

ORGAN CONDITION REPORT

CHURCH INFORMATION

Church Name	Trinity Lutheran Church LC-MS
Address	824 Wisconsin Ave, Sheboygan, WI 53081
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Musician Contact	Jon Eifert, ext 311

INSTRUMENT INFORMATION

Organ Builder 1	M.P. Möller / Hagerstown, MD
Opus	4972 (?)
Year	1927
Type of Work	Original Installation (some few rks. used from first organ installed 1888?)

Organ Builder 2	United Pipe Organ Co. / Milwaukee, WI
Opus	
Year	1960
Type of Work	Renovation; 3-manual/drawknob/7 new rks

Organ Builder 3	Tellers Organ Company
Opus	1148
Year	1972
Type of Work	Rebuild (a few new pipes, chests?)

Organ Builder 4	Peters, Weiland & Co. / Milwaukee, WI
Opus	
Year	1983
Type of Work	Tonal revision/enrichment; new pipework 15 rks (?) Bunjes hired to consult...

Organ Builder 5	Schlicker Organ Co. Inc / Buffalo, NY
Opus	
Year	1993
Type of Work	New Console using outmoded electro-mechanical components; new pipework

PART I: CONSOLE INFORMATION

A) STOPLIST

DIVISION 1	LOCATION
Great	Center Case Behind Impost (561 pipes)

STOP #	PITCH	STOP NAME	PIPES / MATERIALS
1	8	Principal (Spelled "Princial" on Tab), 1927/1960	-On Chest from Low A -C1-Gs9 offset left side behind façade -Painted Zinc basses -Heavy Spotted Metal from F17 -Stamped 'UN' body seam spotted Metal -Scribed "R.J. Saunders" foot seam -Closed-Toe voicing, heavily nicked w/ large windways -originally scroll tuned; now collared

			-Recycled Old set? From 1972 rebuild -Needs regulation for volume
2	8	Rohrfloete 1960/1972	-Zinc Basses -Spotted from C13 -Long, fairly wide Rohrs -Arched Mouths -Closed Toes -Contacts at keyboard or switchstacks need cleaning
3	4	Octave 1960	<i>old (DATE?) (USE?)</i> → -Painted Zinc Basses 5 notes -Cold Cast Spotted Metal -Stamped #6328 -Scale 46 on Low F -Heavy Nicking -Very bright in relationship to 8' -Needs speech regulation
2A	4	Rohrfloete 1960	-Extension #2 -Open treble pipes for extension -Needs speech regulation -C#50 DEAD -C61 DEAD
4	2	Waldfloete 1993	-Stamped "Waldflute 6331" -Tapered, Spotted Metal -Combination of Cold Cast Feet and Medium Cast bodies -Scale 86 -Not Bad [reworked older stop?]
5	1 1/3	Mixture IV 1983	-high Tin, German newer -Feather Nicking -Closed Toe -Breaks on Octave -tonal gap Octave 4 to 1-1/3' Mixture
6	8	Trompete 1983 <i>ZINC... REGULATION OFF</i>	-Spotted -Giesecke stamping (?) -Half Length, Bottom Octave -Harmonic from C#38 -dbl flue rks 8 & 4 for top gs57~c61 -"boat shallots" -Offset Independent EP Chest -L2 bottom makes it impossible to blend -Not well-voiced
7		Chimes, 1960	-Left of Positiv Case at upper tower wall Deagen? Maas-Rowe?
	16	Great to Great	Coupler
		Great Unison Off	Coupler
	4	Great to Great	Coupler

DIVISION 2	LOCATION
Swell	Above Positive, behind Pedal treble chest -Swell walls are single layer 1/4" Luan plywood mounted on hollow frames made from Fir 1"x2"s -Enclosed, Vertical shades (740 pipes)

STOP #	PITCH	STOP NAME	PIPES / MATERIALS
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8	16	Bourdon 1927/1983	<ul style="list-style-type: none"> -Stopped Wood, arched mouth -First note on Chest is C13 -Low 8ve at rear of box -recycled Older stop of Sugar Pine -Very poorly crafted Capped Metal treble pipes stamped "JSP 1985" -open Common Metal for 23 pipes -Combination of several older ranks? -recycled trebles, too? -Top 2 Octaves Open
8A	8	Gedeckt, 1927	-Ext. #8
10	8	Salicional 1927 (1888?)	<ul style="list-style-type: none"> -Painted Zinc bass octave -Originally Mitered; de- and re-mitered -Much older stop than neighbors -typical smallish Roller Beards -Cold Cast spotted Metal from C13 -Narrow Scale -very firm & beefy tone; Nice stop
11	8	Celeste 1927	<ul style="list-style-type: none"> -Spotted Metal, very Narrow Scale -also previously mitered -scribed: "Voix Celeste, 1/5th cut up, '11357', scale 62" -Roller Beards, very stringy
12	4	Principal 1960	<ul style="list-style-type: none"> -Zinc basses, spotted metal from F6 -Scribed "OP" -Top octave added -Scribed "4972, Scale 44" -No sky rack supports for leaning basses -Because of variety of metals, and voicing it is kaleidoscopic.
8A	4	Gedeckt	-Ext. #8
13	2	Blockfloete 1960	<ul style="list-style-type: none"> -Cold-cast spotted metal -stamped at seam: Bosch -Re-scaled 4' stop (or 2 2/3') -top 4 pipes have different origins -nice
14	1 3/5	Terz 1927/1972	<ul style="list-style-type: none"> -Was a 2' Block Flute -Top 4 pipes missing
15	1 1/3	Larigot 1972	<ul style="list-style-type: none"> -From J.B. Meyer and Son -UN stamped at rear seam -R.J. Saunders scribed at foot joint -stamped Sc 79, 19th & JBM Logo stamp -Spotted Metal, cylindrical -Closed toe, arched mouth -C37 DEAD -Elevated Offset Chest, attached to wall w/ single leg resting atop rackboard (!)
16	1 1/3	Mixture III 1960	<ul style="list-style-type: none"> -JB Meyer Pipework -stamped "UN" & Sc 80 & 19th -Bass ears removed -Second rank marked Sc84 & 22nd -Top rank stamped Sc92 & 26th -Break at C13 -Does not blend with other stops: big gap from 4' Principal to this 'high' mixture

17	16	Fagott 1927/1983?	-Zinc resonators, Giesecke or Laukhuff f -Offset bottom octave, new c1-b12 -marked Trompette 8' (re-cycled Moller 'pencil' trumpet from c13, small tip) -Zinc and spotted Metal -Overlength deep slot/scroll resonators -F#7, G#33, C49 DEAD -Typical Möller stop/sound -New, bass octave does not match
17A	8	Fagott, 1927	-Ext. #17 -G56 DEAD -Flues for trebles
18	4	Hautbois, 1888?/1927	-Block stamped "Campbell" -Zinc and Spotted -Scribed "Oboe" in good 19 th c. script -Compound conical resonator -Toe rack holes oversized, so rank leans (-better as a Pedal stop?) -Top two 8ves are flues C#38 is stamped "2" and "640" -quite old pipes (19 th c.) -Treble toes taped, so they won't fall in. -Could have been TC 8' oboe (ca. 1880) -Flue treble does not really blend well
		Tremulant	Functional
	16	Swell to Swell	Coupler
		Swell Unison Off	Coupler
	4	Swell to Swell	Coupler

DIVISION 3	LOCATION
Positiv	Immediately Behind Great Enclosed, Lateral Shades (537 pipes)

STOP #	PITCH	STOP NAME	PIPES / MATERIALS
19	8	Spitzfloete 1927/1972	-Haskell Bases for C1-B12. New? -Stamped "1148" -Stamped "6405, Scale 46" -Roller Beards for bottom 8ve -Open Tapered Zinc for 5 notes -From F18 Spotted -New Haskell Bases do not blend -A few notes need tonal re-touching
20	4	Offenfloete 1960	-New, Spotted Metal, probably Bosch? -Narrow Principal -Low C leaning over -No Skyrack support for bass notes -Rack holes are not centered -entire rank leaning rearward -grossly variable scaling, middle 8ve -Not appreciably different from 8' Flute -Should be revoiced to be different than Spitz
19A	4	Spitzfloete, 1927	-Ext. #19
21	2	Principal	-Spotted Metal, new

		1960	-stamped "6329", Sc71 -Very Mild, sweet, singing
22	8	Kornet II 1983	-From Tenor C13 only -Bosch? Spotted Metal -Fine, but nothing under it (foundation)
23	1	Scharf-Zimbel III 1983	-Tin; Narrow Scale, high-pitched -No breaks until Middle D -Trebles are coned at very top, abused -Too high pitched to be in tune, especially since no 4' Principal undergirding chorus.
24	8	Dulzian 1983	-Giesecke; half length; capped -Closed toe voicing -Not a bad stop
		Tremulant	Functional
	16	Positiv to Positiv	Coupler
		Positiv Unison Off	Coupler
	4	Positiv to Positiv	Coupler

DIVISION 4	LOCATION
Pedal	Bass off-set chests at sides and rear of chamber, Treble chest elevated in front of Swell (300pipes)

STOP #	PITCH	STOP NAME	PIPES / MATERIALS
25	16	Principal 1927	-recycled old Open Wood Diapason -C1-B12 recumbant at left of tower -Distinct tonal break from Bass to Tenor (vertical array at front of case/façade) -some Whoofy pipes
26	16	Subbass 1927	-Bottom 8ve at RH wall of Positiv -Remainder on LH side of Case on chest shared with 8' open -Most balanced of three 16's. -Well voiced
8A	16	Bourdon, 1927	From Swell
25A	8	Octave 1927	-extension, open wood for 12 pipes; -remainder varied: -painted Zinc next 5 notes, new? -heavy thick-walled Lead w/ spotted metal mouth insert from F6, recycled -Stamped "Scale 44 Eng. Open 4972 S.P.W." -On shared offset Chests
19B	8	Spitzfloete, 1927	-From Swell
25C	4	Choralbass 1983	-Common Metal (Bosch?) -rather healthy scaling -Bass pipes are not supported, and leaning forward -only principal in organ that sings
19C	4	Spitzfloete, 1927	-From Positiv
27	1 1/3	Rauschbass II 1983	-Tin, Giesecke, newer -slender standard Principal scale
27A	2 2/3	Mixturebass II 1983	-Tin, Giesecke, very large scale -practically Cornet Scale
28	16	Posaune	-B12 DEAD

		1972	-stamped "1148" Posaune -Standard Giesecke Block, epoxied socket -Zinc basses, painted, bugle-mitered 1/2L -Zinc/spotted tenor 8ve, tuned on expression slots -Tuning wires bent out of form -Bottom octave is covered -tenor 8ve open, full length -Top 8 notes are spotted metal
17B	16	Fagott, 1927	From Swell
29	4	Schalmei 1983	-Low 5 pipes unsupported & leaning backwards against 4' Choralbass -New, Giesecke, frontmost rank on chest



B) ACCESSORIES
COUPLERS

PITCH	FUNCTION
16, 8, 4	Swell to Great
16, 8	Positiv to Great (Spelled "Postiv to Great")
8, 4	Swell to Positiv
8	Great to Pedal
8	Swell to Pedal
8	Positiv to Pedal (Spelled "Postiv to Pedal")

OTHER ACCESSORIES

Chime volume control

C) INTERIOR OF CONSOLE

CONTACTS	Hard Wired System, Electro-mechanical
COUPLERS	Electro-mechanical contact gang switches in base of console
STOPS	Rocker Tabs, Wood
KEYS	Plastic

SYSTEM	Electro-mechanical, Schlicker multi-gang-switches (typical 1960's)
CONSOLE TYPE	Schlicker Open Keydesk Style
OTHER	Toe Studs 1-5 duplicate General thumb pistons

PART II: CHAMBER / CASE INFORMATION

A) WINDCHESTS

ACTION TYPE	-Electro-pneumatic Pitman chests for all manual mains, center ventil rail stop-action? -Pedal on individual electro-pneumatic stop/unit chests
COMMENTS	-Manuals & Pedal trebles arrayed diatonically -Upper Pedal Chest is new (Peters, Weiland? Akin to other Teller chest designs) -All mains appear to be of similar construction methods & materials

B) SWITCHING SYSTEM

→ GANG SWITCHES
EXPOSED

TYPE	-Electro-mechanical Switch System elements, most are labelled "1148"
COMMENTS	-Multiple Gang Switch Stacks for Unit Stops: 3 at back of Positiv chamber (in tower) Pedal Gang 1: Diap 16, Ged 8+4, and Subbass 16 Pedal Gang 2: P16, 8; Pos 16 (plays SW Brdn 16'); Spitz 8, 4; Sub16; Faggot 16 (plays Posaune 16') -Swell Gang switch: Bdn 16,8,4; Tromp 8 -Positiv Gang switch: Spitz 8,4; -Great Gang switch: Rohr 8,4; Tromp 8 -seven (7) dead notes at inspection, not including missing pipes of reassigned ranks

C) WINDING SYSTEM

TRUNKS

MATERIAL	Soldered Galvanized Metal, some flex-aust vinyl/wire hoses to offset chests
COMMENTS	Solid, adequate; all gaskets look and sound wind-tight

RESERVOIRS

TYPE	8 total, single-rise box type, spring weighted
COMMENTS	Some patched with new leather. Condition generally not bad, but aging.

SWELL ENGINES

TYPE	Peterson Electro-mechanical Swell Driver RC 100, for Swell (vertical shades) Whiffle-tree Positiv shade engine (lateral shades)
COMMENTS	Both machines are relatively new/refurbished and working to optimum

REGULATORS

TYPE	Box, single fold, sprung
INTERNAL DESIGN	Did not open to determine regulating valve form, probably curtain-type?
COMMENTS	All appear to be in good working order, leather is still viable

D) PIPEWORK

MATERIAL DETAILS	Due to frequent refurbishing, the organ exhibits a variety of metals, alloys, & construction methods; and in some ways, the better pipes are the oldest.
GENERAL CONDITION	Okay, except for lack of bass rack supports and resulting leaning/bending
RACKING METHODS	Standard wood dowel pins in ply racks; no end stools on rackboards
TUNING METHODS	Some scrolls, but collars predominate on re-cut pipes (scrolls cut off)
COMMENTS	Tonal incompatibility of voicing styles/scales/materials is most significant shortcoming in the organ's overall performance and condition

PART III: ELECTRICAL & WINDING SUPPLY

A) BLOWER

MANUFACTURER	Spencer Orgablo
SERIAL NUMBER	18963
HORSE POWER	3HP, 3 phase 220
TYPE	11527 Motor, 1800 RPM
COMMENTS	5 in. wind

B) STATIC RESERVOIR

TYPE	Butterfly regulator valve
COMMENTS	Large box-type, suspended from ceiling above blower in basement

C) RECTIFIER

MANUFACTURER	LaMarche
SERIAL NUMBER	18544240
SERVICE	Single Phase, 38 Amps, 75 max, 10-15 volts
LABEL CONTENTS	Type A9DWD
COMMENTS	Good condition

D) START MECHANISM

TYPE	Cutler-Hammer Magnetic Starter and 'Kill' switches on wall near blower in basement
COMMENTS	Wall mounted in basement blower room under tower stairs

PART IV: GENERAL CONDITIONS

A) LIGHTING

TYPE	Fluorescent
LOCATION	On ceilings with conduits and outlets
COMMENTS	Adequate for tuning pipes, inadequate for under chest repair/regulation

B) ACCESS

PASSAGEBOARDS	Positiv and Swell are excellent, Great is tolerable, Pedal treble chest: no ladder access, so swell shades must be removed; this has compromised trace rod fittings
LADDERS	Less than good, especially GT main chest short run
COMMENTS	

C) DIRT/DEBRIS

TYPE	Typical for instrument of this age having a relatively recent renovation
COMMENTS	

D) CHAMBER WALLS/CEILING

MATERIALS	Plaster
CONDITIONS	Much debris from ceiling falling by Swell shades, at juncture of tower arch/ceiling
COMMENTS	

E) FAÇADE

TYPE	20 th c. Pipe Fence, ornamental grille & fabric, with moldings & finials
COMMENTS	-possibly from an earlier tubular-pneumatic instrument? -lower case is supported by angle-iron steel framework (recent stabilizer—1960?) which replaced wood chassis structure

F) CABLES

WIRING	Primarily plastic-coat insulated, with some old cotton-wrapped wires re-used
TYPE	Mostly bundled and secured to legs, rails, panels, etc.
COMMENTS	Old wire no longer meets current NEC specifications

PART V: GENERAL COMMENTS

-Case elements date from an early instrument, possibly the 1927 Moller (or ?)
 -The new console is externally attractive but internally dated; components no longer used in the industry; since switching & combination actions are now handled by solid-state processor systems
 -Internal chamber structures holding components are fairly sturdy and do not prohibit access to pipe areas.
 -Winding elements exhibit typical factory methods and do create some access problems under windchests.
 -Placement of the 'new' chests/ranks prohibit ideal tonal egress and create some curious tonal imbalances; e.g. the Swell must speak through the Pedal trebles which have the most ideal location in the organ: at top center, behind façade (note: stop layout on chest makes reed tuning difficult.)
 -Other tonal concerns stem from the multi-personality disorder common in organs having too many parents—rather extreme 'taste' changes in voicing, scaling and tonal concept are present in the organ today. While eclecticism of stoplist can be an admirable and satisfying goal, achieving it through accretion of stops (over an extended period of time) seldom produces a unified musical result.
 -Placement, chest design, tonal incompatibility conspire to make the organ less successful than it should be.

+ ROOM ARCHITECTURE (CAAPET)

PART VI: TOTALS

NUMBER OF STOPS	NUMBER OF RANKS	NUMBER OF PIPES
40	39	2138

REPORTING TECHNICIANS	DATE
David L Beyer, vice-president SRR&A Ltd	Thursday, 29 July 1999
Assisted by Jeff O'Donnell, intern	