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CINCINNATI ORGAN BUILDERS  
OF THE  
NINETEENTH CENTURY

Presented by

Kenneth Wayne Hart

To fulfill the thesis requirement for the degree of  
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## PREFACE

It has long been recognized that Cincinnati was an important American cultural center in the nineteenth century. It was, in many respects, a musical leader in the new West. A significant aspect of the city's musical life was the building of organs for the multitude of new churches which were organized during that era. At a time when most American cities were importing organs from the Eastern cities and from abroad, Cincinnati was unique in that approximately eighty per cent of the organs used in the city were built by Cincinnatians. The instruments ranged in size from small, one-manual organs costing a few hundred dollars to large, three-manual installations costing several thousand dollars. An important organ factory was operated in Cincinnati from 1831 to well past 1900. In addition to building organs for the Cincinnati area, this firm completed instruments of from twenty-three to forty-three stops for churches as far away as Baltimore, Maryland, and Detroit, Michigan, as well as for many of the river communities between Pittsburgh and New Orleans.

This thesis will examine Cincinnati's organ-building activities during the nineteenth century. Included is all known information on the lesser organ builders, but the bulk of the thesis is a thorough discussion of the major organ factory, founded by Matthias Schwab in 1831 and later operated by his employees,

Johann Heinrich Koehnken and Gallus Grimm. Research was conducted through study of the early Cincinnati histories and early periodicals as well as available early church records from the Cincinnati Historical Society and the Cincinnati Public Library. Further, a careful examination of extant organs was conducted when permitted by the church authorities concerned. Stop lists and other specifications were found for several organs which are no longer extant. Not all of these are reliable in every detail, but have been included as the best available information.

The writer is indebted to the Organ Historical Society, especially to its President, Mr. Thomas W. Cunningham of Wilmington, Ohio and to Mr. George Pallage of Cincinnati, a member of the Society, for making available their research, photographs and expertise concerning Cincinnati organ builders. Further assistance and advice was received from Doctor Roberta Gary of the University of Cincinnati's College-Conservatory of Music faculty.

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CHAPTER ONE  
BACKGROUND: CINCINNATI'S EARLY YEARS

Cincinnati was founded in 1788 and within twenty-five years began to develop from a settlement into a leading community in the new West. In 1815 Dr. Daniel Drake published his Picture of Cincinnati which helped to popularize the area both here and in Europe. In the ensuing years, a German named Martin Baum launched the city's industrial life by starting a woolen mill, a flax mill, a foundry and a sugar refinery. Both Drake's book and Baum's industries attracted a large number of European immigrants to the city. By 1818 Cincinnati had 214 shops and factories.<sup>1</sup> Industrial growth and a lively shipping trade with the South helped Cincinnati become a major American city by mid-century. In 1849 it was the most populous city west of the Alleghenies and the sixth largest city in the United States. Population expanded from 24,831 in 1830 to 46,338 in 1840 to 90,000 in 1847, and the growth continued for most of the century.<sup>2</sup> By 1869 Cincinnati was the largest inland city in America<sup>3</sup> and by 1876 had reached a population of

<sup>1</sup>Clara L. deChambrun, Cincinnati, Story of the Queen City; (New York: Scribners, 1939), p. 2.

<sup>2</sup>B. J. Lossing, A Pictorial Description of Ohio; (New York: Ensigns and Thayer, 1849), p. 58.

<sup>3</sup>George E. Stevens, The City of Cincinnati; (Cincinnati: Blanchard, 1869), p. 42.

300,000.<sup>4</sup>

Throughout this era of rapid growth and industrial expansion, Cincinnati was a cultural leader in the West. The Haydn Society was formed here in 1819, only two years after Boston's Handel and Haydn Society was begun.<sup>5</sup> The large number of singing societies, and by mid-century, sangerfests (choral festivals), were indicative of a strong musical interest which had begun with Cincinnati's earliest settlers. In the last quarter of the nineteenth century, organizations grew out of this cultural activity which were to be of national significance: the May Festival, the Opera Association, the College of Music, the Conservatory of Music and the Cincinnati Symphony Orchestra.

Along with cultural and industrial growth, Cincinnati experienced a remarkable expansion in church building. By 1819 eleven church societies were holding regular meetings in the city and at least six of these had their own buildings.<sup>6</sup> By 1847, the number had grown to seventy-six churches of twenty-six denominations.<sup>7</sup>

<sup>4</sup>Martin P. Davis, Historical Background of German Churches In and Around Cincinnati; (Unpublished manuscript at Cincinnati Historical Society), Box 1, folder 5.

<sup>5</sup>Charles T. Greve, Centennial History of Cincinnati and Representative Citizens; (Chicago: Biographical Publishing Co., 1904), I, 524.

<sup>6</sup>Ibid., I, 482-485.

<sup>7</sup>Lossing, op. cit., p. 58.

About mid-century there was also a major influx of Germans to Cincinnati. The German population rose from five per cent in 1830 to thirty-four per cent in 1876 and the number of German churches increased to nearly one-third of the total Cincinnati churches.<sup>8</sup> The German influence was felt strongly in both the cultural and religious life of the city. German impact on these two aspects of Cincinnati life was especially evident in the area of sacred music:

Except for the worldly Episcopaleans, (sic) the early settlers from the East...tolerated no instruments, even organs in church services. But the Germans, as they came were not against the use of instruments and the Catholics, Lutherans and Swedenborgians used organs as rapidly as they could be built.<sup>9</sup>

It is against this background of rapid growth of industry, of population and of church building, together with the development of an unusually large German community of extensive cultural influence that one must consider the history of organ building in Cincinnati. Organ building was only one aspect of a lively cultural life in nineteenth-century Cincinnati, but one that was nearly unique for the new West.

<sup>8</sup>Davis, op. cit., Box 1, folder 5.

<sup>9</sup>Alvin F. Harlow, The Serene Cincinnatians; (New York: Dutton & Co., 1950), p. 325.

CHAPTER TWO  
LESSER NINETEENTH-CENTURY BUILDERS

The manufacture of musical instruments was begun in Cincinnati very early in the city's development. The village could boast of an organ builder by 1806 and of piano builders and tuners as early as 1815 (Adolph Wopper) and 1819 (George Chartres, Francis B. Ganish, and Aaron Golden).<sup>10</sup>

The first Cincinnati organ builder, Adam Hurdus, was born in Wiggin, England on April 6, 1760.<sup>11</sup> He married Hannah Smith of York, England on February 4, 1783. They arrived in Cincinnati in 1806 with four sons, three daughters and a considerable amount of wealth.<sup>12</sup> Hurdus was successively a merchant, a farmer, a cotton goods manufacturer (with the early industrialist Martin Baum) and a merchant. In addition, he built organs throughout most of his lifetime, sometimes as a major source of income. When or from whom he

<sup>10</sup>Henry A. and Mrs. Katie B. Ford, History of Cincinnati; (Cleveland: L. A. Williams, 1887), p. 249.

<sup>11</sup>Vital Statistics Card, Cincinnati Historical Society, no source given. Conflicts with Ophia D. Smith, "Adam Hurdus and the Swedenborgians in Early Cincinnati," in Ohio State Archeological and Historical Quarterly, LIII (1944), 106. Smith gives his birthplace and date as Copple (near Manchester), England on April 16, 1760.

<sup>12</sup>Honorable A.G.W. Carter, Address on the Life, Services and Character of the Rev. Adam Hurdus, the First Minister of the New Church West of the Allegheny Mountains; (New York: New Jerusalem Society, 1865), p. 25.

received training in organ building is unclear, although it was undoubtedly received in England.

Adam Hurdus was also a follower of Swedenborg and founded the first New Jerusalem Society west of the Alleghenies in 1808. Services were held in his home for the first few years and it was here that he completed the first organ built in Cincinnati in 1808.<sup>13</sup> Although no accurate description exists, the organ was probably a cabinet organ of modest size. It is known that one of Hurdus' sons did the playing for these early services and that a hymnal which Hurdus had brought from England was used for the singing. Although there may have been some other organs (imported ones) by this stage, organ music was still unusual in the city. Many churches did not approve of instrumental music in worship: "There were many good people who believed the devil held court in a fiddle and the organ was a blasphemous engine for the destruction of souls, when Adam Hurdus built the first organ here."<sup>14</sup> In fact, the Hurdus organ was unique enough to be interesting to the Indians passing through Cincinnati in those days:

<sup>13</sup>Ibid., p. 23 and Smith, op. cit., p. 106. Cf., Greve, op. cit., I, 472 and Harlow, op. cit., p. 73 for conflict of dates. Date of the first Cincinnati organ varies in these and other histories from 1806 to 1819.

<sup>14</sup>Frank E. Tunnison, Presto! From the Singing School to the May Festival; (Cincinnati: Beasley & Co., 1888), p. 19.

One very curious and singular circumstance about Mr. Hurdus' worship at his own house was, that he frequently had the presence and attention of Indians. These Indians, in those days, used frequently to be in the town of Cincinnati, and sometimes passing on Sabbath day the residence of Mr. Hurdus, they would be attracted by the music of the organ, and thus drawn they would enter the house, and soberly and politely remain silent and serious spectators of what was going on. They would always stay, when once in the house, until the services were through--a fact characteristic of the Indian.<sup>15</sup>

According to some sources, this first organ was still being used in Lockland at the end of the century.<sup>16</sup>

Hurdus seems to have built many organs in the next few years and by 1819 he carried on an active organ-building business at 127 Sycamore Street.<sup>17</sup> Although he was later ordained in Baltimore as a minister of the New Jerusalem Society, "he refused to take money for his ministerial activities, but earned his living by building organs and other business."<sup>18</sup> Among others, Mr. Hurdus built organs for the first New Jerusalem Temple (1819), for Christ Church (Roman Catholic) on Sycamore Street (1822) and for the parlors of many citizens of Cincinnati.

Although no Hurdus organ still exists in its original

<sup>15</sup>Carter, op. cit., p. 25.

<sup>16</sup>Greve, op. cit., I, 472 and Ford, op. cit., p. 249 and Greater Cincinnati and Its People, Lewis A. Leonard, editor; (Cincinnati: Lewis Historical Publishers, 1927), I, 321.

<sup>17</sup>Tunnison, op. cit., p. 19.

<sup>18</sup>Carter, op. cit., p. 23-24.

state, most is known about the one he built for the New Jerusalem Temple, one of his first large instruments. The first regular organist for this instrument was Sol Smith, an actor. Smith played for the Swedenborgian services during the winter months playing three times on Sunday and once on Thursday night.<sup>19</sup> Little else is known of Smith, except that he was also secretary of the Haydn Society (1821-22) and one of their organists (also, see below, p. 10-11).

Another musician who used this Hurdus instrument was James Whittaker, organist for the New Jerusalem Singing Society in 1822.<sup>20</sup> This organ apparently lasted well, as the congregation of St. John Unitarian Church bought it from the Swedenborgians for \$200 on August 12, 1834.<sup>21</sup>

Hurdus received at least parttime help in organ building from within his family, as the City Directory for 1836 lists:

Hurdus, Adam Rev., 5th between Main & Sycamore.  
Hurdus, James, organ builder & paper hanger, 5th between Main & Sycamore.<sup>22</sup>

<sup>19</sup> Harry R. Stevens, "The Haydn Society of Cincinnati, 1819-1824" in The Ohio State Archeological and Historical Quarterly, LII (1943), 110.

<sup>20</sup> Ibid., p. 99.

<sup>21</sup> Davis, op. cit., Box 1, folder 35, (translation of St. John Minutes BOOK).

<sup>22</sup> Cincinnati City Directory for the Year Commencing July 1836; (Cincinnati: J. H. Woodruff, 1837).

Among the parlor organs Adam Hurdus built was one for the Franklin H. Lawson home on Pike Street and another was at one time owned by Mrs. Cora Carter Kendal of Cincinnati, great-granddaughter of Adam Hurdus. The Kendal organ was made of cherry wood and had small gilded pipes.<sup>23</sup>

Hurdus apparently continued both his organ building and his ministerial activities until his death on August 30, 1843. He is buried in Spring Grove Cemetery.

A second early organ builder in Cincinnati was Luman Watson (1790-1834), a clock-maker. Watson was born on October 10, 1790 in Harrington, Connecticut to John and Sally Welles Watson. He moved to Cincinnati and started the successful firm of Reed and Watson, Clockmakers, in 1809. By 1818 Watson's business on Seventh Street, between Main and Sycamore, employed fourteen and was producing clocks and other ivory and wood products with an annual value of \$30,000.<sup>24</sup> By 1825, however, Watson is listed as "Clock-maker and Organ Builder."<sup>25</sup> Although organ building was only one of many interests for Watson, he did build several organs which are no longer extant. Some were probably mechanical clock-organs rather than traditional pipe organs.

<sup>23</sup>Smith, op. cit., p. 112.

<sup>24</sup>Annie H. Lockett, "Luman Watson, Clockmaker, Poet in Gadgets," in Historical and Philosophical Society Bulletin, No. 12 (1954), p. 38ff.

<sup>25</sup>Cincinnati City Directory for the Year Commencing July 1825; (Cincinnati: Harvey Hall, 1826). Also quoted in Ibid., p. 48.

Watson was also a leading citizen of Cincinnati, serving as the presiding officer of several religious and musical organizations: he was one of the founders of Christ Church Episcopal in 1817, a year later President of the Episcopal Singing Society and of his Masonic Lodge, and in 1823 became President of the Haydn Society.<sup>26</sup> The two known church organs which Watson built were associated with his interests in Christ Church and in the Haydn Society.

Christ Church Episcopal Society was founded in 1817. By 1819 it had a five-year lease on the Baptist Church building, had purchased a site for a new church and had sent for an organ from the East to be "attached to the new church."<sup>27</sup> Exactly what happened to that organ is unclear, but it is certain that another organ was ordered for the new building at Sixth Street in 1820. Christ Church records for October 4, 1820, show a partial payment to Luman Watson for an organ. The final payment of \$133.33 (including interest) was not made to Watson until August 2, 1823.<sup>28</sup> In the meantime Watson's first organ was not considered to be adequate, and the builder therefore arranged for the Haydn Society to raise money through its concerts for Watson to make a second, larger instrument. It was to be used by

<sup>26</sup>H. R. Stevens, op. cit., p. 100. Also Leonard, op. cit., I, 319.

<sup>27</sup>Cincinnati City Directory of 1819 as quoted in Catholic Telegraph, XVI, no. 4 June 28, 1847.

<sup>28</sup>Lockett, op. cit., pp. 38 and 47.

both the Haydn Society and the Christ Church congregation. In 1822 some alterations to Christ Church were made and the Haydn Society organ was placed in the church by its builder, Luman Watson. The Haydn Society agreed to store the former organ which was removed from the church.<sup>29</sup> The new organ was apparently quite a success. Sol Smith, the actor and organist for the Swedenborgians, played the new instrument and reported the following items in his newly-established newspaper, the Independent Press and Freedom Advocate, on October 31, 1822:

A select Oratorio will shortly be performed, the proceeds of which will be appropriated toward the payment of an organ to be owned by the Society: --it is nearly finished; it has sixty-eight keys, and when completed will contain seven stops, viz: a Diapason, principal, flute, twelfth, fifteenth, trumpet and harp. It will for the present be set up in the Episcopal Church on Sixth Street...

Two items of interest about this instrument are the mention of a twelve-foot tone (in an advertisement accompanying the above article) and the listing of a harp stop. Although one can only conjecture, it is likely that the "Diapason" was an 8' open diapason and that the "principal" was a 4' principal or octave. Presumably with sixty-eight keys, the manual compass would be GGG-c<sup>4</sup>. This would explain the reference to 12-foot tone. The second item, a harp stop, could be either a two-rank string celeste (as the term was later used for harmonium specifications) or an actual percussion stop

<sup>29</sup>Lockett, op. cit., pp. 50-54.

similar to the modern harp stop. Considering Watson's mechanical inventiveness and success as a clock-maker, the latter possibility is the more likely.

Although Sol Smith was a friend of Watson's and thus was biased, his article in the Independent Press and Freedom Advocate of December 19, 1822, makes an interesting point:

DOMESTIC MANUFACTURES:

We take much pleasure in mentioning that the elegant and fine-toned ORGAN recently purchased by the 'Haydn Society' and put up in the Episcopal Meeting House, has been manufactured entirely in Cincinnati. It is probably altogether the best piece of workmanship of the kind ever produced in the Western Country. It was made by our fellow citizen Luman Watson, except the carved work which (including the splendid Frontispiece) was designed and executed by C. W. Green, also of this city.

(Footnote: The Boston folks send to England for their Organs.)

While Smith is prejudiced in his enthusiasm, he is right that Cincinnati had an unusual amount of organ-building activity for the time. This fact was seldom appreciated by the people of Cincinnati, then or later in the century. Having successful local organ builders was usually taken for granted, a fact which made this research more difficult.

Watson's chief assistant in his organ building was Hiram Powers (1805-1873), who came to Cincinnati from his native Vermont in 1822. After working for Watson for six years, Powers was launched on a career as a sculptor. He became the most important sculptor of his day, doing busts of Robert Hamilton Bishop (first President of Miami University),

Chief Justice Marshall, President Andrew Jackson and Senators Calhoun and Webster. Some of his work is still displayed at the Cincinnati Art Museum. After working in Washington, D. C. for two years, Powers moved to Florence, Italy in 1837, where he spent the rest of his life.<sup>30</sup>

The most unusual organ built by Watson and Powers was the one completed in 1823 for Joseph Dorfeuille's Western Museum. A newspaper of the day described the mechanical clock-organ, which Watson called the Pan-Regal: it had at the front thirteen waxen figures of life-size males and females, the men playing trumpets and the women playing chimes. The instrument was heard to play such favorites as "Hail Columbia," "Jackson's March," and "Hail to the Chief." In addition to the waxen figures which moved mechanically to form a band, Watson installed mirrors where gilt pipes would normally have been displayed.<sup>31</sup>

None of the Watson or Watson-Powers organs exists today. The Christ Church organ lasted a little over ten years. At that time the Church ordered a new organ from Philadelphia for \$1700.<sup>32</sup> The firm undoubtedly built others, but none for which specific information is available. Watson's clock

<sup>30</sup>H. R. Stevens, op. cit., p. 100. and Cincinnati Enquirer, November 15, 1903.

<sup>31</sup>Cincinnati Emporium, November 4, 1824, p. 2, and Cincinnati Advertiser, July 19, 1823, p. 2.

<sup>32</sup>Lockett, op. cit., p. 47 and F. J. Jones, Important Incidents in the History of Christ Episcopal Church, Cincinnati; unpublished manuscript at Cincinnati Historical Society, p. 2.

manufactory continued to grow, till in 1829 he had twenty-five employees.<sup>33</sup>

Watson and Powers were both Swedenborgians in later life.<sup>34</sup> Consequently, they may have been influenced in their organ building by Adam Hurdus. Certainly, these men must have discussed their mutual interests. Perhaps such discussions helped Hurdus lead them into the Swedenborgian fold. At any rate, this is a possibility.<sup>35</sup>

Virtually nothing is known of Watson's organ-building efforts after 1826. He probably turned to his many other inventions and business interests. He died a wealthy citizen on November 28, 1834.<sup>36</sup>

There was at least one other organ builder in Cincinnati in the 1820's, Israel Schooley. He may have been the only non-Swedenborgian builder at that time. Less is known about Schooley than about any organ builder of the era. Schooley arrived in Cincinnati in 1825 from Virginia where his principal occupation was that of piano-tuner.<sup>37</sup> He is consistently listed in the Cincinnati City Directories as "piano-maker."<sup>38</sup>

<sup>33</sup>Lockett, op. cit., p. 55.

<sup>34</sup>Smith, op. cit., p. 128.

<sup>35</sup>This idea is also suggested by Smith, op. cit., p. 130.

<sup>36</sup>Lockett, op. cit., p. 55.

<sup>37</sup>Tunnison, op. cit., p. 19 and Ford, op. cit., p. 249.

<sup>38</sup>Cincinnati City Directories for 1829 and for 1831. (Robinson & Fairbanks) In the City Directory for 1834 (Deming & Co.), Schooley is no longer listed.

But Schooley is also mentioned as a competitor to Adam Hurdus in organ building. He may have built either cabinet organs or actual pipe organs.<sup>39</sup> Schooley apparently left Cincinnati by 1834 and nothing is known of the instruments he built.

Another little-known organ builder, William Nash, worked in Cincinnati in the 1830's. In the City Directory for 1834, the advertisement for the Musical Academy states that the school is "under the direction of W. Nash, teacher of the Piano Forte and Singing, Organist and director of Music at Christ Church (Episcopal)." There is also a description of a concert directed by Mr. Nash at Christ Church on January 7, 1833. The program featured choruses from Mozart, Beethoven and Handel, including the "Grand Hallelujah chorus from the Oratorios (sic) of the Messiah, accompanied by two performers on the Organ."<sup>40</sup>

One instrument by Nash is known to have existed. In May of 1833, Nash built an organ for the Unitarian Church. The one-manual organ was enthusiastically described in a newspaper of the day as being:

With open Diapason, stop Diapason, Principal, Fifteenth and Twelfth all through; and Dulciana; Flute and Hautboy, from F below middle C, with shifting movement to take off the principal, Fifteenth, Twelfth and Flute. The open Diapason, running through the whole organ, admits of a bass pipe, which is ten feet

<sup>39</sup>Ford, op. cit., p. 249. Also Charles F. Goss, Cincinnati, the Queen City; (Chicago: Clarke, 1912), II, 464. Also in Tunnison, op. cit., p. 19.

<sup>40</sup>Tunnison, op. cit., p. 19.

long and eight inches in diameter, and gives a deep tone and foundation which is truly majestic.<sup>41</sup>

If the above description is accurate, one can imagine that such a wide-scaled open diapason would have sounded at the very least "majestic." Presumably the ten foot pipe would indicate that the manual extended down to AAA and the open diapason spoke at "piano pitch." One may also note that the color stops, which would have been placed in the Swell division on a two-manual organ, were extended downwards only to "tenor F." Swell stops were often extended to "tenor C" at this time, but seldom only to "tenor F." Of interest, too, is the mechanical pull-down for changing the registration, the first such mentioned in any Cincinnati-built organ.

Aside from the three major Cincinnati organ builders of the nineteenth century, with which the bulk of this discourse will be concerned, there was only one other builder about whom any significant information has been found. A chronological development will be momentarily set aside, therefore, to complete discussion of the lesser-known builders.

John Closs (1823-1896) was probably better known as an organ repairman and tuner than as a builder. He was the only man allowed to service the huge Hook and Hastings organ at Music Hall for its first eighteen years. However, most of the City Directories from 1853 forward list John Closs under

<sup>41</sup>Ibid., p. 27.

"Organ Builders" in the commercial sections. His business was first at 407 Row Street. After 1870, Closs is only occasionally listed in the City Directories, which indicates either that business was not too thriving, or that he was mainly doing repair work. Three of his instruments are known to have existed, however. Closs's great-nephew, Terry Borne of Fort Wayne, Indiana, remembers the family story that as a boy Closs built a small organ at home. Among his larger known instruments was the first one used in the Catholic Cathedral at Fort Wayne, Indiana, in the 1860's.<sup>42</sup> Closs's obituary also mentions that in 1878 he had "just finished a grand organ in Trinity Church on Fifth Street."<sup>43</sup> As for Closs's maintenance of the large Music Hall organ, his obituary mentions how well-thought-of he was. In fact, a factory representative from Boston was sent for at Closs's death as it was felt by the Board of Directors that Closs had been the only one in Cincinnati able to take care of that instrument. While this was not quite true, it shows the esteem in which Closs's ability was held.

A few other nineteenth-century organ builders are listed in the Cincinnati Directories, but virtually nothing is known of these men or of their work. Since the term organ builder was used quite loosely in that era, they could have

<sup>42</sup>Unpublished notes from an interview between Mr. Borne and Thomas W. Cunningham of Cincinnati in 1965.

<sup>43</sup>"Denied," in Cincinnati Times, April 18, 1896.

been builders of melodeons or cabinet organs, instead of pipe organs. A list of those mentioned and the years for which they appear includes:

William Hollenkamp (1855 and 1856)  
James Schwer, 766 W. Row St. (1859-62, 1871-75)  
Frederick Voellmecke, 165 W. Fifth (1862)  
Joseph Lorenz, 165 Charlotte (1869 and 1871-75)

It is known that in 1870 Lorenz built a \$2000 organ for St. Bonaventure Church (Cincinnati). That organ is no longer extant.

CHAPTER THREE  
MATTHIAS SCHWAB, THE FIRST MAJOR ORGAN BUILDER, 1831-1860

The years between 1830 and the Civil War were years of rapid expansion for Cincinnati. There was a remarkable increase in the German population. Several new churches were being built in the city every year. Of particular note was a considerable increase in the Catholic population (only partly German) throughout this century. From 1830 to the end of the century, sixty-eight new Catholic churches were built in Hamilton County and another ninety-eight parishes were established within the Diocese of Cincinnati, but outside Hamilton County.<sup>44</sup> The building of so many new churches meant the building of a large number of new organs as well. It was natural that the Germans, both Catholic and Protestant, would look to their own community of immigrants for craftsmen to build their instruments. It is also not unusual that the non-German Catholic congregations sought men of their own faith to build the instruments for their churches.

To be both German and Catholic in mid-nineteenth-century Cincinnati was therefore an ideal situation for an organ builder. Such a man was Matthias Schwab (1808-1863?). Schwab was born near Freiburg, Baden, Germany, came to Cincinnati in 1831, and soon after established an organ

<sup>44</sup>Clerus Cincinnatiensis; Official Publication for the Clergy of the Archdiocese of Cincinnati; (Cincinnati: no pub., 1946).

factory. His wife, Solomena Yeck, was born in 1820 near Basel, Switzerland. The couple had six children, all born in Cincinnati:<sup>45</sup>

Matthias, Jr. -- a captain of a city fire department, he died in the Mercantile Library fire, 1869

Vincent -- a lawyer and Justice of the Peace

Louis (1850-1926) -- an M.D. and mayor of Cincinnati

George

Edward (1856-1901) -- a police court judge

Emanuel (b. 1857) -- an M.D.

As might be expected from his national and religious affiliations, Schwab was extremely successful in his organ-building business. One source states that he built thirty-seven organs in his first ten years of operation.<sup>46</sup> It is also known that by 1851 Schwab's factory employed twelve men and had an annual gross of \$20,000 (approximately \$400,000 today).<sup>47</sup> Before the Civil War, probably most of the organs built for

<sup>45</sup>Greater Cincinnati and Its People, Lewis A. Leonard, editor; (Cincinnati: Lewis Historical Publications, 1927), III, 214. Also Greve, op. cit., II, 309.

<sup>46</sup>The World of Music (Chester, Vt.), November 1, 1844. Also Goss, op. cit., III, 234 and History of Cincinnati and Hamilton County: Their Past and Present; (Cincinnati: Nelson, 1894), p. 276 and Henry Howe, Historical Collections of Ohio in Two Volumes: The Ohio Centennial Edition; (Cincinnati: Krehbiel & Co., 1902), I, 849.

<sup>47</sup>Charles Cist, Sketches and Statistics of Cincinnati in 1851; (Cincinnati: W. H. Moore & Co., 1851), p. 221.

Cincinnati churches were built by Schwab.<sup>48</sup> In addition, many of the organs built for Catholic churches in the river communities between Cincinnati and New Orleans were built by Schwab. His influence extended north to Detroit and east to Baltimore, though he probably worked no further west than near-by communities in Indiana. (but then, the area west of Cincinnati was not yet well developed during this era).

Much of Matthias Schwab's personal life remains uncovered. Except for the information about his family, details on a few of the organs he built and facts about the last years of his business transactions, he remains a mystery. He obviously did a substantial amount of traveling for his out-of-town installations. Certainly Cincinnati, with its active river trade and transportation was a good location for one who traveled. Since references to Schwab's organ-building business appear in New York and Vermont periodicals of 1844, one can assume that he was a noted pioneer in organ-building in his part of the United States. It is also apparent from the specifications of known Schwab organs that he received good training in Southern Germany before he came to this country. It is not known with whom Schwab apprenticed, but his general tonal ideas do reflect the Southern-German ap-

<sup>48</sup>Also the opinion of T. W. Cunningham, President of the Organ Historical Society, who points out that no Hook organs, for example, were known in Cincinnati before 1860. Also see advertisement in Cincinnati, "the Queen City," Newspaper Reference Book; (Cincinnati: Cuvier Press Club, 1914), p. 62 which states that Schwab, Koenken and Grimm had built most of the larger organs in "this part of the country in their time."

proach to organ building. He strongly influenced his employees (and eventual successors), John H. Koehnken and Gallus Grimm in their ideas about organ building. Schwab very likely owned and operated his organ factory at 555 Sycamore (corner of Schiller and Sycamore) from 1830 until 1860.<sup>49</sup>

Exactly when Matthias Schwab died can not be determined, as records at Cincinnati's City Hall only list deaths from 1864 forward. By 1864 the Cincinnati City Directory lists Solomena Schwab, not Matthias (which indicates that she was by then the head of the household). Further, while the entries in Koehnken and Company's Account Book (1860-64) are not clear, Mrs. Schwab is definitely a widow by 1864 and probably was in 1863. Schwab, therefore, must have died in the last half of 1863. Mrs. Schwab, who remained in her home over the organ factory until 1879, died on February 1, 1894.

Since none of Schwab's organs exists in its original state,<sup>50</sup> it is not possible to discuss the typical Schwab sound. Fortunately, though, partial descriptions of thirteen Schwab organs remain, including specifications for two instru-

<sup>49</sup>Koehnken and Company Account Book (1860-1864) and the Cincinnati City Directories indicate that Koehnken took over ownership of the company in late 1860.

<sup>50</sup>A possible exception is the organ from St. Joseph's Church in Covington (1860), which is now dismantled (see below, p. 29f).

ments. These specifications are especially interesting as the first is for one of Schwab's early instruments (1838) and the other is for one of his last (1860).

In 1838 Schwab and one of his assistants, a "Messr. Himmel", journeyed down the river to St. Louis, Missouri, to install a two-manual pipe organ at the Catholic Cathedral.<sup>51</sup> It was very likely one of the largest pipe organs in the West at that time, costing over \$4,000. The skill of the builders, who stayed in St. Louis several months to install the organ, was praised highly by the local newspapers of the day. The organ had two manuals of fifty-eight keys each and a pedal board of twenty-one notes. The console was described as being made of mahogany and possibly was reversed, a typical Schwab feature. The organ had a hitch-down expression pedal for the upper manual stops, which was then considered to be "an invention of recent date, and one which was long sought for in former times but without success."<sup>52</sup> The Swell organ had nine stops, the Great organ (referred to in the newspapers as the "main" organ) had fourteen stops, and the pedal organ

<sup>51</sup>This and most of the following information was gathered by Robert I. Thomas of St. Louis and is here abridged. Mr. Thomas did his research at the Missouri Historical Society Library and his sources were Missouri Republican of September 20, 1838, Catholic Heritage of St. Louis (Schulte, 1934), and Valley of the Mississippi, Illustrated, 1841.

<sup>52</sup>Cf., E. Harold Geer, Organ Registration in Theory and Practice; (New Jersey: J. Fischer Bros., 1957), pp. 239, 273. Although the expression pedal was known in England about 1712 and in Germany by 1758, this comment probably indicates that it was not yet a standard device on American organs.

had four independent stops. In the stoplist given below, the pitch lengths of the stops have been added by comparing this list with known Schwab and Koehnken & Grimm organs.

<u>"Smaller Organ"</u>	<u>"Main Organ"</u>
1st An Open Diapason (8')	1st A Double open Diapason (8')
2nd A stopped do (8')	2nd A do stopped do (8')
3d A Principal (4')	3d A do do do (8')
4th A Flute (4')	4th A Principal (4')
5th A Twelfth (2 2/3')	5th A Flute (4')
6th A Fifteenth (2')	6th A Fifteenth (2)
7th A Oboe (8')	7th A Double Twelfth (5 1/3')
8th A Dulciana (8')	8th A Twelfth (2 2/3')
9th A Viola (8')	9th A Cornet, IV
	10th A Sesquialter, III
<u>Pedal Organ</u>	11th A Tierce (1 3/5')
Double Open Diapason	12th A Trumpet (8')
Double Stopped Diapason	13th A Horn (4')
Trombone	14th A Clarinet (8')
Cymbale	

All of the stops in the two manual divisions had a full fifty-eight pipes each, except for the Double Twelfth and the Horn, with 37 pipes each and the Cornet with 232 pipes and the Sesquialter with 174 pipes. It was somewhat unusual for Schwab not to use a common bass of twelve pipes in the swell division for two or more of his flues. Also, many of his swell reeds extended downward only to tenor C. The accuracy of the information concerning the "main organ" and the pedal organ is somewhat suspect. Probably the word "double" does not belong in the manual division at all. The second and third stops are undoubtedly a bass and treble of the same flute stop, forming one full, eight-foot rank. Since all Schwab organs had an open diapason in the main division at eight-foot pitch, there was probably no stop at sixteen-foot pitch in the manuals. On the other hand, the inclusion

of a manual stop at 5 1/3' pitch does normally indicate a 16' stop in the manuals. Thus a more likely specification for the first three stops on the main organ is:

Double open Diapason 16'  
 Open Diapason 8'  
 Stopped Diapason 8'

The pedal division of this organ is a genuine puzzle. An article in the Missouri Republican for September 20, 1838 gives the following information:

In addition to these keys there are 21 pedals for the fundamental Bass, with four stops, viz: -- The double open diapason with a pipe 22 feet long; the double stopped diapason with a pipe of equal length. The trombone and the Cymbale form the harmony and each have pipes of 22 feet, equal to 44 feet of pipe. These pedals may be used either separately with either organ or jointly with both, as the performer may desire. The base (sic) is superior to any thing we ever heard in music, as in fact is the music of the whole instrument, but this will especially strike the ear of any amateur of music as surprisingly fine.

To further complicate matters, the article continues with the information that the organ has 1860 pipes and the longest one is thirty-two feet long, which ". . . owing to the want of room, has been curved or turned several times." If the latter is true, the compass would be CC to a for the pedals, with the open diapason speaking at thirty-two-foot pitch. The cymbale was possibly a quintaton stop. If it were a pedal mixture, it would have been most unusual for this builder. The stopped diapason and the trombone undoubtedly spoke at

sixteen-foot pitch.

In describing the bellows and reservoir for this organ, it is mentioned that Schwab used a design invented by Oleysius Moser of Freiburg. Possibly he is the man with whom Schwab apprenticed in Germany. It is possible that the present 1925 Wicks organ at the Cathedral still has some Schwab pipes, but this would be difficult to ascertain.

As discussed above, Schwab probably built most of the organs in Cincinnati from 1830-1860 and was taken for granted as "the" organ builder in Cincinnati. One indication of this is the fact that nearly all new organs mentioned in Cincinnati newspapers between 1830 and 1860 list no builder at all. The same newspapers, however, list several out-of-state organ installations and the builder is usually given as "Mr. Schwab of this city." Consequently, more is known about Schwab's non-Cincinnati work than is known about his local installations. However, he probably made the majority of his instruments for Cincinnati and Hamilton County.

In 1841, Schwab built a small, one-manual organ for St. Boniface Church in Louisville, Kentucky. The organ cost \$600 and was used by that parish until 1856.<sup>53</sup> Schwab probably did other work in Louisville, but no documentation of this has been found.

Matthias Schwab built at least two large organs for

<sup>53</sup>John B. Wuest, 100 Years of St. Boniface Parish; (Louisville: G. F. Felter Corp., 1937), p. 28. Also, see below, p. 35).

Catholic churches in Baltimore, Maryland. Since Cincinnati Catholics began as part of the Baltimore Diocese, the ties were no doubt still quite strong in the 1840's. An 1843 installation at St. Alphonsus Roman Catholic Church was one of the largest of its day. The organ had "45 draw stops, 33 of them being full speaking registers. --The largest pipe is the pedal CCC, which is 32 feet in length."<sup>54</sup> All that remains of this instrument is the case of its Rückpositiv and a few of the frontal pipes.<sup>55</sup>

Schwab completed a second large organ in Baltimore for the Church of the Immaculate Conception. This was a thirty-eight-stop, three-manual installation of which the Catholic Telegraph of March 13, 1845 reports:

The organ, which has been completed in its internal arrangement, though not in its exterior finish, was built by Mr. Schwab, of Cincinnati, Ohio and has been pronounced by competent judges to be unsurpassed in arrangement and tone by any in the country. It has 38 stops; 2,166 pipes, Grand Organ--choir organ--swell and pedal organ all in one instrument. The organist, when performing, sits with his face towards the sanctuary.

The last statement in the above article mentions one of the unique characteristics of Schwab's work. A detached and reversed console was fairly unusual for American tracker organs

<sup>54</sup>The World of Music (Chester, Vt.), November 1, 1844. The organ is said to be in "a German Catholic Church in Baltimore." However, the remaining rückpositiv case is fairly conclusive that it is St. Alphonsus Church which the Vermont periodical refers to.

<sup>55</sup>Brochure of the 1971 Convention of the Organ Historical Society, Baltimore, Maryland, p. 6.

of the period. Of course, David Tannenburg had built some consoles this way in the last half of the eighteenth century, but few other American builders did. It is especially noteworthy that Schwab (and his successors, Koehnken and Grimm) built most of their large organs with detached and reversed consoles.

Other known Schwab installations outside of Cincinnati include an organ of twenty-two stops for "The Catholic Church in Detroit,"<sup>56</sup> and a small organ for St. James Church in Wheeling, West Virginia, which was "powerful and very sweet."<sup>57</sup> These organs were installed in 1843 and 1846 respectively.

Among Schwab's organs in the Cincinnati area, the earliest documented one is an 1844 installation for the Church of St. Stephen in Hamilton, Ohio. The organ had one manual and five stops, but was billed as "one of Mr. Schwab's best."<sup>58</sup>

In January of 1846 Schwab completed installation of what was probably his largest local instrument for the new Cathedral of St. Peter in Chains, Eighth and Plum Street. Unfortunately, there remains only conflicting documentation concerning the details of this instrument. It was probably the largest church organ in the United States at the time it was completed. The organ was a three-manual and pedal tracker organ. The number of stops was either forty-three

<sup>56</sup>World of Music (Chester, Vermont), November 1, 1844.

<sup>57</sup>Catholic Telegraph, XVII, no. 49, December 7, 1848.

<sup>58</sup>Ibid., XIII, no. 2, February 24, 1844.

or forty-four and number of pipes was between 2,658 and 2,717. There was, as with other large Schwab organs, an open thirty-two-foot diapason stop in the pedal division (with the pipe for CCC purported to weigh four hundred pounds). The manuals had either fifty-nine or sixty keys each and the pedals had twenty-four or twenty-five. The organ case measured about twenty-eight feet by twenty-five feet and was placed in the east end of the sanctuary, opposite the altar. The organ contract was given to Schwab in February of 1844, with fifteen months allowed for building and installation. The organ was not installed, however, until nearly twenty-four months later, early in 1846. The total cost was between \$5000 and \$5400.<sup>59</sup> There is no record of the eventual disposition of this organ, but it does not now remain at the Cathedral in any form.

Other local Schwab installations include an 1846 organ for the first building owned by St. Paul's Evangelical Congregational Church, which no longer exists (see below, p. 59) and a \$2800 organ for St. Mary's Church, Thirteenth Street, that was first played on November 5, 1846.<sup>60</sup> Less than a year later (July 1, 1847), a new Schwab organ of eighteen stops was first played at the Church of St. John, the Baptist,

<sup>59</sup>Ibid., XIII, no. 9, March 2, 1844 and LXIV, no. 47, November 21, 1895. Also Cist, op. cit., p. 50. Also World of Music (Chester, Vermont), 1 November 1844.

<sup>60</sup>St. Mary's Church: Diamond Jubilee, 1842-1917; (Cincinnati: Joseph Benning Printing Co., 1917), p. 14. Also, see below, p. 59.

Green and Republic Streets. The organ was described as "sweet and powerful."<sup>61</sup> This important church had a remarkable growth during this era and was considered for part of the century to be the largest German Catholic congregation in the United States.<sup>62</sup>

The only other Schwab organs known to have been built for Cincinnati were two instruments connected with St. Joseph parish in Covington, Kentucky. The first was a one-manual and pedal instrument for the chapel of St. Joseph's convent. It was destroyed only a few years ago when the convent building was razed.<sup>63</sup> Unfortunately, the St. Joseph Church building was also demolished in 1970. The organ was saved, though, and has been partially reassembled in the rear gallery of the Cathedral Basilica of the Assumption in Covington, Twelfth and Madison Streets. Although Schwab does not appear ever to have used a name plate on his consoles, he did follow a common practice of the time and signed a board on the inside of the case. The signature board for this organ was uncovered during the dismantling of the organ in 1970. The board reads: "Matthias Schwab 1860" in larger script and "J. H. Koehnken" in smaller script. Curiously enough, old newspapers found about the pedal board date back to 1858. Probably the organ

<sup>61</sup>Catholic Telegraph, XVI, no. 26, July 1, 1847.

<sup>62</sup>Kurt Iverson, in the Cincinnati Enquirer, August 8, 1971, p. 1-E.

<sup>63</sup>Interview with Thomas W. Cunningham, who saw the organ before it was destroyed.

was begun in late 1858 or early 1859 and was completed and dedicated in 1860. As J. H. Koehnken was legally taking control of the Schwab business about this time, he probably did much of the work on this organ. The amount of planning, tonal direction and supervision done by Schwab can not be determined, although it was probably still a Schwab organ for the most part.<sup>64</sup>

This organ has the following specifications:

LEFT JAMB				RIGHT JAMB			
Subbass	16	F. P.	25 pipes	Bourdon	16	Fuss M.	54 Pipes
Violon Bass	8	F. P.	25*	Principal	8	Fuss M.	54
Hohl Floete	8	F. Sw.	54**	Viol de Gamba	8	Fuss M.	54
Violine	8	F. Sw.	42**	Gedackt	8	Fuss M.	54
Gedackt	8	F. Sw.	54	Octav	4	Fuss M.	54
Dulciana	8	F. Sw.	54	Rohrfloete	4	Fuss M.	54
Principal	4	F. Sw.	54	Quinte	3	Fuss M.	54
Rohrfloete	4	F. Sw.	54	Super Octav	2	Fuss M.	54
Hoboe	8	F. Sw.	54	Mixtur	(III)	M.	162
(Tremulant, a later addition)				Trumpete Discant		M.	(gone)
				Trumpete Bass		M.	(gone)
Octave Couppel (Sub. on M.).				Calcantenruf (disconnected)			
Couppel M. & Sw.				Two combination pedals affecting			
Couppel Pedal & M.				the Manual Division			

\*Now has Gedeckt 16' pipes

\*\*Share common bass.

Mixtur: pipes 1-24: 17-19-22  
pipes 25-54: 12-15-19

This particular organ is the only remaining one by Schwab or his successors which has a Tannenburg-style case and which has vertical stop jambs. It is typical of Schwab that the great division is labeled as the "Manual" division. Why Schwab never used the title "great" for his principal division is not known. This practice was probably unique with him and is one good way to be sure that an organ is either a Schwab or

<sup>64</sup>See below, pages 35 and 55 for further discussion of this.

an early Koehnken and Grimm.<sup>65</sup> Other typical Schwab characteristics are the use of rohrfloetes for the mixture and the use of a Clarinet Bass for the lowest twelve notes of the swell Hoboe. The lowest octaves of swell pipes are unenclosed, as was often the case with this company. The organ now has a balanced swell pedal, which was a later addition.

In a general way Schwab's tonal ideas reflect his Southern-German background. The use of adjectives such as "sweet," or "delicate, but powerful," are not unlike those found in descriptions of Silbermann organs from a century earlier.<sup>66</sup> Large proportions of tin for the pipe-metal, a Schwab characteristic, was also a well-known characteristic of Silbermann's instruments (and thus of David Tannenburg's in this country). The high tin content was used to produce bright, but better-blending upper work. Use of flutier principal stops at four-foot and at two-foot pitch and the use of flutier mixtures are also features common to most South-German builders.<sup>67</sup> Other apparent influences upon Schwab can be found in the use of bright string stops, such as the Viola da Gamba at eight-foot pitch, and in the use of the tierce pitch (1 3/5') in mixtures. Schwab even labeled some of these mixtures "sesquialtera", as Silbermann

<sup>65</sup>Interview with Thomas W. Cunningham, August 1, 1971.

<sup>66</sup>Geer, op. cit., p. 270.

<sup>67</sup>William L. Sumner, The Organ, Its Evolution, Principles of Construction and Use; Third Edition; (London: MacDonald & Company, 1962), p. 94.

had often done.<sup>68</sup> As several Silbermann organs are still in use in Freiburg, they certainly would have been known to Matthias Schwab during his apprentice years. While this influence continued to some extent with Schwab's successors, economics and a lack of direct contact with the original eighteenth-century models led to less effective ensembles in later organs from the factory at 555 Sycamore Street.

<sup>68</sup>Geer, op. cit., p. 269.

CHAPTER FOUR  
JOHANN HEINRICH KOEHNKEN AND GALLUS GRIMM,  
SUCCESSORS TO SCHWAB, 1860-1897

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

- 1831-1860: Matthias Schwab, owner.
- 1860-1876: Koehnken & Company.
  - 1860-64: J. H. Koehnken, Frederick T. Denghausen and Gallus Grimm as partners.
  - 1864-76: J. H. Koehnken and Gallus Grimm as partners.
- 1876-1896: Koehnken and Grimm, Organ Manufacturers.
- 1896-1900: G. Grimm and Son, Organ Manufacturers.
  - 1896-97: Gallus and Edward Grimm, partners.
- 1896-1900: Edward Grimm, owner.
- 1900-1907: Rimmer and Grimm Organ Company, John Rimmer and Edward Grimm partners.
- 1907: Alfred Mathers Church Organ Company (original business purchased, factory closed).

Johann Heinrich Koehnken (1819-1897), Schwab's principal apprentice, assistant and immediate successor,

was born on August 14, 1819 in Altenbulstedt, a small village in Saxony.<sup>69</sup> Koehnken's father was a minor landowner and wool dealer and permitted his son to attend the village school from age seven to age fourteen. In addition, the boy received some training from his grandfather, a school teacher in Altenbulstedt for sixty years.

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

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

<sup>69</sup>Max Burgheim, Cincinnati in Wort und Bild; (Cincinnati: M. & R. Burgheim, 1888), p. 462. Most of the following biographical facts on Koehnken are from this source, unless otherwise noted.

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

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

Apparently Koehnken worked at nearly every phase of organ building during his years with Schwab. The Cincinnati City Directories list his occupation variously as "cabinet

<sup>70</sup>Wuest, op. cit., p. 47 indicates that Koehnken did the installation at St. Boniface Church, Louisville, in 1854-56.

maker" (1853), "organ maker" (1856), "tinner" (1860) and finally as "organ manufacturer" (1861 ff.).

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

Gallus Grimm (1827-1897), Koehnken's partner from 1860 to 1896 was already trained in organ building when he arrived from Germany. Grimm was born in Aixheim, a village in Württemberg, Germany on October 16, 1827.<sup>71</sup> His father was a carpenter there and taught his son the rudiments of that trade. Young Gallus did not relish the idea of following in his father's business, however, and chose to be apprenticed to the organ builder Martin Braun when he was twenty-two years old. There Grimm successfully learned his trade and advanced beyond the apprentice level during the next four years.

In 1853, Grimm married Helene Efinger and they decided to emigrate from Germany to Cincinnati where he began work with Schwab immediately after arriving. The

<sup>71</sup>Burgheim, op. cit., p. 478.

Grimms had six children: four girls and two sons (Dr. Adolph Grimm and Edward Grimm). Helene Grimm died on January 15, 1890.

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

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

Other relatives of Gallus Grimm worked at the factory for short periods of time only. Probably they took jobs there when they first arrived from Germany, doing menial work and living with Gallus and his family. They no doubt stayed at the factory long enough to become settled in Cincinnati and then moved on to better jobs. Those listed

in the City Directories are "Carlos Grimm, organ builder" (1860) and "Charles Grimm, organ maker" (1863).

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

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

Of the organs built during this period, none remains in its original state. Perhaps most is known about the organ built for St. Anthony's Roman Catholic Church in Cincinnati. The organ was a two-manual installation of thirty-six ranks. It had a specification very similar to that still at St. Henry's Church, Flint Street. (see Appendix B, p. 64).

The organ was installed about 1864, had about 1500 pipes, and cost approximately \$4500.<sup>72</sup> At the top of the case was a nearly life-sized carved wooden statue of St. Cecilia. Among its notable stops were a Nachthorn 4' on the Swell division, several flutes, a Viola da Gamba 8' and two three-rank mixtures on the Great division (labeled Plein Jeu and Cornet, respectively).<sup>73</sup> In 1969 the organ was moved to Colombiere College in Clarkston, Michigan where the Director of Novices rebuilt it after consultation with Robert Noehren. It was rededicated on November 2, 1969.<sup>74</sup>

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

<sup>72</sup>Catholic Telegraph, XXXII, no. 21, May 20, 1864.

<sup>73</sup>Henry S. Humphrey, "John Koehnken..." in Cincinnati Enquirer, September 21, 1969, p. 16-H.

<sup>74</sup>Ibid., September 28, 1969, p. 16-I.

<sup>75</sup>John B. Wuest, St. Francis Seraph Church and Parish; (Cincinnati: Heskamp Printing Co., 1934), p. 52.

logically in Appendix A, pages 59-61.

In 1866, Koehnken and Company built one of their largest extant organs for the Isaac M. Wise Temple, Plum Street. Isaac Wise was one of the founders of Reformed Judaism, a movement which began in Cincinnati. As use of the organ in worship was one of the issues for which the new movement argued, it is especially significant that a Cincinnati-built organ was purchased for this temple. The organ and temple are now (1971) used only for high feast days. However, some maintenance and repair has been done on this organ and it is one of the best examples of this company's work which exists today. The organ has the following specifications:

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

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

- <sup>1</sup>Low 20 in case  
<sup>2</sup>Low 9 in case  
<sup>3</sup>Low 16 common pipes  
<sup>4</sup>Low 12 common pipes  
<sup>5</sup>Sesquialtera:  
     Notes 1-24: 17-19-22  
           25-30: 15-17-19  
           31-37: 12-15-17  
           38-54: 10-12-15  
<sup>6</sup>Cornet: from mc#  
<sup>7</sup>Notes 26-54: 5-8-10-12-15  
<sup>8</sup>New, by Casavant  
<sup>9</sup>Low 12 common pipes  
     Top 8 are flues, now  
     being restored.
- Couplers: Sw to M.  
           Ch. to M.  
           M. to Pedal  
<sup>10</sup>Low 13 common open  
<sup>11</sup>Cornet (TC)  
     Notes 13-48: 8-10-12  
           49-54: 5-8-10  
<sup>12</sup>Open wood  
<sup>13</sup>Pedal reeds replaced by 16'  
     Gedackt, now in choir. Now  
     have proper Casavant reeds  
     on these pedal stops.

Typical features of this period include the continued use of the title "Manual" for the great division, a hitch-down expression pedal, and swell stops enclosed only from tenor C upwards. Edward Grimm, son of Gallus, is probably the one who enclosed the lowest octaves of the swell ranks when he did some work at the Temple about 1900.<sup>76</sup> This organ was partially restored in 1949. Some of the reed stops, as noted above were replaced by Casavant Freres. Also, Thomas Cunningham of Cincinnati has rebuilt some of the chests and is restoring some of the pipes.

Only three more Koehnken and Co. organs are known to date from the 1860's. They were built for Grace Methodist Church in Newport, Kentucky (c. 1866), St. Aloysius Church in Covington, Kentucky (c. 1867) and for St. John Unitarian Church in Cincinnati (c. 1868). Stop lists for the first two appear in Appendix B (pp. 65-66). The third, for St. John Unitarian Church, no longer exists. The organ had

<sup>76</sup>Interview with Thomas W. Cunningham, August 1, 1971.

thirty drawknobs, though, and those with names still on them appeared to be exactly like the stop knobs on the organ still at St. Henry's Roman Catholic Church, Flint Street.<sup>77</sup> Since the date of the St. John's organ (1868) is known, it provides a further argument that the organ at St. Anthony's Church and the one at St. Henry's, discussed above (page 38f.) are from this same post-Schwab era.

In the 1870's the Koehnken and Company organs began to show less Schwab influence. The term "Great" was now used to designate the principal manual division. A typical small organ of the time appears in the Appendix (page 66 , below). It was for St. Patrick's Church, Covington, Kentucky, 1871. Probably very similar to this organ, but with the addition of four more stops, was the organ built for St. Clement's Roman Catholic Church in St. Bernard, Ohio. The latter organ no longer exists in its original state and is now difficult to judge as a Koehnken and Grimm.

One of the few Koehnken and Grimm organs built for a protestant and non-German church was the organ which was placed in Central Christian Church, Ninth Street in Cincinnati. It dates from the early 1870's, also. Although no specifications remain, it is known that the organ cost \$5000 and was likely one of their largest installations. Compared with known

<sup>77</sup>Interview with George Pallage, member of Organ Historical Society, 25 July 71. Mr. Pallage did a considerable amount of the research on Koehnken & Grimm organs for that society's 1965 convention.

organs of the same period, it can be concluded that this was a three-manual instrument with about thirty-two to thirty-five stops. A description of the dedicatory concert is interesting, especially in the matter of repertoire of the period:

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

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

Two of the most complete documentations of Koehnken and Grimm organs date from the early 1870's. The first of these deals with the instrument for Calvary Episcopal Church, Clifton Avenue. On March 20, 1881, a subscription was begun for a pipe organ to replace the melodeon at Calvary Church.<sup>79</sup> Two months later, a contract was given to Koehnken and Grimm (also named as Koehnken and Company) for this organ. Since the terms and wording of the contract, as well as the

<sup>78</sup>Cincinnati Daily Gazette, March 1, 1872.

<sup>79</sup>Vestry Minutes, Calvary Episcopal Church, 1856-1905, pp. 178-184.

completeness of the specification given are unique, the entire contract, as it appears in the Vestry Minutes of October 30, 1871 follows verbatim:

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

To have two Manuals and Pedals

Compass of Manuals from CC to A, 58 notes  
Compass of Pedal, from CCC to C 25 do.

To contain the following stops and pipes viz ---

Great Organ

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

Swell Organ

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

Pedal Organ

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

Mechanical Register

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

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

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

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

All pipes designated wood to be of selected pine.

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

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

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

The contract itself reads as follows:

#### Contract

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

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

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

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

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

The understanding is that the Organ shall be commenced immediately and completed as soon as possible and waiving

acts of Providence shall be ready for service on or before the first day of December 1871.

The further sum of one hundred dollars is allowed Koehnken & Grimm for the ornamental case, and carving, according to the plan which is signed and accepted.

∟ Signed ∟

W H Shoenberger for G R Shoenberger  
Henry Probasco  
Geo P Bowler  
Koehnken & Co.

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

An examination of the quality of materials used indicates that this was not one of Koehnken and Grimm's best instruments. The tin content mentioned for the pipe metal (one third) is rather low. Perhaps economics affected this to some extent, but the wood used is also inferior to that which Matthias Schwab had used for most of his instruments. Schwab was noted for the use of pure tin (or nearly pure tin) in his pipe metal. He also consistently used solid woods, not pines with a veneer.

At any rate, the contract for the Calvary Church organ was signed on May 20, 1871, and the organ was completed by

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

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

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

Pedal (27 notes)  
 Double Open Diapason 16'  
 Manual to Pedal Coupler  
 Pedal Check  
 Bellows signal

To make the problem of balance more unusual, the organ was

<sup>80</sup>Vestry Minutes, p. 178.

<sup>81</sup>Goss, op. cit., II, 468.

<sup>82</sup>Church's Musical Visitor, II, no. 8, May 1873, p. 9

not to be used for continuo-playing or accompaniment of soloists. Rather, the organ was to be part of the total ensemble, to be used mainly in the large oratorio choruses. To build a sufficiently loud instrument special techniques were employed. The company designated this a "chorus organ," built without solo stops and expressly for accompanying large choirs and for playing fugues. The scaling, wind pressure, voicing and pitch were all altered for this organ. The pipes were all made with a greater diameter than was considered standard by Koehnken and Company and the wind pressure was increased to double the usual strength (four men were required to blow the bellows properly). At the request of Theodore Thomas, the pitch was raised an unspecified amount to conform to that of his orchestra. No case was built for the organ. The console was detached and reversed, as usual with this company, so that the player could face the conductor. The organ was described in most papers of the day as "the most powerful organ ever built in the West." From the above description, this was no doubt true. The voicing and wind pressure used were contrary to everything else ever built by this company, either before or after that time. The overpowering volume of sound capable from such an organ must have made it a virtual 1873 Hydraulis! This was said to have been the twentieth Koehnken and Company organ in the Cincinnati area. Certainly it was unique.

Of the other organs built by Koehnken and Grimm in the

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

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

In the 1890's the company of Koehnken and Grimm drew to a close. Mrs. Carl Board, a grand-daughter of J. H. Koehnken remembers one highlight of those final years: In 1893, employees, relatives and friends cleared off the factory floor and gave a big dance for the Koehnkens on their

<sup>83</sup> Die Katholischen Kirchen, Klöster, Institute und Wohlthätigkeits-Anstalten von Cincinnati und Umgegend; (Cincinnati: Catholic Publishing Assoc., 1889), pp. 45 and 111.

<sup>84</sup> Interview with Thomas W. Cunningham, August 1, 1971.

fiftieth wedding anniversary.<sup>85</sup> Only a few years later on February 23, 1897, J. H. Koehnken died at the family home, 314 Milton Street, of a cerebral hemorrhage.<sup>86</sup>

In 1896 Koehnken had retired from active organ building and had turned the company over to his partner, Gallus Grimm. Grimm changed the name to G. Grimm and Son and continued to run the business with his son, Edward until his own death of a heart ailment on August 1, 1897.<sup>87</sup> The company was continued by Edward as G. Grimm and Son until 1900.

Of the work done by G. Grimm and Son, only partial information is available. Two organs by that company were extant until recently. Both, however, may be earlier Koehnken and Grimm organs with some rebuilding done by Edward Grimm. Specifications of these organs, built for Immaculate Conception Church in Newport, Kentucky and for S.S. Peter and Paul in Reading, Ohio, appear in Appendix B (p. 72-73, below). The S.S. Peter and Paul organ is extant, but was considerably altered by the Kilgen Company c. 1930. Stop names indicate that the instruments were built late in the century, but exactly when cannot be determined.

After 1900, Edward Grimm had a brief partnership

<sup>85</sup>Henry S. Humphreys, "A Master Organ-BUILDER" in Cincinnati Times-Star, September 21, 1954, p. 20.

<sup>86</sup>Vital Statistics Bureau, Cincinnati City Hall.

<sup>87</sup>Loc. cit.

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

## CHAPTER FIVE SUMMARY AND CONCLUSION

Aside from a few cities on the East coast, Cincinnati was unique among American cities in matters of organ building. No other city had so many organs locally built and so few organs imported as did the "Queen City of the West."

Organ building began in Cincinnati within twenty years of its founding. The first three organ builders all happened to be connected with the Swedenborgian faith and built mostly small organs in the English chamber organ tradition. First of these builders was Adam Hurdus, a Swedenborgian minister who built Cincinnati's first organ in 1808. Hurdus was also the first Cincinnatian to make his living from organ building. Two other early builders were Luman Watson, a clock-maker, and his assistant Hiram Powers, later a world-renowned sculptor. Watson and Powers built church organs and mechanical clock-organs.

A fourth early builder and the first non-Swedenborgian was Israel Schooley, about whom little is known. The only other two minor builders were William Nash, organist of Christ Church (Episcopal) in the 1830's and John Closs, who lived in Cincinnati from 1853 to 1896.

Nothing remains of the instruments built by any of these five men. Although it is well-established that they were pioneer organ builders in Cincinnati, nothing can be

stated about their ideas of tone or design.

A considerable amount of information has been discovered, however, about the three men who operated Cincinnati's major organ-building firm from 1830 to 1897. The first of these men, Matthias Schwab, was probably the most highly trained of the three in the South-German tradition of organ building. Schwab spent his youth in Freiburg, Germany, and would have been exposed to many organs built a century before by the famous Gottfried Silbermann. The South German influence was probably stronger in Schwab's work than in that of any other American builder before 1900, with the exception of David Tannenburg, a late eighteenth-century Moravian builder. Tannenburg's knowledge of Silbermann was second-hand; he learned the art of organ building from a student of Silbermann's. Since nothing is known of Schwab's teacher and master during his apprentice years, it can not be ascertained if he, too, had such a direct line to the techniques of Silbermann. However, Schwab would have at least seen Silbermann's instruments at the time he was learning the trade.

Beyond such speculations, though, it can be stated that several South-German traits are evident in the Schwab specifications which remain: the attempt to build "sweet, but powerful" principal choruses, the inclusion of string stops at eight-foot and often at four-foot pitches on all divisions, and the consistent use of the tierce (1 3/5')

pitch in mixture stops. Use of a high tin content in the pipe-metal was also characteristic of Schwab and of his South-German antecedents.

Probably Schwab's instruments represented the best of early-nineteenth-century German organ building. Unfortunately, some elements of lower quality had entered German organ building by that time and no builders in America or Europe completely maintained the high standards established a century before by the Silbermanns. With this qualification, Schwab was one of the best builders in that tradition, building organs with a complete, independent principal chorus on the main division, often the same on the swell division, and with a generous supply of solo colors as well. Only the pedal divisions showed a major deterioration of the German tradition. Even the largest Schwab instruments seldom had more than four independent pedal stops and most had only two or three.

During a century when the general deterioration of organ-building principles was marked, Schwab built high-quality instruments for thirty years without making any significant modifications of his tonal ideas. His instruments were primarily placed in Catholic churches and in non-Catholic German churches. Before the Civil War, Schwab probably built eighty per cent of the organs used in the Cincinnati area. He also installed large organs in Catholic churches in Louisville, Kentucky; St. Louis,

Missouri; Baltimore, Maryland; Buffalo, New York; and Detroit, Michigan. Although most of Schwab's influence and instruments did not survive after 1900, in his day he was definitely a major American organ builder and the leading one in the new West.

Schwab was succeeded in business by two of his employees: Johann Heinrich Koehnken and Gallus Grimm. While these men continued to build organs until 1897, their instruments gradually grew further from Schwab's ideals. Throughout America there was a general deterioration in tonal concepts and organ design between 1860 and 1900. Fewer mixtures, more stops at eight-foot pitch and more color stops replacing ensemble stops all reflected this decline in tonal integrity. Probably the organists and their repertoire caused this trend, as much as any intentional departure from tradition on the part of builders. In the organs built by Koehnken and Grimm, at least, the decline in quality was a gradual one and seems to reflect merely a necessity to build what would sell. The fact that two distinct qualities of material were used for building after 1860 also points to the effect of economics upon building standards. Understandable or not, the deterioration did take place.

It is unfortunate that most of the extant organs by Koehnken and Grimm were from this late-century period of decline in quality. Further, most of the remaining organs

were altered by later builders who made changes with little or no understanding of the traditions upon which Schwab, Koehnken and Grimm had tried to build their organs. Many of the company's organs were removed because a change in taste for organs and organ music evolved at the turn of the century: others lasted well, but were destroyed as the churches which housed them were razed. The fact that a few of these instruments have lasted over one hundred years and are still in playing condition indicates that regardless of tonal design, these Cincinnati-built organs were made by expert craftsmen who had talent in the area of mechanics and carpentry.

After 1900, American organ building was at a generally low point. Because of this change in taste and because few of the best instruments by Cincinnati's major builders remain, the influence of their work was minimal after the turn of the century. When Alfred Mathers purchased the business from Edward Grimm in 1907, he was only interested in acquiring the company's clientele. Mathers made no attempt to continue the German tradition in his organ building and, in fact, managed to do considerable harm to some of the company's better organs. With the beginning of the twentieth century, then, came the end of an important nineteenth-century American organ company. While the firm's significance is now largely historical, at its height the company had a musical significance as well.

The organs built by the factory at Sycamore and Schiller Streets were among the best being built in America at that time and were an important part of the German cultural influence which pervaded Cincinnati from 1840 to 1900. Those organs which remain merely suggest the quality and beauty of the pre-1860 instruments which are now only a part of history.

APPENDIX A

ORGANS BUILT IN CINCINNATI 1808-1900  
Chronological Listing

<u>Location</u>	<u>Size/Cost*</u> "small"	<u>Date</u> 1808	<u>Builder</u> Hurdus	<u>Status</u> gone
Home of A. Hurdus				
New Jerusalem Society	1M only	1819	Hurdus	gone
Frank Lawson home	1M only	?	Hurdus	gone
Cora Carter Kendall home	1M only	?	Hurdus	gone
Christ Church Episcopal	1M only	1820	Watson	gone
Christ Church Catholic	1M only	1822	Hurdus	gone
Haydn Society Organ	1M only	1822	Watson & POWERS	gone
Western Museum	1M only	1823	Watson & POWERS	gone
Unitarian Church, Cinci.	1M only	1833	Nash	gone
Catholic Cathedral St. Louis, Mo.	2M27/\$4000 1860 pipes	1838	Schwab	gone
St. Boniface Church Louisville, Ky.	1M/\$600	1841	Schwab	Replaced in 1856 (see below)

\*Size is given as the number of manuals (2M) followed by the number of speaking stops (not ranks). A pedal claviers may be assumed unless the word "only" appears in this column.

St. Alphonsus Church Baltimore, Md.	3M45 32' Diap.	1843	Schwab	Ruckpositiv Case remains
Catholic Church Detroit, Michigan	2M22	1843	Schwab	gone
St. Stephen's Church Hamilton, Ohio	1M5	1844	Schwab	Replaced in 1861 (see below)
Church of the Immaculate Conception, Baltimore, Md.	3M38 2166 pipes	1845	Schwab	gone
Cathedral of St. Peter In Chains, 8th & Plum	3M44 32' Diap.	1846	Schwab	gone
St. Paul's Evangelical Congregational (now a Church of God), Race St.	"small"	1846	Schwab	Replaced in 1883 (see below)
St. Mary's Roman Catholic Church, 13th Street	2M /\$2800	1846	Schwab	Replaced or rebuilt, 1883
Church of St. John the Baptist, Green Street	2M18	1847	Schwab	gone
St. James Church Wheeling, W. Va.	"small"	1848	Schwab	gone
St. Boniface Church Louisville, Ky.	2M /\$2000	1856	Schwab (Koehnken)	gone
St. Joseph Church Covington, Ky.	2M20	c. 1860	Schwab (Koehnken)	Now at Cathedral in Covington
St. Joseph Convent Covington, Ky.	1M	?	Schwab	gone

Church Name	Amount	Date	Class	Status
Catholic Cathedral Ft. Wayne, Ind.		c. 1860	Cross	gone
Holy Trinity Church 5th Street	2M / \$1075	1860	Koehnken (Schwab)	gone
St. John's Church Newport, Ky.	2M / \$1160	1860	Koehnken & Co.	gone
Union Chapel* (P. Knowlton)	/ \$1000	1860	Koehnken & Co.	gone
St. Martin Evangelical & Reform, Riverside Drive	1M / \$980	1860	Koehnken & Co.	gone
Holy Trinity R. C. Church Dayton, Ohio	2M / \$2200	1861	Koehnken & Co.	Gone
St. Stephen's Church Hamilton, Ohio	2M / \$1800	1861	Koehnken & Co.	gone
St. Paul Episcopal Church, 4th Street	2M44	c. 1861	Koehnken & Co.	gone
St. Anthony's R.C. Church	2M30/\$4500	c. 1863	Koehnken & Co.	Rebuilt for Columbiere College (Mich.)
St. Henry's R. C. Church, Flint Street	2M24/	c. 1863?	Koehnken & Co.	Extant

\*Probably Union Methodist Chapel. However, insufficient facts were available for this and the following entries in the Koehnken & Co. Account Book: "Rev. O. Kopf--Carrolltown, Pa.", "St. Paul's Louisville" and "Lewisburg". They appear to have received new organs between 1860 and 1864, however.

St. Louis Church Buffalo, N. Y.		/\$2650	1863	Koehnken & Co.	gone
St. Mary's Church Madison, Ind.	2M	/\$1500	1864	Koehnken & Co.	gone
German Reformed Church Covington, Ky.	1M	/\$804	1864	Koehnken & Co.	gone
St. Francis Seraph Church, Liberty & Vine	2M26	/\$3200	1864	Koehnken & Co.	Rebuilt, some orig. pipes
St. Mary's R. C. Church 13th Street	2M	/\$2100	1864	Koehnken rebuild	gone
St. Brigid's Church Xenia, Ohio	1M	/\$650	1864	Koehnken & Co.	gone
St. Clement Church St. Bernard, Ohio	1M		1864	Koehnken & Co.	Replaced 1871 (see below)
Salem U. C. of C. Sycamore Street	2M16		c. 1865	Koehnken & Grimm	Rebuilt by Pilcher 1942
Isaac M. Wise Temple Plum Street	3M38		1866	Koehnken & Co.	Extant
Grace United Methodist Church, Newport, Ky.	2M12		c. 1866	Koehnken & Co.	Extant
St. Aloysius Church Covington, Ky.	2M20		c. 1868	Koehnken & Co.	Rebuilt by Hillgreen & Lane, most of pipes orig. ones

St. John's Unitarian 12th Street	2M24/\$1200?	1868	Koehnken & Co.	gone
St. Patrick's Church Covington, Ky.	2M14	c. 1871	Koehnken & Co.	gone, some pipes saved at Cathedral
St. Clement's Church St. Bernard, Ohio	2M18/\$2600	1871	Koehnken & Co.	Major rebuild by Kilgen
Calvary Episcopal Clifton Avenue	2M22/\$4155	1871	Koehnken & Grimm	Rebuilt for All Saints' in Pleasant Ridge.
Central Christian Church, 9th Street	3M /\$5000	1872	Koehnken & Grimm	gone
St. Francis deSales Woodburn & Madison	3M	c. 1872	Koehnken & Grimm	Rebuilt by Mathers, not used
May Festival Organ	1M9 / 665 pipes	1873	Koehnken & Grimm	gone
St. George's Church Calhoun Street	/\$7700	1874	Koehnken & Grimm	case remains
First Baptist Church Covington, Ky.		1875	Koehnken & Grimm	case & one chest remain
Mother of God Church Covington, Ky.	3M36	1875	Koehnken & Grimm	partially rebuilt
St. Aloysius Church Delhi, Ohio	2M17	c. 1878	Koehnken & Grimm	extant, but unused & alt.

Church of Assumption BVM Mt. Healthy, Ohio	/ \$7750	1878	Koehnken & Grimm	gone
Trinity Church, 5th St.	"grand"	1878	Closs	gone
St. Xavier Church Sycamore St.	3M	1882	Koehnken & Grimm	Rebuilt by Hillgreen- Lane
St. Paul Congregational (now Church of God)	2M26	1883	Koehnken & Grimm	Extant but unused
Immaculate Conception Church, Kenton, Ohio	2M12	1887	Koehnken & Grimm	extant
Our Lady of Perpetual Help, Steiner Ave.	2M21	c. 1888	Koehnken & Grimm	extant
Concordia Lutheran Church, Race St.	2M20/\$2223	1891 & earlier	Koehnken & Grimm	extant
Asbury Third Methodist	1M8	c. 1893	Koehnken & Grimm	extant
Clifton Methodist	2M17	1893	Koehnken & Grimm	extant
Holy Cross Church Mt. Adams	2M19	1895	Koehnken & Grimm	extant
First Presbyterian Church, Newport, Ky.	2M23	c. 1893	Koehnken & Grimm	extant
Catholic Church Shawnee, Ohio	1M		Koehnken & Grimm	extant

APPENDIX B

ORGAN SPECIFICATIONS

When available, the original stop names and spellings were used; otherwise, accepted modern spellings were adopted. Hence, some discrepancies were unavoidable.

St. Henry's Roman Catholic Church, Flint Street, Cincinnati.  
Koehnken and Company (c. 1863?):

LEFT JAMB

Bourdon	16 ft. Sw.	56 <sup>1</sup>
Principal*		56
Doppel Floete	8 ft. Sw.	44
Viola d'amour	8 ft. Sw.	56 <sup>2</sup>
Dolce	8 ft. Sw.	44 <sup>3</sup>
Octave	4 ft. Sw.	56
(Rohrfloete)	4 ft.	56 <sup>14</sup>
Piccolo	2 ft. Sw.	56
Hautbois	8 ft. Sw.	44 <sup>4</sup>
Vox Humana	8 ft. Sw.	44 <sup>4,5</sup>
Tremulant		Sw.
Double Open	16 ft. P.	25
Violoncello	8 ft. P.	25
Violon Bass	8 ft. P.	25 <sup>6</sup>
Pedallock		P.

RIGHT JAMB

Open Diapason	16 ft. Gt.	56 <sup>7</sup>
Open Diapason	8 ft. Gt.	56
Melodia *	8 ft. Gt.	448,9
Gedackt *	8 ft. Gt.	56 <sup>9,10</sup>
Salicional *	8 ft. Gt.	56
Octave	4 ft. Gt.	56
Flute	4 ft. Gt.	56 <sup>11</sup>
Twelfth	2 2/3 ft. Gt.	56
Fifteenth	2 ft. Gt.	56
Mixture	III	Gt. 168
Trumpet Bass	8 ft. Gt.	12 <sup>13</sup>
Trumpet Treble	8 ft. Gt.	44 <sup>13</sup>
Coupler Sw. to Gt.		
Coupler Gt. to Ped.		
Coupler Sw. to Ped.		

\*No original knob face

- <sup>1</sup>Low 12 outside swell box
- <sup>2</sup>Low 12 tapered
- <sup>3</sup>Small scale open wood
- <sup>4</sup>Top 7 are flues
- <sup>5</sup>Open
- <sup>6</sup>Dull open wood
- <sup>7</sup>Low 12 stopped wood
- <sup>8</sup>Open to TF#
- <sup>8</sup>Common bass
- <sup>10</sup>Rohrfloete, low 22 stopped
- <sup>11</sup>Open wood
- <sup>12</sup>Three ranks:
  - notes C<sup>2</sup> -f<sup>4</sup> 17-19-22
  - f<sup>#4</sup> -f<sup>5</sup> 12-15-17
  - f<sup>5</sup>-g<sup>6</sup> 10-12-15

2 wooden combination pedals:

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

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

Swell (58 notes)

Geigen Diapason 8 ft.  
Harmonic Flute 8 ft.  
Octave 4 ft.  
Flute 4 ft.  
Nazard 2 2/3 ft.<sup>1</sup>  
Octavin 2 ft.<sup>2</sup>  
Oboe 8 ft.

Pedal

Subbass 16 ft.  
Lieblich Gedeckt 16 ft.<sup>2</sup>  
Flute 8 ft.<sup>2</sup>  
Cello 8 ft.

Great (58 notes)

Open Diapason 8 ft.  
Gedeckt 8 ft.  
Dulciana 8 ft.  
Octave 4 ft.  
Flute 4 ft.  
Quint 2 2/3 ft.  
Super Octave 2 ft.  
Trumpet 8 ft.

<sup>1</sup>Originally was a Piccolo 2 ft.  
Changed by Pilcher.  
<sup>2</sup>Addition by Pilcher

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

Great (58 notes)

Open Diapason 8'  
Dulciana 8'  
Melodia 8'  
Octave 4'  
Twelfth 2 2/3'  
Fifteenth 2'

Swell to Great coupler  
Swell to Pedal coupler  
Great to Pedal coupler

Swell (58 notes)

Open Diapason 8'<sup>1</sup>  
Stopped Diapason 8'  
Salicional 8'  
Aeoline 8'  
Flute Harmonique 4'  
Tremulant

Pedal (27 notes)

Bourdon 16'

<sup>1</sup>Now a Principal 4'

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

Great (partly enclosed)

Open Diapason 16'  
Open Diapason 8'  
Dopple Flute 8'  
Melodia 8'  
Viol d'Gamba 8'  
Gemshorn 8'\*  
Dulciana 8'  
Principal 4'  
Quint 2 2/3'  
Fifteenth 2'  
Tuba 8'\*

Swell (enclosed)

Open Diapason 8'  
Stopped Diapason 8'  
Salicional 8'  
Celeste 8'\*  
Octave 4'  
Harmonic Flute 4'  
Violina 4'  
Piccalo 2'  
Oboe 8'  
Vox Humana 8'\*  
Tremulant

Choir (enclosed)

Unda Maris 8'\*  
Quintadena 8'  
Concert Flute 8'\*  
Clarinet 8'  
Tremulant

Pedal

Resultant 32'\*  
Open Diapason 16'  
Bourdon 16'  
Open Diapason 8'  
Flute 8'\*  
Violin Cello 8'

\*It has not been determined exactly which pipes were additions at the rebuilding of the organ, but these are the most likely.

Most of the mechanical parts of the instruments are by the Hillgreen-Lane Company.

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

Great

Open Diapason 8'  
Dopple Flute 8'  
Melodia 8'  
Gamba 8'  
Dulciana 8'  
Octave 4'  
Fifteenth 2'

Swell

Bourdon 16'  
Geigen Principal 8'  
Stopped Diapason 8'  
Salicional 8'  
Aeoline 8'  
Flute Harmonique 4'  
Tremulant

Pedal

Sub Bass 16'

Swell to Great Coupler  
Great to Pedal Coupler  
Swell to Pedal Coupler

Mother of God Catholic Church, Covington, Kentucky. 1875.  
 Koehnken & Grimm, Rebuilt by Hillgreen-Lane in 1961.

Swell (61-notes)<sup>1</sup>

Bourdon	16 ft.
Principal	8 ft.
Viola	8 ft.
Gedeckt	8 ft.
Dolce	8 ft. <sup>3</sup>
Octave	4 ft.
Wald Floete	4 ft.
Flautina	2 ft.
Oboe	8 ft. <sup>3</sup>

Choir (61 notes)<sup>1</sup>

Principal	16 ft.
Geigen Principal	8 ft.
Gamba	8 ft.
Melodia	8 ft.
Unda Maris	8 ft. <sup>4</sup>
Dulciana	8 ft. <sup>4</sup>
Flute Traverso	4 ft.
Piccolo	2 ft.
Clarinet	8 ft.

Great (61-notes)<sup>1</sup>

Principal	16 ft.
Bourdon	16 ft.
Principal	8 ft.
Salicional	8 ft.
Doppel Floete	8 ft.
Quint	5 1/3 ft.
Octave	4 ft.
Flute	4 ft.
Twelfth	2 2/3 ft.
Wald Floete	2 ft.
Cornet	III-IV ranks
Mixture	III ranks
Trumpet	8 ft.

Pedal (32 notes)<sup>2</sup>

Principal	16 ft.
Sub Bass	16 ft.
Quint	10 2/3 ft.
Octave	8 ft.
Violincello	8 ft.
Posaune	16 ft.
Posaune	4 ft. <sup>3</sup>

1. Originally 58 notes, top  
3 pipes added in 1961.

2. Originally 25 notes, top  
7 pipes added in 1961,  
when the new, electric  
console was built.

3. Replaced in 1961.

4. Added in 1961.

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

<u>Left Jamb</u>		<u>Pipes</u>	<u>Right Jamb</u>		<u>Pipes</u>
Sw. Bourdon	16'	58 <sup>1</sup>	M. Principal	16'	58 <sup>5</sup>
Sw. Geigen Principal	8'	58 <sup>2</sup>	M. Principal	8'	58 <sup>6</sup>
Sw. Viol d'Amour	8'	46 <sup>3</sup>	M. Doppel Floete	8'	47 <sup>7,8</sup>
Sw. Gedackt	8'	58 <sup>3</sup>	M. Melodia	8'	58 <sup>7</sup>
Sw. Octave	4'	58	M. Viol di Gamba	8'	58 <sup>9</sup>
Sw. Fugara	4'	58	M. Dulciana	8'	46 <sup>9</sup>
Sw. Floete d'Amour	4'	58	M. Octave	4'	58
Sw. Piccolo	2'	58	M. Floete Harmonic	4'	58 <sup>10</sup>
Sw. Vox Humana	8'	46	M. Quinte	2 2/3'	58
Sw. Clarionette	8'	58	M. Super Octave	2'	58
Tremulant	8'		M. Mixture	IV	232 <sup>11</sup>
			M. Trumpet	8'	58
Ped. Principal Bass	16'	27			
Ped. Sub Bass	16'	27	Coppel Sw. & M.		
Ped. Violoncello	8'	27	Coppel Sw. & Pedal		
Ped. Posaune	16'	27 <sup>4</sup>	Coppel M. & Pedal		
Ped. Sperre			Calcant		

1. 6 outside Sw. box
2. Low 12 stopped wood
3. Low 12 common
4. Wood resonators

Two Combination pedals for M.

All case pipes speak  
Low 12 keys of M. are  
Tracker pneumatic.

5. Low 18 in case
6. Low 5 in case
7. Low 11 common
8. Doppel from TG#
9. Common open bass
10. Open wood bass
11. Mixture:

Notes 1-24: 15-17-19-22  
25-30: 15-15-17-19  
31-36: 12-15-15-17  
37-58: 10-12-15-15

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

<u>Swell (58 notes)</u>	<u>Pipes</u>	<u>Great (58 notes)</u>	<u>Pipes</u>
Stopped Diapason	8' 58 <sup>1</sup>	Open Diapason	8' 58
Geigen Principal	8' 58 <sup>1</sup>	Melodia	8' 58 <sup>2</sup>
Salicional	8' 58 <sup>1</sup>	Dulciana	8' 58 <sup>2</sup>
Aeoline	8' 58 <sup>1</sup>	Octave	4' 58
Flute Harmonique	4' 58	Twelfth	2 2/3' 58
Tremulant		Fifteenth	2' 58

Pedal

Bourdon 16' 27  
Pedal Check  
Bellows Signal

1. Lowest 12 pipes are common stopped wood.

Coppel Sw-ped  
Coppel Gt-Ped  
Coppel Sw-Gt

2. Lowest 12 common

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

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

4 combination pedals.

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

<u>Left Jamb</u>	<u>Pipes</u>	<u>Right Jamb</u>	<u>Pipes</u>
Sw. Geigen Principal	8' 46 <sup>1</sup>	M. Bourdon	16' 58 <sup>6</sup>
Sw. Gedackt	8' *58 <sup>1,6</sup>	M. Principal	8' 58
Sw. Salicional	8' 58 <sup>2</sup>	M. Melodia	8' 58
Sw. Floete Traverse	4' 58	M. Viole di Gamba	8' 58
Sw. Violine	4' 58 <sup>3</sup>	M. Principal	4' 58
Sw. Oboe	8' *58 <sup>4</sup>	M. Quinte	2 2/3' 58
Sw. Aeolina	8' *46 <sup>5</sup>	Gr Dulciana	8' *58 <sup>7</sup>
Tremulant		M. Mixture	III 174 <sup>8</sup>
		M. Trumpete	8' 58
Coppel Swell and Manual		Ped Sub Bass	16' 27
Coppel Manual and Pedal		Ped Violoncello	8' 27
Coppel Swell and Pedal		Pedal Check	
Bellows Signal			

\*Not original face.

1. Common stopped wood bass.
2. Now moved to 4' pitch.
3. Now moved to 2' pitch.
4. Clarinet bass.
5. Later added by extending swell box and front of chest. Now has Dulciana in its rack.
6. Now de-nicked.

2 combination pedals affecting M.  
M to Ped reversible pedal

7. Place on chest indicates it was once a 2' stop, now has 15th of the Mixture in its rack.
8. Now II: 19-24

Asbury Third Methodist Church, McMicken and Lang, Cincinnati.  
 Koehnken & Grimm. Bldg. 1893, organ probably much older. Use  
 of term "Manual" and hitch-down swell pedal date it at c. 1870.

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

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

<u>Swell (58-notes)</u>		<u>Great (58 notes)</u>	
Bourdon	16'	Bourdon	16'
Stopped Diapason	8'	Open Diapason	8'
Salicional	8'	Melodia	8'
Viola	8'	Dulciana	8'
Aeoline	8'	Viola D'Gamba	8'
Flute a Chiminee	4'	Octave	4'
Fugara	4'	Flute Harmonic	4'
Piccolo	2'	Twelfth	2 2/3'
Bassoon Bass	8'	Fifteenth	2'
Oboe	8'	Trumpet	8'
Tremulant*			
Balanced Swell Pedal		<u>Pedal (27 notes)</u>	
Sw to Gt, on-off buttons		Sub Bass*	16'
Sw to Ped, on-off buttons		Bourdon*	16'
Gt to Ped, on-off buttons		Violin Cello*	8'
Gt to Ped reversible pedal		Pedal Check*	
5 Combination pedals:		Bellows signal*	
Gt. P, MF, F			
Sw. P, F		*Not original face	

Holy Cross Church, (Mt. Adams), Cincinnati, Ohio. Koehnken & Grimm, c. 1895.

<u>Swell (58-notes)</u>		<u>Great (58-notes)</u>	
Geigen Principal	8'	Bourdon Bass	16'
Stopped Diapason	8'	Bourdon Treble	16' <sup>1</sup>
Salcional	8'	Open Diapason	8'
Aeoline	8'	Melodia	8'
Flute a Chiminee	4'	Viol D'Gamba	8'
Violin	4'	Dulciana	8'
Bassoon Bass	8'	Principal	4'
Oboe	8'	Flute Harmonic	4'
Vox Humana (T.C.)	8'	Twelfth	2 2/3'
Tremulant		Fifteenth	2'
Sw-Gt on-off buttons		<u>Pedal (27 notes)</u>	
Sw-Ped on-off buttons		Sub Bass	16'
Gt-Ped on-off buttons		Violon Bass	8'
3 combination pedals:			
Gt. P, MF, F		1. from f# <sup>1</sup>	

Clifton Methodist Church, Cincinnati, Ohio. Koehnken & Grimm, 1895.

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

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

Left Jamb

Sw. Bourdon	16' 46
Sw. Geigen Principal	8' 58 <sup>1</sup>
Sw. Salicional	8' 46 <sup>1</sup>
Sw. Stopped Diapason	8' 58 <sup>2</sup>
Sw. Aeoline	8' 46 <sup>2</sup>
Sw. Fugara	4' 58
Sw. Flute a Chiminee	4' 58
Sw. Piccolo	2' 58
Sw. Bassoon Bass	8' 12
Sw. Oboe	8' 46 <sup>3</sup>
Tremolo	
Bellows Signal	
Coupler Sw. to Ped.	
Coupler Gt. to Ped.	
Coupler Sw. to Gt.	

1. Common stopped bass
2. Common stopped bass
3. Top 9 are flues
4. Nineteen in case
5. Low 12 common

Right Jamb

Gr. Bourdon	16' 48
Gr. Open Diapason	8' 58 <sup>4</sup>
Gr. Melodia	8' 58
Gr. Viol di Gamba	8' 58 <sup>5</sup>
Gr. Dulciana	8' 46 <sup>5</sup>
Gr. Octave	4' 58 <sup>6</sup>
Gr. Flute Harmonic	4' 58
Gr. Twelfth	2 2/3' 58
Gr. Fifteenth	2' 58
Gr. Trumpet	8' 58 <sup>3</sup>
Ped. Double Open Diap.	16' 27
Ped. Sub Bass	16' 27
Ped. Violoncello	8' 27
Pedal Check	

- 3 Combination pedals:
  - Gt. P, MF, F
  - Gr to Ped reversible pedal
6. Low 6 in case

S.S. Peter and Paul Catholic Church, Reading, Ohio.  
G. Grimm and Son, c. 1897, Rebuilt by Kilgen, c. 1930.

<u>Swell</u> (58 notes)		<u>Great</u> (58 notes)	
Bourdon	16'	Bourdon	16'
Geigen Principal	8'	Violin Diapason	8'***
Stopped Diapason	8'	Melodia	8'
Aeoline	8'	Dulciana	8'
Salicional	8'	Viol de Gamba	8'
Celeste	8'***	Open Diapason	8'
Flute a Chiminee	4'	Octave	4'
Piccolo	2'	Flute Harmonic	4'
Bassoon Bass*	8'	Fifteenth	2'
Oboe	8'	Mixture	II
Tremolo		Trumpet	8'**
		Tremolo*	
<u>Pedal</u> (27 notes)			
Double Open Diapason	16'	Swell to Pedal*	
Violin Cello	8'**	Great to Pedal*	
Pedal Check		Swell to Great*	

Gr to Ped reversible pedal  
3 combination pedals  
Gr. P, MF, F

When the organ was electrified, the entire great division was enclosed in a second swell box, with an obviously newer swell pedal added at the console.

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