Reaching Out

Recently in my travels along the East Coast, I met a young organist who had just graduated from a very well-known conservatory under the tutelage of a highly respected instructor. (The instructor is an OHS member.) This obviously bright and talented person had been hired as a full-time organist for a large traditional downtown church. We had a lively and interesting conversation about various aspects of the organ, its music and composers. I happened to ask, “What organs from American organbuilders from any period would most sympathetically play the music from the French Romantics (i.e., Franck, Widor, etc.)?” To my utter amazement, this young musician came up with E. M. Skinner’s name. Before the Skinnerians’ hackles rise too high, let me explain that my chagrin at the response had nothing to do with the ability or the inability of a Skinner to play this music stylistically. Rather, upon further discussion, I found that E. M. Skinner was the earliest American organbuilder this young organist had ever experienced or even heard of.

This person had not the slightest knowledge of organbuilders and instruments in this country before 1900. In my experience, this is not an isolated incident. Why are our young organists and some teachers ignoring the first one hundred years of the American organbuilding tradition?

Our Society was specifically organized “to encourage, promote and further an active interest in the organ and its builders, particularly in North America,” and “to use its good office to have significant American organs preserved in their original condition, carefully restored, or worthy rebuilt” (Bylaws 2:1 a, c).

We speak with respect, admiration, and even reverence the names of Clicquot, Cavaille-Coll, Schnitger, Silbermann, et al. Why can we not speak with equal respect the names of Tannenberg, Appleton, Hook, et al. This lack of awareness by those outside our Society concerning our American organbuilding heritage, to my mind, is as much responsible for the decline of the pipe organ in this country as our intrusive pop culture.

Our past president, Roy Redman, left us with some salient remarks during the Thursday evening banquet at the Louisville convention last summer. He said the pipe organ is slowly but surely going the way of the dinosaur in spite of the efforts by OHS and AGO members and expressed great frustration, felt by all who love this wonderful and diverse instrument, concerning our apparent inability to convey to the general public our passion and devotion to this unique art form.

My response to his remarks is EDUCATION and ACTION. We can no longer afford to look inward and focus solely on ourselves, for this path will surely lead to extinction. We must develop solutions to reverse this sad state of affairs. We must actively reach out beyond our Society to instruct and inform, not only non-OHS organists but church organ committees, students in conservatories and seminaries in addition to the general public. Is this not what any organization or institution must do to preserve its traditions and values for the next generation? Taking a more activist stance does mean the possibility of stepping on toes. It means speaking out and putting some teeth behind OHS policy. Can we not develop a public relations effort to counter the massive and, unfortunately, very effective national sales effort of electronic organ companies. Can we not directly intervene when churches neglect or plan to reverse this sad state of affairs. We must actively reach out beyond our Society to instruct and inform, not only non-OHS organists but church organ committees, students in conservatories and seminaries in addition to the general public. Is this not what any organization or institution must do to preserve its traditions and values for the next generation? Taking a more activist stance does mean the possibility of stepping on toes. It means speaking out and putting some teeth behind OHS policy. Can we not develop a public relations effort to counter the massive and, unfortunately, very effective national sales effort of electronic organ companies. Can we not directly intervene when churches neglect or plan to reverse this sad state of affairs. We must actively reach out beyond our Society to instruct and inform, not only non-OHS organists but church organ committees, students in conservatories and seminaries in addition to the general public. Is this not what any organization or institution must do to preserve its traditions and values for the next generation? Taking a more activist stance does mean the possibility of stepping on toes. It means speaking out and putting some teeth behind OHS policy. Can we not develop a public relations effort to counter the massive and, unfortunately, very effective national sales effort of electronic organ companies. Can we not directly intervene when churches neglect or plan to reverse this sad state of affairs. We must actively reach out beyond our Society to instruct and inform, not only non-OHS organists but church organ committees, students in conservatories and seminaries in addition to the general public. Is this not what any organization or institution must do to preserve its traditions and values for the next generation? Taking a more activist stance does mean the possibility of stepping on toes. It means speaking out and putting some teeth behind OHS policy. Can we not develop a public relations effort to counter the massive and, unfortunately, very effective national sales effort of electronic organ companies. Can we not directly intervene when churches neglect or plan to reverse this sad state of affairs. We must actively reach out beyond our Society to instruct and inform, not only non-OHS organists but church organ committees, students in conservatories and seminaries in addition to the general public. Is this not what any organization or institution must do to preserve its traditions and values for the next generation? Taking a more activist stance does mean the possibility of stepping on toes. It means speaking out and putting some teeth behind OHS policy. Can we not develop a public relations effort to counter the massive and, unfortunately, very effective national sales effort of electronic organ companies. Can we not directly intervene when churches neglect or plan to reverse this sad state of affairs. We must actively reach out beyond our Society to instruct and inform, not only non-OHS organists but church organ committees, students in conservatories and seminaries in addition to the general public. Is this not what any organization or institution must do to preserve its traditions and values for the next generation? Taking a more activist stance does mean the possibility of stepping on toes. It means speaking out and putting some teeth behind OHS policy.

In the past thirty-seven years OHS has grown from a handful to thousands. We must be doing something right for our efforts have resulted in the preservation of hundreds of priceless American instruments from certain destruction. Our annual conventions allow the listener to sample from a rich smorgasbord that often transcends strong individual musical tastes. The Tracker and the American Organ Archives provide us with a wealth of information and have become invaluable resources for specialists and historians. We have the resources and the skills to create a new chapter in the history of the organ in America. Let us begin to write that chapter together. I fervently hope my great-great-great grandchildren will never be able to see the movie Jurassic Pipe Organ.

Kristin Farmer, OHS President

LETTERS

Editor:

So good to see the article about Charles F. Durner and his instruments in The Tracker (37:3). While I always enjoy John Speller’s writings, this touched special sensitivities, having played a 100th anniversary recital on the 1868 Durner at Boalsburg and a 125th anniversary program there on 10 October of this year.

Joseph Meyer, distant relative in the Meyer-Moyer family and the prime mover to obtain the organ there in the first place, died 125 years to the day prior to my recent program while practicing to play the dedicatory service the next day. His young nephew Philip Meyer played in his stead. Descendants of Philip’s family remain in the area to this day, including the owner-operators of Penns Cave at nearby Centre Hall, as do many others of the over-all family. So my program became also a family reunion focused around the oldest extant Durner.

One wonders what Durner had in mind with his stoplist. The Great 16' Bourdon is absolutely huge. And why two 8' flutes in the swell? The Boalsburg church people and Ryan Ditner, their parish organist, seem to have a quite clear idea of the instrument’s significance, and I believe — and surely hope — that we can expect to see it survive and maintained into the future.

Karl E. Moyer

Millersville (Penn.) University

Editor:

On October 19, 1992, the newly organized Memphis Chapter of the Organ Historical Society held its first meeting. The thirteen members present elected Dennis Wujcik president, Lamar King vice-president, and Bruce Smedley secretary-treasurer. The venue
NOTES & QUERIES

A “Post Card” organ identified: Shawn M. Gingrich, minister of music at Emmanuel United Church of Christ, Hanover, Pennsylvania, reports that he has identified the original home of an organ which was pictured in the article “Post Card Organs” (28:3:24, top left). The organ in the post card was located at Zion Lutheran Church in Spring City, Pennsylvania. The organ, which is no longer there, was attributed to Johnson and was moved to that church by Bates and Culley. That organ was put into storage in a nearby building owned by the Allewelt family while the new church was being built. In 1904, it was updated and installed into the fourth building of Emmanuel Church by the M. P. Moller Company. The organ served until 1912 when it was traded to Bates and Culley as partial payment for a new three-manual, 27-rank instrument built by that firm. Bates and Culley retained the case and the facade pipes from the Johnson organ as a compliment of pipes, tubes, cables, wires, and electrical equipment...

The local newspaper, the Record-Herald (January 20, 1913 [35:17]) includes an article entitled “Pipe Organ Dedicated.” This gives a thorough account of the dedication of the newly installed Bates and Culley organ during which the minister of the church, the Rev. Abner S. Dechant, read a history of the musical instruments installed in the church during its history. He stated, the second organ [of Emmanuel Church] was dedicated December 18, 1887... and has been used ever since except during the building of this church. It cost $1,725 and is now newly installed in the Lutheran Church at Spring City, Pennsylvania.

Rev. Dechant then went on to say this about the new organ: "Exclusive of the case and display pipes it [the new Bates and Culley organ] cost the old organ and $7,150 in cash." Another article from the same newspaper, dated January 17, 1913 also states that "while the front pipes are the same, except for regilding, back of them is a compliment of pipes, tubes, cables, wires, and electrical equipment..." The display pipes of the Johnson and Son organ are still in use...
today as non-speaking facade pipes to the present E. M. Skinner Opus 826 built in 1930, enlarged by Aeolian-Skinner in 1965, then rebuilt and enlarged by Möller in 1972.

This suggests that when Bates and Culley installed the Johnson and Son organ in Zion Lutheran Church in Spring City, they produced another set of facade pipes which indeed are very similar to those left in Emmanuel Church in Hanover, except for the original ornate stencilling of these pipes.

The Westfield Center in Easthampton, MA, has received an NEH grant of $30,000 to plan a series of public programs entitled "The Organ: King of Instruments," to be conducted 1994-96 in at least eight locations in the U.S. The Westfield Center seeks interested collaborators at 413-527-7664.

Another extant Durner organ: Charles N. Henderson of Erwinna, Pennsylvania, reports that the Durner organ (37:3:29) listed as perhaps in his residence has been donated to Bucknell University, Lewisburg, Pennsylvania, where it has been placed in Bucknell Hall, the oldest building on the campus.

The Pitchers in England (Tracker 37:1): P. M. Tindall of Essex, England, offers topographical corrections. Some of the errors originate in other sources. All are on page 10 of the article.
1. "St. John at Horton" should be Forton, which is a district of Gosport, Hampshire, an error from the Sperling manuscript itself. The date of the church was 1831.
2. Carisbrook[e] is actually on the Isle of Wight.
3. "Alverstoke National School." Alverstoke is now another district of Gosport, as is Anglesea. The Anglesea in Wales is a peninsula, not a town, and the instrument referred to in Sperling as being in St. Mark, Anglesea, was near Gosport.
4. "Grundisburgh" is a village near Ipswich.

OBITUARIES

William G. Burt Jr., 78, an electronics engineer and musician of Old Lyme, Connecticut, died of heart failure on May 27, 1993. A musician by avocation, Mr. Burt studied organ as an undergraduate at Harvard with E. Power Biggs and was active in choral groups throughout his life. His engineering and musical talents culminated in the installation of a three-manual organ in his home. He is survived by his wife, Patricia Lambert Burt, and three children.

Robert C. Dickinson, 60, of Spencer, Massachusetts, died of heart complications October 26, 1993. An avid musician and organist, Mr. Dickinson was a member of OHS, a past dean of the Worcester Chapter AGO, was involved with the renovation of the Hook organ at Mechanics Hall, and served on the committee for the restoration of the 1933 Kimball organ at the Worcester Memorial Auditorium. For 12 years he hosted, produced, and engineered his own radio program, "The Art of the Organ," on public radio in Worcester. He is survived by his wife, Eugenie, and a son.

Robert Allen James, long a member and generous donor to OHS, died of cancer August 22, 1993, at his parents' home in West Hurley, N. Y. He was born in Canajoharie, N. Y., on October 20, 1933, and trained as a diplomat at the Russian Institute and Columbia University School of International Affairs. After two years in the Army, he joined the Chemical Bank and was a senior trust officer at his death. His organ activities included work with the Adams-Bufano Organ Co. and as a founder and secretary/treasurer of G. F. Adams Organ Builders, Inc., of New York. A memorial service and interment of ashes in the columbarium was conducted at the Cathedral of St. John the Divine in New York on September 22.

Donald H. Pfaff, 82, of Hanover, Pennsylvania, died September 26. A former teacher in the Hanover area, he was a great source of information about old organs in the Hanover area. He was a former organist of St. Paul Lutheran and other churches in Hanover and had Möller opus 7307 (1946) installed in his home.

Thomas F. Turner, 43, an organbuilder of Houston, died unexpectedly on May 21. A member of OHS and AIO, Mr. Turner served as tonal director of Visser-Rowland and, in 1990, head of mechanical organs for M. P. Möller before returning to Texas to pursue freelance organ work. The North Carolina native was well known in the Houston area as a church musician, serving on the music commission of the Episcopal Diocese of Texas and as organist at St. Stephen's Episcopal Church in Houston.
Thomas L. Finch Cited

Thomas L. Finch received the Organ Historical Society's 1993 Distinguished Service Award at the national convention in Louisville. Emeritus Professor of Physics at St. Lawrence University, Canton, New York, Finch taught there 1957-1989 and was organist of the Unitarian-Universalist Church in Canton 1966-1989. He co-authored (with A. Wilson Nolle, University of Texas) papers about transients in organ pipes, published 1986 and 1992 in the journal of the Acoustical Society of America. His papers on northern New York organs and organbuilders appeared in The Tracker 1969-1976. He has served two terms as OHS vice-president and chaired its national convention in Canton in 1970. The Award was presented by Susan Friesen, former editor of The Tracker and a previous recipient of the award. A committee consisting of all previous recipients select those to whom the annual award is made. The committee is chaired by John DeCamp of San Francisco.

REVIEWS

Book


Robin Leaver's book is the second in the series, Oxford Studies in British Church Music, under the general editorship of Nicholas Temperley, and it certainly maintains the high level of excellence set in the first volume of the series. (See the review of Watkins Shaw's The Succession of Organists in The Tracker 36:4.)

The heart of Dr. Leaver's study is the relationship between Dutch and English psalmody, and he focuses on a thirty-year period. But the scope of his work often spreads beyond the chronological and geographic boundaries in its own title and that of the series. For instance, his first chapter sets background by taking the reader from early Lutheran metrical psalmody, material that Coverdale drew on for his Goostly Psalmes, through Bucer's reformed worship in Strassbourg to Genevan metrical psalmody.

Dr. Leaver moves easily back and forth between Dutch and English psalmody tracing their parallel development and points of contact. But what is probably most impressive about this book is the combination of scholarly skills he brings to his subject: a mastery of the critical and historical techniques of separate disciplines — musicology, liturgics, church history and theology; an absolute command of his documents and data; an unerring ability to recognize and articulate relationships — and the lucid manner in which he goes about presenting and documenting his points.

For example, in one elegant series of moves (pp. 62-68) he brings to bear the technique of bibliography (in the sense not of references but rather of such details as typeface), relating documents from several sources so as to push the date of Coverdale's collection back to 1535-36, thereby making a strong case for its being linked to the reformer's 1536 Bible.

Although the book is clearly written, there is much material packed into some 270-odd pages. Dr. Leaver thoughtfully provides an eight-page conclusion summing up and highlighting the study's main points. The ten appendices that follow the text contain such material as a reconstruction of the Wittenberg hymnal, Coverdale's preface and examples from Goostly Psalmes, and of especial interest, an analysis on the contents of Day's 1562 psalter.

By any standard this book is an outstanding addition not only to musicology and the historical literature of Protestant church music, but also to church history and liturgics.

John Ogasapian, University of Massachusetts-Lowell

(Reviews continued on page 31)
The 1904 Murray Harris organ at Holy Cross Church, San Francisco is one of at least three heard during the 1988 OHS convention which must be relocated.

ORGAN UPDATE

Three of the organs visited during the 1988 OHS convention in San Francisco will soon require relocation as the Archdiocese closes many churches. A member of the commission which is involved in the process said in December, 1993, that organs will first be offered to churches within the Archdiocese, then outside. Organs for which new homes will be sought include the 1888 Hook & Hastings tracker at Our Lady of Guadalupe (played in 1988 by Bruce Stevens), the 1933 Hook & Hastings at Sacred Heart (played by Rosalind Mohnsen), and the 1904 Murray Harris/Los Angeles Art Organ Co. at Holy Cross Church (played by Timothy Tikker and featured on the cover of the OHS CD).

Earlier slated to close but now to remain open are Notre Dame des Victoires (1915 Johnston organ played by James Welch) and St. Boniface (1876 Bevington pipes in 1923 Austin played by Timothy Smith and 1939 Aeolian-Skinner played by J. Michael Gannt). Like many of the churches to be closed, Holy Cross and Sacred Heart were severely damaged by the recent earthquake. After Sacred Heart is demolished a new building will omit the poorly regarded 1933 Hook & Hastings 3m on ventil chests. Various news accounts have produced long lists of churches being considered for closure, citing the usual reasons. The list changes from time to time, but in December it included those mentioned above and All Hallows (unknown organ), St. Bridget's (Ruffati hybrid), St. Edward Confessor (unknown organ), St. Francis of Assisi (3m Schoenstein), St. Josephs (1910 Pilcher 2m), Nativity (perhaps a Moller Artist), St. Thomas More (electronic), and Immaculate Conception (unknown organ). St. Benedict’s (unknown organ) at Holy Cross Church in Milwaukee is receiving a new console of oak with oblique-faced drawknobs from the H. L. Schlicker Co., according to Richard Weber, who recounts three earlier consoles: the 1879 Schuelke had an attached console with Barker lever; in the early 20th century a detached console operated via tubular-pneumatic action; in 1927 the Wangerin Organ Co. provided the third console and the action became electropneumatic, retaining the original windchests and most of the pipework. The organ opens the OHS 2-CD set, Historic Organs of Milwaukee, with Marilyn Stulken’s performance at the 1990 convention.

Robert Delcamp, DMus.
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1879 Schuelke, Milwaukee
1888 Hook & Hastings, San Francisco

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that the organ, then at Rising Mt. Zion Baptist Church in Washington, was available if they acted quickly. The old building of Mt. Zion was about to be demolished (with the organ in it) to make way for a new church. Led by the Rev. Mark Herr, St. Paul's bought the organ and arranged for Storey and Raymond Brunner to direct removal by Paul Birkner, Mark Herr, Jim Pullen, and Nick and Anthony Munson. Sufficient funds having been raised, restoration began in March, 1993, with removal of white paint from the walnut case and facade pipes. A modern and inadequate wind regulator was replaced by a large, newly constructed reservoir, keys were recovered, damaged case panels and pipes were repaired or replaced, a new 4' Octave replaced the badly damaged original, a new 2' stop was added without deletion of a stop, and a new bench replaced the damaged original. Dr. James L. Baeringer played the dedicatory recital on November 21, 1993. The specification:

- **GREAT**: 58 notes (8' Unison Bass (12) 8' Open Diapason 4' Flute 8' Dulciana (TC) 8' Oboe (TC) 8' Melodia (TC) PEDAL 27 notes 8' Unison Bass (12) 16' Sub Bass 4' Octave Great to Pedal 2' Fifteenth (added) Swell to Pedal SWELL 8' Viola (TC) SWELL to Great Tremolo 8' Stop. Diap. (TC)

When the Granville, MA, fire department planned ca. 1970 to burn the pre-1800 meeting house of the former Congregational Church, OHS member Robert L. Milliman removed the 1837 Peter Jowett organ to storage. Fortunately, the local historical society intervened and the building was saved. In 1990, the organ was re-erected in the building by organbuilder Sean O'Callaghan organ at St. Catherine of Siena Church in Charlotte, MA. Writes Mr. DeRegis, "Of course, only the Swell and..."
Choir are playable, if I dare say that, but
the reaction from the clergy and congre-
gation was unbelievable ... everyone was
enchanted by its wonderful sound,
even in its sad state." By June, the church
was gathering proposals for restorative
repairs ($149,000 to $270,000) and ex-
ploring fund-raising opportunities which
seem bleak for this poor parish that can
be restored. Donations to the fund
to Restore the Baumgarten Organ have
been established. Donations to the fund
may be sent to the church at 49 Vine St.,
Charlestown, MA 02129. Father and son
Moritz Baumgarten arrived in the U. S.
separately in the early 1860s, MB Jr. first
as a former employee of the Walcker firm
of Ludwigsburg, Germany, and Senior in
1863 as an employee of Walcker to install
the firm's enormous organ for the Boston
Music Hall (the famous organ now rebuilt
in Methuen). They founded their own
firm in New Haven by 1867 and built the
large organ for St. Catherine's, the only
known extant and intact example of their
work, including a Barker lever and con-
vealge chests. MB Jr. became associated
with Hook & Hastings by the late 1870s
and was head voicer.

A defective humidifier set fire to the
Presbyterian Church in Sigourney, IA, in
March, 1993, destroying the 1912 Kilgen
tracker 2-12.
The Noack Organ Co. will rebuild the
1958-61 Aeolian-Skinner op. 1370 at
Church of the Incarnation in Dallas, TX, to
have 64 stops on new slider chests with
electric action.
The 1874 Erben rebuilt in 1886 by
Labagh & Kemp (1-8) at Grace Episcopal
Church at 1909 Vyse Ave. in Bronx, NY,
burned with the building on Nov. 1, 1993.
Renovations to the 105-year-old struc-
ture had been recently completed.

1928 Pilcher, Galveston, TX
The 1928 Pilcher 4-41 op. 1089 at St.
Mary's Cathedral Basilica, the oldest
church building (1847) in Galveston, TX,
has been refurbished by Paul Jernigan of
Houston, assisted by Shawn Sanders and
recently by James A. Brown. Long silent,
the Echo now plays. Much of the instru-
mant was dismantled, cleaned, lac-
quered, selectively re-leathered and reread;
missing or severely damaged pipes were replaced; tuning collars were
fitted; and rubber cloth was glued to the
reservoir with petro adhesives to dissuade
attacks of tropical vermin. Previous
modifications were altered to become
more compatible with the original organ.
Portland, ME, officials have changed
their decision to modernize the city hall
auditorium into a small and plain
shoebox and have now committed to res-
oration of the original appearance,
reversing visual and poor acoustical
changes that were made in 1967-8. Thus,
the huge 1912 Austin 4m (visited during
the 1992 convention) will remain in the
space for which it was designed. Having
moved the organ 15' toward the back of
the stage during the 1960s renovations,
organ chamber space that was lost will be
regained by construction of a larger
stagehouse. Thus, space will be available
to return the full-length 32' Magnaton to
the stoplist. Construction techniques and
treatments have been devised to achieve
a better acoustical result than the hall has
ever enjoyed.
The School Sisters of Notre Dame will
begin fundraising in 1994 to restore the
largest extant Johnson & Son organ, lo-
cated since 1976 in the very large and
reverberant chapel at the Convent of Our
Lady of Good Counsel in Mankato, MN.
Built as op. 499 in 1877 for the Church of
St. Mary of the Sacred Heart in Boston,
MA, the organ was removed in 1975, its
new home having been arranged by the
Organ Clearing House. The Boston
church was demolished in 1976. Electro-
neumatic pull-downs were installed by
William W. Laws in 1927 and remained
when, on a minimal budget, the organ
was installed in Mankato by Richard
Lurth. The new work will include restor-
aton of all original parts, reconstruction
of the original wind system, "legal-
ization" of the sloppy electrification,
and construction of a new console in the
style of the Johnson original. All of the
pipes and the windchests are original and
will be restored, including the Johnson's
rare and patented reed pipes. The Dobson
Organ Co. of Lake City, MN, will perform
the work, having established a restora-
tion plan that meets the owners' current
worship needs and maintains the histori-
cal and musical integrity of the magni-
ficent 3m organ. In preparation for
renovations to the church, the organ was
removed in January, 1994, by the Dobson
firm. Donations will be received at the
Office of Development, SSND, 170 Good
Counsel Dr., Mankato, MN 56001.

The Reuter Organ Co. completed in
September, 1993, a rebuild of the organ
at St. John's Evangelical Lutheran Church
in Allentown, PA, which now comprises 83
ranks, 63 stops, controlled by a new 4m
console. The original was built in 1938 by
E. M. Skinner & Son Co. as a 4m with 51
stops and rebuilt by the Lehigh Organ Co.
The 1883 Johnson op. 615 2-18 which
was offered for sale by the Rutz
Organ Co. of Faribault, MN, on page 86
of the OHS Organ Handbook 1993 will be
restored for the chapel of St. Paul's
Roman Catholic Church in Valparaiso, IN,
reports OHS member Stephen J. Schnurr,
organist of the church. Built for the Con-
gregational Church in Faribault, the
organ was moved to the Masonic Lodge
there ca. 1940 and was removed in the
summer of 1993 by OHS member Roland
R. Rutz.

by Bill Van Pelt
Sacred Heart Parish was formed on 15 February 1885 when the Rev. William Harty, pastor of Immaculate Conception Church, announced that his growing parish would be divided into two smaller ones. The Rev. Hugh Treanor, who was called as pastor of Sacred Heart parish, purchased the Horace Porter estate for $4,440 in order to build his church. The parishioners, who were mostly middle-class Irish, struggled to finance the building of their new church by going from door-to-door, collecting ten cents from each household every Sunday afternoon.

That particular site was chosen for a church because it included a barn which held a certain notoriety with the townspeople. In fact, it had been the subject of a sermon given by the pastor of Immaculate Conception Church on 28 November 1879. That sermon was referred to ten years later at the dedication ceremonies of Sacred Heart and was quoted by the local newspaper which called the barn "the lounging place of a gang of rowdies . . . an eyesore to the people."

The church, which stands on Wolcott Street, was designed by Patrick C. Keeley. The dedicatory service was held in the church basement on 14 March 1886, with Bishop McMahon administering confirmation. The first organist of the church was Mrs. Lucien Wolff, who according to the newspaper, was "massing extensive preparations" for the dedication of the new Steere & Turner organ which took place that same Sunday. An orchestra was used for accompaniment to some of the choral pieces.

The local newspaper reporter wrote profusely about the dimensions of the room, the number of supporting pillars; all of the furnishings were described in great detail. A brief mention was made of the organ, stating that it had a natural finish of ash, which harmonized with the railing of the sanctuary and the pews. No other mention was made of the organ of one manual and five ranks, which is listed on the Steere & Turner list as Op. 218. However, the music performed for both morning and evening services was printed in the paper with this comment: "The music of both services reflects great credit upon the organist, Mrs. L. Wolff and her choir of 30 voices, who rendered the select programme with pleasing effect."

The upper church was finally completed and dedicated on Thanksgiving Day, 29 November 1889. The reporter, who was obviously very knowledgeable about the Roman Catholic liturgy, described the ceremony, vestments, and symbolism in detail. Despite the reference to Mrs. L. Wolff, there was no mention of the organ.

The parishioners determined that they would have the finest church in the city. They ordered stained glass windows imported from France, a fine Victorian altar with a mural of the Ascension.

Dr. Susan Armstrong, AAGO, is a graduate of Boston University. She plays concerts at music halls, churches, and universities throughout the United States and Canada. She frequently gives a slide show on the organbuilders, Johnson & Son, and has made a CD on the Waterbury organ.
above it, and extensive stenciling throughout the interior. To make it complete, an organ was ordered from the firm of Johnson & Son of Westfield, Massachusetts, who advertised:

People of musical taste like our organs because of their pure tone and easy manipulation... Our organs are of pure, full, and dignified tone; superior mechanical work, tasteful exterior, and unquestioned durability.9

It is interesting to note that the upper church was in use for over two years before the Johnson organ arrived. Yet during that period Georgiana Wolff was listed as organist at Sacred Heart. The newspapers of Waterbury regularly listed all of the churches in the city for both Christmas and Easter services and included the musical program. The listing for Christmas of 1891 mentioned that Sacred Heart was to have a High Mass with organ and orchestra. The services of 1892 were alluded to in the next morning's newspaper:

The choir, under the direction of Mrs. Lucien Wolff and with the assistance of an orchestra, rendered a most pleasing programme of Easter music. At the vesper services last the church was crowded.10

These references suggest that they may have used the Steere & Turner while the Johnson & Son was being built. Perhaps an organbuilder was hired to move it to the upper church, then later return it to the lower church when the Johnson & Son organ was installed. The Steere & Turner survived intact until the lower church was renovated in the 1960s. Amelia Carosella, who was the organist at the time, tried to save it, but it disappeared despite her efforts. I I

An announcement was made from the pulpit that since the new organ would arrive on 6 July 1892, there would be no music for the summer, during which time the organ would be installed.12 According to the Viner ledgers, the organ was purchased at a cost of $5,300; no older instrument was taken in trade.13

Unfortunately for the men employed in setting up the organ, Waterbury was experiencing an intense heat-wave: the newspaper reported that it was 95 degrees in the shade on 26 July, with news of an impending cyclone.14 The heat wave continued through the week, and by the 29th, it reached a sizzling 101 degrees, causing horses to pass out in the town square. These conditions must have certainly been unpleasant for the men installing the organ, for not only was it unbearable hot in the organ chambers for the men, but the reeds would have been untunable in that heat and humidity. Work was completed by the following September, when the instrument was called a "handsome new organ"16 by the reporter, who also announced a recital for September 14, 1892. The organ, Johnson & Sons Op. 778, was dedicated with a solemn high Mass on Sunday, 11 September 1892, by the pastor, Father Treanor, who delivered a sermon to a large congregation on the effects of music on mankind.17

The complete program was given in the newspaper the evening before the concert, to which eight hundred tickets had been sold in advance.18
organists were mentioned only briefly: 

The writer gave much praise to the instrument, while the two organists were especially that of the noble instrument, revealed its beauties of tone and gave promise of the satisfaction and delight it will give those who will listen to it when its powers are used to the best advantage... The concert was pronounced a success. Many who had never been inside the edifice before were especially pleased with its beauty.

At the time of the installation at Sacred Heart the factory had been operating for several years under the supervision of William H. Johnson, son of the firm's founder. 

The event was reviewed the next evening:

Miss Annie T. Brady, leading soprano at St. Mary's church, New Haven, will sing Millard's "Tantum Ergo," and "Ti Prego," by Panoska.

The event was reviewed the next evening:

... Although it [the church] was filled to the doors, no one was without a seat and scarcely a seat was without an occupant... Catholic clergymen of the city and several from out of town were present within the chancel rail.

The writer gave much praise to the instrument, while the two organists were mentioned only briefly:

... Prof. Caulfield opened the concert with the overture "A Night in Grenada," and his work throughout the evening, and more especially that of the noble instrument, revealed its beauties of tone and gave promise of the satisfaction and delight it will give those who will listen to it when its powers are used to the best advantage... The concert was pronounced a success. Many who had never been inside the edifice before were especially pleased with its beauty.

At the time of the installation at Sacred Heart the factory had been operating for several years under the supervision of William H. Johnson, son of the firm's founder.

The following advertisement could easily describe Op. 778:

Overture--"Night in Grenada"Kreutzer
Allegretto William Best
Descriptive piece for organ Loretz
"Tournament at Raab" Loretz
Overture--"Ein Morgan, Ein Mittag, Ein Abend in Wien" Suppe
By Prof. I. Bonn, organist of church of the Immaculate Conception, Waterbury:

a. Third Offertoire L. Wely
b. Grand Offertoire in GBatiste
c. Marchel. Wely

In addition Prof. Bonn will act as accompanist in vocal selections.


David Callahan, bass soloist at St. Mary's church, New Haven, will sing "Calvary," by Paul Bodman, and "In Questa Tomba," by Beethoven.

Miss Annie T. Brady, leading soprano at St. Mary's church, New Haven, will sing Millard's "Tantum Ergo," and "Ti Prego," by Panoska.

The event was reviewed the next evening:

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At the time of the installation at Sacred Heart the factory had been operating for several years under the supervision of William H. Johnson, son of the firm's founder.

The following advertisement could easily describe Op. 778:

Our organs are Universally celebrated for Beauty and Purity of Tone, combined with Great Power, for Prompt, Reliable, and Noiseless Action, for General Musical Excellence, and for 'Staining' well in any climate.

According to a brochure of Johnson & Sons, the pipes were made "in such proportions as the various stops require, but in no case to have less than one-third pure tin." This describes all of the metal pipes, including the strings, which contain from one-third to one-half tin. The rest of the chorus falls under this description, an it is interesting to note that Charles Viner wrote in the ledger the word, "mild" next to the four rank Mixture. John Van Varick Elsworth, who visited many Johnson organs, wrote:

The Johnson Diapason was well developed harmonically... [with] no trace of flutiness, nor was there any semblance of string tone... When the unison stop is augmented by its chorus companions... its glory is extended to high realms with brilliance and without shrillness.

The full-length 16' wooden Trombone at Sacred Heart is a rare stop. Made for only a few Johnson & Son organs, it is the only one existing in an organ (that still has its tracker-action intact) built by that firm.

The Trumpet on the Great is another powerful stop, which adds brightness and fullness to the chorus. The rest of the reeds serve as color-stops; they are each different in character, and are excellent for the use as solo stops.

The flutes are made of both wood and metal: the 4' Flute Harmonique and the 2' Flautino, both on the Swell. All of the other flutes on the organ are made from wood; the open wood pipes are tuned by the metal flaps attached to the tops of the pipes, while the stopped flutes are tuned by scrolls at the bottom of slots cut near the tops of the pipes, while the smaller ones are cone-tuned, today, as they were in 1892.

The strings on this organ give the refined effect of a small string orchestra. The distinctive feature of this instrument, as in any Johnson organ, is how every stop can blend with any other. Johnson & Son's sales brochure asserted that one never notices an abrupt change (except for the reeds) when a stop is added, stating:

The voicing of all stops to be executed according to the highest standard of artistic merit; each and every Stop to have its distinctive quality and quantity of tone, and the general balance of the instrument carefully preserved.

This instrument contains a Barker-Machine, a pneumatic lever invented by the Englishman Charles Spackman Barker (1806-1879). to assist the player when coupling other divisions to the Great. Charles-Marie Widor held this device in high regard, writing:

The solidity of the simple mechanism of the 18th century Organs, has, so far, defied competition... Nothing can surpass it in principle... it is nevertheless true that its application has been greatly improved... The ingenious invention of Barker... now allows of coupling together any number of keyboards without affecting the touch... The sound is instantaneous; the will of the virtuoso encounters neither resistance nor surprise; his hand is in direct contact with the sonorous material, which he moulds at will, and which becomes his obedient servant.

The Barker-Machine can also be used to silence the Great stops through use of the Great Organ Separation, a thumb-piston under the Great, so that the Swell and Solo divisions can be coupled together without resistance. It can also be used as a ventil: the player can activate the Great Organ Separation at any time, thus adding a pre-set combination on the Great. The organ also has six combination pedals that cannot be pre-set.

The organ is free-standing in the rear gallery of the church, housed in a case made of ash. The console is made of ash with cherry wood.
trim, with walnut key-cheeks, and the stop-knobs are made of birch and maple; the pedal board is flat.

Georgiana Wolff remained organist and choir director for forty-nine years, retiring in 1935. She was succeeded by her daughter, Miss Georgiana Wolff, who was organist for ten more years (Mrs. Wolff died in 1943). Mrs. Mildred Lezotte, who had been soprano soloist at Sacred Heart since 1933, filled in for less than one year as organist when Miss Wolff became too ill to play for services. As she was a pianist and not comfortable with playing the organ, she resigned when Mrs. Mildred Burns agreed to take the position in 1945.32

Amelia Ricciuti Carosella first played the Johnson organ during Lent of 1942, when she was called in to substitute for a service of Benediction of the Blessed Sacrament. She was immediately impressed with the beauty of the instrument:

I didn’t know much about the organ when I first tried it, but I knew that it was no ordinary instrument. Once you play it, you get this response. I knew it was precious. 33

After that, Mrs. Carosella substituted regularly at Sacred Heart.34 She was offered the position of organist and choir director ten years later and so began her duties on the fourth Sunday of Advent, 1952. At that time, there was an excellent choir of over forty singers, which enabled her to perform demanding choral pieces with an orchestra.

If it had not been for Mrs. Carosella, the organ would have been electrified during the 1960s. The local organ technician, after several confrontations with Mrs. Carosella, petitioned the Monsignor of the parish to electrify the organ. Mrs. Carosella remained adamant, and fortuitously the Monsignor listened to her. However, the organ began to decline in 1963 when the maintenance contract was discontinued for lack of funds.

The leather on the reservoir deteriorated by the end of the decade. Mrs. Carosella recalled one Christmas Eve Mass, when she had to stuff rags into the leaking reservoir in order to have enough wind to accompany the hymns.35 By 1970, the organ became totally unplayable. She hoped that by refusing to play it, the Monsignor would be moved to order the necessary repairs. He was, however, satisfied with the reed organ that she placed near the altar.

Co-pastors Rev. James Carlone and Rev. Ronald Genua were appointed to Sacred Heart in 1971. Much to their credit, they signed a contract with Richard Hamar of Collinsville, Connecticut, in response to Mrs. Carosella’s persistent suggestions to restore the instrument. Shortly after the organ was dismantled, a series of delays prevented Mr. Hamar from finishing the project as soon as planned. The OHS held its national convention in Central Connecticut in 1975, but did not visit Sacred Heart because Op. 778 was still very much unplayable. Meanwhile one of the parish priests decided to try to releather the small supplemental bellows and moved it to the rectory. When he was transferred to another parish, he abandoned the bellows, which then could not be found. The restoration project was delayed further when Mr. Hamar had to have another bellows made. Over the years, priests to Sacred Heart had come and gone; misunderstandings arose, and the organ restoration appeared to be terminated. After twenty-five years of dedicated service, Mrs. Carosella retired on January 6, 1978. She was disheartened because she was certain that the Johnson & Son organ would never play again.36 Her niece, Victoria Menotti, took over as organist and choir director, and occupies the position today.

Rev. John Keane was appointed Pastor of Sacred Heart on September 1, 1981, an event which coincided with the author’s appointment as music director to a neighboring parish. A rendezvous was made with Fr. Keane and Mrs. Carosella to visit the organ. The author then persuaded the Pastor to contact Mr. Hamar and proceed with the restoration project, volunteering to wash pipes with Mrs. Carosella, while Hamar concentrated on the restoration. The organ was finally completely restored by October of 1982.

Today it receives regular maintenance from the Andover Organ Company. Fr. Joseph Looney, who be-
came Pastor in 1987, is most enthusiastic about the instrument. In a newspaper interview he said:

It's a real artifact. People come from all over to see and hear it.

We could never replace it. 37

The organ was re-dedicated on 27 September 1992. A Rhapsody on Themes of the Sacred Heart by the well-known American composer, Roger Hannahs, was commissioned for the Centennial Celebration performance and received its world premiere. Fr. Joseph Looney blessed the organ, and predicted that the Johnson & Son organ will give Sacred Heart another one-hundred years of sacred music.

Notes

2. Ibid., p. 8
3. Ibid., p. 3.
4. Waterbury Republican American, November 29, 1889, p. 3.

Hereafter, WRA.
5. WRA, Feb. 18, 1886, p. 4.
6. WRA, March 15, 1886, p. 4.
7. Ibid.
8. WRA, November 29, 1889, p. 3.
9. Advertisement, ca. 1892 from Johnson & Son, copy from Kenneth Simmons.
10. WRA, June 27, 1892, p. 2.
12. WRA, June 27, 1892, p. 2.
13. Charles Viner was a Johnson & Son employee who kept his own ledgers, listing information about organs built by them between 1891 and 1896.
15. WRA, July 29, p. 2.
16. WRA, Sept. 9, 1892, p. 2.
17. WRA, Sept. 12, 1892, p. 2.
18. WRA, Sept 13, 1892, p. 2.
19. Ibid.
20. WRA, Sept. 15, 1892, p. 2.
21. Ibid.
23. Advertisement from Johnson & Son, “Cathedral and Church Organs” 1876, copy from Harold Beale.
25. Ibid.
28. There is also one in Op. 499, built in 1877 for St. Mary’s in Boston (now at Our Lady of Good Counsel, Mankato, Minnesota, waiting for restoration), which was electrified by William Laws in 1927, and one in Op. 797 in St. Stanislaus R. C. Church in Buffalo, N. Y., also electrified. Sacred Heart is still the only Johnson tracker to have a trombone.
29. Elsworth, op. cit., p. 45
30. “Cathedral and Church Organs”
32. From an interview with Mr. Gambino, grandson of Mrs. Lucien Wolff, on December 30, 1991.
34. Another woman who substituted frequently at Sacred Heart was Frieda Keller, granddaughter of the author.
36. From an interview with Amelia Carosella on October 17, 1991.
37. WRA, op. cit., p. 25.
The Organs at
Trinity Episcopal Church,
Shepherdstown, W. Va.
by John L. Speller

Trinity Episcopal Church in Shepherdstown, West Virginia, was originally part of Frederick Parish, Virginia. The precise date that the church was founded is uncertain, but a wooden structure may have existed by 1739. In 1745 work began on a new stone church known as the “New Chapel” on land owned by Thomas Shepherd. This building, at the corner of High and Church streets, was completed and dedicated in 1769. Shepherdstown, then known as Mecklenberg, had a predominantly German population who referred to the stone building as the “English Church.” Mecklenberg Chapel became part of Norborne Parish, Virginia, in 1771.

A monument on the bank of the Potomac River commemorates the fact that while living here in 1787 James Rumsey held the first successful trial of his steamboat. Around this time Congress even discussed Shepherdstown as a possible site for the nation’s capital but obviously that idea did not win out.

Further remodeling of the church building occurred in 1788, but in 1816 the Shepherdstown congregation again rebuilt their church, and additional remodeling and enlargement took place in 1840. “Trinity Church” was first used as the name of the parish in 1838. A few years later the church bought its rectory, a fine house in New Street which had served, at two different times, as the home of two congressman. Trinity Church grew rapidly between 1842 and 1875 while the Rev. Dr. Charles W. Andrews was rector. In 1854 construction of the present church building began on a new site on the corner of German and Church streets. Completion of this fine, stone Gothic structure took place in 1859, when the church assumed very much its present form. Toward the end of Dr. Andrews’ tenure as rector a detached stone chapel was added, dedicated on Christmas Day 1870. Shortly after this, in 1871, Shepherdstown became a seat of learning with the foundation of Shepherd College.

The parish has again grown rapidly since the present rector, the Venerable George T. Schramm, arrived in 1983. Consequently, the congregation built and dedicated a new Parish House in 1986 and added the adjoining Trinity House in 1988.  

Previous Organs

The earliest organ in Trinity Episcopal Church of which we have any record came from Christ Episcopal Church, Alexandria, Virginia, around 1840. Jacob Hilbus of Washington, D. C. had installed the instrument in Christ Church, Alexandria, in 1811 or 1812. There is some uncertainty as to whether it was a new instrument in 1812, whether Hilbus made it himself, or whether it may have been imported from England. When it was installed in Shepherdstown in about 1840, the Hilbus organ was probably placed on the west gallery of the church. At the time Trinity Church acquired a new instrument in 1851, the Hilbus organ went to St. Thomas’ Episcopal Church, Hancock, Maryland. The latter church gave it to the Smithsonian Institution in 1912, and the one-manual, eight-rank instrument still exists in the Smithsonian’s musical instrument collection.  

Trinity Church’s second organ also still exists. The Baltimore branch of the Henry Erben firm, under the management of James Hall, built the instrument in 1851. Originally placed on the west gallery of the old church, it was moved to the north-east corner of the nave when the new church was dedicated in 1859. All subsequent organs have occupied the same position. In 1901 the Erben organ went from Shepherdstown to the Presbyterian Church in Leesburg, Virginia. In 1946 it was removed from the Leesburg Presbyterian Church and placed in storage. In 1956, upon the recommendation of Barbara Owen, the Old Presbyterian Meeting House, Alexandria, Virginia, purchased the Erben organ for $500 from Lewis & Hitchcock, Inc. In 1962, Cleveland Fisher moved the instrument from the Meeting House’s Flounder House to Immanuel Presbyterian Church, McLean, Virginia, replacing the original 4' Flute with a 2' Fifteenth and increasing the loudness of the 4' Principal. Cleveland Fisher also removed the Swell enclosure at this time. The Erben organ is currently in the residence of OHS member Ira B. Faidley in McLean, Virginia.

There was originally a hitch-down swell pedal. The manual folds up 90° to close the console. Various voicers’ marks on the pipework are listed in the Organ Handbook 1964. Two labels on the casework read “C. W. Andrews / Kerneysville” and “J. L. Lupton / Points Rock, Md.” The Rev. Dr. C. W. Andrews was, as we have seen, the rector of Trinity Church, Shepherdstown, while Kerneysville, West Virginia, was the nearest railroad station to Shepherdstown on the Baltimore & Ohio main line. Similarly, Points Rock was the nearest
The 1851 Erben was photographed at Trinity Church and is now in the home of Ira Ben Faidley. The organ was visited by the OHS during the 1964 convention while it was located at Immanuel Presbyterian Church, McLean, Virginia.

railroad station to Leesburg. A photograph of the church showing the Erben organ hangs in the rector's study at Shepherdstown.

1851 Henry Erben, Baltimore
MANUAL C-g3, 56 notes, enclosed
8' Open Diapason T.F.
8' Dulciana T.F.
8' Stopped Diapason Bass 17 stopped wood
4' Principal
4' Flute T.F.
PEDAL C-c2, 13 notes
Permanently coupled

The next new organ at Trinity Church, Shepherdstown, was Hook & Hastings Op. 1934, a seven-rank, two-manual and pedal tracker of 1901. The instrument, given by Mrs. Edmund J. Lee in memory of her husband, cost $1,000.

"Tracker. — Space required — 6'-10" deep including console, Pedals and bench, 8'-8" wide, 8'-0" high. Organ has no blower, but is pumped by hand." When Trinity Church bought a new Moller organ in 1927, Bishop Gravatt arranged for the Hook & Hastings organ to be given to St. Stephen's Episcopal Church, Berkley, West Virginia, where it remained until replaced by a Moller organ in the 1940s.

In 1927 Trinity Church, Shepherdstown bought a new electro-magnetic two-manual-and-pedal organ by M.P. Moller, Inc., of nearby Hagerstown, Maryland. The instrument was the firm's Opus 5100 and had six duplexed ranks plus Pedal Bourdon. The contract was signed on 1 August 1927 and specified that the instrument was to be completed by 4 December 1927. This instrument was broken up for parts when the Stevens organ was installed in 1972.

The Stevens Organ

1901 Hook & Hastings Co, Op. 1934

1901 Hook & Hastings Co, Op. 1934

GREAT C-c2, 61 notes
8' Open Diapason
8' Dolce
4' Octave

SWELL C-c2, 61 notes
8' Gedeckt
8' Viola
4' Flute Harmonic

PEDAL C-d1, 27 notes
16' Sub Bass
Gr. to Ped. Unison

COUPLERS
Sw. to Gr. Unison
Sw. to Ped. Unison

The Stevens Organ

About 1869 George Stevens of East Cambridge, Massachusetts, built a new two-manual-and-pedal organ of thirteen ranks for Union Church, Chepachet, Rhode Island. After a century of faithful service, this instrument became redundant in 1972 and the Organ Clearing House advertised it for sale. At this time Trinity Church, Shepherdstown, was looking for a suitable two-manual tracker organ. Instrumental in the success of this project was the enthusiastic support of OHS member Frederick W. Morrison, Jr. ("Rick"), who was the organist of Trinity Church for 21 years. It appeared that the Chepachet instru-
ment was an ideal choice for Trinity Church and Joseph Chapline of Philadelphia, Pennsylvania, carried out the work of relocation. OHS member Randall E. Wagner acted as organ consultant for the project. Placement of the organ in the northeast corner of the nave has resulted in an installation very similar to the original one in Chepachet. Chapline retabled the Great chest and performed other necessary repairs on the instrument. Since 1972 Rick Morrison has added bass octaves to some ranks that were originally of short compass.

The signature "Z. Abbott" appears on the side of a manual key, a name also found on an 1853 organ by Nutter & Kittridge of Mont Vernon, New Hampshire. It is not clear whether Abbott was a Stevens employee or if he worked for an organ keyboard supplier such as Sylvester Tower of Cambridgeport, Massachusetts. Later, perhaps around 1920, an unknown organbuilder converted the original hitch-down swell pedal to a balanced pedal with center-pivoted horizontal shades and Skinner-style swell-shoe. Probably the same unknown builder converted the pedalboard from front to rear springing. One's heart goes out to the individual who inscribed on the pedal rollerboard next to the pump handle: "Richmond Kent suffered here, April 1949."

By the early 1990s the Stevens organ was in urgent need of restoration. Multiple cracks had appeared in the large pedal pipes since Stevens had made the stoppers with the grain running in the wrong direction. Seasonal changes, therefore, caused extensive cracking of the pipes. By now the Swell chest was in need of retabling, and the previously retabled Great chest was coming unglued from its table. The conversion of the pedalboard from front to rear springing had placed a severe strain on the frame, making strengthening of the pedalboard structure essential. Many trackers, squares and other action parts also needed renewing. The church decided to entrust the restoration of the Stevens organ to Columbia Organ Works, Inc. of Columbia, Pennsylvania, and the contract was signed in 1991. The work of restoration, performed in 1992-93, included retabling both main chests, refitting the sliders (without slider seals), and rebuilding the Pedal chest and pedalboard. There were originally only eighteen pipes for the Pedal Sub Bass and the top nine notes on the twenty-seven note pedalboard merely repeated the pipes from an octave below. There was, however, enough room on the old chest to hold the additional nine pipes by rearranging the existing pipes and inserting additional bars. Columbia splined the cracks in the old Pedal pipes and made new stoppers to prevent future cracking. Other restoration work included renewing all trackers and certain other action parts using entirely traditional materials. The pedal action was completely redesigned and a new tremulant was installed. Thumb screws were added for adjusting the key dips. Both the main and static reservoirs were releathered. Sometime in the past the second rise of the main reservoir had been removed, and the restoration work included providing a new second rise. The new second rise has inverted ribs, though the original one probably did not. Columbia also added a curtain valve and a concussion bellows for additional wind stability. In order to make room for the curtain valve and to make the instrument more accessible for servicing, Columbia relocated the instrument six inches nearer the liturgical west end of the church. This had the unexpected advantage of centering the organ case on the choir stalls opposite. Both the static reservoir and the blower are from the previous Moller organ, Op. 5100. An especially interesting aspect of the restoration work was the recreation of the original stenciled designs on the facade pipes.

Mayor Stevens

George Stevens was born in Norway, Maine, on 22 April 1803. As a young man he moved to East Cambridge, Massachusetts, and

This 1869 George Stevens organ was acquired by Trinity Church in 1972 and restored in 1993.

Mayor Stevens

George Stevens was born in Norway, Maine, on 22 April 1803. As a young man he moved to East Cambridge, Massachusetts, and
at first worked as a carpenter. In 1820 William Goodrich opened an organ shop at Fifth Street in East Cambridge and shortly afterwards Stevens went to work for Goodrich. After Goodrich’s death in 1833, George Stevens and William Gayetty, another Goodrich employee, formed a partnership to continue the business. Stevens & Gayetty operated until Gayetty’s untimely death in 1839, after which Stevens continued alone. George Stevens’ younger brother, William Stevens (1808-1896), also a former Goodrich employee, worked for his brother until 1852. According to one source, he was a partner with his brother in Stevens & Gayetty. After leaving his brother’s business, William Stevens went into business on his own account and formed a partnership with Horatio Davis and James Jewett.

According to the 1850 Census, George Stevens owned real estate to the value of $5000. His wife Martha was thirty-three years old and had been born in Massachusetts. At this time there were three children, Martha A. (age seven), Fanny E. (age four), and George F. (age three). There was also an Irish servant named Caroline Higgins. There is additional information about Stevens in the 1850 Census. At this time the business had an invested capital of $10,000 plus $8,000 in materials. Twelve male employees produced $18,000 worth of organs a year. By 1880, however, the business seems to have contracted considerably. The 1880 Census return shows that the firm had an invested capital of $2,000 and a further $1,000 on hand in materials. Four male employees were producing only $3000 worth of organs a year. Further, the enumerator noted that Stevens’ organ building plant was idle six months each year. Probably in part this was the result of Stevens’ heavy involvement in other activities besides organ building. Under these circumstances it would have made sense for Stevens to do his chest making and other organ construction work during the winter months when humidity was very low, leaving him free to do his installation work in the pleasant working conditions of the spring.

Besides his organ building activities, George Stevens was prominent in the civic affairs of Cambridge, Massachusetts. He was elected an alderman of the city in 1848, 1849, 1850 and 1855, and was mayor in 1851 and 1852. Stevens was an incorporator of the East Cambridge Savings Bank and was its President for the last thirty years of his life. Active in masonic affairs, George Stevens was a member of the Norfolk Union Lodge, F & A. M., Randolph, Massachusetts, from 1825 until his death. Unusually for the period, however, Stevens does not seem to have belonged to any church. Stevens retired from organ building in 1892 and two of his employees, employees, George A. Butler and James L. Gilbert, then took over the firm and ran it as Gilbert & Butler until 1902. As councillor, mayor, and banker, in addition to organ building, George Stevens must have been a very busy man. One piece of evidence, indeed, suggests that George A. Butler was doing much of Stevens’ organ work as early as 1852. An inscription inside the 1852 three-manual Stevens organ at Edwards Church U. C. C. Saxonville, Massachusetts, reads: “George A. Butler, of George Stevens, builder of this organ. Organ No. 50.” When the firm of Gilbert & Butler closed in 1902, George Butler went to work for Ernest M. Skinner.

In his later years George Stevens suffered greatly from rheumatoid arthritis. During the last ten years of his life he was only able to walk using crutches. Stevens died at his home, 69 Thorndike Street, East Cambridge, early in the morning of Wednesday, 15 August 1894. His widow, two sons and a daughter survived him. The officiant at the funeral, held in Stevens’ house on 17 August, was the Rev. W. H. Johnson, of the Austin Street Unitarian Church in East Cambridge. A quartet provided music at the ceremony.

During his sixty-year career as an independent organ builder, George Stevens built more than eight hundred organs, many of which were small instruments of conservative design. This factor may have contributed to the financial success of his organ building operations.

Restoration of the Facade Pipes

The Samuel Pierce Organ Pipe Company of Reading, Massachusetts, was probably the firm that supplied the original seventeen zinc facade pipes of the Shepherdstown organ. In the nineteenth century, facade pipes normally came from the supply house with the decorations already on them. The usual practice was to choose the stencils from a pattern book like choosing wallpaper patterns. Barbara Owen tells me that she once saw the pattern book at Dennison’s workshop many years ago, but unfortunately no one has heard of it since that firm closed.

When the Stevens organ was moved to Shepherdstown in 1972 the original stencils were in poor condition. Furthermore, the background color was out of keeping with the decor of the instrument’s new home and the designs were therefore removed. While the decision to strip the facade in 1972 was reasonable under the circumstances, it is a pity that a better photographic record was not made of the original designs. Trinity Church, indeed, possessed no photograph of the Stevens organ before 1972. Here, however, Barbara Owen was most helpful in supplying a copy of the only known photograph, from an old church leaflet, of the Stevens organ in its...
original home in Chepachet, Rhode Island. This photograph confirmed what Rick Morrison remembered about the original decorations: viz., that some the stencils were the same as those on the 1875 George H. Ryder organ, Op. 32, in the Community United Methodist Church, Byfield, Massachusetts. Events sometimes take an unexpected turn. I remember finding the facade stencils of the Byfield organ particularly attractive when I saw and heard the organ at the 1987 OHS Convention. I scarcely thought that six years later I would be reproducing them on another organ.

Further research has shown that several other organs had similar decorative schemes. The ca. 1870 George Stevens organ in the Congregational Church, McGregor, Iowa, possessed an almost identical facade. This differed only in having one additional piece of banding on the pipes, and the case was very similar to, though a little taller than, the Shepherdstown one. Some of the same stencils are found on the 1875 E. L. Holbrook organ in the Congregational Church in Killingworth, Connecticut. This is also the case with the ca. 1885 Stevens organ at Trinity Episcopal Church, Chocowinity, North Carolina.

Though little of the original design remained etched into the zinc of the Shepherdstown pipes, it was just possible to make out the position of the banding. This helped me estimate the relative scale of the original designs, but the top stencils on pipes 6, 7, 8, 10, 11 and 12 proved problematic. I could neither get a sufficiently clear photograph nor find another organ with the same stencils. These top stencils are therefore only approximations. One very interesting feature of the scheme is that besides the stencils the pipes have hand-painted floral designs halfway up.

Traces of the original flesh-pink background color remain on the back of some facade pipes. In the new scheme the background is an ivory color, a little darker than the walls of the church. Additional colors used in the stencils are gold, blue and red — the red matched to the carpet and the blue to the stained glass windows. Apart from the background color these colors are probably similar to those originally used. The colors were, however, carefully planned by both the parish and the organ builders so as not to overwhelm the chancel. Thus, the altar remains quite properly the focal point of the church.

NOTES
1. An Historic Witness, Church leaflet by Susan Bailey Schramm and James C. Holland (Shepherdstown, n.d.)
2. Notes on the history of the organs in Trinity Church, supplied by Rick Morrison.
4. Details and stop list from a sheet in the file in Möller archives for Op. 5100, the instrument which replaced Hook & Hastings Op. 1934 at Shepherdstown.
5. Letter of R. D. Watts, the oldest communicant member of St. Stephen's Church, Beckley, to Frederick W. Morrison, Jr., 23rd. March 1973. Mr. Watts had been one of the founders of St. Stephen's, Beckley, in 1913 and was a churchwarden there from 1919 to 1966.
6. Möller archives.

15. Ibid., p. 32. It is noteworthy that the invested capital plus materials exactly equalled the annual output in organs for both the years 1850 and 1880. This suggests that the profitability of Stevens' firm had remained constant, despite the contraction in the size of the business. One wonders what George Butler, James Gilbert and George Stevens' other two employees did for the remaining six months of each year.
24. Ibid., p. 32. It is noteworthy that the invested capital plus materials exactly equalled the annual output in organs for both the years 1850 and 1880. This suggests that the profitability of Stevens' firm had remained constant, despite the contraction in the size of the business. One wonders what George Butler, James Gilbert and George Stevens' other two employees did for the remaining six months of each year.
Out of Obscurity: 
William Redstone, Early Nineteenth-Century New York Organbuilder

by Stephen L. Pinel

I. Introduction.

After John Geib (1744-1818) completed the organ for New York’s Grace Church in 1811,1 and before Thomas Hall’s (1794-1874) arrival in the city late in 1818,2 Gotham’s only organbuilder of stature was William Redstone (1748-1824). English by birth, Redstone claimed in 1816 to have had over forty-years experience building organs.3 Presumably, he had served a full apprenticeship in the standard English manner and was a fully trained master builder.

Following his immigration, Redstone was active in New York during the second and third decades of the nineteenth century, but his presence there has been almost completely undocumented. References to him by Frederick R. Webber (1887-1963), Orpha Ochse, and John Ogasapian in their respective writings are limited to passing notices,4, and no list of his work, discussion of his craft, or chronology of his life appears anywhere.

As this article illustrates, Redstone did make a contribution to the New York organ scene, if not through his instruments (most of which were small), then through his collaboration with the Erbens. And, if his single surviving instrument — located at Trinity Episcopal Church, Geneva, New York5 — represents the overall quality of his work, he was a first-rate craftsman, manufacturing instruments of a high standard in an early period of New York’s organbuilding history.

II. The Family.

Redstone is not a common name; it does not, for instance, appear in books of heraldry or surnames. Nor does it often appear in sources of New York City genealogy, although the family lived there. From our perspective this is fortuitous, because it simplifies a reconstruction of the family’s history.

Using the Registry of Aliens from the War of 1812, part of the family can be immediately related because all the men registered by side:

- Redstone, Henry, Pvt. 3rd, age 19, fair complex., dark hair, hazel eyes, organ (Navy).
- Redstone, Thomas, Pvt. 6th, age 22, fair complex., brown hair, dark eyes, organ (builder) (Navy).
- Redstone, William, Sr., Pvt. 7th, age 64, fair complex., grey hair, hazel eyes, organ (Navy).
- Redstone, William, Pvt. 6th, age 29, fair complex., black hair, grey eyes, gardener (Navy).

William, the elder, an organbuilder by trade, had three sons, two of which were also organbuilders. A third son, William, was a gardener.

Stepping backwards in time even further, the earliest reference yet found to a Redstone in New York City occurs on 21 March 1803, when one Henry Redstone bought property from Henry Schorn.

The one known organ of early 19th-century builder William Redstone is located at Trinity Episcopal Church, Geneva, New York. Its stops include an Open Diapason (MC), Stopped Diapason, Principal (4'), Twelfth, and Fifteenth.

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and Thomas Hall was later to do with his brother-in-law, Henry Erben. Moreover, just as Gilbert Ash (d. 1784), Thomas Dodds, Charles Taws (d. 1836), and Geib had all come to America from England, so too did William Redstone, contributing to a school of organbuilding in New York City already heavily steeped in the English tradition.

### III. William Redstone in New York

Strangely, documentation of William’s career in New York begins inauspiciously in court. When he was unable to pay Peter Erben (1770-1861) a debt of $560, Erben filed suit against him in the February 1810 term of the Supreme Court. While the case was settled in Erben’s favor on March 19th, the papers do not indicate why Redstone owed Erben the money.13

Perhaps more important than the details, however, is the fact that by 1810 there was a close personal (and/or professional) relationship between Redstone and Erben. Peter Erben held a prominent place in the annals of New York City church music as the organist of Christ Church in 1800, the Dutch Reformed Church by 1806, and at St. George’s Chapel from 1807 to 1813, St. John’s Chapel from 1813 to 1820, and ultimately at Trinity Church. He founded the Society for Cultivating Church Music in 1800;14 and as a composer and arranger, compiled several church music collections.15 The very fact that composer Daniel Read (1757-1836) sent his daughter Mary all the way from New Haven to New York to study music with Peter Erben suggests that he was also held in high regard as a teacher.16 If Redstone hoped to establish himself as a successful organbuilder in New York, then a cordial working relationship with Peter Erben was essential, considering the man’s standing among the church musicians of the city. Redstone probably also knew the other local organbuilders, including Geib,17 John Lowe (1760?-1813) — actually working in Philadelphia but active in New York18 — and Thomas Hall (1794-1874), who succeeded Redstone as the premier organbuilder of the time and place.19

About the same time as his court appearance, Redstone’s earliest known organ was built for Trinity Church, Geneva, New York. Extant, it is a small, one-manual instrument with five stops, housed in an elegant mahogany case. According to Susan Tattershall, Redstone re-used the keyboard and windchest of an earlier instrument, dating perhaps from the 1760s,20 and Redstone himself advertised it as a rebuilt instrument.21 Its survival to the present day in nearly intact condition is nothing short of a miracle.

A brief history of the instrument is as follows: it served Trinity Church until being replaced with a larger and more “modern” organ built by Thomas Hall in 1844.22 Then it was sold second-hand to the Episcopal Church in Clyde, New York, where it remained until that building was closed in the 1930s. Next, it was moved to the basement of the Wayne County Historical Society until Minor Meyers, the historian of Trinity Church, located the instrument in 1990. Following a museum-quality restoration by Tattershall in 1991, the instrument was re-installed in its original home in Geneva.23

Although the maker remained unidentified throughout the restoration process, it was attributed to Redstone by this writer after matching its historical profile with an 1816 advertisement listing Trinity Church, Geneva, as a Redstone patron.24 Believed to be the only Redstone organ extant, it is one of only three or four surviving New York-built organs of the decade. And its importance is enhanced, because it can be played, heard, studied, and compared with other contemporary instruments. Ultimately, it may provide some of the clues necessary to identify unattributed instruments, such as the perplexing three-manual organ in the Dutch Reformed Church of Katsbaan, New York.25 Most important of all is the fact that it is a very beautiful, musical instrument which does great credit to the maker’s name.

Between 1811 and 1814, Redstone was associated with three churches in the Albany, New York, area. Surviving in the archives of St. Peter’s Episcopal Church, Albany, are all the documents for...
The organ at Trinity Church, Geneva, New York

the purchase of a large Redstone organ in 1812. Because of these papers, the purchase process can be reconstructed and some observations can be made about the business arrangements between the builder and the church.

An organ is first mentioned in the minutes of the Vestry of St. Peter’s Church on 18 September 1810, when it was “represented . . . by Mr. [Thomas] Ford that several members of the Church . . . [had] subscribed $1200 toward purchasing an Organ for the use and benefit of the church . . . .”26 Following some discussion, Ford was empowered to investigate, and at a meeting on 4 December 1810, presented a proposal from Redstone for a new organ to cost $1850.27 (The text of this proposal appears on page 24.) Vestryman William Fryer (d. 27 December 1815), a merchant by profession,28 was authorized to go to New York to negotiate the contract “On such terms as he may think most advisable.”29 The subscription list showed a deficiency, but the parish treasurer was authorized to bridge the gap with monies from the general fund of the church. The contract was signed on 4 April 1811 for a two-manual organ costing $2,000. (The text of this document appears on page 25.)

Despite a clause in the contract stipulating that the installation should occur prior to Christmas, 1811, eighteen months passed before the work was complete, making the organ almost a year late. Payments to Redstone were made in monthly increments, beginning with the signing of the contract and continuing through November of 1812 as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 April</td>
<td>1811</td>
<td>$200.00</td>
</tr>
<tr>
<td>18 May</td>
<td>1811</td>
<td>100.00</td>
</tr>
<tr>
<td>3 June</td>
<td>1811</td>
<td>100.00</td>
</tr>
<tr>
<td>13 July</td>
<td>1811</td>
<td>100.00</td>
</tr>
<tr>
<td>21 August</td>
<td>1811</td>
<td>100.00</td>
</tr>
<tr>
<td>6 September</td>
<td>1811</td>
<td>100.00</td>
</tr>
</tbody>
</table>

Docking Redstone fifty cents may have been the Vestry’s way of expressing their displeasure at the lateness of the installation, although they did not to penalize him $300 as was permitted by the contract.

Interestingly, this arrangement is atypical when compared with other organ projects of the period, although there was some precedent for it in Europe.31 American organbuilders of the early nineteenth century usually built, delivered, and installed an organ before the church was required to pay, and sometimes the payments continued for years afterwards. For instance, when Thomas Hall completed an organ for Christ Church, Poughkeepsie, New York in 1822, it was not fully paid for until 1824.32 And an examination of the account book of Thomas Appleton (1785-1872) indicates that he also finished an organ before he was paid.33 In the case of the Albany instrument, the arrangement may have had something to do with Redstone’s personal finances, and his recent court appearance certainly suggests that he was cash poor at the time. Or, perhaps because the St. Peter’s organ was a large instrument, it may have been his only way of buying materials in advance.

Quite in contrast, a second contract, with St. George’s Church in Schenectady, New York, signed only one month after the contract with St. Peter’s, had the standard arrangement: the organ was built, delivered, and set-up in the church before he was paid. The Vestry of St. George’s, however, ordered a much smaller instrument: one manual with five stops.34

The project at St. Peter’s was completed on 17 November 1812. A receipt records: “We the Subscribers do mutually acknowledge that we are fully satisfied, each with the other, in the performance of the annexed Contract, and that all Accounts reflecting the same are settled.”35 The organ served until 1836 when it was replaced with a larger organ built by E. & G.G. Hook of Boston.36

From these documents, some observations should be made. First, there is no evidence of competitive bidding. Because Ford and

![The organ at Trinity Church, Geneva, New York](image)

<table>
<thead>
<tr>
<th>Location</th>
<th>Year</th>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. George’s Episcopal, Schenectady, NY</td>
<td>1812</td>
<td>1</td>
<td>$650.</td>
</tr>
<tr>
<td>St. Peter’s Episcopal, Albany, NY</td>
<td>1812</td>
<td>2</td>
<td>$2,000.</td>
</tr>
<tr>
<td>Christ Church, Lexington, KY</td>
<td>1813</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>St. Ann’s Episcopal, Brooklyn, NY</td>
<td>1814</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>St. Michael’s Episcopal, Bristol, RI</td>
<td>1815</td>
<td>1</td>
<td>$650.</td>
</tr>
<tr>
<td>Daniel Read, New Haven, CT</td>
<td>1816</td>
<td>1</td>
<td>$600.</td>
</tr>
<tr>
<td>[?] St. Paul’s Episcopal, Radcliffeborough, SC</td>
<td>1816</td>
<td>27</td>
<td>$2,600.</td>
</tr>
<tr>
<td>Trinity Church, New Haven, CT</td>
<td>1817</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Christ Church, Hartford, CT</td>
<td>1817</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>[?] United Church, New Haven, CT</td>
<td>1818</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>St. Stephen’s Episcopal, New York, NY</td>
<td>1823</td>
<td>1</td>
<td>$910.</td>
</tr>
</tbody>
</table>

**Table III: A list of known American organs built by William Redstone and his sons**

<table>
<thead>
<tr>
<th>Location</th>
<th>Year</th>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trinity Church, Geneva, NY</td>
<td>1810</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Lutheran Church, Albany, NY</td>
<td>1814</td>
<td>17</td>
<td>$100.</td>
</tr>
<tr>
<td>St. Peter’s R.C., NY</td>
<td>1814</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>St. Patrick’s R.C., NY</td>
<td>1815</td>
<td>17</td>
<td></td>
</tr>
</tbody>
</table>
Fryer went to New York to meet Redstone, they could also have met Geib, but nothing suggests it. Moreover, the vestry could have written William Goodrich (1777-1833) in Boston, but if they did, no record of it survives in their otherwise detailed minutes. It appears that Redstone dictated the price, stoplist, case design, delivery schedule (late as it was), and the Vestry abided by his terms without question. How different it is today, when organbuilders are placed in direct competition with one another, forcing compromises in the design of their instruments, and cutting into their already meager profits.

Secondly, then as now, the reputation of an organbuilder is spread primarily by word of mouth. There is little doubt that the 1812 contract with St. George's Church in Schenectady was a direct result of the project at St. Peter's. These two congregations always had close ties, and this is discussed in detail in Hanson's history of St. George's Church. Following the success of these two installations, Redstone returned to Albany in 1814 to rebuild the organ of the First Lutheran Church. Surprisingly, it was our Episcopal friend William Fryer who accepted payment for the work in Redstone's behalf; his name appears in the minutes of the Lutheran Protocol, so there was clearly a personal connection between all three of these jobs.

Thirdly, it is notable that the desire to purchase an organ originated from a subgroup within the congregation, just as such projects are usually initiated today. A few people said “we need an organ!,” and it resulted in what was then the largest organ in the city of Albany, and one which was large even by the standards of New York or Boston.

Fourthly, and perhaps most importantly, could Redstone's fine reputation as a maker have allowed him the freedom to build the best-possible instrument without interference from the church the same freedom that one would bestow upon an artist in the painting of a portrait, or a poet in writing verse? Early nineteenth-century organbuilders are often portrayed in written accounts as artists or musical scientists, suggesting that our perception of organbuilders has changed considerably during the past two centuries. Could the Vestry’s respect for the “scientist” have played a role in their working relationship? It is easy for us to forget that an organ was the most complex and sophisticated piece of equipment known to man in the early nineteenth century. Is it any wonder that the average citizen looked upon an organbuilder with a sense of mystery and awe.

Between 1813 and 1815, Redstone served patrons in a much wider geographical area; contracts were made with Christ Church, Lexington, Kentucky (1813?); First Lutheran Church, Albany, New York (1814); St. Peter’s R.C. Church (1814?) and St. Patrick’s Cathedral (1815) both in New York City, St. Michael’s Episcopal Church, Bristol, Rhode Island (1815); and St. Ann’s Episcopal Church (1814?), Brooklyn. This last organ may have been his largest instrument. (Table III delineates all the known work of William Redstone and his sons from 1810 to 1824.)

According to New York directories, Redstone’s shop was located in 1810 at 59 Hester Street, and is thereafter listed at 168 Grand Street. All the entries read “William Redstone, organ builder,” except in 1817, when “Redstone and Sons” is found. Interestingly, other documents from the same year also identify the firm as “William Redstone & Sons,” suggesting an attempt to enlarge or formalize the firm about that time. In 1815, an organbuilder named Robert Sprowll (variously spelled) is listed in the directory at an address quite near Grand Street, and he may have been connected with the Redstones. After 1819, however, he is listed variously with no occupation or as a pianomaker.

Beginning about 1816, there is some evidence of formal collaboration with Peter Erben, although the nature and extent of it is as yet difficult to determine. In addition to Erben’s church work, he is thought to have been a sometime organbuilder. Early in 1814, he was paid $670 to assist with the erection and tonal finishing of an organ built by John Lowe for St. John’s Chapel in New York. In 1816, Daniel Read (1757-1836) ordered a small residence organ from Peter Erben, but a letter Read later wrote indicates that it was actually built by “Mr. Redstone.” Late in 1816, almost simultaneous with the appearance of “William Redstone & Sons” in the directory, Erben began advertising himself as an organbuilder in city newspapers, and similar notices appear sporadically through 1824. Erben is known to have sold an instrument to St. John’s Episcopal Church in Richmond, Virginia in November of 1816. The question must be raised: could these instruments have been built.

This advertisement for William Redstone & Sons appears in the Connecticut Herald of February 4, 1817.

Peter Erben’s notice appears in the New-York Evening Post of January 6, 1817.
by William Redstone, making Erben an agent rather than a builder? It is a thought to consider, although no conclusions can be drawn from the information currently available.

Contractors continued steadily during 1817. In February and March, Redstone was working at Trinity Church, New Haven, Connecticut installing a new organ,46 (although a history of the church says it was a rebuild of an English instrument made in 1785 by Henry Holland47). In April and May, he was in Hartford, Connecticut enlarging an organ at Christ Church built by Catlin & Bacon in 1812.48 The only mention of him in any Hartford newspaper of the time is that his name appears in a list of letters waiting to be claimed at the Post Office on 1 May 1817.49 Completion of the organ at Church, in this City, on the 16th inst ... ,50 although there was no mention of the organ.

What happened after 1817 is difficult to determine, primarily because we then cease to have a reliable list of his work. There are, however, a few factors which suggest a decline of activity. First, Redstone, who was born about 1748, was nearing seventy, and it seems logical that he was approaching retirement age. At least, there is no evidence to suggest that he had anything to do with organbuilding after 1818 (although Thomas Redstone continued in business at least until 1824). Secondly, Henry Redstone's will (dated 29 May 1816), suggests that he was ill and near death, although I could find no record of his death in the city archives. If so, William Redstone lost both a son and one of his principal workers.

During 1818, a small instrument installed in the United Church in New Haven, Connecticut can almost certainly be credited to Redstone. The installation was largely due to the efforts of the aforementioned Daniel Read, a member of the church and the leader of their choir. Read owned a Redstone organ himself, and was in part responsible for Redstone's work on the organ in Trinity Church in 1817. While Redstone's name is not found in the official minutes of the church, that can be explained by the fact that the organ was purchased by a small group. There is no question of the date or details; the Connecticut Herald announced:

The inhabitants of the United Society are hereby notified that a meeting of said Society will be held at the North Church, on Monday the 14th [July, 1818] inst. ... to take into consideration the expediency of granting permission to such individuals as are disposed to place an ORGAN in said Church at their own expense.51

This organ served until it was replaced with a larger organ built in 1851 by Hall & Labagh.52

There are three other organs which might be the work of Redstone. An organ was acquired by St. Joseph's Church in Bardstown, Kentucky in 1819, according to records of the Loretto Motherhouse, and it could have been the work of Redstone. (There is currently a Erben organ in by St. Joseph's Church, but the case of the instrument points stylistically to the date of 1835 or 1840; it is clearly not the 1819 organ.) It happens that Bardstown is only 60 miles from Lexington, Kentucky, where a Redstone organ was installed about 1813. These were probably the first two organs in the state.

An organ was also installed in Christ Church, Norfolk, Virginia before October of 1819, which was described as "large and ornamented.53" There were direct trade routes between New York and Norfolk, and all later instruments installed in Norfolk churches were the work of New York builders. It is possible that this instrument was either the work of Redstone or Geib.

A third possible instrument appears in Redstone's advertisement in the Connecticut Herald as "near Charleston," and was almost certainly built for St. Paul's Episcopal Church, Radcliffesborough, a suburb of Charleston in 1816. Costing $2,600, an organ was installed before the dedication of the church on 28 March 1816.54 Not only does this fit the bill of being near Charleston, it nicely fills a gap in the opus list — early 1816 — where nothing else can be assigned.

Thomas Redstone's advertisement appears in the New-York Evening Post, January 10, 1824.
William Redstone died on 26 February 1824. The New York Evening Post notes:

DIED. Yesterday, Wm. Redstone, organ builder, aged 76 years. His friends and acquaintance, and those of his son, Thos. Redstone, are respectfully invited to attend his funeral, tomorrow afternoon at 4 o'clock, from his son's house, No. 256 Grand st., near Fourth street.

He was buried in the churchyard outside St. Stephen's Church on Chrystie Street in New York.

But that is not the end of the story. When the property of St. Stephen's Church was sold to a developer in 1866, the graves in the churchyard had to be relocated. After correctly identifying 300 of the graves, the remaining 2,000 were interred in an unmarked grave in Cypress Hill Cemetery. William Redstone's grave was, unfortunately, one of the ones that remained unidentified. What a strange ending for a man who has languished in obscurity ever since.

William's other organbuilding son, Thomas, appears to have continued in business a while longer, at least through 1824. He was certainly active in 1823, because he installed an organ in St. Stephen's Church in New York City in February and April. A few months later, he submitted a proposal for an organ to the Vestry of St. Mark's-in-the-Bowery on 21 June 1823, although the contract went to Thomas Hall. He was also active in 1824, when St. Luke's Episcopal Church in New York City acquired an organ from him costing a meager $235, suggesting a second-hand instrument.

Although Thomas is listed in the directories as an organbuilder through 1838, evidence of his activity is sparse, and he may have gone to work for Erben about 1825. After 1838, he is listed as a teacher of music. He died in New York on 12 June 1850 after "a long and painful illness." He, too, was buried in the churchyard of St. Stephen's Church.

IV. Concluding Remarks

When the 62-year-old Redstone arrived in America during the first decade of the nineteenth century, he was a little too old to be embarking on a new organbuilding career, and perhaps his advanced age hindered him in becoming more prodigious. Compared with the accomplishments of Geib, Lowe, and later Hall, Redstone's opus list is indeed modest, but it is a part, however small, of the larger story of early nineteenth-century, New York organbuilding.

Redstone's name but a vestige of the past. By 1870, Thomas Hall could not recognize the hardships he endured, his successes and failures, and the extent and quality of his work for nearly two centuries. Redstone's most lasting influence, however, was probably the accomplishments of Geib, Lowe, and later Hall, Redstone's name being the most important maker of church organs in nineteenth-century America.

Because Redstone's instruments were generally small and the first their congregations were using, they were all replaced with larger instruments by the middle of the century, soon making his name but a vestige of the past. By 1870, Thomas Hall could not even remember how to spell the name Redstone. In the twentieth century, Webber, Ochse, and Ogasapian knew Redstone's name only because it appeared in a few church histories and city directories.

Now almost two hundred years after Redstone's arrival in New York, we can give him credit for building high-quality instruments in a very early period of this country's organbuilding history. We can recognize the hardships he endured, his successes and failures, and place him in the larger story of American organbuilding. Finally, we can begin to recover his name from the obscurity which has shrouded the extent and quality of his work for nearly two centuries.

Notes

7. Ibid.
9. Ibid., 72.
12. MS, Probate Records of the City, County and State of New York, 29 March 1816, Uber 53, 315-16.
13. MS, Records of the Supreme Court, City and County of New York, Peter Erben vs. William Redstone, case LJ-1810, 19 March 1810.
17. Ogasapian, Organ Building... 21-32.
22. MS, Vestry Minutes, Trinity Church, Episcopal, Geneva, New York, 2 September 1844. There are also several letters regarding the 1844 organ in MS, Thomas Hall, Business Correspondence Ledgers, v. 1.
23. This is spelled out in greater detail in "1810 Organ Restored by Church," Democrat and Chronicle [Geneva, New York], October, 1901.
26. MS, Vestry Minutes, St. Peter's Episcopal Church, Albany, New York, 18 September 1810.
27. Ibid., 4 December 1810.
29. MS, Vestry Minutes, St. Peter's Church, 4 December 1810.
30. MS, Receipts, between St. Peter's Church and William Redstone.
31. Itinerant organbuilders flourished in Europe until about the year 1680. Usually, the organbuilder traveled to the locality of the church, set up shop in the vicinity, and built the organ using local craftsmen and products. He often received a salary while working.
32. MS, Pine, "Becoming...", 33.
34. MS, Vestry Minutes, St. George's Episcopal Church, Schenectady, New York, 30 May 1812.
35. MS, Receipt, St. Peter's Episcopal Church, Albany, New York between William Fryer and William Redstone, 17 November 1812.
37. This is outlined in Willis T. Hanson, A History of St. George's Church in the City of Schenectady. (Schenectady: Privately Printed, 1919), and in MS, Vestry Minutes, St. George's Church, 15 November 1810.
38. There is no doubt that Fryer was involved; when the project was complete, it was Fryer who accepted payment for the work and transferred the money to Redstone. This is found in the minutes of the MS, Protocol, First Lutheran Church, Albany, 21 May 1814.
39. MS, Protocol, First Lutheran Church, 21 May 1814.
40. When Redstone advertised in Connecticut Herald on 4 February 1817, he listed what appears to be all the instruments he had worked on since his arrival in New York. Other than separating the new and rebuilt instruments, there is no obvious order to the listings. They are not, for instance, in chronological order as if they were copied out of a record book. Rather, they appear to be listed from memory in the order he could recall them. It is on this basis that I propose that he thought of his largest and perhaps best instrument first out of personal pride, and thus it is that St. Ann's Episcopal Church in Brooklyn is listed as his first reference.

Works Cited

Manuscripts
MS, Federal Census of the United States, 1800, 1810, and 1820. [The National Archives, Bayonne, New Jersey.]
MS, New York City, Records of the Supreme Court, Case LJ-1810. [Municipal Archives, 62 Chambers Street, New York, New York.]
MS, Northwest Dutch Reformed Church, New York City, Register of Marriages, William Redstone and Matilda Merritt, 1813. [Records custody of Sage Library, New Brunswick, New Jersey.]

26
An Annotated Geographical Catalogue of Organs Built by William Redstone and his Sons from 1810 to 1824

Organized geographically, this annotated catalogue of organs built by William Redstone and his sons spans the years 1810 to 1824. The entries are arranged alphabetically, first by state and then by locality. Each entry furnishes the name of the church, the date, and the number of manuals. While the number of registers is sometimes found in nineteenth-century sources, the information was reported with such variable criteria that it seemed unwise to include it here.

The annotations include historical information about the congregation, the month of installation, the price, data concerning additions, rebuilds, relocations, the fate of the instrument, and information about the instrument which immediately followed it. Some congregations have owned as many as four organs since their Redstone organ was removed; that information is beyond the scope of this study.

Each entry is followed by a bibliography citing the sources which provided the information. Many of these items are not found in the general bibliography printed with this article.

CONNECTICUT

Hartford  Christ Church, Episcopal  1817  17

The Redstone organ was preceded by two earlier instruments: the first was built about 1801 by George Catlin (1777-1852), and the second, costing $511.52, was built in 1812 by the partnership Catlin & Bacon.

It is uncertain whether the 1817 Redstone organ was a new organ or a rebuild of the 1812 Catlin & Bacon organ, although Redstone himself later advertised it as a rebuild. It was completed during March and April of 1817. A list of subscribers who paid for the work is published in the parish history cited below.

A new building was erected in 1829 containing a new organ installed by Henry Erben’s firm in December of that year. The old building and its contents changed hands three times in quick succession: first, to Oliver D. Cooke in 1830, and then to Deodat Taylor on 4 April 1831, and ultimately, it became the property of the Catholic Society on 11 January.
1832. Presumably, the Catholics used the Redstone organ until December of 1851, when they, too, bought an organ from Henry Erben's firm.

The final disposition of the Redstone organ is unknown.

Bibliography:
*“Concert of Sacred Music,” Connecticut Courant, 13 May 1817, 3.
*“Letters in the Post Office,” American Mercury, 6 May 1817, 3.
*MS, Stephen L. Pinel, Annotated Henry Erben List, 5.
*“New Organ at St. Patrick’s,” Hartford Daily Courant, 16 December 1851, 2.
*Organ Builders,” Connecticut Herald, 4 February 1817.

**New Haven Residence, Daniel Read** 1816 1

During 1816, Daniel Read (1757-1836) sent his daughter, Mary to New York City to study music with Peter Erben, and about the same time acquired a residence organ from Mr. Erben. In a letter written in 1829, Read notes that the organ was built by “Mr. Erben of New York; one of his principal workman was Mr. Redstone.”

Read used the organ regularly, and it apparently brought him great joy, according to Vinson Clair Bushnell, who wrote the definitive study of the composer’s life. Read tried to sell the organ in 1829 to Clement O. Read, and in that document the organ is described in detail. The final disposition of the instrument is unknown.

Description by Read:

The price of my Organ if you buy it is $500. I doubt whether I could supply its place with as good a one for $600.

The key board extends from double C to F in alt. The stops are:

- 1st. Stop Diapason . . . . . . . . . . . . . . . . . . . . . . . . 53 pipes
- 2nd Open Diapason . . . . . . . . . . . . . . . . . . . . . . . 30
- 3rd Principal . . . . . . . . . . . . . . . . . . . . . . . . . . . . 53
- 4th. Fifteenth . . . . . . . . . . . . . . . . . . . . . . . . . . . . 53
- 5th. Night Horn . . . . . . . . . . . . . . . . . . . . . . . . . . . 30
- 6th. Fifteenth . . . . . . . . . . . . . . . . . . . . . . . . . . . . 219 pipes

The stop diapason, principal, and 15th run the whole extent of the key board, — the open diapason and night horn run from middle C to F in alt. (The bass part of the stop diapason is powerful enough for a much larger organ). All the pipes of the stop diapason are wood. The pipes of the open diapason, principal, & fifteenth (I believe) are all of nearly all, metal. Those of the night horn are wood and in their tones resemble those of a flute but are more powerful. There is no swell but there is a pedal to take off the principal & fifteenth. The case is made of the best of St. Domingo Mahogany and there are 57 (false) gilt pipes in front. The height of the case from the floor to the top of the highest tower is a little less than 7 feet 9 inches. The instrument was built for me by Mr. Erben of New York; one of his principal workmen was Mr. Redstone, the man who built the organ of Trinity Church of this city and many others in various parts of the United States.

Bibliography:
*MS, Daniel Read, letter to Clement O. Read, dated 13 February 1829.

**New Haven Trinity Church, Episcopal** 1816 27

The first organ of Trinity Church was imported from England and was built in London by Henry Holland in 1785. According to G. Huntington Byles, organist and choirmaster of Trinity Church during the 1950s, who cites vestry minutes of the parish — now lost — as his source, the organ was rebuilt early in 1817 when the congregation moved to a new building. Redstone advertised in 1817 that it was a new organ, although the records of Trinity Church suggested to Byles that it was a rebuild of the earlier Holland instrument. Until those records are located, this question may never be answered.

The completed instrument was installed in early 1817, because Redstone bought an add in the 27 February 1817 issue of the Connecticut Herald while he was in town.

The organ was replaced with an entirely new instrument built by Henry Erben’s firm installed in July of 1845.

Bibliography:
*Henry Erben & Company, Manufacturers of Church Organs . . . . , 10.
*MS, G. Huntington Byles, A Short History of the Organs and Music of Trinity Church, New Haven, Connecticut / Prepared for the 200th Anniversary of Trinity Church / 1752-1952.
*MS, Pinel, Annotated Henry Erben List, 8-9.
*“The New Organ at Trinity Church,” New Haven Daily Herald, 28 July 1845, 2.
*“Organ Builders,” Connecticut Herald, 4 February 1817.

**[7] New Haven United Church** 1818 1

This 1818 instrument was the first used by the North Congregational Society of New Haven, and while it is not certain to be the work of William Redstone, the connections between the church, Trinity Church, and Daniel Read — who owned a Redstone organ personally — makes it a plausible presumption.

The organ was presumably replaced with an entirely new organ built by Hall & Labagh of New York in 1851.

Bibliography:
*“Inhabitants of the United Society . . . .”, Connecticut Herald, and General Advertiser, 7 July 1818, 3.
*MS, Letter from Barbara Owen to F. R. Webber, 5 August 1955.

**KENTUCKY**

**Lexington Christ Church** 1813? 1

The date of this organ is not certain, but a history of the parish suggests that it was possibly installed that year because of the engagement of their first organist, a Mr. Wensell.

The organ was presumably replaced in October of 1845 with a two-manual organ built by Henry Erben’s firm.

Bibliography:
*“Another Large Organ,” New York Daily Tribune, 26 September 1845.
*MS, Pinel, Annotated Henry Erben List, 18.
*“Organ Builders,” Connecticut Herald, 4 February 1817.
*[Smith, Elizabeth King and Mary LeGrand Didlake], Christ Church / 1796-1946 / A Brief History of Its One Hundred and Fifty Years in the Service of Christ. [Lexington, Kentucky: Whitter & Shepperson, 1946].

**NEW YORK**

**Albany First Lutheran Church** 1814 17

First Lutheran Church of Albany, New York is the oldest Lutheran congregation in America, its origins reaching back to 1649. In May of 1814, Redstone was paid $100 for an alteration to an organ already owned by the church, although the provenance of this instrument is unknown.

On 1 November 1811, an organist, John G. Krauff, was engaged at a salary of $100 annually, and on November 21st of the same year, an insurance policy was taken out on the church and the organ, suggesting the possibility that it could have been a new instrument that year. If it was, the builder is unknown, and there is no direct evidence to suggest that it was made by Redstone. There is no mention of an organ in the protocol of the church during that year.

The organ was replaced with a new instrument, built by E. & G.G. Hook, of Boston, as their Opus 33 (1838), a two-manual organ with twenty registers installed in April of 1838. The Redstone organ was sold for $300, but it is unclear whether it went to another church or was taken in trade by the Hooks.

Bibliography:

Manual of the First Lutheran Church in the City of Albany. New York: Joel Munsell, 1871, 120.

MS, Protocol, First Lutheran Church, Albany, New York: 1 November 1811; 21 November 1811; and 21 May 1814.


Albany St. Peter's Episcopal Church 1812 2

The Redstone organ, believed to be the first used at St. Peter's, was installed in October and November of 1812, had two manuals, and was probably one of his largest instruments.

It was replaced with a new organ built by E. & G.G. Hook as their Opus 20 (1836), a two-manual organ with twenty-three registers, installed in January of 1836. The Redstone organ was taken in part payment for the new organ. The organ is described elsewhere in this article in Sidebar I.

Bibliography:


MS, Contract between Mr. Fryer and St. Peter's Church, 4 April 1811.

MS, Proposal from William Redstone to the Vestry of St. Peter's Church, 26 March 1811.

MS, Receipts from William Redstone, 1811 and 1812.

MS, Vestry Minutes, St. Peter's Church, Albany, New York, 18 September 1810, 4 December 1810, 1 February 1812, 3 February 1835.


Brooklyn St. Ann's Episcopal Church 1814 2?

This was the first organ at St. Ann's Church, although the date of its installation is uncertain because vestry minutes of the parish are said to be lost. The church had a great period of prosperity during 1814 and 1815, and that seems like the most likely period for the acquisition of the organ. The fact that Redstone mentioned this instrument first in his advertisements suggests that it may have been his largest instrument.

It was replaced with an entirely new organ built by Henry Erben's firm in February and March of 1829. The disposition of the Redstone organ is unknown.

Bibliography:

Fish, F.G. St. Ann's Church, (Brooklyn, New York) From the Year 1784 to the Year 1845 with a Memorial of the Sunday Schools . . . Brooklyn: F.G. Fish, 1845.

MS, Pinel, Annotated Henry Erben List, 39.

Long Island Star, 19 February 1829, 5 March 1829.

Henry Erben & Company, Manufacturers of Church Organs, 7.


Geneva Trinity Church, Episcopal 1810 1

This was Trinity Church's first organ, acquired just after the church opened in 1810. It was replaced in 1844 with a larger instrument built by Thomas Hall of New York, and the Redstone organ was sold second hand to the Episcopal Church in Clyde, New York. It remained there until the 1930s when the Clyde Church closed and was subsequently relocated to the basement of the Wayne County Historical Society. Rediscovered by Minor Meyers, the historian of Trinity Church, in 1990, it was restored by Susan Tattershall in 1991 and has been returned to the church. It is believed to be the only extant Redstone organ.

Bibliography:


MS, Thomas Hall, Business Correspondence, vol. 1.

MS, Vestry Minutes, Trinity Church, 2 September 1844.


New York St. Luke's Episcopal Church 1824 1

This organ was the first for the parish and was installed in 1824 at a cost of $235.00. It was replaced with a new organ built by Henry Erben's firm in 1830. The disposition of the Redstone organ is unknown.

Bibliography:

MS, Pinel, Annotated Henry Erben List, 60-61.


New York St. Patrick's Cathedral 1815 1?

Old St. Patrick's Cathedral was dedicated on 4 May 1815, and according to contemporary accounts, the organ was located in the rear gallery above the front door. The presence of an organ in the church was first noted by Bishop Plessis in September of 1815.

About 1820, it appears from the Minutes of the Trustees of St. Patrick's Cathedral, that Thomas Hall made some alterations to the instrument, but the details are sketchy.

It was replaced with a new, three-manual organ built by the partnership Hall & Erben in 1826. The ultimate disposition of the Redstone organ is unknown.

Bibliography:


Henry Erben & Company, Manufacturers of Church Organs . . . , 5.

MS, Pinel, Annotated Henry Erben List, 63.

MS, "Organ Builders," Connecticut Herald, 4 February 1817.

New York St. Peter's R.C. Church 1814 1?

When Thomas Hall arrived in New York City in 1813, he noted that the organ in St. Peter's R.C. Church was imported from London and built by Favoryear [?]. Thus, the Redstone organ, which was a rebuild of it, must have been completed between November of 1813 and February of 1816, when William Redstone advertised it in the Connecticut Herald. No further details about it are known.

St. Peter's built a new edifice in 1838, and the organ was presumably replaced with a new, three-manual organ installed by Henry Erben's firm in January and February of 1839.

Bibliography:

[Hall, Thomas S.], "New York Church Organs in 1813," Keynote, 2:10 (26 April 1884): 7.

MS, Pinel, Annotated Henry Erben List, 65.

"Organ Builders," Connecticut Herald, 4 February 1817.

New York St. Stephen's Episcopal Church 1823 1

St. Stephen's Episcopal Church was founded in 1805 and the first building was located at the corner of First (renamed Chrysite in 1817) and Bullock (renamed Broome in 1806) Streets. The instrument was recalled by Thomas Hall when he wrote about early organs in the city of New York.

As early as June of 1809, Peter Erben wrote to the vestry of asking if they would consider the gratuitous offer of an organ, and while no decision was indicated in the minutes, it appears that they declined his offer because of the precarious financial condition of the parish.

In 1821, the Singing Association petitioned the vestry for an organ, but it was not until 1 May 1823 that William Seymour was hired as organist and the organ was installed. It cost $910.50, and minutes indicate that the payment was made "in full."

It was replaced with an entirely new organ built by Davis & Ferris in August of 1845, retaining the Redstone case.

An 1825 listing in the Erben list of 1877 for St. Stephen's Church is not supported by the information found in the vestry minutes of the church.

Bibliography:

[Hall, Thomas,] "New York Church Organ in 1813," 7.

Henry Erben & Company . . . , 5.
MS, Pinel, Annotated Henry Erben List, 106.
MS, _______, Ferris & Stuart, forthcoming.
MS, Vestry Minutes, St. Stephen's Episcopal Church, New York, New York: 14 June 1809, 13 September 1821, 2 October 1822, 1 May 1823, 18 May 1825.

Schenectady St. George's Episcopal Church 1812 1
A chamber organ belonging to the Rev. Mr. John Dotty (1745-1841) was used in the church as early as 1776. After the building was closed during the Revolutionary War, the organ was “put in order,” and used again during the 1790s. Because of its small size, it was found to be unsuitable. As early as January of 1804, a subscription list was circulated for the purchase of a new organ, but it was not until 1810 that action was taken to secure one. The Redstone organ was finally installed in the Spring of 1812. It was replaced with a new organ built by E. & G.G. Hook of Boston as their Opus 38 (1839), a two-manual organ with fourteen registers in April of 1840. Although the Redstone organ was offered for sale in the local newspaper, it is uncertain whether it was taken in trade as partial payment toward the new organ or sold locally.

Description from Vestry Minutes:
Whereas Mr. Andrews having communicated to this board a proposition of Wm. Redstone of the City of New York for building an Organ for St. George's Church in this City, of the following description:

C.C. to Bass to F in alt.
No. 1 Stop Diapason .......................... 53 pipes
2 Open Diapason treble .......................... 30
3 Principal .................................. 53
4 Twelfth .................................. 53
5 Fifteenth .................................. 53
6 Flute .................................. 53
Swell from fiddle G to F in alt. 35 of the upper notes included in the Swell.
The said Organ to be delivered & put up by Mr. Redstone in the Church at Schenectady complete & warranted to be a good organ for musik & made in the best workmanlike manner — And in consideration thereof to receive of this vestry the sum of $650 which sum is to be paid to Mr. Redstone in the Church at Schenectady in putting up said Organ.

Bibliography:
Hanson, Willis T., A History of St. George's Church in the City of Schenectady. Schenectady: Privately Printed, 1919, 85, 94, 104-105, 115, 120, 139-140, 149.
MS, Vestry Minutes, St. George's Church, Schenectady, New York, 15 November 1810, 29 November 1810, 22 April 1811, 30 May 1812.

“Aorgan,” Schenectady Cabinet or, Freedom's Sentinel, 21 April 1840.

“Organ — For sale,” Schenectady Cabinet or, Freedom's Sentinel, 7 April 1840, 3.


Van Pelt, Hook Organ List, 11, 87.

RHODE ISLAND

Bristol St. Michael's Episcopal Church 1815 1
The Redstone organ is believed to have been the first organ used in St. Michael's Church. A subscription list was circulated in 1815 and $631.49 was collected toward an organ which cost $650.00, the same price of the organ built for St. George's Church in Schenectady, New York. This suggests that the organ probably had six stops on one manual.

The installation of the organ was the impetus for the establishment of a singing school at the church.

The Redstone organ was replaced with a new organ built in 1834 by Samuel R. Warren of Providence, Rhode Island, costing $2,000.

Bibliography:
MS, Annals of St. Michael's Church, 1718-1824, 115-117.
MS, Book of Remembrances, 1815.
MS, Vestry Minutes, 22 April 1822.
Tildesley, Delbert W., St. Michael's Episcopal Church in Bristol, Rhode Island / 1718-1983. Bristol, Rhode Island: St. Michael's Church, [1989].

A LEAD IN SOUTH CAROLINA

“Near Charleston”
In his 1817 advertisement in the Connecticut Herald, Redstone advertised that he had built an organ for an Episcopal Church “near Charleston, S.C.,” but nothing more is known of it. This was quite likely St. Paul's Episcopal Church, Radcliffeborough, a suburb of Charleston, which bought an organ costing $2,600 early in 1816.

Bibliography:

POSSIBILITIES

KENTUCKY

[7] Bardstown St. Joseph’s Church 1819 1
An organ was installed in St. Joseph's Church in 1819, and is said to have been the work of a New York builder. The only real possibility — if the date and place the organ was built are correct — is William Redstone. Geib died in 1819 and Thomas Hall was not established in business in New York until 1820.

There is an old organ at St. Joseph’s Church, but a photograph reveals an organ case which looks stylistically more like 1840 than 1819 and is likely the work of Henry Erben's firm about 1840.

Bibliography:

VIRGINIA

[7] Norfolk Christ Church 1818? 2?
When William Dunlap (1766-1839) visited Christ Church, Norfolk on Sunday, 24 October 1819, he noted that there was a “large and ornamented” organ in the church. This instrument was destroyed by a hurricane which hit the city of Norfolk on 3 September 1821. It was replaced with a new organ built by Thomas Hall, installed in April of 1822. Norfolk, because of its location on the coast, always had direct shipping routes to New York. The earlier organ could have been the work of either William Redstone or John Geib. An 1827 fire at the church destroyed both their records and the 1822 Hall organ. We may never know for sure who built the earlier organ.

Bibliography:
MS, Pinel, Annotated Henry Erben List, 98-99.

Updated to 20 November 1993, Stephen L. Pinel

MINUTES OF NATIONAL COUNCIL

Boston, Mass. November 13, 1993
Call to order: The meeting was called to order by President Kristin Farmer at 9:10 a.m. Present were officers Kristin Farmer, Thomas Renè, Richard J. Ouellette, David Barnett; councillors Michael Barone, Lois Regestein, Peter Sykes, Cheryl Drewes, Richard Walker, Jonathan Ambrosino; executive director William T. Van Pelt and member Scot Huntington.

Approval of minutes: The minutes of the last National Council meeting at Louisville, Kentucky, were previously approved by mail ballot and were published in Vol. 37, No. 3 of The Tracker.

Executive Director's Report: William Van Pelt reported verbally that the 56-page catalog would be mailed shortly if it hadn't already. There have also been many calls concerning advice for both tracker and E/Porgans. Bill has also spent the last week with convention members in Connecticut preparing for the New Haven convention whose plans are far along. These Jardine facsimile is being worked on presently by several people and is starting to come together from various sources. The Baltimore and Maine CDs should be coming out at separate times before the next convention.

Treasurer's Report: David Barnett handed out a 5-part report explaining the financial status of the society including an overview of principle resources of income (memberships, conventions, and catalog sales) and expenses (journal, archives, and administration), balance sheet as of 9/30/93, income and expense statement as of 9/30/93, archives budget recap, and a comparative balance sheet for the last seven years. The financial status of the society is very good and all items were generally on budget. These reports represent the end of the 1992-93 fiscal year. David indicated that he is available to all members to discuss any items in further detail.

Councillor’s Assignments: (reported on page 2 of this issue of The Tracker)

Councillor Reports: Since all councillors had just received their assignments for their terms there was little to report. All their areas were discussed so...
that it would be understood what areas of concern would fall under whose jurisdiction.

Convention Report: Scot Huntington reported that the list of recitalists and the list of organs was still in a state of flux due to some unforeseen situations and that the hotel management had changed also. Many of the smaller details are now being worked out with the new management. Much work has been done already on the convention and registration forms, but it was decided that lower Michigan would be the site instead. They reported that they have a "gung-ho committee" that is working hard and that plans are well on the way.

Education Report: The Biggs Fellowship has many requests this year. The Historic Organ Recitals Committee has requested that the technical award be doubled or it may fall under another jurisdiction. The possibility of more specific programs was also discussed.

Finance and Development Report: The archives fund campaign will now be entering its third year.

Historical Concerns Report: Stephen Pinel sent out to all members of the National Council a comprehensive written report of the activities of the archives. The Archives Fellowship Committee accepted no proposals this year. Tim Smith of the Organ Citation Committee reported writing that several places have been in the position since the last report and that another set of organs will be reviewed by year's end.

Organizational Concerns Report: Roy Redman is chairman of the nominating committee.

Research and Publications Committee: William Van Pelt reports that several articles are in hand for The Tracker.

Old Business: discussed above.

New Business: 1. It was moved by Richard Walker and seconded by Tom Rench that the OHS adopt a retirement plan by the TIAA-CREF for employed individuals of the OHS and that it would be voluntary by payroll deduction and that no funds would come from the OHS. Motion passed. 2. It was moved by Lois Regestein and seconded by Tom Rench that the OHS authorize David Barnett to open a new account with either the Central Fidelity Bank N.A. or the Signet Bank of Richmond N.A. for the treasurer's use in accordance to the rules and regulations of the bank. Motion passed. 3. It was moved by David Barnett and seconded by Tom Rench that the OHS authorize David Barnett to increase the credit limit of the corporate Visa card from $5,200 to $5,000. Motion passed. 4. It was moved by Jonathan Ambrosino and seconded by Peter Sykes that a task force be established to write a convention policy manual whose preliminary draft would be completed this winter and would be headed by Peter Sykes. The following were appointed to this committee: Drury, Sperry, North, Rench, Van Pelt, Steven Riskind, David and Permelia Sears, Rench, Scot Huntington, and Alan Laufman and whose purpose it would be to gather opinions and to present them to the National Council. Motion passed. 5. It was moved by Richard Walker and seconded by Jonathan Ambrosino to set up a temporary committee to review and establish a computerized database for organs. The organizing people would be asked to be served: George Nelson, John Farmer, Sand Lawn, William Van Pelt, Steven Riskind, David and Permelia Sears, and Richard Walker. The budget would be amended to include a $5,200 budget for the committee. Motion passed. 6. It was moved by Richard Walker and seconded by Lois Regestein that a study be made for an OHS Archives Foundation and to operate under OHS bylaw. Motion passed. 7. It was moved by Richard J. Ouellette and seconded by Lois Regestein that the OHS authorize a compensation increase to move from $3,850 to $4,000 per year, effective March 1, 1994. Motion passed. 8. It was moved by Tom Rench and seconded by Lois Regestein that the OHS approve a new 4-year contract with William Van Pelt as Executive Director effective November 1, 1993. Motion passed.

Other Business: Much discussion ensued about convention policy.

Next Meeting: It was decided that the next meeting would be held in Princeton, New Jersey, on February 5, 1994.

Recordings


Once more the formidable David Drury presides over the world's largest 19th-century Romantic organ to offer up a second program of appropriate organ favorites. Hallelujah! The cause for rejoicing is that all the superlatives used in a review of Drury's first Town Hall CD (The Tracker 36:2-16; that CD is now available from OHS for $16.98) can be emphatically stated again, and more. The 126-stop Hill organ sounds in tip top tune, and the registrations are ever artful and artfully handled. The recorded sound is, anything, even clearer and more immediate than before. And Drury's playing is as enormously poetic, electrifying, and truly glorious as ever. From the opening Organ classic with the big, broad, familiar tune that, in this performance at least, is guaranteed to bring tears to the eyes of any Anglophile lover of Romantic organ playing, through the incredible bravura and stunning perfection of the half-hour Liszt masterwork (could there be any other organ-or organist, for that matter—better suited to this piece?), to the closing favorite, Vienne's homage to Big Ben, the Drury-Hill team prove again that they stand at the top the line, whether down under, up above, or sideways!

This time the producers have provided the complete stop list of the organ and some selected registrations in the booklet. Additionally they give us some extremely interesting information about the instrument's history and recent restoration: we are grateful!

The "balanced and popular programme" on this CD contains only one minor disappointment for this reviewer—the celebrated 64-foot reed, used at the end of the Liszt work, doesn't come across on my moderately good speakers. I guess it's necessary to upgrade the system or fly off to Australia. Truth to tell, a live concert on this organ by Mr. Drury might just cause me to choose the airport rather than the stereo store! But if you just can't make that concert, do enjoy this recording.

Bruce Stevens

Ampt. Handel, Overture to Occasional Oratorio; Bach, Air from Suite No. 3 in D, Passacaglia; Koehne, To His Servant Bach, God Grants a Final Glimpse: The Morning Star; Ampt, "Concert Etude"; Dubois, Mimi, Marche Triomphale, Best, "God Save the Queen". DDD CD produced & marketed in Australia by Move Records, Box 266, Carlton South 3053, Australia.

And so the flood begins! Yet another brand new CD recording (recorded in September, 1993) of the Megatherium. What's unique here are the lavish acoustics: "For this recording, all of the seating, which is cloth covered, was removed from the body of the hall. The resultant very live acoustic is close to that for which the organ was originally voiced." Indeed, there is a major difference in tonal bloom, as well as in tonal overlap and decay. This lends a certain wonderful atmospheric placement to the organ's presentation, but fortunately it doesn't compromise its clarity in the slightest: sonically it's as if the instrument has been moved from a huge theater to an acoustically opulent yet unclouded cathedral.

One of the works played here, the Bach "Air on the G String," is common to both discs. Due to the differences of registrations and players the result here is quite unlike the Drury performance: Ampt takes a rhythmically and stylistically more straightforward approach but displays some very beautiful solo reeds in the process.

Ampt's performance of the Bach Passacaglia is again rhythmically regular and solid, yet driving, much in the spirit of his great mentor Anton Heiller, and it is a highlight of the disc. The organ, though certainly not offering a true German Baroque sound, serves Bach's lines and textures superbly, and the outcome is clear, exciting, and highly persuasive without the necessity of moving to an orchestral style of registration.

The finest moments in this program, for this reviewer at least, come in Ampt's own "Concert Etude," written in 1991 and based on Gordon Parson's comic Australian song, "Pub with no Beer." In the form of an introduction, theme, and six variations, it is alternately electrifying, witty, cerebral, colorful, enchanting, winsome, house-bringing-downing, yet eminently accessible. This is an easy-to-enjoy new work which deserves to enter the repertoire and entertain audiences worldwide.

Although somewhat in the shadow of the towering virtuosity, profound poetry, and dramatic flair of the Drury disc, this is nonetheless a recording to be savored on numerous counts.

Bruce Stevens

Centenary Plus, music spanning over 100 years of the Sydney Town Hall Grand Organ, performed by the City Organist Robert Rench, Scot Huntington, and Alan Laufman and whose purpose it would be to gather opinions and to present them to the National Council. Motion passed.
A program of music for the king of instruments

Program 9406
2/7/94
American Organs Here and There... capsule coverage of some recent organ installations showing an interesting variety of styles.

BOYVIN: Suite on the 4th Tone —Norma Steveling (1988 Jaekel/Pilgrim Congregational Church, Danbury, CT.)


BACH: Fantasy in g, Suite 2, Chorale-preludes, Nun komm, der Heiden Heiland, S. 659/661, GEORGE SHERRING: Sacred Sounds (There is a happy Land; I love Thy, Lord). MENDELSJOHN: Organ Sonata No. 1 in f (1st mvt.) —David Higgins (1979-1990 W/1st English Lutheran Church, Appleton, WI.)


Program 9407
2/14/94
Charles-Marie Widor: A sesquicentennial Symphony Sampler... in honor of the 150th birthday anniversary of this illustrious and long-lived Parisian

WIDOR: Marche pontificale, Ir Symphony No. 1, Op. 13, #1 —Jane Parker-Smith (1962 Harrison/Coventry Cathedral) ASV CDG 466


WIDOR: Andante cantabile, Ir Symphony No. 4, Op. 13, #4 —Perre Labric (1890 Cavaille-Coll/St. Ouen, Rouen, France)


Program 9408
2/21/94
On the Friffs Again... recital performances Professor Robert Clark and guest Swiss soloist Guy Bovet on the recently-installed, historic-styled organ built by Paulins & Co. for Arizona State University in Tempe.

WECKMANN: Magnificat on the 2nd Tone. KOTER: Kochersprecher Spanierl. ANONYMOUS (15th c.): O susus dormescus trota (after Machaut)

CAZEUZON: Doulice mémérite (after Sandrin).
ARAUJO: Tiento, the 8th Tone (after Dupre)
CABEZA: Tiento on the 8th Tone (Stairway to Heaven)

BOVET: Le Bérollol du Divin Moaot. KREBS: 3 Pieces (Andante concertato in F; Trio in C; Toccata in E)

ROGG: 2 Etudes (Le Canon improbale; Les Téra-cordes insistantes). JEHAN ALAIN: 3 Pieces (Fantasmagorie; Premiere Fantasie; Deuxieme Fantasie) ALBERT ALAIN: Carillon de Boulogne