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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY



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Greater St. Louis, 1975	<i>The Cypher</i> , Eliza- beth Schmitt, \$5	John D. Phillippe 4336 DuPage Dr. Bridgeton, MO 63044
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Pacific-Northwest, 1976	<i>The Bellows Signal</i> , Beth Barber, \$3	David Ruberg Box 2354 Seattle, WA 98111
Pacific-Southwest, 1978	<i>The Cremona</i> , Jim Lewis, \$4	Stephen Baker 512 S. Ivy Ave Monrovia, CA 91016
South Carolina, 1979	<i>Newsletter</i> , Kristin Gronning, \$5	Kristin Gronning 3060 Fraternity Church Rd Winston-Salem, NC 27107
South Texas (The San Antonio Pipe Organ Society), 1979, 1980*	<i>The Well-Tempered Communique</i> , \$15	W.P. Cunningham 235 Sharon Dr. San Antonio, TX 78216
Tannenberg (Central Pa.), 1976	<i>The Dieffenbuch</i> , Raymond Brunner, \$5	James McFarland 114 N. George St. Millersville, PA 17551
Virginia, 1979		to be announced

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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

The oldest large, three-manual, essentially intact organ in the United States is the 1847 Richard M. Ferris built for Calvary Church in New York and moved to Round Lake, near Albany, New York, in 1888. The organ is heard in a series of concerts every summer, and is the subject of an article that begins on page 44.

ARTICLES

- The Ferrises and the Stuarts15
 A Biographical Survey of This Family's Instrument Making in Nineteenth Century New York, by Stephen Pinel
- The Organs of Plantsville Congregational Church in Connecticut26
 Architect J. Cleaveland Cady Recommends L. U. Stuart, But E. & G. G. Hook & Hastings Builds the Organ, by William Degan and Gail Andrews
- A Documented List of Ferris & Stuart Organs, 1845–1876.....36
 Stephen Pinel Compiles Notations on 194 Organs
- A Documented History of the Round Lake Auditorium Organ44
 The Oldest, Large Three-Manual, Essentially Unaltered Organ in the United States, by Stephen Pinel

DEPARTMENTS

- Letters to the Editor 4
- Reviews..... 6
- Organ Update..... 9
- Archivist's Report12
- Pipedreams Schedule56

Thirty Years Old!

NOT MANY HEADS WERE TURNED when, during the AGO National Convention at New York City in 1956, an announcement was posted that a meeting would be held at the choir room of St. Bartholomew's Church to which anyone interested in the preservation of old organs was invited. The notice had been placed by Barbara Owen, and it was nine of her friends who actually met with her for the meeting.

In those days, the electronic thrust was very strong. Many new types of substitutes for organs were on the market and the sales pitch was "out with the old—in with the new." As a result, hundreds of historically important pipe organs were being destroyed annually, and no one was doing anything about it. Of course, a few scholars were silently bemoaning these facts, but nothing was published and, if it had been, there would have been few readers. The late F. R. Webber was one of those devoted to the historic organ, and it was he who guided Barbara Owen into the study of them. Mr. Webber, a retired Lutheran minister, had a great collection of organ details and was elected as our first honorary member.

Among the ten founders of OHS was Homer Blanchard, another whose scholarly studies provided a wealth of material for the new organization. Dr. Blanchard's publications, his contributions to *The Tracker*, and his leadership in our development are the reasons for his recent election to honorary membership. In fact, it was he who, on our first organ crawl when we sought entrance to a Brooklyn church where a housekeeper asked, "Whom shall I say is calling?" replied, "The Organ Historical Society," and thus the name was born.

GUEST EDITORIAL

It is impossible to include in this brief essay the names and contributions of all whose efforts have brought the OHS to its present level of achievement. But we must not overlook the fact that the organ world has been greatly benefitted and studies advanced through the work of our Society. Though since 1956 we have witnessed the demise of some great organ building firms (Aeolian-Skinner for one), there are now many new builders who devote themselves to producing mechanical-action organs over a broad landscape. And now, in a surprising number of instances, the "artificial organ" trend has reversed itself and we find pipe organs (sometimes second-hand) replacing the electronic substitutes.

There is no doubt that the Society's magazine, *The Tracker*, is responsible for much of our progress. Under only three editors (Kenneth F. Simmons, this writer, and Susan R. Friesen) the 30-year record covering the development from a mimeographed newsletter to the present handsome magazine speaks for itself in the development and accomplishments of the Society. In 1976, an outstanding extra issue was *The Bicentennial Tracker* (still available for \$10 per copy), and in 1980 we celebrated our 25th anniversary with a super-issue.

In 1972 we inaugurated the Historic Organs Recitals series in order to expose ourselves and the instruments we study to the general public. Soon after, we introduced a recognition program for instruments of exceptional historic interest, including the placement of plaques to so note them. In 1978 we established the E. Power Biggs Fellowships whereby budding historic organ enthusiasts might

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attend one of our national conventions and enjoy free membership for one year.

It goes without saying that distinguished authors such as Orpha Ochse and Barbara Owen have contributed greatly to the organ world by their books, but our support has made these tomes successful and literature on the organ is widely broadened by them.

The Society took a major step forward in 1982 with the engagement of a professional Executive Director, William T. Van Pelt, the results of which have borne much fruit.

Our annual conventions afford many members the opportunity of personal contacts with one another for discussion of mutual interest, as well as the opportunity of hearing organs of America's great builders of the past. Our conventions are now spread over the entire United States from north to south and coast to coast, opening up to us the study of builders whose names were quite unknown in 1956: Koehnken & Grimm in Cincinnati, John Pfeffer in St. Louis, and many others. And, we have had the privilege of hearing some of the great organ artists of the world at these conventions: E. Power Biggs, Charles Krigbaum, David Craighead, Bernard Lagacé, George Faxon, etc.

For some years we have had extant organ lists available through the efforts of the Sears family, and we have produced recordings made from tapes of convention recitals affording those unable to attend an opportunity to review the music of the convention. A slide-tape program was inaugurated early in our history by Donald R. M. Paterson and F. Robert Roche; this has been replaced by one created by Lowell Riley. Both of these serve as public relations material to a very favorable degree. In the area of public relations, our member Michael Barone has recently introduced the historic American organ and the Society to thousands of people, many of whom have become members, through his *Pipe Dreams* program, broadcast nationally via the American Public Radio Network.

In the early years, we listed organs available for sale in columns of *The Tracker*. But it was felt that we should not enter into a business activity of this kind, and it was at that time that Alan Laufman established his Organ Clearing House for the purpose of finding new homes for old organs.

To conclude, one can only predict that the future of OHS depends on the work of the members, work which reflects the efforts of those who have brought us to this 30th anniversary, and which may require even greater effort in the years to come.

Albert F. Robinson

LETTERS

Editor:

Let me compliment you on the fine Vol. 29, No. 4 issue of the *The Tracker*. There are many fascinating items in it, and if I take issue with a few points, it is most certainly not intended to detract from a grand accomplishment.

First, *Amen* to the sentiments of your editorial, "Broadening Our Scope." My experience similar to yours was at Old South Church in Boston which has installed an E. M. Skinner organ, refurbished and augmented by Casavant. Fred Swann played it excitingly and it sounded wonderful. The only jarring note was his remark, saying more or less that some Bostonians might be such "purists" as to not be able to appreciate the organ. I know for a fact that there were a number of Boston's more notable "purists" present and they seemed to enjoy the occasion as much as I did.

When are we going to learn that each person has his own personal taste, but that all open-minded people can appreciate

other tastes when they are earnestly and skillfully presented, and without a chip on the shoulder or an apology? I'm not trying to shame Fred Swann, either, because he really was joking, and his remarks were amusing.

I'm reminded of the time I asked my old friend, Dr. Robert T. Anderson, what his favorite organ in the world was. "The last one I played," he answered without hesitation. What a grand outlook for an organist to have! That is precisely what the spirit of OHS should be, too. Every organ that is lovingly made, and winningly played, deserves our respect and affection.

Secondly, I was fascinated by the news of the Ryder organ for the Auburndale (Massachusetts) Church having been used by the Handel & Haydn Society in a concert shortly before it was installed in 1877. My firm relocated and restored the present Auburndale organ in 1971, but in 1976 at the Boston AGO National Convention, another of our organs which was destined for the Community Chapel of Squirrel Island, Maine, was used by the same Handel & Haydn Society for their performance in Holy Cross Cathedral. History, too, can be a small world sometimes!

Finally, I loved the fascinating article about William E. Haskell's inventions, but there are a few things that I would like to question. The article states that Haskell's short-length pipes achieve their purpose "while exactly retaining the quality of tone of an open pipe of the same scale and full length." This is simply not true. The physicists have an old saw that expresses the problem, "There's no such thing as a free lunch." "Haskell"-length pipes do have much the same open quality as an equivalent open pipe, but they do have certain peculiarities as well. For one thing, they tend to be prompter in speech, which could easily be considered an advantage over a full-length pipe, but nevertheless is not identical with one.

Although there seem to be some mysteries as to why Haskell's invention works, it appears to me that his shortened pipes are simply a clever version of mitered pipes. In this instance the miter is simply internal instead of external. Haskell was by no means the earliest to experiment with these ideas, and in Europe what we call "Haskell pipes" are called "pipes with Spanish miters," which not only points to the idea of internal miters, but also would suggest that the Spanish were the originators of the idea. This latter theory, however, may fall into the same class of nomenclature exhibited in "French pox" (the English term), and "English pox" (the French term). The 'short-length' reed resonator is simply a folded horn, a sort of miter, also. It is the same idea as the folded horns of the corner speaker enclosures popular a decade or so ago.

Keep up the good work!

Sincerely,
George Bozeman, Jr

Editor:

I am researching early Boston-made pianos and harpsichords to 1842, the death date of Alphaeus Babcock who first patented an iron frame for the piano. The makers, business partners, and dealers I am studying are: Thomas Appleton, Alphaeus and Lewis Babcock, William and Adam Bent (who also worked in Philadelphia), Samuel Blyth, Jonas Chickering, Benjamin Crehore, Ebenezer Currier, John A. Dickson, John Dwight, the Franklin Musical Warehouse, Timothy and Lemuel Gilbert, Ebenezer Goodrich, Gottlieb Graupner, Peter von Hagen, John Harris, Charles and Elna Hayts, James Hewitt, James Juhan (or Joan), John G. Klemm, John, George D. and Ruth Mackay; Francis Mallet, the Massachusetts Charitable Mechanics' Association, John Osborne, John Shaw, James Stewart, and William Swift.

If you are related to any of the above, have any of their papers, or know where any of their instruments can be located, I would greatly appreciate knowing. Please contact: Barbara Lambert, Sr. Fellow, Metropolitan Museum of Art, 10 Pequot Road, Wayland, Mass. 01778.

Yours sincerely,
Barbara Lambert

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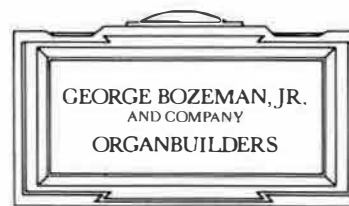
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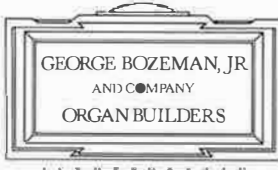
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Editor:

As a long-time OHS member and a restorer specializing in electropneumatic instruments, may I add my congratulations on the publication of Dorothy Holden's book, *The Life and Work of Ernest M. Skinner*. In the early days of the OHS, we "track-erbackers" were a tiny but vociferous bunch, a small voice crying in the electropneumatic wilderness. We were crusaders, and the battle lines were drawn. We spurned Skinners. We were perhaps more zealous than wise, but we basked in the certainty that the Golden Age of American Organbuilding ended precisely at midnight on December 31, 1899.

How long ago it all seems now. The battle—if indeed there was one—is long since won. Old trackers are safely elevated to cherished antique status. Clearly our energetic, indeed furious, debasement of E. M. Skinner was youthful aberration: narrow, naive, hysterical, dated. Far from being a wretched cul-de-sac of musical folly, Skinner organs were the culmination of nineteenth century ideals. They opened a new chapter in the age-old quest for expressive music.

Hindsight brings perspective, and we have left simplistic judgments far behind. The OHS now commands international attention and respect. The publication of Dorothy Holden's superb book demonstrates that we embrace high quality organ building in every style, in any age.

Nelson Barden

RECORD REVIEWS

Ludger Lohmann plays Bach, Karg-Elert, and Duruflé at St. Eberhard, Stuttgart. Pape Orgelprofile 5. Digital/Direct Metal Mastering. Pape Verlag Berlin. **Ludger Lohmann plays de Grigny and Duruflé at St. Marien, Kempen.** Pape Orgelprofile 3. Pape Verlag Berlin. One disc each, available from the publisher for \$8.98, postpaid, c/o 8231 Ravere Street, Rockford, IL 61111.

Ludger Lohmann is the featured artist on two recent recordings issued by Uwe Pape. A former student of Marie-Claire Alain and Anton Heiler, he has a musical sensitivity and technical precision which is impressive by any standard. Both discs were recorded before his thirtieth birthday, and are a welcome addition to currently available recordings.

Pape Orgelprofile 5, recorded in April 1983, contains the following selections: Bach "Sei gegrüßet, Jesu gütig" variations; Karg-Elert, *Acht Stücke*, Op. 154; and Maurice Duruflé *Prelude and Fugue*, Op. 7. The Karg-Elert is definitely the apex of the recording. Like most nineteenth-century composers, his music is currently unfashionable, unknown, and unplayed. If these few pieces are indicative of the quality of his output, he deserves some serious reconsideration. It is refreshing to hear a young player breaking out of the standard repertory. The pieces are technically difficult and Lohmann certainly makes them convincing.

The "Sei gegrüßet" variations are also given a fine reading. His approach is intimate and personal, avoiding opportunities for show. Articulation is well under control except in the opening chorale. Meant to be imitative of choral singing, Lohmann plays it instead quite detached, especially in the pedal. In a few spots it sounds as though there are rests between the notes. Excessively detached playing is in vogue today, but its musical validity is questionable, especially in vocally-imitative pieces. Fortunately it doesn't overshadow the fine playing during the variations. A sturdy Duruflé *Prelude and Fugue* is a fitting conclusion to a nice record.



Sigfrid Karg-Elert

The organ is a beautiful modern instrument built by Winfried Albiez in Stuttgart, Germany. The recorded sound is satisfying and thorough notes on the music and the stoplist is included for those who are interested.

Pape Orgelprofile 3 was made when Lohmann was even younger. It, too, features an instrument built by Albiez. The repertoire is more standard and includes the de Grigny *Gloria*, and the Duruflé *Suite*. All the playing is competent. The organ doesn't sound very French, especially in full sections of the Duruflé. The mixture work is a bit strong and the reeds are too thin. But the organ has a pleasant sound and is certainly enjoyable.

Both records are a fine addition to the market and deserve consideration for one's library. They are a credit to their producer, Uwe Pape, and I recommend them. *Stephen L. Pinel*

Organ Music of Camille Saint-Saëns: Thomas Murray, organist; The Newberry Memorial Organ in Woolsey Hall, Yale University, New Haven, Connecticut. AFKA Record SK-284 available from OHS, \$9.98 postpaid.

We regret not covering this recording during 1985 for that was the 150th anniversary of the birth of Camille Saint-Saëns, composer, organist, teacher of the French school. Known and admired for his operas because of their beautiful melodic lines, yet he left a wealth of worthwhile organ music, some of which is brought into brilliant focus on this recording. He died in 1921.

Most OHS members are familiar with the Woolsey Hall organ (Hutchings-Votey 1902, reb. Steere 1915, reb. Skinner 1928) through the fine 2-record set by Charles Krigbaum, *An Evening at Woolsey Hall* (available from OHS for \$15). The instrument (four manuals, nine divisions, and nearly 14,000 pipes) has been carefully preserved over the years, currently by Joseph Dzeda and Nicholas Thompson-Allen. It is what some would call an "orchestral organ" and is highly suited to the music of Saint-Saëns. Thomas Murray makes the most of its wide range of resources in masterful registrations of each selection.

Side One contains *Fantaisie in E-flat*, *Fantaisie in D-flat*, and *Rhapsody on a Breton Theme*. Side Two has (from *Seven Improvisations*, Opus 150) *Allegretto in A major* and *Allegro Giocoso in A minor*, the *Prelude and Fugue in G Major*, and the *Prelude and Fugue in B Major*. All of these are played with clean, clear technique and devotional expression—a deep sense of feeling for the music, providing a rich experience in listening.

The recording is intensely clear with the resonant acoustics of Woolsey Hall rounding out the final chord of each piece, neither interfering with the flow of the melodic lines nor harmonic structures. The recording engineer was Christopher Greenleaf; producer was Scott Kent; and there are knowledgeable program notes by Jonathan Ambrosino. A handsome leaflet showing a picture of the console and containing a full stoplist is enclosed. *Albert F. Robinson*

Die historische Joh. M. Stumm-Orgel der Doppelkirche Bonn-Schwarzrheindorf, Paul Heuser, Orgel. Arsica digital Nr. 1410.

This unusual record is a splendid exposé of the work of Johann Michael Stumm, the German builder who lived 1683–1747, several of whose organs are extant in Europe. I have personally played some (though not this one) and found them to be admirable examples of the time of Bach.

This organ, dated 1728, is in Stiftskirche St. Klemens, was enlarged in 1803, again in 1936, and restored by the Johannes Klais firm in 1968–1977. There are 12 stops (including two mixtures) in Manual II (Oberwerk), 9 in Manual I (Echowerk) and six in the pedal division.

Paul Heuser (born 1929), professor at the State High School for Music at Düsseldorf, plays a program of music by Dietrich Buxtehude, Herzog Johann Ernst von Sachsen-Weimar, Georg Friedrich Handel, Johann Gottfried Walther, and Wolfgang Amadeus Mozart with careful registration and attention to detail. He has a "feel" for the instrument which conveys an appreciation for it.

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The record jacket shows a glorious view of the handsome, cherub-bedecked case, a photo of Herr Heuser, notes on the music, the organ, and the church—all in German. In addition there is the stoplist, and a complete guide to the registration used in each selection. This is a record to be treasured. Highly recommended.

Albert F. Robinson

REVIEWS

Schweitzer, Albert, *Organ building and organ playing in France and Germany* (1906) and *Epilogue: The present status of organ building* (1927); translation by William D. Turner. Braintree, Mass.: The Organ Literature Foundation, 1984. 37 pp. \$6.50 postpaid.

When I agreed to review for *The Tracker* William Turner's translation of Albert Schweitzer's two essays on organ design and performance, my first move was to secure the original, because I had never read it. I soon developed quite an admiration for the translator because, as my language consultant (my wife) reassured me, Schweitzer's German is by no means easy reading.

Once I had studied through the 1906 essay and its 1927 sequel, I was glad of this opportunity to see the origin of the organ reform and to glimpse the personality of a high-minded, gentle, generous man. Schweitzer's position was a difficult one, for he represented the cultures of both Germany and her "hereditary enemy," France. His first essays calling for mutual respect and consultation came only 35 years after Germany had inflicted a humiliating defeat on France and annexed the very region where Schweitzer grew up.

When my review copy of the translation arrived, I was disappointed to see how inexpensively the essays are presented: in ordinary typescript, and in rather faint copy. The typing is very accurate, however, and the translation includes the information on French composers and the Cavallé-Coll stoplists that Schweitzer provides in notes and appendix. I was surprised by the apparent brevity of the translation. An informal word count suggests that the translation is indeed shorter than the original, whereas a German original usually yields an English translation that is slightly longer.

Comparing the English version to the original, I was further disappointed not to find in the translation some of the reflections and reminiscences that appealed to me in the original. Before long, I became alarmed concerning accuracy, as more and more cases of misunderstanding came up. On the one hand, Mr. Turner has provided subject headings throughout the text, and they are a valuable convenience: the original has no formal structure, being an essay, not a treatise. On the other hand, the English version leaves the reader with an incomplete and unclear notion of Schweitzer's arguments, and indeed of his agenda, for organ reform. It is, unfortunately, not a reliable document for information or research.

Charles Ferguson

Michael Murray, *Marcel Dupré The Work of a Master Organist*, 259 pp. ill. Northeastern University Press, Box 116, Boston, Massachusetts 02117.

This biography is all but unique. What other organist has been honored with a full-length book about his life and work in the 20th century? In addition to covering Dupré's life and work (1886–1971) the author blends his career as "the greatest organist in the world" with concurrent history, organ building, sociology and musical developments.

Michael Murray, himself a distinguished organist and recording artist, was not only a pupil of Dupré but one who became a very close friend of the great man and of his family. While he does not dwell on this aspect, it soon becomes quite apparent that he is well qualified to produce such a book. Indeed, his account is so impersonal that one might imagine the author to be an adult when Dupré was born and to have survived after his death.

The fact that Marcel Dupré was born into a family of musicians and that good music was available from the very beginning establishes the background for his training and early

progress. That he later had the advantage of studies with Guilment and Widor reveal the rapid advancement and development in all phases of musical education—a firm piano technique, thorough schooling in counterpoint, association with Cavaillé-Coll in organ design and construction, and practice from four to eight hours daily. Through all of this, an attractive picture of life during the end of the 19th century and the beginning of the 20th is woven, giving breadth to what otherwise might have been an ordinary story.

There are too many activities, achievements, philosophies and world tour details to mention, but one characteristic stands out in this reviewer's mind—the fact that Dupré developed a relationship of tones to color. This may have been derived through his frequent visits to the Louvre and Impressionistic galleries.

There is a foreword by Jacques Barzun, a preface, sixteen chapters, a "Requiem," postscript and appendix. The latter includes three sets of stoplists, followed by a glossary of organ terms, a lengthy discography, a catalog of Dupré's works, a selected bibliography, and a 12-page carefully detailed index.

For anyone who ever heard this great artist perform (or even heard his recordings) and wants to know what a great concert organist's life is like, this book is a must, for it is well-written and a full tribute to a master organist. *Albert F. Robinson*



1900 Felgemaker, Madison, In.

ORGAN UPDATE

John C. Ball of Madison, In., reports that the 1900 A. B. Felgemaker 2-14 op. 732 that he plays at First Baptist Church in Madison has been restored by the Miller Pipe Organ Co. of Louisville, Ky. The organ may still be hand-pumped, and has had no tonal changes. Further, he writes that there have been only three Sundays in the 86 years since its installation that it has not been played. Madison appears to be an island of delights in Indiana: the town also has three other beloved old organs, an 1867 Johnson 2m, an 1879 Koehnken & Grimm 2m, and an 1895 August Prante 2-15. The 24-register Johnson op. 217 has been refurbished by Daniel E. Bickel of Edinboro, Pa., the chestnut case stripped of white paint, by Madison resident Douglas Lee, and the facade pipes restored with original designs and colors by J. David

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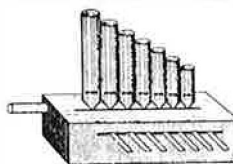
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1867 Johnson, op. 217

Wagner, professor of music at Hanover (In.) College, with help in paint analysis from Porter Paint Laboratory in Louisville. The rededication concert on November 10 given by Mr. Wagner was a sellout at \$5 per ticket. The organ is located in the former Second Presbyterian Church, for which it was built, though the edifice has since served a Lutheran congregation and is now the Madison Auditorium, operated by Historic Madison, Inc.

The location of a Robert Morton organ that was used for 31 years at the Carolina Theatre in Elizabeth City, NC, has been provided by the OHS Archives to a visitor and former Elizabeth City resident. As a result, the organ will be returned to Elizabeth City, refurbished, and installed in the auditorium of the Community and Small Business Center to be constructed at the College of the Albemarle. The visitor, Mark Williams, is a former organ student of OHS member Rodney Trueblood of Elizabeth City, and knew of Trueblood's interest in the organ that was removed from the town in 1960. Perusing the entries in the Suttie lists of organs at the Archives, Williams found that Suttie had indicated the sale of the organ to Warren Thomas in Washington Grove, Md. Mr. Thomas was planning a move to Florida, and welcomed the opportunity to sell the instrument of some 700 pipes.



1971 Steiner

The 1971 Steiner 2-29 advertised in the 1971 *Annual Organ Handbook* when it was installed at First Unitarian Church in Covington, Ky., was destroyed with the church in a fire of December 14, 1985. The handsome Gothic structure was completed in 1872. It was first dedicated in January, 1871, but was destroyed by fire that December and rebuilt.

Brantley Duddy, Inc., has mechanically rebuilt Austin op. 136 of

1905 at St. Stephen's Episcopal Church in Wilkes-Barre, Pa. This early version of Austin action uses a conventional slider activated by a pneumatic motor for stop control, rather than cams. The Austin at Hill School in Pottstown, discarded in 1962, had a similar stop action, according to Mr. Duddy.

In preparation for the celebration of its 325th year in 1990, The First Baptist Church of Boston has begun a staged renovation of its 1873 E. & G. G. Hook & Hastings op. 727 of three manuals which was electrified and tonally altered several times in this century. This time, the work is being done by Thad Outerbridge of Beverly, Ma. Barbara Owen reports in her book, *The Organ in New England*, that many stops in the organ are made from very early English pipework, and thus may be the oldest organ pipes still playing in a Boston church.

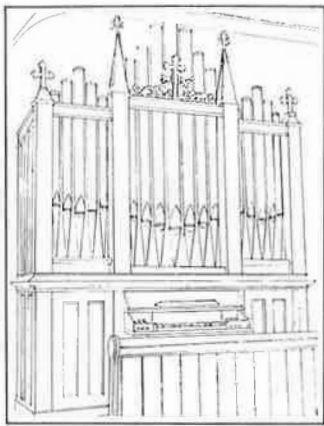
Hook & Hastings op. 1679 of 1895, a 2-9 built for Trinity Episcopal Church in Winooski, Vt., has been installed at All Saints Episcopal Church, South Burlington, Vt., by John Wessel.



1890 Jardine, Portland

The OCH placed an 1890 Jardine 2m built for the First Methodist Church of Tivoli, NY, which closed in 1971. After refurbishing the instrument, Bond Pipe Organs installed it at All Saints' Episcopal Church in Portland, Or. *The Oregonian* reports that the firm "... reworked the finish of the case, moved around some of the pipes and added new ones, mostly stops of higher pitch." The organ was apparently built as a result of the umbrage experienced by the self-styled "General" John Watts dePeyster of Tivoli when his fellow Episcopalians at St. Paul's Church asked him to stop erecting monuments in the churchyard. His response was to build an entire church for the Methodists, and equip it with a fine Jardine organ, according to the Oregon newspaper.

An 1871 Jardine 1-7 has been relocated by the Organ Clearing House and restored by George Bozeman, Jr. & Co. for the Community Church in Deerfield, NH. Members of the church assisted in the restoration, including fabrication of missing case parts. Markings in the organ indicate its date and that it was probably built for a church in Babylon, Long Island. It was later altered, perhaps for a new location. More recently, it was partially-erected in a private residence in New York City but was left incomplete and in disarray



1871 Jardine, Deerfield

when its owner died. Willed to the owner's nephew, Lawrence Goedde, the organ was sold to the church through OCH. The manual stops include 16' through 2' pitches, and there is a 27-note pedal clavier with 17 pedal 16' Bourdon pipes.

The New Orleans *Clarion Herald* of Nov. 21, 1985, carried an extensive article on the local chapter of OHS and its work in voluntarily refurbishing the 1883 Jardine 2m at St. Joseph's R. C. On Dec. 6, the chapter sponsored an all-Handel concert to raise money with the organ played by Melvin G. Alford, chorus, and instrumentalists. The organ work was directed by OHS National Councillor Roy Redman, who builds organs in Ft. Worth, Tx., and is a member of APOBA.

David Wallace has relocated through the OCH an 1894 Jardine op. 1123 of 2-13 from the former German Reformed Church (now Church of God) of Far Rockaway, NY, to Sacred Heart R. C., Yarmouth, Me. The organ's Great string chorus was moved to the Swell division, and the Swell principal chorus was moved to the Great and a mixture added there by Robert Reich of the Andover Organ Co. for the Wallace firm. The organ is mechanically intact and re-stored.



1894 Jardine, op. 1123

Michael Friesen reports that Community of Christ Lutheran Church in Schaumburg, IL, has acquired Holtkamp op. 1,678 of 1954 for its first building, just completed. The instrument, originally installed in Bethel Chapel of Hope Lutheran Church, Park Forest, IL,

was relocated by the Bradford Organ Co. of Evanston. It is a 2m organ on slider windchests with electric action, eight ranks, and seven preparations. Mr. Friesen is the parish organist.



1874 Steer & Turner, op. 78

Culver Mowers, former OHS president and current chair of the Historic Organs Committee, conferred the Society's Recognition Status upon the 1874 Steer & Turner op. 78 at Grace Episcopal Church in Mexico, NY, on November 10. The unaltered 1-8 organ, the oldest by the firm in New York state, has recently had restorative repairs performed by Mr. Mowers and his assistant, William Ferris. Richard Konzen provided a concert when the plaque was presented,



1872 J. H. Wilcox, op. 23

playing works of Pachelbel, Boyce, Purcell, Scarlatti, Bach, Distler, Brahms and Guilman. Mr. Mowers reports that his committee has unanimously determined to confer Recognition Status upon the magnificent and unaltered 1872 J.H. Willcox op. 23 of 2-15 at St. Cecilia's R. C. in Solway, NY, though the "organist" there intensely dis-likes the instrument.

Good Shepherd Episcopal Church in Oriskany Falls, New York, has refurbished the ca. 1845 organ of one manual and nine ranks that was installed there in 1915 by Clarence E. Morey of Utica. The builder of the organ is unknown, but it was located at Trinity Church, Syracuse, before arriving in Oriskany Falls, and at St. James' Church, Skaneateles, in 1873. The organ has been modified

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CLIVER MOWERS

ca. 1845 unknown

in the distant past, including the extension of compasses of some stops and modest rebuilding of the keydesk in extended position. Culver L. Mowers of Brooktondale performed the recent work with assistance from volunteers. An improperly-installed 27-note pedal clavier was returned to the Hook & Hastings organ at Gethsemane Church in Sherrill, from which it was "borrowed," and a rebuilt 13-note pedal clavier borrowed "from a very old New England organ in 1983" was installed to play the original 13 pedal pipes, which were repaired after much water damage and placed on rebuilt original chests salvaged from the water. A rededication concert was played November 10 by Noel Heinze.

Old South Church, Boston, has installed the 1921 E. M. Skinner op. 308 of approximately 124 ranks (including four 32' extensions and a 64' Gravissima) in a project that began in 1982 and culminated with the dedication recital played by John Weaver on December 8, 1985. The organ was removed from the 6,000-seat Ordway Theater in St. Paul, Mn. for which it was built, shortly before the theater was demolished. The removal was conducted by OHS members Nelson Barden of Boston and Joseph Dzeda of New Haven. The organ was largely restored, but with some changes, by Casavant Frères and Hokans-Knapp. The organ replaces an 80-stop 1969 Reuter that has been moved to a Lutheran church in Orlando, Fl. The Reuter replaced E. M. Skinner op. 231 of 1915 which was sold to Virgil Fox for \$7,000 and has since been dispersed. According to David Garth Worth, director of music, the 6,000 E. M. Skinner pipes of op. 308 are unaltered and in their original locations with the exception of three or four stops. The Casavant firm restored the original chests, added schwimmers to them, and added some new principal chorus ranks on new chests, increasing the total pipecount to some 7,200. The con-sol shell is new, but stop knobs, keyboards, and jams are original. The console mechanism is largely solid-state and new.

E. M. Skinner op. 719 of 1928, a F. 47 built for Our Lady of Mount Carmel R. C. in Chicago, has been refurbished by Gustav Fabry &

Sons, of Lindenhurst, Il., and remains unaltered, according to OHS member William Ferris, music director of the church. An all-Sowerby concert, featuring his *Classic Concerto*, began a re-dedication series on Feb. 21. The organ is celebrated in *The Life & Work of Ernest M. Skinner* by Dorothy Holden and available from OHS for \$28. A similar organ is currently available through OCH. It is in generally good condition, and will require the space of two chambers that are each 18' x 18' x 18'.

Herbert Huestis reports that his firm has completed installation of the 1924 E. M. Skinner op. 460 at Our Saviour's Lutheran Church, Bellingham, Wa. The instrument was relocated from a Lutheran church in Ithaca, NY. The 2-12 organ has two independent stops in the Great and five more duplexed with the Swell, and no pitch higher than a single 4' Flute available on the Great or Swell. Writes Mr. Huestis, "What a revelation it is. A completely unforced tone, and not quite what we expected! . . . [it] will survive here, I hope, without any change at all."



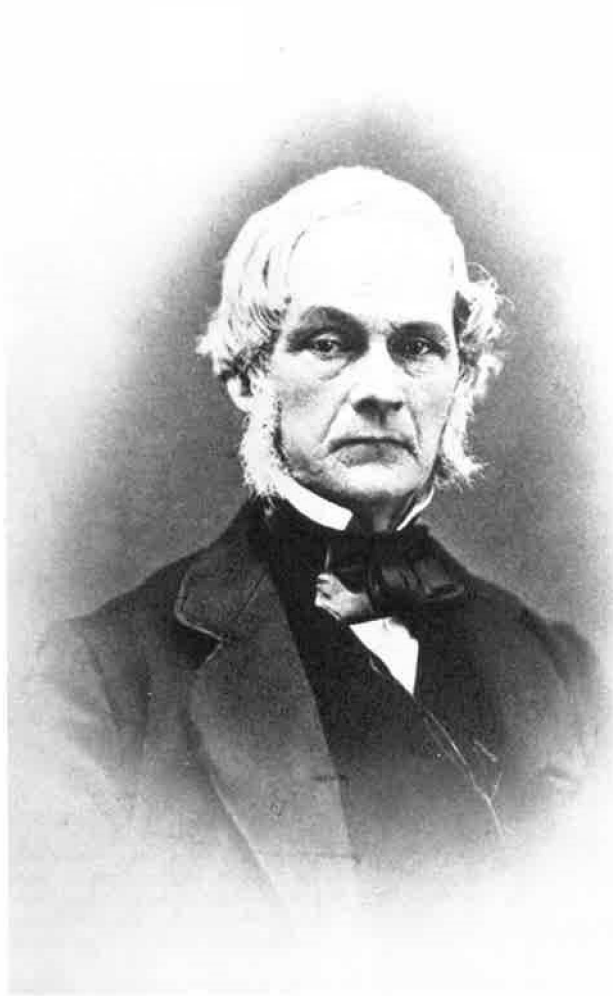
GENE BEDIENT

Hinners 1-8

A Hinners tracker organ that served Immanuel Lutheran Church, Staplehurst, Ne., for 80 years found a new home when its congregation merged with another. The Gene R. Bedient Co. restored the instrument with no tonal or mechanical changes and installed it at Pickens Presbyterian Church, Pickens, SC. The 1-8 was selected and purchased in consultation with Richard Peek, who played a dedication concert in April, 1985.

The Quincy, Il., *Herald-Whig* reported in November that Charles Aitken of Connecticut releathered the reservoir of the 1891 J. W. Steer & Sons 2m at the Unitarian Church in Quincy. The organ is not on the OHS Extant List, and is op. 320 as entered on the firm's opus list for Second Congregational. The church changed its name shortly after acquiring the organ, and now holds OHS membership.

Philip A. Beaudry & Co. of Lowell, Ma., has rebuilt a ca. 1885 George Stevens organ relocated by OCH for Holy Cross Church in South Portland, Me. The instrument had previously served North Baptist Church in Brockton, Ma., and First Parish Unitarian Church in East Bridgewater, Ma. Tonally redesigned, the two manual organ now has 16 ranks.



Thomas Hall in his only known photograph

ARCHIVIST'S REPORT

One of the greater and as yet unexamined primary sources dealing with nineteenth century organ building in New York is the Hall and Labagh business correspondence. Contained in two crumbling volumes, the ledgers were acquired by Robert M. Mohr (1825-1912) while he worked for Thomas Hall as a pipe maker. They were passed down through three generations to Louis F. Mohr (1911-1985) who presented them to the OHS Archives shortly before his death. Since records are not known to exist for Erben, Jardine, or Ferris, they provide a rare vehicle with which to examine the daily operation of a nineteenth century New York organ shop.

The correspondence begins at Thomas Hall's departure from the Erben shop in Fall, 1843. The letters continue without interruption until 1855 when they become intermittent until 1860. Then occurs an unfortunate break between 1868 and November, 1870. The most practical problem of using the source is the poor penmanship of Hall. No amount of patience makes some of the names and localities legible. The problem is compounded by the fact that the ledgers were drafts of the letters, thus corrections are made by crossing out entire lines, words, and even some paragraphs. John Labagh's writing is somewhat better, but with handwritten documents, errors can easily be made in transcribing them.

A typical entry is a response to an inquiry from a committee or clergyman, frequently at a great distance from New York. Many letters were written to parties in the West Indies, Virgin Islands, and Canada. The answer forwards a description (usually with a stoplist) of an organ suitable for the church with the price. In some cases there are references to an old organ to be taken in trade. Usually, if the church decided to purchase from Hall & Labagh,

letters were exchanged with descriptions, directions for set-up if no one from the shop was doing the installation, and much other important information. Other subjects covered in the correspondence include business proceedings such as shipping, pricing, advertising, employee relationships with the firm, and nineteenth century church music in general. The most exotic items found among the letters are an inventory of stock for the factory (v. 1, p. 182-4), and several work schedules where chores are divided among the various journeymen. Organbuilders are sometimes mentioned including Erben, Morss, Davis, Poole, and Standbridge.

The factory correspondence provides a window where twentieth century music historians can view the world of a nineteenth century New York organ shop. Obvious in these exchanges is the difficult struggle to get contracts in the face of stiff competition from Erben, Jardine, and, later, Ferris. Also evident are the problems of getting an organ from New York to Greenfield, Massachusetts, not to mention St. Croix and Cleveland. The following chronological list provides the date, name, place, and church (if known) of addressees in volume one. Hall was not necessarily consistent from letter to letter. Frequently church names are not given; city and states are likewise omitted. A similar listing of volume two will follow in a future issue. Efforts are underway to have the volumes microfilmed so that they may be borrowed through the mail on a limited basis. Like all materials in the archives, they are a source to be used. Specific questions can be referred to the archivist.

Stephen L. Pinel

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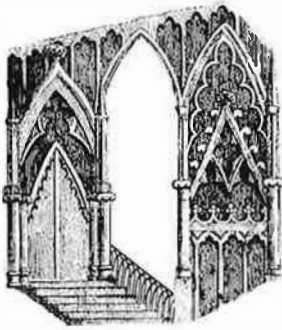


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10/18/43	2	C. W. Houghton		pro s/l.	6/26/45	47	D. W. Smith	order for pipes
11/13/43	2	Francis Cooper	Philadelphia					s/l
11/13/43	3	Nathan B. Warren	Troy, N.Y.	pro s/l.	(n. d.)	48	(no name)	First Pres., Brooklyn
11/28/43	4	Rev. Mr. Cook	Trinity, Geneva (N.Y.?)	inquiry	7/8/45	49-50	Consistory	Reformed Dutch, Brooklyn
11/18/43	4	Rev. Mr. Cook	Trinity, Geneva		(n. d.)	51	Rev. Mr. Buttridge	Woodstock, Canada West
12/23/43	5	J.C.B. Standbridge		personal	(n. d.)	52	Cha ^s Dior (?)	Reformed Dutch, Brooklyn
12/26/43	6	Rev. Samuel Cook	Trinity, Geneva		8/21/45	53	Wm. H. Ludlow (?)	
1/3/44	7	Rev. (?) Arsdale	Market St. Church	pro s/l	(n. d.)	54	D. R. Harrison	pro s/l
1/22/44	7-8	J.C.B. Standbridge		personal	(n. d.)	55	A. G. Phelps	pro
(n. d.)	9	no name	Blind Institute, NYC	pro s/l	9/29/45	55	Rev. A. A. Miller	Baltimore
2/24/44	10-11	P. H. Masie	Catholic, Norfolk, (Va.?)	pro s/l	9/29/45	56	Rev. William	
2/26/44	12	Rev. Mr. Atkinson	St. Peter's	pro s/l			Buttridge	Canada West
3/4/44	13	J. B. Crosby	Blind Institute, NYC	pro s/l	10/27/45	57	Joseph Thompson	Bridgeport
3/7/44	13	Dr. Muhlenberg	College Chapel, L.I.	additions	11/10/45	58	J. P. Crosby	Mercer St. Church
3/9/44	13-14	Dr. Muhlenberg	College Chapel, L.I.		11/11/45	59	George Alexander	Canada West
3/8/44	15	P. H. Masie	Norfolk		11/11/45	60-61	Rev. Wm. Buttridge	Woodstock, Canada West
4/7/44	15	Richard P. Morse		personal	11/17/45	62	Rev. Mr. Staunton	Morristown, N.Y.
5/3/44	16	Cha ^s King			12/8/45	63	George Alexander	Woodstock, Canada West
(n. d.)	17	F. Depeyster (?)			12/12/45	64	Wm. Ives(?)	New Haven, Conn.
6/12/44	20	J. B. Crosby	Blind Institute, NYC	additions	(n. d.)	64	Thomas	
7/16/44	21	Rev. Thomas J. Guion (?)					Messenger(?)	St. Ann's, Brooklyn
7/18/44	22	James Rees	Trinity, Geneva		(n. d.)	64	Choir Committee	St. Ann's, Brooklyn
8/19/44	22	J. P. Handy	2nd Pres., Claverack, (N.Y.?)	pro s/l.	12/27/45	65	M. Nash	Vicksburg, Mississippi
8/19/44	23	Mr. Warren	Rochester (?)	pro s/l	1/2/46	66	Wm. Iver	New Haven, Conn.
8/19/44	24	Boardman	Trinity, New Haven, CT	pro s/l.	12/31/45	67	George Alexander	Woodstock, Canada West
9/3/44	25	J. P. Handy	2nd Pres., Claverack		2/4/46	67	Daniel Sandford	Reading Co.
(n. d.)	26-7	Dr. Hodges	Holy Communion, NYC	pro s/l	2/4/46	67-69	M. Nash	Vicksburg, Mississippi
10/9/44	28	H. Erben		bill	2/4/46	69	George Dutton	Congregational, Newport, Herkimer Co. (N.Y.?)
10/8/44	29	J. P. Handy	2nd Pres., Claverack, N.Y.					
10/11/44	29	J. P. Handy	2nd Pres., Claverack, N.Y.		(n. d.)	70-71	(No name)	Greenwich Dutch Reformed, NYC
11/17/44	29	D. P. Alden						pro s/l
11/20/44	30	H. A. Legman (?)	Buffalo, N.Y.		2/4/46	72-73	P. Van Verden(?)	St. Thomas, (Virgin Islands) assembly
11/20/44	30	J. P. Handy	2nd Pres., Claverack, N.Y.					bill
11/27/44	31	E. W. Minard	St. John's		(n. d.)	74	Music Committee	Collegiate Reformed, NYC
(n. d.)	31	Rev. Dr. Sir	St. John's		3/12/46	74	L. P. Bailey	Zainesville (Ohio?)
(n. d.)	32-33	Grad Hawley (?)	Rutgers St. Church	pro s/l	3/12/46	75	Rev. David Clarkson	Belchertown?
1/29/45	33-34	Jacob Aims	St. Stephen's Epis., NYC	pro s/l	(n. d.)	75	L. P. Benchley	Newport, Herkimer Co.
(n. d.)	35-36	Rev. Sir		pro s/l	3/12/46	76-77	Rev. Dr. Anthon	St. Mark's Epis., NYC
2/26/45	37	George J. Jackson	Montgomery, Alabama	Seraphin	(n. d.)	77	(No name)	
3/31/45	37	Rev. Mr. Henderson	Trinity, Newark (?) N.J.		3/21/46	78	Dr. H. Anthon	St. Mark's Epis., NYC
4/15/45	38	Rev. Mr. Mohan(?)	Mount Holly, (N.J.?)		(n. d.)	79-81	Mr. Marshall	Calvary Ch, NYC
4/25/45	38-39	Rev. R. S. Killen	Christ Ch, Dayton, Ohio	pro s/l	3/30/46	82	George B. Rich	New Haven, Conn.
4/25/45	39	Rev. Dr. Muhlenberg			4/7/46	83	Rev. H. Anthon	St. Mark's Epis., NYC
(n. d.)	39	Rev. Mr. Henderson	Trinity, Newark, N.J.		4/10/46	84	George Alexander	Woodstock, Canada West
4/20/45	40	G. J. Jackson	Montgomery, Alabama	Seraphin	4/10/46	84	Rev. Wm. Buttridge	Woodstock, Canada West
(n. d.)	41	s/l for Ascension Church, NYC			4/25/48?	85	(No name)	9th St. Dutch
(n. d.)	42	s/l unidentified						Collegiate Ch.
(n. d.)	43	Organ Committee	Dutch Reformed, Brooklyn		(n. d.)	86	(No name)	Amity Baptist?
6/9/45	43	P. B. Hardenburg	Dutch Reformed, Brooklyn	pro s/l	(n. d.)	87	(No name)	Amity Baptist?
6/10/45	44-45	Bishop Quarters		pro s/l	4/13/46	88	R. S. Cox	Plainsville, Luzerne Co.
6/19/45	46-47	Dr. Austin	Grace Church	rebuild				pipe order

(n. d.)	89	(No name)		pro s/l	5/20/48	155	Edwin C. Rouse	Cleveland	
(n. d.)	90	(No name)	9th St. Dutch Collegiate Ch.	additions	5/23/48	156	Rev. Mr. Vinton	Grace Church	pro s/l
4/25/46	91	F. S. Miner	St. Croix, Virgin Islands	pro	6/7/48	156-7	J. M. Casey		
5/2/46	92	Sir	St. Croix	shipping	6/7/48	157-58	Cha ^s Heath		
5/5/46	93	Charles Davis	Calvary Ch., NYC	estimate	6/10/48	158	Philip L. Jones	Edgefield Co.	
5/13/46	93-94	Wm. Bakerwell	Zion Church	pro s/l	6/15/48	159	Wm. Townsend	Toronto, Canada West	pro s/l
5/18/46	93	Sir Cook	St. John's Clifton, S.I.	repairs	6/23/48	159-60	Cha ^s Heath		
5/18/46	94-95	F. S. Miner	St. Croix	bill	6/30/48	160-61	John Anthony	Natchez	pro s/l
5/18/46	95	J. P. Knox	St. Thomas, West Indies		7/6/48	161	Rev. Wm. Walsh		
(n. d.)	96	(No name)	St. Thomas, St. Croix	pro s/l	6/30/48	162	Contract	Colored Pres., Brooklyn	
5/20/46	96	(No name)	St. John's Clifton, S.I.	additions	7/15/48	163-65	Cha ^s J. Heath		
6/11/46	97	Charles M.			8/7/48	165-166	J. M. Casey		
		Leupp (et.al)	St. Thomas' Ch., NYC	repairs	8/7/48	166	Charles Heath		
(n. d.)	98-99	Henry Young	St. Paul's Church	rebuild s/l	8/7/48	167	Mr. Kingsland		
(n. d.)	100-101	Williams,			8/15/48	167-8	Luke Barber	Litchfield Co., Winstead	
		94 Pearl	Syracuse(?)	pro s/l	8/24/48	167-8	Charles Heath		
(n. d.)	101	Dr. Pott's Church	NYC	s/l	10/3/48	169	Ed. C. Rouse		
7/23/46	102	Rev. J. W.	Grace Ch.,		10/11/48	170	Rev. Wm. Barlow	Chicago, Illinois	pro
		Stewart	Prattsville, N.Y.	pro s/l	10/30/48	170	Rev. S. W.		
8/4/46	103	Gentlemen	9th St. Dutch				Manney	LaPorte, Indiana	pro
			Reformed, NYC	rebuild s/l	11/1/48	171	S. J. Sherwood	Chicago, Illinois	
8/24/46	104	Wendell J. Davis	Unitarian, Greenfield, Mass.	pro s/l	12/4/48	172	George Zontzinger	St. Mark's Philadelphia	pro
8/24/46	104	John Ten Eyck	Albany, N.Y.	shipping	12/7/48	172-3	Mr. Eigentrod(?)	NYC(?)	pro s/l
9/25/46	105	Jason E.			12/18/48	173-4	W. G. Harrison	St. James' College, Baltimore	
		Van Steubing		pro	12/18/48	174	Rev. J. Keysport	Hagerstown	
9/28/46	105	Wendell J. Davis	Unitarian, Greenfield, Mass.	shipping	1/1/49	175	F. Cooper	Philadelphia	
9/28/46	106	J. Kendall	Hartford, Conn.	shipping	1/1/49	175	Rev. Mr.		
10/1/46	106	Dr. Neilson	9th St. Church				Henderson	Trinity Church	pro
10/5/46	107	W. J. Davis	Unitarian, Greenfield, Mass.		1/10/49	176-77	Rev. H. M. Henderson		
10/6/46	107-8	H. Kleber		pro s/l	1/15/49	177	Rev. Alex S.		
10/29/46	109	Henry Perkins	First Pres., Philadelphia	pro s/l			Leonard	Emmanuel Ch., Brooklyn	bill
(n. d.)	109-110	J. D. Phelps	Union Sq. Puritan Ch., NYC	pro s/l	1/22/49	178-79	Rev. Charles Jones	Nashville, Tenn.	pro s/l
10/21/46	111	Mr. Ashton Reed	Philadelphia	inquiry	(n. d.)	180	George		
10/21/46	111-2	Rev. W. W. Woods	Zainesville, Ohio	pro s/l			Zontzinger(?)	St. Mark's Philadelphia	pro s/l
10/26/46	113	R. G. Paige		pro s/l	(n. d.)	181	Mr. Curtis		
10/31/46	114	Henry Perkins	First Pres., Philadelphia		2/7/49	181	Mr. Draper	St. Clement's	repairs
11/2/46	115	Calvin Otis	St. John's, Buffalo, N.Y.			182-4	Record of stock at	factory	
11/12/46	116	Mr. Harrington	Hartford, Conn.	pro s/l	(n. d.)	185	Ed. Gaskill	St. Jude's (NYC?)	pro
11/14/46	117	Thomas Berney	New Haven, Conn.	pro s/l	2/22/49	185-86	J. Harrington	Lyons	pro s/l
11/27/46	118-9	Calvin Otis	St. John's, Buffalo, N.Y.	pro s/l	3/11/49	187	Mr. Holden	Universalist Ch., Brooklyn	pro s/l
12/2/46	120	John L. C. Hain	Stanford	pro s/l	3/8/49	186	F. Jones	Nashville, Tenn.	pro s/l
12/1/46	121-2	Louis E. Smith	Baltimore		4/14/49	187	M. W. Halsey(?)		
12/21/46	123	Van Steubing			4/16/49	188-89	J. M. Casey	Oswego, N.Y.	
12/30/46	124-5	Louis E. Smith	Baltimore	pro s/l	4/23/49	189	Trustees of Puritan	Church	
(n. d.)	126	Hewitt(?)	Bishop Doane Chapel	pro s/l	4/25/49	190	Charles Jones	Christ Ch, Nashville	
1/8/47	126-7	E. Hopkins	Troy, New York	pro s/l	5/1/49	190	D. L. Holden		
1/10/47	127	G. W. Hewitt	Burlington		5/1/49	191	W. N. Marcey(?)	Norfolk	pro s/l
1/17/47	128	G. W. Hewitt			5/1/49	192	J. H. Harrington		
2/15/47	129-131	Joseph G.			5/10/49	192	G. B. Keith	Philadelphia	
		Maston(?)	Buffalo, N.Y.	pro s/l	5/11/49	193	J. M. Casey	Oswego, N.Y.	
3/26/47	132	Rev. J. G.			5/12/49	193	J. W. Stanton	New Orleans	
		Bedell(?)	Westchester	pro	5/23/49	194	G. B. Keith	Philadelphia	
(n. d.)	133	C. P. Wilcox	Columbus, Georgia	pro	5/23/49	195	J. Harrington		
(n. d.)	134	Dr. Hodges	Bound Brook, Conn.	pro s/l	5/26/49	195	G. Bacon	Broome St. Pres., NYC	pro s/l
(n. d.)	135	Rev. Mr. Bedell	Westchester	pro s/l	5/26/49	196	Rev. C.		
6/14/47	135	J. T. Adams					Churchild(?)	Quebec	pro s/l
6/7/47	136	(No name)	First Pres., Brooklyn	Bill	6/5/49	196	G. Zontzinger(?)	St. Mark's Philadelphia	
7/6/47	137	Henry Young	St. John's Church		6/7/49	196-7	J. T. Cushing	St. John's R.C., Goshen	pro s/l
(n. d.)	137	s/l for Erben organ in	11th Street Baptist Church		(n. d.)	197	(No name)	Norfolk St., Baptist, NYC	pro s/l
(n. d.)	137	s/l of old organ in	Christ Church, Anthony Street		6/12/49	197-98	Mr. B. M. Cassidy		
(n. d.)	137	s/l of organ in	Unitarian Church, Pierpoint St., Brooklyn		6/20/49	198	J. M. Marcy	Norfolk	
(n. d.)	138	s/l of organ at	Ascension Church		6/20/49	199	Rev. Edward Hitchcock		
(n. d.)	138	s/l of unidentified "Newark" organ			6/23/49	199	Rev. Cha ^s Jones	Christ Church, Nashville, Tenn.	
(n. d.)	138	Hook's estimate for Mr. Howes.			6/23/49	199-200	Reuben Nichols		
11/8/47	139	J. Earle(?)	Grace Ch., Brooklyn	pro s/l	7/2/49	200	Reuben Nichols	Nashville, Tenn.	
11/23/47	139-40	George J. Oates	Episcopal, Charleston (S.C.?)	pro s/l	7/5/49	201	Organ Committee	Broome St Pres., NYC	
(n. d.)	141	George Oates	Episcopal, Charleston		7/23/49	202	Jason Arnold	Norfolk St. Church	
11/27/47	141-42	Mr. Alfred H.			7/15/49	202	P. H. Wickman, Jr.	Broome St. Pres., NYC	pro s/l
		Rodgers	Newton		7/5/49	203	Rev. D. Zeckarias	Frederick	pro s/l
12/1/47	142-43	G. W. Hewitt	Burlington		7/10/49	203-4	W. Marcus		
(n. d.)	143	George Bacon	Central Presbyterian	pro s/l	7/10/49	204	J. M. Casey		
(n. d.)	143	Dr. Muhlenberg	Natchez	pro s/l	7/16/49	204	Reuben Nichols	Buffalo	
(n. d.)	143-44	Mr. Vinton	Grace Church	pro s/l	7/24/49	205	Reuben Nichols		
(n. d.)	144	s/l of second-hand organ at				206	List of Journeymen (?)		
		Emmanuel Episcopal Church, Brooklyn				207	Work Schedule, St. Clement's Church		
3/2/48	144	Gentlemen	Ninth St. Ch., (Dutch Reformed?)			208	Work Schedule, Dutch Reformed Church, Brooklyn		
12/19/47	145-46	Wm. Jillinghart(?)	Troy, New York	pro s/l		208	Work Schedule, St. Clement's Church		
4/6/48	147	Mr. H. B.				209	Work Schedule, First Presbyterian, Brooklyn		
		Buchanan	sec. Pres., Newburgh, N.Y.	pro		210	Work Schedule, Annunciation Church		
4/11/48	147	W. J. Pardee	Oswego, N.Y.	additions		210	Peter Erben finishing organ		
4/11/48	148	Rev. J. S.				211	Work Schedule, St. George's Church		
		Davenport	Oswego, N.Y.	additions	(n. d.)	212-13	Reuben Nichols		
4/14/48	149	Rev. Mr. Vinton	Grace Church	pro	7/27/49	213	J. M. Casey		
4/19/48	150-51	Rev. W. Manney	La Porte, Indiana	pro s/l	7/27/49	213-4	Reuben Nichols		
4/19/48	152	Rev. Mr. Watson			7/29/49	214-5	J. Harrington	Lyons	
5/8/48	152-53	J. M. Casey			7/31/49	215-6	Rev. Dr. Potts		
5/9/48	153	G. W. Hewitt	Burlington		8/20/49	216	M. Van Buren		
5/13/48	154	J. W. Wycoff	Pierpoint St. Baptist	inquiry	(n. d.)	217	s/l of Trinity Church, Geneva		
5/20/48	154	W. J. Pardee	Presbyterian, Oswego, N.Y.		(n. d.)	218	M. Van Buren		
5/20/48	155	J. M. Casey	Presbyterian, Oswego, N.Y.		(n. d.)	218	s/l of St. Paul's Church, Rahway, New Jersey		



OF THE IMPORTANT Organ-building firms of mid-nineteenth century New York, the craft of the Ferris & Stuart family is perhaps the least well-known or appreciated in modern times. This undeserved obscurity may be caused by the lack of a large body of extant instruments. Most of the firm's commissions came from Manhattan and Brooklyn congregations which could well-afford to replace them as soon as a change

of style necessitated something more current. While two three-manual instruments survive, most of the company's *oeuvre* is now lost to posterity. Some instruments survived until the 1960s when as many as seven or eight of the remaining organs were unsympathetically destroyed.

Families of organ builders are common among the history of New York instrument makers. Few engaged as many individual members as the Ferrises and the Stuarts. Involving three generations and at least nine journeymen, their story was one of frequent problems and unfortunate circumstances which prevented the company from reaching its potential. Richard Ferris, the founder, was a painstaking craftsman obsessively driven to produce the finest possible product. At his premature death, the firm was headed by his half brother, Levi U. Stuart. In several reorganizations, the firm continued to operate until the turn of the century. During its 60-year existence, the firm manufactured some of the famous organs in New York, and had earned a considerable reputation throughout the country.

THE FERRISES AND THE STUARTS: INSTRUMENT MAKERS IN NINETEENTH-CENTURY NEW YORK

BY STEPHEN L. PINEL, ARCHIVIST

BENJAMIN FERRIS

The first New York City Ferris known to be associated with instrument making was Benjamin Ferris. Few details regarding his life and craft are known. A flute, labeled "Ferris & Giffen" is housed in the musical instrument collection of Old Sturbridge Village.¹ Benjamin Ferris was a silversmith. He worked in Philadelphia (1802-1811), Waterford, New York (1811), Wilmington (1813), and Albany (1816).² The earliest *New York City Directory* entry for him appears in 1818-19, and establishes his address as 153 Duane. Another gentleman, Simon Giffen (occasionally misspelled Griffen), listed in the same directory as a "mus instr mkr," appears for the first time in the same year at the same address. They shared working quarters until 1822-23 when they apparently became partners, for the directory for that year states, "Ferris & Giffen, mus instr mkrs, 154 Fulton." The following years from 1824-1827 lists each of them separately as instrument makers but there is no further record of the partnership.³ Unfortunately, the relationship between Benjamin and Richard M. Ferris cannot be determined with certainty. He was probably Richard's uncle, but documentary proof is lacking.



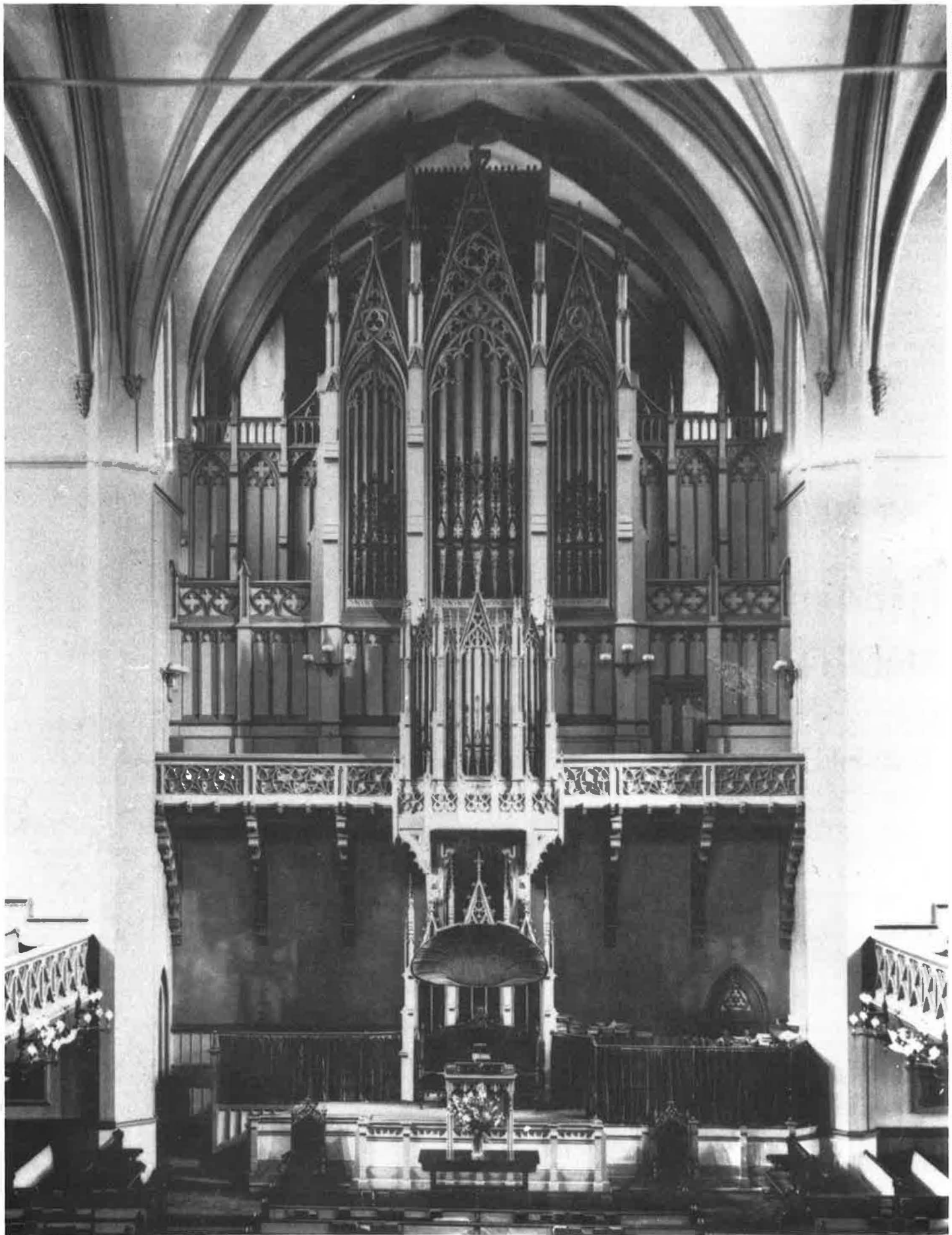
The case of the 1853 Ferris built for Strong Place Baptist Church in Brooklyn remains in the building which is now used as a Roman Catholic chapel.

RICHARD M. FERRIS

Richard was born in New York on 19 March 1818 and was the only surviving progeny of his mother's first marriage.⁴ Information concerning Richard's mother, Mary Montgomery Ferris (1798-1854), is sketchy. The exact place of her birth has not been documented. According to Clare Beames' biographical sketch of Richard published in 1870, Mary Ferris was born in Baltimore. However, the 1850 New York Census schedule places her birth in Pennsylvania. But, according to the death certificate of her son, Louis J. Stuart, her birth occurred in Washington, D. C. She and Richard's father married about 1816 and may have met in Philadelphia or Wilmington. At her death in 1854, the newspaper stated: "Philadelphia, Pittsburgh, and Wilmington papers please copy,"⁵ which indicates that she probably had family members living in those areas.

Richard's father was probably John Ferris (1788[9]-1823). The Municipal Archives and Records in New York City for 1823, the year Richard's father is known to have died, show only one death with the surname of Ferris, on 17 January of that year.⁶ John's age is recorded as being 34 years at his death. Nothing more is known about him. In the following year, the 1823-24 *New York Directory* contains the following entry: "Ferris widow Mary, Delancy n. Sheriff."⁷

Mary became engaged circa 1825 and thereafter married William Stuart (1798-1853). William also was said by Beames to have been born in Baltimore while other sources, including the 1850 Census, state Delaware. His first *New York Directory* entry, 1826-27, notes his occupation as a shoe and bootmaker. The address of his shop is given as 559 Broadway and the residence as a few doors away, across the street, at 602 Broadway.⁸ He is listed every year (except 1836-39 and 1852-53), including 1853-54, until his death. Though he is always listed as a shoe or bootmaker in the directory it is interesting that the



PHOTOGRAPHED COPY BY ROBERT F. HUGHES

The celebrated 1859 Ferris & Stuart organ built for the Broadway Tabernacle Congregational Church in Manhattan featured a unique winding system described on page 24. The organ exists in greatly altered form as two separate instruments in Methuen, Ma., as described in The Tracker 28:4.

1850 New York Census schedule states his occupation as an "Organmaker." He may have been assisting his sons and Ferris in the organ shop.

Levi U. Stuart was born during 1826 as the first child of Mary's second marriage. Then followed at least six additional offspring: William James, Lydia A., Mary Elizabeth, Louis James, Henry C., and George James Stuart. William Stuart, the elder, died on 28 November 1853,⁹ and Mary Stuart followed on 3 October 1854.¹⁰ Both were interred in a family plot in Green-Wood Cemetery, Brooklyn, New York.

Green-Wood Cemetery, founded in 1838, is one of the wealthiest cemetery corporations in the world. Since the first burials took place in 1840, many of New York's rich and well-to-do families have had their lots there, including several clans of instrument-makers, such as the Steinways and the Mandevilles. Because plots were very expensive, the Stuart's graves in Green-Wood may indicate that the family was quite affluent. The Stuart lot was large enough to hold two complete generations and parts of the third and fourth generations. It is marked by a central monument of simple design which has only four inscriptions: William Stuart, Mary Stuart, Richard M. Ferris, and Mary Ella Stuart (daughter of Levi U. and Mary E. O. Stuart).

Richard M. Ferris' early life is obscure. If Benjamin was his uncle, then his introduction to instrument making may have occurred as soon as he could walk. A biographical sketch written by Clare Beames provides some later details:

He was apprenticed to Hall & Erben [*actually just Erben*] in 1830 at the age of 12 "to learn the art and mystery of organ-building." Soon becoming an expert at tuning, his employers sent him to the south, and for the most part kept him there to set up, tune, and adjust the instruments sent from the factory in New York. He stayed there until 1837 [*corrected by Beames in a subsequent issue of the review as 1835*]. Returning to New York at that time, he had a strong desire now to remain in the factory to learn the various branches of the business that he had not had opportunities of acquiring while away. Mr. Erben [1800–1884] required him to go south on the same business as before. Young Ferris objected or refused; some words ensued and finally the passionate master struck the disobedient apprentice . . . The apprentice by legal means obtained his freedom, and his apprenticeship terminated when he was 19 [17] years of age, two [*four*] years earlier than the stipulated time.¹¹

Ferris then returned to the south to tune and repair organs on his own.¹² No specific references have yet been found to indicate where or what work he might have been doing at the time.¹³ In 1840 he returned to New York and established a shop on Fulton Street. The following year found him on White Street and in 1843 he relocated more permanently at 293 Bowery.¹⁴ What he did during these early years is a matter of conjecture; there is little evidence to suggest that he was building organs. Probably he was selling organ pipes and doing tuning and repair work on already completed instruments. Beames states that he made a few small instruments during this period for private parties. One of them may have been for Jacob Hines, president of Butcher's and Drover's Bank.¹⁵

Late in 1844 or very early 1845 Ferris entered a partnership with William Henry Davis (1816–1888). The new firm was known as "Davis & Ferris." Davis had been listed in the *New York City Directories* for many years as a piano maker. Often he is found at the same address of his father, Morgan Davis (d. 1835) who had been running a shop since the 1790's.¹⁶ His first appearance in the directory as an organbuilder occurs in 1844–45 at 293 Bowery, the same address as Ferris' shop. First known proof of their collaboration is found in the vestry minutes of St. Stephen's Episcopal Church in New York on 30 January 1845. The section states:

The committee on the organ submitted estimates from Messrs. Davis & Ferris, Henry Erben, and Thomas Hall, organbuilders. On motion made and seconded, that it is expedient to have a new organ, passed unanimously, after discussing upon the different estimates, a vote was taken upon Messrs. Davis & Ferris being the most favorable and carried unanimously.¹⁷

The bidding was quite competitive. Thomas Hall made the following offer to the vestry:

Jacob Aimy

29th January 1845

Estimate for building an organ with two sets of keys and pedals to be placed in the case of the organ now standing in St. Stephen's Church.

Great:

1. Open Diapason from gamut G	47
2. Stop. ^d Diapason	59
3. Principal	59
4. Twelfth	59
5. Fifteenth	59
6. Flute	37
7. Cremona	37

Swell:

8. Dulciana	37
9. Stop. ^d Diapason	37
10. Principal	37
11. Trumpet	37

Choir Bass:

12. Stop. ^d Diapason	22
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Pedals:

13. Large Open Diapason an octave and a half	18
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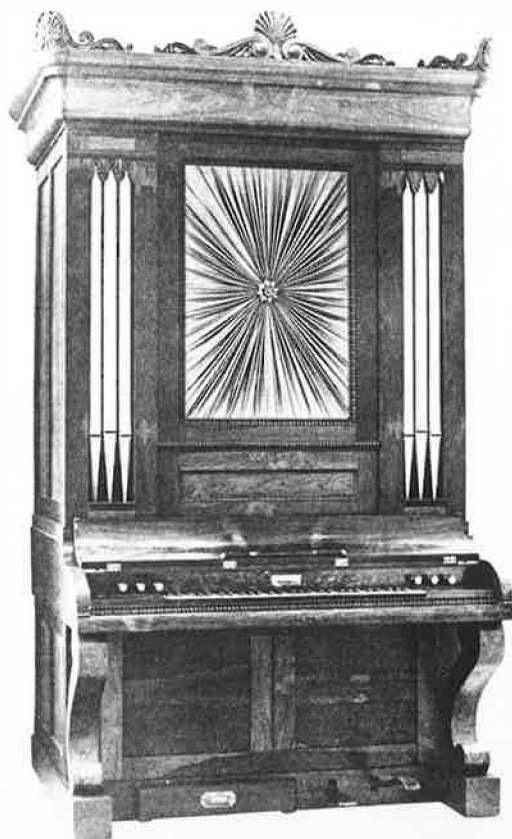
14. Coupler to connect the Pedals and Great Organ

15. do to connect the Gt. Organ and Swell

Herewith I beg leave to hand you an estimate for building the organ for St. Stephen's Church. I have made as you will perceive some alterations in the plan you showed me, viz.—by adding a Flute stop to the G^t Organ and arranging the lower octave of the Open Diapason so as to make it [available] in the Pedal bass. This I conceive to be desirable in as much as those pipes can then be used for the swell as well as for the G^t Organ. Although it might be desirable to have a somewhat larger instrument in your church, yet as the present old case is to be used and space appropriate to the organ is rather small. My price for the organ is eleven hundred and fifty dollars—and the old work which I consider of very little value beyond what the metal may be worth when melted up.¹⁸

[Unsigned]

Davis & Ferris had agreed to build the instrument for \$1,040. As it was their first ecclesiastical contract, they must have



A Ferris chamber organ, ca. 1850, is owned by the Metropolitan Museum of Art, New York. Its original location is unknown. Restoration of the instrument is underway.

lavished much care on the organ. A later entry in the vestry minutes indicates it was very well received:

The committee appointed to have a new organ built for St. Stephen's Church report that they have performed that duty ... and they now have the pleasure to say, that the new organ having been examined and performed on by some of the most eminent organists in the city (both professional and amateur) at and since the exhibition, is considered by them to be fully equal if not superior to any organ of its size in the city, not only for its beauty of tone, but also for its power, two qualities which are very seldom found combined.¹⁹

In the same year the firm received a contract from the Madison Avenue Presbyterian Church (not the congregation currently bearing the name). Thomas Hutchinson recorded it as a 1-14, 1½ octaves of pedal, but gave the wrong date for its installation in his *American Musical Directory*, 1861.

Ferris lived most of the time with his parents until their deaths in 1853 and 1854. During 1844-45 they resided at 285 Bowery; in 1845-46, 22 Bleeker Street; from 1846-47 to 1849-50, 59 Fifth Avenue. Then from 1850 to 1852 he lived by himself at 50 Fifth Avenue. By 1852 he was back with them at 10 Lafayette Place. Following their deaths, he is listed at 143 East 12th Street in 1856 and at 227 Chrystie in 1858, according to city directories.

In 1846 the firm acquired at least three contracts. The Calvary Episcopal Church organ is discussed in this issue. The others were St. Mark's Lutheran Church on Sixth Street between First and Second Avenue, and Greenwich Dutch Reformed Church at the corner of 10th Street and Hudson. Both were listed by Hutchinson as the same size, and they may have had the same stoplist. They had two manuals and 22 stops, each with an octave and a half of pedals. Unfortunately, neither stoplist is known to be preserved.

The contract for the Dutch Reformed instrument was signed about February first. The price was \$1,000, contributions

towards which were slightly deficient on the subscription books. The church hoped to realize the remaining monies from a sacred concert.²⁰ By early April the instrument was in place. Consistory minutes indicated they were pleased with the organ:

The committee appointed for the purchase of a suitable organ for our church as soon as the state of the subscriptions should warrant respectfully report, that they have fulfilled the duties of their appointment, and purchased an instrument of Messrs. Davis & Ferris Organ Builders of this city, that it is an ornament to our church and as far as they have been able to judge from the favorable expressions which have been given, that it meets with universal satisfaction.²¹

The sacred concert was held sometime in November or December, 1846, but no record of the event has yet been found.²² The remainder of the year saw the completion of the large three-manual organ for Calvary Church at Fourth Avenue and 21st Street, and the instrument for St. Mark's Lutheran Church.

Spring, 1848, began with a disaster. The manufactory at 293 Bowery caught fire the evening of Monday, April 3rd. A brief notice in *The New York Herald Tribune* provides some details:

The organ factory of Messrs. Davis & Ferris, No. 292 [sic] Bowery, took fire about half past 8 o'clock last evening. Damage about \$4000, partially insured.²³

Fortunately, its occurrence in early evening probably enhanced the chances for its discovery before the building was a total loss. At least one nearly-completed instrument, intended for the Second Presbyterian Church, Newburgh New York was destroyed in the blaze.²⁴

Their old friend and competitor Thomas Hall (1791-1874), was ready to take advantage of the situation. He immediately wrote to the congregation:

Mr. H. B. Buchanan: April 6, 1848
We were yesterday informed that the Second Presbyterian Church, Newburgh had purchased an organ from Mr. W^m H. Davis

A NOTE ABOUT NOMENCLATURE & PITCHES: Organs built in New York and in Boston during most of the 19th century adhered very closely to English nomenclature. In these English models, and even more so in the American adaptations of them, pitches of stops are defined by the name of the stop. Thus, pitches are rarely given in printed specifications. For readers new to thinking in these terms, it will be helpful to know that the following stop names always appeared at the pitches indicated, and at no other pitch unless indicated:

16'	8'	4'	2'
Double Open	Open Diapason	Principal	Fifteenth
Diapason	Violin Diapason	Octave	Piccolo
Open Diapason ¹	Stopped Diapason	Flute	Flageolet
Dulciana ¹	Doppel Flute	Night Horn	
Tenoroon	Melodia	Flute D'Amour	
Bourdon	Clarabella	Flute Harmonic ²	
Subbass	Dulciana	Violina	
Double Stopped	Bell Gamba	Clarion	
Diapason	Viol da Gamba		
Trombone	Gamba		
	Keraulophon		
	Salicional		
	Violoncello ³		
	Trumpet		
	Hautboy		
	Oboe		
	Clarinet		
	Cremona		
	Vox Humana		



rare, but are invariably called "Tierce" when they appear. Stops which appear with the suffixes "Treble" or "Bass" indicate limited or divided compass. The Stopped Diapason when divided at Tenor C or Tenor F so that its bass range may be used with a short-compass stop, such as Dulciana or Melodia, or so that it may be coupled to the Pedal while maintaining another registration in the upper part of the manual keyboard. Before ca. 1865, Swell organs were usually of short compass; that is although the keyboard would be complete, only one or two stops would play in the bass, the rest would play down to Tenor F or Tenor C. Some times, the bass was provided by permanently coupling the bass range of the Swell keyboard to another division. Therefore, examining a stoplist for the number of pipes in a given stop yields much information. A Swell organ, for instance, with many stops of 44-note compass and only one of 56 notes or perhaps all of 44 notes and one Stopped Diapason Bass of 12 notes) is of short compass ending at Tenor C.

The G-compass organ, which had disappeared by 1860, had manual divisions that proceeded into the octave below modern compass organs. Therefore, 8' ranks actually had pipes that spoke a Q² pitch below G on the keyboard. Pedal divisions, when present in these organs, may also have proceeded to the G below 16' so that the longest pipe in the division spoke at 21-2/3' pitch (though it was often called 24' pitch. Often, G-compass organs had no Pedal division, or may have had a C-compass Pedal.

When the 32' pitch was present, it was usually so noted by length of pitch.²⁵

1 The Open Diapason and Dulciana appear at 16' pitch in Pedal divisions only. In manual divisions, those stops at 16' pitch are indicated by the prefix "Double," or by length.

2 This stop only appears at this pitch in very large organs built later in the century, and is always so indicated if at 8' pitch.

3 The Violoncello is usually the second or third stop to appear in a Pedal division, and is usually at 8' pitch, although it sometimes appears in large organs at 16' pitch. Its pitch is occasionally ambiguous in unspecified stoplist notation.

4 Stops at 2 2/3' pitch are almost invariably called "Twelfth," and are usually of principal character. Independent stops at 1-3/5' pitch are



1858 Ferris & Stuart, Brick Presbyterian Church, Manhattan

of this city whose premises together with the organ were destroyed by fire a few nights ago. Now sir we do not wish to take any steps in the matter that can in the least interfere with Mr. Davis' interest in his present situation. On the contrary we are disposed to render him any service in our power, but if the Trustees of the church should under the circumstances of the case find it necessary to look somewhere else for an organ (owing to the delay which must arise before Mr. Davis can supply them) we shall be glad to sell them an organ which we have now finished and which I think you saw. It is a Grecian case about 12 feet high, and 5 feet deep.

We are disposed to sell this organ *(at)* a bargain *(and)* it is now standing in a Presbyterian Church in the upper part of this city and can be moved next week should they *(decide to)* purchase. Will you please make inquiry into the matter at the same time, and allow me to repeat we do not wish to take any steps which may prejudice Mr. Davis' interest.²⁵

(Unsigned, Thomas Hall)

What decision the committee made, if any, is not clear. They apparently didn't purchase the Hall since there is no further correspondence between him and the church. Neither is the Second Presbyterian Church, Newburgh, listed on any of Stuart's later printed lists. The congregation in question may have purchased an organ from George Jardine (1800–1882) entered on his 1869 list as "Presbyterian, Newburgh."²⁶

It is difficult to imagine how Davis & Ferris managed to stay in business. The destruction of their factory (only partially insured), loss of at least one organ, and the financial situation at Calvary where they had yet to be paid for their largest commission to date, must have placed them in serious financial constraints. There may have been assistance from the Stuart family to keep the firm afloat. Money problems may also have contributed to Davis' eventual decision to leave the partnership.

It took a few months for them to recover. Obviously, they decided to rebuild the manufactory as indicated by the directories which continue to list the firm at the same address. Only one instrument was known to have been built during the remainder of 1848: Alanson Street Methodist Church. It was a small organ of two manuals and 18 stops with an octave and a half of pedals.

The following year an instrument of similar size was constructed for the Norfolk Street Baptist Church. The congregation's first building had burned 12 June 1848 and a new edifice was erected on the same site.²⁷ Bids were received from Davis & Ferris and Hall & Labagh, who preserved the proposed stoplist in their correspondence ledger.²⁸ It is probably very similar or even identical to the instrument Davis & Ferris actually built for the church:

Plan and specifications of an Organ for the Norfolk Street Baptist Church.

General Remarks:

Pedals, an octave and a half from C.C.C to F, 18 keys, Open Diapason.

All metal pipes to be made of pewter with a mixture of one-third tin except the speaking pipes in front which are to be made of heavy Zinc not less than No. 17 Belgian Zinc . . .

1. Open Diapason	metal	all through	54 pipes
2. Stop	do	wood	54 "
3. Principal	metal	do	54 "
4. 12th	metal		54 "
5. 15th	do	do	54 "
6. Sesquialtera	metal	2 ranks octave 12th and 15th. to tenor F	108 "
7. Night Horn	do		37 "
			415
Swell to Tenor F			
8. Open Dia.	metal		37 "
9. Dulciana	do		37 "
10. St. Dia.	wood		37 "
11. Prin.	metal		37 "
12. Trumpet	do		37 "
13. 15th	do		27 "
			222
Choir Bass			
14. St. Diapason	wood		17 "
15. Pedals	C.C.C. 16 Feet		18 "
16. Coupler	Great & Swell		35
17. do	Ped. & Gt.		
18. Bellows Alarm			672

In the same year, Davis & Ferris sent an organ to St. John's R. C., Goshen, New York.²⁹ It was likely the firm's first organ delivered outside the New York City vicinity. No instrument is now known to bear a nameplate styled "Davis & Ferris," but the 20th century organ historian F. R. Webber recalled seeing one. He wrote to James Suttie:

Phil Croteau, a Brooklyn organ man, has a very curious little one manual in his shop and has had it for a long time. It has a Davis & Ferris nameplate.

Sometime during 1849, William H. Davis decided to enter the business by himself and left the partnership. The *New York City Directory* for 1849–50 has him situated at 67 McDougal Street. He continued to work on his own and eventually took his son, Henry L. Davis (1851–1915) into partnership with him. The company, known as William H. Davis & Son, continued in business until the son's death.

After a few difficult years, the early 1850s were a period of growth for Ferris' shop. Each year more instruments were built: at least three in 1850; three in 1851; four in 1852; five in 1853; and six in 1854. As the number of orders began to increase, Ferris hired additional workers. In 1852 Reuben Midmer (1824–1895) joined the crew. Born in Sussex, England, Midmer came to the United States about 1840. By 1843 he was working for Thomas Hall and around 1848 entered the employ of Henry Erben. In 1852 he joined the Ferris crew and was quickly promoted to shop foreman. In 1862 he left to establish his own business in Brooklyn.³⁰ Other noted employees were John H. (1830–1899) and Caleb S. Odell (1827–1892) who left in 1859 to begin their own business. Ferris had, in addition to these men, his five half-brothers: Levi, William, Louis, Henry, and George working in the shop. One of the commissions from the period was built in 1851 for Trinity Episcopal Church, Easton, Pennsylvania. The vestry minutes of 29 September 1851 state:

Resolved, that Mr. Wolf be authorized to contract with Mr. Orlando Weed for the building of an organ on the terms proposed, with discretionary powers to vary the same as he may deem beneficial and expedient on giving a sufficient guarantee.³¹ Almost two months later the same committee recorded:

Resolved in as much as Mr. Orlando Weed has failed to comply with the contract or to give any definite answer to the vestry relative to his acceptance of the same for building the organ, that the offer to contract with him for the purpose be rescinded.

**Scheme of the Organ in
ALL SOULS CHURCH,
New York City, built in 1856.**

Compass on the Manuals.....CC to G, 56 Keys.
Compass on the Pedals.....CCC to D, 27 Keys.
Three Rows of Keys.

GREAT ORGAN, 12 STOPS.

- | | |
|---|------------------------------------|
| 1. Double Open Diapason, metal.....16 feet. | 6. 2d Principal, metal.....4 feet. |
| 2. First Open Diapason, metal.....8 " | 7. Twelfth, metal.....3 " |
| 3. Second Open Diapason, metal.....8 " | 8. Fifteenth, ".....2 " |
| 4. Stop Diapason, wood.....8 " | 9. Sesquialtera, ".....3 ranks. |
| 5. 1st Principal, metal, 4 " | 10. Mixture, ".....2 " |
| | 11. Trumpet, ".....8 feet. |
| | 12. Clarion, ".....4 " |

CHOIR ORGAN, 9 STOPS.

- | | |
|--------------------------------------|-------------------------------|
| 13. Open Diapason, metal.....8 feet. | 17. Principal, metal...2 feet |
| 14. Dulciana, metal...8 " | 18. Rohr Flute, "....4 " |
| 15. Keraulophon, "....8 " | 19. Wald Flute, wood, 4 " |
| 16. Stop Diapason, wood.....8 " | 20. Fifteenth, metal...2 " |
| | 21. Cremona, "....8 " |

SWELL ORGAN, 10 STOPS.

- | | |
|----------------------------------|-------------------------------|
| 22. Bourdon, wood...16 feet. | 26. Principal, metal, 4 feet. |
| 23. Open Diapason, metal.....8 " | 27. Cornet, "....3 ranks. |
| 24. Dulciana, metal..8 " | 28. Sesquialtera, "....2 " |
| 25. Stop Diapason, wood.....8 " | 29. Trumpet, "....8 feet. |
| | 30. Hautboy, "....8 " |
| | 31. Vox Humana, "....8 " |

PEDAL ORGAN, 3 STOPS.

- | | |
|--------------------------------------|------------------------------|
| 32. Open Diapason, wood.....16 feet. | 33. Dulciana, wood, 16 feet. |
| | 34. Bourdon, "....16 " |

COUPLERS.

- | | | |
|--------------------|--------------------|--------------------|
| 35. Pedal & Great. | 38. Great & Choir. | 41. Pedal Check |
| 36. Pedal " Swell. | 39. Great " Swell. | 42. Bellows. |
| 37. Pedal " Choir. | 40. Choir " Swell. | 43. Vox Tremulant. |

Reproduced from the 1871 factory brochure.

Resolved that the vestry enter into a contract with Mr. Richard M. Ferris, to build an organ for Trinity Church, according to the description agreed upon, provided the cost of the same not exceed the sum of \$800. The same to be completed in six months.³² The instrument was moved to a new building during 1871 and was destroyed by fire on 8 March 1873.³³ No details or descriptions of it are known to exist.

The most significant commission was for an organ to be installed at the 1853 New York World's Fair in the Crystal Palace. It was built, but before it was installed a disagreement arose between Ferris and the Board over who would pay the insurance on the organ and the recitalists' fees.³⁴ The instrument was temporarily set-up in the Twentieth Street Congregational Church. Later the same year, the trustees of the West Twenty-Third Street Presbyterian Church decided to purchase it for a new church building they were constructing. The Trustee minutes record details of its acquisition:

The committee on the organ . . . reported purchase of the organ of Mr. Ferris at \$1,900 and the organ [is] now in use by the society in 20th [&] 8th . . .³⁵

A dedicatory article provided additional information:

A large arch in the front wall of the audience room affords the place for the organ, which is encased in a style to harmonize with the architecture of the church. This instrument is one of the best in the city. It was built last year by Mr. Richard M. Ferris, and designed for Exhibition at the World's Fair. The arrangement for exhibition not being satisfactorily made, the organ remained at the factory [?] until purchased by the church. It contains twenty-eight stops, two octaves of pedals, a double swell-box, and many new improvements, as might be expected of an instrument built with care and leisure and intended for such competition.³⁶

An 1853 contract signed with New England Congregational Church in Brooklyn began a long series of commissions from Brooklyn churches. Most were large two-manual organs, usually with two-octave pedalboards. One of the more substantial was built in 1855 for Immaculate Conception R.C. Church, Ewen and Remsen Streets. The stoplist, recorded in 1908 by the Louis Mohr Co., shows a large two-manual design with a Great principal chorus from 8-foot pitch to a three-rank mixture, and a Swell chorus from 8-foot pitch to Fifteenth. Suspicious is the presence of a Vox Humana which may have been a later addition replacing the original Swell Open Diapason. Other Brooklyn contracts included First Baptist (1854), St. Charles Borromeo (1854); and St. Mary's R.C. (1855).

Ferris also built a number of residence organs during the 1850s. One of these, as yet undated but probably built in 1857, was commissioned by J. Wrey Mould. In 1858, when he decided to sell the instrument, an entry in the Musical World provided a vivid description:

At the Bank of Commerce in this city, in the office of our architecturally musical friend, J. Wrey Mould, is a very fine parlor organ for sale, which should stand in some Fifth Avenue drawing room. It was built by R. M. Ferris & Co., of this city, is quite new and has been decorated in very beautiful style by Mr. Mould himself—the pipes being "diapered" in blue, red and gold. It has an open and stop diapason, treble and bass, Principal, 15th, Dulciana, Keraulophon and Rohr Flute; 1½ octaves of pedals coupling with the manuals, and the whole instrument in a Swell case. There is a hand, as well as foot, lever for the bellows. The organ is remarkable for sweetness and richness of tone, and is so handsome externally that it ought to occupy some highly embellished locality. The price of the instrument is \$1 000. It may be seen any day before two o'clock at the Bank of Commerce.³⁷

Another remarkable parlor organ was purchased in 1854 by J. Cleaveland Cady for his Hartford, Connecticut, residence. It had the unusual manual compass of 61 notes. At the time, it was said to be the largest residence organ ever built or owned in the United States. The original nameplate is preserved in the OHS Archives.³⁸

Authors have suggested that Richard Ferris may have been insecure as a mechanic and that this trait may account for his premature departure from the Erben shop in 1835.³⁹ Observation of the craftsmanship employed in the organs built by the firm before his death, and his ingenuity demonstrated by his invention, refute this. In 1851, he was granted patent for a combined piano and organ:

The nature of my invention which relates to the combination of certain or all the tubes of the organ with the pianoforte, consists, not in said combination, but in the manner of effecting it, so that either the pianoforte, or organ can be played separately, both at the same time by the same set of keys, or one by one hand, and the

**1855 Richard M. Ferris
Immaculate Conception R. C. Church, Brooklyn, NY**
recorded Jan. 1908 in L. F. Mohr stoplist collection

- | | |
|--|--|
| GREAT C-f³, 54 notes | SWELL C-f³, 54 notes |
| 8' Open Diapason | 8' Stop Diapason treble |
| 8' Stop Diapason treble | 8' Stop Diapason bass |
| 8' Stop Diapason bass | 8' Dulciana |
| 8' Gamba | 4' Principal |
| 8' Dulce | 2' Fifteenth |
| 4' Principal | 8' Trumpet |
| 2' Fifteenth | 8' Hautboy |
| Sesquialtera | 4' Clarion |
| 8' Trumpet | 8' Vox Humana |
| 8' Cremona | |

- PEDAL C-g, 20 notes**
16' Double Open Diapason
16' Bourdon
8' Violoncello

COUPLERS and MECHANICAL STOPS

- Swell Organ to Great**
Great Organ to Pedal
Swell Organ to Pedal
Tremulant
Bellows Signal

Nomenclature in bold type is copied from the source.

other by the other hand of the player, each being provided with a separate set of keys, and either set being capable of being coupled with the other set so as to be operated at the same time.

It also consists in the employment of a set of pedals for operating on certain or all of the pianostrings and organ pallets; the said pedals are capable of being coupled with either the organ or piano keys, or both, or uncoupled altogether.

The objects desired to be obtained in my improved attachment are that of uniting more of the power of the two instruments than has been done in any former combination of the pianoforte and organ, also that of bringing both more perfectly under the control of the player.⁴⁰

Ferris dated the description 11 June 1851 and the patent was granted on 16 December 1851. The witnesses were O. D. Munn, and R. W. Fenwick.⁴¹

Ferris secured a number of important contracts in Manhattan during the first few years of the 1850s. Among them were St. John the Baptist R. C. (1852), Calvary Baptist (1853), and Transfiguration R. C. (1853?). Following Erben's lead in supplying the first organ to a synagogue in 1841 (K. K. Beth Elohim, Charleston, S. C.), Ferris built a 2-24 in 1852 for Temple Synagogue on East 12th Street between Third and Fourth Avenue.

Another interesting instrument was built in 1855 for the Thirteenth Street Presbyterian Church. An organ bought in 1853 from Henry Erben burned on 8 January 1855. A newspaper article states that it had been insured for \$4,000.⁴² The edifice was rebuilt on the same site and included a new instrument ordered from Richard Ferris. The newspaper carrying a story of the church dedication on 7 October 1855 says:

The organ is large and of very good tone, which, being associated with a most excellent choir of young ladies and gentlemen, will make this church popular for its music as well as its religion.⁴³

F. R. Webber also records:

Thirteenth Street Presbyterian Church, often called Village Presbyterian, has the highly ornate, pseudo-Renaissance case of a Ferris & Stuart [sic]. In it is an Odell 2 manual of the year 1903, [Op. 391] and no doubt many of the old Ferris pipes.⁴⁴

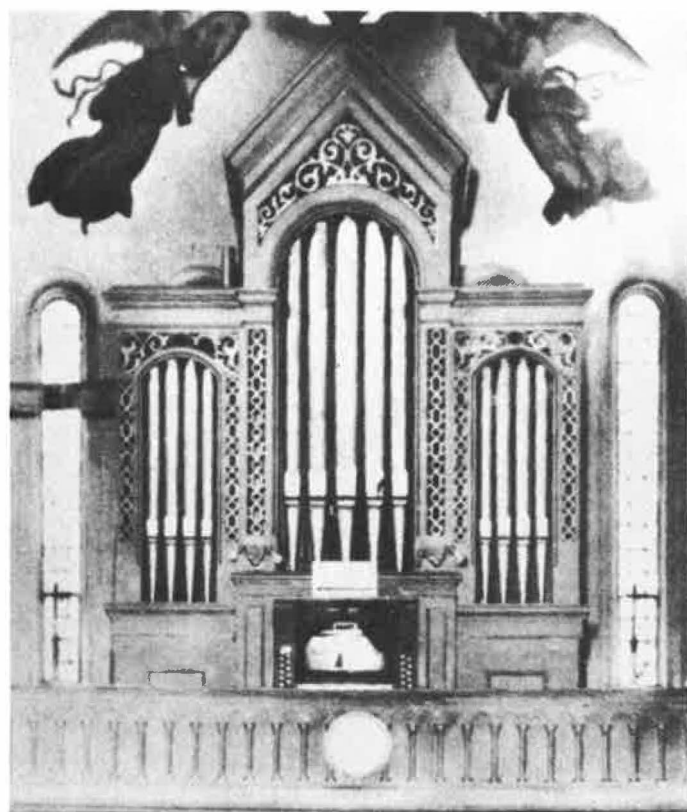
During 1852 Ferris decided to relocate his shop. The *Directory* for 1852–53 gives the new address as 464 Houston Street, where Ferris remained for the rest of his career.⁴⁵ The increasing number of orders for larger instruments dictated larger and more commodious facilities for construction and erection space.

Richard Ferris was a musician. Beames states he "had an excellent tenor voice, and was a good church singer."⁴⁶ In 1852 when the *New York Musical World* began soliciting subscriptions, Ferris was one of the first to sign up. His name is listed with other subscribers.⁴⁷

In 1853 Ferris built an organ for the Strong Place Baptist Church, Brooklyn, New York. Installed in a stunning neo-gothic case, which is still extant, it was a large two-manual instrument with 28 stops and two octaves of pedal. The facade design is unusual. Individual basses of the Great Open Diapason, in a three sectional arrangement 3-5-3, are separated from each other by wooden posts. The instrument was pivotal in Ferris' career for another reason. F. R. Webber (1887–1963) gave the reason:

The Strong Place Organ that you mention is quite likely the one that is associated with a great legend of the organ world. He [Ferris] was so painstaking that it took him weeks for the final tonal finishing and tuning. He was a man of irritable disposition, and the church officials of Strong Place congregation became tired of his endless tuning and regulation. They locked the coal room. Ferris continued his work in a cold church, and according to verbal tradition he contracted a severe cold [probably pneumonia] that weakened him and hastened his death.⁴⁸

By 1855 Ferris' reputation as a builder of high-quality instruments began to move beyond New York. In 1856 an instrument was sold to St. Paul's Episcopal Church, Fairfield, Connecticut, and in 1857 to Fourth Baptist, Philadelphia; First Presbyterian Church, Norristown, Pennsylvania; and St. Andrew's Episcopal Church, Wilmington, Delaware. Each year also saw an increase in the total number of instruments built: at least five in 1855; six in 1856; and seven in 1857.



1858 Ferris & Stuart, St. Mary's R. C., Newark, NJ

A two-manual organ was built in 1856 for the Fourth Avenue Presbyterian Church in New York at the corner of 22nd Street. The Great had the new-fashioned Melodia in addition to the Keraulophon, Stopped Diapason, and Dulciana in a moderately sized design. Clare Beames reported the stoplist in *The New York Weekly Review*:

Great:	Pipes	Swell:	
1. Open Diapason	56	14. Bourdon	44
2. Dulciana bass	56	15. Open Diapason	44
3. Dulciana treble	56	16. Dulciana	44
4. Keraulophon	44	17. Stopped Diapason	44
5. Melodia	44	18. Principal	44
6. St. diap. bass	56	19. Twelfth	44
7. St. diap. treble	56	20. Fifteenth	44
8. Principal	56	21. Trumpet	44
9. Rohr flute	44	22. Hautboy	44
10. Twelfth	56	Swell Bass:	
11. Fifteenth	56	23. Bourdon	12
12. Sesquialtra 3rks	168	24. Dulciana	12
13. Cremona	44		
Pedal Bass:			
25. Double open diapason	25		
Mechanical Registers:			
26. Swell Organ to Great			
27. Great Organ to Pedal			
28. Swell Organ to Pedal			
29. Tremulant			

At a concert held the following year in 1857, the reviewer in *The Musical World* had some criticism for the organ's placement:

The concert was given partly upstairs, from the organ gallery, and partly downstairs, from a platform on which was placed a grand piano . . . The opening organ pieces, of both parts, by Mr. Hopkins, were zealously played—the second part being more in character with the instrument than the first . . . The organ of the church, recently built by the Ferris brothers, is a well-voiced instrument, but has a bad place—like a great many other organs in a great many other churches. It should be brought down from the ceiling to at least the first gallery . . . The proceeds from the concert were applied partly to charity, and partly to defraying the debt on the organ.⁴⁹

The unique situation of a much smaller instrument from the same period was described by F. R. Webber. It was installed at Christ Lutheran Church, New York, in 1857:



1858 Ferris & Stuart, St. Mary's Roman Catholic Church, Norfolk, Virginia

The organ was discovered about three years ago when the church was demolished to make way for a housing project. The organ was behind a larger Odell, and may have been preserved at a time when tubular and electro-pneumatic action was regarded with caution by church committees.

The Stopped Diapason is of metal, and it is really a large Rohr Flute, with chimneys and very large flexible ears.

On one of the Principal pipes is the name of John E. Ayers, the date, June 23, 1857, and the words, "Third Scale Principal." On the Bell Gamba is the name G. N. Osler and the date June 22, 1857. On the Dulciana is the name of James W. Hoey, and the date 1857. On the so-called Stopped Diapason is the name Arnolph Polster, and the date 1857, and the words "Third 3."

The organ was restored in 1951 by Mr. Harry Odell, of Yonkers, who has it in his home.⁵⁰

The four rank stoplist was probably not unlike those of numerous other small instruments built by the firm. Two such organs went to Court Street Baptist Church, Portsmouth, Virginia (1858), and Ascension Episcopal Church, Greenpoint, Brooklyn, in 1859. The price of each was \$425.00

In 1856 Ferris constructed the second large three-manual instrument of his career. The organ for All Souls Unitarian was of comparable size to the Calvary Church instrument. The Great chorus began with a 16' Open Diapason, had two 8' Open Diapasons, two Principals, a Twelfth, Fifteenth, two mixtures, and a Trumpet and Clarion. The Swell was tonally similar except the 4' Clarion was replaced by an 8' Vox Humana, which, if original, is likely the first recorded example of the Vox Humana in the United States. The Choir was also similar except the substitution of 8' and 4' flue stops in place of the mixture. The final voicing and tuning evidently went on and on. Clare Beames wrote:

In finishing the organ in All Souls church—which was one of his last efforts—he was so over particular about the tuning, being several months about it, that it was thought he would never get through.⁵¹

This author speculates that Ferris suffered a stroke late in 1856 or early 1857. This would explain why there was a reorganization of the company bringing Levi U. Stuart (1826–1904) into partnership. Such a change was necessary to carry on the legal and financial affairs of running the firm. The only cosmetic change appeared to be the shift of the name from Richard M. Ferris to Richard M. Ferris & Co., but it is probable that Levi Stuart took on much more responsibility.

Other evidence supports this "stroke" hypothesis. Ferris' name disappears from correspondence and contracts during 1857 and 1858. One example is a large collection of receipts, letters, and the contract for an organ built January, 1858, for First Presbyterian, Norristown, Pennsylvania. All documents are signed by Levi U. Stuart or William J. Stuart. Additionally, the first-known, paid ad for the firm appears in the 1858 *New York City Directory*. It carries the name of William J. Stuart, not of Richard Ferris. The situation is the same for other materials extant during the 1857–58 period. Among them are materials from St. Andrew's Episcopal Church, Wilmington, Delaware, where all references are to the Stuarts.

The name of the firm made a gradual movement toward "Levi U. Stuart." In 1857 the firm was referred to as Richard M. Ferris & Co. By mid-year 1858, various church records all refer to the firm as Ferris & Stuart. Two examples are the Trustees' minutes of Court Street Baptist, Portsmouth, Virginia,⁵² and the newspaper coverage for St. Mary's R.C. Church, Norfolk, Virginia,⁵³ where the firm built organs in 1858. The nameplate

for the latter instrument actually states "Ferris & Stuart." The same is true for other records of the period. When the instrument for Brick Presbyterian Church, New York, was ordered in January 1858, the firm was referred to as Richard M. Ferris & Co.,⁵⁴ but when it was dedicated an article in the *Musical World* referred to the builder as "Ferris & Stuart."⁵⁵

Ferris' failing health may have been the reason Clare Beames reported in 1870 that the 1856 All Souls Unitarian instrument was one of Ferris' "last efforts."⁵⁶ F.R. Webber writing in 1962 also came to similar conclusions:

Mr. Ferris suffered a stroke either before or after the coal room incident [at *Strong Place Baptist Church* (1853)], and this didn't help matters.⁵⁷

Even if Ferris was not completely incapacitated during the last two years of his life, it seems unlikely he had much to do with business affairs. Beames said his condition became continually worse as time passed.

The last instrument completed before his death was built for Brick Presbyterian Church in 1858. An article in *The Musical World* described the public exhibition held on the evening of December 5, 1858:

The new Brick Church on Fifth Avenue, corner of thirty-seventh street (The Rev. Dr. Spring's), was thrown open on Friday evening, the 5th inst., to give an opportunity for the exhibition of a new organ built by Messrs. Ferris & Stuart, of this city. The house was well filled and the audience appeared much interested in the performances. Mr. C. Jerome Hopkins opened the evening's entertainment with his transcriptions of the Pilgrim Chant from Tannhauser, which was very satisfactorily played, closing with an extempore performance, also well received.

Mr. G. W. Morgan [1822-1892] presided in the second part, giving us a variety of pieces which were well calculated to bring out the power and quality of the organ in its details. Mr. Morgan has a deservedly high position as a first class organist, and his playing is marked by a clearness, precision and correctness of method, seldom equalled and rarely excelled.

The organ contains some thirty stops and has a number of improvements introduced by the builders. It is situated directly in the rear of the pulpit, and is intended we understand, for congregational purposes only, as there is no room for any choir singers. With a competent organist and efficient leader, to give assistance and direction to the congregation, so that there may be time as well as tune in every part of the house, we see no good reason why congregational singing should not be perfectly satisfactory in Dr. Spring's church. At any rate, a good beginning has been made in providing a first class organ as the foundation for further progress.⁵⁸

Richard M. Ferris died the following day on 6 December 1858. The cause of death as indicated by the Municipal Archives and Records of the City of New York was paralysis (another reason to support the possibility of a stroke, or series of them). A short notice in *The New York Herald Tribune* stated:

His friends, the relatives and friends of the family, and those of his brothers, William J., Levi M. [sic], James L. [probably Louis J.], and Henry C. Stuart are invited to attend the funeral, this (Wednesday) afternoon at two o'clock, from the residence of his brother Levi M. [sic] Stuart, no. 168 East 21st Street.⁵⁹

He was interred 8 December 1858 in the family plot at Greenwood Cemetery in Brooklyn, section 15, lot 7,578, and rests beside his mother and stepfather.

Ferris was a fanatic about the quality of the instruments he produced. Historical reports are consistent in this regard. "He was very nervous, precise, and exceedingly irritable. If a piece of work did not exactly suit him he would destroy it."⁶⁰ He spent excessive amounts of time tonally finishing and tuning his instruments. "His ear was very acute, and in tuning an organ, he could scarcely satisfy himself. . ."⁶¹ Ferris had earned the respect of musicians and even the supercritical Edward Hodges had some kind words to say about him. Prophetically sensitive to the hazards of health faced by a man at mid-life in the mid-19th century, Edward Hodges wrote on 11 February 1853:

Mr. Ferris is acknowledged to be about the best organ pipe maker we have. He is a rising young man, modest & yet enthusiastic, a native of this city, and destined, as I believe, if life and health be spared him, to become eminent in his profession.⁶²

Levi M. Stuart

LEVI U. STUART

Levi U. Stuart was born in New York on 30 December 1826. His parents were Mary (1798–1854) and William Stuart (1798–1853) and he was a half-brother to Richard Ferris. Few details regarding his early life are available. In 1840 when Richard returned to New York, he immediately took Levi as an apprentice.⁶³ He learned the business from Richard and remained in organ work for the rest of his life.

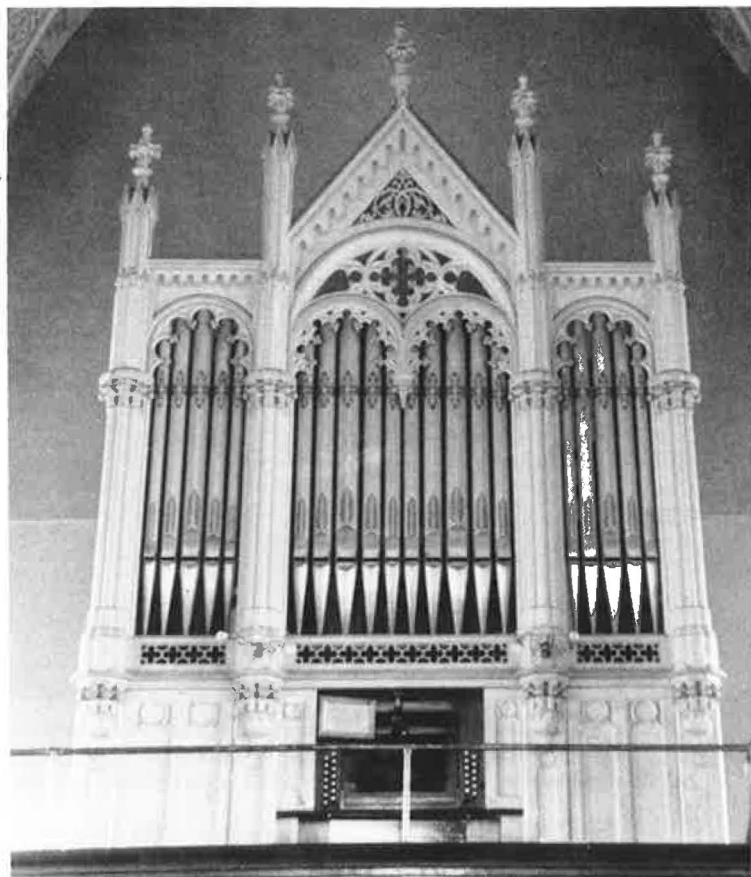
Levi married Mary Elizabeth Oakly in 1855. She was born on 2 May 1835 in New York and was the daughter of Johanna Oakly (1815–1902?) who was still alive when the 1900 Census was taken.⁶⁴ Their first child, Mary Ella Stuart, was born 8 September 1857. She lived only seventeen months and died on 7 February 1859. A short newspaper notice announced the funeral:

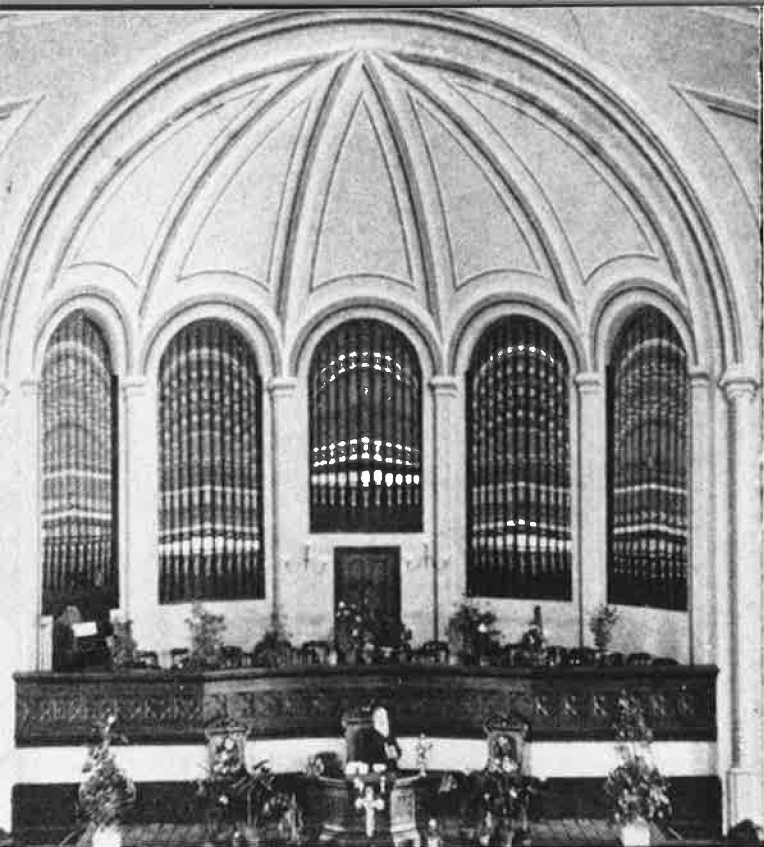
Stuart—On Monday February 7, of Scarlet Fever, Mary Ella, aged 17 months, only child of Levi U. and Mary E. Stuart. The friends of the family are respectfully invited to attend the funeral on Wednesday 9th inst., at 2 o'clock p.m., from 168 East 21st Street.⁶⁵

Levi officially took control of Ferris' business at Richard's death in December of 1858. Because of Ferris' declining health during the previous two years, it seems likely that Stuart actually began running the company somewhat sooner, probably in 1857. A substantial three-manual instrument was commissioned and completed during this period for St. Mary's R.C. Church, Norfolk, Virginia. Still extant, the magnificent instrument housed in a three-sectional Gothic case remains nearly intact as the builders left it. Tonally the organ had an important innovation. It contained perhaps the earliest use of the Voix Celeste in any New York-built instrument. The local newspapers reported that it was installed during July, 1858. Perhaps while the builders were in Norfolk, they negotiated the contract for an instrument for the Court Street Baptist Church, Portsmouth, Virginia located across the river.

1861 L. U. Stuart, built for Washington Square Methodist Church in Manhattan, is now located at St. Mary's R. C. in Canton, NY.

PHOTOGRAPHIC COPY BY ROBERT F. REICH





1879 STEREOTICON COPY BY STEPHEN PINEL

1867 L. U. Stuart, First Presbyterian Church, Middletown, NY

There was an increase in the number of instruments manufactured during 1858 and 1859: at least eight each year. These two years were probably the production climax for the company. In 1860 the number fell to six. One effect of Ferris' death on the day-to-day operation was the decision of John H. and Caleb S. Odell to leave the firm's employ. With their exit went two of Levi's most experienced journeymen. New geographical boundaries were set as instruments were shipped to more distant localities. In 1859 an organ was purchased by St. Paul's Episcopal, Columbus, Mississippi, and in 1860, instruments were sent to Greenwich, Connecticut, and Hudson, Ohio.

The latter instrument had in interesting history. Records of the First Congregational Church, Hudson, state:

The music was improved. Instead of string instruments in the choir a melodeon was introduced, and in 1860 a second-hand pipe organ was purchased for \$500, and \$200 spent in enlarging and improving it.⁶⁶

The instrument was moved to a new building dedicated 1 March 1865, where it remained until 1893. The same records state, "In 1893 the old pipe organ was sold for \$50 and a new one purchased for \$1,600"⁶⁷ (The new instrument was Johnson & Son opus 808 of 1894).

The 1860 organ was apparently sold second-hand to the Hudson church after it was taken in trade by Stuart when the firm supplied a new instrument to an unidentified customer. It was probably the work of Henry Crabb (1793–1871), the famed but poorly-documented artisan who worked from a shop in Flatbush, New York, during the 1850s and 1860s. A photograph of the organ taken in 1893 shows astounding similarities to an 1855 Henry Crabb organ recently relocated from Cleveland to the Methodist church in Chatham, Virginia. Restored in 1985 by Mann & Trupiano, it is very likely the same instrument. At the least, comparison of the two photographs strongly suggests the Hudson instrument to have been the work of Crabb. The Chatham organ also had been modestly enlarged by another hand early in its life, according to its restorer, thus fitting it even more closely to the historical profile of the Hudson organ. This instance is not the only documented example of Levi U. Stuart having supplied organs second-hand to his clients.

Circa 1860, Stuart built the most significant instrument of his career. The actual date varies from source to source: the 1871 sales brochure sets the date as 1859, while the *New York*

Weekly Review gives the date as 1861 and provides a vivid description of the instrument:

The organ in Broadway Tabernacle Congregational Church, corner of Broadway and Thirty-Fourth Street, was built by Levi U. Stuart in 1861 [?] and enlarged in 1865. It has three manuals, a pedal bass of seven registers: comprising a total of 36 speaking registers, 9 mechanical and 3 composition registers. This instrument is Mr. Stuart's largest and best work, it ranks as one of the best in the city and is one of which the builder may refer with honest pride. The most remarkable point of construction is a peculiar addition to the bellows, which may be put on or off at the will of the organist by the drawing of a stop, by which an extra pressure of wind is applied. When a "soft" organ is played, the use of it is inappropriate as it would cause an overblowing of the pipes, but by applying this register when a loud organ is played, it secures a steady and increased pressure of wind, and prevents the large pipes from robbing the wind from the smaller, or more distant ones, every pipe, large and small, then speaks with its full voice.

This organ is in the pulpit end of the church, and the interior of it covers a large area, and is placed high up and far back, while the keyboards are near the floor, enclosed behind the pulpit. The key action is therefore very extended; the connections by trackers and centres, of the pipes with the keyboards being in some portions about 100 feet in length. Consequently when the keyboards are coupled together, and the additional bellows pressure is attached, the touch is very heavy and the speech of the organ rather slow. The keyboards were formerly in a gallery above and were brought down in order that the organists and singers might be nearer to the congregation. They should be returned to the former place above, as the action would be shorter, quicker and lighter to the touch. There is another disadvantage in the present position of the organist: shut up, nearly, as at present he can not hear more than half the tone of the instrument he plays, and, of course, cannot so well estimate the effects he desires to produce.

The only pneumatic applications in the instrument are to the additional pressure bellows, and to the three combination stops. The latter are out of order and out of use at the present time. The entire instrument needs an overhauling, and an effort is making to have it done. It is often the case that the lower notes of the thirty-two feet registers of organs will not speak except in connection with other stops. The 32 feet stop in the pedals of this organ speaks well throughout to the lowest C, although rather slow as is generally the case. The tone is distant but it is distinct and of fine quality. It is more effective at the far end of the church. The open diapason in the swell commences at tenor C, all the other stops extend through. The swell as a whole is good and powerful, the reeds particularly smooth [sic] and fine. The two Gambas are wanting in character, not being crisp or stringy enough in quality of tone. The diapasons and reeds are good throughout; the Cremona, Flute and open diapason of the choir are very fine and charming. The full combined tone of the instrument is very smooth, sweet and of good power; the full power being somewhat moderated by the distance of the pipes and the large size of the building.

The Pedals are constructed on the radiating and concave plan, are well made and look handsome. Theoretically they should be the best, made in this manner, but experience proves that the plain, flat, straight pedals of the German style, are best of all.

The instrument presents a noble and beautiful front, commencing apparently near the floor and extending up to the ceiling, about 60 feet, with a width of about 30 feet. There are two small galleries or balconies, running all across the organ front, in the lower one of which the organist and singers were formerly placed, and from the front of which a separate case for the choir organ extends outwards. Altogether it is the handsomest organ front in the city, where, however, there are but few worth describing . . .

After the additions were made to this instrument, an organ concert was given in the church at which Mr. Geo. W. Morgan and Mr. William A. King played, and the choir of the church gave some vocal selections.⁶⁸

This instrument's later history has been well documented as the subject for a number of articles. A case photograph with the rare "positive" choir division has previously appeared on the cover of *The Tracker*.⁶⁹

Stuart was issued a patent for the mechanism used in the Broadway Tabernacle instrument. The patent description dated 11 February 1862 gives the details:



The 1867 Levi U. Stuart at Tabb Street Presbyterian Church in Petersburg, Va., was enlarged to three manuals by Hilborne Roosevelt as op. 112 in 1883. It was electrified with tonal additions in 1963 by Lewis & Hitchcock, retaining the Roosevelt Choir chest and replacing the Stuart chests with pitman chests.

The Organs of Plantsville Congregational Church ARCHITECT EXTOLS STUART

by William L. Degan and Gail Andrews

Ten miles east of Waterbury, Connecticut lies the small village of Plantsville, named after Ebenezer and Amzi Plant who operated a bolt factory there. Originally a railroad stop, it was actually a part of the large town of Southington. A handsome feature of the village is the Plantsville Congregational Church, founded in 1865 by members of Southington First Congregational Church, who set the cornerstone of the new church building on August 6, 1866.

The Victorian design by architect J. Cleaveland Cady of New York City incorporates a high peaked ceiling with exposed wooden beams and a steeple on the corner, a recessed arch behind the pulpit, stained glass dormer windows above the pulpit, and a rose window. Instead of a choir loft, an alcove behind an arch to the right of the pulpit was provided for an organ, with space for the choir in front of it. Three organs have occupied that alcove since 1872.

Consultation for the first organ proved very interesting. J. Cleaveland Cady's advice was sought, and his opinions are very telling, as can be seen in a letter of August 30 (the year is assumed to be 1871) addressed to the minister, the Rev. William R. Eastman:

My dear friend,

Yours has come to hand and I reply at once. The most prominent Organ builders are

New York
L. U. Stuart
Henry Erben
Jardine
Hall & Labaugh (*sic*)
Odell Bros.

Boston
E. & G. Hook [*sic*]
Wilcox (per some 2nd parties)

There are some organ "cobblers" west and in Philadelphia and also East.

I should characterize them thus—(from a considerable experience and knowledge of the *interior* of their instruments as well as the character of the houses)—

"Hook" makes pretty fancy stops but falls behind in diapason or ground tones—(which are the glory of an organ) and much of his mechanism I have seen is "shabby"—

"Wilcox" Poor business working through indirect parties.

"Jardine" } Both poor mechanism and with occasional exceptions poor quality of tone.
"Hall" } very good mechanism—but I do not
"Odell" bros. } think their organs have generally been successful as a whole—their one in the

"Y.M.C.A." is said by the musical young men in the concern to be very ineffective.

"Erben" Excellent workmanship—but he built largely for Roman Catholic churches and has got into a rather harsh quality of tone—undesirable for a protestant church—if he attempts to avoid this he is out of his element and is apt to go to the other extreme -----inanity.

"Stuart" workmanship like Erbens—excellent—and a full round quality of tone. Of all he best combines good workmanship and good tone. He is the builder of the great organ in Dr. J. P. Thompson's church "The Tabernacle," this city, Dr. Hastings, Dr. Prentiss' and many others too numerous to mention.

Stress is to be laid on good mechanisms—without it an organ (especially in a country place) becomes a nuisance and the best tones are transient. Should yours be built in N.Y. I would be willing to pay it two or three visits in course of its construction to look after its interests. Stuart's address is L. U. Stuart Organ Builder, Thirty-fifth at a few doors west of Broadway. I don't remember his number.

I am in haste and must close—on the next page I add a scheme of an instrument I think would be effective not liable to trouble you with getting out of order.

Your friend,
J. C. Cady

The object of this invention, which is particularly applicable to organ-bellows is to get a pressure upon the same by the use of a portion of the power of its own wind.

The invention consists in providing an additional reservoir of wind, with a movable part to be added to the ordinary bellows and connected with the same by a suitable tube or air-trunk in such manner that the wind from the bellows is admitted by the air-trunk into the interior of said reservoir, and so arranged that the pressure of the air acting on said movable part of the additional reservoir is transmitted to and made to act upon the top of the bellows, producing an additional pressure thereon.⁷⁰

In June, 1859 Levi and Mary's second child, Frederick L. Stuart was born.⁷¹ He eventually took an avid interest in the family business. His first directory listing is found during



The 1866 L. U. Stuart at Church of the Covenant, Presbyterian, in Manhattan was tonally designed by John Knowles Paine and constructed in the emerging "exposed" style.

1883–84 at the same address as his father. Next he is found from 1887–88 to 1888–89 as, "Frederick L. Stuart, Organs, 130 W. 24th St., h. 2019 Oostdorp Ave." Frederick married Dell (surname unknown) in 1883 and they had at least two children, none known to be organbuilders.⁷² Following Levi's death in 1904, Frederick discontinued the business. He is thereafter listed as a "salesman."

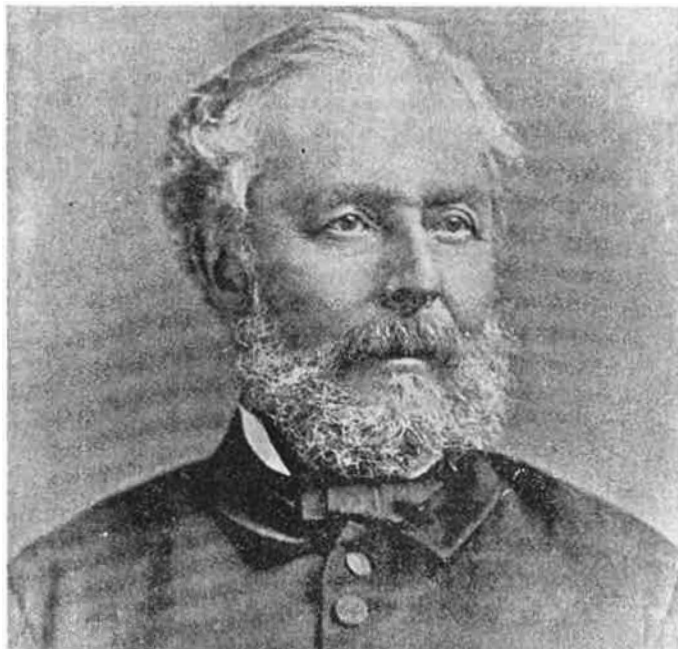
Several circumstances may have contributed to a decline in production during 1861 and 1862. The beginning of the Civil War had a devastating effect on the American economy. All New York organ builders experienced a decline of commissions during those years, especially from Southern clients. Though Stuart only received ten percent of his business from the South, a lack of money forced congregations elsewhere to abandon or postpone organ projects. The result for Stuart was the production of only six instruments in 1861; five in 1862; and none in 1863. It is possible that the instruments which are currently undated all came from those years but it seems unlikely. Moreover, in 1862, Reuben Midmer decided to establish his own business in Brooklyn and Levi lost another experienced journeyman.⁷³ It is also plausible that two of the Stuart brothers were eligible to serve in the Union army and left the firm for a time. George was 21 and Henry C. was 25. This has not been

documented, but it seems a possible explanation for what appears to be a near total retreat from building organs during the war years.

The year 1864 was hardly any better. Only one instrument is known to have been built, that for Christ Episcopal Church, Rochester, New York. The contract was let on 6 May 1863 and the cost was \$1,400. By the time it was dedicated on Easter day 1864, the price had increased to \$1,600 to accommodate additions. Interestingly, Levi himself traveled to Rochester to oversee the installation.⁷⁴ In 1891 it was sold to St. John's Episcopal Church in Ionia, Michigan for \$800 where it remained and was electrified about 1957.

By 1865 things began to pick up. The war over, business took on the level it had in the late 1850s. Seven contracts can be assigned to 1865. The sudden recovery was due in part to subcontracts to the firm by J. H. & C. S. Odell. By 1865, the Odell brothers had been awarded more contracts than they could complete, according to Ogasapian. It was logical to turn to their friend and former co-worker, Levi U. Stuart, who was in need of work, to assist them in finishing part of the load. The Odell list indicates that four contracts were definitely assigned to Stuart: St. James' Episcopal, Titusville, Pennsylvania (Opus 39); New York Society (Opus 48); small organ (Opus 41); and First Dutch Reformed, Passaic, New Jersey (Opus 43). Several other contracts not listed as subcommission appear on lists of both firms. They appear on the Odell list as: First Presbyterian, Covington, Kentucky (Opus 47); St. Timothy's, New York, New York (Opus 60); and Christ Church, Rye, New York (Opus 70). It is not clear which firm took charge of the tonal design. The organ from St. James' Episcopal, Titusville, looks like a Stuart stop list with its omni-present Great Salicional (sometimes the pipes were marked "Gamba") and Flute Harmonic. The stoplist of the organ for Christ Church, Rye, New York, bears the characteristic of the Odells: stops such as "Clarinet Flute" were never known to appear in the schemes of Stuart.

Organs again found wide distribution. In 1865 an instrument was ordered by Trinity Episcopal Church, St. Louis, Missouri, to replace the Pilcher, Opus 41, of 1861, destroyed by fire. In 1866, Opus 47 was shipped to First Presbyterian, Covington, Kentucky, and the following year, in 1867, an instrument was constructed for First Methodist Church, Pittsburgh, Pennsylvania. Organ exhibitions at churches had become standard features for instruments of two manuals and numerous accounts of these survive. Levi U. Stuart's favorite organist was George Washborne Morgan (1822–1892) who exhibited the majority of his new instruments.



George W. Morgan

Great Organ

1. Open Diapason from CC—up
2. Viol de Amour from ten c upwards
3. Stopped Diapason—Treble & Bass from CC up
4. Flute from ten c key upwards
5. Principal from CC key upwards
6. 12th from CC key upwards
7. 15th from CC key upwards

Swell Organ

8. Open Diapason from ten c key
9. Stopped Diapason Treble & Bass—CC up
10. Dulciana ten c key—up
11. Principal CC key up
12. Cornett—3 ranks ten c key—upwards
13. Trumpet ten c key up

Pedals—(2 octaves)

14. "Double Open Diapason" CCC up
15. Bourdon

Couplers

Swell to great

Great to Pedal

Swell to Pedal

(This might have to be cut down two or three stops)

What Cady did not mention was the fact that he personally owned an organ by Ferris, Levi U. Stuart's predecessor; so it is not surprising that he favored Stuart over all the others. Despite Cady's advice, neither Stuart nor another fellow New Yorker was chosen to build the organ; instead Bostonians prevailed. A contract was signed between E. & G. G. Hook & Hastings and O. W. Stowe of the church for an instrument costing \$2,000. An account from an 1885 history of the church by Mr. Eastman, the first minister, provides a few details about its procurement:

The event of the winter of 1871-72 was the acquisition of the church organ: the fruit of diligent, earnest solicitation on the part of a few, and especially of one who would not allow me to mention her name here, but who, I am sure, never hears its note without a thrill of rich satisfaction at the thought of her successful efforts to secure it. The instrument was first used January 25, 1872. The first organist was Mr. Edwin P. Hotchkiss.



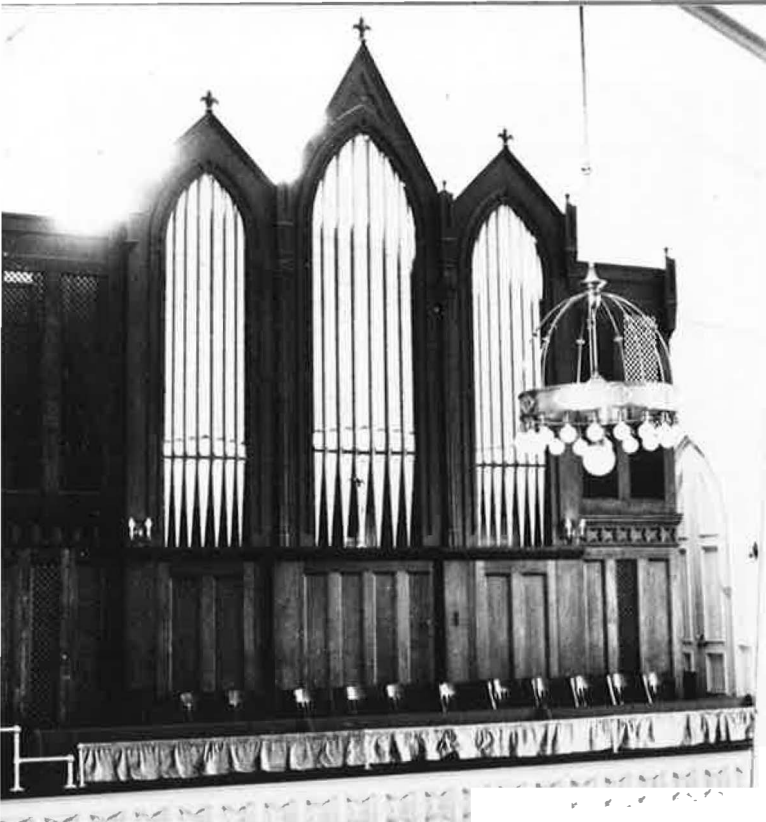
E. & G. G.
Hook & Hastings
Opus 605 of 1871

This instrument was E. & G. G. Hook & Hastings Opus 605, dated 1871 on their opus list, and shown as having 2 manuals, 18 registers. Church records indicate that it had nine rank of pipes. The stoplist has not been preserved it is possible that the organ was one of the firm's "stock" models. The woman referred to by Rev. Eastman was Miss Harriet Higgins. She and the Ladies Aid Society raised \$1,234.35 towards the cost of the organ. The dedicatory concert was performed on February 27, 1872.

In 1924 the E. & G. G. Hook & Hastings was replaced by an instrument built by the Hall Organ Company of West Haven, Connecticut. It was dedicated on April 24, 1924 by Professor Edmund Sereno Ender of Baltimore, and the recital program describes how the new 2-manual, 18-rank organ "faithfully represents modern organ art" with its electric action, combination pistons, and augmented couplers. Its front pipe were painted gold and appear to have used the facade pipes of the E. & G. G. Hook & Hastings organ, which were originally stenciled. The stoplist of the Hall has not been preserved. In the early 1960's Richard Geddes provided a new console and made repairs to the Hall.

It was decided in 1975 to replace the Hall with a 2—manual, 8—rank unit organ by Austin Organs, Inc., of Hartford, Ct., their opus 2,597. This instrument is entirely enclosed behind a cloth screen which hides the expression shade and replaces the facade pipes.

Despite the examples of progress, one cannot help wondering whether the church would have been better off with the original E. & G. G. Hook & Hastings through the years ...



STEPHEN PINELL

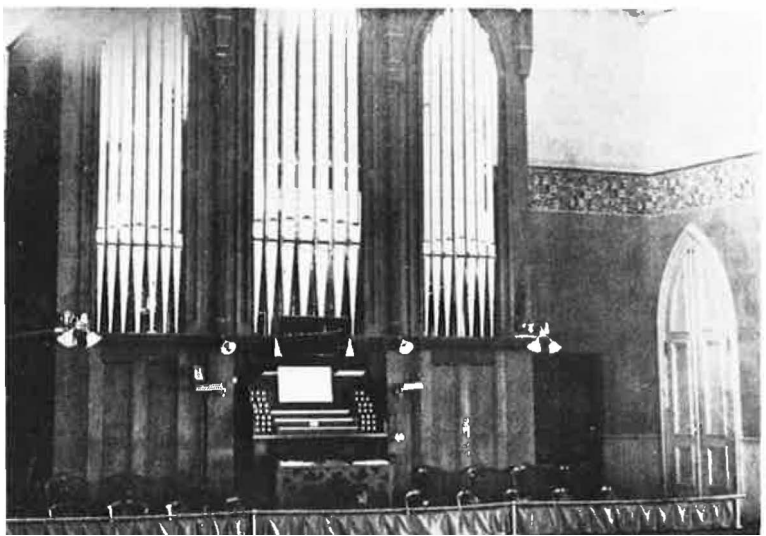
Stuart developed a good business in greater New York State during the 1860s. Organs were placed in the communities of North Salem, Hudson, Fishkill-on-Hudson, Rondout (Kingston), Cold Spring, Middletown, Goshen, Groton, and Rochester. Most were two manual instruments. One ordered by Christ Church, Hudson, New York in 1867, has been researched. The church had already owned two instruments. The first was built in New Hampshire by Henry Pratt (1771-1849)⁷⁶ The second organ was procured in 1840 and was built by an unknown maker.⁷⁷ The third instrument was the product of L. U. Stuart. It was ordered just before 20 September 1867. The vestry minutes provide the circumstances:

The committee to purchase a new organ reported verbally, that they had contracted for the building of a new organ for the sum of \$3,550, the builder to take in part payment the old organ at the sum of \$500. Such new organ to be put up by the 8th day of December next. The alterations (if any) required in the gallery to be made by us.⁷⁸

The builder informed the vestry that the organ would not be ready on time. In April, the local newspaper alerted the townspeople that the organ had arrived:

The new organ in Christ Church is being put up with great rapidity, and those having it in charge, Messrs. George J. Stuart and Samuel T. Crabbe, from the factory of L. U. Stuart, New York,

ABOVE, the case of L. U. Stuart's 2m organ of 1872 at First Presbyterian Church, Goshen, NY, was enlarged in 1931 to house a new organ from the Austin Organ Co. BELOW, the 3m console of William J. Stuart's 1893 enlargement is seen.



PHOTOGRAPHIC COPY BY STEPHEN PINELL

are working energetically to get it in readiness for Easter. At this early stage of erection, through the courtesy of the above named gentlemen, we are able to lay before our readers a full description of this instrument, from which great expectations arise, and which, we believe, will be fully realized. It is truly a fine instrument, and there is none finer in this section of the state. It contains two manuals, or banks of keys, twenty-four registers or stops, and about 1,100 pipes.

The case is twenty-five feet high, nineteen feet front, and eleven feet wide, Gothic style, and harmonizes perfectly with the beautiful architecture of the Church. Several of the largest metal pipes will appear in the front of the organ, and being richly plated, will add greatly to the general appearance of the case. We give a list of the various stops:

Great Organ (First Manual): CC -g³, 56 notes

1st Open Diapason	8 feet
2d Open Diapason	8 feet
Salicional	8 feet
Stop Diapason	8 feet
Harmonic Flute	4 feet
Principal	4 feet
Twelfth	3 feet
Fifteenth	2 feet
Clarionet	8 feet

Swell Organ (Second Manual): CC -g³, 56 notes

Hautboy with Bassoon	8 feet
Piccolo	2 feet
Principal	4 feet
Stop Diapason Bass	8 feet
Stop Diapason Treble	8 feet
Dulciano	8 feet
Open Diapason	8 feet
Bourdon	8 feet

Pedal Organ: CCC-C, 25 notes

Open Diapason	16 feet
Bourdon	16 feet

Couplers or Mechanical Stops

Great Organ to Swell
Pedal Organ to Swell
Pedal Organ to Great
Vox Tremulente
Bellows Alarm

The Salicional, Harmonic Flute and Hautboy with Bassoon are inventions of Mr. W. J. Stuart, brother of the builder, and are comparatively new. This addition to an organ has proved a valuable one, and these three voices will, without doubt, be greatly admired and appreciated. The entire voicing of the pipes has been under the direct supervision of Mr. W. J. Stuart, and we are certain that when our readers come to hear the full, round, powerful, and delicate tones of this noble instrument, they will agree with us that the Episcopal Church has done exceedingly well in purchasing an organ so superior in every respect.⁷⁹

As the exhibition neared, the newspaper coverage was incredible. Fabulous paid ads and articles on George W. Morgan appeared every day until the concert arrived. Finally, on Tuesday afternoon following the exhibition the previous night, the reviews appeared:

The exhibition of the new organ at the Episcopal Church last evening was attended by a brilliant audience, attracted not only by curiosity to hear the new instrument, but by the fame of the distinguished organist who, we believe, then made his first appearance in the city.

The results of the trial must have been gratifying to Mr. Stuart, the builder, as well as the organist, Mr. Morgan. Considering the unfavorable circumstances always attending a first trial, we can unhesitatingly pronounce the organ a decided success. Time always does much toward mellowing the tone and rendering facile and certain the play of the machinery of such an instrument, and this will probably be a better organ after the lapse of a year than at present. Without possessing the extraordinary and exceptional brilliancy, in single stops, of the Hook organs, it combines in our opinion, more harmoniously and purely than even those celebrated instruments, and produces large, noble, and agreeable masses of tone. The effect of full organ is consequently appropriate to the edifice and its purpose-ecclesiastical and grand, rather than showy and startlingly brilliant. It also deserves a credit attached to very few church organs; it is well adapted to the size of the building, (which by the way seems to be admirable in acoustic properties,) and is neither inadequate nor overwhelming. From the peep we took in its interior we conclude that it is faithfully



1867 L. U. Stuart organ, Church of the Holy Apostles, New York City.

finished in those details in which it is easy to slight the work without much danger of immediate detection, but which in the course of time make themselves evident. The society may safely be congratulated on having an agreeable, noble, and durable adjunct to their worship.⁸⁰

The review went on at length to describe each piece and its performance. The entire project was a smashing success for the Stuart firm. At a later meeting of the vestry, the foregoing resolution was adopted:

Whereas Christ Church, Hudson has recently been furnished with an organ from the manufactory of Levi U. Stewart [*sic*], New York City of superior workmanship, tone, and finish, Therefore resolved that we congratulate Mr. Stewart [*sic*] on the triumph of his skill in producing so desirable an instrument and is so well adapted to our edifice, which truly effects much credit upon his name as a manufacturer and gives much promise of his work in business. Resolved that: We are in every respect well satisfied with the fulfillment of his contract in furnishing said organ, and that we will cordially commend him to all who may require his services. Resolved that "A copy of these resolutions be furnished to Mr. Stewart [*sic*] and be entered on the minutes."⁸¹

It did not take long for the success of the instrument and exhibition to pay off. The First Reformed Dutch congregation ordered a Stuart organ for their church. Once again the *Hudson Evening Register* carried a description of the instrument.

The new organ in the Reformed Church of which we spoke yesterday, is being put up rapidly by the gentlemen in charge. It is from the factory of L. U. Stuart, New York, and that alone is sufficient guarantee for its power, tone and quality.

The case of Black Walnut and Chestnut, is 22 feet high, 14 feet front, and 11 feet wide, and it is in harmony with the architecture of the church, the top of the case being arched so as to correspond with the three arches back of the pulpit. Several of the larger pipes will be gilded, and appearing at the front of the organ will add greatly to the general richness of the whole. There are two manuals or banks of keys, twenty-four registers or stops, and about 1,100 pipes.

Great Organ (First Manual): CC-g³, 56 notes

Open Diapason	8 feet
Stop Diapason	8 feet
Fifteenth	2 feet
Clarionet	8 feet
Harmonic Flute	4 feet
Principal	4 feet
Salicional	8 feet

Swell Organ (Second Manual): CC-g³, 56 notes

Hautboy	8 feet
Piccolo	2 feet
Principal	4 feet
Stop Diapason Treble	8 feet
Stop Diapason Bass	8 feet
Gamba	8 feet
Dulciano	8 feet
Open Diapason	8 feet
Bourdon Bass	16 feet
Bourdon Treble	16 feet

Pedal Organ, CCC-C, 25 notes

Open Diapason	16 feet
Violincello	8 feet

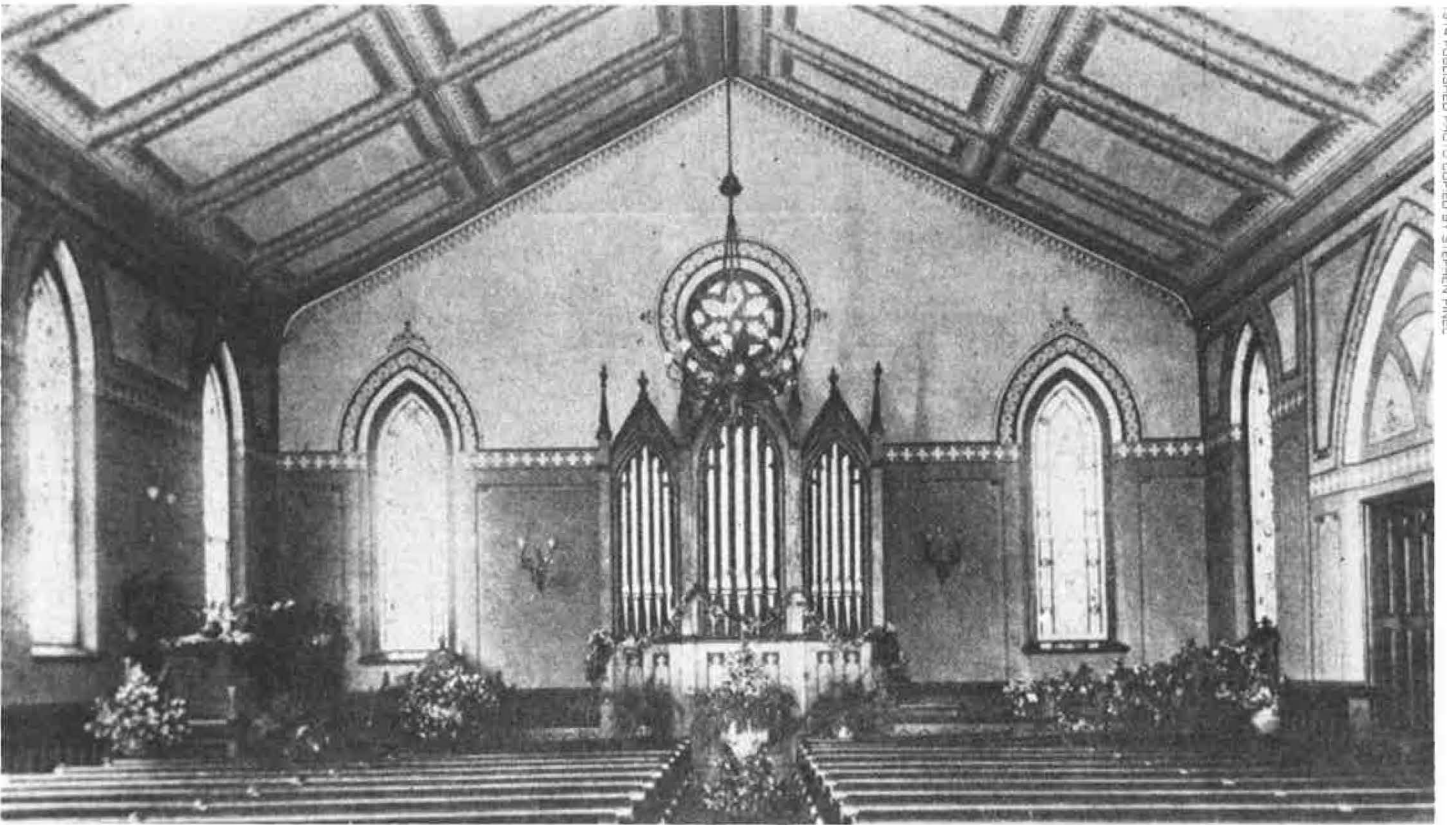
Couplers or Mechanical Stops:

Great Organ to Swell
Pedal Organ to Swell
Pedal Organ to Great
Vox Tremulente
Bellows Alarm

Some of these stops are peculiar to the Stuart organ, and are of exceptional brilliancy. The whole instrument is built in a careful and superior manner, and we are confident that when erected and played on the congregation of the church will be eminently satisfied with it.⁸²

George W. Morgan was again imported from New York to preside at the exhibition. The local press said:

The Organ Concert at the Reformed Church was a great success. The instrument built by Mr. L. U. Stuart, of New York, is of that



1873 L. U. Stuart organ, Grace Methodist Church, Sharpsburgh, Pa.,

clear solid tone, harmonious blending and fine workmanship, as are all organs built by him. Excellence in all respects, seems to be Mr. Stuart's motto, and in no wise is anything slighted. This faithfulness has given him a reputation of which he may be well proud, and has enabled him to build some of the finest organs in the country. We congratulate that gentleman upon the success the organ attained last night, and our friends of the Reformed Church on having an instrument so superior.

It was ironic that a church history printed in 1888 stated the following:

... an effort was made looking to the placing of a third new organ in the church, which resulted in the purchase of the instrument now in use. It was built by Mr. L. U. Stuart, of New York, at a cost of two thousand and forty-six dollars added to the value of the instrument then in use, which was estimated at one thousand dollars. It did not prove on its completion acceptable to the church, and to the sums mentioned, about three hundred and thirty dollars additional were paid for an alteration which it was hoped would make it so.⁸³

There was a fire at the church in the early twentieth century which destroyed the building and all historical records. They may have provided a clue to the dissatisfaction cited in the historical account.

The first directory listing for Stuart occurs in 1859–60 as "Stuart, Levi U., Organs, 464 Houston, h. 592 Second Ave." The following year in 1860–61 the directory notes a change of address to 99 East Houston Street and a new residence at 76 Rodney, Brooklyn. In 1868–69 there are two addresses given for the factory, 93 East Houston and 124 West 35th Street while the residence is listed for the first time as "Fordham." The next year, in 1869, only the West 35th Street address is given.

On 3 October 1864, Levi and Mary's third child, Mary Emma, was born. She lived only five years and died on 2 December 1869.⁸⁴ Their fourth child, Ferris L., was born during 1865 or 1866 but the exact date has not been established. Like his older brother, Frederick L., he eventually took an interest in the organbuilding business and worked with the company as long as his father operated it. His first directory listing is found in 1888–89 as "Ferris L. Stuart, Organbldr., 597 Walton Ave." Another listing is found in 1899–1900 as "Ferris L. Stuart, Organs, 734 East 138 St." The fifth child, Louis E. Stuart was born 6 October 1867. His occupation was later listed as a

physician and he apparently never had an interest in pipe organs.⁸⁵

Both Richard Ferris and Levi U. Stuart carried on the activity of supplying organ pipes for sale to other builders. This may have sustained the company at times when there were few contracts for new instruments. Thomas Hutchinson in his 1861 *American Musical Directory* lists Stuart as a "Manufacturer of Organ Pipes."⁸⁶ The geographical placement of patrons for this activity was quite wide: he was supplying builders as far away as Canada. An article in the *New York Weekly Review* describing a new organ built in 1870 by Louis Mitchell (1823?–1902) for the Jesuit's Holy Family R.C. Church in Chicago, Illinois, states: "All other metal pipes [except the reeds, which were imported from France] were made by L. U. Stuart, New York."⁸⁷ Even George Kilgen while working in New York was known to have used pipes made by the Stuarts.⁸⁸

Advertising was never one of this firm's most successful ventures. While Henry Erben, George Jardine, and even William H. Davis did a fair amount of promotion in music journals and directories, L. U. Stuart was never known to purchase advertising space except in two instances, the 1858 and 1859 issues of the *New York Directory*. By 1870, advertising was becoming a necessity for securing contracts. George Jardine had released his elegantly printed 1869 circular and list, the Hooks had been using printed materials since the late 1850s, and even a small builder like Moritz Baumgarten was distributing catalogues as early as 1868. During the spring of 1871, Stuart joined the competition and issued the first of two known company brochures. It was evidently printed before July since contracts signed that month are not listed. The title page states:

L. U. Stuart, No. 124 West 35th Street, New York. Church and Parlor Organs of every description on hand and made to order. Over Thirty years experience enables the subscriber to compete in excellence with any Builder in this country or Europe. We use the very best seasoned materials, and all real modern improvements, and only the best and most experienced workmen are employed. We refer to the many Organs we have built, in the City of New York and throughout the United States. Organs tuned and repaired at the shortest notice.

In addition to a list of 149 instruments, the circular printed the

stoplists of eight instruments built by the firm. They ranged from the small two-manual design for First Congregational Church Morrisania (Bronx), New York to the stoplists of four three-manual instruments: Calvary Church; All Souls Church; Broadway Tabernacle; and Holy Trinity Episcopal, Harlem.

The following year, in 1872, another circular was printed. Because it has no title page, John Ogasapian has suggested it may have been intended to be mailed to prospective clients who wrote to the New York factory for information. It contained a reduced list of instruments excluding those built in New York and New Jersey, and the stoplists of the three largest instruments. The contract for Westminster Presbyterian Church, Toledo, Ohio, built in 1873, is thought to be the latest entry.

On 4 January 1871 Levi and Mary's sixth child was born. He was named Edward C. Stuart, and his life, too, was cut short when he died unexpectedly on 9 August 1882. The cause of death was given as dysentery.⁸⁹

Business from 1870–72 remained steady: at least six organs were built in 1870; six followed in 1871; and 1872 had five. The first significant organ of 1870 was an instrument of three manuals for Holy Trinity Episcopal, Harlem, New York. It is unfortunate that Clare Beames, who printed the stoplist in one of his columns for *The New York Weekly Review*, erred by eliminating the Great Mixture.⁹⁰ His mistake caused later authors to conclude incorrectly that Stuart was attenuating upper work for unison registers. Tonally, his organs never really changed from the style the firm was using in the 1850s. Even moderately-sized instruments had mixtures. Two of his last instruments, built for Our Lady of Loreto R. C. Church, Cold Spring, N.Y. (1872), and First Presbyterian, Goshen, N.Y. (1872), had four-rank mixtures on the Great.

The Presbyterians in Goshen built a new edifice in 1870.⁹¹ The organ contract signed 24 July 1871, held that the instrument was to be completed by 22 November 1871.⁹² When the building was dedicated 22 November 1871, a newspaper article lamented:

The organ occupies, or is soon to occupy the Western end of the church, in the gallery. It was a cause of much regret that the organ could not have been ready for the dedication services, but it . . . will be rich and appropriate when . . . [it does] come.⁹³

Finally the "local news" column of the same paper reported on

ABOVE, L. U. Stuart's 2 27 organ of 1871 at St. John's Episcopal Church in Clifton, N.J., is installed in an alcove at the right. BELOW, the same organ is played by an unidentified musician. Note the square shanks and flat-faced knobs that many builders ceased to use following the introduction of oblique knobs in 1869, and round shanks. The Boston Music Hall organ appears on the music rack.



10 October 1872, nearly a full year later, "The Presbyterian organ has arrived, and workmen are engaged in putting it up."⁹⁴ The following issue had a description of the instrument:

The Organ for the Presbyterian Church of this village the arrival of which was announced last week, is now being set up and will probably be ready for use within the next two weeks. The organ is from the well-known factory of L. U. Stuart, and is a first-class instrument in every respect . . . For various reasons the organ was not finished at the specified time, but the congregation have borne their disappointment with patience, and are now at last rewarded with an Organ second to none in the country.

Great Organ:

1. Double Open Diapason	16 ft.	58 pipes
2. Open Diapason	8 ft.	58 pipes
3. Dulciana	8 ft.	58 pipes
4. Salicional	8 ft.	58 pipes
5. Stop Diapason	8 ft.	58 pipes
6. Melodia	8 ft.	58 pipes
7. Octave	4 ft.	58 pipes
8. Flute (Harmonic)	4 ft.	58 pipes
9. Twelfth	3 ft.	58 pipes
10. Fifteenth	2 ft.	58 pipes
11. Mixture, 4 ranks		232 pipes
12. Trumpet	8 ft.	58 pipes

Swell Organ:

13. Bourdon	16 ft.	58 pipes
14. Open Diapason	8 ft.	58 pipes
15. Keraulophon	8 ft.	58 pipes
16. Stop Diapason	8 ft.	58 pipes
17. Flute D'Amour	4 ft.	58 pipes
18. Cornet, 2 ranks		116 pipes
19. Violen [sic]	4 ft.	58 pipes
20. Picolo	2 ft.	58 pipes
21. Dulciana	8 ft.	58 pipes
22. Hautboy,		
23. Bassoon Bass	8 ft.	58 pipes
24. Vox Humana	8 ft.	58 pipes

Pedal Organ:

25. Double Open Diapason	16 ft.	27 pipes
26. Bourdon	16 ft.	27 pipes
27. Violoncello	8 ft.	27 pipes

Couplers:

28. Swell to Great
29. Swell to Pedal
30. Great to Pedal
31. Vox Tremulant
32. Bellows Signal

Combination Stops:

33. Full
34. Chorus
35. Solo

The case is of solid Black Walnut finished in oil, with gilded front pipes, and its design is in keeping with the architecture of the church.⁹⁵

The price of the instrument was \$4,500 according to one source, and \$5,096 according to a church history published in 1895, which holds that \$1,500 was allowed as a trade-in on the old organ, though its provenance is unidentified.⁹⁶

Perhaps the instrument was so late because the company was reorganized in 1871. William J. Stuart (1828?–1904) and another brother, probably Louis James (1834–1883), left the firm and established in Albany, New York, a new shop styled William J. Stuart & Bros.⁹⁷ The reasons William decided to set out on his own are a matter of conjecture. He and Levi were very close in age and there is the possibility that a certain amount of competition existed between them. When Ferris died, the firm became “Levi U. Stuart,” that may have caused some resentment because there were five brothers who shared the same surname. While motivation for leaving probably had roots going back over many years, the immediate cause may have been a disagreement over policy or construction methods. Eventually George J. Stuart (1839?–1919) also found his way to the Albany shop. Since a detailed study of this firm has yet to be done, missing details may eventually surface. Loss of the head voicer and lead pipe maker had a damaging effect on Levi’s business from which it never really recovered.

Westminster Presbyterian Church, Toledo, Ohio, commissioned in 1873 an organ which is extant in altered condition. It is a substantial two-manual organ with good choruses on both divisions in an attractive, pointed Gothic case. For many years housed in the Knights of Columbus Hall, Sydney, Ohio, it was more recently rebuilt for a church in California. It has endured two fires and is currently in storage in Montana. It is available for sale through the Organ Clearing House.

One of the last known employees of Levi U. Stuart was George Washington Loree (1838–1924?). He had his start with James Mandeville and then worked for Stuart for several years.



1861 L. U. Stuart, St. Mary's R. C., Canton, NY

In the 1890s, he began working for George Jardine & Son and was a member of the Journeymen Church Organ Builder's Association.⁹⁸ An article of 1921 in *The Diapason* stated that he was still working for Reuben Midmer at 83 years of age.⁹⁹ He was described as, “a living example of the skillful and painstaking craftsman of the old school.”¹⁰⁰

Although the Levi U. Stuart firm had been severely changed by loss of key personnel, it still produced a few instruments. In 1874 an organ was sent to Salem Evangelical Church, Rochester, New York.¹⁰¹ The L. F. Mohr records indicate that there was an 1876 Stuart organ in the Adam Parkhurst Memorial Presbyterian Church in New York, but the date may have been erroneous.¹⁰² The firm seems to have been concentrating on maintenance, general repairs and rebuilds from the mid-1870s on. Some later documentation of activity included the rebuilding of the Calvary Church instrument in 1878,¹⁰³ the relocation of the Christ Church, Hudson, organ from the rear gallery to the front,¹⁰⁴ and the moving of the organ in Second Presbyterian Church, Rahway, New Jersey, from the gallery to behind the pulpit in 1885.¹⁰⁵

In 1885–86 the *New York Directory* records another reorganization of the company to: “L. U. Stuart & Son, Organs, 130 West 24th St.” This change signaled Levi’s taking his son Frederick into partnership. It lasted until 1887–88, when the two men were listed separately, but as working from the same address. The last entry for Levi U. Stuart as an organ builder occurs in 1889–90 at 597 Walton. The remaining entries in the directory until his death list only his residence, indicating that he had probably retired from active business.

Levi died at his home on 357 Alexander Avenue in the Bronx on 28 April 1904 and was interred in the family plot at Green-Wood Cemetery on 1 May 1904. The cause of his death was given as heart disease. He was survived by his wife Mary E. O. Stuart, who died 22 July 1907, and only three of his six children. Though Ferris L. Stuart was still listed in the directory as an organ builder in 1899–1900, he, too, seems to have given up the business following his father’s death.

There is some doubt that the quality of Stuart’s work was consistent with Richard Ferris’. Contemporary observation by organ builders who are experienced with old American organs are reasonably consistent in this opinion. Beames stated: “He makes excellent diapasons, his flutes are good, and his reeds are among the very best,” and J. Cleaveland Cady writing in 1872 described his product as:

Workmanship like Erben’s, excellent, and a full round quality of tone, of all [builders, including Erben, Jardine, the Odells, Hall & Labagh, E. & G. G. Hook and Wilcox] he combines good workmanship and good tone. He is the builder of the great organ in Dr. Thompson’s Church “the tabernacle” in this city, Dr. Hastings’, Dr. Prentice’s and many others too numerous to mention.¹⁰⁶

Reproduced from 1871 factory brochure.

Scheme of the Organ in the HOLY TRINITY EPISCOPAL CHURCH, Harlem, N. Y., built in 1870.

Compass on the Manuals CC to A.
Compass on the Pedals CCC to E.
Three Rows of Keys.

GREAT ORGAN, 9 STOPS.

1. Double Open Diapason, metal ... 16 feet.
2. Open Diapason, metal, ... 8 "
3. Melodia, wood, ... 8 "
4. Principal, metal, ... 4 "
5. Twelfth, " ... 3 "
6. Fifteenth, " ... 2 "
7. Sequialtera, " ... 3 ranks.
8. Trumpet, " ... 8 feet.
9. Clarion, " ... 4 "

SWELL ORGAN, 8 STOPS.

10. Bourdon, wood, ... 16 feet.
11. Open Diapason, metal, ... 8 "
12. Stopped Diapason, wood, ... 8 "
13. Harmonic Flute, metal, ... 4 "
14. Fifteenth, metal, ... 2 "
15. Hautbois, " ... 8 "
16. Cornopean, " ... 8 "
17. Vox Humana, " ... 8 "

CHOIR ORGAN, 7 STOPS.

18. Stopped Diapason, wood, ... 8 feet.
19. Salicional, metal, ... 8 "
20. Principal, " ... 4 "
21. Flute, metal, ... 4 feet.
22. Picolo, " ... 2 "
23. Cremona, " ... 8 "
24. Dulciana, " ... 8 "

PEDAL ORGAN, 5 STOPS.

25. Double Open Diapason, wood, ... 16 feet.
26. Gamba, metal, ... 16 "
27. Bombard, metal, ... 16 feet.
28. Quint, wood, ... 12 "
29. Violoncello, metal, 8 "

COUPLERS.

30. Swell & Great.
31. Swell " Choir.
32. Choir " Great.
33. Great & Pedal.
34. Swell " Pedal.
35. Choir " Pedal.
36. Vox Tremulant.
37. Bellows Alarm.

COMPOSITION STOPS.

38. Full.
39. Chorus.
40. Solo.

W. J. Stuart

WILLIAM J. STUART

William James Stuart, the second son of Mary and William and younger brother of Levi U., was born in New York probably during 1828, albeit there is some confusion over the date; sources provide conflicting information. According to the Or-gan Scrapbook, William served his apprenticeship with Henry Erben. It terminated when he was twenty-one years of age and it was probably at this point when he began work for his half-brother, Richard Ferris. Later Clare Beames stated: 'William ... well known in the business, is the principal 'voicer,' makes also the reeds and reed pipes."¹⁰⁷

First documentation of William's work surrounds the installation of the organ at the First Presbyterian Church, Norristown, Pennsylvania in 1858. William negotiated the contract, took care of the correspondence, travelled to Norristown to facilitate the installation, and then took part in the exhibition by performing. The contract, written by William, was brief:

Messrs. R. M. Ferris & Co., Organ Builders of New York agree to furnish the First Presbyterian Church of Norristown, Pa., with an organ constructed after a scheme furnished to the committee of said church and engage to put the same up in perfect order for the sums of \$2,050.

The church to be furnished by said Ferris also with a small organ to be used by them until theirs is completed.

One Thousand Dollars to be paid on completion of the Organ. Four Hundred in three months after and the balance in six months from the date of the first payment.

A Dulce is to be added to the scheme originally furnished the committee, making in all twenty-eight stops. The organ is hereby guaranteed to give satisfaction. Witnessed our hands and seals this 9th day of July 1857.

J. G. Ralston, Thos. O'Neill, William J. Stuart¹⁰⁸

The organ was in place by early January and the *Herald and Free Press* announced:

ORGAN EXHIBITION—The new organ in the First Presbyterian Church of this place, will be exhibited on Friday evening of this week, by several professional performers from abroad. There will also be some good singing by the choir, assisted by some professional talent from the city. The organ costs \$2,000 and is understood to be a very fine instrument.¹⁰⁹

There was also a paid advertisement in the same issue which announced that William J. Stuart was planning to perform. The review which appeared in the next issue said:

THE ORGAN EXHIBITION—The fine organ recently built by Messrs. Ferris & Co., of New York, and put up in the First Presbyterian Church of this place, was exhibited before a large audience on Friday evening last. A number of organists responded to an invitation to assist in the ceremonies. . . .

Among the organ performances which showed to great advantage the excellent points of the fine instrument, were a tasteful "Voluntary" by Mr. W. J. Stewart [*sic*] of the firm of Ferris & Co.

The Organ is a very fine instrument and costs \$2,050. It has ten manuals [*sic*], Great and Swell Organs, two octaves of pedals, Twenty-Seven Registers, and about 1,400 pipes.

On Sunday morning last, the Pastor of the church Rev. Mr. Halsey, preached from the 150th Psalm. His discourse was an elaborate defence and justification of instrumental music in religious worship. Judging from the discourse we concluded that either there was an anti-organ party in the church, or that the congregation had some doubt of the propriety of resorting to such instruments to aid them in their worship.¹¹¹

The article also carried the stoplist of the organ.

We hear of William J. Stuart in the 1868 newspaper report of the new organ built for Christ Church, Hudson, New York, reproduced earlier in these articles.¹¹¹ Late in 1871 or early 1872 William J. moved to Albany, New York, to establish a new business there under his own name. The 1902 *Purchaser's Guide for Organs and Pianos* gave the street address as 102

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ORGAN

EXHIBITION AND CONCERT!

THE Organ built by Messrs. Ferris & Co., of New York, for the First Presbyterian Church, of Norristown, will be exhibited on

Friday Evening, January 29th, 1858,

At the Church, corner of De Kalb and Airy streets, by the following named gentlemen:

W. STEWART, JAS. N. BECK, C. COLLINS, Jr., CARL BLANDNER, FRANK MITCHELL, & THOS O'NEILL.

The Organists will be relieved by the Choir, who, aided by talent from abroad—kindly volunteered for the occasion, will sing a choice selection of Choruses, Duets, Solos, &c.

Tickets—Twenty-Five Cents, to be had at Mr. F. D Sower's Book store, Dr. Baker's Drug store, and at the door on the evening of the Concert,

Doors open at 6 o'clock; Concert to commence at 7 1/2

Jan. 28, 185

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The Norristown organ built in 1858 was moved to the front in 1868, according to church lore, and is said to be the organ in the photo. The Norristown Republican of 4 February 1858 ran the advertisement above for the exhibition. The church appears on the Haskell opus list for a 3m instrument, ca. 1899.

1858 Richard Ferris & Co.

First Presbyterian Church, Norristown, Pa.

Constructed from stoplists printed in The Herald & Free Press (2 Feb 1858) and The Norristown Republican, (28 January 1858).

GREAT		SWELL	
8'	Open Diapason	16'	Bourdon
8'	Dulciana	8'	Open Diapason
8'	Melodia	8'	Stopped Diapason Treble
8'	Stopped Diapason Bass	8'	Stopped Diapason Bass
4'	Principal	8'	Dulciana
4'	Flute	4'	Principal Treble
2 3/4'	Twelfth	4'	Principal Bass
2'	Fifteenth	2'	Fifteenth
8'	Trumpet Treble		Cornet
8'	Trumpet Bass	8'	Hautboy
PEDAL, C-c, 25 notes		MECHANICAL REGISTERS	
16' Double Open Diapason		Vox Tremulante	
COUPLERS		Bellows Signal	
Swell Organ to Great		Pedal Check	
Great Organ to Pedal			
Swell Organ to Pedal			

Nomenclature in bold type is taken from the source.

Hamilton.¹¹² A printed circular issued in 1898 gives a thumb-nail history of the firm, though no copy was available for this research. One surviving instrument built by the firm is extant ul St. John the Evangelist Episcopal Church, Stockport, New York. The *Extant Organs List* reports it to have been built in 1891 and to have eleven ranks.

The firm received a contract in 1895 to rebuild and enlarge the 1872 Levi U. Stuart organ at First Presbyterian Church in Goshen, New York. The reconstruction consisted of adding a third manual division and making minor tonal changes which, in comparing stoplists, appears to have been limited to deleting one rank from the original Great Mixture of four ranks. The new Solo division comprised a tremulant and five ranks: 8' Geigen Principal, 8' Dulciana, 8' Doppel Flute, 4' Octave, and 8' Clarinet (tenor C). A photograph of the rebuilt console was taken in 1895 and shows the original console with added keyboard and stops. An historical sketch of the church issued in 1895 printed the rebuilt stoplist.¹¹³ The contract for \$1,332 provided for the addition of a Ross Water motor, combination pedals, and couplers "Swell to Solo" and "Solo Great Organ."

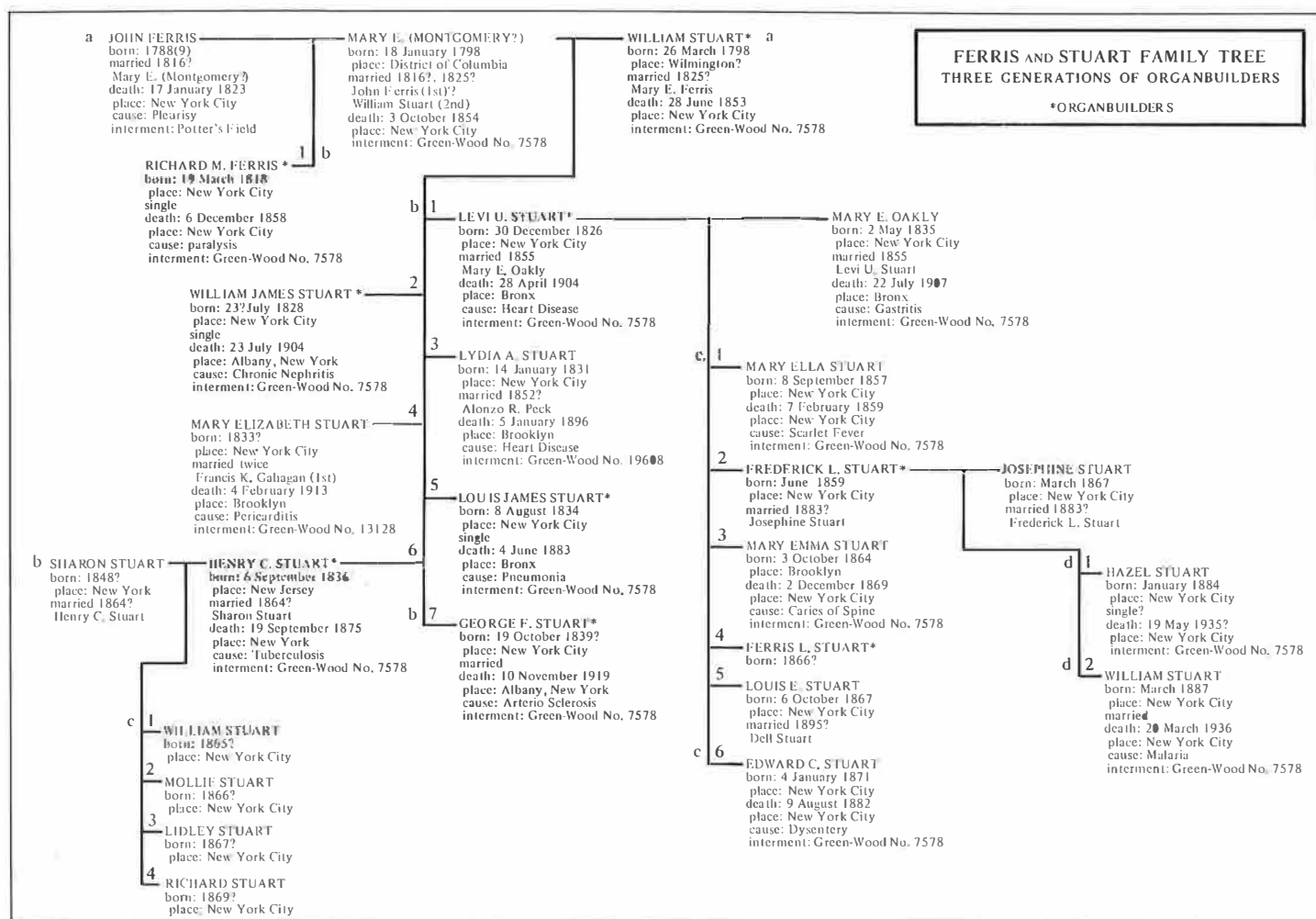
William J. Stuart stayed in Albany for the remainder of his life. The 1900 *New York Census* states he was living at 140 Hudson Avenue with a family named Spelman. His occupation on the census schedule is "Manufacturer of Church Organs."¹¹⁴ William died in Albany on 23 July 1904 and his remains were transported to Green-Wood Cemetery, Brooklyn where he was interred in the family plot. Ironically, the entire family of organbuilders separated by death and differences of opinion were once again united after death. William J. Stuart was not known to have married.



FOOTNOTES

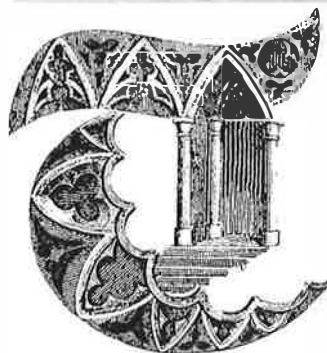
1. Groce, Nancy Jane. *Musical Instrument making in New York City During the Eighteenth and Nineteenth Centuries* (Vol. I and II). PhD. dissertation. Ann Arbor: University Microfilms 1982.
2. *Ibid.*
3. *New York City Directories*, 1818, 1818–19, 1819, 1820–21, 1821–22, 1822–23, 1823–24, 1825–26, 1826–27. New York Historical Society.
4. Date taken from surviving grave monument, Green-Wood Cemetery, Brooklyn, New York, "Richard M. Ferris" section 15, lot #7578.
5. *The New York Daily Times* (4 October 1854) 8.
6. *Death Records, City of New York 1823*. Bureau of Records and Information Services, 31 Chambers Street, New York, New York.
7. *New York City Directory*, 1823–24.
8. *New York City Directory*, 1826–27.
9. *New York Daily Tribune* (30 November 1853) 7.
10. *Op. cit.*, no. 5.
11. *The New York Weekly Review* (June, 1870) "Biographical Sketch of Richard M. Ferris and Levi U. Stuart" by Clare Beames.
12. *Ibid.*
13. William T. Van Pelt and Alan Laufman have very recently found "Ferris" signed on a pipe in the 1838 Erben organ in St. John's Episcopal church, Galena, Illinois. This is a significant discovery and it assists in documenting work by Ferris at an early date. The 1838 date of the installation has not yet been confirmed by vestry minutes. Henry Erben was frequently off by several years when he listed instruments for his 1874 catalogue. An example of this is the Erben built for Christ Church, New Brunswick, New Jersey. The Catalogue gives the date as 1830 while church vestry minutes confirm it as 1840. When the date of the Galena instrument is confirmed, it will raise some important questions about Ferris' association with Erben at a time when he was believed to have severed his connections with the man.
14. *Op. cit.*, no. 11.
15. MS., *Proposal*, Calvary Episcopal Church, New York, New York, from Davis & Ferris, 11 April 1846.
16. gasapian, John. *Organ Building in New York City: 1700–1900*. Braintree, Massachusetts: The Organ Literature Foundation, [1977], p. 99.
17. MS, *Vestry Minutes*, St. Stephen's Episcopal Church, New York, New York, 30 January 1845.
18. MS., *Correspondence Ledgers*, Thomas Hall, v. 1, p. 33–34. OHS Archives.
19. *Ibid.*, 19 September 1845.
20. MS., *Consistory Minutes*, Greenwich Dutch Reformed Church, New York, New York, 7 April 1846, 1 December 1846.
21. *Ibid.*, 7 April 1846.
22. The concert committee reported that the exhibition had taken place but failed to record the date in the minutes. Some careful searching in the newspapers and music journals may turn up a report.
23. *The New York Herald Tribune* (Tuesday 4 April 1848) 2, "City Intelligence."
24. *Op. cit.*, no. 18, v. 1, p. 147
25. *Ibid.*
26. *Descriptive Circular and Price List of George Jardine & Son, Organ Builders*. . . New York: Baker & Godwin, printers, 1869, p. 20. OHS Archives.
27. Greenleaf, Jonathan. *A History of the Churches of All Denominations in the City of New York, from the First Settlement to the Year 1850*. 2nd. Ed. New York: E. French, 1850, p. 413.
28. *Op. cit.*, no. 18, v. 1, p. 197. It was not uncommon in the nineteenth century for a musician or church committee to dispatch a scheme to a variety of builders to get their estimates. The stoplist recorded by Hall is the same size as the organ briefly described by Thomas Hutchinson in the *American Musical Directory*, 1861, for the instrument built by Ferris. It is my guess that they were the same, and though the Ferris stoplist has not been preserved, the Hall is probably a mirror image of what Ferris actually built for the church.
29. Thomas Hall was also asked to bid on this job. The stoplist as recorded in the *Correspondence Ledger*, v. 1, p. 196 shows that they had in mind a small one manual instrument. Once again Thomas Hall lost the contract to Richard Ferris.
30. *Op. cit.*, no. 11.
31. MS., *Vestry Minutes*, Trinity Episcopal Church, Easton, Pennsylvania, 29 September 1851.
32. *Ibid.*, 24 November 1851.
33. *Trinity Parish, Easton, Pennsylvania, Celebrating its One Hundred and Twenty-Fifth Anniversary*. No Publishing Information, p. 31.
34. *Op. cit.*, no. 11.
35. MS, *Trustee Minutes*, West Twenty-Third Street Presbyterian Church, New York, New York, 10 August 1853.
36. *The New York Observer* (2 March 1854) "West 23d Street Presbyterian Church."
37. *New York Musical World* (18 December 1858) as found by Peter T. Cameron and printed in *The Tracker* (Winter, 1968) 13.
38. L.F. Mohr Collection, OHS Archives, Princeton, New Jersey.
39. *Op. cit.*, no. 16, p. 98–99.
40. Ferris, R. M.: *Flute and Viol D'Amour Attachment*. United States Patent No. 8,587 (16 December 1851).
41. *Ibid.*
42. *The New York Herald* (9 January 1855) 8.
43. *Ibid.*, (8 October 1855) 5.
44. MS., *Letter* from F. R. Webber to James Suttie, 8 July 1957.
45. *New York City Directory*, 1852–53.
46. *Op. cit.*, no. 11.
47. *The Musical World and New York Musical Times* (16 August 1852) 417.
48. MS, *Letter*, F.R. Webber to Mr. James Suttie, 13 July 1962.
49. *The Musical World* (Saturday, 3 April 1858) 212.
50. MS., *Webber Stoplist Collection*. OHS Archives. The instrument is now owned by Anthony Meloni of New York City.
51. *Op. cit.*, no. 11.
52. MS., *Trustee Minutes*, Court Street Baptist Church, Portsmouth, Virginia 11 September 1857. "The Clerk [M. R. Watkinson] stated that a Mr. Stewart [sic] of the firm of Ferris & Stewart [sic] Organ Builders, N.Y., had called upon him and other brethren and stated that he would sell to the church for \$425.00 an organ . . ."
53. *The Southern Argus* (13 July 1858) as found by William T. Van Pelt.
54. MS., *Trustee Minutes*, Brick Presbyterian Church, New York New York, 22 February 1858. "On motion resolved that Mr. Nitton [?] be authorized to contract with Richard M. Ferris & Co. for an organ for the new church, at a price not to exceed Twenty-Two Hundred Dollars, (\$2200)."
55. *New York Musical World* (13 November 1858) 723.
56. *Op. cit.*, no. 11.
57. *Op. cit.*, no. 48.
58. *Op. cit.*, no. 55.
59. *The New York Herald Tribune* (Wednesday, 8 December 1858).
60. *Op. cit.*, no. 11.
61. *Ibid.*
62. MS., Hodges, Edward. *Memoranda Concerning a Proposed Organ for Trinity Chapel, New York, 1852*, p. 68.

63. *Op. cit.*, no. 11.
 64. *New York 1900 Census*, v. 181, E.D. 997, sheet 21, line 33.
 65. *New York Daily Times* (9 February 1859) 8.
 66. Metcalf, Emily E. *Historical Papers, 1802–1902*. First Congregational Church, Hudson, Ohio, p. 14.
 67. *Ibid.*, p. 16.
 68. Organ Scrapbook account from *The New York Weekly Review*.
 69. *The Tracker* (Fall, 1977) cover.
 70. Stuart, Levi U. *Improvement in Bellows*. United States Patent No. 34380 (11 February 1862).
 71. *New York 1900 Census*, v. 181, E.D. 982, sheet 6, line 6.
 72. *Death Records*. Green-Wood Cemetery Lot #7578.
 73. *Op. cit.*, no. 11. "Reuben Midmer Biography."
 74. MS. Vestry Minutes. Christ Church, Episcopal, Rochester, New York as examined for the author by William Ver Hoevern.
 75. *The Diapason* (March, 1958) 18.
 76. MS., *Vestry Minutes*. Christ Church, Episcopal, Hudson, New York, 15 September 1810; 2 March 1811; 6 March 1811.
 77. *Centennial of Christ Church, Hudson, New York: 1802–1902*. [No Publishing Information], p. 28.
 78. *Op. cit.*, no. 76, 20 September 1867.
 79. *The Hudson Evening Register* (9 April 1868) 3.
 80. *Ibid.*, (Tuesday 28 April 1868) 3.
 81. *Op. cit.*, no. 76, 28 September 1868.
 82. *Op. cit.*, no. 79, (24 September 1868) 3.
 83. Gleason, Rev. William H. *Semi-Centennial Celebration of the First Reformed Protestant Church, Hudson, N.Y.: 1836–1886*. Hudson: M. Parker Williams, 1886, p. 50.
 84. *Death Records*. Green-Wood Cemetery, Brooklyn, New York, Lot #7578.
 85. *New York 1900 Census*, v. 181, E.D. 997, sheet 21, line 33.
 86. Hutchinson, Thomas. *The American Musical Directory, 1861*. New York: Thomas Hutchinson, 1861, p. 157.
 87. *Organ Scrapbook*, p. 74.
 88. *Op. cit.*, no. 16, p. 107.
 89. *Death Records*. Green-Wood Cemetery, Brooklyn, New York, Lot #7578.
 90. As found in the *Organ Scrapbook*. The stoplist for this instrument is given on the 1871 Sales Brochure as an example. It includes a Great Mixture of Three Ranks left out of the stoplist as printed by Clare Beames in the *New York Weekly Review*, and hence copied by other authors.
91. Clark, Robert Bruce. *The First Presbyterian Church, Goshen, New York, 1720–1895*. New York: Anson D. F. Randolph and Co., 1895.
 92. *The Goshen Democrat* (17 October 1872) "The New Organ."
 93. *Ibid.*, 23 November 1871.
 94. *Op. cit.*, no. 92.
 95. *Ibid.*
 96. MS., *A Church History*. A typed History of the First Presbyterian Church, Goshen, New York, in the Presbyterian Historical Society, Philadelphia.
 97. Finch, T. L. "Organ Building in Upstate New York in the Nineteenth Century." *The Bicentennial Tracker* (1976) 75.
 98. MS., Mohr, L.F., *Record Book of the Journeymen Church Organ Builders Association*, Membership List, OHS Archives.
 99. *The Diapason* (July, 1921) 1.
 100. *Ibid.*
 101. *The Rochester Daily Union and Advertiser* (Thursday, 16 July 1874) 2.
 102. L. F. Mohr stoplist collection.
 103. MS., *Vestry Minutes*. Calvary Episcopal Church, New York, New York, 27 June 1878; 16 October 1878.
 104. *Op. cit.*, no. 76: 6 December 1880; 30 July 1881; 6 December 1881.
 105. MS., *Trustee Minutes*. Second Presbyterian Church, Rahway, New Jersey: 1 April 1885; 30 September 1885; 6 November 1885.
 106. MS., *Letter from J. Cleaveland Cady to the Pastor of the Plantsville Congregational Church, Plantsville, Connecticut*. Found by William Deagan.
 107. *Op. cit.*, no. 11.
 108. MS., *Contract between Richard M. Ferris & Co., and First Presbyterian Church, Norristown, Pennsylvania for a new organ*. 6 July 1857.
 109. *The Herald and Free Press* (Tuesday 26 January 1858) 3.
 110. *Ibid.*, (Tuesday, 2 February 1858) 3.
 111. *Op. cit.*, no. 79.
 112. *The 1902 Purchasers Guide for Pianos and Organs*. "Wm J. Stuart & Bros."
 113. *Op. cit.*, no. 91, p. 52–53.
 114. *New York 1900 Census*, v. 1005, E.D. 49, sheet 13, line 68.





A DOCUMENTED LIST OF FERRIS & STUART ORGANS 1845–1876 BY STEPHEN L. PINEL, ARCHIVIST



WO DIFFERENT promotional brochures have been discovered in recent months. Each contains a list of patrons. Albeit neither list provides dates or sizes of the individual instruments, it is now possible to consider volume, geographical distribution, and the diversity of the firm's patronage. Ferris, his successor Levi U. Stuart, and the firm that outlasted them were in business from

1840 to about 1900, but constructed new organs only between 1845 and 1876. The remaining years were spent making pipes for the trade, and doing minor reconstructions and maintenance.

The following annotated list is a starting place for researchers to begin investigation in their own geographical regions. Sources should be considered carefully: many standard nineteenth century items, like Clare Beames' articles in *The New York Weekly Review*, and Thomas Hutchinson's *American Musical Directory*, are notoriously casual with dates. (Insistence on accuracy, especially with dates, is a twentieth century scholarly phenomenon.) In one case, Mr. Beames even confused two different instruments causing later scholars to draw false conclusions. The accuracy of an entry can be judged by the sources used. If official church records were consulted, such as Trustee, Vestry, Consistory, Session, or Elder minutes, the information is probably correct. When less reliable sources are given, especially church histories, that should be taken into consideration.

Abbreviation has been necessary to make printing the list possible. Complete sentences are rarely used. A question mark signifies reasonable evidence to support the information but documentary proof is lacking. The letters "res." indicate resi-

dence organ. Annotations list all of the known instruments which preceded the Ferris or Stuart, and one instrument which followed it. (Sometimes a church will have purchased four instruments since the Ferris or Stuart was removed.) Providing a total organ history of each parish is not the purpose of this study. Annotations are the sum total of all the sources listed. If the reader expects to obtain the same conclusions as the author, all the sources given must be examined.

Because of the large number of churches present in Brooklyn and Manhattan during the nineteenth century, additional identifying information is needed. Street addresses are given for the period during which a church purchased the instrument. Some denominations, particularly Dutch Reformed, Presbyterian, Baptist, and Methodist, built churches which were known by their addresses. Each time a congregation would erect a new edifice, its name changed to signify the new location. This makes it difficult to determine organ chronologies using builders' lists. When known, the founding date of the congregation is given. This, too, can aid in identifying a congregation which had various names and locations.

Sometimes other pertinent information was uncovered. It frequently includes, but is not limited to: original price, date of public exhibition, name of the organist, information about reconstructions, and facts which correct previously printed errors. All data has been documented to facilitate future investigation.

The list is divided into three sections. The first contains instruments thought to have been built by Ferris or Stuart and installed in their original locations. Also included are organs by other builders, taken in trade and relocated by the firm. Section two lists known Ferris or Stuart instruments in subsequent locations, the original location being unknown. Section three is an extant list. It refers the reader to annotations for information. Only one instrument is of doubtful authenticity.

ORGANS IN ORIGINAL LOCATIONS

State and City	Church or Place	Date	Size	Documentation	
CONNECTICUT	Essex	First Baptist 1866? 1?		A, B, C ¹ , J ¹	
		Possibly the gift of Sidney Bushnell. Succeeded by Steere & Turner, Opus 267, 1888.			Elizabeth Jersey City
		Res: Sidney Bushnell		A, B	
	Fairfield	Possibly the instrument above. St. Paul's 1856 2		A, B, D	
Greenwich	Episcopal				
	Presumably succeeded by George S. Hutchings, Opus 439, 1898.				
Hartford	First 1860? 2?		A, B, E ¹ , I ¹		
	Congregational (?)				
Ridgefield	Probably Second Congregational. Presumably succeeded by Austin Organ Co., Opus 58, 1901.				
	Res: J. C. Cady 1854 2-19,		A, B, E ² , G ¹		Mendham
Stamford	2 1/4 oct. ped.				
	Manual compass of 61 notes. Said to have been relocated to First Congregational, Waterbury, Conn., in 1862; relocated again, in 1875 to a Baptist Church in Meridan, Conn.				
Thompsonville	First 1861(2) 1?		A, B, C ²		Metuchen
	Congregational				
Wilmington	Price: \$850. Possibly succeeded by a Harry Hall (not on opus list.)				
	First 1859 2?		A, B, E ³		
Delaware	Presbyterian				
	Presumably succeeded by Hook & Hastings, Opus 1188, 1883; later rebuilt by the same firm, Opus 2095, 1905.				
Illinois	St. Andrew's 1861 1?		A, F ¹		
	Episcopal				
Kentucky	Presumably succeeded by George Jardine & Son, 1868.				
	St. John's 1871 1?		A, B, C ³		Middletown
Maryland	Episcopal S.S.				
	Installed in St. John's Parish House.				
Michigan	St. Patrick's R.C.		A, B, I ²		Montclair
	Presumably succeeded by Jesse Woodberry & Co., Opus 223, 1908, 2-27.				
Mississippi	St. Andrew's 1857 2?		A, B, C ⁴ , J ²		New Brunswick
	Episcopal				
Missouri	Replaced two earlier instruments, both by unknown makers dated 1838 and 1840. Presumably succeeded by C. S. Haskell, 1906.				
	Tabernacle c.1868 2?		A, B, I ⁴		
New Jersey	Congregational				
	Organized and edifice constructed 1866, interior completed 1871. Congregation and building defunct. Brochure in Chicago Historical Society.				
New Jersey	First 1866 2		A, B, J ³ , K		
	Presbyterian				Newark
New Jersey	Probably built under subcontract from the Odells as their Opus 47. Moved 1871 to a new building and remained intact until 1956 when it was replaced by an electronic. Case intact until 1960 when the congregation moved to a new building.				
	Associate Reformed		A, B		
New Jersey	Congregational 1861 2		A, B, D		
	Christ Episcopal 1868? 2?		A, B, D, I ³		
New Jersey	Official records destroyed by fire. An instrument (1840?) was moved to the local Junior College in 1868 suggesting that the parish acquired a replacement instrument. Succeeded by 2-17 Lyon & Healy, 1907.				
	First Presbyterian		A, B, I ⁶ , J ⁴		
New Jersey	Presumably succeeded by Henry Pilcher's Sons, 1889, 2-11.				
	St. Paul's 1859 2		A, B, I ⁶ , J ⁵		Orange Passaic
New Jersey	Episcopal				
	Replaced one of two Henry Erben instruments (1838 and 1840). Presumably succeeded by Henry Pilcher's Sons, 1886, 2-13.				Plainfield
New Jersey	Trinity 1867 2		A, B, C ³¹ , F ² , J		
	Episcopal				
New Jersey	Church owned Pilcher, Opus 18, 1856, and Opus 44, 1861, which was destroyed by fire, 22 Jan. 1865. New building dedicated 27 Aug. 1865: Stuart installed. Presumably succeeded by Pfeffer (1883) when the congregation moved to a new structure.				
	First Reformed		A, C ⁵ , S		
New Jersey	Bergen was not the name of a town or village, but of a township. It had as many as ten Dutch Reformed con-				
	gregations by 1860. Possibly the church in question is First Dutch Reformed, Hackensack New Jersey. If so, then presumably succeeded by Hall & Labagh, 1868.				
New Jersey	St. John's Episcopal S.S.		A		
	First Unitarian		A		
New Jersey	Though listed on the Stuart brochure, no church by this name ever existed in Jersey City. The closest was the First Universalist. It was founded in 1855 and had dissolved by 1862. It seems an unlikely candidate to have bought an organ.				
	Grace Church 1855 2-24,		C ³¹ , J ³² , V		
New Jersey	(Van Vorst)		2 oct. ped.		
	First building dedicated 1853. Organ rented from Henry Erben until 1855 when the Ferris was purchased. Rebuilt late in the nineteenth century. Remained until 1963 when it was replaced by a Gunzleman pipe organ.				
New Jersey	First 1866? 1?		A, C ⁶ , F, J		
	Presbyterian				
New Jersey	No specific mention of an organ in church records, but an organist was hired in 1866. Succeeded by Estey Organ Co., Opus 482, 1907.				
	First 1871 (rl) 2-16,		A, C ⁷ , I ⁸ , J ⁶		
New Jersey	Presbyterian		1 1/2 oct. ped.		
	Built by Thomas Hall, 1844; taken in trade (1870) when Stuart built a new instrument for the Institute of the Blind. Installed 1871 in Metuchen. Price: \$2,300. Succeeded by J. H. & C. S. Odell, Opus 442, 1908, 2-15.				
New Jersey	First Reformed 1858 1		A, D, I ⁸ , J ¹¹		
	Presumably succeeded by J. H. & C. S. Odell, Opus 561, 1924.				
New Jersey	Christ Church 1872? 1?		J ⁴ , L		
	Episcopal				
New Jersey	Remained as late as 1924. Vestry Minutes and other records destroyed by fire during the 1950s.				
	Res: Samuel 1872? 1?		B		
New Jersey	Wilde				
	Christ Church 1869 2-24,		A, F ⁹ , I ⁹ , J ⁷		
New Jersey	Episcopal		2 oct. ped.		
	Third instrument at Christ Church; first installed 1788; second in 1840 (possibly Henry Erben). Price: \$3,000. Public exhibition: Thursday 13 May 1869. Organist A. Messiter and choir of Trinity Church of New York. Succeeded by J. W. Steere & Son Organ Company, Opus 537, 1904.				
New Jersey	Second 1865 1?		A, F ⁴ , I ⁸ , J ⁸ , K		
	Presbyterian				
New Jersey	Presumably succeeded by J. H. & C. S. Odell, Opus 319, 1893, 2-10. Merged 1907 with First Presbyterian.				
	Second 1862 1?		A, C ⁸ , I ⁹ , J ⁹		
New Jersey	Reformed				
	Presumably rebuilt by Hilborne Roosevelt, Opus 204, 1884.				
New Jersey	Broad St. 1856 2?		A, B, C ⁹		
	Methodist				
New Jersey	Installed in new 1856 edifice. Said to have been replaced by an L. C. Harrison (1887) which is not listed.				
	Central 1862 1?		A, C ¹⁰ , I ¹⁰ , J ⁴		
New Jersey	Presbyterian				
	Presumably succeeded by Hook & Hastings, Opus 1860, 1899, 2-39.				
New Jersey	St. Mary's R.C. 1858 2		A, M ¹		
	Electrified about 1900 by Gustav Dohring. Rebuilt again more recently; extant in greatly altered condition.				
New Jersey	St. Peter's R.C. 1851? 1		A, D, I ¹¹		
	Presumably succeeded by a George Jardine, 1862, of two manuals.				
New Jersey	Res: Cornelius 1852 1		A, B, C ⁹		
	Walsh				
New Jersey	Purchased privately by Walsh in 1852; installed in Franklin St. Methodist Church. Conflict arose and it was removed. Later it was installed in the (1853) Broad St. Chapel.				
	Res: J. W. Burt		A, B		
New Jersey	First Reformed 1865		A, I ⁸ , K		
	Presumably built under subcontract from the Odells as Opus 43. Succeeded by J. H. & C. S. Odell, Opus 385, 1901.				
New Jersey	First Baptist 1869 2		A, C ¹¹ , I ⁸ , I ¹²		
	Public exhibition: Tuesday 23 Nov. 1869. Organist: George W. Morgan. Presumably succeeded by a Reuben Midmer. 1923 fire destroyed all church records.				
New Jersey	Seventh-Day 1867 2		A, C ¹² , I ¹²		
	Baptist				
New Jersey	Price: \$1,715. Public exhibition: 12 March 1867. Organist: George W. Morgan. Succeeded by a new Reuben Midmer 1890 in a new edifice.				
	Seventh Day 1870 1		C ¹²		
New Jersey	Baptist S.S.				
	Price: \$450. Traded-in toward a Hautboy stop in the church organ noted above, 1880.				

Rahway	St. Paul's Episcopal 1870 2-28, A, C ¹¹ , F ⁷ , I ¹³ , J ¹¹ 1½ oct. ped. Replaced an 1849 Hall & Labagh of one manual. Price: \$3,500. Public exhibition: 15 Feb. 1870. Organist: George W. Morgan. Relocated to chancel 1892. Succeeded by M. P. Möller, Opus 2,423, 1918.	Brooklyn (continued)	Sabbath School begun in 1853 by the First Williamsburgh Church.
	Second Presbyterian 1869 2-31, A, C ¹³ , F ⁶ , I ¹³ , J ¹⁰ 2 oct. ped. Price: \$4,000. Public exhibition: 21 Jan. 1869. Organist: George W. Morgan. Relocated to the front of the building by L. U. Stuart 1885. Succeeded by M. P. Möller, Opus 6,370, 1936.		South Third St. Presbyterian 1860 A, C ¹² , N, X, Z South Third St. and Fifth St., E.D., Williamsburgh Founded 1844. Replaced by E. & G. G. Hook, Opus 435, 1867, when the interior of the church was remodeled. Also known as "The Presbyterian Church of Williamsburgh."
NEW YORK			Lec Ave. Dutch Reformed 1861 2-35, A, N, X, Z 2 oct. ped. Lee Ave. & Hews St., E.D., Williamsburgh Founded 1854. Merged with Central Congregational in 1871.
Adams Bronx	H. C. Institute First Congregational 1869 2-18, A, L 2 oct. ped. Forest Ave. Morrisania Also known as Forest Avenue Congregational Church.		Sand St. Methodist 1861? A, F, K, X Sand St. & Fulton Ave. Founded 1794. Possibly built under subcontract from the Odells as Opus 6, 1861.
Brooklyn (E.D. = Eastern District)	Graham Avenue Lutheran 1847? 1? A, X, Z Graham Ave. & Ten Eyck St., E.D., Williamsburgh Founded 1843. Also known as St. Johannes' Evangelical Lutheran Church. New church built at corner of Maujer St. near Humbolt in 1883.		St. Paul's Episcopal 1861 2 A, X, Z Penn & Marcy Aves., E.D., Williamsburgh Founded 1848. New edifice dedicated 23 Nov. 1861.
	St. Joseph's R.C. 1853 2 A, X, Z Bedford Ave. btwn Pacific & Dean Sts.		Messiah Episcopal 1865 A, D, I ¹¹ , P, X, Z Greene & Clermont Aves.
	South Ninth St. Congregational 1853 2-19 A, N, X, Z S. 9th St. & 6th Street. Founded 1851. Also known as New England Congregational Church. Building dedicated 22 Dec. 1853.		Third Ave. Reformed 1866 1 A, I ¹⁰ , J, V, X 13th St. btwn First & Second Aves. From 1842 to 1850 called North Dutch Reformed Church of Gowanus at Third Ave. between 20th & 21st Sts. In 1850 moved to 13th St. east of Third Ave. and became the Reformed Dutch Church of Gowanus. Relocated again in 1869 and became the 12th St. Reformed Church. Succeeded by E. & G. G. Hook, Opus 502, 1869, 2-24.
	Strong Place Baptist 1853 2-28, A, D, N, O, X Strong Place & Degraw St. 2 oct. ped. Founded 1849. Price: \$2,450.47 Probably enlarged and electrified by William H. Davis & Son late in the century. Replaced 1928 by Harry Hall organ in old case.		Clinton St. Presbyterian 1868 2 A, X, Z Clinton & Remsen Sts. Founded 1838. First church at Fulton & Pineapple Sts. erected 1839-40; second edifice completed 1853 housing a George Jardine organ. Remodeled interior with new organ 1868 at a cost of \$18,000. Also known as First Presbyterian Church (Old School). Merged in 1882 to become the "New Second Presbyterian Church."
	First Baptist 1854 2-28, A, D, X, Z Nassau & Fulton Sts. 2 oct. ped. Founded 1823. Presumably succeeded by Johnson & Son, Opus 638, 1885. The church was later renamed Williamsburgh Christian Church.		St. Thomas' Episcopal 1869 2 A, Y, I ¹⁶ Ravenswood (Long Island City) Founded 1849. First church built by 1853. First organ installed by Henry Erben, 1859. Edifice and contents totally destroyed by fire during Dec., 1867. During July, 1868, a new cornerstone was laid; structure dedicated the following year with a new organ built by the Stuarts.
	St. Charles Borromeo R.C. 1854 2-24, A, I ⁸ , I ¹⁰ , N, X, Z Sidney Pl. & Livingston Sts. 1½ oct. ped. Founded 1851. The church building belonged to an Episcopal congregation before being purchased by the Catholics in 1851. On 8 March 1868 a fire, "almost entirely destroyed it with its valuable organ and one of the finest music collections in the country." New edifice dedicated 24 May 1869 housing E. & G. G. Hook, Opus 481, 1869 1-15. That was quickly replaced by J. H. & C. S. Odell, Opus 178, 1880.		Our Lady of Mount Carmel 1873 2 A, Y Newtown & Crescent Ave., Astoria Founded 1840. Listed on the 1871 sales brochure as Our Lady of the Comet! Ordered during 1871 but long construction delays for the church delayed the organ. It was described as "manufactured to order and is worth about \$3,000."
	Holy Trinity R.C. 1855 2-28, A, I ¹⁴ , H, X, Z 2 oct. ped. Montrose Ave. & Ewen St., E.D.?, Williamsburgh Founded 1841. Cornerstone for church laid 1853. Second new church built 1883 with a new Jardine & Son, 1883.		St. George's Episcopal A, J ¹ , Y Astoria Founded 1830? Owned both an 1838 Erben and a pre-1869 George Jardine. Records of the parish destroyed by fire in 1894.
	Immaculate Conception R.C. 1855 2-28, L, N, X, Z 2 oct. ped. Ewen & Remsen Sts. Extant until 1915. Stoplist in Mohr collection.		South First St. Lutheran, E.D. A Summerfield Methodist L Washington & Greenes Aves.
	St. Mary's R.C. 1855 2 A, N, O, X, Z South Second & Third Sts., E.D., Williamsburgh The steeple fell during 1860 and the organ was never adequately repaired. Founded 1841.		Washington Ave. Methodist A, X, Z Washington & Tillery Sts.
	South Presbyterian 1856 2-27, A, I ¹⁴ , N, X, Z 2 oct. ped. Clinton & Amity Sts. Founded 1842. Merged with First Presbyterian (Old School) in Dec., 1875, and became Clinton St. Presbyterian. Building sold 1879 to St. Matthew's Lutheran Church.	Clifton, S.I.	St. John's Episcopal 1871 2-27, A, F ⁸ , I ¹ , I ¹¹ , J ⁴ 2 oct. ped. Replaced an early Jardine. Succeeded by Austin Organ Co., Opus 1467, 1926.
	Second Unitarian 1858 2-20, A, N, X, Z 1½ oct. ped. Clinton & Congress Sts. Founded 1851. Building dedicated March, 1858. Also known as "New Chapel Unitarian."	Cold Spring	Our Lady of Loreto R.C. 1872 2-15 R, W Apparently built for this congregation. Case altered.
	Ascension Episcopal 1859 1 A, J ¹³ , X Kent St., Greenpoint Price: \$450. Presumably succeeded by a Wurlitzer, 1935.	Fishkill	First Dutch Reformed 1867 1? A, I ¹⁵ , J ¹² , C ³² Fishkill-on-Hudson is now known as the town of Beacon. Succeeded by George H. Ryder, Opus 188, 1895.
	First Universalist 1859 2-20, A, N, X, Z 1½ oct. ped. Fourth & South Third Sts., E.D., Williamsburgh Founded 1845. New church erected about 1870.	Gilbertsville	First Presbyterian 1853 1-7 A, C ¹⁶ , I ¹⁰ Succeeded by Hook & Hastings, Opus 2,158, 1907. The Ferris was moved to First Presbyterian, Otego, NY, where it was destroyed in mid-1960s. Parts of case moved to a funeral parlour.
	South Sixth St. Presbyterian 1859 N, X South Fourth & South Sixth Sts, E.D., Williamsburgh Founded 1842. Also known as the First Williamsburgh Presbyterian.	Glen Cove	Res: T. W. Kennard 1864? A, B, I ⁸ , K Possibly built under subcontract from the Odells as Opus 26.
	Lee Ave. Dutch Reformed S.S. 1860 1-14, A, N, V, X, Z 1½ oct. ped. Lee Ave. & Hews St., E.D., Williamsburgh	Goshen	First Presbyterian 1872 2-35, C ¹⁸ , F ⁹ , I ¹ , J ⁴ 2 oct. ped. Replaced an instrument by an unknown maker. Rebuilt: William J. Stuart (1893) who enlarged the instrument to

three manuals. Succeeded by Austin Organ Co., Opus 1,780, 1931. The original case was altered but retained.

St. John's R.C. 1849 1 A, C¹⁷, S
Presumably succeeded by Hall & Labagh, 1868.

First Congregational 1851 1m A, C
Replaced 1903 by Frank Beman

Hudson Christ Church 1868 2-24, A, C¹⁹, F¹⁰, J¹¹
Episcopal 2 oct. ped.
Replaced two earlier instruments: Henry Pratt, 1811, and one by an unknown maker, 1840. Price: \$3,500. Public exhibition: Monday, 27 April 1868. Organist: George W. Morgan. Moved during Dec., 1881, to the chancel by L. U. Stuart. Succeeded 1911 by a new instrument built by the Hall Organ Co.

First Dutch Reformed 1868 2-24, A, C²⁰, F¹¹, I⁶, J¹, K
2 oct. ped.
Replaced two earlier instruments: an 1839 Erben described as "small but sweet in tone," and an 1858 Hall & Labagh costing \$1,400, described as "of greater power but with less sweetness of tone." Taken in trade by Stuart who supplied a new instrument in 1868. Price: \$2,046, with the old organ. Public exhibition: 6 October 1868. Organist: George W. Morgan. Presumably succeeded by J. H. & C. S. Odell, Opus 365, 1899. A 1934 fire destroyed church records.

Locust Valley First Dutch Reformed 1870 1 A, C²¹, I⁷
(rl)
Acquired second-hand from Broadway Tabernacle, New York City. Original date and maker unconfirmed. Succeeded by Estey Organ Co., Opus 3,081, 1937 installed in the old case. Original case discarded in 1971 when the church was renovated.

Middletown First Presbyterian 1867 2 A, C²², I², J⁶
Installed in a new edifice. Succeeded by Reuben Midmer, 1904.

Montgomery Goodwill Presbyterian 1873? 2 G²
Res: John T. Fisher

New Rochelle St. Stephen's Episcopal 1845 2-20, A, I¹⁶, J¹⁵, N, S
New York City 1½ oct. ped.
Chrystie & Broome Sts.
Founded 1805. Replaced an organ built by Redstone (1825), who at the time may have been working for Erben, for the organ appears on Erben's list for 1826. Incorrectly dated by Hutchinson as 1844. Price: \$1,000. Public Exhibition, August, 1845. Merged ca. 1870 with Church of the Advent and old building destroyed.

Madison Avenue 1845 1-14, A, J⁶, N, O
Presbyterian 1½ oct. ped.
Madison Ave. & E. 29th St.
Not to be confused with the present congregation. Founded 1844, "many improvements made 1845," according to the session minutes, and dissolved, 1867.

St. Marcus Lutheran 1846 2-22, A, N, S
1½ oct. ped.
Sixth St. btwn First & Second Aves.

Greenwich Dutch Reformed 1846 2-22, A, J¹⁶, N, U
1½ oct. ped.
W. 10th & Hudson Sts.
Founded 1803. Dissolved 1866. Price: \$1,000. Public Exhibition during Fall, 1846. Incorrectly listed by Hutchinson as 1843.

Calvary Episcopal 1847 3-42, A, B, E⁴, J¹⁷, S
1½ oct. ped.
Fourth Ave. & E. 21st St.
Founded 1836. 1836 Wagstaff organ replaced by 1844 Erben. Ferris was for a new building. Price \$3,000 not including the case, and \$750 was allowed as trade-in on the Erben. Public Exhibition: Friday 23 July 1852. Rebuilt 1868, 1878 by L. U. Stuart, and sold in 1888 to the Round Lake Methodist Association. Extant and used regularly.

Alanson St. Methodist 1848 2-18, A, N, S
1½ oct. ped.
Norfolk & Grand Sts.
Possibly Asbury Methodist Church on Norfolk St.

Norfolk St. Baptist 1849 2-
A, N, S, U
Broome & Norfolk Sts.
Founded 1841. First church burned 12 June 1848 and a new building erected at same site.

Sixth Avenue Lutheran 1849 2-24, A, I⁸, K, N
2 oct. ped.
Sixth Ave. & W. 15th St.
Founded 1842. Also known as the Evangelical Lutheran Church. Organ presumably succeeded by J. H. & C. S. Odell, Opus 4, 1860.

St. Jude's Episcopal 1849 1? A, S, U
Sixth Ave. & Amity St.

New York City
(continued)

Founded 1843. Sometimes known as St. Jude's Free Episcopal.

Temple 1850 2-24, A, N, O
Synagogue 2 oct. ped.
E. 12th St. btwn Third & Fourth Aves.
Also known as the East Twelfth Street Synagogue. Said to be the first temple in New York with an organ.

St. John the Baptist R.C. 1852 2-28, A, I⁸, I¹⁶, K, N
2 oct. ped.
W. 30th St. & Seventh Ave.
Replaced an 1837 Erben. Presumably succeeded by J. H. & C. S. Odell, Opus 526, 1922.

Sixth St. Universalist 1852 I⁸, N
W. 20th St. & Seventh Ave.
Said to have been changed to the "Church of Our Savior" (?) Presumably succeeded by Hilborne Roosevelt, Opus 6, 1875.

Calvary Baptist 1853 2-20, A, G¹, I⁸, L, N, W. 23rd St. & Sixth Ave. 1½ oct. ped. O
Said by Beames to have been the instrument Ferris built for the World's Fair exhibition at Crystal Palace; he was apparently mistaken. According to period newspapers, the palace instrument was installed in West Twenty-Third St. Presbyterian Church. The Baptist organ was sold in 1883 to the North Baptist Church. Presumably succeeded by J. H. & C. S. Odell, Opus 194, 1882. Nameplate and stoplist in Mohr files.

West Twenty-Third St. Presbyterian 1853 2-
A, F¹², I¹¹, J¹⁸, N
New building erected 1853. Price: \$1,900. Purchased as the World's Fair exhibition instrument. Rented by the 20th St. Congregational Church when it was removed from the Crystal Palace. Succeeded by a new Jardine in 1861 shortly after Edward G. Jardine became the organist. Incorrectly dated by Hutchinson as 1850.

Transfiguration R.C. 1853(4) 2-28, A, N
2 oct. ped.
Mott & Chatham Sts.

Washington Square Dutch Ref. 1854(R) 3-28, A, J¹⁹, N, U
2 oct. ped.
University & Washington Pl.
Founded 1837. First building erected 1840. Organ begun in 1839 by Firth & Hall; Henry Crabb built the case; Ferris did some reworking and tonal additions in 1854. Church dissolved 1877 and the organ was finally presented to Ocean Grove Auditorium in 1895 where it remained until it was water damaged in 1908. It was succeeded there by a Robert Hope-Jones.

Thirteenth St. Presbyterian 1855 2-24, 2 oct. A, F¹³, I¹⁶ J, U
ped.
W. 13th St. btwn Sixth & Seventh Aves.
Founded 1846. First building dedicated 5 September 1847. First organ 1853 Erben destroyed with the building by fire 8 Jan. 1855. New church dedicated at the same site 7 October 1855 with the Ferris. Incorrectly dated by Hutchinson as 1853. Church also known as "The Village Presbyterian Church." Rebuilt by Hilborne Roosevelt, Opus 111, 1883 and enlarged to three manuals. Rebuilt again by L. C. Harrison ca. 1890. Merged with Fourth Ave. Presbyterian in 1889. Replaced by J. H. & C. S. Odell, Opus 391, 1902.

All Soul's Unitarian 1856 3-41, A, B, N
2 oct. ped.
Fourth Ave. & E. 20th St.

St. Columba's R.C. 1856(R) 2-12, A, D, N, U
2 oct. ped.
W. 25th btwn Eighth & Ninth Aves.
Founded 1845. Organ said to have been built by Robjohn and was later reworked by Ferris. Also said to have been electrified by the Odells.

Fourth Avenue Presbyterian 1856 2-25, A, J⁴, O
2 oct. ped.
Fourth Ave. & E. 22nd St.
Replaced 1889 by J. H. & C. S. Odell, Opus 265. The church was said to have merged with Thirteenth St. Presbyterian in 1889.

Christ Lutheran 1857 1-5rks A, H, I⁸
E. 19th St.
Presumably succeeded by J. H. & C. S. Odell, Opus 347, 1898. Extant and owned by Anthony Meloni. Damaged. Case gone.

Res: J. Wray Mould 1857 1 A, B
Offered for sale 18 Dec. 1858 in *The Musical World*. Price was \$1,000. It was reported as having seven stops enclosed in a swell box with 1½ octaves of pedal.

Brick Presbyterian 1858 2-32, A, C²³, E, I¹⁷, J²⁰, N, U
2 oct. ped.
Fifth Ave. & W. 37th St.
Founded 1765? This was the first organ owned by the

New York City (continued)	congregation. Price: \$2,200. Public exhibition 5 Dec. 1858 by George W. Morgan and C. Jerome Hopkins. Relocated to a gallery in 1883; and succeeded by George S. Hutchings, Opus 428, 1898.			
	First New Jerusalem	1859 2-24, 2 oct. ped.	A, N, U, V, W	
	E. 35th St. btwn Lexington & Fifth Aves. Founded 1808. Sold 1889 to St. James Episcopal, Arlington, Vermont. It was rebuilt at the time with a new facade and console. It remained there until about 1960 when it was acquired by the Rev. Harry Ford as a residence organ. In 1969 it was installed in the Pilgrim United Church of Christ, Kingston, New Hampshire where the organist discarded it in favor of an electronic.			
	Forsyth St. Methodist	1859 2-18, 1½ oct. ped.	A, N, U	
	Forsyth & Division Sts. Founded 1790. New building, 1833.			
	Free Gospel Chapel	1859 1	A, C ²⁴	
	W. 37th St. (?) Chapel of the Church of the Holy Apostles. Price: \$500. First used at Christmas, 1859.			
	Broadway Tabernacle	1859 (60)3-38, 2¼ oct. ped.	A, B, E, I ¹⁸	
	Sixth Ave. & Broadway Additions by Stuart, 1865; rebuilt by L. C. Harrison, Opus 65, 1892; and succeeded by Hutchings-Votey of four manuals, 1905. The Stuart was divided into two instruments and relocated by the Methuen Organ Co. to Methuen, Massachusetts where it survives in that form at the Presentation of Mary Convent. Originally the organ had a "chair" division in the English style which sat on the gallery rail behind the organist. The organ has been the subject of several articles.			
	Central Methodist	1860 2-24, 2 oct. ped.	A, N	
	Seventh Ave. & W. 14th St.			
	86th St. Presbyterian	1860 2-18, 2 oct. ped.	N	
	86th St. btwn Third & Fourth Aves.			
	Free Protestant Episcopal	1861 2-23, 2 oct. ped.	A, N	
	E. 14th St. Also known as Grace Chapel. Destroyed by fire, 1872. New chapel built same site. On Erben list, 1876.			
	34th St. Dutch Reformed	1861 2-28, 2 oct. ped.	N, U	
	W. 34th St. & Eighth Ave. Founded 1823; known as Broome St. Church. First organ 1828 Erben. Relocated 1860 to 34th St. west of 8th Ave.; acquired the Stuart. Merged 1896 with DeWitt Chapel to form the 34th St. Chapel of Collegiate Church.			
	Washington Sq. Methodist	1861 2-27, 2 oct. ped.	A, H, I ⁸ , Q, R	
	Fourth & Laurens Sts. Sold second-hand to St. Mary's R.C. Church, Canton, N.Y. around turn of the century. Replaced by J. H. & C. S. Odell, Opus 378, 1901. Extant.			
	St. Paul's Dutch Reformed	1862 1?	A, J ²¹ , U	
	W. 21st St. btwn Fifth & Sixth Aves. Founded 1836; known as 21st St. Church. Rented an organ from an unknown party (probably Wm. H. Davis) until 1861 when it was decided to purchase an instrument. Price: \$800. Congregation dissolved 1877.			
	Masonic Kane Lodge	1865	A, B, K	
	Possibly built under subcontract as Odell Opus 42.			
	West Presbyterian	1865 2-30, 2 oct. ped.	A, I ⁹ , M ³ , O	
	W. 42nd St. Public exhibition: 11 Dec. 1865, George W. Morgan, organist. Possibly succeeded by Hilborne Roosevelt, Opus 145, 1884.			
	Covenant Presbyterian	1866 2-38, 2 oct. ped.	A, I ⁹ , M ⁴	
	Public exhibition: 15 Nov. 1866, George W. Morgan & George F. Bristow, organists. Rebuilt by Hilborne Roosevelt, Opus 111, 1883 and enlarged to three manuals; relocated by Jardine & Son, Opus 1,127, 1894 with new stops to St. Cecilia's R.C. Church, Brooklyn, N.Y.; electrified 1966 and reduced to two manuals.			
	Church of the Holy Apostles	1867 2	A, C ²⁵ , J ⁴ , U	
	Ninth Ave. & W. 28th St. Founded 1845. First organ 1849 Hall & Labagh. Presumably succeeded by a second-hand 3m Jardine (1848) built for the Church of the Annunciation and relocated in 1895 by William H. Davis & Son. The Stuart was taken in trade for \$300.			
New York City (continued)	St. Timothy's Episcopal			
	1867 2-15 A, I ⁸ , K, M ⁵ 57th St. between 8th & 9th Aves. Founded 1853. Probably built under subcontract as Odell Opus 60. Later the congregation merged with St. Matthew's Episcopal.			
	Calvary Episcopal	1868(R) 3-42, 2 oct. ped.	A, B, E ⁴ , J ¹⁷	
	Fourth Ave. & E. 21st St. Listed previously; see 1847.			
	Holy Trinity Episcopal	1870 3-28, 2½ oct. ped.	A, I ⁸ , O	
	Fifth Ave. & 125th St. Organized 1868. Burned late 1870s. New structure erected and the congregation acquired J. H. & C. S. Odell, Opus 170, 1880.			
	Institute for the Blind	1870? 2	A, C ⁷ , I ⁸ , S	
	Replaced an 1844 Hall & Labagh. Succeeded by J. H. & C. S. Odell, Opus 422, 1906.			
	Rutgers Presbyterian	1870 2-22, 1½ oct. ped.	A, I ⁹	
	Presumably succeeded by Hilborne Roosevelt, Opus 439, 1889 2m.			
	Zion Episcopal	1870 2	A, I ⁹ , M ⁵	
	Madison & E. 38th St. Founded 1810. Replaced 1819 Thomas Hall. Rebuilt by Frank Roosevelt, Opus 401, 1889. Zion merged with St. Timothy's Episcopal in 1890.			
	Northwest Reformed	1871 2	A, I ¹⁶ , J ²² , V	
	Madison Ave. Founded 1808; known as the Franklin St. Church. First organ 1828 Erben; moved in 1854 to 23rd St. between 6th & 7th Aves.; acquired 1855 Erben and known as 23rd St. Church. Moved again in 1871 to Madison Ave. and became known as the Northwest Reformed Church. Dissolved in 1918.			
	All Angel's Episcopal	1871(?) 1?	A	
	West End Ave. & 81st St. Founded 1859			
	Collegiate Reformed		A	
	Holy Savior Chapel		A	
	40 E. 25th St. Organized 1866, dissolved 1877.			
	St. Paul's Lutheran		A	
	Third Unitarian		A	
	20th St. Congregational		A	
	Rented organ from Ferris in 1853 which was subsequently sold to the West Twenty-Third St. Presbyterian Church. The Congregationalists may have bought an instrument.			
	Masonic Lodge		A, B	
	Masonic Lodge		A, B	
	Res: J. A. H. Hasbrouck		A, B	
	Res: Thomas Goadby		A, B	
	Res: George Haws		A, B	
	Res: J. W. Hoyet		A, B	
	Res: W. C. Nesbit		A, B	
	Res: Joseph Wilde		A, B	
	St. James' Episcopal	1870? 1?	A, C ²⁶	
	New building erected 1870.			
	Res: G. T. Sutton		A, B	
	St. Peter's Episcopal	1851? 1?	A, B, C ²⁷ , J ²¹ , I ¹⁹	
	Church burned 13 Dec. 1883. Congregation worshipped in an adjacent hall and acquired an 1884 Jardine & Son. A new church was erected with Johnson & Son, Opus 747, 1891.			
	Christ Episcopal	1864 1?	A, J ²⁵ , M ⁶	
	Price: \$1,400. Opened Easter Day 27 March 1864. Presumably succeeded by E. & G. G. Hook, Opus 308, 1862, acquired second-hand. The Stuart was sold in 1891 to St. John's Episcopal Church, Ionia, Michigan for \$800; intact until 1957 when it was electrified.			
	St. John's R.C. Salem	1855 2, 1874 2-26, 1½ oct. ped.	E ⁵ , F ¹¹ , I ¹	
	Evangelical			
	Moved from rear galley 1895. Rebuilt 1913 retaining original action. Succeeded 1923 by Austin Organ Co., Opus 1,160. Stuart was sold to St. Stanislaus R.C. and was relocated by Arthur Kohl. It was succeeded there by a new Tellers, 1960.			
	First Baptist		A, I ¹	
	Presumably succeeded by Steer & Turner, Opus 8, 1868.			
	Ponckhockie Congregational?	1871 1-13, 1½ oct. ped.	H	
	Not definitely ascertained to be the work of the Stuarts. Much case detail matches their work on the 1872 instru-			
New York City (continued)	St. Timothy's Episcopal			
	1867 2-15 A, I ⁸ , K, M ⁵ 57th St. between 8th & 9th Aves. Founded 1853. Probably built under subcontract as Odell Opus 60. Later the congregation merged with St. Matthew's Episcopal.			
	Calvary Episcopal	1868(R) 3-42, 2 oct. ped.	A, B, E ⁴ , J ¹⁷	
	Fourth Ave. & E. 21st St. Listed previously; see 1847.			
	Holy Trinity Episcopal	1870 3-28, 2½ oct. ped.	A, I ⁸ , O	
	Fifth Ave. & 125th St. Organized 1868. Burned late 1870s. New structure erected and the congregation acquired J. H. & C. S. Odell, Opus 170, 1880.			
	Institute for the Blind	1870? 2	A, C ⁷ , I ⁸ , S	
	Replaced an 1844 Hall & Labagh. Succeeded by J. H. & C. S. Odell, Opus 422, 1906.			
	Rutgers Presbyterian	1870 2-22, 1½ oct. ped.	A, I ⁹	
	Presumably succeeded by Hilborne Roosevelt, Opus 439, 1889 2m.			
	Zion Episcopal	1870 2	A, I ⁹ , M ⁵	
	Madison & E. 38th St. Founded 1810. Replaced 1819 Thomas Hall. Rebuilt by Frank Roosevelt, Opus 401, 1889. Zion merged with St. Timothy's Episcopal in 1890.			
	Northwest Reformed	1871 2	A, I ¹⁶ , J ²² , V	
	Madison Ave. Founded 1808; known as the Franklin St. Church. First organ 1828 Erben; moved in 1854 to 23rd St. between 6th & 7th Aves.; acquired 1855 Erben and known as 23rd St. Church. Moved again in 1871 to Madison Ave. and became known as the Northwest Reformed Church. Dissolved in 1918.			
	All Angel's Episcopal	1871(?) 1?	A	
	West End Ave. & 81st St. Founded 1859			
	Collegiate Reformed		A	
	Holy Savior Chapel		A	
	40 E. 25th St. Organized 1866, dissolved 1877.			
	St. Paul's Lutheran		A	
	Third Unitarian		A	
	20th St. Congregational		A	
	Rented organ from Ferris in 1853 which was subsequently sold to the West Twenty-Third St. Presbyterian Church. The Congregationalists may have bought an instrument.			
	Masonic Lodge		A, B	
	Masonic Lodge		A, B	
	Res: J. A. H. Hasbrouck		A, B	
	Res: Thomas Goadby		A, B	
	Res: George Haws		A, B	
	Res: J. W. Hoyet		A, B	
	Res: W. C. Nesbit		A, B	
	Res: Joseph Wilde		A, B	
	St. James' Episcopal	1870? 1?	A, C ²⁶	
	New building erected 1870.			
	Res: G. T. Sutton		A, B	
	St. Peter's Episcopal	1851? 1?	A, B, C ²⁷ , J ²¹ , I ¹⁹	
	Church burned 13 Dec. 1883. Congregation worshipped in an adjacent hall and acquired an 1884 Jardine & Son. A new church was erected with Johnson & Son, Opus 747, 1891.			
	Christ Episcopal	1864 1?	A, J ²⁵ , M ⁶	
	Price: \$1,400. Opened Easter Day 27 March 1864. Presumably succeeded by E. & G. G. Hook, Opus 308, 1862, acquired second-hand. The Stuart was sold in 1891 to St. John's Episcopal Church, Ionia, Michigan for \$800; intact until 1957 when it was electrified.			
	St. John's R.C. Salem	1855 2, 1874 2-26, 1½ oct. ped.	E ⁵ , F ¹¹ , I ¹	
	Evangelical			
	Moved from rear galley 1895. Rebuilt 1913 retaining original action. Succeeded 1923 by Austin Organ Co., Opus 1,160. Stuart was sold to St. Stanislaus R.C. and was relocated by Arthur Kohl. It was succeeded there by a new Tellers, 1960.			
	First Baptist		A, I ¹	
	Presumably succeeded by Steer & Turner, Opus 8, 1868.			
	Ponckhockie Congregational?	1871 1-13, 1½ oct. ped.	H	
	Not definitely ascertained to be the work of the Stuarts. Much case detail matches their work on the 1872 instru-			

Rye	ment at First Presbyterian, Goshen, New York. Christ Church 1868 2-25 A, I ¹⁶ I ¹⁷ , K Episcopal Possibly built under subcontract as Odell, Opus 70. Probably replaced an 1838 Erben. Presumably succeeded by George S. Hutchings, Opus 300, 1893, 3-31.
West Brighton	Ascension 1871? A, F ¹⁵ , J ²⁶ Episcopal Church is called the "Church of the Ascension."
OHIO	
Hudson	First 1860(r)1 A, B, I ¹⁹ , J ²⁷ Congregational Purchased second-hand in 1860 for \$500 with an additional \$200 spent on enlarging it; sold to an unknown party in 1893 for \$50; succeeded by Johnson & Son, Opus 808, 1894. This is probably the 1855 Henry Crabb organ restored by Mann & Trupiano with addition removed and installed 1985 in Watson Memorial Methodist Church, Chatham, Virginia.
Toledo	Westminster 1873 2-26, B, H, I, Q Presbyterian 2 oct. ped. For many years located at the Knights of Columbus Hall, Sidney, Ohio where it survived a fire. Relocated with some rebuilding by Raymond Garner Associates for St. John's Episcopal Church, San Bernardino, California where it endured another fire. Presently in storage at Kalispell, Montana where it is owned by the State University at Kalispell.
PENNSYLVANIA	
Easton	Trinity 1851 1? A, B, C ²⁸ , J ²⁸ , I ¹⁹ Episcopal First organ was "an organ brought from Lebanon for \$236" in 1820: possibly the work of one of the Diefenbachs. Price: \$800. Moved to a new building dedicated 29 Oct. 1871 and destroyed by fire 3 March 1873. New edifice erected housing Johnson & Son, Opus 443, 1875 of 2-21.
Honesdale	First 1871 1? A, B, I ¹³ , J ²⁹ Presbyterian Rebuilt 1904 by N. P. Kraig, Inc. of Binghamton, N.Y., at cost of \$1,715.00. Succeeded by M. P. Möller, Opus 4,531, 1926, 3-100.
Norristown	First 1858 2-28, A, B, F ¹⁶ , J ³⁰ Presbyterian 2 oct. ped. Listed erroneously on the 1871 promotional brochure as Morristown. Price: \$2,050. Public exhibition Friday 29 Jan. 1858. Organists: W. J. Stuart; Jas. N. Beck; C. Collins; Carl Blander; Frank Mitchell and Thomas O'Neill. Church renovated summer 1868 and the organ was said to have been relocated to the front of the structure.
Philadelphia	Fourth Baptist 1857 2-28, A, B, E ⁶ 2 oct. ped. Listed as "Buttonwood Baptist" in the 1871 promotional brochure. Installed in the rear gallery recessed into the tower.
Pittsburgh	First Methodist 1867 2-20 A, B, E ⁷ Grace Episcopal A, B
Sharpsburgh	Grace Methodist 1873 1 B, C ²⁹ , J ⁴ Now known as Grace United Methodist Church. Presumably succeeded by a new Kimball. The Gothic case was altered but retained.
Titusville	St. James' 1865 2-18, A, B, C ³⁰ , H, I ¹ , Episcopal 1½ oct. ped. M ⁷ Presumably built under subcontract as Odell Opus 39. Price: \$2,600. Rebuilt 1896 by William King (1836-1923); moved 1909 to Trinity A.M.E. Church, Titusville, PA, when St. James' acquired Austin Organ Co. Opus 246. Trinity closed 1980; organ removed by Organ Clearing House; parts used by Mann & Trupiano for Prince of Peace R.C., Taylors, S.C.
TENNESSEE	
Jackson	First A, B, I ⁶ , J ⁴ Presbyterian Presumably succeeded by Henry Pilcher's Sons, 1914, 2-19.
Texas	
Galveston	Episcopal A, B, J ⁶ Probably Trinity. Records are said not to be extant.
WISCONSIN	
Racine	St. Mary's R.C. 1854 2 A, B, D
VIRGINIA	
Norfolk	St. Mary's R.C. 1858 3 A, B, F ¹⁷ , H, Extant and in regular use. M ⁸
Petersburg	Tabb St. 1867 2-25?, A, B, F ¹⁸ , H, I ⁹ , Presbyterian 2 oct. ped. J ⁴ Price: \$3,000. Rebuilt and enlarged to three manuals by Hilborne Roosevelt, Opus 112, 1883; water motor added 1875; electrified with additions by Lewis & Hitchcock in 1963. Case and much of the original pipes extant.

Portsmouth **Court St. Baptist** 1858 1 A, B, C³¹
Price: \$450. Succeeded by Hook & Hastings, Opus 1,149, 1883.

ORGANS, ORIGINAL LOCATION UNKNOWN

NEW YORK

Bronx	Ascension Baptist 1858 1-7rks H
New York	Metropolitan Museum 1850? 1 H At one time in Markham residence, Hartford, CT. Later, in Baltimore, MD. Undergoing restoration in 1986 by Larry Trupiano for the museum. Redeemer 1854? 2-28 L Lutheran Stoplist preserved in the Mohr collection.
Poughkeepsie	St. John the Baptist R.C. 1858 2-18 I, R Has the unusual key compass of 61 notes which may indicate it was once a residence organ.
Rochester	Ascension Episcopal 1850? 1 R

DOUBTFUL ATTRIBUTION

NEW YORK

New York	Epiphany R.C. 1855? 2-16 Attr. Ferris by Webber who found Henry Stuart's name on pipes. However, firm supplied pipes to other builders.
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EXTANT ORGANS

MASSACHUSETTS

Methuen	Presentation of Mary Convent [Broadway Tabernacle, New York, N.Y.]
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NEW JERSEY

Newark	St. Mary's R.C. Church
NEW YORK	
Canton	St. Mary's R.C. Church [Washington Square Methodist, New York, N.Y.]

Cold Spring	Our Lady of Loreto R.C. Church
New York	Anthony Meloni & Co. [Christ Lutheran Church, New York, N.Y.]
	Metropolitan Museum of Art [Original location unknown]
Poughkeepsie	St. John the Baptist R.C. Church [Original location unknown]
Rochester	Ascension Episcopal [Original location unknown]
Round Lake	Municipal Auditorium [Calvary Episcopal Church, New York, N.Y.]

VIRGINIA

Norfolk	St. Mary's R.C. Church
Petersburg	Tabb St. Presbyterian Church

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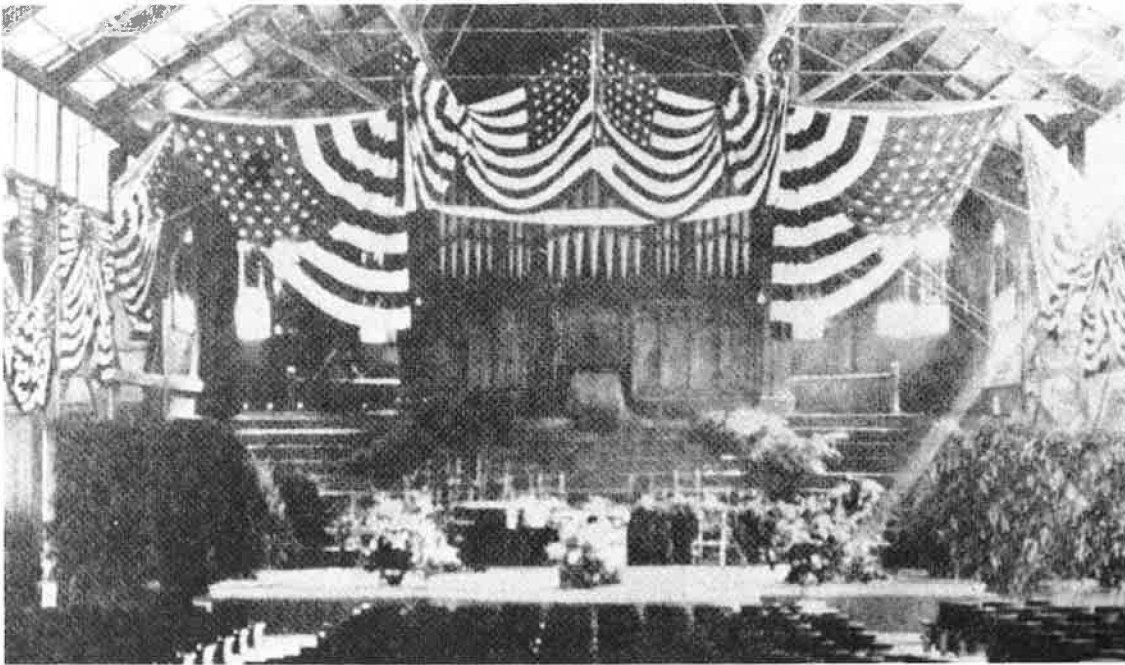
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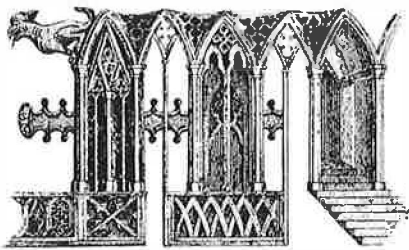
1866 L. U. Stuart, First Presbyterian, Covington, Ky.



Giles Beach

BY STEPHEN L. PINEL,
ARCHIVIST

A DOCUMENTED HISTORY OF THE ROUND LAKE AUDITORIUM ORGAN



INFORMATION prevails in print and legend regarding 1847 Richard M. Ferris organ in the Round Lake Auditorium at the village of Round Lake, New York, though it is one of the more significant large instruments surviving from the pre-1850 period. Believed to be the oldest, large three-manual organ in the nation, it exists in nearly original condition, having endured only minor alterations. Despite its importance, details of its history have not been documented until now and many unanswered questions remain. Reconsideration of the facts and examination of newly-located documents clarifies evidence which has become clouded with the passage of time, and corrects our perception of this notable instrument.

In mid-nineteenth century Manhattan when most congregations relocated uptown as the population shifted, Calvary Episcopal Church had the unique distinction of moving downtown twice. The parish was organized in 1836 by nine members, and by January 1, 1837 a small frame building was dedicated at the corner of Fourth Avenue and 30th Street.¹ Apparently the congregation (44 members by 1838) believed the church was located too far into the unsettled portion of the city and in 1842 moved south to Fourth Avenue and 22nd Street.² By 1845 a new and larger edifice was needed for the growing congregation. The cornerstone for the third building, designed by noted architect James Renwick (1818–1895), was laid 11 March 1846³ on the corner of Fourth Avenue at 21st Street. The ceremony received scant notice from *The New York Herald Tribune*.⁴ When the structure was dedicated on 4 June 1847, there was no mention of an organ.⁵

Each building of the congregation had an organ. The first was the work of Thomas Wagstaff (fl. 1832–1837), and had four stops. It was procured in December 1836 and cost \$225 which included the first year of tunings. The second church had an organ built by Henry Erben (1800–1884), who in 1844 took the Wagstaff in trade for \$200 and supplied a new instrument. The Erben was described as an organ “with combination pedals in a mahogany case,” and

cost \$750. A misunderstanding between Erben and the church arose regarding a set of defective reed pipes. Erben replaced them but charged the church \$25; they were not very happy about it.⁶ He did not include the church on his printed lists of 1874, 1877 and 1880.

The first mention of an organ for the Renwick building occurs on 26 March 1846 when the clerk of the vestry recorded:

Proposals for building an organ have been laid before the vestry. After discussion . . . [it was] ordered that the subject be postponed until the next meeting of the vestry.⁷

Several meetings passed before sufficient information had been received for the subject of an organ to be again addressed. Thomas Hall (1791–1874) submitted his estimate with no price,⁸ necessitating an additional visit to his shop by a vestry man to secure the data.⁹ Another bid, from Davis & Ferris, was not received until 11 April 1846.¹⁰ On June 4th the vestry decided, “the contract to build the organ for the new church be referred to the music committee with power.”¹¹

Estimates were probably solicited from all the major builders of New York, albeit only two such estimates have survived. The first, undated but from the March 1846 section of his correspondence, was from the manufactory of Thomas Hall. He wrote:

In compliance with your request we beg leave to hand you a description of an organ suitable for Calvary Church. You will perceive that there is no dividing of stops into treble and bass with the exception of the Stopped Diapason, and the Cremona and Bassoon in the choir organ. This has been done in order that the treble or bass of either of these stops may be used without having the whole according to the taste of the organist. It is not unusual for organbuilders to divide these stops marked thus * in order to give the appearance of a greater number. Had we adopted this plan it would have increased the apparent magnitude of the organ without enlarging it in reality, or increasing the power by a single pull. As you are familiar with the subject, you will easily understand reasons for advertizing to this practice.

We have not put our price to the description in as much as we consider the present inquiry on your part as preliminary and have merely given a description of such an organ as we think your church will require. We presume the vestry will obtain other descriptions and after having satisfied themselves respecting the kind of organ they will want, submit the same to the different builders to estimate thereon.¹²

Great: GGG-f 59 notes

1. Open Diapason, Large Scale metal throughout	59 pipes
2. Open Diapason, 2nd Scale, Lower octave wood, rest metal	59
* 3. Stopd Diapason, Metal treble	59
4. Principal, Metal	59
5. Night Horn, Lower octave wood, rest metal	59
6. Twelfth, Metal	59
7. Fifteenth, do	59
* 8. Sesquialtera, 4 Ranks, Metal	236
* 9. Trumpet, Metal	59
10. Clarion, do	59

Great Organ Pipes 767

Choir Organ: GGG-f 59 notes

11. Open Diapason, Metal throughout	59
12. Dulciana, Lower octave wood	59
13. Stopd Diapason Bass Wood	59
14. Stopd Diapason Treble	59
15. Principal, Metal	59
16. Flute, Metal treble	59
17. Fifteenth, Metal	59
18. Cremona, From Tenor F	59
19. Bassoon Bass	59

Choir Organ Pipes 413

Carried Forward 1180

Swell Organ: 4ft C to f 42 notes

20. Double Stopd Diapason, Wood	42 pipes
21. Open Diapason, Metal	42
22. Viol de Gamba	42
23. Stopd Diapason, Metal treble	42
24. Principal, Metal	42
25. Cornet, 4 Ranks	168
26. Trumpet, Metal	42
27. Hautboy, do	42
28. Clarion, do	42

Swell Organ pipes 504

Pedals: GGG to G 25 notes

29. Double Open Diapason, Wood	25
30. Dulciana, do	25

Pedal pipes 50

Whole number of pipes 1734

Coupling stops as follows:

31. Coupler to connect the Great Organ and Swell Unison
32. do do do do do Octaves
33. do do do do Choir organs
34. do do do do Pedals
35. do do Pedals and Choir organs
36. Signal for bellows

Description of an organ with three sets of keys and pedals in a black Walnut case of a design corresponding with the architecture of the church, the front pipes to be gilt. The organ to be finished with two bellows constructed upon the compensation principal with conjunction valves and the whole of the work to be of the very best quality in every respect. The organ now standing in the church to be taken in part payment at a fair valuation.

In early May when Vestryman Charles Davis called upon Hall for his price, the builder responded:

Chas Davis 5th May 1846

Inclosed we beg leave to return you our estimate for building the organ for Calvary Church as requested and to state in addition to the same that our calculation of the expense of building the case is seven hundred fifty dollars which sum we propose to allow for the organ you now have, so that for thirty-two hundred and fifty dollars and the old organ we will put up the new instrument in the church complete and ready for use on or before the 1st of May 1847. Payment to be made as soon as the organ is finished in the church and duly approved.¹³

The other proposal was presented by Davis & Ferris:

Estimate of an organ 3 benches of keys compass G.G. to f in alto including G.G. sharp, Pedals from G.G.G. to C 18 notes, the Pedals to be covered with brass, the swell box double of two thicknesses of stuff, and three sets of shades. The Open Diapason and Dulceano [sic] in the choir will be Zinc or Metal all through as you may see fit or best.

The whole organ to be metal except the Pedals and Stop Diapasons to middle C. The organ will contain fifteen hundred and fifty-two pipes, and the compass of the swell will be C or 4 feet C. [The stoplist follows.] There are two stops in the Pedal organ, Double Diapason G.G.G. 24 feet and Open Diapason G.G. 12 feet making 36 pipes. This organ contains 35 flue stops without any break between bass and treble, but we leave that for you to decide whether you will have them cut in two or not.

The above organ will be made of the best seasoned materials, and the composition or mixture of the metals shall be rich, and equal to any made, as there has been an entire revolution in the use of metal within this past few years. The tone of Zinc is as pure as a bell and as durable as iron. But we would expressly state that we would as leave make them of metal as Zinc were it not that we have some pride in the construction of the Instrument and would prefer having it a monument to our fame, rather to our disgrace as we are both practicals and seek for fame rather than emolument.

The entire instrument subject to a thorough inspection by competent judges. There are two Open Diapasons in the Great Organ to G.G. and we would state that one Open Diapason is equal to five Principals in point of cost.

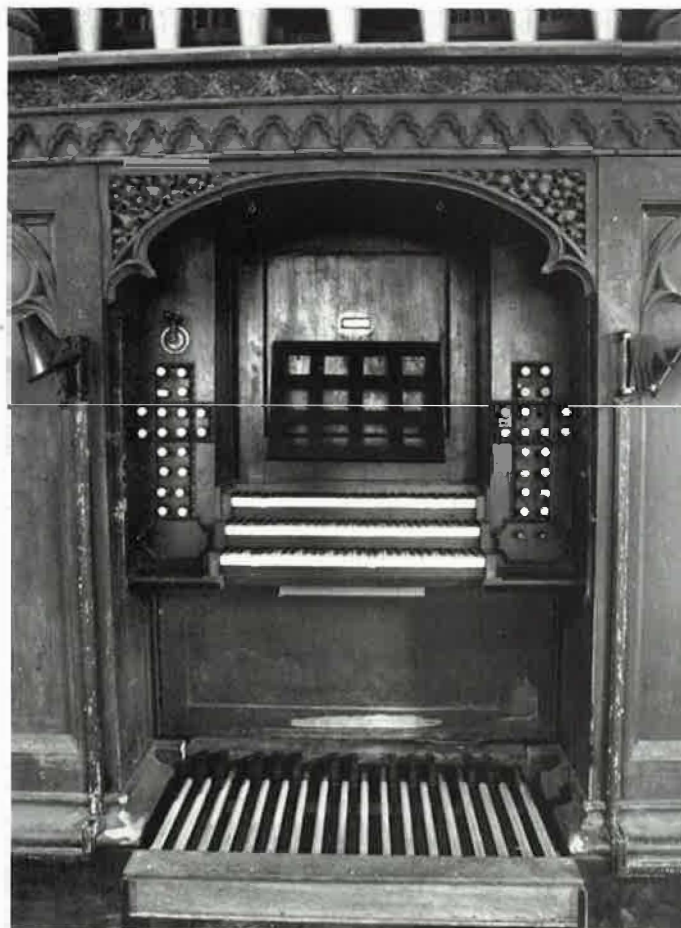
We would respectfully refer you to the gentlemen whose names follow as to our capability of performance: Rev. Doctor Rowie [?], Rector of St. Stephen's; Jacob Hines, Esq., President of Butcher's & Drover's Bank; J.H. Hurtin of the firm of Gerard Betts & Co., Corner of Wall & Water Streets; William Weed, 94 Bowery.

Price \$3,000 allowing \$750 for the present one. Finished complete for church service except the case.

New York 11th April 1846 Respectfully, Your Ob^t
Davis & Ferris, 293 Bowery¹⁴

Davis & Ferris intended to use the Calvary Church contract to establish their reputation as builders. They wanted the instrument to be a "monument to their fame."¹⁵ William H.

BILL VAN PELT



Davis (1816–1888) and Richard M. Ferris (1818–1858) were relatively new to the New York organ building business having associated themselves together as partners before 1845.¹⁶ They realized the significance of the Calvary Church contract and purposely underbid their competition with the hope of securing the commission. In similar circumstances was Thomas Hall who had recently disassociated himself with Henry Erben. He, too, needed a major contract in a prominent location. This resulted in very low-cost proposals. Hall bid \$3,250 (including the case in exchange for the 1844 Erben) while Davis & Ferris came in at \$2,250 (without the case but including a trade-in allowance of \$750 for the Erben).¹⁷

By comparison, when the New York builders in 1851 submitted estimates to build the organ in Trinity Chapel (not to be confused with Trinity Church), the proposed organ was just a few pedal stops larger than the Calvary Church instrument. Additionally, style change had necessitated the new “C” compass in place of the English “GG” which should have made construction less expensive. Henry Crabb came in at \$7,000; George Jardine \$6,000; Thomas Robjohn \$5,800; Richard Ferris \$5,750; Hall & Labagh \$5,200; and Henry Erben \$4,000. This puts into perspective just how low these estimates were.¹⁸

The Davis & Ferris proposal is significant for another reason. It includes a list of clients acquired by the firm to April 1846, and is probably the only source preserving this information. Around 1870, when Clare Beames was writing his column for the *New York Weekly Review* he stated that no record of early Ferris contracts had been kept.¹⁹ It seems doubtful that the patrons listed represent a complete list because at least one contract, Madison Avenue Presbyterian Church (1845), is omitted. But only one of the purchasers, St. Stephen's Episcopal (1845), appears on any later printed material issued by the company.²⁰

It would be unwise to consider the stoplists of the Calvary organ without noting the influence on them of the 1846 Erben at Trinity Church. This instrument received an abundance of publicity and most New York builders (as well as Appleton of Boston) had been asked to submit proposals.²¹ The organ's design was drafted by Edward Hodges (1796–1867) and based on contemporary English trends. Hodges had only recently immigrated to America from England. When British organs of the early nineteenth century exceeded 35 stops, it was customary to expand or double the principal choruses rather than add imitative unison voices. Though two open diapasons of eight-foot pitch (an English characteristic found in cases which had two fronts) occasionally appear on some of Erben's larger instruments (such as the 1839 organ for St. Mary's R. C. Church in Philadelphia), no New York instrument is known to have had two four-foot Principals before the Trinity instrument.²² Ferris adopted the idea in his design for the Calvary Church organ. Other English characteristics borrowed from Hodges included triple swell boxes with two sets of shades, the Clarabella stop, and brass-topped pedal keys.²³ The instrument Hodges played at St. Nicholas, Bristol, England, had iron pedal keys.

On 22 May 1846, the vestry of Calvary Church awarded the contract to Davis & Ferris. The document is lengthy and survives as the only known contract for any of Ferris' sixty organs. Signed by both William H. Davis and Richard Ferris, it was written by the hand of Charles Judah, organist of Calvary Church. Some of the stipulations were that the organ was to be finished and tested before Davis & Ferris would receive any compensation, that alterations could be made in the tonal design by Judah provided they did not incur additional expense on the part of the builder, that a sum of \$500 would be awarded to the other party if either side broke the contract, and that the church would contract elsewhere for the case. The contract price of the instrument was \$2,250 after \$750 had been deducted for the Erben accepted in trade. The organ was to be completed by 1 May 1847.²⁴

The contract stoplist included many changes over the proposal. It was to be enlarged to more than 2,000 pipes, and the



Edward Hodges

COMPARISON OF THESE STOPLISTS shows the influence of the 1846 Trinity Erben on Charles Judah (organist of Calvary Church), and Davis & Ferris when the instrument for Calvary was designed. A great deal of publicity surrounded the Erben installation at Trinity and many periodicals carried descriptions of the organ. One of the earliest appeared in *The Broadway Journal* (Saturday, 11 October 1845) which included the scheme. All makers in New York and throughout the East were watching Erben as he completed this monumental commission. This is demonstrated by the fact that John C.B. Standbridge (1800–1871) wrote to Thomas Hall requesting a description of the Trinity organ as early as 1844. Undoubtedly, Davis & Ferris, newly in business, were also watching the situation.

Several characteristics rarely found in American organ-building of the period are common to both completed instruments. Among them are double Great four-foot Principals and inter-manual octave couplers. They show influence of contemporary English design probably thrust upon Erben by Edward Hodges. With minor differences, the schemes of the two instruments are identical.

Interesting is the progression of the specification of the Calvary organ from its proposed state on 11 April 1846: it appears very much like a standard large domestic instrument. The contract of 22 May 1846 shows an expanded design. Particularly noticeable is the increased Swell division and an added Choir Mixture. English stops, such as the Clarabella, appear in the planning stages. The completed instrument has one rank fewer than contracted and the Swell has been reduced in favor of an increased Choir division.

The irony of the Davis & Ferris instrument was that it actually had a greater number of stops—though fewer total pipes—than the Erben at Trinity. With the financial problems that surrounded its installation, neither Davis or Ferris received the acclaim they deserved. The instrument should have pushed them to the forefront of New York organbuilding.

Henry Erben, Builder Trinity Church, New York Built 1846 Source: Hodges Memoranda. OHS Archives		Davis & Ferris, Proposed Calvary Church, New York Proposed 11 April 1846 Source: MS, OHS Archives		Davis & Ferris, Contracted Calvary Church, New York Contract date: 22 May 1846 Source: MS, OHS Archives		Davis & Ferris, Builder Calvary Church, New York Built 1847 Source: <i>Musical World</i> 1 Aug. 1852.	
<i>Pitch</i>	GREAT CCC-e 65 notes		GREAT GGG-f ³ 59 notes		GREAT GGG-f ³ 59 notes		GREAT GGG-f ³ 59 notes
8'	Open Diapason, Larger		First Open Diapason		Open Diapason, Larger		First Open Diapason, Metal
8'	Open Diapason, Smaller		Second Open Diapason		Open Diapason, Smaller		Second Open Diapason, Zinc
8'	Stopt Diapason		Stop Diapason		Stop Diapason		Stopped Diapason
4'	Principal, Larger		Principal		Principal, Larger		First Principal
4'	Principal, Smaller				Principal, Smaller		Second Principal
4'	Large Open Flute		Night Horn		Night Horn		Night Horn
2 $\frac{2}{3}$ '	Twelfth		Twelfth		Twelfth		Twelfth
2'	Fifteenth		Fifteenth		Fifteenth		Fifteenth
	Sesquialtera III		Sesquialtera III		Sesquialtera III		Sesquialtera III
	Mixture III		Cornet V		Mixture III		Mixture III
8'	Trumpet		Trumpet		Trumpet		Trumpet
4'	Clarion		Clarion		Clarion		Clarion
	SWELL C-f ³ 42 notes		SWELL C-f ³ 42 notes		SWELL C-f ³ 42 notes		SWELL C-f ³ 42 notes
16'	Double Stopt Diapason		Double Stop Diapason		Double Stop Diapason		Bourdon
8'	Open Diapason		Open Diapason		Open Diapason		Open Diapason
8'	Stopt Diapason		Stopt Diapason		Stop Diapason		Stopped Diapason
8'	Dulciana		Dulciano		Dulciano		Dulciana
8'			Clarabella		Clarabella		
4'	Principal		Principal		Principal		Principal
4'					Flute		
2 $\frac{2}{3}$ '			Twelfth		Twelfth		
2'			Fifteenth		Fifteenth		
	Cornet				Grand Cornet IV		Sesquialtra III
8'	Trumpet		Trumpet		Trumpet		Cornet II
8'	Hautboy		Hautboy		Hautboy		Trumpet
4'	Clarion						Hautboy
	CHOIR CC-f ³ 54 notes		CHOIR GGG-f ³ 59 notes		CHOIR GGG-f ³ 59 notes		Clarion
8'							CHOIR GGG-f ³ 59 notes
8'	Dulciana		Dulciano		Dulciano		Open Diapason
8'	Stopt Diapason		Stop Diapason		Stop Diapason		Dulciana
4'	Principal		Principal		Principal		Stopped Diapason
4'	Flute		Flute		Flute		Principal
2'	Fifteenth		Piccolo [sic]		Piccolo [sic]		Flute
					Furniture II		Piccolo
8'	Clarionet treble		Cremona		Cremona		Furniture II
8'	Bassoon bass						Cremona
	PEDALS CCC-C 25 notes		PEDALS GGG-C 18 notes		PEDALS GGG-G 25 notes		PEDALS GGG-C 18 notes
	Double Open Diapason 32'		Double Open Diapason 24'		Double Open Diapason 24'		Open Diapason 24'
	Open Diapason 16'		Open Diapason 12'		Dulciano 12'		Open Dulciano 12'
	COUPLERS and		COUPLERS and		COUPLERS and		COUPLERS and
	MECHANICALS		MECHANICALS		MECHANICALS		MECHANICALS
	Great & Swell		Great & Swell		Great & Swell		Great & Swell
	Great & Swell Octaves		Great & Swell Octaves		Great & Swell Octaves		Great & Swell Octaves
	Great & Choir		Great & Choir		Great & Choir		Great & Choir
	Swell & Choir		Choir & Swell		Choir & Swell		Choir & Swell
	Swell & Choir Octaves						
	Great & Pedal		Great & Pedal		Great & Pedal		Great & Pedal
	Great & Pedal Sub Octave						
	Swell & Pedal						
	Choir & Pedal						Choir & Pedal
			Bellows Signal		Bellows Alarm		Bellows Alarm
							Pedal Lock

NOTE: The Great compass of these specifications extends into the octave below the lowest C of the modern manual keyboard. Thus, low GGG of any 8' Great stop actually speaks 10 $\frac{2}{3}$ ' pitch on all of the Ferris specifications above. The tremendous Trinity Church organ by Erben had a Great division that actually extended a full octave below the lowest C of the modern manual keyboard, so that 8' stops in the Great were also available clear down to 16' C.

Pedal extended to two octaves. Interesting was the novel appearance of a Clarabella to be included in the Swell,²⁵ a stop of English origin.

As soon as the contract was signed, Charles Judah began to exercise his right to alter the tonal design. A letter dated 2 June 1846 stated

Dear Sir:

The following alterations are proposed in the specification for the large organ, to which Messrs. Davis & Ferris consent, as well as advise.

1. Flute in swell left out.
2. Twelfth in swell left out.
3. Lowest octave of Furniture left out.
4. 5 upper notes in pedal left out (making octave and a half pedals.)
5. Clarabella to be placed in choir instead of swell.
6. Clarion to be put in swell — new stop
7. Coupler Pedals and Choir — new stop
8. Pedal stop to lock pedals
9. Stop Diap. to be divided at 4ft “C”

All of which I have carefully studied out and calculated the difference of cost, and I am satisfied that the balance of benefit is for the church,

With much respect,
I remain yours truly
Charles Judah²⁶

Judah was still not satisfied. On June 4th a request was made to the vestry to authorize additional money to include double shades on the swell box. The vestry responded: “On motion resolved that the music committee be authorized to expend \$200 in addition to the contract price of the organ for double shades.”²⁷ On August 14th, Ferris codified additional alterations:

In consideration of two hundred dollars to be paid to us, we hereby agree to make the following alterations and additions to the organ, now building by us for Calvary Church [*sic*], viz:

- 1st To put in the choir organ, an Open Diapason to Gamut G in place of the Clarabella.
- 2nd To make an additional swell box and set of shades for the same so that the swell will be contained in three separate boxes with four sets of shades [?].
- 3rd To divide the mixture stops in the swell organ so that they will include the 15th and will stand as follows: Cornet (12 & 15), Mixture (17, 19 & 22).
- 4th To substitute metal for wood in the stop named Dulciana in the Pedals.

14th August 1846

Agreed to: W^m H. Davis
Richard M. Ferris²⁸

The case of the instrument was apparently designed by James Renwick to harmonize with the architecture of the church, as numerous details match. A comparison of the facade of the building and the front of the organ case will demonstrate the obvious similarities of design. Decoration of the front pipes was not done by Davis & Ferris, but was subcontracted to another party. Recorded from the 1 February 1848 meeting was the resolution:

... that the treasurer be authorized to pay Benjamin Blonk seventy-five dollars (\$75) provided he undertakes to gild or otherwise ornament the pipes of the organ and not call upon the vestry for the final payment until it is convenient for them.³²

A significant entry from the vestry book occurs on 3 September 1847, where, in a list of creditors, one finds “Davis & Ferris, \$2,500.”³⁰ The vestry did not anticipate the expenses involved in constructing such a large and imposing edifice. Following the dedication, their financial condition became so precarious it was thought the corporation might fold. At the 18 September 1847 meeting, the clerk recorded: “On motion resolved ... to execute a mortgage for \$2,500 on demand with interest on the organ to Timothy T. Kissan in trust for William H. Davis and R. M. Ferris and affix the seal of the corporation thereto.”³¹ But the vestry, bankrupt, was unable to execute the mortgage and the Davis & Ferris account went unpaid. Despite their dire financial condition, the vestry managed to raise \$900 to pay a new organist “and a full and efficient choir.”³²

The bleak financial situation required an alternative plan. The minutes of 22 May 1848 preserve the arrangements whereby the organbuilders agree to rent the organ to the

church for two years at \$175 for the first year and \$87.50 for the second year, plus \$50.00 per year for maintenance of the organ. The agreement stipulates that the builders would complete the instrument within forty days of the May 1 date of the agreement, and that the church may exercise an option to purchase the organ by the end of the first year of the agreement for \$2,500, with payment divided into halves payable at the ends of the first and second years, and with a yearly grace period of six months during which the church would pay seven percent interest on the sum due. The parties agreed that if the church should elect not to purchase the organ, it would pay seven percent interest on one-half of \$2,500 in addition to rent during the second year of the agreement. Also, the church agreed to insure the organ for \$2,500 against loss or damage by fire, and to name the builders as beneficiaries of the policy.³³



Calvary Church, New York

The first installment of \$225 (\$175 rent and \$50 maintenance) was due 1 May 1849. Unfortunately for Ferris, the vestry was still unable to make payments according to the contract. Fed up, he took the matter to Court and had a judgement issued against the Rector, Church Wardens and Vestrymen for nonpayment.³⁴ The plan backfired: the Court ordered the corporation's part of the agreement sold at a sheriff's sale which took place on 3 August 1849. The original receipt survives. It states:

Sold this 30th day of August 1849 to Mr. Lucius T. Comstock all the right title and interest of the Rector, Church Wardens Vestrymen of Calvary Church in the city of New York and to the organ in Said Church for the sum of ten dollars.

New York John J. Westervelt, Sheriff
30 Aug 1849 Abr^m Hillger, Deputy Sheriff

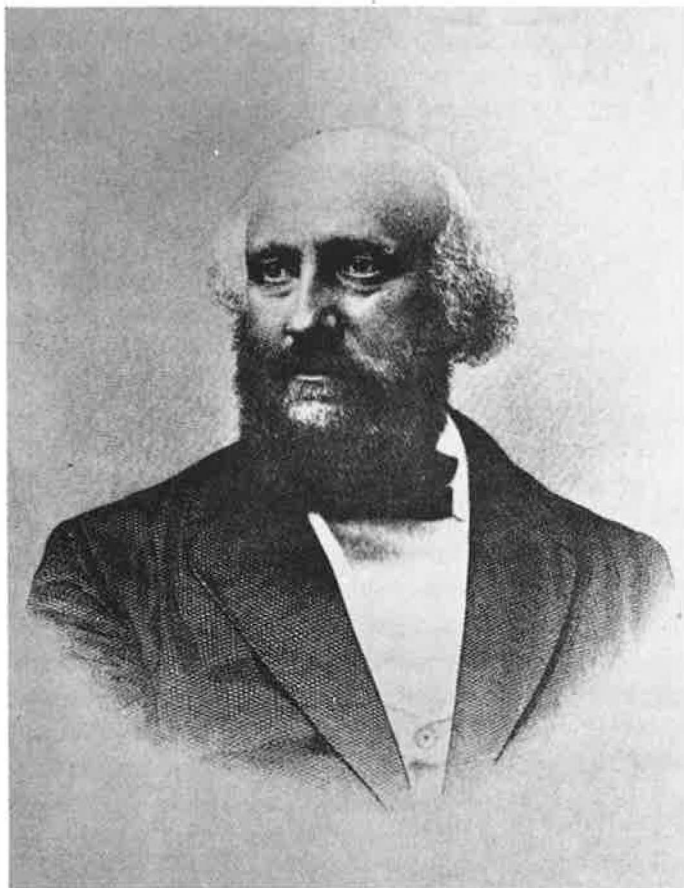
Lucius T. Comstock, a member of the vestry, now held title to the church's portion of the agreement with Ferris. He paid the rent and maintenance from his pocket. At a later point the vestry repaid him the money advanced including the \$10 spent at the Sheriff's sale.³⁶ Evidently, Comstock did not wish to continue holding the agreement because the vestry began searching for another party. The minutes of 27 October 1849 record:

On motion of Mr. Kearney, it was resolved that the clerk be authorized to assign the contract now existing between the Rector, Wardens, and Vestrymen of Calvary Church and Davis & Ferris in reference to the organ in said church to any person or persons who will pay the installment and rent due thereon the 1st [of] November provided such person or persons execute an instrumental [*sic*] agreeing to transfer said contract to the church on repayment to him or them of the sum advanced with interest.³⁷

Since no volunteer came forward, Comstock continued to pay the monies due on the organ according to the agreement.

However, an elaborate contract shortly followed, dated 14 November 1849, transferring the rights of the organ from Comstock to Philip R. Kearney in trust for the corporation. A trust was set up to manage the situation while the parish was attempting to reestablish its finances. The members of the trust agreed to put up the money necessary to maintain the stipu-





James Renwick, Architect

lations of the contract with Ferris temporarily. The document was notarized and the seal of the corporation placed upon it 24 November 1849.³⁸

Ferris began to receive payments from the trust on a regular basis. They paid \$46.54 on 30 March 1850; \$40.50 on May 22; and \$81.00 on October 22, but were not prepared to subsidize any of the original price of the instrument. Finally in desperation, with only \$400 of the purchase price in hand, Ferris wrote directly to the vestry:

New York, September 11, 1850

To the Vestry and Wardens of Calvary Church
Gentlemen:

It has become my duty of a necessity to inform you that there is still some twenty-one hundred dollars with interest due on your church organ, the first payment due May 1849, has not been paid, the second due May 1850, has not been paid, and the reservation of six months grace expires on the 1st of November.

I now appeal to your honor as gentlemen and your charity as Christians that you on the first day of November next, rather keep the organ by paying the above mentioned sum, or else put me in the quiet possession thereof without any additional trouble on my part.

I remain Gentlemen'

Your Ob^t S^t

Richard M. Ferris

Organ Builder

293 Bowery, N.Y.

By November 1850 the monetary affairs of the parish began to look up. Ferris began to receive regular payments towards the original price of the organ in addition to rent until the contract was fulfilled. They ranged from \$200 to \$300 monthly until early 1851 when they diminish to about \$100. Four years after Ferris completed the most distinguished instrument of his career, the Calvary Church treasurer recorded on 17 November 1851: "Paid, R.M. Ferris — Organ IN FULL."⁴¹ In the meantime another lengthy contract was executed which transferred the ownership of the organ from the trust back to the church.

On Friday evening 23 July 1852 the public exhibition took place (which is probably why F. R. Webber misdated the organ).

The article titled "A New Organ" ran in *The Musical World and New York Musical Times* and had words of praise for both the concert and the organ:

An exhibition of the Organ [at] Calvary Church in this city took place on Friday evening, July 23rd. The Organ is a first class one, built by R. M. Ferris, 464 Houston Street, and contains the following stops: [The stoplist follows]. The opening performance was by Mr. [Henry Wellington] Greator, [1816–1858] followed by Mr. Berge. Messrs. Melvill and Wells also performed; and Madame Bouchelle sang "With Verdure Clad," from the *Creation*, very acceptably. The chief part of the exhibition was by Mr. Berge and Greator, the former of whom especially distinguished himself by some very novel effects in his improvisation.

The organ is the best we have heard for some time. The diapasons are remarkably full, and are not overpowered by [the] Sesquialtra, Mixture and Fifteenth, as is the case in many organs in this city. The Solo stops are all carefully voiced; the hautboy is very even and clear. The touch is also well regulated and easy; and, we think the instrument altogether, very creditable, both to the taste of the church and to the Organ Builder.⁴²

Ferris was understandably proud of the Calvary Church instrument and used the organ as a demonstration to prospective clients. In 1851, when an instrument was to be ordered for Trinity Chapel, Ferris offered to take the committee there. He wrote

I would like you to see and hear my organ at Calvary Church any afternoon you might name. I have over twenty years practical experience as an Organ Builder, and I offer my services to build you an Organ second to none in the United States. I am willing to abide by the opinion of either of the gentlemen who preside at the organ in your parish, Dr. Hodges of Trinity, Mr. Walters of St. Paul's, or Mr. Bristow of St. John's of my ability to build such an organ as you may desire for your church . . .⁴³

The price of a tuning call was \$12.50 during the 1850s and remained unchanged by the firm until 1883.⁴⁴ Ferris usually tuned four to six times annually, which may seem excessive, but he was known to have an acute ear which was rarely satisfied.⁴⁵ Later, when he was voicing and tuning the organ at Strong Place Baptist Church, it was thought he would never finish.

With the problems Ferris had collecting money from the church vestry, it is ironic that he signed another contract with them as soon as they had finally paid him. The minutes state: "The music committee reported verbally that they had made arrangements with Mr. Ferris for the repairs of the organ."⁴⁶ The specifics remain a mystery, but the price was \$400. There was no further indication in the minutes, and no documentation of the work seems to exist. The next work on the organ was authorized 18 July 1862 to Levi U. Stuart (1826–1904) who cleaned the instrument.⁴⁷ L.U. Stuart was Ferris' half-brother and successor to the firm following Ferris' death in 1858.

During December of 1867 and January of 1868, the organ received its first major rebuilding at a cost of \$2,000. The

rebuilder was paid between December 23, 1867 and March 3, 1868.⁴⁸ An article from the *New York Weekly Review* preserved in the *Organ Scrapbook* gave specifics: "Mr. Stuart, altered it, manuals and pedals . . . to a C organ, carrying the 24 feet G down to 32 feet C, and the Violoncello (violon) down to 16 feet C. It is considered a very fine instrument. The tone is large or full but not brilliant."⁴⁹ As late as 1868 the instrument was still considered by music journals to be one of the finest in New



Before 1912, the Round Lake Auditorium had cloth side walls that rolled up for summer use. Thus, the auditorium and the organ became a winter haven for woodland creatures.

York. *Dwight's Journal of Music* in 1870 described the organ as "a very good one," and that the instrument was Ferris' "largest and best."⁵⁰

In early 1871, Levi U. Stuart issued the first of two promotional sales brochures. It contained, in addition to a list of 149 organs built by the firm from 1845, the schemes of eight instruments. One was the rebuilt stoplist for the Calvary Church instrument. The only tonal change to the manual divisions was the substitution of an eight-foot Salicional where the second Great 4' Principal had been.⁵¹

One of the great mysteries of this instrument is the perplexing 32' stop which survives as a 16' Open Diapason of enormous scale. Contemporary reports leave little doubt that Levi U. Stuart extended the 24' Open Diapason down to 32' pitch in 1868. When the organ was subsequently sold in 1888 and transported upstate, it seems logical that moving the large pipes would have been difficult. Probably Giles Beach (1826–1906), who relocated the organ, cut them off at 16' pitch for practical reasons. There is no evidence to suggest that a quinting mechanism of any kind ever existed, despite the report in *The Tracker* (Winter, 1967).

Additional work was done in 1878. Vestry minutes noted the details:

Resolved that in making such repairs there shall be included the following repairs and improvements upon the organ: cleaning, regulating, repairing and tuning pipes and action, new blowing apparatus, new Cremona stop in choir, repairing the keys, and additional pedal stop 16ft Bourdon, and an additional 8ft Violoncello stop. . . . The whole organ repairs . . . not to exceed one thousand dollars.⁵²

The work was done by Levi U. Stuart who continued to care for the instrument until 1887.

During the 1880s, the influence of the Oxford movement was becoming stronger in the United States. In January 1887, the vestry sent a notice to members of the congregation asking whether they were in favor of a front-position vested choir. The answer was universally positive. The organist at the time, Joseph Mosenthal (1834–1896), had been an employee of the parish for over twenty-five years. He felt a front-position choir was popish, and tendered his resignation by a lengthy letter appended to the vestry minutes.⁵³

Repositioning the choir in the front of the church necessitated the acquisition of a new organ:

Mr. Goodwin from the music committee made verbal report in regard to new organ and it was moved and seconded that the officers of the church be authorized on behalf of the corporation to sign contract with Mr. Frank Roosevelt for the construction and erection of an organ in accordance with specifications submitted at meeting of vestry March 31, 1887, said contract conditioned that the organ shall be completed and placed within six months from date of contract, at a cost of ten-thousand five-hundred dollars.⁵⁴

The organ appears on the Roosevelt list as Opus 374 (1888). The particulars of selling the Ferris organ are not specified in the minutes but the price, \$1,500, is indicated.

The nineteenth-century custom of relocating organs of merit benefited the Methodists of Round Lake, New York, who had established a camp-meeting ground there in 1868. Annual summer conventions brought Methodists from far and wide; even in the first year, records indicate that eight-thousand attended, according to *Round Lake Association: 1868–1968* issued by the Round Lake Woman's Improvement Society.

The first mention of an organ in the minutes of the Round Lake Association occurs in March, 1888:

On motion, the President (Rev. Wm. Griffen) and Dr. H.C. Farrar were appointed on a special committee to correspond with Rev. George G. Saxe and others, in reference to the purchase of a pipe organ for the Round Lake Auditorium.⁵⁵

At the same time, the Auditorium was being enlarged to accommodate the instrument by the addition of a front section of risers and a stage. The contract for this work, priced at \$3,000, was given to Converse and Clark.⁵⁶ From the President's report at the Annual Meeting held in Alumni Hall on 9 May 1888 was:

The annex to our Auditorium, when completed, will constitute one of the most useful and ornamental buildings on our grounds, is contracted . . . and is to be furnished with a magnificent organ which has already been purchased, and will be set up as soon as the building is ready for it.⁵⁷

On June 23, M.B. Sherman was appointed a committee to "secure a water motor for pumping the organ and to see that the same is properly put in."⁵⁸ It was a Ross Water Engine acquired from the local foundry in Troy, N.Y. The handle remains on the upper left hand jamb of the keydesk.



OHS Member Edna Van Duzee administers the auditorium and a summer concert series on the organ. With its 140th year of use and its centennial at Round Lake approaching in 1987 and 1988, funds for restoration are now being sought.

The *Round Lake Journal* for July, 1888 described the newly installed instrument:

There it stands on the new and grand platform, Large, commanding and powerful in tone. It seems as naturally there as if it grew there, and so it did: It grew by thought and plan and work and money. So do things grow in this world. It came to us from Calvary Episcopal Church, Cor. 21st and 4th Ave., New York City. It was originally built by Richard M. Ferris and costs over \$8,000. It has 1,980 pipes; has 3 manuals, and 36 speaking stops. It stands 24 feet wide, 16 feet deep, and 34 feet high. It has twenty three large pipes in front, a foot in diameter ranging from 15 or 20 feet in length. Some of its pipes are huge enough for a workman to crawl through, and some of its pipes are small enough for a baby plaything. Its tone is rich and resonant and powerful. Mr. Giles Beach of Gloversville has had the work of removal and revoicing. He is a master of organ work.⁵⁹

The centennial publication, *A History of the Round Lake Association* issued in 1968 stated that the instrument had been transported to Round Lake from New York by freight car and canal boat and arrived on March 3, 1888.⁶⁰

The Round Lake Auditorium began in 1876 as a canvas canopy erected on framework. It had a 600-pound bell placed in a tower beside a preaching stand. In 1884 an 80 x 140 foot building was erected at a cost of \$3,152.18 which seated about 2,000 people. In 1888 the front section was added to the existing structure to house the organ. From 1889 to 1912 the structure had no sides; canvas flaps were pulled down in the winter to protect the building and organ from the elements. The sides added in 1912 rendered the appearance it has today.⁶¹

By the mid 1880s, Round Lake had become a summer center of music. In an 1885 article printed by the *Troy Times* was a story titled, "Music Among the Trees." It gave a flavor of the programing which had become common in the village:

In the evening was given an instrumental and vocal concert, conducted by Prof. J.E. Van Olinda. The singing was excellent, and considering the short time permitted for practice, was very creditable to the conductor and chorus club. The audience was large and most appreciative. . . .

The article went on to give the program and cite performers.⁶² Similar events which needed organ accompaniment were part of the motivating force which encouraged the Trustees of the Association to acquire the organ.

After the instrument's installation, the Auditorium thrived with a significant arts program for nearly 35 years. Each



BILL VAN PELT

summer night of the week featured a different program: Wednesday evenings were opera night, Friday evening was free concert night. On the other days of the week, oratorios, lectures, and recitals were presented. The organ functioned as a solo instrument and was used for accompaniment.⁶³

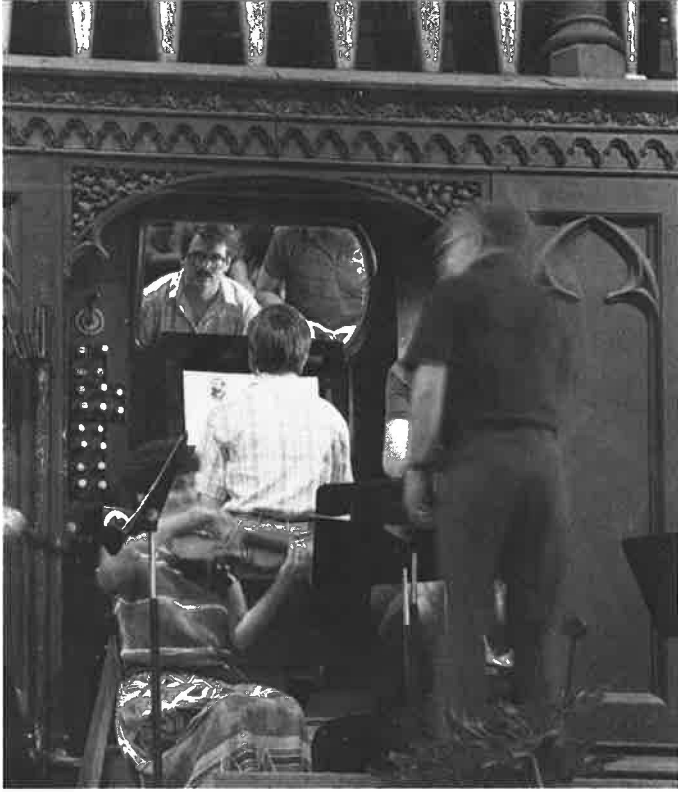
The Association grounds also became a center for music education. A. Y. Cornell, a well-known voice teacher, established a summer music institute which lasted for almost forty years. During other seasons he could be found teaching in his studios in Hartford and New York City.⁶⁴

The 1898 Summer Season Program gave a description of life in Round Lake at the turn of the century. Music continued to play an important role:

Round Lake is a delightful place of summer resort, easily reached by the D. & H. Railroad. As a summer home, in most respects, it cannot be equalled on the continent. Abundant good



RON TAYLOR



Conductor Glenn Soellner, orchestra, and the author performing, 1985.

water, good sewer system, matchless groves of pine and hemlock, a great variety of trees, gravelly soil, make Round Lake a beautiful place. The society is without fuss and feathers; everyone a law unto themselves; wholesome rules; plenty of playgrounds, croquet, tennis, football, baseball, each having fine grounds for these purposes. Good fishing and boating on the lake. Good livery and lots of it, splendid drives, elegant strolls in the balmy woodland contiguous to the grounds. Bicycling is a great pastime here. The grounds have good roads for the wheel and every facility is extended to the bicyclist, in keeping with the comfort and safety of pedestrians and children. Round Lake Musical Festival by the Philharmonic Society, from July 18 to 23. Best Star Quartet and Orchestra. Popular ticket certificates, transferable, \$1 for full season, and entitles holder to reduced rate on railroad. . .⁶⁵

By 1920, while the Methodist Camp meetings were in decline, the organ was still being used to accompany services of the local church. This continued without interruption until the summer of 1979.⁶⁶ Gradually, during the decades of the 1920s and 1930s, activities receded and the building was less used. Even as late as 1940 the organ was still receiving routine maintenance as is shown by entries in the Association minutes.⁶⁷ It was perhaps this decline of use, this shift from popularity, which caused the Round Lake instrument to survive. Had numerous activities continued in the building, the organ would probably have been rebuilt or electrified to keep up with changes of taste and style.

In 1954, Helen Hirahara, a trustee of the Round Lake Association and local organist, noticed the appalling condition of the instrument. She, with the assistance of her son, John L. Lewis of Poestenskill, N.Y., took an interest in keeping it going. With the advice of Stanley Saxton, a professor of music at Skidmore College, repairs were begun in the summer of 1955. Trackers were mended, wind leaks patched, and tuning was done for the first time in nearly a decade of neglect. Work was sporadic, and by 1967 a few concerts were planned.⁶⁸ Among the first performers were W. Raymond Ackerman, Jerry Field, Cleveland Fisher, Donald Ingram, and Stanley Saxton.⁶⁹

The first actual concert series was organized to begin in 1969 by Edna I. Van Duzee, a professional singer and local music teacher. For the first five years she maintained an annual series of four concerts (except in 1972 when there were only two, and in 1974 when the series was expanded to six performances). The artists during these years included W. Raymond Ackerman, Susan Armstrong, James Autenrith, George Bozeman, Donald Ingram, James Lazenby, Thomas Peelan, Stephen L.

Pinel, Stanley Saxton, Benjamin Van Wye, and Samuel Walter.

Mrs. Van Duzee also initiated yearly fund-raising campaigns to begin projects of restoration. The first was overseen by Paul D. Cary of Troy, N.Y., and included removal of the pipes for cleaning during the fall of 1972. The following year, Robert C. Newton, director of old organs at the Andover Organ Company, became the person solely responsible for the maintenance and restoration of the instrument. Some of the projects completed to date include acquisition of an 1850s E. & G.G. Hook trumpet to replace the missing rank in the Swell; replacement of the 1868 Stuart pedalboard with another of increased compass from the nineteenth century; cleaning and repairing the Great Trumpet and Clarion; restoration of a major section of the Great action to prevent breakdowns; and installation of pipes where originals were missing. Upcoming projects include further work to the manual key action, repair and installation of the swell mechanism, and the acquisition of a second 4' Principal to replace the missing Great rank.

In 1978, the first of a series of annual programs combining organ and orchestra was performed. These concerts have brought a new audience to the auditorium and have caused a new level of interest among reviewers and concert goers. The programs have been made up of mostly unknown music by mid-nineteenth century composers. Some of the works programmed include Léon Boëllman, *Fantasia Dialoguée*; Charles Lefebvre, *Méditation*; Alexandre Guilmant, *Symphonie, Opus 42, Final alla Schumann*, *Marche Funèbre*, *Adoration*, *Marche Élégiacque*; Rheinberger, *Concertos and Suite*, and other works. Plans are currently being made to perform the Horatio Parker *Concerto* during the summer of 1986. These programs have been organized and performed by this writer.

By 1982, the need for a recording of the Round Lake Organ was imperative for fund-raising and publicity. Through the work of Edna Van Duzee, Glenn E. Soellner, Scott Cantrell, William T. Van Pelt, and Stephen Pinel, the 1983 organ and orchestra concert was taped and released during 1984. The recording helped to raise awareness of the instrument and provided the opportunity for many people who have never visited the organ to hear it on record.

The current value of the Round Lake Organ is not just as an antiquarian curiosity: it continues to perform music and teach us about nineteenth-century music when nearly all of our large instruments from the period have been destroyed. It also has much to teach us about organ ensemble and the beauty of organ tone. An anonymous reviewer in an 1857 issue of *Dwight's Journal of Music* wrote the following about a Ferris organ installed in the J.C. Cady residence in Hartford, Connecticut:

The stops of this instrument are charmingly voiced, many of them exceeding in delicacy anything of the kind I have ever heard; and what is noticeable, every stop is remarkably characteristic evincing excellent taste and judgement. The various stops are also so finely balanced that the listener does not hear one part above and distinguished from the rest, but all blend together, forming one full, rich and compact body of sound. And workmanship [is] as the finest piano-forte.⁷⁰

These words might easily have been written today describing the sound of Ferris' masterpiece in the Round Lake Auditorium. It continues to defy its age and unrestored condition by functioning successfully year after year in concert and for rehearsals. And, it continues to bring honor to a builder whose single wish was that it "would bring him fame."⁷¹

NOTES

1. Greenleaf, Jonathan. *A History of the Churches of All Denominations in the City of New York from the First Settlement to the Year 1850*. 2nd ed. New York: E. French, 1850, pp. 101-102.
2. *Ibid.*
3. Ogasapian, John. *Organ Building in New York City*. Braintree, Massachusetts: The Organ Literature Foundation, [1977], p. 100.
4. *The New York Herald Tribune* (12 March 1846) 3.
5. *Ibid.*, (5 June 1847) 3.
6. "Calvary's Organs, 1836-1955." *The Ministry of Music, Calvary Episcopal Church, New York City*. [n.p.]

7. MS, Vestry Minutes, Calvary Episcopal Church, New York. In custody of the church and examined through the courtesy of Rev. Stephen Garmy. Entry of 26 March 1846.
8. MS, Correspondence Ledgers for the Hall & Labagh Co., 1843-1870, preserved in the OHS Archives, Westminster Choir College, Princeton, N.J., v. 1, p. 79-81.
9. *Ibid.*, p. 92.
10. MS, Davis & Ferris estimate dated 11 April 1846, preserved in the Calvary Church archives.
11. *Op. cit.*, no. 7, 4 June 1846.
12. *Op. cit.*, no. 8.
13. *Op. cit.*, no. 9.
14. *Op. cit.*, no. 10.
15. *Ibid.*
16. Both William H. Davis and Richard M. Ferris appear in the New York Directory for 1845 at the same address: 293 Bowery, and are known to have worked as partners on all the instruments produced by the firm for at least three years. Among the instruments apparently built by both were St. Stephen's Episcopal (1845); Greenwich Dutch Reformed (1846); and possibly Alanson Street Methodist (1848), but documentary evidence to support the last congregation is lacking. All dates given for instruments have been accurately dated by official church records and correct those erroneously listed in Thomas Hutchinson's *American Musical Directory* of 1861.
17. *Op. cit.*, no. 8, and no. 10 respectively.
18. MS, Hodges, Edward. *Memoranda Concerning a Proposed Organ for Trinity Chapel*. New York, 1852. Entry of 26 August 1852. Copy from the original at the Library of Congress.
19. *Organ Scrapbook*. New York Historical Society.
20. *Op. cit.*, no. 10.
21. MS, Hodges, Edward. *Memoranda & Copies of the Documents connected with the Proposed New Organ for Trinity Church, New York, 1839-1846*. Copy from the original at the Library of Congress.
22. The only American built instrument known to have had two four-foot principals previous to the 1846 Trinity Erben was the William Goodrich (1827) instrument designed for St. Paul's Church, Boston, Massachusetts. See: Owen, Barbara. *The Organ in New England*. Raleigh, North Carolina: The Sunbury Press, 1979, p. 526.
23. *Op. cit.*, no. 10.
24. MS, Davis & Ferris Contract dated 22 May 1846 preserved in the Archives of Calvary Church, New York.
25. *Ibid.*
26. MS, Letter from Charles Judah to Davis & Ferris dated 2 June 1846 from the Calvary Archives.
27. MS, Vestry Minutes, 4 June 1846.
28. MS, Addendum to Contract dated 14 August 1846 from Calvary Church Archives.
29. *Op. cit.*, no. 27, 22 May 1848.
30. *Ibid.*, 3 September 1847.
31. *Ibid.*, 18 September 1847.
32. *Ibid.*, 16 November 1847.
33. *Ibid.*, 22 May 1848.
34. As stated in two later contracts in the Calvary Archives between Lucius T. Comstock and Philip Kearney, and Philip Kearney and the Church.
35. MS, Receipt from the Calvary Archives.
36. MS, Financial Ledgers, Calvary Archives. Entry 1 December 1849.
37. *Op. cit.*, no. 27, 27 October 1849.
38. MS, Contract between Lucius T. Comstock 1st part; The Rector, Church Wardens and Vestrymen 2nd part; and Philip R. Kearney 3rd part, from Calvary Archives.
39. MS, Financial Ledgers, Calvary Church.
40. MS, Letter from Richard Ferris to the Vestry of Calvary dated 11 September 1850 from Calvary Archives.
41. *Op. cit.*, no. 39, 17 November 1852.
42. "A New Organ" *The Musical World and New York Musical Times* (1 August 1852) 393.
43. *Op. cit.*, no. 18, pp. 24-26.
44. MS, Financial Records, Calvary Church Archives.
45. *Op. cit.*, no. 3, p. 104.
46. Vestry Minutes, 9 April 1852.
47. *Ibid.*, 18 July 1862.
48. *Op. cit.*, no. 44.
49. *Organ Scrapbook* article.
50. *Dwight's Journal of Music* (v. 23, no. 23) 396.
51. Stuart, L. U. *Church and Parlor Organs of Every Description on Hand and Made to Order*. New York: Francis & Loutrel, [1871].
52. *Op. cit.*, no. 46, 16 October 1878.
53. *Ibid.*, 26 January 1887.
54. *Ibid.*, 31 March 1887.
55. MS, Minutes of the Round Lake Association Meetings. Custody of the Round Lake Historical Society, Round Lake, New York. Entry dated March, 1888.
56. *Ibid.*, 4 April 1888.
57. MS, Minutes of the Annual Meeting of the Round Lake Association. Entry dated 9 May 1888.
58. *Op. cit.*, no. 55, 23 June 1888.
59. Round Lake Journal (July, 1888) as cited in John Ogasapian's *The Organ in New York City*, Braintree, Massachusetts: The Organ Literature Foundation, [1977] pp. 101-102.
60. *Ibid.*
61. *Ibid.*
62. *The Troy Times* (20 June 1885).
63. *Op. cit.*, no. 59.
64. *Loc. cit.*
65. *Loc. cit.*
66. Round Lake Summer Concert Program Notes, 26 August 1984.
67. *Op. cit.*, no. 55, 13 April 1945. "Organ to be put in condition."
68. *Op. cit.*, no. 59; and programs extant in Round Lake Historical Society Archives.
69. Programs: Cleveland Fisher 24 August 1969; W. Raymond Ackerman 26 July 1970; James Autenrith 2 August 1970; Donald Ingram 9 August 1970; Stanley Saxton 16 August 1970.
70. *Dwight's Journal of Music* (January 17, 1857).
71. *Op. cit.*, no. 10.

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- MS, Contract, Davis & Ferris and Calvary Church, 22 May 1846.
- MS, Contract, William H. Davis & Richard Ferris and the Vestry of Calvary Episcopal Church, 1 May 1848.
- MS, Contract, Lucius T. Comstock, 1st part: The Rector of Calvary Church, 2nd part; Philip R. Kearney, 3rd part, 14 November 1849.
- MS, Contract, Philip R. Kearney and the Rector, Church Wardens, and Vestry of Calvary Church, November 1850.
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- MS, Financial Ledgers. All Excerpts copied from Records of Calvary Church, 1846-1887.
- MS, Letter, Charles Judah to Davis & Ferris, 2 June 1846.
- MS, Letter, Richard Ferris to Calvary Church, 14 August 1846.
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- MS, Minutes, Round Lake Association. All excerpts dealing with the Organ 1887-1945.
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ACKNOWLEDGEMENTS

Rev. Stephen Garmy, Associate Pastor of Calvary Episcopal Church, New York City, graciously provided access to records and archives of the church.

Edna Van Duzee provided access to the records and minutes of the Round Lake Association. She also provided photographs of the Round Lake Auditorium.

I also wish to acknowledge the many researchers who have written in the past several decades, about the Round Lake Organ. Among them are Peter T. Cameron, F. R. Webber, and John K. Ogasapian.

A program of music for the king of instruments

Program No. 8616

4/21/86

An O.H.S. Sampler . . . another visit with William Van Pelt of the Organ Historical Society, from whose archives we draw a potpourri of performances on noteworthy antique American instruments.

DUDLEY BUCK: Fugue on *Flail Columbia*, from Organ Sonata in E-flat, Op. 22 — George Bozeman (1860 Hook Organ / 1st Congregational Church, Woburn, MA).

GREENE: Voluntary — Earl Miller (1879 Pfeiffer organ / St. Mary's Church Muscatine, IA).

COROSO: *Belleze d'Olympia* — Randall McCarty (1845 Metz organ / St. Stanislaus Museum, St. Louis, MO).

PEETERS: *Largo*, fr Op. 71 — Nancy Swan (1903 Kilgen organ / St. Trinity Lutheran Church, St. Louis).

MEDELSSOHN: Sonata No. 4 in B-flat, Op. 65 — Charles Krigbaum (1928 Skinner organ / Woolsey Hall, Yale University).

CHARLES DAWES: Melody in A — James Bratton (1892 Farrand & Votey organ / Epiphany Episcopal Church, Chicago, IL).

BENDER: *Lobe den Herren*. ARNE: Flute Solo. PINKHAM: Prelude — Marilyn Stulken (1922 Hinners organ / St. Dominic's Church, Chicago).

VIERNE: Impromptu, Op. 54, no. 2. LITAIZE: *Priere*. VIERNE: Finale, fr Symphony No. 3 Op. 28 — Brian Franck (1902 Lyon & Healy organ / Our Lady of Sorrows Basilica, Chicago).

SAINT-SAËNS: *Priere*, Op. 158 — Gail Falsetti, vcl. GUILMANT: Finale, fr Organ Symphony No. 1 — Stephen Pinel (1847 Ferris organ / Round Lake Auditorium, NY); Round Lake Festival Orch; Glenn Soellner, cond.

Program No. 8617

4/28/86

Marcel Dupré, a Centenary Tribute (I) . . . with Dupré biographer Michael Murray we explore the life of the master performer, teacher and composer, a towering figure in the 20th-century organ world.

CLERAMBAULT: *Dialogue*, fr Suite No. 1 (r. 1927, Queen's Hall, London). EMI / Parke C153-16411 / 5.

WIDOR: *Allegro*, fr Organ Symphony No. 6, Op. 42, no. 2 (r. 1930, Alexandra Palace, London). HMV HQM-1199.

BACH: *Dorian Toccata*, S. 538 (r. 1954, St. Sulpice, Paris); *Chorale-prelude, Meine Seele erhebt den Herren*, S. 648 (r. 1959, St. Sulpice); *Chorale-prelude, Wir glauben all' an einen Gott*, S. 680 (r. 1965, St. Ouen, Rouen). Overture 13, Mercury SRI-75103, Philips PHC-9017.

DUPRÉ: Prelude & Fugue in G-minor, Op. 7, no. 3 (r. 1929, Queen's Hall and 1957, St. Thomas Church, NYC). Mercury SR-90169.

DUPRÉ: *Le Chemin de la Croix* (selections) (r. St. Sulpice), Westminster W-9349.

DUPRÉ: Prelude & Fugue in C, Op. 36, no. 3 (r. 1959, St. Sulpice). Mer SRI-75088.

Program No. 8618

5/5/86

The Dupré Legacy (II) . . . another century retrospective devoted to the art of the great French organist-composer, Marcel Dupré. His own playing is featured today.

SAINT-SAËNS: Prelude in E-flat, Op. 99 (r. 1928, Queen's Hall, London). EMI / Parke C153-16411 / 5.

BACH: Prelude & Fugue in G, S. 543 (r. 1928, Queen's Hall).

BACH: Prelude & Fugue in A-minor, S.

543 (r. 1959, St. Sulpice, Paris). Mercury SRI-75046.

DUPRÉ: *Cortège et Litanie* (r. 1959, St. Sulpice). Mercury SR-90229.

DUPRÉ: *Triptych*, Op. 51 (r. 1957, St. Thomas Church, New York City). Mercury SR-90169.

FRANCK: *Grande Pièce Symphonique*, Op. 17 (r. 1959, St. Sulpice). Mercury SRI-75059.

Additional broadcasts in coming weeks will draw further from the archive of performances and legacy of compositions by Dupré.

Program No. 8619

5/12/86

Music for the Tongues of Fire . . . a collection of works on the theme of Pentecost.

LITAIZE: *Toccata on Veni Creator* — Gaston Litaize (1979 Albiez organ; St. Martin's Church, Kempen). Motette M-1043.

DeGRIGNY: Hymn Versets on *Veni Creator Spiritus* — Anthony Newman (1983 Fisk organ; Downtown Presbyterian Church, Rochester, NY).

VERSCHAGEN: *Partita octavi toni super "Veni Creator"* — Roy Massey (1933 Willis organ; Hereford Cathedral). Vista VPS-1060.

DURUFLE: Prelude, *Adagio & Variations on Veni Creator*, Op. 4 — Norman Mackenzie (1955 Möller-1965 Turner organ; Trinity Cathedral, Trenton, NJ). Direct-to-tape DTR-8215.

MESSIAEN: Mass for Pentecost — Gillian Weir (1981 Holtkamp organ; Plymouth Congregational Church, Minneapolis, MN).

KING: *Fanfare to the Tongues of Fire* — Frederick Swann (Riverside Church, New York City). Vista VPS-1070.

Program No. 8620

5/18/86

The American Muse . . . whether inspired by hymn tunes or mere caprice, American composers approach the pipe organ in refreshingly diverse ways.

PAUL MANZ: Hymn Improvisation Suite (*Ye watchers and ye holy ones; O Jesus Christ, thy manger is; Of the Father's Love Begotten; Jesus, I will ponder now; Were you there; Awake, my heart with gladness*) — Paul Manz (Schlicker organ; Mount Olive Lutheran Church, Minneapolis, MN). Concordia 79-9892, 79-9893.

GARDNER READ: Preludes on Old Southern Hymns (*Once more, my soul; Fight on, my soul; By Babel's streams; Hail, ye sighing sons of sorrow*). SCHUMANN (arr. Adler): *When Jesus wept*, fr *New England Triptych* — Rochester Singers / Samuel Adler; Barbara Harbach (1983 Fisk organ; Downtown Presbyterian Church, Rochester, NY). Gasparo GS-258.

CLIFFORD DEMAREST: *Fantasie for Organ and Piano* (1917) — Andrew Gordon, p; Brian Jones (1930 Aeolian organ; Longwood Gardens). AFKA SK-279.

ROGER NYQUIST: *Adagio* — Richard Waggoner (1980 Sipe organ; Hennepin Avenue United Methodist Church, Minneapolis, MN).

DUDLEY BUCK: Organ Sonata No. 2 in G-minor, Op. 77 (1877) — William Osborne (1969 Austin organ; Denison University, Granville, OH). Orion ORS-78317.

Program No. 8621

5/26/86

Sonata For Me . . . music in a form that the Italians invented but the Germans polished to perfection. Today, some less-than-well-known organ sonatas.

GUSTAV MERKEL: Organ Duet Sonata in D-minor, Op. 30 — Hans Fagius, David Sanger (1973 Akerman & Lund organ; Osterlånginge Church, Sweden). Bis CD-273.

BENEDETTO MARCELLO: Sonata No. 2 in G — Rene Saorin (1848 Lingardi organ; St. Claude's Church, Saorge). Harmonia Mundi France HM-1212.

HARALD HEILMANN: Organ Sonata No. 1 (1976) — Rudolf Walter (Klais organ; St. Afra Church, Neckargersheim). Pim OV-3011.

J.S. BACH: Trio Sonata No. 4 in E-minor, S. 528 — Jacques van Oortmessen (1734 Müller organ; Waalse Kerk, Amsterdam). Denon 33C37-7376.

REGIER: Organ Sonata No. 2 in D-minor, Op. 60 — Werner Haseliger (1980 Lobbach organ; St. Peter & Paul Church, Garrel). Dabringhaus & Grimm D&C E-1047.

Program No. 8622

6/2/86

Get Me to the Church on Time . . . for June brides and others, a program of wedding music which includes some of what you'd expect and much that you wouldn't.

SUNDERLAND: Bridal Fanfare & March — Raymond Sunderland (Bridlington Priory). Vista VPS-1006.

CLARKE: Trumpet Voluntary — John Longhurst (Mormon Tabernacle). Philips 412 217-2 (CD).

JOHNSON: Wedding Processional in E-flat — David N. Johnson (Wicks Organ Company Studio). Wicks W-3352.

BOSSI: *Marcia nuziale*, Op. 110, no. 4 — Arturo Sacchetti (St. Anthony Abate). Italia ITL-70073.

HOWELL: *Siciliano for a High Ceremony* — Michael Nicholas (Norwich Cathedral). Vista VPS-1031.

VIERNE: *Marche Nuptiale*, Op. 31, no. 6 — Wolfgang Rübsam (St. Francois-de-Sales, Lyon).

DUBOIS: *Canilene Nuptiale* — Ernst-Ulrich von Kameke (Heiliggeist-Kirche, Heidelberg). RBM 3070.

McLENNAN: *Ceremonial Music* — James David Christie (Church of the Advent, Boston). GM 2003.

BEAUVARLET-CHARPENTIER: *Joseph est bien marié* — Martin Haselböck (St. Peter's Cathedral, Poitiers). Musica Viva MN-301086.

LANGLAIS: Voluntary *Sainte Marie-Madeleine* — Ann Labounsky (Calvary Episcopal Church, Pittsburgh, PA). MHS 837273.

SUMSION: *Cradle Song* — John Winter (Truro Cathedral). Priory PR-146.

MEDELSSOHN: *Wedding March* — Jane Parker-Smith (Westminster Cathedral, London). EMI CFP-40324.

Program No. 8623

6/9/86

Chicago, Chicago . . . another exploration of some of the interesting and sometimes curious old instruments in the Windy City, with performances recorded there during a convention of the Organ Historical Society.

BOROWSKI: Prelude in E. WEST: Melody in C — Wolfgang Rübsam (1875 Hook & Hastings organ / Scottish Rite Temple).

SCHUMANN: Sketch in C-minor, Op. 58, no. 1 — Douglas Reed (1882 Steere & Turner / Pullman United Methodist Church).

RHEINBERGER: Fugue, fr Sonata No. 3 in G, Op. 88 — David Porkola (1909 Van Dinter / Holy Trinity R.C. Church).

STEBBINS: *In Summer* — William Aylesworth (1888 Johnson / Lincoln Park Presbyterian Church).

WALTHER: Partita on *Jesu, meine Freude*. ARCHER: *Andante con moto*, fr *Archer's Organ Book*. GADE: *Tonstucke*, Op. 22, no. 1 — Michael Surratt (1891 Roosevelt / St. James R.C. Church).

LEMENS: Grand Fantasia in E-minor (*"The Storm"*) — Lois Regestein (1915 Austin / Medinah Temple).

Program No. 8624

6/16/86

The French Collection . . . a by-no-means thorough but satisfactorily diverse survey of French organ music from three centuries.

MICHEL CORRETTE: *Magnificat* Suite on the 1st Tone — Johann Sonnleitner (1769 Silbermann organ; Predigerkirche, Basel). Claves D-8310.

SAINT-SAËNS: Fantasy in E-flat (1857) — Johannes Geffert (1890 Cavaille-Coll organ; Church of St. Ouen, Rouen). Mitra 16 168.

ALAIN: 5 Pieces (*Chorale Dorien; Premiere Fantastie; Intermezzo; Deuxieme Fantastie; Chorale Phrygien*) — David Schrader (Welte-Moeller organ; St. Mark's Cathedral, Minneapolis, MN).

WIDOR: Organ Symphony No. 3 in E-minor, Op. 13, no. 3 — Stephen Rumpf (1909 Wirsching organ; Church of Our Lady of Grace, Hoboken, NJ).

Program No. 8625

6/23/86

The Art of Transcription, or Is It Really (Organ) Music!? Back by popular demand, a program of music originally written for some medium other than the pipe organ.

WALTHER: Concerto in C-minor (after Telemann) — Wolfgang Rübsam (Felsberg organ; St. Martin's Cathedral, Colmar). Electrola C153-99932 / 4.

BACH / GOUNOD: *Ave Maria* — Jane Parker-Smith (Willis organ; Westminster Cathedral, London). EMI CFP-40324.

BARTOK: Romanian Folk Dances — Oskar Gottlieb Blarr (Rieger organ; Neanderkirche, Düsseldorf). Schwann CD-11050.

TCHAIKOVSKY: *Andante*, fr Symphony *Pathétique* — Thomas Murray (Skinner organ; Trinity Church, Boston). AFKA SK-277.

DEBUSSY: *Arabesque No. 1* — Keith Chapman (Wanamaker Store organ; Philadelphia). Stentorian SC-1724.

BACH: Toccata in D, S. 912 — Oskar Gottlieb Blarr (Rieger organ; Ratzeburg Cathedral). Schwann AMS-2612.

SAINT-SAËNS: *Danse Macabre* — Edwin H. Lemare (via Welte reproducing organ rolls; Church of the Covenant, Boston). WPO-102.

DEBUSSY: *Claire de lune* — Virgil Fox (Skinner organ / Riverside Church, New York City). Angel S-36052.

WAGNER / LEMARE: *Die Meistersinger* Overture — Dean Billmeyer (1935 Aeolian-Skinner organ; Northrop Auditorium, Minneapolis, MN).

Program No. 8626

6/30/86

The Sound of (the) Silents . . . by request, a return of the entertaining glimpse at the showbiz cousin to the "King of Instruments", the Theater Organ, with guest commentator Karl Eilers.

Performing artists include Walter Strong, Lyn Larsen, Leonard Leigh, Jessie Crawford, Sidney Torih, Heidi and Dennis James, George Wright, Buddy Cole, Billy Nalle, Johnny Seng and Tom Sheen, some of the best modern day and "golden era" theatre organ virtuosos.