

8. The organ was indeed a four-manual instrument, The pedal division was divided into an unenclosed forte division of 14 stops, and a piano division (under expression in the swell box) of 6 stops.

9. Oliver Wendell Holmes, Sr. (1809-1894) distinguished physician, orator, and poet. He had no official connection with the organ, although he may have been a member of the Boston Music Hall Association which purchased the instrument. He was an eminent Boston 'worthy' of the day, and known to have strong musical interests (he played the violin.) As a very public — and sometime controversial — personage, the author of *The Autocrat of the Breakfast-Table* might be expected to 'take it', all in the name of good fun. His son, Oliver Wendell Holmes, Jr. (1841-1935) was appointed to the U.S. Supreme Court in 1902, where he served until 1932.

10. Indeed, it was first thought that water from the Cochituate reservoir would be somehow harnessed to power the six bellows.

11. These were in fact six of the seven organists who performed at the inaugural on 2 November 1863. J. B. Upham, president of the Boston Music Hall Association, who was the mastermind behind the purchase of the organ, is not mentioned here.

12. This nonsensical section parodies Holmes' description of dimensions of the Boston Music Hall, which had been designed in proportions as accorded with a theory of "harmonic lengths" and "points," so that the building itself was thought to be "a kind of musical instrument." The Boston Music Hall was built in 1852.

13. Again the author confuses the unsuspecting reader. This is not an actual book by Holmes, *Sounding from the Atlantic*, published by Ticknor & Fields in November of 1863, the same month in which the article on the organ appeared. The book was a collection of articles Holmes had previously written for *The Atlantic Monthly*.



William Redstone organ

Restoring the William Redstone Organ of Trinity Church, Geneva, New York:

A True Tale as Incredible as a Fairy Tale

by Susan Tattershall

IT TOOK ONLY A LITTLE IMAGINATION to realize that there was a prince of a pipe organ inside the froggish, dirty, empty organ case in the Parish Hall of Trinity Church. Peering through layers of blackened shellac, one could make out a mahogany case. Checking inside, most of the action was there; the chest was dirty and cluttered with all sorts of little square pipe-toe-holders nailed onto the toeboards. The charming drawer keyboard only moved in and out a bit, as far as the mangled action would permit it, and there were cute little doors that flopped down to reveal the stop knobs. The amazing thickness of the ivory key covers, the beautiful skunk-tail sharps — a sliver of ivory runs down the middle of the ebony sharps — and the delicacy of the lettering on the stop knobs caught my eye. Father Richard Norris, rector of Trinity Church, and Warren Huntington Smith, the benefactor, told me that the organ was rumored to have been built around 1818, but as Stephen Pinel has discovered, the organ was actually built in 1811.

In an upstairs room, the pipes were laid out and labelled, thanks to a previous visit by Barbara Owen. There was a wooden 4' Flute (with an octave of metal pipes in the treble) which was obviously a Romantic addition — an imposter, easily unmasked. A treble Dulciana (complement to the Stopped Diapason in the bass) was a more thorny issue. Clearly a Dulciana didn't belong in an organ built in 1811, yet the pipes were of the same manufacture as the rest of the metal pipes.

Once back in my workshop, the organ began to tell its story. Dismantling the chest revealed newspaper glued onto the bearers as spacing to the Stopped Diapason in the bass) was a more thorny issue. Clearly a Dulciana didn't belong in an organ built in 1811, yet the pipes were of the same manufacture as the rest of the metal pipes.

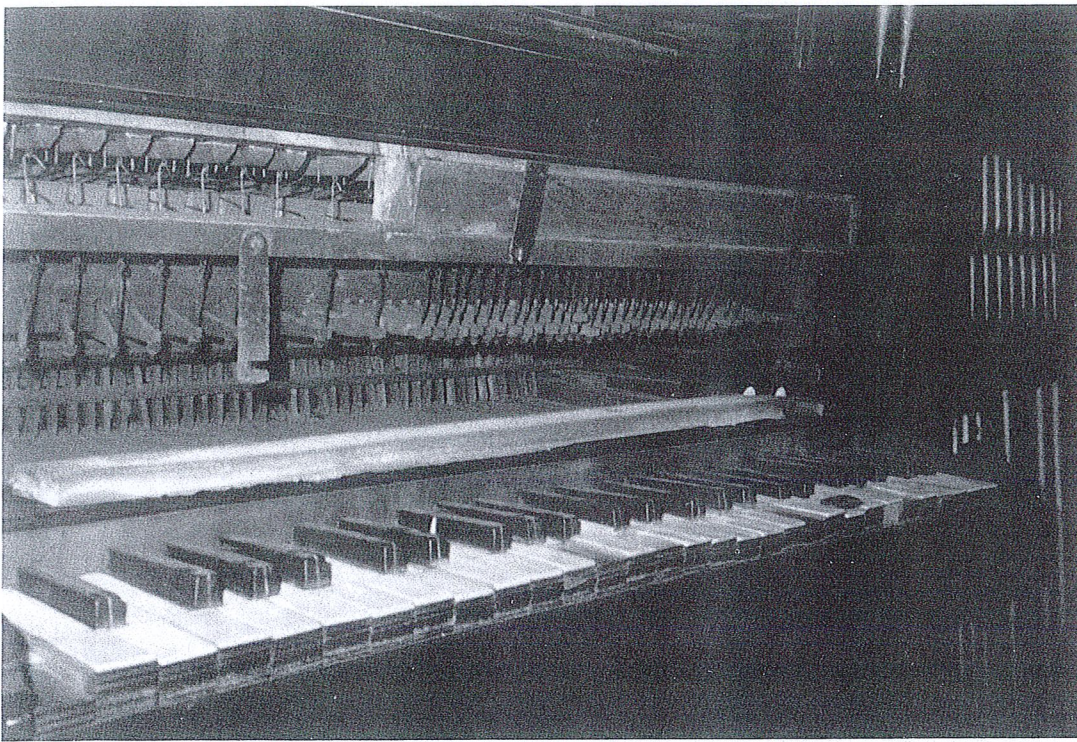
lift the toeboards off the sliders. Once soaked off and reassembled, these strips of newspaper proved to be the entire front page of an Episcopal Church publication, dated April 28, 1868. Deborah Evetts, paper conservator at the Pierpont Morgan Library, joined the strips and encased them in an acid-free protective casing. So now I knew the date of the tonal changes (Dulciana/Flute) made to the organ.

As the first step in reassembling an old organ, I like to releather the bellows for one important reason: it's automatic-pilot work — truth is, one could teach an orangutan to releather bellows — and so I get to wander around in my mind and ponder the larger questions. But in this case, I got a big surprise when I opened the bellows: more newspapers and even older-than-the-chest papers at that. There was an advertisement by Perry and Hayes, who had English sail cloth to sell, "Oznabrigs, Rigging, Lines, Sail and other Twine, short Pipes . . . also MOLASSES." Even more fascinating was a portion of a Loyalist newspaper containing the text of the congratulatory address of the House of Commons to King George III on the birth of "another Prince" on one side, and a Lion-and-Unicorn masthead at the top of a column containing a poem celebrating the idea of exterminating Native Americans on the other side. Here is the legible portion of the poem, including its original italics and upper-case letters:

For though they have no Store of Riches
Vex not those Warriors without Breeches.
How did he think the Realm to Bilk
That squint-eyed Patriot, *Mr. Wilk*
But soon he found himself mistaken
And well if yet he saves his Bacon.
Now let us cease abroad to roam,
And come to Matters nearer Home.

Aid us, thou more than all the Nine,
Poetic Heartshorn, good old Wine
While we rehearse a little further
And whip those greasy Sons of Murder.
We mean the yellow faced Fellows
For whom too good is rope and Gallows
O for the Power which he desir'd
Who kill'd his Dam, and City sir'd

Who wish'd, in wild outrageous Freak,
That peopl'd *Rome* had but the Neck,
That he, in wanton Mood, might lop
The Head from Shoulders, at one Chop.
Impious we grant in fiddling *Nero*
And shew'd the Tyrant, not the Hero
But we have for our Pleader Reason,
T'extirpate these Sons of Treason . . .



Partially disassembled before restoration, the 1811-to-present key action shows stickers rising from the keytails to meet the back ends of backfalls. The front ends of the backfalls are attached to wires which enter the bottom of the windchest's pallet box and terminate in an eyehook on each pallet valve.

I hadn't been so excited since I found two-dozen 18th-century Plenary Indulgences papered to a bellows in Spain and figured I could save myself a long stint in Purgatory. The mention of Mr. Wilkes, who was alternately elected to and ejected from the British Parliament several times (he favored freedom for the Colonies) between 1762 and 1790 and the birth of George III's son date this paper before the American Revolution. These papers were also lifted off and encapsulated by Deborah Evetts. They are now kept in the Trinity Church archives. Copies were sent to the New York Newspaper Project, which has yet to determine their date of publication.

The bellows, consisting of a wedge-feeder nestled yin-yang style under a fan-reservoir was stabilized: cracks were filled with matching wood, checks were covered, a new mahogany rail was inserted along the width of the bottom feeder cover to straighten it against warpage, and a plate made of purple heart was set on it to take the abrasion of the foot-pumping mechanism. Once all the wood elements were strong, it was releathered. A more trying challenge was arranging for the pumping mechanism. The iron T-square was there, but the holes into which it fit in the pine bellows-frame were so worn that they had to be drilled out and plugged with a harder wood. The pedal for pumping was gone, and Gib Hague, Rhinebeck's blacksmith, made a new one, copied from the pedal of my 1830s house organ. Once installed for use, it bent after a day or two of voicing, so Gib strengthened its shaft. It bent again, and this time Gib trebled the thickness of the shaft. That finally did the trick.

The chest was prime material for an archaeologist. A sponsel chest, it is made of poplar and pine, and its topside is covered in sheepskin. Removing the bearers revealed unused holes and shadows where bearers had been in different places; removing the sheepskin revealed clear evidence that the keyboard had sat atop the chest at one point, right above the pallets, as one often sees in processional organs and regals. A day spent with Barbara Owen

Susan Tattershall, who has long been an advocate for the organs of Mexico, has been appointed executive director of *Organos Históricos de México*, an organization formed to foster appreciation of Mexico's historic pipe organs, to intervene in their protection and restoration, and to document them. When Ms. Tattershall is not at her duties in Mexico, she restores North American organs in Rhinebeck, New York.

helped determine a series of incarnations: ca. 1765, 1811, and 1868.

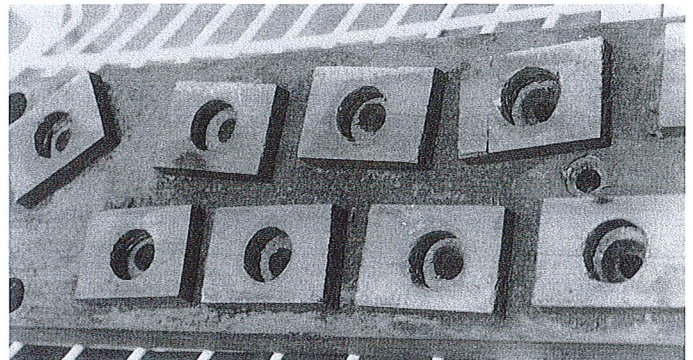
There was some work to be done with the sliders: the Stopped Diapason has two sliders, each going the whole length of the chest, joined together just beyond the edge of the chest, where the stop action engages. These had been cut apart to make a treble/bass split to accommodate the 1868 change, making the Stopped Diapason a bass stop only, with the Dulciana in the treble. These were rejoined, and some holes in the Twelfth slider had to be plugged and redrilled (which had been the Flute 4' in the 1868 incarnation). The toeboards needed to be liberated of the little square blocks that had been nailed on to hold the toes of the Flute and Dulciana and their channeling also needed to be checked. Many channels were only covered by sheepskin, where their original wood covers had

been lost (presumably in 1868), and so wood inserts were made for them.

Now it became obvious why the keyboard was a pastiche. Each key is in fact two pieces: the thick ivory key covers and skunk-tail sharps are on small, pine keys, that in turn are attached to longer key-tails that extend under the chest and meet the action at the back. The length of the front portion and worn spots on the underside of the keys matched exactly the old holes in the top of the chest proving that they had been hinged to a rail atop the chest in the pre-1811 incarnation. When the organ was rebuilt in 1811, these short keys were simply attached to long tails. Thus, keyboard, chest, and bellows pre-dated the Revolutionary War.

Polishing the ivories with whiting and fine (1000 grade) sand paper did lighten them substantially and took out the stains. I always give the final polish with car polish: the abrasive is the finest commercially available, and that hard wax is very resistant and durable. Two keycovers had been replaced many years ago with bone, and the one missing keycover I needed to deal with I also replaced with bone, leftover from a restoration of a Mexican organ. Mexican cowbone nestling with 200-year-old elephant tusk on an early American organ, built by an Englishman, using Dominican mahogany . . .

The keyboard frame rode on a pine support which had been so worn over time that the keyboard's tails were not high enough to contact the action when the keyboard was pulled out — and just



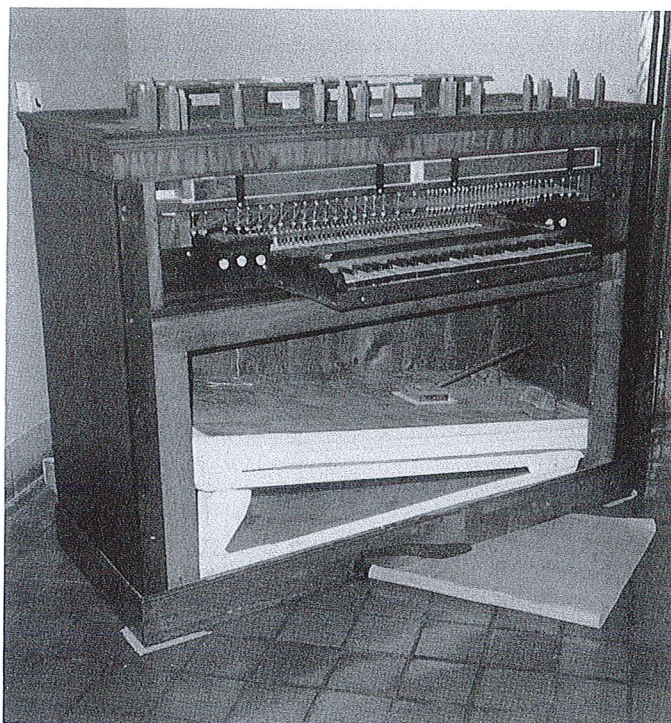
To adapt the toeboards of the Stopped Diapason treble and Twelfth to hold the toes of the Dulciana and 4' Flute which replaced them in 1868, small blocks were nailed in place. They were removed in restoration.

pulling out the keyboard was difficult — involving yanking alternately on the left and right cheeks. So the underside of the frame, and the support against which it has to glide, were covered in purple heart and waxed thoroughly to make the keyboard slide out and in with little effort.

The old backfalls were repaired, the few missing stickers to the action made, new pull-down wires were made to replace the broken ones, the new threaded wires installed since the threads of the old ones had corroded beyond usefulness. The stop knobs were repaired, the squares blacked, the rods and levers cleaned, repaired, and installed — all the action work on this organ was fairly straightforward.

At that point, the pipework came on the agenda. I still experience the urge to consult a Ouija board — out of sheer desperation — when I think about the pipes in this organ. It was obvious from the original stop-knob labels, the layout of the chest, and our knowledge of the tradition just exactly what the original disposition of the organ was. It was not obvious why the Dulciana pipes — clearly added later in the 1868 incarnation — matched all the other metal pipes in the organ. Were *all* the pipes possibly replaced in 1868 for some reason? Was the attempt possibly made in 1868 to match the old 1811 pipes? There is a point in the reasoning process, however, where one simply has to go on and take action.

Something of a miracle in recycling was possible here. I decided that the wood 1868 Flute 4' should be appropriated to create the missing treble half of the Stopped Diapason 8'. Problem: the mouths were high and rounded, and the languids were deeply nicked. Solution: the four biggest pipes could not be used, and so they were disassembled to provide wood to insert new mouths on the old pipes. The languids were shaved with a chisel to remove nicks, which simply provided the appropriate windway, since the 1868 windway had been cut into the cap. New walnut caps were made



Restored, the organ was photographed before the top of the case was erected. The restored bellows and feeder, dating from ca. 1765, resides in the bottom of the case where it is pumped via the pedal emerging from the front.

and glued on. The six smallest pipes had to be made entirely new, but I was able to do this using the old wood. All stoppers were furnished with new leather of course. So now we had a complete Stopped Diapason.

This left the twenty-eight Dulciana pipes redundant, and the Twelfth missing. No prizes for guessing the solution: the missing Twelfth was replaced for the most part with the Dulciana pipes. Measuring the Principal, Fifteenth, and Open Diapason showed that the builder used the same scale for all metal stops, a common practice of that time all over Europe and Latin America for small organs. It wasn't hard to generate the scale of the missing Twelfth stop and cut the Dulciana pipes to make it. The first six pipes had to be made new, and the smallest pipes also.

One Principal pipe was missing from the bass octave, all the metal pipes needed rounding and tuning tears soldered up, and an occasional smashed foot needed to be redressed. And that took

care of the pipework.

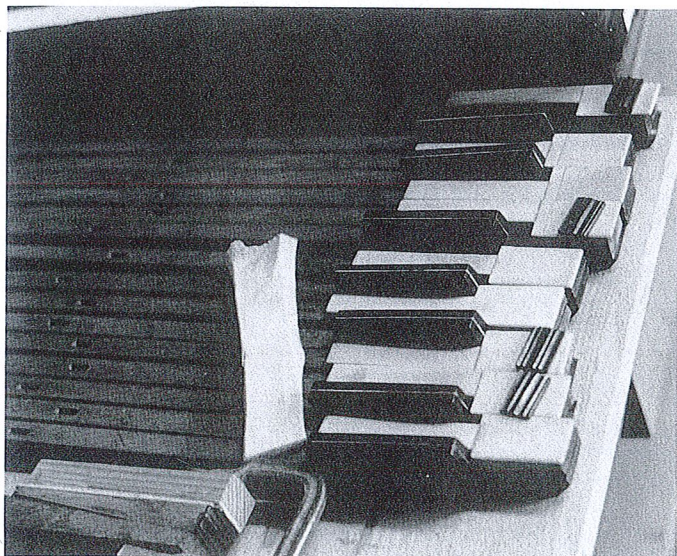
There were few conundrums regarding the organ case: all the pieces were there except the back doors. Veneer was repaired; small corners that had been chipped off or bashed in were replaced with solid mahogany. The old shellac was cleaned with alcohol and cotton swabs, and the whole case was given new coats of shellac, finishing with a French polish. The back doors were made of new pine, of frame and panel construction, and Gib Hague made lift-off hinges from a 19th-century pattern book he owns.

The organ has a sweet, even tone. The Open Diapason lends weight to the treble end, yet doesn't overpower. The Stopped Diapason is light and flutey, and all stops blend well. The pitch is nearly a half-tone higher than modern pitch, and the organ has an unequal temperament based on a 1/6-comma temperament. Trinity Church has a large old Wicks organ in the chancel that fills the enormous building quite happily: the little Redstone organ is used to accompany the children's choir, and the children (I'm told) sing better with the intimate sound which the Redstone organ provides them.

Astonishingly, the Redstone organ has come back to its original home. Stephen Pinel's article (37:4:20) details the circuitous route the organ took in order to arrive, restored, back at Trinity Church. It was as if all the people were in place to accomplish the unravelling of a mystery, and Fate decided to cut to the chase: Minor Myers found and traced the organ's history (and left the area the very day I came to pick up the organ); Father Richard Norris, a cultivated man, sensitive to the concept of stewardship was happy to buy the organ back; Warren Huntingdon Smith, a wealthy man passionate about local history and about Trinity Church, needed little persuasion to fund the restoration; I happened to have moved into the area from Texas a short time before and specialize in just this sort of small, early organ.

Meanwhile, each unknown to the other, Stephen Pinel had been doing research on Redstone and other New York builders. But it wasn't until several months after the rededication of the organ that Stephen called me one day and asked, "You're in upstate New York — do you know anything about any early tracker organs that might still exist up in Geneva, New York?"

"Only one," I replied.



As the keyboard with "skunk-tail" sharps was prepared for repairs, it became obvious that short keys of pine with thick ivory plates from the ca. 1765 organ had been extended in 1811 by being glued to long key tails, as seen clamped during re-gluing in the left 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.

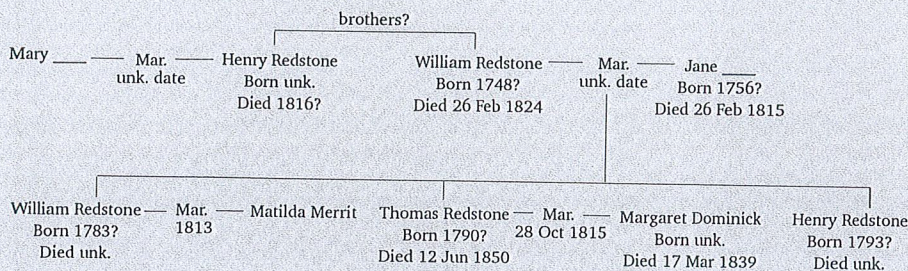
Using a variety of sources, including newspaper indices, church records, and the genealogical sources of the Mormon Church, a lineage for the immediate family is proposed as Table II. Although it seems probable that Rev. Henry Redstone was the brother of William, there is no proof; and many dates of 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.

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 PINEL

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, Radcliffborough, 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. 169, Grand-street, New-York.

PRESENT to their friends, and the public in general, their grateful acknowledgments for the favours 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.

93

Feb. 4.

New Goods

STEPHEN PINEL

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

ment 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

STEPHEN PINEL

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:

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.

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Gloves and Mittens.
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ORGAN BUILDING.
THOMAS REDSTONE, No. 256 Grand st
near Forsyth street, respectfully informs
his friends and the public in general, that he con-
tinues to manufacture Church, Chamber, Barrel,
and Street Organs, at the following reduced pri-
ces—
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 composi-
tion, may be chosen at pleasure, or seen by call-
ing 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, suite
ble for a small church. jan 18
EDWARD LAWER, Veterinary Surgeon

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