Goll

Tribschenstrasse 30, 6005 Luzern, Switzerland

Founded/Born - Closed/Death	1867 - ???
Still active?	yes
Email	info@goll-orgel.ch
Webpage	https://www.goll-orgel.ch

Description

Friedrich Goll (born October 28, 1839, in Bissingen an der Teck; died March 2, 1911, in Lucerne) was one of the most significant organ builders of the late 19th and early 20th centuries in Switzerland. Goll learned the craft of organ building from his brother Christoph Ludwig Goll in Kirchheim unter Teck, followed by further training with Jakob Forell in Freiburg and Friedrich Haas in Lucerne. His training also included stints with Joseph Merklin in Paris and a brief period in London. In 1867, Friedrich Haas handed over his business to Goll, who achieved significant success with his first major project, the organ for the Abbey Church of Engelberg, completed in 1877.

The breakthrough project led to Goll becoming a dominant figure in Swiss organ building, alongside contemporaries Johann Nepomuk Kuhn and Carl Theodor Kuhn. In 1905, Friedrich Goll's son Karl joined the business as a partner, and the company was renamed "Goll & Cie." The company grew rapidly, employing around 70 people by the time of Goll's death in 1911. Between 1902 and 1911 alone, the firm produced approximately 130 new organs.

Karl and Paul Goll continued to lead the company successfully, relocating the workshops to Horw near Lucerne in 1921. However, the firm faced financial difficulties, leading to bankruptcy in 1927 and Karl Goll's departure. In 1928, Paul Goll re-established the company as a joint-stock corporation with Wilhelm Lackner. The family tradition ended with the accidental death of Friedrich Goll's grandson in 1971. In 1972, the company was re-founded in Lucerne by Beat Grenacher and Jakob Schmidt, and it continues to thrive today under the name "Orgelbau Goll," with notable projects including organs for the French Church in Bern, the Culture and Congress Centre in Lucerne, and the Market Church in Hanover.

Friedrich Goll's organs were rooted in the South German Romantic tradition, influenced by Haas and Walcker. Initially, he built organs with mechanical action and cone chests, later transitioning to pneumatic action in the 1890s. Goll was renowned for his exceptional intonation skills, a quality highly praised by his predecessor Haas. Despite adopting newer technologies, Goll maintained a conservative style, while his sons later incorporated French symphonic elements and innovative features. The high quality of materials and craftsmanship characterized all of Goll's work, from small to large instruments. Though many of the nearly 600 organs built by Goll between 1868 and 1928 have been altered or destroyed, a significant number remain, showcasing the enduring legacy of Goll's meticulous and artistic approach to organ building.

Sources

https://de.wikipedia.org/wiki/Friedrich_Goll

Engelberg, Klosterkirche (Main Organ)

Kloster Engelberg, Bänklialpweg , 6390 Engelberg, Switzerland

Builder	Goll
Year	ca. 1877
Period/Style	Romantic
Stops	153
Keyboards	4+P
Keyaction	electrical

Description

The pipe organ was built by Friedrich Goll for the monastery church as opus 12, featuring a new organ with 50 registers on three manuals and a pedal. The organ was equipped with cone chests and Barker levers, with an expressive swell box. Over time, the instrument underwent several modifications. Between 1924 and 1926, the Goll & Co. organ-building company expanded the instrument to 134 registers, added a new console, and established a tube pneumatic system. While the initial contract mentioned 121 registers, an 8′ Principal was added later.

From 1992 to 1993, the Graf AG organ-building company restored the organ. The instrument got a new control desk with setzer facility and two new pedal registers. Today, the organ boasts 137 registers with a total of 9,097 organ pipes. The largest pipe measures over 9 meters, while the smallest is just 5 mm long.

The organ features numerous swell boxes that are staggered and allow for orchestrated, seamless dynamics. Apart from the main work and the Grand Pedal, all the works can be swelled, with part of the upper work even being able to be doubly swelled, and two registers being triple-swelled. Six swell pedals control the pneumatic couplers. In the second work (II), the Dulcian, Physharmonica, and Clarinette registers are built as beating reeds. Both the mechanical action (for keys) and the stop action (for registers) are electric.

Stoplist/Disposition

Hauptwerk (I, C-c4)	Echowerk (II, C-c4)	Solowerk (III, C-c4)	Oberwerk (IV, C-c4)	Pedal (C-g')
Gross-Principal 16′	Gross-Salicional 16′	Lieblich Gedackt 16′	Rohrgedeckt 16′	Contraprincipalbass 32′
Gross-Bourdon 16′	Gross-Gedeckt 16′	Geigenprincipal 8′	Hornprincipal 8′	Principalbass 16′
Principal 8′	Lieblich Principal 8′	Soloflöte 8′	Fugara 8′	Violonbass 16′
Solo-Principal 8′	Suavial 8′	Wienerflöte 8′	Nachthorn 8′	Gemshornbass 16′
Flötenprincipal 8′	Flauto amoroso 8′	Lieblich Bourdon 8′	Flûte harmonique 8′	Subbass 16′
Tibia 8′	Spitzflöte 8′	Coppelflöte 8′	Flötengedeckt 8′	Gross-Gedeckt (TM) 16′
Flöte 8′	Gedackt 8′	Quintatön 8′	Echo-Bourdon 8′	Rohrgedeckt (TM) 16′
Flauto dolce 8′	Viola 8′	Salicional 8′	Cello 8′	Stillgedeckt 16′
Gemshorn 8′	Dulciana 8′	Aeoline 8′	Violine 8′	Gross-Salicional (TM) 16′
Bourdon 8′	Unda maris 8′	Vox coelestis 8′	Vox angelica 8′	Harmonicabass (Schwebg) 16′
Gamba 8′	Dolce Cornett V (TRM) 8′	Solocornett V (TRM) 8′	Harmonica 8′	Cornettbass VI (TRM) 16′
Dolce 8′	Klein-Principal 4′	Streichcornett V (TRM) 8′	Echo-Cornett V (TRM) 8′	Quintbass 10 2/3′
Cornett V 8′	Traversflöte 4′	Kleingedackt 4′	Octave 4′	Octavbass 8′
Gross-Quinte 5 1/3′	Rohrflöte 4′	Klein-Spitzflöte 4′	Klein-Fugara 4′	Flötenbass 8′
Prestant 4′	Salicet 4′	Flûte d’amour 4′	Fernflöte 4′	Gedecktbass 8′
Gemsoctave 4′	Dolcequinte 2 2/3′	Viole d’amour 4′	Flûte pastorale 4′	Violoncello 8′
Hohlflöte 4′	Dolcemixtur IV 22/3′	Harmonia aetherea III (TRM) 4′	Nasard 2 2/3′	Harmonica (TRM) 8′
Dolciato 4′	Octavin 2′	Rohrquinte 22/3′	Echo-Mixtur IV-V 22/3′	Terzbass 6 2/5′
Gross-Terz 3 1/5′	Dolce-Terz 13/5′	Streichquinte 2 2/3′	Piccolo 2′	Bass-Gross-Quinte 51/3′
Quinte 22/3′	Dulcian 16′	Flageolet 2′	Larigot II (TRM) 2′	Bass-Gross-Mixtur VIII (TRM) 5 1/3'
Mixtur IV-V 22/3′	Physharmonica 8′	Zartvioline 2′	Acuta V (TRM) 2′	Septimenbass 4 4/7′
Gross-Septime 2 2/7′	Clarinette 8′	Terzflöte 13/5′	Echo-Terz 13/5′	Principalflöte 4′
Superoctave 2′	Cromorne 8′	Bassetthorn 16′	Echo-Superquinte 11/3′	Zart-Gedeckt 4′
Flautino 2′	Schalmei 4′	Oboë 8′	Septime 11/7′	Rauschpfeife IV 4′
Scharf V (TRM) 2′		Waldhorn 8′	None 8/9′	Nonenbass 3 5/9′
Cymbel III (TRM) 2′		Englisch Horn 4′	Basson 16′	Bass-Gross-Terz 3 1/5′
Gross-None 1 7/9′			Vox humana 8′	Bass-Quinte 22/3′
Terz 1 3/5′			Saxophon 8′	Bass-Gross-Septime 22/7′
Superquinte 1 1/3′			Tuba 8′	Flauto 2′
Sifflöte 1′			Trompette harmonique 8′	Hintersatz III 2′
Bombarde 16′			Dulcianquinte 51/3′	Bass-Gross-None 1 7/9′
Trompete 8′			Clarino 4′	Contrabombarde 32′
Clairon 4'			Euphonterz 3 1/3′	Basson (aus TRM) 16′
				Posaunenbass 16′
				Trompetbass 8′
				Fagott 8′
				Bass-Clarino 4′

Additionals: II/I, III/I, IV/I, I/II, III/II, IV/II, IV/III, I/P, II/P, III/P, IV/P;, II/I, III/I, IV/I, II/II, III/II, IV/II, III/III, IV/III, IV/IV, II/P, III/P, IV/P;, II/I, III/I, IV/I, III/II, IV/II, IV/III;, 256-fold electronic setter system, sequencer, whole swell box, inner swell box, swell box specifically for Echo-Bourdon (84) and Vox Humana (101), swell box for the small pedal, Tremolo lento Echowerk (II, C-c4), Tremolo vivo Echowerk (II, C-c4), Tremolo lento Solowerk (III, C-c4), Tremolo vivo Solowerk (III, C-c4), Tremolo lento Oberwerk (IV, C-c4), Tremolo vivo Oberwerk (IV, C-c4)

Sources

https://organindex.de/index.php?title=Engelberg,_Klosterkirche_(Hauptorgel)