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2010 ORGAN ATLAS ~ PITTSBURGH



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Organ Historical Society

2010 NATIONAL CONVENTION
PITTSBURGH

ORGAN ATLAS

Celebrating the Fifty-fifth Convention of the Society

June 21–26, 2010

EDITOR
Rollin Smith

PHOTOGRAPHY, DESIGN AND PRE-PRESS
Len Levasseur



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Contents

Essays

| | |
|--|-----------|
| MUSIC AND MUSICAL INSTRUMENTS IN PITTSBURGH AND ENVIRONS. | 10 |
| <i>Michael D. Friesen</i> | |
| EARLY JARDINE ORGANS IN PITTSBURGH | 34 |
| <i>Stephen L. Pintel</i> | |
| JOSEPH DOWNER | 44 |
| <i>Michael D. Friesen</i> | |
| THE JOSEPH DOWNER CHAMBER ORGAN | 50 |
| <i>Philip A. Maye</i> | |

| | |
|--|-----------|
| THE FIRST CARNEGIE ORGAN. | 62 |
| <i>Robert Sutherland Lord</i> | |
| PHILIPP WIRSCHING IN PITTSBURGH. | 68 |
| <i>James M. Stark</i> | |
| PITTSBURGH'S MILLIONAIRES AND THEIR ORGANS. | 70 |
| <i>Rollin Smith</i> | |

Venues

| | |
|---|------------|
| HARTWOOD ACRES COUNTY PARK | 80 |
| <i>Aeolian Organ</i> | |
| EASTMINSTER PRESBYTERIAN CHURCH | 83 |
| <i>Aeolian-Skinner Organ</i> | |
| EAST LIBERTY PRESBYTERIAN CHURCH | 86 |
| <i>Aeolian-Skinner Organ</i> | |
| FIRST UNITED METHODIST CHURCH | 92 |
| <i>Austin Organ</i> | |
| ST. PAUL R.C. CATHEDRAL | 94 |
| <i>Beckerath Organ</i> | |
| CALVARY EPISCOPAL CHURCH | 100 |
| <i>Casavant Organ</i> | |
| CHURCH OF THE ASSUMPTION. | 104 |
| <i>Casavant Organ</i> | |
| HOLY ROSARY R.C. CHURCH | 106 |
| <i>Casavant Organ</i> | |
| ST. THERESE OF LISIEUX R.C. CHURCH | 108 |
| <i>Casavant Organ</i> | |
| ST. BENEDICT THE MOOR R.C. CHURCH | 110 |
| <i>Derrick & Felgemaker Organ</i> | |
| ST. JOHN'S EVANGELICAL LUTHERAN CHURCH | 113 |
| <i>Estey Organ</i> | |
| CALVARY UNITED METHODIST CHURCH | 114 |
| <i>Farrand & Votey Organ</i> | |
| HOLY TRINITY LUTHERAN CHURCH | 116 |
| <i>Felgemaker Organ</i> | |
| CENTER PRESBYTERIAN CHURCH. | 118 |
| <i>Flentrop Organ</i> | |

| | |
|---|------------|
| ST. JOHN'S "BURRY'S" EVANGELICAL PROTESTANT CHURCH | 120 |
| <i>Harvey Organ</i> | |
| PLEASANT HILLS COMMUNITY PRESBYTERIAN CHURCH | 122 |
| <i>Holtkamp Organ</i> | |
| ALL SAINTS R.C. CHURCH. | 126 |
| <i>Hook & Hastings Organ</i> | |
| FIRST PRESBYTERIAN CHURCH OF NEW BRIGHTON | 128 |
| <i>Hook & Hastings Organ</i> | |
| TRINITY LUTHERAN CHURCH. | 130 |
| <i>Jardine Organ</i> | |
| HARBISON CHAPEL. | 133 |
| <i>Kimball Organ</i> | |
| TEMPLE RODEF SHALOM. | 136 |
| <i>Kimball Organ</i> | |
| ST. JAMES R.C. CHURCH | 140 |
| <i>Möller Organ</i> | |
| NATIVITY LUTHERAN CHURCH | 143 |
| <i>Möller Organ</i> | |
| ST. ANDREW'S EPISCOPAL CHURCH. | 146 |
| <i>Skinner Organ</i> | |
| CARNEGIE LIBRARY OF HOMESTEAD | 148 |
| <i>Votey Organ</i> | |
| FIRST UNITARIAN CHURCH | 150 |
| <i>Wirsching Organ</i> | |
| VERONA UNITED METHODIST CHURCH. | 154 |
| <i>Wirsching Organ</i> | |
| OUR ADVERTISERS | 186 |



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JUNE 21 - 26, 2010

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COVER IMAGE AND FOLLOWING PAGE:
Panoramic map of Pittsburgh, 1902.
Drawn by T.M. Fowler &
James B. Moyer

From the President

SCOT L. HUNTINGTON

Dear Fellow OHS Members and Convention Registrants,
On behalf of National Council, it gives me great pleasure to congratulate co-chairs Jim Stark and J.R. Daniels, and the OHS Pittsburgh National Convention Planning Committee on what promises to be another stellar OHS National Convention, and to welcome you to the Renaissance City.

This is our first visit to the region and promises unusual organ venues perhaps unfamiliar to many of us. Among the varied treasures awaiting us are what may be the largest extant instrument to issue from the short-lived Derrick & Felgemaker partnership, several instruments by the exceptional but underappreciated builder Philipp Wirsching, a church possessing one of the most magnificent treasure troves of Tiffany windows to be seen anywhere, a landmark Ernest White Möller (this tonal designer's work was revolutionary in its day, and possibly unfamiliar to many OHS members), a European-built Möller tracker that marked the company's first contemporary foray into the mechanical-action organ-reform movement era, a dinner cruise aboard a charming riverboat, and an utterly magnificent, newly-restored Rudolf von Beckerath organ with its gleaming 32' facade that is not only the largest instrument the firm built for the United States, but it is perhaps one of the finest landmark organs this organbuilding titan ever produced. Attendees whose taste runs to the symphonic style and the monumental will not be disappointed, with impressive instruments by Aeolian, Kimball, and Skinner, rounding out the schedule. The roster of presenters is equally impressive.

Pittsburgh was once a mighty engine driving our country's industrial might. Most of the organs we will visit, and the architectural monuments that house them, were made possible by this city's thriving industrial economy. So please join me this summer to help celebrate the fruits of the National Convention Committee's labors at what promises to be another major OHS National event, and let's "Steel Away to Pittsburgh"!

With best wishes and congratulations,

Scot Huntington
OHS President





ALLEGHENY

RIVER

OH

FRANKLIN ST

ST

SCHOOL ST

SOUTH AV



MONONGAHELA

RIVER

WABASH H.R.

SECOND ST.
FIRST ST.

WATER & ST.

IO RIVER

Music and Musical Instruments in Pittsburgh and Environs

AN INTRODUCTION TO THE REGION'S EARLY HISTORY

Michael D. Friesen

INTRODUCTION

THE ALLEGHENY MOUNTAINS, a portion of the larger Appalachian Mountain range, effectively demarcate the western from the eastern parts of Pennsylvania. The Alleghenies, as they are commonly known, are not only a physical entity—they also represent a symbolic, political, and cultural dividing line: frequent references have been made to something being done, or being brought, “west of the Alleghenies,” in terms of the settlement of the frontier. Many address the issue of “firsts” in historical writing, so it has been a common phenomenon to see such statements as the “first” person, object, or event “west of the Alleghenies,” although often it would be more appropriate to paint such claims in hues of “early.” In the field of music, musicians, and musical instrument makers, this phenomenon holds true. In order to understand this usage better, it is appropriate to begin with a summary of the historical background of the region.

The term “west of the Alleghenies” generally is used in connection with Western Pennsylvania, although the physical mountain range runs from north-central Pennsylvania in a southwesterly direction through western Maryland, eastern West Virginia, and western Virginia. The distinction arose during the American colonial era, when almost all the population was concentrated on the Atlantic seaboard and nearby inland areas. Land west of the Allegheny Mountains was Native American territory, claimed by Virginia as well as Pennsylvania (since the latter’s western boundaries were nebulous), even though it remained a wilderness fundamentally unsettled by British colonists. The stage was set for conflict when France, setting its sights on further interior land claims with the ultimate hope of uniting French Canada with French Louisiana along the Ohio and Mississippi River valleys, thereby consolidating its hold on North America, began to construct a series of forts southward from the Great Lakes in the 1750s. The aim was to isolate the coastal colonies of England, its hated rival, from continuing westward expansion.

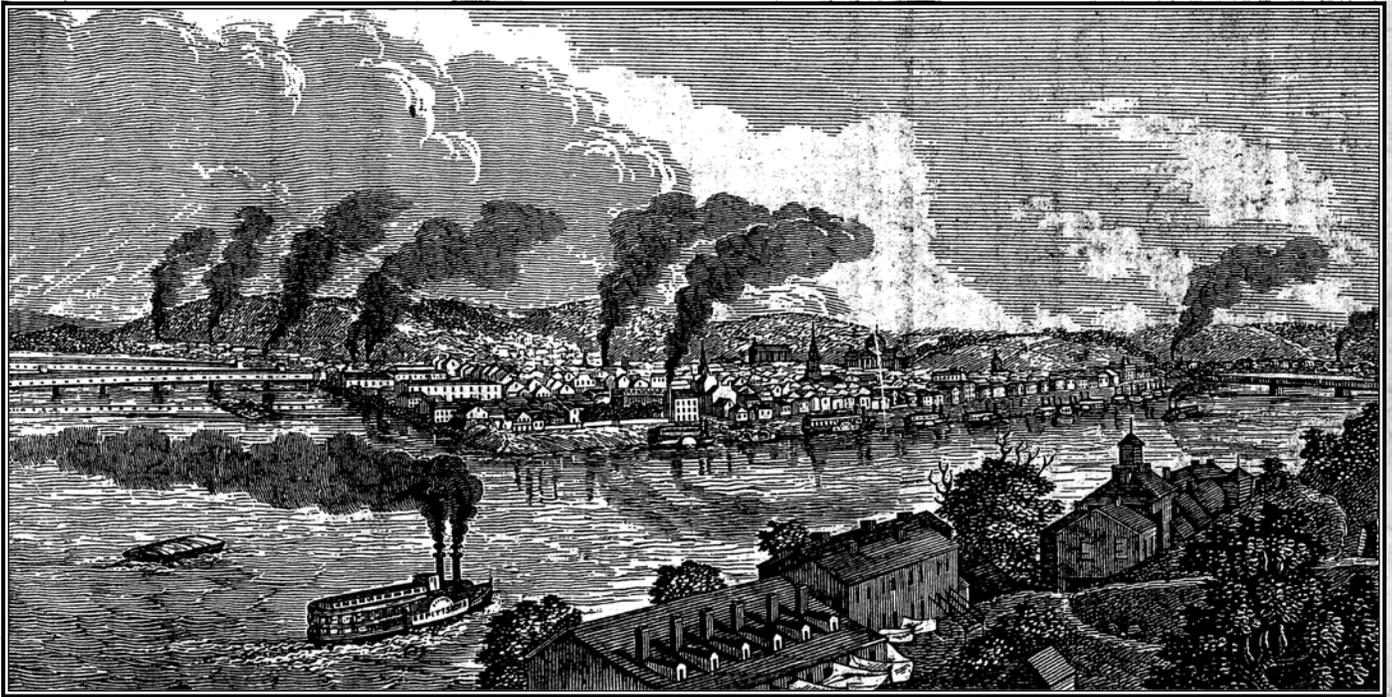
The consequence of both empires vying for control of a large portion of North America was war, which began with the Battle of Jumonville Glen in 1754. The ensuing conflict, called the French and Indian War in America, was known in Europe as the Seven Years’ War or sometimes King George’s War, where battles began in 1756. These

confrontations effectively evolved into the first “world war,” as it was eventually waged on four continents—Europe, America, Africa, and Asia. Its conclusion, with Britain’s defeat of France affirmed by the signing of the Treaty of Paris in 1763, instead of guaranteeing long-term peace, ironically set the stage for the American Revolution only a few years later.

The debts this contest had amassed led Parliament to enact a continuing series of tax measures on the colonies to help replenish the treasury, which proved unpopular. The colonists, whose militias had helped British troops fight the French as well as the Indians who sided with France, and who had become accustomed to a relative amount of local control of government, including consultation on taxes, were understandably angered by being forced to pay for something to which they felt they had already contributed. Reasoning that British subjects in America should not be told how to pay for their own protection when they had no representation in Parliament, the colonists’ resentment over this “taxation without representation” grew.

In addition, Britain enacted the “Proclamation Line of 1763,” which was intended to provide for peaceful relations with Native Americans in the aftermath of the war by outlawing private purchases of and settlement on Indian lands. The line extended from Maine to Georgia, and in Pennsylvania, it followed along the Alleghenies. England’s intent was that western expansion would be permitted only by royal approval based on negotiated treaties for the acquisition of more territory. Squatting and fraudulent land acquisition had antagonized Native Americans, but Parliament was in no mood or financial condition to battle Indian tribes further in order to facilitate colonial growth. The unintended consequence of the Proclamation was to anger speculators as well as Easterners seeking to settle in the west. The colonists had intended to obtain territory farther inland, to which they thought the war’s victory had entitled them, without interference from London. Because Britain could not effectively enforce the Proclamation Line, however, within a few years it was fundamentally ignored and inoperable.

The resultant protests over these policy decisions led to more retaliatory and repressive acts and political blunders by King George III, his ministers, and Parliament.



View of Pittsburgh as seen from the juncture of the Allegheny and Monongahela Rivers, 1843. The 1834 St. Paul's Cathedral is the long building under the center plume of smoke; to its right is the steeple of the First Presbyterian Church, and the domed building to its right is the Courthouse. (Sherman Day, *Historical Collections of the State of Pennsylvania* (Philadelphia: George W. Gorton, 1843, 64a.)

The colonies reacted with various forms of counter-retaliation. The rise of armed conflict and the occupation of cities by British troops by 1775 finally caused the colonists to rebel by declaring their intention in 1776 to form a new country. It was the War of Independence that made it possible for the West to be settled by Americans long before, and at a greater pace than the British would have permitted.¹

THE ORIGINS OF PITTSBURGH

Prior to the French and Indian War, both the English and the French had traded with Native Americans in the backcountry, thereby learning of the Forks of the Ohio, the strategic location where the Monongahela and Allegheny Rivers join to form the mighty Ohio River. In 1754, as part of the fort building cited earlier, the French constructed Fort Duquesne at the point where the rivers meet, named for the Marquis Duquesne, then the Gouverneur-Général de Nouvelle-France. The establishment of this fort was a significant trigger of the French and Indian War. However, after a series of battles, the French withdrew from the area, destroying their fort in 1758. The British then built their own fort in the same general location in 1759 (and rebuilt it again in 1761), naming it Fort Pitt after William Pitt, King George's Secretary of State, who is generally credited with the series of strategic military decisions that enabled Britain to win the war against France. An accompanying village sprang up in the vicinity by 1760, known as "Pitts-borough," divided into "upper" and "lower" sections. The British had not initially encouraged this settlement and, in fact, had to shelter its inhabitants inside the structure whenever there were Indian raids.

The name "Pitts-borough" never stuck, nor its pronunciation, and Pittsburgh, as the community came to

be known, dates from 1758. (The alternate spelling "Pittsburg" is found from time to time, especially because of inconsistent standards of American orthography in the 18th and early 19th centuries.²) It remained a small village until western settlement began in earnest at the end of the American Revolution in 1783 and the opening up of the Northwest Territory by the new United States in 1787 (when Virginia ceded its claims in the area to Pennsylvania). The town was platted in 1784, and then became a trading center for the region because of its strategic location and advantageous river transportation. Pittsburgh became an official borough on April 22, 1794, by act of the Pennsylvania legislature, and was incorporated as a city on March 18, 1816. The population rose steadily from between 400 or 500 people in 1788, to 4,786 in 1810, and 21,115 in 1840 (the latter figures based on returns from the federal censuses), with its metropolitan population counting Allegheny City and other "suburbs" by the 1840s reaching about 100,000. The Lewis and Clark Expedition of 1803–6 began here—the boats were built and initially provisioned in Pittsburgh.

Sitting at the head of the Ohio Valley, Pittsburgh's trade relationships with cities and settlements along river routes had grown rapidly, spreading like branches of a tree down the Ohio and its tributaries. They were stronger than its commercial trading along east-west routes until roads were improved so that crossing the Alleghenies was less difficult and less expensive. (Railroads did not reach Pittsburgh until 1852, for example.) As one historian has pointed out, for a time, it "made things 'from over the mountains' have an exotic quality," and diffused the inhabitants' conception of what was "west"—for example, Kentucky and Tennessee were not seen as farther west, but merely farther down the river.³ Once people left the

American east coast, either as second- or third-generation settlers or as recent immigrants to the United States and went west of the Allegheny Mountains, it was almost as if they were citizens of yet another new world.

THE RISE OF CULTURE ON THE FRONTIER

Although many writers focus on the rougher aspects of the frontier, it is more accurate to consider that most inhabitants of new settlements came from established communities and were therefore interested in having cultural amenities like those that they had known previously. Pittsburgh was no different from many other new cities in the West where, as populations began to grow, efforts were made to foster intellectual, artistic, literary, and musical endeavors. For example, a notice appeared as early as November 25, 1786, in the *Pittsburgh Gazette*, stating "Wanted.—A man who understands vocal music and who can teach it with propriety. Such a person will meet with good encouragement from the inhabitants of Pittsburgh."⁴ That desire may not have been fulfilled for a time, but it was real. This is not meant to suggest that popular or folk music in the new West, ranging from river songs to camp ballads, was not also "culture," but for the purposes of this essay, it focuses more on music and musical instruments representative of professional training and execution. Just as there was a market for consumer goods, there was also a "market for culture" to be developed, not necessarily for the stereotypical thought that "lower classes" required education and refinement, but primarily for practical and industrious middle-class people who aspired to better things in life but needed exposure to and instruction in subjects ranging from art and music to literature. This pattern in "high culture," parallel to the forces of urbanization, repeated itself dozens of times as cities were established and grew.⁵

With respect to the specific orientation of this essay, there is a reasonable amount of information about music in early Pittsburgh that includes mentions of organs. Unfortunately, it still remains relatively inaccessible in widely dispersed sources, and the few summaries of musical activity included in general histories of Pittsburgh all through the 20th century are spotty and prone to inaccuracies.⁶ Furthermore, there are problems with most of the "first" stories that have sprung up over time, with competing claims, inadequate documentation, conflated facts, or sheer confusion and error. It is, nevertheless, a worthwhile exercise to present historical accounts of early activities and people there, particularly when little otherwise has been known of them, by revisiting primary sources as much as possible.

This essay will thus serve to present selected aspects of early Pittsburgh music history, generally up to the 1840s, ranging from music and musicians to musical instruments and their makers. Particular attention is paid to individuals and to publications, such as tune-books, that had a relation to church music. A separate section on organs, in context with church histories, is included, followed by a series of descriptions of varying lengths of organbuilders who had origins centered around Pittsburgh and its environs, as well as their instruments.

MUSIC AND MUSICIANS

The first known music teacher in Pittsburgh was Peter Declary [sometimes DeClary], who arrived in 1801, having previously lived in Philadelphia.⁷ A notice dated October 28, 1801, announced an upcoming elaborate evening entertainment under his auspices, as follows:

Concert and Ball.
PETER DECLARY,

MUSIC MASTER, IN PITTSBURGH,

INFORMS his friends and the public, that he will give on Monday the 9th of November next, in the Court-House, a

Vocal & Instrumental Concert,

in which the Battle of Prague will be performed on the Forte Piano, by one of his Pupils eight years old, and a great variety of the last published favourite Songs, and other Music Pieces. The Concert will be concluded with the new President's march. After the Concert,

A BALL.

Tickets, at 75 Cents each, to be [had] at P. Declary's house, and at the place of performance.

The Concert will begin precisely at half past six o'clock.

N.B. The dancing room, though not quite finished, will be provided with two good fires, and is very large.⁸

It is likely Declary who conducted one or both of the "Singing School" and "Music School" enumerated among the "Institutions for the Instruction of Youth" in an 1802 almanac of the city, for which no further details are given.⁹ Peter Declary also worked as a merchant for a time, selling dry goods, groceries, and queensware, perhaps because he could not make ends meet as a musician alone.¹⁰ Declary is listed in the 1815 city directory with the occupation of "musician," living on the south side of Front Street between Market and Wood Streets.¹¹ He was a resident of Pittsburgh as late as 1818, when he helped form the Pittsburgh Musical Society, but apparently moved to Kentucky by 1819, where he participated in a concert. No further trace of him has yet been found.¹²

By 1805, there is evidence of the beginning of music retailing. That year Zadok Cramer, the Pittsburgh publisher and bookseller, was advertising that he sold "Psalms and Hymns" and "Music Books," among many other printed items, Bibles, gazetteers, dictionaries, and the like.¹³ In March 1808, Anthony Beelen, a general "merchandise," opened his shop, and among his fashionable stock he advertised

a quantity of Music, by Pleyel, Hayden [*sic*], Clements [Clementi?], and many other authors of the first eminence for the piano forte, violin, violincello [*sic*], flute and clarinet; piano forte, violin, clarinet, flute and fife tutors, violins of different prices, German flutes, clarinets and fifes, violin bows and bridges, tuning hammers, piano wire, and best Italian violin strings.¹⁴

By October of that year, he advertised

violins, plain and patent flutes, flageolets, clarinets, fifes, violin strings, music books, whole and half bound music paper, double and single brass pens, instructions for flute, fife, violin, clarinet and flageolet, a variety of new music for the piano, and other instruments.¹⁵

Although Wilson states that during the “twenties and thirties Charles Volz conducted a music store,” he was already in town by 1814, where an advertisement dated January 19 announced that he carried violins.¹⁶ In the 1815 city directory, his firm was listed as “Charles L. Volz & Company, wholesale merchants of English and German goods,” located on the east side of Wood Street between Front and Second Streets; he is listed by himself as a merchant at the same 1819.¹⁷ There were a number of other storekeepers who sold music, music supplies, primers for instruction, and instruments in the decades of the 1810s and 1820s, including Nathaniel Richardson, William Eichbaum Jr., Thomas and Gregg Algeo, and H.C. Lewis.

An 1806 description of the town states that “schools for teaching the forte-piano, clarinet, flute, and violin” were in place.¹⁸ While it probably refers to Declary’s activities, by that time Edward Tyler, a former English cathedral chorister, was also in the vicinity, because an English traveler, Fortescue Cuming (1762–1828), who came through Pittsburgh in 1807, noted that he had been teaching “sacred vocal musick in this town and the surrounding country these two successive winters” (i.e., since about 1805).¹⁹ According to Cuming, Mr. Tyler was elderly and by then in sad circumstances, but he held on, and was still recorded as late as April 1814, conducting a singing school in the grand jury room of the courthouse.²⁰

In 1808, a writer states that

talents and education are not deficient in Pittsburgh. . . . Theatrical performances are sometimes attended to by the young gentlemen of the place, by way of improvement to themselves, and amusement to the town; not for gain. An Apollonian [*sic*] Society forms also a school for improvement in instrumental music; while masters are employed for teaching the government of the voice in sacred harmony.²¹

The latter undoubtedly refers to Mr. Tyler.

This description is confirmed and elaborated upon by Mr. Cuming, who credits the Apollonian Society’s formation to Samuel H. Dearborn, an artist, musician, and “mechanical genius” who also helped a local dramatic society as a “machinist, dresser, scene painter, and shifter or actor.” Although according to Wilson, “men who essayed female parts made a lamentable failure,” Cuming stated that Dearborn nevertheless performed “with much respectability” the “part of the garrulous Mrs. Bulgruddery” in the play *John Bull*. Samuel, son of Benjamin Dearborn, a Boston school teacher and balance manufacturer, was a flautist and had moved to Pittsburgh about 1804 to paint portraits—the first known artist in the city. He lived in Pittsburgh until around 1806, and then moved to Cleveland about 1807, where he was also that city’s first known artist. He returned to Pittsburgh by early 1808, moved to Lexington, Kentucky, around 1809, and ultimately returned to Boston to pursue portraiture.²²

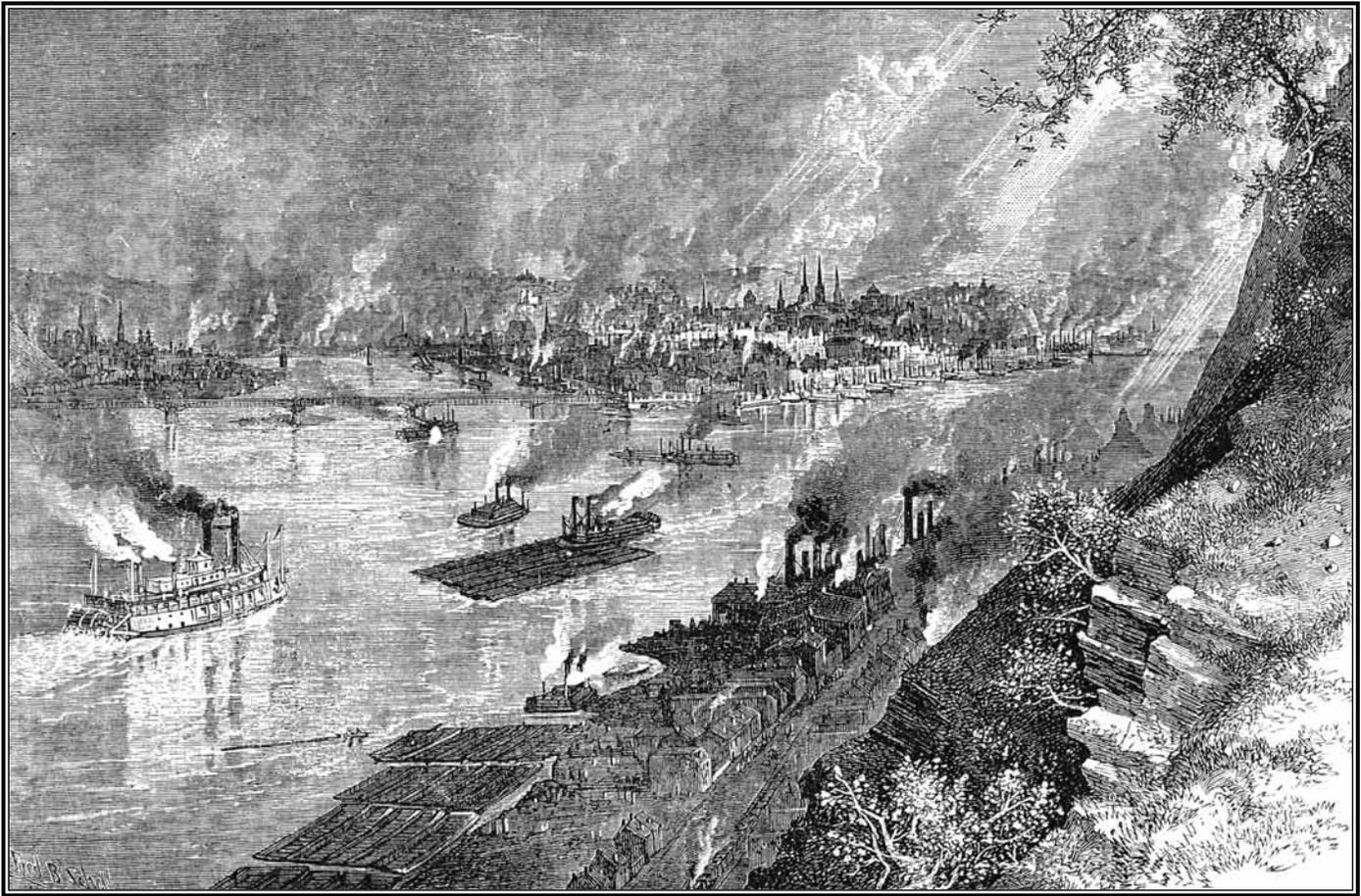
The Apollonians met once a week. People joined who could not play an instrument just “for the sake of the cultivation which the society furnished.” However, the society had a rough go of it, lasting only about a year and a half. Three men using noms de plume wrote of its demise as follows:

That in the progress of the fine arts, that of music has been justly deemed the first evidence of national refinement: That since the disorganization of the Apollonian [*sic*] Society, the town has been favored with no other serenades, than those of your memorialists; who it must be acknowledged, have latterly made such great improvement in duets and full pieces, that some of them (particularly the long houl [*sic*]) have by amateurs been supposed equal to the dead march in Saul—or even the Irish Cry!²³

The first musician who is said to have had “a broad influence on the city’s musical education” arrived in 1811 from Philadelphia. Born in Sussex, England, William Evens [sometimes Evans] (1783–1854) immigrated to Nova Scotia in 1804 and worked in a variety of carpentry and wheel-making trades in Canada and the eastern United States while also pursuing a dual occupation as a singing-school proprietor (evidently without financial success). His musical education is not known. He became a plane-maker in Pittsburgh (i.e., he made devices for planing wood), being trained in that trade by local craftsman William Scott, and putting his musical pursuits on hold for a time. After getting himself settled with a presumably steadier income, Evens opened a singing school in October 1817. He continued to make planes, and thereafter conducted singing classes, taught music, led concerts, and organized numerous singing societies in Pittsburgh and its environs for years. He also sold sheet music and books, and had an extensive music library.²⁴

In 1815, William Evens was living on the west side of Market Street above Fifth Street, and in 1819 on the north side of Irwin Street below Penn Street.²⁵ Directories for both years list his occupation only as “planemaker.” It was not until the 1826 city directory that Evens’s occupation was given as “plane maker and music master,” when his residence was on Irwin Street between Penn Street and the Allegheny River. The 1837 directory calls him “plane manufacturer and teacher of music,” and he is listed in the 1839 directory as “professor of music.” He may have ceased musical activities by the 1840s as he does not appear in directories of that decade. In directories of 1850 and 1852, he is identified only as a planemaker. For years, Evens compiled material on Pittsburgh musical activities, as well as in other locations, and his papers, diary, and scrapbooks are in the holdings of the Carnegie Library there. They are the source from which people have written summaries of his life, as well as on early Pittsburgh music topics, but they have never been thoroughly studied or indexed. He deserves a formal biography, which is beyond the scope of this paper.²⁶

At least two new musical societies came into existence in Pittsburgh in the second decade of the 19th century—according to Harvey Gaul, “in 1811, the Allegheny Musical Society, in singing a benefit concert for orphans, included on its program a ‘first performance’ of Handel’s *Hallelujah Chorus*.”²⁷ Then in early 1818, the Pittsburgh Musical Society was organized, adopting its constitution at a meeting held in William Evens’s home on January 30, 1818. Evens was a founder of the group, as he signed its original by-laws, and continued to host its meetings thereafter.²⁸



View of Pittsburgh, looking up the Ohio River, 1876. The spires of the 1855 building of St. Paul's Cathedral are below the center white cloud.
 (William H. Egle, *History of the Commonwealth of Pennsylvania*, Harrisburg: DeWitt C. Goodrich & Company, 1876, 314.)

Pittsburgh became an early center for the production of shape-note tune-books beginning in 1813. The first to be issued was *Patterson's Church Music*, compiled by Robert Patterson, followed in 1814 by Freeman Lewis's collection, *The Beauties of Harmony*. Both of these works were reprinted.²⁹ Patterson (1773–1854), a native of Saratoga County, New York, was a bookseller and publisher, former headmaster of the Pittsburgh Academy, and a Presbyterian minister. He also compiled the aforementioned *The Honest Man's Extra Almanac*. Robert was the son of Joseph Patterson, also a Presbyterian clergyman and teacher, and they collaborated in bookselling as well. Robert was well suited intellectually and through experience for such a work.³⁰ Lewis (1780–1859), a native of Basking Ridge, New Jersey, had lived in Uniontown, Pennsylvania, some 50 miles south of Pittsburgh, since he was 16; his father was a miller. Said to be “a fine musician,” Freeman was both a surveyor and a traveling teacher of music.³¹ There were thus two general “streams” of development of such tune-books—those that were produced in Harrisburg, Pennsylvania, and whose influence migrated southward on the east side of the Appalachian Mountains, and the Pittsburgh volumes, whose influence migrated southward, partially along the Ohio River valley, but, in any event, west of the Alleghenies.³²

In 1816, a local teacher of mathematics, John Armstrong (dates unknown), who is otherwise not recorded as a musician, compiled another tune-book, which also in-

cluded a prefatory “introduction to the grounds of music.” He named it after the city: *The Pittsburgh Selection of Psalm Tunes*.³³ Armstrong lived on the north side of Fifth Street between Wood and Smithfield Streets, and, in 1814, had begun publishing the *Town & Country Almanac*.³⁴ It is unfortunate that these three collections have not been studied and are virtually unknown.³⁵

It should be pointed out that Benjamin Henry Latrobe (1764–1820), the architect and engineer, briefly lived in Pittsburgh, from 1813 to 1815. His home was on the southeast corner of Grant and Second Streets.³⁶ He was also educated as a musician, and although an organist, it is not known if he played an instrument in the city during that time.³⁷ Latrobe lived in Pittsburgh between appointments to posts in the federal government in Washington. There his fame lies in his work on the Capitol building, although he executed many other commissions. Benjamin designed plans for the U.S. Arsenal in Pittsburgh in 1814, and otherwise supervised construction of shops and ships for Robert Fulton's Ohio Steamship Company, being a one-third shareholder in the firm.³⁸

Three other musicians of the early period, of whom nothing else is known beyond their city directory entries, were William Parks, listed as a “musician” in the 1815 volume, living on the south side of Virgin Alley between Wood and Smithfield Streets; Harry Barnes, listed as a “musician” in the 1819 volume, living in Miltenberg's Alley; and Henry G. Pius, listed as operating a “dancing

academy” on the “west side of the Diamond” in 1815, and as a “teacher of dancing” at the northwest corner of Wood and Third Streets in 1819, who typically of dancing-masters, would also necessarily have had to be a musician as well.³⁹ In fact, like Peter Declary, Pius pursued an occupation that was viewed seriously by many people, rather than as a luxury or frivolity. Fortescue Cuming stated, “it may not be impertinent to remark, that in most parts of the United States, teachers of dancing meet with more encouragement than professors of any species of literary science.”⁴⁰

MUSICAL INSTRUMENTS AND MAKERS

Separate, for the most part, from performing musicians were a few musical instrument makers, of whom we know relatively little, except Charles Rosenbaum, who will be treated in a separate section. While it might not have been easy to earn a living as a musician in early Pittsburgh, it was likely even more difficult for an instrument maker, as no one in that line of work seems to have been able to enjoy a sustained residence in the town, although many other trades and industries more essential to city building flourished. Indeed, as one writer has pointed out, Pittsburgh was characterized for some time as being populated by merchants and artisans, the latter solicited and cultivated, and only after a core of craft manufacturing was established did factories begin to rise.⁴¹

Perhaps it was because by the time Pittsburgh had a population substantial enough to buy musical instruments with regularity, transmontane transportation routes had improved enough that the cost of shipping them in from the East made it less economically valuable or necessary for a maker to be located inland. Although no thorough comparative review has been done with respect to music similar to what Richard Wade did for urbanization, it would also appear that of the inland river cities, it was Cincinnati that became the major musical instrument-making center. Thus, there was not enough of a market for instruments in Pittsburgh’s trading region to hold such makers there.

The first piano in Pittsburgh, according to surviving sources, was brought from Philadelphia over the mountains by a pack mule team around 1796 for Mary Butler, the daughter of Major General Richard Butler, after she returned home that year from a four-year stay at the Moravian school for girls in Bethlehem, Pennsylvania. This square piano was made by Charles Taws, and it survives to this day in the holdings of the Historical Society of Western Pennsylvania.⁴²

An 1808 description entitled “The Manufacturing Interest of Pittsburgh,” provided a compilation of “manufactories, artists, and mechanics” that included one “bell maker” and one “flute and jews-harp maker.” There was

also concomitantly one “bell hanger.” Unfortunately, no names were given along with the list of occupations. Bell founders could make everything from ship to cow to church bells, so it is subject to one’s individual judgment as to whether or not they can be construed as a musical instrument. (Ongoing listings in directories for brass foundries likely indicate the producers for the bell market.) The compilation did list the number of teachers, limners, and “house and sign painters” as examples of who would have been in the “artists” category, but there was no mention of musicians.⁴³

The next edition of 1809, in a brief commentary about Pittsburgh, stated, “in addition to the manufactories, &c. enumerated last year, there is . . . one violin maker.” Again, unfortunately, the person was not named.⁴⁴ However, he can be almost positively identified. Joseph Brittingham (dates unknown) is listed in the 1815 directory as a “nailor and violin maker,” living on the north side of Pitt Street, between Penn Street and the river.⁴⁵ This aligns with the enumeration in the federal census of 1810, where one “Joseph Britenham” was living in Pittsburgh, one year after the above-mentioned almanac was published, so he probably must be the same person.⁴⁶

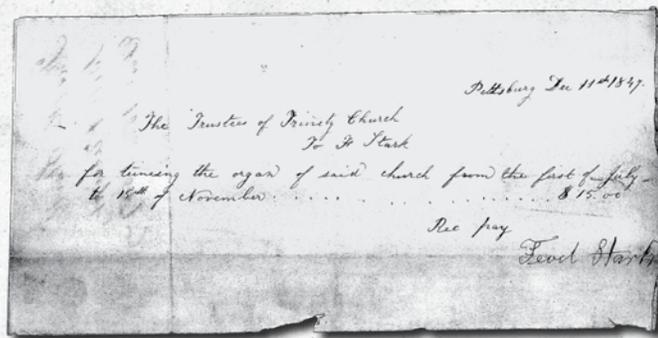
As will be seen in the sections below, this pattern of brief stays of instrument makers continued. The statistics

on manufactures from the 1840 Federal census showed that in Pittsburgh there were only two men employed in the making of musical instruments, with sales revenue that year of \$1,000 and capital of only \$800.⁴⁷ It is not certain what type of instruments those were, as they were not identified in city directories. Ferdinand Stark (dates unknown), a piano-maker who

moved from Philadelphia to Pittsburgh around 1840, was active in that field in the ensuing decade (he is last documented as a piano manufacturer in 1852), so perhaps pianos were the industry, with Stark and an employee or coworker as the men referred to in the census.⁴⁸

Stark also constructed at least one organ in partnership with organbuilder Philip Meinhart (dates unknown) in 1845 for the building of the First Reformed Church and the First Evangelical Lutheran Church of Greensburg, Pennsylvania—two congregations using the same edifice. No specific details have been found about the instrument, except that it cost either \$800 or \$900, an expense presumably split between the parishes.⁴⁹ One writer describes the situation that led to the decision:

In the course of a few years, a desire was expressed for better music in the congregation, and to this end, it was deemed by all lovers of music that a pipe organ would be a great help. The organ question was dis-



ABOVE: Receipt signed by Ferdinand Stark dated December 11, 1847, for tuning the 1836 Corrie & Hubie organ at Trinity Episcopal Church. (Trinity Episcopal Cathedral Archives.)

cussed, and, though it met with stout opposition on the part of a few, for musical instruments were not popular in the churches at that time, the congregations decided to purchase the organ, which was done, and it was the first organ erected in Greensburg. This congregation also had the first church bell in town. . . . This new departure caused no little criticism, both in the congregation and outside, for few thought then that people could worship God with musical instruments as well as with the voice. It is pleasing to note that the sentiment of the people has undergone a great change since that time. Even the strictest sects now use organs and other musical instruments.⁵⁰

Based on city directory entries, Meinhart (also found spelled Mienhart, Minehart, and Meinhardt) resided in Pittsburgh and Allegheny City, then near (and now absorbed into) Pittsburgh, from the mid-1840s to the 1880s, but he has not been researched, and has otherwise been unknown to organ historians. According to Baynham, he also had a brother, Julius, who worked in the trade.⁵¹ Another piano-maker, Frederick Blume (dates unknown), advertised as early as 1844 and into the 1850s.⁵² Other than Charles Rosenbaum, however, piano-makers in Pittsburgh thus belong to a period largely outside the scope of this essay.

CHARLES ROSENBAUM, PIANO-MAKER

Referring to the year 1814, a historian remarks "that Pittsburgh had reached to an important degree of culture is shown by the fact that a pianoforte factory had been started in the city. This establishment is mentioned in an advertisement published June 1st of that year by Charles Rosenbaum."⁵³ The notice reads:

PIANO FORTES.

The subscriber, respectfully informs the inhabitants of Pittsburgh and its vicinity, that he has lately established himself as [a] PIANO FORTE MAKER in this town in Fourth street, between Market and Liberty streets, where he will make all kinds of PIANO FORTES, viz. square ones, from \$250 to \$350. Also, when bespoke, upright and grand pianos of various qualities and prices. He has now on hand some of the best kinds, which he invites amateurs to call and examine.

CHARLES ROSENBAUM.⁵⁴

Accordingly, it seems fairly clear that Rosenbaum arrived in Pittsburgh in 1814. According to another writer, the European education of soldiers and their wives and daughters at Fort Pitt led them to

enliven the monotony of a garrison town with concerts and their musical entertainments. This would naturally cultivate a musical taste in the settlers, and the records of eighty years since show that it was enough to encourage the establishment at Pittsburgh, in 1812-14, of a piano factory; Charles Rosenbaum at that date advertising in the *Gazette* pianos of his own make for from \$250 to \$350 each, and offering to contract for the construction of grand pianos.⁵⁵

The writer appears to have read the same notice cited above, but because no one else places Rosenbaum in Pittsburgh as early as 1812, the attributed date range is almost surely in error. In the 1815 directory, Charles is listed as a "piano forte maker" on the north side of Front Street between Wood and Smithfield Streets.⁵⁶ By 1816, his business was praised by a local chronicler, as follows:

Mr. Charles Rosenbaum has established a shop for making Piano Fortes, which are of a superior quality. They are equal in elegance of workmanship, and in tone, to any imported. We are happy to hear that his success meets his most flattering expectation.⁵⁷

The English traveler Morris Birkbeck stopped in Pittsburgh in 1817 as part of his itinerary, and, surely referring to Rosenbaum's work, made the following observation in his diary for June 2:

This evening I heard delightful music from a piano, made in this place, where a few years ago stood a fort, from which a white man durst not pass, without a military guard, on account of the Indians, who were then the hostile lords of this region.⁵⁸



Rosenbaum was apparently able to withstand a setback, as his combined home and shop burned on January 13, 1816. A newspaper story stated that:

A brick house in Front Street, between Wood & Smithfield Streets, belonging to the heir of William Cunningham, deceased, and occupied by Mr. Rosenbaum, Piano-Forte maker, was burnt to the foundation on last Saturday morning about 2 o'clock. The fire is said to have communicated from a grate in the second story. Mr. Rosenbaum has suffered severely, having lost all his tools, &c. A recent fall of snow, and the calmness of the night, prevented further destruction.⁵⁹

The accounting of the councils (in effect, the City Council) in January 1817 ascertained that there were by

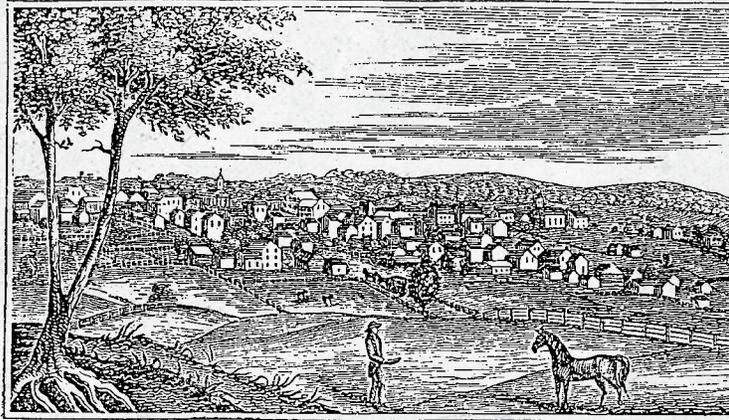
ABOVE: Nameplate of the Rosenbaum piano. (Philip A. Maye, with permission of the Senator John Heinz History Center/Historical Society of Western Pennsylvania.)

OPPOSITE TOP: View of Greensburg, Pennsylvania, ca. 1843. The spire of the county courthouse is seen under the tree at left, and the joint Lutheran/Reformed church is located in the area above the horse. (*Old Westmoreland* 6 no. 2 (November 1985), inside front cover.)

OPPOSITE BELOW: Nameboard of the Taws piano. (Philip A. Maye, with permission of the Senator John Heinz History Center/Historical Society of Western Pennsylvania.)

then 248 factories in Pittsburgh, employing 1,280 hands, and producing goods valued at \$1,896,366, as well as 111 other trades with 357 employees generating goods valued at \$700,003. However, there is no mention of a piano-maker in that listing.⁶⁰ The fact that an artisan's shop escaped being inventoried in that enumeration is not particularly surprising, as we have already seen that pattern relative to musicians.

Interesting details about Rosenbaum's work appear in a correspondence exchange with Frederick Rapp (1775–1834) of New Harmony, Indiana. Frederick was the adopted son of George Rapp (1757–1847), who had founded the Harmony Society, the name of which referred to its theosophical basis of communal living (including the adoption of celibacy), and not to a musical motif, although he appreciated and supported music. Rapp established a settlement for its adherents in 1805 known as "Harmony" on land along the Connoquenessing River in Butler County, Pennsylvania, about 30 miles north of Pittsburgh. Their initial prosperity led them to seek a site where they could expand, and in 1814 the Harmonists (or Rappites), as they were known, moved to a tract along the Wabash River in Posey County, Indiana, about 25 miles west of Evansville, which they named "New Harmony." There the group remained until their dissatisfaction with being too isolated led them to return to Pennsylvania where they founded their third and final settlement in 1824 on land near the Ohio River in Beaver County, about 18 miles north of Pittsburgh. This they named "Economy" (it was dissolved in 1906; the village is now part of the borough of Ambridge).⁶¹



On August 17, 1816, Rapp wrote from New Harmony to David Shields, the Society's business manager in Washington that, among other matters, "Our Docter Miller says that he hath tryed Mr. Rossenbaums forte Pianno, and found [it] very good and if you can get them examined by some of your friend[s] I am no ways in a great haste but wish to get a good one."⁶² Apparently, Shields communicated this through intermediaries to Pittsburgh, because it was not until October 12 that Rosenbaum replied:

Mr. Rapp,

I have heard through Mr. Schields that you are still interested in buying a piano forte; but because Mr. Schields could not tell me anything definite about it, and because I have a very suitable instrument for you, I thought it would be best to write to you myself. The veneer of the instrument is not of mahagony [*sic*] but throughout of a beautiful nutbrown wood which proves attractive to everyone. Above all, however, it is very well made and has a very strong tone. If you have not yet bought another instrument, and if you should like to have one from me, I can serve you with the above instrument or with another very soon, if you will write me about this soon. The price is \$300.

I wish you well as your devoted servant,

C. Rosenbaum

My greetings to Mr. Dr. Müller.⁶³

Johann [John] Christopher Müller (the "Docter Miller" in the first letter) was the Society's director of music. On January 6, 1817, Frederick wrote to Shields that



I recd. Not long since a Letter from M.C. Rossenbaum of Pittsb. informing that he has a forte Piano ready for me, expecting an answer whether I would have it, I shall write him to day that I wish him not to send it before Spring, as it is dangerous to forward it at this Season of the year.

Shields replied on January 22 that the next time he went to Pittsburgh he would, among other errands, "then call with Rosenbaum about your Pianna; you stated in a former letter that you were not in a hurry, and I was waiting untill our treasury should be filled." He then reported to Frederick on February 28 that

When at Pittsburgh a few days ago, I called on Mr. Rosenbaum, who shewed me the Pianna, intended for you, it is a very handsome piece of Workmanship, but as to its excellence of tone, I am not Sufficiently a judge to say any thing. It will be sent with your other goods about [the] 1st of April.⁶⁴

How long the Society kept the Rosenbaum is unknown. They bought another piano from Charles Albrecht of Philadelphia in 1827 after Economy was settled.⁶⁵ There are numerous references to musical instruments throughout the accounts of the history of the Society (including proposed organs from Johann Philip Bachman of Lititz and Wilfred Hall of Philadelphia in 1823 and 1824, respectively, which were not contracted for owing to the decision to move from New Harmony to Economy), as well as the playing of music, since Rapp was a strong supporter of music.⁶⁶

It has been speculated that the family of Stephen Foster (1826–1864), the famous Pittsburgh songwriter, may have had a Rosenbaum piano. A chronicler of the Foster family states:

From early childhood, Stephen Foster always was accustomed to music in the home of his parents and their friends, and it was probably as good as any the small town of Pittsburgh then afforded. Pianos were commoner than one would think, for some were brought over the mountains from the East by the arduous means of mule train and canalboat, and other pianos were manufactured right in the town. As early as 1815, and perhaps earlier, a piano-forte maker named Charles Rosenbaum had an establishment on the north side of Front Street, between Wood and Smithfield, where he manufactured square, upright, and even grand pianos on order, at prices of \$250 and \$300. We do not know if Stephen's mother bought a piano from Mr. Rosenbaum, or brought one with her from her old home in Wilmington [Delaware], but . . . her reminiscences indicate that the Fosters had one as early as 1818.⁶⁷

Incidentally, Charlotte, the oldest sister, said by Morrison Foster to have been "an accomplished musician and beautiful singer," took lessons from the afore-mentioned multi-talented William Evens, who advertised in 1826 as follows:

Wm. Evens, teacher of the French Horn, Trumpet, Bugle, Serpent, Bassoon, Clarionet, German Flute,

Hautboy, Violin, Violoncello, and Tenor Viol—at Six Dollars per Quarter. W.E. professes the Andante stile. Those who wish to play Concerto's or become Prestissimo Players need not apply. Tempo Gusto.⁶⁸

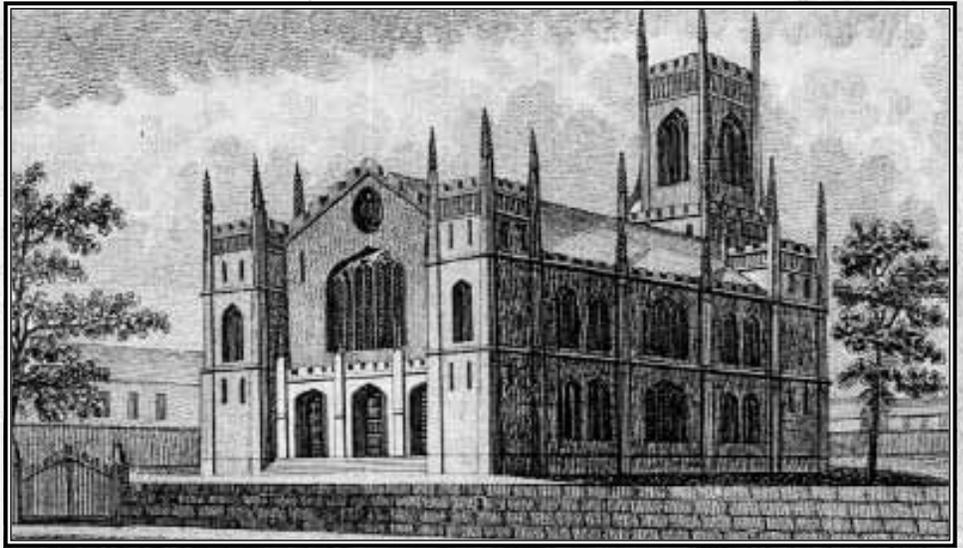
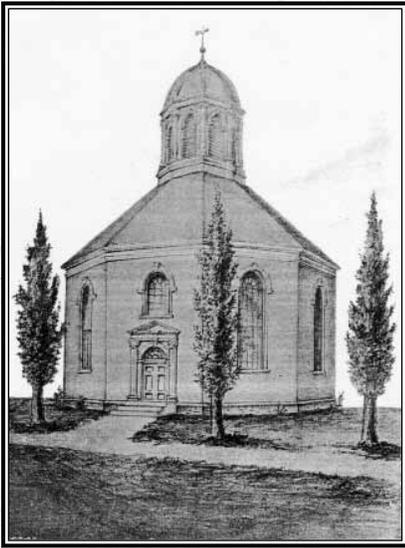
The last mention of Rosenbaum in Pittsburgh is his directory listing in 1819, in the "Removals, Omissions, &c." section, indicating that he had just relocated within the city. His occupation was given as "piano maker," and he then lived on the east side of Smithfield Street between Virgin Alley and Sixth Street.⁶⁹ A statistical report comparing the number of employees and value of output of industries in Pittsburgh in 1815 and 1819 indicates that Rosenbaum had four employees in 1815, but only one (obviously himself) in the latter year, and that the "value of manufactures" was \$2,000 in 1815, but only \$700 four years later.⁷⁰ It would thus appear that the market for his pianos had almost dried up by the end of the decade.

According to U.S. census entries, Rosenbaum and his family had moved to Indiana by 1820, where he was living in Lawrence County, perhaps for financial reasons, or to be closer to other members of the extended Rosenbaum family who already appear to have been living in the state. He apparently left piano-making altogether and became a farmer, as that is the occupation he is listed with (starting with the 1850 enumeration, which was the first census to provide occupations) through the 1870 returns. According to the *International Genealogical Index* and Glenn D. Rosenbaum, a family descendant, Charles, who was named Karl Caspar Nepomuk Rosenbaum in his native Germany, was born in Coblenz on July 24, 1783, and baptized on July 27 at the Liebfrauenkirche there. His immigration date is not known, and he does not appear in any U.S. censuses prior to 1820. Like many other German immigrants, he had by then anglicized his first name. He married Christina Hunter (1798–1885) in 1814 in Pittsburgh, and they had nine children. Rosenbaum died on February 1, 1875 in Mitchell, Lawrence County, Indiana, at the age of 91, and was buried in Cavetown Cemetery in Campbellsburg, Brown Township, Washington County, Indiana.⁷¹ There are numerous Rosenbaums to be found in the censuses of Lawrence, Jackson, and other nearby rural counties of Indiana, but their familial relationships have yet to be sorted out. Charles is not included in musical instrument reference works.

One instrument by Rosenbaum is known to survive, although missing its original six legs and pedals. It is a 5½-octave German-action square piano formerly owned by the Philadelphia Museum of Art and exhibited at the Hatfield House in Fairmount Park in 1953. Its original owner is unknown. The piano was sold in 1994 to the Senator John Heinz History Center in Pittsburgh, where it is now a part of the Historical Society of Western Pennsylvania Collection.

THE EARLIEST ORGANS

Various writers have made claims in the past about the "first" organ to be brought or to be built, west of the Alleghenies. Most of these stories include a relationship to Pittsburgh. One such statement asserts that Pittsburgh's "Round Church, the predecessor of Trinity Cathedral,



LEFT: The first church of Trinity Episcopal, Pittsburgh, finished in 1808, and known as the “Round Church,” although it was octagonal in design. It housed an 1819 Thomas S. Hall organ. (Oliver Ormsby Page, “Sketch of the ‘Old Round Church,’ 1805–1825, The Original Edifice of Trinity Church, Pittsburgh,” *Pennsylvania Magazine of History and Biography* 19, no. 3, 1895: 350b.)

RIGHT: The second church of Trinity Episcopal, Pittsburgh, finished in 1825, in Perpendicular Gothic style. It housed the relocated 1819 Hall organ, and its replacement, an 1836 instrument by Corrie & Hubie. (S. Jones, comp., *Pittsburgh in the Year Eighteen Hundred and Twenty-Six, Containing Sketches Topographical, Historical and Statistical; Together with a Directory of the City, and a View of Its Various Manufactures, Population, Improvements, &c., Embellished with an Engraving of the Episcopal Church*, Pittsburgh: Johnston & Stockton, 1826).

had the first organ west of the Allegheny Mountains.”⁷² This is not true. McCracken further stated that this “first” organ “had been built by George Downer of Brookline, Mass., and when a new church was erected in 1835, it was replaced by an instrument built in Philadelphia that had been “transported over the new Allegheny Portage en route to the city.” In fact, it was Joseph Downer (1767–1838) who hailed from Brookline. He is known to have built organs near Pittsburgh only *after* he arrived in the area around 1787, which would challenge not only the idea that he had brought along an instrument with him, but also the notion that the parish would have commissioned such an instrument from him while he was still in the East. In order to date the “first” organ correctly, as well as most of the “early” instruments, it is necessary to describe the general characteristics of Pittsburgh churches, as well as to provide some individual church histories.

Although a variety of church organizations came into being by around the end of the 18th century, there were few predisposed by their theology and worship practices to be hosts to pipe organs. Lots were set aside by the Penn family for the establishment of Episcopal, Presbyterian, and German churches in 1787; a Roman Catholic parish, Methodist church, and Evangelical Lutheran congregation soon followed. However, none constructed buildings quickly, let alone contracted for an organ. A study of religion in the area indicates that “heavy Scots-Irish immigration after 1800 meant that Presbyterians predominated in Western Pennsylvania.” In fact, the author states that “the concentration of Presbyterians in Western Pennsylvania qualifies the region for the title, the ‘Presbyterian valley.’”⁷³ Presbyterians (as well as Methodists) were known for establishing numerous rural congregations, but organs were then anathema to them. The story was no different in their urban churches—for example, First Presby-

terian, founded in 1784, did not buy a pipe organ (a Jardine) until 1863; its history states that in its earlier years

there was no instrument of music; an organ, or choir, would by many have been esteemed an abomination. One man, with a scarcely tolerated pitchpipe, sat at the front of the pulpit, a small Englishman, a professional musician, who almost invariably slept through the other services, and was not unfrequently awakened by those depositing the collection bags to perform his duty at the close.⁷⁴

Episcopalians who settled west of the Alleghenies in the late 18th and early 19th centuries, and who statistically should have had noticeable potential for church-building based on the quantity of established parishes in the East, suffered from neglect and inertia on the part of church officials in Philadelphia. They failed to supply adequate clergy to minister to their far-flung flock, or to evangelize in order to gain congregants in western Pennsylvania. As a consequence, the church remained weak, while the large influx of Scots-Irish settlers permitted the Presbyterian church to become the strongest and most influential denomination, followed by Methodists and Roman Catholics. Other denominations, such as Lutherans, Reformed, and Baptists, gained a foothold in the Pittsburgh area, but not to any extent like the Presbyterians. Thus within the time frame of this essay, relatively few pipe organs arrived that can be described.

Relative to individual church histories, we begin with Trinity Episcopal, which eventually became the cathedral of the Diocese of Pittsburgh when the Diocese of Pennsylvania was split into eastern and western regions in 1865. The Diocese of Erie was formed out of the western portion in 1910.⁷⁵ Although some have claimed that Trinity was the first Episcopal parish to be established west of the

Alleghenies, in fact, the first church in Allegheny County was organized in 1790 in rural Chartiers Township under the name of St. Luke's Church, and not in Pittsburgh. St. Luke's built a small frame church, but the parish soon fell on hard times, one reason being given that the Whiskey Rebellion of 1794, which was centered in the Pittsburgh region, "disturbed the peace and drove the supporters of the church from the locality." The church was closed and ultimately torn down. The property remained with the Episcopalians, however, and a stone structure was built on the site between 1852 and 1854 when the parish was revived following an increase in population in the vicinity.⁷⁶

There is no certain date for the organization of Trinity parish. Two-and-a-half lots were deeded on September 24, 1787, by John Penn and John Penn Jr., "late Proprietors" of Pennsylvania, from their land holdings remaining after the American Revolution for "the congregation of [the] Episcopalian Protestant Church, commonly called the Church of England" so that they could erect a house of worship and have a graveyard. However, because of an inadequate number of members, no church was built on the property; rather, it remained only a burying-ground, while services were held in a variety of temporary locations.⁷⁷ A nucleus of Episcopalians had formed a parish by 1797 because that year the vestry engaged the Rev. John Taylor as minister.⁷⁸ The congregation was not prosperous, and it was not until July 1, 1805, that Trinity laid the cornerstone for its first church, a brick octagonal structure (hence the moniker "Round Church") on a different piece of property, a triangular lot bordered by Wood Street, Liberty Avenue, and Sixth Street (now Avenue). Insofar as official records exist, Trinity obtained a formal organizational charter from the Pennsylvania Assembly on September 4, 1805, probably because of the impetus of building a church. It was still incomplete in 1808, according to Cuming, who returned to Pittsburgh on August 21 of that year for a brief stay. Accordingly, he asserted that the courthouse "serves for a place of worship for the Episcopal society until their own church is finished."⁷⁹

Trinity has had several organs over the lifetime of the parish, and it is possible to sort out correctly the history of the early ones. The church is said to have acquired its first organ either in 1804 or in 1808.⁸⁰ Both of those dates are incorrect. Obviously, 1804 is wrong, because there was no building to house an instrument. The year 1808 is also wrong, as it is quite improbable that an organ would have been installed in an incomplete building if the congregation was not yet worshipping therein. The congregation carried considerable debt for the new church for years (in fact, it was never consecrated), and there was no money for an organ. While some people have speculated that an organ Joseph Downer built in the late 18th or early 19th century for some other party eventually made its way to Trinity, or that Adam Hurdus of Cincinnati furnished them with an instrument, in fact the organ was commissioned from Thomas S. Hall in New York, and it arrived in 1819, long after the church was finished.

Although the vestry minutes do not record authorization for the purchase of an organ, we know that Hall

furnished one, because some years later, Hall and Henry Erben, who had apprenticed with the former since 1816 and had just become his partner in 1824, advertised a list of organs they had built. The advertisement included the name of "Trinity Church, Pittsburg, Pennsylvania."⁸¹ As continuing evidence of the parish's weak financial status, in the short span of about six years after Rev. Taylor's resignation in 1818, Trinity had been served by four clergymen: Rev. Abiel Carter, who became rector in 1819, but remained only a short time; Rev. William Richmond and Rev. George McElhenny, each of whom served only about six months; and then Rev. William Thompson, who arrived in 1821 and left in 1823. In addition, several men were called to officiate in the interims among these ministers, but all declined.⁸² Thus, the acquisition of an organ was truly an accomplishment. That the Hall had been acquired in 1819 by Rev. Carter is confirmed by an account of the life of John Henry Hopkins Sr. (1792–1868), who became rector in 1823 following Rev. Thompson's departure. Hopkins was trained in music and as an artist but had been practicing as a lawyer in Pittsburgh. Although he had been raised Episcopalian, he attended the Presbyterian Church there for social reasons. The story, as given by Hopkins's son, reads as follows:

The Rev. Abraham [*sic*] Carter was then the Rector of Trinity Church—a warm-hearted man, of good abilities, with a young and lovely wife . . . One day Mr. Carter told the young lawyer that he had succeeded in purchasing an organ for his Church, but had thus far sought in vain for an organist. He knew my Father's musical ability, and begged it of him, as a personal favor, to play the organ for them until some regular organist could be procured. His services would be gratuitous, of course, as the parish was thus far too poor to offer a salary to anybody but the clergyman—and hardly able to pay that. This request came to my Father simply as a religious man, not as a Churchman. He thought of all the time and labor that he had thus far, during his life, bestowed on acquiring musical skill, and in using it for his own enjoyment or the social pleasure of others: while as yet he had never, in any one thing, consecrated it to the service of his Master. This single thought decided him to undertake the task, which he did at once.⁸³

Hopkins was soon joined by his wife, also a trained musician, who assisted by singing vocal solos; they became communicants shortly thereafter. He was then elected to the vestry, and, in early 1823, was elected lay reader when it appeared that a replacement for Rev. Thompson would not readily be found. At that point, Mrs. Hopkins then became organist. Hopkins had found his true calling—he was persuaded to enter the ministry full-time and accordingly applied for admission to Holy Orders. Being already conversant in classical languages and having read widely in religion, he was appointed as an unordained rector that year, ordained a deacon in December, and a priest in May 1824, all without attending a theological seminary. Hopkins continued his involvement in music by composing hymns and most of the church's liturgical pieces. In 1824–25, he demonstrated his artistic ability by designing a new church, which he decorated by hand.⁸⁴ Hopkins also es-

tablished a girls' and boys' school out of his home (which housed an organ), and taught music and painting.⁸⁵

Lahee called the instrument

a small, insignificant affair, as compared with the leviathan, complicated organs of the present day, but at that time, when there were only about five thousand people in Pittsburg and organs were a great rarity in the 'Western country,' it was deemed a marvellous thing. People walked miles to see and hear it, and when Reverend John Henry Hopkins, the organist, drew from it melodious chords, the plain people of the city listened.⁸⁶

Lahee was undoubtedly correct relative to its size, although his hyperbole got the best of him. Vestry minutes, surviving copies of which begin in the year 1819, first mention the organ on April 5, 1820, when George Poe of the finance committee reported to the vestry that if pew rents were collected, there would be sufficient money to pay for claims against the church "including the price of the Organ." Then on September 21, 1820, the vestry minutes indicated that \$100 was to be paid to "Mr. Thomas Hall," which was obviously for the organ.⁸⁷ What the instrument had cost is unknown, but as late as December 22, 1822, a committee was formed to raise funds to extinguish the organ debt, so it was not paid for until some time in 1823.

Trinity is said also to have had an organ in its chapel by 1819, but that assertion is also in error because of an unfortunate misunderstanding of a primary source.⁸⁸ There was no chapel. This matter can be clarified by linking two different primary sources. The first Roman Catholic parish in Pittsburgh was St. Patrick's, which dedicated a church in August 1811 on the corner of Liberty and Washington Streets, at the head of Eleventh Street.⁸⁹ An 1814 description of the city mentions its churches as follows: "A handsome octagonal brick episcopal church, on Liberty and Wood streets, a large presbyterian, a German lutheran, a covenanter meeting house, besides a catholic chapel, which has an excellant [*sic*] organ."⁹⁰ The first of course, was Trinity's afore-mentioned "Round Church." The chapel was "St. Patrick's."

In an anonymous extended commentary on the city, entitled "View of Pittsburgh," published in the 1819 city directory, mention is made of "eleven houses of public worship" of which there was "one of Roman Catholics," with, interestingly, critiques of the architecture of a few of the buildings and of the churches' musical practices. The writer states, "The Episcopal church and the chapel have each an organ—small but otherwise good instruments; and arrangements have lately been made for improving the vocal music of the principal Presbyterian congregation. It would be creditable to the place, if, in this age and country of liberty and good sense, religious liberality would allow good taste to make similar arrangements in some other of the congregations."⁹¹

This means that while Trinity had an organ by 1819, the "chapel" organ was that of the Roman Catholics. We do know a date for the latter instrument: a historian remarks "Father O'Brien [the pastor of St. Patrick's] had the first pipe organ in Pittsburgh installed in his church at a cost of \$700 in 1812."⁹² It would seem unlikely that the 1814 writer would have omitted mention of an organ at

Trinity if it had acquired one by that time, since the Catholic instrument was highlighted, and the source for the Catholics' organ says that it was the first such instrument in the city. Packer confounded two different locations as being the same, and Trinity's first and only organ did not arrive until around 1819.⁹³

The next organ at Trinity was then claimed to be installed in 1823.⁹⁴ This is the one-manual, five-stop instrument that has long been attributed to Joseph Harvey (fl. 1823–39), the organbuilder and piano-forte maker of Pittsburgh, and which is said to have been given by Trinity in 1852 to Old St. Luke's Episcopal Church in what is now Scott Township of Allegheny County (sometimes known as Woodville, but with a Carnegie address), where it currently resides, when Trinity obtained a new organ.⁹⁵ This is the same St. Luke's Church built from 1852 to 1854 that was mentioned previously. However, there is no proof that the instrument dates from 1823, that Harvey built it, or of its provenance. The date arises because Joseph had commenced business in Pittsburgh in 1823 by building two organs on speculation, according to his introductory advertisement. However, Trinity did not buy an organ in 1823, only four years after it acquired the Hall, as is clear from its vestry minutes.⁹⁶

Trinity did buy a new organ in 1852, but there was yet another instrument in the intervening time. In 1824, the parish began the construction of a new church on the south side of Sixth Avenue, between Wood and Smithfield Streets, and undoubtedly moved the Hall to that space when it was finished. The church was consecrated on June 12, 1825. In 1836, however, probably because the Hall was now too small to support singing in the larger room, Trinity replaced it with a two-manual instrument obtained from Henry Corrie and John Hubie of Philadelphia, doing business as Corrie & Hubie. The order had been placed in 1835.⁹⁷ Thus far no details about that organ have surfaced; the vestry minutes for December 21, 1835, merely state that a committee was formed on September 18, 1835, to dispose of the old organ "to their best advantage" and to take measures to fulfill the contract with the builders of the new organ, who are not named. On March 3, 1836, a committee was appointed to "carry into effect the alterations in the church to accommodate the new organ."⁹⁸

A fire in the church in April 1849 destroyed much of the interior, although vestry minutes of August 25 of that year record having the organ "thoroughly repaired," so it did not burn. It is possible that Ferdinand Stark did the work, as he had been engaged on February 5, 1848, to repair the Corrie & Hubie. However, the instrument may not have functioned well thereafter, and, in 1851, discussions about organs began again. The vestry decided on November 21 that the "small organ used in the lecture room" was to be given to St. Peter's Episcopal Church in Butler, Pennsylvania, which must have been the Hall instrument that apparently had not been sold in 1835, but there is no further trace of it. Then on June 18, 1852, the vestry contracted with Henry F. Berger of Baltimore for a new organ in the church. However, for reasons unstated, the contract with Berger was revoked on June 15, 1853, and the vestry then engaged George Jardine of New York

City to build an instrument, which was installed in November 1853.⁹⁹ Jardine took the Corrie & Hubie in trade, and sold it to St. Paul's R.C. Cathedral in Pittsburgh, where it was used in the basement before being moved upstairs when their edifice was completed in 1855. It was sold to St. Bridget's R.C. Church in Pittsburgh in 1866 when St. Paul's bought a new Jardine organ, but the Corrie & Hubie was destroyed when St. Bridget's burned in 1871.¹⁰⁰ While this account has begun to stray from the "first" organ, and has consumed considerable space to present the story of mostly one parish, the point to be made is how difficult it can be to present organ history that strives to be a logical accounting if it must be (or it has been) compiled from secondary sources and when primary sources are not identified. It is fortunate that adequate original documentation has by now surfaced in order to present an accurate record of Trinity's early organ history.

ORGANS IN OTHER CHURCHES

Three Catholic parishes provide organ history for this article within the stated timeframe. Prior to 1808, when the Rev. William Francis X. O'Brien was appointed the first resident priest, Roman Catholics in the city were ministered to by itinerant missionaries. In November 1808, O'Brien made his home on Second Street, near Grant Street, and fitted up one of the rooms as a chapel. This became the nucleus of the first Roman Catholic Church to be established in Pittsburgh, for which construction was begun in 1809 at the corner of Liberty and Washington Streets, the lot having been donated by General James O'Hara. The church was given the name "St. Patrick's," and it was dedicated in August 1811, only after great difficulty because the parishioners were poor. The officiant was Bishop Michael Egan of Philadelphia, the first bishop to cross the Allegheny Mountains and hold services in the West.¹⁰¹

The church was not large in size, and, as noted earlier, a city directory of the period referred to it as the "Roman Catholic chapel." Perhaps, however, to underscore the importance of music in the liturgy, St. Patrick's was nevertheless the first church in Pittsburgh to acquire an organ, which, as noted above, they obtained in 1812. Its size and the name of the maker are not known. St. Patrick's was destroyed by fire on August 10, 1854, and, after use of a temporary structure, a new church was erected in 1865 at the corner of Liberty Avenue and Seventeenth Street. It burned in the 1930s and the parish was disbanded. St. Patrick's appears with two listings in the 1869 Jardine catalogue, so it would thus appear that the 1812 instrument had been replaced by the time of the 1854 fire, and that the new building of 1865 contained a replacement Jardine.¹⁰²

In 1827, St. Paul's parish was organized, and the cornerstone was laid for a church at Fifth Avenue and Grant Street on June 29, 1829. The structure was finished and dedicated on May 4, 1834. In 1835, an organ built by Corrie & Hubie of Philadelphia was installed in the building.¹⁰³ After the Diocese of Pittsburgh was created on August 8, 1843, St. Paul's was elevated to cathedral status. The building burned on May 6, 1851, after plans had already been made to build a new cathedral, partly because

it had been built on one of the small hills scattered around the downtown that gradually became unstable because of adjacent street grading in 1836 and 1847. The cornerstone for the new building at the same site, now regraded, was laid in a ceremony held in the afternoon of Trinity Sunday, June 15, 1851. Although Henry F. Berger announced in August 1852 that St. Paul's had commissioned him to build a three-manual, 52-stop organ, due for completion in a year, that contract was subsequently cancelled, similar to what had happened at Trinity Episcopal.¹⁰⁴ In 1853, St. Paul's obtained the previously mentioned Corrie & Hubie built in 1836 for Trinity, which was used in the basement that functioned as a temporary church until the cathedral was finished, then moved upstairs. St. Paul's was consecrated on Sunday, June 24, 1855. St. Paul's bought a large new Jardine organ in 1866.

By the 1830s, the Irish Catholics and the English-speaking Catholics had their respective houses of worship, but German Catholics were growing in numbers and wanted to be a separate ethnic congregation. Accordingly, after much infighting, church leaders agreed in 1839 to the formation of a third Catholic parish in the city, which came to be known as St. Philomena's. At first, they worshiped in a temporary chapel fashioned out of a former cotton factory at Factory (now Fourteenth) Street and Liberty Avenue. This location was in an area known as the "Strip District" of Pittsburgh, where there were many factories. After the debt was paid off, this church was dedicated in honor of St. Philomena on March 25, 1840. Ground was broken soon thereafter for a permanent church, where interestingly, the plans called for the building to be large enough for the walls to be built around the former factory, which was kept in use as long as possible. The cornerstone was laid in an elaborate ceremony on the Feast of Corpus Christi, May 26, 1842. Because the parishioners were poor, work on the church proceeded slowly, with materials purchased as funds became available and much of the labor provided voluntarily by members as they were able to spare the time.¹⁰⁵ A temporary church was erected adjacent to the permanent church when the chapel had to be torn down in order to finish the interior.

Again, however, to underscore the importance of music, an organ was commissioned of Matthias Schwab of Cincinnati, who had delivered it in 1843 when the building was far enough along to house the instrument safely. The date of its installation is uncertain because the church was ready for occupancy and put into use before the instrument was finished (it could have been of staged construction). The organ's size is not known, and there seems not to have been any kind of public concert to inaugurate it after its installation. It was not until October 4, 1846, that St. Philomena's was dedicated. The parish was staffed by the Redemptorist order. The interior was not completely finished until 1865, when the decoration of columns, ceiling, and clerestory was accomplished. An 1880 publication stated that "the gallery, supported by clustered iron pillars, contains a large and powerful organ, and the choir of the church has always been regarded as the best Catholic choir in the city."¹⁰⁶ It is not certain how long the Schwab survived. According to a newspaper article of 1888 cited

by Baynham, the organ was installed in 1851 and rebuilt by the Roosevelt Organ Works in 1886. The first date is obviously wrong (there is no evidence that the 1843 Schwab was destroyed or otherwise replaced by one in 1851), and the Roosevelt firm did not include this church on its list of projects.¹⁰⁷

The Gothic design of St. Philomena's, attributed to C.M. Bartberger, included a tower crowned "by a novelty in the form of an open tracery spire cast in iron, in imitation of German stone tracery spires, such as those of Cologne [Cathedral]."¹⁰⁸ There must have been some communication, or even connection, with the architect of St. Alphonsus Church in Baltimore, Maryland, as it also has such a feature. St. Alphonsus was also staffed by the Redemptorists, and they ordered an organ from Schwab on the strength of the impression that his instrument had created in Pittsburgh.¹⁰⁹ It was built in stages, and finished in 1845.

St. Philomena's remained in the Strip District until the early 20th century, when the neighborhood had become so industrialized that the parish was no longer viable. Plans were made to relocate the parish to the Squirrel Hill section of Pittsburgh, where a new combination church and school was opened on August 13, 1922 at the corner of Beechwood and Forbes Avenues.¹¹⁰ What the organ was in that structure is not known. The downtown property was sold on April 15, 1922, to the Pennsylvania Railroad so that a new terminal could be built; the building was not immediately razed because the last Mass in the 1846 building was held on November 16, 1925. Ironically, the train station was never built. Population losses and demographic changes in Pittsburgh led to the closing of St. Philomena's in 1993, and the building was deconsecrated on June 30 of that year. The property, including the former parish school, was purchased by the Jewish Educational Institute, which, after considerable renovations of the physical plant, opened on September 3, 1996.

An anonymous correspondent to a music journal reported in March 1843 that of some 25 congregations in Pittsburgh, only six churches had organs. One organ was in each of the three Catholic churches, and three Protestant churches had such an instrument: Trinity Episcopal, the German Lutherans, and Third Presbyterian.¹¹¹ The last two organs have yet to be identified.

ORGANBUILDERS

For a time, Western Pennsylvania was characterized by local organbuilders with small outputs. Most of them were probably of amateur status (meaning that there is no evidence they served standard professional apprentice-

ships), and relatively little about them is known. None of the builders who have been identified has received much in the way of a biography. Some of them compete for the honorific of having been the first person west of the Allegheny Mountains to construct a pipe organ, and while only one of them can by definition receive proper credit, all their stories illuminate our understanding of the cultural development of the West.¹¹²

The first organbuilder west of the Alleghenies was surely Joseph Downer (1767–1838), an assertion made by several writers. He lived south of Pittsburgh, and his first known work dates from 1788. Leonard P. Bailey (1798–1886) is stated to have learned piano making in Pittsburgh in the 1810s before he moved to Zanesville, Ohio, in 1820, where he subsequently built several organs and numerous pianos. His obituary stated, erroneously, that he built the first organ west of the Alleghenies, but because his origins were in western Pennsylvania, he deserves inclusion here. He almost surely must have worked for Charles Rosenbaum in piano manufacture, and thus Bailey probably learned about organs from Downer, who lived nearby.

Samuel Wakefield (1799–1895), a Methodist circuit-rider minister in the region, is also the subject of claims to have built the first organ west of the Alleghenies (in Uniontown, south of Pittsburgh), although the date of such an endeavor is not certain. As a hymnist and tune-book compiler, however, his influence on early church music was substantial, but it remains largely unrecognized today. His grandson, Charles Wakefield Cadman (1881–1946), an organist, later became famous for his operas and art songs on Native American themes. Another figure is Ignatius Garner (1816–1899), who while not subject to the same type of "first" assertions, labored in St. Mary's, in nearby Elk County, in the 1840s and 1850s as a land agent and occasionally built organs. Consequently, he too qualifies as an early builder west of the Alleghenies whose work deserves mention. In addition, Norval Hoge (1835–1918), of Waynesburg in Greene County, who was called a "mechanical genius" by his peers, built some twelve pipe organs in the last half of the 19th century. However, little is known of him and his work.

Readers have previously been introduced to Ferdinand Stark and Philip Meinhart, who are only known to have built one organ together in 1845. It is also necessary to mention Samuel Arlidge (dates unknown), who built



ABOVE: Carl Barckhoff inserted this advertisement in the 1881–82 city directory. The squat "Prickly Gothic" case must have been an engraver's re-imagining of what a pipe organ looked like, because such an instrument could not have been built in reality. (J.F. Diffenbacher's *Directory of Pittsburgh and Allegheny Cities, 1881–82* (Pittsburgh: Diffenbacher & Thurston, 1881), 101.)

eight or nine organs in St. Louis, Missouri, and in Allegheny City between 1843 and 1847. His work remains to be researched.¹¹³ Although of even later timeframe, it should be noted that Carl Barckhoff (1849–1919) and his brother Lorenz (dates unknown), doing business together for a time, came to Allegheny City about 1877 after their father Felix, who had trained them in organbuilding, died in Philadelphia. They stayed until 1882, when Carl Barckhoff moved to Salem, Ohio. The Barckhoff name is well known to organ history, but the brothers' activities in the Pittsburgh area are to-date mostly undocumented.¹¹⁴

Adam Hurdus (1760–1843), an organbuilder in Cincinnati, had actually lived in Pittsburgh for a time. He was a dry goods merchant who had adopted Swedenborgian theology. Adam came to the United States from England in 1804, first settling in Philadelphia. His family joined him in May 1805, but he was not satisfied with the city because of the lingering conservatism of the Quakers, and “he began to bethink himself of going with his family farther westward to better his fortunes, and enjoy his religious views and opinions.” Accordingly,

after a long and tedious journey in those six-horse team, covered, mountain wagons, with his family and his goods, he arrived at the city of Pittsburg in the latter part of the year 1805, and at once began to look about him for a house and for business. These, he found, but he also again found himself alone in his religious views, sentiments, and principles. . . . Mr. Hurdus did not like Pittsburg, and therefore did not stay there long.

By April 7, 1806, he had moved to Cincinnati.¹¹⁵ There Hurdus became minister of the Swedenborgian Church of the New Jerusalem, operated a cotton goods factory, and among his many other talents, built several pipe organs. Unsatisfactorily, however, his biographer could not ascertain where or how he learned organbuilding and identified only a few of his clients.¹¹⁶ None was apparently constructed during Hurdus's residence in Pittsburgh. It is possible that the first organ in Pittsburgh, at St. Patrick's, installed in 1812, was built by Hurdus. If anything, a combination of facts would tend to support that theory. Because Adam would have been known in Pittsburgh (even if he disliked the city and did not remain there), and because river transportation was then a much-less expensive means of travel in the West than the cumbersome use of primitive roads connecting the seaboard with inland settlements, the Catholics would more likely have obtained an instrument at such an early date from Hurdus in Cincinnati, rather than having purchased one from an Eastern firm. The timeframe is also right for Hurdus to have been its builder, but until more documentation is discovered, this remains only conjecture.

Joseph Harvey (dates unknown) may rightly be the first professional organbuilder to have worked west of the Alleghenies, and the first organbuilder to have actually lived in Pittsburgh, but most details about his life remain to be traced. If he was still active in Pittsburgh in 1840, it may be him, plus an employee or partner, who were the two musical instrument makers listed in the 1840 census,

rather than Stark. There is a small amount of information available about Harvey's work, as well as for another obscure builder, John Bear (dates unknown), who are treated in separate sub-sections below. The life and work of these men are surely of interest in the context of Pittsburgh musical history, and it is appropriate that the gaps be filled.

JOSEPH HARVEY

The first evidence that we have of organbuilder Joseph Harvey is his inaugural advertisement in the *Pittsburgh Gazette* in September 1823, which reads as follows:

JOSEPH HARVEY,

RESPECTFULLY informs the citizens of this place and the public generally, that he has commenced the business of

Church and Chamber
ORGAN BUILDING,
and
PIANO FORTE

Making,

In Water street, between Market and Wood Streets.

Being experienced in his business, he will, on the shortest notice, complete his work in the neatest manner, and on reasonable terms.

He has two Organs finished, which he invites persons to call and see, and judge of his workmanship.

Organs and Pianos Repaired.

Orders from a distance punctually attended to.¹¹⁷

Harvey's background, and how he came to choose Pittsburgh as a destination, where the organ market was very limited, is as yet unknown. He has not been identified as an employee of any known builder. It has been claimed that Joseph Harvey was English and had come from London, but there is no written contemporaneous proof of this, and that assertion has arisen out of accumulated legend. To what parties he may have sold these instruments, which were obviously built on speculation, is also unrecorded. Numerous sources have claimed that one organ went to Trinity Episcopal Church in Pittsburgh that year, but that is not true, and it is a subject that has been taken up in detail in this essay.

Interestingly, about a year later, a new organ was offered for sale anonymously through the editor of the *Gazette*. For unknown reasons, the seller sought some privacy in initiating the transaction, and it would tend to indicate that the person in question was Harvey, inasmuch there were no other organbuilders in the vicinity. The notice reads as follows:

FOR SALE,

A new and well-toned
CHURCH ORGAN,

Warranted to be a first rate instrument. It will be sold so low as to make it an object worthy the immediate attention of any person or society wishing to purchase. A credit will be given for a part of the purchase money.

Apply to the Editor of this Gazette.¹¹⁸

JOSEPH HARVEY,
RESPECTFULLY informs the citizens of this
 place and the public generally, that he has
 commenced the business of
Church and Chamber
ORGAN BUILDING,
 AND
PIANO FORTE
 Making,
In Water street, between Market and Wood Streets.
 Being experienced in his business, he will, on
 the shortest notice, complete his work in the
 neatest manner, and on reasonable terms.
 He has two Organs finished, which he invites
 persons to call and see, and judge of his work-
 manship.
 Organs and Pianos repaired.
 Orders from a distance punctually attended
 to.
 Sept. 19, 1823.—tf.

If the seller had been offering a second-hand organ, as would have been the case if it were a church, then the advertisement would have been phrased quite differently. In fact, the notice reads almost of desperation. It is entirely possible that Harvey had not yet managed to sell one of the 1823 instruments, and was at that point running short of cash, especially if he had not yet built up much of a customer base for organs or pianos. No record has been found of who bought the instrument.

Since Pittsburgh city directories were only published in 1819, 1826, and 1837, it is an exceedingly difficult proposition to trace the existence and movements of people during this 18-year period. The 1826 directory identifies only "1 Organ maker" in its "Miscellaneous Manufactories, &c." section without providing a name of the individual, but it surely was Joseph Harvey. He is not listed among the residential entries.¹¹⁹ Most historians have thus relied on personal reviews of newspaper advertisements during this period to document the presence of individuals. Such exercises result in widely varying levels of comprehensiveness and accuracy, since the papers themselves carried relatively little coverage of "local" news. Harvey is not found in the 1837 or any subsequent Pittsburgh directory.

The *Pittsburgh Mercury*, the rival newspaper to the *Gazette*, provides the only other press documentation found thus far for Joseph Harvey. In late 1825, he advertised another organ for sale, which presumably was newly-constructed, although it could conceivably have been an earlier instrument that he had not been able to dispose of. The notice reads:

FOR SALE, on very moderate terms, and on a liberal credit, A SPLENDID ORGAN, Made by Mr. Harvey, of Pittsburgh, suitable for a small church, and pronounced by amateurs to be of a very superior quality. Apply as above.¹²⁰

Inasmuch as the notice was appended to an advertisement by E.G. Nelson, an ornamental and sign painter on Third Street between Wood and Market Streets, it appears that Harvey had some connection to Nelson. Perhaps he worked out of the latter's establishment, or Nelson was acting as an agent for Joseph. However, Nelson does not appear in the 1826 city directory, either.

Somewhat oddly, the *Mercury* ran an article about Harvey in 1827, probably written by the editor, which implied that he was new to the city. Since this was not the case, the phraseology is puzzling. The editor could not have taken four years to notice that there was a musical instrument maker in town. Perhaps Harvey had left the city for a while and had returned. The commentary reads as follows:

ORGAN BUILDING.

Mr. Joseph Harvey, has established in this city, an *Organ and Piano Forte Manufactory*. From the testimonials he has exhibited from different religious societies here and elsewhere, as well as from private individuals, there is abundant evidence afforded of the excellence and beauty of his workmanship. No doubt therefore can exist, but that these different musical instruments can be furnished at this place, not inferior in any respect, to those purchased in the eastern market; and under these circumstances, we recommend Mr. Harvey's establishment to the public patronage.¹²¹

The recommendation does not state how much of his business to-date had been in pianos versus organs, and it is unknown what his ultimate output of both types of instruments was, but by 1827 Harvey had obviously gained some customers. No pianos by him are known to exist. Relative to organs, there is somewhat more evidence.

A history of Pittsburgh claimed that Joseph Harvey "placed a fine large organ in the Catholic church at Cincinnati," but without giving a date or further particulars.¹²² It has not been possible to ascertain for which parish the instrument was, or may have been, built. According to Baynham, one of Harvey's organs built in October 1824 was located in the Butler, Pennsylvania, home of Dr. Robert F. Eckert in 1953. A one-manual, 54-note compass instrument, it contained four registers: 8' Open Diapason, 8' Stopped Diapason, 4' Principal, and 2' Fifteenth, and featured a "drawer-type" (i.e., sliding) keyboard.¹²³ It is also possible that the previously mentioned six-stop "parlor organ" owned by the Rev. John Henry Hopkins Sr. in his Pittsburgh home, procured between 1823 and 1831 based on the context of his activities, could have been Harvey's work, because the timeframe and geographical circumstances fit.

FOR SALE, on very moderate terms, and on
 a liberal credit.
A SPLENDID ORGAN,
 Made by Mr. Harvey, of Pittsburgh, suitable
 for a small church, and pronounced by amateurs
 to be of a very superior quality. Apply as above.
 Nov. 30—6m

An instrument of the same specification as Eckert's was installed in St. John's ("Burry's") Lutheran Church, Zelienople, Pennsylvania, in 1838, which fortunately still exists. Its nameplate reads "Joseph Harvey / Organ Builder & Pianofort Maker / Pittsburgh / 1838" indicating that Joseph was still then keeping up the piano-making end of his business.¹²⁴ The CC pipe of the Principal stop is scribed "Pittsburgh July 31 1837," so we know that the instrument was under construction the year prior to its installation.

Another organ was built in 1839 for St. Paul's Episcopal Church in "Laceyville," a neighborhood near Pittsburgh where the Rev. Dr. William B. Lacey superintended the Western Collegiate Institute, a young ladies' school, in conjunction with the church.¹²⁵ The area surrounding Lacey's school obviously took on his surname as an identifier. An advertisement for the institution in the 1837 Pittsburgh city directory indicates that in the "ornamental department, Needle and Fancy work, Drawing, Painting, Vocal and Instrumental Music, including the Guitar, Piano Forte, and Organ: likewise, the principles of social intercourse" were taught.¹²⁶ Baynham records that Henry Kleber (1816–1897), a prominent Pittsburgh musician, was then the teacher and organist there (having been appointed to the post in 1835), but

found the keys of the organ so small that although he had small hands he could not insert his fingers between the black keys. When he complained of the difficulty to the maker, he was advised to wear buckskin gloves and thus reduce the size of his fingers, which makes Harvey something of a wit at least in the case of Henry Kleber.¹²⁷

A historian makes the somewhat incredible claim that "the school was afterward broken up by the elopement of one of the young lady boarders."¹²⁸

Harvey probably also built an organ for Trinity Episcopal Church in Cleveland, Ohio, around 1836, as the church records indicate that the parish had an organist by then. Because he wrote to the vestry in 1838 complaining about not having been paid for a \$20 repair charge for the instrument, at a time when Cleveland had no known organbuilders, it increases the likelihood that he was the builder.¹²⁹ Harvey wrote from Greensburg, Pennsylvania, the county seat of Westmoreland County, about 25 miles east of Pittsburgh, which indicates that he might have moved from Pittsburgh to Greensburg that year.

Inasmuch as his name never appears in census enumerations in Pittsburgh, it seems possible that Harvey migrated between Pittsburgh and Westmoreland County. A Joseph Harvey appeared in the U.S. Census of 1830 living in East Huntington Township of the county. Then, in 1840, a Joseph Harvey was living in nearby Salem Township. An analysis of the data accompanying these enumerations shows, however, that these were not the same person, leading to the possible conclusion that in 1830 the named person was Joseph's father, as he, as well as his wife, was between 50 and 60 years of age, with a son being between 20 and 30 years of age. By 1840, the named Joseph Harvey was between 30 and 40 years of age, who was likely the son in 1830, and as there were no older fam-

ily members, they, by then, had presumably passed away. Thus, there were clearly two Joseph Harveys, which has led to some confusion.¹³⁰

To add to the conundrum, both the names James Harvey and Joseph Harvey are associated with New Salem Borough, in Salem Township, which was incorporated in 1833. James was elected a councilman in 1835 and 1838, and Joseph was elected to the council in 1837 and 1839, then elected Burgess in 1840.¹³¹ A James Harvey is enumerated in Salem Township in 1830, and he appears next to Joseph Harvey in Salem Township in the 1840 enumeration.¹³² This information increases the likelihood that they were related, and it would indicate that Joseph thus moved from East Huntington Township to Salem Township in the mid-1830s. Since Joseph had a gap in elected office in Salem in 1838, that could explain his Greensburg residency that year when he wrote to Cleveland, or the "Pittsburgh" annotation on the 1838 Zelienople organ, as noted above. However, it is entirely possible that this Joseph Harvey was not the organbuilder at all, and that the correct Joseph had continued to live in Pittsburgh since his 1823 arrival there.

Unfortunately, no Westmoreland county histories mention Joseph's organbuilding or piano-making work. James, on the other hand, was Sheriff of Westmoreland County from 1840 to 1844.¹³³ Genealogical information about him, as gleaned through biographical sketches of his children and grandchildren, indicates that he was a native of Ireland and was living in Greensburg in 1829, so it is conceivable that Joseph was a brother and had immigrated to the United States with James. A Joseph Harvey died on July 12, 1849, at the age of 45, but thus far, no obituary has been found that would provide further details to prove that he was the organbuilder.¹³⁴

JOHN BEAR

Another organbuilder in the Pittsburgh area was John Bear, who has heretofore been unknown to organ historians. Bear (fl., 1844–47) lived in East Huntington Township and in Mount Pleasant, both rural areas of Westmoreland County, some 40 miles southeast of Pittsburgh. Although absent from county and local histories, he was the subject of a brief article published in 1898 in the newspaper published in Greensburg, the county seat, which was picked up by *The Music Trade Review*. Speaking of the installation of the afore-mentioned Stark & Meinhart organ, it says:

At that time, and for several years prior, however, not only pipe organs, but pianos, also, were being manufactured in Westmoreland county. The place of their construction was in East Huntington township, and the manufacturer was John Bear, a somewhat remarkable man. Mr. Bear was a self-taught artisan, and the degree of his rare skill may be readily imagined, when it is understood that he was able to construct successfully both organs and pianos. He engaged in their manufacture as an occupation or profession, and so continued for a number of years. The instruments were said to be possessed of exceptional merit and were in good demand. They were purchased by churches and wealthy individuals in the various towns throughout western

Pennsylvania. All instruments that Mr. Bear was able to construct sold readily at from \$700 to \$1,000.—Greensburg (Pa.) *Weekly Democrat*.¹³⁵

Although nothing is known of Bear's pianos, two advertisements by Bear published in *The Pittsburgh Catholic* between 1844 and 1847 give a picture of his organbuilding activity. Beginning in November 1844, his first notice reads:

FOR SALE,

A New first-rate 12 Stop ORGAN, with a Swell and Pedal Bass attached to it, at the low price of \$700; and warranted not to be inferior to any manufactured in this country. Living in the country, Mr. Bear is enabled to sell at much lower prices than those living in cities.

For further particulars inquire of the manufacturer,
JOHN BEAR,
East Huntington tp., Westmoreland co., Pa.
N.B. Organs of any size made to order.¹³⁶

To what party this instrument was sold is not known. It was presumably a one-manual organ, the manual stops of which were enclosed in a swellbox. His second notice in that journal began running in October 1846:

ORGAN BUILDING.

The subscriber would respectfully inform the public that he continues to manufacture Organs of all sizes suitable for Churches, of the best materials, and superior workmanship, and at very reduced prices. For the information of persons at a distance, he begs leave to state, that he will warrant all his work, and make them at the following prices:

For an Organ of 6 stops, complete, \$300
One of 8 stops, \$450
" 10 stops, \$550
" 12 stops, \$700

and for larger ones the same proportion in price.
Address—J. BEAR,
Mount Pleasant, Westmoreland Co., Pa.

Amongst others now in his possession, he would refer to the following certificates from the most respectable Clergymen and Organists, for whom he has built Organs, which are now in use:

Cumberland, Sept. 21, 1846

This is to certify, that the Organ manufactured by John Bear of Westmoreland county, for the Roman Catholic Church of Cumberland, Md., and now in use for upwards of three months, has proved entirely satisfactory, both as to tone and workmanship, and for the price of \$700, surpasses any improvement of the kind I have ever seen.

M. WISEL, Organist.

I fully concur in the above opinion expressed by Professor Wisel respecting the superior quality and tone of the Organ in the Catholic Church of Cumberland, Md., and would moreover add, that it contains 12 stops, with the appropriate number of keys.

L. OBERMYER, Pastor.
Blairsville, Indiana Co., Pa., Sept. 3, 1846

Mr. J. Bear of Westmoreland county, has built and put up in the Catholic Church of this place, an Organ of 10 stops, which has now been in use for a considerable time. It affords me much pleasure to state, that it has been pronounced by competent judges to be an instrument of the first order, and highly creditable to the builder, in tone and workmanship.

J. A. STILLENGER, Pastor.¹³⁷

The organ in Cumberland was installed at what was St. Mary's Roman Catholic Church at the time, a brick building constructed in 1839. Because of tremendous growth in membership, the parish was split in 1847, and a new parish, SS. Peter and Paul was formed for the German Catholics who built a new church in 1848.¹³⁸ St. Mary's was then renamed St. Patrick's for the Irish Catholics. The current St. Mary's in Cumberland has no relation to the original; it is a parish founded in 1900 with a church that opened in 1901. In 1878, St. Patrick's was said to have "a fine organ," but whether it was the Bear instrument that was still in use is not stated.¹³⁹ The church was renovated around the turn of the 20th century, and the organ is long gone.

The church in Blairsville was SS. Simon and Jude Roman Catholic Church. The congregation was organized in 1829, and they dedicated their first church at the corner of Campbell Street and Coal Lane on October 28, 1830, the feast day of SS. Simon and Jude. Growth in the parish by 1841 outstripped its capacity, and accordingly that year construction began on a new, larger church in Gothic style adjoining the original structure. It was dedicated on October 2, 1842.¹⁴⁰ Its pride and joy was the acquisition in 1859 by the then-pastor James A. Stillinger of nine paintings from Munich, Germany that still survive.¹⁴¹ Unfortunately, no local histories or reports that mention the organ have been found. The instrument is long gone; the congregation now worships in a modern church.

Given that Joseph Harvey may have been living in Westmoreland County beginning in the 1830s, it is possible that Bear met him. Even though it is claimed that Bear was self-taught, the fact that both men were organbuilders as well as piano-makers tends to make one discount such an assertion. It would take a tremendous effort to teach oneself both crafts by merely examining available instruments, and until the Stark & Meinhart organ came in 1844, there were no organs to observe in Westmoreland County. Bear would have had to travel to Pittsburgh to find any quantity of organs, and he could have met Harvey, Stark, and/or Meinhart there. However, his background has yet to be discovered.

Biographical information about John Bear is elusive. There were many people with the surname "Bear" in Westmoreland and adjacent counties of Pennsylvania in the 19th century, and those named John were numerous. Consequently, it has thus far proven impossible to trace John Bear in the federal censuses, or in other types of genealogical finding aids in order to determine his life dates or the time span of his activity. Furthermore, there is no mention of Bear as a musical instrument maker in county histories.

CONCLUSION

The vast industrial sector that sprung up in Pittsburgh and vicinity during the course of the 19th century, particularly in coal, iron, steel, and glass, tends to obscure knowledge of Pittsburgh as a cultural center during that time. Industrialists such as Andrew Carnegie began investing substantial sums in Pittsburgh around the turn of the 20th century, giving shape to prominent libraries, museums, educational institutions, churches, musical organizations, and other philanthropic endeavors. However, this was not unprecedented action arising from a new-found patronage of the arts and learning, but rather, yet another step in the evolution of a city that had already been building culture for over a century.

The spirit embodied in Western optimism is reflected in the comments of a civic booster in 1819, who advocated the establishment of a medical society in Pittsburgh. He wrote:

The widely extended western country, with all its towns and villages daily increasing in population, opulence and importance, at this moment looks up to Pittsburgh not only as the medium through which to receive the comforts and luxuries of foreign commodities, but also as the channel from which it can most naturally expect a supply of intellectual wealth—a diffusion of that knowledge which is every day accumulating in the world, the rapid increase of which forms the boast and glory of the present age.¹⁴²

ACKNOWLEDGEMENTS

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BIBLIOGRAPHIC COMMENTARY

Aside from the varying quantities and levels of quality of discussion about Pittsburgh's music history in multiple city and county historical volumes cited in this essay, a small number of theses, papers, catalogues, and surveys that treat this topic in some fashion have arisen after Baynham's pioneering dissertation of 1944. Few articles that deal with music more than peripherally have made it into print in the region's historical journal, the *Western Pennsylvania Historical Magazine*, which was published from 1918 to 1988, and was succeeded by *Pittsburgh History* from 1989 to 1998, and then, in 1999, by the current *Western Pennsylvania History*.

It is certainly justifiable for a new comprehensive history of music in Pittsburgh to be written. Even the specialized topics of church music, organs, and organbuilders, to focus on a theme inherent in this *Atlas*, could be supported by extensive new writing, because this essay

proves that there are substantial sources available. One previous hindrance, the problematical microfilm status of early Pittsburgh newspapers (some years of which were badly reproduced or are missing), as well as the scattered availability of later 19th-century titles, will be ameliorated in coming years with the advent of digitization projects, where keyword searching and full-text retrieval will help mitigate the barriers of tedious microfilm searching.

The selected list of works below is offered as a start for researchers who are interested in further aspects of Pittsburgh music history. To them, particularly for those who are interested in church music and organs, should be added the primary sources of the William Evens Scrapbooks, as well as the scrapbooks of Charles C. Mellor and Charles N. Boyd, both of whom were organists. All three collections are held in the Special Collections Department of the Carnegie Library. In addition, the Music Department of the library contains many other files by and about musicians of all kinds that are an essential starting point for serious inquiry.

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- BAYNHAM, EDWARD GLADSTONE, *The Early Development of Music in Pittsburgh*. PhD dissertation, University of Pittsburgh, 1944.
- . *A History of Pittsburgh Music, 1758–1958*, 2 vols. Unpublished typescript, 1970.
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- DORIAN, FREDERICK, and JUDITH KAREN MEIBACH, *A History of the Pittsburgh Symphony Orchestra*. Pittsburgh: Pittsburgh Symphony, 1986.
- GUFFEY, KATHY S., *Music as an Art: Pittsburgh's Music Societies, 1860–1900*. MA thesis, Indiana University of Pennsylvania, 2006.
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- PACKER, MINA BELLE, *A Brief Survey of Sacred Music in Pittsburgh, Pennsylvania, Past and Present*. MSM thesis, Union Theological Seminary, 1955.
- SCHLESINGER, JANET, *Challenge to the Urban Orchestra: The Case of the Pittsburgh Symphony*. Pittsburgh, n.p., 1971.
- WHITEHILL, ELENOR, *Adjunctive Studies in the Music History of Pittsburgh and Environs: 1758–1858*. MMusEd thesis, Florida State University, 1959.
- WOLFE, RICHARD J., *A Short History of the Pittsburgh Orchestra, 1896 to 1910*. MLS thesis, Carnegie Institute of Technology, 1954.

NOTES

1. This introduction is drawn from a variety of sources on early American history, and, as it is a summary, footnotes are omitted here.

2. On December 23, 1891, the United States Board of Geographic Names's recommendation to standardize place names was signed into law and the name of the city was officially spelled "Pittsburg." The decision was reversed on July 19, 1911, and the "Pittsburgh" spelling was restored.

3. Edward Park Anderson, "The Intellectual Life of Pittsburgh, 1786-1836," *Western Pennsylvania Historical Magazine* 14, no. 1 (January 1931): 9. This multi-part article, serialized over the next three successive issues, covers such topics as education, churches, publishing, music, the theater, and painting, and provides an excellent general survey of the cultural life of the time, even though it is now somewhat outdated and incomplete in various particulars.

4. *Pittsburgh Gazette* (November 25, 1786): 3. The text is dated November 24. This notice is quoted by several historians, who have evidently found it telling; see, for example, Erasmüs Wilson, ed., *Standard History of Pittsburg, Pennsylvania* (Chicago: H.R. Cornell & Company, 1898), 866. Wilson says that the notice was evidently inserted by the newspaper editor.

5. A classic study of this topic, which still retains its standing as an excellent synthesis, is Richard C. Wade, *The Urban Frontier: The Rise of Western Cities, 1790-1830* (Cambridge: Harvard University Press, 1959). Wade comparatively examined Pittsburgh, Cincinnati, Lexington, Louisville, and St. Louis (all except Lexington lying along major rivers), describing business, governmental, educational, religious, social, intellectual, and cultural aspects of their early development.

6. Even music histories of Pittsburgh have not been immune to the problem. Most writers on the early music history of the city have relied on the material compiled by Edward Gladstone Baynham, *The Early Development of Music in Pittsburgh* (unpublished PhD dissertation, University of Pittsburgh, 1944), later expanded in an unpublished typescript of 1970 entitled *A History of Pittsburgh Music, 1758-1958* (copy held at the Carnegie Library, Pittsburgh), although the title is somewhat of a misnomer because it contains material beyond 1958. It must be used with caution, however, because of typographical errors, misreading of primary sources, occasional over-reliance on "facts" given in oral history, and transcription problems with footnotes. The 1970 typescript version is used for citations in this essay, recognizing, however, that some writers have used the dissertation. Ida Reed's entry on Pittsburgh in H. Wiley Hitchcock and Stanley Sadie, eds., *The New Grove Dictionary of American Music*, 4 vols. (London: Macmillan Press, Ltd., 1986), 3:574-77, unfortunately gives extremely short shrift to Pittsburgh's early music history.

7. Reed's "Pittsburgh" entry, 3:576, wrongly states that Declary arrived in 1799. He did give a concert with "Miss Sophia Weider" on September 2, 1799, in Pittsburgh while on tour, which explains the confusion (see "Concert," *Pittsburgh Gazette*, August 31, 1799: 3). Declary

appears in the Philadelphia city directories of 1799 and 1800 as a musician living at 139 Race Street. See James Robinson, *Robinson's Philadelphia Register and City Directory for 1799* (Philadelphia: John Bioren, 1799), unpaginated, and Cornelius William Stafford, *The Philadelphia Directory for 1800* (Philadelphia: William W. Woodward, 1800), 40.

8. *Pittsburgh Gazette* (October 30, 1801): 4.

9. *The Pittsburgh Almanack For the Year of Our Lord 1802* (Pittsburgh: Printed for Zadok Cramer, Bookseller, by John Israel), unpaginated. Thus, it was referring to the status of these organizations by the end of 1801. Although Cramer issued an almanac for 1801, no copy is known to have survived, so the 1802 edition is the first from which we can glean evidence of early musical activities in Pittsburgh. (For all subsequent citations of almanacs and guides in this article, the prior-year orientation should be kept in mind.) Wilson, *Standard History*, 866-67, gives a summary of Peter's activities around this time, erroneously spelling his surname as "De Clory."

10. *Pittsburgh Gazette* (March 4, 1803): 3.

11. *The Pittsburgh Directory for 1815* (Pittsburgh: Printed for James M. Riddle, Compiler and Publisher, 1815), 24. This was Pittsburgh's first stand-alone city directory, although a "city directory" of sorts, a listing of inhabitants that appears to be selective, was contained within *The Honest Man's Extra Almanac for the City of Pittsburgh and the Surrounding Country* (Pittsburgh: Patterson & Hopkins, 1813), which was the first issue in a series of that title. Thus it would have enumerated people residing in the town in 1812. There are no music-related people listed therein.

12. Baynham, *A History of Pittsburgh Music*, 11.

13. *The Pittsburgh Almanack For the Year of Our Lord 1805* (Pittsburgh: Zadok Cramer, 1805), 36.

14. "Anthony Beelen," *Pittsburgh Gazette* (March 15, 1808): 3.

15. "New Goods," *Pittsburgh Gazette* (October 26, 1808): 4.

16. Wilson, *Standard History*, 868; *Evens Scrapbooks*, Volume 1, Binder 1, Leaf 2; by December 6, 1834 he had joined John H. Mellor in his music store, J.H. Mellor & Company (Volume 1, Binder 1, Leaf 8).

17. *The Pittsburgh Directory for 1815*, 84; *The Pittsburgh Directory for 1819* . . . by J.M. Riddle, and M.M. Murray (Pittsburgh: Butler & Lambdin, 1819), 96.

18. *The Navigator: Or the Traders' Useful Guide in Navigating the Monongahela, Allegheny, Ohio, and Mississippi Rivers* (Pittsburgh: Zadok Cramer, 1806), 29. More than a navigational guide, this compendium included all manner of descriptive material on many towns along the rivers. Cramer had begun publishing such a guide around 1800. No copies of the first two editions are known to survive; the third and fourth editions of 1802 and 1804, respectively, bear the title *The Ohio and Mississippi Navigator*. Historians differ as to when Cramer began this endeavor, usually crediting the 1802 volume as being the first, but *WorldCat* entries prove

the volume numbering. His *Navigators* carry extremely long subtitles, which are omitted in these footnotes. The 1806 volume was the fifth edition, "much improved and enlarged," and the first to use a new main title. There were several subsequent editions, issued on average every other year.

19. Fortescue Cuming, *Sketches of a Tour to the Western Country, Through the States of Ohio and Kentucky; a Voyage Down the Ohio and Mississippi Rivers, and a Trip Through the Mississippi Territory, and Part of West Florida. Commenced at Philadelphia in the Winter of 1807, and Concluded in 1809* (Pittsburgh: Cramer, Spear & Eichbaum, 1810), 64-65. (Note: to clarify the title—at the time, Florida was divided into two territories, western and eastern, and both were still controlled by Spain. Mississippi did not become a state until 1817.) Cuming stayed in Pittsburgh from February 2 to July 18, 1807.

20. Baynham, *A History of Pittsburgh Music*, 12.

21. *The Navigator* (Pittsburgh: Cramer & Spear, 1808), 38. For a matter of perspective and balance among the arts of music, painting, and drama, Wade, *The Urban Frontier*, 146-47, notes that the first two fields required more skilled training and obviously specialized instruments or supplies, so this required investment meant that there were fewer persons around who were able to pursue such means of expression. Therefore it is not surprising that theater was more prominent early on in cities as an element of culture. This was a consistent pattern in the West. James A. Ramage, in his introduction to Joy Carden, *Music in Lexington Before 1840* (Lexington: Lexington-Fayette County Historic Commission, 1980), vi, makes a similar comment. From 1790 to 1820, Lexington, Kentucky, one of Pittsburgh's "competitors," saw nearly 600 dramatic performances, but only 14 music concerts were recorded. Although the performance of plays is beyond the scope of this article, the point is that in both places there was a fairly large emphasis on plays, dances, and other entertainments in the press, which must be sifted through to find the relatively small numbers of mentions of concerts, musical instrument makers, and artists, such as portrait painters. See also the discussion in James M. Miller, *The Genesis of Western Culture: The Upper Ohio Valley, 1800-1825* (Columbus: The Ohio State Archaeological and Historical Society, 1938).

22. Cuming, *Sketches of a Tour*, 65-67; Wilson, *Standard History*, 878; George C. Groce and David H. Wallace, *The New-York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven: Yale University Press, 1957), 170; "S.H. Dearborn's Painting Room" advertisement, *Pittsburgh Gazette* January 26, 1808): 2; Arthur F. Jones and Bruce Weber, *The Kentucky Painter from the Frontier Era to the Great War* (Lexington: University of Kentucky Art Museum, 1981), 46; Peter Falk, ed., *Who Was Who in American Art*, 3 vols. (Madison, Connecticut: Sound View Press, 1999), 1:855.

23. Wilson, *Standard History*, 867; "Basto, Pug, Ponto—Committee," *Pittsburgh Gazette* (March 8, 1809): 2. Reed, "Pittsburgh," 3:574, stated that the "society performed the popular songs and marches of the day as well as the music of J.S. Bach, Mozart, and I.J. Pleyel," although

unfortunately she wrongly spelled it "Apollian Society." Wilson, *Standard History*, 868, states that the society was revived in the 1820s, again as an amateur music society, and in 1828 "gave creditable public performances."

24. Reed, "Pittsburgh," 3:576; Charles W. Prine Jr., "Early Pittsburgh Planemakers: A Professor, A Soldier, A Runaway & Craftsmen All," *Pittsburgh History* 78, no. 1 (Spring 1995), 22-32 [28-30 specifically].

25. *The Pittsburgh Directory for 1815*, 27; *The Pittsburgh Directory for 1819*, 50.

26. There are brief summaries of Evens's activities in Baynham, *A History of Pittsburgh Music*, 14-22; Harvey Gaul, "Three Hundred Years of Music in Pennsylvania," in Gertrude Martin Rohrer, comp., *Music and Musicians of Pennsylvania* (Philadelphia: Theodore Presser, 1940; reprinted, Port Washington, New York: Kennikat Press, 1970), 62-63; Albert D. Liefeld, "Musical Pittsburgh," in Henry Brownfield Scott, ed. and comp., *Sesqui-Centennial and Historical Souvenir of the Greater Pittsburgh* (Pittsburgh: n.p., 1908), 147; and *The Work of a Century: History of the First Presbyterian Church of Allegheny* (Pittsburgh: published by the church, 1930), 73.

27. Gaul, "Three Hundred Years," 62. Reed, 3:576, however, says that Evens introduced this work in 1820.

28. Prine, "Early Pittsburgh Planemakers," 28-29.

29. According to Charles Hamm, "The Chapins and Sacred Music in the South and West," *Journal of Research in Music Education* 8, no. 2 (Autumn 1960), 95, both tune-books were compiled in Pittsburgh and printed in Cincinnati, in 1813 and 1814, respectively. In fact, the Lewis volume was published in both cities concurrently. The full title of Robert's work is *Patterson's Church Music: Containing the Plain Tunes Used in Divine Worship by the Churches of the Western Country* (Cincinnati: Browne and Looker, 1813; 2nd ed., Cincinnati: Printed by Looker and Wallace for Robert Patterson, Pittsburgh, 1815). Lewis's volume is copyrighted 1813; its full title is *The Beauties of Harmony: Containing the Rudiments of Music on a New and Improved Plan, Including, With the Rules of Singing, an Explanation of the Rules and Principles of Composition: Together With an Extensive Collection of Sacred Music, Consisting of Plain Tunes, Fuges [sic], Anthems, &c., Some of Which are Entirely New: To the Whole is Added an Appendix, Containing Explanations of Musical Terms, Characters, &c., Original and Selected* (Pittsburgh: Cramer, Spear & Eichbaum, 1814; Cincinnati: Published by Cramer, Spear & Eichbaum and Freeman Lewis (Proprietors) and Sold at the Franklin-Head Book-Store, Market Street. Printed by Looker & Wallace, 1814). This shows how tune-books could be far more than music collections; they were also music primers of relative sophistication. Lewis's compilation went through six further editions, in 1816, 1818, 1820, 1828, 1831, and 1835; the fifth through seventh editions have a different subtitle.

30. Biographical sketches are in *History of Allegheny County, Pennsylvania*, 2 vols. (Chicago: A. Warner & Company, 1889, reprinted, Evansville, Indiana: Unigraphic, Inc., 1978), 2:315,

and John N. Boucher, ed., *A Century and a Half of Pittsburgh and Her People*, 4 vols. (New York: The Lewis Publishing Company, 1908), 3:372.

31. Franklin Ellis, ed., *History of Fayette County, Pennsylvania, with Biographical Sketches of Many of Its Pioneers and Prominent Men* (Philadelphia: L.H. Everts & Company, 1882), 675-76; Charles E. Claghorn, *Biographical Dictionary of American Music* (West Nyack, New York: Parker Publishing Company, Inc., 1973), 273.

32. David Warren Steel, "John Wyeth and the Development of Southern Folk Hymnody," in Carmelo P. Comberiati and Matthew C. Steel, eds., *Music from the Middle Ages Through the 20th Century: Essays in Honor of Gwynn McPeck* (London: Gordon & Breach, 1988), 357-74 [368-69 specifically].

33. The full title is *The Pittsburgh Selection of Psalm Tunes, or, Ancient Church Music Revived: Containing a Variety of Plain Psalm Tunes, the Most Suitable to be Used in Divine Service, to Which is Annexed, a Few Pieces, of a More Delicate Construction, Proper to be Performed by a Choir of Good Musicians* (Pittsburgh: Cramer, Spear & Eichbaum, Publisher, Robert Ferguson and Co., Printer, 1816). This work is scarce: only three copies are known to survive, at the Carnegie Library of Pittsburgh, the American Antiquarian Society in Worcester, Massachusetts, and the Golden Family Collection of the Working Mens' Institute at Indiana University. As can be seen, the bookseller Zadok Cramer and his successors were the most prominent publishers in the first couple decades of the 19th century. They announced it as being "lately published" on the front cover of *Cramer's Pittsburgh Almanack for 1817*. The inside front cover of the *Almanack* promoted the second edition of *The Beauties of Harmony*, which also was issued by Cramer in 1816.

34. *The Pittsburgh Directory for 1815*, 7; *The Pittsburgh Directory for 1819*, 32. In both editions, his occupation is given simply as "teacher." During the 1810s, multiple Pittsburgh almanacs competed with each other, as can be seen from the sources cited in this study.

35. Charles Hamm gives only a brief description of Patterson's work in his article "Patent Notes in Cincinnati," *Bulletin of the Historical and Philosophical Society of Ohio* 16, no. 4 (October 1958), 293-310. Richard J. Stanislaw, *A Checklist of Four-Shape Shape-Note Tunebooks* (Brooklyn: Brooklyn College of the City University of New York, 1978), 1, 21-22, 32, has no analysis beyond indicating that Armstrong's volume is "urban" (in other words, it contains music that is European in style), while Patterson's is "rural" (meaning that it contains music of folk-hymn and indigenous styles), and Lewis's is both "rural and urban." He further notes that Lewis's introduction was used by numerous other tune-book compilers, including Davisson, Walker, and Carden.

36. *The Pittsburgh Directory for 1815*, 46. His occupation was given as "architect."

37. He was organist in 1816 at St. John's Episcopal Church in Washington, D.C., a church he designed, according to Talbot Hamlin, *Benjamin Henry Latrobe* (New York: Oxford University Press, 1955), 463. (His brother Christian

Ignatius Latrobe was a Moravian organist and composer in London.)

38. Pamela Scott, "Latrobe, Benjamin Henry," in John A. Garraty and Mark C. Carnes, eds., *American National Biography*, 24 vols. (New York: Oxford University Press, 1999), 13:241-45.

39. *The Pittsburgh Directory for 1815*, 65, 67; *The Pittsburgh Directory for 1819*, 34, 83. Pius is almost surely the "Henry Pies" who is first documented in Lexington in 1809 as a music and dancing instructor, teaching violin, piano, and guitar, and again in 1831. Undoubtedly, numerous musicians migrated among urban centers as opportunities presented themselves, of which Henry is just one example. See Carden, *Music in Lexington*, 69-70.

40. Cuming, *Sketches of a Tour*, 167. Not everyone in Pittsburgh agreed, however. Richard Banta remarked that "strait-laced Presbyterian rule, which early descended upon wild Pittsburgh, frowned on lighter pastimes, . . ." and he quoted from a letter sent in 1787 to the editor of the *Pittsburgh Gazette* that "singing, dancing, fiddling and gaming, are no longer mere amusements, they are ranked among the important occupations of the day, among the principal duties of human beings. In short, gaming and luxury is arrived to such a pitch, and become so universal, that we may, with great propriety, be called a nation of gamblers. . . . America is game mad; thousands of my good countrymen seem to be quite out of their senses." See R.E. Banta, *The Ohio* (New York: Rinehart & Company, 1949), 333.

41. Kim M. Gruenwald, *River of Enterprise: The Commercial Origins of Regional Identity in the Ohio Valley, 1790-1850* (Bloomington: Indiana University Press, 2002), 20, 78, 91-92.

42. "Mary Butler Meason, 1785-1878," *Western Pennsylvania Historical Magazine* 25, no. 1-2 (March-June 1942): 84-90 [87 specifically]; Virginia K. Bartlett, *Keeping House: Women's Lives in Western Pennsylvania, 1790-1850* (Pittsburgh: Historical Society of Western Pennsylvania and University of Pittsburgh Press, 1994), 162-63. The piano's nameboard carries the date 1791. Some sources give the date of the instrument's arrival as 1791 and that it was a gift of her father. However, he died that year, when Mary was only six years old. The Meason article states that Mary's mother later ordered the piano, so it apparently came out of Taws's stock-on-hand. Baynham, and consequently Reed, transcribe Taws' surname as "Fans" in error.

43. *Cramer's Pittsburgh Magazine Almanack for the Year of Our Lord 1808* (Pittsburgh: Zadok Cramer, 1808), 56-58.

44. *Cramer's Pittsburgh Magazine Almanack for the Year of Our Lord 1809* (Pittsburgh: Cramer and Spear, 1809), 29.

45. *The Pittsburgh Directory for 1815*, 14. There were several nail-making factories in Pittsburgh in the 1810s, but it is impossible to tell in which establishment he worked.

46. 1810 U.S. Census, Microfilm Series M252, Roll 44, Page 231. He was the only male in the household, aged between 26 and 44, with a wife in the same age bracket, and two daughters under ten years old.

47. I. Daniel Rupp, *Early History of Western Pennsylvania, and of the West, and of Western Expeditions and Campaigns, from 1754 to 1833* (Pittsburgh: Daniel W. Kauffman and Harrisburg: W.O. Hickok, 1846), 314. This then-popular book was reprinted by various combinations of publishers annually thereafter to 1851. A modern reprint edition was issued in 2001 by Wennawoods Publishing of Lewisburg, Pennsylvania. The years in the title were originally given in Roman numerals, which have been converted to Arabic numerals for this citation.
48. Martha Novak Clinkscale, *Makers of the Piano, 1820–1860* [Vol. 2] (New York: Oxford University Press, 1999), 350; entries in *Harris's General Business Directory of the Cities of Pittsburgh & Allegheny, with the Environs* (Pittsburgh: A.A. Anderson, 1847), 145, and *Woodward & Rowlands' Pittsburgh Directory, for 1852* (Pittsburgh: W.S. Haven, 1852), 78. Stark appears in the 1850 U.S. Census as a "piano maker" living in Ward 3 of Pittsburgh, born in Germany and age 59, yielding a birth year of ca.1791; a Ferdinand Stark also appears in Saxonburg, Pennsylvania, in Butler County, in the 1870 census as a "clock and watch maker," born in Prussia and age 74, thus yielding a birth year of c.1796, who is probably the same man. He could not be found in the 1840 or 1860 enumerations. See the 1850 U.S. Census, Microfilm Series M432, Roll 745, Page 103 and the 1870 U.S. Census, Microfilm Series M593, Roll 1316, Page 298.
49. George Dallas Albert, ed., *History of the County of Westmoreland, Pennsylvania, With Biographical Sketches of Many of Its Pioneers and Prominent Men* (Philadelphia: L.H. Everts & Company, 1882), 517–18; *A History of the Reformed Church Within the Bounds of the Westmoreland Classis* (Philadelphia: Reformed Church Publication Board, 1877), 62–63; and Rev. William F. Ulery, *History of the Southern Conference of the Pittsburgh Synod of the Evangelical Lutheran Church* (Greensburg: Church Register Company, second and enlarged edition, 1903), 50.
50. Ulery, *History of the Southern Conference*, 50.
51. Baynham, *A History of Music in Pittsburgh*, 187.
52. *Harris' Business Directory of the Cities of Pittsburgh and Allegheny* (Pittsburgh: A.A. Anderson, 1844), unpaginated section; *The Pennsylvania Business State Directory for 1850–51* (Philadelphia: Giles & Brothers, 1850), 15.
53. John W. Leonard, *Pittsburgh and Allegheny Illustrated Review: Historical, Biographical and Commercial* (Pittsburgh: J.M. Elstner & Co., 1889), 18.
54. Unidentified advertisement apparently published in the *Pittsburgh Mercury, Evens Scrapbooks*, Binder 1, Volume 1, Leaf 2. It is also quoted in slightly truncated and altered form in Leonard, *Pittsburgh and Allegheny Illustrated Review*, 18. The word "bespoke" at the time meant "ordered."
55. George H. Thurston, *Allegheny County's Hundred Years* (Pittsburgh: A.A. Anderson & Son, 1888), 305–6 (and a slightly different version of the advertisement, 48). Thurston's "eighty years" refers of course to the intervening time until his book was published, which readers will note was one year earlier than Leonard's.
- Furthermore, as an example of how not to write history, it is a broad sweep to carry musical cultivation from the creation of Fort Pitt in 1759 to 1812 as if it were a unified and steady force!
56. *The Pittsburgh Directory for 1815*, 73.
57. *Cramer's Pittsburgh Magazine Almanack for the Year of Our Lord 1816*, 50; also quoted in *Pittsburgh in 1816* (Pittsburgh: Carnegie Library, 1916), 25.
58. Morris Birkbeck, *Notes on a Journey in America, From the Coast of Virginia to the Territory of Illinois* (London: Severn & Co., 1818), 43.
59. *Pittsburgh Gazette* (January 20, 1816): 4.
60. Thurston, *Allegheny County's Hundred Years*, 47–48.
61. Karl J.R. Arndt, comp. and ed., *A Documentary History of the Indiana Decade of the Harmony Society, 1814–1824*, 2 vols. (Indianapolis: Indiana Historical Society, 1975–78), 1:ix–xiv.
62. Arndt, *A Documentary History*, 1:244. Although this passage implies that they were purchasing their first piano, the society must have already owned such an instrument, as it is recorded that Rapp bought 5 "Forte piano Strings" on July 2, 1814 of "J. Boffler & Co." [Jacob Boller, a supplier in Philadelphia to the society for numerous goods] at 50 cents each. See Karl J.R. Arndt, comp. and ed., *Harmony on the Connoquenessing, 1803–1815* (Worcester, Massachusetts: Harmony Society Press, 1980), 855. Who made the piano is unknown.
63. Arndt, *A Documentary History*, 1:258. The "nutbrown" wood may have been walnut, or perhaps chestnut.
64. Arndt, *A Documentary History*, 1:291–92, 301–2, 309–11. In all cases, the original spelling has been retained.
65. Karl J.R. Arndt, comp. and ed., *Economy on the Ohio, 1826–1834* (Worcester, Massachusetts: The Harmony Society Press, 1984), 174–75.
66. Karl J.R. Arndt and Richard D. Wetzel, "Harmonist Music and Pittsburgh Musicians in Early Economy," *Western Pennsylvania Historical Magazine* 54, no. 2 (April 1971): 131; Karl J.R. Arndt, comp. and ed., *Harmony on the Wabash in Transition, 1824–1826* (Worcester: Harmony Society Press, 1982), 272–73. John S. Duss, "The Dawn of Economy's Golden Day," *Western Pennsylvania Historical Magazine* 25, no. 1–2 (March–June 1942): 37–46 [39 specifically] indicates that the Harmonists "were always fond of music; it was a necessary part of their life and much more than a social indulgence." Their choral singing and orchestra of about thirty instrumentalists heard in concerts were noted, and Frederick is said to have purchased "several handsome pianos and organs."
67. Evelyn Foster Morneweck, *Chronicles of Stephen Foster's Family*, 2 vols. (Pittsburgh: University of Pittsburgh Press, 1944), 1:39–40. Morrison Foster, Stephen's brother, mentions only that there were "a number of musical instruments" in the home while describing the musical skills of his three older sisters. See Morrison Foster, *Biography, Songs and Musical Compositions of Stephen C. Foster* (Pittsburgh: Percy F. Smith Printing and Lithographing Company, 1896), 9, 12. Harvey Gaul, *The Min- strel of the Alleghenies* (Pittsburgh: [Friends of Harvey Gaul, Inc.], 1934), 18, posits that any piano the family may have had was either abandoned during one of their frequent moves, or had gone with either of his sisters Henrietta or Eliza Ann, who were married and had left the household by the time Foster was old enough to begin piano playing, because "there was no piano in the Foster home when Stephen was beginning to write music as he is repeatedly said to have gone elsewhere to use one."
68. Morneweck, *Chronicles*, 1:29–30. Therein she states that Evens opened a school in his piano-shop in October 1817 "for the teaching of sacred anthems, choruses and hymns from the 'works of the most celebrated composers.' In 1826, Mr. Evens was teaching practically all the wind and bowed instruments, writing organ music, and conducting choruses and choirs all over the city." Interestingly enough, he did not list the teaching of piano. If Morneweck is correct about his organ compositions, there is no proof of this. The *Evens Scrapbooks*, Binder 2, Volume 2, Leaves 1–22 contains copies of three anthems for organ and choir—*Psalm CL, Hymn for Christmas*, and *Praise the Lord Who Reigns Above*—but only the accompaniments survive; the vocal parts are missing. Evens also apparently taught only the use of conventional notation, and did not like shape-note music; as a sample, a notice published on December 11, 1818, states "NO PATENT NOTES!" (*Evens Scrapbooks*, Binder 1, Volume 1, Leaf 3).
69. *The Pittsburgh Directory for 1819*, unpaginated portion.
70. Samuel Hazard, ed., "A statement of the comparative extent and value of the Manufactures of Pittsburgh and vicinity in the year 1815 and 1819," *The Register of Pennsylvania, Devoted to the Preservation of Facts and Documents, and Every Other Kind of Useful Information Respecting the State of Pennsylvania* 4, no. 11 (September 12, 1829), 169.
71. Private communication from Glenn D. Rosenbaum to the author, April 20, 2009.
72. Eugene M. McCracken, "The Elusive Corries," *The Tracker: Journal of the Organ Historical Society* 3, no. 2 (January 1959): 2. He did not give his source.
73. Linda K. Pritchard, "The Soul of the City: A Social History of Religion in Pittsburgh," in Samuel P. Hays, ed., *City at the Point: Essays on the Social History of Pittsburgh* (Pittsburgh: University of Pittsburgh Press, 1989), 327–60 [330 specifically].
74. *Centennial Volume of the First Presbyterian Church of Pittsburgh, Pa., 1784–1884* (Pittsburgh: William G. Johnston & Company, 1884), 247. Baynham, *A History of Music in Pittsburgh*, 16, posits that this was William Evens. The First Presbyterian Church of Allegheny City also did not buy a pipe organ until 1863 (a Pomplitz), according to Elliot E. Swift, *History of the First Presbyterian Church of Allegheny* (Pittsburgh: Nevin, Gribbin & Company, 1876), 47–48.
75. It should be noted that although Trinity served as the seat of the bishop, it was not officially designated as the cathedral of the diocese until a service held on June 3, 1928.

76. *History of Allegheny County, Pennsylvania*, 2 vols. (Chicago: A. Warner & Company, 1889), 1:329–34. It gives the construction date of 1851, but the cornerstone was actually laid in September 1852 and the church consecrated on February 23, 1854.
77. Oliver Ormsby Page, "Sketch of the 'Old Round Church,' 1805–1825, the Original Edifice of Trinity Church, Pittsburgh," *Pennsylvania Magazine of History and Biography* 19, no. 3 (1895): 351–58. The two men were grandsons of William Penn, the founder of Pennsylvania, and as Loyalists, had lost most of their holdings to confiscation during the American Revolution. Upholding their grandfather's objective of creating a colony that was open to all religions, they deeded the same amount of property, which adjoined that of the Episcopalians, to the trustees of the First Presbyterian Church the same day, as well as to the German Lutherans/Evangelicals a couple blocks away.
78. Taylor, who was also interested in science, mathematics, and astronomy, prepared tables for numerous editions of Zadok Cramer's almanacs, and served Trinity for over 20 years, resigning his charge in 1818. See *History of Allegheny County, Pennsylvania*, 1:335, and Samuel W. Durant, *History of Allegheny County, Pennsylvania, With Illustrations Descriptive of Its Scenery, Palatial Residences, Public Buildings, Fine Blocks, and Important Manufactories, from Original Sketches by Artists of the Highest Ability* (Philadelphia: L.H. Everts & Company, 1876), 88. Cuming, *Sketches of a Tour*, 68, stated that he was "an able mathematician, a liberal philosopher, and a man of unaffected simplicity of manners" who was also "an assistant teacher in the academy." Anderson, "The Intellectual Life of Pittsburgh," 20, indicates that for a time, he also conducted a day and evening school of his own. Taylor is also said to have been "an excellent singer" and "a performer on the violin of no mean ability," according to an account published in Charles W. Dahlinger, "Rev. John Taylor: The First Rector of Trinity Episcopal Church of Pittsburgh and His Commonplace Book," *Western Pennsylvania Historical Magazine* 1, no. 1 (January 1918): 3–25 [15 specifically]. Unfortunately, his musical talents did not extend to being able to persuade the parishioners to afford an organ during his tenure.
79. Cuming, *Sketches of a Tour*, 230–31. He included another long description of the city, 219–32. Cuming came to Pittsburgh from Washington, D.C., mentioning that he had "the pleasure of a fellow traveller [*sic*] in my old acquaintance Dearborn, who was returning to Pittsburgh after an excursion to Washington for the purpose of taking some likenesses," 216.
80. The date of 1804 is asserted by Henry C. Lahee, *The Organ and Its Masters* (Boston: L.C. Page & Company, 1903), 280. He did not give his source. The date of 1808 is from Mina Belle Packer, *A Brief Survey of Sacred Music in Pittsburgh, Pennsylvania, Past and Present*, MSM thesis, Union Theological Seminary, 1955, 6. She did not give her source. *WorldCat* has catalogued Packer's thesis under her married surname of Wichmann, although the title page does not list it.
81. "Organ Building," *City Gazette* [Charleston, South Carolina], June 15, 1824, 3. While the advertisement was then styled "Hall & Erben" due to the newly formed partnership, and Erben would have helped build Trinity's organ, its nameplate in 1819 would have still only borne the name of Hall. The installations are undated and their sizes are not given.
82. Durant, *History of Allegheny County*, 88. Durant spells Carter's first name as "Afiel" in error.
83. John Henry Hopkins Jr., *The Life of the Late Right Reverend John Henry Hopkins, First Bishop of Vermont, and Seventh Presiding Bishop, by One of His Sons* (New York: F.J. Huntington and Company, 1873), 61. John Henry Hopkins Jr., who was also musical, became an Episcopalian clergyman as well. Born in Pittsburgh in 1820, he was famous as a hymnist, and undoubtedly played the organ as a youth before the family moved to Boston in 1831.
84. Ronald Levy, "Bishop Hopkins and the Dilemma of Slavery," *Pennsylvania Magazine of History and Biography* 91, no. 1 (January 1967): 56–71 [specifically 57–58]. Hopkins depicted the church's design in Plate 6 of his *Essay on Gothic Architecture* (Burlington, Vermont: Smith & Harrington, 1836). The flat ceiling was painted in *trompe l'oeil* in the appearance of fan vaulting.
85. Hopkins, *The Life*, 116–19. He says that the drawing room was devoted to God. Known as "The Oratory," it was "used only for the daily Morning and Evening worship. Between the windows stood a parlor organ of good tone and six stops, its case rising up to the ceiling" [116]. The description certainly implies that Hopkins owned a chamber pipe organ.
86. Lahee, *The Organ and Its Masters*, 280.
87. *Vestry Minutes, Book I, 1819–1824*, 9. These minutes are in the possession of Trinity Church. The author thanks James Stark, who reviewed them and furnished a summary of relevant entries. Hopkins, *The Life*, 65, confirms that the debt was not yet paid in December 1822.
88. The statement arises from Packer, *A Brief Survey of Sacred Music*, 6, which says "In 1819 the church and the chapel each had an organ, small but good." She derived her interpretation from Baynham, *A History of Pittsburgh Music*, 63–64, who devoted an entire paragraph to the subject and was still equally confused.
89. Lewis Clark Walkinshaw, *Annals of Southwestern Pennsylvania*, 4 vols. (New York: Lewis Historical Publishing Company, Inc., 1939), 3:41.
90. *The Navigator* (Pittsburgh: Cramer, Spear and Eichbaum, 1814), 66. It was often the case at the time that Protestants, especially those of English origin, expressed their disdain for Catholics by calling their churches "chapels," so the word did not necessarily mean that the building was small in size.
91. *The Pittsburgh Directory for 1819*, 22–23. This same text also appeared in "Description of Pittsburgh," *Pittsburgh Gazette*, March 2, 1819: 2. The author is unidentified.
92. Walkinshaw, *Annals of Southwestern Pennsylvania*, 3:41.
93. Reed, "Pittsburgh," 3:575 is incorrect in stating that the Episcopal and Roman Catholic churches had organs installed in 1820.
94. Packer, *A Brief Survey of Sacred Music*, 6; Baynham, *A History of Pittsburgh Music*, 28. Baynham is the source of the unfounded assertion that Harvey was an Englishman.
95. McCracken, "The Elusive Corries," 2; www.oldsaintlukes.org The roadside historical marker for the church claims that "its 1823 English pipe organ" was "the first brought over the Alleghenies," none of which is true.
96. Oral tradition has long held that Harvey was English and that he arrived in Pittsburgh from London, thus making him a likely supplier to an Episcopalian parish. None of this is documented. St. Luke's therefore unfortunately believes that it has an English organ. In fact, the physical evidence contradicts this belief. The instrument's 54-note compass, CC–f³, proves that it cannot have been built before the 1840s, when C-compass organs began to be the standard, and it is both stylistically and structurally unrelated to the known Harvey organ in Zelenople, Pennsylvania. The instrument is thus by a different builder, and is almost certainly of American make, likely by an Eastern builder, based on the appearance of the case. It regrettably has also been significantly and repeatedly mechanically and tonally altered, in the guise of "restoration" with all of its metal pipework replaced, which substantially diminishes its historic value. Evidence that would establish the correct identity of its maker may have been permanently lost during these projects. That Trinity facilitated St. Luke's acquisition of the organ around 1852 is evidenced by a shipping label in the instrument addressed to Rev. Theodore B. Lyman, then rector at Trinity. However, this in itself is evidence that the organ came from elsewhere, because if it had been constructed in Pittsburgh by Harvey, or already present in the city, it would not have needed such a label.
97. Stephen L. Pinel, "Late from London: Henry Corrie, Organbuilder, and His Family," *The Tracker* 40, no. 4 (1996): 18, 24, note 71. McCracken, 2, dates it as 1835 in error.
98. *Vestry Minutes, Book I, 1819–1842*, 44–45.
99. *Vestry Minutes, Book II, 1842–1864*, 6, 10, 17, 19, 22, 23.
100. Paul Koch, "A Century and a Half of Music at St. Paul Cathedral," *Sacred Music* 119, no. 3 (Fall 1992): 7–14 [8 specifically]. Koch, however, wrongly identified the Corrie & Hubie as an Erben.
101. Frank C. Harper, *Pittsburgh of Today: Its Resources and People*, 5 vols. (New York: The American Historical Society, Inc., 1931), 2:762.
102. *George Jardine & Son Descriptive Circular and Price List (1869): American Organ Building Documents in Facsimile* (Wilmington, Ohio: Organ Historical Society, 1979), 20.
103. Pinel, "Late from London," 18, 24, note 70.
104. "Local Matters," *Baltimore Sun* (August 19, 1852): 1.
105. Rev. Andrew Arnold Lambing, *Brief Biographical Sketches of the Deceased Bishops and Priests who Labored in the Diocese of Pittsburgh from*

the *Earliest Times to the Present, with an Historical Introduction* (Pittsburgh: Republic Bank Note Company, [1914]), 179–180.

106. Rev. Andrew A. Lambing, *A History of the Catholic Church in the Dioceses of Pittsburgh and Allegheny, from its Establishment to the Present Time* (New York: Benziger Brothers, 1880), 153.

107. Baynham, *A History of Pittsburgh Music*, 67–68. Unfortunately, the cited issue of the *Pittsburgh Leader* of September 16, 1888, cannot now be found in order to verify the assertion.

108. *Catholic Pittsburgh's One Hundred Years* (Chicago: Loyola University Press, 1943), 189.

109. See “Cincinnati Manufactures - Organ Building,” *Cincinnati Gazette* (June 4, 1844): 2.

110. Rev. John F. Byrne, “The Redemptorists in America: I. Pittsburgh. St. Philomela’s Church,” *Records of the American Catholic Historical Society* 41, no. 3 (September 1930), 263–75.

111. “Communication from Pittsburgh,” *Musical Visitor* (March 1, 1843), cited in Baynham, *A History of Pittsburgh Music*, 71.

112. Indeed, even Mathias Schwab of Cincinnati, who arrived there in 1831, has been called “the first organbuilder west of the Alleghenies.” See Robert J. Wimberg, *Cincinnati: Over-the-Rhine* (Cincinnati: The Ohio Book Store, 1987), iii. This claim is not correct.

113. James Boeringer, ed., “The Autobiography of Samuel Arlidge, Organ Builder,” *The Tracker* 21, no. 1 (Fall 1976): 15. No Pittsburgh history sources mention Arlidge.

114. Vernon Brown, “Carl Barckhoff and the Barckhoff Church Organ Company,” *The Tracker* 22, no. 4 (Summer 1978): 1; David H. Fox, *A Guide to North American Organbuilders* (Richmond: Organ Historical Society, 1991), 47.

115. Alfred G.W. Carter, *Address on the Life, Services, and Character of the Rev. Adam Hurdus* (New York: n.p., 1865), 19–21.

116. Carter, *Address*, 23. Hurdus, as the first known organbuilder in Cincinnati, has been called the “first” organbuilder in the west, although he was not. Admittedly, Cincinnati is indeed also “west of the Alleghenies,” but the city is not usually characterized by that reference, and it is not really comparable to give it the same geographical distinction as Pittsburgh.

117. *Pittsburgh Gazette* (September 19, 1823): 3. The advertisement ran until November 21, 1823. One day earlier, a local journal, *The Pittsburgh Recorder, Containing Religious Literary and Political Information* 2, no. 35 (September 18, 1823): 559, gave an abbreviated summary of the information that then appeared in the *Gazette* advertisement, but misspelled his surname as “Hervey.”

118. *Pittsburgh Gazette* (September 17, 1824): 3. The advertisement ran until February 4, 1825.

119. S. [Samuel] Jones, *Pittsburgh in the Year Eighteen Hundred and Twenty-Six, Containing Sketches Topographical, Historical and Statistical; Together with a Directory of the City, and a View of Its Various Manufactures, Population, Improvements, &c., Embellished with an Engraving of the Episcopal Church* (Pittsburgh: Printed by Johnson & Stockton, 1826), 48.

120. *Pittsburgh Mercury* (November 30, 1825): 2. Coding on the advertisement indicates that it was to run for six months.

121. *Pittsburgh Mercury* (May 8, 1827): 3.

122. Wilson, *Standard History of Pittsburgh*, 233.

123. Baynham, *A History of Pittsburgh Music*, 28. How Baynham knew that the instrument was built in October 1824 is not stated; it seems unlikely that a nameplate would have included the month, in addition to the year, that an organ was built, a practice that is virtually unheard of in the field.

124. An illustration and brief description of the organ appears in “1838 Organ in Zelienople, Pa. Church Restored Completely,” *The Diapason* 62, no. 10 (September 1971): 7.

125. It was then located in the vicinity of what is now the intersection of Roberts Street and Webster Avenue, according to Leland D. Baldwin, *Pittsburgh: The Story of a City* (Pittsburgh: University of Pittsburgh Press, 1938), 237, 386.

126. Harris’ *Pittsburgh Business Directory, for the Year 1837: Including the Names of All the Merchants, Manufacturers, Mechanics, Professional, & Men of Business of Pittsburgh and Its Vicinity* (Pittsburgh: Isaac Harris, 1837), unpaginated section. The advertisement states further that in “connection with the school is a handsome little Church, in which divine worship is regularly performed by the Principal. The name of this church, as designated in the charter, is ‘St. Paul’s Church, Laceyville.’ It is a very handsome edifice, and belongs to the Protestant Episcopal Church.” Inasmuch as organ lessons were already being offered in 1837, perhaps the cited 1839 date for the instrument’s installation is wrong. Baynham, *A History of Pittsburgh Music*, 53, incorrectly states that this was the first organ built in Pittsburgh.

127. Baynham, *A History of Pittsburgh Music*, 29. This anecdote apparently originally appeared in the *Pittsburgh Leader* of September 16, 1888, based on Baynham’s citations, but no copies of that newspaper can now be located for its re-verification. For further information about Kleber, see Edward G. Baynham, “Henry Kleber, Early Pittsburgh Musician,” *Western Pennsylvania Historical Magazine* 25, no. 3–4 (September–December 1942): 113–20; Baynham, *A History of Pittsburgh Music*, 53–60; and Jean Thomas, “Bullwhips & Bad Reviews: The Colorful Career of Music Man Henry Kleber,” *Pittsburgh History* 81, no. 3 (Fall 1998), 109–17.

128. Thurston, *Allegheny County’s Hundred Years*, 306.

129. Stephen L. Pinel, “The Early Organ Culture of Cleveland,” *Organ Atlas 2009* (Richmond, Virginia: Organ Historical Society Press, 2009), 13, citing Roderic Hall Pierce, *Trinity Cathedral Parish: The First 100 Years* (Cleveland: The Vestry of Trinity Cathedral, [1967]), 20, 27.

130. 1830 U.S. Census, Microfilm Series M19, Roll 164, Page 263; 1840 U.S. Census, Microfilm Series M704, Roll 498, Page 353.

131. George Dallas Albert, ed., *History of the County of Westmoreland, Pennsylvania, with Biographical Sketches of Many of Its Pioneers and*

Prominent Men (Philadelphia: L.H. Everts & Company, 1882), 626.

132. 1830 U.S. Census, Microfilm Series M19, Roll 164, Page 252; 1840 U.S. Census, Microfilm Series M704, Roll 498, Page 353.

133. John M. Gresham, ed., *Biographical and Historical Cyclopedic of Westmoreland County, Pennsylvania* (Philadelphia: Dunlap & Clarke, 1890; reprinted, Spartanburg, South Carolina: The Reprint Company, 1980), 94, 101.

134. Della Reagan Fischer, comp., *Marriage and Death Notices from Weekly Newspapers, Westmoreland County, Pennsylvania, 1818–1865*, Vol. 1 (unpublished typescript, McKeesport, Pennsylvania, 1963), 201. If this is the right Joseph, and the age is correct, that would mean that Harvey, thus born around 1804, would have turned 19 the year that he began organbuilding in Pittsburgh.

135. “An Early Factory,” *The Music Trade Review* [New York] 27:8 (August 20, 1898): 19. This article dates the Stark & Meinhart organ as having been formally consecrated on November 13, 1844, and that is the context for the clause “at that time.”

136. *The Pittsburgh Catholic* 1, no. 35 (November 9, 1844): 288. The advertisement ran through issue 2, no. 8 (May 3, 1845). The text included the ending parenthetical phrase that the “Cincinnati Telegraph please copy for 3 months, and charge this office.” Bear presumably was seeking patronage in Catholic churches in southern Ohio, and thus may in fact have built instruments in the region that are thus far unidentified.

137. *The Pittsburgh Catholic* 3, no. 33 (October 31, 1846): 264. The advertisement ran through issue 4, no. 11 (May 22, 1847).

138. This church obtained an organ from Henry F. Berger of Baltimore in 1853, the same year that Mr. “F. Wiesel,” presumably the same man as “M. Wisel” in the above testimonial, also purchased a residence organ from Berger. See “Local Matters,” *Baltimore Sun* (March 31, 1853): 1, and “Local Matters,” *Baltimore Sun* (September 28, 1853): 1.

139. William H. Lowdermilk, *History of Cumberland, Maryland* (Washington, D.C.: James Anglim, 1878), 468; *The Catholic Red Book of Western Maryland* (Baltimore and Washington: The Red Book Society), 53, 69, 73, 102; *The Catholic Church in the United States of America*, 3 vols. (New York: The Catholic Editing Company, 1908–14), 3:87–89.

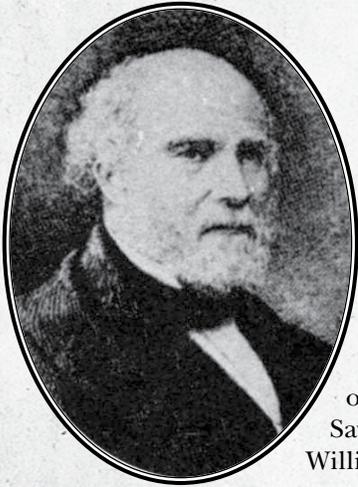
140. John A. Caldwell, ed., *History of Indiana County, Pennsylvania* (Newark, Ohio: J.A. Caldwell, 1880), 241–42.

141. Clarence D. Stephenson, *Indiana County 175th Anniversary History*, 4 vols. (Indiana, Pennsylvania: A.G. Halldin Publishing Company, 1978–89), 1:459, quoting reports in the *Indiana Weekly Register* in February 1860.

142. J. McH., “On the establishment of a Medical Society in Pittsburgh,” *Pittsburgh Gazette* (April 30, 1819): 3.

Early Jardine Organs in Pittsburgh

Stephen L. Pinel



IF HENRY ERBEN (1800–1884) were the 19th-century organbuilder-of-preference for the churches of Charleston, Richmond, Savannah, and New Orleans; if William A. Johnson (1816–1901) cornered the organ market in Chicago; and if the Hook brothers were the preferred makers for the congregations of Boston, New Haven, Providence, and Worcester; then Pittsburgh, the “Steel City” as it later became known, was a Jardine town!

George Jardine (1801–1882) and the firm he founded¹ ultimately built 28 organs for the 19th-century institutions of Pittsburgh, and if those in the nearby communities of Allegheny City, Butler, East Liberty, Lawrenceville, and Oakland are included, the total increased to 36 instruments. If one adds those communities a bit farther removed, such as “Sewickleyville,” the number increased even more. Ultimately, Jardine & Son built more organs for greater Pittsburgh than in any other metropolitan region in the United States outside of New York. Undeniably, the firm had so much business in Pittsburgh that it actually maintained a branch office there during the late 1890s.²

Jardine also garnered endorsements from the Catholic hierarchy in Pittsburgh. The Rt. Rev. Michael J. O’Conner, DD (1810–1872), the primary bishop of *Diocesis Pittsburgensis*, was prominently displayed in company advertising. In addition, the Very Rev. Edward McMahon, vicar-general of the diocese, actually penned the makers a testimonial:

1. Any work on George Jardine and the firm he founded must begin with John Ogasapian, *Organ Building in New York City, 1700–1900* (Braintree, Mass.: The Organ Literature Foundation, [1977]), 111–43; and the articles by Peter T. Cameron. Cameron spent nearly 30 years researching the Jardines and his work is an invaluable aid to anyone studying the subject. His most recent contribution is “Jardine & Son: The Era of Spectacular Organs,” *The Tracker* 47, no. 1 (January, 2003): 4–13; and “A Jardine Update,” *The Tracker* 41, no. 4 (1997): 4–5.

2. See J.F. Diffenbach’s *Directory of Pittsburg [sic] and Allegheny Cities for 1895* (Pittsburg: For Sale only by the Publisher, 1895), 480 and 1120; and *The Protestant Episcopal Almanac & Parochial List, A.D. 1899* (New York: Thomas Whittaker, 1895), 384.

LEFT: George Jardine

OPPOSITE TOP: A hand-painted Jardine nameplate now in the American Organ Archives.

OPPOSITE BOTTOM: Jardine employees about 1895 standing in front of the factory on East 39th Street in New York City.

St. Paul’s Cathedral, Pittsburgh, Jan. 1855

To the Messrs. Jardine & Son:

It is with great pleasure I bear testimony to the satisfaction you have given us in the erection of your organ in the Cathedral. There are several other organs erected by you in this city, which give general satisfaction, etc.

Signed,

E. McMahon, Vicar-General

Jardine & Son also refer to many clergymen, and especially to the right Rev. Bishop O’Conner, Pittsburgh; Right Rev. Bishop Bacon, Portland, Me., and the Right Rev. Bishop Portier, Mobile, Ala.³

(In 1859, Jardine installed a three-manual organ in the cathedral in Mobile,⁴ and one must wonder if a previously unidentified instrument in the cathedral of Portland, Maine, destroyed by fire in 1866,⁵ was also by Jardine.)

George Jardine was born in Dartford, Kent, England, on November 1, 1801—All Saints’ Day.⁶ He became an apprentice in the organ shop of Flight & Robson in London, and remained until 1835, when he briefly worked for Joseph Walker (1803–1870).⁷ Tradition holds that in 1836, his piano-making brother, John Jardine (b. 1804), encouraged him to immigrate to New York. George and his wife Hannah Hughes (d. 1862) sailed from London on the *Mediator* and arrived at the Port of New York on April 26, 1837.⁸ Initially, George set up shop in an attic, hoping to manufacture barrel organs, but with so little demand for the instruments, he turned to “finger” organs instead.⁹

3. *Sadlier’s Catholic Almanac and Ordo For the Year of our Lord 1866: With a Full Report of the Various Dioceses in the United States, British North-America, and Ireland* (New York: D. & J. Sadlier & Co., 1866), 8.

4. “A Grand Organ,” *New York Musical Review and Gazette* 10, no. 1 (January 8, 1859):1; and “Organ of the Cathedral in Mobile,” (*Montgomery, Alabama*) *Daily Confederation* 2, no. 50 (March 16, 1859): 3.

5. “Great Fire,” (*Portland, Maine*) *Daily Eastern Argus* 64, no. 29 (July 9, 1866): 1.

6. F.O. Jones, *A Handbook of American Music and Musicians* (Canaseraga, New York: F.O. Jones, 1886; reprinted, [then] New York: Da Capo Press, 1971), 79–80.

7. Cameron, “Jardine & Son,” pp. 4–5.

8. Immigration Records, courtesy of Ancestry.com.

9. “American Institute,” (*New York*) *Morning Herald* 1, no. 126 (October 20, 1837): 2.

Geo. Jardine & Son. N.Y.

He rented a shop on Broome Street, but it was destroyed by fire in 1847,¹⁰ along with Christ Church next door and an 1824 organ by Henry Corrie (1786–1858). Next, George moved to 548 Pearl Street, in 1856 to 100 White Street, and in 1867 to 314–320 East 39th Street. In 1855, Jardine's oldest son, Edward George Jardine (1830–1896), joined him in business, and the firm became known as Geo. Jardine & Son. George died in New York on February 12, 1882,¹¹ but the family business was continued by his sons, and ultimately his grandsons. The firm closed in March 1900.

Stylistically, Jardine organs were on the cutting edge, and the firm was among the first to adopt current European trends in organbuilding. The following vignette taken from the *Musical Courier* late in the 19th century documents the intimate association between the Jardines and at least one of Europe's more prominent organbuilders. In 1895, Fannie Edgar Thomas writing home from Paris related:

Mr. Edw. G. Jardine, the well-known organ builder, is here [i.e., in Paris] with his wife to pass three or four weeks.

He has been in Europe some time, and during his travels through Spain, Switzerland and Italy has heard many and the best organs. He expressed himself convinced so far that America can surpass them in every respect. He says that in general they lack the body and volume that American organs have, the chorus stops being voiced very loud so as to override the diapasons . . .

In Paris, he found his old friend Cavaillé-Coll active and enthusiastic as ever, and in his office, though eighty-four years of age.¹²

10. "Fires Last Night," (*New York Commercial Advertiser* (July 30, 1847): 2; "Destructive Fire," *New York Daily Tribune* 8, no. 96 (July 31, 1847): 2; and "Destructive Fire at Christ Church," *New York Herald* 13, no. 208 (July 31, 1847): 3.

11. Cameron, "Jardine & Son," p. 9.

12. Fannie Edgar Thomas, "Americans Abroad," *The Musical Courier* 31, no. 10 (September 4, 1895): 13.

The Jardines regularly traveled to Europe throughout the late 19th century.

Even when George Jardine built his first instrument for Pittsburgh in 1848, its modern and up-to-date attributes excited the imagination of the local reporter. St. Andrew's Church, the second Episcopal congregation in the city, was founded in 1837 by a "group of men" from Trinity Church. Initially, they worshiped in a schoolroom in the West Ward of the city, but a church was soon erected in 1840 at the intersection of Duquesne Avenue and Ninth Street. The two-manual organ, built during the fall of 1848, was installed in November, and was first heard in public on Thanksgiving Day. A reporter proclaimed Jardine to be "one of the best organ builders in the United States,"¹³ stroking his ego, and then continued with an account of the proceedings:

Several of the organists of the city were present and took part in the exercise. The choir had prepared some pieces of sacred music, which were performed with much skill and effect. This organ has been lately purchased and put up by the members of St. Andrew's Church. As this instrument is a particularly fine one, we deem it worthwhile to give a somewhat minute description of it. . .¹⁴

The article included the stoplist, which appears on page 43 of this essay. Next there were words of approbation for the organ:

In listening to this instrument we were particularly struck with the extraordinary volume and roundness of tone in the Great Diapason. A great defect in many organs is a thinness of tone in this all-important stop. The Diapason should be the groundwork of the entire tone, but it is often the case that the largest organs, containing every variety and number of registers, and of the greatest power, produce an unsatisfactory and

13. "The New Organ at St. Andrew's Church," *Pittsburgh Daily Gazette* 16, no. 94 (November 25, 1848): 2.

14. *Ibid.*



even harsh effect. This arises from the want of sufficient body upon which such a power of choruses should be based.

Another great defect often arises from the want of proper care in balancing the power of the different stops. The consequence is the general tone never blends and forms one harmonious whole. In this instrument the power seems to be admirably adjusted, and the effect is in the highest degree satisfactory. We observed also that the imitations of various instruments, such as the French Horn, German and Octave Flutes, Trumpet, and Cornet were excellent. Indeed, so far as we could judge, there was nothing wanting in the power and harmony of the music.¹⁵

The organ was a decided success and set the stage for many Jardine contracts to follow.

The congregation of St. Andrew's erected a new building in 1870, and the Jardine was replaced with a new two-manual, 31-register E. & G.G. Hook, Opus 524.¹⁶ What happened to the 1848 Jardine is not known.

The next events in the Jardine Pittsburgh chronology solidified his reputation, but so tarnished that of his colleague, Henry Berger (1821–1864), a German-American organbuilder working in Baltimore, that Berger apparently was never able to secure another contract in the city.

By 1850, Pittsburgh already had a prominent German contingent, so it is easy to comprehend why Berger, as a recent German immigrant himself, resonated so well with Pittsburghers of similar roots. Indeed, Henry Berger and his brother George had emigrated from Bremen aboard the *Franziska* arriving at the Port of Baltimore on February 5, 1849. Both were listed on the ship's manifest as "instrument makers."¹⁷ They set up shop at 13 Temple Street in Baltimore, and were immediately awarded a contract to enlarge an organ at Trinity Evangelical Lutheran Church in Baltimore.¹⁸ On July 28, 1850, a year and a half later, their factory was destroyed by fire,¹⁹ but they rebounded with remarkable speed. For newcomers, a surprising number of contracts immediately followed, including the Catholic Church in South Trenton, N.J.,²⁰ St. Timothy's Episcopal Church in Baltimore,²¹ Holy Trinity R.C. Church, in Georgetown, D.C.,²² and the German Lutheran Church in Cumberland, Md.,²³ among others, and all in 1851. In

15. Ibid.

16. Van Pelt, William T. [compiler]. *The Hook Opus List, 1829–1916 in Facsimile with a Compiled List of Organs 1916–1935 and Facsimiles of Promotional Publications* (Richmond, Virginia: The Organ Historical Society, 1991), 17; hereafter Van Pelt.

17. Immigration Records, courtesy of Ancestry.com.

18. "Organ Builders," *The (Baltimore) Sun* (May 22, 1849): 3; hereafter *The Sun*.

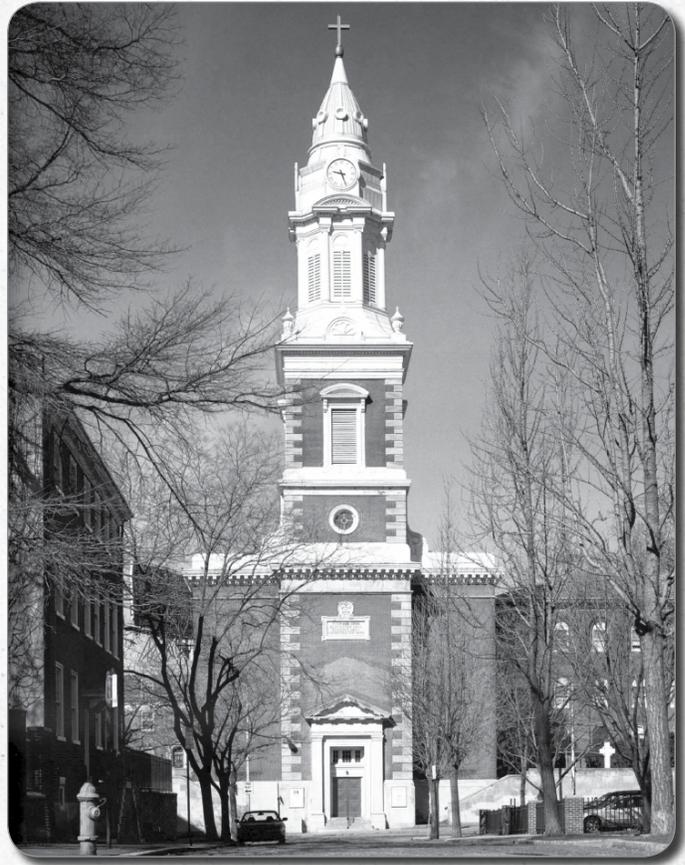
19. "Destructive Fires in Baltimore," *The Trenton (New Jersey) State Gazette* 4, no. 1,089 (July 29, 1850): 2; hereafter *The State Gazette*; and "Another [fire]," *The Sun* 27, no. 60 (July 29, 1850): 2.

20. "The New Organ," *The State Gazette* (February 19, 1851): 2.

21. "St. Timothy's Church, Baltimore," *Journal of the Sixty-Third Annual Convention of the Protestant Episcopal Church in Maryland...* (Baltimore: Joseph Robinson, 1851), 50.

22. "A Baltimore Organ Factory," *The Sun* 28, no. 60 (January 28, 1851): 2.

23. "New Organ," *The Sun* 30, no. 29 (December 22, 1851): 1.



St. Augustine's R.C. Church, Philadelphia

February that year, Berger received a plum contract from St. Augustine's R.C. Church in Philadelphia for a large, three-manual organ of some 40 stops. St. Augustine's had been torched by an arsonist in the anti-Catholic riots of 1844, and a large organ built by Charles Taws (ca. 1743–1836) was lost with the building.

Only slightly later, Berger was also awarded three contracts from Pittsburgh congregations, including St. Peter's and Trinity Episcopal Churches, and St. Paul's R.C. Cathedral, all in 1852. The last contract was for a substantial three-manual organ of some 52 stops.²⁴ The first instrument was due for delivery in time for the dedication of St. Peter's Church in December 1852, but Berger's staff was so overwhelmed dealing with St. Augustine's and the other contracts, that they were unable to complete the organ. When St. Peter's was dedicated on December 19, a reporter grumbled: "A new organ has been built for St. Peter's Church, in Baltimore, but owing to some bungling in the shipment, it has not arrived."²⁵ The *Gazette*, however, was more honest: "The large and magnificent organ, ordered for the use of the church, will not be ready for some time, but the manufacturers, in Baltimore, have sent on a 'five-stop' organ to temporarily supply its place."²⁶ This must have been a disappointment to the people of St. Peter's.

24. "Berger's Organ Factory," *The Sun* 31, no. 81 (August 19, 1852): 1.

25. "St. Peter's Church," (*Pittsburgh*) *Daily Morning Post* 11, no. 20 (December 18, 1852): 3; hereafter *Daily Morning Post*.

26. "St. Peter's Church," *Daily Pittsburgh Gazette* 66, no. 109 (December 18, 1852): 3.

Meanwhile, the much-publicized installation at St. Augustine's was opened to a capacity crowd on April 12, 1852,²⁷ accompanied by a glut of newspaper coverage in both Philadelphia and Baltimore, but the instrument did not meet expectations. Berger's scales were too small for the cavernous building and the acoustical environment of the room was not sympathetic to the projection of sound, despite the organ's large size and ideal placement in the gallery. Dissatisfaction mounted, and early the following year, Berger was forced to rebuild the organ at considerable personal expense with a new case and by adding a number of registers to enhance its effect. While the matter was politely aired in the newspapers of the day, it is not difficult to read between the lines. *The Sun* of February 4, 1853, related:

Great Church Organ.—About a year since, Mr. Henry Berger, Frederick Street, constructed and erected in St. Augustine's Church, Rev. Dr. Moriarty of Philadelphia, a fine organ, which he placed in the second gallery. The authorities of the church, however, have directed Mr. Berger to remove the organ to the gallery below in order to [facilitate] its enlargement. Some idea of its power may be inferred from the dimensions of the case, which will measure 36 feet in height, 16 feet wide, and 14 feet deep. The work will be finished about April. It will display the Corinthian architecture and be finished in the best style of work, the front pipes being richly gilded; some of them are 16 feet in length, exclusive of the feet. A number of stops will also be added to the instrument.²⁸

Considering that the organ was not even a year old, the circumstances are astonishing.

Following its reconstruction, the instrument was apparently still not satisfactory. Writing in *The New York Musical Review* on February 15, 1855, the Philadelphia correspondent was quite direct:

It has three sets of keys, and pedals, and is upon the exterior decidedly the most showy and majestic instrument in our city. The case being of large proportions, and the building well adapted, it has a striking appearance. The instrument itself, however, is not in all parts excellent; for in many stops the scales are too small, and hence the tones are weak. The diapasons and pedal stops are of good quality and tolerably full; the reed stops are of good imitative character; but all combined, the volume and power of tone is evidently lacking for so large an organ.²⁹

After rain fell on the instrument during steeple repairs in 1866,³⁰ it was enlarged again by John C.B. Standbridge (1800–1872). Because there was no room in the case, he added an eight-stop Solo division connected to the main

organ by electricity.³¹ The organ was opened by Henry Gordon Thunder on May 6, 1869. Early in the 20th century, the key-action was badly electrified by Frederick A. Bartholomay, and today, the striking but gutted German-style casework stands mute in the rear gallery. This was an unfortunate end for a project that showed great promise.

Description of St. Augustine's Organ.

This Instrument (originally built in Baltimore by H. F. Berger, 1852,) has been remodeled, with Additional Stops and New Solo Manual, by STANDBRIDGE BROTHERS. The ELECTRO-MAGNETIC ACTION is used for the Solo Organ, and is introduced for the first time in this country by the MESSRS. STANDBRIDGE, and MESSRS. CHESTER, PARTRICK & Co., Electricians, 38 South Fourth Street.

Specification of Stops.

GREAT ORGAN.

| | |
|--------------------------------|---------------------------------|
| 1. Melodia. 8 ft. | 6. Principal. 4 ft. |
| 2. Open Diapason. 8 ft. (New.) | 7. Fifteenth. 2 ft. |
| 3. 2d Open Diapason. 8 ft. | 8. Twelfth. 3 ft. |
| 4. Gamba. 8 ft. (New.) | 9. Mixture. (Four ranks.) |
| 5. Bardun. 16 ft. | 10. Trumpet. 8 ft. Reed. (New.) |

CHOIR ORGAN.

| | |
|---------------------------|--------------------------|
| 1. Stop'd Diapason. 8 ft. | 5. Flute. 4 ft. |
| 2. Open Diapason. 8 ft. | 6. Principal. 4 ft. |
| 3. Violin. 8 ft. | 7. Fifteenth. 2 ft. |
| 4. Dulciana. 8 ft. | 8. Clarinet. 8 ft. Reed. |

SWELL ORGAN.

| | |
|---------------------------|------------------------------------|
| 1. Stop'd Diapason. 8 ft. | 6. Principal. 4 ft. |
| 2. Open Diapason. 8 ft. | 7. Fifteenth. 2 ft. |
| 3. Keraulophon. 8 ft. | 8. Vox Humana. 8 ft. New. } Reeds. |
| 4. Bardun. 16 ft. | 9. Hautboy. 8 ft. } Reeds. |
| 5. Flute. 4 ft. | 10. Trumpet. 8 ft. } Reeds. |

SOLO ORGAN. (NEW.)

| | |
|--------------------------|-----------------------------|
| 1. Gemshorn. 8 ft. | 5. Piccolo. 2 ft. |
| 2. Clarabella. 8 ft. | 6. Hautboy. 8 ft. |
| 3. Biffare. 8 ft. | 7. Trumpet. 8 ft. } Reeds. |
| 4. Harmonic Flute. 4 ft. | 8. Clarinet. 8 ft. } Reeds. |

PEDAL ORGAN.

| | |
|-------------------------|-----------------------------|
| 1. Sub Bass. 16 ft. | 5. Principal. 4 ft. * |
| 2. Op. Diapason. 16 ft. | 6. Fagotto. 8 ft. } Reeds |
| 3. Dulciana. 16 ft. | 7. Trombone. 16 ft. } Reeds |
| 4. Violoncello. 8 ft. | |

Couplers to all the key-boards. Tremulant and Bellows Signal. Making a total of fifty Registers, comprising 2,180 pipes.

Then as now, news of an organbuilding debacle circulates quickly among the musical cognoscenti. As the Baltimore and Philadelphia newspapers reached Pittsburgh, and the congregations there learned of Berger's predicament in Philadelphia, the contracts he had signed with St. Peter's, Trinity Church, and St. Paul's Cathedral were canceled one by one. This was unfortunate for Berger because the organ for St. Peter's—a two-manual instrument of reasonable dimensions—was already under way in September 1852.³² What was one builder's misfortune, however, was

27. "By Last Night's Express Train," *The Sun* 30, no. 128 (April 14, 1852): 1; and "A Great Organ," *Philadelphia Inquirer* (April 28, 1852): 3.

28. "Great Church Organ," *The Sun* 32, no. 67 (February 4, 1853): 1.

29. "Philadelphia," *The New York Musical Review and Choral Advocate* (February 15, 1855): 61.

30. "A Great Organ," *The (Philadelphia) Catholic Standard* 1, no. 29 (July 21, 1866): 5; hereafter *The Catholic Standard*; and "St. Augustine's," *The Catholic Standard* 2, no. 19 (July 6, 1867): 5.

31. "St. Augustine's Day," *The Catholic Standard* 2, no. 27 (August 31, 1867): 5.

32. "Berger's Organ Factory," *The Sun* 31, no. 81 (September 19, 1852): 1.

another builder's windfall. The unintended consequences were that all three churches approached George Jardine seeking assistance, and he was happy to oblige.

The earliest of the three contracts—now assigned to George Jardine—was finished at Trinity Church in December 1853.³³ A snippet in the *Post* noticed the organ's arrival: "A new organ is now being placed in Trinity Church by Mr. Jardine, the celebrated organ manufacturer, of New York. The old organ is offered for sale."³⁴ The organ was opened the last day of November and a reporter in the *Gazette* opined:

We had the pleasure of being present on Wednesday evening, at the opening exhibition of the new organ for Trinity Church; and enjoyed, in company with a very large audience, the rich and elevating tones of a most noble instrument. The choir of the Philharmonic Society were [*sic*] in attendance and did good service; they sang the two celebrated choruses, "The Heavens are Telling," from Haydn's Creation, and the grand "Hallelujah Chorus," from Handel's Messiah. . . . The new organ shows well, and adds much to the appearance of the interior of the building. The case is Gothic style symmetrical with the church edifice, and is richly and boldly carved.

The instrument was built by Mr. George Jardine, of New York, and is in every way worthy of his great reputation as an organ builder.³⁵

Two stops were singled out:

The Clariana in the Great Organ is a new stop recently introduced by Mr. Jardine, and is of singular and exquisite beauty, imitating very closely the tone of the Violin. A very important improvement is introduced, in adding the 16 feet tone upon the manuals, which produces an extraordinary grandeur of tone. We understand the organ costs about \$2,500.³⁶

The stoplist of the organ was included and is published at the close of this essay.

The second organ in the series was completed for the aforementioned St. Peter's Church early in 1854. This congregation was founded on September 20, 1850, by members of Trinity Church, and the sandstone building, designed by Philadelphia architect John Notman (1810–1865),³⁷ was opened on December 19, 1852.³⁸ A December 1853, newspaper remarked: "Mr. Jardine is building a new organ of the same size [as in Trinity Church] for St. Peter's Church of this city."³⁹ Nothing more is known about it other than it remained at St. Peter's for the remainder of the century.

33. Michael D. Friesen, in his article "Music and Musical Instruments in Pittsburgh and Environs" in this volume, has already outlined the history of Trinity Church and its organs.

34. "A New Organ," *Daily Morning Post* 12, no. 104 (November 18, 1853): 3.

35. "The New Organ in Trinity Church," *Daily Pittsburgh Gazette* 67, no. 95 (December 3, 1853): 3.

36. *Ibid.*

37. Constance M. Greiff, *John Notman, Architect, 1810–1865* (Philadelphia: The Athenaeum of Philadelphia, 1979), 175–76.

38. *The 125th Anniversary Celebration of Saint Peter's Episcopal Church* (Pittsburgh: Published by the Church, [1977]).

39. "The New Organ in Trinity Church": 3.

In 1900, the congregation of St. Peter's moved their building "stone by stone" to the Oakland section of the city, re-erected it according to its original floor plan, and the 1854 Jardine organ was replaced with a new two-manual organ (Op. 40) built by Hillgreen, Lane & Co. of Alliance, Ohio. The end of the St. Peter's story is one that will likely raise the eyebrows of all OHS members. By the late 1980s, the St. Peter's congregation was waning, but the handsome building remained as the oldest church structure in the city of Pittsburgh. Despite Herculean efforts to save the building, its landmark status was revoked by the City Council on November 21, 1989 at the request of the Episcopal Diocese of Western Pennsylvania. Pittsburgh's oldest church building was razed in February 1990.⁴⁰

St. Paul's Cathedral, the third congregation in the Berger-Jardine saga, got off a bit easier because the new cathedral, then being built, was not ready for an organ until 1855. The expense of constructing the building and the national financial problems of the mid-1850s caused the cathedral staff to buy the old 1836 Corrie & Hubie organ from Trinity Church instead, have it rebuilt by Jardine, and installed in the cathedral before the dedication in June 1855.⁴¹

Another small Jardine in Pittsburgh probably dated from the late 1840s or early 1850s, but little is known about it. It was built for St. Patrick's R.C. Church and when the church was destroyed by fire on August 10, 1854, the newspaper lamented: "St. Patrick's Catholic Church, which adjoined the mill, was completely destroyed, together with a superb organ . . ." ⁴² It was insured for only \$800, suggesting a small, one-manual organ. St. Patrick's was later rebuilt, and when the building was dedicated on December 17, 1865, there was no newspaper mention of an organ.⁴³ The 1869 Jardine *Circular*, however, lists a second organ for the church, but no details about it have surfaced. Another Jardine was installed in St. James's Episcopal Church in Pittsburgh about 1857. A short notice in the diocesan convention proceedings that year related: "The above report extends from July 1, 1856, at which time the present incumbent took charge. Since that time, the church has been lighted with gas and an organ put up."⁴⁴ St. James's was later listed for a two-manual, 27-register 1903 M.P. Möller organ, Opus 494. What happened to the Jardine is not known.

Methodism in Pittsburgh had roots going back to 1788, when a circuit preacher, the Rev. Charles Conway, began his ministry in the region. In 1810, a small stone building

40. "St. Andrew's Demolished," *Pittsburgh Post Gazette* (February 6, 1990): 6.

41. A good history of the music at St. Paul's Cathedral was published by Paul Koch, "A Century and a Half of Music at St. Paul's Cathedral," *Sacred Music* 119, no. 3 (Fall, 1992): 7–14; and in Betty Scanlon Tarantino, "Music: Glory and Praise to God," *A Reflection of Faith: Saint Paul's Cathedral, Pittsburgh, 1906–2006* (Pittsburgh: St. Paul's Cathedral Centennial Book Committee, [2006]), 134–44.

42. "Extensive Fire," *Daily Pittsburgh Gazette* 67, no. 308 (August 11, 1854): 3; and "Destruction of St. Patrick's Church," *Pittsburgh Catholic* 11, no. 23 (August 12, 1854): 183.

43. "Dedication," (*Pittsburgh Catholic* 22, no. 42 (December 9, 1865): 332.

44. *Journal of the Proceedings of the Seventy-Third Convention of the Protestant Episcopal Church in the Diocese of Pennsylvania . . .* (Philadelphia: J.S. McCalla's Book Press, 1857), 71.

was erected on Second Street and was the first Methodist Episcopal building in Pittsburgh. Matthew Simpson, the great chronicler of Methodism, related in his *Cyclopedia* that “In 1853 steps were taken for the erection of Christ Church, a beautiful edifice, and the first church of more modern architecture built by the Methodists in America. It was finished and dedicated in 1855.”⁴⁵ The Perpendicular Gothic building was spectacular, and remained a cherished landmark of Pittsburgh for much of the century.

An organ was planned from the start, and Jardine was called upon to furnish a modern, two-manual instrument of a somewhat unusual design. The organ arrived in the city on December 4, 1854:

Christ Church.—The beautiful new Methodist Episcopal Church edifice, in the course of erection on Penn Street, will not be ready for service until March next... The new organ, manufactured by Jardine, New York, arrived in this city yesterday, by the Pennsylvania Railroad. The instrument is novel in construction as well as location, being intended to occupy the recess immediately in the rear of the pulpit, while the keydesk will be placed with the choir on the floor of the church some 40 feet from the organ—the entire action work of the trackers, etc., from the keys extending horizontally beneath the floor of the instrument.⁴⁶

The organ was completed in the factory in November, 1854, and a correspondent for *Dwight’s Journal* in Boston made some observations about its features:

The new organ built for Christ Church (Methodist Episcopal,) Pittsburg, Pa., by Mr. Jardine, and now standing for exhibition in his organ factory, 548 Pearl Street, New York, is of an entirely novel construction; it will occupy a large arched recess behind the pulpit and stand upon the pulpit platform, whilst the key desk will be in the large square corner pew on the left side on the ground floor of the church, and in the midst of the members of the choir. The entire work of the trackers, draw-stop rods, pedals, &c., extends horizontally beneath the floor, turns an angle beneath the pulpit and thence into the organ, a distance of 40 feet from the key desk; at the same time the touch of the keys is perfectly easy and under the full control of the organist, and the whole of such simplicity and durability of construction as will always keep in order.⁴⁷

The Clariana made another appearance:

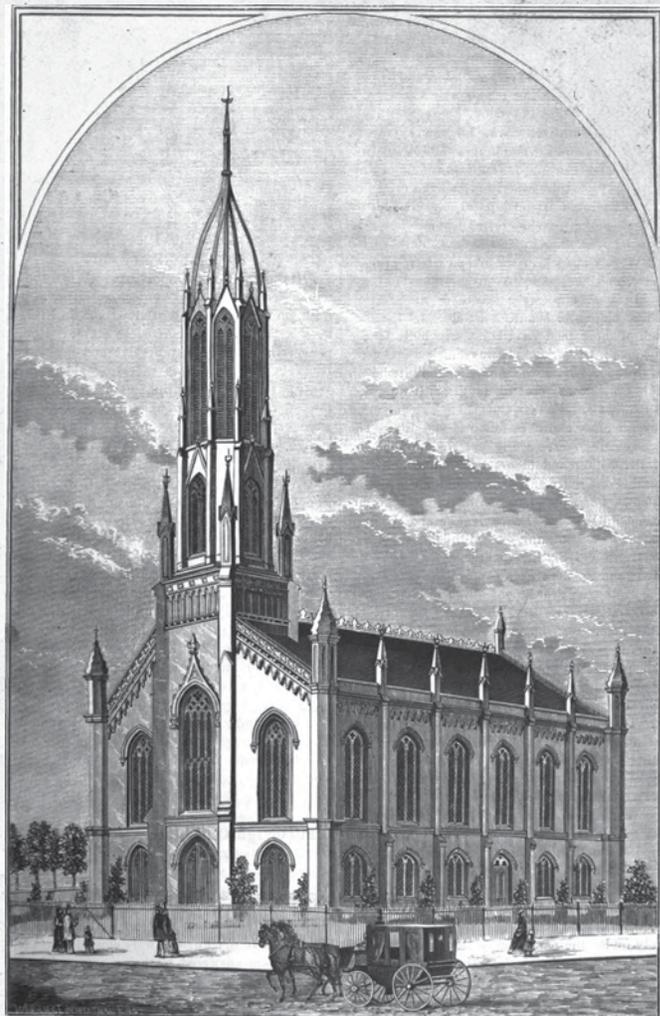
Mr. Jardine has introduced some noteworthy improvements in the mechanism as well as the voicing, and also a new stop of extraordinary beauty, called the “Clariana.” Among these is a capital contrivance, by means of regulating screws, to adjust at once and keep at the proper depth the touch of the finger-keys; as well as a very singular catch to keep open the swell or otherwise, actually seeming almost to obey the will of the performer.⁴⁸

45. Matthew Simpson, *Cyclopedia of Methodism*, s.v. “Pittsburgh, Pa” (Philadelphia: Everts & Stewart, 1878), 720–22; hereafter Simpson.

46. “Christ Church,” *Daily Pittsburgh Gazette* 68, no. 90 (December 5, 1854): 3.

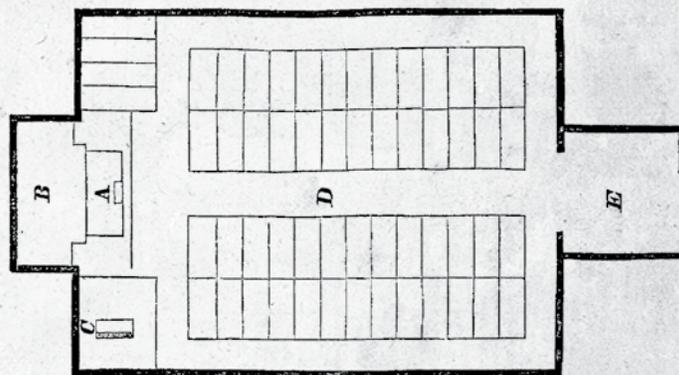
47. “A New Organ,” *Dwight’s Journal of Music* 6, no. 10 (December 9, 1854): 75.

48. *Ibid.*



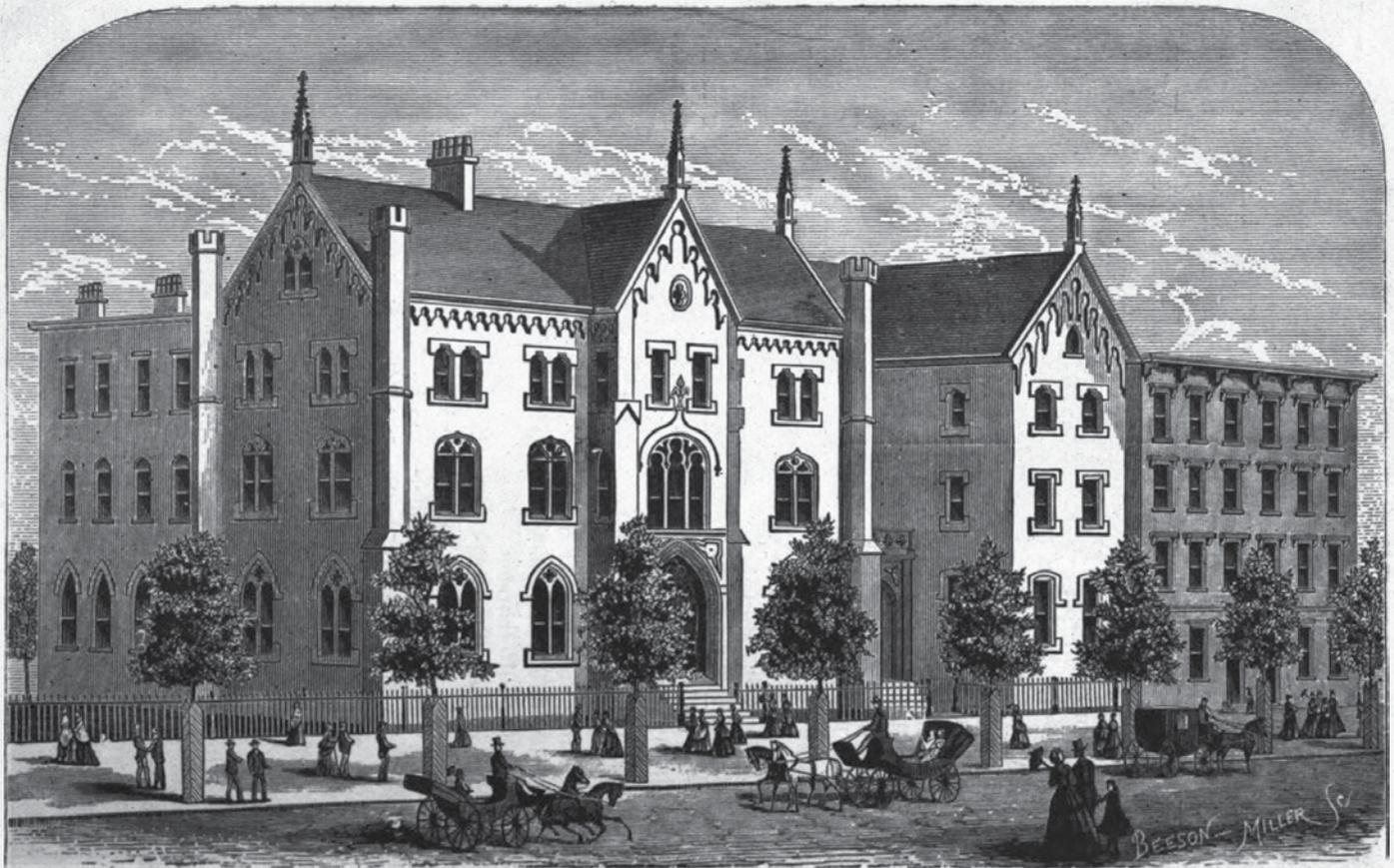
ABOVE: An engraving of Christ M.E. Church, Pittsburgh, from the *Cyclopedia*.

BELOW: Floor plan of Christ Church showing the location of the organ. Probably drawn by George Jardine in 1856.



- A. The Pulpit.
- B. Organ, standing behind the pulpit, and on the pulpit platform, in an arched recess, constructed for the purpose.
- C. Organist’s Desk, standing sideways, in the centre [*sic*] of the large square corner pew, with seats conveniently disposed around for members of the Choir. The Key and Draw Stop, Pedal Action extend therefrom horizontally beneath the pulpit platform, and thence backward into the Organ. The organist faces the pulpit.
- D. Central Aisle and body of the church edifice.
- E. Tower Entrance.
There are no galleries.

It may be remarked, that although the organist is at such great distance from the organ, and the mechanism so extended, the touch is perfectly prompt and easy, and the machinery not liable to get out of order.



The Pittsburgh Female College

Christ Church was dedicated on March 25, 1855,⁴⁹ and the organ, because of its unusual design, became a show-piece for the builder in the city.

Almost immediately, the instrument took the national stage because it was among the first to be placed behind the pulpit on a raised platform. When Richard Storrs Willis (1819–1900), the editor of *The New York Musical World*, published his book *Our Church Music* in 1856, “correct” organ placement received considerable attention. After discussing the advantages of having the organ in front of the congregation, Jardine’s recent Pittsburgh installation was singled out for comment:

... it is possible so to place an organ, as actually to save both space and rentage [i.e., pew rents]. This possibility is offered by a certain advantage in the structure of an organ; which allows the action to be carried to almost any distance from the instrument itself; rendering it unnecessary that either the organist or choir should be in its immediate vicinity. This will be seen by the first plan, which has been actually realized in a large organ built by Mr. Jardine, of New York, for a Methodist Church in Pittsburg, Pa. The following is a diagram [probably drawn by Jardine himself] of this instrument, and the church for which it is intended:— The advantages of such a location for an organ are evident.⁵⁰

49. “Dedication of the New Methodist Episcopal Church,” *Daily Morning Post* 13, no. 157 (March 24, 1855): 3.

50. Richard Storrs Willis, *Our Church Music* (New York: Dana & Company, 1856), 42–44.

The 1855 organ remained until 1883, when it was replaced with an even larger Jardine of three manuals.

Somewhat connected with Christ Church was the Pittsburgh Female College, chartered on February 10, 1854, and a Methodist Episcopal-sponsored institution for the proper education and advancement of young ladies. The buildings were adjacent to the church, and the school was founded and funded by several members of the congregation. The institution actually opened in the basement of Christ Church on October 1, 1855, because the schoolrooms were unfinished.⁵¹ The campus, which included a chapel, 85 feet long and three stories high, housed a two-manual Jardine organ installed in November 1861.⁵² Simpson described it as “a large pipe-organ, which is said to be the largest used for educational purposes in America,”⁵³ although that statement was probably an exaggeration. The Jardine was replaced in 1874 by a new three-manual, 27-register E. & G.G. Hook & Hastings, Op. 753.⁵⁴

Pittsburgh’s Presbyterians were the last significant holdouts to buy organs. By the start of the Civil War, however, even their prejudice against the use of organs was breaking down. Second Presbyterian Church, founded

51. Simpson, s.v. “Pittsburgh Female College,” pp. 723–25.

52. “Pittsburgh Female College,” *Huntington (Pennsylvania) Globe* (November 21, 1861): 2.

53. Simpson, p. 725.

54. Van Pelt, p. 94.

in May 1804, dedicated a new Romanesque building on June 24, 1860,⁵⁵ and took the lead. A Jardine organ was mentioned in a news account of the building's dedication: "The auditorium has . . . galleries, the latter furnished with a superior organ, from the manufactory of Jardine & Son, of New York."⁵⁶ It was replaced in 1893 with a new two-manual, 25-register Hook & Hastings, Op. 1559.⁵⁷

We know a bit more about the 1863 Jardine built for the First Presbyterian Church. The congregation was founded in 1784, and dedicated their third house of worship on April 29, 1855. The building was modern: it included lighting by rows of gas jets in place of chandeliers, windows of stained glass, ventilators, and it boasted "three of Chilton's furnaces." The pulpit was singled out as the most prominent feature of the room, but there was apparently no organ.⁵⁸ The dedicatory sermon, delivered by the Rev. William M. Paxton, DD (1824–1904), then the pastor and later president of Princeton Theological Seminary, proclaimed with eloquence:

So ours is a great God. His throne is embosomed in light and glory and even the place of his feet he makes glorious.—What and where is this footstool of omnipresent majesty? It is the earth—this vast temple, canopied with light and garnished with beauty—its spires, the everlasting hills—its choir, the winds—its organ, thunder—its dome, the sky!

This was a bizarre statement to a congregation that did not yet own an organ.

Finally, in November, 1863, a newspaper related:

The exhibition of the new organ built by Jardine & Son, of New York, Dr. Paxton's, will take place this evening. The organ is the largest in the state, and will be played upon by our best organists.⁵⁹

A second notice recorded the appointment of an organist:

First Church.—Mr. C.C. Mellor has been chosen organist of the First Presbyterian Church. The appointment of this gentleman seems to give universal satisfaction to the congregation. The church has been supplied with a new organ, which will be tried in a few days, when the public will have an opportunity of hearing it.⁶⁰

The organ was described by the *Gazette*:

For some time past, Mr. Jardine, of the firm of Jardine & Son, New York, has been engaged in fitting a large and elegant new organ in the First Presbyterian Church, Wood Street (Dr. Paxton's). The work has been completed, and the organ is now ready for use. It is one of the largest ever erected in this State, and is in many respects a superior instrument. It is provided with new stops, just imported from Europe, and regarded by or-

ganists as a valuable improvement. The case is the most chaste and elegant workmanship, and has been much admired by those who have seen it. We understand that the organ will be tested, in public, this evening, upon which occasion a number of the most important organists of the city will be present. The church will be thrown open, for the reception of those who desire to attend. The congregation certainly deserve credit for the taste and liberality which they have displayed in securing an instrument so elegant and valuable. The contract price was \$4,000.⁶¹

Four thousand dollars in 1863 would have bought a large, two-manual organ of some 30 stops. The Jardine remained until it was replaced seven years later with a three-manual organ, an E. & G.G. Hook, Opus 532, with 52 registers.⁶²

Although Pittsburgh waited longer than most eastern cities to acquire a three-manual organ, it comes as no surprise that Jardine secured the contract. In 1866, St. Paul's Cathedral decided to replace its 1836, second-hand Corrie & Hubie organ. It was Jardine's largest commission in the city to date, and with 50 stops was almost as large as the instrument Henry Berger had proposed for St. Paul's back in 1852. However, much had changed in the intervening 14 years: the diocese had dedicated a new cathedral in 1855, Berger had died in Toronto on July 24, 1864 while servicing an organ, and the operations of the Jardine firm were increasingly falling on the shoulders of a new generation.

The "Grand Cathedral Organ," as it was noted, was exhibited in the factory in April 1866. A notice in *The New York Tablet*—the newspaper of the archdiocese of New York—reported favorably:

The Grand organ for the magnificent Cathedral in Pittsburgh is now finished and open for inspection at the factory of Jardine & Son, White Street corner of Centre. It is one of the larger organs in the country, and similar to the organ built by Jardine & Son for our own cathedral, and temporarily erected in Father McMahon's church. It possesses those very desirable mechanical arrangements for instantly changing the stops—two immense bellows, fifty full stops, five octaves of keys, three manuals and two and a half octaves of pedals. It has been tried by some of our first organists, who have pronounced it almost unrivalled for power and sweetness of tone. The case is very imposing, and the whole work is a credit to its builders and will be worthy of the church it is to adorn.⁶³

After a week in transit, it took the firm's employees seven weeks to erect it in cathedral.

On June 7, 1866, *The Catholic*, related:

This new and truly magnificent instrument is rapidly approaching completion:—For nearly seven weeks, the manufacturers, Messrs. Jardine & Son, have been busily engaged in putting it up in the cathedral.—It is

55. George W. Shelton, *Second Presbyterian Church, in History* (Pittsburgh: Published by the Second Presbyterian Church, [1926]).

56. "Second Church," *The Presbyterian Banner* 8, no. 43 (July 14, 1860): 1.

57. Van Pelt, p. 94.

58. "Dedication of the First Presbyterian Church," *Pittsburgh Daily Gazette and Advertiser* 68, no. 214 (May 1, 1855): 3.

59. "The Exhibition . . .," *Pittsburgh Post* (November 12, 1863): 3.

60. "First Church," *Pittsburgh Post* (November 12, 1863): 3.

61. "A Splendid Organ," *Daily Pittsburgh Gazette* 76, no. 310 (November 12, 1863): 3.

62. Van Pelt, p. 94.

63. "Grand Organ," *The New York Tablet* 9, no. 45 (April 7, 1866): 5.

erected in the old gallery loft, near the chancel, and in full view of the great altar and sanctuary. . . The architectural design of the organ is also gothic, with four exceedingly large octagon buttresses.—in height it measures some forty feet; in width from twenty-seven to thirty feet, and in depth from thirteen to fourteen feet. The case, which is made of the best material, and warranted, is stained black walnut, varnished, and set off with seventeen richly gilt speaking pipes. Over the “lip” of each pipe, and extending the entire width of the front, the words “Gloria Patri, et Filio, et Spiritui Sancto,” are painted in red vermillion.⁶⁴

George W. Morgan (1822–1892) was brought in from New York to play the opening on June 11, 1866.⁶⁵ Paul Koch summarized the organ’s attributes with a statement borrowing heavily from coverage in *The Catholic*:

It has 3,000 pipes, was “pumped by hand,” and cost \$7,500. The keys or manuals overhang. This is the latest clavier fashion. The radiation of the pedal keys . . . is also a new feature. . . The organ will be, we understand, the third in size in the United States, and [is] decidedly the largest organ west of the Allegheny Mountains.⁶⁶

In retrospect, it was a marvelous achievement for Jardine, who began his work in America by making barrel organs in an attic! The 1866 organ remained in the cathedral until the philanthropic and very organ-conscious Andrew Carnegie contributed \$20,000 to replace it with a modern organ built by W.W. Kimball (1828–1904) in 1901.⁶⁷

As Pittsburgh’s suburbs were settled, Jardine organs also appeared there. First Presbyterian of Sewickley ordered a two-manual organ in 1863, and we shall see this organ on the convention—the only original Jardine & Son instrument in the vicinity to survive to the present day—at Trinity Lutheran

Church in Allegheny City. Christ Episcopal Church, a few blocks away in Allegheny, bought a two-manual Jardine in 1868. It was favorably reviewed in *Mellor’s Musical Mirror*, a Pittsburgh-based music journal published in the late 1860s.⁶⁸ Still other Jardine organs were installed in Pittsburgh churches as the century unfolded, and it was not until the middle of the 20th century that another American organbuilder had the same success in Pittsburgh. He was Mathias P. Möller (1855–1937), and by the time the firm he founded closed in 1996, they had built 159 organs for Pittsburgh clients—a staggering number.⁶⁹

Why did Jardine enjoy such tremendous success in Pittsburgh, eclipsing the work of Erben (who evidently never sold a single organ in the city), while diminishing the work of such greats as Johnson, the Hooks, and even Hilborne Roosevelt?

From the moment when soldiers from Quebec launched an expedition in 1749 to the forked river, intending to unite French Canada with French Louisiana, Pittsburgh was a settlement on the offense. Even the topography of Pittsburgh looks amazingly like the point of a lancet. Fort Duquesne was overtaken by Fort Pitt, which in turn was besieged by Pontiac’s Rebellion. In 1768, at the Treaty of Fort Stanwix, Pittsburgh was turned over to descendants of William Penn in a purely offensive tactic, and in 1780, the area became part of Pennsylvania. After the Revolution, the city’s first industry was boatbuilding, which took on a new form of offense: western-bound settlers could buy a boat in Pittsburgh and take the mighty Ohio River west, seeking a better life for themselves and their children.

Industry boomed in the early 19th century, and by the late 1850s, more than 1,000 factories were burning 22 million bushels of soft coal annually. Following the Civil War, iron, brass, tin, and glass were being transported by rail all over the United States in a mercantile

New Organ in Christ’s Church.

The new organ for Christ’s (Episcopal) Church, Allegheny, built by Jardine & Son, was used on Sunday, the 24th, for the first time. Its appearance is somewhat unique, but very handsome—it is situated in a chamber on the left side of the chancel, with a large arch opening in the chancel, which is filled by the large pedal pipes, and a smaller arch opening into the body of the church, filled with the open diapason pipes. All these pipes are to be beautifully illuminated in medieval style. The organ has two banks of keys, two octaves of pedals, and 24 stops as follows:

| GREAT ORGAN. | SWELL ORGAN. |
|--|----------------------|
| 1 Open Diapason. | 9 Bourdon. |
| 2 Clariana. | 10 Open Diapason. |
| 3 St Diapason—Bass. | 11 St Diapason—Bass. |
| 4 Melodia. | 12 Gedact. |
| 5 Flute. | 13 Dulciana. |
| 6 Principal. | 14 Violino. |
| 7 Twelfth. | 15 Violincello. |
| 8 Fifteenth. | 16 Flageolet. |
| | 17 Trumpet. |
| 18 Pedals. Pedal Bourdon, 16 ft. tone. | |
| COUPLERS, &C. | |
| 19 Vox Tremolo. | 22 Swell to Pedals. |
| 20 Swell to Great, on | 23 Great to Pedals. |
| 21 “ “ off | 24 Bellows Alarm. |

The Organ is a great success in every particular, and has received unqualified praise from our best judges. The *Diapasons* are rich and full in tone, which the Jardine organs have always been noted for, and the solo stops are charming, especially the Dulciana and Clariana, which are remarkable for sweetness and liquidity of tone. We congratulate the Church on possessing so fine an instrument, and the Messrs. Jardine may be proud of such a product of their skill.

A clipping from *Mellor’s Musical Journal* with the stoplist of the 1868 Jardine & Son organ.

64. “The Great Organ at St. Paul’ Cathedral,” *The (Pittsburgh) Catholic* 23, no. 16 (June 9, 1866): 124.

65. “The Concert with the Grand Organ,” *The (Pittsburgh) Catholic* 23, no. 15 (June 2, 1866): 117.

66. Koch, p. 8.

67. “Cathedral,” *The Pittsburgh Catholic* 58, no. 38 (October 2, 1901): 12.

68. “New Organ in Christ’s Church,” *Mellor’s Musical Journal* 1, no. 2 (June, 1868): 13.

69. MS, Martin R. Walsh, *The M.P. Möller List of Organs, Sorted Geographically*, 1995.

offense of tremendous aggression. The founding of the Edgar Thomson Steel Works in Braddock, Pa., by Andrew Carnegie in 1875, was a form of industrial offense. Renamed the Carnegie Steel Company, and in 1901, U.S. Steel, it was soon producing one-half of the steel used in the United States. Pittsburgh, far removed from the front, took the offense in the First World War by producing armaments. Cultural, educational, and literary pursuits also took the offense as the money from steel production paid for libraries, colleges, and new organs—not just in Pittsburgh—but all over the United States, thousands of miles from the city. The Pittsburgh Symphony Orchestra became one of the most artistic, influential, respected, and often-recorded ensembles in the world.

Pittsburgh was by definition a culture, a people, and a society that always reached aggressively beyond itself to something bigger, broader, newer, and better. It may have been a yearning for the next development, the next discovery, the next happenstance, the next invention, or the next era. Despite (or perhaps because of?) its isolation “West of the Alleghenies,” Pittsburgh had to be in the national and international forefront of culture, education, finance, manufactures, and society, and when their offense finally faltered—as it did in the 1970s with the collapse of the steel industry—its renaissance was just as secure as it reoriented itself into healthcare, high technology such as robotics, and tourism. When walking down the streets of Oakland today in a society that is so young, exuberant, and full of promise, there is no lingering evidence that Pittsburgh ever endured any hardships.

From that April day in 1837 when George Jardine disembarked from the *Mediator*, intending to do something entirely new—to make barrel organs where no one had before—and then just as quickly shifted his business plan when he realized it faltered, his success in Pittsburgh was assured. His approach to business, sensitivity to style, and ability to adapt and embrace the newest trends in organ-building made him the ideal choice. Jardine and Pittsburghers were of exactly the same mind: Jardine’s entire approach to making organs fundamentally appealed to the way Pittsburghers led their lives.

When reporting Jardine’s first organ installation in the city in 1848, the editor of the *Gazette* noted:

We have noticed this organ because we rejoice to see a spirit of improvement manifested in music generally, and especially in church music. A good choir is an important aid to the well being of any congregation. Some think lightly of good music—they imagine that no improvement is needed—the drawling mode—the nasal twang—the grating discords of untrained voices and much greater charms for them than the most perfect harmony of musical sounds. We neither admire the taste nor respect the judgment of such persons.—They are precisely the ones to stand in the way of every improvement. No doubt, they would regard it as a useless expenditure of money to buy a good organ. . . . But we do not think so . . .⁷⁰

70. “The New Organ at St. Andrew’s Church,” *Pittsburgh Daily Gazette* 16, no. 94 (November 25, 1848): 2.

GEORGE JARDINE (1848)

St. Andrew’s Church, Episcopal

It contains 20 stops—two ranks of keys, and an octave of Subbass pedals—compass CCC to CC.

The grand organ contains the following stops: Open Diapason, Stopped Diapason Bass, Stopped Diapason Treble, Dulciana, Principal, Flute, Twelfth, and Fifteenth.

The small organ [contains the following stops:] Open Diapason, Stopped Diapason, Principal, Fifteenth, Cornet, and Trumpet.

The Choir or Swell Bass consists of the Stopped Diapason, in addition to which are the following mechanical stops, viz.: Couple Great and Swell Organs, Pedals and Choir Organ, Pedals and Great Organ, Pedals [Swell?] and Great Organ at Octaves, Bellows Warning.

The external appearance of the organ is very fine. The case is an elegant piece of Grecian architecture 12 feet wide, 16 feet high, and 8 feet deep.

“The New Organ at St. Andrew’s Church,” *Daily Pittsburgh Gazette* 16, no. 94 (November 25, 1848): 2.

GEORGE JARDINE (1853)

Trinity Church, Episcopal

The compass of the manuals (keyboards) extends from CC to F, four and a half octaves.

The organ contains 26 stops, as follows: Great organ: Grand Open Diapason, Second Open Diapason, Stop’d Diapason Bass, Stop’d Diapason Treble, Clariana, Principal, Flute, Twelfth, Fifteenth, Trumpet. Swell organ: Bourdon, or Double Diapason, having the 16 feet tone, Open Diapason, Stop’d Diapason, Dulciana, Principal, Fifteenth, Cornet, 3 ranks, Oboe. Choir Bass: Bourdon, 16 feet, Stop’d Diapason, Violino. Pedal: Double Diap., 16 feet. Couplings: Gr. Organ and Swell in unisons; Gr. Organ and Swell in octaves, Gr. Organ and Pedal, Ch. Organ and Pedal.

The Swell is of unusual compass, extending to Tenor C, and having the Bourdon of 16 feet tone, makes the actual compass from Double C.

“The New Organ in Trinity Church,” *Daily Pittsburgh Gazette* 67, no. 95 (December 3, 1853): 3.

GEORGE JARDINE (1855)

Christ Church, Methodist Episcopal

The following is a description of the organ. Great organ contains: Grand open diapason, open diapason, stop diapason bass, stop diapason treble, principal, flute, twelfth, fifteenth, clariana (new stop).

Swell [organ contains]:—Double diapason or bourdon, open diapason, stop diapason, dulciana, principal, fifteenth, cornet, oboe, trumpet.

Choir Bass:—Stop diapason, violino. Sub-bass pedal pipes, double diapasens.

The case, which may be described as “perpendicular Gothic,” is 27 feet high, 20 feet wide, and 8 feet deep.

“A New Organ,” *Dwight’s Journal of Music* 6, no. 10 (December 9, 1854): 75.

Joseph Downer

THE FIRST ORGANBUILDER WEST OF THE ALLEGHENIES

Michael D. Friesen

THE MONONGAHELA RIVER VALLEY of western Pennsylvania, just south of Pittsburgh, began to see rapid population growth in the 1780s. One of the settlers in that region then, Joseph Downer, who hailed from Massachusetts, became the first person to build a pipe organ west of the Allegheny Mountains. His story is one of enterprise and talent, art, music, and literature, as well as of family and friends far and wide.¹

Joseph was the son of the physician Dr. Eliphalet Downer (1744–1806) of Brookline, Massachusetts, a town just southwest of Boston. After his marriage on June 19, 1766, to Mary (1738–1788), daughter of Benjamin and Mary Gardner of Brookline, the couple had six children from 1767 to 1777, five sons and one daughter, all born there.² Eliphalet became a member of the First Church in Roxbury, on February 15, 1767, characterized as one of the “persons who owned the covenant.”³

Dr. Downer participated in the Revolutionary War beginning in 1775, being one of the “Minutemen” at Lexington in April, serving as a surgeon with the American troops during the battle of Bunker Hill in June, and participating in the Kennebec Expedition in September. Thereafter, the dates and service he performed become garbled or embellished in re-telling. He is said to have become a surgeon on a privateer after the British evacuated Boston, but was captured, made a prisoner of war, and transported to England. He escaped to France, but was captured again when the vessel on which he was returning home fell into a battle. Thrown into prison, he escaped again and was able to return to America.

Some accounts report that Eliphalet Downer was gone for some three years, but that is gross exaggeration, because the couple had a son, Eliphalet, in January 1777 who would have been conceived around April 1776. All of these early travails apparently occurred after Eliphalet was born. According to the doctor’s pension certificate records, he became a surgeon on the *Dolphin* under Captain



Nicholson in April 1777, and it was in September 1777, while he was a passenger on the brig *Lexington*, in an action with the *Alert* cutter in the English Channel, that he was injured, supposedly the “strength and motions of his left arm [being] impaired, in consequence of a wound by a grape shot.”⁴

Downer continued his service, next acting as surgeon on the ship *Bonhomme Richard* under Admiral John Paul Jones. He was also chief surgeon to the ill-fated Penobscot Expedition to Maine in July 1779. He therefore earned the nickname of “the fighting doctor” in his hometown.⁵ Eliphalet Downer is said to have earned “prize money” from the John Paul Jones appropriation by Congress for his service, as well as “a soldier’s portion of the Marietta Reserve in Ohio and a [illegible] basket full of Continental money.” He, like many others of his time, pursued his land claims after the war, and invested sums of money in more land purchases in the “Ohio Country.”⁶ Downer acted as

ABOVE: Downer childhood home, Brookline, Massachusetts.

an agent for the Ohio Company of Associates, chartered by Congress as a land company, selling 18 shares. He himself owned two, and by 1792 was considered to be one of the "Non-Resident Proprietors."⁷

Joseph, the couple's first child, was born on January 28, 1767, and baptized on the 15th of February following.⁸ Apparently, the christening took place at the First Church in Roxbury, as this is the same date as Eliphalet Downer's membership recorded above. Of his childhood, nothing is known, but he must have been well-educated, including music training, as Joseph is also referred to as a musician. For whatever reason, perhaps the lure of adventure that appealed to so many young people at the time, Joseph is said to have "resolved to seek his fortune in 'the west'" before he was 20, and accordingly, set out to find a new life. The account notes that

emigration into Ohio had begun to find favor in New England. Some of the emigrants went through the wilderness of western New York into what was known as "the Western Reserve"; others went by the old "Bedford trail" through Pennsylvania to the headwaters of the Ohio river and then by flat-boats, which they built themselves, voyaged down the Monongahela and the Ohio to the mouth of the Muskingum, where they founded the town of Marietta. Joseph Downer belonged to one of the latter companies, but when he had come as far as the Monongahela, he resolved to stay"

in that area.⁹

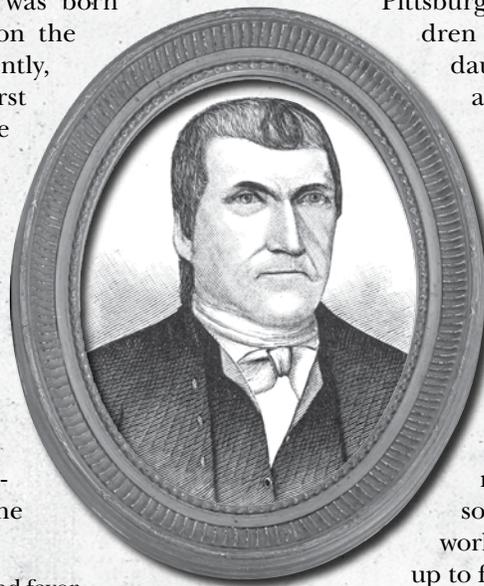
When Joseph Downer relocated is open to question. Available data from his ledger has a date as early as April 7, 1787, and it has been assumed that he did not begin the journal until he was already in the West, or at least en route. One historian places him in the region around 1783, when he would have been only 16 years of age. Beginning a trade as a retailer, Downer settled in Elizabethtown (formerly called New-Store until 1787; its modern name is

Elizabeth) in Allegheny County along the Monongahela where he opened a store and sold goods until 1794.¹⁰ On August 1, 1791, he married Sarah Hall (1774-1852), who was said to have been living on her father's farm near Pittsburgh.¹¹ The couple ultimately had 13 children from 1792 to 1819, six sons and seven daughters, all but two of whom survived to adulthood.

In 1794, Joseph Downer and his family moved south to land that was owned by Colonel Edward Cook (1741-1812) in Washington Township of Fayette County, and bought a tract situated on a fork of the stream that came to be known as Downer's Run, a tributary that empties into the Monongahela.¹² Here he set up another store. In March 1797, along with five other men, he reported on the review of a part of the road from "Jackson's mill to Kyle's mill," as the road network in the area was beginning to be built up to facilitate trade and shipping.¹³ Owing to the many streams and favorable hilly topography in the area, mills were being established in numerous locations. It is not surprising, then, that Joseph Downer entered the milling business in 1799, building a flour mill near his store. When it was successfully operating, he gave up retailing and devoted himself exclusively to milling.¹⁴

In the meantime, Edward Cook, who owned about 3,000 acres and was one of the most extensive landowners in southwestern Pennsylvania, decided to found a town, and around 1800 laid out the plat of Freeport, adjacent to the Monongahela, a short distance south of where he had been living. (Freeport was subsequently renamed Cookstown around 1825, in honor of its founder, and then changed again to the current name of Fayette City in 1854.) Joseph's biographer states that "tradition has it that he [Cook] and Mr. Downer surveyed the streets and marked off the lots with a clothes-line." Probably because the two men were obviously on good terms, the biographer also remarks that Joseph Downer "had not been on the spot long before he concluded to move farther down the stream to Col. Cook's newly laid-out village of Freeport," where he erected a second grist-mill, and a little to the south, a saw-mill. Thus, Downer was one of Freeport's first inhabitants and its cofounder.¹⁵ Joseph moved the machinery from the flour mill to the grist mill, but retained ownership of the first site.¹⁶ It is reported that the saw-mill was operated by Joseph's father-in-law, Stephen Hall.¹⁷

An anecdote survives of Joseph Downer's and Edward Cook's friendship. Cook had only one son, James, and had a "yearning ambition" to become a grandfather. As the story goes, "when the news came to him [Cook] that he had a grandson his joy knew no bounds. In the exuberance of his delight he waited upon his old friend, Joseph



TOP: Engraving of Colonel Edward Cook (1741-1812) by an unknown artist, said to be taken from the oil painting of Cook by Joseph Downer.

BOTTOM: Cook mansion, original location of one of Downer's organs.

PHOTO PHILIP MAYE

Downer, and insisted upon his drafting a will, in which all the Cook estate should be left to the grandson Edward, and it was only by persistent effort that Downer persuaded him from the project, and convinced him that as there might be more grandchildren such an act would be one of injustice." Downer was right—James Cook ultimately had seven children.¹⁸

The milling business made Joseph Downer well-off, and he is said to have invested money in purchasing "much land in Ohio, where the towns of Dayton and Marietta now stand."¹⁹ An intelligent and educated man, Joseph Downer also possessed a respectable library, perhaps some of which was passed on to him by his father. It is noted that:

This man in the back-woods owned a copy of Johnson's Dictionary. He possessed some of the ancient classics, among them that once well-known, but now almost forgotten book, "The Epitome of Roman History," by Eutropius. He read the writings of Locke and of Rousseau. He found inspiration in Milton's "Paradise Lost" and "Paradise Regained." He regaled himself with Sterne's "Sentimental Pilgrimage," Thomson's "Seasons," "The Vicar of Wakefield," and the "Sorrows of Werther." His mechanical and scientific tastes are attested by many publications on mathematics, mechanics, and music. He owned three books which were books "to swear by" in those days: Buchan's "Family Physician," Ferguson's "Astronomy," and Chiselden's "Anatomy," all of which made small fortunes for their authors and publishers, the first having a few years after it appeared sold 80,000 copies in Great Britain, not to speak of the editions in German, French, Italian, and Russian, into which it was translated.²⁰

In addition, Joseph Downer was an artist. His biographer notes that "his art ran also to painting, and as achievements in that direction he painted his own portrait from a looking-glass reflection, and executed also what were called most excellent portraits of Col. Cook and his wife."²¹ He also painted a "small picture" of George Washington (conceivably from a personal sitting by the general, who visited Cook after the Revolution "on more than one occasion").²² Furthermore, Joseph Downer's daughter Eloisa (1815-?), who married Dr. Henry F. Roberts, "became an artist of much excellence and achieved considerable reputation as a portrait painter." In 1899, she was living in Los Angeles, California, with her daughter, Mrs. James W. Eberhart.²³

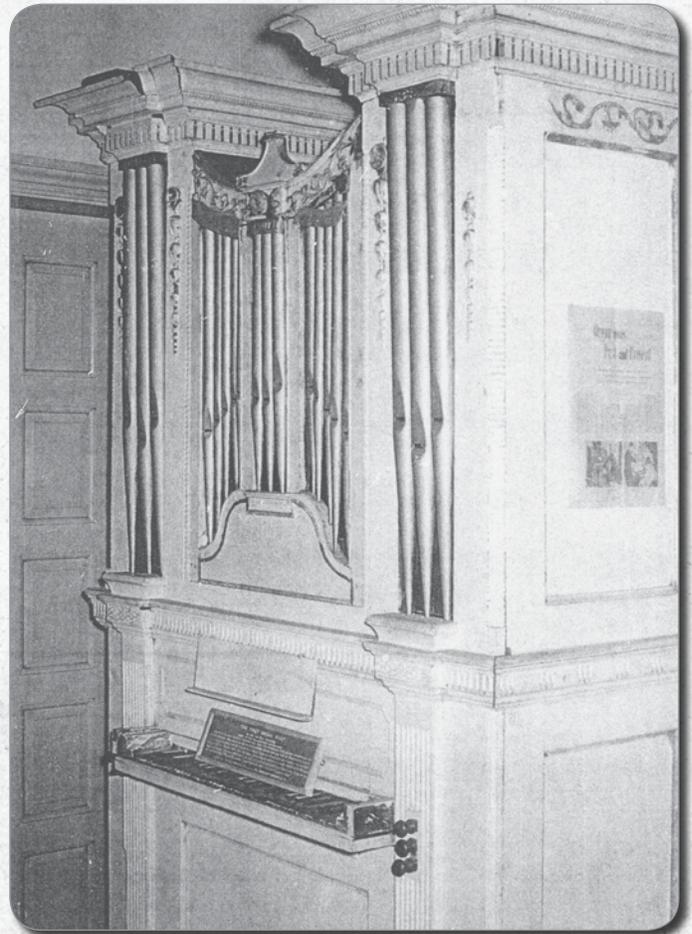
It is as an organbuilder, however, that makes the story of Joseph Downer's life even more interesting. He is said to have built three pipe organs, the first one shortly after his arrival in Pennsylvania.²⁴ A biographer described that endeavor as follows:

Mention of the Downer organ is called for, however, here. Mr. Downer possessed all his life a strong musical taste, as well as much mechanical genius. When he left Boston for the West he carried with him a crude impression of the mechanism of a pipe organ, intending when he reached his new home to construct one for his own use. Upon settling at Elizabethtown he selected a lot of black walnut timber and seasoned it thoroughly. During such odd hours as he could snatch from his business duties he spent his time in the construction

of the organ, and at the end of about a year finished it. It measured ten feet in height and five feet across each side. Every part of it was composed of black walnut, even to the keys and pipes, of which latter there were three hundred and sixty-five. The face of it was handsomely ornamented with scroll-work, which he fashioned with a pocket-knife. To all the country round about it was an object of curious interest, and from far and near people frequently came to see it and to hear Mr. Downer play upon it. It possessed an excellent tone and volume, and to play it was one of Downer's greatest delights.²⁵

Joseph Downer would have had the opportunity to observe various organs in Boston, most of them of English origin (a small number of instruments by Thomas Johnston of Boston being the primary exception to this), but from which examples he culled his drawings it is impossible to know. Such a list would not have included the aforementioned First [Unitarian] Church in Roxbury where his father had become a member, as that congregation did not obtain an organ until 1821, which was bought from Thomas Appleton.²⁶

Joseph Downer's ledger entries from April 7, 1787, to June 1788 show that he bought boards (maple is specifically identified once), glue, skins, brads, nails, screws,



ABOVE: The ca. 1788 Downer organ on display ca. 1955 at the Historical Society of Western Pennsylvania building in Oakland. This photograph, taken by Talmage Whitman Dean and used in his 1960 PhD dissertation, is the last known to show the organ on display with dummy façade pipes and case detail parts in place.

OPPOSITE: Downer's death date, from a court affidavit filed by his widow on June 2, 1851.

“organ irons,” lead, wire for springs, hinges, ivory, and ebony for the instrument. He also purchased “false pipes,” and appears to have paid others to have them painted, as well as to have the ornamentation of the case gilded. The ultimate value that he placed on the organ, at £40.0.0, also included his labor from January 28, 1788, to June 23 at four shillings a day, which he calculated as £24.4.0, plus tuning and other unidentified “assistance.” Of course, this leaves out numerous details that would be of interest, but nevertheless, the inventory is essentially complete for what materials would have been needed to build an organ.

The “contra” side of the ledger, totalling £40.0.0 in balance, with dates in January 1790, consists of cash, assets (a horse and a watch), and notes or “orders” to four or five men that were expended or perhaps held as collateral against the costs of the project.²⁷ This is open to varying interpretations. One might argue with Downer’s method of accounting, especially if the instrument described in the ledger was intended for himself and not a customer. However, the style of the entries indicates that the organ was built “for profit,” and the mention of several names plus the range of other offsets could indicate that it was sold to an organization (perhaps a church) in 1790, which paid him by assembling together a “package” of income.²⁸ However, it does show the relative proportions of the value of labor and materials. Based on Joseph Downer’s reckoning, he worked on it during a 21-week period, and not for almost a year, as the earlier writer stated. That timeframe adds up to a total of 148 days. At 20 shillings per pound, this indicates that he worked on the organ about 121 days out of the 148, or almost six days a week on average.

Downer’s descendant provides an anecdote about the organ that may be apocryphal, but nevertheless conveys a sense of how unusual the instrument must have been for people who had obviously never before seen an organ. He relates that

On one occasion a party had come from a distance of 15 or 20 miles for the purpose, and seeing an old-fashioned warming pan hanging on the wall, asked if that was the organ. “Well,” said Mr. Downer, “I am somewhat bashful about playing the organ before people, but I will take it into the next room and there play it for you,” whereupon he took the warming pan, and such full and delightful music came back from the next room that the strangers were filled with amazement.²⁹

The instrument in Downer’s house descended in the family. In 1882, it was located in the home of his daughter Clarissa Thompson (1806–1887) in Fayette City, and in 1899 it was in the Fayette City home of his grandson Gerald Roscoe Thirkield (dates unknown), who was a son of Joseph’s daughter Mary (1811–1890).³⁰ It is believed to be the instrument that was ultimately loaned to the Carnegie Institute of Pittsburgh in 1920 by Uriah C. Kramer (1865–1945) of Pittsburgh, who was a grandson of Clarissa, and Margaret E. Thirkield (?–1930) of Monongahela City, a daughter of Mary.³¹

*Fayette County Pa. At an Orphans Court held at
Wormontown in the said County
before the Hon. the Judges of said
Court on the first Monday of June
1851. at 10 o'clock.*

*On the petition of
Sarah Downer widow of Joseph Downer late of
Washington Township in said County deceased
Representing that her said husband died on the
14th day February 1838. That the said deceased man
and published a will wherein whereby he bequeathed & dispo-
sed of a part of his real estate, & as to the rest residue & remain-
der of his estate he died intestate. That part of which*

Joseph built two other specifically-identified organs. One was a “small pipe-organ containing a chime of bells” that he built for Colonel Cook’s home at an unknown date.³² By 1882, it had come into the possession of Eliphabet Downer (1828–1892), then living in Monongahela City (now just Monongahela).³³ Its present whereabouts are unknown. What this “chime of bells” consisted of is difficult to say. By the 1860s, it had become fashionable to introduce a percussion stop like this into large organs, which could be either real cast bells or a less-expensive alternative, tuned steel bars, both struck by mallets connected through the tracker key action. However, it is almost an unheard-of mechanism for the period when Downer lived, and especially in a small instrument.

The other organ was built for St. Peter’s Roman Catholic Church in Brownsville, Pennsylvania, also at an unknown date. Diocesan and parish histories state merely that “the organ” was acquired during the pastorate of Father Patrick Rafferty, who was resident from 1823 to 1827.³⁴ However, it was destroyed when the church burned on March 25, 1842.³⁵ No information about the instrument has otherwise been found. Whether Joseph actually built more than three organs is speculative; for instance, it has been asserted that he also built an organ for Trinity Episcopal Church in Pittsburgh, but that is not true.³⁶ In any event, it appears that his organbuilding was sporadic.

Joseph Downer died on February 14, 1838, in Cookstown, as it was then known.³⁷ No obituary for him has been found. His will does not mention any organ, so to whom the organ in his house went was a matter that had been settled separately.³⁸

ACKNOWLEDGEMENTS

The author thanks Philip Maye and James Stark for furnishing certain information from their files, as well as rendering advice based on their contacts with Edward Cook and Joseph Downer family descendants.

Philip Maye has studied Downer and the organ for several years, and has placed a great deal of material and photographs on the Web site of the Harmony Society Chapter of the Organ Historical Society:

www.harmonysociety.net

NOTES

1. The common sources for Downer's story are William J. Holland, "The First Pipe Organ Built in the United States West of the Allegheny Mountains," *The Diapason* 11, no. 5 (April 1920): 16, and Harvey B. Gaul, "The First Organ West of the Alleghenies," *Musical America* 32, no. 8 (June 19, 1920): 26. Gaul, a Pittsburgh organist, obviously drew his account from contact with Holland, as it is nearly contemporaneous. Unfortunately, both articles suffer from casual writing and inadequately-documented research. Brief derivative accounts are in Talmage Whitman Dean, *The Organ in Eighteenth Century English Colonial America* (PhD dissertation, University of Southern California, 1960), 162-67, and Orpha Ochse, *The History of the Organ in the United States* (Bloomington and London: Indiana University Press, 1975), 71.

2. David Robinson Downer, *The Downers of America, with Genealogical Record* (Newark, New Jersey: Baker Printing Company, 1900), 32, 74-75. Downer is the principal source for Downer family genealogy and history.

3. Walter Eliot Thwing, *History of the First Church in Roxbury, Massachusetts, 1630-1904* (Boston: W.A. Butterfield, 1908), 192; "Roxbury Church Records Relating to Brookline," *Publications of the Brookline Historical Publication Society, 1895-96* (Brookline: The Riverdale Press, 1897), 57.

4. *American State Papers, House of Representatives, 3rd Congress, 2nd Session, Invalid Pension Claims, "List of Certificates for Massachusetts,"* February 3, 1795, 151. The author will leave it to the reader to judge the issue by quoting the district judge's remarks on the evidence:

Evidence complete, excepting that no proof that he was wounded at all, in any other character than that of passenger. No cause is shown why application was not made prior to December 11, 1788. It appears from the deposition of Nathan Dorsey, surgeon of the continental armed brig *Lexington*, that E. Downer was a volunteer on board that vessel when he received his wound; hence, it would seem that, whatever pension shall be allowed him, it can apply only to the capacity in which he was then serving, and not to his profession as a surgeon.

He nevertheless received a one-third pension.

5. Accounts of his service and exploits are given in Downer, *The Downers*, 32-48. Other reports of Eliphalet Downer's military service, which were well-publicized at the time, have also been published in various 19th-century histories that are not listed here. They make for interesting reading, although only a summary is given in this essay in order to avoid bogging down the narrative with war details. Holland, "The First Pipe Organ": 16, recapped some stories, but did not identify his sources.

6. Downer, *The Downers*, 42, 76; John May, *Journals and Letters of Col. John May, of Boston* (Cincinnati: R. Clarke & Co., for the Historical and Philosophical Society of Ohio, 1873), 125-27; "Side Lights on the Ohio Company of Associates from the John May Papers," *Western Reserve Historical Society Annual Report for 1916-1917* (Cleveland, October 1917), 100.

7. Albion Morris Dyer, *First Ownership of Ohio Lands* (Boston: New England Historic Genealogical Society, 1911 [reprinted as a book from earlier articles in *The New England Historical and Genealogical Register*]; reprinted, Baltimore: Genealogical Publishing Company, Inc., 1969, 1978, 1982; reprinted, Baltimore: Clearfield Company, Inc., 1997, 2000), 59, 66; Broadside dated August 30, 1792 (Charles Evans' *Early American Imprints*; Digital Supplement 49392).

8. Downer, *The Downers*, 74. Holland, "The First Pipe Organ": 16, gives the birth year as 1765 in error.

9. Holland, "The First Pipe Organ": 16. Dwight L. Smith, ed., *The Western Journals of John May, Ohio Company Agent and Business Adventurer* (Columbus: Historical and Philosophical Society of Ohio, 1961), contains multiple references to Eliphalet Downer, one of the men who accompanied May to the West to conduct business for the Ohio Company on trips in 1788 and 1789; May also mentions Joseph on occasion, who met the party in Baltimore on May 8, 1789, so it is known that young Downer went back East at least once after moving West (Smith, page 91).

10. *History of Allegheny County, Pennsylvania*, 2 vols. (Chicago: A. Warner & Company, 1889; reprinted, Evansville, Indiana: Unigraphic, Inc., 1978), 2:84-85; Franklin Ellis, ed., *History of Fayette County, Pennsylvania, with Biographical Sketches of Many of its Pioneers and Prominent Men* (Philadelphia: L.H. Everts & Co., 1882; re-

printed, Evansville, Indiana: Unigraphic, Inc., 1978), 809. Ellis said that Joseph moved west "about 1783." It has otherwise been inferred that he left Massachusetts in 1787 because that is the first year Holland cites from Joseph's ledger, but it is not possible to be certain of the date as a reliable indicator of travel, as all that has been handed down are selected excerpts. If it was around 1783, Joseph would have been 16 years old; an age where he would have been educated, but without having finished an apprenticeship for a trade. If it were 1787, he would have recently turned 20 and have obtained some work experience. However, records are silent on this matter. There is no indication that Joseph apprenticed as an organbuilder, if that would have even been possible at the time.

11. Downer, *The Downers*, 74-75. The author, David Robinson Downer, indicates that this was Joseph's second marriage; but no details are given. The first wedding would thus have been in the late 1780s. His first wife's information is lacking, except that her maiden surname was Roberts. They had one daughter, Mary, who died unmarried, and of whom no more is spoken. Perhaps his first wife died shortly after childbirth.

12. Ellis, *History of Fayette County*, 250, indicates that the stream was also known as Downer's Creek. He provides a biography of Edward Cook, who had an extensive record of public service too long to summarize here, 807-08.

13. Ellis, *History of Fayette County*, 620.

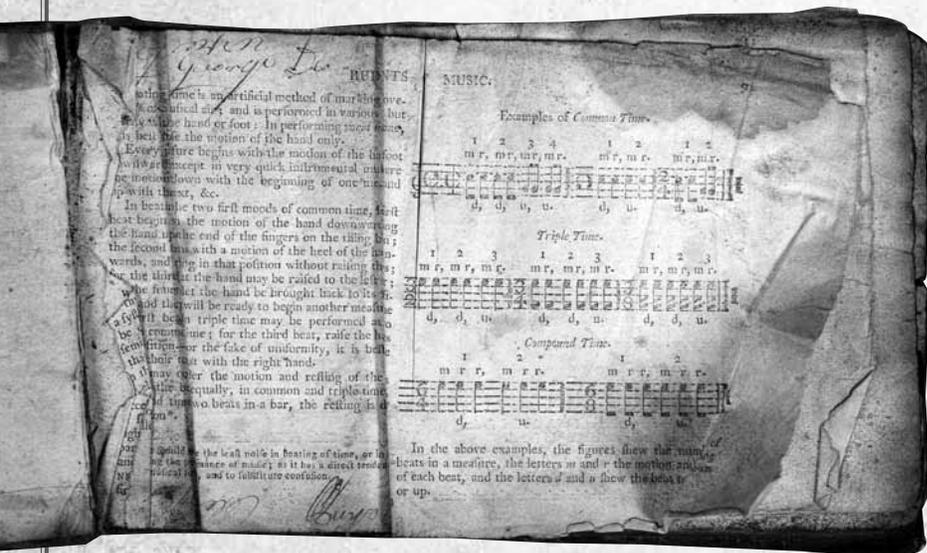
14. In the biographical sketch of Joseph's grandson Samuel Miller Downer, in Earle Robert Forrest, *History of Washington County, Pennsylvania*, 3 vols. (Chicago: S.J. Clarke Publishing Co., 1926), 2:183, it is stated that Joseph Downer was a "farmer by vocation." Other histories do not bear this out. It also gives Eliphalet Downer's birth year as 1734 instead of 1744 and the birthplace "Morwick, England," instead of Norwich, Connecticut, showing how later generations' accounts of their predecessors sometimes have to be used with caution.

15. Ellis, *History of Fayette County*, 809, 821 indicates that Joseph Downer built a house on a lot, which was subsequently replaced by "the Roscoe Thirkield mansion." Downer, *The Downers*, 76-77, indicates that Gerald Roscoe Thirkield was Joseph's grandson, the son of Mary Downer who married John Thirkield, who presumably had inherited the new house. Downer misspells the surname as "Thirkeild."

16. Ellis, *History of Fayette County*, 809. The writer states that around 1820 Joseph Downer sold the abandoned mill to John Roe, an Englishman, who fitted it up as a cotton factory, with Joseph and his son Samuel (1804-1832) taking an interest in the enterprise. Roe failed to make the required payments, however, and had to relinquish the property to Downer. Samuel then operated the factory for his father for a time, but it proved unprofitable and was given up after a few years. (Downer, *The Downers*, 74, called it a cotton and woolen mill; Holland, "The First Pipe Organ": 16, said it was for spinning cotton and weaving jeans.)

LEFT: Untitled book from the music drawer of ca. 1788 Downer organ: *Rudiments of Music*, signed George Do[wner], eldest son of the builder. See Music Drawer section on page 58.

PHOTO PHILIP MAYE



17. Ellis, *History of Fayette County*, 819.
18. Ellis, *History of Fayette County*, 808.
19. Downer, *The Downers*, 74. He indicates that "it appears that after his death the Ohio property passed into other hands, who, in consequence of some disagreement among the heirs, are said never [to have] received a proper title." This is not an unusual situation. Title arguments and deficiencies over Western lands was a common phenomenon during the 19th century, through inadequate recordkeeping as well as through fraud. Gaul, "The First Pipe Organ": 26, states that Downer's "vast parcels" were government grants and purchased tracts "on the Ohio River, where Marietta and Gallipolis now stand." In comparing the two authors' assertions, Gallipolis is more likely than Dayton to be correct.
20. Holland, "The First Pipe Organ": 16. He based this description on Joseph Downer's ledger, to which he had access at that time. Whether it was then in the holdings of the Carnegie Institute in Pittsburgh or loaned by a family member for his temporary use and then returned is not known. It has unfortunately since disappeared. The fact that it cannot be re-evaluated in light of additional research is regrettable. The excerpts Holland published indicate business dealings with many individuals, aspects of Downer's clothing, his book collection, and an organ (to be described later). The works listed above were apparently selectively mentioned by Holland, and did not constitute Joseph Downer's entire library. In the order in which they are mentioned, the books or book excerpts that can be specifically identified and their first dates and places of publication were: Samuel Johnson, *A Dictionary of the English Language* (London, 1755); a 1760 London translation and publication of *Eutropii historiae Romanae breviarium*; John Milton poems (various possible editions); Laurence Sterne, *A Sentimental Journey Through France and Italy by Mr. Yorick* (various possible editions); James Thomson, *The Seasons* (various possible editions); Oliver Goldsmith, *The Vicar of Wakefield* (London, 1757); Johann Wolfgang von Goethe, *The Sorrows of Werther* (1780 London translation and publication); William Buchan, *Domestic Medicine, or, The Family Physician* (Edinburgh, 1769, or Philadelphia, 1771); James Ferguson, *Astronomy Explained Upon Sir Isaac Newton's Principles* (London, 1756); and William Cheselden, *The Anatomy of the Human Body* (London, 1712).
21. Ellis, *History of Fayette County*, 809; Alexander S. Guffey, "Colonel Edward Cook," in *Colonel Edward Cook and Other Historical Papers* (Pittsburgh: Privately printed, 1941), 13-37 [18-19 specifically]. The self-portrait has since disappeared. The portraits ("small oil paintings") of Col. Cook and his wife Martha Crawford Cook are extant and held in private ownership, but are not available for reproduction.
22. Guffey, "Colonel Edward Cook," 19, 35. The painting hung in the room that Washington stayed in, and was still in existence in 1941, but its present whereabouts is unknown.
23. Downer, *The Downers*, 77. Neither Joseph nor Eloisa Downer are recognized by American art historians; the author could find no mention of them in art reference works.
24. Downer, *The Downers*, 74.
25. Ellis, *History of Fayette County*, 809.
26. Thwing, *History of the First Church*, 342-44. Barbara Owen, *The Organ in New England: An Account of its Use and Manufacture to the End of the Nineteenth Century* (Raleigh: The Sunbury Press, 1979), 401, posits that Joseph Downer may have had a connection through his father to Dr. Josiah Leavitt (1744-1804), who built several instruments. However, considering that Leavitt was in Sterling, Massachusetts, some distance west of Boston, during Joseph's formative years, and did not come to Boston to live until around 1788 (with a chamber organ started, and perhaps completed, in 1786), which was after Joseph had already left for Pennsylvania, it seems unlikely that there would have been the opportunity for them to meet and exchange ideas.
27. Holland, "The First Pipe Organ": 16.
28. Gaul, "The First Pipe Organ": 26, on the other hand, asserts that the organ was sold "to a certain John May, for which he received a horse (condition unknown), a watch, some cash and some notes." This is a misreading of the entries, as they instead indicate the sources of the cash (the "Contra," as in debits versus credits of the ledger) that funded his project. John May of course was undoubtedly one of Joseph's father's investment partners in Ohio lands, as previously cited, and probably also someone with whom Joseph dealt in his own land purchases. By no means does the ledger prove that Joseph sold the organ to him, as May's portion of the entries was only £7.1.2 (and Downer stated that he had paid interest to May for "13½, 14 months, say 18"). Still, one wonders if this instrument was intended to be sold, as it is unusual for a person to create a ledger valuing his time if something that he was making was for his own personal use. The problem lies in reconciling what the biographer claimed with what the ledger shows, if one makes the assumption that both sources are referring to the same instrument.
29. Downer, *The Downers*, 74-75. He is the obvious source for slightly different versions of the story recounted by Holland and Gaul. Presumably the guests then realized that Joseph Downer had played a joke on them and heard him play the organ in their sight.
30. Ellis, *History of Fayette County*, 809, 821; Downer, *The Downers*, 74, reading them in sequence.
31. Holland, "The First Pipe Organ": 16; Downer, *The Downers*, 76; Dean, *The Organ in Eighteenth Century English Colonial America*, 164. The name "Carnegie Institute" refers to a complex of museums. In 1920 the organ was in the Pennsylvania Hall of the Carnegie Museum building, now the Carnegie Museum of Natural History. It was thereafter moved multiple times, and in 1993 was transferred to the Historical Society of Western Pennsylvania after the Carnegie Institute traced a Downer family descendant and thus could obtain clear title to the instrument. The issue at hand is that the organ does not match physical characteristics given in Joseph's ledger or the Ellis description, which has led to some speculation that the Carnegie obtained a different Downer organ.
32. Guffey, "Colonel Edward Cook," 18, states that "there was built in one corner of the parlor, shortly after completion of the house, a pipe-organ. Though this has since been removed, it is still in existence and is owned by descendants of the man who built it, Joseph Downer, who in addition to being a musician was also a 'limner.'" The house, said to be the first stone mansion in the area, was originally finished in 1776, but was subsequently expanded more than once, so the organ's date is indeterminate.
33. Downer, *The Downers*, 74; Ellis, *History of Fayette County*, 809. The phraseology that Downer's descendant uses is open to interpretation. He writes: "He built altogether three organs, the first of which was disposed of to the Cook family, the second to the Brownsville Catholic Church; the third and last was retained by himself. . . ." In context with other descriptions, this would imply either that the first organ of 1788, as identified in the ledger, did not become the family instrument as has been assumed, or that the descriptions of the organ contained in the county history apply to the third instrument, and not to the first. As this may be nothing more than moving words around on paper, however, confusion or different interpretations are possible. Cook family traditions hold that this instrument is the one that ultimately came to the Carnegie. This cannot be, however. First, there is no evidence of a "chime of bells" feature on the extant parts of the organ. Second, the footprint of the Cook instrument had been measured at some point, and it was smaller by about half than the Carnegie organ, indicating an instrument of perhaps two ranks. The Cook instrument seems instead to have been an organ that a Downer family member in Uniontown, Pennsylvania, wanted to donate in 1978 to the Carnegie, which declined the offer, as at the time they were trying to locate the loaners or their descendants of the 1920 acquisition in order to find a new home for it, having decided to deaccession the instrument. However, it was retained after all. The organ offered in 1978 has not subsequently been traced, and it may have been destroyed instead.
34. "Rev. Patrick Rafferty," in Rev. Andrew Arnold Lambing, *Brief Biographical Sketches of the Deceased Bishops and Priests Who Labored in the Diocese of Pittsburgh from the Earliest Times to the Present, with an Historical Introduction* (Pittsburgh: Republic Bank Note Company, 1914), 105; *The Historic Church of St. Peter* (Brownsville, Pennsylvania: [St. Peter Parish], September 7, 1936), 20.
35. Ellis, *History of Fayette County*, 448. Unfortunately, there is no mention of the organ in this source. Church records of its purchase do not exist. They were probably destroyed in the fire.
36. Eugene M. McCracken, "The Elusive Corries," *The Tracker: Journal of the Organ Historical Society* 3, no. 2 (January 1959): 2.
37. Ellis, *History of Fayette County*, 821. Downer, *The Downers*, 74, incorrectly gives the date as July 14. The correct date is confirmed by a court affidavit filed by his widow on June 2, 1851, copy furnished to the author courtesy of Philip Maye.
38. *Fayette County Wills*, Volume BB2, Page 92, January 4, 1838.

The Joseph Downer Chamber Organ

ca. 1788

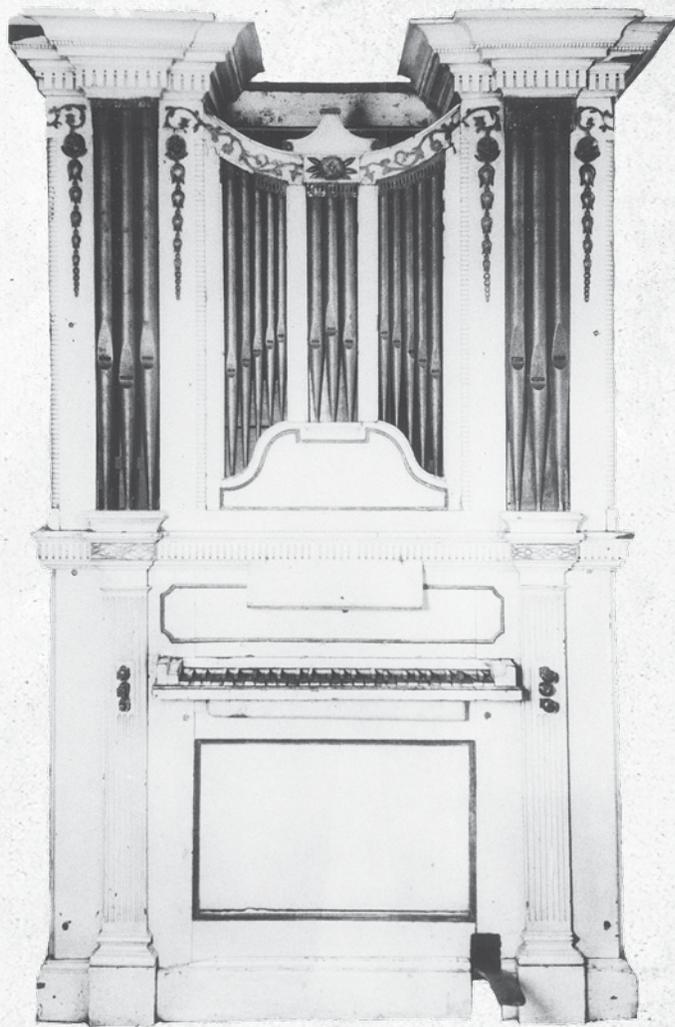
Philip A. Maye

ESSAY PHOTOS BY PHILIP A MAYE

THE DISCOVERY of an 18th-century organ in Western Pennsylvania is a cause for celebration because it was built in this area and survives to the present day. Organs of that age are difficult to write about because there are so few. Nonetheless, this article will attempt to define what a chamber organ is, establish where this instrument was built, discuss it in relation to other organs known to have been built by Downer, describe it in its current condition, and establish a chronology. This information is based on the author's research from 1998 to the present, along with his photographs from the 2007–8 documentation by James Stark, the Rev. John Cawkins, and the author. A full account of the rediscovery of the organ by the author and its initial documentation is given in the *Clariana: Journal of The Harmony Society*.¹

The term chamber organ is used by historians to describe a small residence instrument with one manual and a single windchest. The Downer organ, built ca. 1788, was still being played in 1882,² but was mute by the time of its arrival in 1920 at the Carnegie Museum (now Carnegie Museum of Natural History, hereafter CMNH).³ While it is now in a fragile state,⁴ the most remarkable fact about this instrument is that it has survived to the year 2010 and is now in the museum-quality storage facility of the Senator John Heinz History Center (hereafter History Center).

There is some disagreement whether the organ at the History Center is the one described in a ledger written in Joseph Downer's hand that gives a near-complete list of parts and materials for an organ built in 1788 and paid for by John May.⁵ The information regarding the organ now owned by the History Center written in 1920 by W.J. Holland, the director at the time of what was to become CMNH, was to be married to the one described in Downer's ledger in the article, as both the organ and the ledger were loaned by the same people: Uriah C. Kramer of Mt.



The 1788 Downer organ as it appeared on display at the Carnegie Museum, Pittsburgh, in early 1920, from the April 1920 issue of *The Diapason*. This is the only known image of the organ with the now-missing bellows pedal.

Washington, and Margaret E. Thirkield of Monongahela City, great-grandson and granddaughter, respectively.⁶ Unfortunately, the ledger disappeared sometime soon after the writing of the article in 1920. There remains some doubt whether or not this organ and the one described in the ledger are the same.⁷ The author believes that the organ described in 1882 and the one owned by the History Center are the same organ.

As alluded to in Michael Friesen's Downer biography in this *Atlas*, "Joseph Downer, the First Organbuilder West of the Alleghenies" (hereafter Friesen), the question as to exactly when Joseph Downer arrived in New Store, soon to be renamed Elizabethtown (now Elizabeth) is an open one. Ellis gives 1783⁸ and while David Downer gives 1787,⁹ it is unlikely that he would have relocated to the frontier and built what presumably was his first organ the year he

arrived. His name appears in a list of inhabitants of Elizabethtown in 1793¹⁰ (but does not rule out his living there previously), and he is first mentioned as living in Fayette County in 1794.¹¹ Together with the date of one of his organs—possibly including this one—listed in his missing ledger¹² as built in 1788, it is reasonable to believe that it dates from his time in Elizabethtown. These questions, as well as whether he completed an apprenticeship and if so, in what field, remain unanswered. From his arrival in Fayette County in 1794, he spent the rest of his life as a miller.¹³

OPUS LIST AND DIFFERENCES BETWEEN ORGANS

Two sources are given for Downer's list of built organs; the first listing only the two organs known to be extant at the time,¹⁴ and the second presuming to give a full account of organs he was known to have built.¹⁵ The organ, presently owned by the History Center, is believed to be the one mentioned in both lists as the one he built for himself, passed down through the family.¹⁶ The documented chronology and approximate provenance of the organ appears at the end of this essay.

The ledger described in Friesen and which was quoted from Holland's 1920 article,¹⁷ appears at right.

The John May listed in this ledger is probably the same man as Col. John May,¹⁸ of Boston, who travelled to the Ohio Country in 1788 and 1789, passing through Pittsburgh and Elizabethtown in 1788, with Joseph's father, Eliphalet, acting as agent to the party. Elizabethtown is mentioned twice in 1788, first on Monday, May 5¹⁹ and again on Friday, May 9.²⁰ He passed through again on Friday, August 8²¹ the same year, on the return journey to Boston. On Thursday, May 28, 1789, he states ". . . I have Visitted Simmirells Fy, Readston, Elisabeths Town Port pitt and Greens burge. . ."²² These locations are now: West Newton (Simmirells—John Summerills's Ferry), at the time, Brownsville (Reston—actually Redstone Fort), Elizabeth (Elisabeths Town), Pittsburgh (Port pitt), and Greensburg (Greens burge).

Joseph Downer appears in the journal as a member of May's company for a portion of his travels through this region. This is applicable to this article, as the five times he is referred to by May indicate they were at least familiar. Accompanying May's wagon team 18 days in advance of the head of the expedition shows at least some trust in Downer's abilities.²³ The fifth and final inclusion is especially appropriate for this article. One of their boats having sprung a leak, the two went into the forest the same day, brought trees out for the tender on their boat, and constructed a new one the next day. May states that "she is a pretty thing 17 feet Long and 2½ wide in the middle and 18 Inches deep. We have a good many people come to see us and inquire the price of thing." In light of questions about Joseph Downer's knowledge of woodworking, being able to build a tender, or small boat for going ashore from a larger flatboat, with one other person shows some ability to choose, cut down and haul trees, and to construct something in one day described by the more experienced of the two as a "pretty thing."²⁴

Organ Information from Downer's Ledger Book

ORGAN.

| | | | |
|------|---------|---|--------------|
| 1787 | April 7 | Boards | 0 P 3 s 0 p |
| | | Boards | 0 P 12 s 5 p |
| 1788 | Jan. 28 | 3 lbs Glue | 0 P 4 s 6 p |
| | | 6 skins | 0 P 7 s 4 p |
| | | Brads 2 hundred | 0 P 1 s 4 p |
| | | Nails | 0 P 2 s 0 p |
| | Feb. 14 | 28 feet Board | 0 P 2 s 8 p |
| | | Screws | 0 P 4 s 6 p |
| | | To Wood Maple Boards, & pr Woodward | 2 P 16 s 0 p |
| | May | To Organ Irons pr Mr. Brewer | 0 P 11 s 9 p |
| | | To lead | 0 P 2 s 9 p |
| | | To Wire for springs | 0 P 2 s 0 p |
| | | To False Pipes | 0 P 10 s 8 p |
| | | To painting them | 0 P 1 s 0 p |
| | | To Hinges | 0 P 0 s 9 p |
| | | To Ivory & Ebony | 0 P 3 s 4 p |
| | | To My Labour from 28 Jan. to June 23 at 4 s per day | 24 P 4 s 0 p |
| | | To tuning | 1 P 4 s 0 p |
| | | To my assistance | 0 P 8 s 0 p |
| | | To Gilding | 0 P 7 s 6 p |

32 P 3 s 0 p

Ball. gained 7 P 10 s 5 p

40 P 0 s 0 p

CONTRA.

| | | | |
|------|---------|---|--------------|
| 1790 | Jan. 7 | By John May note | 7 P 1 s 2 p |
| | Jan. 27 | By endorsing E. Batelli's Note to me | 2 P 2 s 6 p |
| | | By do. Jonathan Lane's Note | 2 P 8 s 0 p |
| | | By an order drawn by John Matthews, signed over by John Matthews, signed by James Mitchell on the company of Messr Brit & C | 5 P 12 s 0 p |
| | | By a Horse at Peters Creek | 10 P 0 s 0 p |
| | | By a Watch | 3 P 0 s 0 p |
| | | By his note payable in eight months | 6 P 0 s 0 p |
| | | By Cash | 3 P 16 s 4 p |
| | | | 40 P 0 s 0 p |
| | | Interest on May Notes 13½, 14 months, say 18/ | 40 P 0 s 0 p |

DESCRIPTION OF THE ORGAN

Next, the description is given of the organ that in 1882 was in the home of Clarissa Downer Thompson of Fayette City, daughter of the builder.

Mention of the Downer organ is called for here. Mr. Downer possessed all his life a strong musical taste, as well as much mechanical genius. When he left Boston for the West he carried with him a crude impression of the mechanism of a pipe organ, intending when he reached his new home to construct one for his own use. Upon settling at Elizabethtown, he selected a lot of black walnut timber and seasoned it thoroughly. During such odd hours as he could snatch from his business, he spent his time in the construction of the organ, and at the end of about a year finished it. It measured ten feet in height and five feet across each side. Every part of it was composed of black walnut, even to the keys and pipes, of which latter there were three hundred and sixty-five. The face of it was handsomely ornamented with scrollwork, [which] he fashioned with a pocketknife. To all the country around about it was an object of curious interest, and from far and near people frequently came to see it and to hear Mr. Downer play upon it. It possessed an excellent tone and volume, and to play it was one of Downer's greatest delights.

The organ is still in the possession of Mr. Downer's daughter, Mrs. Thompson, of Fayette City, and although nearly a hundred years old is not only an ornament, but yet makes very good music.²⁵

From this, we can support, take away, or stand neutral from the proposition that these two organs are the same. Supporting this theory is the organ being built entirely from black walnut: it would have been placed in a room with the back of the case to the wall; nearly every part visible—case, details, manual keys—was made of black walnut. It is unlikely that Mrs. Thompson would have removed either side or the dummy facade pipes to show anything not made of that wood.

Taking away from this theory is the wood used to construct the wood pipes—pine—that is considerably easier to work with than black walnut, especially as the pipe feet are whittled or hand carved with a knife. In the neutral category, is the difference in the pipe count. The actual number of pipe holes on the table—counted slowly from a detailed digital photograph of mine—is 221, as opposed to 365, which would require more ranks, a larger compass, or some combination of the two. Likewise, the actual dimensions, based on my work with James Stark in 2007, are: floor to the bottom of the crown molding, 83 $\frac{3}{4}$ " with an additional 6 $\frac{1}{2}$ " to the top of the molding, with a total of 90 $\frac{1}{4}$ " or approximately 7 $\frac{1}{2}$ ' tall; a depth of 42 $\frac{3}{4}$ " or just over 3 $\frac{1}{2}$ '; and a width of 51 $\frac{3}{4}$ ", or just over 4'.²⁶ The organ described in the ledger was constructed from January 28 to June 23, 1788,²⁷ so this present organ was either larger, built earlier, or with less experience, or there is no correlation between them.

The person collecting the information for Ellis was almost certainly a historian and not an organbuilder, without a measuring device, and relying on information on the interior woods, pipe counts, and other details from family members who also were not organbuilders.



Of relevant interest, the organ built for the Cook "mansion" outside of Belle Vernon, Pennsylvania, and given a fuller description in Friesen, was offered in 1978 by family members in Uniontown, Pennsylvania, to CMNH, which declined the offer. Its whereabouts are being investigated by a descendant of Joseph Downer's eldest child. If it were found, we would have two organs by the same builder to compare.

DESCRIPTION OF THE CASE

The case, approximately 7 $\frac{1}{2}$ ' tall by 4' wide by 3 $\frac{1}{2}$ ' deep, is built of black walnut,²⁸ with the exception of the rough pine of the rear. It features a center section of dummy facade pipes flanked by two small towers, a single manual, two vertical sets of three drawknobs with no labels, a music drawer directly under the manual with no pull, and the opening in the lower right corner for the bellows pedal, was present in the 1920 *Diapason* article.²⁹ The case was probably stained originally, with the decorative scrollwork on the front and sides and front dummy facade pipes gilded. Even though the organ is now painted, staining was the common practice in New England at the approximate date of the organ's construction. The case design is that of many New England organs of the period—the Classic style³⁰—based on English organs Downer would have used as models before heading west.

Barbara Owen, Steve Shurhag, and I conjecture that the builder of the case and that of the organ were two different people, based on quality and refinement of construction. This was a common practice even in 1827 when George Hook built his first organ housed within a case constructed by his father, William Hook.³¹ A cabinetmaker on the western frontier would certainly have possessed an English pattern book, but Shurhag³² and I agree that organs are sufficiently specialized so that when Joseph Downer “carried with him a crude impression of the mechanism of a pipe organ, intending when he reached his new home to construct one for his own use,”³³ he would also have brought with him either a specific or general design for an organ case.

With our incomplete knowledge of Downer’s early life, it is impossible to say whether he served an apprenticeship in cabinetmaking, but the difference in the quality of the cabinetwork between the exterior and interior of the instrument indicates that his involvement with the construction of the case was probably limited to providing drawings and notes to guide a cabinetmaker.

One of two names specifically mentioned in Downer’s ledger is Woodward,³⁴ who provided some or all of the lumber used in the organ’s construction. Shurhag states that as a supplier of lumber in a frontier community he would have been the housewright in Elizabethtown, and may or may not have also been the cabinetmaker.³⁵ In Wiley, a Noble Woodward is given in a 1900 newspaper list³⁶ in connection with local boat building. Whether or not he is descended from the same Woodward listed in Downer’s ledger is uncertain, but he was employed in a related field.

The organ is currently “finished in cream-white in many coats of lead, well rubbed down.”³⁷ There is a moderately dark green paint visible in many places on all three finished sides below the white paint, and when the organ received its current off-white color, the scrollwork on the sides was not covered over. This green coat was likely applied in the mid-to-late 19th-century when the organ was in one of the many Downer descendant’s households. Holland’s 1920 description is not comprehensive, but as he does not mention either the brush strokes of modern white paint or the modern hardware fastening the sides to the frame, they were almost certainly added after that date.

MANUAL

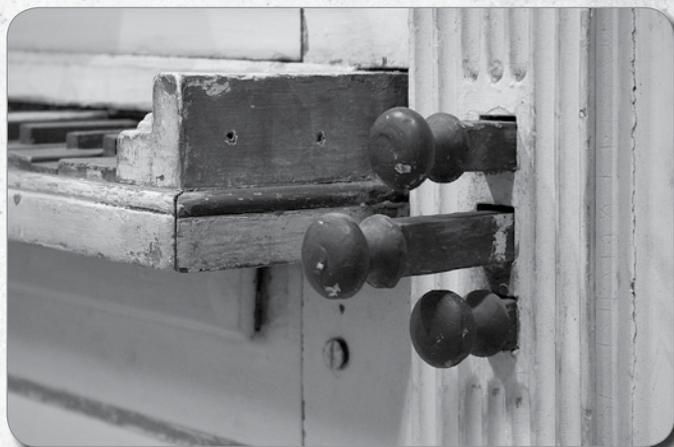
The 49 note manual has a compass of GGG to g³, standard in English, New England, and New York organs, but unusual in the contemporary German organs built by Tannenberg and others.³⁸ It is Baroque in appearance, with dark-wood naturals and light accidentals. Ebony and ivory were believed to be the materials due to their inclusion in the ledger, but both were rejected upon close inspection.³⁹ As an early organ—possibly the builder’s first—built on the frontier, real ebony and ivory might be considered exotic, and the price referred to (3s, 4p)⁴⁰ might indicate that he either bought the material in chunks and sawed it down to size or possibly bought slips from a piano maker.⁴¹ This last possibility might have been from Pittsburgh (no



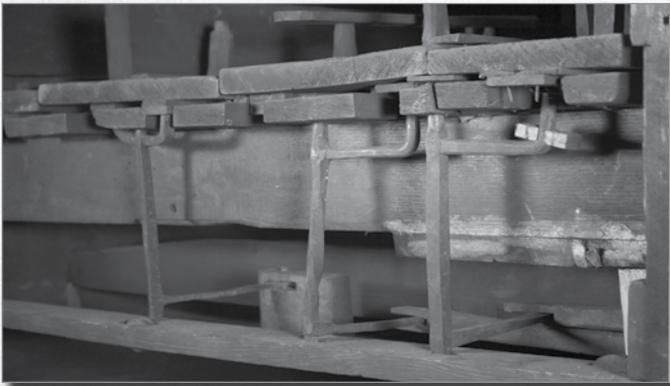
pianoforte maker is known at that time) or it could have come from the Boston area by way of his father’s trips west or Downer’s trips east. Based on his woodworking ability, it is unlikely he could have been cheated and not known the difference. Veneer is missing from part or all of the naturals and from many of the accidentals. The naturals appear to bear a decorative front edge, but that is really the application of a veneer over the main body of the key. As all other exterior parts are constructed of black walnut, it is possible that these and the accidentals below the application of a veneer of bone are the same wood. Wads of cloth or ball-like cotton are inserted near the rear of the manual keys, presumably to prevent their movement or dislodgment in transport. This also reduces judgment of their operation.

DRAWKNOBS

As stated above, there are six drawknobs, two vertical sets of three per side, with no labels. It is difficult to say whether paper labels were present, as there is no residue, outline, or any other artifact remaining, and the case has been painted at least twice since its construction. Each side of the manual has its own style of drawknob, and for the



OPPOSITE: The organ in History Center storage, with pipes (facade and speaking) and case ornaments in nearby pipe trays. Note the absent bellows pedal.
ABOVE: The manual from the left, showing replacement drawknobs and the scrollwork on either side of the manual.
BELOW: Close-up of right-side drawknobs with decorative heads. The block of wood to the right of the manual is an addition, formerly supporting a glass manual cover.



TOP: Key action stickers from right rear. The trackers connected to the keyboard are to the front of these.

BOTTOM: The three forged iron slider arms on the left side of the windchest, front to rear.

following reasons I believe those to the right of the manual are the older ones: the round, mushroom style head of the drawknobs is more in keeping with other early 19th-century organs, and the the inside portion of each of the three shafts have stop names written in ink in a style consistent with early American script. They read, from top to bottom:

*First Diapason*⁴²
Open Diapason
Principal

On the top shank, the word "First" is difficult to read, and is an educated guess based on photographic details. One of the many reasons it would be desirable to refer to the original 1788 ledger would be to compare the writing on these shafts with the pipe labeling against it. Some pencil writing in a different hand appears on the top and center shanks. There are no markings on the drawknob shafts on the left.

KEY ACTION

With the dummy facade pipes removed from their case mounts, the key action stickers, trackers, and guide rail are immediately visible, all numbered in ink to match stickers, trackers and guide rail positions. All of this action is necessarily above the keyboard, because of the music drawer that is mounted directly below the manual, one possible explanation being that the removed music drawer allows direct access to the key depth adjustment.⁴³ According to James Stark, "the organ utilizes a modified suspended

Windchest

| FEATURES | TOEBOARD | | | | |
|---|--|--|---|----------------------------------|-----------------------------------|
| | 1 | 2 | 3 | 4 | 5 |
| No. Toeboard holes | 48 | 25 | 49 | 49 | 49 |
| Row 1 | 48 | 25 | 24 | 24 | 22: definite |
| Row 2 | | | 25 | 25 | 14: approximate |
| Row 3 | | | | | 13: fairly certain |
| Bass pipe holes (L) | | | 4: 2 Front, 2 Rear | 4: 2 Front, 2 Rear | 14 |
| Bass pipe holes (R) | | | 2: 1 Front, 1 Rear | 2: 1 Front, 1 Rear | 2 |
| No. table holes | 49 | 25 | 49 | 49 | 49 |
| Row 1 | 49 | 25 | 24 | 24 | 22 |
| Row 2 | | | 25 | 24 | 14 |
| Bass pipe holes (L) | | | 3: 2 Front, 1 Back | 3: 2 Front, 2 Back | 14 |
| Bass pipe holes (R) | | | 3: 1 Front, 1 Back | 3: 1 Front, 1 Back | 2 |
| Large pipe holes (F) | 27 | | 5 | 6 | 10 |
| Large pipe holes (B) | | | 5 | 5 | |
| Medium pipe holes (F) | 12 | 25 | 7 | 8 | 11 |
| Medium pipe holes (B) | | | 8 | 8 | |
| Small pipe holes (F) | 20 | | 9 | 8 | 12 |
| Small pipe holes (B) | | | 10 | 8 | |
| Slider arm – side, no. | L1 | R1 | L2-front, R2-rear | L3 left-rear, L3 right-front | R3 |
| Drawknob stop label | Unmarked | "Fifth" or First" Diapason | Open Diapason-R2 | Unmarked | Principal |
| Channels: paper | No | No | Yes: 4 | Yes: 3 | Yes |
| Channels: wood | Yes: 1 | No | Yes: 1 | Yes: 8 | No |
| Channels: underside | Unknown | No | No | Unknown | Yes |
| Rackboards present | Yes | Yes | Yes: broken in 2 places | Yes: Bass end of Left front rank | No |
| Width: full or right half | Full | Right half | Full | Full | Full |
| Split compass stop? | No | No | Possibly split-compass | Possibly | Unknown |
| <i>Barbara Owen, phone conversation with the author, February 2010.</i> | | | Open Diapason | | |
| Crack running through table holes | No | Yes | No | Yes | No |
| Special features | "L" shaped notch cut in rear to allow for TB 2 | Position from just L of center to R end of chest | "L" shaped notch cut in front to allow for TB 2 | | Raised pipe bed in front of board |

key action. A wooden tracker extends upward through a square metal staple mounted on a board above the key-board. This tracker is then tied, with cotton string apparently, to a sticker of similar material which is terminated with a pin that extends down through the pallet box and depresses the pallet when the key is depressed. The trackers and stickers are fanned to adjust for the alignment of the pallets. The two bottom notes, GG and GG[#] are on the treble side of the chest and are accessed through rollers.⁴⁴

Despite over one year spent with this organ (2007–8), there remain questions about the type of key action employed—suspended or sticker. Although there are over 450 detailed photographs available, including difficult angles of the underside of the keys and windchest, more views and information are needed before the key action can be properly determined.

STOP ACTION

The wooden drawknobs connect at the pivot point with a nail or metal post to the slider arms. Five of the hand-forged iron slider arms have a straight vertical stem, with an angled “y” stem of approximately 30° that ends in a short vertical stem. The slider arm at the left rear of the chest is a double slider arm with two “y” portions and two small vertical stems. This shorter stem extends through a hole at the end of the slider. The organ currently rests on a dolly constructed for it decades ago and is not level. However, not all of the connections line up perfectly, the six slider arms each fit in only one place. The rail at the bottom of the left side is explainable as support for the bottom of the arms to rest on, but there are two pulley wheels at the front and middle of the board. None appears on the support board on the right. The other name specifically mentioned in the ledger is a Mr. Brewer,⁴⁵ who is credited with the Organ Irons,⁴⁶ which almost certainly would have included the iron slider arms found in this organ.⁴⁷

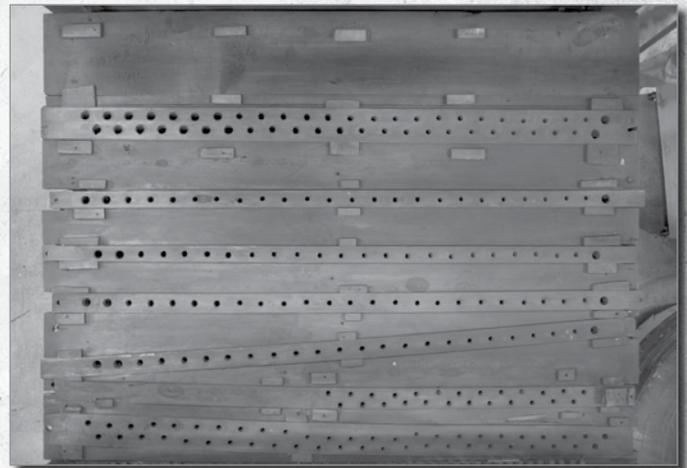
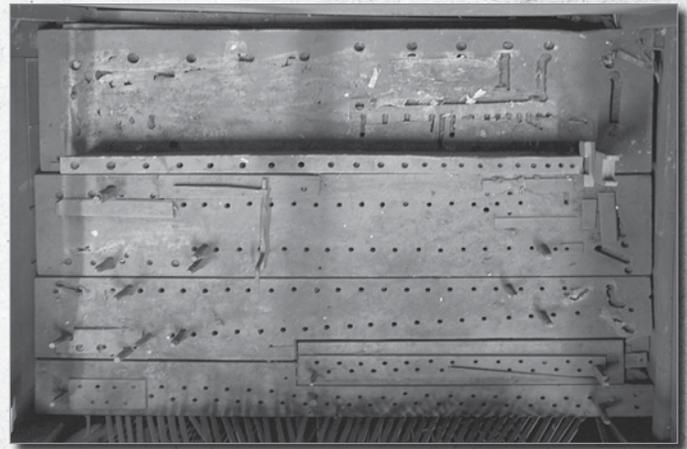
There are two horizontal square rollers extending to the right side of the chest, sandwiched between the keys and the top right-side drawknob shank. As there are holes through to the table along the right side of the chest for six bass pipes, these undoubtedly connected the pipes to the main stop action, but how is unknown at this time.

WINDCHEST

The sides of the windchest are oak, as the framing boards below appear to be poplar, as do the table, toeboards, and rackboards. The arrangement of the toeboards, from front to rear is provided in the table at left.

The pipe-hole size counts given for the five toeboards are an approximate, based on the photograph of the table with sliders, and are provided as a general guide for the number of pipes of different sizes based on four different hole diameters. There are two continuous cracks running the full length of the windchest through the pipe holes that correspond to the ranks for the second and rear fourth toeboards. There is at least one crack in the papered chest bottom. We only know for sure where one of the ranks was placed—the Open Diapason, on the third toeboard.

The following comments refer to the fifth toeboard. The channeling just rear of the raised bed, however, may



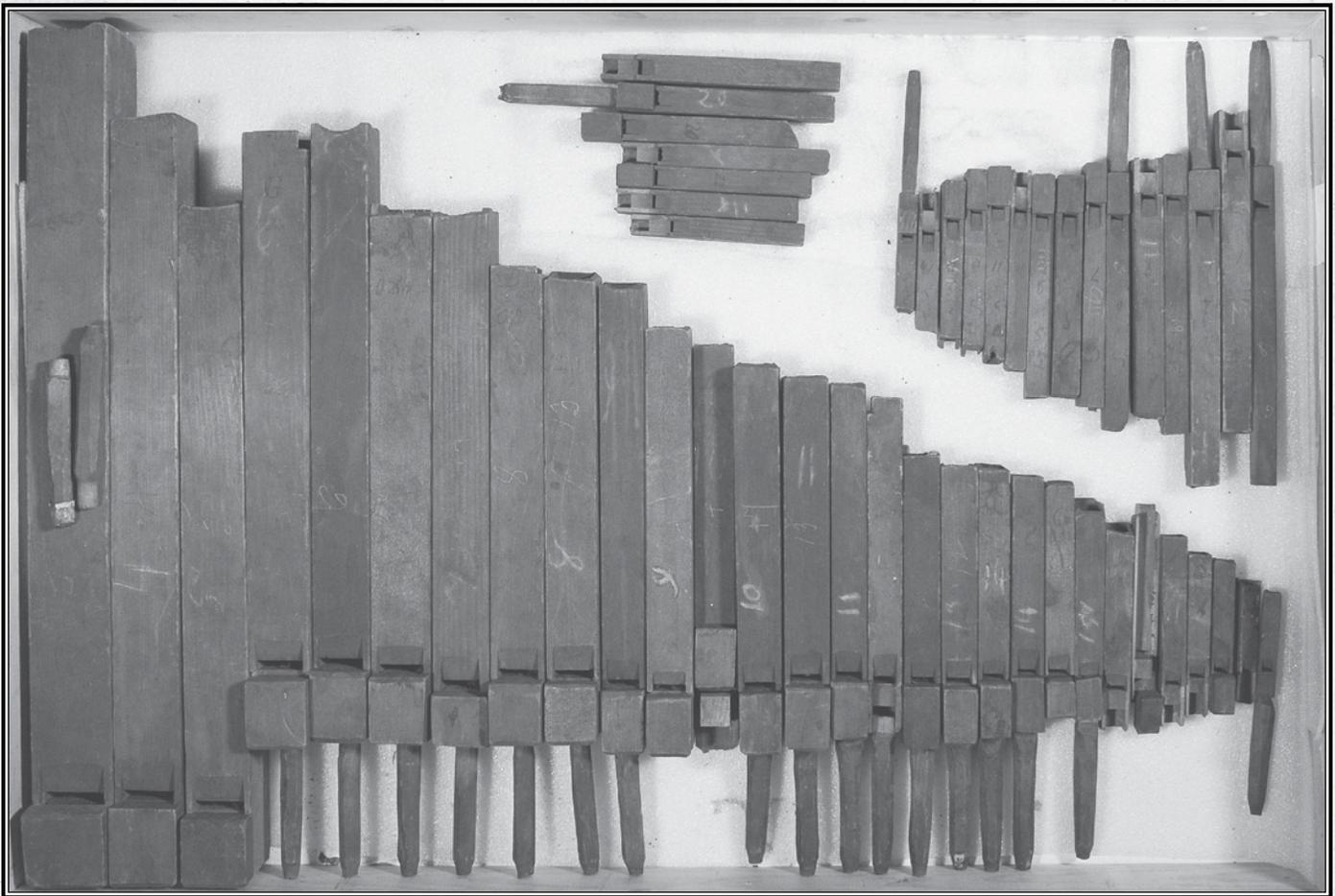
TOP: The windchest from above, showing the toeboards. The key action stickers in front of the chest fan out to connect to the pallet box below it.
BOTTOM: The windchest from above, showing the sliders on the table, with holes aligned.

be channels to the raised bed itself. A great deal of surface channeling is visible with further channeling present on the underside of the toeboard, which unfortunately has not been photographed to date. The drawknob shaft labeled “Principal” in early script controls this slider.

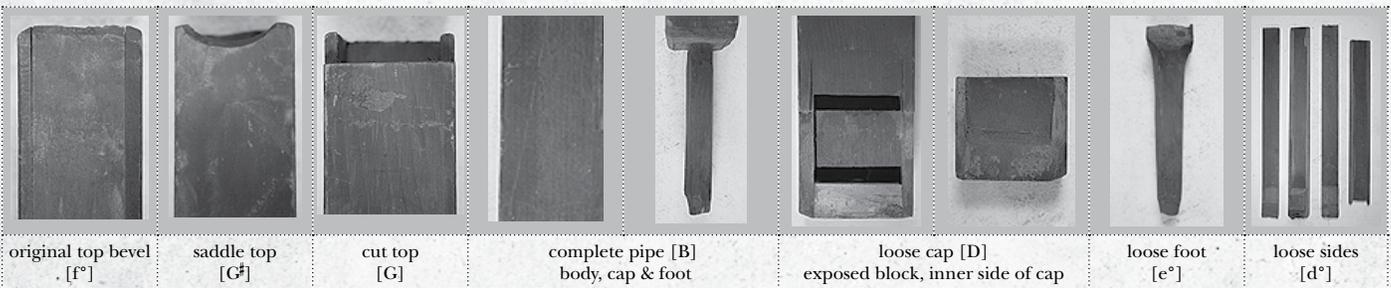
At some time, between the documented playable condition of the organ in 1882⁴⁸ and its subsequent description of the organ in 1900, it reached a mute state. By the time it arrived at the CMNH, it was declared mute with cracks in the chest⁴⁹ (visible in the photograph of the exposed table shown in the photograph), clearly the ones described above.

PIPES

All pipes are made of pine with glued blocks and hand-whittled feet, separate throughout all but the smallest of pipes, which are one piece with the exception of the blocks. The longest speaking pitch of these would have been 8', though none of the lowest pipes survive.⁵⁰ Their long, narrow feet require toeboards, in contrast with the contemporary Moravian tradition of Tannenber and other Central Pennsylvania builders, whose stubby pipe feet stood on the chest without support.⁵¹ The total number of pipes the windchest was built to hold is 221, and there are five incomplete sets of pipes, based on their markings:



Open Diapason: Examples: Condition & Completeness

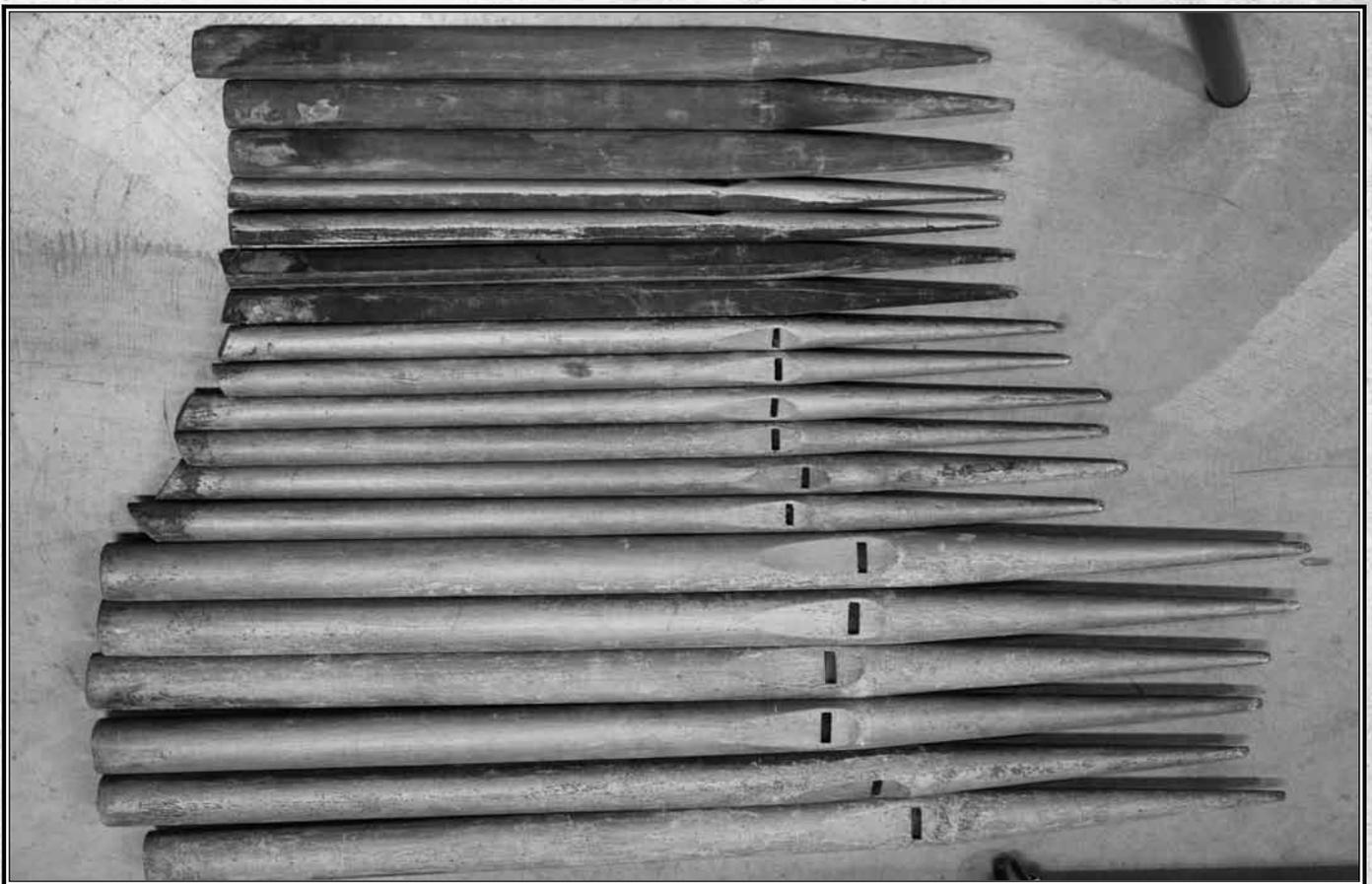


Close-up of the Pipes

TOP: Pipe tray 1 (from left): pipes of the O Dia (Open Diapason), Un (unknown stop name), and S (unknown stop name).

CENTER: Table showing examples of condition and completeness of Open Diapason pipes.

BOTTOM: Examples of stop labeling on pipes (left to right): O Dia, T/ Twelfth, and S.



TOP: Pipe tray 2 (from left): pipes of the Flute, unmarked rank, and T/Twelfth.

BOTTOM: Complete set of 19 wooden dummy façade pipes.

Disposition of Ranks

| NAME (ALPHABETICALLY) | | NUMBER OF PIPES | | | | |
|---|---------------|-----------------|--|-----------------------|-----------------------|-----------------|
| On Pipe | On Drawknob | Extant | Slider Holes | Underside of Toeboard | Toe Holes on Toeboard | Rackboard Holes |
| Flute | | 10 | unidentified | unidentified | unidentified | unidentified |
| O Dia – 2 slider arms, 2 sides of chest – split rank? | Open Diapason | 29 | 49? or >29 | 49 | 49 | 44 |
| S | | 13 | unidentified | unidentified | unidentified | unidentified |
| Un | | 7 | unidentified | unidentified | unidentified | unidentified |
| T/Twelfth | | 29 | 49? or >29 | unidentified | unidentified | unidentified |
| [unidentified] | | 14 | pipes that are likely from the above stops | | | |
| Total number of extant pipes = 101 | | | Total number of pipe holes = 221 (4 ranks of 49 + 1 rank of 25) | | | |

[8] Flute

[4] Open Diapason (O Dia)

[2 $\frac{2}{3}$] Twelfth (T and Twelfth)

[?] Un (*precise name of this rank is unknown at this time*)

[?] S (*precise name of this rank is unknown at this time*)

This list of pipe ranks⁵² comes as close to a stoplist as can be made at this time, as the full or half-compass of each rank is incomplete. Ray Brunner describes a typical English organ as having an Open Diapason 8, Stopped Diapason 8, a Principal or Flute 4, and a Fifteenth 2.⁵³ It is interesting that the right drawknob, marked Principal, leads to the toeboard with the greatest number of large toe holes, but none of the pipes is so identified.

The disposition of ranks is described in the table above. Measurements have been documented for the 29 Open Diapason pipes by James Stark, and can be found on the Web site concerning this organ, *The Harmony Society: a Chapter of the Organ Historical Society*, under Pipe Scales and Measurements.⁵⁴

The Flute is the only stopped rank. All others have evidence of “tuning” at the tops of the pipes, cutting off a portion to raise the pitch. The identification of the 25-note rank remains problematic. As the Twelfth has 29 extant pipes with three missing, the minimum 32 pipes rules it out. The names of the stops “Un” and “S” remain uncertain, but the former appears to be a Fifteenth rank by its scaling, so one of these must be the 25-note rank.⁵⁵ Barbara Owen has stated that in some period English organs it was common to have two split-compass stops as has been noted in the toeboard description in the windchest section. In this case, the Open Diapason seems a good candidate as one of them.⁵⁶

BELLOWS AND ITS PEDAL

The wedge bellows with feeders on the bottom were controlled by a metal pedal still visible in the 1920 photograph taken on the organ’s arrival at the Carnegie Museum (now CMNH),⁵⁷ but missing now for many years. A wind trunk that looks original, possibly made of poplar, is present and fits precisely into the bottom hole at the reservoir and the top hole at the reservoir.

MUSIC DRAWER AND MUSIC BOOKS

No other organ is known to have a music drawer directly below the manual. It is also the primary—if not only—reason the entire key action is placed above the manual, a very unusual arrangement with both complications and consequences for ease of construction and possible ease of playing. Stark maintains that the removed music drawer allows direct access to the key height adjustment.⁵⁸



James Stark and I discovered it by accident in the spring of 2007 while examining the key action, and wondered what this “box” was. I pushed the rear of it, and the drawer appeared in front, much to our surprise. In it were several music books: four hymnals, one volume of preludes for each major and minor key, and a book that begins with “Rudiments of Music.” One hymnal has a cover and endpapers, and the book of preludes has a list of contents on the back cover; no title pages are extant. Two books have names of three of Downer’s children in them: the “Rudiments of Music” book has “George Do” written in the upper left corner, and the one covered hymnal has “Samuel Downer” written twice and “Clarissa” written once.

CHRONOLOGY AND PHYSICAL PROVENANCE

Chronology is as important to history, as provenance is to art, and a historic pipe organ is as close to a marriage between the two as possible. For this reason, the approximate first location and its 14 relocations, with two possible conjectural moves, is provided here to trace the organ's path, and to give a clue to its present somewhat fragile condition. The only known location for which there is no documentary evidence is Location 6; all others are listed in books, letters, newspaper articles, and interviews. Many of the sources would have been unavailable to me without having access to a copy of the files of both the Carnegie Museum of Natural History's Section of Anthropology and the Senator John Heinz History Center's Museum Division, courtesy of each institutional department.

KNOWN LOCATIONS

- Location 1:** ca. 1788—The organ was built in New Store (soon after renamed Elizabethtown, now Elizabeth), possibly in the back of Downer's general store.⁵⁹
- Location 2:** 1794—The organ was moved to Downer's new home in Fayette County, on land adjoining Col. Edward Cook's.⁶⁰
- Location 3:** ca. 1800—The organ was moved to Downer's home—a frame house—in the new town of Freeport (later Cookstown, and afterward, Fayette City). The house was later torn down and replaced by the brick house of Mary Downer Thirkield (died 1890).⁶¹
- Location 4:** 1882—"The organ is still in the possession of Mr. Downer's daughter, Mrs. Thompson, of Fayette City, and although nearly a hundred years old is not only an ornament, but yet makes very good music."⁶²
- Location 5:** 1900—"The third (organ) and last was retained by himself, and may still be seen at the home of his daughter, the late Mrs. John Thirkield, at Fayette City."⁶³
- Location 6:** 1900—1920—The organ was possibly moved from the Thirkield house in Fayette City to that of Uriah C. Kramer, 88 Pasadena St., Mt. Washington, in Pittsburgh. No reliable evidence exists of this move, except specific mention of his address is given the *Pittsburgh Post* article.⁶⁴
- Location 7:** January 20, 1920⁶⁵—The organ was moved to the Carnegie Museum (now Carnegie Museum of Natural History, hereafter CMNH) on a five-year loan⁶⁶ from great-grandson Uriah C. Kramer and granddaughter Margaret E. Thirkield,⁶⁷ loan #598.⁶⁸ "This specimen, which has aroused much interest, has been placed upon exhibition."⁶⁹ The original room of display was the Pennsylvania Hall, now the Natural History Library, near the entrance to the Children's Library of the Main Branch Library.⁷⁰ Within the museum, "the organ is being set up by Alfred Morehouse and William Worrall, the organ experts at the institute."⁷¹ Note: Moving tags on the rear of the case and top of the reservoir bear the name of Charles Strauss, a shipper listed in the 1920 Directory of Pittsburgh, who was likely chosen to move it from wherever it was housed in 1920 to the Carnegie Museum.⁷²
- Location 8:** 1930s—1948—It is unknown when the organ left its location in the Pennsylvania Hall (or the CMNH at large) and was moved to its place of display at the former building of the Historical Society of Western Pennsylvania (hereafter HSWP) in Oakland, but the approximate date of its move back to the Carnegie is given below.⁷³
- Location 9:** September 16, 1948—The organ was returned to the Carnegie Institute from HSWP, after having been there

for "many years."⁷⁴ A note from the Carnegie Museum catalogue card notes, "16 Sept. 1948 transferred to Art Museum (now Carnegie Museum of Art)."⁷⁵ It was "stored in the basement of the museum . . . At that time (ca. 1952) it was in exceedingly poor condition with many parts missing and it was actually falling apart from dry rot and old age."⁷⁶

1952—The organ, for the time being transferred to the Art Museum, was "stored in the basement of the museum."⁷⁷

Location 10: 1954 and 1955—The organ was by this time on display at HSWP—noted in 1954⁷⁸ and 1955⁷⁹ with extant photographic documentation.

Location 11: The organ was presumably moved in 1957—a letter "requested (Mr. Christie) to communicate with (Mr. Swauger) the removal of the Joseph Downer . . . organ which you have so kindly loaned us" was sent January 22, 1957.⁸⁰

Location 12: ca. 1973—1978—"The remains of the organ are now stored at the Carnegie Museum Anthropology Center near Butler, Pennsylvania."⁸¹

Location 13: 1978—1996—The organ was moved to Section of Anthropology, CMNH.⁸² Charles T. Kramer, only child of loaner Uriah C. Kramer, gave permission in 1986 for CMNH to donate the organ to HSWP.⁸³ Despite the offered donation, the organ remained in the Section of Anthropology, as James B. Richardson III of CMNH wrote in 1991 to Jack Bergstresser of HSWP "as far as we are concerned it is yours!"⁸⁴ HSWP took possession of it in 1996,⁸⁵ the same year its History Center opened. It is unknown which of HSWP's storage facilities housed the organ at this time, including the possibility that the South Side facility listed below was its home from its accession to its arrival at its current location.

Location 14: November 1999—The organ was already at the South Side HSWP storage facility when the author spent 20 minutes with it in November 1999.⁸⁶

Location 15: September 2006—Moved to Strip District HSWP storage facility, near the History Center—current location.⁸⁷

CONJECTURAL LOCATIONS

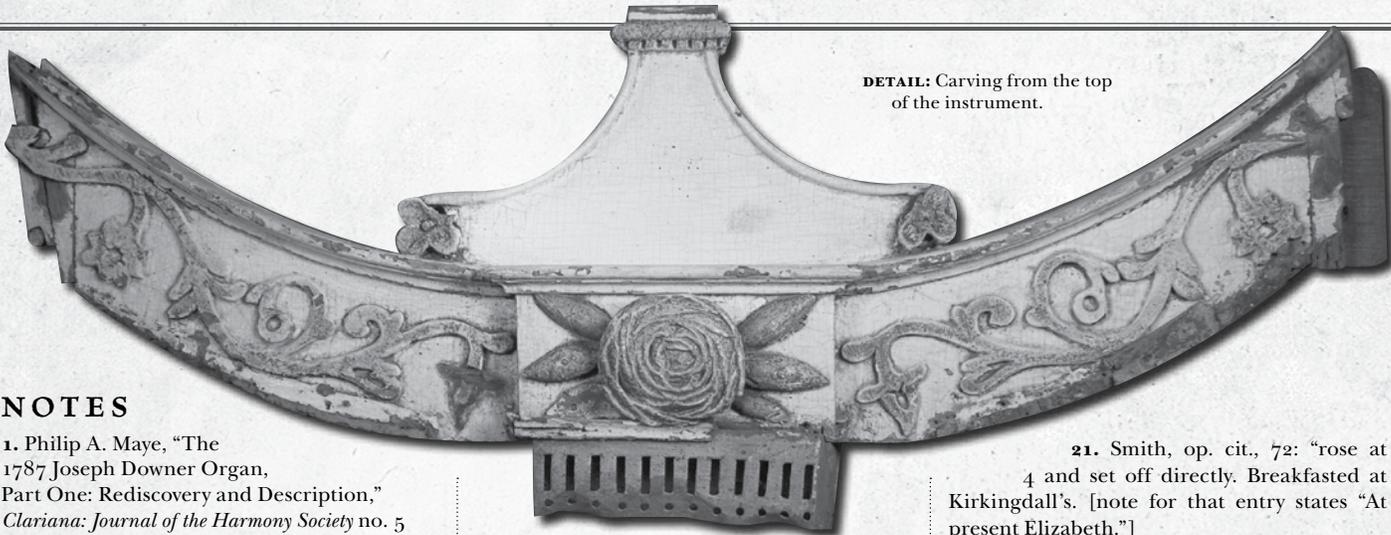
There are music books with the names of three of Joseph Downer's children in them. It is believed that Clarissa Downer Thompson owned the organ by 1882. If the presence of music books in the music drawer are an indication of ownership of the organ, however temporary, then moves to the houses of Samuel Downer (died Cookstown, May 2, 1832) and George Washington Downer (died Cookstown/Fayette City, July 19, 1854, aged 62) should be added to the list, making a total of 17 moves.



ACKNOWLEDGEMENTS

The author thanks Raymond Brunner, Michael Friesen, Richard Hamar, Dana Hull, Scot Huntington, Laurence Libin, Barbara Owen, Paul Maye, and James Stark for furnishing information, judgment, and expertise. Michael Friesen began documenting the life of Joseph Downer the same time I did, several years ago, and his work on Downer's life elsewhere in this *Atlas* has been useful in the preparation of this article. Further information on Joseph Downer and the History Center chamber organ, including extensive photo-documentation, can be found at:

www.harmonysociety.net



DETAIL: Carving from the top of the instrument.

NOTES

1. Philip A. Maye, "The 1787 Joseph Downer Organ, Part One: Rediscovery and Description," *Clariana: Journal of the Harmony Society* no. 5 (2003): 2–11:

Like many before me, I stumbled upon the Downer name through Orpha Ochse's *The History of the Organ in the United States* that cited the location credit of The Carnegie Institute, Pittsburgh, and reference to two 1920 journals that would prove decisive. My wife, who works at the Carnegie Museum of Natural History (CMNH), began to make inquiries. The Carnegie Institute encompasses the Museum of Natural History, the Museum of Art, and the Music Hall in its Oakland complex. . . . Most people have frequently assumed that such a work of craftsmanship must be in the Museum of Art, and that's where most inquiries have been directed. The response to our inquiry was ambiguous as to their ever having had an organ; if there were one, however, it was de-accessioned long ago.

We had better luck at CMNH. After locating the right people in Anthropology, we found they had indeed possessed the organ, but had it no longer. After a lengthy search in the 1970s and 80s for the original lenders, the museum was given permission to give the organ to its present owner, as CMNH had neither the space nor the exhibit focus for a pipe organ. No one knew what happened to the paper trail. There was no file under the name Downer; the present owner had never received any information on it, either. A closer look at the articles referred to in the Ochse book revealed the lender names Kramer and Thirkield, and there *was* a Kramer file at CMNH, and that was full of Downer organ information.

2. Franklin Ellis, ed., *History of Fayette County, Pennsylvania, with Biographical Sketches of Many of its Pioneers and Prominent Men* (Philadelphia: L.H. Everts & Co., 1882), 809.

3. William J. Holland, "The First Pipe Organ Built in the United States West of the Allegheny Mountains," *The Diapason* 11, no. 5 (April 1920): 16.

4. See the Chronology and Provenance section at the end of this article.

5. Dwight L. Smith, ed., *The Western Journals of John May, Ohio Company Agent and Business Adventurer* (Columbus: Historical and Philosophical Society of Ohio, 1961).

6. A ledger for approximately the years 1787–88 is described and quoted from in Holland, op. cit.

7. Inspection of the organ by Laurence Libin, James Stark, the Rev. John Cawkins, and the author, January 2008.

8. Ellis, op. cit., p. 809: "About 1783, Joseph Downer, a resident of Boston, moved westward in search of a location for trade, and finding it

on the Monongahela River at Elizabethtown, opened a store there and sold goods until 1794. . . ." The applicability of this organ to the one owned by the History Center is described more fully below.

9. David Robinson Downer, *The Downers of America, with Genealogical Record* (Newark, New Jersey: Baker Printing Company, 1900), 32, 74–75.

10. *History of Allegheny County, Pennsylvania*, 2 vols. (Chicago: A. Warner & Company, 1889), 2:84–85.

11. Ellis, op. cit.; *Nelson's Biographical Dictionary and Historical Reference Book of Fayette County, Pennsylvania*, 3 vols. (Uniontown, Pennsylvania: Herald Press, 1920), 2:465.

12. Holland, op. cit.

13. Ellis, op. cit.; *Nelson's Biographical Dictionary*, op. cit.

14. Ellis, op. cit.

15. Downer, op. cit.

16. There is evidence that this is the case, not the least being two music books bearing the signatures of two of Joseph Downer's children found in the music drawer directly below the manual, rediscovered by the author and James Stark in 2007, and unmentioned in previous 20th century descriptions. See the description of the music drawer and its contents that follows below.

17. Holland, op. cit.

18. Dwight L. Smith, ed., *The Western Journals of John May, Ohio Company Agent and Business Adventurer* (Columbus: Historical and Philosophical Society of Ohio, 1961).

19. Smith, op. cit., 35: "I rose early, left the people, and the wagon, behind, and push'd on as fast as possible to finish my land tacks. . . . Slept at Clark's on the Monongahela. . . . Clarke keeps a tolerable house. This is called Elisabeths town—14 miles from Pittsburg by land; but 22 by water—this town is laid out in house lots, and now selling. He intends to make a City of it, but I think he will have his match" and describes the competition in flatboats passing by from the eastern states.

20. Smith, op. cit., 38: ". . . this day I delivered our horses to a Mr Kirkendall (a miller near Elisabeths town) to keep, at the rate of 6s. pr month."

21. Smith, op. cit., 72: "rose at 4 and set off directly. Breakfasted at Kirkingdall's. [note for that entry states "At present Elizabethh."]"

22. Smith, op. cit., 102.

23. Smith, op. cit., 91: ". . . at Three oClock this afternoon we engaged five Waggons to take our effects to Shippisburge a Distance of 90 miles. . . and young Mr Downer went with the Teams—", and note 29: "Jos. Downer went with them [the wagons], and the Doctor followed to day, at 2 o'clock." Letter, May to Mrs. May, Baltimore, April 9 [May 9], 1789. [End quote from note]; p. 103: "Friday, May 29. . . . at Two oClock this day I [fell in with] a gentleman from Chamberstown bound to Pittsburg/I inquired of him for [Joseph] Downer who informed me that the Wagons set off from Chamberstown Fryday last and had Drove so fast that he Could not overtake them and that they had taken the Old Pencilvania Rhoad."; p. 105: Monday, June 1: ". . . at ten our wagons hove into sight/I had not seen them 18 Days—at 2 oClock all hands sett from Greensburg aCrost the Countrey for Redstone (now Brownsville) and at sunset had gott as far as Perreys Mills where the Waggoner and Doct and son stayed all Night."

24. Smith, op. cit., 114, 115: "Wednesday, June 24, rose at Three oClock/found our Boat had sprung a leak. . . . this Josephe [Downer] and myself went in the woods and Cut and Brought hom trees for a Tender on our Bigg Boat"; p. 115: "Thursday, 25 June, Joseph and I imploid in making the Dora/had little to call me off and by sunset had hir complete all to corking and graveing /she is a pretty thing 17 feet Long and 2½ wide in the middle and 18 Inches deep. We have a good many people come to see us and inquire the price of thing. . . ."

25. Ellis, op. cit.

26. James Stark, phone conversation regarding overall dimensions, April 1, 2010.

27. Holland, op. cit.

28. This information was provided by Steve Shurhag and Mike Stachnik of Neshannock Woods & Company of Mercer, Pennsylvania, restorers of early American furniture and interior woodwork. They based these opinions on my detailed photographs of the organ on the Harmony Society (Organ Historical Society chapter) Web site at www.harmonysociety.net on March 31, 2010.

29. Holland, op. cit.

30. Barbara Owen, phone conversation, April 1, 2010.

31. Barbara Owen, *The Organ in New England: An Account of Its Use and Manufacture to the End of the Nineteenth Century* (Raleigh, North Carolina: The Sunbury Press, 1979), 160; this and other answers to woodworking questions and issues were provided by Steve Shurhag in a phone conversation with the author, April 1, 2010.
32. Shurhag, op. cit.
33. Ellis, op. cit.
34. Holland, op. cit.
35. Shurhag, op. cit.
36. Richard T. Wiley, *Elizabeth and Her Neighbors*. (Butler, Pennsylvania: The Ziegler Company, 1936; reprinted, Apollo, Pennsylvania: Closson Press, 1997), 337–39; originally appearing in the *Elizabeth Herald's* Centennial Boat Building Edition of June 7, 1900.
37. Holland, op. cit.
38. Scot Huntington, e-mail to author, 8 April 2010.
39. Inspection of the organ by Laurence Libin, James Stark, Rev. John Cawkins and the author, January 2008.
40. Holland, op. cit.
41. Laurence Libin, e-mail to author, 5 April 2010.
42. Paul Maye, online conversation with author, April 10, 2010.
43. Stark, e-mail to author, April 5, 2010, for purpose of music drawer.
44. Stark, op. cit., April 5, 2010.
45. Holland, op. cit.
46. Holland, op. cit.
47. Libin, e-mail to author, April 5, 2010, asking for clarification of Organ Irons regarding slider arms in this organ.
48. Ellis, op. cit.
49. Holland, op. cit.
50. Barbara Owen, phone conversation with the author, April 1, 2010.
51. Raymond J. Brunner, *That Ingenious Business: Pennsylvania German Organ Builders* (Birdsboro: The Pennsylvania German Society, 1990), 28.
52. Stark, e-mail to author, April 8, 2010, for speaking lengths.
53. Raymond Brunner, e-mail to author, April 8, 2010.
54. Philip A. Maye. "Pipe Scales and Measurements," under "Joseph Downer and His Organs." www.harmonysociety.net (accessed April 4, 2010).
55. Stark, e-mail to author, April 8, 2010, for discussion of the 25-note rank.
56. Owen, phone conversation with author, February 2010.
57. Harvey Gaul, "The First Organ West of the Alleghenies: Ingenious Instrument Now Being Placed in Pittsburgh Museum, Was Once the Musical Wonder of Young America," *Musical America* 32, no. 8 (June 19, 1920): 26; shown in photograph in Holland, op. cit.
58. Stark, e-mail to author, April, 5, 2010, for purpose of music drawer.
59. Statement about construction in Ellis, op. cit.; for the names of the locality of present-day Elizabeth, see Wiley, op. cit., 34–35, 38–39.
60. Ellis, op. cit.
61. Ellis, op. cit.
62. Ellis, op. cit.
63. Downer, op. cit., 32, 74–75.
64. *Pittsburgh Post*, "First Organ Built in America, West of Alleghenies, Is Being Set Up in Carnegie Museum" (February 5, 1920): 4.
65. Letter, June 22, 1973, of Don W. Dragoo, curator, Section of Man, to E.D. Downer, *Teton Magazine*, Jackson, WY, CMNH and HSWP "Downer" file.
66. W.J. Holland, et al., "Twenty-third Annual Report of the Director of the Carnegie Museum for the Year Ending March 31, 1920: Section XVI. Historical Collection," p. 47.
67. Kramer named in "Annual Report," op. cit.; Kramer and Thirkield named in Dragoo, letter, op. cit.
68. Carnegie Museum catalog card, undated.
69. "Annual Report"; op. cit.
70. Conversations with James B. Richardson III, then head of Section of Anthropology, Deborah G. Harding, collections manager of the Section of Anthropology, and Bernadette Callery, then librarian of the Carnegie Museum of Natural History, ca. 2000.
71. "First Organ," p. 4.
72. *R.L. Polk & Co.'s Pittsburgh City Directory: 1920* (Pittsburgh: R.J. Polk & Co., 1920), 2260.
73. Carnegie Museum catalog card, op. cit.
74. Dragoo letter, op. cit.
75. Carnegie Museum catalog card, op. cit.
76. Dragoo letter, op. cit.
77. Dragoo letter, op. cit.
78. Acker Petit. "Organ Notes Past and Present," *Family Magazine* section, *The Pittsburgh Press* (March 14, 1954): 8–9.
79. Letter, August 23, 1955, of Talmage Whitman Dean, associate dean, School of Music, Hardin-Simmons University, to Mr. Christie, HSWP, HSWP "Downer" file.
80. Letter, January 22, 1957, of Robert D. Christie, director of HSWP, to James Swauger, head, Section of Man (later Anthropology) of CMNH, HSWP "Downer" file.
81. Dragoo letter, op. cit.
82. Statement of Deborah G. Harding to author, March 25, 2010.
83. Letter, September 9, 1986, of Charles T. Kramer to Deborah G. Harding, collections manager, CMNH, CMNH and HSWP "Downer" file.
84. Letter, March 29, 1991, of James B. Richardson III, head of Section of Anthropology of CMNH to Jack Bergstresser, curator of Industrial History of HSWP, HSWP "Downer" file.
85. Carnegie Museum catalog card, op. cit.
86. Maye, op. cit., p. 5; South Side location obliquely referred to.
87. Statement by William Kindelan, HSWP Museum Associate, to author, March 2007.

BELOW: John Cawkins, James Stark, Philip Maye.



The First Carnegie Organ

Robert Sutherland Lord

My giving of organs to churches came very early in my career, I having presented to less than a hundred members of the Swedenborgian Church in Allegheny, which my father favored, an organ, after declining to contribute to the building of a new church for so few.¹

Andrew Carnegie

THUS BEGAN an extraordinary philanthropy of great importance for the history of the organ—not only in the United States but throughout the English-speaking world. The entire story of Andrew Carnegie's interest in giving pipe organs to churches and public concert halls has never been told.² Only a few cold statistics culled from the reports of the Carnegie Corporation of New York reveal the extent of this undertaking.³ Grants totaling six and a quarter million dollars were given toward the purchase of over 7,500 organs from 1873 until Carnegie's death in 1919.⁴ (Carnegie was born in 1835.)

1 [Andrew Carnegie], *Autobiography of Andrew Carnegie* (Boston and New York: Houghton Mifflin, 1920), 278.

2. For a brief, but incomplete, account of Carnegie's gifts of organs in Pittsburgh, see Marshall Bidwell, "Pittsburgh Organs Given by Carnegie Are Cultural Force," *The Diapason* 48 (April 1957): 8.

3. For more details, see *A Manual of the Public Benefactions of Andrew Carnegie* (Washington, D.C.: Carnegie Endowment for International Peace, 1919), 301, 311. There were gifts of \$6,248,399 toward the purchase of 7,689 organs. Of these, 4,092 were in the United States with Pennsylvania receiving the largest number (1,351). For a statistical summary of the number of organs and their value, see p. 320. This is the source of statistical information in the article on "Andrew Carnegie" written by W.J. Holland in *Grove's Dictionary of Music and Musicians, American Supplement* (New York: The Macmillan Co., 1928), 6:153. For slightly varying figures, see Robert M. Lester, *Forty Years of Carnegie Giving* (New York, 1941), 92–93. For still another revision of statistics with no source cited for the information, see Joseph F. Wall's excellent biography, *Andrew Carnegie* (New York: Oxford University Press, 1970), 830 and 1,102, n7.

4. Robert M. Lester, p.92, indicates that the organ department of the Carnegie Corporation discontinued gifts of organs after 1907. There appears to have been exceptions. For example, the Carnegie Corporation gave a new E.M. Skinner organ to Carnegie Hall on the North Side of Pittsburgh in 1925. See "An Interview with Paul Koch," *Carnegie Magazine* (published by the Carnegie Institute and Carnegie Library of Pittsburgh) 49 (March 1975): 105. See also Paul Koch, "3,000th Recital Recalls Carnegie's Philanthropy," *The American Organist* 49 (May 1967): 26. For a gift from the Carnegie Corporation of \$50,000 in 1929 for the Kilgen organ in New York's Carnegie Hall, see Ethel Peyser, *The House That Music Built—Carnegie Hall* (New York: Robert M. McBride & Co., 1936), 95–96. This replaced Frank Roosevelt's Opus 486, installed in 1891.

The first organ given by Carnegie is still in existence virtually in its original condition. The 100th anniversary of its installation was celebrated in November 1974.⁵ It is a modest two-manual instrument built by the Philadelphia organ builder, John Roberts, and one of the older tracker-action organs left in Pittsburgh.

As Carnegie stated in his *Autobiography*, it was through his father that he became interested during his youth in the writings of the Swedish philosopher and mystic, Emanuel Swedenborg (1688–1772). Carnegie's father and several relatives (including some on his mother's side) were attracted to the Swedenborgian church after leaving the Presbyterian Church in Scotland. Andrew and his brother attended services every Sunday with their father.⁶

When the family immigrated to the United States in 1848, they settled with relatives on the north side of Pittsburgh, known at that time as Allegheny City. William Carnegie immediately became affiliated with the Swedenborgian society. Although Andrew Carnegie never joined the church, he continued to attend regularly with his father, as had been their custom in Scotland. He was very interested in the Sunday School, the church library, and the choir.

Carnegie comments on his musical training and interest in his *Autobiography*:

It was in connection with the Swedenborgian Society that a taste for music was first aroused in me. As an appendix to the hymn-book of the society, there were short selections from the oratorios. I fastened instinctively upon these, and although denied much of a voice, yet credited with "expression," I was a constant attendant upon choir practice. . . . So the beginning of my musical education dates from the choir of the Swedenborgian Society of Pittsburgh.⁷

Carnegie moved to Altoona in 1856 where the headquarters of the Pennsylvania Railroad was established. He returned to Pittsburgh three years later and bought a

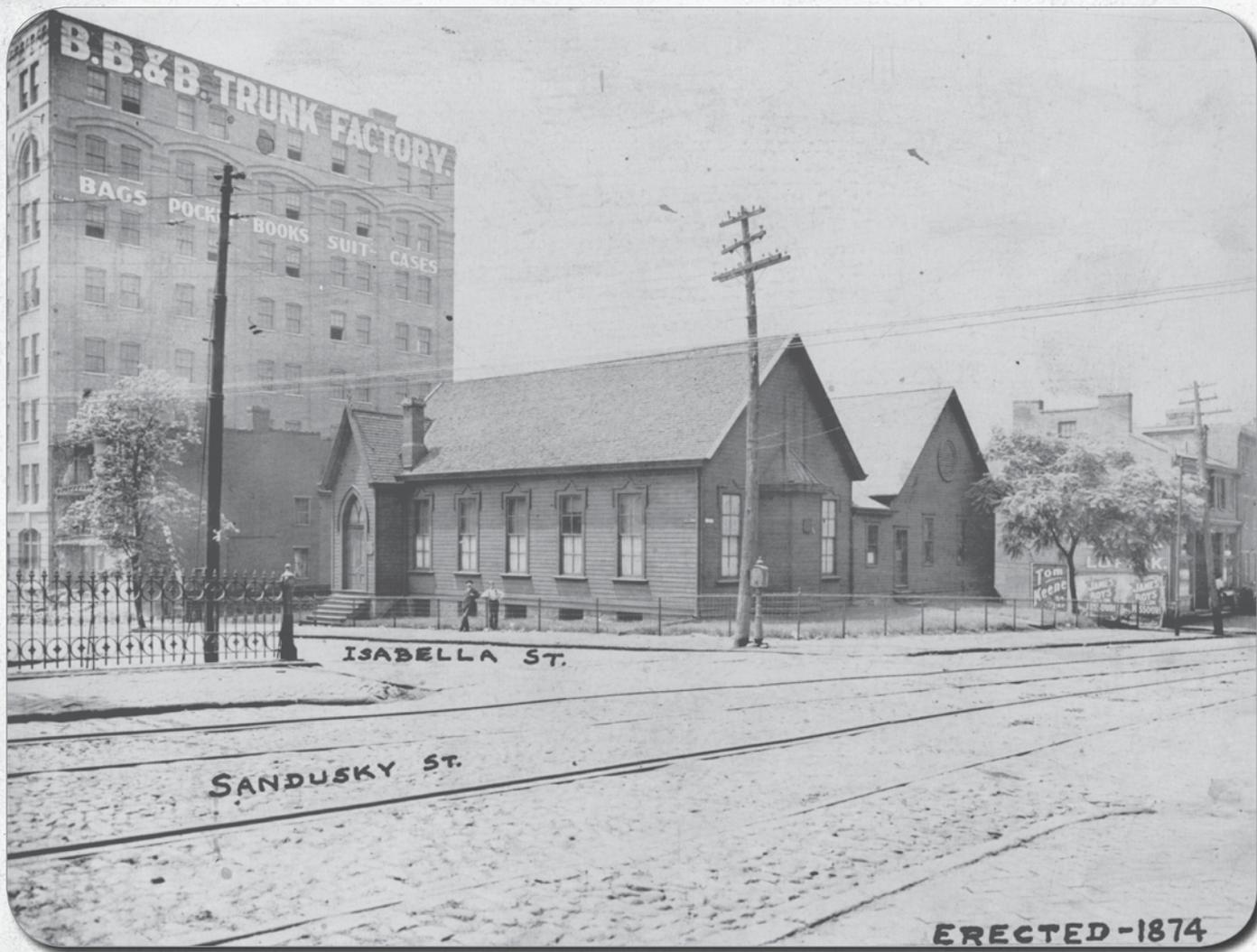
5. The writer participated in this anniversary celebration. The church is now known as the New Jerusalem Christian Church, 1301 Sandusky Street at Parkhurst, near Allegheny General Hospital on Pittsburgh's north side.

6. Wall, 43. Carnegie's mother never joined a religious denomination, although she was interested in the writings of William Ellery Channing.

7. *Autobiography*, 278.



Console of the John Roberts 1874 organ. Courtesy of *North Hills News-Record*.



The old Swedenborgian Church in Allegheny City, Pa. (1874–1906). Courtesy of The New Jerusalem Christian Church, Pittsburgh, Pa.

home in a more fashionable section of the city known as Homewood. There he remained until he moved permanently to New York City in 1867.⁸

It appears that Carnegie's interest in the doctrines of Swedenborg—indeed of organized religion—had waned. However, the people at the Swedenborgian church had not forgotten their friend who recently had become a very successful businessman. A cousin on his mother's side, Anne Hogan McKenna,⁹ approached him at first for a contribution toward their new church. He decided instead to give a pipe organ. Carnegie said he would hold himself responsible for what the organ pealed forth on the Sabbath, but not for what issued from the pulpit.¹⁰

Carnegie, in his gift to the Swedenborgian church, established the pattern of similar gifts to other churches. He only responded to requests from churches. He never

solicited them in order to give an instrument. The churches were responsible for acquiring and installing the organ and the gift of money from Carnegie was to be anonymous.

Once more, Carnegie comments in his *Autobiography* about his gifts of church organs:

Applications from other churches soon began to pour in from the grand Catholic Cathedral of Pittsburgh down to the small church in the country village, and I was kept busy. Every church seemed to need a better organ than it had, and as the full price for the new instrument was paid, what the old one brought was clear profit [to the church]. Some ordered organs for very small churches, which could almost split the rafters, as was the case with the first organ given the Swedenborgians.¹¹

Later, Carnegie expected the church to pay half the cost of the new organ. After he was attacked for demoralizing Christian worship, he said he needed "a partner in sin."¹²

The Swedenborgian church records contain a brief reference on June 22, 1873, of a gift of \$2,000 for an organ. A committee, including some choir members, was

8. Burton J. Hendrick, *The Life of Andrew Carnegie*, 2 vols. (Garden City, N.Y., 1932), 1:84, 102.

9. From a letter of April 30, 1929, from William J. Holland, director emeritus of the Carnegie Institute, Pittsburgh, and a longtime friend of Carnegie. The letter is attached to the organ case in the Swedenborgian church.

10. Bernard Alderson, *Andrew Carnegie the Man and His Works* (New York: Doubleday, Page and Co., 1902), 165; also reported by W.J. Holland in the letter on the organ case.

11. *Autobiography*, 278.

12. *Ibid.*, 278.

appointed to arrange for the purchase and installation of the new organ. In September of the same year, the church records acknowledge Andrew Carnegie as the donor.

The new organ was installed in 1874 and it did almost split the rafters. Unlike so many myths that seem to grow up around old organs, this story is easily verified from an old photograph of the interior of the church taken around 1900. The Carnegie organ is situated in the rear gallery. The ceiling over the organ indeed had been raised and is clearly visible in the picture. A few more details are contained in Mr. Holland's letter:

When it [the organ] came to be set up, it was discovered that some of the pipes were so tall that an alteration in the ceiling of the small chapel was necessary in order to place the organ in position, and it was the current joke among the members of the congregation that the organ which Mr. Carnegie had given was so big that it had blown the roof off.¹³

The organ stood in the newly-finished church from 1874 until 1906, when the society decided to move away from the Allegheny River because of the springtime floods. A new brick building was completed in 1906 and the Carnegie organ was moved into an alcove to the right of the chancel built specially for it.

The nameplate on the organ reads "John Roberts, Frankford, Phila. Pa. Fecit A.D. 1874."¹⁴ The drawknobs to the left of the manual keyboards are for the Swell division and the couplers. The drawknobs on the right control the Great and Pedal, along with the Bellows Signal and Swell Tremolo.

The pedalboard is straight, but does not seem to follow any particular style. There is a balanced swell pedal along with two combination pedals. The first of these controls the Great Dulciana and Stopped Diapason Bass; the other brings on the full Great.

The organ had some mechanical repairs in 1941. At some time in the past, the Salicional and Celeste were added. In the 1970s, the organ was maintained by Harry J. Ebert, a local organbuilder and mechanic, who was also organist of the church. Through his efforts, the organ was preserved and maintained in its original condition.

The sound of the instrument is characterized by clear diapasons and flutes typical of the period.

The stoplist of the organ follows (with the stops in the order they appear on the console):

13. Referred to in note 11.

14. See Orpha Ochse, "A Glimpse of the 1860s," *The American Organist* 52 (November 1969): 21. The information comes from *The American Musical Directory* (New York: Thomas Hutchinson, 1861). A copy is preserved in the New York Historical Society Research Library. Mr. Albert Robinson provided the following information from early issues of *The Tracker*: Robert Reich, (2:3), Seabrook, N.H., Methodist church, "John Roberts, hoc fecit, 1853" with the address being Frankford, Pa.; E. McCracken (3:2) cites Roberts's name in the *Philadelphia Directory* for the first time in 1864; Barbara Owen (9:3) lists Roberts in Cambridgeport, Mass., in 1861 and in Philadelphia in 1866.

GREAT (58 pipes, CC-a³)

- [2] Fifteenth 58
- [4] Flute Harmonique (t.c. 46 pipes)
- [4] Principal
- [8] St. Diapⁿ Bass (12 pipes)
- [8] Open Diapason
- [8] Melodia (46 pipes)
- [8] Dulciana (46 pipes)

SWELL (58 pipes, CC-a³)

- [4] Spitzflute
- [8] St. Diapⁿ Bass (12 pipes)
- [8] Violin Diapason
- [8] Salicional* (t.c., 46 pipes)
- [8] Celeste* (t.c., 46 pipes)
- [8] St. Diapⁿ Treble (t.c., 46 pipes)
- [16] Bourdon (t.c.)

Tremolo

*Added after the original installation

PEDAL (20 pipes, CC-g^o)

- 16 Sub Bass
- Bellows Signal

COUPLERS

- Pedals to Swell [Swell to Pedal]
- Great to Swell [Swell to Great]
- Pedals to Great [Great to Pedal]

Did Andrew Carnegie have strong musical motivation behind his first gift of an organ? He once refused to give to a new and worthy charity because he thought it would grow in size like his one gift of an organ to the Swedenborgian church.¹⁵

Carnegie's knowledge of music was not profound, although he had a great love of Scottish folk songs. When he was young, he heard an organ in a country home. He vowed, if he ever had enough wealth, he would have one himself. His great estate, Skibo Castle, in Scotland did have an organ. It was played first thing every morning—"my morning devotions," said Carnegie.¹⁶

While he thought that organ music was an important part of worship, Carnegie also felt that the organ had an important role in the musical education of the public. Organ transcriptions of orchestral and operatic repertoire played an important part in this educational process prior to the development of the phonograph. It was a logical and more colorful continuation of the era's fondness for piano transcriptions of the same kind. Therefore, Carnegie urged the wealthy in his essay, "The Gospel of Wealth" (1889), to give public halls and to equip them with organs.¹⁷

Andrew Carnegie's first gift of an organ was humble in comparison with later gifts. However, it has proven to be very durable. It is important as one of the few extant examples of the work of John Roberts as well as being one of the few old tracker organs remaining in Pittsburgh.

15. See Wall, 830, concerning a letter he wrote to Scottish author, Elizabeth Haldane.

16. Hendrick II: 154-55.

17. See Andrew Carnegie, *The Gospel of Wealth and Other Timely Essays*, ed. Edward C. Kirkland (Cambridge, Mass: Belknap Press of Harvard University, 1965), 45.



Interior of Swedenborgian Church, ca. 1900, with Carnegie organ. Courtesy of The New Jerusalem Christian Church, Pittsburgh, Pa.

Through its historical association with Andrew Carnegie, it becomes an important historical monument in the development of American organbuilding.

When the New Jerusalem Christian Church (Swedenborgian) in Pittsburgh closed (ca. 1986), they gave the Roberts organ to the Urbana Swedenborgian Church and Wedding Chapel in Urbana, Ohio.¹⁸ I do not think many organ enthusiasts around Pittsburgh were aware of this happening. However, we have to be thankful for the actions of the Pittsburgh Swedenborgians for saving this instrument with its special history. Harry Ebert, one of our longtime Pittsburgh organbuilders and technicians, cared for this organ for many years and was responsible for transporting and reinstalling it in its Urbana home. The organ is used for church services, weddings, and an occasional concert.

18. For a report on the relocation of this organ see the "Organ Update" column in *The Tracker* 31, no. 1 (1987): 18.

For information on the organ builder John Roberts, see Robert Sutherland Lord, "John Roberts—Philadelphia and Cambridgeport Organ Builder, (1850–1877)," *The Tracker* 23, no. 3 (Spring 1979): 3–6.

The Urbana church also houses an 1870 Samuel S. Hamill pipe organ that the congregation would like to restore. According to its publicity, the Hamill was purchased from the Plymouth Congregationalist [*sic*] Church in Indianapolis and installed in the Urbana church in 1884—two years after the church was built.

Visitors are cordially welcome. In addition to the two organs, the chapel and its windows are worth a visit. Address inquiries to Linda Stevenson, Wedding Minister and Coordinator; The Urbana Swedenborgian Church and Wedding Chapel; 330 S. Main St.; Urbana, Ohio 43078 (telephone no. 1-937-869-4745).

— This article appeared in *The Bicentennial Tracker* (Wilmington Ohio: Organ Historical Society, 1976): 138–40.

Here's to Old Pittsburgh!
Henry Brownfield Scott

HERE'S TO OLD PITTSBURGH!

From North, from South, from East, from West,
Ay! from the whole world round!
We come at Father Pitt's behest,
Each filled with joy profound,
To celebrate besittingly
His honored Natal Day.
Then here's to you, and here's to me!—
Hip! hip! hooray! hooray!

Here's to old Pittsburgh! Glad are we to be
Where forges ring
And toilers sing
In tuneful harmony!
Here's to old Pittsburgh, the workshop of the world!
Where skill and brawn
Count for the man,
And Worth's flag is unfurled!

Our city's fame is spread afar,
We fear no rivals bold;
Yet unto none is there a bar
Who trade with us would hold.
In education and the arts
We proudly lead the way;
We rule supreme in all the marts—
Hip! hip! hooray! hooray!

— 113 —

On fairer maids the sun ne'er shone;
Nor wives, nor mothers true,
Nor sweethearts we so fondly own,
Than bless both me and you.
They cheer our hearts like founts of wine
Along Life's toilsome way.
Then, here's to yours, and here's to mine!—
Hip! hip! hooray! hooray!



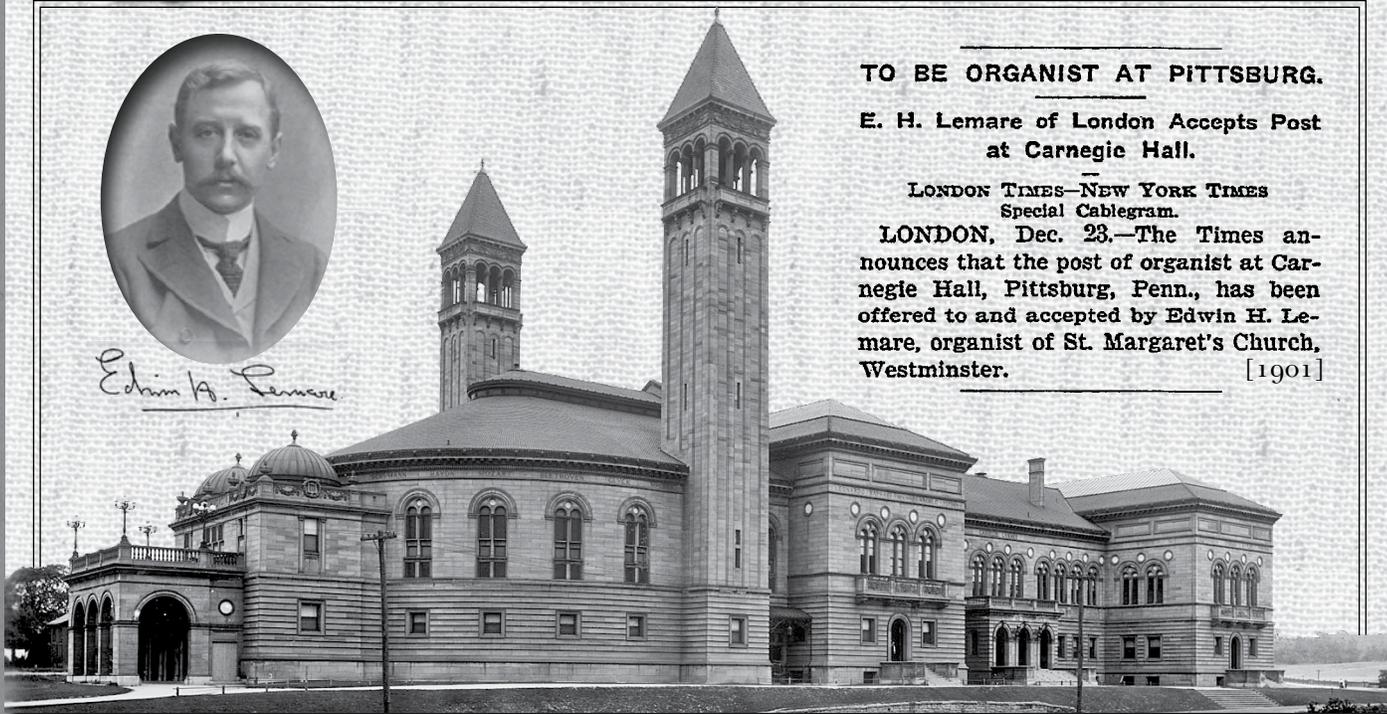
THESE are the words I wrote for the march-song, "Here's To Old Pittsburgh!" which was published during the Sesqui-Centennial celebration (1908) of the birth of Pittsburgh (November 25, 1758). Prof. Albert D. Liefield composed the music, and it was at his request the words were written. The song was favorably received, and made quite a hit, locally. The song is emblematic of the spirit of the occasion which prompted its production.

THE END.

— 114 —



Edwin H. Lemare



TO BE ORGANIST AT PITTSBURG.

E. H. Lemare of London Accepts Post
at Carnegie Hall.

LONDON TIMES—NEW YORK TIMES
Special Cablegram.

LONDON, Dec. 23.—The Times announces that the post of organist at Carnegie Hall, Pittsburg, Penn., has been offered to and accepted by Edwin H. Lemare, organist of St. Margaret's Church, Westminster. [1901]

Philipp Wirsching in Pittsburgh

James M. Stark

PHILIPP WIRSCHING holds an important place in the history of organ building in Pittsburgh and Western Pennsylvania. He built, or was involved in the building of, 37 documented instruments and by some reports there were more that have gone undocumented.

Philipp Wirsching was born in Bensheim, in what is now the modern German state of Hesse, on February 7, 1858. By the age of twelve, he was playing the organ in the local parish church. He was educated at the Gymnasium in Würzburg, apprenticed to August Laukhuff, and worked for several organ builders in Europe, possibly including Friedrich Ladegast. In 1886, he immigrated to Salem, Ohio, to work for Carl Barckhoff. Within a year, he married a young lady from a prominent family and raised sufficient capital to start his own organ-building firm, the Wirsching Church Organ Company.¹

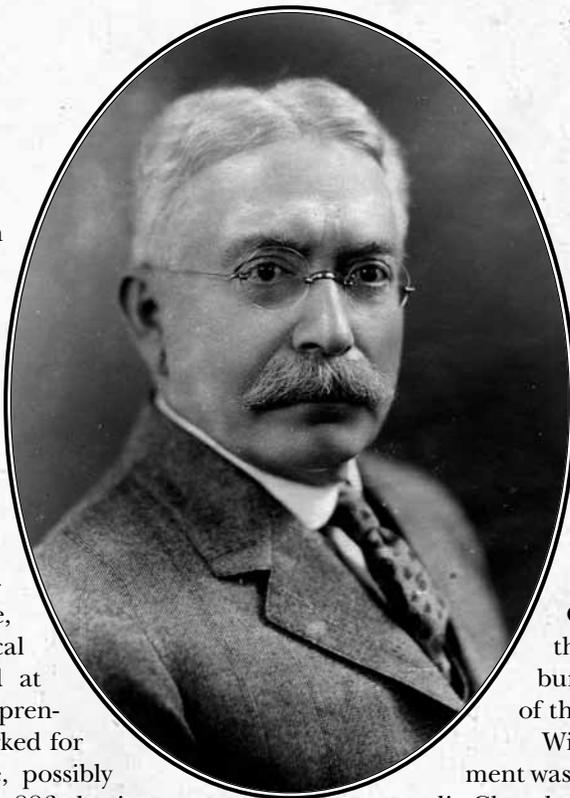
One of Wirsching's early backers was Joshua Twing Brooks, a Salem attorney who was solicitor in Ohio for the Pittsburgh, Fort Wayne and Chicago Railroad, part of the Western Division of the Pennsylvania Railroad, and later a vice president of the Pennsylvania Railroad.² This relationship undoubtedly provided Wirsching with many contacts in Pittsburgh, where the Western Division was headquartered, and gave him access to the friends and colleagues of Andrew Carnegie who, at one time, had been superintendent of the Western Division.

The earliest documented Wirsching organ in the Pittsburgh area was at the Point Breeze Presbyterian Church in the East End of the city. This is also, most likely, where Wirsching first met Clarence Eddy, who was to become a close friend. Dudley Buck was to have dedicated the organ on January 11, 1889, but, because of illness, sent his former student Eddy as a substitute.³ After that, there were few Wirsching organs that Clarence Eddy did not either dedicate or play.

1. George D. Hunt, *History of Salem* (Privately published, 1892).

2. Newspaper clipping, Salem, Ohio (Undated, prior to 1892).

3. *Pittsburgh Press* (January 11 and 12, 1889); *Pittsburgh Bulletin* (January 19, 1889).



Probably Wirsching's most admired instrument was the three manual, 39-stop organ in the Fourth Avenue Baptist Church. *The Musical Courier* claimed that Clarence Eddy, Frederic Archer, William C. Carl, and a score of others, had "pronounced it one of the most perfect instruments in the world."⁴ It was dedicated by Clarence Eddy on July 9, 1891.⁵ This organ was replaced by Möller Opus 1212 when the church, now the First Baptist Church of Pittsburgh, moved to the Oakland section of the city in 1912.

Wirsching's largest Pittsburgh instrument was in Sts. Peter and Paul Roman Catholic Church, also in the city's East End, and also opened by Clarence Eddy on February 21, 1892. This was initially a 40-stop three-manual organ costing \$6,500. In 1902, it was enlarged by the Wirsching firm at an additional cost of \$1,540.⁶ In 1909, the church building was severely damaged by fire and, after being rebuilt, Kimball installed a new organ costing \$12,000.⁷ The church is now closed.

In 1894, the country was beset by a serious economic recession and Wirsching was forced temporarily to close his doors. He took a job with the Detroit builder, Farrand & Votey, as their Pittsburgh representative. He undoubtedly was involved in the three Farrand & Votey organs built in Pittsburgh during the year 1895. The Carnegie Music Hall organ (Opus 751) was most likely his contract; Christ Methodist (Opus 733) and Calvary Methodist (Opus 734), because of their earlier opus numbers, may have been 1893 contracts, but Wirsching would have overseen their installation.⁸

In 1896, Wirsching left Farrand & Votey and went to work for W.W. Kimball in Chicago,⁹ possibly as a voicer, but

4. *The Musical Courier* (November 13, 1895): 31.

5. *Pittsburgh Press* (July 4, 1891).

6. *A Short History of SS. Peter and Paul's Church, East End, Pittsburgh, Pa.* (Pittsburgh, 1909).

7. *The Diapason* (May 1, 1911): 1.

8. *The Musical Courier* (November 13, 1895): 31.

9. *The Music Trade Review* (February 1, 1896): 5.

little is known about him during this period. He may have used his old Pittsburgh contacts to effect the sale of the Kimball at First United Presbyterian in Pittsburgh. This organ was not installed until 1899, after Wirsching had left Kimball, but it appears on an opus list drawn up by Wirsching's son, Charles P. Wirsching, so there seems to have been some family recollection of his involvement.¹⁰



By 1899, Wirsching was back in business in Salem. Having been acquainted with the Austin brothers during his time at Farrand & Votey, he was now voicing and probably making metal flue pipes for the newly formed Austin Organ Company before they established their shop in Hartford. About half a dozen early Austin organs contained Wirsching pipes, including Opus 36 at First English Lutheran Church in downtown Pittsburgh.¹¹

Wirsching continued operating the Wirsching Church Organ Company under sole proprietorship until February 1, 1905, when a new stock company, the Wirsching Organ Company, was formed in order to raise additional capital in response to expanding business. During this period, Wirsching entered into a venture with George Ashdown Audsley to build residence organs that was known as the Art Organ Company. This did not turn out to be a commercial success, but six residence organs and three church organs were completed, none for Pittsburgh.¹² In 1907, the Wirsching Organ Company also acquired the assets of the bankrupt Electrolian Organ Company and its subsidiary, the Los Angeles Art Organ Company, and, with this acquisition, the right to William Fleming's patents that had previously been assigned to Electrolian. In 1909, at Christ's Lutheran Church, Wirsching built his first documented electropneumatic organ in Pittsburgh utilizing the Fleming patents.¹³

10. *The Tracker* 31, no. 1 (1987): 21.

11. Orpha Ochse, *Austin Organs* (Richmond, Va.: Organ Historical Society, 2001), 19.

12. *The Tracker* 49, no. 2 (2005): 13.

13. Wirsching Organ Company Board of Directors' Minutes July 22, 1907, American Organ Archives, Princeton, New Jersey.

In October 1914, the Wirsching Organ Company entered into receivership and began operating as Wirsching & Company.¹⁴ Because of the necessity of building profitable organs during this period, some interesting compromises became necessary. This can be seen in the Verona (Pennsylvania) Methodist Church organ, the first known example of the use of stock trade pipes in a Wirsching organ. This instrument will be visited during the convention.

The company continued to operate in receivership for approximately a year and a half until Philipp Wirsching's second son, Clarence Eddy Wirsching, and Eugene Binder, a long time employee, reorganized the company first as a partnership and then as a joint venture with Leonard Peloubet, a Pittsburgh organbuilder. The resulting business became known as the Wirsching-Peloubet Company, with Philipp Wirsching as general manager. Wirsching & Company contributed the plant and equipment in exchange for one-half of the stated capitalization of \$25,000. However, Peloubet never came through with the \$12,500 in contributed capital that he had promised and the venture ended in court.¹⁵ Theater organs were the main output during this period. In 1919, the tools and remaining contracts were sold to M.P. Möller.¹⁶

After the close of the business in Salem, Wirsching became associated with the Wangerin Organ Company of Milwaukee,¹⁷ initially in a sales capacity, but later as head voicer and tonal director, and remained with that company until his death on December 10, 1926. Thus, the 1925 Wangerin organ at Trinity Lutheran Church, Mt. Oliver, was most likely Wirsching's last Pittsburgh organ.

14. *The Music Trade Review* (November 21, 1914): 13.

15. *The Diapason* (February 1919): 11.

16. David H. Fox, *A Guide to North American Organ Builders* (Richmond, Va.: Organ Historical Society, 1991), 307.

17. *The Diapason* (April 1919): 15.



OPPOSITE: Philipp Wirsching
LEFT: Wirsching's pipe shop
RIGHT: Wirsching Organ Company shop at Broadway and Pennsylvania Railroad, Salem.

Pittsburgh's Millionaires and Their Organs

Rollin Smith

AT THE TURN of the 20th century, it was said there were three classes of millionaires: millionaires, multi-millionaires, and Pittsburgh millionaires. Known as the City of Millionaires, Pittsburgh had more of them per capita than any other city in the United States. (In 1900, a million dollars was the equivalent of about \$24,600,000 in today's currency.)

Two major factors contributed to Pittsburgh's prosperity: geography and geology. Geographically, the city was in a strategic position, especially, in the mid-19th century, when America's chief traffic arteries were rivers and lakes. Pittsburgh is actually a peninsula surrounded by two rivers: the Allegheny on the north and the Monongahela on the south; both rivers flow into the Ohio River and, ultimately, into the Mississippi. Geologically, Pittsburgh has a wealth of natural resources: coal (without which there would have been no steel empire),¹ oil, limestone, lumber, and natural gas (developed throughout the region by George Westinghouse). With 29 billion tons of coal under its 50 square miles of hills and valleys, Pittsburgh owned more black fuel than Great Britain, and mined more than either France or Russia. In addition to iron and steel, Pittsburgh led American cities in glass, electrical machinery, firebrick, air brakes, cork, pickles, and astronomical lenses. While the last three items seem strange money-makers, in the early years of the 20th century, five million pounds of cork were sold each year.

Pittsburgh was a city of superlatives: it was the highest-priced city in the country in which to live with land costlier than on Broadway in New York City; the majority of its inhabitants were immigrants who were employed in the coal and steel industries—Pittsburgh had more foreign-language newspapers than any other city in the United States; there was hardly a street, building, or furnished room in America where there was not something that had been made in Pittsburgh. At one time there were 174 banks and trust companies in the city; thirty were wedged together in two blocks on Fourth Avenue—the Wall Street of Pittsburgh.

Hand in hand with Pittsburgh's millionaires were its politicians—"the best money could buy." It was generally recognized that the Pennsylvania Republicans ran "the most unscrupulous machine in the country,"² partly because of the influence exerted on them by Standard Oil, the Pennsylvania Railroad, Andrew Carnegie, and Henry Clay Frick.

The Golden Age of Pittsburgh millionaires coincided with the perfection of the broader use of electric action in pipe organs and with the perfection of self-playing devices. It was inevitable that one of the great status symbols, the residence organ, should be embraced by Pittsburgh millionaires.³ Among all the great early architects of corporate America stand Pittsburgh's first three organ patrons: Andrew Carnegie (1835–1919), "The Great Iron Master," born in a weaver's cottage in Dunfermline, Scotland, who, with his organizing genius, created about him so much industrial talent and capitalized it to such an extent that he alone made it possible for each of 40 men to write a seven-figure check; Henry Clay Frick (1849–1919), "King of Coke," the most powerful genius connected with Carnegie, Pittsburgh's greatest landlord, and the major stockholder in the Pennsylvania Railroad; and Charles Schwab (1862–1939), the mechanical wizard of the Carnegie era, the most picturesque of all Carnegie's associates, the most popular with his employees, and later, president of the great Bethlehem Steel Company.

2. Cannadine, *Mellon: An American Life* (New York: Alfred A. Knopf, 2006.), 110. In his 1903 *Shame of the Cities* (pp. 150–51), the muckraking journalist Lincoln Steffens attempted to bring municipal corruption to the attention of the residents of Pittsburgh and other cities, but was unsuccessful. Steffens tried to unmask the corrupt partnership of political boss Christopher Magee and contractor William Flinn, but admitted, "I have seen Pittsburghers grow black in the face denouncing the [corrupt] ring," but when asked about Magee, residents would say, "Chris was one of the best men God ever made." Steffens largely blamed railroads and other corporations for the city's graft. While there had always been corruption, he wrote, "it was occasional and criminal till the first great corporation made it business-like and respectable."

3. One of the early "modern" residence organs in Pittsburgh was the two manual, twelve-rank 1873 E. & G.G. Hook & Hastings (Op. 737) in the home of C.C. Mellor. Charles Chauncey Mellor (1836–1909) was an organist, the owner of Pittsburgh's largest music store (he was Theodore Presser's first employer), owner of the Steinway franchise in Pittsburgh, and the local Aeolian organ representative.

1. Isaac F. Marcossou, "The Millionaire Yield of Pittsburgh," *Munsey's Magazine* 46, no. 6 (March 1912): 782–83.

Andrew Carnegie was the first to leave Pittsburgh, having spent most of his time since the late 1860s in New York City. His first residence organ was in the Gothic mansion he bought in 1897 near Dornoch, Scotland, called Skibo. At this same time, Carnegie purchased two blocks on New York's Fifth Avenue and began construction of a mansion. Having already dealt with Edwin Votey in 1899 when he purchased organs for the music halls in Pittsburgh's Homestead and Braddock libraries, he signed a contract on May 31, 1900, for a three-manual, 44-rank organ, with the contract stipulating "Every detail of the work to be subject to the supervision and approval of Frederic Archer," then organist of Pittsburgh's Carnegie Music Hall.⁴ The Carnegie family moved into the new four-story, 64-room, \$1.5 million house at 2 East 91st Street in December 1902.

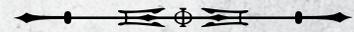
Charles Schwab moved to New York City in 1901 and over the next six years built his 75-room mansion, Riverside. Beginning in 1904 with a modest two-manual, 33-rank Aeolian organ (Opus 1032), by 1919, it had been expanded to a four-manual, 74-rank instrument.⁵

The Frick family was the last to leave Pittsburgh, renting, in the fall of 1905, the William H. Vanderbilt New York City residence at 640 Fifth Avenue, where they lived for the next nine years. Three years before, Henry Clay Frick had bought property for a summer home on Boston's North Shore at Pride's Crossing, known as the "Boston Riviera." There he built a four-story, 104-room mansion, EAGLE ROCK, his answer to the Vanderbilt's summer



Wm Flinn

"cottages" in Newport, Rhode Island. In early 1906, he signed a contract with the Aeolian Company for a three-manual, 44-rank organ to be installed by July, when the family took up residence.



Of those millionaires who remained in Pittsburgh, **WILLIAM FLINN** probably was the best known at the time and arguably the most infamous. The son of Irish parents, Flinn was born in Manchester, England, on May 26, 1851, and, the same year, the family immigrated to the United States and settled in Pittsburgh. After leaving public school at the age of nine, Flinn drove a dump cart for one year and then worked as a day laborer in the brickyards. When he was old enough to be apprenticed, he learned the trades of brass finisher and gas and steam fitter. In 1877, he formed a partnership with James J. Booth. As Booth & Flinn, the firm prospered with municipal con-

tracts, principally due to local politics and a "lowest responsible bidder" scheme. As the largest general contracting company in Pittsburgh, Booth & Flinn, specialized in street paving, sewer digging, and laying trolley lines. Amid charges by competitors of graft, the firm made a fortune, estimated as high as \$21 million. In 1902, Flinn bought out his partner and subsequently was one of the builders of New York City's subways and Pittsburgh's Liberty, Armstrong, Wabash, and Mount Washington Tunnels. His son, George, was instrumental in building the Holland Tunnel between New York City and New Jersey.

Flinn was elected a state senator for two terms. As the dominant power in the Republican party in Pennsylvania, he carried the presidential primaries for Theodore Roosevelt, sending 64 delegates to the Chicago Convention. Flinn's malfaisance was legendary, whether in hiring convicts from the Allegheny County Workhouse for \$1 per day to build a glass plant, contracted by Booth & Flinn,⁶ or seeing a bill through the legislature that put Pittsburgh practically in the hands of a state commissioner selected by himself.⁷ After his retirement from the Senate, Frick and Andrew Mellon bought the *Pittsburg Leader* (for a supposed \$1,250,000) and had Flinn "dictate the editorial policy of the paper, which for years has bitterly fought him."⁸



The William Flinn residence.

4. See Rollin Smith, "Pipe Organs of the Rich and Famous: Andrew Carnegie, The Organ's Great Philanthropist," *The American Organist* (March 2010): 54-57.

5. Rollin Smith, "Pipe Organs of the Rich and Famous: Charles M. Schwab's RIVERSIDE and His Aeolian Organ," *The American Organist* (September 2007): 76-78.

6. "Say Senator Hired Convicts," *New York Times* (January 26, 1908): 6.

7. "Two-Fisted Flinn. The Man Who Overthrew [Senator Boies] Penrose," *Current Literature*, ed. Edward J. Wheeler, 53, no. 1 (July 1913): 34. His biography is at odds with the plaque read by northbound motorists on the William Flinn Highway (PA 8): "Builder for and Among Men; Patriot and Statesman; A Great Marshall of Men in the Advancement of Our Civil Life; A Great Builder of Earthly Construction; A Great Builder of Human Character."

8. "Pittsburg Leader Owners," *New York Times* (January 13, 1906): 1.



The entrance to Highland Park, Pittsburgh, sometime before 1927, showing the William Flinn residence, Braemar, on the right.
 Courtesy of Carnegie Library of Pittsburgh.

Flinn died in St. Petersburg, Florida, on February 19, 1924, following an attack of bronchitis that developed into pneumonia. A cynical obituary in the *New York Times* noted:

In politics, which he blended skillfully with business, he worked with Christopher L. Magee⁹ and between them they wielded a tremendous influence in ruling the City of Pittsburgh . . . His methods of political bossing did not make use of the velvet glove and made many enemies for him.¹⁰

Flinn's estate, Braemar, was at the corner of Highland Avenue and Bunker Hill Street, directly across from the entrance to Highland Park.¹¹ His daughter's interest in music was probably the incentive for the purchase of an organ. The contract for the \$8,500 Aeolian organ, signed February 28, 1909, lists his 22-year-old daughter, Miss Mary Flinn (1887–1974), next to that of her father. The organ was installed on the second floor in a former linen closet and an adjoining passageway 10' high by 5'8" deep

by 10'8" wide. The console was centered and apparently built into the front of the organ chamber. An unusual note appears in the Details of Construction: "Pedal Keys to be slightly raised to allow removal of rug." The blower was in the basement in a seven-foot square space between the furnace and Drying Room.

The organ was delivered in September, as specified in the contract, and appears to have been so successful that by December 15 a new contract (for \$3,000) was drawn up and signed on January 7, 1910 for a two-rank Echo division, Chimes, and a soft Pedal Bourdon. The 20-note Chimes were installed in the main organ chamber. At this time the keyboards were taken out of the organ front and a separate console installed in a niche in the second floor hall. Work was to be completed by August 15, 1910.

Stop control of the Flinn organ, as well as all the other Aeolian organs in Pittsburgh, was by the Aeolian Company's most distinctive feature: horizontally-arranged domino-shaped rocking tablets set in oblique vertical rows on either side of the keyboards. Stop nomenclature was "simplified English": stops were identified as diapasons, flutes, strings, and reeds, with the dynamics of each rank included: FF, F, MF, MP, P, and PP. Pitch was identified by an adjective rather than a number: DEEP (16'), HIGH (4'), and ACUTE (2'). A celeste was a VIBRATO. A copy of the contract was always sent to the pipe shop with the stops indicated in standard organ nomenclature so that it is usually possible to accompany Aeolian stoplists with each rank's traditional name. These are given in brackets in the stoplists that follow.

9. In *The Shame of the Cities* (New York: McClure, Phillips, 1904), 154–55, Lincoln Steffens described the Flinn-Magee relationship:

Magee wanted power, Flinn wealth . . . Magee spent his wealth for more power, and Flinn spent his power for more wealth . . . Magee attracted followers, Flinn employed them. He was useful to Magee, Magee was indispensable to him . . . Molasses and vinegar, diplomacy and force, mind and will, they were well mated.

10. *New York Times* (February 20, 1924): 19.

11. Flinn also owned a farm in Fox Chapel, now maintained by the Western Conservancy as Beechwood Farm Nature Reserve.

*Residence of Senator William Flinn
(Miss Mary Flinn)*

Highland Avenue and Bunker Hill Street
Aeolian Organ, Opus 1091 (1909)

| | |
|---------------------------------|------------------------------------|
| MANUAL I and II (enclosed) | ECHO (enclosed) |
| 8 Diapason [Open Diapason] | 8 Flute [Stopped Diapason] |
| 8 Flute [Stopped Diapason] | 8 Vox Humana |
| 8 String F [Gamba] | Tremolo |
| 8 String P [Viol d'Orchestre] | |
| 8 String PP [Aeoline] | PEDAL |
| 4 HIGH Flute [Flute Harmonique] | 16 DEEP Flute [Bourdon] |
| 8 Trumpet [Cor d'Amour] | 16 DEEP Flute P [Bourdon] |
| 8 Oboe [Orchestral] | Manual I to Pedal |
| 8 Vox Humana | Manual II to Pedal |
| Tremolo | |
| Harp | Manual and Pedal, 4" wind pressure |
| Chimes | Echo, 3½" wind pressure |
| Manual II to Manual I 8, 4 | |
| Manual II 16, Unison, 4 | |
| Manual I 16, Unison, 4 | |

After Flinn's death in 1924, his daughter Mary (who had married John Lawrence in 1914) inherited a considerable fortune that enabled her to buy 629 acres and, in 1928, to create an estate, Hartwood. Located ten miles northeast of downtown Pittsburgh, the 31-room, slate-roofed stone, Tudor mansion is built around a Great Hall. It was designed by S. Alfred Hopkins (1870–1941), an "estate architect" who specialized in country houses—including Louis Comfort Tiffany's Long Island estate, Laurelton Hall.¹² The twelve-rank organ from Braemar was moved to Hartwood and installed in a chamber beneath the Great Room. It remains in the house and has recently been restored by James M. Stark.

Mary was severely injured in an automobile accident in 1962 and sold Hartwood in 1969 to Allegheny County with the condition that she could live there until her death. She died on October 29, 1974, and the county subsequently made the mansion and grounds a regional park, Hartwood Acres, which opened to the public in 1976.



RICHARD BEATTY MELLON (1858–1933) was the only one of four surviving siblings to earn a university degree (his brother, Andrew, left college four months before graduation). He worked for the Ligonier Valley Railroad and was later its president. From 1887, R.B. Mellon was president of the Mellon National Bank and was director of the Federal Reserve Bank of Cleveland from 1917 until his death.¹³

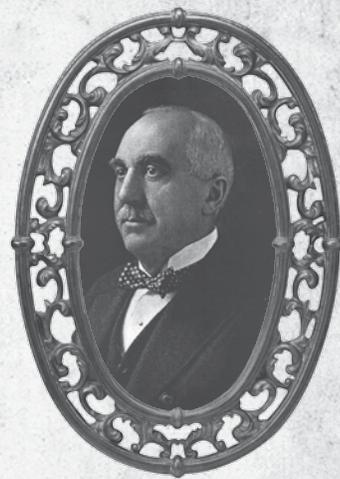
12. There, in Cold Spring Harbor, Tiffany had Aeolian's Opus 1146, a 27-rank organ, installed in 1910.

13. R.B. Mellon had great interest in eliminating urban smoke and was a leader in the first modern investigations of the control of air pollution. In 1913, he established the Mellon Institute of Industrial Research. He is remembered today by the Richard Beatty Mellon Environmental Stewardship Award given to those whose contributions of a civic nature have aided the cause of air pollution control and waste management for the betterment of the environment.

Mellon was the great Presbyterian philanthropist: in 1926, he established a \$15-million pension fund for Presbyterian ministers. The family were members of East Liberty Presbyterian Church, popularly known as "the Mellon fire escape," and throughout his life he and his family attended services regularly. In the 1930s, he contributed four million dollars for a new church building, but died before it was completed.

For several years, Mellon accumulated property—eventually ten-and-one-half acres in the East End—and between 1908 and 1911 built a 65-room (not counting the many vestibules and halls), three-story, mansion, on Fifth Avenue between Shady Avenue and Beechwood Boulevard in Shadyside. The red Michigan sandstone home was unrivalled in Pittsburgh.

The house was designed in a castellated style utilizing 16th- and 17th-century English motifs with ashlar stone walls, a fragmented vertical elevation, and a Renaissance garden. It was built on a three-angle plan with the servants' wing on the third axis skewed to the main body of the house.¹⁴ The central part contained the conservatory, hall, and



R.B. Mellon

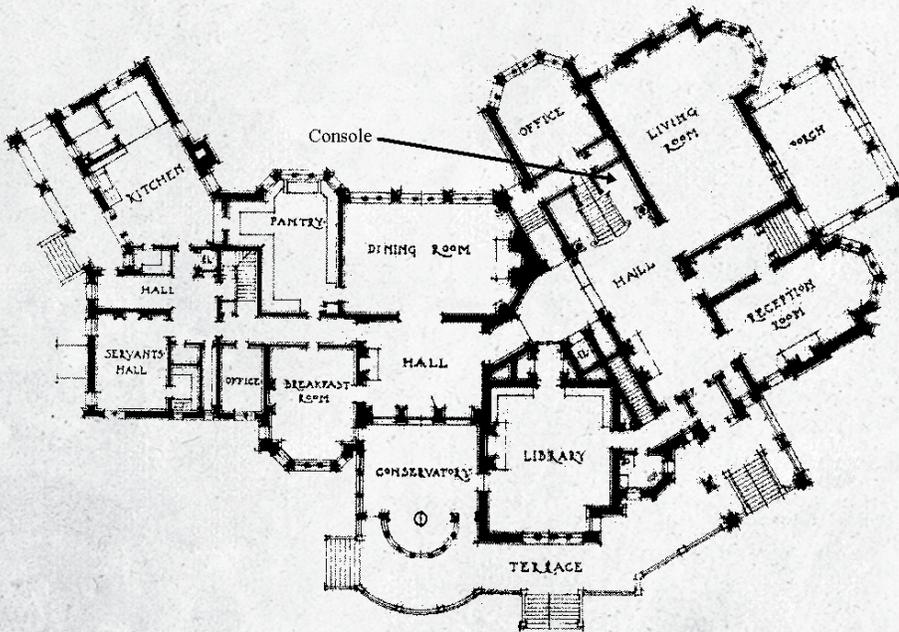
oak and walnut-panelled dining room—the table extended 24'—(with the library off the conservatory); the right third was organized around a T-shaped hall, with a reception room off the entrance, a living room at the back, and a monumental marble staircase. Mellon's office was behind the staircase. The second floor hall featured four Tiffany "garden" windows that are now on display at the Carnegie Institute. Among the home's appointments were bronze doors cast in England, wood grilles carved in Bavaria, mantle pieces adapted from old sculptured reredoses, steel beams especially built by the Carnegie Steel Company, and some of the best masonry work in Pennsylvania.

The interior . . . consisted largely of European material—Italian marbles and fragments of medieval buildings that were shipped to Pittsburgh for installation. The Renaissance ornament and elegant marbles combined with glass and bronze to create a lavishness and a discontinuity that rivaled the Carnegie Institute Extension and in cost competed with houses being designed for Charles Schwab and other U.S. Steel millionaires in New York.¹⁵

14. Margaret Henderson Floyd, *Architecture after Richardson: Regionalism before Modernism—Longfellow, Alden, and Harlow in Boston and Pittsburgh* (Chicago: University of Chicago Press 1994), 300.

15. *Ibid.*

R. B. Mellon Residence, 6500 Fifth Ave.,
Pittsburgh, Pa.



Mellon signed a contract with the Aeolian Company on December 3, 1909, for a three-manual, 26-rank organ (including Harp and Chimes).¹⁶ Although the date of completion was to be February 1, 1911, the instrument was not shipped from the factory until August 22, probably because the house was not ready for occupancy.

The Main organ was located on both sides of the main staircase and spoke into the second-floor hall; the Echo spoke from the third floor over the main hall. The

16. The price, \$20,750, was about \$800 per rank. In today's currency, the price would be \$473,269, a little more than \$18,000 per rank!

console was on the first floor to the right of the stairway under the landing; an "Aeolienne" (a console without keyboards, but with stops, swell pedals, and controls for roll-playing) was in a closet opposite the stairs.

In 1916, for a sum of \$23,500, the organ chambers were moved, five ranks were added, and a new, four-manual console with a radiating pedalboard was installed. The Aeolienne was relocated to the left of the stairway under the landing. The Great 4' Hohl Flute was exchanged for a Flute Harmonique and the Swell 4' Flute Harmonique for a Flute d'Amour. A 16' Diapason was added to the Pedal as well as a new four-rank Solo division. The Main organ was moved to a basement chamber under the library, the Echo was moved to "an old heater room," and the Solo was installed in the former Echo chamber (i.e., speaking into the second-floor hallway) with its own blower located in the attic. The new Pedal stops [*sic*] were located "in [the] wood bin." In November 1919, Mellon ordered a separate Duo-Art player for fully-automatic organ rolls.

ABOVE: R.B. Mellon residence. Courtesy of J.R. Daniels.

LEFT: Floor plan of the Mellon residence.

OPPOSITE LEFT: First floor Main Hall of the R.B. Mellon residence. To the left of the grand marble stairway is the Aeolienne; to the right, the four-manual console.

OPPOSITE RIGHT: Carved grilles of the second floor Solo chamber.

Residence of Richard Beatty Mellon

6500 Fifth Avenue

Aeolian Organ, Opus 1121 (1915)

II. GREAT (enclosed)

8 Diapason [*Open*]
 8 Flute F [*Gross Flute*]
 8 String F [*Gamba*]
 8 Flute P [*Flauto Dolce*]
 8 String P [*Gemshorn*]
 4 High Flute [*Flute Harmonique*]
 8 Clarinet [*Free Reed*]
 Trumpet
 Tremolo
 Chimes
 Harp
 Great 16, Unison Release, 4
 Swell to Great
 Choir to Great
 Solo to Great

I. CHOIR (from Great)

8 Diapason
 8 Flute F
 8 String F
 8 Flute P
 8 String P
 4 High Flute
 8 Clarinet
 Trumpet
 Tremolo
 Harp
 Choir 16, Unison Release, 4
 Swell to Choir
 Solo to Choir

IV. SOLO (enclosed; added in 1915)

8 Flute F [*Philomela*]
 8 VIBRATO String F
 [*Viol d'Orchestre and Celeste*]
 8 Trumpet F [*Tuba*]
 Tremolo
 Solo 16, Unison Release, 4
 Solo On / Echo On

III. SWELL (enclosed)

16 DEEP Flute [*Bourdon*]
 8 Flute [*Stopped Diapason*]
 8 String F [*Violin Diapason*]
 8 VIBRATO String F [*Viol d'Orchestre*]
 8 String P [*Viol d'Orchestre*]
 8 String PP [*Aeoline*]
 4 High Flute [*Flute d'Amour*]
 MIXTURE String [*5 Ranks*]
 8 ORCHESTRAL Oboe
 8 Trumpet [*Cornopean*]
 8 Vox Humana
 Tremolo
 Chimes
 Swell 16, Unison Release, 4
 Solo to Swell

ECHO (enclosed, 3½" wind pressure)

8 Flute [*Stopped Diapason*]
 8 String P [*Aeoline*]
 8 VIBRATO String P [*Vox Celeste*]
 8 Vox Humana
 Tremolo

PEDAL

16 DEEP Diapason
 [*Open, added in 1915*]
 16 DEEP Flute F [*Bourdon*]
 16 DEEP Flute P (Sw.)
 16 DEEP String [*Violone*]
 8 Flute [*Open*]
 Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Solo to Pedal

Wind pressure: 4"

R.B. Mellon died in December 1933 and his wife followed him five years later. Their son, Richard King Mellon, who had married in 1936, lived on his new country estate near Ligonier, but continued to use the Fifth Avenue residence from time to time. From July 1940, much of the house was used as Pittsburgh's Red Cross and Allied Relief Fund headquarters. The Mellon heirs offered to lease the house and grounds to charitable organizations and to defer subdividing the property if the building (excluding the land) were exempted from its annual taxes of \$16,574. The city, county, and school board refused.¹⁷

Finally, some \$500,000 worth of furniture was sold for \$3,800¹⁸ and the house was slated for demolition in December 1940. An interesting turn of events was brought about by the Mellon's former butler who was a member of Mount St. Peter's R.C. Church in New Kensington, 19 miles up the Allegheny River. The burgeoning congregation planned to build a new church. The butler put the pastor in touch with the wrecking company and, for a nominal price, salvaged all stone, granite, marble, bronze doors, invaluable alabaster chandeliers, a golden Sanctuary lamp,¹⁹ parts of medieval chapels, 30 tons of steel beams, and 65 oak doors and moved it all to New Kensington to be incorporated into the new church. The pastor, Monsignor Nicola Fusco, wrote a history of the new church in which he detailed the conversion for liturgical use of elements from the Mellon mansion. For instance, the two marble angels at the bottom of the grand stairway became holy water fountains; the bronze panels of the stairway were worked into the baldichin over the main altar; and the wood carved grilles in front of the second-floor organ chamber became a screen in the chancel behind which cantors sang.²⁰

17. "Mellon Mansion: The End of the Townhouse," *Pittsburgh Bulletin Index* (November 14, 1940): 26.

18. Nicola Fusco, *Mount Saint Peter: Story of Saint Peter's Church in New Kensington, Pennsylvania* (Pittsburgh: St. Joseph's Protectors, 1944; 2nd ed., Springdale, Pa.: Guideline Printing, 1970), 42.

19. Fusco, *Mount Saint Peter*, 43.

20. Donald Miller, "Msgr. Fusco's Legacy: Mansion Furnished a Church," *Pittsburgh Post Gazette* (January 29, 1972).



The church did not take the organ.²¹ Instead, the Swell, Solo, and Pedal divisions and console are now in the Central Baptist Church, in Pittsburgh's Hill District, and the Great division ended up in Central Presbyterian Church in McKeesport.²² The Mellon property is now the Pittsburgh Civic Garden Center and Mellon Park.



The largest residence organ in Pittsburgh was the Aeolian of **EMIL WINTER** (1857–1935), president of the Workmen's Savings Bank and Trust Company and head of a number of metal production companies. Winter had a large plant in Austria for processing magnesite ore, and introduced into the United States the Ottobriede process for seamless steel tubing. He was also one of the founders of the Pittsburgh Steel Company.



In 1910, Winter confessed to bribing a Councilman to the extent of \$20,000 (\$440,000 in today's currency) in order that his bank might be made a city depository. His head bookkeeper was also indicted for having cut pages out of the bank's account books that contained records of Winter and his wife when exposure was threatened.²³ By June, it was noted that his sentence in the graft trials was suspended for one year "in order that he might [go] to Europe to regain his health."²⁴ He spent a few days in Paris and then went on to Salzburg to undergo special medical treatment; the society pages were filled that summer covering the Winters's social engagements throughout Europe.

Emil Winter bought his first Aeolian organ (Opus 1225) in 1912 for his residence at Negley and Center Avenues. It was a two-manual instrument with the Swell "compounded" (duplexed) from the Great. Twenty ranks were divided into two expression chambers with the diapasons and flutes in one and strings and reeds in the other. Three independent 16' ranks and a manual borrow made up the Pedal. An organ chamber was added to the Porch Room with the console in front.

In 1918, Winter moved to a new home, Lyndhurst, on Beechwood Boulevard in the Squirrel Hill section of Pittsburgh.²⁵ Paintings, sculpture, silver, antique furniture,

tapestries, and fine oriental carpets adorned the interior of the home. In addition, the organ was moved and enlarged (as Opus 1321) with the following stoplist:

Residence of Emil Winter

Beechwood Boulevard
Aeolian Organ, Opus 1421 (1918)

| | |
|--|--|
| II. GREAT (enclosed) | III. SWELL |
| 16 DEEP Flute [<i>Bourdon</i>] | 16 DEEP String |
| 8 Diapason FF (unenclosed) | 8 HORN Diapason F |
| 8 Diapason F | 8 Flute F [<i>Concert Flute</i>] |
| 8 Diapason MF [<i>tapered</i>] | 8 Flute P [<i>Stopped Diapason</i>] |
| 8 Flute F [<i>Gross Flute</i>] | 8 String F [<i>Viol d'Orchestre</i>] |
| 8 DOPPEL Flute | 8 VIBRATO String F |
| 8 Flute P [<i>Dolce Flute</i>] | [<i>Viol d'Orchestre</i>] |
| 8 QUINTADENA Flute P | 8 String MF [<i>Salicional</i>] |
| 8 String F | 8 VIBRATO String MF |
| 8 String P [<i>Gemshorn</i>] | [<i>Salicional</i>] |
| 8 VIBRATO String P | 8 String P [<i>Dulciana</i>] |
| [<i>Vox Celeste</i>] | 8 VIBRATO String P [<i>Dulciana</i>] |
| 8 String PP | 8 String PP [<i>Aeolian</i>] |
| 4 HIGH Flute | 4 HIGH Flute [<i>Wald Flute</i>] |
| 4 HIGH String [<i>Violina</i>] | 16 DEEP BASSOON [<i>Contrafagotto</i>] |
| 2 ACUTE Piccolo | 8 Trumpet [<i>Cornopean</i>] |
| MIXTURE String | 8 Horn |
| 8 Oboe | 8 Oboe |
| 8 Clarinet | 8 Vox Humana |
| 8 Trumpet | Tremolo |
| Tremolo | Swell 16, Unison Release, 4 |
| Chimes | Solo to Swell |
| Harp | |
| Great 16, Unison Release, 4 | III. CHOIR |
| Swell to Great 16, 8, 4 | (compounded from Great) |
| Choir to Great 16, 8, 4 | 16 DEEP Flute |
| Solo to Great 8, 4 | 8 Diapason |
| | 8 Diapason MF |
| IV. SOLO | 8 Flute F |
| 8 Diapason [<i>Open</i>] | 8 DOPPEL Flute |
| 8 Flute [<i>Philomela</i>] | 8 Flute P |
| 8 String [<i>Viol d'Orchestre</i>] | 8 QUINTADENA Flute P |
| 8 VIBRATO String [<i>Viol Celeste</i>] | 4 HIGH Flute |
| 8 Trumpet [<i>Tuba</i>] | 2 ACUTE Piccolo |
| Tremolo | 8 Oboe |
| | 8 Clarinet |
| PEDAL | 8 Trumpet |
| 16 DEEP Diapason FF [<i>Open</i>] | Tremolo |
| 16 DEEP Flute F [<i>Bourdon</i>] | Chimes |
| 16 DEEP String F [<i>Violone</i>] | Harp |
| 16 DEEP Flute P (Gt.) | Swell to Choir 16, 8, 4 |
| 16 DEEP String P (Sw.) | Solo to Choir |
| 8 Flute | |
| 16 DEEP Trombone FF | ECHO |
| 16 DEEP BASSOON (Sw.) | 8 Diapason [<i>Open</i>] |
| Great to Pedal 8, 4 | 8 Flute [<i>Stopped Diapason</i>] |
| Swell to Pedal | 8 String P [<i>Aeoline</i>] |
| Choir to Pedal 8, 4 | 4 HIGH Flute [<i>Flute d'Amour</i>] |
| Solo to Pedal 4 | 8 Vox Humana |
| | Tremolo |
| | Echo On / Solo off |
| | Solo-Echo 16, Unison, 4 |

21. The *Bulletin Index* article reproduced nine photographs of the interior, including the stairway flanked by the two Aeolian consoles, and mentioned some of the selections on the rolls: *The Pink Lady*, *Liebestraum*, *The End of a Perfect Day*, *On the Road to Mandalay*, and excerpts from Saint-Saëns's *Samson and Delilah*.

22. James M. Stark, e-mail message to the author, February 23, 2010.

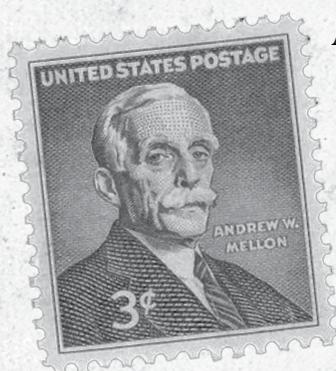
23. "Frank N. Hoffstot Indicted," *New York Times* (April 7, 1910): 1.

24. "Emil Winter's Year of Grace," *New York Times* (June 19, 1910).

25. The home had been built for William Thaw (1818–89), one of the 100 wealthiest Americans, and father of Harry K. Thaw, the murderer of architect Stanford White.

The four-manual console stood in an alcove in the hall about 30 feet distant from the organ. The Echo was in the attic and spoke through a perforated panel in the floor. There were three expression pedals: Great-Choir, Swell, Solo-Echo. A Duo-Art mechanism for playing automatic rolls was provided.

Emil Winter died in 1935 and his white granite Egyptian-style tomb, guarded by sphinxes, stands in Allegheny Cemetery. Winter was one of the great American collectors of Barbizon and Realist paintings and, when his collection was sold in 1942 at Sotheby's Parke-Bernet, it included over 100 works by leading artists, including Courbet, Corot, Rousseau, Díaz de la Peña, Troyon, Dupré, Jacque, L'hermitte, Fantin-Latour, and Boudin.



ANDREW MELLON (1855–1937) was president of the T. Mellon and Sons Bank from 1882 (after 1902 it was known as the Mellon National Bank), and an officer or director of various financial and industrial corporations, that were engaged in the development of coal, coke, and iron.

In March 1916, Pittsburgh's richest resident bought a new home on Woodland Road in Shadyside, Lenmarkee. The 40-room half-timbered, Tudor-revival-style mansion with wood paneling, stained-glass windows, and carved fireplaces, had been built in 1897, and was surrounded by 27 acres, landscaped with trees, lakes, and formal gardens. Mellon immediately set to work enlarging and refurbishing the home (the architect was his nephew, E.P. Mellon) and added a porte cochère, ballroom, swimming pool, bowling alley, and an Aeolian organ (though he had no interest in music and his son Paul doubted that his father "could have told Chopin from Cole Porter").²⁶

Andrew Mellon's Aeolian organ, Opus 1407, was identical to William Flinn's organ with the addition of a Vox Celeste, an 8' Gross Flute, and free-reed Clarinet. The price was \$13,750 and the contract was signed by Mrs. Mellon on April 3, 1917, with installation to be before April 1, 1918. The Main organ was located in a space at the side of the stairs while the console was located at the end of the hall, near the entrance to the library. A Duo-Art player was not included. The Pittsburgh Mellon property is now part of Chatham College.

Mellon resigned as president of the Mellon National Bank in 1921 to serve as Secretary of the Treasury in President Harding's cabinet and continued through the administrations of Calvin Coolidge and into that of Herbert Hoover. As the Senate impeachment proceedings on charges of corruption and malfeasance began against him

in January 1932,²⁷ he accepted the post of United States ambassador to Britain. He held the post for one year until the inauguration of Franklin D. Roosevelt. A noted collector, Mellon donated his art treasures to the federal government. These included 369 paintings by the great masters, in addition to 175 American portraits (including one of Gilbert Stuart's paintings of George Washington). For this collection, he provided funds to build and maintain the National Gallery of Art in Washington, D.C.



Three other notable residences with organs were not in Pittsburgh, but in near-by towns. The first, an Aeolian, was installed in Dawson, Pennsylvania, 38 miles south of Pittsburgh. It was the home of Sarah Cochran, a farmer's daughter and housekeeper for James Cochran, who had amassed a large fortune in the coal and coke business. She married his eldest son, Philip, in 1879 and, upon his death in 1899 and that of their son two years later, Sarah used her inheritance to purchase 785 acres in the Laurel Highlands and to build a 35-room mansion, Linden Hall, completed in December 1913.²⁸ Mrs. Cochran signed a contract on July 27, 1911, for a two-manual, 17-rank Aeolian organ (Op. 1195) that remains in its original setting. The pipe chambers are in the Great Hall with an Echo division on the third floor. In 1921, the organ was enlarged by eight ranks that had been prepared-for originally on the windchest: 2' Piccolo, five-rank Mixture, and Vox Humana. Linden Hall remained Sarah Cochran's residence until her death in October 1937. Subsequently, it served as a Ukranian Byzantine seminary, a casino, and, with the addition of a golf course, pool, picnic grounds, and tennis courts, a country club. In the 1970s, it was purchased by the United Steelworkers of America as a conference center.

Two sons of petroleum magnate Thomas W. Phillips lived in Butler, Pennsylvania, 36 miles north of Pittsburgh. T.W. Phillips Jr. (1874–1956) ordered a two-manual, twelve-rank Aeolian organ (Opus 1624) in 1926. His younger brother, B(enjamin) D(wight) Phillips (1885–1968) purchased a two-manual, 15-rank E.M. Skinner organ (Opus 783) in 1929 for his home, Elm Court. The rooms open into a two-story Main Stair Hall. The pipework is located beneath the apex of the roof in a 7' by 28' chamber, ten feet high, and speaks into the ceiling of the Main Stair Hall through a tone chute. The organ was restored by Joseph Dzeda and Nicholas Thompson-Allen in 1990.

27. Among the charges in the indictment were that he had granted illegal tax refunds and rebates to companies in which he had a substantial interest; he continued to own bank stock when, as a member of the Federal Reserve Board, he was explicitly prohibited from doing so; he was still manufacturing liquor in defiance of Prohibition laws; he had insisted that aluminum be used in public buildings while he was a major stockholder in Alcoa, about the only source of aluminum; and when divesting himself of his bank stock, to make himself eligible to be treasury secretary, he had sold it to his brother. See Cannadine, *Mellon*, 450–1.

28. To build the house, Cochran imported 60 stonecutters from Italy who received American citizenship as part of their compensation.

26. David Cannadine, *Mellon: An American Life* (New York: Alfred A. Knopf, 2006), 128.

Residence of B. D. Phillips

Elm Court ~ Butler, Pennsylvania
E.M. Skinner Organ, Opus 783 (1929)

- Great Chamber (bold face)**
Swell Chamber (roman type)
GREAT and SWELL (7½' wind)
- 16 Bourdon (ext.)**
8 Diapason
8 Orchestral Flute
8 Chimney Flute
8 Cello Celeste II
8 Voix Celeste II
8 Flute Celeste
4 Chimney Flute (ext.)
4 Flute
2⅔ Nazard (ext.)
2 Piccolo (ext.)
8 Trumpet (10" wind)
8 Cornopean
8 French Horn
8 English Horn
8 Corno d'Amore (synthetic)*
8 Vox Humana
4 Clarion (ext.)
Tremolo
Chimes (20 tubes)
8 Harp (t.c.)
4 Celesta (61 bars)
Great 16, 4
Swell to Great 16, 8, 4
Swell 16, 4

* This stop is composed of the 8' Cello Celeste,
8' Chimney Flute, 4' Flute, and 2⅔ Nazard.

PEDAL

- 16 Subbass (Sw. Orch. Fl.)**
16 Bourdon (Gt.)
8 Flute (ext. Sw.)
8 Gedeckt (ext. Gt.)
16 Trombone (ext. Gt.)
8 Tromba (Gt. Trumpet)
Bass Drum (single strike)
Tympani (repeat strike)
Great to Pedal
Swell to Pedal 8, 4

In all, the Pittsburgh millionaires had four residence organs (seven, counting those three within a 40-mile radius of the city). They were a representative cross-section of that unique genre of investment that enjoyed its heyday during the early decades of the 20th century. While the five smallest instruments average 15 ranks of pipes (certainly an adequate American church organ) is must be remembered that 15 ranks in an intimate setting can produce an overwhelming volume—the reason for the many limited stoplists in residence organs. Generally, the larger the organ, the more remote the chambers and indirect the focus of tone. It is possible that the Flinn twelve-rank organ, speaking into the hallway in which it was played, was probably heard to better advantage than R.B. Mellon's 26-ranks speaking into the second-floor hall (or the 35 ranks under the library)—certainly to the organist at the console or the listeners in various rooms on the first floor.

At a time when few original residence organs are extant, Pittsburgh and its environs can be proud to have three: the B.D. Phillips Skinner and Flinn Aeolian have both been restored, and the Cochran Aeolian awaits restoration.

One Pittsburgh millionaire was asked by his architect if he would like a porte-cochère added during construction of his rising mansion. "Hell, yes," was the forthright reply. "Better put in five of them. And make sure they don't flush loud."

Stewart H. Holbrook,
Lost Men of American History
(New York: Macmillan, 1946), 239.

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Alex. Guilmant

New York, 1893
PHOTO AIMÉ DUPONT

ALEXANDRE GUILMANT (1837-1911) was appointed organist of La Trinité in Paris in 1871, a position he held for 31 years. As a teacher, Guilmant attracted students from all over the world, and, as a virtuoso, he was the first French organist to tour Europe and the British Isles. In 1893, he travelled to America to play at the Chicago World's Columbian Exposition, after which he made an extensive concert tour.



CARNEGIE HALL,
ALLEGHENY, PA.

GRAND ORGAN RECITAL

— BY —

M. Alexandre Guilmant,

ORGANIST OF "LA TRINITE," PARIS, FRANCE

MONDAY EVENING,
OCTOBER 9th, 1893.
AT 8 O'CLOCK

PROGRAMME



1. TOCCATO IN F MAJOR - - - *Bach*
 2. OFFERTORY IN D FLAT, Op. 8 - *Salome*
 3. SONATA PONTIFICALE - - *Lemmens*
 - I. ALLEGRO MODERATO
 - II. ADAGIO
 - III. MARCHE PONTIFICALE
 - IV. FUGUE-FANFARE
 4. AVE MARIA - - - - *Bach-Gounod*
- MRS. ANNE KENNARD MARTIN, SOPRANO
MISS BLANCHE NEWCOMB, VIOLIN
MR. J.H. GITTINGS, PIANO
MR. CARL RETTER, ORGAN
5. (a) INVOCATION IN B FLAT
(b) FINALE IN E FLAT *Alex. Guilmant*
(c) FUNERAL MARCH & HYMN OF SERAPHS
 6. CANON IN B MINOR - - - *Schumann*
 7. TOCCATA IN G MAJOR - - - *Dubois*
 8. IMPROVISATION OF A THEME TO BE GIVEN
 9. MARCH FOR A CHURCH FESTIVAL - *Best*

Hartwood Acres County Park

INDIANA TOWNSHIP

AEOLIAN ORGAN

HARTWOOD FARMS, now Hartwood Acres County Park, was established by John and Mary Flinn Lawrence between 1924 and 1929. Mary was the daughter of Pittsburgh contractor William Flinn.

William Flinn was born in Manchester, England, in 1851 and came to Pittsburgh with his Irish parents at the age of one. As a young man, he worked in various trades, including brass finishing and gas and steam fitting, before starting his own contracting firm in partnership with James J. Booth in 1876. Booth & Flinn, Ltd. would go on to be one of the more prominent contracting companies in the United States, having completed the Holland Tunnel in New York in 1922, among other major projects. William Flinn died in 1924.

Flinn early became involved in Republican politics, being elected to both the House and Senate of the Pennsylvania General Assembly, and that is where he became associated with Christopher Magee Jr., chairman of the Allegheny County Republican Party. This association became beneficial for both men; some say scandalous. Lincoln Steffens, in his book *The Shame of Cities*, put it this way: "Magee wanted power, Flinn wealth . . . Magee spent his wealth for more power, and Flinn spent his power for wealth."



Mary Flinn, one of six children, was born on February 20, 1887, and grew up in Braemar, the Flinn home on North Highland Avenue in Pittsburgh's Highland Park section. She was educated at the Farmington School and Briarcliff College. Mary Flinn was active in civic organizations and Republican politics, where she championed women's suffrage, humane working conditions, and sex education; she was also a competent athlete and horsewoman. A musician, for her 16th birthday, her father bought her a Steinway grand piano. Then, in 1909, while Mary was still living at home, he bought a ten-rank Aeolian pipe organ, Op. 1091, costing \$8,500. This was enlarged in 1910 (for \$3,000) with the addition of a two-rank Echo Organ, Chimes, and a second, softer 16' Bourdon.



Console of Aeolian Opus 1091



Player with the 116-note tracker bar.

The Aeolian Co.

Opus 1091 (1909)

All ranks, 61 pipes

MANUAL I and II (enclosed)

- 8 Diapason
 - Open Diapason, scale 46
- 8 Flute
 - Stopped Diapason, scale 39
- 8 String F
 - Gamba
- 8 String P
 - Viol d'Orchestre, scale 63
- 8 String PP
 - Aeoline, scale 69
- 4 HIGH Flute
 - Flute Harmonique, regular
- 8 Trumpet
 - Cor d'Amour
- 8 Oboe
 - Orchestral, short— $\frac{1}{4}$ -length
- 8 Vox Humana
 - Tremolo
 - Harp
 - Chimes
 - Manual II to Manual I 8, 4
 - Manual II 16, Unison Release, 4
 - Manual I 16, Unison Release, 4

ECHO (enclosed)

- 8 Vox Humana
 - regular, no box
- 8 Flute
 - Stopped Diapason, scale 30
- Tremolo

PEDAL (30 notes)

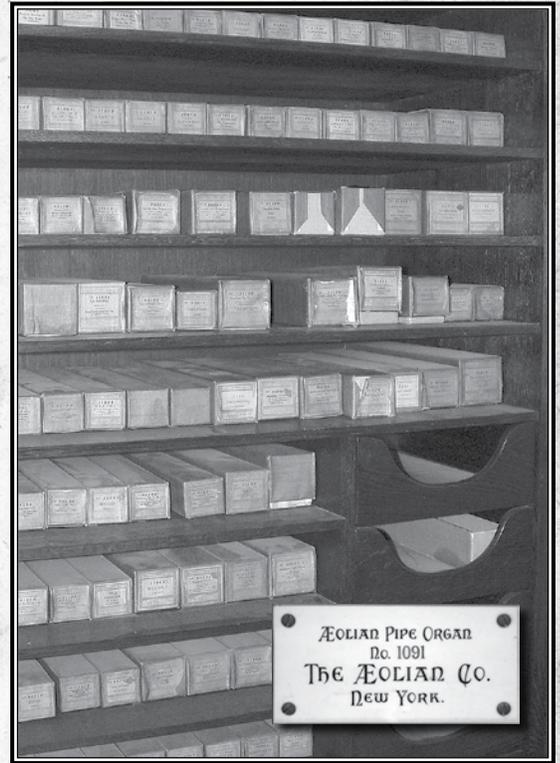
- 16 DEEP Flute
 - Bourdon, scale 18
- 16 DEEP Flute P
 - Bourdon, scale 29
- Manual I to Pedal
 - (Switched pneumatically in console)
- Manual II to Pedal
 - (Switched pneumatically in console)

Main Expression: 6 point
Echo Expression: 4 point

Manual and Pedal 4" wind pressure
Echo, $3\frac{1}{2}$ " wind pressure

SOURCE

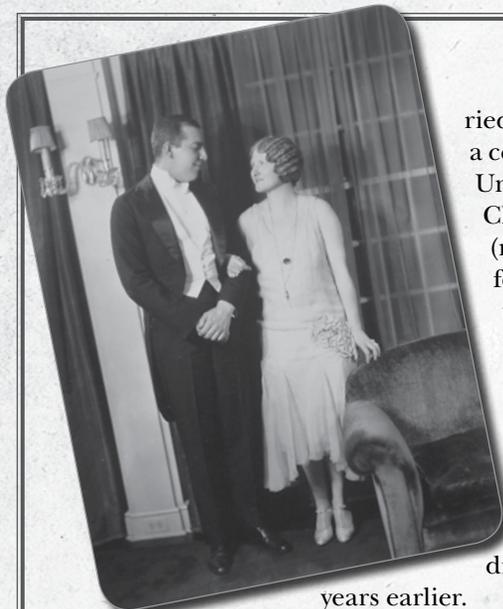
Contract, American Organ Archives.



ABOVE: Part of the Aeolian organ player roll collection.

BELOW: The Great Room. The organ console is to the left of the bay window. PHOTO © HERBERT K. BARNETT





In 1914, Mary married John Lawrence in a ceremony at the Sixth United Presbyterian Church of Pittsburgh (now Eastminster), followed by a reception at Braemar. The couple continued to live with the elder Flinns until after Mrs. Flinn's death in 1927, but had acquired 300-plus acres in Indiana Township a few years earlier.

Alfred Hopkins of New York was selected to design the estate. The stables and a small cottage were completed in 1926. The main house, attached to the cottage, was completed in 1929. The house of Indiana limestone is in a Cotswold style. The stables, garage and barn, in a nearby hollow, and the gate house on Saxonburg Boulevard, are of humbler material—concrete block—but are equally picturesque.

The Aeolian pipe organ was removed and placed in storage before the Highland Park house was demolished. It was installed at Hartwood in 1930. No record has been found to suggest that Aeolian-Skinner moved the organ, so apparently another firm undertook the job. There were no tonal or mechanical changes made, and according to the original drawings, the configuration of the organ at Hartwood is very close to its installation at Braemar.

The console is located in the Great Room on the first floor, with the organ chamber in the basement speaking through panels, in the Great Room walls that open by pneumatic motors when the blower is turned on. This is a semi-automatic player organ, having the Aeolian 116-note tracker bar. A collection of some 461 rolls is housed in the Great Room and in the library down the hall, part of the original cottage.

John and Mary Lawrence had no children, but in 1937, when Mary was 50, they adopted a three-year-old, John Wheeler Lawrence Jr., and in 1939 another three-year-old, William Flinn Lawrence. Both children came from England.

John Lawrence died in 1945. Mary continued to live at Hartwood Farms, but in 1962, she was injured in an automobile accident that severely restricted her activities. In 1969, Hartwood was sold to Allegheny County with the pro-

vision that Mary continue to live there until her death, which occurred on October 29, 1974.

Hartwood Acres was opened to the public in 1976. It provides hiking, biking and riding trails, and other outdoor activities, including summer concerts on the lawn. The house is used for weddings and other events. The interior of the house is much as it was when Mary Lawrence was alive, and tours can be arranged by appointment.

The house is in good condition, but being a masonry structure, it has suffered from fluctuations in humidity. Further, when the house was built, heating ducts were run into the organ chambers, subjecting the pipes and chests to occasional high temperatures. The organ is currently undergoing restoration, but the extreme environmental damage has caused the project to take considerably more time than was expected.

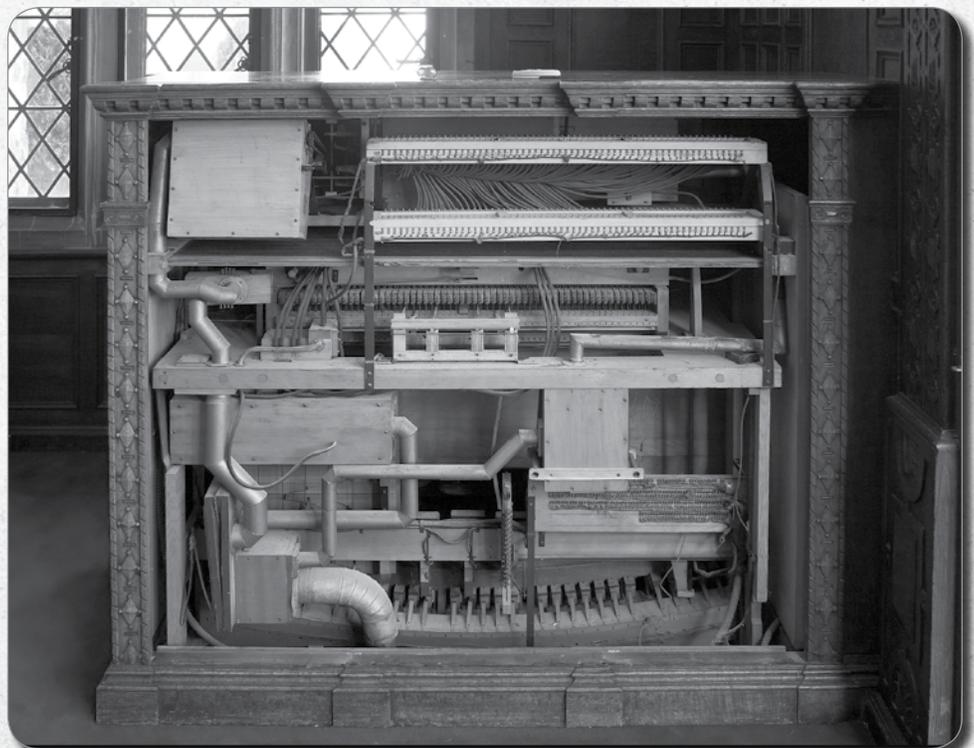
JAMES M. STARK

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ABOVE: Mr. and Mrs. John Lawrence, undated; courtesy of Hartwood Acres County Park.

BELOW: Console open at back. PHOTO PHILIP MAYE

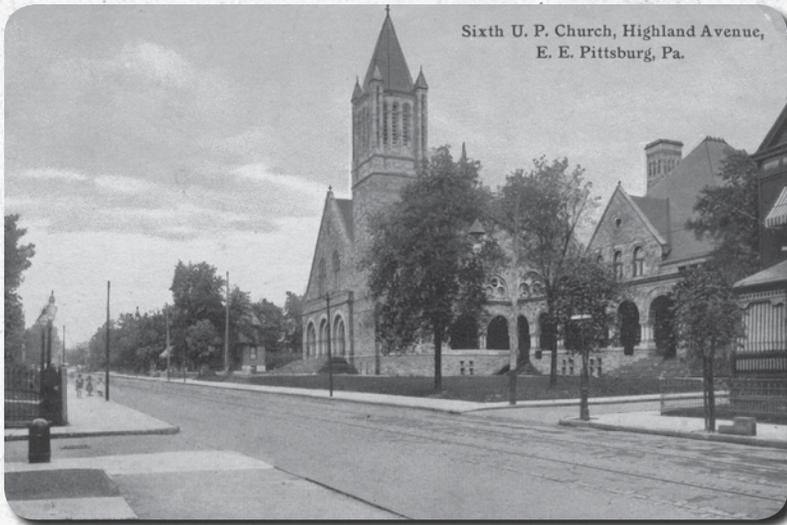


Eastminster Presbyterian Church

PITTSBURGH

AEOLIAN-SKINNER ORGAN

WHAT IS NOW Eastminster Presbyterian Church was established in October 1856 as the Associate Church of East Liberty by David Rittenhouse Kuhn and 13 other heads of families who left East Liberty Presbyterian Church in protest over the purchase of an organ (melodeon) for use in worship. In 1858, after the merger of the Associate Church with the Associate Reformed Church to form the United Presbyterian Church, the name was changed to the East Liberty United Presbyterian Church. After East Liberty was annexed to the City of Pittsburgh, the name was changed in 1876 to the Sixth United Presbyterian Church of Pittsburgh. In 1961, the name was changed to Eastminster Presbyterian Church, to avoid confusion with the Sixth Presbyterian Church in nearby Squirrel Hill.



Sixth U. P. Church, Highland Avenue,
E. E. Pittsburg, Pa.

The first church was built on Flavel Street in 1857. The second building (1873) was at Collins Avenue and Station Street. The present structure was designed by Pittsburgh architect William S. Fraser and was completed in 1894 at a planned cost of \$158,000. One of the benefactors was Charles Lockhart, who had earlier merged his Brilliant Oil Company merged with John D. Rockefeller's Standard Oil Company. Lockhart's former ten-acre estate at 608 North Highland Avenue eventually became the home of the Pittsburgh [Presbyterian] Theological Seminary.

In 1890, for its second building, the church broke with tradition, and acquired a two-manual 22-stop organ

costing \$3,000 from the Wirsching Church Organ Company of Salem, Ohio. The session decided that the organ would only be used in the regular services to accompany the psalms before and after the sermon, and not in voluntaries or anthems. One of the elders, as had happened some four years earlier at East Liberty Presbyterian Church, objected so strongly that he asked for letters of transfer for him and his family. He said he was "against using that chest of whistles in the Lord's house and on the Lord's day."

In 1892, planning began for a new church building, and in November 1894, the old building (and presumably the Wirsching organ) was sold to the Tabernacle Presbyterian Church.

For the new building, completed in 1894, the church received bids from Barckhoff (\$4,700), Brown (\$5,000), Pilcher (\$5,000), and Farrand & Votey (two proposals \$5,000 and \$5,500). Wirsching did not bid—he was probably by then working for Farrand & Votey. John Brown of Wilmington, Delaware, won the contract.

Thirteen years later, the sanctuary was remodeled, with new lighting and a new organ. This was a four-manual, 60-rank Austin, Opus 195, costing \$15,400. After the organ was completed, William Flinn, one of Pittsburgh's prominent politicians and a member of the congregation, asked if his daughter Mary, who would later become the owner of Hartwood Farms and Aeolian's Opus 1091, could use the organ for lessons. The request was denied because the trustees appeared to have been concerned about using the instrument for financial gain, although the organist was paid.

In 1930, a second Austin organ was purchased for use in the Fellowship Hall (Chapel) and was placed in chambers on either side of the stage. It is not known when it was removed, and there seems to be little memory of this instrument; but a program for the inaugural recital has survived. It was played by Arthur B. Jennings on Monday evening, November 17, 1930, before an audience consisting of members of the Western Pennsylvania Chapter of the American Guild of Organists.

In August 1954, a contract was signed with Aeolian-Skinner Organ Company for a new three-manual organ designed by G. Donald Harrison that was completed in 1955. The Austin was removed and eventually installed in Monroe Street Methodist Church, Toledo, Ohio.

JAMES M. STARK

ABOVE: Church as it appeared prior to 1911. Courtesy of the East Liberty/East End Historical Society.



ABOVE: Interior of Sixth United (Eastminster) Presbyterian Church on the wedding day of John and Mary Flinn Lawrence, June 11, 1914. Courtesy of Hartwood Acres County Park.

BELOW: Undated photograph of the interior of Sixth United (Eastminster) Presbyterian Church showing the facade of Austin Opus 195. Courtesy of Eastminster Presbyterian Church.

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Aeolian-Skinner Organ Co.

Opus 1266 (1955)

GREAT (61 pipes, 3" wind pressure)

- 16 Quintaton (scale 42)
- 8 Principal (scale 44)
- 8 Bordun
- 4 Principal (scale 56)
- 2½ Quint (scale 65)
- 2 Super Octave (scale 68)
- Furniture IV (244 pipes, scale 48)
 - CC 19.22.26.29
 - c⁰ 15.19.22.26
 - c¹ 12.15.19.22
 - c² 8.12.15.19
 - c³ 5. 8.12.15
- Cymbel III (183 pipes, scale 48)
 - CC 26.29.33
 - c⁰ 22.26.29
 - c¹ 19.22.26
 - c² 15.19.22
 - f[#] 12.15.19
 - c³ 8.12.15
- Chimes
- Zimbelstern
- Great Unison Off
- Positiv on Great
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4

CHOIR (68 pipes, 4" wind pressure)

- 8 Viola Pomposa (scale 50, tapered)
- 8 Concert Flute
- 8 Dolcan
- 8 Dolcan Celeste (t.c. 56 pipes)
- 4 Koppelflöte
- 2½ Nasat (Rohrflute)
- Scharf III (183 pipes, scale 48)
 - CC 19.22.26
 - f^{#0} 15.19.22
 - f^{#1} 12.15.19
 - f^{#2} 8.12.15
 - f^{#3} 1. 8.12
- 16 Dulzian (½-length Fagot)
- 8 Cromorne
- 4 Regal (Rohr Schalmel)
- Harp (old reconditioned, 61 bars)
- Tremulant
- Choir 16, Unison Off, 4
- Positiv on Choir
- Swell to Choir 16, 8, 4

SWELL (68 pipes, 4" wind pressure)

- 16 Contra Salicional (24 zinc, scale 46 @ 16' CC, 44 pipes, scale 56 @ 8' C)
- 8 Geigen (scale 46)
- 8 Gedeckt (Rohrflute, wood bass)
- 8 Viole de Gamba (scale 56)
- 8 Viole Celeste (scale 56)
- 8 Flauto Dolce
- 4 Geigen Octave (scale 58)
- 4 Flauto Traverso
- 2 Fifteenth (scale 70)
- Plein Jeu III (183 pipes, scale 48)
 - CC 15.19.22
 - f^{#1} 12.15.19
 - f^{#2} 8.12.15
 - f^{#3} 1. 8.12
- 16 Contra Trompette
- 8 Trompette
- 4 Clarion
- 8 Hautbois
- Tremulant
- Swell 16, Unison Off, 4
- Positiv on Swell

POSITIV (61 pipes, 2½" wind pressure)

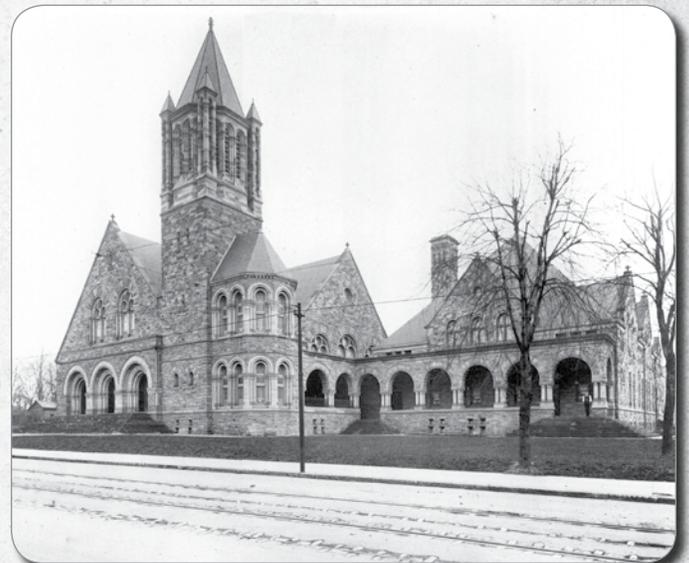
- 8 Singend Gedeckt (Nason, metal bass, wood from t.c.)
- 4 Nachthorn
- 2 Spillflöte
- 1½ Tierce
- 1½ Larigot
- 1 Sifflöte
- Zimbel III (183 pipes, scale 48)
 - CC 36.40.43
 - FF[#] 33.36.40
 - c⁰ 29.33.36
 - f^{#0} 26.29.33
 - c¹ 22.26.29
 - f^{#1} 19.22.26
 - c² 15.19.22
 - f^{#2} 12.15.19
 - c³ 8.12.15

ANTIPHONAL (68 pipes, 5" wind pressure)

- 8 Spitzprinzipal
- 8 Gedeckt (Stopped Diapason)
- 4 Principal (scale 56)
- 4 Flute (Harmonic)
- Acuta III (183 pipes, scale 46)
 - CC 19.22.26
 - c⁰ 15.19.22
 - c¹ 12.15.19
 - c² 8.12.15
 - c³ 5. 8.12
- Antiphonal 16, 4

PEDAL (32 pipes, 5" wind pressure)

- 32 Contre Flute Conique (ext.)
- 16 Contre Bass
- 16 Flute Conique
- 16 Quintaton (Gt.)
- 16 Contre Salicional (Sw.)
- 8 Principal
- 8 Spitzflöte (ext. Flute Conique)
- 4 Choral Bass (scale 56, slotted)
- Furniture IV (128 pipes, scale 46)
 - 2½ - 2 - 1½ - 1
- 16 Posauone
- 8 Trumpet (ext., 12 pipes)
- 4 Clarion (ext., 12 pipes)
- 16 Contre Trompette (Sw.)
- 8 Trompette (ext. Sw.)
- 4 Clarion (ext. Sw.)
- Chimes
- Great to Pedal 8
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Positiv to Pedal 8, 4



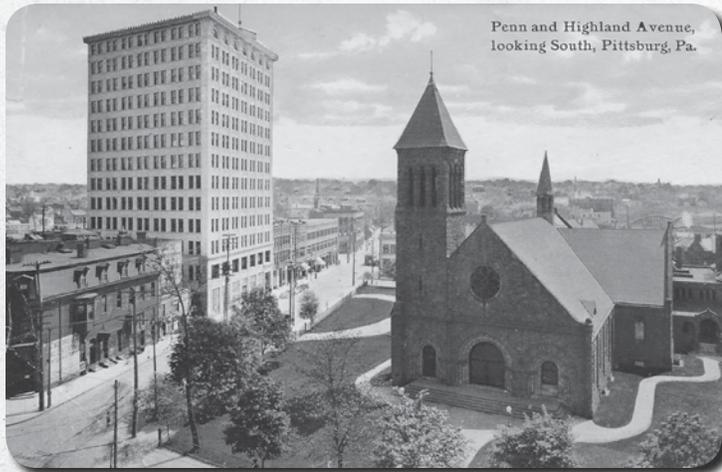
RIGHT: Sixth United Presbyterian Church of Pittsburgh, 1899; now Eastminster Presbyterian Church.

East Liberty Presbyterian Church

PITTSBURGH

AEOLIAN-SKINNER ORGAN

IN THE EARLY 19th century, Jacob Negley (1766–1827) and his wife, a Winebiddle, controlled most of the real estate in the East Liberty Valley. Mr. Negley was instrumental in erecting a small school at what is now the corner of Highland and Penn Avenues in Pittsburgh's East End. This building also served as an occasional church.



There was no minister, but passing preachers or preachers from nearby churches were invited to conduct services. In 1819, the school building was torn down and replaced with a church, which could also be used as a lecture hall. At that time, Mr. Negley conveyed an additional two acres to the fledgling congregation. There was, however, no pastor until the Presbyterian Board of Missions assigned the Rev. John Joyce in 1828.

The congregation was incorporated in 1847 as the First Presbyterian Church of East Liberty and undertook construction of what would be their third house of worship at the same location. Yet again in 1888, the church was razed and replaced by a newer and larger structure.

The use of instruments in the Presbyterian Church was controversial even into the second half of the 19th century. The first Pittsburgh Presbyterian church to obtain a pipe organ was probably Third Presbyterian, Downtown, in 1850. The Presbyterian Church of Sewickley purchased a Jardine in 1863, but it split the congregation. Nevertheless, the trend was under way: Third Church replaced their original organ with a III/39-register E. & G.G. Hook, Op. 431, in 1867; and First Presbyterian Church of Pittsburgh acquired E. & G.G. Hook Op. 532 in 1870, a three-manual, having 50 registers, apparently both without incident.

James Mellon (1846–1934), a life-long active member of East Liberty Presbyterian, remembered accompanying his father, Judge Thomas Mellon (1813–1908), to attend a

congregational meeting where the subject of an organ for the church was being discussed. David Rittenhouse Kuhn said: "If that organ is brought into the Church I and 17 others will leave the church for good". Mr. Kuhn was good to his word and he and 13 others left in 1856 to form the Associate Reformed Church of East Liberty, the predecessor of Eastminster Presbyterian Church. The organ in question appears to have been a melodeon. East Liberty Presbyterian Church, however, did acquire E. & G.G. Hook & Hastings, Op. 721, in 1873, an organ of two manuals and 20 registers.

In 1886, the church made plans to raze the 1847 building and replace it with a larger and more modern structure. The architects chosen were Alexander Wadsworth Longfellow Jr. and Alfred Branch Harlow, late of H.H. Richardson's Boston office, who, along with Frank Ellis Alden, would later become important in Pittsburgh architectural history. For the new church, Frank Roosevelt built his Op. 390, an organ of 1,998 pipes. Clarence Eddy played the dedication recital on September 28, 1888. In 1919–20, this organ was replaced by a four-manual, 54-rank Austin, Op. 873. The Roosevelt case was retained, but probably with additions and alterations above the impost. Charles M. Courboin dedicated the Austin on March 19, 1920.

In early 1930, it was announced that banker R.B. Mellon and his wife, Jennie King Mellon, would fund a new church, given in honor of their respective mothers, to be built on the same site. *Time* magazine described the project as follows:

[The] most active of East Liberty's members is . . . Richard Beatty Mellon, president of the Mellon National Bank of Pittsburgh. Brother Richard earned the right to be called "most active" last week when he donated an unlimited sum, which his fellow parishioners estimated would amount perhaps to \$3,000,000, for the purpose of razing the present East Liberty Church and building a fifth, vastly more impressive fane. Richard B. Mellon let it be known that he wished the projected church to have a longer life than its predecessors; he intended that it should be equipped with recreation rooms, athletic plants, cinema apparatus, every churchgoers' convenience which has ever been devised or thought of, so that even after a century its congregation will still be able to call the Mellon church "modern." But Brother Richard had no such advanced ideas about the architecture. He selected famed architect Ralph Adams Cram of Boston, inveterate, pious, scholarly Gothicist, whose very name on a contract insures his clients of meticulous, medieval craftsmanship (Princeton University Chapel, Manhattan's Cathedral of St. John the Divine).

ABOVE: East Liberty Presbyterian Church, ca. 1910, collection of J.M. Stark.



LEN LEVASSEUR

For Ralph Adams Cram, this was the commission of a lifetime. Here Cram, an Anglo-Catholic, was free to build the kind of church he had wanted. Architectural historian Walter C. Kidney noted: "Though building with Presbyterian money, . . . [Cram] so designed the chancel that on half an hour's notice [it] could be set up for a Catholic or Anglican High Mass." In any event, it is a most impressive piece of architecture. R.B. Mellon, who died in December 1933, did not live to see the completion of his beneficence, but left the church financially well endowed, which has contributed to its success in a changing neighborhood.

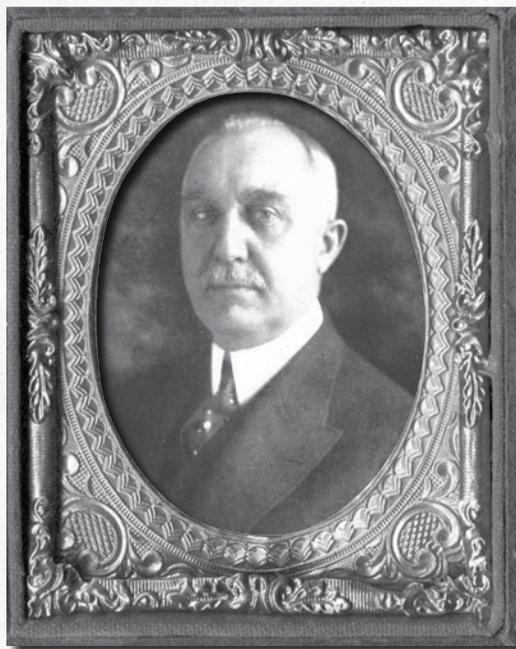
For the new church building, the 1920 Austin, including the Roosevelt case, all the furnishings and four of the windows from the 1888 sanctuary, were moved to the chapel. In 1973, that organ was again rebuilt by Austin as Op. 2553, retaining the modified Roosevelt case but rearranging the facade pipes.

The Aeolian-Skinner Organ Company of Boston was selected to build the sanctuary organ. The contract was announced in the April 1932 issue of *The Diapason*. The proposed stoplist was drawn up by William E. Zeuch, vice president of Aeolian-Skinner, in consultation with William Wentzell, the church organist. Zeuch had been brought into the Skinner firm by Arthur Hudson Marks, and was later involved in bringing in G. Donald Harrison. The organ was dedicated by Zeuch on Sunday May 19, 1935, a week after the formal dedication of the building. While there is no documentation to indicate who at Aeolian-Skinner initially supervised the work, because Ernest Skinner was no longer active in the company by 1935, it can be assumed that this instrument was the work of G. Donald Harrison.

In October 1935, four months after the dedication, Aeolian-Skinner was back to make some changes. The Great First Diapason was rescaled two pipes smaller from tenor C, the 4' Octave was rescaled two pipes larger. The Great Plein Jeu III-VI and Swell Chorus Mixture V were replaced and probably rescaled.

Between 1973 and 1976, further tonal work was carried out by the Burger and Shaffer Organ Company of Pittsburgh. J. David "Jack" Burger had worked with G. Donald Harrison at Aeolian-Skinner during the 1950s, and appears to have been carrying on some of the work

that Harrison had started in 1935 by rescaling and brightening the upper octaves of the diapason chorus. Some of the reeds were revoiced by Trivo, and the wind pressure of the 32' Bombarde was raised from 20" to 30", which may not have been consistent with Harrison's work.



Somewhat later, a 4' Prestant and a Cymbale IV, both unenclosed, were added to the Choir, and the three upper ranks of the Pedal Harmonics V were replaced, probably with larger scales. In addition, a Scharf IV was added to the Great and an Acuta IV replaced the Cornet V in the Swell, which was described as "very stringy and thin." One rank of the Cornet was used to make a 1' Sifflöte to replace the 1 1/4' Septième in the Choir. The independent 5 1/8' and 3 1/8' ranks in the Great were combined to form a Grosse Sesquialtera.

Other additions at that time were a 4' Choral Bass, a 2' Italian Principal in the Pedal, and an 8' State Trumpet playable from the Choir manual. All of the new pipes were made by Thomas Anderson, who had been Aeolian-Skinner's pipe shop foreman.



By the mid-1990s, the mechanical condition of the instrument had deteriorated, and since the tonal work of the 1970s by this time had become somewhat controversial, it was decided to undertake a comprehensive review. J. Richard Szeremany, recently-appointed director of music, worship and arts, brought in Jack Bethards, president of Schoenstein & Co. as a consultant. Mr. Bethards, in addition to making recommendations regarding the organ, also suggested certain acoustical changes. Acoustical engineer David Klepper recommended the sealing of the Guastavino tile used in various areas of the sanctuary. The acoustical work was carried out under the direction of Kirkegaard and Associates of Chicago.

In October 2004, the session awarded a contract to Goulding & Wood of Indianapolis for renovation of the instrument. Many of the tonal changes of the 1970s were reversed, the console and all of the windchests were replaced, and the organ was physically reconfigured within the chambers. Some pipe scal-

UPPER: Richard Beatty Mellon.

LOWER: Charles Wakefield Cadman, organist at East Liberty Presbyterian Church, 1907-1910, courtesy of East End/East Liberty Historical Society.

ings appear to have been altered from the original and some mixture compositions have been changed, most notably Harrison's Great Plein Jeu III-VI. In addition, some stops were added and some earlier additions retained; however, the overall character of the instrument has been very much returned to the style of Aeolian-Skinner in the mid-1930s.

JAMES M. STARK

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East Liberty Presbyterian Church, 1888 building, courtesy of Carnegie Library of Pittsburgh.

| AEOLIAN-SKINNER (1932–1935) | GOULDING & WOOD (2007) |
|---|---|
| GREAT (6" wind pressure) | GREAT (6" wind pressure) |
| 16 Diapason | 16 Diapason (292 mm, scale 28, #1–24 existing, #25–61 new 30%, 238 x 275 mm OD, existing, #1–61) |
| 16 Bourdon (Ped.) | |
| 8 First Diapason (12 pipes, scale 40; 49 pipes, scale 42) | 8 First Diapason (177 mm, scale 40, #1–12 existing, #13–61 new 30%) |
| 8 Second Diapason (scale 42) | 8 Second Diapason (163 mm, scale 42, #1–12 existing, #13–61 new 50%) |
| 8 Third Diapason (scale 45) | 8 Third Diapason (142 mm, scale 45, #1–12 existing, #13–61 new 30%) |
| | 8 Violoncello (120 mm, #1–12 zinc, #13–61 50%) |
| 8 Gemshorn | 8 Gemshorn (86 mm) |
| 8 Claribel Flute | 8 Claribel Flute (131 mm, #1–12 zinc, #13–61 50%, existing) |
| | 8 Bourdon (new, #1–12 wood, 130 mm @ #13, #13–61 30%) |
| 5½ Quint | 5½ Quint (126 mm, #1–61 existing 50%) |
| 4 Octave (scale 54) | 4 Octave (101 mm, scale 53, #1–61 new 50%) |
| 4 Principal (scale 58) | 4 Principal (85 mm, scale 57, #1–61 new 50%) |
| 4 Flute (#2 Harmonic) | 4 Flute (64 mm, #1–61 existing 50%) |
| 3½ Tenth (scale 65) | 3½ Tenth (60 mm, scale 65, #1–61 existing 50%) |
| 2½ Twelfth (scale 69) | 2½ Twelfth (50 mm, scale 69, #1–61 existing 50%) |
| 2 Fifteenth (scale 70) | 2 Fifteenth (49 mm, scale 70, #1–61 new 50%) |
| | 2 Flageolet (60/30 mm, #1–61 new 30%) |
| | 1½ Seventeenth (42.3 mm, scale 74, #1–61 new 50%) |
| Harmonics V (scale 48, 50 53, 53, and 56) #1-39 15.17.19.21.22 #40-61 8.10.12.14.15 | 2 Harmonics V* (2' = 63 mm, scale 46, new 50%) #1-39 15-17-19-21-22 #40-61 8-10-12-14-15 |
| Plein Jeu III-VI* (1935, scale 46 and 50) #1-18 22.26.29 #19-37 12.15.19.22 #38-43 1. 5. 8.12.15 #44-61 DQ. 1. 5. 8.12.15 | 1½' Plein Jeu IV (1½' = 36 mm, scale 46, new 50%) #1-22 19-22-26-29 #23-34 15-19-22-26 #35-41 12-15-19-22 #42-47 8-12-15-19 #48-61 5-8-12-15 |
| *16 Contra Tromba (12") | *16 Contra Tromba (6" wind pressure, 6", #1-61 new zinc/50%) |
| *8 Tromba (12") | *8 Tromba (6") |
| *4 Octave Tromba (12") | *4 Octave Tromba (6" wind pressure, 6", #1–61 new zinc/50%) |
| | 16 Trompette en Chamade (Ant., 4½", #1–61 new zinc/50%) |
| | 8 Trompette en Chamade (Ant., 3½", #1–61 new zinc/50%) |
| | 8 Tuba Mirabilis (Solo) |
| | 8 State Trumpet (Solo) |
| | Tremolo |
| 8 Harp | Harp |
| 4 Celesta | |
| Chimes | Chimes |
| * enclosed | * enclosed |
| SWELL (6" wind pressure) | SWELL (6" wind pressure) |
| 16 Bourdon | 16 Bourdon |
| 8 Diapason (scale 42) | 8 Diapason (201 mm, #1–12 zinc, new) |
| 8 Geigen Diapason (scale 46) | 8 Geigen Diapason (193 x 225 mm, #1–73 existing) |
| | 8 Nachthorn (142 mm, new, #1–12 zinc, #13–73 50%) |
| 8 Rohrflöte | 8 Stopped Diapason (Rohrflöte, 94 x 116 mm, #1–63 existing) |
| 8 Flute Celeste | 8 Flute Celeste (142 mm, new, #1–12 zinc, #13–73 50%) |
| 8 Flauto Dolce | 8 Flauto Dolce (94 x 116 mm, #1–63 existing) |
| 8 Gamba (scale 60) | 8 Viole de Gamba (existing #1–12 zinc, #13–73 50%) |
| 8 Gamba Celeste (scale 60) | 8 Voix Celeste (existing, #13–73 50%) |

| AEOLIAN-SKINNER | GOULDING & WOOD |
|---|---|
| 8 Salicional (scale 64) | 8 Salicional (#1-12 zinc, #13-73 50%) |
| 8 Voix Celeste (scale 64) | 8 Salicional Celeste (#1-12 zinc, #13-73 50%) |
| 4 Octave (scale 57) | 4 Octave (existing, #1-12 zinc, #13-73 50%) |
| 4 Flute Triangulaire | 4 Flute Triangulaire (existing, #1-12 zinc, #13-73 50%) |
| | 2 Super Octave (86 mm, new, #1-73 50%) |
| 2 Piccolo | 2 Piccolo (96 x 105 x 105 mm, #1-73 existing) |
| Chorus Mixture V (1935, scale 50 and 54) #1-15 15.19.22.26.29 #16-27 12.15.19.22.26 #28-39 8.12.15.19.22 #40-50 5. 8.12.15.19 #51-61 1. 5. 8.12.15 | 2 Chorus Mixture VI (2' = 46.6 mm, scale 47, new 50%) #1-12 15-19-22-26 #13-30 12-15-19-22 #31-36 8-12-15-19 #37-54 1-8-12-15 #54-61 8ve-1-5-8 |
| Cornet V (scale 56 and 58) #1-10 8.15.19.22.24 A34 #11-61 1. 8.12.15.17 | 1 Cymbale III (1' = 27 mm, new 70%) #1-18 22-26-29 #19-31 19-22-26 #31-36 15-19-22 #37-42 12-15-19 #43-54 8-12-15 #55-61 1-8-12 |
| 16 Posaune (6") | 16 Double Trumpet (6-1/8", new, #1-73 zinc/50%) |
| 8 Cornopean (6") | 8 Cornopean (4 1/4", existing, #1-73 zinc 50%) |
| 8 French Trumpet | 8 French Trumpet (4 1/4", new, #1-73 zinc/50%) |
| 8 Oboe | 8 Oboe (3 3/4", existing, #1-73 zinc/50%) |
| 8 Vox Humana | 8 Vox Humana (1 3/4", existing, #1-73 50%) |
| 4 Clarion (6") | 4 Clarion (3 1/4", new, #1-73 zinc/50%) |
| | 8 Tuba Mirabilis (Solo) |
| | 8 State Trumpet (Solo) |
| 8 Harp | Harp |
| 4 Celesta | |
| Chimes | Chimes |
| Tremolo | Tremolo |
| CHOIR (6" wind pressure) | CHOIR (6" wind pressure) |
| 16 Gamba (ext.) | 16 Contre Viole (ext., 125 mm, existing, #1-12 zinc) |
| | 16 Quintatona (170 mm, #1-12 existing zinc, #13-61 new 50%) |
| 8 Diapason (scale 45) | 8 Diapason (142 mm (scale 4c), existing, #1-12 zinc, #13-73 30%) |
| 8 Concert Flute | 8 Concert Flute (115 x 137 mm, existing #1-73) |
| | 8 Chimney Flute (#1-12 new wood, 81 mm @ #13, #13-73 30%) |
| 8 Viole d'Orchestra (scale 60) | 8 Viole d'Orchestra (78 mm, existing, #1-12 zinc, #13-73 50%) |
| 8 Viole Celeste (scale 60) | 8 Viole Celeste (78 mm, existing, #1-12 zinc, #13-73 50%) |
| | 8 Erzähler (existing, #1-12 zinc, #13-73 50%) |
| 8 Kleine Erzähler | 8 Kleine Erzähler (existing, #13-73 50%) |
| 8 Kleine Erzähler Celeste | |
| 8 Quintadena (synthetic combination) | |
| | 4 Fugara (80 mm, new, #1-61 50%) |
| 4 Violina (scale 68) | 4 Violina (54 mm, existing, #1-73 50%) |
| 4 Flute Harmonic | |
| | 4 Spindle Flute (78/39 mm, new, #1-61 30%) |
| 2 3/8 Nazard | 2 3/8 Nazard (43/13 mm @ #13, new, #1-61 30%) |
| 2 Piccolo | 2 Piccolo (55/20 mm, existing, #1-61 30%) |
| 1 3/8 Tierce | 1 3/8 Tierce (29/12 @ #13, new #1-61 30%) |
| | 1 1/8 Larigot (37/24 mm, new #1-61 30%) |
| 1 1/8 Septième | 1 Siffute (41 mm, new, #1-61 30%) |
| | 2 Full Mixture V (new, 2' = 47 mm, 50%) #1-15 15-19-22-26-29 #16-27 12-15-19-22-26 #28-39 8-12-15-19-22 #40-51 5-8-12-15-19 #52-61 1-5-8-12-15 |

| AEOLIAN-SKINNER | GOULDING & WOOD |
|--|---|
| | 32 Contra Bassoon (ext., 6", existing #1-12 zinc/50%) |
| 16 Fagotto | 16 Bassoon (4 1/8" existing, #1-73 zinc/50%) |
| 8 Corno di Bassetto | 8 Corno di Bassetto (2 1/8", existing, #1-73 zinc/50%) |
| 8 Orchestral Oboe | 8 Orchestral Oboe (2 1/2", existing, #1-73 zinc/50%) |
| 8 Trumpet | 8 Trumpet (4 3/4", new, #1-73 zinc/50%) |
| | 4 Clarion (3 1/4", new, #1-73 zinc/50%) |
| | 8 Trompette en Chamade (Ant.) |
| | 8 Tuba Mirabilis (Solo) |
| | 8 State Trumpet (Solo) |
| 8 Harp | 8 Harp |
| 4 Celesta | |
| Chimes | Chimes |
| Tremolo | Tremolo |
| SOLO (10" wind pressure) | SOLO (8" wind pressure) |
| 8 Flauto Mirabilis | 8 Flauto Mirabilis (165 x 190 mm, existing #1-73) |
| 8 Gamba | 8 Gamba (115 mm, existing, #1-12 zinc, #13-73 50%) |
| 8 Gamba Celeste | 8 Gamba Celeste (115 mm, existing, #1-12 zinc, #13-73 50%) |
| 4 Orchestral Flute | 4 Orchestral Flute (90 x 104 mm, existing, #1-61 wood/30%) |
| | Cornet V (210 mm @ #20, existing #20-61 50%) #20-61 1-8-12-15-17 |
| 8 French Horn | 8 French Horn (6", existing, #1-73 zinc/50%) |
| 8 English Horn | 8 English Horn (3", existing, #1-73 zinc/50%) |
| | 8 Tuba Minor (5 1/8", existing, #1-73 zinc/50%) |
| 8 Tuba Mirabilis (25") | 8 Tuba Mirabilis (18" wind pressure, 6" scale, new, #1-73 zinc/50%, hooded) |
| | 8 State Trumpet (13" wind pressure, unenclosed, 4 1/2" scale, new #1-73 zinc/50%, hooded) |
| | 8 Trompette en Chamade (Ant.) |
| | Cybelstern |
| | Rossignol |
| 8 Harp | Harp |
| 4 Celesta | Celesta |
| Chimes | Chimes |
| Tremolo | Tremolo |
| STRING (floating, enc., 6" wind pressure) | STRING (floating, enclosed, 6" wind pressure) |
| Orchestral Strings VI | Orchestral Strings VI (438 pipes, existing #1-73 zinc/50%) 8' String Organ VI draws on Gt/Sw/Ch/So (438 pipes, #1-73, 50% zinc) rank 1: unison 90 mm (scale 57) rank 2: sharp 89 mm (scale 57) rank 3: unison 80 mm (scale 59 sc) rank 4: sharp 75 mm (scale 61) rank 5: unison 65 mm (scale 64) rank 6: flat 63 mm (scale 65) |
| ECHO (enclosed, 5" wind pressure) | ECHO (enclosed, prepared) |
| 8 Zart Flöte (Melodia) | 8 Zart Flöte |
| | 8 Viole |
| 8 Vox Angelica II rks, (scale 60) | 8 Vox Angelica |
| 4 Fern Flute (#3 Stopped Diapason) | 4 Fernflöte |
| | 2 Blockflöte |
| | 16 Bassoon-Oboe (ext.) |
| | 8 Oboe |
| 8 Vox Humana | 8 Echo Vox Humana |
| Chimes | Chimes |
| Tremolo | Tremolo |

| AEOLIAN-SKINNER | GOULDING & WOOD |
|--|---|
| ANTIPHONAL (unenclosed, prepared) | ANTIPHONAL (unenclosed, prepared) |
| 8 Diapason (scale 42) | 8 Diapason |
| 8 Melodia | 8 Melodia |
| 4 Octave | 4 Octave |
| | 4 Hohlflöte |
| Grave Mixture II (12-15) | |
| | 2 Fifteenth |
| | 1½ Mixture IV |
| 8 Tuba | 8 Tuba |
| 4 Clarion | |
| PEDAL (6" wind pressure) | PEDAL (6" wind pressure) |
| 32 Diapason Stopped (Diap. ext., 8') | 32 Bourdon (ext., 20¼" x 23½", existing #1-12) |
| 16 Diapason (Open) | 16 Double Open Diapason (14" x 17", existing #1-32) |
| 16 Bourdon | 16 Bourdon (new, #1-32) |
| 16 Diapason (Gt.) | 16 Diapason (Great) |
| 16 Contra Bass | 16 Contra Bass (7¾" x 9¾", existing #1-12) |
| | 16 Contre Gamba (Sw.) |
| 16 Gamba (Ch.) | 16 Contre Viole (Ch.) |
| | 16 Bourdon (Gt.) |
| 16 Echo Lieblich (Sw.) | 16 Echo Lieblich (Sw.) |
| | 16 Quintaton (Ch.) |
| 10% Quint (Bourdon) | 10% Quint (Bourdon) |
| | 8 Octave (170 mm, scale 41+B228, new, #1-12 zinc, #13-32 50%) |
| 8 Gedeckt (Bourdon) | |
| 8 Octave (Open) | 8 Octave Wood (Open) |
| | 8 Stopped Flute (3" x 4½", new #1-32) |
| 8 Still Gedeckt (Sw.) | 8 Still Gedeckt (Sw.) |
| 8 Principal (Contra Bass) | 8 Principal (Contra Bass) |
| | 8 Gambe (Sw.) |
| | 8 Bourdon (Gt.) |
| | 8 Quintaton (Ch.) |
| 5½ Twelfth (Bourdon) | |
| | 4 Fifteenth (101 mm, scale 53, new, #1-32 50%) |
| 4 Flute (Bourdon) | |
| | 4 Cantus Flute (2.64" x 3.39", new #1-32) |
| | 2½ Nineteenth (66 mm, new, #1-32 50%) |
| | 2 Twenty-second (60 mm, new, #1-32 50%) |

| AEOLIAN-SKINNER | GOULDING & WOOD |
|---------------------------------|---|
| Harmonics V 15.17.19.21.22 | |
| | 1½ Mixture IV (1½" = 43 mm) 19-22-26-29 |
| | 32 Grand Cornet (derived) |
| 32 Bombarde (Trombone ext. 20") | 32 Contra Bombarde (ext., 16½", existing #1-12) |
| 32 Fagotto (Ch. ext. 10") | 32 Contra Bassoon (Ch.) |
| 16 Trombone (15") | 16 Bombarde (Trombone, existing #1-56) |
| | 16 Contra Tromba (Gt.) |
| 16 Fagotto (Ch.) | 16 Bassoon (Ch.) |
| 10% Quint Trombone (Gt.) | |
| 8 Tromba (Trombone) | 8 Tromba (Bombarde) |
| | 8 Contra Tromba (Gt.) |
| | 8 Bassoon (Ch.) |
| | 4 Tromba Clarion (Bombarde) |
| 4 Clarion (Trombone) | |
| | 4 Schalmei (scale 3", new #1-32 zinc/50%) |
| | 16 Trompette en Chamade (Ant.) |
| | 8 Trompette en Chamade (Ant.) |
| | 8 Tuba Mirabilis (Solo) |
| | 8 State Trumpet (Solo) |
| | Tremolo |
| | Pedal Divide 12/13 |
| Chimes | Chimes |
| 8 Harp | |
| 4 Celesta | |
| ECHO/ANTIPHONAL PEDAL | ECHO/ANTIPHONAL PEDAL (prepared) |
| 16 Gemshorn | 16 Gemshorn |
| 16 Major Bass | 16 Echo Bourdon |
| 8 Gemshorn (ext.) | 8 Gemshorn (ext.) |
| 8 Gedeckt (ext.) | 8 Gedeckt (ext.) |
| | 16 Bassoon (ext.) |
| | 8 Bassoon (Echo) |

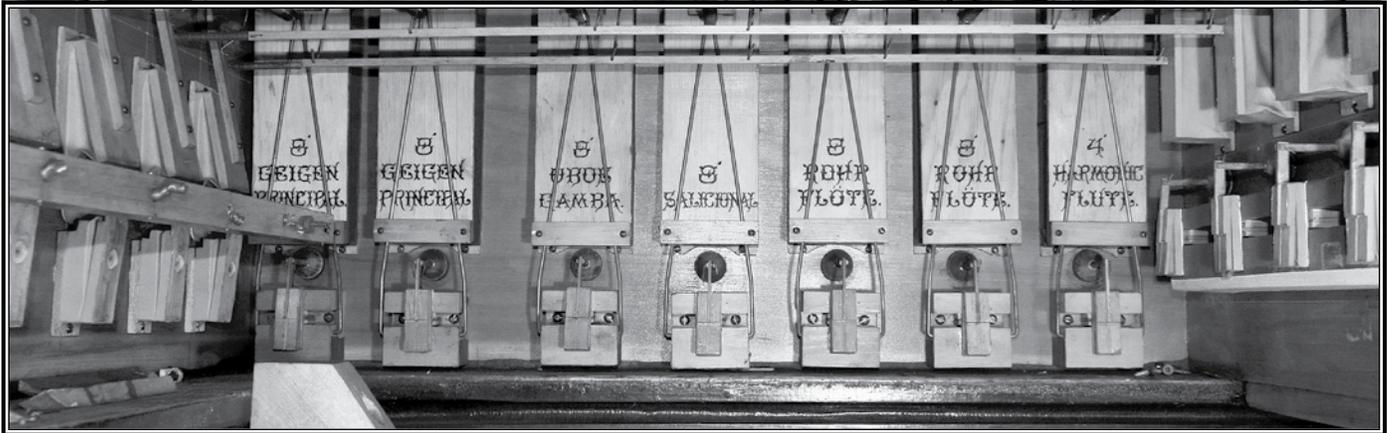


East Liberty Presbyterian Church Chapel showing Austin Op. 2553 (III/37) behind the modified 1888 Roosevelt case. PHOTO PHILIP MAYE.

First United Methodist Church

WEST NEWTON

AUSTIN ORGAN

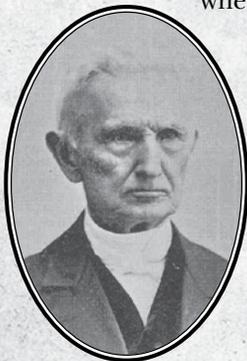


ABOVE: Austin Universal Windchest showing the slider motors and the individual pipe valves

BELOW: Nameplate

PHOTOS COURTESY OF PHILIP MAYE

THE FIRST UNITED METHODIST CHURCH of West Newton was founded in 1839 by Samuel Wakefield and D.L. Dempsey, who were pastors of the Connellsville Circuit of the Pittsburgh Conference of the Methodist Episcopal Church. West Newton was then known as Robbstown. The first church building was erected in 1840 and was replaced by the present structure in 1883. The church was affiliated with various circuits until 1882, when it became a preaching station.



Samuel Wakefield (1799–1895), pictured at left, was licensed to preach in 1820, admitted on trial to the Pittsburgh Conference in 1834, and became a full member in 1837. After serving a number of churches, he retired to West Newton in 1880 and lived there until his death. Wakefield published several works on theology and was a prolific hymn writer.

The first, and present, pipe organ at First Methodist was installed in 1905 by the Austin Organ Company. It is of interest in several respects: it was built during the short tenure of Basil Austin as tonal director; and it contains the Austin adjustable crescendo mechanism.

Basil Austin, who together with his brother John had begun building organs at Clough & Warren in 1893, left to find his fortune in the gold fields of Alaska in 1897. He returned, financially well off, to regular employment in 1900, rejoining his brother. With the departure of Robert Hope-Jones and Carlton Michell in 1904, Basil Austin took over as tonal director. What technical or practical

knowledge he had is open to speculation. The scaling at West Newton is conservative and the use of a 4' Gemshorn as the Great Octave can also be found in Philipp Wirsching's later small instruments. Wirsching was closely associated with John Austin in his early career, 1899–1900, and had known both Austins at Farrand & Votey, so he may have had some influence on the design.

The first use of the adjustable crescendo mechanism, operated through a series of wooden cams, was thought to have been Opus 156 (1906) in Pasadena, California. West Newton is older and, while it could be a later addition, the mechanism appears original.

The tubular-pneumatic key and stop action is original. The stop action is of pneumatically operated sliders and the pipes stand on a very roomy Austin Universal Windchest with individual pipe valves.

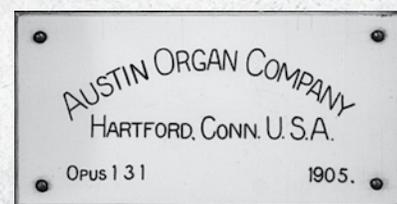
JAMES M. STARK

SOURCES

Wallace Guy Smeltzer, ed., *Methodism in Western Pennsylvania* (Little Valley, N.Y.: The Straight Publishing Company, 1969), 909.

John N. Boucher, *Old and New Westmoreland*, Vol. 2 (New York: American Historical Society, 1918), 554.

Orpha Ochse, *Austin Organs* (Richmond, Va.: Organ Historical Society, 2001), 19, 50, 87.





Austin Organ Company ~ Opus 131 (1905)

GREAT (61 pipes)

- 8 Open Diapason
scale 44, 17 halving
- 8 Concert Flute
- 8 Dulciana
- 4 Gemshorn
Swell to Great 16, 8, 4

SWELL (61 pipes)

- 8 Geigen Principal
scale 51, 20 halving
- 8 Rohr Flute
- 8 Salicional
- 4 Harmonic Flute
- 8 Oboe Gamba
Tremolo
Swell 16, Unison Off, 4

PEDAL (30 pipes)

- 16 Bourdon
- 16 Gedeckt
Great to Pedal 8
Swell to Pedal 8, 4

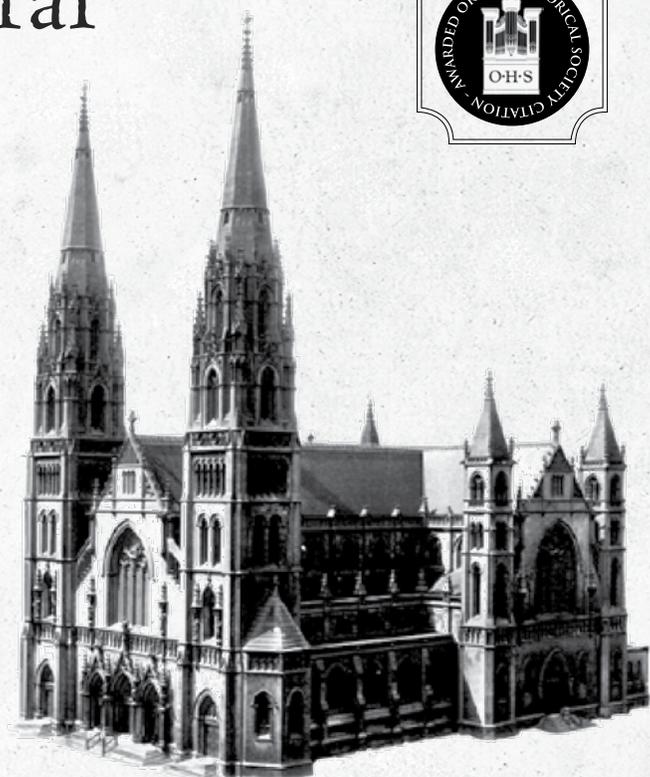
Programmable Crescendo Pedal

- Adjustable Combination Action
Great 1, 2, 3
Swell 1, 2, 3
Toe studs
Pedal 1, 2
Concave radiating pedalboard

St. Paul R.C. Cathedral

PITTSBURGH

BECKERATH ORGAN



IN THE HISTORY of the Roman Catholic Diocese of Pittsburgh, Saint Paul's Cathedral has a unique place. The current building is the third in a line of successive cathedrals. The first two were located downtown at Fifth Avenue and Grant Street (1843–1851) and (1855–1903), followed by the present 1906 structure in Oakland on Fifth Avenue at Craig Street.

St. Paul's parish was established in 1827. The first church building was completed and dedicated in 1834, and designated the cathedral church when the Diocese of Pittsburgh was formed in 1843. The first organ was built by Corrie & Hubie of Philadelphia in 1835. According to A.A. Lambing, the "organ was a small one . . . placed not in the gallery over the main entrance, but in a small organ loft in the right transept." That organ was lost with the building in the 1851 fire.

A new cathedral (the second), in the same location as the former, was completed and dedicated in 1855. The Jardine organ firm sold a second-hand Corrie & Hubie organ to the cathedral that had been built for, and removed from Trinity Episcopal Church in downtown Pittsburgh when that church installed a Jardine organ in 1853. It was first used in the basement of the cathedral, and then moved upstairs when the cathedral was completed. In 1866, the cathedral installed a large new Jardine organ (the Corrie & Hubie was sold to St. Brigid's Church, which was subsequently destroyed by fire in 1871).¹ The new organ was inaugurated on June 11, 1866, with cathedral organist John Wamelink performing on the three manual, 45-stop

instrument, at the time, thought to be the third largest organ in the United States.

In 1899, William Mayer was appointed cathedral organist, and according to Edward G. Baynham, "was an authority on pipe organs, designed several organs which gained national attention, and for years represented Andrew Carnegie in his musical benefactions"—specifically with regard to Carnegie's donations of organs to churches.² In March 1900, the *Pittsburgh Catholic* reported news of Carnegie's offer to provide a new pipe organ for St. Paul's Cathedral. The large, four-manual Kimball organ was dedicated by Gaston Dethier, renowned Belgian organist, on September 27, 1901. "The magnificent \$20,000 organ donated by Andrew Carnegie . . . is situated in the north transept gallery, while the antiphonal organ is located immediately behind the high altar." In the same year, the cathedral property was sold to Henry Clay Frick in what was then the largest real-estate transaction in the history of Pittsburgh. The closing Mass in that cathedral was celebrated in May 1903. The Kimball organ, less than two years old, was dismantled, and relocated to a special storage "shed" in Oakland while the current cathedral was under construction.

Dedicated October 24, 1906, the third and current cathedral building was designed by architects James Egan and Charles Prindeville of Chicago, with Thomas Reilly serving as contractor. Notable features of the new cathedral included Carrara and Connemara marble; glass by the Willett Stained Glass Co. of Pittsburgh, Franz Mayer & Co. of Munich, Hunt Stained Glass of Pittsburgh, Freder-

1. For the 1872 church, St. Brigid's purchased Derrick & Felgemaker, Op. 95, which was subsequently moved in 1962 to what is presently St. Benedict the Moor Church.

2. See First Unitarian Church of Pittsburgh, p. 150 of this *Atlas*.

ick Leucht of New York, John Hardman & Co. of Birmingham, England, and George Sotter of Pittsburgh; statuary and cast bronze Stations of the Cross by Joseph Sibbel and the Pickel Marble Company; woodwork by the Manitowoc Seating Company of Wisconsin; and three tower bells, E-flat, G, and B-flat, which were cast for the second cathedral by the Meneely Company of West Troy, New York, and relocated to the new cathedral.

Archival letters indicate that much discussion ensued regarding the reinstallation of the Kimball in the new cathedral. Reconfiguring was necessary to fit the organ into the gallery and to provide adequate space for the choir. This required lowering the facade to expose a portion of the rear window, providing a new tubular-pneumatic console and an electric antiphonal organ, and consideration of the use of a water motor. The cost of removing, storing, and reinstalling the Kimball was also the gift of the original donor, Andrew Carnegie.

By the 1940s, discussions were already under way for replacement of the deteriorating Kimball. In November 1955, a contract was signed with Aeolian-Sinner for a new instrument. The contract stipulated that the instrument would be designed and finished by G. Donald Harrison and be completed on or about August 1, 1957, to coincide with the cathedral's 50th jubilee year. Following Harrison's death, delays in the completion of the organ, as well as cost escalation, resulted, after much discussion, in the cancellation of the contract. Subsequently the cathedral received bids from Metzler, Casavant, Holtkamp, Möller, and von Beckerath. Cathedral organist Paul Koch was a good friend of Robert Noehren, and while Noehren was in Europe in the summer of 1959, Koch asked him to act on the cathedral's behalf to obtain a proposal for a four-manual organ from Beckerath. Proposals were written, and following an October 1959 visit by Beckerath to Pittsburgh, plans proceeded quickly, with an agreement in

February 1960, for a completed instrument by December 1962. The first mechanical-action organ to be installed in a North American cathedral in the 20th century featured a dedication week filled with events including concerts by Paul Koch, Robert Noehren, E Power Biggs, and Fernando Germani. The instrument's impact since its installation is reflected in the following commentaries:

This organ is one of the more important organs to be installed anywhere on this continent in the post World War II era. It is a masterpiece, not only in sound, but in its architectural concept as well. It follows majestically and proudly the basic tenets of the great antique European models and as such it represents all that is good about the organ as an instrument.

Craig Cramer, University of Notre Dame

In 1962, Saint Paul's Cathedral in Pittsburgh became home to a monumental four-manual organ built by Rudolf von Beckerath of Hamburg, Germany. It was not the first Beckerath organ installed in the United States . . . but the organ at St. Paul's Cathedral remains the largest of his American projects, and in the minds of many who know his work, the finest as well. The success of the Pittsburgh organ inspired a number of later instruments, which were also to have a marked influence upon organ playing and organ building in America in the years that followed. His instruments, like the antiques that inspired him, are known for the rich warmth of their tone and the balanced and blending quality of their sound. Because of this, he is now often regarded as the greatest German organbuilder of the mid-20th century. As such, his instruments are of immense value as they represent the highest quality in organ building of that time. When the organ was new, it brought the most renowned artists of Europe and America to St. Paul's, and sounds which had scarcely been heard in America were shaped by expert fingers to produce music of extraordinary beauty. As one who was present at many of these events, I can at-



Kimball organ ca. 1952, and the newly installed chandeliers.



The interior of the church in 2009.

LEN LEVASSEUR



LEN LEVASSEUR

test to the excitement these concerts generated, and to the extent to which the cathedral was perceived by many as a place where the great music of the Church was supported and nurtured as part of the cathedral's outreach.

William Porter, Montreal

In September 1984, cathedral organist Paul Koch sought an organ overhaul and cleaning proposal from the Beckerath firm. The organ was covered and sealed during construction work on the interior of the cathedral, which included a new floor, plaster repair, and painting. Koch's proposal included attention to the "sagging pipes," sluggish slider motors, the combination action, and stopknob mechanism. Months later, after much correspondence, a proposal was received from the Beckerath firm including an explanation of the cleaning process as well as additional details concerning the renewal of the keyboards, pedalboard, and eventual adjustment of the tracker mechanism.

The cathedral was able to pay \$75,000 to the Beckerath firm for repairs that took place beginning in 1986. The scope of the work included cleaning, regulating, tuning, and the replacement of some reed tongues. During this process, iron rods were installed behind each of the Pedal facade pipes as well as other large pipes within the Pedal towers to arrest the sagging. David Richards of Allegheny Pipe Organs was introduced to the Beckerath firm at this time and would be named as the local curator of the instrument.

Late in 2001, the cathedral commissioned a thorough Pipe Organ Condition Report from S.L. Huntington & Co. Subsequently, proposals were solicited and received from Beckerath Orgelbau, Allegheny Pipe Organs, S.L. Huntington & Co., Hans Ulrich Erbsloh, and Taylor & Boody Organbuilders. In July 2004, Christophe Linde (who voiced the organ with Rudolf von Beckerath) was hired to assess the condition of the organ. In the requested proposals, the builders were asked to include the replacement of stop motors, stopknob mechanisms, combination system, and replacement of sagged pipes. Builders also included additional suggestions and considerations.

On October 24, 2005, St. Paul Cathedral began the 100th year of its dedication. At that time, the parish announced a multi-million dollar capital campaign that made possible projects, including exterior masonry restoration, improved handicap accessibility, new electrical wiring, new illumination, undercroft renovation/modernization, replacement of the heating/cooling system, and, the organ restoration.

Meanwhile, old problems persisted requiring adjustment to stop motors, cleaning of stopknobs, calming guest recitalists over the lack of an adequate combination action, and hoping for pitch and tone from sagging/collapsing pipes. The reservoirs could no longer wait for a future rehabilitation and thus received a complete renewal during the summer of 2005. The cathedral music department announced the final public concert in May 2006 because of the unreliable nature of the organ's mechanisms. By the time the organ restoration work by Taylor & Boody began on site in March 2008, two-thirds of the organ was "uncontrollable" with many stops working sporadically, or not at all.



An 1899 view of the 1855 St. Paul's Cathedral.

The scope of restoration of an instrument this size is vast, and a debt of gratitude is owed to the Taylor & Boody firm for their expertise, diligence, and especially for their ability to work around, during, and throughout the cathedral's busy schedule. Taylor & Boody's commitment to "getting it right" rather than rushing through the work allowed them to care for the many "surprises" exposed along the way. Only in the process of dismantling the countless moving parts and sealed chests can an organbuilder see the full extent of the work that is required. It is their and the cathedral's expectation that this monument of organ building will remain, for generations to come, the work of art for which it is justly known!

DONALD FELLOWS

ORGANS, like all artistic objects, reflect the cultural perspectives of the time and the place where they are made. The St. Paul organ, by virtue of its sheer size and tonal grandeur, offers a particularly bold statement by its builder, Rudolf von Beckerath (1907–1976) about what he believed the ideal organ should be. The design of the instrument is rooted in the ideas of the 20th-century German Organ Reform Movement or "Orgelbewegung," which was formed in the 1920s by friends of the von Beckerath family in Hamburg, who were captivated by the beauty of the old organs of their city, particularly the long-neglected Arp Schnitger organ of the St. Jakobi

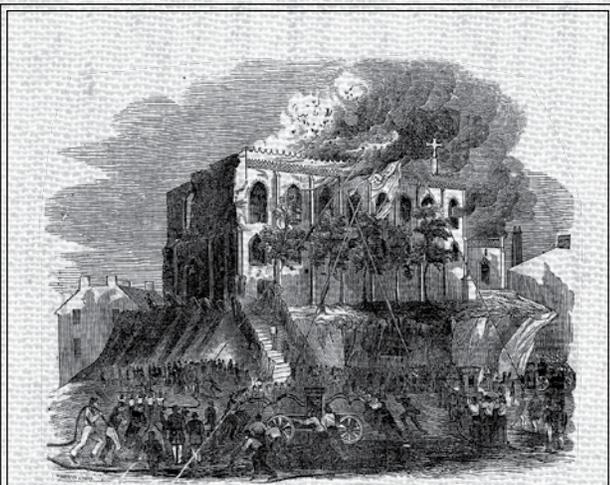
Church, built in 1693. On hearing the music of J.S. Bach played on this authentic instrument, the group pressed for a return to the essential elements of design and construction that had inspired the organbuilders and great composers of the 18th century and earlier. These principles would inform every facet of the organ's design, creating a unity of musical concept, architectural expression, technical simplicity, and artistic control that had been overshadowed by the excesses of the Romantic period.

Beckerath knew from an early age that he wanted to build organs as fine as Schnitger's and thus became a pioneer in the rebirth of principles of classic organbuilding. Because the necessary skills for building such instruments were no longer found in Germany, he served an apprenticeship in Paris, where the traditional construction of slider windchests was still practiced. He soon rose to a position of leadership as a master craftsman in the French school and gained broad experience in directing a large firm. However, his love for German instruments called him home during the 1930s, where he gained the position of national authority over organs and bells. This gave him access to a wide variety of historic instruments, many of which he was able to document. Beckerath also used his position to insure their protection against pillage by the government during the war, a practice that had taken a heavy toll on organs during the First World War. The war years, during which his research was destroyed, were spent as a translator in France. In 1945, he made his way back to Hamburg to start over with a fierce determination to realize his vocation as an independent builder. At the age of 42, he established a shop in Hamburg and built, from

meager resources, a daring and impressive three-manual mechanical-action organ for the Hamburg Musikhalle. That project, coupled with several outstanding restorations nearby, assured his reputation.

Thirteen years later, the St. Paul's organ was built. In it, we find the influence of Beckerath's formative years. The basic clarity of early German organbuilding style is immediately obvious to the eye in the rational design of this organ's case. Tenets espoused by the "Orgelbewegung" are present, from a responsive mechanical key action and slider windchests, to the classic scaling of the pipes. The brilliant stoplist is highly refined yet economical. Nothing is wasted. The years in France are more subtly reflected in the grand gesture of the organ's design, which makes possible the performance of an unusually wide range of literature crossing national stylistic boundaries. While Beckerath was not the only European builder of his time to undertake large projects, what separates his work from others was his uncompromising attention to the sound of his organs. His happiest days were spent voicing pipes on site. In Pittsburgh, he took five months working with his assistants, striving to impart to each pipe the vocal quality of the historic organs he knew so well.

One may well ask why restoration should be necessary after only 50 years. To this, there are several answers. In returning to building practices of a long-forgotten craft, Beckerath risked not knowing many of the secrets that made old organs so durable. Only time would sort out problems there. When one adds to this the difficulty of obtaining high quality materials in postwar Germany it is easy to understand, for example, the structural failure of the huge zinc pipes that have now been replaced with tin, as in historic models. Also Beckerath's stated intention not to build mere copies of antiques led him in some cases to reject traditional methods of construction, such as mechanical stop action in favor of more convenient but faulty modern substitutes, and to replace materials, such as wood with plastics that have not proven of lasting value. The forthright correction of these matters posed little difficulty, for they did not threaten the intrinsic nature of the organ. A more serious question arose in the treatment the pipes that needed repair or the correction of voicing problems. Here, every effort was made to retain the character of the original sound with all its spontaneity and life. Beckerath voiced with a broad stroke. Much of the charm of his instruments comes from the skilled hand of a master who wasted no time in achieving the fresh sound he sought. A restorer must resist the temptation to judge the original voicing by his own standards and taste. This is not as easy as it might sound, for mechanical-action organbuilding has not been a static craft since Beckerath's time. Much has been discovered about historic organbuilding practices that was unknown in 1962. Here, the question was raised as to whether the tuning system should be changed from a romantic equal temperament to an unequal one in vogue today. It was decided that equal temperament should be retained as part of the character intended by the builder. In addition, it was decided that the current pitch of A445 should not be lowered five cycles to present standards.



"Burning of St. Paul's Cathedral, Pittsburgh." From *Gleason's Pictorial Drawing Room Companion*. Boston, June 14, 1851. An early view of Pittsburgh, the first to appear in a national illustrated newspaper. St. Paul's was built in 1829 and was the city's only cathedral. When it caught fire in 1851, attempts to control the blaze failed due to the primitive firefighting equipment and also, according to *Gleason's Pictorial*, "a brisk breeze which was blowing at the time, and the extreme height of the structure, it being situated on an eminence of twenty feet above the level of the street."

Rudolf von Beckerath Organ (1962)

GREAT

16 Principal
8 Principal
8 Koppelgedackt
4 Octave
2 $\frac{2}{3}$ Quinte
2 Octave
1 $\frac{1}{3}$ Mixture V
 $\frac{2}{3}$ Scharf IV
16 Trumpet
8 Trumpet
4 Trumpet
Swell to Great
Solo to Great
Ruckpositiv to Great

RÜCKPOSITIV

8 Principal
8 Quintadena
8 Rohrflöte
4 Octave
4 Blockflöte
2 $\frac{2}{3}$ Nasat
2 Octave
2 Gemshorn
1 $\frac{1}{3}$ Quinte
1 Scharf V
Sesquialtera II
16 Bärpfeife
8 Cromorne

SOLO

8 Gedeckt
4 Principal
4 Rohrflöte
2 $\frac{2}{3}$ Quintflöte
2 Waldflöte
1 $\frac{1}{5}$ Tierce
1 $\frac{1}{3}$ Nasat
1 Sifflöte
 $\frac{1}{2}$ Cymbel III
8 Vox Humana
4 Musette
Tremulant

SWELL

16 Quintadena
8 Violflöte
8 Flute
8 Gemshorn
8 Gemshorn Celeste
4 Violflöte
4 Nachthorn
2 $\frac{2}{3}$ Nasat
2 Blockflöte
1 $\frac{1}{3}$ Mixture VI
Cornet V
16 Fagott
8 Oboe
4 Schalmei
8 Trompette en chamade
4 Clairon en chamade
Tremulant

PEDAL

32 Principal
16 Principal
16 Subbass
16 Flute
8 Octave
8 Spielflöte
4 Octave
4 Rohrflöte
2 Nachthorn
2 Mixture VI
Rauschpfeife III
32 Posaune
16 Posaune
8 Trumpet
4 Trumpet
16 Fagott
Swell to Pedal
Great to Pedal (2008)
10 General Combinations
6 Divisional Combinations
256 Levels of Memory

The restoration of the St. Paul organ is significant for many reasons. It has long been recognized as one of Beckerath's finest instruments. It also represents the last large organ built before subtle changes appeared in his voicing style, which became increasingly bolder and less intimate with time. In addition, while many of his other instruments have been changed to suit more current fashions among organists, this organ is, musically speaking, in completely original condition. As such, it preserves the opportunity for future generations to hear music as Beckerath wished, and to glimpse easily forgotten musical perspectives from our own recent but quickly receding past.

GEORGE TAYLOR

LEN LEVASSEUR



SOURCES

- Vestry minutes, Trinity Episcopal Cathedral, Pittsburgh.
George Thorton Fleming, *History of Pittsburgh and Environs*, (New York and Chicago: American Historical Society, 1922), 342.
St. Paul's Cathedral Record (Pittsburgh: St. Paul Cathedral, 1903).
David G. Wilkins, ed., *A Reflection of Faith: St. Paul Cathedral, Pittsburgh, 1906-2006* (Pittsburgh: Saint Paul Cathedral Centennial Book Committee, 2007).
Paul Koch, "A Century and a Half of Music at St. Paul's Cathedral," *Sacred Music* 119, no.3.
Stephen L. Pinel, "Late from London: Henry Corrie, Organbuilder," *The Tracker* 40, no.4 (1996): 18-24.

Calvary Episcopal Church

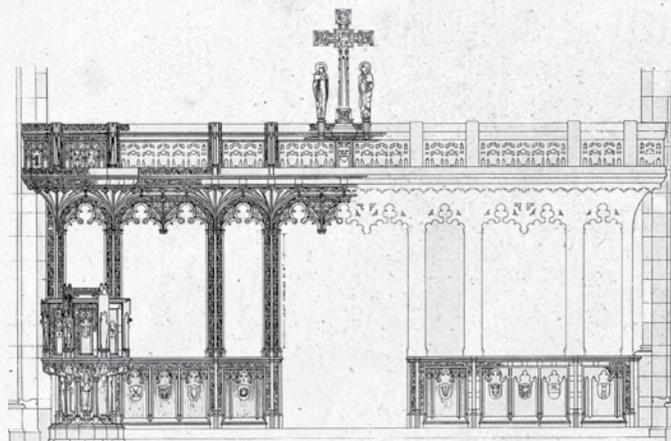
PITTSBURGH

CASAVANT ORGAN

ORGANIZED IN JANUARY 1855, Calvary Episcopal Church first rented space in a German Lutheran Church and then, in 1861, erected its own building at a cost of \$9,000.

Pittsburgh's industrial boom at the turn of the century fueled extraordinary growth for Calvary. In 1904, the vestry acquired property at Shady Avenue and Walnut Street (a few blocks from the then existing church) and commissioned Boston architect Ralph Adams Cram to design what would become one of the most extraordinary Gothic Revival churches in the United States. The walls are of limestone and plaster, the ceiling primarily of oak, with acoustic-tiled vaulting only on the ceilings of the side chapels. The length of the interior is 208', with a height of 55' in the nave, and 75' at the crossing; the width at the transepts is 108'. The cushioned pews seat approximately 1,000. The prevailing inspiration for Cram's design was the relatively plain 14th-century Cistercian monastic architecture of northern England. Notable features include a beautifully executed array of stained glass windows, several of them by C.J. Connick, designed to Cram's iconographic specifications, a magnificently-carved oak rood screen, and the carved reredoses at the high altar and in the side chapels. The interior of the building was renovated in 1991 and a crossing-platform to the west of the rood screen was added.

Calvary became the largest and most influential parish in the Pittsburgh diocese. It was the Sunday home to



leading Pittsburgh industrialists as well as the many middle-class families whose weekday efforts contributed to the growth of the great industrial companies, banks, colleges and universities, hospitals, and other enterprises that came to maturity in Pittsburgh in the early years of the 20th century. Calvary enjoyed learned clergy, a membership of several thousand, weekly attendance that made good use of its seating capacity, large adult and children's choirs, and financial prosperity. Beginning in 1921, church services were broadcast over station KDKA, the first commercially licensed radio station in the United States.

The noted American organ and choral composer, Harvey B. Gaul (1881–1945), was organist at Calvary for 35 years from 1910 until his death. Dr. Gaul brought the choir of men and boys to a high level, making it a group where membership was hard-won and jealously maintained. After the eight-year tenure of one of Gaul's students, J. Julius Baird, another protégé, Donald Wilkins, served from 1954 to 1996. Early in his tenure, Mr. Wilkins successfully brought about the transition to an adult mixed choir. Alan Lewis was appointed organist and director of music in 1997.

The first organ in the 1907 building was built by M.P. Möller. Never adequate for the size of the church, it was deteriorating badly by the 1950s. A new Casavant organ, Op. 2729, was installed in 1963. In conjunction with the renovation of the church in 1991, the organ was enlarged and modernized. Further additions were made by Luley & Associates from 2004 to 2010.



ABOVE: A drawing from *Architectural Construction*, Voss & Henry, John Wiley & Sons, 1925, shows carved figures of Mary and St. John. The crucifix was added later.

FAR LEFT: The original 1908 Möller front.

LEFT: Organist Harvey B. Gaul.



LEN LEVASSUR ...

Casavant Frères, Limitée ~ Opus 2729 (1963)



Lawrence Phelps, designer; Donald Wilkins and Russell Wichmann, consultants

*Renovations and additions by Casavant Frères, Limitée, 1991

†Additions and tonal modifications by Luley & Associates, 2004-10

II. GRAND-ORGUE (North Transept/ Clerestory)

- 16 Montre
- 16 Bourdon* (ext.)
- 8 Montre
- 8 Diapason†
- 8 Bourdon
- 8 Dulciana†
- 4 Prestant
- 4 Octave†
- 4 Flûte ouverte†
- 2 $\frac{2}{3}$ Quinte
- 2 Doublette
- Cornet V (c¹-c⁴)
- 2 $\frac{2}{3}$ Grande Fourniture II-III*
- 1 $\frac{1}{3}$ Fourniture IV
- $\frac{2}{3}$ Cymbale III
- 16 Bombarde
- 8 Trompette
- 4 Clairon
- 8 Tuba†
- 8 Trompette royale*
(High Altar Reredos)
- Recit to Grand-Orgue 16, 8, 4
- Positif to Grand-Orgue 8
- Chœur to Grand-Orgue 16, 8, 4
- Antiphonal to Grand-Orgue 8

III. RÉCIT (expressif, South Transept)

- 16 Bourdon doux
- 8 Principal étroit
- 8 Virole de gambe
- 8 Voix céleste (61 pipes)
- 8 Flûte à cheminée
- 4 Octave
- 4 Flûte octavante
- 2 Octavin†
- 2 Fourniture IV
- 1 Cymbale IV
- 16 Bombarde
- 16 Basson (ext.)†
- 8 Trompette
- 8 Hautbois
- 8 Voix humaine
- 4 Clairon
- Tremblant
- Recit 16, Unison Off, 4
- Positif to Recit 8
- Chœur to Recit 8

I. POSITIF (South Transept/Clerestory)

- 16 Bourdon*
- 8 Montre
- 8 Gambe
- 8 Flûte à cheminée
- 8 Flûte harmonique*
- 4 Prestant
- 4 Flûte à fuseau
- 2 $\frac{2}{3}$ Nazard
- 2 Doublette*
- 2 Quarte de Nazard
- 1 $\frac{3}{5}$ Tierce
- 1 $\frac{1}{3}$ Larigot
- 1 Sifflet
- 2 $\frac{2}{3}$ Sesquialtera II†
- 1 Fourniture IV
- $\frac{1}{2}$ Cymbale IV
- 16 Ranquette*
- 8 Trompette
- 8 Trompette royale (G.-O.)
- 8 Tuba (G.-O.)
- 8 Cromorne
- 4 Clairon*
- Clochettes
- Positif Unison Off
- Recit to Positif 8
- Chœur to Positif 8

IV. CHŒUR (expressif, North Transept)

- 16 Contra Salicional (ext.)
- 8 Diapason†
- 8 Gambe†
- 8 Celeste
- 8 Salicional†
- 8 Celeste†
- 8 Flûte harmonique†
- 8 Cor de nuit
- 8 Flûte conique
- 8 Flûte céleste(t.c.)
- 4 Principal†
- 4 Violine† (ext. Salicional)
- 4 Flûte octavante (ext. Fl. Harm.)†
- 4 Flûte douce
- 2 Octave†
- 1 Plein Jeu III†
- 16 Tuba (G.-O.)
- 16 Cor Anglais†
- 8 Trompette royale (G.-O.)
- 8 Tuba (G.-O.)
- 8 Clarinet
- 4 Tuba (G.-O.)
- Tremblant
- Chœur 16, Unison Off, 4
- Antiphonal to Chœur 8

ANTIPHONAL (II or IV, West Gallery)

- 8 Principal
- 8 Bourdon
- 4 Octave
- 4 Flûte†
- 2 Octave
- 2 $\frac{2}{3}$ Sesquialtera II†
- 1 $\frac{1}{3}$ Fourniture IV
- 16 Bombarde (hooded)
- 8 Trompette-en-chamade
- 4 Clairon-en-chamade

PÉDALE (North and South Clerestory)

- 32 Soubasse*(electronic extension)
- 16 Principal
- 16 Basse ouverte†
- 16 Contrebasse*
- 16 Soubasse
- 16 Bourdon (Réc.)†
- 16 Salicional (Ch.)†
- 10 $\frac{2}{3}$ Quinte (G.-O.)†
- 8 Prestant†
- 8 Violon
- 8 Flûte bouchée
- 8 Salicional (Ch.)†
- 4 Octave
- 4 Flûte ouverte
- 2 Flûte à cheminée
- 4 Fourniture VI†
- 4 Cornet V (G.-O.)†
- 32 Contrebombarde* (ext.)
- 16 Bombarde*
- 16 Basson
- 8 Trompette
- 8 Tuba (G.-O.)
- 8 Chalumeau*
- 8 Trompette royale (G.-O.)
- 4 Trompette-en-chamade (Ant.)
- 4 Tuba (G.-O.)
- 4 Clairon
- 4 Hautbois
- Grand-Orgue to Pedal 8
- Recit to Pedal 8, 4
- Positif to Pedal 8, 4
- Chœur to Pedal 8, 4
- Antiphonal to Pedal 8

ANTIPHONAL PÉDALE (West Gallery)

- 16 Principal
- 8 Octave
- 16 Bombarde (man.)

Casavant frères uff.
SAINT-HYACINTHE, QUE.
N° 2729 CANADA 1963

RÉNOVÉ PAR
Casavant frères uff.
SAINT-HYACINTHE, QUE.
N° 2729 CANADA 1991

Musical Memories from Pittsburgh

The Pittsburgh Ladies Orchestra

WAS organized by Mr. Liefeld in the spring of 1911, has toured ten States (many on re-engage-ments), playing to great and enthusiastic audiences, and is considered the foremost high-class Ladies Orchestra before the American public.

Carefully built programs are soulfully interpreted and rendered in an artistic, but "snappy" manner.

On their ten weeks' tour of Illinois and Indiana the past Summer, they played to seventy different communities, and the final word from the management was: "YOUR SPLENDID WORK HAS BEEN LAUDED EVERYWHERE BY THE PEOPLE!"

Mr. Liefeld's compositions have been performed by Herbert, Sousa, Creatore, Arthur Pryor, and by Mr. Heinroth, Organist and Director of Music at Carnegie Institute; and his patriotic songs have endorsement of Madam Lillian Nordica, Lieut. Santelmann, Leader U. S. Marine Band, Washington, D. C., Oscar Saenger, N. Y., teacher of famous opera and concert singers, and many other notables.

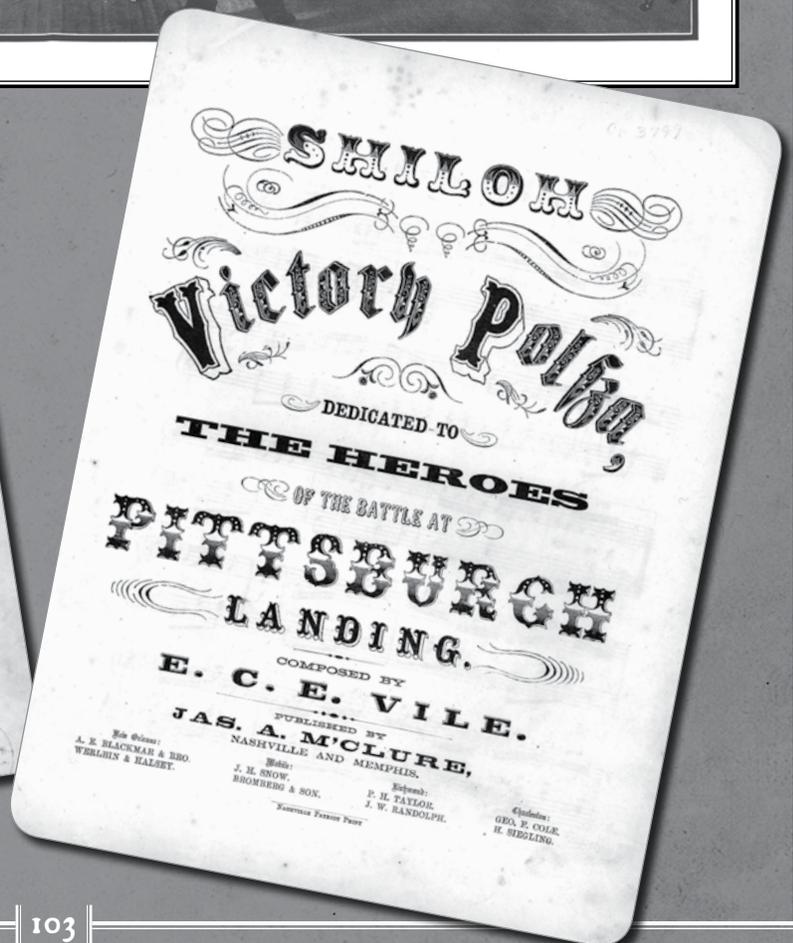
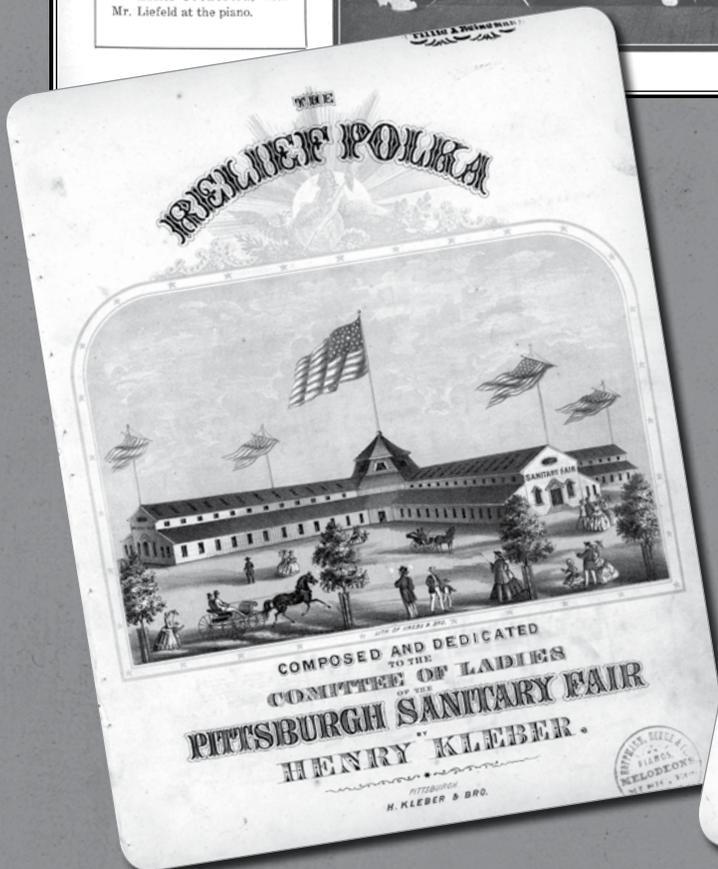
His new "America" was sung by the entire audience at Pittsburgh's first great Community Song and Cheer Festival in Memorial Hall, accompanied by the Ladies Orchestra, with Mr. Liefeld at the piano.

Pittsburgh Ladies Orchestra

Vocal and Instrumental Soloists

Albert D. Liefeld, Director

"A Rare Musical Treat"



Church of the Assumption

BELLEVUE

CASAVANT ORGAN

ASSUMPTION PARISH was established in 1903 in the Ohio River streetcar suburb of Bellevue. The name chosen for the parish was reminiscent of the first Catholic Church in Southwestern Pennsylvania, the Chapel of the Blessed Virgin of the Beautiful River at Fort Duquesne (Ohio, meaning “beautiful river” in the native language).

A permanent church was built in 1905 and it was enlarged in 1913 by adding six classrooms for the newly-established school. As the parish grew, land was acquired for a new building in 1924, but ground was not broken until June 9, 1930. The church was dedicated on November 22, 1931, but was not complete, lacking stained glass windows, side altars, baptistery, and organ. Nevertheless, the architect provided six organ chambers: two on either side of the rear gallery; two in the ceiling; and two in the sanctuary.

The current Casavant organ, Opus 2813, was installed in 1964.

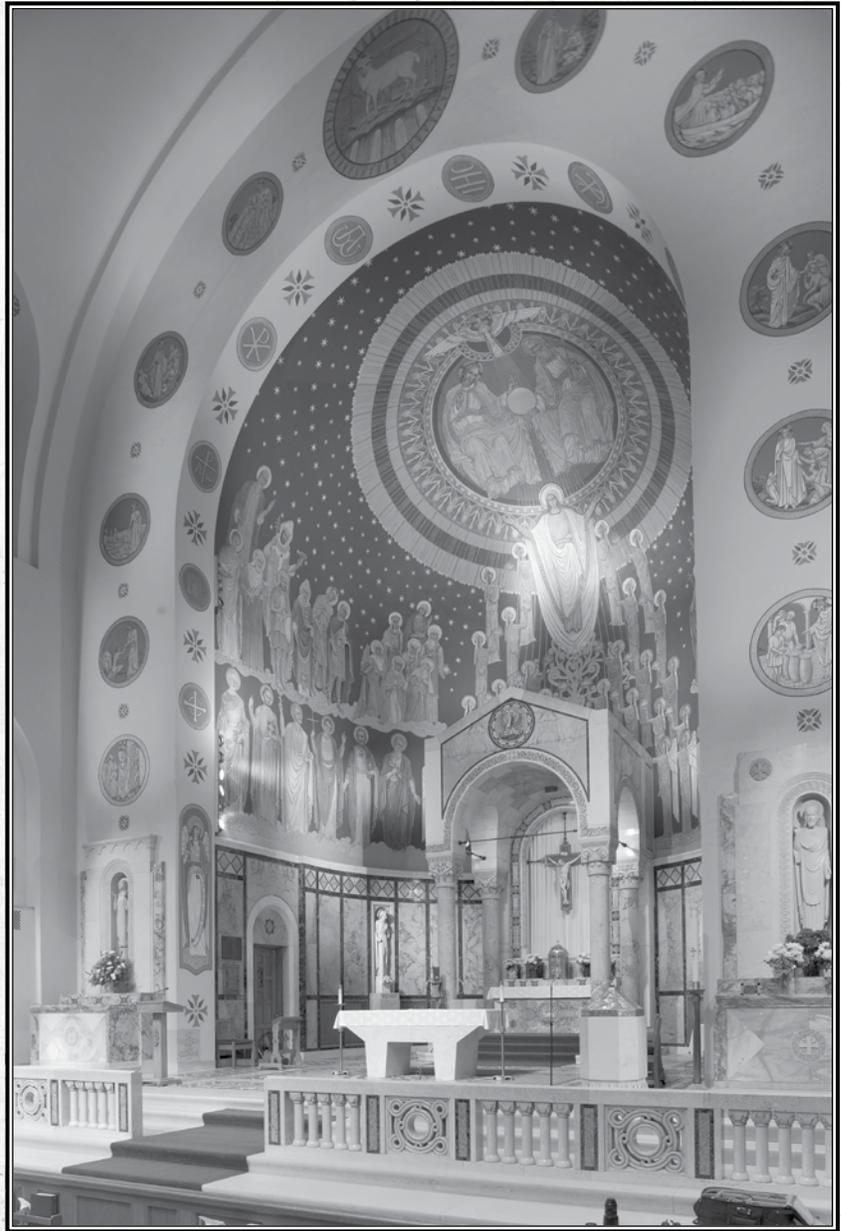
JAMES M. STARK

SOURCES

Sarah H. Killikelly, *The History of Pittsburgh, Its Rise and Progress* (Pittsburgh: G.C. & Gordon Montgomery Co., 1906), 339.

Assumption Church Archives.

www.diopitt.org/archives.



LEN LEVASSEUR

Casavant Frères, Limitée ~ Opus 2813 (1964)

I. GREAT

16 Quintadena
8 Principal
8 Rohrflöte
4 Octave
4 Rohrflöte
2 Octave
Mixture IV
Swell to Great
Choir to Great

III. SWELL

8 Nachthorn
8 Salicional
8 Salicional Celeste (GG)
4 Principal
2 Octave
Scharf IV
16 Fagott
8 Trompete
Tremulant

I. CHOIR (enclosed)

8 Gedackt
8 Spitzflöte
8 Spitzflöte Celeste (GG)
4 Gemshorn
2 $\frac{2}{3}$ Nasat
2 Blockflöte
1 $\frac{1}{3}$ Terz
8 $\frac{1}{3}$ Quintflöte
8 Krummhorn
Swell to Choir

PEDAL

16 Principal
16 Subbass
8 Octave
8 Gedackt
4 Choralbass
Mixture IV
16 Posaune
Great to Pedal
Choir to Pedal
Swell to Pedal



Holy Rosary R.C. Church

PITTSBURGH

CASAVANT ORGAN

PRIOR TO THE CIVIL WAR, Homewood was primarily made up of farmlands and a few country estates, but by 1867 it lay in the path of expansion and was annexed into the City of Pittsburgh. One of the chief landowners and land speculators in the area was James Kelly. When Kelly defaulted on his loans, Thomas Mellon, father of Andrew and Richard Beatty Mellon, who made a business of acquiring defaulted loans and foreclosing on the property, came into possession of Kelly's land holdings. In 1875, Mellon laid out a plan of residential building lots. Sales were slow until 1892-93 when four electric street car lines were laid in the East End of the city. This was the beginning of the growth of Homewood as a desirable suburb.

Holy Rosary Roman Catholic Parish was established in Homewood in 1893. A resident priest was assigned on May 12, 1893, and the first church building dedicated on October 8 of that year. Homewood continued to grow and, by 1899, the congregation had outgrown the existing building and planned for a new church that was dedicated on May 20, 1900.

It is not known if the first church had an organ, but for the new church building a two-manual, 48-register instrument, Opus 1899, was installed by Hook & Hastings of Boston in 1901. This organ was paid for in full by Andrew Carnegie, who had at one time been a resident of Homewood. However, Carnegie was not a member of Holy Rosary, or any other church.

As with other churches in the East End, by the 1920s, new facilities were again badly needed. In March 1928, ground was broken for a new church designed by Boston church architect Ralph Adams Cram. The present building was formally dedicated on October 12, 1930.

Cram located the choir and organ in a front, side gallery instead of the more traditional rear location. The Hook & Hastings was probably moved to the new building, but no proof has been found. The present organ, Casavant Opus 2311, was installed in 1956 during Stephen Stoot's tenure as tonal director.

JAMES M. STARK

SOURCES

Golden Jubilee, Holy Rosary Parish, Pittsburgh, Pennsylvania, 1893-1943.

East End/East Liberty Historical Society.

PHOTOS PHILIP MAYE



Casavant Frères, Limitée *Opus 2311 (1956)*

GREAT

16 Flute Conique
8 Diapason
8 Hohlfloete
8 Erzähler
4 Octave
2 2/3 Twelfth
2 Fifteenth
Harmonics III
Carillon Bells
(non-functioning)
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Antiphonal to Great

CHOIR

8 Viola
8 Dulciana
8 Cor De Nuit
8 Unda Maris
4 Flute
2 2/3 Nazard
2 Piccolo
1 3/8 Trierce
8 Clarinet
Tremulant
Choir 16, Unison Off, 4
Swell to Choir 16, 8, 4
Antiphonal to Choir

SWELL

8 Rohrflöte
8 Viola Da Gamba
8 Voix Celeste (GG)
4 Principal
4 Flauto Traverso
2 Flautino
Mixture IV
16 Contra Fagotto
8 Trumpet
4 Oboe Clarion
Swell 16, Unison Off, 4

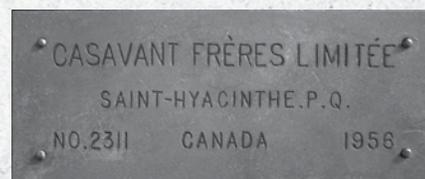
PEDAL

16 Principal
16 Bourdon
16 Flute Conique (Gt)
8 Principal (ext.)
8 Bass Flute (ext.)
8 Flute Conique (Gt ext.)
4 Super Octave (ext.)
4 Bourdon (ext.)
2 Octavin (ext.)
16 Trombone
16 Fagotto (Sw)
8 Tromba (ext.)
4 Clarion (ext.)
Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4

ANTIPHONAL (prepared for)

MECHANICALS

8 Generals duplicated by toe studs
6 Divisionals





St. Therese of Lisieux R.C. Church

MUNHALL

CASAVANT ORGAN

ST. THERESE OF LISIEUX PARISH was established in 1925 to serve the Catholic residents of the Homestead Park section of Munhall Borough, on the heights above the steel manufacturing town of Homestead, Pa. A small frame church, measuring 36 x 80 feet, and seating 300, was begun in November 1925 and dedicated on January 25, 1926.

As the parish grew, a twelve-acre parcel of land along Main Street was purchased in 1951 and Pittsburgh architect William Richard Perry drew up plans for the parish buildings. The school and temporary church were dedicated on August 21, 1954. Ground for the current church was broken on March 23, 1958, and the completed building was finally dedicated on June 18, 1961.

Perry also designed Our Lady Queen of the Most Holy Rosary Cathedral, Toledo (1931), which was visited during the 2009 Cleveland convention. There, possibly influenced by Ralph Adams Cram's Holy Rosary Church, Pittsburgh (1928), he placed the choir and organ console in side, front galleries rather than the traditional rear gallery position. In St. Therese, Perry provided space for the choir and organ console behind a screen in the front of the church, behind the altar, and provided space for the organ to one side of the altar.

For the new church, Casavant Frères, Limitée was commissioned to build a two-manual organ, which was undertaken by then tonal director Lawrence Phelps. Apparently, confronted with limited space, a limited budget, and a very large room, Phelps solved these problems by placing 17 of the total 33 ranks in the rear of the room to support congregational singing. The 16-rank, two-manual organ in the front adequately provides accompaniment for the choir. The organ was installed in July 1960, well before the final completion of the interior of the building.

The rear, or Nave, organ is rather amazing with ten ranks of mixtures and a 16', 8', and 4' independent reed chorus.

JAMES M. STARK

SOURCES

Church History.
www.diopitt.org/archives.

Casavant Frères, Limitée *Opus 2593 (1960)*

NAVE GREAT (rear, floating)

- 8 Montre
- 4 Prestant
- 2½ Grand Fourniture VI
- 1 Cymbal IV

I. SANCTUARY GREAT (front)

- 8 Montre
- 8 Flute à Cheminée
- 4 Cor de Chamois
- 2 Flute à Bec
- 1⅓ Fourniture IV
- Swell to Great
- Bombarde to Great

II. SWELL (front)

- 8 Salicional (stopped bass)
- 8 Salicional Celeste (t.c.)
- 8 Bourdon
- 4 Flute à Fuseau
- 2 Doublette
- 2⅓ Sequialtera II
- 8 Krummhorn (half-length; Trompette in factory records)
- Swell Unison Off
- Sanctuary Great to Swell
- Nave Great to Swell
- Bombarde to Swell
- Bombarde off Swell

BOMBARDE (rear, floating)

- 16 Bombarde
- 8 Trompette
- 4 Clarion

NAVE PEDAL (rear)

- 16 Soubasse
- 8 Bourdon (ext.)
- 4 Flute (ext.)
- Nave Great to Pedal
- Bombarde to Pedal

SANCTUARY PEDAL (front)

- 16 Contrebasse
- 8 Violoncello (ext.)
- 4 Gamba (ext.)
- 16 Bombarde (Bomb.)
- 8 Trompette (Bomb.)
- 4 Clarion (Bomb.)
- Sanctuary Great to Pedal
- Sanctuary Swell to Pedal

MECHANICALS

- Balanced Swell Pedal
- Nave Crescendo
- Sanctuary Crescendo



RIGHT: Front of sanctuary showing the altar and pipe screen.



St. Benedict the Moor R.C. Church

PITTSBURGH

DERRICK & FELGEMAKER ORGAN



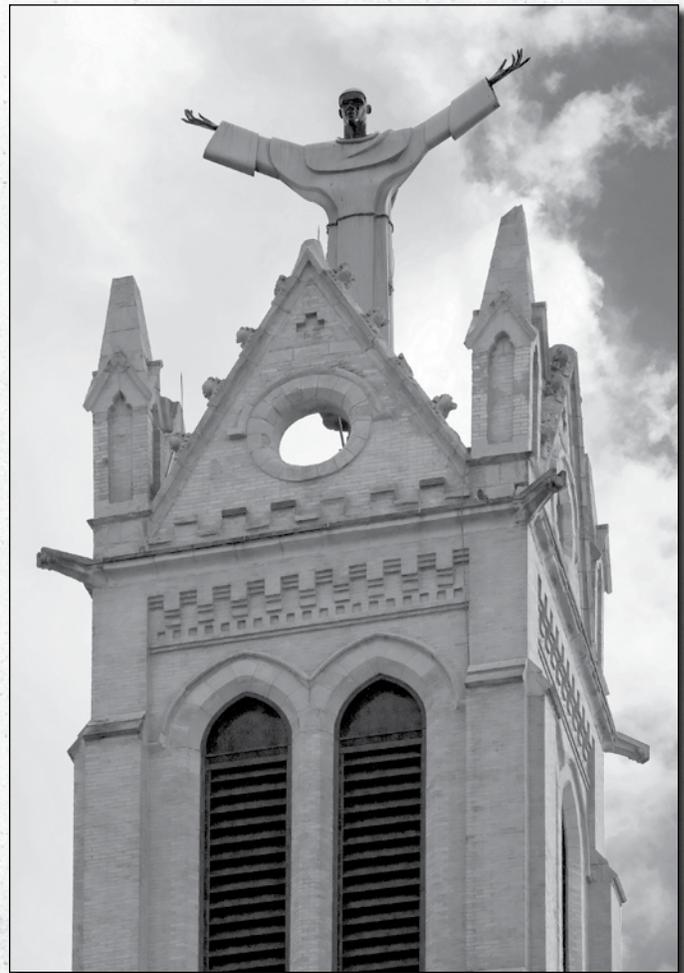
DERRICK & FELGEMAKER's Opus 95 at St. Benedict the Moor began its life at St. Brigid's Roman Catholic Church in Pittsburgh's Lower Hill district. Reference to the organ can be found in the *Erie Weekly Gazette*, where Derek & Felgemaker announced on Thursday, May 23, 1872, that

On Saturday, an order was received from a Pittsburgh Congregation for an instrument which will cost \$4,000.00. It will be twenty-six feet high and twenty-feet wide.¹

This was a bit of an exaggeration, for the instrument measures only 21' high, 15' 9" wide and 10' 4" deep. In 1962, when the building was slated for demolition for the Pittsburgh Renaissance urban renewal program, the parish was moved to the present building, which had been Holy Trinity Roman Catholic church, a congregation that had been suppressed in 1958. The Derrick & Felgemaker organ was moved at that time by Harry Ebert, replacing an 1883 Hook & Hastings (Opus 1155, II/20-registers) that had been in Holy Trinity. Mr. Ebert tells the story that when Rudolf von Beckerath was installing his instrument in St. Paul's Cathedral, he invited Beckerath to see this organ. While there, Beckerath, who was not a small man, broke the bottom rung of the ladder leading up into the Swell. It is rumored that the Hook & Hastings was placed out on the curb for disposal.

When the Derrick & Felgemaker was moved, the original double-rise bellows was removed and replaced with a much smaller reservoir and Schwimmer valves were placed on the wind lines. The blower was placed in the basement with the wind line running up through the narthex—it can be seen against the back wall to the right. Apparently, the organ was moved and not restored. The combination action, which has since been disconnected, has its original leather, as do most of the pallets. The enclosed Swell is above the Great. The 16' Pedal Open Wood is at the rear of the case with the Pedal Bourdon and Violoncello divided on both sides of the case. The Swell Bassoon-Oboe and Great Trumpet are free reeds.

1. *Erie Weekly Gazette* (May 23, 1872): 3.



LEN LEVASSEUR

The statue atop St. Benedict's. The church is famous for having installed in 1968 the first statue of a Moor on a Catholic church in America.

St. Benedict the Moor parish was formed in 1889, after a call from the first National Congress of Black Catholics for greater recognition in the Church of African-American members and to demand an end to racism. The Holy Ghost Fathers (founders of Duquesne University) were encouraged by this call and established an African-American mission that became St. Benedict the Moor Church. In 1968, the parish was merged with St.



Brigid's to form St. Brigid-St. Benedict the Moor parish, and the former St. Benedict the Moor building was closed and demolished. With the consolidation in 1997 of Saint Richard's parish, the name was changed to simply Saint Benedict the Moor Parish.

By 1990, the instrument was left dormant by a congregation that used a piano and an electronic for their liturgies. When the Harmony Society visited in 1992, they found the organ still playable but with many serious issues: a leaking reservoir, cracks in the Pedal chests, Pedal trackers, broken by the curious who ventured into the organ chamber, and sticking keys. The Harmony Society, under the direction of John Cawkins, repaired the instrument. The 1958 reservoir was releathered, the Pedal chests repaired, trackers were replaced and covered, keyboards were rebushed, and the handful of leaking pallets were recovered. While the parish still uses other instruments, the Derrick & Felgemaker is now used occasionally.

JOHN M. CAWKINS

SOURCES

Parts of this article are based on information included in William Lindberg's doctoral dissertation on the Felgemaker firm and the St. Benedict the Moor Web site: www.stbenedictthemoor.org.



LEN LEVASSEUR

Derrick & Felgemaker Organ Opus 95 (1872)

GREAT (58 pipes)

- 16 Bourdon**
58 stopped wood
- 8 Grand Open Diapason**
scale 44, ¼ mouth; 17 zinc in facade, 41 spotted metal; 1-49 slotted, 50-58 coned
- 8 Viola di Gamba**
scale 54, ⅜ to ¼ mouth; 12 zinc, 46 spotted metal; 1-49 slotted, 50-58 coned
- 8 Melodia**
17 stopped wood, 41 open wood
- 4 Principal**
scale 59, ¼ mouth; 4 zinc in facade, 54 spotted metal; 1-12 slotted, 13-58 coned
- 4 Flute d'Amour**
37 stopped wood, 21 open spotted metal
- 4 Violina**
scale 65, ¼ mouth; 58 spotted metal
- 2½ Twelfth**
scale 65, ¼ mouth; 58 spotted metal; 1-17 slotted, 18-58 coned
- 2 Fifteenth**
scale 71, ¼ mouth; 58 spotted metal; 1-12 slotted, 13-58 coned
- 8 Trumpet**
4¼", 17 zinc, 41 spotted metal; 1-49 free reeds

Mixture III

- 174 pipes, spotted metal; 17 = scale 55 @ 8' C, 19 = scale 53 @ 8' C, 22 = scale 52 @ 8' C, all ¼ mouths
- CC 17.19.22
- c¹ 15.17.19
- c² 12.15.17
- g^{#2} 8.12.15

Swell to Great

SWELL (58 pipes)

- 8 Open Diapason**
scale 46, ¼ mouth; 7 stopped wood, 10 zinc, 41 spotted metal; 8-58 slotted
- 8 St. Diapason**
49 stopped wood, 9 spotted metal trebles
- 8 Keraulophon**
scale 54, ⅜ mouth; 1-7 from St. Diapason, 5 zinc, 46 spotted metal
- 4 Octave**
scale 61, ¼ mouth; 58 spotted metal; 1-24 slotted, 25-58 coned
- 4 Flauto Traverso**
49 open wood, 10 trebles coned; 25-58 double length
- 2 Flautina**
scale 73, ¼ mouth; 5 spotted metal; 1-12 slotted, 13-59 coned

Dolce Cornet III

- 166 pipes (no 17th 50-58), no breaks; 12 = scale 50 @ 8' C, 15 = scale 54 @ 8' C, 17 = scale 53 @ 8' C, all ¼ mouths
- 8 Bassoon/Oboe**
4¼", 1-12 spotted metal, ½ length, capped with horizontal moon opening; 13-58 zinc / spotted metal; 1-49 free reeds
- Tremolo**
- Bellows Signal**

PEDAL (27 pipes)

- 16 Double Open Diap.**
12½" x 13⅞"; open wood
- 16 Bourdon**
8¼" x 9⅝"; stopped wood
- 8 Violoncello**
scale 50, ¼ mouth; 12 zinc, 15 spotted metal
- Swell to Pedal**
- Great to Pedal**

Action: mechanical
Wind pressure: 2¾"
Pitch: A440

Documentation: Randall Wagner and John Cawkins

St. John's Evangelical Lutheran Church

PERRYSVILLE

ESTEY ORGAN

THE CONGREGATION of the German Lutheran Church of Perrysville was organized on March 18, 1867, at a meeting of 15 individuals. An acre of land on the east side of the Allegheny and Pennsylvania Plank Road (now Perry Highway) was purchased for \$433 from Joseph Hilands and a church building constructed. This still exists as the chapel of the present church.

The original structure was remodeled in the early years of the 20th century and art glass windows from Germany were installed in 1910. A two-manual Estey organ, Op. 1558, was purchased in 1916 with a matching contribution from the Andrew Carnegie Church Organ Fund, the congregation raising half the cost.

During the 1950s, a long-range expansion program included the building of a new sanctuary, dedicated on September 17, 1961. The original church was then converted to Sunday School classrooms and a library.

In 1981, a Möller organ was installed following significant structural modifications to the sanctuary. The organ chamber was on the upper left side of the chancel while the console and choir were placed in the rear of the chancel area after the altar was moved forward. The Möller organ was dedicated on January 17, 1982.

With the construction of an education wing in 1983, the original church area was reconverted into a Chapel and restored as it appeared in the early 1920s. The Estey organ was restored in 2001, financed by an anonymous donor.

St. John's has been blessed with three long-tenured organists. The first, Miss Emilie H. Schwartz, remained from the founding of the congregation until 1904—37 years. Her record was exceeded by her successor Miss Elizabeth Hammerschmitt, who served for more than 50 years until her retirement in 1955. Ruth M. Horni followed as minister of music for another 46 years.



LEN LEVASSEUR

Estey Organ ~ Opus 1558 (1917) Order No. 8614

| | |
|---|--|
| GREAT (all ranks have 11 Haskell basses) | DETAILS |
| 8 Open Diapason (#1-17 in facade, first 6 are Haskell basses) | Balanced Swell pedal (mechanical) |
| 8 Melodia (wood) | Crescendo (mechanical), with indicator |
| 8 Dulciana | 30-note concave, radiating pedalboard |
| Great Unison Separation Swell to Great 16, 8, 4 | Quarter-sawn oak casework with mahogany stained birch console interior |
| SWELL (expressive) | Blower, ½ HP Spencer Orgoblo, 1,750 RPM |
| 8 Stopped Diapason (wood) | 4" wind pressure |
| 8 Salicional | Tubular-pneumatic action |
| 4 Harmonic Flute | |
| 8 Oboe (49 pipes, reedless) | Compass: Manuals, 61 notes |
| Tremolo | Pedal, 30 notes |
| Swell 16 | |
| Unison Separation, 4 | Information: R.J. Brunner, August 17, 2009. |
| PEDAL | |
| 16 Bourdon (wood) | |
| Great to Pedal, with reversible toe pedal | |
| Swell to Pedal | |

Calvary United Methodist Church

PITTSBURGH

FARRAND & VOTEY ORGAN



THE FIRST MEETING of the subscribers to the fund for the building of the Christ Methodist Episcopal Church in downtown Pittsburgh was held on November 26, 1851. The church was dedicated on March 25, 1855. For the new church, George Jardine built a two-manual, 21-stop organ. It stood in an arched recess behind the pulpit, with a detached keydesk located some 40 feet from the organ case.

On May 5, 1891, the building was destroyed by fire. Pittsburgh was a rapidly-growing city at that time. The congregation had dispersed, so it was decided to disband. The downtown property was sold and the proceeds divided. The Christ Methodist congregation built a new church in the Shadyside section of the city, while the new Calvary Church congregation began construction in the City of Allegheny, now Pittsburgh's North Side. The project was under the leadership of Joseph Horne, a prominent local merchant, and others of equal standing in the community. Calvary was planned to be a lavish church. The windows and the interior design (the latter now altered) were by Louis Comfort Tiffany. Legend has it that the windows were displayed at the World Columbian Exposition, in Chicago, before installation, but this has not been documented. The designs, however, were shown at the Tenth Exhibition of the Architectural League of New York in 1895 and at the 1898 exhibit of the Pittsburgh Chapter, AIA.

The organ was built by Farrand & Votey of Detroit. Possibly, Horne had seen and heard Farrand & Votey's Opus 700 at the Exposition. The Calvary Methodist organ was dedicated on June 6, 1895, by Frederic Archer, then at St. James Church in Chicago, home to Roosevelt's Opus 494 (heard during the 2002 OHS convention). Archer later came to Pittsburgh as director of music at the Carnegie Institute and as the first conductor of the Pittsburgh Orchestra, a forerunner of the Pittsburgh Symphony. He remained in Pittsburgh until his death in 1901.

In the 1940s, Tellers-Kent replaced the console and made two tonal changes, replacing the original Great Octave Quint and Super Octave with an 8' Dulciana and Gemshorn. While there is no documentation of these changes, these names were found on the toe board when the 8' ranks were removed.

Since 2005, Brian Burns, the church's organist, has replaced the Tellers-Kent console with a more modern Möller console, obtained from OHS member Patrick Murphy, and reversed the tonal changes.

JAMES M. STARK

SOURCES

Sarah H. Killikelly, *The History of Pittsburgh, Its Rise and Progress* (Pittsburgh: B.C. & Gordon Montgomery Co., 1906), 380.

Dwight's Journal of Music (December 9, 1854): 75.

2002 OHS Chicago Convention Handbook, 112.

Pittsburg Times (Friday, June 7, 1895).

Farrand & Votey Organ *Opus 734 (1895)*

GREAT

- 16 Open Diapason
- 8 Open Diapason
- 8 Gamba
- 8 Doppelflute
- 4 Octave
- 4 Hohlflute
- 2 $\frac{2}{3}$ Octave Quint*
- 2 Super Octave*
- 8 Trumpet

SWELL

- 16 Lieblich Gedeckt
- 8 Open Diapason
- 8 Stopped Diapason
- 8 Salicional
- 8 Vox Celeste (t.c.)
- 8 Aeoline
- 4 Harmonic Flute
- 4 Gemshorn
- 2 Flageolet
- Cornet III
- 8 Cornopean
- 8 Oboe
- 8 Vox Humana

CHOIR

- 8 Geigen Diapason
- 8 Melodia
- 8 Dolce
- 4 Rohrflute
- 2 Piccolo
- 8 Clarinet

PEDAL

- 16 Open Diapason
- 16 Bourdon
- 16 Lieblich Gedeckt (Sw.)
- 8 Cello
- 32 Contra Bombarde†
- 16 Bombarde†
- 8 Bombarde†

* The 1940s Dulciana and Gemshorn were replaced with recycled 2' and 2 $\frac{2}{3}$ ' pipes as well as restored chest action and rack boards.

† This 2009 addition is a unit rank; it is really an assertive Trombone—the nomenclature was on the used console. The 32' octave is prepared for and will be electronic unless affordable pipes are found.



LEN LEVASSUR

Holy Trinity Lutheran Church

BEAVER

FELGEMAKER ORGAN

THE ORGAN at Holy Trinity, Beaver, began its life at St. Paul's Lutheran Church in nearby Rochester, Pennsylvania. St. Paul's was founded in 1868 as a merger between St. John's Evangelical Church of West Bridgewater and the German Reformed Church of Rochester. The merged congregation sold both of their buildings, bought new property, and erected a church at the corner of Adams Street and Connecticut Avenue. The first service was held on Christmas Eve 1868, and the dedication of the building was on July 25, 1869. There is no mention of an instrument in the early histories of the church. In 1898, Felgemaker's Opus 665 was purchased, donated by the Theil family. It was dedicated on April 4, 1898.

This is one of only a few extant single-manual organs built by the Felgemaker firm (excluding their portable model). There are six ranks on the manual, all enclosed in the swell box except the facade, and 27 Pedal Bourdon pipes at the rear. The organ was equipped with a water motor activated by a hitch-down pedal that is extant. The instrument was placed at the front right of the sanctuary and survived three fires. The first two of these occurred when the church steeple was struck by lightning once on June 22, 1907, and again on May 25, 1937; fortunately the fire was confined to the tower. On February 9, 1947, St. Paul's experienced its third fire that started in a chimney flue. While the organ survived the fire, it sustained water damage—apparently sitting in water for several days after the event. At that time, the double rise bellows was replaced by a reservoir and the organ case was painted battleship-grey, probably by a parishioner who worked at the Ambridge boat works. The water motor, according to a former organist, was replaced at this time with an electric blower (although this may have happened earlier).

Holy Trinity was organized in 1928 and purchased a house that they remodeled with an addition for a chapel. In 1953, a stewardship campaign was initiated to build a new church. That effort resulted in the present building on Third Street in Beaver. In 1990, St. Paul's decided to merge with Grace Lutheran Church of Rochester, only a few blocks away on the same street. Judy Furey, a Lutheran pastor, had heard the Felgemaker during a funeral a few years earlier and launched a campaign to have the

organ donated to Holy Trinity. Holy Trinity was across the Beaver River from Rochester but virtually on the same street. Reverend Furey's effort was successful and Grace Lutheran donated the 1898 Felgemaker to Holy Trinity on March 4, 1991.

On June 4 of that same year, Dana Hull and John Cawkins supervised the removal and transportation of the organ to its new home for a three-stage restoration. First, a new double rise bellows was built to replace the one discarded in 1947. The second and major task was to refinish

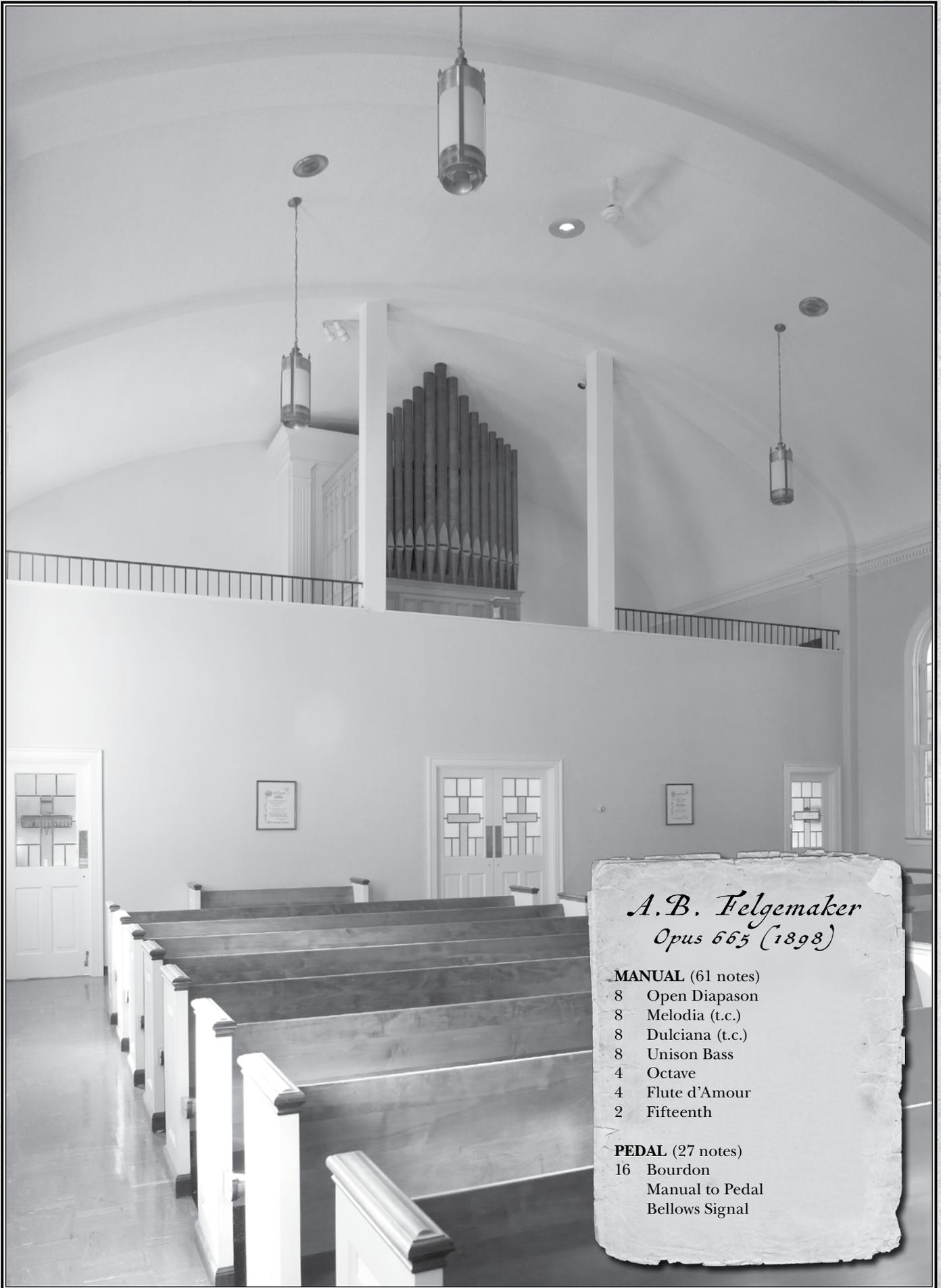
the casework. As mentioned, the organ was painted grey after the 1947 fire. That may have been used as a primer because over it was a coat of orange paint and a top coat of green stucco. The facade pipes, which were originally stenciled, were later painted gold and then given the same green stucco as the case! Once the three layers of paint and one of stucco were removed, the case panels that had been cut and removed to allow access for the wind line from the blower were repaired and replaced. The entire case was then given a coat of shellac. The third task was cleaning (100 years in a mill town created considerable dirt) and repair of broken parts.

At disassembly, several surprises were encountered, two of major importance. The first was that at some time (probably after the 1947 fire) a new floor was installed over the original, making the organ almost an inch taller. With only $1\frac{3}{4}$ " to spare in the Holy Trinity building we crossed our fingers that the original measurements were accurate. The second surprise was that when we removed the bottom frame from its "well," the frame members immediately took on a very warped nature, probably because of having sat in water after the 1947 fire. Instead of replacing this frame, two steel beams were anchored to the floor and the case pieces were tied into these beams to straighten them out.

The organ was rededicated on March 15, 1992, at a service presided over by Bishop Donald J. McCoid of the Southwestern Pennsylvania Synod of the Evangelical Lutheran Church in America, and assisted by Bishop Alexander Black of the West Virginia-Western Maryland Synod. The organist was Dudley Oakes, professor of music at Theil College.

JOHN M. CAWKINS





A.B. Felgemaker
Opus 665 (1898)

MANUAL (61 notes)

- 8 Open Diapason
- 8 Melodia (t.c.)
- 8 Dulciana (t.c.)
- 8 Unison Bass
- 4 Octave
- 4 Flute d'Amour
- 2 Fifteenth

PEDAL (27 notes)

- 16 Bourdon
- Manual to Pedal
- Bellows Signal

Center Presbyterian Church

SLIPPERY ROCK

FLENTROP ORGAN

CENTER PRESBYTERIAN CHURCH was organized in April 1854 in the borough then known as Centreville. A year later, the congregation raised its first building on the present site, a 40' x 50' frame structure known to have had a flat roof. The building was enlarged in 1882 with the addition of a vestibule, a bell tower, and a peaked roof. There was a church organist, Mary Corena Pearson, as early as 1893, but it is not known what kind of instruments she played.

In 1927, a stone exterior, designed by Edwin V. Denick of Pittsburgh, was erected around the old frame structure that had been raised on its foundation to permit the addition of a Fellowship Hall on the lower or basement level. The new interior conformed to the inner perimeter of the old frame building.

A new pipe organ by an unknown builder¹ was purchased and dedicated in the new sanctuary in May 1927. Harvey B. Gaul, noted Pittsburgh organist and composer, played the dedicatory recital but, unfortunately, the program has not been found. The church burned in January 1948, leaving only the external walls standing.

The present building, designed by Arsène Rousseau of Youngstown, Ohio, was constructed using the external walls of the 1927 building, effectively defin-

ing the interior structure we see today, and, we believe, corresponding roughly to the interior of the original frame church as renovated in 1882.

For its new sanctuary, dedicated in December 1949, the church acquired a pipe organ from the Penn Theatre in New Castle,² which was being demolished. Deterioration of this instrument led the trustees and congregation to commission the present two-manual and Pedal, 18-rank Flentrop, built in Zaandam, Holland, by Dirk Andries Flentrop, who personally visited Slippery Rock in 1965, and installed the organ in 1969.

A dedicatory recital was played on January 25, 1970 by Roger L. Knepshield, piano instructor and organist at what was then Slippery Rock State College.

The old theater organ was disassembled and removed before the installation of the Flentrop. It may have been moved to a funeral home in West Sunbury, but has ultimately been dispersed.

William C. Mumaw II, the 16th pastor of Center Presbyterian Church, was installed in September 2009. The current music director and organist, David Mruk, was appointed in 2009.

KENNETH HARRIS

Flentrop Organ (1969)

HOOFDWERK (56 notes)

- 8 Prestant
- 8 Roerfluit
- 4 Octaaf
- 4 Fluit
- 2 Octaaf
- Mixtur IV
- 8 Trompet
- Borstwerk to Hoofdwerk

BORSTWERK (56 notes)

- 8 Gedekt
- 4 Koppelfluit
- 2 Prestant
- 1½ Larigot
- Sesquialter II
- 8 Regal

PEDAAL (32 notes)

- 16 Subbass
- 8 Prestant
- 8 Gedekt
- 4 Octaaf
- 2 Fluit
- Hoofdwerk to Pedaal
- Borstwerk to Pedaal

1. According to George Nelson, this was likely a two-manual, twelve-rank Tellers, Op. 436.

2. David Junchen, *Encyclopedia of the American*

Theater Organ, Vol. 2 (Pasadena: Showcase Publications, 1985), 660, lists the Penn Theatre as having a two-manual Seeburg-Smith organ installed in 1920.

LEFT: 1927 Center Presbyterian Church building.
RIGHT: 1927 building after the 1948 fire.



I GREW UP in Slippery Rock in the 1960s, a block from the church, in the white house at the top of the hill. Like many settlements west of the Alleghenies, Slippery Rock was more Midwestern than Eastern. It is known to locals as “Slimy Pebble” and takes its name from a creek where, legend has it, treacherous rocks foiled a chase between soldiers and Indians. Once a one-traffic-light stop, Slippery Rock gained national attention when sportscasters reciting college football scores gave out the Slippery Rock score at the end for a punch line. The region was early on populated by Scotch-Irish settlers, and perhaps not surprisingly the tiny borough boasts two large Presbyterian churches a mere block apart.

In the 1960s, there was not much organ culture in the area and little outside influences such as we enjoy today from the Internet or cable TV. In fact, there was only one book on the organ in the college library—by William H. Barnes. But Columbia recordings by E. Power Biggs were making inroads, with his bold, blazing interpretations of J.S. Bach. Biggs also enjoyed a nationwide following on the CBS radio network, on which he played a Flentrop at Harvard’s Busch-Reisinger Museum. Enthusiasm for Biggs and Bach led the people of this church to order an organ from Holland for the sanctuary.

Commissioning an organ from a company across the Atlantic was an exotic undertaking—particularly in those days. To make the project feasible, workers from the Flentrop factory boarded with members of the congregation while the organ was being set up and finished. The visionaries of Center United Presbyterian Church have left us a lasting work of art.

RAY BISWANGER
FRIENDS OF THE WANAMAKER ORGAN



LEN LEVASSEUR

St. John's "Burry's" Evangelical Protestant Church

ROCHESTER (ZELIENOPLE)



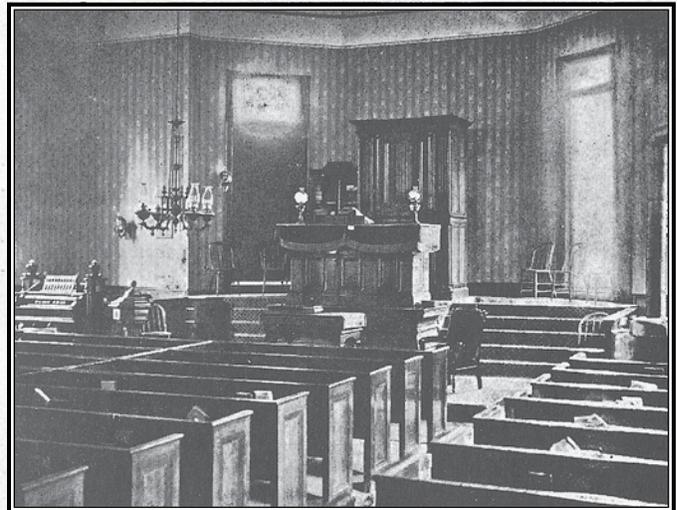
HARVEY ORGAN

IN 1802, Baron Dettmar Basse from Frankfurt am Main, Germany, purchased 10,000 acres of land in Pennsylvania's Butler and Beaver counties. He built a home and established a village which he named Zeli-enople in honor of his eldest daughter, whose given name was Zelie. In 1804, Basse sold 5,000 acres to Johann Georg (George) Rapp, founder of the Harmony Society, a celibate religious community.

By the early 1830s, a number of other German-speaking immigrants, primarily from Alsace and southwestern Germany, had also arrived in the area. Thirty or so of these families decided to form a religious congregation more convenient to their homes just west of the town of Zeli-enople. Since some were Lutherans, some Reformed (Calvinists), and some members of the United Evangelical Church that had been formed in 1817 by Frederick William III, King of Prussia, to combine the Lutheran and Reformed sects under his rule, the polity selected was that of the United Evangelical Church. The German United Evangelical Protestant St. John's Church was founded in 1835.

One acre of property was bought for the sum of \$10 from Swiss F. Burry, who also became a member of the congregation. In November 1835, the Rev. E.F. Winter was invited to preach before the congregation and was appointed pastor in January of the next year. Construction of a log church structure, already begun, was completed and dedicated on June 6, 1836. In 1840, the church was weatherboarded and painted inside and out. By 1850, however, the membership had grown to about 150 families and the church, which only held 300, "could no longer accommodate the earnest and devout worshipers on festival occasions." Thus, a larger brick church was built and dedicated on May 29, 1859.

By 1920, the church was again too small and a building committee was formed. First, architect Jesse E. Martsof of New Brighton was asked to draw up preliminary designs for an addition to the existing building. These were not accepted. Several more plans were then considered, both for enlargement and for a new structure. Finally, a plan for the present



church building by Mr. Martsof was approved and the brick and Indiana limestone church was dedicated on November 18, 1928.

The first pipe organ in the church was purchased in 1839 for the sum of \$572. It was built by Joseph Harvey and only one of his instruments appears to have survived. He first appeared in Pittsburgh in 1823 when he took out an advertisement in the *Pittsburgh Gazette* announcing the establishment of his new business as an organbuilder and piano manufacturer. However, he does not appear in the *Pittsburgh City Directory* of 1826, nor in any subsequent City directories. He shows up again, in 1838, in a letter to Trinity Church, Cleveland, sent from Greensburg, Pennsylvania, asking to be paid for repairing the organ in Trinity Church. Because of the distance between Greensburg and Cleveland, this suggests that he also built the Trinity Church instrument.

The Harvey organ was moved to the second, 1859, building where it was placed in the front behind the pulpit.

It was reinstalled in the 1928 building, where it sat mostly unused in the rear gallery, because a two-manual Estey organ, Opus 2763, had been placed in the front.

ORGAN BUILDING.

Mr. Joseph Harvey, has established in this city, an *Organ and Piano Forte Manufactory*. From the testimonials he has exhibited from different religious societies here and elsewhere, as well as from private individuals, there is abundant evidence afforded of the excellence and beauty of his workmanship. No doubt therefore can exist, but that these different musical instruments can be furnished at this place, not inferior in any respect, to those purchased in the eastern market; and under these circumstances, we recommend Mr. Harvey's establishment to the public patronage.

(*Pittsburgh Mercury*, Tuesday, May 8, 1827, Vol. XV, No. 770)

By 1970, the Harvey organ had begun to deteriorate and a restoration project was undertaken by Phillip Johnson of McKeesport and Virgil Johnson (unrelated) of Dormont. Some pipe repairs were made, but there were no tonal changes, although the pitch was raised to A440, at the request of the church authorities, to match the Estey in the front. The original winding system, was replaced with a single rise reservoir and an electric blower. At that time, the organ was moved to its present location in the center of the balcony.

By 2009, the high-lead-content metal pipes had again caused slumping. With the aid of members of the Harmony Society Chapter of the Organ Historical Society, all of the metal pipes from the organ were removed, packed, and transported to Organ Supply Industries for repair. Some chest repairs still need to be done, but otherwise the organ is in excellent condition.

JAMES M. STARK

LEFT TOP: Harvey organ in the second church, ca. 1910.

LEFT BOTTOM: Joseph Harvey 1827 newspaper advertisement, courtesy of Philip Maye.



SOURCES

History of Beaver County (R.C. Brown Co., 1895), 401.
www.zelienoplehistoricalsociety.org.

Souvenir Commemorating the one Hundred Fiftieth Anniversary of the Organization of St. John's United Evangelical Church, New Sewickley Township, Pa. (1935; reprinted 1985).

The Diapason 62, no. 10 (September 1971): 7.

Joseph Harvey (1838)

MANUAL (54 notes)

[8] **Open Diapason** (tenor G)

Lead, 35 pipes

[8] **Stpd. Diapason Bass** (tenor F[#])

Wood (pine?) with walnut caps (screwed) and walnut stopper handles, octagonal feet, 19 pipes

[8] **Stpd. Diapason Treble** (tenor G)

Wood (pine?) w/walnut caps (screwed to middle F[#], glued thereafter) and walnut stopper handles, octagonal feet, 35 pipes

[4] **Principal**

Lead, 54 pipes (5 replacements) lightly nicked, bottom octave bridged; CC marked: "Pittsburgh July 31, 1837"

[2] **Fifteenth**

Lead, 54 pipes (4 replacements)

Mechanicals

Hitchdown pedal to operate a separate slider to remove Principal and Fifteenth from the registration.

Keydesk: Mahogany

Keyboard:

Ivory naturals

Ebony sharps tapering sharply to narrow tops

Wood fronts

Length of naturals 5¼"

Octave span 6½"

Pitch: A440 @ 70 degrees F (A425 original)

Wind Pressure: 1½"

Documentation:

John Cawkins

James Stark

Laurence Libin

Randall Wagner



Pleasant Hills Community Presbyterian Church

PLEASANT HILLS

HOLT KAMP ORGAN

IN THE 1920s, Pittsburgh was a growing city and began to push out into the far suburbs. The area surrounding the Route 51/Saw Mill Run/Clairton Boulevard corridor was ideal due to the ease, at least then, of commuting downtown. By 1929, new homes were being built near the intersection of Clairton Boulevard and Lebanon Church Road, even though it was some ten miles from the center of the city. The Great Depression temporarily interrupted development, but by 1938, building was again under way. By the outbreak of World War II, a sizable community had sprung up in what was then Jefferson Township. Pleasant Hills Borough was incorporated in December 1946.

In 1938, there were no houses of worship in what would become Pleasant Hills. Mrs. Leland Hubbs set out to change that. The first service of what would become Pleasant Hills Community Presbyterian Church was held in the Hubbs's home on March 26, 1939. The congregation was formally established on January 7, 1940, as a mission of Shadyside Presbyterian Church, but ground had already been broken in November 1939 for a small, concrete-block structure at the corner of Audrey Drive and Old Clairton Road. The first service in the new church was held on Palm Sunday 1940 and the first pastor, the Rev. Paul Franklin Hudson, was installed on October 18 of that year.

Music would have been important for the founders of the church because Leland Hubbs was then the leading piano technician in the city. However, a shortage of funds and the war likely made it impossible to obtain an organ for the church in its early years. Finally, in 1946, Möller installed a unit organ, Opus 7280, of two manuals and 21 stops derived from four ranks:

- 8 Diapason (73 pipes, scale 44, 20 zinc, 53 common metal)
- 8 Gedeckt (85 stopped flute pipes)
- 8 Viole Dolce (85 pipes, scale 58, 20 zinc, 65 common metal)
- 16 Bourdon (ext., 12 pipes)

The organ was a gift of Elder Charles C. Logan and his wife, and cost \$2,725, plus the ten percent federal sales tax that was still in effect at that time.

By 1948, it became clear that additional facilities would be needed and planning began for a new sanctuary building to be attached to the original 1940 structure. The new sanctuary, in a Georgian style and seating 700, was dedicated on May 28, 1950.

Since it was to be a "community church," the Rev. Mr. Hudson wanted the new church to reflect elements of many different faiths. The focus of the interior was the divided chancel with the altar placed at the top of seven steps representing the Seven Christian Virtues: Humility, Liberality, Chastity, Gentleness, Temperance, Brotherly Love, and Diligence. Above the altar were a Judgment Window and a Singing Balcony. In May 1954, a rood lamp, called the Memorial Light of Perpetual Brotherhood, was hung at the entrance to the chancel.

The stained glass windows in the sanctuary, with the exception of the Judgment Window, were designed by Helen Curew Hickman and executed by Hunt Studios, Pittsburgh. They were produced by a flash process where sheets of glass are fused together and then etched with acid to produce the desired images. There is no leading.

For the new church, the Pittsburgh firm of Morehouse, Bowman and Brandt installed a three-manual, 25-rank Midmer organ that had been removed from the First Lutheran Church of Altoona, Pa., when that church acquired Aeolian-Skinner's Opus 1122 in 1947. The Great, Swell, and Pedal were placed in the chambers on either side of the chancel, while space for the Choir was found in the attic. It spoke through a small grating visible in the ceiling above the pulpit. Actually, four gratings are still visible, but the heating and ventilating contractor arrived before the organbuilder, so the Choir chamber had to be placed to the side instead of directly over the chancel, as had been planned. The organ, installed, cost \$11,400, plus \$2,200 for the attic chamber, less \$4,000 trade-in for the 1946 organ. Alexander McCurdy, then at the Curtis Institute of Music, gave the dedicatory recital and was reportedly so negative and critical that the purchase of this organ was to be seen as a short-sighted decision.

The maintenance of the organ was taken over in 1953 by Victor Zuck, the new Möller representative. Zuck made a number of recommendations for dependable service, few of which were ever carried out. Then, in 1956, Möller made a proposal to rebuild the instrument for \$19,000 and again in 1958 gave a proposal for a complete new three-manual instrument costing \$37,000. Neither of these proposals was accepted.

In August 1964, a new organist, Robert W. Frazier, arrived being promised that a new organ would be forthcoming. In 1966, the session established an organ committee consisting of two session members, two trustees,



Interior of Pleasant Hills Church set up for an organ recital in 1970. PHOTO PHILIP MAYE

and two choir members. The committee was chaired by this author, James M. Stark.

The first problem to be solved was that of placement of the organ. The existing side chambers were inadequate in size and, with the room's problematic acoustics, would not have worked well. A rear-gallery location was considered, but the ceiling proved to be too low to accommodate an organ. Finally, the committee recommended that the chancel area be redesigned to allow the organ to be placed in the center with the choir and Communion table in front. This would not only provide more favorable placement for the organ but would be more consistent with traditional Presbyterian liturgical practices. Mr. Stark drew up preliminary designs that were studied by the clergy and prominent members of the church boards. In the proposal, all of the chancel furnishings, including the organ console, were to be made movable. The most controversial aspect of the proposal was the relocation of the Judgment Window, which is now located in the transept. The proposal was accepted. In the redesign, the Brotherhood Lamp was retained as a symbol of the past and remains to this day.

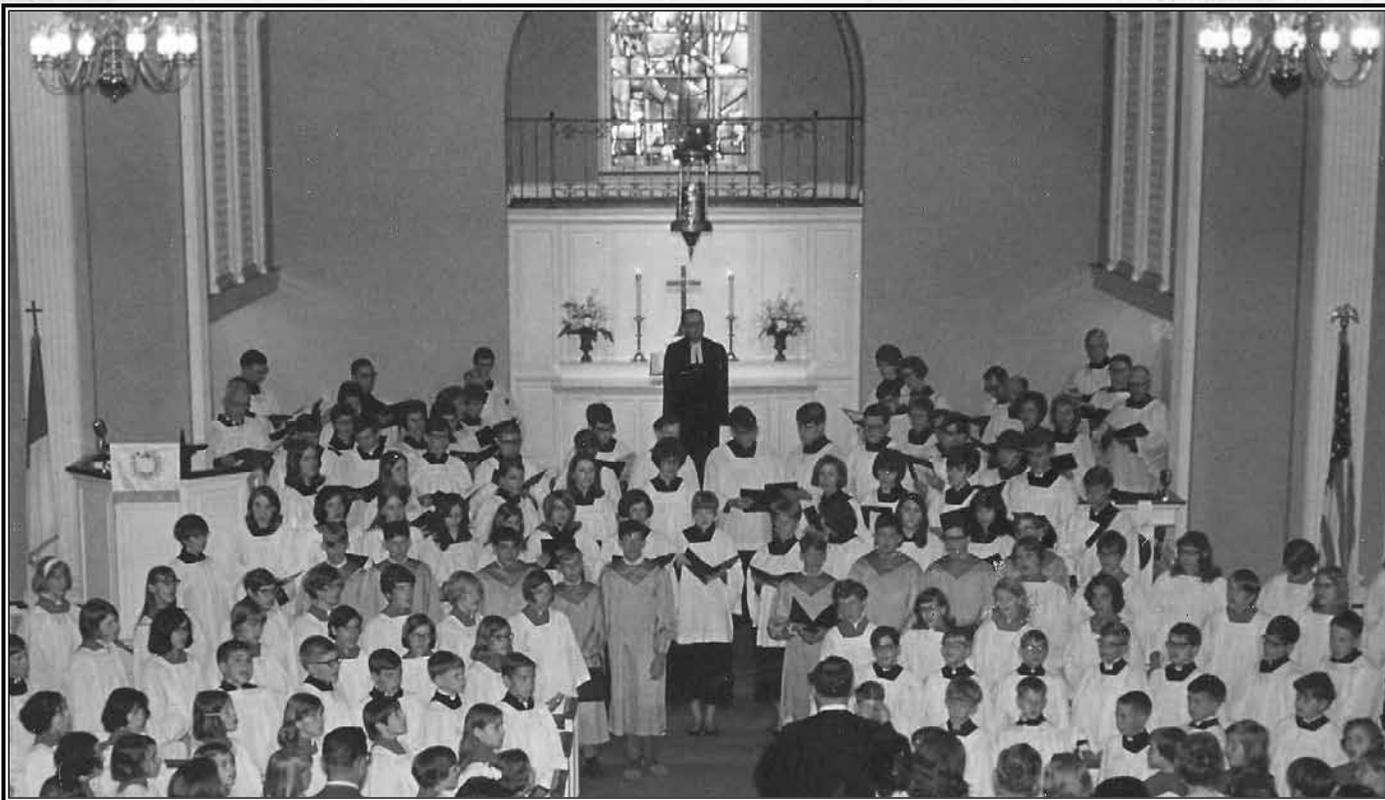
The committee traveled widely listening to both pipe organs and electronic substitutes. Being a middle class suburban church, only a three-manual organ was initially

being considered. However, Walter Holtkamp Jr. insisted that a complete two-manual organ would prove more satisfactory than a skeletal three-manual. After much listening and discussion, a contract for a two-manual, 30-rank Holtkamp contract was signed in 1968 and the organ was heard for the first time on Easter Sunday 1970. The cost was \$70,000 for the organ plus \$30,000 for alterations to the building. On Sunday, April 26, 1970, George Markey, who was one of Mr. Frazier's teachers at Westminster Choir College, and at that time at the Curtis Institute, played the dedicatory recital with a program that ranged from Bruhns to Duruflé.

JAMES M. STARK

SOURCES

- Twenty Fifth Anniversary, Pleasant Hills Community United Presbyterian Church, 1965.
- Pleasant Hills Community Presbyterian Church 50th Anniversary, 1990.
- American Organ Archives, Princeton, New Jersey.
- Pleasant Hills Public Library.
- Church Archives.



Interior of Pleasant Hills before the 1970 alterations.

Holtkamp Organ ~ (1970)

GREAT (61 notes)

16 Quintadena

23 zinc, 38 spotted metal, scale 43, capped, un-nicked

8 Principal

12 zinc, 49 spotted metal, scale 46, $\frac{3}{8}$ mouth cut-up $\frac{1}{4}$, ears to f \sharp

8 Gedackt

5 zinc, 44 spotted metal, capped; 12 spotted metal open

4 Octave

61 spotted metal, scale 58, $\frac{1}{4}$ mouth cut-up $\frac{3}{8}$

4 Rohrflöte

55 capped spotted metal with chimneys, 12 spotted metal open

2 Doublette

61 tin, scale 73, $\frac{2}{9}$ mouth cut-up $\frac{1}{4}$

Mixture IV

244 tin

Unison = scale 51 @ 8' C, mouth $\frac{1}{4}$ cut-up $\frac{1}{4}$

Quints = scale 51 @ 8' C, mouth $\frac{1}{4}$ cut-up $\frac{1}{4}$

CC 19.22.26.29

c⁰ 15.19.22.26

c¹ 12.15.19.22

c² 8.12.15.19

c³ 8.12.15.15

8 Trumpet

3"; 12 copper, 44 spotted metal resonators, 5 open spotted metal flues; harmonic at c \sharp

Swell to Great

Action: Electro-pneumatic

Wind Pressure: 73 mm

Documentation: Joseph G. Zamberlan and James M. Stark

SWELL (61 notes)

8 Gamba

10 zinc, 51 spotted metal, beards to e⁰, scale 50; 18 halving, $\frac{3}{8}$ mouth cut-up $\frac{3}{8}$

8 Vox Celeste (56 notes)

7 zinc, 49 spotted metal, beards to g⁰, scale 54, 20 halving, $\frac{1}{8}$ mouth cut-up $\frac{1}{8}$; FF and c⁰ marked "56"

8 Copula

49 stopped wood (white oak), 12 open spotted metal

4 Spitzflöte

61 spotted metal, scale 56 $\frac{1}{8}$ taper to c³, $\frac{1}{8}$ mouth cut-up 2/7

2 $\frac{2}{3}$ Nazard

61 common metal, pattern, tapered to f¹, $\frac{1}{8}$ mouth cut-up $\frac{1}{4}$

2 Octave

61 tin, scale 75, $\frac{1}{4}$ mouth cut-up $\frac{1}{4}$

Scharf III

183 tin, Unison = 53 scale @ 8' C, $\frac{1}{4}$ mouth cut-up $\frac{3}{8}$; Quints = 53 scale @ 8' C, $\frac{1}{4}$ mouth cut-up $\frac{1}{8}$

CC 29.33.36

GG 26.29.33

d \sharp 22.26.29

b⁰ 19.22.26

g¹ 15.19.22

d \sharp 12.15.19

f³ 12.15.15

8 Cromorne

1 $\frac{1}{2}$ "; 56 spotted metal $\frac{1}{2}$ -length resonators, 5 open spotted metal flues; lids to d \sharp

Swell to Swell 16

PEDAL (32 notes)

16 Subbass

32 stopped wood (pine)

16 Quintadena (Gt.)

8 Octave

12 zinc, 20 spotted metal, scale 48, $\frac{1}{4}$ mouth cut-up $\frac{1}{4}$

8 Flute

32 stopped wood (mahogany with maple caps), 114 mm x 86 mm, cut-up $\frac{1}{8}$

4 Choralbass

32 spotted metal, scale 57, $\frac{1}{4}$ taper, $\frac{1}{4}$ mouth cut-up $\frac{3}{8}$

Rauschquint III

96 tin

CC 15.19.22, no breaks

2' = 53 scale @ 8' C, $\frac{1}{4}$ mouth cut-up $\frac{3}{8}$

1 $\frac{1}{2}$ ' = 53 scale @ 8' C, $\frac{1}{4}$ mouth cut-up $\frac{1}{4}$

1' = 52 scale @ 8' C, $\frac{1}{4}$ mouth cut-up $\frac{1}{4}$

16 Posaune

5 $\frac{1}{2}$ "; 32 copper resonators

4 Schalmey

2 $\frac{3}{8}$ "; 32 reeds; capped spotted metal resonators

Great to Pedal

Swell to Pedal

COMBINATION ACTION

Adjustable by setterboard

Great - 1,2,3,4

Swell - 1,2,3,4

Pedal - 1,2,3,4

General - 1,2,3,4,5,6 (Duplicated by toe studs)

General cancel

Pittsburgh Organ Woes



THE GREAT AMERICAN AUTHOR, WILLA CATHER (1876–1947), was born in Virginia but from the age of ten lived in the high plains of Nebraska. A year after graduation from the University of Nebraska at Lincoln, she was hired in 1896 as telegraph editor and drama critic of the *Pittsburgh Daily Leader*. She continued to write for her old school newspaper, the *Nebraska State Journal*, and in January 17, 1897 (page 13) the following article was published—an unexpected confluence of author Willa Cather, concert organist Frederic Archer, and Pittsburgh’s Carnegie Music Hall.



MR. ARCHER IS, OF COURSE, THE LEADING musician of Pittsburgh. As an organist, he is without a peer in America, and as a conductor and composer is almost equally noted. For over a year, he has been giving free organ recitals at the Carnegie Music Hall on Friday afternoons and Saturday evenings. On Saturday night, the hall is always crowded, but this is too busy a place to get a large audience on Friday afternoon. The public petitioned the board of trustees to allow Mr. Archer to give his recitals on Sunday afternoons instead of Friday. It was done, and since then hundreds of people have been turned away at the door every Sunday afternoon, and the crowd begins pouring into the hall an hour before the first number is played. The audience is made up almost entirely of musical people. There is a large German element

here, the so-called “Pennsylvania Dutch,” who are not nearly as black as they are painted, and who for the most part represent about all the culture there is in Pittsburgh. Most of these people are engaged in humble occupations, but if it were not for them bookstores and concert halls would be wholly superfluous things in Pittsburgh. Sunday is the only day of leisure they have, and they go in crowds wherever there is good music to be heard. The Carnegie is full of them every Sunday afternoon, and their proud enjoyment of the music is something refreshing to see.

Now the Presbyterian church of Pittsburgh objects to enjoyment of all kinds, particularly aesthetic enjoyment. It was slow to become aroused to the awful iniquity of playing Mozart and Wagner and Beethoven on Sunday, but when it is aroused it is an awful force. It is now holding mass meetings in Pittsburgh and mass meetings in Allegheny and petitioning the board of trustees and denouncing Archer, the flesh and the devil. At one of these meetings Rev. Harvey Henderson, one of the leading divines, said: “First, it is well settled among Anglo-Saxon nations that neither amusements nor labor would be carried on the Sabbath. The recitals are to entertain, to amuse, not to educate. Music is a means of expressing human emotion, human feelings; also a means of arousing human emotion and human feelings. It is not an educating force. It fits in any place. It is found in churches, and also in places near the gates of hell. It has no moral quality.”

Ah, “a means of arousing human emotion,” that is the seat of the trouble. There

is nothing on the earth that a Pittsburgh Presbyterian fears and hates as he does the “human emotion.” He has no particular objection to greed or ignorance or selfishness or any other undemonstrative sin, but emotion is his synonym for wrong . . .

Of course, Archer plays only classical music, very much the same sort of program that Mr. Hagenow’s excellent string quartette used to give at the Universalist Church, and which really did so much toward music culture in Lincoln [Nebraska]. But that makes no difference. The Pittsburgh Presbyterian is not a discriminating gentleman, and he cannot be made to see that there is any difference between a sonata of Beethoven’s and “Rastus on Parade,” or between Julia Marlowe and a couchee-couchee dancer. He is suspicious of any public gathering except a funeral. The fate of Mr. Archer’s organ recitals have not yet been decided. But the Dark Ages are slowly disappearing even from Pittsburgh, and it is probable that people will go down to the Carnegie on Sunday afternoon and drink in the depraving melodies of Bach and Schumann and Haydn for years to come. As for Mr. Archer, however, that great artist’s attitude is one of indifferent scorn. When a committee of ministers called on him to inform him that “Ethically, an organ recital on the Sabbath was just as depraving as a minstrel show,” he smiled and behaved like the courteous gentleman that he is. For, after all, as he said, “Why waste rhetoric upon men who are spiritually deaf? I am a musician, not a reformer. If they don’t want music, I can keep still. There are other cities.”

This was not the last time the city had a problem with musical performances on Sunday: on April 24, 1927, the Pittsburgh Symphony played a Sunday evening concert in direct violation of the state’s “Blue Laws.” Police issued 10 citations after complaints by the “Sabbath Association.” The matter ultimately went to the state Supreme Court, which threw out the citations on a technicality; the state legislature legalized Sunday concerts in 1933.

All Saints R.C. Church

ETNA

HOOK & HASTINGS ORGAN

ALL SAINTS was founded in 1902 and the first church was dedicated on August 3 of that year. When Pastor Adolph Keller established the first Catholic parish in Etna, he petitioned the bishop, "I insist that this parish be under the patronage of all the saints—we need all the help we can get!" The first wood-frame building stood on the same site as the present church and housed a small Estey reed organ.

The present Lombard Romanesque (Basilica style) church was built in 1915 to the design of architect John Theodore Comes (pronounced Ko-mez). Comes designed many churches in the Pittsburgh area and throughout the northeast. The building is an essay in brick that featured a large porch, an open belfry in the rear, a hand-painted beamed ceiling of cypress, granite columns, and a tile roof.

The Estey was moved into the ornately carved gallery and used until a new organ, built by the Tellers-Sommerhof company of Erie, Pennsylvania, was installed

in 1917. The Tellers instrument, which cost \$2,800, was a two-manual, 14-rank pipe organ fitted with the "latest improved tubular-pneumatic action." That action was never reliable and by the 1950s was failing desperately. In 1957, the organ was rebuilt, electrified, and enlarged. The case, designed by Comes, was modified with chainsaws! By the 1980s, the electropneumatic action was barely operable, and its poorly-installed wiring posed a serious fire hazard.

Having been given a budget of \$100,000 by the diocese, parish organist and OHS member J.R. Daniels acquired an 1895 Hook & Hastings (Opus 1687) from the Organ Clearing House. Originally built for the First Baptist Church of Peabody, Massachusetts, the organ had been moved to New Jersey and then stored in Patrick Murphy's shop. Under the direction of Mr. Murphy, the organ was painstakingly restored and rebuilt. Installation was completed December 1995.

J.R. DANIELS

Hook & Hastings ~ Opus 1687 (1895)

I. GREAT (58 notes)

8 Open Diapason

1-19 in facade; slotted, spotted metal trebles

8 Melodia

1-12 stopped wood; remainder open wood

4 Octave

1-6 in facade, spotted metal trebles

4 Flute d'Amour

1-36 stopped wood; remainder open metal

2 Fifteenth

58 pipes, spotted metal

Mixture III

174 pipes, spotted metal; breaks at every octave (1½', 1', ¾'); new, on original Dulciana toe board

8 Trumpet

spotted metal pipes, except notes 50-58 open flues; notes 1-5 mitered

II. SWELL (58 notes; enclosed)

16 Bourdon Bass

12 pipes, stopped wood

16 Bourdon Treble

46 pipes, stopped wood

8 Open Diapason

spotted metal

8 Stopped Diapason

stopped wood; 50-58 open metal

8 Salicional

slotted, spotted metal; 1-7 offset, unenclosed

8 Celeste

46 pipes, from tenor C; spotted metal; new (former Gt. Dulciana), replaced missing 8' Quintadena

4 Principal

spotted metal; new, replaced 4' Violina

4 Flute Harmonique

spotted metal

2 Flautino

Spotted metal

Cornet II (2¾', 1¾')

92 pipes, from tenor C; spotted metal

8 Bassoon

12 pipes, 1-12 only; spotted metal

8 Oboe

46 pipes, from tenor C; spotted metal; except top 12, open metal flue pipes

Tremolo (affects entire organ)

PEDAL (27 notes)

16 Bourdon

stopped wood

8 Open Diapason

1-12 open wood; 13-27 open metal

COUPLERS

Swell to Great

Swell to Pedal

Great to Pedal

COMBINATION PEDALS

Swell Piano

Swell Forte

Great Piano

Great Forte

Great to Pedal (reversible)

WIND PRESSURE: 3" or 78 mm

Documentation: J.R. Daniels



LEFT: All Saints Church, 1952.



First Presbyterian Church of New Brighton

NEW BRIGHTON

HOOK & HASTINGS ORGAN

ORGANIZED IN 1834 as the First Presbyterian Congregation of the Falls of Beaver, the present name, First Presbyterian Church of New Brighton, was adopted in 1870. Mr. Charles Lukens offered to donate land at the corner of Third Avenue (Broadway) and Seventh Street (Locust) in New Brighton and a permanent church was built there. The first service was held on November 22, 1836. Having outgrown the building by 1866, three lots were acquired at Third Avenue and 12th Street where the present Gothic Revival building of 1871 stands today. In 1872, the Sunday School Lecture Room was added and, in 1893, the original sanctuary was remodeled.

A \$60,000 improvement program was approved in 1926, including a new Sunday School wing. However, on the morning of April 19, 1927, with 90 percent of the improvements completed, the church sanctuary was destroyed by fire and the new construction was partially damaged. Reconstruction began immediately with the church school building completed in December 1927, and the sanctuary dedicated on January 6, 1929.

After the fire, only the buttressed walls and the two towers remained of the 1871 building. These were not sufficiently secure to carry a new roof, and, since it was desired to retain the outer appearance of the earlier building, Pittsburgh architect Lawrence Wolfe designed a steel structure within the existing walls that is completely hidden from the eye. The ceiling is of oak, with hammer beam trusses. The pulpit remained in the center, as it was in the earlier building.

As noted elsewhere, Presbyterians were slow to adopt pipe organs, and the fact that the nearby Sewickley congregation had split over the purchase of an organ in 1864 may well have had a dampening effect. In any event, the New Brighton church did not get their first organ until 1884. This was a two-manual 17-register E. & G.G. Hook & Hastings, Opus 1213. It was later enlarged in 1914 to two manuals and 30 registers by Hook & Hastings as their Opus 2349.

After the 1927 fire, Hook & Hastings installed a \$10,000, two-manual, 17-rank organ (Opus 2548). This remains unaltered in the church today. The organ was designed by Norman Jacobson, vice president of Hook & Hastings, and was contemporary with Opus 2540, built for the Riverside Church in New York. The inaugural recital was played by Charles Heinroth in January 1929.

JAMES M. STARK

SOURCES

- First Presbyterian Church of New Brighton archives.
William T. Van Pelt, comp., *The Hook Opus List, 1829-1916 in Facsimile* (Richmond: Organ Historical Society, 1991).
Walter C. Kidney, *Landmark Architecture of Pittsburgh and Allegheny County* (Pittsburgh: Pittsburgh History and Landmarks Foundation, 1985).

Hook & Hastings Organ Opus 2548 (1928)

- GREAT** (enclosed)
- 8 **Open Diapason**
scale 44, ¼ mouth; 17 zinc, 44 common metal; 1-61 slotted
 - 8 **Viola da Gamba**
scale 57, ⅔ mouth; 12 zinc, 49 spotted metal; 1-52 slotted, 53-61 coned
 - 8 **Dulciana**
scale 57, ⅔ mouth; 12 zinc, 44 common metal; 1-49 slotted, 50-61 coned
 - 4 **Octave**
scale 60, ⅔ mouth; 61 common metal; 1-24 slotted, 25-61 coned
 - 4 **Flute d'Amour**
12 stopped wood, 24 stopped common metal with chimneys, 25 cylindrical common metal
 - 8 **Harp**
49 notes (13-61) Kohler on H&H action, active dampers
Harp Dampers Off
Cathedral Chimes
Liberty on H&H action, active dampers
Chimes Dampers Off
 - 4 **Celesta** (ext.)
Great to Great 16,
Unison Release, 4
Swell to Great 16, 8, 4
- SWELL**
- 16 **Bourdon**
61 stopped wood
 - 8 **Violin Diapason**
scale 46, ¼ mouth; 17 zinc, 44 common metal; 52-61 coned
 - 8 **Salicional**
scale 60, ½ mouth; 12 zinc, 49 spotted metal; 53-61 coned
 - 8 **Voix Celeste** (t.c.)
scale 60, ½ mouth; 49 spotted metal; 53-61 coned
 - 8 **Stopped Diapason**
49 stopped wood (pine), 12 trebles, coned
- 8 **Aeoline**
scale 59, ¼ mouth; 12 zinc, 44 common metal; 1-49 slotted, 50-61 coned
 - 4 **Orchestral Flute** (patented)
12 open wood, 49 common metal; 49-61 coned
Dolce Cornet III
12-15-17 no breaks; 12 = scale ? @ 8' C ⅔ mouth, 15 = scale @ 8' C ¼ mouth, 17 = scale 59 @ 8' C ¼ mouth
 - 8 **Cornopean**
5"; 49 zinc/common metal flue resonators, 12 open spotted metal flue trebles
 - 8 **Oboe**
3½" standard with lids; 49 zinc/common metal resonators, 12 open spotted metal flue trebles
Tremolo
Swell to Swell 16,
Unison Release, 4
- PEDAL**
- 16 **Bourdon**
8½" x 10¾"; 44 stopped wood
 - 16 **Lieblich Gedeckt** (Sw.)
 - 8 **Flute** (ext. Bourdon)
 - 4 **Flute d'Amour** (Gt.)
Great to Pedal
Swell to Pedal 8, 4
- Couplers:** on tilting tablets unaffected by combination action.
Wind pressure: 5"
Pitch: A440 (probably A435 originally)
- Documentation:**
Randall Wagner and John Cawkins.

The author wishes to thank
Ann Mary Douglas for assistance.



Trinity Lutheran Church

NORTH SIDE

JARDINE ORGAN



PIPE ORGANS were not always welcome additions to church furnishings. For many Presbyterians, they were anathema, believing that music and other church adornments were idolatry and “a snare to one’s soul.” The Jardine organ now in Trinity Lutheran Church, North Side, was originally built for the Presbyterian Church of Sewickley, Pennsylvania. The Sewickley Presbyterian Church traces its history to informal church services in 1802. The congregation was officially organized in 1839 and 20 years later began construction of the building it still occupies. Designed by Joseph W. Kerr, it was completed in 1861. Without the knowledge of the congregation, the session contracted (probably in 1862)

with Jardine and Son to build an instrument. The church records indicate that the session gave the pastor ten dollars to “entertain” Mr. Jardine as he installed the organ in August 1863. As some church members viewed the organ as a way for Satan to gain a foothold, they left the Sewickley Presbyterian Church and formed their own congregation, the Shields Presbyterian Church—named for Eliza Leet Shields, whose family provided the land for the new church. The organ did not go unscathed in this controversy: the original pipes, painted gold and stenciled, were repainted in a more somber fashion. After 120 years, 80 families from the Shields Church’s dwindling congregation rejoined the Presbyterian Church of Sewickley on March 4, 1984.

The 1863 organ was in use until 1894, when a new instrument was ordered from Jardine and Son. The new organ was installed by Leonard Peloubet. In the March 16, 1894, vestry minutes of St. Luke’s Episcopal Church, Pittsburgh, it was voted to pay Leonard Peloubet, “Agent for George Jardine and Son of New York,” \$400 for the purchase of the old Sewickley Jardine with an additional \$200 for which “said Mr. Peloubet will deliver the above purchased organ at St. Luke’s Church, Pittsburgh, and choosing a position, put it up in good working condition.” At this time, the grain-painted case was repainted to imitate the oak furniture in St. Luke’s sanctuary and more stenciling was added to the facade pipes to compliment the new color of the case.

In April 1992, St. Luke’s closed its doors. The Episcopal Diocese of Pittsburgh offered the organ to any interested church and St. Philip’s Episcopal Church of Moon Township, Pennsylvania, accepted it. Under the guidance of John Cawkins, the organ was removed on September 19, 1992, and restored. It was during the restoration that the 1863 date for construction (not 1862 as claimed by the Presbyterians) was confirmed. This evidence was two-fold: the Pedal pipes were packed with the *New York Herald*, dated May 12, 1863, and inside the weight-box for the swell mechanism was the hand written inscription, “Jardine Organ Factory cor. Centre & White June 28 1863 New York S. H.” The other discovery during restoration was that the organ was pitched 70 cents sharp of A440. The restored organ was dedicated on October 3, 1993.

This home, alas, was short lived. The rector, Fr. Gratz, who was instrumental in obtaining the organ and having it restored, moved to another parish, and his succes-



sor preferred praise music with a band for worship. After only four years at St. Philip's, John Cawkins purchased the instrument and placed it in storage until this year, when it was installed in Trinity Lutheran Church, North Side, where he serves as pastor.

Trinity traces its history back to 1846, when William Passavant, pastor of the First English Lutheran Church of Pittsburgh, started a Sunday School in Allegheny City. The Sunday School struggled in its first years, but by 1860 had gathered enough members to organize as a congregation. On October 21, 1860, it became the First English Lutheran Church of Allegheny City. On December 6, 1876, the name was changed to Trinity Lutheran Church of Allegheny City and then to Trinity Lutheran Church, North Side, when Allegheny City was annexed by the City of Pittsburgh in 1907. While still a Sunday School, the members had purchased a Presbyterian church building in 1842. This was the congregation's home until 1870 when they sold the building and purchased other property upon which they built a new church, dedicated on May 26, 1872. An organ was purchased from Henry Knauff of Philadelphia and dedicated on May 24, 1872.

The Knauff organ served the congregation well. In the minutes of the congregational council there are several references to the instrument: the October 1871 minutes note that "Mr. Knauff thought that an organ such as we wanted could be built for \$2,500 to \$2,700; in September 1876 the congregation paid F.N. Robertshaw \$25 to tune and repair the organ; in April 1879 the congregation engaged "Mr. Barkhof [*sic*] to attend to the organ, keep it in repair and tune for the sum of \$25 p/annum [*sic*]; in 1883, the congregation paid Knauff \$73 to repair the



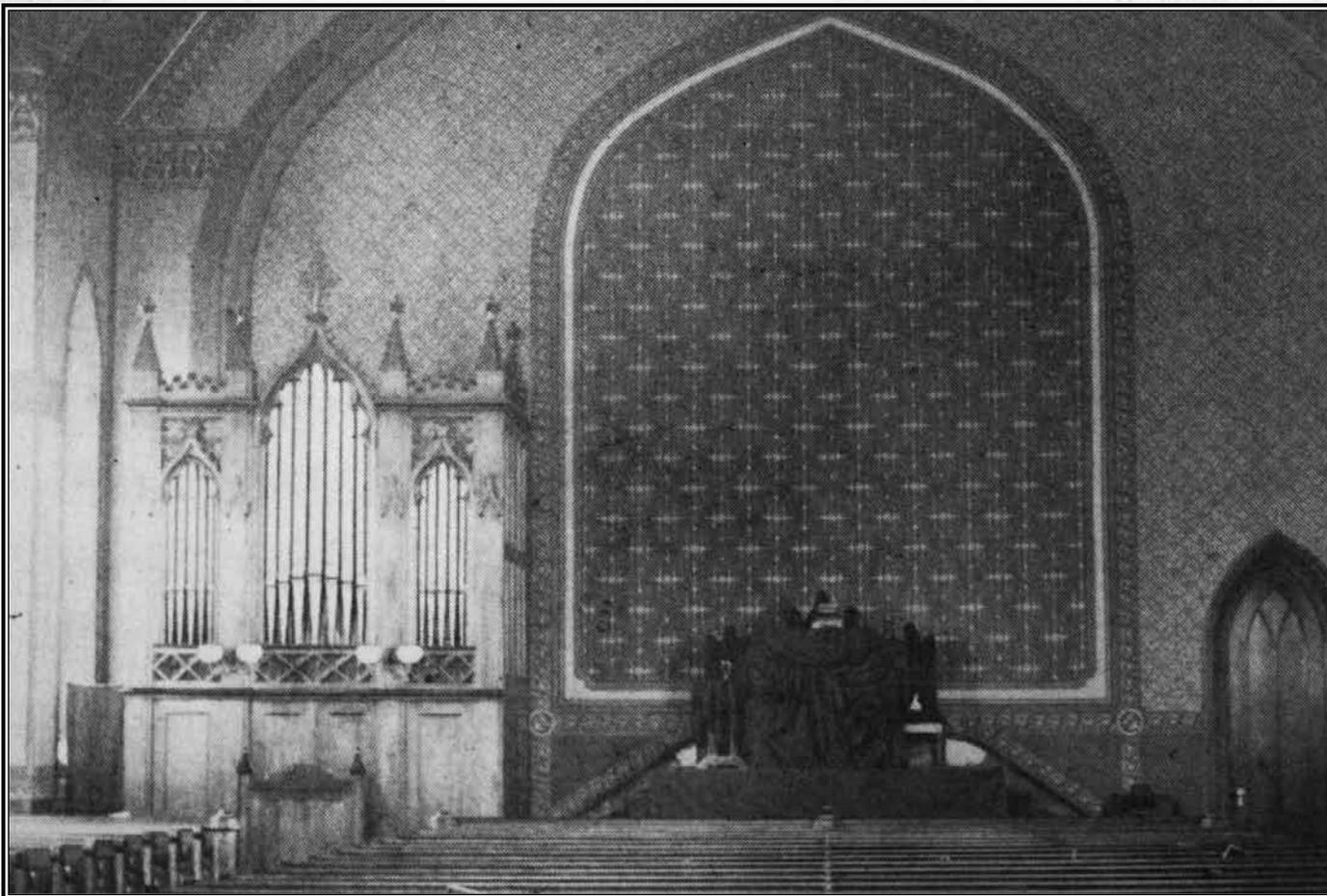
organ. (Mr. Knauff's hotel bill was \$11.) The last person mentioned (1885) to tune and repair the instrument was Alex Ross. M.P. Möller rebuilt the Knauff organ in 1910 for \$3,000. In 1949, Trinity remodeled its sanctuary and moved the pipe organ. In the dedication bulletin of the new sanctuary, they thanked "Mr. Olsen and helpers of the Teller [*sic*] Organ and Furniture Co. of Erie, Pa., [and] the Peloubet Organ Company of Pittsburgh." In 1960, the Urban Redevelopment Authority, through the process of eminent domain, bought the Trinity Church building. The congregation bought the former site of the Xenia-Pittsburgh Seminary (Presbyterian), and built the present structure. This building houses a Wicks organ that, according to congregational minutes, incorporates parts of the original instrument. That may be true, since two of the Pedal ranks appear to be older than 1964, although they might be Möller and not Knauff pipes.

JOHN M. CAWKINS

SOURCES

- Dedication brochure of St. Philip's Episcopal Church.
- The Church News* 9, no. 3 (April 3, 1894).
- The Centennial Celebration Bulletin of Trinity Lutheran Church, North Side.
- Pittsburgh Press* (February 22, 1894): 29.
- Walter C. Kidney, *Landmark Architecture, Pittsburgh and Allegheny County* (Pittsburgh: Pittsburgh History and Landmarks Foundation, 1985), 320.

OPPOSITE: 1863 Jardine, as restored, in St. Phillip's Church
PHOTO PHILIP MAYE
LEFT: 1863 Jardine as it appeared early in its history
RIGHT: Knauff organ in Trinity Lutheran Church



1863 Jardine in its original Sewickley location

George Jardine and Son Organ ~ (1863)

GREAT

8 OPEN DIAPASON

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|-----------------|----------|----------------|----------------|----------------|----------------|
| Diameter | 153 mm | 89 mm | 52.5 mm | 33 mm | 21 mm |
| Mouth Width | 115 mm | 65 mm | 39 mm | 23 mm | 14 mm |
| Mouth Cut-up | 39 mm | 21 mm | 12 mm | 8 mm | 5 mm |
| Nicks/cm | 3 | 3 | 6 | 7 | 10 |
| Speaking Length | 223.5 cm | 113 cm | 56.1 cm | 27.2 cm | 13.1 cm |

c² and up without ears

8 STOP DIAPASON

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|-----------------|----------|----------------|----------------|----------------|----------------|
| Depth | 109 mm | 59 mm | 49 mm | 29 mm | 20 mm |
| Mouth Width | 87 mm | 47 mm | 38 mm | 23 mm | 16 mm |
| Mouth Cut-up | 31 mm | 17 mm | 13 mm | 8 mm | 4 mm |
| Wall Thickness | 12 mm | 8 mm | 7 mm | 5 mm | 4 mm |
| Nicks/cm | 2 | 3 | 3 | 4 | 4 |
| Languid Height | 3.5 mm | 2.5 mm | 2 mm | 1 mm | 1.5 mm |
| Speaking Length | 116.5 cm | 59 cm | 52.4 cm | 24.2 cm | 11.2 cm |

c² and up, open wood with inverted mouths

8 CLARIANA (tenor C)

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|------------------|---|----------------|----------------|----------------|----------------|
| Diameter - Mouth | | 64 mm | 37 mm | 23 mm | 15 mm |
| Diameter at Bell | | 30 mm | 26 mm | 11 mm | 7 mm |
| Diameter - Top | | 41 mm | 17 mm | 16 mm | 9.5 mm |
| Mouth Width | | 36 mm | 22 mm | 14 mm | 10 mm |
| Mouth Cut-up | | 12 mm | 7 mm | 4 mm | 3 mm |
| Nicks/cm | | 5 | 8 | 10 | 12 |
| Length to Bell | | 110.4 cm | 53.8 cm | 26.7 cm | 12.6 cm |
| Bell Length | | 7.2 cm | 4.5 cm | 2.3 cm | 1.4 cm |

The diameter of the top of the bell is estimated since these pipes were once "pinch"-tuned.

4 PRINCIPAL

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|-----------------|----------|----------------|----------------|----------------|----------------|
| Diameter | 76 mm | 45 mm | 28 mm | 17 mm | 10 mm |
| Mouth Width | 55 mm | 32 mm | 20 mm | 11.5 mm | 7 mm |
| Mouth Cut-up | 19 mm | 11 mm | 7 mm | 4 mm | 3 mm |
| Nicks/cm | 4 | 6 | 7 | 9 | 12 |
| Speaking Length | 114.7 cm | 56.5 cm | 27.7 cm | 13.5 cm | 6.7 cm |

4 FLUTE (tenor C)

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|-----------------|---|----------------|----------------|----------------|----------------|
| Diameter | | 44 mm | 28 mm | 16 mm | 11 mm |
| Mouth Width | | 31 mm | 19 mm | 12 mm | 7 mm |
| Mouth Cut-up | | 10 mm | 6 mm | 4 mm | 3 mm |
| Nicks/cm | | 7 | 8 | 12 | 10 |
| Speaking Length | | 56 cm | 27.2 cm | 13 cm | 6.3 cm |

SWELL

8 STOPPED DIAPASON

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|------------------|----------|----------------|----------------|----------------|----------------|
| Depth/Diameter | 98 mm | 54 mm | 51 mm | 31 mm | 19 mm |
| Chimney Diameter | | | 17 mm | 11 mm | 7 mm |
| Mouth Width | 79 mm | 43 mm | 34 mm | 22 mm | 12 mm |
| Mouth Cut-up | 22 mm | 19 mm | 10 mm | 6 mm | 4 mm |
| Wall Thickness | 11 mm | 8 mm | | | |
| Nicks/cm | 2 | 3 | 7 | 9 | 14 |
| Languid Height | 3.5 mm | 2 mm | | | |
| Speaking Length | 116.5 cm | 59.8 cm | 28.6 cm | 13.6 cm | 6.6 cm |
| Chimney Length | | | 10.5 cm | 4.5 cm | 2.2 cm |

12 stopped wood; 44 metal with chimnies, slightly arched cut-up.

8 DULCIANA (tenor C)

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|-----------------|---|----------------|----------------|----------------|----------------|
| Diameter | | 68 mm | 41 mm | 27 mm | 16 mm |
| Mouth Width | | 38 mm | 29 mm | 19 mm | 10 mm |
| Mouth Cut-up | | 13 mm | 9 mm | 5 mm | 3 mm |
| Nicks/cm | | 5 | 8 | 9 | 13 |
| Speaking Length | | 112.6 cm | 56 cm | 27.8 cm | 13.5 cm |

4 PRINCIPAL

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|-----------------|----------|----------------|----------------|----------------|----------------|
| Diameter | 63 mm | 44 mm | 28 mm | 17 mm | 10 mm |
| Mouth Width | 47 mm | 30 mm | 20 mm | 12 mm | 7.5 mm |
| Mouth Cut-up | 15 mm | 10 mm | 7 mm | 3.5 mm | 3 mm |
| Nicks/cm | 5 | 5 | 7 | 10 | 14 |
| Speaking Length | 115.6 cm | 56.3 cm | 28 cm | 13.3 cm | 6.5 cm |

2 FIFTEENTH

| Pitch | C | c ^o | c ¹ | c ² | c ³ |
|-----------------|-------|----------------|----------------|----------------|----------------|
| Depth/Diameter | 44 mm | 28 mm | 17.5 mm | 11 mm | 6 mm |
| Mouth Width | 30 mm | 19 mm | 12 mm | 7 mm | 4 mm |
| Mouth Cut-up | 10 mm | 6 mm | 3.5 mm | 2 mm | 1.5 mm |
| Nicks/cm | 7 | 10 | 12 | 16 | 20 |
| Speaking Length | 56 cm | 27.2 cm | 13.4 cm | 5.8 cm | 3.1 cm |

STOPLIST

| GREAT | SWELL |
|-------------------|--------------------|
| 8 Open Diapason | 8 Stopped Diapason |
| 8 Stop Diapason | 8 Dulciana (t.c.) |
| 8 Clariana (t.c.) | 4 Principal |
| 4 Principal | 2 Fifteenth |
| 4 Flute (t.c.) | |

Harbison Chapel

GROVE CITY COLLEGE, GROVE CITY

KIMBALL ORGAN



AS HARBISON CHAPEL was being planned, an organ was envisioned as an integral part. Both the Kimball and E.M. Skinner companies competed for the contract and there were possibly others. Of the four college contracts announced in 1931—Grove City, Ohio Wesleyan, Vassar, and Park—only the Grove City College instrument survives in its original form.

The Kimball Company provided the college with at least three proposals. The first was for a three-manual instrument with an Echo division. This proposal went so far as to have one of the facades for the Echo built, which can be seen in the rear balcony. Pipework was made for a second facade that was never built. A second proposal eliminated the Echo division and provided for a smaller three manual instrument. Kimball also proposed to have a grand piano attached to the organ, playable on two manuals at 8' and 4'. The current four-manual instrument has the same number of stops as the first proposal, eliminating the Echo division, and cost approximately \$20,000.

The restoration of Opus 7102 was begun in January 1999, and completed in August 2000. The pipework was essentially complete and unaltered, but the mechanism had been altered somewhat. All of the exquisitely constructed windchests and wind systems needed careful rebuilding, but were all original. However, the console, relays, swell engines, tremolos and chimes action had been replaced in 1976 with unsatisfactory “trade” actions. The organ chambers also showed evidence of problems. There had been water damage from leaks in the roof that had badly split some of the windchests. The resulting plaster dust, which was piled up everywhere, clogged both the pipes and the action. The chambers had cold outside walls, and these

contributed to serious tuning problems during the winter months. An attempt had been made to insulate the chambers, but without removing the pipes and action. Several electric and steam radiators had been installed, but with the incomplete insulation, they only made the tuning problems worse. What insulation existed was acoustically absorbent and muted the tone of the pipes. This, coupled with dozens of dead notes, made it impossible to have any idea of what the instrument could sound like.

The pipes and mechanism were removed, as well as the assorted radiators with their pipes and wiring, all of which had impeded access to the organ for proper maintenance. All of the outside walls of the chambers were insulated and paneled, damaged plaster repaired, and three coats of hard gloss paint applied. The floors were cleaned and varnished and new lighting installed throughout. The original mechanism was painstakingly repaired and restored; all of the pipe valves renewed, chests were re-gasketed, dead magnets replaced, wind regulators (reservoirs) completely rebuilt, and tremolos replaced with period Kimball units. The missing swell engines were replaced with Skinner “whiffle-tree” units, somewhat modified (at the suggestion of Nelson Barden) with sequence and leverage to give maximum expression. All of the pipework was cleaned and refinished to original specifications, including the opulent high-pressure reeds with their thick and heavily-weighted tongues. Each pipe was checked for correct regulation and speech, without any change to the original Kimball voicing.

The present console provided with the restoration of the organ in 2000 is from the sister Kimball organ from Gray Chapel at Ohio Wesleyan University, Opus 7106. Nelson Barden located the console in a Chicago warehouse and decided that it was restorable and a good match for our project. We had originally hoped to restore the console in its pneumatic form, but after much thought and discussion it was determined that making the console solid state was a better option in a teaching situation where the instrument was used constantly. The console looks much as it did in 1931. An effort was made to keep as many as possible of the solid-state controls hidden; a drawer under the console was added for that purpose.

NICHOLAS THOMPSON-ALLEN
RICHARD A. KONZEN

W.W. Kimball Organ ~ Opus 7102 (1931)

THE FRANCES ST. LEGER BABCOCK MEMORIAL ORGAN HARBISON CHAPEL, GROVE CITY COLLEGE

Restoration 1999–2000 by the Thompson-Allen Co. ~ New Haven, Connecticut
Console restoration by Nelson Barden & Associates ~ Boston, Massachusetts

Great, 61 pipes
Swell, Choir, and Solo, 73 pipes

GREAT (enclosed with Choir,
6½" wind pressure)

16 **Double Open Diapason** (73 pipes, 24
zinc, balance heavy diapason metal)

8 **First Diapason**

8 **Second Diapason** (ext. 16')

8 **Flute Harmonique**

8 **Concert Flute** (Ch.)

8 **Viola** (Ch. Diapason)

8 **Dulciana** (Ch.)

4 **Octave** (diapason metal)

4 **Waldflöte** (73 pipes)

2⅔ **Quint**

2 **Super Octave**

Grave Mixture II (draws 2⅔' and 2',
spotted metal)

8 **Tromba** (15" wind, zinc, spotted
metal resonators)

Tremolo

Chimes (Ch.)

Harp (Ch.)

Great 16, Unison Off, 4

Swell to Great 16, 8, 4

Choir to Great 16, 8, 4

Solo to Great 16, 8, 4

SWELL (enclosed, 7½" wind pressure)

16 **Bourdon** (97 pipes, white pine, top
24 spotted metal)

8 **Diapason** (12 zinc, balance heavy
diapason metal)

8 **Salicional** (12 zinc, balance spotted
metal)

8 **Vox Celeste** (12 zinc, balance
spotted metal)

8 **Clarabella**

8 **Rohrflöte** (ext. 16')

4 **Chimney Flute**

2⅔ **Nazard** (ext. 16')

2 **Piccolo** (ext. 16')

Mixture IV (spotted metal)

| | | | | |
|----|---|----|----|----|
| CC | 5 | 17 | 19 | 22 |
|----|---|----|----|----|

| | | | | |
|----------------|---|----|----|----|
| c ¹ | 8 | 15 | 17 | 19 |
|----------------|---|----|----|----|

| | | | | |
|----------------|---|----|----|----|
| a ¹ | 8 | 12 | 15 | 17 |
|----------------|---|----|----|----|

| | | | | |
|----------------|---|----|----|----|
| d [#] | 8 | 10 | 12 | 15 |
|----------------|---|----|----|----|

16 **Bassoon** (85 pipes, reeds, spotted
metal resonators)

8 **French Trumpet** (zinc, reeds,
spotted metal resonators)

8 **Oboe** (ext. 16')

8 **Vox Humana** (5" wind, reeds,
spotted metal resonators)

4 **Clarion** (zinc, spotted metal
resonators)

Tremolo

Vox Tremolo

Harp (Ch.)

Celesta (Ch.)

Swell 16, Unison Off, 4

Solo to Swell 8

CHOIR (enclosed, 6½" wind)

8 **Viola Diapason** (12 zinc, spotted
metal)

8 **Concert Flute** (white pine)

8 **Dulciana** (97 pipes, (12 zinc, spotted
metal))

8 **Unda Maris** (12 zinc, spotted metal)

4 **Waldflöte** (Gt.)

4 **Dulcet** (ext.)

2⅔ **Dulciana** (ext.)

2 **Dulciana** (ext.)

8 **Clarinet** (12 zinc, spotted metal
resonators)

Tremolo

Harp (Deagan Class A, 61 bars,)

Chimes (Deagan Class A, 25 tubes)

Choir 16, Unison Off, 4

Swell to Choir 16, 8, 4

Solo to Choir 16, 8, 4

SOLO (enclosed, 10" wind pressure)

8 **Gross Gamba** (12 zinc, balance
spotted metal balance)

8 **Gross Gamba Celeste** (12 zinc,
balance spotted metal balance)

8 **Flauto Mirabilis** (white pine, largest
scale)

4 **Orchestral Flute** (wood, white pine
with hard maple fronts and backs)

8 **French Horn** (zinc, diapason metal
resonators)

8 **Tuba Mirabilis** (reeds, special reser-
voir and chest for 20" wind pressure)

Tremolo

Solo 16, Unison Off, 4

ECHO (prepared for)

PEDAL (enclosed with Great,
6½" wind pressure)

32 **Acoustic Bass** (1–12: 16' + 10⅔')

16 **First Open Diapason** (white pine)

16 **Second Open Diapason** (Gt.)

16 **Bourdon** (56 pipes)

16 **Lieblich Gedeckt** (Sw. Rohrflöte)

8 **Octave** (Gt. Second Diapason)

8 **Major Flute** (ext. Bd.)

8 **Still Gedeckt** (Sw. Rohrflöte)

4 **Flute** (ext. Bd.)

16 **Trombone** (44 pipes,
15" wind pressure, reeds,
diapason metal resonators)

16 **Contra Fagotto** (Sw.)

8 **Tromba** (ext.)

8 **Chimes** (Ch.)

Great to Pedal 8, 4

Swell to Pedal 8, 4

Choir to Pedal 8, 4

Solo to Pedal 8, 4

Echo to Pedal 8

PISTONS

Generals 1–35 (36–40 in sequencer)
(not duplicated by toe studs)

10 pistons for each manual

14 pistons for the pedal division

Great to Pedal (thumb piston)

Swell to Pedal (thumb piston)

Choir to Pedal (thumb piston)

Solo to Pedal (thumb piston)

All Swells to Swell (thumb piston)

Sforzando 1

(thumb piston and toe stud)

Sforzando 2

(thumb piston and toe stud)

4 reversible thumb pistons

3 reversible pedal spoons

Harp Damper (spoon pedal)

European Sequencer:

"Next" piston on each manual
and one toe stud

"Back" piston on the Swell

Expression Pedals for

Echo, Great/Choir/Pedal,
Swell, and Solo

Crescendo Pedal



Temple Rodef Shalom

PITTSBURGH

KIMBALL ORGAN



DURING THE MIDDLE of the 19th century, many European Jews migrated to the rapidly-growing villages, towns, and cities of Southwestern Pennsylvania. The Kaufmann brothers, Jacob and Isaac, were among them. They arrived about 1867, became pack peddlers, and traveled the Youghiogheny River valley along the newly-established B&O Railroad line from McKeesport to Ohiopyle (near the present Fallingwater), selling clothing. In 1871, they established a tailor shop on Pittsburgh's South Side and two more brothers, Morris and Henry, joined them. In 1877, J. Kaufmann & Brothers, now a full-fledged dry goods store, moved to downtown Pittsburgh. Eventually Kaufmann's became the largest department store in Pittsburgh, and under the management of Morris's son, Edgar J. (E.J.), who married Isaac's daughter, Lilliane (who together held a controlling interest in the store), it became one of the largest department stores in the world. The Kaufmann family was to become an important part of the history of Southwestern Pennsylvania and of Congregation Rodef Shalom.

Congregation Rodef Shalom (Pursuers of Peace) traces its origin to the establishment of a Jewish burial society in 1847 and the subsequent establishment of an orthodox congregation named Shaarai Shemayim. In 1856, a group of men, wishing to worship in the German style (Minhag Ashkinaz), broke away and formed Congregation Rodef Scholem. Both worshipped in rented spaces. In 1860, the two congregations merged to form the present Rodef Shalom. Two years later, the first synagogue in Western Pennsylvania was built on Hand Street, now Eighth Street, in downtown Pittsburgh. As the congregation grew, the building was enlarged in 1889 and was replaced in 1901 by a temple, seating 1,000, designed by the Kaufman store architect, Charles Bickel. By 1904, the building was too small and a competition was held for the design of the new temple, the current home, to be located on Fifth Avenue in the Oakland section of the city. The competition was won by Henry Hornbostel, of the New York firm of Palmer & Hornbostel. With the Kaufmanns as major contributors, the building was completed in 1907.



Temple Rodef Shalom as it appeared in 1908.

If Reform Judaism was fathered by Rabbi Isaac Wise of Cincinnati, it was born in Pittsburgh. In 1885, a rabbinical conference was held at Rodef Shalom that laid out the principles of Reform Judaism, the Pittsburgh Platform, which has continued to this day. However, Rodef Shalom had already moved in that direction and had installed their first pipe organ in 1871, E. & G.G. Hook & Hastings's Op. 613, a two-manual with 22 registers.

The W.W. Kimball Company was selected to build the organ for the 1907 sanctuary. Kimball had already built two large instruments in Pittsburgh, St. Paul's Cathedral (1901), and St. Michael the Archangel (1903), but at 53 ranks and a cost of \$12,300, the temple's was undoubtedly the largest organ for the firm up to that time. It was designed by W.K. Steiner (1874-1945), appointed organist of the temple in May 1904, who refused a commission from Kimball but was rewarded with a \$300 check from the temple in appreciation. The organ was donated by Mr. and Mrs. Henry Kaufmann in memory of their daughter Irene, who had died tragically in 1906.

In 1923, Kimball electrified the tubular-pneumatic key action. Then in 1953, the Mellor Organ Company of Pittsburgh cleaned and repaired the organ and made some tonal changes and additions. The lower octaves of the Choir Fern Flute were moved to the Pedal, and the remaining pipes used to form a 2 $\frac{2}{3}$ ' Nazard, with the addition of some new pipes. A 4' Octave and 2 $\frac{2}{3}$ ' Nazard were added to the Swell on a new unit chest, and are also playable in the Pedal. At some time, the Solo Oboe d'Orchestra was moved to the Swell and the Swell Saxophone was reworked and moved to the Solo as a Clarinet. Again, in 1980, Nelson Barden and Associates cleaned and repaired the organ, but talk of a full restoration never came to fruition. The Organ Historical Society awarded a Historic Organ Citation (No. 31) to the instrument in 1981.

JAMES M. STARK



LEN LEVASSUR

SOURCES

Franklin Toker, *Fallingwater Rising* (New York: Alfred A. Knopf, 2003), 34-41

Walter C. Kidney, *Henry Hornbostel, an Architects Master Touch* (Pittsburgh: Pittsburgh History and Landmarks Foundation, 2002), 110-13

Walter Jacob, ed., *Pursuing Peace Across the Alleghenies* (Pittsburgh: Congregation Rodef Shalom, 2005).

Rodef Shalom Congregation, 150 Years of Living by Jewish Values (Pittsburgh: Congregation Rodef Shalom, 2007).

Archives, Congregation Rodef Shalom.



ABOVE: Present day console.

BELOW: Fifth Avenue entrance decorated for the arrival of President Taft, courtesy of Rodef Shalom Archives.

INSET: President William H. Taft at Rodef Shalom, courtesy of Rodef Shalom Archives.





LEN LEVASSEUR

W.W. Kimball Co. ~ (1907)

II. GREAT

- 8 Bell Diapason
- 8 Clarabel Flute
- 8 Gemshorn
- 8 Flauto Dolce
- 8 Dulciana
- 4 Octave
- 4 Waldflute
- 2 $\frac{3}{4}$ Nazard
- 2 Super Ocatve
- 1 $\frac{3}{8}$ Tierce
- 1 $\frac{1}{8}$ Larigot
- 1 Octave Fifteenth (missing)
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Solo to Great 16, 8, 4

I. CHOIR (enclosed)

- 8 French Diapason
- 8 Harmonic Flute
- 8 Spitzflute
- 8 Quintadena
- 8 Salicional
- 8 Fern Flute (t.c., removed 1953)
- 8 Dolce
- 4 Flute Octaviante
- 2 $\frac{3}{8}$ Nasard (from Fern Flute, 1953)
- 2 Harmonic Piccolo
- 8 Clarinet
- Tremolo
- Choir to Choir 16, 4
- Solo to Choir
- Swell to Choir 16, 8, 4

III. SWELL (enclosed)

- 16 Bourdon
- 8 Horn Diapason
- 8 Violoncello
- 8 Stopped Flute
- 8 Viol d'Orchestra
- 8 Viol Celeste (t.c.)
- 8 Aeoline
- 4 Flauto Traverso
- 4 Octave (separate chest, added 1953)
- 4 Celestina
- 2 $\frac{3}{8}$ Nazard (added 1953)
- 2 Flageolet
- 16 Oboe Fagotto
- 8 Harmonic Trumpet
- 8 Oboe (originally Saxophone)
- 8 Vox Humana (enclosed separately)
- 4 Harmonic Clarion
- Tremolo
- Swell to Swell 16, 4
- Solo to Swell

IV. SOLO (enclosed)

- 16 Contra Gamba
- 8 Open Diapason
- 8 Gamba
- 4 Flute d'Orchestra
- 16 Tuba Profunda
- 8 Tuba Shophar
- 8 Waldhorn
- 8 Clarinet (reworked Saxophone)
- Tremolo
- Solo to Solo 16, 4

PEDAL

- 32 Sub Bourdon
- 16 Contra Bass
- 16 Bourdon
- 16 Open Diapason
- 16 Lieblich Gedackt
- 8 Principal
- 8 Violoncello
- 8 Flute (Ch. Fern Flute, 1953)
- 4 Octave (Sw.)
- 2 $\frac{3}{8}$ Nazard (Sw.)
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Solo to Pedal 8, 4



Drawing of the 1862 Temple,
courtesy of Rodef Shalom
Archives.

St. James R.C. Church

WILKINSBURG

MÖLLER ORGAN

ST. JAMES ROMAN CATHOLIC parish, Wilkinsburg, Pennsylvania, was established in 1869. Land for a church had been acquired at Franklin and Mulberry Streets in 1868 and a 30-by-60-foot frame building was constructed. The church was dedicated on November 18, 1869, and a resident priest was assigned to St. James in August of 1870.

Little is known of this first building, which burned to the ground on the night of December 23, 1888. A new church was constructed on the same site and was formally dedicated on December 22, 1889. For this church, a two-manual pipe organ was ordered from the Wirsching Church Organ Company of Salem, Ohio.¹ The organ was inaugurated by Simon Bissel on December 18, 1889.

Wirsching Organ (1889)

I. GREAT (58 notes)

- 8 Open Diapason
- 8 Viol di Gamba
- 8 Dulciana
- 8 Doppel Flute
- 4 Octave
- 2 Piccolo Harmonique Mixture III
- 8 Trumpet Swell to Great

II. SWELL (58 notes)

- 16 Bourdon
- 8 Geigen Principal
- 8 Salicional
- 8 Stopped Diapason
- 8 Aeoline
- 4 Flute d'Amour
- 2 Flageolet
- 8 Oboe and Bassoon Tremolo

PEDAL (27 notes)

- 16 Diapason
- 16 Bourdon
- Great to Pedal
- Swell to Pedal

PEDAL MOVEMENTS

- Full Organ
- Great to Pedal Reversible
- Balanced Swell Pedal

PISTONS

- Great Forte
- Great Piano
- Swell Forte
- Swell Piano



The 80 stained-glass windows in the sanctuary are by Harry Wright Goodhue (1905–1931), son of Harry Eldridge Goodhue (who designed a window for Calvary Episcopal Church, Pittsburgh) and nephew of architect Bertram Grosvenor Goodhue. H.W. Goodhue also designed a large window for Holy Rosary R.C. Church, Pittsburgh, which, as Calvary Church, was designed by Bertram Goodhue's architectural partner, Ralph Adams Cram.

For the new church, the Wirsching organ was moved and installed in the tower. It spoke into the rear gallery. At that time, the organ probably was electrified and the windchests were rebuilt; physical evidence suggests they were the cone-valve (Walker) type that were also used in the 1888 St. Matthias Church (now Dietz Methodist) in Omaha, Nebraska. The presence of a unified four-rank Echo division suggests that it was added at this time. Remnants of this instrument remain in the tower, including the original facade pipes. The architect also provided space at the front of the church, on either side of the chancel, for a choir and organ to be located at a later date.

In 1960, Donald Beikman became music director and began negotiations that would eventually lead to the installation of a new pipe organ. Beikman and Victor Zuck, who was then Möller's Pittsburgh representative, drew up a stoplist for a fairly standard three-manual organ that was then sent to Hagerstown, Md., to be put in contract form.

Correspondence in the American Organ Archives reveals that Biekman knew Ernest White prior to coming to Pittsburgh and had visited the Church of St. Mary the Virgin in New York City, where White had a studio organ with the divided-Swell design that was eventually used at St. James.

White began experimenting with this idea in the 1940s and had Aeolian-Skinner build an organ for the choir room of the St. Mary's parish house in 1946. In that instrument, the flues were in one swell box and the reeds in the other. Later, M.P. Möller built a similar instrument for St. Mary's. In that later organ, both swell boxes contained flues and reeds. As with the St. James organ, Swell I was the more romantic ensemble and Swell II, the more classic. The genius of the design is that the coupler layout, combined with the divided Swell division, made a small instrument extremely versatile.

By the 1920s, the congregation had outgrown the building, and in 1928, construction was begun on a new church, designed by Pittsburgh architect William P. Hutchins (1883–1941). The new church, in twelfth-century Gothic style and seating 1,200, is considered by some to be Hutchins' best work. The tower, reminiscent of York Cathedral in England, contains a chime of 20 bells cast in Baltimore.

1. *Pittsburgh Press* (December 19, 1889).

ABOVE: Ernest White



LEN LEVASSEUR

What resulted at St. James is a substantial three-manual organ with the Swell divided in the two chambers on either side of the altar, while the unenclosed Great, Positive, and Pedal are on chests bracketed on either side of the sanctuary in the shallow transepts. The console was originally located in the alcove to the left of the altar, but was later moved to the left transept.

The organ was inaugurated with a series of recitals during October and November 1962, played by Flor Peters, Ernest White, Donald Beikman, and others.

JAMES M. STARK

SOURCES

- American Organ Archives, Princeton, New Jersey.
 Albert Tannler, "Gothic Greatness in Stone and Glass, St. James Church, Wilkinsburg, Pennsylvania," *Pittsburgh Tribune Review* (August 27, 2000).
 William H. Barnes, *The Contemporary American Organ* (New York: J. Fischer & Bro., 1952).
The Pittsburgh Press (Thursday, December 19, 1889).
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M.P. Möller ~ Opus 9628 (1962)

DETAILS FROM THE FACTORY RECORDS

II. GREAT

(61 pipes, 3½" wind pressure, right side)

16 Quintaton

24 zinc, 37 spotted metal, scale 44, 21 halving

8 Prinzipal

12 zinc, 49 spotted metal, slot tuned, scale 45, 17 halving

8 Rohrflöte

12 zinc, 49 spotted metal, scale 53, 21 halving

4 Octave

spotted metal, slot tuned, scale 58, 18 halving

4 Spitzflöte

spotted metal, scale 60, ¾ taper, 19 halving

2½ Twelfth

spotted metal, scale 67, 18 halving

2 Octavin

spotted metal, slot tuned, scale 72, 18 halving

Sesquialtera II

5½' 61 spotted metal, ¾ taper

3½' 61 spotted metal, ¾ taper

Furniture IV

244 tin, 46 and scale 47, 17 halving

C 19.22.26.29

c# 15.19.22.26

c# 12.15.19.22

c# 12.15.15.19

c# 8.12.15.15

Harmonics IV

244 tin, 18 halving

C 15.17.b21.23

c# 12.17.b21.23

c# 12.15. 17.19

c# 12.12. 15.15

8 Trumpet

49 reeds, 3½" wind, 12 double flues (73 pipes)

Tremolo

Great Unison Off

Swell I to Great

Swell II to Great

Positiv to Great 16, 8

I. POSITIV

(61 pipes, 3¼" wind pressure, left side)

8 Gedeckt

12 zinc, 49 spotted metal, scale 56, 21 halving

4 Principal

spotted metal, slot tuned, scale 60, 18 halving

4 Koppelflöte

spotted metal, scale 66, 20 halving

2 Prinzipal

tin, slot tuned, scale 76, 19 halving

1½ Larigot

tin, scale 80, 20 halving

1 Sifflöte

tin, scale 85, 18 halving

Cornet II

2½', tin, scale 68, ¾ taper, 20 halving;

1¾', tin, scale 75, ¾ taper, 20 halving

Zimbel II

122 tin, scale 48 and 50, 18 halving

C 29.33

c# 26.29

c# 22.26

c# 19.22

c# 15.19

c# 12.15

16 Holzregal

73 reeds, 1¼" x 1¼" hardwood resonators

8 Holzregal (ext.)

61 notes

4 Oboe Schalmel

61 reeds, 2¼", flared top

Tremolo

Positiv 16, Unison Off

Great to Positiv

Swell I to Positiv 8, 4

Swell II to Positiv 8, 4

III. SWELL I

(61 pipes, 4" wind pressure, right side)

8 Gemshorn

12 zinc, 39 spotted metal, slot tuned, scale 52, ½ taper, 18 halving

8 Gemshorn Celeste (t.c.)

49 spotted metal, slot tuned, scale 52, ½ taper, 18 halving

4 Principal

61 spotted metal, slot tuned, scale 58, 17 halving

2 Blockflöte

61 spotted metal, scale 71, 19 halving

16 Bombarde

61 reeds (1-42 half length), 2¾"

8 Trompette

61 reeds, 3", 42 halving

4 Clarion

80 pipes, 42 reeds, 2½", 17 halving, 19 double flues

Tremolo

Swell I 16, Unison Off, 4

Great to Swell

Positiv to Swell

III. SWELL II

(61 pipes, 4" wind pressure, left side)

16 Rohrgedeckt

24 zinc, 49 spotted metal, scale 43, 20 halving

8 Rohrgedeckt (ext.)

61 notes

8 Gambe

12 zinc, 49 spotted metal, slot tuned, scale 52, ¾ taper, 18 halving

8 Gamba Celeste (t.c.)

49 spotted metal, slot tuned, scale 52, ¾ taper, 18 halving

4 Nachthorn

61 spotted metal, scale 62, 20 halving

2½ Nazat

61 spotted metal, scale 66, 20 halving

2 Geigen

61 spotted metal, slot tuned, scale 73, 18 halving

Plein Jeu III

183 pipes, spotted metal, scale 46 and 48, 18 halving

CC 22.26.29

f# 19.22.26

c² 15.19.22

c³ 12.15.19

f#¹ 8.12.15

Tremolo

Swell II 16, Unison Off, 4



PEDAL (5" wind pressure)

16 Prinzipal

29 zinc, 15 spotted metal, slot tuned, CC scale 38, cº scale 46, 18 halving

16 Bourdon (metal)

24 zinc, 20 spotted metal, scale 40, 20 halving

16 Quintaton (Gt.)

16 Rohr Gedeckt (Sw. II)

8 Principal (ext.)

8 Bourdon (ext.)

8 Quintaton (Gt.)

8 Dolce Flute

12 pipes, zinc, 20 pipes, spotted metal, scale 52, ½ taper, 19 halving

8 Rohr Gedeckt (Sw. II)

4 Principal

44 pipes, spotted metal, slot tuned, scale 58, 18 halving

4 Rohrgedeckt (Sw. II)

3½ Terz

44 pipes, spotted metal, scale 62, ½ taper, 18 halving

2 Doublette (ext. 4' Principal)

1¾ Terz (ext. 3½' Terz)

Grave Mixture II

5 pipes, zinc, 88 pipes, spotted metal, scale 58 and 52, 18 halving, 12-15, no breaks

Rausch Quinte II (ext.)

16 Posaine

42 half length, 14 full length, 3¾"

16 Holzregal (Pos.)

8 Trompette (ext.)

8 Holzregal (Pos.)

4 Holzregal (Pos.)

Great to Pedal

Swell I to Pedal

Swell II to Pedal

Positiv to Pedal

Nativity Lutheran Church

ALLISON PARK

MÖLLER ORGAN



NATIVITY EVANGELICAL LUTHERAN CHURCH of Allison Park was founded in February 1966 as a congregation of the Lutheran Church in America (LCA). Their first services were in a space rented from a local hotel. Upon learning that the hotel was about to close, the congregation made arrangements to use the former Hampton United Presbyterian Church and manse for worship and Sunday School. This was their home until 1969 when a four-acre plot was purchased by the Board of American Missions of the LCA. On this land, a new church was built and dedicated in January 1970. In July, the 18-rank mechanical-action organ, M.P. Möller's Op. 10656-T, was installed. The contract (for \$38,685) was signed April 25, 1969.

The organ was a joint venture between Möller and G.F. Steinmeyer & Co. of Oettingen, Bayern, Germany. Steinmeyer built the mahogany slider chest, mechanical key action, electropneumatic stop action, all regulators, supporting frame work for chests (in iron, painted grey), console, Zimbelstern, and the 16 front pipes of the Hauptwerk 8' Principal (of 70% polished tin). Möller furnished the case and other pipe work. Steinmeyer's price was 47,430 DM (approximately \$13,000). Documented by correspondence, a few modifications had to be worked out along the way. The original bid by Steinmeyer was for mechanical stop action. Möller had contracted with the church for a combination action, which would increase the cost by requiring electrical stop controls. Steinmeyer also advised that this would mandate a slightly larger case. Möller suggested that the Pedal facade pipes be made out of copper. Steinmeyer, advised that they used smaller toe holes than Möller, and sent them their recommendations for pipe construction. All of this was cordially worked out between John Hose of Möller and Fritz Steinmeyer, with the help of Georg Steinmeyer who had returned to Germany sometime earlier after a period working with the Estey Organ Company.

The Nativity organ was dedicated in concert July 19, 1970. It served the congregation well, but in the 1980s became the tool and hostage in a political battle, as the Pittsburgh steel mills were being closed and thousands of workers were losing their jobs. The story starts in 1980 when the Western Pennsylvania–West Virginia Synod hired Charles Honeywell, a student of the Allinsky Institute, as a part-time consultant to motivate pastors to become socially active to help revitalize the congregations they served. This was not to happen. Honeywell began by teaching pastors community organization skills, but soon turned his attention to more confrontational practices; some would say he became obsessed with corporate conspiracy theories. Most pastors who were involved resigned; the Rev. Dan Solberg, pastor of Nativity, was one who stayed. This group, Denominational Ministry Strategy (DMS), attacked “corporate America” as evil and the Western Pennsylvania–West Virginia Synod for not using its influence to prevent unemployment. In the “battle” the Rev. Solberg sent pipes from this organ to several corporations, including the Mellon Bank, telling them, “since you own the church, you might as well have a piece of it, too.” On May 10, 1985, the Reverend Solberg was dismissed as pastor of Nativity. He refused to leave and barricaded himself in the building. It was at this time that most of the pipes of the organ were removed and hidden in a storage shed and above the church’s suspended ceiling. The former organist of the church, Esther Tolan, claims that it cost over \$6,000 to repair and reinstall the pipes.

JOHN M. CAWKINS



SOURCES

Information provide by Nativity Lutheran Church.
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Detroit Free Press (January 27, 1985).
Pittsburgh Tribune Review (May 20, 23, and 25, 1985).
Correspondence and contracts held by the American Organ Archives.

LEFT: Nativity Lutheran Church. PHOTO JAMES STARK
ABOVE: Nativity Lutheran Möller nameplate. PHOTO PHILIP MAYE

M.P. Möller Organ ~ Opus 10656-I (1970)

HAUPTWERK

8 Prinzipal

56 pipes, CC-d[♯] facade of polished tin (built by Steinmeyer and delivered with the organ chassis), remainder interior of frosted tin, scale 47 (130 mm), 17th halving ratio, ¼ mouth width. Editorial note: Möller's in-house scales based on 17th halving were inexplicably one half-step smaller than the industry standard. Many of Möller's standard scaling ratios, such as this one, were originally devised by their Willis-trained tonal director Richard O. Whitelegg in the early 1930s.

8 Rohrpeife

56 pipes, stopped, CC-BB zinc with spotted metal butts, entirely spotted metal from c⁰ (Möller standard composition for spotted metal was 45% tin), scale 54 (108.5 mm), 21st halving, ⅔ mouth, small outside chimneys from c⁰.

4 Octave

56 pipes, frosted tin, scale 60 (74 mm), 17th halving, ¼ mouth

2 Waldflöte

56 pipes, spotted metal, scale 68 (63.5 mm), conical with 2:3 taper, ⅔ mouth

Mixture III

168 pipes, frosted tin, 17th halving, ¼ mouth. Unison pitches were extracted from Möller's standard scale 49 at 8' C, and the quint pitches followed scale 50 at 8' C.

| | | | |
|----------------|----|----|----|
| CC | 2 | 1½ | 1 |
| f [♯] | 2⅔ | 2 | 1½ |
| c [♯] | 4 | 2⅔ | 2 |

8 Trompete

56 pipes, CC-BB zinc, remainder frosted tin, inverted conical, single-taper resonators, 3" resonator scale, 30th halving; CC-b⁰ ⅓ taper "German" shallots, style "AA", c¹-c³ parallel, domed French shallots style "AA"; c^{♯3}-c⁴ cylindrical flue pipes. Specialty reed stops referred to in Möller parlance as an "AA" scale (Air Force Academy) such as this one, were copies of the reeds used by Möller in this landmark instrument as specified in detail by Walter Holtkamp Sr. in his capacity as the design consultant for the project, and which he further directed were to be imported from the Giesecke Company in Germany. These reeds were identical to stops found in typical Holtkamp Sr. instruments of the same period, and were reproduced thereafter by the Möller company as their standard German-style reeds. The German trumpets made to this special pattern were generally personally voiced by Möller's legendary head reed voicer, Adolf Zajic, and possessed a signature robust tone not found in their buzzy German-voiced counterparts.

Zimbelstern

4 bells, electrically driven rotating gilded star in the facade

POSITIV

8 Holzgedackt

56 pipes, stopped, "hardwood" (birch), "Reg. Artiste scale Gedeckt [*sic*]"

8 Gemshorn

56 pipes, CC-BB zinc, remainder spotted metal, scale 52 (105 mm), conical with 1:3 taper, 17th halving, ¼ mouth

4 Koppelflöte

56 pipes, spotted metal, scale 64 (73.4 mm), 20th halving, cylindrical bodies with conical "Koppel"-type tuning canister, ¼ mouth

2 Prinzipal

56 pipes, frosted tin, scale 72 (44 mm), 17th halving, ¼ mouth

1½ Quinte

56 pipes, frosted tin, scale 82 (28.5 mm), conical with 2:3 taper, ⅔ mouth

4 Krummhorn

56 pipes, based on the standard resonator scale 1" diameter at eight-foot C, half-length, cylindrical; "French" shallots following shallot diameter schedule "B". The scale sheet does not specify pipe material or number of flue treble pipes.

Tremulant

acting upon the Positiv schwimmer plate

PEDAL

16 Subbass

32 pipes, stopped pine, "Reg. Ped. Bdn."

8 Oktave

32 pipes, CC-d[♯] flamed copper, interior pipes of spotted metal, scale 46 (135.9), 17th halving, facade pipes follow special foot and body length scale with over length bodies for visual balance, ¼ mouth.

4 Nachthorn

32 pipes, cylindrical spotted metal, scale 54 (105.7 mm), 20th halving, ⅔ mouth.



16 Fagott

32 pipes, spotted metal bells on zinc stems, i.e. double-taper "Oboe" construction, half-length resonators, length scale to follow "Open Oboe Patt.", 3½" resonator scale, "French" shallots following diameter schedule "C."

COUPLERS: drawknobs, duplicated by toe-piston reversibles

Positiv to Hauptwerk

Hauptwerk to Pedal

Positiv to Pedal

DETAILS

Compasses: Manuals CC-g⁴, 56 notes (reverse color keyboards, i.e. ebony-plated naturals, ivory plated maple accidentals); Pedal CC-g¹, 32 notes, curved and straight BDO standard pedalboard

Builder: complete chassis and tin facade pipes custom-built by Orgelbau Steinmeyer of Oettingen, Germany; plywood case and pipework (including flamed copper facade pipes) by M.P. Möller, Hagerstown, Maryland.

Key action: mechanical; slider windchests, balanced key action

Stop action: drawknob; electric slider solenoids

Combination action: setterboard, two unlabeled generals and general cancel

Expression: none, all divisions unenclosed

Blower: Meidinger 0.5 h.p., no. 804

Wind pressures: Hauptwerk, 65 mm (2½"), Positiv, 56 mm (2¼"), Pedal, 72 mm (2¾")

Wind system: in-built Schwimmer regulators

Tuning: A440. Interior stopped metal pipes with felted canisters, open pipes fitted with tuning slides, facade pipes scroll tuned.

Factory representative responsible for sale: Victor Zuck, Pittsburgh representative.

Tonal Director: John Hose

Scheduled completion: September 15, 1970

Source: Scot L. Huntington from factory pipe shop scale sheet dated May 2, 1969, courtesy of Rick Morrison, Eastern Organ Pipes, Hagerstown, Maryland. In-house short hand abbreviations or references are here written out or explained.



M.P. Möller ~ Opus 10656-I (1970)

HAUPTWERK

8 Prinzipal
 8 Rohr Pfeife
 4 Octave
 2 Waldflöte
 Mixtur III
 8 Trumpet
 Positiv to Hauptwerk
 Zimbelstern (7 bells)

POSITIV

8 Holz Gedackt
 8 Gemshorn
 4 Koppel Flute
 2 Prinzipal
 1 $\frac{1}{3}$ Quinte
 4 Krummhorn
 Tremulant

PEDAL

16 Subbass
 8 Octave
 4 Nachthorn
 16 Faggot
 Positiv to Pedal
 Hauptwerk to Pedal

St. Andrew's Episcopal Church

PITTSBURGH

SKINNER ORGAN

ST. ANDREW'S is Pittsburgh's second oldest Episcopal congregation, having been formed in 1837. During 1839-40, a brick building was erected at the corner of Wayne Street (now Ninth Street) and Duquesne Way in downtown Pittsburgh. A second stone church was built on the same location in 1870.

With the growth of the city and the shifting population, the third and present home was built at Hampton Street and North Euclid Avenue in 1906. The church was designed by Carpenter & Crocker in Gothic Revival style. The DuPay Memorial chancel window, *Christ Blessing Little Children*, was executed by Tiffany Studios. The wrought iron interior gate was by Samuel Yellin.

For the 1870 building, the church acquired a two-manual, 31-stop E. & G.G. Hook, Opus 524. This organ was probably moved to the new building in 1906 and served until replaced by E.M Skinner's Opus 202. It was inaugurated on May 26, 1913, by Bertram S. Webber, organist and choirmaster, who was assisted by Pittsburgh organists Harvey B. Gaul, Walter E. Hall, and Williams K. Steiner.

Beginning in 1992, the current organist and choirmaster, Peter Luley, began rebuilding and expanding the instrument in the style of the original builder.

JAMES M. STARK

SOURCES

American Organ Archives, Princeton, New Jersey.

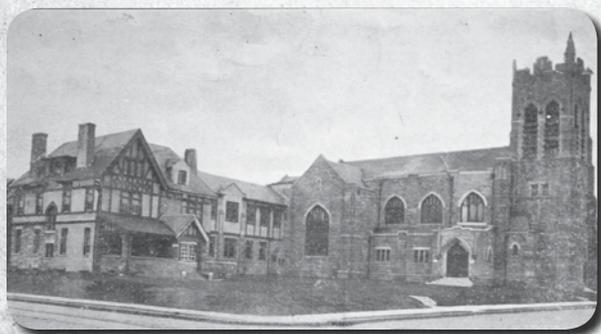
East Liberty/East End Historical Society.

Sarah H. Killikelly, *The History of Pittsburgh, its Rise and Progress* (Pittsburgh: B.C. & Gordon Montgomery Co., 1906).

Pittsburgh History and Landmarks Foundation.

William T. Van Pelt, comp., *The Hook Opus List, 1829-1916 in Facsimile* (Richmond: Organ Historical Society, 1991), 94.

www.standrewspgh.org.



Skinner Organ Co. Opus 202 (1913)

Tonally altered by Peter Luley

GREAT

(5¼" wind pressure, unenclosed)

- 16 Bourdon*
- 8 First Diapason*
scale 42, leathered
- 8 Second Diapason*
scale 46
- 8 Bourdon (ext.)*
- 4 Octave**
scale 56, dead length
- 4 Flute (new)
- 2 Fifteenth**
scale 72, rescaled Choir
Geigen
Cornet III (t.c., new)
Mixture IV
scale 70 @ 2' C, ¼
- 16 Trombone (new)
- 8 Trumpet (ext.)
- 4 Clarion (ext.)

SWELL (7½" wind pressure)

- 16 Lieblich Gedeckt*
- 8 Diapason*
scale 42
- 8 Clarabella*
- 8 Salicional**
- 8 Voix Celestes**
- 8 Flauto Dolce**
- 8 Flute Celeste**
- 8 Gedeckt*
- 4 Octave**
2 pipes larger
- 4 Flute**
1-12 new, rescaled larger
- 2 Fifteenth**
Plein Jeu IV
Unisons: scale 70 @ 2' C;
Quints: scale 71 @ 2' C
- 16 Contra Posaune*
harmonic at #42
- 8 Cornopean*
harmonic at #30
- 8 Oboe (Austin)
- 8 Vox Humana*
(out, planned new chest)
- 8 Trumpet (Trivo)
- 4 Clarion*
harmonic at #18
Tremolo

CHOIR

(enclosed, 4" wind pressure)

- 8 Claribel Flute
- 8 Erzähler* (Gt.)
- 8 Erzähler Celeste (new)
- 4 Principal
scale 57, ¾
- 4 Chimney Flute
- 2½ Nasard (Sw. Dolce Cornet)**
- 2 Principal
scale 70, ¼
- 1½ Tierce (Sw. Dolce Cornet)**
- 1½ Larigot (Sw. Dolce Cornet)**
Mixture III
all scale 70, ¼
- 8 Clarinet (bell)*
- 8 Tromba*

SOLO (enclosed with Choir,
6" and 10" wind pressure)

- 16 Gamba (ext.)
- 8 Gamba**
- 8 Gamba Celeste (t.c.):**
- 8 Harmonic Flute (new)
harmonic at #42
- 4 Gamba (ext.)
- 16 Trombone (Gt.)
- 8 Fanfare Trumpet
(above west door, Wheeler)
- 8 Tuba Mirabilis (unenclosed)
- 8 Trumpet (Gt.)
- 8 English Horn*
- 8 French Horn*
- 8 Orchestral Oboe*
- 8 Tromba (Ch.)

PEDAL

(5¼" and 10" wind pressure)

- 32 Contra Bourdon (ext.)*
- 16 Open Wood*
- 16 Bourdon
(ext. Ch. Claribel Flute)
- 16 Lieblich Gedeckt (Sw.)
- 8 Principal (new)
scale 43, ¼, 1-12, ¾ remainder
- 8 Bourdon (Ch. Concert Flute)
- 4 Choral Bass
Mixture IV
- 32 Contra Trombone (ext. Gt.)
- 16 Ophecleide*
- 16 Trombone (Gt.)
- 8 Tromba (Ch.)*
- 4 Tromba (Ch.)*

* Skinner pipework

** Rescaled Skinner pipework

*** New pipework A.R. Schopp's Son's unless otherwise indicated



Carnegie Library of Homestead

MUNHALL

VOTEY ORGAN



EDWIN SCOTT VOTEY was born in Ovid, Seneca County, New York, in 1856, the son of a Baptist minister. In 1873, the senior Votey was called to a church in West Brattleboro, Vermont, and young Edwin worked as a clerk for J. Estey & Co. He soon became a salesman and reed organ technician. His skills became known to

Detroit music dealer C.J. Whitney, who had purchased the Detroit Organ Company, manufacturer of reed organs, and renamed it the Whitney Organ Company. Votey was hired as technical director. In 1887, when Whitney retired, the firm was purchased by the Farrand family and William R. Farrand was put in charge of administration while Votey continued as technical director. About that time, the name of the firm was changed to the Farrand & Votey Organ Company.

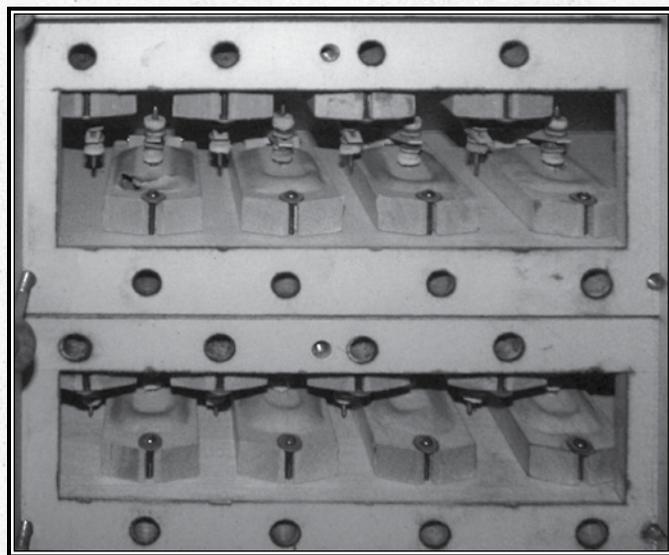
As a pipe organ builder, Edwin Votey appears to have been self-taught. In 1890, Votey spent six months in Europe studying the pipe organ business and, upon his return, Farrand & Votey acquired the Granville Wood company, Detroit. In 1892, they acquired the Roosevelt Organ Works with shops in Philadelphia and New York, making Farrand & Votey one of the pre-eminent builders of pipe organs at the time. Farrand & Votey also began building pipe organs for the Aeolian Company in 1894; this was an association that would endure throughout Votey's career.

In 1897, the Farrand & Votey partnership was dissolved with Farrand remaining in the reed organ business and Votey establishing himself as the Votey Organ Company. A year or so later, however, Votey merged his firm into the Aeolian Company and construction was begun on a new factory in Garwood, New Jersey, which opened in August 1900. When Ernest Skinner left the Hutchings firm in Boston in 1901, Votey formed a partnership with George Hutchings, the Hutchings-Votey Organ Company, temporarily leaving Aeolian behind. But when the Hutchings factory burned in 1904, Votey returned to Aeolian as vice president, secretary, and technical director. He remained there until his retirement in 1930. Edwin Votey died on January 21, 1931.

In 1899, the Votey Organ Company received a commission from Andrew Carnegie to build two very similar

organs, costing \$10,200 each, for his library music halls in Braddock and Homestead, Pennsylvania. The Braddock library instrument has suffered both environmental damage and damage from vandalism, but the Homestead organ is intact and largely unaltered. It is not clear how many organs Votey built under his own name between 1897 and 1901, but they appear to be few and far between. While the Homestead organ is no longer playable, it gives us some insight into Votey's building practices.

JAMES M. STARK



A Votey chest. The pneumatic pouch operates a lever-actuated valve. This represents a transition from the Roosevelt side-rail-mounted book pneumatics to the later Aeolian (Votey) pouch pneumatics glued directly to the side rail.

SOURCES

- David H. Fox, *A Guide to North American Organbuilders* (Richmond: Organ Historical Society, 1991), 292
- Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), 296.
- Rollin Smith, *The Aeolian Pipe Organ and its Music* (Richmond: Organ Historical Society, 1998), 463.
- The Tracker* 53, no. 4 (Fall 2009): 8.
- www.pianola.org.
- Votey Organ Co., Opus 858 (1899).
- Carnegie Library of Homestead, Munhall.

Votey Organ Co., ~ Opus 858 (1899)



GREAT (unenclosed, stage left)

- 16 Double Open Diapason**
scale 31, ¼ mouth, 29 zinc, 32 spotted metal, 1–61 slotted, #25 marked “L. Gutfleisch 858”
- 8 1st Open Diapason**
scale 41, ¼ mouth, 17 zinc, 16 in facade, 44 spotted metal, 1–61 slotted
- 8 2nd Open Diapason**
#13 = 85 x 85mm, 1–61 pine, 1–54 beards, flap tuning
- 8 Clarabella**
#5 = 93 x 110mm, 1–4 stopped wood, 5–61 pine, Melodia construction, flap tuning
- 4 Flute Harmonique**
scale 66/71/76, 1/5 mouth, no ears, 1–61 common metal, #25–61 harmonic, #1 marked “G. Fink”

GREAT

(enclosed with Choir, stage right)

- 8 Gamba**
scale 63, ⅜ mouth, 12 zinc, 49 tin, 1–49 beards, #13 marked “A. Schopp”
- 4 Octave**
scale 55, ¼ mouth, 5 zinc, 56 spotted metal
- 2½ Twelfth**
scale 67, ½ mouth, 61 spotted metal
- 2 Super Octave**
scale 71, ¼ mouth, 61 spotted metal
- Mixture III–IV**
195 pipes, spotted metal; 17 = scale 75, 19 = scale 79, 22 = scale 82, all ¼ mouth
CC 17.19.22
c¹ 15.17.19
b² 8.12.15.17
- 8 Tromba**
5" scale, zinc/ spotted metal resonators, 1–49 reeds, 50–61 spotted metal flues

SWELL

(enclosed, stage left, speaks onto stage)

- 16 Bourdon**
13 = 80 x 105mm, 61 pine

- 8 Geigen Principal**
scale 47, ⅜ mouth, 17 zinc w/beards, 44 spotted metal, slotted
- 8 Stopped Diapason**
86 x 111 mm, 61 pine
- 8 Hohlfute**
13 = 57 x 67 mm, 61 open pine, Melodia
- 8 Salicional**
scale 56, ⅜ mouth, 12 zinc, 49 spotted metal, slotted, #13 marked “A. Schopp,” scale 55 Dulciana
- 8 Aeoline**
scale 63, ⅜ mouth, 12 zinc, 49 tin, slotted, #13 marked “A. Schopp”
- 4 Octave**
scale 57, ⅜ mouth, 5 zinc, 56 spotted metal
- 4 Flute Traverso** (#1 pipe marked “Flote Traverso”)
49 x 57 mm, 1–49 pine, 12 spotted metal, 37 harmonic, Melodia construction
- 2 Flautina**
scale 73, ½ mouth, spotted metal, slotted/ coned, #1 marked “A. Schopp”
- Mixture III–IV–V**
232 pipes, spotted metal, 12 = ?, 15 = scale 70, 17 = scale 74, ¼ mouth
CC 12.15.17
c¹ 8.12.15.17
c³ 1.8.10.12.15

- 16 Posaune**
#25 = scale 3¾", zinc/ spotted metal, 61 reeds, full length
- 8 Cornopean**
#25 = scale 2½", zinc/ spotted metal, 49 reeds, 12 flues
- 8 Oboe**
scale 2⅝", zinc/ spotted metal, 49 reeds, 12 flues
- 8 Vox Humana**
scale 2", common metal, 49 reeds, 12 flues
- Tremolo**

CHOIR (enclosed with the Great stage right, speaks onto stage)

- 8 Concert Flute**
80 x 100 mm, pine, 12 stopped wood, 49 ow, 43–61 har
- 8 Gemshorn** (replacement label “Swell Violine”)
scale 50/59/69, ¼ mouth, ½ taper, 12 zinc, 49 spotted metal
- 8 Dolce**
scale 58, ⅜ mouth, 12 zinc, 49 spotted metal, #13 marked “H. Harding”
- 8 Vox Celestis (II)**
scale 57 and 59 @ 8, ¼ mouth, 12 zinc, 98 spotted metal, 1–40 w/beards, #13 marked “L. Gutfleisch”
- 4 Fugara**
scale 65, ⅜ mouth, spotted metal, 1–15 beards, #1 marked “G. Fink”
- 4 Flute d'Amour**
40 x 52 mm, 37 std pine, 13–37 drilled stoppers, 24 common metal
- 2 Piccolo Harmonique**
scale 69/78/88, spotted metal, #1 marked “G. Fink 858”

- 8 Corno di Bassetto**
2" scale, 1–12 capped, spotted metal, 49 reeds, 12 spotted metal flues
- Tremolo**

PEDAL

- 16 Contra Bass**
332 x 394 mm, 30 open wood, pine, stage left
- 16 Bourdon**
#13 = 125 x 177 mm, 30 stopped, pine, stage right
- 16 Gross Gedeckt**
200 x 264 mm, 30 stopped, pine, stage right
- 16 Violone**
141 x 145 mm, 30 open wood, beards, flap tuning, stage right
- 8 Octave**
scale 41, ⅜ mouth, 17 zinc, 13 spotted metal, slotted, stage left
- 8 Violoncello**
82 x 85 mm, 30 open wood, beards, flap tuning, stage left
- 8 Viola**
(from Violone?)
- 16 Trombone**
scale 9⅝, 30 zinc resonators with spotted metal inserts, wood boots

COUPLERS

(left to right by drawknobs over Swell)

- Great to Pedal**
Swell to Pedal
Choir to Pedal
Pedal Octaves
Swell to Great
Swell to Choir
Choir to Great
Swell to Great Octaves
Swell to Great Sub Octaves
Choir to Great Sub Octaves
Swell Octaves (face missing)

PISTONS

- Swell 1–4
Great 1–4
Choir 1–4
Toe Pistons: Pedal 1–4, Ch. Exp., Sw. Exp., 1–4?

Action: Electropneumatic;
swell pedals mechanical

Documentation: John Cawkins,
James Stark, and Randall Wagner



First Unitarian Church

PITTSBURGH

WIRSCHING ORGAN

THE UNITARIAN CONGREGATION completed its first building in the Oakland section of Pittsburgh in 1893 and, for \$500, bought and installed a second-hand organ by an unidentified builder from the North Presbyterian Church of Allegheny. The organ apparently proved unsatisfactory because, by 1901, Maria Holdship, trustee and chair of the music committee, contacted Andrew Carnegie about donating a new instrument.

Carnegie's organ philanthropy began in 1873 with his anonymous donation to The New Jerusalem Christian Church (Swedenborgian), also in Allegheny. Two thousand dollars bought a lot of organ in those days, and the church roof literally had to be raised to accommodate the instrument. Sensing he had given too large an organ for the building, Carnegie subsequently delegated responsibility for organ donations to a staff that made all arrangements, including selecting, contracting, and paying the organbuilder. This was generally handled by Robert A. Franks, cashier of the Carnegie Company, and later, president of the Home Trust Company in Hoboken, New Jersey, another Carnegie interest. In western Pennsylvania and eastern Ohio, and for all of the Carnegie organs from 1898 to 1903, the consultant was William L. Mayer of Pittsburgh. An April 1901 letter from Franks to Mayer gives some insight into this process.

Mrs. Holdship called to see me relative to the organ for Unitarian Church, Craig St., East End, and it was decided that a two manual organ will be sufficient for a church of that size. I have appointed a Committee consisting of Mrs. Holdship, Mr. C.C. Mellor, Mrs. Lipps, and yourself.

Please prepare the specifications for this organ and get bids from the different Organ Companies.¹

C.C. Mellor was a prominent organist and music and musical instrument dealer in the city; Mrs. Lipps was probably a member of the church.

Shortly after Mrs. Holdship made her request, the Roman Catholic diocese, which was just building its new cathedral next door to the Unitarian church, made an offer for the Unitarian property for future expansion. After some haggling, the property was sold for \$60,000, some six times the purchase price eight years before, and planning was begun for a new building, on less expensive but larger property, about one half mile to the east.

The process for drawing up the specifications and getting bids is not known, but Carnegie's staff clearly made the decision and contracted with the Wirsching Church Organ Company of Salem, Ohio, for an unknown price. There seems to have been an ongoing concern about the size of the organ. George Swetnam's church history puts it this way:

Andrew Carnegie offered to give the church an organ and sent a representative to examine the space available for it. Apparently this space was insufficient for an organ of the size which Mr. Carnegie wished to present. As a result, the trustees hired an architect and gave serious consideration to "extending the church building for the purpose of putting in the new organ."²

This is somewhat reminiscent of the Swedenborgians raising the roof, and not in keeping with Carnegie's practice at the time. We also have the following letter from Franks to Mayer in October of 1902, possibly relating to the new building:

I have yours of the 18th instant relative to the organ for First Unitarian Church, Pittsburg. I have not seen or heard from Mrs. Holdship in this matter since I last saw you, but the more I think of it the less inclined I feel to accede to their request for a three manual organ. I consider an instrument to exceed in cost that already contracted for would be useless extravagance and not in keeping with the size and character of a \$35,000 church building and entirely unnecessary for their musical service.

If they are not satisfied with the present conditions, they will have to defer matters until Mr. Carnegie's return and refer it to headquarters.

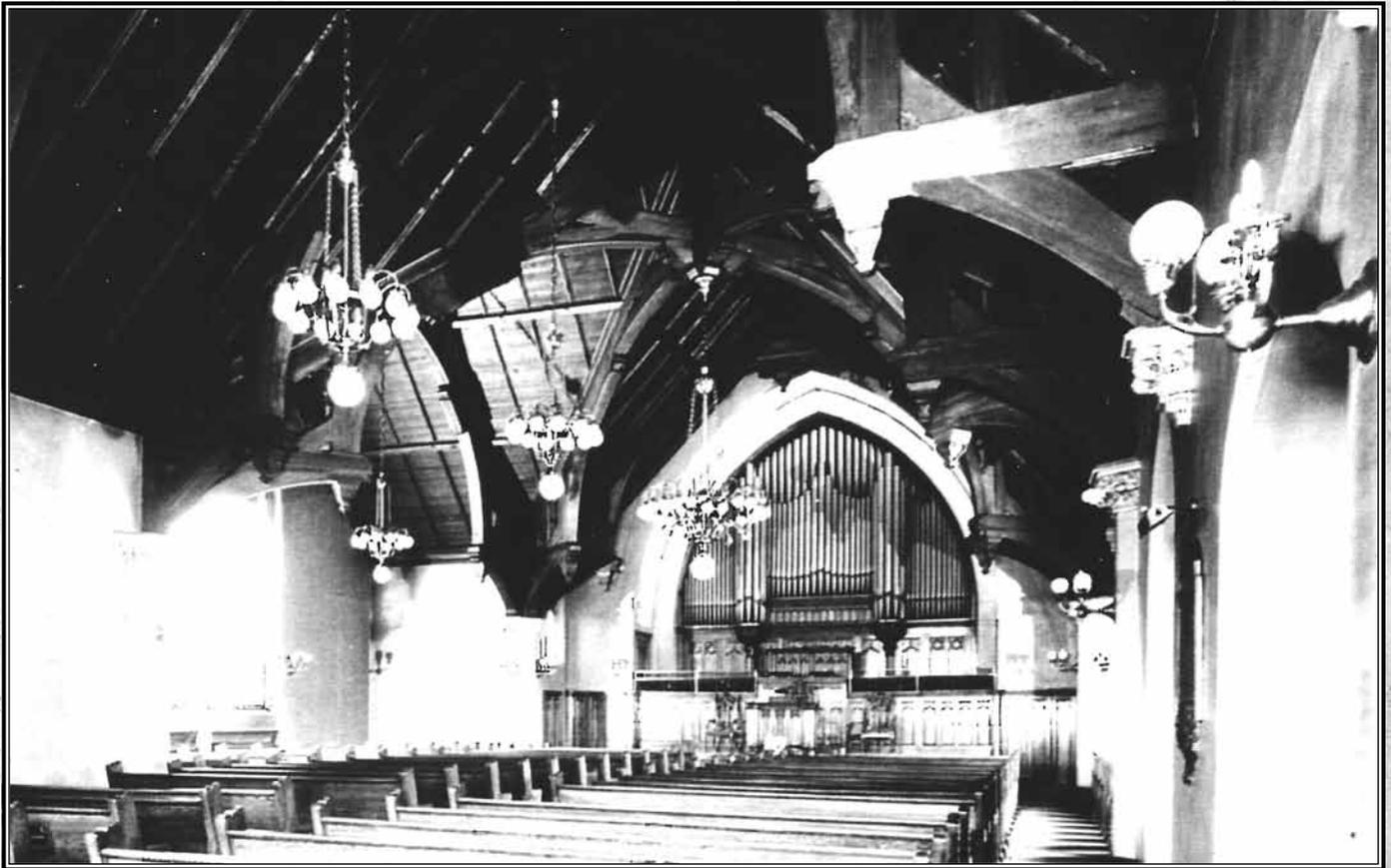
Who was pushing for the larger instrument, possibly Mayer, is not known, but it is obvious that Carnegie's people were having none of it. As Walter Holtkamp Jr. put it so well in a 1968 article, "three manual organs . . . put one in the solid middle class."³ Times have not changed all that much.

It is significant that the Unitarian church's organs just seemingly appeared in the church. There is no record in the archives of the First Unitarian Church to indicate that a contract had been entered into or that payment was ever made to the builder. There is a notation in the trustee's

2. Swetnam, George, John Lofton, William M. Schutte, and Donald M. Goodfellow, *Pittsburgh's First Unitarian Church, 1820-1960* (Pittsburgh: Boxwood Press, 1961), 66-71.

3. Walter Holtkamp Jr., "The Two Manual Limited: An Approach to Integrity in Instrumental Form," *The Diapason* (September 1968): 10-11.

1. Mayer/Frank correspondence, Carnegie Papers, Library of Congress.



minutes of April 8, 1904, referring to a letter from Mayer to Mrs. Holdship saying the organ was complete and receipts were enclosed. However, no receipts have been found.

The new church was dedicated on April 18, 1904, with the organ in place. Henry B. Lupton, president of the board of trustees, wrote to Mr. Carnegie on the day of the dedication to thank him and to invite him to visit the church when in Pittsburgh, noting: "The organ is a work of art, both from a musical and architectural standpoint and Mr. Mayer and Mr. Wirsching have rightly taken a great pride in it."

Philipp Wirsching and the eminent turn-of-the-century recitalist, Clarence Eddy, were good friends. Probably at Wirsching's invitation, Eddy played the following program on the new organ in June 1904:

- Toccata in F Major Johann Sebastian Bach
 - Fantasie in D-flat Camille Saint-Saëns
 - Seventh Sonata (new) Alexandre Guilmant
 - A Spring Song (new) John Hyatt Brewer
 - Marche Pittoresque (new) Ernest R. Kroeger
 - Legende (new) Frank Seymour Hastings
 - Toccata in F Major (new) William Faulkes
 - Dedicated to Clarence Eddy
 - The Answer William Wolstenholme
 - March and Chorus from *Tannhäuser* . . Richard Wagner
- Transcribed by Homer N. Bartlett

In 1958, the organ, which was originally tubular-pneumatic, was electrified, and the Wirsching manual windchests and console were replaced. The work was carried out by a local organ firm, which also rebuilt the

swell boxes using fiberboard and shutters too small for the boxes. However, only one tonal change was made, making this one of the oldest Wirsching organs to retain its original pipework, especially the diapasons.

In the matter of the pipework, Wirsching was apparently an admirer of the work of Edmund Schulze. As can be seen in the following comparison, the scaling of the Great Open Diapason in this organ is similar to that used by Schulze. The mouths are $\frac{2}{7}$ of the circumference with a $\frac{1}{4}$ cut-up, the same as used by Schulze. The pipes appear to halve on the 17th note, also typical of Schulze. After this period, however, Wirsching returned to smaller scaled, $\frac{2}{9}$ -mouth diapasons, as seen in the Verona, Pennsylvania, organ, but again visited the Schulze model when he later worked for Wangerin.

| 8' Open Diapason | | | |
|-------------------------|-------------------|-------------------|-------------------|
| | Wirsching | Schulze | |
| | First Unitarian | Tyne Dock | Armley |
| CC | 6 $\frac{1}{4}$ " | 6 $\frac{1}{4}$ " | |
| c ⁰ | 3 $\frac{3}{4}$ " | 3 $\frac{3}{4}$ " | 3 $\frac{1}{2}$ " |
| c ¹ | 2 $\frac{1}{4}$ " | 2 $\frac{1}{4}$ " | 2 $\frac{1}{8}$ " |

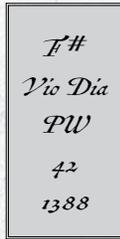
The 4' Octave, which is two pipes smaller and also halves on the 17th note, carries over the $\frac{2}{7}$ -mouth width and the $\frac{1}{4}$ cut-up. Wirsching occasionally used a Fifteenth or a Twelfth and Fifteenth in the Great and a three-rank Cornet (12-15-17) in the Swell in his larger instruments. In this case, the organ did not extend above four-foot pitch, which would have been appropriate for a small room.



All of the metal pipework is spotted metal, with zinc basses in the larger ranks, except the 4' Rohr Flute, which is common metal. Later, Wirsching used 90-percent tin for his string stops, but not during this period, nor after 1911, when he appears to have returned to spotted metal.

The stopped wooden pipes exhibit the high cutup, arched "German" mouths that seem to have been a hallmark of Wirsching's early work. The Swell 4' Violina, common in Wirsching stoplists throughout the second half of his career, consists of conical pipes with harmonic bridges. However, the example at the Methodist church in Salem, Ohio, is cylindrical and of tin, so this stop appears to have evolved over time.

The Swell Violin Diapason bears the following inscription:



The initials would indicate that Wirsching, himself, had voiced the pipes. The number 1388 appears on many of the pipes: an order number for a non-Wirsching pipe maker. The number 42, and the number 50, that appear on the 4' Octave, are apparently scale numbers. Prior to 1905, Wirsching maintained his own metal pipe shop and these correspond with Wirsching's internal scales, which are laid out in a notebook in possession of the OHS American Organ Archives, and bear no relationship to trade scales.



The organ continues in use, and appears to be restorable.

Thanks are due to Stephen Pinel, OHS archivist, Margot Critchfield, archivist of the First Unitarian Church, and the staff at both the Columbia University libraries and the Library of Congress for their assistance with this research.

This article was condensed from James M. Stark's "The Philipp Wirsching at First Unitarian Church, Pittsburgh," *The Tracker* 47, no. 1 (2003): 25.



LEN LEVASSEUR

Wirsching Church Organ (1904)

GREAT (enclosed)

- 8 Diapason
- 8 Viol D'Gamba
- 8 Doppel Flute
- 8 Harmonica
- 8 Dulciana
- 4 Octave
- 4 Flute Harmonique
- 8 Tuba
(Trumpet in original)

SWELL

- 16 Bourdon
- 8 Violin Diapason
- 8 Voix Celeste
- 8 Stopped Diapason
- 8 Salicional
- 8 Aeoline
- 4 Chimney Flute
- 4 Violina
- 8 Trumpet*
- 8 Oboe

PEDAL

- 16 Diapason
- 16 Bourdon
- 16 Lieblich Gedackt (Sw.)**
- 8 Open Flute (borrow)**
- 8 Flute (borrow)**
- 8 Dolce Flute (borrow)**
- 8 Cello

*Replaced an 8' Quintadena in the 1950s

**Not in original specification



Verona United Methodist Church

VERONA

WIRSCHING ORGAN

THE VERONA METHODIST EPISCOPAL CHURCH was organized in 1876. By 1914, the congregation had grown so significantly that a new building was needed. The new church, at the corner of Centre and Herron Avenues, just a few doors down from the old edifice, was dedicated on May 9, 1915. The architectural firm was Fulton and Butler of Uniontown, Pennsylvania. The large stained glass windows were by Rudy Brothers of Pittsburgh; the Maris Ridgeway Memorial window, on the right side of the sanctuary, includes a likeness of the daughter who was memorialized.

In the 19th century, two Methodist Episcopal Churches were established in Verona: Verona Methodist and John Wesley A.M.E., an African-American congregation; the two, of course, would not have worshiped together at that time. When the John Wesley church building burned about 15 years ago, its congregation finally merged with that of the Verona United Methodist Church.

In December 1914, Philipp Wirsching, then 57 years old, boarded a train in Salem, Ohio, bound for Pittsburgh. From there, he caught another train to Verona. He had come to make a proposal to the pastor and officers of the Verona Methodist Episcopal Church to build a pipe organ for their new church. The contract with Wirsching & Co., was signed on January 13, 1915, at a cost of \$2,500, and the organ was dedicated by Gordon Balch Nevin on May 12, 1915. Nevin included his own composition, *The Tragedy of a Tin Soldier*, on the program.

Wirsching's company went into receivership in October 1914 and began operating as Wirsching & Co. Times were tough, and in examining the pipework, we see the use of stock trade pipes in a Wirsching organ, probably for the first time. Around 1905, Wirsching ceased making his own metal pipes, but it is clear from his scaling practices that those he used were made to his specifications by a supply house. In comparing the stoplist with the list of stock pipes regularly run in *The Diapason* by the Samuel Pierce Organ Pipe Company (opposite) one can easily see the similarities. The Swell 4' Harmonic Flute is particularly telling, with eight zinc pipes and marked "no. 3." The exception is the Great Open Diapason, which is scale 46 from tenor F#. The lower octave and a half are probably stock 44 scale pipes with metal added to reduce the cutup to speak properly on 3½ inches wind pressure.

The organ, originally tubular-pneumatic, was electrified by the American Pipe Organ Company in 1969. There were no tonal changes, except the addition of a 2' stop on the Great, and limited mechanical changes other than the substitution of a new Klann console.

In 2001, volunteers from the Harmony Society chapter of the Organ Historical Society undertook the restoration of the organ. This primarily entailed cleaning and repairing the slot- and cone-tuned pipes that had been damaged over the years in attempts to raise the organ's pitch. In addition, some of Wirsching's own compromises and the later 2' addition were problematic.



ABOVE: Church
OPPOSITE: List of Pierce stock pipes.

LEN LEVASSEUR

**Stock List of
Samuel Pierce Organ Pipe Co.
Reading, Mass.**

| | Scale. | Flattening. |
|------------------------------|--------|---|
| 8 ft. Open Diapason | F°-44 | 42) |
| 8 ft. Open Diapason | F°-44 | 43 |
| 8 ft. Open Diapason | F°-44 | 44 |
| 8 ft. Open Diapason | F°-44 | 45 |
| 8 ft. Violin Diapason | C°-49 | 48 |
| 8 ft. Geigen Principal | C°-49 | 50) |
| 8 ft. Dulciana | C°-49 | 55 & 56) |
| 8 ft. Aeoline | C°-49 | 58 |
| 8 ft. Celeste | C°-49 | 60) |
| 8 ft. Special | C°-49 | 57) |
| For all kinds of string | 60 | } Special graded to 1/4 on top notes. |
| tones. | 62 | |
| Marked when ordered. | 64 | |
| 8 ft. Quintadena | CC-61 | Reg. Lower 12 zinc. |
| 4 ft. Octave | CC-61 | 58 Lower 5 zinc. |
| 4 ft. Fugara | CC-61 | 65 Lower 5 zinc. |
| 4 ft. Har. Flute | CC-61 | No. 3 Lower 8 zinc. |
| 4 ft. Gemshorn | CC-61 | Reg. Lower 5 zinc. |
| 2½ ft. Twelfth | CC-61 | 68 |
| 2 ft. Fifteenth | CC-61 | 70 |
| 2 ft. Piccolo | CC-61 | 70 |

If the above stops are ordered and do not have to be voiced, immediate shipment can be made.

Wirsching generally used a scale 48 Diapason in the Swell of his smaller instruments during this period, which works well with the scale 46 Diapason in the Great, particularly with an octave coupler. However, a scale 48 would not have been available from stock, so Wirsching chose to use a scale 50 Geigen Principal instead, which proved to be his least successful compromise. Therefore, it was decided to find a replacement, and a tenor C rank of 48 scale Felgemaker pipes (taken from the author's home church by a local builder) became available. These were spotted metal, flattened to 2/3 and cut up 1/4 as Wirsching would have used. This is not the best restoration practice, but it made a substantial improvement in the organ.

Wirsching's standard Gemshorn (examples in First Methodist Church, Salem, Ohio, and St. Stephen's, Niles, Ohio) was broader in the top octave than stock pipes. It is clear from the rack board that Wirsching used some sort of broad-scaled, probably cylindrical pipes in the top octave in Verona to avoid shrillness. These had been replaced by standard stock Gemshorn pipes, probably in 1969. Impossible to duplicate the original, it was decided to break the Gemshorn rank back an octave at top F#, which works well with the Great to Great four-foot coupler.

The 2' stop added in 1969 was a rank of salvaged, wide-scale Fifteenth pipes that did not blend with the rest of the ensemble. In looking for a replacement, OHS member Norm André offered a rank of Flageolet pipes removed from St. Philip's Episcopal Church in Garrison, N.Y. The pipes, it turns out, appear to bear the initials of Philipp Wirsching. It is pure speculation, but these pipes may have come from the Audsley-designed, Wirsching-built, organ in the residence of Eugene Clark in Yonkers, N.Y. Mrs. Clark, who survived her husband, grew up in the Garrison church. Once again, since the top octave was

missing, and funds were limited, it was decided to break back an octave at top D#. Also, in examining these pipes, it was noticed that the scale of the original pipes began to widen systematically in the top octave and a half.

Since the original Swell Oboe only extended to tenor C, but the bottom octave had been provided for on the windchest, it was decided to have the Trivo Company make new pipes while repairing and repitching the original Dennison Brothers pipes. Because the swell box is only five feet high, these were made half length.

OHS members John Cawkins and Jim Stark were the primary restorers.

JAMES M. STARK

SOURCES

Verona United Methodist Church Archives.

The Diapason, July 15, 1915.

Source for the contract and correspondence: American Organ Archives, Princeton, New Jersey.

Wirsching Organ ~ (1915)

Stop names are those on the 1967 console.

Original contract stop names follow in brackets.

I. GREAT

8 Open Diapason

18 zinc, 16 in facade, forced length, 43 spotted metal, scale 46

8 Melodia [Clarabella]

12 stopped wood, 37 open wood, 12 spotted metal

8 Dulciana

6 stopped zinc, 6 open zinc, 49 spotted metal, scale 60

4 Gemshorn

5 zinc, 56 spotted metal marked #3, #55-#61 are 8' pipes

2 Piccolo (1967/2001)

61 spotted metal—51 are 2' Flageolet pipes, probably Wirsching #52-#61 are 4' pipes

II. SWELL

8 Principal [Principale Minore]

12 stopped wood—original, 5 zinc, 44 spotted metal—Felgemaker, scale 48; originally, Geigen Principal stored in the organ, scale 50

8 Stopped Diapason [Bordone Amabile]

12 from Principale, 49 stopped wood, #7-#49 double mouth, 12 spotted metal

8 Salicional [Violoncello]

6 stopped zinc, 6 open zinc, 49 spotted metal, scale 62

8 Aeoline

6 stopped zinc, 6 open zinc, 49 spotted metal, scale 64

4 Flute Harmonique

harmonic from c¹, 8 zinc, 53 spotted metal, marked #3

8 Oboe

12 new 2001 (Trivo, half length), 38 original (Dennison Bros.), capped reed, zinc and spotted metal, 11 open spotted metal

PEDAL (30 notes)

16 Bourdon [Sub Base] [sic]

30 stopped wood

8 Flauto Bass (ext.) [Flauto Base] [sic]

12 stopped wood

Wind pressure: 3½"

Pitch: A440 @ 70° F (originally A435)

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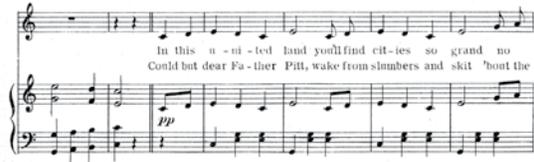
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Words by ELMORE I. LEE.

Music by WALTER C. SIMON.
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INTRO.
Moderato.



In this u - ni - ted land you'll find cit - ies so grand no
Could but dear Fa - ther Pitt, wake from slumbers and skit 'bout the

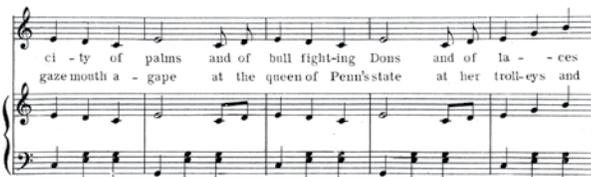


east - ter where ev - er you go. From the east by ex - press to the
town where a fort - less once frowned, And clamber up her hills take a

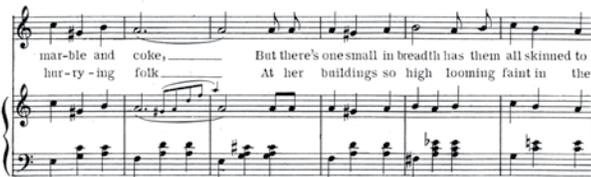


wild wol - ly west you will meet ev - ry type fast or slow. There's the
peep at her mills and ride 'pon her riv - ers re - nowned. He would

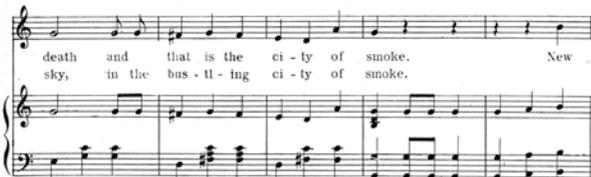
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ci - ty of palms and of bull fight - ing Dons and of la - ces
gaze mouth a - gape at the queen of Penn's state at her troll - eys and

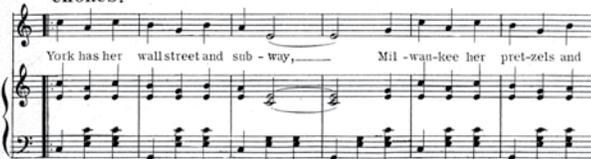


mar - ble and coke. But there's one small in breadth has them all skinned to
hur - ry - ing folk At her buildings so high looming faint in the

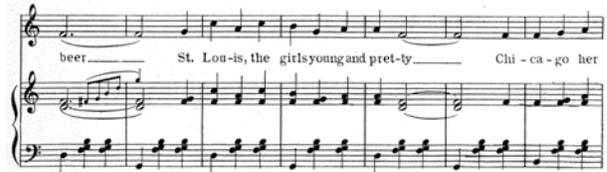


death and that is the ci - ty of smoke. New
sky, in the bus - tling ci - ty of smoke.

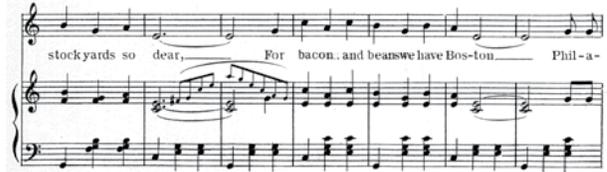
CHORUS.



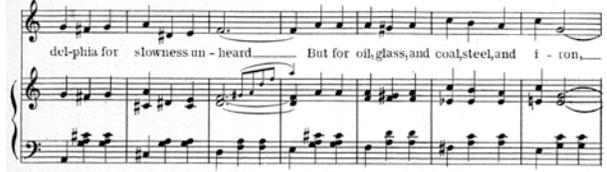
York has her wall street and sub - way, Mil - wan - kee her pret - zels and



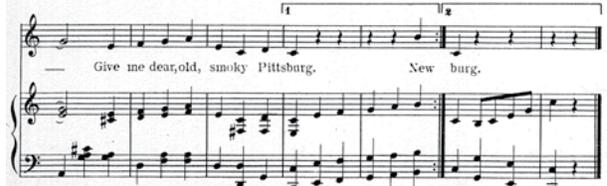
beer. St. Lou - is, the girls young and pret - ty. Chi - ca - go her



stock yards so dear, For bacon and beans we have Bos - ton. Phil - a -



del - phia for slowness un - heard But for oil, glass, and coal, steel, and i - ron,



Give me dear, old, smoky Pittsburg, New burg.

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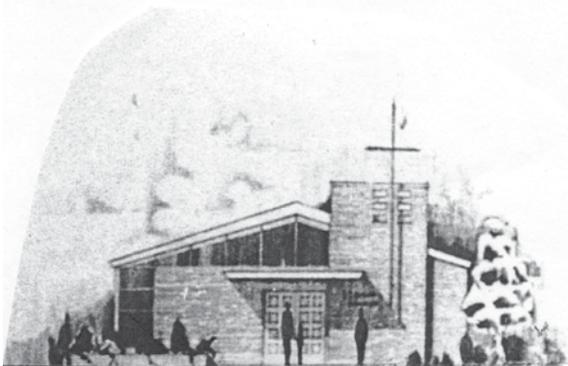
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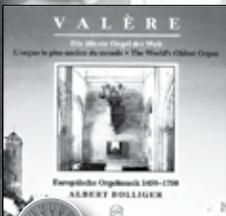
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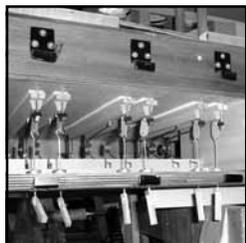


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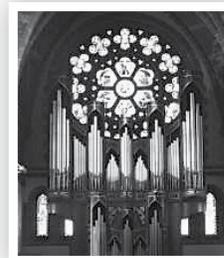
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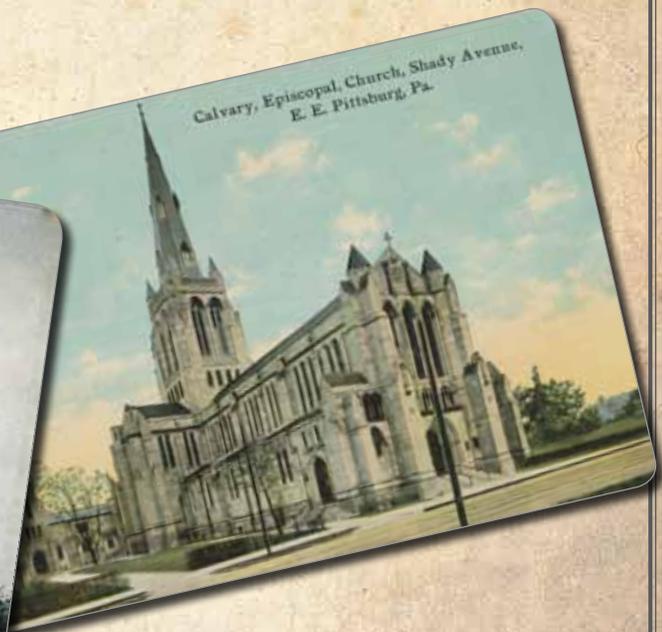
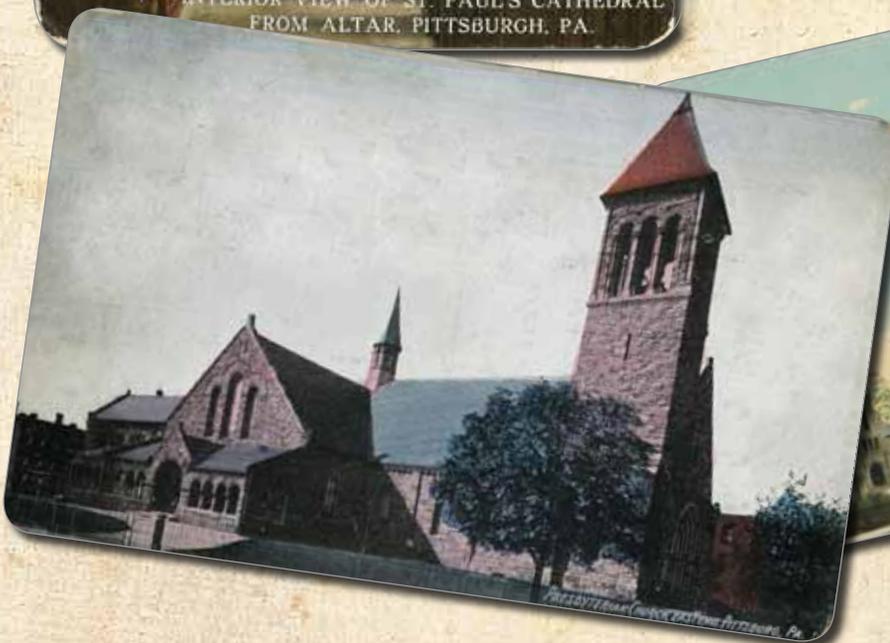
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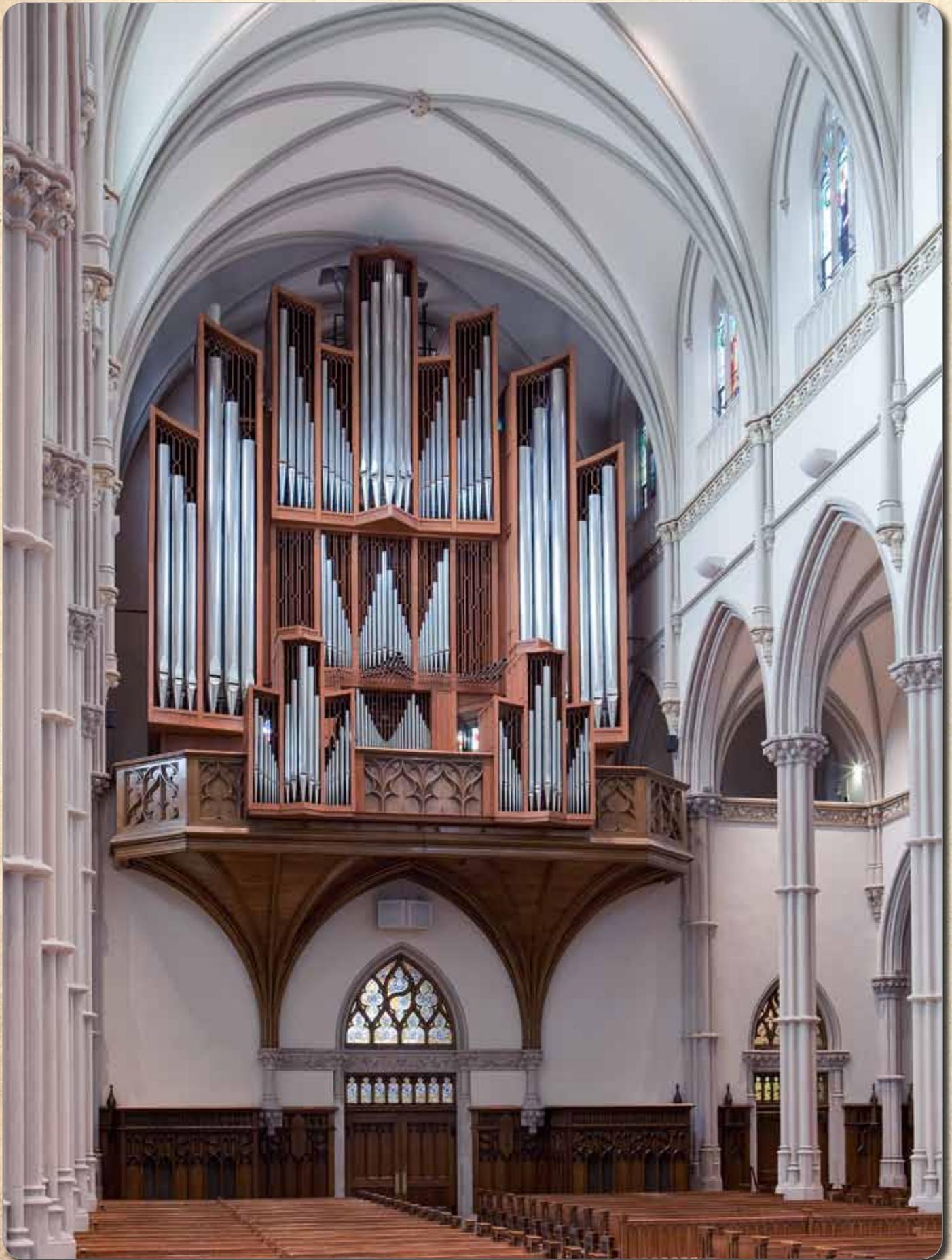
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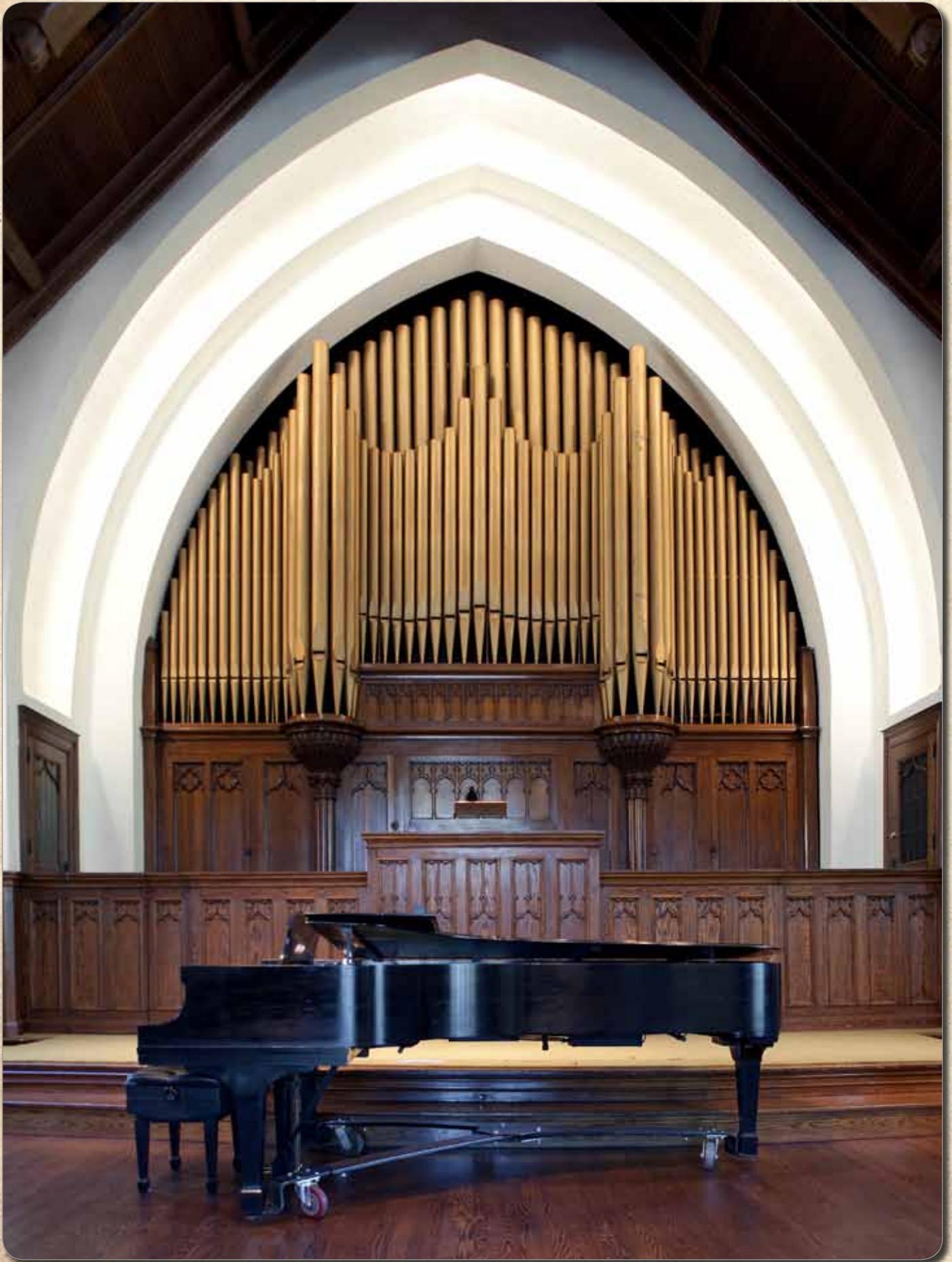


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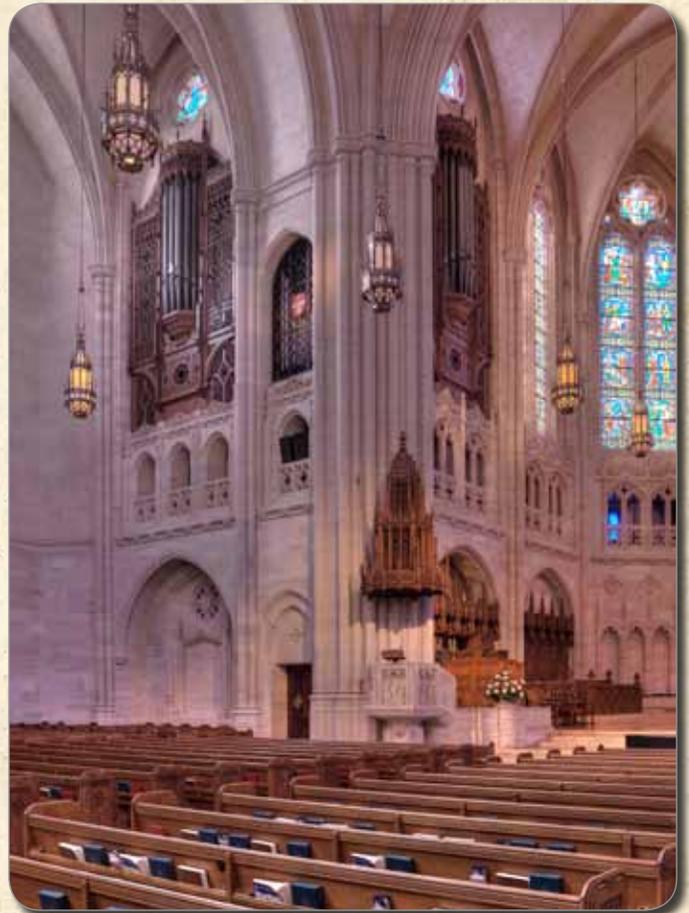


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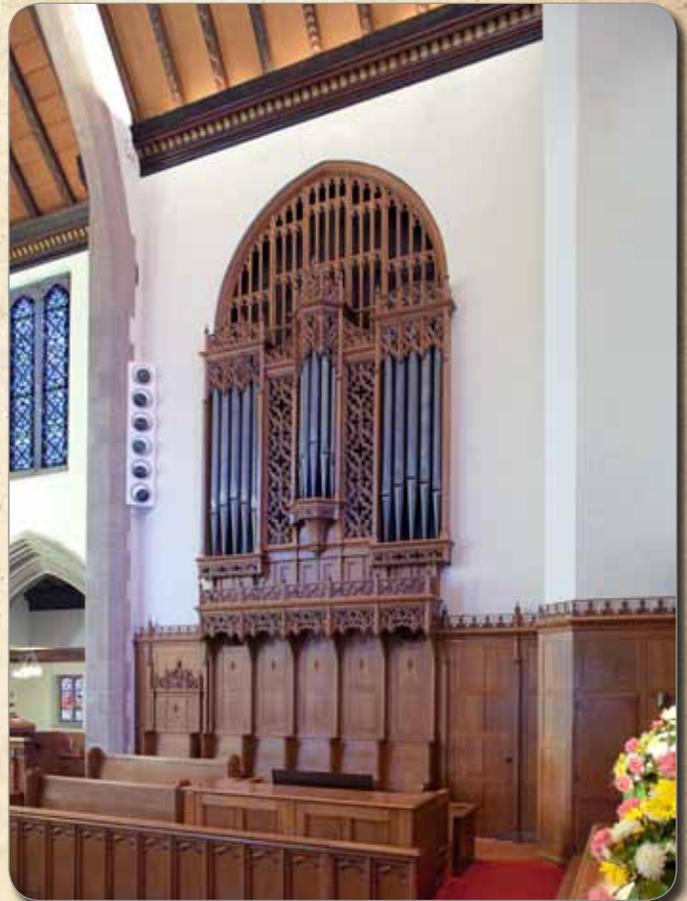
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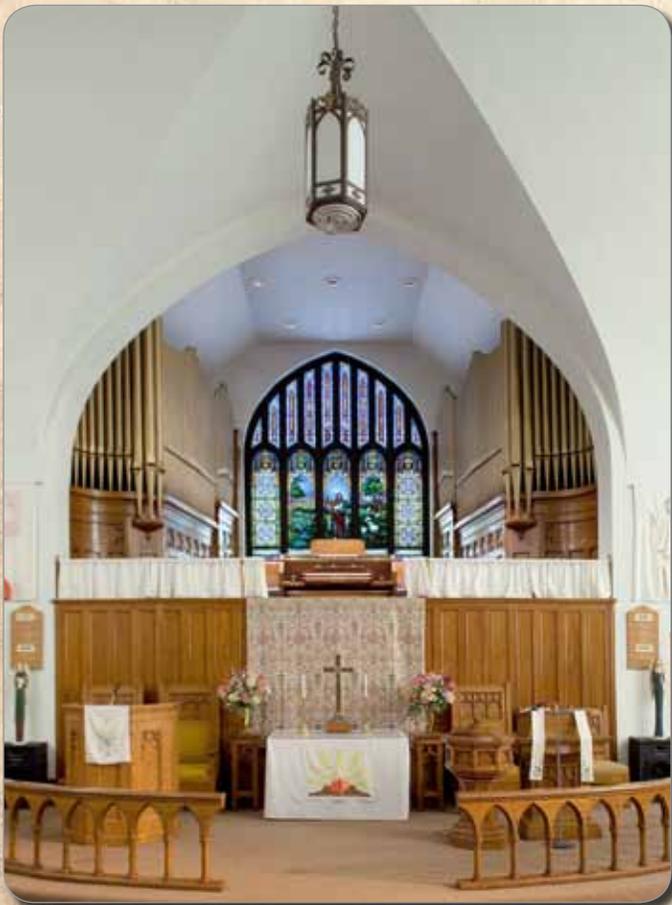


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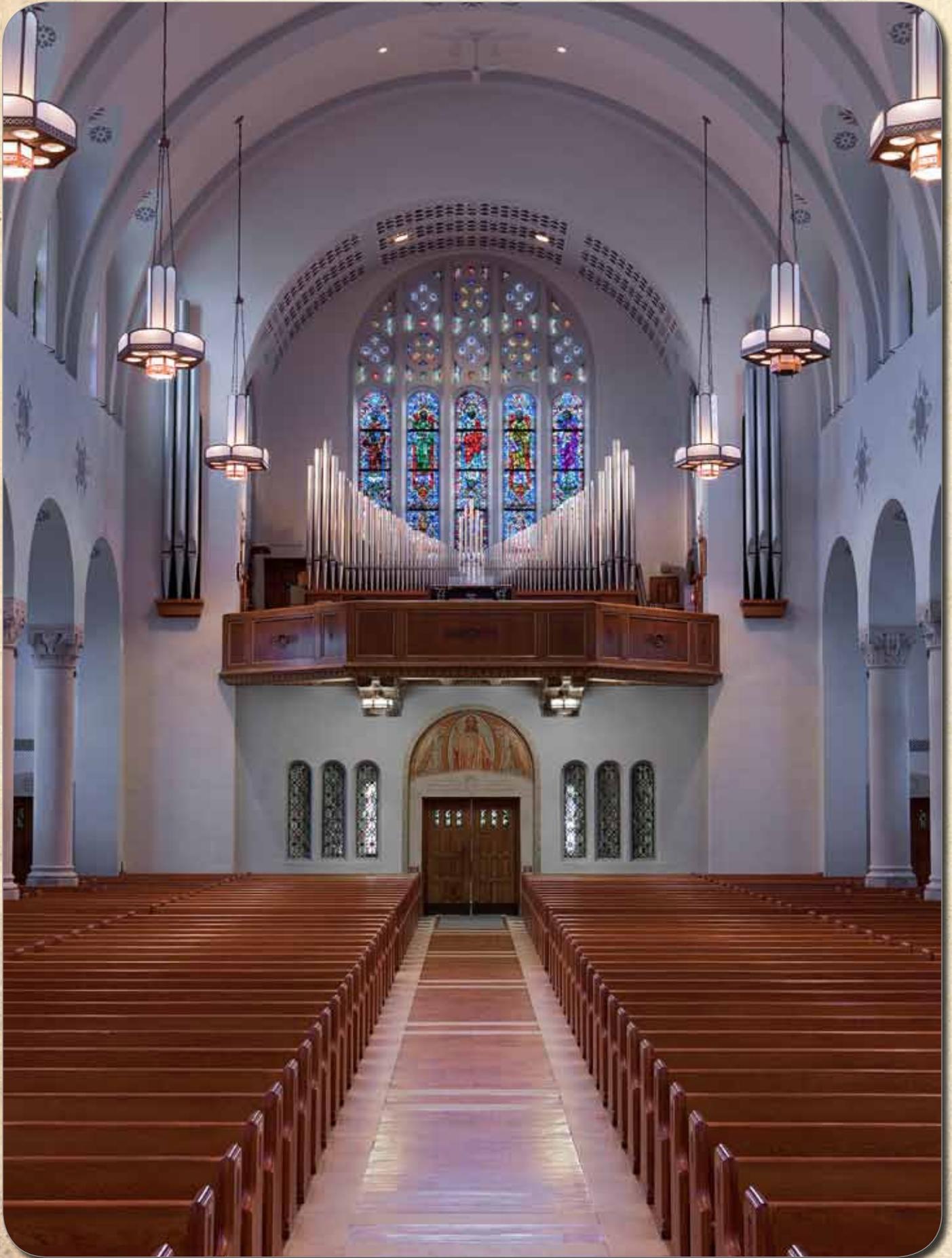


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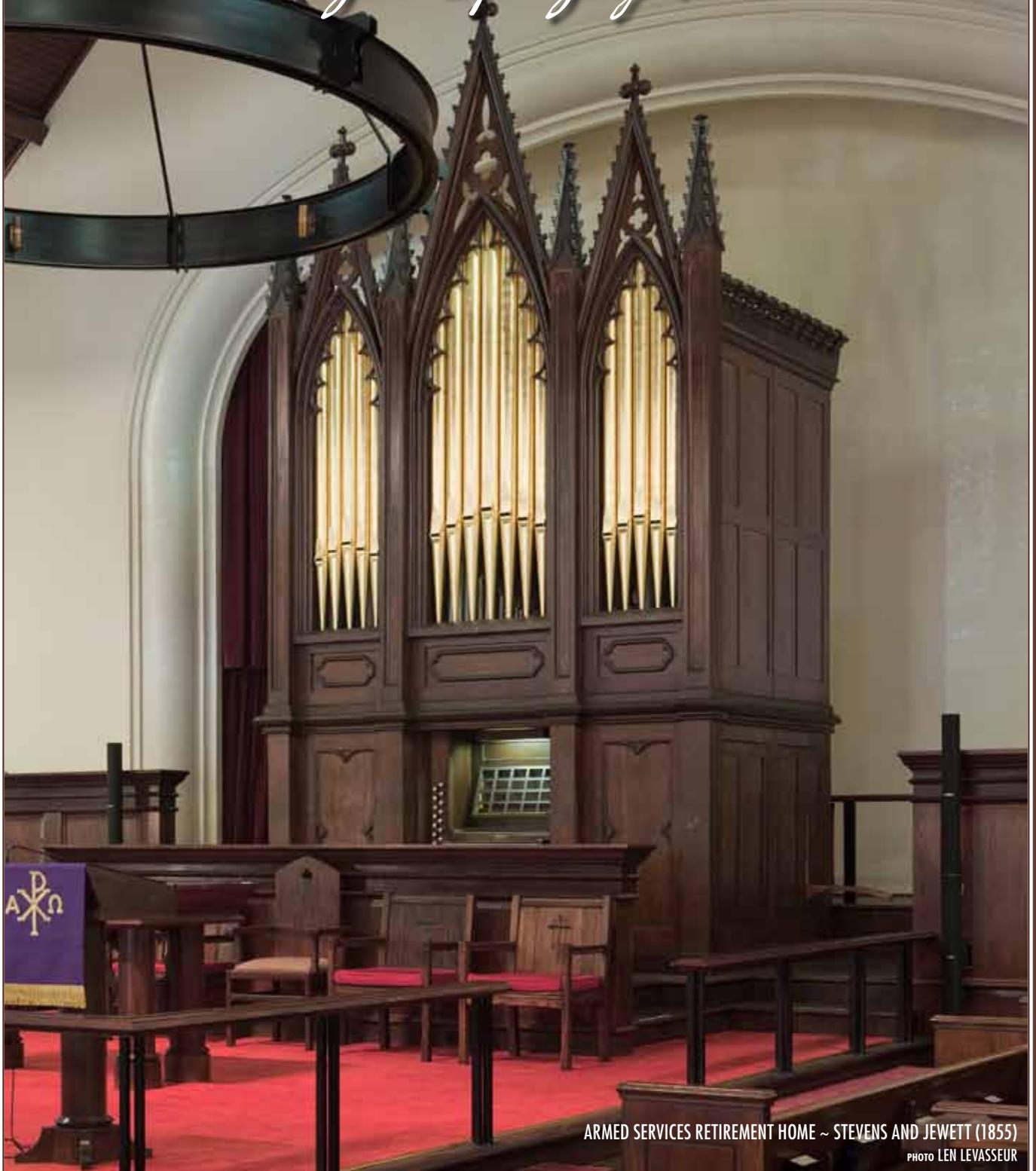
Organ by Noack, 1964; (top, right) 2 manuals, 7 ranks; relocated by the Organ Clearing House to the home of Laurie and Peter Asche, Wiscasset, ME

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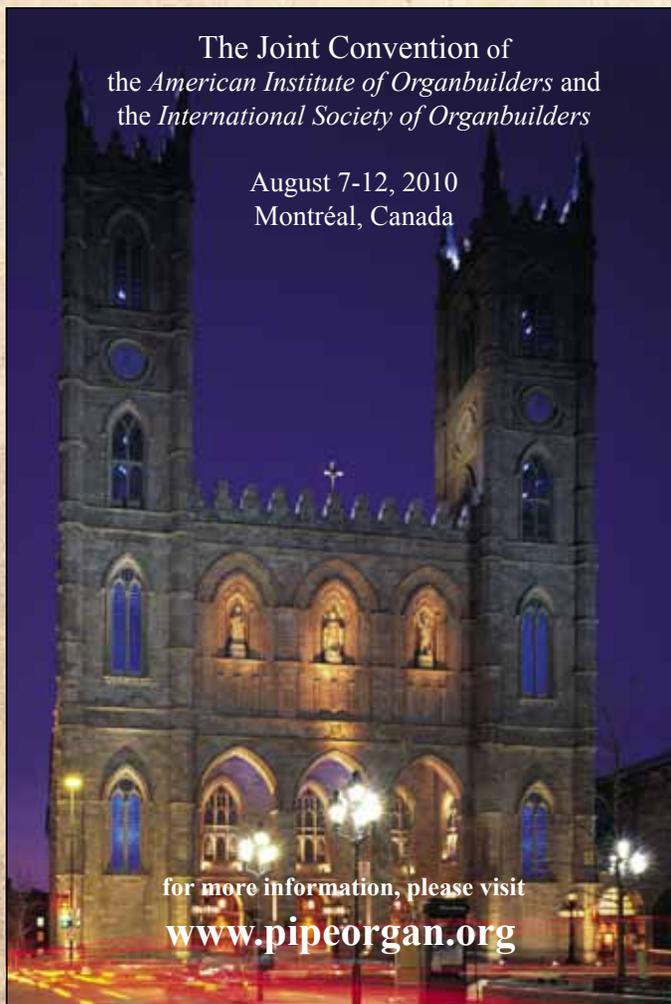
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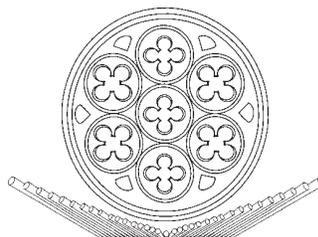
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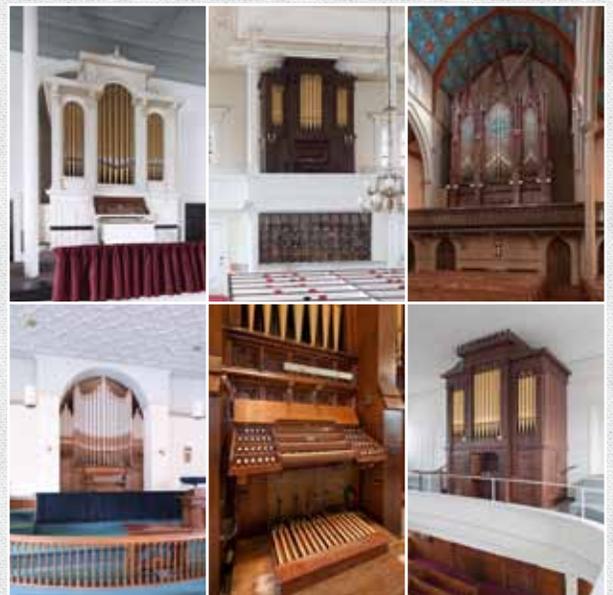
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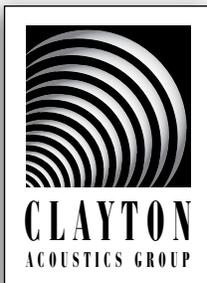
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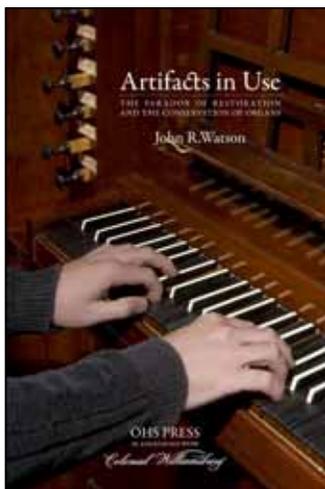
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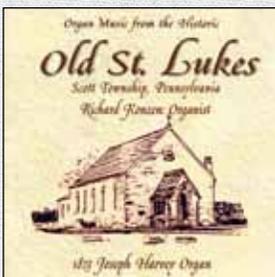
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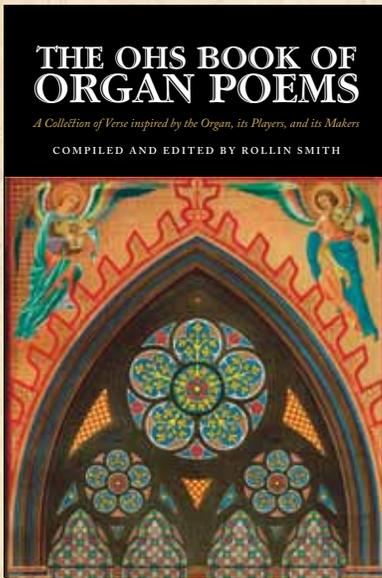
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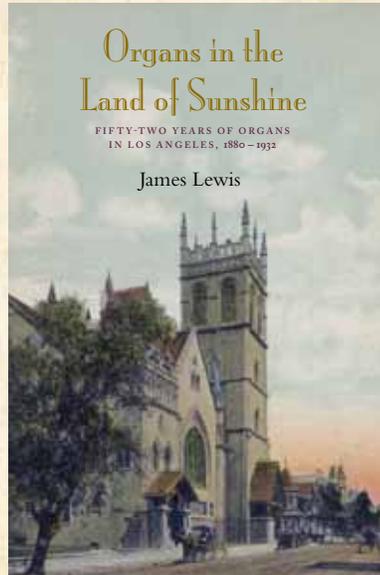
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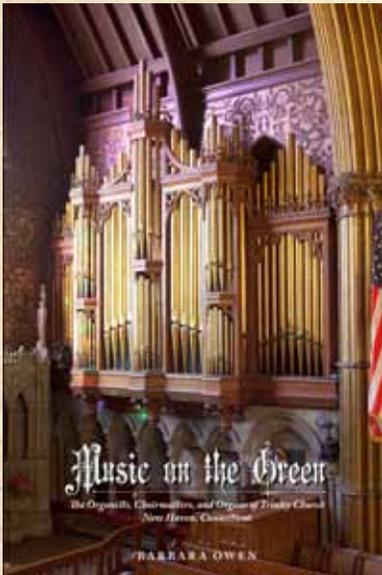
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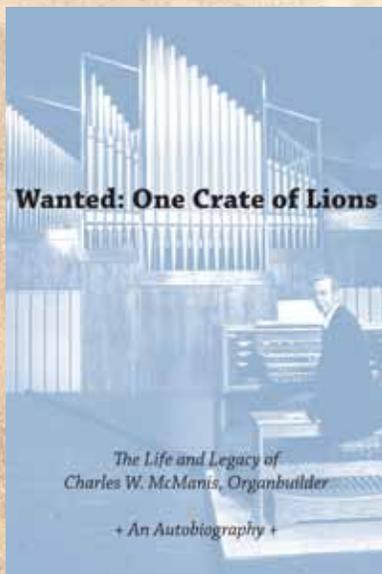
MUSIC ON THE GREEN THE ORGANISTS, CHOIRMASTERS, AND ORGANS OF TRINITY CHURCH, NEW HAVEN, CONNECTICUT

BY BARBARA OWEN

To celebrate the 250th anniversary of Trinity on the Green, New Haven, America's foremost organ historian, Barbara Owen, has documented every facet of music of our parish, with biographies of musicians who have served Trinity from De Lucena Benjamin, the first organist to play our first organ in 1785 to R. Walden Moore, our present organist and choirmaster, and the church's six organs from that built in 1785 by Henry Holland to the present historic 1934 Aeolian-Skinner instrument.

Appendices discuss the Bells of Trinity, Stephen Loher's City Hall Chime Quarters, and include hymns composed by former organists, a Christmas anthem by G. Huntington Byles, and a descant by Mr. Moore.

Music on the Green traces the long, rich history of one musically-significant New England Episcopal church that mirrors so much of the literature of the organ and church music in the United States. Over 100 pages, the book features many illustrations, including a beautiful color photograph of the Aeolian-Skinner organ case. **\$29.99**



WANTED: ONE CRATE OF LIONS

BY CHARLES W. MCMANIS

A first-person account of the post-war organ reform movement in the United States written by one of the most beloved organbuilders of his generation, this autobiography of Charles McManis chronicles a career from the author's formative years to his retirement in 1999. Covering a span of 75 years, the book provides not only technical details, but also a fascinating look into the life of the man himself. With many illustrations and chapters devoted to topics as diverse as voicing philosophy and McManis's wit and wisdom, the book also contains stoplists and photographs, as well as a bonus CD illustrating the sounds of McManis organs. **\$35.00**

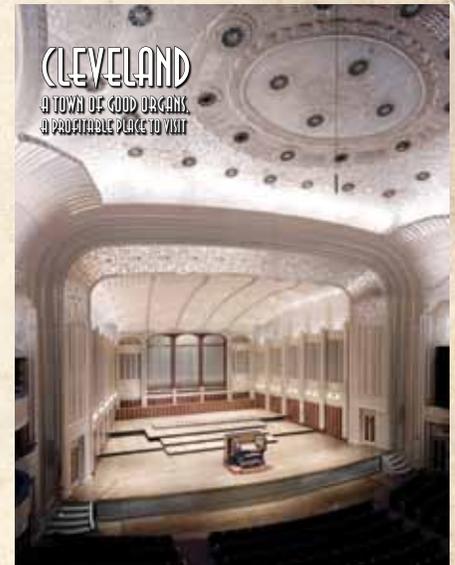
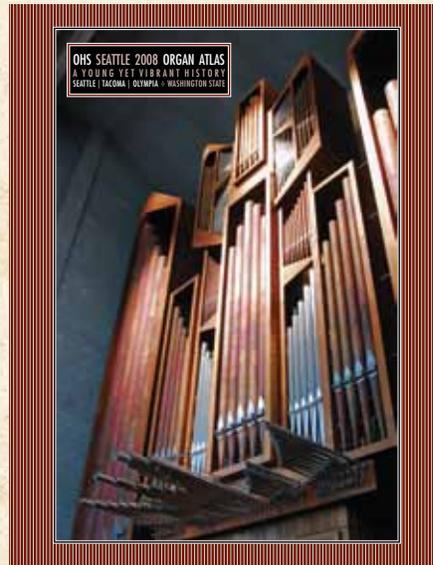
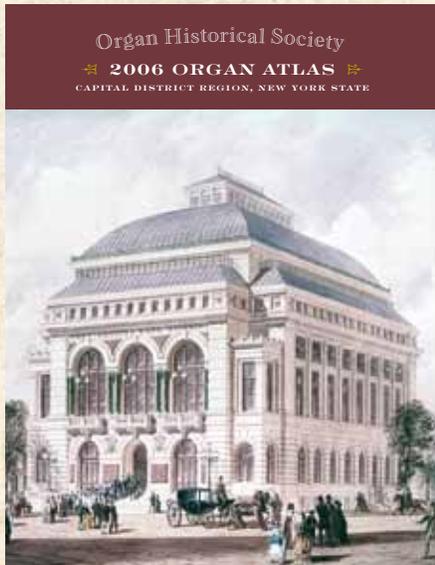
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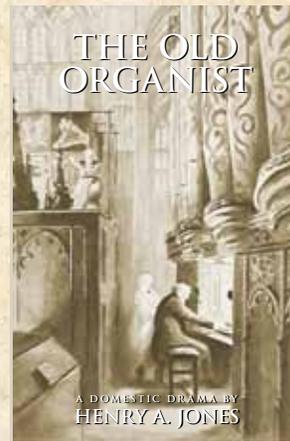
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SCHOENSTEIN & CO. ORGANS

BY ORPHA OCHSE

The latest publication in The OHS Press *Monographs in American Organ History* series is Orpha Ochse's definitive study, *Schoenstein & Co. Organs*. This work takes up where Louis Schoenstein's *Memoirs of a San Francisco Organ Builder* leaves off: with the sale of the firm to Jack Bethards in 1977. This study documents the last 30 years of the company known for overseeing the renovation of the Mormon Tabernacle organ and building the 130-rank organ for the Latter-day Saints Conference Center in Salt Lake City. A testament to the imagination and foresight of the company's president, Jack Bethards, Dr. Ochse's book describes in detail his many designs for special situations, including his tonal concept of symphonic organs, double expression, the French Choir Organ, and the "multum in parvo." An easy read for organ enthusiasts as well as organbuilders, *Schoenstein & Co. Organs* includes 41 high-quality illustrations and the stoplists of 23 organs. **\$25.99**



JUST RELEASED

THE OLD ORGANIST

BY HENRY A. JONES

This domestic drama/comedy was the first publicly-staged work (1878) by the popular playwright Henry Arthur Jones (1851–1929). The story is that of the local parish organist who has been terminated after 25 years of service, on account of his "innocently priming himself" with drink, the better to play the voluntaries, and has been succeeded by his daughter's fiancé. Comical scenes are provided by the bailiff's man being queried on his knowledge of music and the organ and the conversation between the blind organist and his, to him unknown, successor. With a cast of four characters and lasting about half an hour, *The Old Organist* is an ideal program for organ-related gatherings. **\$9.95**



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| Kerner & Merchant | 158 | Szeremany, J. Richard | 160 |
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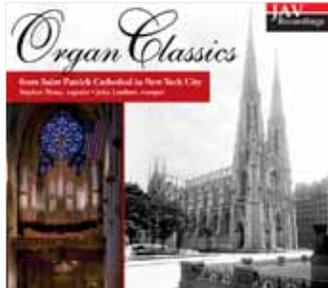
T H E S C H A N T Z O R G A N C O M P A N Y

Joining the growing list of instruments restored and rebuilt by our firm from the venerable Aeolian-Skinner Organ Company - in addition to instruments by its antecedents Skinner Organ Company and The Aeolian Company - is Opus 1174 (1951) at First Baptist Church - Longview, Texas. The Bombarde, Positiv, Great, and portions of the Pedal of this G. Donald Harrison signature instrument were severely damaged when the organ chamber's plaster-on-lathe ceiling collapsed. Work consisted of the removal and cleaning of all mechanism, restoring, rebuilding, and replicating pipework, together with re-installation and regulation. Additional work involved restoration of the console cabinet, keyboards, and drawknobs - in conjunction with the installation of a solid-state control system. Further work in the Swell, Choir, and Antiphonal is under consideration.



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* John Lambert, trumpet

Stephen Tharp has had a long association with Saint Patrick Cathedral. Following his first organ recital there in 1993, Stephen was a member of the cathedral music staff from 1995 to 1997. He has a great affection for this pipe organ, which he describes as an "incredibly versatile instrument." On this CD he plays a wide variety of music, from favorite hymns to grand marches to concert pieces. This is one of the finest recordings ever made of the organ, capturing great clarity, thunderous bass and the grand acoustic of the cathedral.

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Above Photos: Stephen Tharp at the console in Saint Patrick Cathedral, recording the CD



Johann Vexo at the console of the Great Organ at Notre-Dame de Paris

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Johann Vexo is organist of the Choir Organ at the Cathedral of Notre-Dame de Paris and also organist of the Cathedral of Notre-Dame de l'Annonciation de Nancy. He teaches organ at the Conservatoire National de Région of Angers.

Listen to an audio interview with Joe Vitacco and Johann Vexo with two bonus tracks and see numerous photos from the recording session at

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Left: Christoph Frommen, recording engineer, hanging six microphones for the recording

Below:
Notre-Dame de Paris

