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(804)353-9226 FAX (804)353-9266

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Pacific-Southwest, 1978	<i>The Cremona</i>	Manuel Rosales 1737 Maltman Ave. Los Angeles, CA 90026
South Carolina, 1979	Newsletter, to be announced	Kristin Farmer 3060 Fraternity Church Rd. Winston-Salem, NC 27107
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THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

COVER: The 4-86 C. F. Adams organ in the West gallery of St. Thomas Church, New York, the largest 20th-century tracker built in the United States when it was completed in 1970, is for sale by the Taylor & Boody firm which will replace it with a two-manual organ in North German style. More on page 7. Photo through a chancel carving by Bill Van Pelt

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GUEST EDITORIAL

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 worthily rebuilt" (*Bylaws* 2:1 a, c).

We speak with respect, admiration, and even reverence the names of Cliquot, Cavaillé-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 "modernize" known historic instruments? Can we not directly intervene to preserve known historic instruments from "rebuilding" by amateurs. (If this doesn't generate letters to the editor, I'm going to start learning the accordion!)

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-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 at the expense of other timbres or pitch levels?

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

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of the meeting was Memphis' Scottish Rite Cathedral, which houses a 1921 IV/52 Möller in generally good condition.

Chapter activities in the 1992-93 year were mostly taken up with visiting some of West Tennessee's more notable historic organs, which include instruments by E. M. Skinner, Pilcher, and Steere & Sons. The latter, a III/27 organ built in 1916 for what was then the Temple Israel Synagogue, is perhaps the most imposing, and not only its sonority, which remains essentially unaltered from its original state. The instrument is located high in the front of the auditorium and its facade, largely composed of the organ's diapasons 16' and 8', makes a most impressive back-drop to the Ark of the Torah below it.

In April, the chapter returned to the Scottish Rite Cathedral and, in conjunction with the Memphis Chapter, AGO, sponsored a public recital by members of both chapters. About three-hundred people attended the performance, which was made up of vocal and keyboard music from recitals given by Clarence Eddy and Marcel Dupré in the first year or two after the organ's installation.

Bruce Smedley, Memphis

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



Johnson at Zion Lutheran, Spring City, Pa.

organ which was pictured in the article "Post Card Organs" (28:3:24, top left). The organ on 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.

This Johnson and Son organ was originally installed in Emmanuel Reformed Church (now U. C. C.), Hanover, Pennsylvania, in December of 1887 as opus 684, cost \$1,725.00. It was said to have contained 15 ranks, two manuals and pedal. It was installed in the third house of worship.

In July of 1901 the organ was put into storage in a nearby building owned by the Allewilt 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. Möller 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 the Second Diapason. The only change in the appearance of the new instrument was the gilding of the facade pipes and the addition of a new half-reversed console.

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 Pilchers 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 has 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.

Albert F. Robinson

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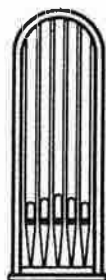
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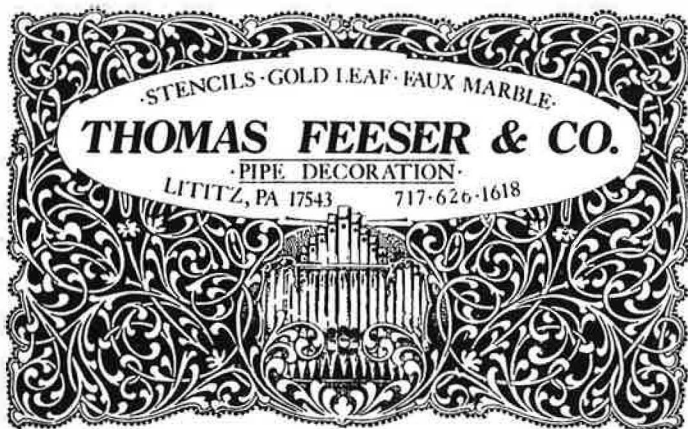
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Thomas L. Finch Cited

Thomas L. Finch received the Organ Historical Society's 1993 Distinguished Service Award at the national convention in Louis-



Thomas L. Finch receives service award presented by Susan Friesen

ville. 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 A. Leaver, "Goostly Psalmes and Spirituall Songes": English and Dutch Metrical Psalms from Coverdale to Utenhove, 1535-1566. Oxford: Clarendon, 1991. xvii + 344 pp. \$89.00.

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)



BILL VAN PELT

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 and recorded on the OHS compact disc *Historic Organs of 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 Grant). 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 ventill 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. Benedict's (un-



CHERYL DREWES

1879 Schuelke, Milwaukee

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.

Norman P. Rockwell has purchased the assets of the Schlicker Organ Co. of Buffalo, NY, from the Internal Revenue Service and now owns a majority of the stock. Formerly, Conrad Van Viegen was the majority stockholder. The firm commenced operations in Buffalo on May 5, 1993 as The H. L. Schlicker Co. with Rockwell as vice-president, OHS member J. Stanton Peters as president, and Mary Crosby as business manager. All 20 of the former Schlicker workers and several others are employed by the new firm.

The Gilbert F. Adams 4m of 54 stops and 86 ranks in predominantly French Classic style (but with a Swell) in the West gallery of St. Thomas Church, New York, is offered for sale to the "best offer over \$50,000" by Taylor & Boody Organ-builders of Staunton, VA, who have been commissioned to build a smaller 2m tracker in North German style to replace



BILL VAN PELT

1888 Hook & Hastings, San Francisco

known organ), St. Bridget's (Ruffatti hybrid), St. Edward Confessor (unknown organ), St. Francis of Assisi (3m Schoenstein), St. Josephs (1910 Pilcher 2m), Nativity (perhaps a Moller Artiste), St. Thomas More (electronic), and Immaculate Conception (unknown organ). Fr. James Aylward confirmed much of this information. Definitely remaining is the earthquake-proofed St. Dominic's (1909 Jesse Woodberry electropneumatic played by Edward Murray).

The organ at Trinity Lutheran Church in Milwaukee is receiving a new console

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1970 G. F. Adams in West Gallery, St. Thomas Episcopal Church, New York

the large instrument. When it was dedicated in 1970, the Adams was the largest 20th century tracker to have been built in the U. S. The well-made windchests are prepared for expansion to 59 stops and 90 ranks. A new CD briefly features the organ played by William Self in a duet with the chancel organ played by Pierre Cochereau in his last U. S. performance.

E. & G. G. Hook & Hastings opus 702 of 1873 has been restored by David M. Storey of Baltimore for St. Paul's Moravian Church of Upper Marlboro, MD. Built for the chapel of Trinity Episcopal Church in the Back Bay area of Boston, the organ has been situated in the Washington, DC, area during three-quarters of its existence as revealed by shipping marks "Washington, D. C." and the characteristic "H" within a diamond outline that was used by Hook & Hastings in the late 19th century. In 1986, OHS member Paul Birckner informed St. Paul's



1873 E. & G. G. Hook & Hastings

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 Birckner, 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	Swell to Great
8' Viola (TC)	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 and organbuilder Richard Hamar removed the 1837 Peter Jewett 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'-



1837 Peter Jewett, Granville, MA

Donnell of Springfield, MA, as part of the process of determining whether all of the parts are extant. Now, funds are being sought for restoration of the handsome but mute instrument.

Installation of the mighty 1928 Kimball of 122 ranks in the new Minneapolis Convention Center (the huge organ having been removed from the now demolished Minneapolis Auditorium) was estimated to be half completed or less by the summer of 1993, though the \$185,000 contract with Michael Rider set completion at April, 1992. A more recent report written by OHS member Jack Bethards and involving OHS member Nelson Barden estimate the work as five to seven percent complete, and the maximum cost to complete the installation as \$1.6 million. They cite the intact state of the organ and its current location in the new building as positive facts which encourage completion. The mayor of Minneapolis who had strongly supported the project did not stand for re-election in November, 1993, so the Kimball Steering Committee has been awaiting the new mayor and city council members to take office before acting on the recently received report. The City had made scheduled payments to Mr. Rider without confirming that work had been completed. The organbuilder's time had been consumed with other organ work. Some type of restitution has been arranged with the builder, who was engaged in legal process.

At Christmas 1992, Robert J. DeRegis played the long-silent 1868 Moritz Baumgarten organ at St. Catherine of Siena Church in Charlestown, MA. Writes Mr. DeRegis, "Of course, only the Swell and



1868 Baumgarten, Charlestown, MA

Choir are playable, if I dare say that, but the reaction from the clergy and congregation 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 exploring fund-raising opportunities which seem bleak for this poor parish that can barely pay for the heat. But, parishioners hear the organ every Sunday and a Fund to Restore the Baumgarten Organ has 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 cone-valve 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 1847 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 structure had been recently completed.

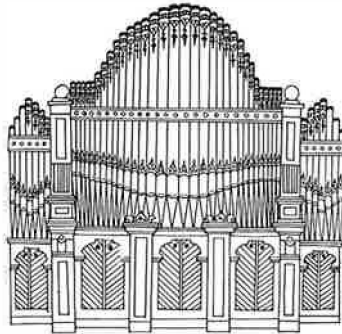


1928 Pilcher, Galveston, TX

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 instrument was dismantled, cleaned, lacquered, selectively re-leathered and rewired; 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 restoration 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



1877 Johnson, Mankato

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, located 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-pneumatic 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 restoration of all original parts, reconstruction of the original wind system, "legitimization" 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 Johnsons' rare and patented reed pipes. The Dobson Organ Co. of Lake City, IA, will perform the work, having established a restoration plan that meets the owners' current worship needs and maintains the historical and musical integrity of the magnificent 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 Congregational 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

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The 1892 Johnson & Son op. 778 at Sacred Heart Church in Waterbury, Connecticut, will be visited during the 1994 OHS Convention, June 19-25.

Organs of Sacred Heart Parish, Waterbury, Connecticut

by Susan Armstrong

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.¹ 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.² 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.³

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."⁴ 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"⁵ 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.⁶ 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."⁷

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.⁸

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 Easter 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.¹¹

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.¹⁵ These conditions must have certainly been unpleasant for the men installing the organ, for not only was it unbearably 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



RICHARD OUELLETTE

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

1892 Johnson & Son Opus 778, Westfield, Massachusetts Restored by Richard Hamar 1974-1982

Sacred Heart Church, Waterbury, Connecticut

"C.V." denotes ranks marked by Charles Viner

GREAT: 61 notes (middle keyboard)

16' Double Open Diap.	61	s.w. & metal, scale 48, C.V.
8' Open Diapason	61	metal, scale 44
8' Viola da Gamba	61	metal, scale 55
8' Doppel Flöte	61	stopped wood, double mouths
4' Octave	61	metal, scale 58
4' Flauto Traverso	61	wood, C.V.
2 2/3' Twelfth	61	metal, scale 65
2' Super Octave	61	metal, scale 70
IV Mixture	244	metal, scale 70, C.V.
8' Trumpet	61	metal, reed

SWELL: 61 notes, enclosed (top keyboard)

16' Lieblich Gedackt [Treble]	49	s.w. #2 scale, C.V.
16' Lieblich Gedackt Bass	12	s.w., #2, C.V.
8' Open Diapason	61	s.w. & metal, scale 46, C.V.
8' Salicional	61	metal, capped basses, scale 56
8' Dolcissimo	61	metal, capped basses, scale 56
8' Stopped Diapason	61	S.W., C.V.
4' Violin	61	metal, scale 69
4' Flute Harmonique	61	metal
2' Flautino	61	metal, scale 68
[III] Cornet Dolce III Ranks	183	metal, scale 78 C.V.
8' Cornopean	61	metal, reed
8' Oboe and Bassoon	61	metal, reed
Tremolo		

SOLO: 61 notes (bottom keyboard)

8' Geigen Principal	61	metal, scale 50
8' Dulciana	61	metal, capped basses, scale 56
8' Melodia	61	wood, C.V.
4' Fugara	61	metal, scale 65
4' Flute d'Amour	61	wood & metal, C.V.
8' Clarinet and Fagotto	61	metal, reed

PEDALE: 30 notes

16' Double Open Diap.	30	wood
16' Bourdon	30	stopped wood, 4" wind, C.V.
8' Violoncello	30	metal
16' Trombone	30	wood, reed
Pedale Check		

COUPLERS:

By knobs over Swell keyboard:

Solo to Pedale; Great to Pedale; Swell to Pedale

By thumb pistons under Great keyboard:

Solo to Great; Swell to Great; Great Organ Separation: On/Off

By On/Off thumb piston under Solo keyboard: Swell to Solo

PEDAL MOVEMENTS: 5 labelled double-acting pedals

Piano Swell: Mezzo Swell; Forte Swell; Piano Great; Forte Great
Gr. to Ped. Reversible (labelled pedal duplicating knob over Sw.)

Balanced Swell pedal; Blowers Signal; Wind Indicator

[Source: Alan Laufman, from console nomenclature]

1886 Steere & Turner, Op. 216

Specification of an Organ For the Sacred Heart R. C. Church at Waterbury Conn. proposed by Steere and Turner Springfield Mass.

Manuale — Swell

8' Open Diapason Treble	44 pipes
8' Open Diapason Bass	metal (largest pipes in front) 17 pipes
8' Dulciana	metal 44 pipes
8' Unison Bass	wood 17 pipes
8' Stop ^d Diapason	wood 44 pipes
4' Violin bass	metal 17 pipes
4' Octave	metal 44 pipes

Pedale

16' Bourdon	wood 27 pipes
-------------	---------------

Mechanical Registers

Pedale Coupler

Bellow Signal [sic]

Wind Indicator over manuale for organist

Balanced Swell Pedal

Case	To be of ash	Filled and Finished
Summary	10 stops	254 pipes
Contract signed Feby. 17th		To be finished Mar. 13, 1886

[Source: Photocopy of contract]



The Choir of Sacred Heart Church, Waterbury

By Prof. F. V. Caulfield, organist of St. Peter's church, Hartford:

Overture--"Night in Grenada"Kreutzer

AllegrettoWilliam Best

Descriptive piece for organLoretz

"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 OffertoireL. Wely

b. Grand Offertoire in GBatiste

c. MarcheL. Wely

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

Miss Heere of New York city will sing the contralto solos, "The Lost Chord," by Sullivan, and "Salve Maria," by Mercadante.

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.¹⁹

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.²⁰

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.²¹

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.²²

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 'Staning' well in any climate.²³

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."²⁴ This describes all of the metal pipes, including the strings, which contain from one-third to one-half tin.²⁵ The rest of the chorus falls under this description, and it is interesting to note that Charles Viner wrote in the ledger the word, "mild" next to the four rank Mixture.²⁶ 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.²⁷

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.²⁸ 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 d'Amour in the Solo division is a combination of both. Johnson used sugar pine and white spruce; the caps and block facings to the pipes contain either cherry, walnut, or maple.²⁹ The two other flute stops made of metal are 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.³⁰

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.³¹

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 vent: 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

trim, with walnut key-cheeks, and the stop-knobs are made of birch and maple; the pedalboard 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 Riccui 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



The 16' Trombone



Amelia Ricciuti Carosella



The water motor

priests decided to try to reather the small supplementary 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

1. *Sacred Heart Church Centennial 1885-1985*, Waterbury, Connecticut, p. 8.

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.

11. From an interview with Amelia Carosella, Waterbury, Conn., on Sept. 7, 1990.

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.

14. WRA, July 25, 1892, p. 2.

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.*

22. *Times & News Letter*, "To Close Factory," Westfield, Mass., Aug. 17, 1898, p. 2.

23. Advertisement from Johnson & Son, "Cathedral and Church Organs" 1876, copy from Harold Beale.

24. Sales brochure, "Standard Organ Specifications," copy from Kenneth Simmons.

25. *Ibid.*

26. Viner ledgers, listing for Op. 778, p. 66.

27. John Van Varick Elsworth, *The Johnson Organs* Harrisville, N. H.: Boston Organ Club, 1984), pp. 75-76.

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"

31. Charles-Marie Widor, "The Technique of the Modern Orchestra," trans. E. Suddard, (London: J. Williams, 1906), p. 142.

32. From an interview with Mr. Gambino, grandson of Mrs. Lucien Wolff, on December 30, 1991.

33. WRA, "Waterbury Organ Ranks Among Best," May 29, 1989, p. 25.

34. Another woman who substituted frequently at Sacred Heart was Frieda Keller, grandmother of the author.

35. From an interview with Amelia Carosella of Waterbury, Connecticut, on June 27, 1991.

36. From an interview with Amelia Carosella on October 17, 1991.

37. WRA, *op. cit.*, p. 25.

OHS 1994 Connecticut June 19-25

1892 Johnson & Son organ, Op. 778
Sacred Heart Church, Waterbury

1870 E. & G. G. Hook, St. Mary's Church, New Haven
3m saved from destruction in New York City by OHS

1928 E. M. Skinner, 166 stops, Woolsey Hall, Yale University, New Haven

1904 Austin tubular-pneumatic 3m, St. Mary's Church, New Britain

Other organs to be seen & heard:

Johnson, Hamill, Austin, Aeolian-Skinner, Holtkamp,
Thomas Hall, Tallman, Appleton, Holbrook, Jardine, E. & G. G. Hook & Hastings,
Franklin Whiting, Kilgen, Steer & Turner, J. W. Steere,
Midmer-Losh, Hutchings, Odell, Stevens

Registration materials will be sent to members in the Spring.

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.

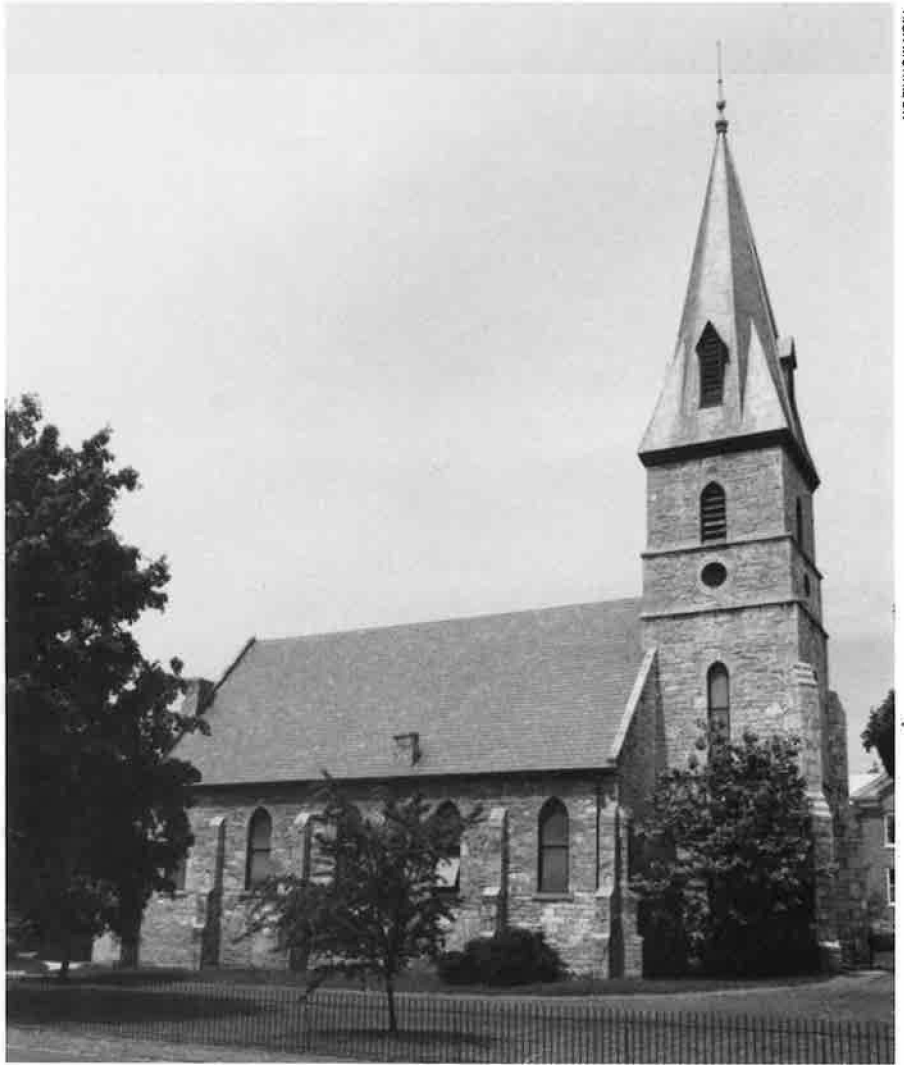
Further remodeling of the church building occurred in 1788, but in 1816 the Shepherdstown congregation again rebuilt their church, and additional remodeling and enlargement took place in 1840. "Trinity Church" was first used as the name of the parish in 1838. A few years later the church bought its rectory, a fine house in New Street which had served, at two different times, as the home of two congressmen. 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 1988.¹

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

John L. Speller, was born and educated in England. He obtained science and theology degrees from Bristol University, and a doctorate in nineteenth-century theology from Oxford University. As an organbuilder Speller apprenticed with James R. McFarland of Millersville, Pennsylvania, and since 1987 has been Secretary-Treasurer of Columbia Organ Works, Inc., of Columbia, Pennsylvania. He is also Secretary-Treasurer of the Tannenberg Chapter of the OHS and editor of its newsletter The Dieffenbuch. His articles on historic organs have appeared in Musical Opinion, The Organ, The Tracker, and elsewhere.



Trinity Episcopal Church, Shepherdstown, West Virginia

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.²

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 Flouder 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 Kearneysville, West Virginia, was the nearest railroad station to Shepherdstown on the Baltimore & Ohio main line. Similarly, Points Rock was the nearest



RICHARD QUELLETTE

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.³ 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-C⁰, 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."⁴ When Trinity Church bought a new Möller organ in 1927, Bishop Gravatt arranged for the Hook & Hastings organ to be given to St. Stephen's Episcopal Church, Berkley, West

1901 Hook & Hastings Co, Op. 1934

GREAT C-c⁴, 61 notes

8' Open Diapason

8' Dolce

4' Octave

SWELL C-c⁴, 61 notes

enclosed

8' Gedeckt

8' Viola

4' Flute Harmonic

PEDAL, C-d¹, 27 notes

16' Sub Bass

COUPLERS

Sw. to Gr. Unison

Sw. to Ped. Unison

Gr. to Ped. Unison

Virginia, where it remained until replaced by a Moller organ in the 1940s.⁵

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 1927.⁶ This instrument was broken up for parts when the Stevens organ was installed in 1972.

The Stevens Organ



George Stevens, ca. 1875

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.⁷ 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 con-



RICK MORRISON

verted 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, how-

**ca. 1869 George Stevens, East Cambridge, Massachusetts
1993 restored by Columbia Organ Works, Inc., Columbia, Pa.**

GREAT C-g ³ , 56 notes	8' Stop Diapason Bass Sw. stop wood
8' Open Diapason scale 44	4' Principal Sw. originally T.C.
8' Dulciana T.C.	8' Hautboy Sw. originally T.F.
8' Melodia T.C., wood, open g ⁰ up	Tremulo
8' St. Diapason Bass stopped wood	PEDAL C-d ¹ , 27 notes
4' Principal	16' Sub Bass Ped. stopped wood,
4' Flute metal chim. flute, originally T.C.	top 9 added 1993
22 ³ / ₄ ' Twelfth	Pedal Check
2' Fifteenth	COUPLERS
SWELL C-g ³ , 56 notes, enclosed	Great & Swell
8' Open Diapason Sw. T.C.	Pedal & Swell
8' Salicional Sw. 1-12 stopped wood	Pedal & Great
8' Stop Diapason Sw. T.C., 13-24 stop	Bellows Signal
wood, metal chimney flute c ¹ up	Balanced Swell Pedal not original



JAMES R. McFARLAND

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

ever, 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 Möller 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



Swell pipework, George Stevens organ, Shepherdstown, West Virginia

at first worked as a carpenter.⁸ 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 1833,⁹ George Stevens and William Gayetty, another Goodrich employee, formed a partnership to continue the business.¹⁰ Stevens & Gayetty operated until Gayetty's untimely death in 1839, after which Stevens continued alone.¹¹ 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.¹² 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.¹³ 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.¹⁴ 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. Furthermore, the enumerator noted that Stevens' organ building plant was idle six months each year.¹⁵ Probably in part this was the result of Stevens' heavy involvement in other activities besides organbuilding. 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 organbuilding 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.¹⁶ Stevens retired from organbuilding 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 1902.¹⁷ As councillor, mayor, and banker, in addition to organbuilder, 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."¹⁸ 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.¹⁹ 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.²⁰

During his sixty-year career as an independent organbuilder, George Stevens built more than eight hundred organs,²¹ many of which were small instruments of conservative design. This factor may have contributed to the financial success of his organbuilding 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.

3. *Organ Handbook* 1964, p. 15; OHS Extant Organs List; Rick Morrison's historical notes.

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.



Great pipework

7. David H. Fox, *A Guide to the North American Organbuilders* (Richmond, VA: OHS, 1991), p. 37.

8. *Cambridge Chronicle*, 18 August 1894, p. 1; reprinted in *Boston Organ Club Newsletter*, 5:5 (May 1969), p. 8.

9. *Cambridge Chronicle*, 2 August 1884, p. 1; reprinted in *Boston Organ Club Newsletter*, 5:5 (May 1969), p. 7.

10. *New England Magazine*, 1834, cited by *Boston Organ Club Newsletter*, 2:7 (August 1966), p. 2.

11. *Organ Handbook* 1981, p. 20.

12. Alan M. Laufman, "The Builders," *Organ Handbook* 1986, p. 23.

13. Stephen L. Pinel, "Organ Builders and their Families in the Population Schedules of the Federal and State Census Surveys," *The Tracker*, 32:1:24 (1988).

14. Stephen L. Pinel, "American Organbuilding, 1850-1880, according to the Census," *The Tracker*, 30:4:28 (1986).

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.

16. *Cambridge Chronicle*, 18 August 1894, p. 1.

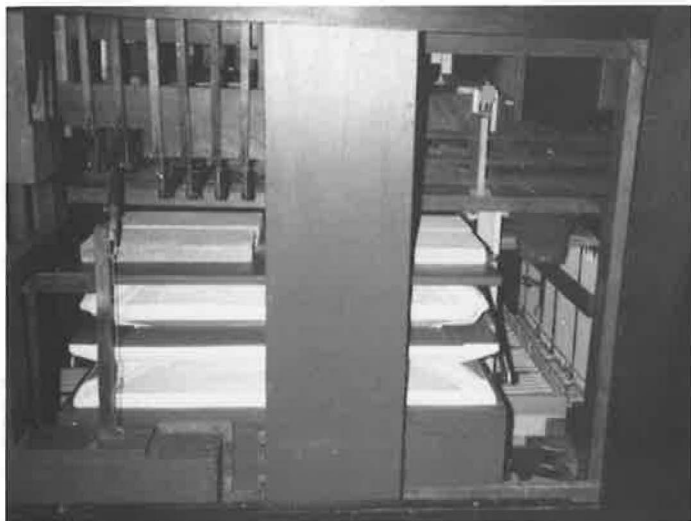
17. Barbara Owen, *The Organ in New England* (Raleigh: Sunbury Press, 1979), p. 398.

18. Earl L. Miller, "A Three-Manual Stevens!" *The Tracker*, 27:2:22-25 (1983). There is some doubt, however, whether the Saxonville instrument is a George or a William Stevens.

19. *Cambridge Chronicle*, 18 August 1894, p. 1.

20. *Cambridge Tribune*, 18 August 1894, cited by *Boston Organ Club Newsletter*, 5:5 (May 1969), p. 8.

21. Alan M. Laufman, "The Builders," *Organ Handbook* 1986, p. 23.



Restored double-rise reservoir with one inverted fold, windline in foreground.

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 side by side:

Redstone, Henry, 5ft. 3in., age 19, fair complex., dark hair, hazel eyes, organ (Navy).

Redstone, Thomas, 5ft. 6in., age 22, fair complex., brown hair, dark eyes, organ b(uilder)(Navy).

Redstone, William, Sr., 5ft. 7 1/2in., age 64, fair complex., grey hair, hazel eyes, organ (Navy).

Redstone, William, 5ft. 5in., age 29, fair complex., black hair, grey eyes, gardener (Navy).⁶

William, the elder, an organbuilder by trade, had three sons, two of which were also organbuilders. A third son, William, was a gardener.⁷

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 Schom-

bergh.⁸ Later, on 18 October 1811, Henry Redstone and his wife Mary sold the property to Anna Towers.⁹ Because the nine-year-old Henry noted above would have been an unlikely candidate to purchase property in 1803, this must have been a second Henry. Who was this elder Henry, later identified in city directories as the Rev. Henry Redstone?

It was customary in the eighteenth and nineteenth centuries to name an eldest son after his father, so it makes sense that William Redstone named his first-born after himself. It was also common to name the other sons after their father's brothers, so it may well be

that the Rev. Henry Redstone was the brother of William the organbuilder, and the uncle of the younger Henry.

The following entries appear in Longworth's city directory of 1806:

Redstone, Rev. Henry, Pump near Third.

Redstone, William, 342 Greenwich.¹⁰

The entries reappear in 1807, and in 1808, William's occupation is noted as a gardener. Table I lists the Redstone entries appearing in directories between 1806 and 1825. William, the organbuilder, first appears in 1810 at 59 Hester Street,¹¹ and is thereafter listed at 168 Grand Street.

Two obvious questions arise: when did the Redstone family arrive in New York, and where in England did they come from? No Redstone appears in the 1800 *Census*, so it seems likely that the family — or at least part of it — arrived after the summer of 1800 when the census was taken, but before March of 1803, when the elder Henry bought property. Although William the organbuilder is not documented in the city until 1810, he could have arrived anytime after 1800, simply escaping earlier detection. By 1810, three Redstones families are found in the census: the Rev. Henry Redstone, William

Redstone the organbuilder, and William Redstone the gardener.

A clue to their place of origin may be found in the 1816 will of Henry Redstone:

In the name of God, Amen. Henry Redstone late of England, County of Devon, Parish of Northlew, but late a resident of the City of New York in North America, being weak in body. . .¹²

Devon was in the southwest corner of England, a long distance from London, complicating any hope we might have of linking William with one of the better-known, city organbuilders. And although the elder Henry Redstone was apparently an ordained clergyman, attempts to associate him with either a denomination or local New York parish have so far proved unsuccessful.

Using a variety of sources, including newspaper indices, church records, and the genealogical sources of the Mormon Church, a lineage for the immediate family is proposed as Table II. Although it seems probable that Rev. Henry Redstone was the brother of William, there is no proof; and many dates of birth, marriage, and death remain to be discovered, making this lineage sketchy in its details.

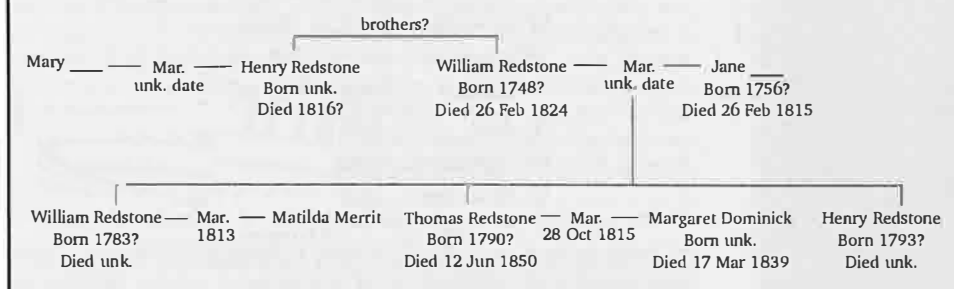
What is significant is that two of William's sons learned organbuilding from their father, and the craft was passed from one generation to the next, just as John Geib had done with his sons,



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.

Stephen L. Pinel, OHS Archivist and author of *Old Organs of Princeton*, frequently contributes articles on organ history to *The Tracker* and other journals.

Table II: Proposed Genealogy



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 reinstalled 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

Table I: Members of the Redstone Family in New York directories between 1806 and 1825:

Year:	Directory:	Entries:
1806	Longworth's	Redstone, Rev. Henry, Pump near Third Redstone, William, 342 Greenwich
1807	Longworth's	Redstone Rev. Henry, 40 Pump Redstone William, Church
1808	Longworth's	Redstone William, gardener N. Moore
1809	Longworth's	[no entries]
1810	Longworth's	Redstone William, organ builder 59 Hester
1811	Longworth's	Redstone Rev. Henry, 40 Pump Redstone William, organ builder Grand n. Art
1812	Elliot's	Redstone Henry, grand n orchard
1812	Longworth's	Redstone Rev. Henry, 28 Pump Redstone Wm. organ builder Grand n. Orchard
1813	Longworth's	Redstone Wm. organ builder Grand n. Orchard Redstone Wm. gardener Hammond c. Greenwich
1814	Longworth's	Redstone Wm. organ builder Grand n. Orchard
1814	Citizen's	Redstone Wm. organ builder Grand n. Orchard Redstone Wm. gardener Hammond c. Greenwich
1815	Longworth's	Redstone Wm. organ builder 168 Grand
1816	Longworth's	Redstone Wm. organ builder 168 Grand
1817	Longworth's	Redstone Thomas, organ builder Eldridge c. Delancey Redstone Wm. organ builder 168 Grand Redstone and Sons, organ builders 168 Grand
1818	Longworth's	Redstone Thomas, organ builder 16 Orchard Redstone Wm. organ builder 168 Grand
1819	Longworth's	Redstone Thomas, copper-plate printer 95 Fulton Redstone Thomas, organ builder Hester n. Forsyth Redstone Wm. organ builder 168 Grand
1820	Longworth's	Redstone Thomas, organ builder 167 Bowery Redstone, William, organ builder 168 Grand Redstone W. laborer Hammond
1820	Mercein's	Redstone Thomas, organ builder Hester n. Forsyth Redstone Wm. organ builder 167 Bowery Redstone Wm. Greenwich c. Hammond
1821	Longworth's	Redstone Thomas, organ builder 124 Pump Redstone William, organ builder 168 Grand
1822	Longworth's	Redstone Thomas, organ builder 130 Elm Redstone William, organ builder 168 Grand
1823	Longworth's	Redstone Thomas, organ builder 256 Grand Redstone William, organ builder 294 Grand
1824	Longworth's	Redstone Thomas, organ builder 256 Grand
1825	Longworth's	Redstone Thomas, organ builder 256 Grand



STEPHEN PINELL

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:

4 April	1811	\$200.00	(signing contract)
18 May	1811	100.00	
3 June	1811	100.00	
13 July	1811	100.00	
21 August	1811	100.00	
6 September	1811	100.00	

6 October	1811	100.00
9 November	1811	200.00
12 November	1811	50.00
? December	1811	125.00
? January	1812	75.00
8 April	1812	300.00
10 September	1812	254.00
17 November	1812	195.50 (organ complete) ³⁰
Total		\$1,999.50

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

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

Location	Year	Size	Price
NEW ORGANS:			
St. George's Episcopal, Schenectady, NY	1812	1	\$650.
St. Peter's Episcopal, Albany, NY	1812	2	\$2,000.
Christ Church, Lexington, KY	1813?	1	
St. Ann's Episcopal, Brooklyn, NY	1814?		
St. Michael's Episcopal, Bristol, RI	1815	1	\$650.
Daniel Read, New Haven, CT	1816	1	\$600.
[?] St. Paul's Episcopal, Radcliffeborough, SC	1816	2?	\$2,600.
Trinity Church, New Haven, CT	1817	2	
Christ Church, Hartford, CT	1817	1	
[?] United Church, New Haven, CT	1818	1?	
St. Stephen's Episcopal, New York, NY	1823	1	\$910.
St. Luke's Episcopal Church, New York, NY	1824	1	\$235.
REBUILT ORGANS:			
Trinity Church, Geneva, NY	1810	1	
Lutheran Church, Albany, NY	1814	1?	\$100.
St. Peter's R.C., NY	1814?	1?	
St. Patrick's R.C., NY	1815	1?	

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.³⁷ Following the success of these two installations, Redstone returned to Albany in 1814 to rebuild the organ of the First Lutheran Church.³⁸ 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,³⁹ 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

STEPHEN PINEL

ORGAN BUILDERS.

William Redstone & Sons,

No. 168, Grand-street, New-York.

PRESENT to their friends, and the public in general, their grateful acknowledgments for the favors and encouragement in their line of business conferred on them. They beg leave to inform them, that they carry on at their Factory, the building of Organs of every description, for churches. Chamber or barrel music set on barrels, or new barrels to organs.

The above Wm. Redstone having had about forty years experience in the organ business, flatters himself that, after so long practice, he is competent to execute organs of every description. A few specimens of their abilities may be seen and examined, as follows:—A new organ in St. Ann's Church, Brooklyn, Long-Island—a new organ in St. Peter's Church in Albany—a new organ in the Episcopal Church in Schenectady—a new organ in the Episcopal Church in Lexington, Kentucky—a new organ in St. Michael's Church, Bristol, Rhode-Island—a new organ for a church near Charleston, S. C.—a new organ in Trinity Church, in New-Haven.

N. B.—Organs rebuilt, and made as good as new—specimens of which are, one in St. Peter's Church, New York—one in Geneva—one in the Lutheran Church in Albany—one in St. Patrick's Church in New-York—one now rebuilding in Christ's Church, in Hartford; where the above Wm. Redstone expects to remain about two months. Any orders will be thankfully received, and faithfully attended to, with punctuality and dispatch.

They have now for sale, an elegant organized Piano Forte. Inquire at the Factory.

Piano Fortes of any description, procured at the shortest notice, on the most reasonable terms.

Feb. 4. 93

ARE ever in a manner A handsome (silver) Trimmed NISH, & C. EACH ING, newly All orders Oct. 29.

RESPECT he will capacity, at the Reg Nov. 5.

BUT THE sub public House he one nearly where he all who may more agreea Church-at Haven.

ONE hall present P-cession next. Appl New-lives

New Goods

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

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.⁴⁰ (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.⁴¹ 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,"⁴² 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.⁴³ 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,⁴⁴ and similar notices appear sporadically through 1824.⁴⁵ 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

STEPHEN PINEL

meat of Confectionary

Jan 4 2w*

P. F. DROZE.

PETER ERBEN informs the public, that having just completed a church organ for Richmond in Virginia, which has received the approbation of the musical professors and amateurs who have heard it, he is encouraged to commence the establishment of a manufactory for church and chamber organs, and assures those gentlemen who may honor him with their commands, that every instrument will be finished in the best manner by experienced workmen in every department, under his immediate inspection. He begs leave also to return his sincere thanks to those who have heretofore employed him as a piano forte teacher, and to assure his present scholars and the public, that his exertions in the profession as a teacher, will be continued with unabated attention. Also, piano fortes, Church and chamber Organs, for sale at his house, No. 66 Mott-street.

Jan 4 2w

[Faint, mostly illegible text from the original image, likely bleed-through or a second column of the notice.]

Peter Erben's notice appears in the New-York Evening Post of January 6, 1817.

[This is William Redstone's proposal to St. Peter's, Albany, New York]

Proposal.

New York March 6, 1811.

Proposals for Building an Organ as follows:

Case 15 feet and 6 inches high in Center tower and 14 feet 2 inches high at the side towers by 8 [?] feet wide in front and 4 feet deep — front and sides of case to be good Mahogany — back of Pine wood — with neat Carved Ornaments — front ornamental pipes gilt with 3 sets of Keys — Composition as follows:

[Great:]		Longest Pipes:		No. of pipes:	
No. 1	Open Diapason	8 feet	53	49	Mettle
2	Stop Diapason	4 do	53		Wood
3	Principal	4 do	53		Mettle
4	Flute	2 do	53	23	Wood/30 Mettle
5	Twelfth	2=8 inches	53		Mettle
6	Fifteenth	2 do	53		Mettle
7	Sesquialtera Bass	1=9	69		Mettle
8	Cornet Treble	1=4	120		Mettle
9	Trumpet Bass	8 do	23		Mettle
10	Trumpet Treble	2 do	30		Mettle
Swell:					
11	Stop Diapason	1-4	35		Wood
12	Open Diapason	2-8	35		Mettle
13	Dulciana	2-8	35		Mettle
14	Principal	1-4	35		Mettle
15	Hautboy	2-8	35		Mettle

The Subscriber Engages to Execute the above Describd Organ in a good workman like manner with good Materials and a fine pleasant tone for the Sum of two thousand Dollars — to be in readiness by the 14th day of Novr next, and finished in St. Peter's Church in Albany by the 25[th] day of December Next — the Purchasers to pay the expense of freight from New York and Carraige to the above Church. Conditions of payment as follows — 200 Dollars in Advance at the Signing of the Contract and 100 Dollars pr month till finished — when fully Completed [sic] the Balance Then Due — making altogether the sum of 2000 Dollars then to be Settled.

William Redstone

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.

Contracts 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 appears to have occasioned a concert: "The Hartford Handelian Society will hold a Concert of Sacred Vocal and Instrumental Music, 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 an 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, Radcliffeborough, 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.

ORGAN BUILDING.
THOMAS REDSTONE, No. 256 Grand st
 near Forsyth street, respectfully informs his friends and the public in general, that he continues to manufacture Church, Chamber, Barrel, and Street Organs, at the following reduced prices—

Chamber Organ of one and a half stop, with additional keys, the same as Piano Forte, in neat mahogany cases,	\$125 00
Do. with two and a half stops,	200 00
Do. with three and a half stops,	250 00
Small Church Organ from double G. to F. in ault; 58 pipes each stop, four and a half stops,	275 00
Do. do. with five stops,	300 00
Do. do. seven stops,	450 00
Do. do. ten stops,	600 00

Larger Organs in proportion.
 The names of the stops for the above composition, may be chosen at pleasure, or seen by calling at No. 256 Grand st. near Forsyth street.
 T. Redstone returns his sincere thanks for the liberal encouragement he has received as teacher of the Piano Forte, and hopes by his exertions to merit a share of the public patronage.
 Terms per Quarter—For those who attend at the subscriber's house, twice a week, \$10; for those who take lessons at their residence, 15.
 N. B. Piano Fortes tuned, repaired and hired out. All orders will be gratefully received and punctually attended to.
 For sale, a second hand Chamber Organ, suitable for a small church.
 Jan 18

Thomas Redstone's advertisement appears in the New-York Evening Post, January 10, 1824.

William Redstone died on 26 February 1824.⁵⁵ 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.⁵⁶

He was buried in the churchyard outside St. Stephen's Church on Christie 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 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 1824.⁵⁷ He was certainly active in 1823, because he installed an organ in St. Stephen's Church in New York City in February and April.⁵⁸ A few months later, he submitted a proposal for an organ to the Vestry of St. Mark's-in-the-Bowery on 21 June 1823,⁵⁹ although the contract went to Thomas Hall.⁶⁰ He was also active in 1824, when St. Luke's Episcopal Church in New York City acquired an organ from him costing a meager \$235,⁶¹ 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."⁶² He, too, was buried in the churchyard of St. Stephen's Church.⁶³

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 influenced the church music of his age through his associations with Peter Erben, Daniel Read and Thomas Hall. The music in at least seventeen churches was enriched by his instruments. Redstone's most lasting influence, however, was probably on the young and impressionable Henry Erben (1800-84), who became 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.⁶⁴ 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

1. William Rhinelander Stewart, *Grace Church and Old New York*. (New York: E.P. Dutton & Company, [1924]), 65, and John K. Ogasapian, *Organ Building in New York City: 1700-1900*. (Braintree, Mass.: Organ Literature Foundation, [1977]), 29-30.

2. MS, Stephen L. Pinel, *Becoming America's Premier Organbuilder of the 1820s: Thomas Hall of Philadelphia and New York*. (Independent study: New York University, 1991), 27.

3. "Organ Builders, William Redstone & Sons" *Connecticut Herald*, 4 February 1817.

4. MS, Frederick R. Webber, *Organs of New York and Vicinity From Colonial Days Onward*, Chapter III, [n.p.]; Orpha Ochse, *History of the Organ*

Contract.

Be it remembered that on this Fourth Day of April in the Year of our Lord one thousand eight hundred and eleven it is agreed between William Fryer Esqr of the City of Albany and State of New York for and in behalf of the Vestry of St. Peter's Church (whereof he is now a Member) of the said City, and William Redstone of the City of New York of said State in manner and form following, Viz:

The said William Redstone for the considerations herein after mentioned doth covenant, promise, and agree with the said William Fryer that he the said William Redstone shall and will within the space of seven Months and a half next after the date hereof to the best of his knowledge and skill and of the best materials well and substantially build a Church Organ for said Church of the size dimensions, scheme, and description hereto annexed, the case to be of the plan and form that the said William Fryer shall choose & direct, the said Organ and case to be delivered at Albany within the time specified and put up in said Church and completely [*sic*] finished on or before the twentieth Day of December next by the said William Redstone himself. In consideration whereof, the said William Fryer for and in behalf of the Vestry of said Church covenants, promises, and agrees well and truly to pay unto the said William Redstone the sum of two thousand Dollars, Money of Account of the United States in manner following, Viz: two hundred dollars at the execution of this contract and one hundred dollars on each succeeding Month following for eight Months while the Organ is in building and the remaining one thousand Dollars when the said Organ shall be put up in said Church in Albany and completely finished and the said William Redstone agrees to forfeit [*sic*] the sum of three hundred Dollars if the said Organ shall not be delivered and finished in the time above specified.

And for the performance of all and every the said Articles and agreements above mentioned the said William Fryer and William Redstone do hereby bind themselves each to the other in the penal sum of one thousand Dollars firmly by these presents. In witness whereof the parties have hereunto set their hands and seals the Day and Year above mentioned.

William Redstone
William Fryer
Rich. Witts, Witness

[Spelling and capitalization of the original document is preserved. Modern punctuation had been inserted to clarify the text. Pinel.]

in the United States. (Bloomington & London: Indiana University Press, [1975]), 168; and Ogasapian, *Organ Building in New York*. . . , 21.

5. William T. Van Pelt, "Organ Update," *Tracker* 35:4 (1992): 12.

6. Kenneth Scott, *British Aliens in the United States During the War of 1812*. (Baltimore: Genealogical Publishing Co., 1979), 201.

7. *Ibid.*

8. *Index of Conveyances Recorded in the Office of Register of the City and County of New York*. (New York: McSpedon & Baker, 1860), 62.

9. *Ibid.*, 72.

10. *Longworth's New-York Almanac; for the Thirty-first Year of American Independence, Commencing the Fourth of July, 1806*. (New-York: D. Longworth, 1806), 359.

11. *Longworth's American Almanac, New-York Register, and City Directory; For the Thirty-fifth Year of American Independence*. (New-York: David Longworth, 1810), 309.

12. MS, Probate Records of the City, County and State of New York, 29 May 1816, Liber 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.

14. *New Grove Dictionary of American Music*, s.v. "Erben Peter," by Ruth M. Wilson.

15. *American Sacred Music Imprints / 1698-1810; A Bibliography*. (Worcester: American Antiquarian Society, 1990), 258-61.

16. Vinson Clair Bushnell, *Daniel Read of New Haven (1757-1836): The Man and his Musical Activities*. (Ph.D. dissertation, Harvard University, 1978), 374-75.

17. Ogasapian, *Organ Building*. . . , 21-32.

18. Stephen L. Pinel, "New York Organbuilders, Part III / John Lowe, English-American Organbuilder," *Diapason* 80:8 (August, 1989), 10-12.

19. Stephen L. Pinel, "Thomas S. Hall: Founder of the 19th-Century New York School of Organbuilders," *de Mixtuur*, 65 (March, 1990): 246-63.

20. Conversation with Susan Tattershall, 16 March 1992.
21. "Organ Builders, William Redstone & Sons," *Connecticut Herald*, 4 February 1817.
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, 1991.
24. "Organ Builders, William Redstone & Sons," *Connecticut Herald*, 4 February 1817.
25. Ogasapian, "On the Katsbaan Organ," *Keraulophon* 21:1 (September, 1989): 3-5.
26. MS, Vestry Minutes, St. Peter's Episcopal Church, Albany, New York, 18 September 1810.
27. *Ibid.*, 4 December 1810.
28. Albany City Directory, 1813.
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, Pinel, "Becoming. . .," 33.
33. MS, Account Book of Thomas Appleton, Courtesy of Mrs. Nelson Bishop, Reading, Mass.
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.
36. "Organ in St. Peter's Church," *Albany Evening Journal*, Wednesday, 13 January 1836, 2.
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.
41. New York directories, 1810-1823.
42. "Organ Builders, William Redstone & Sons," *Connecticut Herald*, 4 February 1817.
43. MS, Trinity Church (St. John's Chapel), New York, New York, Vestry Minutes, Financial Records, 1814; and Stephen L. Pinel, "John Lowe, English-American Organbuilder," *Organ* 68, no. 267 (January, 1989): 37.
44. "Peter Erben," *Richmond Commercial Compiler*, 5 November 1816, 3-4; "Peter Erben," *New-York Evening Post*, 6 January 1817, as cited in the *Keraulophon* 20:1 (October, 1988): 6; "Sacred Music," *Commercial Advertiser*, 26 May 1817, 3.
45. "Piano Fortes and Organs," *New-York Evening Post*, 4 March 1824, 3.
46. "Organ Builders, William Redstone & Sons," *Connecticut Herald*, 4 February 1817.
47. MS, G. Hungtinton Byles, "A Short History of the Organs and Music of Trinity Church, New Haven, Connecticut," 1-2.
48. *Contributions to the History of Christ Church, Hartford*. (Hartford: Belknap & Warfield, 1895): 63. For more information on Catlin see Robert E. Eliason, "George Catlin, Hartford Musical Instrument Maker," *Journal of the American Musical Instrument Society* 8 (1982): 16, and 9 (1983): 21.
49. "List of Letters at the Post Office," *American Mercury*, 6 May 1817, 3.
50. "Concert of Sacred Music," *Connecticut Courant*, 13 May 1817, 3.
51. "The Inhabitants of the United Society," *Connecticut Herald*, and *General Advertiser*, 7 July 1818, 3.
52. Mary Hewitt Mitchell, *History of the United Church of New Haven*. (New Haven: Published by the Church, 1942), 135.
53. William Dunlap, *Diary of William Dunlap (1766-1839)*. (New York: The New York Historical Society, 1930), 477.
54. Thomas, Albert Sidney. *A Historical Account of the Protestant Episcopal Church in South Carolina: 1820-1957*. [(Columbia, S.C.: R.L. Bryan Company, 1957)], 241-42.
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59. MS, Vestry Minutes, St. Mark's-in-the-Bowery Episcopal Church, New York, New York, 21 June 1823.
60. *Ibid.*, 10 October 1823.
61. H. Croswell Tuttle, *History of Saint Luke's Church in the City of New York / 1820-1920*. (New York: Appeal Printing Company, 1926), 560.
62. "Died," *New York Herald*, 13 June 1850, 8.
63. *History of St. Stephen's Parish in the City of New York / 1805-1905*. (New York: Edwin S. Gorham, 1906), 174. Thomas was more fortunate than his father; his grave was one of the 300 identified ones.
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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 1?

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.

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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
	• • • • •	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, viz a 15th above double 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, or 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.

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New Haven Trinity Church, Episcopal 1816 2?

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.

[?] 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:

Bushnell, V. C. *Daniel Read* . . .

Catalogue of Church Organs / Labagh & Kemp. [New York]: Harrison & Howell, 1885, 8.

"Inhabitants of the United Society . . .," *Connecticut Herald*, and *General Advertiser*, 7 July 1818, 3.

Mitchell, Mary Hewitt. *History of the United Church of New Haven*. New Haven: United Church, 1942, 135.

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.

Carden, Joy. *Music in Lexington before 1840*. [Lexington:] Lexington-Fayette County Historical Commission, 1980. 98-99.

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: Whittet & Shepperson, 1946].

NEW YORK

Albany First Lutheran Church 1814 1?

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. Knauff, 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:

Heins, Henry H. *The Swan of Albany: A History of the Oldest Congregation of the Lutheran Church in America*. Albany, New York: First Lutheran Church, 1976, 74-75, 78, 81, 84-85.

Manual of the First Lutheran Church in the City of Albany. 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.

Van Pelt, William T. *Hook Opus List, 1829-1916 in Facsimile*. Richmond: Organ Historical Society, 1991, 83.

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:

Hooper, Rev, James M. H., *A History of St. Peter's Church in the City of Albany*. Albany, Fort Orange Press, 1900.

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.

"Organ in St. Peter's Church," *Albany Evening Journal*, 13 January 1836, 2.

Van Pelt, *Hook Opus List* . . . , 11, 83, 107-108.

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.

Stiles, Henry R., *A History of the City of Brooklyn* . . . Brooklyn, N.Y.: Published by Subscription, 1867, 654-55.

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:

Edsall, Samuel H., *Historical Sketches and Guide to Trinity Church, Geneva, New York*. [Geneva]: Congregation of Trinity Church, 1947.

"1810 Organ Restored by Church," *Democrat and Chronicle* [Geneva, New York], October, 1991.

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

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

"Trinity's First Organ," *New York Herald*, 14 February 1904.

Van Pelt, "Organ Update," *Tracker* 35:4 (1992): 12.

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.

Tuttle, Mrs. H. Croswell. *History of St. Luke's Church in the City of New York / 1820-1920*. New York: Appeal Printing Co., 1926, 560.

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:

Farley, John M., *History of St. Patrick's Cathedral*. New York: Society for the Propagation of the Faith, [n.d.], 62-64.

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

MS, Pinel, *Annotated Henry Erben List*, 63.

MS, _____, *Becoming America's Premier Organbuilder of the 1820s: Thomas Hall of Philadelphia and New York*. Unpublished paper, New York University, 1991.

MS, Trustee Minutes, Old St. Patrick's Cathedral, New York, New York: 13 September 1819, 25 October 1819, 3 July 1820, 13 July 1820, 4 December 1820, 6 August 1823, 3 December 1823, 14 January 1824, 7 December 1825, 21 December 1825, 1 February 1826, 14 March 1826, 7 June 1826, [?] August 1826, 21 March 1827, 4 April 1827, 9 May 1827.

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 Chrystie 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.

History of St. Stephen's Parish in the City of New York / 1805-1905.
New York: Edwin S. Gorham, 1906, 30.

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 Doty (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 include the full price of said Organ together with all charges thereto, excepting the freight & transportation thereof from N. York to Schenectady & the board of Mr. Redstone while 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.

"Organ," *Schenectady Cabinet or, Freedom's Sentinel*, 21 April 1840.

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

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

Van Pelt, *Hook Opus 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, Letter from The Rev. Canon Delbert Tildesley, 25 Jan. 1993.

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:

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

Thomas, Albert Sidney. *A Historical Account of the Protestant Episcopal Church in South Carolina: 1820-1957*. [Columbia, S.C.: R.L. Bryan Company, 1957], 241-42.

POSSIBILITIES

KENTUCKY

[?] 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:

Convention Handbook (1993): 109.

"Original Organ of St. Joseph's Church makes Pilgrimage Home," *Kentucky Standard*, 9 August 1985.

VIRGINIA

[?] 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:

Diary of William Dunlap . . . vol. II. New York: The New York Historical Society, 1930, 477.

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 Rench, 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/P organs. Bill has also spent the last week with convention members in Connecticut preparing for the New Haven convention whose plans are far along. The 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 should be out by February 15. Alan Laufman reported through William Van Pelt that St. Paul, Minnesota, will not be available for the 1995 convention, and that 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 had only two requests this Fall. They award up to twelve recitals a year a total of \$1,700. The slide-tape program has been rented out only once since September and Kristin Farmer felt that perhaps it had reached the market saturation point as it had been rented out about 300 times in the past and that everybody that has wanted to see it has seen it. A feasibility report will be reported to the National Council for a new video program at the next meeting. 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 through writing that several plaques have been presented 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 Rensch 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 Rensch 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 Rensch that the OHS authorize David Barnett to increase the credit limit of the corporate Visa card from \$2,500 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 first draft would be completed this winter and would be headed by Peter Sykes. The following people would be asked to serve: David Storey, Keith Norrington, David Wallace, Rachelen Lien, Thomas

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 following people would be asked to serve: 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 \$2,500 budget for this 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 bylaws. Motion passed. 7. It was moved by Richard J. Ouellette and seconded by Lois Regestein that the OHS authorize a compensation increase to Stephen Pinel from \$8,500 to \$12,000 effective March 1, 1994. Motion passed. 8. It was moved by Tom Rensch 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.

The meeting adjourned at 4:02 p.m.

Respectfully submitted,
Richard J. Ouellette, Secretary

Recordings

Pomp & Circumstance, David Drury at the Sydney Town Hall Organ. Program: Elgar, "Pomp and Circumstance"; Bach, *Air from Suite No. 3 in D; Whitlock, Sonata in C minor; Liszt, Ad nos; Drury, Improvisation; Hollins, "Trumpet Minuet"; Vierne, "Carillon de Westminster".* DDD compact disc ABC4388812, available from OHS for \$16.98 + \$1.85 p&h.

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 Elgar 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, Vierne'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

Centenary Plus, music spanning over 100 years of the Sydney Town Hall Grand Organ, performed by the City Organist Robert

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, Marcietta, 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 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



1890 Wm. Hill & Son 5m, 126 stops

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 Stevlingson (1988 Jaeckel/Pilgrim Congregational Church, Duluth, MN; r. 10.10.93)

BACH: *Jesu, joy of man's desiring*. DAQUIN: *The Cuckoo*. LANGLAIS: *Song of Peace*. HOLLINS: *A Trumpet Minuet* —Robert Burns King (1992 Schantz/St. Mary's Episcopal Church, Richmond, VA; r. 11/15/92)

BACH: Fantasy in G, S. 542. BACH: 2 Chorale-preludes, *Nun komm, der Heiden Heiland*, S. 659/661. GEORGE SHERING: *Sacred Sounds (There is a happy Land; I love Thee, my Lord)*. MENDELSSOHN: Organ Sonata No. 1 in f (1st mvt.) —David Higgs (1979-1992 Wahl/1st English Lutheran Church, Appleton, WI; r. 10/18/92)

McKEAN: 3 Etudes (*Quercus; Borneo; Tiaga*). VIERNE: *Final*, fr Symphony No. 1, Op. 14 —Ronald McKean (1993 Rosales/1st Presbyterian Church, Oakland, CA; r. 11/7/93)

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*, fr Symphony No. 1, Op. 13, #1 —Jane Parker-Smith (1962 Harrison/Coventry Cathedral) ASV CD-539

WIDOR: *Salve Regina*, fr Symphony No. 2, Op. 13, #2 —Marcel Dupré (1956 Aeolian-Skinner/St. Thomas Church, NYC) Mercury CD 434 311-2

WIDOR: *Scherzo*, fr Symphony No. 2, Op. 13, #2 —George Markey (1970 Klais/Würzburg Cathedral)

WIDOR: *Marcia*, fr Symphony No. 3, Op. 13, #3 —Hans Fagius (1976 Akerman & Lund/Katarina Church, Stockholm) Bis CD-471

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

WIDOR: *Allegro*, fr Symphony No. 6, Op. 42, #2 —Jean Guillou (1984 Ruffatti/Davies Symphony Hall, San Francisco) Philips CD 412 619-2 (PRMS)

WIDOR: *Moderato cantabile*, fr Symphony No. 8, Op. 42, #4 —Thomas Trotter (1879 Cavaille-Coll/St. Francois-de-Sales, Lyon) Argo CD 433 152-2

WIDOR: *Finale*, fr Symphony No. 7, Op. 42, #3 —Daniel Roth (1889 Cavaille-Coll/St. Sernin Basilica, Toulouse) Motette CD-11241

WIDOR: *Andante sostenuto*, fr *Symphonie Gothique* (No. 9), Op. 70 —Charles-Marie Widor (1863 Cavaille-Coll/Church of St. Sulpice, Paris, recorded 1932) EMI/Pathé LPC153-16411/5 (out-of print)

WIDOR: *Moderato*, fr *Symphonie Romane* (No. 10), Op. 73 —Todd Wilson (1988 Holtkamp/University of Alabama, Tuscaloosa) Delos CD-3123

WIDOR: *Toccata*, fr Symphony No. 5, Op. 42, #1 —Jeanne Demessieux (1965 Harrison/Cathedral of Christ the King, Liverpool) London STS-15100

PROGRAM 9408 2/21/94

On the Fritts Again . . . recital performances Professor Robert Clark and guest Swiss soloist Guy Bovet on the recently-installed, historic-styled organ built by Paul Fritts & Co. for Arizona State University in Tempe.

WECKMANN: *Magnificat* on the 2nd Tone. KOTTER: *Kochersperger Spanierl*. ANONYMOUS (15th c.): *Or sus vous dormez trop* (after Machaut)

CABEZON: *Douce mémoire* (after Sandrin). ARAUXO: Tiento on the 4th Tone. CABRERA: Tiento on the 8th Tone (*Stairway to Heaven*)

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

ROGG: 2 Etudes (*Le Canon improbable; Les Tétracordes insistants*). JEHAN ALAIN: 3 Pieces (*Fantasmagorie; Première Fantaisie; Deuxième Fantaisie*) ALBERT ALAIN: *Carillon de Bougival*

PROGRAM 9409 2/28/94

Solos at St. Thomas . . . selections from the regular Sunday afternoon recitals given throughout the year at New York City's renowned St. Thomas Church

HANCOCK: Fanfare —Gerre Hancock

BRITTEN: Prelude & Fugue on a Theme of Vittoria —Michael Kleinschmidt (r. 2/7/93)

BUXTEHUDE: Praeludium in a —Judith Hancock

KARG-ELERT: *Harmonies du Soir*, Op. 72. GUILMANT: Organ Sonata No. 7 (*Entrée; Reve; Intermezzo; Grand-Chœur*), Op. 72 —Stephen Rumpf (r. 3/14/93)

REGER: *Trauerode*, Op. 145, no. 1 —Thomas Bara (r. 2/28/93)

HAKIM: *Hommage a Igor Stravinsky* (1987) —Stephen Tharp (r. 1/10/93)

PROGRAM 9410 3/7/94

Sons of "B" . . . three talented offspring of the greatest organ composer of them all, J.S. Bach, left their own mark despite their father's imposing shadow.

CARL PHILIPP EMANUEL BACH: *Fantasia & Fugue* in c, Wq. 119, no. 7 —James Welch (1965 Flentrop/St. Mark's Cathedral, Seattle) Wilson CD-8314 (Wilson Audio Specialties, 801-377-2233)

C.P.E. BACH: *Tempo di Menuetto* for a Flute Clock —Peter Alexander Stadtmüller (Gabler/Ochsenhausen Monastery) Christophorus CD-74593

C.P.E. BACH: *Adagio per il organo* in d —Roland Münch (1756 Migend/St. Nicolai Church, Berlin) Capriccio CD-10108

C.P.E. BACH: Sonata in D, Wq. 70, no. 5 —Kei Koito (1787 Holzhey/St. Peter & Paul Church, Weissenau) Harmonic CD-9142

WILHELM FRIEDEMANN BACH: Fugue in c —Leo van Doelselaar (1727 Müller/Grotekerk, Leeuwarden) Etcetera CD-2003 (Qualiton)

W.F. BACH: Fugue in D, F.31, no. 3; *Nun komm, der Heiden Heiland*, F. 38, no. 1; Fugue in D; Fugue in c —Wolfgang Baumgratz (1797 Holzhey/Neresheim Monastery) Christophorus CD-77107

JOHANN CHRISTIAN BACH: Overture in B-flat —Arturo Sacchetti (1976 Tamburini/Chiesa del C.G. S. Crocetta, Turin) Europa CD-350228

C.P.E. BACH: Concerto in G for Organ and Strings, Wq. 34 (1st mvt.) —Collegium Instrumentale Brugense/Patrick Peire, cond; Johan Huys (1976 Loncke/St. Giles Church, Brugges) Rene Gailly CD-87050

C.P.E. BACH: Concerto in E-flat for Organ, Horns and Strings, Wq. 35 (1st mvt.) —C.P.E. Bach Chamber Orch/Hartmut Haenchen, cond; Roland Münch (1756 Migend/St. Nicolai Church, Berlin) Capriccio

C.P.E. BACH: Fugue in e, F. 31, no. 6; Fugue in F, F. 36 —Wolfgang Baumgratz (Neresheim Abbey; see above)

PROGRAM 9411 3/14/94

A Bach Gamut . . . up the scale from "A" to "G" with a multi-national performances of music by the great Johann Sebastian.

BACH: Prelude & Fugue in A, S. 536 —Wolfgang Rübsam (1692 Schnitger/Martinikerk, Groningen, Netherlands) Naxos CD-8.550652

BACH: Fantasia in b, S. 563; Fugue in b after Albinoni, S. 951 —Kevin Bowyer (1987 Marcussen/St. Hans Kirke, Odense, Denmark) Nimbus CD-5377

BACH: *Allegro*, fr Trio Sonata No. 5 in C, S. 529 —Daniel Chorzempa (1722 F.C. Schnitger/Reformed Church, Meppel, Netherlands) Philips 422 946-2

BACH: Prelude & Fugue in c, S. 546 —David Rothe (1990 Yokota/California State University, Chico)

BACH: Prelude & Fugue in D, S. 532 —Hans Fagius (1728 Cahman/Leufsta Bruk Church, Sweden)

BACH: Fugue in E-flat, S. 552 (*St. Anne*) —Noel Rawsthorne (1926 Willis/Liverpool Cathedral)

BACH: Partita in f on *Christ, der du bist der helle Tag*, S. 766 —Jean-Patrice Brosse (1980 Lacroix/St. Justus Basilica, Valcbrere, France) Pierre Verany CD-793011

BACH: Chorale-prelude, *Schmücke dich, o liebe Seele* —Thierry Mechler (1975 Kern/Masevaux Parish Church, France) REM CD-311144

BACH: Fugue in g, S. 578; Fugue in G (Jig), S. 577 —E. Power Biggs (1958 Flentrop/Busch-Reisinger Museum, Harvard U) CBS/Sony MK-42644

PROGRAM 9412 3/21/94

Palm Sunday and Passiontide . . . probing and poetic musical impressions for Holy Week.

JOULAIN: *Hosanna Filio David* —Wilma Jensen (1986 Casavant/St. George's Episcopal Church, Nashville) Arkay CD-6117

FETLER: *Hosanna* —Zumbro Lutheran and Calvary Episcopal Choirs, Rochester, MN/Gerald Near, cond; Merrill N. Davis III (1970 Sipe-Aeolian-Skinner/Zumbro Lutheran) King of Instruments LP-330 (Sipe Productions, 214-341-0185)

MALEINGREAU: Prologue, fr *Symphonie de la Passion*, Op. 20 —Wilma Jensen (see above); *Tumult in the Praetorium* —Ted Alan Worth (1926 Austin/University of Pennsylvania, Philadelphia) Curtis CD-141601

WECKMANN: Versets on *Ach wir armen Sünder* —Hans Davidsson (1688 Schnitger/St. Ludgerikirche, Norden, Germany) Motette CD-11461

DUPRÉ: *Jesus is condemned to death* (No. 1), *Jesus consoles the daughters of Israel* (No. 8), and *Jesus dies on the Cross* (No. 11), fr *Le Chemin de la Croix*, Op. 29 —Françoise Renet (1889 Cavaille-Coll/St. Sernin Basilica, Toulouse) Festivo CD-105 ; Suzanne Chaisemartin (Cavaille-Coll/St. Etienne de Caen) Esoldun CD-1006 (OLF), and Jacqueline Rochette (1963 Casavant/Notre Dame du Cap, Quebec) REM CD-311174

SCHEIDT: *Da Jesu an dem Kreuze stund!* —Susan Carol Woodson (1727 König/Steinfeld Basilica, Germany) Mitra CD-16261

REGER: *Aus tiefer Not*, Op. 67, no. 3 —Piet Kee (1738 Müller/St. Bavo Church, Haarlem, Netherlands) Chandos CD-9097

HESSENBERG: *Fantasia, Ich ruf zu dir, Herr Jesu Christ*, Op. 115 —Edgar Krapp (1988 Klais/St. Paul's Church, Frankfurt) Calig CD-50908

GREENE: Anthem, *Lord, let me know mine end* —Choir of St. John's Episcopal Church, Washington, DC; Samuel Carbetta, cond & o (1970 Aeolian-Skinner) Gothic CD-49050

PROGRAM 9413 3/28/94

Easter Jubilation . . . celebratory selections for the Spring festival of rebirth and renewal.

JACQUET: Offertory, *O Filii* —Georges Guillard (1824 Cavaille-Coll/Abbey of St. Michel de Gaillac, France)

FARNUM: Toccata, *O Sons and Daughters* —Diane Bish (1987 Sandtner/St. Michael's Church, Munich)

MARDIROSIAN: *Fantasia/Improvisation on Christ ist erstanden/Christus vincit* —Haig Mardirobian (Washington National Cathedral) Gothic CD-49059

PARKER: Easter Anthem, *Light's glittering morn* —Harvard University Choir/Murray Somerville, cond, Nancy Granert (1947 Aeolian-Skinner/Methuen Music Hall) Northeastern CD-247

BACH: Easter Chorale-preludes, fr *Orgelbüchlein* (S. 628, *Erstanden ist der heil'ge Christ*; S. 629, *Erschienen ist der herrliche Tag*; S. 630, *Heut' triumphieret Gottes Sohn*) —Ian Honeyman, t; Jean-Charles Ablitzer (1982 Guillemain/Holy Cross Church, Aubusson) Harmonic CD-8508/9 (Allegro Imports)

BONDEMAN: Improvisation on *Christ ist erstanden* —Anders Bondeman (1976 Marcussen/St. Jacob's Church, Stockholm) Vincent CD-100 (Sounds of Sweden, 612-938-7745)

ALBRECHT: 2 Easter Preludes (*Christ the Lord is Risen Today; Morning has broken; The Strife is O'er*) —Timothy Albrecht (1982 Casavant/Emory University, Atlanta; r. 8/23/93)

BENOIT: Music for Easter —Monks Choir of Clervaux Abbey; Carlo Hommel (1910 Mutin-Cavaille-Coll/Clervaux Abbey) K617 CD-020

WIDOR: *Finale, Haes dies*, fr *Symphonie Romane* (No. 10), Op. 73 —Todd Wilson (1988 Holtkamp/University of Alabama, Tuscaloosa) Delos CD-3123

ELGAR: Easter Anthem, *Light of the World* —Andrew Nethsingha, o; Wells Cathedral Choir/Anthony Crossland. Priory CD-362 (Allegro Imports)