicker Organs seemed to avoid getting involved, Thomas Potter of Aeolian-Skinner tried to sell the congregation a new organ, but Casavant Frères sent its local representative, Edwin Northrop,

who proceeded to prepare a very detailed and rather thoughtful plan for restoration. With Casavant being mostly involved in electric-action work, he proposed to have the temple contract Leonard E. Jeffs, of London, Ontario, to do the work.

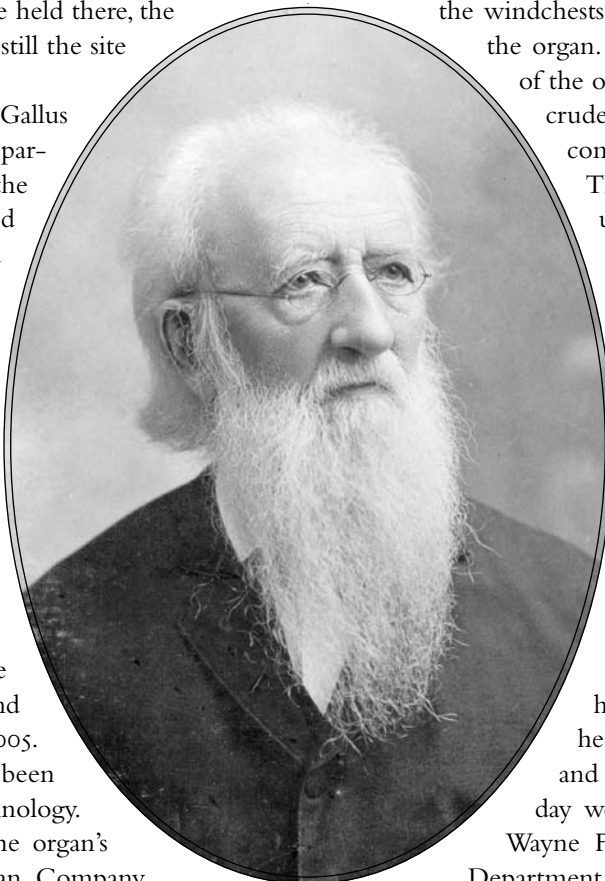
Jeffs had worked with Henry Willis & Sons in England from 1934 (when he was fourteen years old) until 1963, when he immigrated to Canada as a "Pipe Organ Tuner" for the Casavant firm. We can only assume that all involved—the temple, Mr. Northrop, the Casavant firm (which also agreed to supply whatever needed to be re-made) and Mr. Jeffs—had the best of intentions. In hindsight, though, it seems that the job was substantially beyond Mr. Jeffs's ability and did not really cure many of the instrument's major problems. This is especially true of the windchests, which were not even removed from the organ. He also seems to have been unaware of the organ's 40-cent higher pitch, and rather crudely cut all smaller pipes shorter to accommodate the tuning slides he installed.

The two original bellows and long-unused feeder bellows were replaced by one simple schwimmer-type reservoir, made by Cincinnati organbuilder Tom Cunningham. Casavant apparently was unable (or unwilling) to provide this in due time. Replacements for the two Trumpet stops and the 4' Bassethorn were made by Casavant in their usual pattern. The original resonator scales of these stops had, however, been measured by Tom Cunningham, and were used by Casavant.

Three years later, Tom Cunningham confirmed that the organ, which he clearly admired, was "quite usable," and he continued to service the organ. Today we are grateful that a report issued by Wayne Fisher, then Chairman of the Organ Department at University of Cincinnati's College-Conservatory of Music, was not taken too seriously. Fisher referred to Koehnken's sound as "too ugly to inflict on the audience," and "not of the caliber of the masterpieces...of Schnitger and Silbermann," and he recommended that the organ be replaced.

Plum Street Temple was designated a national Landmark in 1975, and is still serving the congregation B'nai Yeshurun as a place for special services. The restoration of the building was planned so that Plum Street Temple would regain its full beauty as a place of worship according to the visionary plans of Rabbi Michael M. Wise.

In 1985 it had become obvious that the instrument again needed major repairs. The temple's newly appointed organist,



Above: "Großpapa" Johann Koehnken | American Organ Archives

Thomas Miles, was encouraged by a number of respected organ scholars (we have seen letters from Barbara Owen, Catherine Crozier, Gerald Frank, David Craighead, Richard Benedum, Christa Rakich, Mark Brombaugh, and Russell Saunders) who enthusiastically encouraged a thorough, historically faithful restoration. It made sense that Rabbi Fuchs decided, however, to delay major work on the organ until the restoration of the temple building itself would be completed. It was therefore a wise move on the part of the temple's Board of Trustees to approve on September 23, 1986, Dana Hull's recommendation to carry out only "emergency repairs" of the key action for a cost of about \$3,500.

On August 30, 1994, Dana Hull of Ann Arbor, Michigan, made a proposal for an estimated \$155,000 as a first step towards a complete restoration of the organ. A similar proposal was received from the Redman Organ Company of Fort Worth, Texas. It took another ten years, however, until the beautiful and very costly restoration of the temple building and its splendid interior were completed, and a contract could be signed with the present author's firm, The Noack Organ Company of Georgetown, Massachusetts, for the complete restoration of the organ.

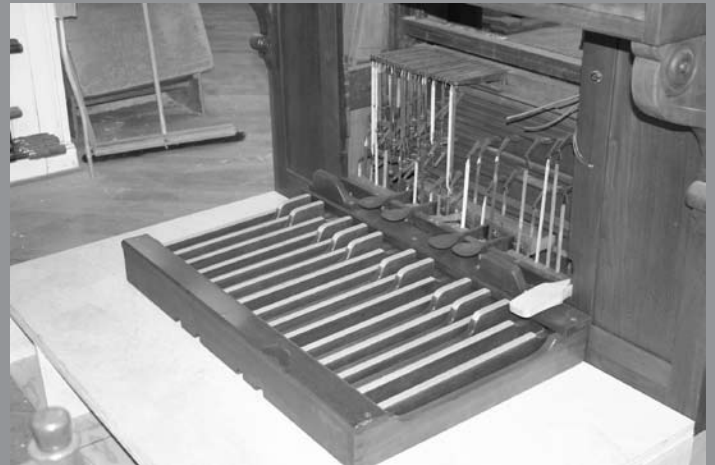
GENERAL REMARKS ABOUT THE RESTORATION

In our proposal we stated:

The Plum Street Temple organ remains the best preserved, as well as the largest organ ever produced by the Cincinnati school of organbuilders in the 19th century. The goal of a complete restoration of the organ, making it function reliably and giving it back its original sound, is actually quite attainable, even though it will be a major, costly undertaking. The organ would have to be completely dismantled, brought to the restorer's workshop and many parts would have to be replaced. In our opinion, such a careful, thorough, and historically accurate restoration, carried out according to current internationally accepted standards for such work, is a matter of responsibility that the congregation, organbuilder, and the community at large share. The benefits, however, would far outweigh the cost: not only would Congregation B'nai Yeshurun be able to enjoy the sound of this wonderful and uniquely suited organ in its worship, but a jewel of American, and specifically Cincinnati, musical culture would be preserved for generations to come.

Overall, the following guidelines, approximately in order of importance, were followed in the restoration of the organ:

1. The instrument should function reliably.
2. No original part should be modified or replaced unless absolutely necessary to make it function reliably now, and in the foreseeable future. Obvious mistakes in the original work may be corrected; any new part should follow the style and material of the original as closely as possible.
3. The original sound, which had been largely lost due to dirt, age, poor tuning work, and many other causes, should be carefully reconstructed.



Top: Pedal board and couplers during restoration.

Center: The new bellows.

Bottom: Shop assembly with Pedal pipes installed.

Photographs | Fritz Noack

4. The organ's pitch, which was approximately 40 cents sharp, was to be lowered to today's standard pitch of A440 Hz, because an important original function of the organ was its frequent use with orchestral instruments.

5. While the original "raising of the wind" (wind production) could not realistically be reconstructed, the missing bellows must be a replica of the original.

It was, of course, necessary to bring the entire organ back to our workshop in Georgetown. We were grateful that we were able to subcontract this arduous task to the "A-Team," as John Bishop aptly calls the organ-moving team of his Organ Clearing House. By Thanksgiving 2004, our spacious workshop was filled with the very dirty and somewhat dilapidated-looking parts of the organ: pipes, chests, console, action, framing, etc. The 1969 wind reservoir (bellows would be too fancy a term), a tremolo unit that was no older than fifty years, the sheet metal wind ducts, and many air conditioning lines that had been installed in the organ went straight to the Cincinnati dump. The three Casavant reed stops, as well as the 1907 string stop were filed away as recyclable raw material. The organ's case front, including the gilded zinc front pipes, remained in place. It is hoped that these pipes can be re-gilded later; we did not wish to burden the budget with this costly work at this time, and we certainly did not wish to redecorate the pipes with cheap gold spray paint.

It would be naïve to think that restoration would simply mean to take each part, clean it, repair as may be required, and re-install it. There were many questions to answer; some (such as to in which way best to repair the windchests) had to be answered based on experience with similar work by us and others. Further riddles presented themselves, like details of the original wind system and wind pressure, the four non-original stops, the tremolo, and many more. We examined as many extant Schwab and Koehnken and Grimm organs as possible, and we received valuable and much appreciated information from Tom Cunningham, Thomas Miles, Barbara Owen, John Brombaugh, and Paul Thomas, among others. We were also able to draw upon our own experience in restoring the 1864 Magnum Opus of the Hook brothers in Worcester, Massachusetts.

SITE PREPARATION

While the organ was removed, the organ space was thoroughly cleaned, the plaster repaired as necessary, and the floor, which consisted of rough pine boards with wide spaces between them, was covered with thin plywood. The air conditioning system was removed (two very compact, quiet air conditioners were installed on the outside of the organ's base). Old wiring was removed, but the multiple-duct recent wiring was retained, as it was fortunately not in the way of any of the organ parts. This work was under the competent care of Thomas E. Keller, architect.

WIND SYSTEM

The original winding consisted of two double-rise 5' x 9' (45-square-foot) bellows, which were placed on top of each other at the right side of the organ. In organs of that time it was common to place one very large bellows at the bottom of the organ, but with a reversed keydesk and three manuals' worth of key and stop action, there was no room for this arrangement. The two bellows were connected by a wind trunk as well as connecting rods, acting thus as one ninety-square-foot bellows. The lower bellows were only two and one half feet above the organ's floor, just leaving enough room for two 4½' x 5' feeder bellows, originally pumped by hand.

It was obvious to us that the original bellows should be reconstructed. The size and placement were easily determined by existing framing, locating dowels, and wind trunk connections. Examination of several sister organs showed great consistency in bellows design; the new ones are copies of the one in the Schwab organ now at the Covington Basilica, made from relatively hard, flat-sawn pine. Kenneth Coulter of Eugene, Oregon, who had been associated with our firm for decades, omitted no detail, like dovetailed corners, elegant and clever details of the wind trunk, and the double rise (one inward, one outward) folds. The present fieldstone bellows weights, though, are New England imports.

It was impossible to turn the organ on before dismantling to measure the wind pressure, but we would not have trusted such a reading anyhow, since too many changes had been made to the winding. The wind pressure is, of course, of paramount importance to regain the original sound of the organ, and we "asked" the pipes themselves for an answer. We placed literally dozens of relatively pristine-looking pipes on our voicing machine (for those unfamiliar with the term, this is a small organ used in any organ shop to "pre-voice" pipes) and varied the wind pressure until the pipes sounded most "comfortable." In some cases, like the narrow wooden pipes, this came down to a very narrow margin, and we decided to use a pressure of 73mm water column. Some time later, we found on a packing list for pipes removed from the old St. Henry's Church organ (now in St. Louis) a note indicating that the wind pressure of that organ had been 2⅞ inches, which is precisely 73mm.

There was no space for recreating the feeder bellows. While we wanted to restore the winding characteristics as much as possible, we felt an electric blowing system was needed, since the instrument was going to be used again in regular services. In order to draw wind from the organ area, we needed to use the space formerly occupied by the feeders for the new twin blowers. They are installed in a very solid pine box under the bellows.

The original wind trunks leading from the bellows to the various wind chests merely needed to be repaired—a few glue joints, some wedges in larger splits and new leather seals were all that were needed. The wind enters a huge horizontal trunk

from the lower bellows; a branch duct of this duct leads to the Great, Choir and C \sharp Pedal chest. The C Pedal chest is fed by a connecting duct between the two Pedal chests, and the Swell has a direct duct from the upper bellows. One must remember, though, that the bellows are interconnected, acting as one.

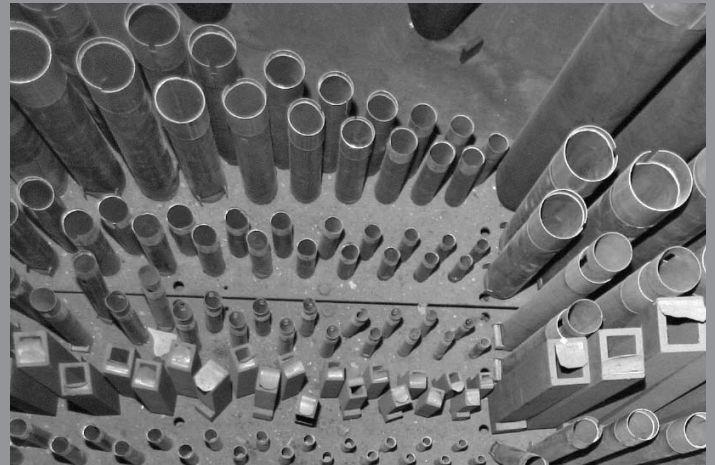
The wind system provides a very stable, musically satisfactory wind that only gently reacts to the kind of playing that could make the wind shake in similar, less copious supply systems.

WINDCHESTS

The organ's slider windchests are made of pine. The top of the grid, the "table," is made up of fairly hard, flat-sawn local pine, while the bottoms of the manual chests' grids are sponseled, that is, the individual tone channels are filled in with individual pine slats. The grids of the Pedal chests also had a solid "table" closing off the portion behind the pallet area. It is a simple fact that, on average, pine shrinks very little in length (such as front to back of the grid), but as much as 2–3% in the thickness of the annual rings, and as much as twice that much tangentially. Small wonder, then, that the areas of the tables where their annual rings were essentially parallel to the grid's surface (flat grain) shrank enough to result in substantial cracks in the tables, allowing air to leak from one note to the neighboring note, causing rather serious runs. Myriad huge holes drilled into the grid by desperate service people over the years were not sufficient to fix this problem. In restorations of organs of this time, the tables have often been replaced with plywood, which solves the problem of cracking, but also, in our opinion, constitutes an excessive change from the original construction. We noted that there was no crack in any of the areas where the original table's grain was at an angle to the grid (standing grain), meaning that the lesser shrinkage in such grain assured reliability. Rather than to simply patch existing cracks, Eric Kenney (with the Nock Organ Co. since 1978) fastidiously routed away all table portions that showed any faults, and replaced these areas with Eastern Pine (which is similar to the original material, but has a lower shrinkage factor) strips with standing grain. The Pedal grid bottoms (which had not only huge cracks, but had become unglued in large areas) were treated in the same manner.

The grid bottoms of the manual chests were repaired by filling all cracks with thin pine wedges. The pallets were in good shape; there was no need to replace the pallet leather (the pallets are of the removable type, rather than being glued on). The steel pallet springs were simply carefully adjusted.

The chests have normal wooden sliders that run between graphited surfaces. The toeboards—each running the whole length of the chest—are supported by full-length bolsters curiously attached to the toeboard bottoms. Usually the bolsters are attached to the chest table and, in making the chest, paper shims were put under the sliders and the sliders and bolsters were then planed even. Once the paper shims were removed, suffi-



Top: Great pipes prior to restoration.

Center: Restored Great pipework being racked.

Bottom: "Motors" and shallots of Pedal Trombone.

cient clearance resulted for the sliders to move freely. Additional shims on the bolsters were often custom-fitted as needed. This seems to have been the common way to fit sliders 150 years ago. Koehnken in effect turned the slider-fitting procedure upside down, with bolsters and slider(s) attached to and fitted with each individual toeboard. We had no difficulty making the relatively minor adjustments to have all sliders moving freely without excessive leakage. (In many recent restorations of older slider chests, telescoping slider seals have been used, assuring a perfectly sealed tone channel without the slight leakage of the original, loosely-fitted slider. An unwanted side effect, however, was that the organ was often prone to small ciphers, and pipes occasionally sounded harsh, or even spoke with a initial "burble.")

Many of the pipe racks needed to be repaired and, in a few instances where changes in pipework had been made, new rack sections had to be made. In a few single instances we made minor modifications in the original style to correct originally weak pipe support. The offset pipe boards needed only minor repairs. As often seems the case in old organs, the zinc conductors leading to offset pipes showed numerous solder failures. We resisted the temptation to replace them with flexible or lead tubing, managing instead to re-solder them well.

FRAMING AND SWELL BOX

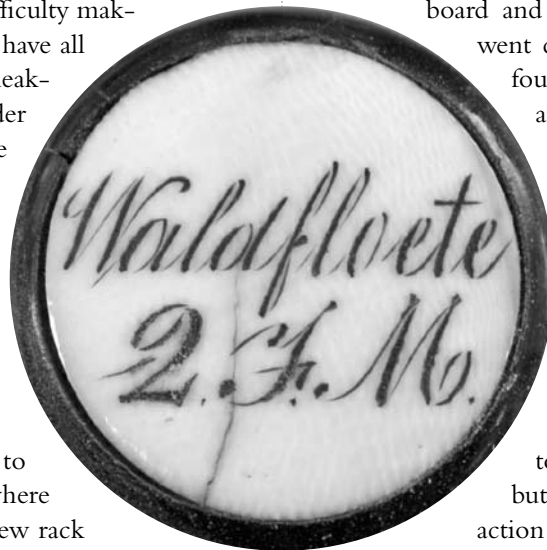
The organ's framing needed only minor repairs. Weak walkboards were strengthened and augmented by a few more, all staying within Koehnken's style. We did, however, add some railings (purposely not in the old style, since safety was not part of the original plan) and a sturdier ladder to access the elevated Swell division safely.

As stated above, the Swell originally had a box only for the central section, starting at tenor C. It had horizontal louvers operated by a hitch-down pedal. We removed the 1907 bass sections (with vertical shutters, operated by a Rube Goldberg-style linkage), allowing the large pipes the needed space to sound as they had originally.

None of the interior parts of the organ had any finish or coating. Shellac was used only for the exterior of the keydesk.

CONSOLE AND KEY ACTION

The elegant and extremely compact keydesk is reversed, with the organist facing towards the nave. The walnut case—solid except for the elegantly veneered top and cover—as well as the stop terraces and key cheeks needed to be completely stripped and refinished. We used six coats of orange shellac, which brought back the original warm luster. The veneered portions



presented a special challenge, requiring many patches and the re-attaching of uneven veneer. For a large, irreparable portion of the top, Michael Huberdeau (who delayed starting his own custom cabinet business until completion of this tricky task) actually cut new veneer from ancient solid stock. The pedal-

board and bench are original and merely underwent complete refinishing. The music rack (as found, a miserable contraption incorporating an inch ruler) was reconstructed with the original attachment, which apparently was a disaster from day one, and was copied only as far as was usable. The restoration of the manual keyboards included replacement of a half dozen missing ivory covers.

Once the keydesk had been removed, a suspicion I had harbored from the day I first inspected the organ proved to be correct. There was a rather awkward, but obviously original enclosure of the key action behind the organist. It seemed strange that the key action should be routed in such a way as to require this cover-up—usually one would run it under the floor into the organ case. The organ, minus case front, had, of course, been pre-assembled at the organ shop. When the Koehnken crew arrived at the temple to install the instrument, and probably with little time to spare before dedication day, they faced an embarrassing situation: the balcony floor, on which the keydesk was to be placed, was not at the same level as they organ floor, but two feet lower. They bailed out by manufacturing an action detour, consisting of two times three square rails, and three sets of two-foot-long trackers for the key action, and thirty-six sets of steel double trundles (a single trundle, the usual solution, would have made the stops turn off when drawn!) for the stop action. After much soul-searching and discussion with the temple's organist and rabbi, we decided to place the keydesk on a two-foot-high platform, making the Koehnken's "bail-out" unnecessary. We feel they would approve, as that is the way the organ was originally built. The key action actually got simpler (and perhaps a trifle lighter), and the organist actually has a better view of service proceedings. We preserved the redundant parts in the doorway leading into the organ's interior.

The key action itself contained the usual pine trackers with wire ends secured with glued twine, bent into the unbushed ends of stamped metal squares (notched into a rail with a common axle) and metal roller arms, respectively. The roller boards are beautifully made, with solid iron rollers running in bushed wooden studs, mounted on solid pine boards. Many broken trackers needed to be replaced, new ones were required where the action detour was eliminated. All of the key action, including the three couplers within the keydesk, required work.

STOP ACTION

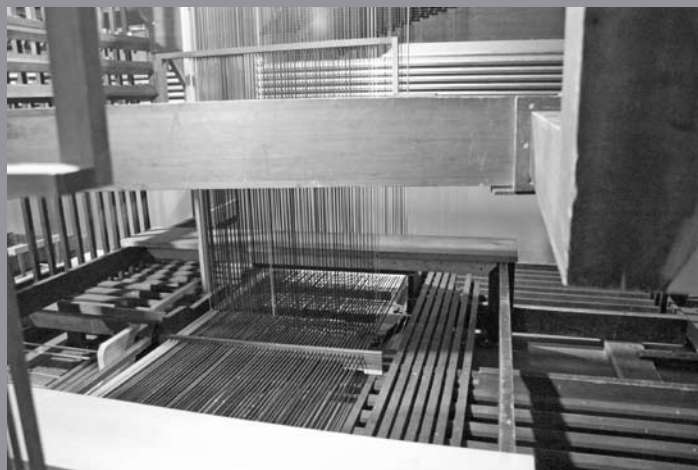
The stop action, which uses cast-iron squares and the usual square stop rods, is preserved in its original condition with one notable exception: the weight of the vertical stop rods, especially the long one leading to the Swell chest, have a tendency to actually make stops turn off. Koehnken had installed clever spring-loaded friction “brakes” on these rods. These brakes, especially with the stop action nicely adjusted, proved to be generally insufficient, and we installed springs similar to pallet springs which, together with the original brakes, counteract the rod’s weight.

There are also four combination pedals, which add and subtract specific stops. These obviously were installed at some time after the original installation: oak (which is found nowhere else in the organ) was used for them, and the routing of the linkage above the console floor under the pedalboard was rather awkward. I do not believe these combination pedals ever worked elegantly. They required excessive force, and often did not move stops completely to the desired position. Heavy iron L-profiles that had been added to the activator rollers only underscored such birth defects. We decided to adjust these as best we could without making fundamental changes, and they work reasonably now. The entire action restoration was the responsibility of Ted Brinduse, who joined our firm in 1989.

THE PITCH OF THE ORGAN

Cincinnati, just as Boston, had a standard organ pitch in the 1860s that was about 40 cents sharp of A440 Hz, begging the question whether we should retain the original pitch, or bring the organ down to today’s standard, which is almost half a half-tone lower. We had faced the same dilemma with the Hook organ at Mechanics Hall in Worcester. By changing the pitch in Worcester, we restored an important feature of the organ’s original intention, i.e., its use with a variety of instruments. The effect on timbre due to the change in pipe scaling (much less that one half-tone) is negligible, compared to this advantage.

In order to implement this decision, as well as to restore the original cone-tuning (removing all 1969 tuning slides, which often had substantially deformed the pipe tops) entailed a huge amount of work. We decided to lengthen the zinc pipes by soldering a sufficiently long extension onto them, in order to allow for a small tuning-flap. We had observed remnants of such flaps on a few of the pipes in this organ, as well as on some unchanged Schwab/Koehnken pre-1865 pipes. After a number of tests on junk-pipes, our David Rooney became quite a master at making these extensions from zinc that is over one hundred years old, and which is significantly different from modern zinc. The common metal pipes were moved up one half-tone, with insertion of a new pipe. For this purpose, our pipemaker in Germany, Toni Käs, made precise copies of the adjacent Koehnken pipes. Where the old pipes had been properly trimmed to ac-



Top: Repairing windchest bottoms.

Center: The restored keydesk.

Bottom: Completed key action.

commodate the tuning slides, the moved-up pipes were now precisely one quartertone too long. The fact that in many cases we had to resort to more coning-in than would be normal (in a number of instances, actually lengthening individual pipes, and in the Great Cornet actually moving two ranks two halftones) is unfortunate testimony to Mr. Jeffs' lack of precision.

For the Posaune, our Dean Smith made the required new 16-foot-long C resonator. Most of the wide-scaled open wood pipes could simply be tuned flat with new tuning "roofs" without tonal disadvantage, but narrower ranks required Dean to make fill-in pipes that were copied precisely from neighboring pipes. Fortunately, the Oboe was originally regulated by shimming (thereby lengthening) the resonator tip inserted into ferrules used throughout the compass; additional shim made adjustment to the new pitch easy. The larger cylindrical reed resonators (Oboe and Clarinet) were lengthened, the smaller ones of the Clarinet (which were a rather hopeless mess) were moved or replaced as needed to re-create the original condition.

METAL FLUE PIPES

As was the custom in organs of the mid-nineteenth century, all metal pipes longer than three feet were made from zinc. Most of these pipes were in good condition, except for the usual amount of dents and collapsed toes. The metal thicknesses of the zinc pipes were quite consistent and are generally slightly thinner than was common fifty years later. Common metal was used for the pipes from three-foot F. This metal is an alloy of approximately $\frac{1}{3}$ tin and $\frac{2}{3}$ lead, always cast to near-final thickness, and then hand-planed on both sides. Generally the metal is thinner at the top of the pipes, but thicknesses vary enough that we must assume this was not considered a critical measure (as long as the pipes were sufficiently strong) to render a good tone.

All metal pipes were first carefully washed with warm water. Chris Reif, to whom we assigned this nasty task, took particular care not to rub the often stubborn, oily dirt into the nicks. Then all dents were removed (except some in the feet; we did not remove any feet just to pretty them up), and toe holes were restored to a reasonably well-formed shape. Collapsed common metal toes of many larger zinc pipes received cast lead toes of a heavier gauge. Every effort was made to preserve or re-establish the original toehole sizes. As languids that had deformed simply from gravity over the years were very much the exception, we simply repositioned those affected in order to restore the original pipe speech.

To reconstruct the missing Swell Salicional, we felt it was important to use nineteenth-century material, the correct scale (as far as we could establish from chest space and comparison with other organs), and original voicing parameters. We were fortunate to have on hand several sets of Hook pipes which we had intercepted on their way to the dump. One of these was in

most respects almost identical to the needed rank, although it was of a larger scale. We cut these pipes in half, attached the upper bodies of another Hook set, and thus were able to virtually re-create the original set (save a solder seam around the middle).

WOODEN FLUE PIPES

After being washed (and quickly dried, lest they absorb excess moisture), the wood pipes needed individual attention beyond the work related to the pitch adjustment. A fair number of pipes needed to be re-glued. On many pipes, the block face was protruding considerably from the pipe sides due to shrinkage. Because the windways were filed in the cap, the original width was readily established by filing the block face flush with the sides. Stopped wooden pipes needed particular care, such as re-leathering many stoppers (some stoppers needed to be turned into "box stoppers" to provide for the lower pitch). Small stopped pipes were a nightmare of a special kind: as the material is quite thin and brittle, any excessive rocking of the stopper—often the only way to move it—would split the pipe. I tuned many small pipes before the glue was dry, with several layers of masking tape firmly wrapped around the pipe. The tape was later removed. Repair and sometimes replacement of many of the pine (and therefore rather fragile) feet completed the restoration of the wood pipes.

REEDS

The organ had one reed stop in each manual and three—including the unique 4' Bassethorn—in the Pedal. The Bassethorn, which does not even function properly when the other pedal reeds are drawn, is strictly a solo reed. Similar solo Pedal reeds are not found in any other Koehnken (or, presumably, Schwab) organs, and I am tempted to believe that this stop was built at Rabbi Wise's suggestion. We know that he had been a student in musically vibrant Prague, and he also played the violin and conducted the choir. I am tempted to believe that he was aware of the early practice of playing a treble line in the pedal (we think of J.S. Bach) and wanted this sophisticated feature in "his" organ. This stop, together with the Great and Pedal Trumpets, had disappeared in 1989. The Swell Clarinet and Choir Oboe (not the opposite, as one would expect) needed many repairs, including replacement of the leather facing of the shallots. All shallots below one-foot pitch were originally leathered. The shallots are cylindrical and made from standard, somewhat rough brass tubing with a slightly slanted face, allowing for a tapered, relatively small face opening.

One of the fascinating aspects of any historical restoration projects is the detective work that is needed in order to make the result come as close as possible to the original. Careful, methodical research often is outdone, though, by intuition, wild guesses, and just plain luck. The stories of the

three missing reeds involved all of these. The Casavant reeds Mr. Jeffs had installed were nicely made, but not too similar to the original ranks. Furthermore, the zinc used unfortunately did not hold its shape, and the largest Trumpet resonators had bent out of shape badly over the years. I looked at other Koehnken organs to find a model to copy, and I talked to whomever might shed some light on the story. I did locate Tom Cunningham, who had helped Mr. Jeffs finish his work. I had met Tom, who has been retired for a number of years, over forty years ago, and it took a couple of telephone conversations to awaken his memories of his work with Mr. Jeffs, and to invite him to share three interesting and important tidbits with me:

1. He still had the resonator dimensions of the old Trumpets as he had given them to Casavant in 1969.
2. He recalled that some small parts of the two missing Pedal reed stops (Trumpet and Bassethorn) had at the time fallen through gaps in the organ floor into the inaccessible space below.
3. He seemed to recall that the Great Trumpet had somehow "migrated" to St. Louis.

Item no. 2 proved true when, during our dismantling of the organ, Richard Hamar of the A-team found a half dozen reed "motors" (the part that contains the reed) of both stops after fishing for two days through the dreadful rubbish under the organ chamber floor. Item no. 3 materialized when I found in the organ file a 1985 postcard from Barbara Owen that simply stated, "FLASH! ...Your Great Trumpet is in storage in St. Louis...Write to Robert Thomas..." To my amazement, Mr. Thomas was still living at the given address, and he turned out to be most helpful in recovering this stop. He had been instrumental in relocating the 1869 Koehnken organ from Cincinnati's St. Henry's Church (which may actually originally have been built for K.K. Benai Israel Congregation's earlier building!) to Covenant Seminary in St. Louis. To study this organ, I went to St. Louis, where I was graciously received by Mr. Thomas. The late Seminary president, Dr. R. Rayborn (a pipe organ lover), had personally acquired the Trumpet and planned to have it installed in that organ, which, fortunately, never happened. Mr. Turner located the whereabouts of Dr. Rayborn's widow, who donated the Trumpet to Plum Street Temple. In the same spirit, Mike Quimby (of Quimby Pipe Organs) unearthed and shipped the pipes at his expense to our workshop. The miserable state of these pipes made it clear why they were not used in St. Louis, but this did not prevent our David Rooney from restoring them nicely, achieving their original sound. David also made the two missing Pedal reeds (the Trumpet and the Bassethorn), incorporating and matching precisely the motors found under the floor.

TONAL "FINISHING"

It has been said that the somewhat unusual stoplist of this organ was tailored specifically to Mr. Koehnken's concept of a typical temple service. Closer examination of other organs from the same workshop makes clear, however, that this is simply a more complete realization of Koehnken's general concept of a grand organ. All mutations are based on sixteen-foot pitch, and the organ's rather dark, rich plenum and large palette of subtly differentiated eight-foot stops mirror the musical ideal of early Romantic organ sound. In many ways, this tonal concept is further removed from the great organs of Europe's classical period—or even those of Koehnken's contemporaries in England, Germany, or France—than the organs the Hook brothers and others were building at the time in the eastern United States. This rather independent, sophisticated organ type must have suited Rabbi Wise's dream for an American Reform Temple well, indeed.

We made every effort to retain and reconstruct (as was necessary in the majority of the pipes) the original sound. Sometimes I had to slap my wrist when I felt the urge to apply our own standards; many of the pipes do not speak as quickly as we might like. I honestly believe that the organ sounds today just as it did in 1866.

A WISH FOR THE ORGAN'S FUTURE

Plum Street Temple is a magnificent example of American architecture, and its organ is the most important mid-nineteenth-century Cincinnati organ. Today, both the building and the organ present themselves visually and aurally as if in virtually new condition. All reasonable conservative measures have been undertaken to ensure that, with proper maintenance, their future may be measured in centuries rather than decades. Personally, I am filled with gratitude to have had the opportunity to give back to the Reformed Jewish community an artistic treasure and a symbol of Rabbi Wise's vision. To my mind, this vision encompassed a firm belief in the strength of Judaism in a form that had taken root in Central Europe, and that came to fulfillment in nineteenth-century America—a land of freedom, culture, and boundless hope for the future.

Fritz Noack (born 1935) spent his first ten years in Wolgast, Germany, where his father was principal of the trade school. During his school years in Mönchengladbach, he developed strong interests in music (violin, early music) and architecture, leading to an early decision to build organs. His apprenticeship in Hamburg with Rudolf von Beckerath followed from 1954–58. Journeyman time with Klaus Becker, Ahrend & Brunzema, and, after immigrating to the USA, Charles Fisk preceded the founding of The Noack Organ Company in 1960. This firm has built 146 organs to date in most parts of the United States, as well as in Japan and Iceland. Noack is the President of the International Society of Organ Builders.

ORGAN SPECIFICATION AND PIPE SCALES

As measured at the original pitch A450
(40 cents sharp of A440)
(estimated values are listed in italics)

KOEHNKEN SCALE: By graphing out a large number of data from this organ, we found that the ranks of the Diapason chorus as well as many other ranks were scaled consistently according to the same non-breaking scale. This scale has an octave ratio of 1 to 0.58, which translates to a scale halving between the sixteenth and seventeenth note. While I do not have any explanation for this odd method, he does arrive thereby at perfectly “normal” nineteenth-century scales. By including the amount of deviation (in halftone increments) from this “Koehnken” scale to the following tables, I hope to convey a sense of the relationship between the stops of this organ to each other.

The mentioned scale has the following C values (in mm):

32' 437	4' 86	½' 16.8
16' 254	2' 50	¼' 9.7
8' 148	1' 29	⅛' 5.7

GREAT

1. Principal 16' 54 pipes, CC-g[♯] façade, a[°] interior, CC zinc, f¹ common metal

	CC	c [°]	c ¹	c ²	c ³	f ³
diameter	275	155	86	48.5	28.0	23.7
mouth width	178	102	56.8	35.5	20.5	16.0
cutup	43.5	26.0	17.0	10.5	6.5	5.3
toe hole			8.5	5.8	4.0	3.3
<i>Koehnken scale</i>	+2	+1	0	0	-1	0

2. Principal 8' 54 pipes, CC-GG[♯] façade, AA interior, CC zinc, f[°] common metal

	CC	c [°]	c ¹	c ²	c ³	f ³
diameter	155	87	50.2	30.0	16.5	12.9
mouth width	106	60	38.0	22.5	13.0	10.1
cutup	28.0	17.3	11.1	6.9	4.0	3.5
<i>Koehnken scale</i>	+1	0	0	+1	0	0

3. Melodia 8' 38 pipes, CC to e[°] common with stop no. 4, remainder wood open with inverted mouths

	f [°]	c ¹	c ²	c ³	f ³
depth	57	42.5	27.2	17.2	14.0
width	45.5	34.8	21.2	13.1	11.2
cutup	13.2	11.0	6.4	3.8	2.6
toe hole	6.5	5.5	4.5	4.5	4.2
reveal*	1.4	0.5	0.6	0.8	0.8
<i>Koehnken scale</i>	-4	-3	-2	0	0

* distance from top of cap to top of languid.

4. Gedackt 8' 54 pipes, CC-b[°] stopped wood, c¹ common metal, with leathered canisters

	CC	c [°]	c ¹	c ²	c ³	f ³
depth/diameter	118	61.5	52	30.5	18.2	14.3
width/mouth width	101	53	37.5	22.0	13.0	10.2
cutup (*arched; + ~1mm)	26.0	11.5	10.5*	6.5*	4.3*	3.7*
toe hole	---	---	6.0	4.3	4.2	3.8
<i>Koehnken scale*</i>	-5	-7	+1	+1	+2	+1

* stopped pipes are compared to pipe of same pitch (not length) open pipe

5. Flauto 8' 54 pipes, open wood, from c[°] inverted mouths

	CC	c [°]	c ¹	c ²	c ³
depth (diameter)	120	68	37.0	24.0	15.0
width (mouth width)	98	58	33.0	19.0	12.0
cutup (*arched; + <1mm)	26.0	14*	7.5*	5.8*	3.7
depth on <i>Koehnken scale</i>	-5	-5	-6	-5	-3

6. Viola di Gamba 8' 42 pipes, from c[°] common metal

	c [°]	c ¹	c ²	c ³	f ³
diameter	49.0	28.5	16.0	9.4	7.4
mouth width	27.0	18.2	10.5	6.8	5.5
cutup	11.5	7.5	4.2	3.1	2.8
toe hole	3.2	2.9	2.1	1.3	.7
<i>Koehnken scale</i>	-12	-12	-13	-13	-13

7. Quint 5½' 54 pipes, CC zinc, AA[♯] common metal

	CC	c [°]	c ¹	c ²	c ³	f ³
diameter	87	52	29.8	17.0	10.5	8.0
mouth width	48.5	31.0	18.5	11.0	6.5	5.8
cutup	17.0	9.5	6.1	3.9	2.7	2.1
toe hole	6.0	4.4	2.8	2.1	1.8	1.6
<i>Koehnken scale</i>	-5	-5	-5	-4	-3	-4

8. Octav 4' 54 pipes, CC zinc, FF common metal

	CC	c [°]	c ¹	c ²	c ³	f ³
diameter	88	50	30.0	16.5	9.7	7.5
mouth width	64	37.5	22.1	12.5	7.1	5.9
cutup	18.5	10.8	6.5	4.0	2.5	2.1
toe hole	9.5	6.8	4.0	3.5	2.6	2.0
<i>Koehnken scale</i>	0	0	+1	0	0	-1

9. Nachthorn 4' 54 pipes, CC zinc, FF common metal

	CC	c [°]	c ¹	c ²	c ³	f ³
diameter	92	55	31.2	19.0	10.4	8.2
mouth width	63.5	40.0	24.5	14.8	8.7	7.1
cutup (*arched; + ~1mm)	16.5*	10.8*	6.8*	4.2*	2.9	2.6
toe hole	7.5	5.0	4.2	3.0	2.5	2.2
<i>Koehnken scale</i>	+1	+2	+2	+3	+2	+1

10. Quint 2½' 54 pipes, common metal

	CC	c°	c¹	c²	c³	f³
diameter	56	34.4	19.6	11.7	7.4	6.1
mouth width	39.5	25.0	14.5	9.2	5.8	4.5
cutup (*arched; + ~1mm)	12.2*	7.5	5.1	3.2	2.2	2.0
toe hole	6.0	4.0	3.0	2.8	2.0	2.5
<i>Koehnken scale</i>	-3	-1	-2	-1	+1	+1

11. Waldfloete 2' 54 pipes, common metal (cylindrical open)

	CC	c°	c¹	c²	c³	f³
diameter	53	32.0	19.0	11.0	7.0	6.0
mouth width	39.0	23.0	13.8	8.0	5.0	4.2
cutup (*arched; + <1mm)	12.0*	8.1*	4.5*	3.0	2.1	1.6
toe hole	5.5	4.2	3.0	2.5	2.2	2.2
<i>Koehnken scale</i>	+1	+2	+3	+3	+5	+7

12. Cornett V 5½' from c#, 145 pipes, common metal
5½' - 4' - 3½' (i.e., 5-8-10, no breaks) all ranks same scale:

5½' rank (equivalent):	c# (1½' g#)	c² (¾' g)	c³ (½' g)	c⁴ (¼' g)	f³ (⅛' c)
diameter	36.0	23.0	13.0	8.2	7.0
mouth width	26.2	17.1	9.5	6.7	5.0
cutup	8.2	6.0	3.6	2.5	2.0
toe hole	4.5	4.0	3.0	2.2	3.0+
<i>Koehnken scale</i>	+1	+2	+1	+3	+5

13. Sesquialtera III 1¾' 162 pipes, common metal

CC	17	19	22
c¹	15	17	19
f¹	12	15	17
f²	10	12	15

All ranks the same scale:

2' rank (equivalent):	EE (1½' e)	GG (1½' g)	c° (1' c)	c¹ (½' c)	c² (¼' c)	c³ (⅛' c)
diameter	38.0	32.5	25.5	15.5	9.0	6.0
mouth width	22.5	20.5	15.3	10.0	5.5	4.0
cutup	8.5	7.1	5.0	3.6	2.1	1.8
toe hole	4.1	3.8	3.1	2.8	1.8	2.0
<i>Koehnken scale</i>	-2	-2	-3	-2	-2	+1

14. Trumpete 8' 54 pipes, resonators CC zinc, f° common metal

	CC	c°	c¹	c²	c³
upper diameter	142	94	73	48	39
shallot diameter	22.2 =7/8"	11.2 =7/16"	8.8 =1½/32"	8.2 =5/16"	6.2 =¼"

SWELL

15. Bourdon 16' 54 pipes, stopped wood

	CC	c°	c¹	c²	c³	f³
depth (diameter)	130	73	47.2	29.5	19.5	16.0
width (mouth width)	103	60.0	38.0	23.0	14.1	11.4
cutup		22.5	14.0	9.0	5.9	4.6
toe hole		8.0	6.0	5.5	5.1	5.0
reveal		2.0	2.2	1.7	1.2	1.0
depth on <i>Koehnken scale</i>	-15	-15	-14	-13	-10	-10

16. Principal 8' 54 pipes, CC zinc, f° common metal

	CC	c°	c¹	c²	c³	f³
diameter	123	73	43.5	24.0	14.0	11.0
mouth width	80	50	32.2	18.7	11.1	8.8
cutup	23.8	14.5	9.2	5.4	3.6	2.8
toe hole	10.0	7.2	5.3	3.6	2.7	2.1
<i>Koehnken scale</i>	-4	-3	-3	-4	-4	-4

17. Gedackt 8' 54 pipes, st. wood, from c¹ "Doppelgedackt" construction, without scale change

	CC	c°	c¹	c²	c³	f³
depth (diameter)	105	56	35.0	23.2	15.5	13.2
width (mouth width)	87	44.5	25.7	17.8	11.8	10.0
cutup	25.5	12.5	8.2	5.6	3.2	2.8
toe hole	15.0	9.0	7.0	6.0	4.5	4.5
reveal *	2.0	1.2	0.7	0.5	0.3	0.2
<i>Koehnken scale</i>	-8	-10	-9	-6	-3	-1

*distance from top of cap to top of languid

18. Violine 8' 54 pipes, CC zinc and tapered, c° common metal and Bell Gamba construction

	CC	c°	c¹	c²	c³	f³
bottom diameter	115	62	36.2	21.0	14.2	10.3
upper diameter	51	33.5	18.7	10.5	6.2	5.1
bell diameter	---	46.5	28.2	16.0	9.5	8.8
bell length	---	157	82	39.5	20.5	15.0
mouth width	65	39.5	22.2	13.0	8.2	6.9
cutup	25.0	12.2	7.1	4.3	3.1	2.8
toe hole	10.0	5.0	3.0	2.2	2.0	2.0
<i>Koehnken scale</i>	-6	-7	-7	-7	-4	-6

19. Salicional 8' 42 pipes, CC-BB common with stop no. 18, from c° common metal

This stop was reconstructed using E. & G.G. Hook pipes from ca. 1870 and replaces a very narrow, "keen" G. Grimm & Son string from ca. 1900

(a=440Hz)	c°	c¹	c²	c³	f³
diameter	65	38.0	22.8	13.7	10.9
mouth width	49.0	28.2	16.8	11.1	8.2
cutup	13.5	7.5	4.8	3.1	2.3
toe hole	4.8	4.2	3.1	2.4	1.3
<i>Koehnken scale</i>	-6	-6	-6	-5	-5

20. Principal 4' 54 pipes, CC zinc, FF common metal

	CC	c ^o	c ¹	c ²	c ³	f ³
diameter	76	46.5	26.6	15.0	8.6	7.0
mouth width	50.2	35.0	20.3	11.5	7.0	5.4
cutup	15.0	10.0	5.8	3.7	2.5	2.0
toe hole	8.8	5.5	4.0	2.9	2.2	1.9
Koehnken scale	-3	-2	-2	-2	-3	-2

21. Rohrfloete 4' 54 pipes, CC-BB stopped wood, c^o common metal with chimneys (soldered caps), f^{#2} open pipes, without scale break

	CC	BB	c ^o	c ¹	c ²	f ^{#2}	c ³	f ³
depth/diameter	42.7	27.7	44.0	24.8	14.8	11.2	9.2	8.1
chimney diameter	--	--	10.1	5.6	4.0	--	--	--
chimney length	--	--	80	42.0	17.0	--	--	--
width/mouth width	33.8	21.5	27.0	15.5	10.0	7.8	6.3	5.1
cutup (*arched; + <1mm)	14.9	10.8	9.1*	5.8*	3.9*	3.3*	2.8	2.2
toe hole	7.0	5.5	4.5	3.1	2.1	1.8	2.0	2.0
Koehnken scale	-15	-14	-3	-4	-3	-2	-1	+1

22. Piccalo [sic] 2' 54 pipes, common metal, tapered, open

	CC	c ^o	c ¹	c ²	c ³	f ³
lower diameter	39.0	22.7	13.2	9.2	5.2	4.7
upper diameter	20.2	12.2	7.4	cylindrical		
mouth width	25.5	13.6	8.2	5.3	4.1	3.8
cutup	8.2	4.5	3.0	2.1	1.9	1.7
toe hole	3.8	2.2	2.2	1.4	1.2	1.5
Koehnken scale	-7	-6	-5	-1	-2	0

23. Cornet III 5 1/2' from c^o, 126 pipes, common metal
5 1/2' - 4' - 3 1/2' (no breaks) all ranks same scale:

4' rank (equivalent):	GG	c ^o	c ¹	c ²	c ³
diameter	38.5	30.6	17.6	9.9	6.3
mouth width	24.6	19.5	11.1	6.8	4.2
cutup	8.8	7.5	4.5	3.8	2.5
toe hole	3.1	2.5	2.0	1.7	1.5
Koehnken scale	-11	-11	-11	-12	-11

24. Clarionet 8' 54 pipes, common metal (CC-b^o zinc cones), CC-BB leathered shallots, c^{#3}-f³
Bell Gamba flues

	CC	c ^o	c ¹	c ²	c ³	c ^{#3}
diameter	48.5	33.5	25.0	20.5	18.1	15.0
tip diameter (c ³ upper dia)	13.0	10.0	9.8	9.0	7.5	5.1
cone length	130	101	46.0	32.0	20.0	---
shallot diameter	13.0 = 1/2"	9.7 = 3/8"	8.2 = 5/16"	6.2 = 1/4"	6.2 = 1/4"	---

CHOIR

25. Hohlfloete 16' 54 pipes, CC-e^o stopped wood, f^o zinc, tapered, f¹ common metal, tapered

	C	f ^o	c ¹	c ²	c ³	f ³
depth/lower diameter	175	87	71	41.7	24.0	19.2
upper diameter	---	45.5	35.0	19.6	11.2	9.8
width/mouth width	110	56	44.5	30.0	17.2	13.9
cutup	50	18.5	14.0	8.8	5.1	4.1
toe hole		6.8	6.2	3.2	2.8	2.5
Koehnken scale*	-11	-7	-4	-4	-4	-4

* stopped pipes are compared to pipe of same-pitch (not length) open pipe

26. Principal 8' 54 pipes, CC-e^o zinc, f^o common metal

	CC	c ^o	c ¹	c ²	c ³	f ³
diameter	123	74	43.5	24.0	13.5	11.7
mouth width	80	50	31.5	18.0	10.8	8.2
cutup	23.8	14.5	9.0	5.5	3.6	2.8
toe hole	9.5	6.5	5.0	3.2	2.1	2.2
Koehnken scale	-4	-3	-3	-4	-5	-3

27. Fugara 8 42 pipes, CC to BB common with stop no. 26, remainder open wood with inverted mouths

	c ^o	c ¹	c ²	c ³	f ³
depth (diameter)	50.0	35.5	21.2	14.0	12.0
width (mouth width)	39.0	24.8	17.1	11.5	9.4
cutup	6.6	6.2	3.8	2.2	1.8
toe hole	4.0	3.6	3.5	2.0	1.8
set down	0.8	1.0	2.0	1.6	0.5
Koehnken scale	-13	-12	-7	-4	-3

28. Gedackt 8' 54 pipes, CC-b^o stopped wood, c¹ common metal with chimneys

	CC	c ^o	c ¹	c ²	c ³	f ³
depth (diameter)	101	56	50	28.7	16.5	12.8
width (mouth width)	90	44.5	36.0	21.1	13.1	12.7
chimney diameter	---	---	13.5	6.0	3.8	3.2
chimney length	---	---	87	46.0	20.0	15.5
cutup (*arched; + <1mm)	24.5	12.0	10.8*	6.7*	4.2*	3.5*
toe hole	15.0	6.0	5.5	4.2	2.6	3.0
Koehnken scale (@8')	---	---	0	0	0	-1

29. Octave 4' 54 pipes, CC-EE zinc, FF common metal

	CC	c ^o	c ¹	c ²	c ³	f ³
diameter	82	46.8	26.7	15.3	8.0	6.8
mouth width	56	34.5	20.3	11.7	6.9	5.8
cutup	16.5	10.0	6.0	3.7	2.3	3.0
toe hole	7.1	5.6	4.1	2.9	2.2	2.0
Koehnken scale	-1	-1	-2	-2	-4	-3

30. Flauto 4' 54 pipes, stopped wood, normal mouth, f# common metal

	CC	c°	c ¹	c ²	f#	c ³	f ³
depth (diameter)	58	38.8	22.8	13.6	11.3	8.3	7.8
width (mouth width)	44.5	28.5	17.7	11.0	7.7	5.9	4.8
cutup	13.8	8.0	5.0	3.0	3.0	2.2	3.2(!)
toe hole	4.5	3.0	2.5	1.8	2.0	1.7	1.7
set down	2.0	1.2	1.0	0.8	---	---	---
Koehnken scale	-10	-7	-6	-5	-3	-4	0

31. Oboe 8' 54 pipes, common metal bells on zinc stems, CC-BB cylindrical (like Clarinet), at c° typical Oboe construction. All resonators detachable from c°, for length adjustment by shimming. Leathered shallots CC-BB.

	CC	BB	c°	c ¹	c ²	c ³
diameter (stem upper dia.)	44.0	30.0	28.0	21.0	18.5	16.0
bell diameter			62	50	37.0	31.0
stem length (bottom octave cones)	137	90	810	382	148	83
bell length			265	125	60	30.0
shallot diameter	13.0 =1/2"		9.7 =3/8"	8.2 =5/16"	6.2 =1/4"	6.2 =1/4"

PEDAL

32. Subbass 16' 25 pipes, open wood

	CC	FF	BB	c°	c ¹
depth	333	265	190	185	108
width	266	222	170	148	86
Koehnken scale	+6	+6	+5	+5	+5

33. Bourdon 16' 25 pipes, stopped wood

	CC	c°	c ¹
depth	232	131	79
width	186	111	63
Koehnken scale	-2	-2	-2

34. Violoncello 8' 25 pipes, CC-BB zinc, c° common metal, Bell Gamba construction

	CC	c°	c ¹
bottom diameter	118	69	40.0
upper diameter	58	47.0	21.2
bell diameter	85	52	32.0
bell length	315	155	88
mouth width	73	42.0	25.0
cutup	25.0	14.1	8.9
toe hole	9.7	7.2	4.5
Koehnken scale	-5	-7	-7

35. Octav 4' 25 pipes, CC-EE zinc, FF common metal

	CC	c°	c ¹
diameter	88	52	29.6
mouth width	62	27.6	22.2
cutup	18.0	10.7	6.2
toe hole	9.2	7.1	4.2
Koehnken scale	+2	+1	+1

36. Posaune 16' 25 pipes, CC-f° wood, from f#° zinc

	CC	c°	f#°	c ¹
upper depth/width (diam.)	190		128	100
tip depth/width (diameter)	19.0		17.0	12.0

37. Trumpete 8' 25 pipes, CC zinc, f° common metal (new, except six blocks and shallots)

	CC	c°	c ¹
upper diameter	168	100	70
tip diameter	22.5	12.0	10.5
shallot diameter	22.2 =7/8"	11.5 =7/16"	8.8 =1 1/32"

38. Bassethorn 4' 25 pipes, common metal, identical construction to Clarinet 8' c°-c² (new, except one block and shallot)

	CC	c°	c ¹
diameter	35.0	26.0	21.0
tip diameter	11.0	10.0	9.0
cone length	97	49.0	31.0
shallot diameter	9.7 =3/8"	8.2 =5/16"	6.2 =1/4"

COUPLERS:


Swell to Manual
Choir to Manual
Manual to Pedal

COMBINATION

PEDALS:

Manual "forte"
Manual "piano"
Pedal "forte"
Pedal "piano"

Hitch-down swell pedal



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A Schnitger Organ in Brazil?

by DAVID P. DAHL

Is it possible that a pipe organ built at the beginning of the eighteenth century in the renowned North German shop of organbuilder Arp Schnitger (1648–1719) could find its way to a rural mountain city in southeastern Brazil, about 210 miles inland from the Atlantic coast? It was a great pleasure for this writer to learn about and then actually visit and play the historic two-manual, eighteen-stop organ located in the Cathedral da Sé in Mariana, Brazil.

The first parish church in Mariana dates from 1704. A Papal Bull in 1745 created the diocese of Mariana, making the village a city, and the bishop's See became The Basilica of our Lady of the Assumption, or Cathedral da Sé. One might well wonder how a North German organ could reach South America in 1753, three years after the death of J.S. Bach. The story is intriguing, and begins with the reported building of three (possibly four) organs in one of the workshops of Arp Schnitger or his journeyman Johann Heinrich Ulenkamp. These instruments were still in Portugal at the beginning of the eighteenth century, and it is believed that the instrument that ultimately came to Mariana was installed first about 1711 in a Franciscan convent either in Lisbon, or perhaps elsewhere in Portugal (the name and location of this convent remain unknown). Indeed, the Franciscan coat of arms can be seen held by the central angel on top of the case, and all five carved angels wear Franciscan sandals.

SISTER ORGANS BUILT AT ABOUT THE SAME TIME

At about the same time (or slightly later, ca. 1716) a second, virtual twin organ, also of eighteen registers, was installed in St. Mary's Cathedral in Faro, Algarve, Portugal. The Faro organ was unfortunately severely damaged by earthquakes in 1722 and 1755, and it was subsequently altered, first by a Portuguese organbuilder from the town of de Tavira, who added a divided horizontal 4' Trombeta de batalha/4' Clarim som-

Above: Photo by Eduardo Tropio.



time between 1743 and 1754. In 1767 the Italian organbuilder Caetano Oldovini (or Oldivino) replaced the Hauptwerk windchest, and made a number of tonal changes, including the addition of a short-octave eight-note pulldown Pedal with 16' Contrabaixo, and changing the HW 8' Bordão to a 16' Bordão. It is not possible to determine the original disposition of the Faro organ accurately, but it is likely that it would have been quite similar to the original Mariana disposition. The organ of Faro was restored in 1970 by the Dutch firm D.A. Flentrop, bringing it back to playing condition. In recent years, additional restoration work has been done by organbuilder Dinarte Machado of Portugal. The present disposition of the Faro organ is given in Ex. 4.

Recently, a third, smaller organ of twelve registers has been fully validated as having been built by Arp Schnitger. This two-manual instrument was sent in 1701 to the São Salvador de Moreira da Maia Monastery, near the city of Porto. German

organ experts Uwe Droszella and Franz Thalhammer authenticated the Moreira organ in 1992, actually finding Schnitger's signature inside the case, along with the date May 9, 1701. This organ was reportedly built in Schnitger's Magdeburg shop by Johann Ulenkampf and his colleague Mathias Hartman.¹ (Ex. 6) In 1998 organbuilder Georg Jahn restored the Moreira Schnitger, having only to replace the *façade* 4' Principal. The three organ cases—Mariana, Faro, and Moreira—share the same basic case shape, in that the base width is the same as the upper casework. This practice was common in Spain and Portugal during the baroque and also used by Schnitger for his smaller organs in Germany and the Netherlands.

THE MARIANA ORGAN

The Mariana organ was sent in 1752 as a gift by the Portuguese Royal Crown to the Catedral de Sé, Mariana, Brazil, in the heart of what was then a rich mining area called Province Ouro Preto (Black Gold), and which is now known as the State of Minas Gerais (MG, General Mines). The organ's installation was completed in 1753. While not all the facts are clear, it is known that João da Cunha, organbuilder to the Portuguese Court, had somehow acquired the organ in about 1750, after which time he sold it to Father José de Oliveira, the Bishop of Lisbon, for 1,200,006 réis (on behalf of the Portuguese Royal Crown). Bishop Oliveira intended the organ as a gift to the new Cathedral in Mariana, and the gift was promised by King João V, although the organ was not sent to Brazil until the next monarch, King José I, had ascended to the throne. The organ was off-loaded from the ship in Rio de Janeiro on to eighteen numbered crates, plus ten other packages, and then mounted on horseback in order to be taken to Mariana. Installation, tuning (and possible modifications) were accomplished between March and September of 1753. This unusual gift acknowledged the first new diocese of the Catholic Church in Brazil, as well as the great wealth of gold and precious gems coming to Portugal from this rich mining region.

The cost to ship the organ to Mariana was 1,995,196 réis—considerably greater than the price paid for the organ to da Cunha. The original price for the organ, while unknown, may not have included the cost for casework, since exterior casework for the organ (as with the Faro instrument) would most likely have been made by skilled craftsmen outside the Schnitger shops in either Germany or in Portugal. Organbuilders in the eighteenth century frequently sub-contracted their casework, carvings, gilding, and sculpting to be made by those who specialized in this kind of work. Bernhardt Edskes (restorer of the Mariana organ in 2000–2002) believes the case wood

reflects cold climate conditions, suggesting a North European origin. Both the Faro and Mariana organs have *chinoiserie* case decoration, likely reflecting an influence from Portugal's Macau colony near China. This decoration almost certainly was done in Portugal.²

In 1752 da Cunha recorded a disposition that might already reflect some changes to the organ.³ (See Ex. 1) The accuracy of this earliest known recorded disposition may in fact be questionable; Bernhardt Edskes believes that an original 16' Quintadena was removed and replaced by a 4' Flöte, as well as a Mixtur IV–V separated into two registers: Cheio III and Cheio II. He also believes that a 16' Fagott may have pre-dated a later 8' Voz humana. If such changes were indeed made, it is difficult to establish when they were undertaken. Although current restoration work has not returned a 16' Quintadena to the organ, Ex. 7 shows what Edskes believes to have been the original disposition.

QUESTIONS ABOUT AUTHENTICITY

Is the Mariana organ in fact a verifiable Schnitger? A serious attempt to answer this question took place in 1985, when Brazilian Pe. Marcelo had the idea that the organ might indeed be a Schnitger. In 1986 Elisa Freixo invited the German organbuilder Jürgen Ahrend and the Schnitger expert Harald Vogel to inspect the organ. The conclusion of both Ahrend and Vogel was that the Mariana organ is indeed an authentic instrument by Arp Schnitger. Until this visit, it had been conjectured that both the Mariana and Faro organs could have been built by the Schnitger journeyman Johann Heinrich Ulenkampf, who, after working in the Schnitger shop in Magdeburg at least until 1703, relocated to Portugal sometime between 1711 and 1713, where he changed his name to João Henriquez Hulencampo.⁴

A report made in the nineteenth century by Siewert Meijer (organist in Groningen, 1817–1877), states that Arp Schnitger sent two organs of twelve stops and two manuals to Portugal in 1701. This report, based on old Schnitger documents, was believed to refer to the Faro and Mariana organs. However, it almost certainly refers to the twelve-stop Moreira organ (and another, perhaps unknown twelve-stop Schnitger organ sent to Portugal in 1701). Both the Faro and Mariana organs originally had eighteen stops and are believed to be of a later date than 1701. Perhaps Johann Heinrich Ulenkampf helped to build the Mariana organ in Schnitger's Magdeburg shop in Germany prior to 1703 and, after assisting in the installation at the unknown Franciscan

1 Gustav Fock, *Arp Schnitger und seine Schule* (Kassel: Bärenreiter, 1974), 281. For more information on the Mariana organ, see Elisa Freixo, *Órgão Arp Schnitger Sé de Mariana—Minas Gerais: Aspectos Históricos e Técnicos* (Mariana: Arquidiocese de Mariana, Studium Chorale, Associação de Arte e Cultura, 2001).

2 *Chinoiserie* decoration can also be seen on the small organ of Braga Cathedral, as well as on the large organ in the Coimbra University Chapel, Portugal.

3 L.A. Esteves Pereira, "Two More Arp Schnitgers in Portugal?" *The Organ Yearbook* (1983). The article may be found at www.arpschnitger.nl/smariana.html.

4 Fock, *Arp Schnitger*, 281.

Convent, decided to remain in Portugal. Or perhaps Ulenkamp himself built one or both of these organs in Portugal. More information is known about the origin of the Faro organ than the Mariana organ. A document written in 1874 was found inside the Faro instrument, stating that it had been ordered in 1715 from João Henriquez Hulencampo, who came to install it in 1716.⁵ It is known that Hulencampo built an organ of twenty stops with a nearly identical disposition to the Mariana organ for the Franciscan Convent São Francisco da Cidade in Lisbon in 1711, as well as an organ in 1721 for Igreja do Carmo, Lisbon.⁶ Although earthquakes in 1755 unfortunately destroyed both these organs by Hulencampo, it has been established that the São Francisco da Cidade Franciscan Convent is not where the Mariana organ came from.

Bernhardt Edskes claims that the type of wood and construction methods used in the Mariana organ could only have been done in northern Europe, thus further substantiating the likely origin of the organ in the Schnitger workshop. Is it also possible that Hulencampo (in Portugal), wishing to build in a way faithful to his mentor, could have ordered materials from northern Europe and had them shipped to Portugal? The Portuguese musicologist Antônio Melo reports (in his chronology of events from the seventeenth to the nineteenth centuries in Portugal) that a great fire of 1707 destroyed two organs in a Franciscan Convent in Lisbon. It is possible that the Mariana organ replaced one of these organs, in which case it would have been built after 1707. With insufficient data, the first forty or fifty years of the Mariana organ's history in its first home remain a mystery.

The German musicologist Gerhard Doderer continued to raise some Schnitger authenticity questions in spite of the Ahrend/Vogel attribution.⁷ In 2001 the Brazilian musicologist Paulo Castagna asserted that more research and scholarship is needed around this and other questions.⁸ Perhaps the authenticity question may be a moot point, if one considers that Arp Schnitger (like the painter Rembrandt) did not always have a direct hand in the making of every one of his more than 160 organs (of which some 60 are extant). Gustav Fock, in his important book *Arp Schnitger und seine Schule*, mentions Ulenkamp as the person in charge of *Ausführung* (i.e., execution, or workmanship) for the Schnitger organ of 1698 in Golzwarden, Germany.⁹ It also seems likely that Ulenkamp and his colleague Hartman built the twelve-stop Moreira organ of

1701 in the Magdeburg shop. If Ulenkamp is in fact the actual primary “hands-on” builder for the Mariana organ (working either in Magdeburg—one of several Schnitger workshops at the time—or in Portugal), would not the “mark of the master” be carried through in the Mariana organ (and Faro organ), providing each with virtually all the typical characteristics of Schnitger, just as in Golzwarden and Moreira?

THE BECKERATH RESTORATION

It will come as no surprise that the Mariana organ has undergone changes throughout its history, as have many historic organs. Prior to restoration work begun in 1979, the Hamburg firm of Beckerath found the organ in unplayable condition, and learned that it had been unusable for approximately fifty years. A photo of the stopknobs taken in 1977 by a Beckerath employee reveals several apparent changes, including the fact that the original stopknobs had been replaced by ones similar to those found on harmoniums. Fortunately, however, a majority of the original pipework, including the important façade 8' Principal, had in fact survived relatively untouched. (Ex. 2)

The first major restoration work was done 1979–1981 by the Beckerath shop in Hamburg, largely as the result of a visit to Mariana by the German organist Karl Richter in 1977. Richter had been invited to evaluate the organ, which he clearly recognized was of exceptional worth. The internal musical portions of the organ were shipped to Hamburg for restoration, while a group of Brazilians from the Federal University of Minas Gerais (under the leadership of Beatriz Coelho) worked to restore internal and exterior portions of the casework at home in Brazil. The case had been painted white at some point (in the nineteenth century?). This paint was carefully removed by Mosenhor Vicente Dilascio in the 1950s, revealing the original red paint, gilding, and *chinoiserie* decoration of the Brustwerk doors. Similar *chinoiserie* decoration can also be found on the Brustwerk doors of the Faro instrument.

Beckerath attempted to bring the organ back to what was believed at the time to be its original disposition. (Ex. 3) It was determined that approximately sixty-five percent of the organ's material (pipes, windchests, casework) was indeed original. Beckerath reconstructed some pipework in the manner of Schnitger, including the three reed stops. In an article by Josinéia Godinho (currently associate organist at the Mariana Cathedral), “O Órgão da Sé de Mariana—MG”, the following description is given: “Beckerath found all the H[aup]t[W[erk]] pipes (except façade) wrapped in paper, lying on the windchest. The B[rust]W[erk] pipes were standing on the chest. The Dulcisona 8' (Dulcian reed stop) was partially saved.”¹⁰ Thirty-five original shallots and tongues of the

5 Fr. Marcello Martiniano Ferreira, *Arp Schnitger: Dois órgãos congêneros de 1701; suas destinações atuais e características técnicas* (Rome: Niterói Edição particular, 1991), 14.

6 Ferreira, *Arp Schnitger*, 15.

7 Gerhard Doderer, “Ausgewählte Aspekte brasilianische-europäische Musikbeziehungen des 18. Jahrhunderts,” *Correspondência Musicológica* 2000, 66. Available at www.revista.akademie-brasil-europa.org/CM66-05.htm.

8 Paulo Castagna, “Primeiros Organistas da Catedral de Mariana,” *Caixa Expressiva* 5, No. 10 (December 2001): 20–21.

9 Fock, *Arp Schnitger*, 281.

10 Josinéia Godinho, “O Órgão da Sé de Mariana—MG,” *Caixa Expressiva* 6, No. 11 (July 2002): 4–7.

Dulcisona 8' were preserved, and former old metal was used to make new resonators. Both the 8' Trombeta and 8' Voz humana were missing.

Rather complete documentation (although possibly with errors) was carried out by Fr. Marcello Martiniano Ferreira as part of his 1985 doctoral dissertation *Arp Schnitger: dois órgãos congêneres de 1701; suas destinações atuais e características técnicas*. This included scalings, as well as metal alloy content, allegedly tested in the Beckerath shop. Percentages of tin to lead given by Ferreira, e.g., forty-two percent to forty-five percent tin, is quite different, however, from the more usual ca. twenty-three percent tin commonly used by Schnitger, according to organbuilder John Brombaugh.¹¹ More research on this matter is clearly needed. Mariana organist Elisa Freixo states that new assay work will be conducted in Germany in 2006, where metal from the Mariana organ will be compared with metal from other Schnitger organs. Apparently no official documentation was recorded by the Beckerath shop at the time of the 1984 restoration, other than that done by Ferreira for his dissertation. Bernhardt Edskes does plan to provide extensive documentation and photos in the near future in connection with his restoration work.

While restoring the organ, Beckerath discovered that the organ had actually been prepared for a pulldown pedalboard (twenty-three rings were found under the first twenty-three keys of Manual I).¹² The decision was made to add a pedalboard. Typically, most seventeenth- and eighteenth-century Iberian organs either have no Pedal, or they possess a row of buttons-like keys that play the low, short octave, either as pull-downs, or with a 16' (Contrabaixo) flue register. The added pedal pulldown compass in Mariana is now CDEFGA-d'. This pedal addition obviously broadens the organ's repertoire capacity, especially for music by German composers written at the time the organ was built.

Happily, after the Beckerath restoration the organ once again became a lively part of liturgical worship and began to be used as well for concerts and recitals. Scores of liturgical music currently in the cathedral's library—some involving chorus, soloists, and small orchestral ensemble—provide evidence of a high level of past musical activity, especially during the eighteenth century. Currently, an organ recital is presented twice each weekend throughout the year by the two resident organists, Elisa Freixo and Josinéia Godinho, both of whom are well-trained musicians who understand how to present the organ effectively. Guest organists also perform from time to time on this ongoing recital series, an event popular with tourists.¹³

THE BERNHARDT EDSKES RESTORATION

Planning for a second phase of restoration began after a visit in 1997 by Dutch organbuilder Bernhardt Edskes. This recent work was finished in two phases between 2000 and 2002. It included a re-creation of the original multiple-wedge bellows wind system, which can be pumped either by a person or by an electric blower. For this purpose Edskes built copies of the bellows found in the Schnitger organ on the island of Pellworm. Edskes also reconfirmed that the organ's pipes had been cut in the nineteenth century (as Jürgen Ahrend had observed in 1986), raising the pitch approximately one full step "to sweeten the tone and make the organ less aggressive,"¹⁴ or perhaps because the tops of the pipes may have been damaged from improper tuning procedures over the years. Based on some old pipes determined to be unaltered, cut pipes were lengthened by Edskes to restore the pitch (and pipe scales) to what was believed to be the original A440. Edskes also reinstalled the original manual keyboards (which fortunately had been retained and stored), and revised the pedalboard as well as the organ bench to correspond to early models.

With the removal of the pipes for shipping to the workshop in Switzerland, the interior of the windchests were revealed, as were some unexpected bits of information. Four registers of the Hauptwerk showed apparent misplacements on the chest. Toe holes appeared "too big for the (pipe) toes, and (some toe holes) had been padded with felt to compensate."¹⁵ Edskes also believes that the Hauptwerk Mixtur had been reduced and re-composed from IV-V ranks to (Cheio) III ranks and (Cheio) II ranks. He also believes that an original Sesquialter II (12+17) was re-composed as a Rauschpfeife (12+15). In 2002 Edskes restored what he believes to be the original Mixtur IV-V and Sesquialter II. (See Ex. 5 for Mixtur composition.) Determination for this action was done after careful studies of the windchest, as well as of markings on the pipes.

Edskes also believes that a 16' Quintadena that was originally part of the façade (central tower) had been replaced by lengthened 8' Principal pipes. One can see from looking at the current façade that the pipes of the central tower appear to sit a bit too low. Edskes discovered that the metal added to lengthen some of the low 8' Principal pipes was marked *Quintadena*; the additional length helps the pipes to fit better with the height of the case. John Brombaugh has pointed out that Schnitger very seldom placed Quintadena pipes in the façade of his organs, which would make Mariana a notable exception. The 4' Flöte is believed to be the substitute register for the 16' Quintadena. One possible source for the 4' Flöte could possibly have been the small organ that was in the Cathedral prior to 1753, of which nothing is known.¹⁶ What remains a puzzle is that the da Cunha disposition of 1752 does in fact list a 4' Flauta, but no 16' Quin-

11 Ferreira, *Arp Schnitger*, 121.

12 Ferreira, *Arp Schnitger*, 46.

13 I was privileged to share one of these weekend recitals with organist Julia Brown, who was born and raised in Brazil, and has a thorough knowledge of the current Brazilian organ scene.

14 Godinho, "O Órgão," 7.

15 Ibid.

16 Castagna, "Primeiros Organistas."

tadena; it also lists two Cheio mixtures of II and III ranks. Were changes made just prior to the voyage to Brazil, or were they made in Brazil during the installation, or sometime during the first forty or fifty years in Portugal?

In his windchest measurements Edskes also claims that the original reeds had been a 8' Trompete and 16' Fagott (rather than the 8' Vox Humana). Edskes chose to build a new 8' Trompete and 16' Fagott, replacing previous new Beckerath reeds. It is also noteworthy that Schnitger seldom placed a 16' Dulcian/Fagott on Hauptwerk divisions. Two exceptions, however, can be noted: the 1694–95 organ of thirteen registers in Sittensen (located between Bremen and Hamburg),¹⁷ and the 1701 Moreira, Portugal, organ, which has both 8' Trompete and 16' Dulcian on the Hauptwerk. (Ex. 6)

Elisa Freixo required that the organ be retuned to a modified meantone temperament (Mr. Edskes's preference was for the Valotti temperament). The organ had been tuned in equal temperament since the Beckerath restoration.

THE MARIANA ORGAN AND MUSIC MAKING

While the rather small Catedral da Sé does not have reverberant acoustics, the barrel-vaulted wooden ceiling and wooden floor provide distinct clarity and warmth to the tone of this some 300-year-old Schnitger organ. As in many Iberian churches, the organ is located along the rear side of the nave in its own special small balcony. It is my understanding that it was considered inappropriate in Iberian churches for the organist's back to face the altar, hence virtually all Iberian and Latin American organs from the seventeenth and eighteenth centuries are installed at a right angle to the high altar. Particularly noteworthy is the vocal quality and warmth of the 8' façade Principal (12 palmas Flautado). Furthermore, all flute registers offer a lovely variety of suave color and beauty. The wind supply is buoyant and gently flexible. It is easy to play much of the divided register (*medio registro*) repertoire at Mariana, apparently an original intention of Schnitger's, who seems to have understood the unique requirements of that repertoire. While much earlier German repertoire works well, it is an equal joy to hear early Iberian and Latin American baroque repertoire performed on this organ.¹⁸

CURRENT ISSUES, QUESTIONS AND THE FUTURE

Questions still remain about the actual original disposition. Was there a Hauptwerk 16' Quintadena where there is now 4' Flöte? Are the reconstructed reeds on a par with the character of original Schnitger reeds? Should the 16' Fagott have replaced an 8' Vox Humana? Is the current temperament one

¹⁷ Fock, *Arp Schnitger*, 109.

¹⁸ A recording of Elisa Freixo playing the Mariana and Faro organs is available: *Órgãos Históricos*, Vol. III (Paulus Label: São Paulo, 2001).

that Schnitger would have used in the early eighteenth century? Perhaps a crucial question to ask in any restoration effort is whether it is better to leave historic organs primarily as they are found, rather than to attempt to return them (with new work) to whatever is believed to have been original. This question is controversial and not an easy one to answer. In Mariana, the possibility of still further restoration or revision may continue to be explored through ongoing studies.

CONCLUSION

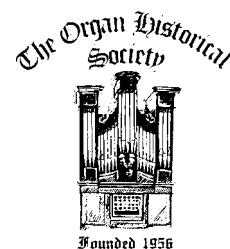
Is the Mariana organ an authentic Schnitger organ? This writer dares to conclude in the affirmative, largely given the fact that Arp Schnitger trusted his carefully trained journeymen to construct, install, and complete numerous organs, especially in the later years of his career. Ulenkamp (Hulencampo) was in charge as the leader (*Ausführung*) of the major rebuilding of the organ in Schnitger's hometown, Golzwarden. He also worked on several organs from within the Magdeburg shop up to 1703, quite likely the authenticated Moreira organ shipped to Portugal in 1701. The manner in which the organ was built points clearly to Schnitger, even if it cannot be proved or disproved that Ulenkamp may have been the chief builder. Further supporting a belief that the Mariana organ may have come from Germany is Edskes's findings that wood from the windchests and casework strongly suggest a north European origin. Further research and study may continue to shed more light on this and other questions.

This charming organ is clearly an important musical treasure. In order to see and hear this instrument, it is well worth the somewhat arduous journey required to reach picturesque Mariana in the historic region of Minas Gerais, Brazil. Indeed, this journey is itself a lesson in the organ's history, for one is made to appreciate how much work and determination it took to carry this precious organ across the mountains on horseback in 1752.

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OHS 50th Anniversary History

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ARTICLE EXAMPLES

Example 1. The disposition of the Mariana organ as recorded by organ-builder João da Cunha in 1752.¹ Cunha gives some of the pitches in the traditional Iberian *palmas*, rather than in feet (12 *palmas* = 8 feet). *Real* indicates pipes located inside the case. B/D indicates stops that are divided between bass and treble. *Ab* indicates open pipes, *tap* indicates stopped pipes. This disposition may already represent tonal changes from the original, or be altogether spurious. (See also Ex. 7)

Hauptwerk(45 notes, CC,DD,EE,FF,GG,AA,BB^b,BB,c^o-c³)

12	[8]	Flautado [<i>ab</i>]
12	[8]	Flautado [<i>tap</i>]
6	[4]	Oitava reale [<i>sic</i>]
6	[4]	Faluta [<i>sic</i> , Flauta?] em oitava
5	[3]	Dozena
	[2]	Quinzena
	[II]	Cheio 12–15 [originally a II Sesquialtera 12–17?]
	[III]	Cheio 12–19–22 ²
12	[8]	Trombeta reale [<i>sic</i>] [<i>real?</i> , B/D?]
12	[8]	Vox humana belica [B/D] ³

Brustwerk (45 notes, as in Hauptwerk)

12	[8]	Flautado [<i>tap</i>]
6	[4]	Flautado [<i>tap</i>]
	[2]	Flautim [discant, from c [#]]
	[2]	Quinzena
	[1½]	Dezanovena
	[1]	Vintdozena
	[II]	Cheio 12–17 [B/D?]
12	[8]	Dulçaina [B/D?]

No Pedal

Example 2: Disposition of the Mariana organ as found by Beckerath in 1977 and prior to restoration, as taken from a photo of the stopknobs by Timm Sckopp of the Beckerath firm. This specification gives evidence of changes made to the organ during the nineteenth century.

Manual I [Hauptwerk, stops appearing on right and left sides of keydesk]

Right of keydesk:

[8]	Baixos
[?]	Forte
[8 or 4]	Flautado
[II]	Forte em 3as e 5as
[8 ?]	Marrecas [reed?]
[?]	[Broken knob, for Vox humana 8?]

Left of keydesk:

[?]	[Closed off, broken knob]
[8 or 4]	Flautado
[3]	Realejo em quinta
[?]	Voz angelica

1 Pereira, “Two More Arp Schnitgers,” www.arp schnitger.nl/smariana.html.

2 Da Cunha does not indicate Mixture breaks, or in which range these three pitches occur; was this originally a single-draw Cheio IV–V?

3 The word *belica* means “warlike.” This could originally have been a 16’ Fagott/Dulcian.

[?]	Estrepitoso
[?]	[Taped over]

Manual II [Brustwerk]

Right side:

[?]	[Blank]
[II]	Forte em 3as e 5as
[2]	Forte em 5
[1]	Forte nos agudos
[8]	Dulcisona

Left side:

[8?]	[Blank]
[4?]	[Blank]
[2]	Flautim [discant?]
[?]	Voz celeste
[8]	Dulcisona allegre

Example 3: Disposition of the Mariana organ following the Beckerath restoration of 1979–1981; stop names at this time were in Portuguese. The tin content is given as it was recorded during the Beckerath restoration by Marcello M. Ferreira. S = Schnitger pipework, B = Beckerath pipework, B/D = divided stops.

Manual Principal [Hauptwerk]

8	Principal [S, 45% tin]
8	Bordão [S, 40% tin]
4	Octava real [S, 42% tin; ears added in 1984]
4	Bordão Octava [S?, 40% tin]
3	Quinta real [S, 42% tin; ears added from CC to c [#]]
2	Quinta décima [S, 42% tin; 21 pipes missing; ears added to CC–BB]
II	Cheio [12–15] [S, 42% tin; 70 pipes missing from both Cheio mixtures]
III	Cheio [S, 42% tin]
8	Trombeta real [B]
8	Vox humana [B; B/D]

Positivo de Peito [Brustwerk]

8	Bordão [S, 40% tin]
4	Bordão Octava [S, 40% tin]
2	Quinta Décima [S, 42% tin]
1½	Décima Nona [S, 42% tin]
1	Vigésima Segunda [S, 42% tin; 6 missing; top octave replaced by Beckerath with no break ⁴]
2	Flautilha <i>md</i> [S, 50% tin; discant]
II	Cornetilha d’Eccos [S, 42% tin; 6 pipes missing; B/D]
8	Dulciana B/D [S, 35 pipes; B, 14 new pipes; old metal used for new resonators; B/D]

Pedaleira acoplada como Manual Principal

[Pedal coupled to Manual I]

Oitava curta [short octave]

Manual I–II acoplada [operated by a drawknob]

Tremelo para todo o órgão [Tremelo to the entire organ]

Example 4: Current disposition of the Faro, Portugal, organ. The original Faro disposition, while likely similar to that of the Mariana organ, cannot be accurately determined. The organ was repaired and brought back to life by Flentrop in 1970, with further work and maintenance by the Portuguese organbuilder Dinarte Machado.

4 The Faro Mixture breaks back in the top octave.

Manual Principal [Hauptwerk]

16	Bordão
8	Principal
8	Bordão
4	Octava real
3	Quinta real
2	Quinta décima
1½	Terza
II	Cheio [12–15 or 12–17?]
III	Cheio
8	Trombeta real [B/D]
8	Voz humana [B/D]
4	Trombeta de batalha [bass, horizontal]
4	Clarim [treble, horizontal]

Positivo de Peito [Brustwerk]

8	Bordão
4	Bordão
2	Quinta décima
1½	Décima nona
1	Vigésima segunda
4	Flauta Cónica de 4 <i>md</i> ⁵
II	Sesquiáltera [B/D]
8	Dulciana [B/D]

Pedaleiro [Pedal, added by Oldovini, 1767]

16	Contrabaixo [short bass octave]
----	---------------------------------

Pedaleiro acoplada como Manual Principal [Pedal coupled to Hauptwerk]

Manual I-II acoplada [Manual I-II coupler]

Oitava curta [short octave]

Tambor e Rouxinol [Drum and Nightingale]

Example 5: Disposition of the Mariana organ after the Edskes restoration/revisions completed in 2002, and as it is at present.

Hauptwerk

8	Principal
8	Gedackt
4	Octave
4	Flöte
3	Quinta
2	Superoctave
II	Sesquialtera [CC–e ^o : 19–24; f ^o –c ³ : 12–17]
IV–V	Mixtur [70 pipes S; other pipes new. The Mixtur composition was returned to what is believed to have been the original. The following composition of the first three octaves was provided by Bernhardt Edskes. Since the Mixtur composition is identical to the Steinkirchen Mixtur IV–V–VI in the first three octaves, it is possible that from c ² the composition is as given below. Elisa Freixo was not able to verify Mixtur composition of the top octave.]
	CC 22–26–29–33
	c ^o 19–22–26–29–33
	c ¹ 15–19–22–26–29
	(c ² 8–12–15–19–19)
8	Trompete [Edskes, B/D]
16	Fagott [Edskes]

⁵ In the Mariana organ: 2' Spitzflöte *md*.

Brustwerk

8	Gedackt
4	Floit Douce
2	Octave
2	Spitzflöte [treble]
1½	Quinta
1	Sifflet
II	Sesquialter [B/D]
8	Dulcian [Edskes/Beckerath, B/D]

Pedal [coupled to the Hauptwerk]

Short octave keyboards and pedalboard

Manual I–II coupler, changed by Edskes to a shove coupler

Tremolo to the entire organ

Temperament: modified meantone

Example 6: Disposition of the 1701 Schnitger organ in the São Salvador de Moreira Monastery in Portugal, as recorded by Georg Jahn, who restored the instrument in 1998. All pipes original except the new façade 4' Principal.

Manual II: CC/EE–c³

8	Holzflöte
4	Principal [Georg Jahn, 1998]

Manual I: CC/EE–c³

8	Gedackt [originally a Quintadena, as in Dedesdorf, Germany?]
4	Holzflöte
3	Quinte
2	Octave
1½	Quinte
1	Superoctave
III	Sesquialter
IV	Mixtur
8	Trompete
16	Dulcian

The following information was not available:

Tremolo?

Temperament?

One divided windchest, or two windchests?

Example 7: Possible disposition of the Mariana organ when first built ca. 1711 (according to Bernhard Edskes).

Hauptwerk

16	Quintadena
8	Principal
8	Gedackt
4	Octave
3	Quinta
2	Superoctave
II	Sesquialter
IV–V	Mixtur
16	Fagott
8	Trompete [B/D] [split c ¹ /c [#]]

Brustwerk

8	Gedackt
4	Floit douce
2	Spitzflöte [discant, from c [#]]

2	Octave
II	Sesquialter [B/D] [split c'/c#]
1½	Quinta
I	Sifflet
8	Dulcian [B/D] [split c'/c#]
No Pedal	

Acknowledgments: Gratitude is extended to the following people for their valuable assistance, comments, and information: John Brombaugh (organbuilder, Eugene, Oregon); Julia Brown (Organist, First United Methodist Church, Eugene, Oregon); Susan Ferré (organist and author, Kingston, Oklahoma); Elisa Freixo (Principal Organist, Catedral da Sé, Mariana, Brazil); Josinéia Godinho (Assistant Organist, Catedral da Sé, Mariana, Brazil); and Rolf Miehler (General Organbuilding Director, Rudolf von Beckerath).

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More than 350 Years of Arp Schnitger (1648–1719); includes color photo of Golzwarden, as well as many other Schnitgers.

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Interview met Berhnhardt Edskes over het Arp Schnitger orgel in Mariana in Brazilië (2000?).

www.meloteca.com/imagen/orgaos/organ_schnitger_/organ-se_faro.jpg

Photo of Moreira Schnitger.

www.meloteca.com/imagen/orgaos/organ_schnitger_/organ-se_faro.jpg

Photo of Faro organ.

www.brasounds.hpg.ig.com.br/mariana.html

Catedral da Sé de Mariana, described by Elisa Freixo (no date given).

www.hwcoordes.homepage.t-online.de/as/as_morei.htm

Moreira da maia, Portugal (photo).

www.arp schnitger.nl/smariana.html

Site includes article: L.A. Esteves Pereira, Portugal, "Two more Arp Schnitgers in Portugal?" (1983) Article in *The Organ Yearbook*, 1983. Article includes the da Cunha disposition from 1752 for the Mariana organ.

www.arp schnitger.nl/smoreira.html

Photo, disposition of organ in São Salvador de Moreira Monastery. Also includes "Chronology of facts around the Portuguese Schnitger organs" compiled by Antônio Mendes Melo (no date given).

www.arp schnitger.nl/smariana2.html


Description of the Mariana organ by Elisa Freixo following the Beckerath restoration completed in 1984.

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Raising the Raisin Organ

by SUSAN FERRÉ



Photo by Mike Templeton

The so-called Raisin organ was purchased from a Mrs. Fred Sandhop for twenty-five dollars in 1958 by Rubin S. Frels, who found the old organ at the top of the stairs of what had been a stagecoach inn in the small burg of Raisin (population: fifty), near Victoria, Texas. Its pipes lay crushed in the bottom of the *faux bois* case. Light from a nearby window had faded portions of the fake wood finish, and the damp South Texas attic environment had ravished its metal pipes, the bellows, and wood.

The organ had arrived in Texas in the 1850s with a Lutheran pastor from Switzerland, and had served the Trinity Lutheran Church of Victoria from the 1850s until 1884, when it was replaced by William Schuelke's Opus 33 and put in storage. It appears to have been, and may still be, the oldest extant organ to have served the early German pioneers of Texas. Housed in a stone way-station near Raisin, located between historic Goliad and thriving Victoria eight miles to the north, mud-daubers, rats, and mice quietly ate away at the organ for almost seventy-five years before it was rescued by Rubin Frels. The work of restoring the organ was carried out by Susan Tattershall in 1980, due in large part to the urging and with the help of the late Ted W. Blankenship, Jr., then an employee in the Frels shop.

The organ was purchased in 1991 by Charles Lang and the author, again with the urging of Ted Blankenship, who helped move it from Rubin Frels's living room to a home in Garland, near Dallas. It is now on display at the Mesquite Arts Center, in a suburb east of Dallas, where it was placed in the fall of 1999 on loan, and where it is played from time to time to the delight of invited guests, as well as for occasional concerts.

THE OLDEST EXTANT TEXAS ORGAN?

If one does not count possible organs or organ-like instruments (regals, small portatives, panpipes), which were likely a part of

music-making in the Spanish missions near San Antonio, East Texas, and El Paso, the Raisin organ is possibly the oldest surviving organ to have served the early settlers and still in relatively original condition. We do have reports of some earlier Texas organs, such as the 1848 organ in Galveston's Cathedral, but these organs have not survived intact. Since the 1980s other historic organs have arrived in Texas, four of them now located at Festival Hill in Round Top, including a nine-stop Henry Erben from 1835 (a gift from Ted Blankenship), an 1830s English chamber organ (a gift from Charles Lang and the author), and Johann Traugott Wandke's first organ (three stops, 1863), formerly owned by Otto Hofmann. In addition, there is the large nineteenth-century Mohr/House organ, owned by Rubin Frels and currently in storage. (This instrument was originally installed in St. Mary's Church, Buffalo, New York, and has an intriguing Germanic history.)

The next oldest extant organs were built by the German organbuilder Johann Traugott Wandke, also an early pioneer, whose stone house and shop still grace the small town of Round Top (population: eighty-nine), which is located in the lush South Texas German farm belt. Wandke built seven organs, three of which are extant: the one listed above, another now housed in the Sophienburg Museum in New Braunfels, and a third one—the most famous—which was given as a gift in 1867 to his own church in Round Top, Bethlehem Lutheran Church. These instruments and his work in general are well documented in a fascinating book by Gerald Frank.¹

In recent years, Dallas welcomed the addition of a 1762 chamber organ built by Pascoal Caetano (Oldovini), originally in Evora (Portugal) Cathedral, and now gracing the galleries

1 Gerald D. Frank, *The Life and Work of Johann Traugott Wandke* (Harrisville: The Boston Organ Club of the Organ Historical Society, 1990).

of the Meadows Museum at Southern Methodist University in Dallas, where it joins the largest collection of Spanish art outside of Spain. It is possible, however, that the Raisin organ may be as old or perhaps even older than the Dallas organ, since evidence suggests that the Raisin organ was already quite old by the time it arrived in America from Switzerland in the 1850s. In any case, we do know that this remarkable little organ served Texas settlements in the nineteenth century, and survives intact to entice us with its story.

THE GERMANIC INFLUENCE AND ORIGINS

The subject of this article is now referred to as the Raisin organ because it was found thanks, in part, to an article in the local newspaper, the *Victoria Advocate*, alerting Rubin Frels “to the existence in Raisin of an old stagecoach way station, a stone building in which for many years an organ had been standing at the top of the stairs.”² Raisin, Texas, is a town located on U.S. Highway 59, eight miles southwest of Victoria.

Established in 1889 as a stop on the Gulf, Western Texas and Pacific Railway line from Victoria to Goliad and Beeville, the railway company called the station “Lucy,” but the postal department insisted on a more distinctive name. When the local post office opened in 1892, the name “Raisin” was chosen in honor of rancher J.K. Reeves’ efforts at growing grapes. The new town grew quickly, surpassing the nearby German settlement of Coletoville. In Raisin, C.G.T. Friedrichs, the first postmaster, built a gin, and Otto Kohl, the Wells Fargo agent, built a large general store and residence. Kohl, who emigrated from Germany in 1880 and lived in Yorktown and Germantown (later named Schroeder), also organized the local Sons of Hermann lodge and remained its secretary for forty-three years. He was postmaster from 1901 until 1914, when the office was closed upon the beginning of rural free delivery.³

A caption under a photo of Otto Kohl’s General Store in Raisin reads, “In 1904 Kohl was appointed to deal with folk singing, festivals, and gymnastics. He did much to instill in his own children, as well as many others, love for the traditional German celebrations, particularly the beautiful Christmas dramas.” For decades shortly before and after the Civil War, young German immigrants poured into this area, which in appearance was so much like their homeland across the Atlantic.⁴

Meanwhile, Coletoville, near Colet Creek Reservoir, ten miles west of Victoria, was known in its early days as Steiner’s Settlement, after Carl Steiner, who arrived from Germany in 1850. The Colet Creek valley communities were part of the large area of German settlements in Victoria, DeWitt, and Goliad counties, which also included Schroeder (Germantown),

Arneckeville, Meyersville, and Yorktown. Steiner’s Settlement produced 2,000 gallons of wine from the local wild Mustang grapes in 1860 alone. The Old Goliad Road, which carried Victoria-Goliad traffic through Coletoville, contributed to the town’s early growth. The community had a store, a school, and the Coletto *Schuetzenverein* (shooting club), as well as a *Gesangverein* (singing club) established in 1854, a Lutheran church founded in 1872, and a post office established in 1875. Trustees paid four dollars for the two-acre church site, upon which they also established a community cemetery without burial restrictions regarding creed, and where most early Coletoville settlers are buried.

Coletoville was one of the few German settlements that failed to prosper, however. The post office was closed in 1877, and the store was closed by 1884. The railway line established a stop five miles away at Raisin in 1889, and the Goliad-Victoria road missed the community, allowing Raisin to emerge as the new business center. The combined population of the two settlements (Raisin-Coletoville) remained about fifty from the early 1900s to 1986, when most residents were still descendants of the original pioneers. The rural school served the area into the 1940s, and the church was still active in 1986.⁵

Music of virtually every Western genre flourished in Texas, from before the advent of Europeans through the times of colonization, settlement, revolution, and until the present. In addition to the music of indigenous cultures, music brought to the missions through the Catholic Church and early influences of European music from French settlers in nearby Louisiana Territory, by the 1830s, Anglo-Americans introduced music from the eastern states, especially songs and instruments, including pianos. Sacred music societies were organized in several towns. Bishop Jean Marie Odin had an organ built for his cathedral in Galveston in 1848. “Music instruction was introduced into the public schools of Galveston in 1845, and most private schools offered music instruction to girls, but no marked progress was made in teaching music, except among the Germans....”⁶ Beginning about 1845, the greatest contributors to musical development were the Germans, whose first singing society was organized at New Braunfels (west of Victoria, toward San Antonio) in 1850. Beginning in 1853 the Germans of Texas held biennial singing festivals, and after 1877 they imported an orchestra and soloists, who were later replaced by their own local musicians.

French and Swiss colonies also included musicians—among those who settled near Dallas (as well as in the Hispanic com-

5 Anne A. Fox and Katherine Livingston, “Historical Architectural and Archaeological Investigations at the Steiner-Schob Complex, Victoria County, Texas,” *Archeological Survey Report 52* (Center for Archeological Research, University of Texas at San Antonio, 1979); Terry G. Jordan, *German Seed in Texas Soil: Immigrant Farmers in Nineteenth-Century Texas* (Austin: University of Texas Press, 1966).

6 Lota M. Spell, *Music in Texas* (Austin, 1936; repr., New York: American Musicological Society, 1973).

2 Linda Harsdorff, *The Victoria Advocate*, August 10, 1980.

3 *Victoria Advocate*, Progress Edition, March 10, 1963. See also Craig H. Roell, *The Victoria Sesquicentennial Scrapbook 1824–1974* (Victoria, Texas: Victoria Advocate, 1974).

4 Roell, 39.

munities), singing and dancing to stringed orchestras was common in the homes and on the plazas. The German music centers were the beer gardens. At the Casino Club in San Antonio and the Turnverein Hall in Austin, and later at the Scholz Garten under the direction of William Besserer, there were operettas and choral productions. Local, sometimes military bands played in the larger communities before 1850, and by 1900 most of the towns had bands.⁷ Texas is still known for its outstanding bands. The 1860 census revealed that Victoria County was notably cosmopolitan in the makeup of its population. The foreign-born were predominately German, as there were 551 inhabitants of German origin, and their influence on the life and culture of the little town had been extremely beneficial. They supplied many of the artisans of the building trades, and also contributed a great deal to the educational facilities, the social graces, and the appreciation of music. Next in ethnic background were Africans, who numbered about 500; then the French (mainly from Alsace-Lorraine) with 93 inhabitants; followed by 78 from Mexico; 30 of Polish origin; 26 Irish; 18 English; and 15 Swiss.⁸

It is not surprising, then, that this area, where one still hears low German spoken in the local grocery stores, and which is famous for its beer and wine, would also produce the first organs, first organbuilders, and the first organ culture in Texas.⁹

THE RAISIN ORGAN AND ITS ARRIVAL IN TEXAS

Manual CC–f³

Gedackt	8' wood
Suavial	8' open wood, treble only (from c ¹)
Praestant	4' wood and metal
Quint	2 $\frac{3}{4}$ ' open wood
Octave	2' metal

Pedal CC–BB

Bass 8' open wood, narrow scale, 12 pipes (later addition, 1860–1870?)

Hand-pumped

The following description of the Raisin organ was made by David Westerholm in consultation with Susan Tattershall and Ted Blankenship when the restoration project was first begun in 1980.

⁷ Moritz Tiling, *History of the German Element in Texas* (Houston: Rein and Sons, 1913).

⁸ Roell, 43.

⁹ A photo of Hauschild's Music Store, established in 1891 and located on the lower floor of the theatre building and opera house in Victoria, shows at least one, and perhaps two more, pipe organs (or orchestreons) for sale at the back of the floor, behind a dozen or so pianos. Roell, 75.

The dimensions of the original case were 6' 3" in height, 1' 11" in depth—the keyboard extending another 5' and 3' 11 $\frac{3}{4}$ " in width. The case was made of pine and had been originally painted a blueish-green and a rusty barn red, easily seen at the keyboard cheeks and at other places where the *faux bois* paint barely covers. The pipe shades were constructed of gilded cardboard.

The majority of the wooden pipes are of oak. The metal used is of an inconsistent high tin content, with a rustic, antique quality. The first eleven pipes of the 4' Praestant are of open wood; the next twenty-five are divided into the five flats of the façade. Sitting on top of the toeboard, the façade pipes are arranged on an upright facade board fitted with grooved-and-paper tubings. The last eighteen pipes of the 4' Praestant are located on the chest and appear more crudely made. The Octave 2', also labeled Doublette, is made entirely of metal, and sits tightly crowded on the chest. Most of the metal pipes had been squashed flat.

Of the Gedackt 8' some pipes required reconstruction. The lowest twenty-four pipes are of pine, while the rest are of oak. There is evidence on the toeboard that the Quint 2 $\frac{3}{4}$ ' was possibly a 4' Flute at one time.

The most significant change was in the Suavial. The original stop on the organ was a full compass stop as evidenced by the holes on the chest which had been simply covered over with leather, and the slider cut off. Evidently this stop had originally been at a pitch higher than 2'. This leads one to suspect that the chest was from an even older organ. The Suavial could have been Swiss or South German in origin, the pre-Texas organ having been built around an old chest. The present order of the stops on the chest from back to front is: 8' Gedackt, 2 $\frac{3}{4}$ ' Quint, 8' Suavial, 2' Octave, and 4' Praestant.

The finish on the keyboard proved to be distinctive, as the red colored wood, although unidentifiable, had been stained with a deeply penetrating stain, one which Susan Tattershall related as being normal in Austria and Switzerland. The keyboard itself is curious in that an iron pin passes through the back end of the key, thus acting as a hinge. There are little paper rings on the rods which require treatment with graphite in order to keep from sticking. The keyboard sits on top of the front part of the chest. The stickers are located directly in line with the end of the sharps, so that the keys depress the pallets, which are located just underneath the keyboard, making adjustments difficult. It is therefore a key-scaled chest, except for four notes.

The previous reservoir (before the 19th-century enlargement) consisted of a single cuneiform feeder bellows, which fit well in the confines of the original case....

The windchest is a grid-type slider chest in which, instead of a table, small pieces of wood ("sponsels") are inlaid between the chest bars. In German this construction is known as "gespundete Laden," [*sic*]¹⁰ a grooved chest.... The chest frame is made of oak, as are the grid bars.... The bottom side of the chest is covered in leather, while the topside of the chest is covered in sheepskin.¹¹

¹⁰ John Brombaugh suggests that *verspundete Laden* is a better term for this. "*Spunde* means bung, so maybe the 19th-century German immigrants were melding their old German with new English to create what is confusing to us today! I also found *verspunden* is really the best, as it describes exactly what we need to do in the organbuilding." Private communication from John Brombaugh.

¹¹ Westerholm.



Above: Detail of façade pipes. Photo by Martin Pasi.

“By the time Frels purchased the organ, it was in a very bad state of repair. Pipes were bent, [stop labels] were missing from stops, and hinges to the two front doors had to be replaced—in addition to the fact that much of the instrument was worn out and decayed.... Tattershall has worked for almost eight months...repairing the pipes and other interior parts, cleaning and replacing gold leaf on the ornate pishades.”¹² Tattershall, who had studied and worked in Switzerland and Italy, also added new hinges, identical to the old ones, fashioned by the Hummel Blacksmith shop in Victoria, and Ann Sciba of the Open Door Creativity Center was charged with making porcelain faces for the stopknobs.

It was known from personal accounts that the organ had served as the first instrument in the Evangelisch-lutherischen Friedens Kirche, now Trinity Lutheran Church, in Victoria, Texas. According to the records of the synod, the organ had been sent as a gift from the Pilgermission zur St. Chrischona, Switzerland. This organization, an offshoot of the Deutsche Christentumsgesellschaft, had served as the seminary and training school for many of the early pastors, sent to immigrant churches not only in Texas, but around the world. By the end of the nineteenth century, seventy-seven pastors had been sent from the Pilgrim’s Mission of St. Chrischona to Lutheran churches in Texas, including Bethlehem Lutheran in Round Top.

One of the first graduates of St. Chrischona to be sent to Texas was Christoph Adam Sager, who was born in Württemberg, Germany, in 1826. In the fall of 1850, at the age of twenty-four, Sager landed at Galveston on his journey to Victoria. Sager was in Victoria only a short time before he was asked to serve as pastor of the newly formed St. Johannis Kirche at Meyersville, one of the German communities in the Coletto Creek Valley, sixteen miles northwest of Victoria. Five years later, in 1855, Sager returned to the Victoria area, and, according to the records of the synod, remained there four more years until 1859. Trinity Lutheran Church records

¹² Harsdorff.

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speak of him as having been their “provisional” pastor for several periods during this time.¹³

It is likewise in the 1850s that the organ is most likely to have come to Trinity Church, Victoria, although no church record indicates this precisely. According to the bill of lading, the organ landed first in Galveston and then was transferred to the old, now defunct, southern port of Indianola, where it was transported by land to Victoria. The records of St. John’s Evangelical Lutheran Church in nearby Meyersville mention the organ and its connection to Pastor Sager. The *Kirchen Chronick* compiled in 1860 contains the minutes of the ninth meeting of the synodical convention at Meyersville of May 12–15, 1859, in which it is noted that “Pastor Sager had brought along his organ from Victoria for the expressed delight of congregational singing.”¹⁴

After 1860 the records show Adam Sager to have been at various settlements along the Coletto Creek Valley, in the Meyersville area. In 1868 he again filled a temporary preaching vacancy at St. John’s Church, Meyersville. According to his family, he had built a home near Meyersville in order to turn to a more lucrative trade as carpenter and cabinet maker. Nevertheless, he continued as circuit preacher, traveling when and where he was needed in the area during the 1860s. In St. John’s old stone church building, erected in 1867, there is a storage chest made by Adam Sager in which, according to his descendants, he carried his books and materials whenever he traveled from place to place to preach.¹⁵

The fact that he was by trade a carpenter and cabinet maker serves at least as circumstantial evidence connecting Sager with possible improvements and repairs made to the Raisin organ, for it appears that it may have been he who enlarged the organ. A comparison between the woodworking techniques and materials used on the storage chest and on the Raisin organ could shed more light on this question. Adam Sager died in 1869 at the young age of 42 or 43.

Some members at Trinity Church insist that the Raisin organ was “the second instrument of the Church.”¹⁶ A more plausible scenario is that after Sager moved the organ to Meyersville for the synod convention in 1859, he kept the organ in his home nearby in order to carry out major repairs. Indeed, by the time the organ was returned to Trinity Church the church members could hardly have recognized it. The 8’ open-wood Pedal stop of twelve notes had probably been added by then; according to David Westerholm, the pine wood used does not match the case wood, nor does the quality match the original

case. In order to add the twelve Pedal notes, a pedalboard had to be added to the front of the case, a second bellows added inside, and other major adjustments crafted to make it all fit together. It is also quite possible that the case was painted at this time, giving it a *faux bois* appearance. The organ had thus grown in size, with the addition of the pedalboard, new casework, new wooden pipes, the addition of a 4’ x 4’ platform, and a repainted case. Furthermore, the bellows lever had been moved from the front of the case, where it was operated by the player, to the side, necessitating a second person to raise wind for the organ. A substantially higher stool would then have been necessary as well. How could the congregation possibly have recognized it as the same organ they had known before?

The independent Pedal stop is barely audible today, supporting perhaps only the 8’ Gedackt on the manuals. As there are no pull-downs, no coupler mechanism, and inadequate wind for the crudely-made stop, it must be a later, rather curious addition. A possible use of this Pedal stop might have been to sustain a bass note under the manual flourishes that were commonly played during the fermatas between chorale phrases; written-out examples in Wandke’s own chorale book testify to the fact that this was a common practice. Indeed, to this day, the tempos at which the old German chorales are sung by Lutheran congregations in South Texas are still exceedingly slow.¹⁷

During the restoration Susan Tattershall found “some interesting old papers” which had been used in the back of the case to cover cracks in the bellows. One of the papers was an order

17 What could possibly have inspired Sager (or someone else) to make this unhappy, unlikely, and unsuccessful addition to an organ which had been noted to have successfully led (to their “expressed delight”) the congregational singing? Had there existed pressures from Trinity Lutheran to enlarge the organ? After all, they did replace the organ within fifteen years, albeit with an organ not that much larger, and with at least one fewer high-pitched stop. The new instrument, built by William Schuelke of Milwaukee in 1884 (Opus 33), which, according to the records, cost \$800, was also a one-manual instrument with Pedal with the following specification: Pedal: 16’ Subbass; Manual: 8’ Principal, 8’ Lieblich Gedackt, 8’ Gamba, 4’ Harmonic Flute (an open flute, not harmonic), 4’ Violine, and 2’ Octave. (According to Westerholm, that organ’s “exquisite case is intact and in storage, while the chest plays as the positive division of the Frels organ in the Christian Science Church in Victoria. The rest of the organ exists, albeit in diaspora.”) This new organ, with its Pedal coupler, bellows signal, two mechanical combinations, fifty-eight-note manual compass, 8’ Principal, and a real 16’ Subbass, must have seemed quite an improvement.

Perhaps Sager (or someone) had known of, or at least heard of the work of Johann Traugott Wandke, a knowledgeable organbuilder, who had arrived in Texas with copied portions of Adlung, and who was making pipes, all the pipes of the Bethlehem Lutheran, Round Top church organ, entirely of cedar? See Frank, 44. This seems unlikely, though, unless by chance Wandke had attended the convention in Meyersville in 1859, the one at which Sager had brought his organ for the “delight of congregational singing.” Wandke had arrived in the area of La Grange by 1855, but would not have built his home in Round Top until around 1863. Round Top is located due north of Victoria, through Schulenburg, Swiss Alp, and La Grange, about 75 miles. It is sheer conjecture to imagine that their paths might have crossed at the convention in 1859. Still, others may have spread the news and the influence was felt more indirectly.

13 W.A. Flachmeier, *The Handbook of Texas Online* (The Texas State Historical Association, 1999), cited in Johannes Mgebroff, *Die Geschichte der ersten deutschen evangelisch-lutherischen Synode in Texas* (Chicago: Wartburg Press, 1902).

14 Mille Jacobs and Ruth Egg, editors, *Kirchen Chronick zur evangelisch-lutherische St. Johannis Gemeinde*, 1860, translated in *The Church on the Coletto* (Cuero: Cuero Publishing Company, 1978).

15 Westerholm.

16 Ibid.

list from Praeger and Co. General Store in Victoria, and there were circulars, grocery bills, sketches, first drafts of letters in both German and English, bits of newspaper clippings in German, English, and French, drawings, and one bill of lading. There was also a bill for carpentry work on a cross for an unspecified church. Another note, addressed to the sister of a convent, asks whether there might be an available cabinet maker in the Catholic church. Yet another note demands payment for some “mean devilment you did in the room above the theater.” None of the papers is dated earlier than 1859, and one is dated January 22, 1870, proving that repairs or alterations were carried out after Sager’s death. Indeed, it is conceivable that the entire addition was accomplished after Sager’s death. Again, a look at the woodworking techniques used on additions to the organ and on Sager’s storage chest might help to answer this question.¹⁸

THE SWISS CONNECTION

Susan Tattershall and others who have examined the Raisin organ have found a number of similarities to late-eighteenth- and early-nineteenth-century instruments of South German and Northern Swiss origin. We have already noted that the Raisin organ was a gift from St. Chrischona, near Basel. The similarities also lead those who know the Raisin organ to suspect an even stronger Swiss connection, especially to the Toggenburg area of northeast Switzerland (four districts of the Upper Thur River Valley in St. Gall Canton) where many small house organs display influences of French, German, and Italian practices. These Swiss instruments, as exemplified by the work of Heinrich Amman and Joseph Looßer (1749–1822 or 1826)¹⁹ display a remarkable degree of uniformity. All are one-manual instruments, and they usually have a keyboard compass of four octaves and a rather standardized specification of: 8’ Koppel, 4’ Flote, 2 $\frac{2}{3}$ ’ Quinte, 2’ Principal, and 1’ Superoctave. Some instruments have two four-foot flutes, namely, a Blockflout and a Copula Minor, and some have three four-foot stops, a 4’ principal in addition to two 4’ flutes.²⁰ If the Suavial of the Raisin organ had indeed at one time been a high-pitched stop, such as a 1’ (as Susan Tattershall suspected from looking at the chest), the original specification of the Raisin organ would have been identical to that of typical Toggenburg instruments. Furthermore, the winding system of the Toggenburg instruments consisted of a cuneiform feeder-type bellows placed underneath the chest and operated by the player from a lever that protruded from the mid-

18 A draft of a letter in German script, which, according to David Westerholm, appears to be in the handwriting of Adam Sager, is of particular interest, as the content of the letter urges a brother to immigrate to Texas along with his aging mother and a sister. This is precisely what occurred in Sager’s family during the early 1860s. A letter that Sager had written to his parents a few days prior to his own departure from Switzerland offers a good opportunity for comparison, and, according to Westerholm, can be found on display in the old stone church in Meyersville. See Frank, 3.

19 Looßer’s death dates are variously reported, according to Guy Bovet, as 1822 and 1826. Private communication from Guy Bovet.

20 Guy Bovet to Susan Tattershall, June 16, 1980.



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dle of the knee panel beneath the keydesk, precisely as had been the case with the Raisin organ. Although the façade and pipe doors were usually ornately painted, the layout of the pipes in the façade remained relatively simple, with all the pipe mouths on the same level (in contrast to the façade of the Raisin organ).

Many of these small house organs survive throughout the world;²¹ among them is an organ from 1786 by Josef Looßer, Lüpferstweil, Gemeinde Cappel, St. Gall, Switzerland, presently in the National Music Museum in Vermillion, South Dakota. It was the experience of playing and hearing this organ that prompted a comparison with the Raisin organ and the present article.

Although Josef Looßer held several local offices (including that of bailiff), he studied organbuilding with his father Wendelin Looßer (1720–1790), and was a prolific builder of house organs. (He did make at least one large organ, an eighteen-rank church organ.) With cases painted in the traditional Toggenburg style (distinguishing them from the similar organs made not far away in the Appenzell Valley), these instruments could have as few as two stops, but, like the Vermillion instrument, usually conformed to a standard five-stop disposition:²²

The disposition is:

Copel	8' stopped wood
Principal	4' metal, AA [#] to e ² in the façade; wooden pipes in the bass
Flöten	4' open wood; CC to b ⁰ stopped
Ocdav	2' metal, with wooden pipes in the bass
Quint	1½' metal, with wooden pipes in the bass
Subterocdav	1' metal, with wooden pipes in the bass

The compass is CC to c³ (49 notes).

21 Guy Bovet, notes to LP recording, *Les orgues de chambre du Toggenburg*, *Orgues historiques de Suisse* No. 7, Gallo 30–170.

22 This and the following information on the Vermillion instrument is derived from John Koster, *A Sentimental Journey*, notes for the Westfield Center Omaha Conference, May 8, 2005 and the web site of the National Music Museum, www.usd.edu/smm/. Koster is Conservator and Professor of Music at the National Music Museum, The University of South Dakota, Vermillion, South Dakota.

The similarities between the Raisin organ and the Toggenburg organs are intriguing, including similar chest layout and construction, the likelihood of identical (original) specifications, similar keyboard construction (with an added five notes on the Raisin organ), a painted, decorative case with ornamental pipe shades in gold leaf, similar winding and bellows construction, meantone tuning (deduced from the length of the metal pipes), and a sound quality that, even today and given how much the Raisin organ has been altered, has notable similarities. Perhaps the most convincing argument for the Raisin organ's Swiss origin is the half-stop whose slider is marked in pencil *Sua*, probably indicating a Suavial, a typical South German/Swiss stop tuned to beat sharp, in the manner of an Italian Voce Umana. Differences between the organs exist as well, including some of the materials used,²³ and the differences in the façades. Furthermore, there is no record of the Raisin organ's having had an elaborately decorative painted case like that of the Vermillion instrument, although it is possible that the organ received a more somber appearance once it was pressed into liturgical service.²⁴ It is therefore quite possible that the Raisin organ is of Swiss, South German, or even Italian origin, having crossed many borders before reaching the Texas shores at Indianola. In any case, it will be the generations of organ lovers who follow us, with enhanced capabilities for identifying wood, paint, and metal fragments, who will continue to study the story told by the Raisin organ.

Susan Ferré has directed the Texas Baroque Ensemble since 1980, and has served the faculties of Pacific Lutheran University, Southern Methodist University, and the University of North Texas. She has concertized widely, and has written articles for The American Organist, The Diapason, and The Westfield Journal.

Above: 1786 organ by Josef Looßer. Photo by Gregory Crowell.

23 The pipes of the Vermillion instrument “are of softwood (i.e., presumably spruce), likewise the case and windchest, etc. The only hardwood pieces I could see, the stickers between the keys and pallets and the stop levers, are beech. No oak. Both sides of the grid are filled with sponsels, not a plain table on top, so at least that corresponds.” Private communication from John Koster.

24 Even though the Raisin is known to have been a gift from the St. Chrischona mission in Switzerland, there were certainly other regions nearby where such an organ could have been produced. Guy Bovet points out “that similar traditions exist in the Zurich area (Zürcher Oberland) and especially in the Emmental region (canton of Berne)... It is certain that house organs comparable to the [Raisin organ] have been built by various more or less professional builders long before the middle of the 18th century, since there are instruments, for example at the Toggenburg folk museum at Ebnat-Kappel, dating back to the 17th [century]. The tradition could take its roots in another tradition of building small instruments for private persons which documents portable organs (portatives) much older than this. The museum in Chur has a famous portable organ from the very beginning of the 17th [century]. Some churches, like the abbey church in Muri, Canton of Aargau, have regals and other small instruments, or documented traces of [such instruments], built in the 16th [century].” Guy Bovet to Susan Ferré, December 27, 2005.



A Pennsylvania Organ in South Dakota

by JOHN KOSTER

While a relatively large number of eighteenth- and early-nineteenth-century Pennsylvania-German organs have survived in churches and local historical museums, the 1808 Christian Dieffenbach organ at the National Music Museum in Vermillion, South Dakota (NMM 4905, Arne B. & Jeanne F. Larson Fund and J. Laiten Weed Estate, 1990), is the only example from this important tradition in a major public collection of musical instruments. It is also one of the best preserved.

Among Pennsylvania-German organ builders, the Dieffenbach family was second only to David Tannenberg

(1728–1804) in productivity. John Jacob Dieffenbach (1744–1803) was a wheelwright who began to build organs during the final decades of the eighteenth century. How he learned the craft is not known. It is likely that he knew Tannenberg himself, or at least closely examined his instruments. The case of the National Music Museum's organ, made by John Jacob Dieffenbach's son, Christian (1769–1829), is quite similar to Tannenberg's standard design, the main differences being that the outer towers are triangular rather than round, and that the pipe mouths are in a straight row. Dieffenbach organs were generally made for Reformed and Lutheran congregations. In many towns these two denominations shared the same church building, as in Orwigsburg, where Zion Lutheran and Reformed Church was the original site of the Museum's instrument.

This one-manual organ, with compass CC to d³ (51 notes), has a typical Dieffenbach stoplist, here written in the unusual order in which the six ranks of pipes stand on the wind chest, from front to back:

Principal	4' metal, bass and tenor pipes in façade
Quint	3' metal, bass pipes in façade
Salicet	4' metal
Gedackt	8' stopped wood pipes
Flöte	4' open wood pipes
Octave	2' metal

The Gedackt, Principal, Quint, and Octave constitute a full and brilliant Principal chorus, suitable for leading a congregation in the singing of Lutheran chorales or Reformed psalms. The prominent position of the Quint stop largely compensates for the absence of the mixture stop normally found in central-German church organs, from which tradition the Pennsylvania school stemmed. A Dieffenbach peculiarity, found in most of this family's instruments, is the provision of several stops at 4' pitch (rather than at the usual 8' pitch) of soft color

stops in the central-German and Pennsylvania-German traditions.

In 1884, Thomas Dieffenbach (1821–1900), grandson of the original builder, installed the 1808 organ in Zion Church's new sanctuary. He added two new 8' stops (Open Diapason and Dulciana) and a pedalboard with a 16' stop. Also added at this time was the rich Victorian decoration of the front pipes, probably painted by Thomas's nephew, Jacob Dieffenbach (1848–1922). When Christian Dieffenbach originally made them, the surfaces of the front pipes were plain polished tin.

In 1941, the Zion congregation purchased a new factory-made organ, and the Dieffenbach organ was placed in storage. Eventually, it was acquired by Thomas Eader of Ellicott City, Maryland, after whose death it was purchased by the Museum in 1990. Upon its restoration in 1990–1991 by Interim Conservator Rodger Kelly (with the advice of Raymond J. Brunner), Thomas Dieffenbach's additions to the stoplist were removed. (The pipes and Pedal action are preserved in a Museum study-storage area.) Subsequent reexamination of the six ranks of pipes remaining in the instrument established that they are indeed Christian Dieffenbach's work, with some minor alterations by Thomas. The scalings of the Gedackt and Salicet pipes conform exactly to those recorded in a notebook written in 1816 by Christian's son David (1798–1872).

An interesting discovery was made while the instrument was being tuned after its installation in the Museum's Abell Gallery. Thomas Dieffenbach used newspaper for shims when he installed some tuning slides in 1884. These, printed in Pennsylvania in the 1880s, were in German, a language that Thomas Dieffenbach, whose great-great-grandparents had emigrated from Germany in 1709, evidently still read.

John Koster is Conservator and Professor of Music at the National Music Museum, The University of South Dakota.

William Metz

an Early St. Louis Organbuilder

by ELIZABETH TOWNE SCHMITT

ST. LOUIS hosted the 1979 OHS National Convention. One of the instruments seen at that convention was a small one-manual organ, which, at the time of the convention, stood in the chapel at the Museum of the Western Jesuit Missions, located in the historic rock building on the campus of the former St. Stanislaus Jesuit Seminary in Florissant, Missouri.¹ At the time of the convention, the building was on the grounds of the Gateway College of Evangelism, which had purchased the campus of St. Stanislaus Seminary in 1971.

On November 17, 1997, the St. Louis Chapter of the Organ Historical Society and the St. Louis Chapter of the American Guild of Organists met jointly at the Museum. At that time OHS Historic Organ Citation No. 55 was presented, and short demonstration recitals were played by William Partridge, then Dean of the St. Louis AGO chapter, and Elizabeth Towne Schmitt of the OHS.²

On April 4, 2002, an article in the St. Louis Post Dispatch alerted us that perhaps all was not well with the organ's situation. The Jesuits of the Missouri Prov-

ince wanted to move the collection at the Museum of the Western Jesuit Missions to a building near the campus of Saint Louis University.³ The building in Florissant that housed the museum had been built in 1840, and is listed on the National Register of Historic Places. However, it did not provide ideal conditions for the artifacts in the museum's collection, and it was not in the best of condition. In the week of April 10, 2002, the Jesuits filed a lawsuit against the board of the Museum of the Western Jesuit Missions, claiming ownership of the artifacts, including the Metz organ, and asking for a permanent restraining order to stop the board from detaining the Jesuit property.⁴ On October 25 of that year, the Jesuits won court permission to move the artifacts, valued at more the \$1.1 million, to Saint Louis University. Judge Gloria Clark Reno ruled that the Jesuits were the rightful owners of the collection.⁵ In January and February of 2003, the collection, including the Metz organ, was moved to the Saint Louis University Museum of Art, where it was housed in O'Donnell Hall on Lindell Avenue. The organ now resides on the third floor of that building.⁶

Though William Metz appears to have built fairly widely in the Midwest, the little organ at the St. Louis University Museum of Art is, so far as is known, his only surviving instrument. For many years the organ stood in the basement of St. Joseph's Catholic Church (now the Shrine of St. Joseph) on 11th Street and Biddle Street in St. Louis. We have not learned when it was first acquired by St. Joseph's Church, although there is speculation that it may have been the first organ in that church. The oldest portion of their building dates from 1846. The current building, which incorporates at least part of the 1846 building, was erected in 1865. That building contains an 1890 Pfeffer organ, which was seen but not heard at the 1976 OHS convention, because the bellows had been removed. That organ has since been rebuilt by Martin Ott.

When the Metz organ was first moved to the museum in Florissant, the case of the instrument had been painted white. The organ was partially renovated about 1979 by James Warner before the St. Louis OHS Convention, at which time the white paint was removed, revealing the present dark wood finish. Larry Trupiano and William Van Pelt also did some restoration work to prepare the instrument for the convention.

The instrument is a four-rank, one-manual organ with no pedalboard. An inscription in the organ indicates that it was built by Wm. Metz in De-

1 Organ Historical Society, Twenty-fourth Annual National Convention Convention Booklet, (26-28 June 1979), 50.

2 *Opus*, St. Louis Chapter American Guild of Organists, vol. 14, no. 1 (October 1997), 1 and vol. 13 no. 2 (December 1997 and January 1998), 2. (There is a discrepancy in the volume numbering at this point. 1996-97 is numbered vol. 13, as is December 1997 and January 1998 and the remainder of that volume.)

3 *The St. Louis Post Dispatch*, April 4, 2002, North Post section, 1.

4 *The St. Louis Post Dispatch*, April 14, 2002, Metro section, C2.

5 *The St. Louis Post Dispatch*, October 26, 2002, News section, 13.

6 *Universitas, The Magazine of Saint Louis University*, vol. 29, no. 2 (Spring/Summer 2003), 17.

cember 1845 as his Opus 1. Three flats of non-speaking, gold-colored wooden pipes form the façade of the case. The keyboard is attached to the front of the case and is covered by a folding lid. At the top of the case there was a filigree crown, topped by a cross. In the organ's present location, this has been removed because of the low ceiling, and as of January 2005 was placed on the floor in front of the organ.

The organ is hand pumped. It has a double-rise reservoir with a single feeder bellows, which can be operated by the performer's operating a foot pump at the right front of the instrument. Alternately, air can be supplied by a second person from a hand pump, which is now also on the right front of the instrument. There is a patch on the back part of the right side panel, showing where the hand pump appears to have been located originally. There is no provision for an electric wind supply. A wind indicator is located just to the right of the keyboard, where it can be seen by both the player and the pumper.

The stoplist of the instrument is:

Manual, 54 notes, unenclosed

Gumba [<i>sic</i>]	8'	Tenor F, 37 pipes, bass grooved to the Gedakt
Gedakt	8'	54 pipes, stopped wood
Principal	4'	54 pipes, 10 zinc basses with common metal feet, 44 common metal pipes, cone-tuned
Octav	2'	54 pipes, common metal, cone-tuned

William Metz was the first permanent organbuilder resident in the city of St. Louis, Missouri. He was born to Johann Bernard Metz and his wife Johanne Frederike on February 6, 1818, at Strausfürth bei Erfurt, in Saxony, Germany. His birthplace is shown in American records variously as Erford (his obituary⁷); Sachsen (Saxony), and Prussia (in the 1850 and

1870 census records). In the 1860 census, the census taker in the part of St. Louis where the Metz family lived provided a bonus. In addition to the country of birth, he also listed the villages in Europe where the residents were born. The birthplace of Metz is shown as "Strausburg, Pruss."⁸ The birthplace of two other men is shown in the 1860 census as "Strassforth, Pruss.": that of Christoph Metz (who had been in a household in the same building as Wilhelm in 1850), and that of Ferdinand Metz (who was Metz's foreman in 1860). Strausfurth (the correct spelling) is located about fifteen kilometers north of Erfurt.

Metz's name appears in various records as Johann Wilhelm, William, and John William Metz. He arrived in the United States in 1845 as part of a wave of Lutheran immigrants from Saxony who eventually founded the branch of Lutheranism now known as the Lutheran Church, Missouri Synod. In earlier years it was also known as the Die deutsch-evangelisch-lutherische Synode von Missouri, Ohio, und anderen Staaten. Later the name of the churches was often followed by the letters U.A.C. (Unaltered Augsburg Confession), and a few churches still retain this designation.

Although Metz's obituary indicates that he came to the United States as a boy, his passport from Bremen, Germany, is dated April 12, 1843, and his age shown as twenty-four. The family gives his birth date as February 6, 1819, as shown in the records of Trinity Lutheran Church in St. Louis. He appears on the passenger list of the ship *Diana* from Bremen, Germany, as J. Wilhelm Metz, accompanied by Wilhelmina Metz. The *Diana* arrived at the port of New Orleans on June 3, 1845.⁹

Wilhelmina is listed in the passenger records with the surname Metz. How-

⁸ National Archives and Record Service. Eighth Census of the United States (1860): Federal Population Schedules, St. Louis, Missouri, Ward 2, 639.

⁹ National Archives and Record Service. Passenger lists of vessels arriving at New Orleans, 1820-1921 Series No. M259-24 (1 Jan. 1845-30 Dec. 1845).



Above: Opus 1 in its 2005 home at St. Louis University Museum of Art. Photo by John L. Schmitt.

ever, according to the records of Trinity Lutheran Church in Saint Louis, on June 22, 1845, "Johann Wilhelm Metz, organbuilder, oldest son of Johann Bernhard Metz, joiner, was married to Fredericke Kristiane Wilhelmine Schoenhard, only daughter of the late Georg Heinrich Wilhelm Schoenhard, slater, of Corbach, Waldek."¹⁰ The marriage record does not appear on the index of Saint Louis marriage records of the period. Perhaps they were already legally married, but were married again in the church. Or perhaps, as this group of immigrants had moved to St. Louis for religious reasons, they did not feel that civil registration was necessary. A number of the marriages that are shown in the very early Lutheran records do not appear in the St. Louis civil records. William Metz's obituary gives Wilhelmina's maiden name as Budderwick,

¹⁰ Records of Trinity Lutheran Church, St. Louis, Missouri, transcribed and translated by Dennis Rathert, archivist, onto index cards.

⁷ *Intelligencer* (Edwardsville, Illinois), 21 April 1896.

but her tombstone shows Schoenhard, which agrees with the marriage record at Trinity.

Another marriage record that appears in the Trinity Lutheran records is that of Wilhelm's sister: "Johanna Augusta Elisabetha Metz, only daughter of the first marriage of Johann Bernhard Metz, cabinet maker, from Strausfurth bei Erfurt, was married to Christoph Friedrich Siegmund Koch, a baker, from Gefell, Prussia on July 30, 1843." Augusta was Koch's second wife—his first, Christiane, had died in St. Louis on May 18, 1842. From this marriage record, it appears that Bernard Metz's daughter, and possibly Bernard Metz, were already in this county when Wilhelm and Wilhelmina arrived in 1845.

The records of Trinity Lutheran Church show the baptism of several children born to Wilhelm and Wilhelmina Metz.¹¹ Johann Friedrich Carl was born May 23 and baptized May 31, 1846. One of his sponsors was Friedrich Siegmund Koch, a baker, and husband of Wilhelm's sister Augusta. He was later known as Charles F. Metz. He died in St. Louis, Missouri, on August 29, 1919. Friedericke Auguste was born on January 17 and baptized January 27 1849. One of her sponsors was Augusta Koch (Mrs. Friedrich Sigmund Koch), Wilhelm's sister. The child died on July 16, 1849, of cholera. Carl Friedrich was born on May 12 and baptized May 26, 1850. Two of his sponsors were Johan Friedrich Koch (probably Augusta's husband) and Christian Carl Metz (relationship not known). The family shows him as Johann Friedrich, and his birth date as May 20, 1851. He was later known as Fred C. He died in Collinsville, Illinois, in 1913. Johanna Fredericke Caroline was born May 16 and baptized May 31 1852. She died February 7, 1854, of glandular swelling.

Opposite: Metz Advertisement published in Der Lutheraner June 17, 1856, 176.

11 Records of Trinity Lutheran Church.

Friedericke Caroline was born September 4 and baptized September 16, 1855. Johann Gottlieb Adolph was born January 16 and baptized January 30, 1859. Johann Wilhelm was born June 27 and baptized July 7, 1861. He was known as William, and he died in St. Louis on May 6, 1912.

In addition to the records listed above, Wilhelm appears as a baptismal sponsor to Auguste Madgalene Metz, daughter of Ferdinand and Catharine (maiden name Luipoldt) on April 16, 1854, at Trinity Lutheran Church. Ferdinand worked in Wilhelm's shop, but their relationship is unclear. Ferdinand is shown in the 1860 St. Louis census as being twenty-eight years old, with a wife, Catharine, age twenty-five, born in Pennsylvania; and children Augusta, age six; Bernard, age five; Louise, age three; and Ferdinand, age one.¹² Only the first daughter, Augusta, is shown in the Trinity baptismal records.

In the 1850 census, three families with the Metz surname appear in adjacent households in the same building. These families were:

- (1) Christoph Metz, age 46,
a laborer
Christiane, age 40
Wilhelmine, age 15,
born in Germany
Johanne, age 13? [age not clear],
born in Germany
Christine [may be Ernestine],
age 10, born in Germany
[Two additional known children were born after the 1850 census, Wilhelm Johann Gottlieb, born May 20, 1847 and died May 5, 1860; and Carl W. (Charles W.) born about 1851.]
- (2) Bernhard Metz, a laborer,
age 60
- (3) Wilhelm, age 32,
an organbuilder
Wilhelmina, age 27
Carl, age 4
Fredrick; age ¼ (3 months)

12 National Archives and Record Service, Eighth Census of the United States (1860): Federal Population Schedules, St. Louis, Missouri, Ward 2, 584.

In addition there are ten other people with different surnames in Wilhelm's household, listed variously as joiners (6), servants (2), and locksmiths (2). These may be employees or boarders. Ferdinand Metz, age twenty-three, a varnisher, is listed on a different page. He may be the Ferdinand Metz who later (1859) appears as a foreman in Metz's shop, though there is an age discrepancy between the 1850 and 1860 census records. These Metz families appear to be related, though the relationship is unclear. Bernard is obviously the senior member of the family, and the father of Wilhelm. Ferdinand may have been a brother or cousin. Wilhelm's marriage record shows him as Bernard's oldest son, so Christoph, who was older than Wilhelm, was apparently not Wilhelm's brother, but perhaps a cousin. There is a fairly wide age spread among these last three (Christoph forty-six, Wilhelm thirty-two, and Ferdinand twenty-three in 1850).¹³

Various addresses for the Metz shop are shown in the early city directories:

1847 address: (*Green's Directory*)
352 S. Fifth.

1848 address: (*Green's Directory*)
285 S. Fifth.

1851 address: (*Green's Directory*)
288 S. Third.

1852 address: (*Missouri Republican*,
8 March 1852, p. 3) Third
bet[tween] Convent & Rudgers.

1854–55 address: (*Montague's Directory*)
9th bet. Wash [not Washington]
& Carr.

1856–1863 address: (*Der Lutheraner*,
city directories) 324–328 Third
Street.

This last address was shown in the city directory for J. George Pfeffer in 1864, leading to speculation of a possible business relationship between Metz and Pfeffer, although no additional informa-

13 National Archives and Record Service. Seventh Census of the United States (1850): Federal Population Schedules, St. Louis, Missouri, Ward 1, 8.

tion has been found to prove or disprove this theory. It is also possible that Pfeffer purchased the Metz shop about the time Metz moved to Collinsville, Illinois, around 1864–65.

Many of Metz's organs appear to have been small instruments for the new small German congregations which at that time were forming with great frequency in the area. Metz was connected to an organ in the first building for Trinity Lutheran Church at Third and Lombard Street in St. Louis, and he probably built it, although this is not certain. The Trinity minutes for April 27, 1846, state that a meeting would be held the next Monday regarding the purchase of an organ. The minutes for May 4, 1845 contain a resolution that the organ under consideration should be purchased, and that the congregation would raise the outstanding sum.¹⁴

At the July 27, 1846, meeting, the men who examined the organ reported favorably on the instrument. It was determined that Mr. Metz be paid half of the requested amount immediately. This is the first time Metz was mentioned by name. At the same meeting it was decided that the organ pumper was to be paid \$2.00 per month.¹⁵ Mr. Koch, the schoolmaster, was appointed to play the organ at \$5.00 per month.¹⁶ The fact that both an organist and an organ pumper were appointed at this time reinforces the possibility that Trinity had not previously had an organ.

An anniversary booklet for Holy Cross Lutheran church indicates that when Trinity Lutheran Church in St. Louis bought a new pipe organ in 1858, they gave their old organ to the Concordia District Congregation (later Holy Cross Lutheran). This may have been the 1846 instrument mentioned above. The congregation met in the Concor-

dia College (later Seminary) until Holy Cross built their new building in 1857. The organ was later said to have been given to Concordia Seminary; it may have been simply left in place when Holy Cross congregation moved into its new building.¹⁷

If, indeed, Trinity Lutheran acquired a new organ in 1858, that may have been the organ that went to San Salvador Lutheran Church in Venedy in 1865, when Trinity built a new building and purchased a Pfeffer organ. Robert I. Thomas cites an ad in *Der Lutheraner* in 1865 that offered "For Sale, our as yet almost new organ." It was built for Trinity, but was simply too small. The instrument

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Wilhelm Metz, Orgelbauer.
St. Louis, Mo., No. 324 dritte Straße, zwischen
Convent und Rutger Straße.

* * *

Die unterzeichnete Redaktion erlaubt sich hierbei, Herrn Metz, der ein Glied der hiesigen lutherischen Gemeinde ist, als einen ausgezeichneten Meister seines Faches allen Gemeinden in deren eigenem Interesse auf das wärmste zu empfehlen.

Die Redaktion des „Lutheraner.“

at Venedy has been attributed to Pfeffer, who arrived in St. Louis on October 30, 1858, according to Donald Petering's thesis on Pfeffer.¹⁸ Later church histories reflect the belief that their instrument had previously been at Trinity Lutheran. It is possible that the instrument was a Pfeffer, but this is a rather short time to have built an organ, and we have seen that Metz had already built at least one, likely two instruments for Trinity. The minutes of San Salvador for August 7, 1865, contain a resolution to order a new organ for their new church building. On November 19, 1865, six drivers were ap-

pointed to haul the organ from St. Louis.¹⁹ The 1846 instrument from Trinity can't have gone to both Holy Cross and San Salvador. An 1858 instrument seems more likely for San Salvador.

Metz was certainly the builder of an organ for Immanuel Lutheran Church, which began as a branch school operated by Trinity in 1844. The congregation was organized as a mission at 7th Street and Cole Street in 1847. They erected a building erected later in 1847 at 11th Street and Franklin Street (now Dr. Martin Luther King Street).

The minutes of Trinity Lutheran for January 7, 1850, record that it was resolved to collect money to buy an organ for Immanuel Church. A committee was directed to come to an agreement with Mr. Metz on the price of an organ.²⁰ An extra meeting was held on January 21, 1850, at which time it was resolved to organize a collection for the erection of the organ. A committee of twelve was appointed to solicit the funds, and it was agreed that each person should sign a pledge for the organ to be paid in three installments.

The minutes for February 4, 1850, report that the agreed price was \$1022.61¼, payable in three installments. Trinity's minutes of the meeting on July 29, 1850, reflect arrangements for the third installment: "It was presented to the congregation that Mr. Metz the organbuilder wishes, if it is possible for the congregation, to be paid now a third of the money due on the organ, because in his present circumstances he needs it." Thereupon it was resolved: "That the collectors should be asked to make the rounds and collect the subscriptions also for the third installment."²¹ The Metz or-

14 Minutes of Trinity Lutheran Church, St. Louis, Missouri, transcribed by Dennis Rathert, Archivist, 365–367. Located at Concordia Historical Institute, St. Louis, Missouri.

15 Ibid, 382.

16 Ibid, 390.

17 *Holy Cross Evangelical Lutheran Church, Anniversary Issue*, 1983, St. Louis, 1983).

18 Donald Traugott Petering, "John George Pfeffer, St. Louis Organ Builder," (master's thesis, Concordia College, River Forest, 1979), 4.

19 Minutes of San Salvador Lutheran Church, Venedy, Illinois, book 1, 1847–1869, translated by Roy A. Suellflow., 85–86. Located at Concordia Historical Institute, St. Louis, Missouri.

20 Minutes of Trinity Lutheran Church, St. Louis, Missouri, 671.

21 Arnold Otto Lehman, "The Music of the Lutheran Church, Synodical Conference, Chiefly the Areas of Missouri, Illinois, Wisconsin, and Neighboring States, 1839–1941," (PhD

gan at Immanuel Lutheran was probably destroyed when their building burned on December 9, 1865.

In 1855 Metz, a lifelong Lutheran, joined forces with Martin Estel, a dealer in glassware and china, to offer Lutherans a pewter medallion which had been struck in honor of the Tercentennial of the Peace of Augsburg. The medallion, which was offered through an advertisement in *Der Lutheraner*, was a little larger than one and a half inches, and cost ten cents each, or \$1.00 for a dozen.²² Concordia Historical Institute in St. Louis has a copy of the medallion in their collection.

In 1859 Metz displayed a two-manual pipe organ at Mechanics' Fair in St. Louis. This appeared in the program booklet for the fair:

“Organs for Church and Parlor – Wm. Metz of St. Louis, exhibited a beautiful instrument, to which was awarded the premium, Diploma and twenty dollars, and the same gentleman received a Grand Silver Medal for Organ for parlor.”²³

This silver medal was in the hands of Metz descendants for many years, and it was photographed while still in their possession. In 1997, when the Metz Opus 1 at the Jesuit museum received the OHS citation, the family presented the medal to the museum. It was then displayed near the organ. Since the organ was moved to the St. Louis University Museum of Art, the medal is no longer displayed with the organ, and its current location is unknown.

In 1859 Metz built an organ for St. John's Lutheran at Pleasant Ridge, now

part of Maryville, in Madison County, Illinois. The centennial history of the church states that “A Mr. Metz of St. Louis, installed the organ for the sum of \$475. This organ, originally hand pumped, served the congregation until 1958, when it was replaced.” When the organ was replaced at St. John's, it was donated to Concordia Seminary in St. Louis for use in a replica of the log-cabin that had served as the first college building in Altenburg, Perry County, Missouri, in 1839. The original building still exists and has been moved to The Saxon Lutheran Memorial, just north of Frohna, Missouri.

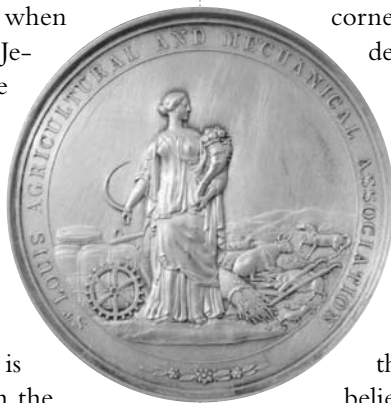
Paul Carton, an OHS member of St. Louis, Missouri, acquired some of the original pipework from this organ about 1998. The remains were called to his attention by OHS members Robert I. Thomas and John Speller. Paul found wooden pipes stacked in one corner of the log cabin, the chests in another corner, with parts of the key-desk and reservoir in the middle. Everything was covered with a thick layer of crumbled leaves, and most of it was badly damaged, including the pipework, which had been chewed by squirrels. At the time, the parts were believed to be the remains of a Gustav Treu organ. Thinking he might be able to use some of the material, Paul agreed to remove the parts of

the instrument. After cleaning one of the metal pipes, he noticed it was marked with more than the usual notation of stop and pitch. The inscription read (arranged in a vertical column) “A

Principal W. Metz Maker, St. Louis, Mo. 1859.” One rank is marked “15th” from CC through g[♯]. Above that point, the pipes are marked “12th”. The script matches that on the pipe labeled as a Metz pipe. There are signatures on pipes in the Open Diapason, the Principal and the Fifteenth. The pipes of the bottom octave of the Open Diapason were narrow-scale, open wood pipes. The other low pipes are of zinc, changing to common metal at a¹. An extra pipe has been substituted at the thirteenth note, probably by Treu, in order to change the scale of the instrument; Treu had apparently rebuilt the organ in the early twentieth century, replacing the original manual chests with sixty-one-note chests. The twenty-seven-note Pedal chest also appears to have been added at that time. The original size of the organ is uncertain, but it seems to have been a small, one-manual instrument with no pedals, with a compass of fifty-four notes. The lowest twelve notes of the Open Diapason and the lowest six notes of the Principal were apparently in the façade.

Metz also built organs for St. John Lutheran in Chester, Illinois; the Evangelical Lutheran Church in Carondelet, Missouri; and Trinity Lutheran Church in Darmstadt, Indiana, according to an advertisement he placed in *Der Lutheraner*.²⁴

In 1860 Metz produced ten organs and employed seven men.²⁵ The 1860 city directory indicates that two of these men were Ferdinand Metz, listed as fore-



Above: Medallion distributed by Metz and Estel in honor of the Tercentennial of the Peace at Augsburg. Courtesy of Concordia Historical Institute. Photograph by John L. Schmitt.

Below: Front of silver medal Metz won in 1859 for a Parlor organ at the St. Louis Mechanics Fair. Photograph by John L. Schmitt.

dissertation, Western Reserve University, 1967), 247, 250–51.

²² *Der Lutheraner*, 22 August 1855, 8.

²³ Report of the Fourth Annual Fair of the St. Louis Agricultural & Mechanical Association of September, 1859, prepared by M. Hopewell, M. D., George Knapp & Co., Book and Job Printers, 1860, 128.

²⁴ *Der Lutheraner*, 22 January 1851, 95–96.

²⁵ United States Bureau of the Census. Eighth Census of the United States (1860): Products of Industry Schedules. St. Louis, Missouri, Ward 3, 1.

man, and Christoph Metz. The 1860 population schedules of the census show these as Ferd., age 28, a journeyman organbuilder; and Christoph, age 56, organbuilder. This Christoph is the same man who appeared in the 1850 census (the age and his wife's name match), but the Ferdinand may not be the same person; there is an age discrepancy and, as he was single in 1850, there is no wife's name to match.

The Civil War greatly reduced the demand for new organs in the area. Late in the war, Metz moved from St. Louis to Collinsville, Illinois. John G. Pfeffer, who may have been a Metz employee, then occupied Metz's St. Louis shop for a short time. Metz appears to have built few organs after his move. The 1870 cen-

sus identified him as a cabinetmaker,²⁶ and the 1880 census as a retired carpenter.²⁷ Descendants indicate that one of the reasons he quit was that his son wanted to modernize, but Metz refused to do so.

Wilhelm Metz died on April 17, 1896, in Collinsville, Illinois, and is buried in Holy Cross Cemetery.²⁸ William and Wilhelmina are buried in Block I, Lot 32, at Holy Cross Cemetery, Col-

linsville, Illinois. Wilhelm's obituary gives Wilhelmina's death date as 1879, but the June, 1880 census shows him with a wife,²⁹ Wilhelmina age fifty-six, and the burial records at Holy Cross Cemetery in Collinsville, Illinois, show her death date as 1881.

Elizabeth Towne Schmitt has been an OHS member since 1959. She edited The Cypher, newsletter of the St. Louis Chapter of the OHS. She has served as Councilor for Research and Publications on the National Council, and is currently serving on the Governing Board of the American Organ Archives and as Co-chair of the OHS Pipe Organ Database.

²⁹ *Intelligencer* (Edwardsville, Illinois), 21 April 1896.

²⁶ *National Archives and Record Service*. Ninth Census of the United States, (1870): Federal Population Schedules, Madison County, Illinois, Township 3, Range 8, 13.

²⁷ *National Archives and Record Service*. Tenth Census of the United States, (1880): Federal Population Schedules, Madison County, Illinois, Enumeration District 23, 5.

²⁸ Holy Cross Lutheran Church, Collinsville, Illinois, burial records.



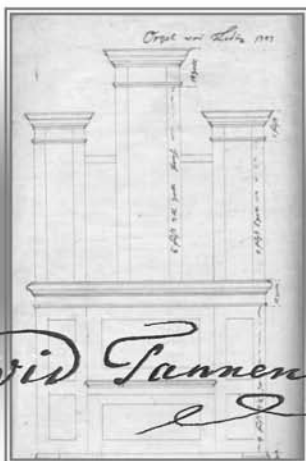
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ROLLIN SMITH, *Stokowski and the Organ* (Hillsdale, New York: Pendragon Press, 2004). 270 pages, including seven appendices, a bibliography, and an index, \$38.95. Available at www.ohscatalog.com.

PREVIOUS BIOGRAPHIES OF LEOPOLD STOKOWSKI have concentrated on his career as a virtuoso conductor and his personal eccentricities. His early career as a church organist has been mentioned in passing but rarely followed up, and such detail as has been given has often been inaccurate. This book aims to remedy these omissions, and succeeds largely because the author is an organist himself. Unfortunately, Stokowski covered his tracks well, and what little Rollin Smith has been able to uncover can only be the tip of the iceberg. This is not to demean the author: he has done such homework as there is to be done extremely thoroughly.

Stokowski grew up in Marylebone, London, WI (just south of Regent's Park), not in the poorer east end of the city, as has often been assumed, and evinced an interest in music at an early age. He studied at the Royal College of Music in London, although it is not clear with whom, and Rollin Smith makes a good attempt to deduce who his teachers might have been by listing those who taught at the College at the time. Stokowski also studied at Oxford University, where he took the BMus degree, which at that time was less highly organized than present-day degrees. He passed the exams of the Royal College of Organists, becoming an Associate Member (ARCO) at the age of sixteen, and a Fellow (FRCO) two years later.

At the age of sixteen he was also appointed assistant to Walford Davies at the Temple Church, and subsequently (on Davies's recommendation) was appointed organist at St. Mary's, Charing Cross, not far from Trafalgar Square. He did not stay there long, and in 1902 (again on the recommendation of Davies) he became organist and choirmaster of the Christopher Wren church of St. James's, Piccadilly—a much more prestigious appointment.

It was the personal reputation that he established at St. James's that was responsible for an invitation in 1905 to relocate to the USA to take charge of the music at St. Bartholomew's Episcopal Church in Manhattan, which was located on the southwest corner of Madison Avenue and 44th Street (the church is presently located at Park Avenue and 21st Street). At St. James's, Piccadilly, Stokowski had played a three-manual instrument built by Renatus Harris and reworked by Bishop; at St. Bartholomew's he had at his disposal a four-manual Hutchings organ with divisions dispersed throughout the church. St. Bartholomew's was at the time the wealthiest church in Manhattan and could call upon the resources of several millionaires when there was need. Stokowski was paid handsomely, and he even persuaded the church to enlarge the already well-appointed instrument. His choir numbered ten sopranos, eleven altos, seven tenors, and ten basses, and included a paid quartet, resulting in a choir that was much larger

than those found in most English churches or cathedrals. With this ensemble (possibly even enlarged for such occasions) he was able to present concerts that included Stainer's *Crucifixion* and Bach's *St. Matthew Passion*. His budget for the 1906–1907 season was over \$12,000, covering the costs of music, singers, and a harpist.

Stokowski also gave organ recitals at St. Bartholomew's (often "assisted by the choir"), and Smith has been able to discover the repertoire. It will come as no surprise that this consisted largely of transcriptions of orchestral works by well-known organists like W.T. Best and Edwin Lemare, such as *The Ride of the Valkyries*, and Elgar's *Pomp and Circumstance March*. It is amazing that Stokowski only seems to have played the Widor *Tocatta* six times, and that hardly any of J.S. Bach's major organ compositions are represented in the list of 180 works provided here.

Though the offer of employment as conductor in Cincinnati put an end to Stokowski's organ playing career in 1909, the author continues with three chapters of great interest. One deals with the concerts that Stokowski conducted in Wanamaker's Philadelphia store with his orchestra and virtuoso, mostly European, organists in the years 1919 through 1926. Another chapter gives a fascinating analysis of the Aeolian Duo-Art player organ roll that Stokowski created of Bach's *Passacaglia in C Minor* for the Bok family in 1925. Since the work had not yet been recorded for the phonograph, Stokowski's transcription was the first to make possible repeated hearings in the home (albeit only in one home with a 19-rank instrument!). By means of expressive registration, added counterpoints, and octave doublings, Stokowski transcribed Bach's work for the romantic organ, resulting, as Rollin Smith demonstrates, in a version that differs substantially from his later orchestral transcription. Smith's close analysis of the *Passacaglia* transcription for player organ is furnished with copious musical examples, showing that Stokowski did not make his arrangement by playing it, since the number of fingers called for would have rendered this impossible. Indeed, there is no record of the work's having been in Stokowski's solo organ repertoire. (If this has not already happened, it would be interesting to give modern performances and record Stokowski's arrangement with a modern pipe organ having MIDI capability.) Finally, over thirty pages are devoted to a study of Stokowski's famous orchestral transcriptions of Bach's organ works. Written with real authority, these chapters are among the most interesting in the book.

The appendices reproduce examples of RCO examinations of the period, Lynwood Farnham's stoplists of three of the organs that Stokowski played, lists of Stokowski's repertoire at St. Bartholomew's, his recital programs, and a partial list of the choral repertoire there, together with reproductions of the scores of four short, well-crafted pieces of church music composed or arranged by Stokowski. Finally, the texts of three articles by Stokowski explaining his approach to music are included. The book is copiously illustrated and bound in the old-fashioned way, i.e., with thread, rather than the more common and inadequate glue.

It is a pity that more is not known about this fascinating subject, and one can sympathize with the frustration of the author in this, though it is clear that he has turned over a multitude of stones to make his discoveries. These certainly set the record straight,



THE YOUNG STOKOWSKI

and, together with the excellent discussion of the Bach transcriptions, make the book an important reference work in the history of the organ and early twentieth-century music making in America. This study can only enhance our admiration of this important historic figure, who was regarded by some during his lifetime as a charlatan. For while it is possible for a musical charlatan to fake a career as an orchestral conductor by relying on the superior talents of his musicians, the achievements chronicled here of Stokowski as a church musician make it clear that, despite his tendency towards showmanship and mystique, a solid core of technical preparation underpinned his artistic goals and achievements.

In the early 1970s, I was privileged to work as an engineer on several recording sessions in London at which an apparently totally incapacitated ancient man in a wheel chair was helped haltingly onto the podium, whereupon his age fell off him and he conducted as if he were the much younger man so familiar from films. In one memorable session, he stopped the orchestra during a tutti section in Rimsky Korsakov's *Sheherazade*, and told the timpanist that there was something rattling in one of his drums. "No, not that one," added Stokowski as the timpanist tried each drum in turn. "There!" he exclaimed, and, sure enough, there was a rattle that had not been detected by anyone else, including the player and the recording engineers! The skeptical might have assumed that this was a set-up, but I cannot see how this frail, ninety-year-old man could have engineered it.

David Pickett was born in England, and studied organ with Charles F. Waters. He was organist of several churches in and around London, including St. Peter's, Clapham, and St. Peter's, Bushey Heath. He holds Bachelors degrees in both electronic engineering and music, as well as a PhD in musicology. He studied orchestral conducting with Igor Markevitch. For ten years Pickett worked as a recording engineer for EMI, and he subsequently taught Recording Arts at the University of Surrey (UK), and at Indiana University, Bloomington. His main area of research is the conducting activities of Gustav Mahler. He is currently editing Beethoven's Ninth Symphony with Mahler's added instrumentation, and Jean Sibelius's Sixth Symphony for the respective complete editions of these composers. He divides his time between Vienna and Michigan, plays the organ at St. Joseph's Church, Port Huron, and directs the Lapeer County Concert Choir.

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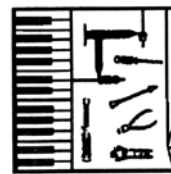
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obituary | HIROSHI TSUJI, 1933–2005

HIROSHI TSUJI, Japan's pioneer organ-builder, passed away on December 22, 2005, at the age of seventy-two, in Shirakawa, Japan. He is survived by his wife, Toshiko, and a daughter, Megumi, who presently lives in Berlin, Germany. Born in Aichiken, he showed an early interest in music, and later attended Geijutsu Daigaku ("Gei Dai") music school in Tokyo, studying organ and graduating in 1958. While there he realized that tinkering with the school's old organ interested him as much as playing it, and shortly afterward came to the United States, where he apprenticed with the Schlicker Organ Co. in Buffalo from 1960 to 1963. In 1963 he went to Holland, where he apprenticed for another year with D.A. Flentrop, studied some historic organs, and became convinced of the importance of classical voicing and tracker action.

Returning to Japan in 1964, he established a small workshop in a Tokyo suburb, where he built a few small organs in the neo-classic style. Although in this period organs had already been imported to Japan, mostly from Germany, Tsuji was the first Japanese craftsman to engage full-time in organbuilding. In 1971 he returned briefly to Europe to continue his study of historic organs, and shortly afterward moved to the mountain town of Shirakawa, where he established a workshop in a spacious former schoolhouse. By this time he was securing some larger contracts, and had several people working for him, some of whom later established workshops of their own.

Tsuji early made a commitment to basing his instruments on historic European

models, at first only in the North German style. Later, in the early 1980s, encouraged by Umberto Pineschi and Yuko Hayashi, he went to Italy and became intrigued with the sound of historic organs in Tuscany. In 1982 he restored a small organ of 1762 in Pistoia, and also made a replica of it, which was displayed at the Boston Early Music Festival and is now in Canada. Another replica, of a larger 1755 organ by the Pistoian builder Tronci, was later built for a Museum in Gifu, Japan. In 1984 he restored the 1745 Tronci organ in the church of San Filippo in Pistoia, for which he was made an honorary citizen of the city. One of the Italian-style organs that Tsuji had built he kept in his workshop, and at his suggestion the town of Shirakawa has for the past twenty years sponsored an annual Academy of Italian Organ Music there, which has brought several distinguished teachers to Japan. One of the results of this collaboration is that Shirakawa and Pistoia have become "sister cities," participating in cultural exchange.

While several subsequent organs continued to reflect the North German style, by the late 1980s and early 1990s Tsuji was building some larger organs based on eighteenth-century Italian principles, culminating in his last instrument, completed in 2005 for the Community Hall in his home town of Shirakawa. Tsuji also spent some time in Spain, where he restored the historic Renaissance organ in Salamanca Cathedral, a large one-manual instrument. In 1994 he built a sizable organ in the Spanish style for Salamanca Hall in Gifu, the third

manual of which is a replica of the Salamanca Cathedral organ. However, most subsequent Tsuji organs were either in the German or the Italian style.

Because most Christian churches in Japan are quite small, many of the organs built for them by Tsuji were likewise small, some with only three or four stops and either a coupled pedal or no pedal at all. Some of his larger church organs included those in the Tokyo Lutheran Center (2/15, 1972), St. Paul's Episcopal Church, Tokyo (2/22, 1976), the chapel of the Salesian Boys Home (2/16, 1989), and the Protestant Church in Kobe (2/24, 2001). Most of Tsuji's larger organs were built for schools and concert halls. These included the Tamagawa School (2/18, 1978), Nagoya Gakuin University (2/14, 1984), Seinann Gakuin University (3/33, 1987), Salamanca Hall, Gifu (3/45, 1994/9), Aoyama Gakuin, Shibuya (2/14, 1994), and Community Hall, Shirakawa (2/21, 2005). Tsuji also made a number of small residence and practice organs, contributing to a total number of eighty-one organs built between 1964 and 2005. The workmanship of Tsuji's instruments, regardless of size, was impeccable, the sound refined and balanced, and the casework well-proportioned and of handsome classical design. It is to be regretted that the only examples of his work to be exported to the North American continent are a small house organ and a three-stop continuo organ, both in Canada.

— Barbara Owen



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