

## The Parish Clergy

THE REVEREND TERENCE J. FINLAY, D.D., *Rector*

THE REVEREND BRUCE W. FORBES, S.T.B.

THE REVEREND ANDREW J. W. MULLINS, S.T.B.

THE REVEREND STEPHEN M. PRICE, S.T.M.

THE REVEREND WALTER RASCHE, *Honorary Assistant*

## Organist and Choirmaster

JACK H. OSSEWAARDE, M. Mus.

## Assistant Organist

BRADLEY L. HULL

## The Vestry

Walter Hoving  
*Senior Warden*

Charles Scribner, Jr.  
*Junior Warden*

William E. Berchtold

Marc Haas

Frank B. Berry

Floyd D. Hall

Luke W. Finlay, *Treasurer*

John W. McNeely

John M. Franklin

Frederick W. Martens

Dallas B. Sherman, *Clerk*

## Honorary Warden

Harry M. Addinsell

## Honorary Vestryman

Arthur B. Foye

## The Organ Committee

Dr. Frank B. Berry, *Chairman*

George D. Crookes (*deceased*)

Walter Hoving, *ex officio*

Charles L. Dismukes, Jr.

Jack H. Ossewaarde

Dallas B. Sherman

## History of the Organ

### In Three St. Bartholomew's Church Buildings

St. Bartholomew's parish was organized in 1835 and its' first edifice, located at the corner of Lafayette Place and Great Jones Street, was consecrated on October 28, 1836. The organ was built by Henry Erban at a cost of \$3,000. For some unexplained reason, this instrument was found to be unsuitable. At a Vestry meeting held February 6, 1839, a committee was appointed to procure a new instrument and the Church Treasurer was directed "to represent to the pew owners the necessity for the same, and to solicit a subscription of 5% for one year on the cost of their respective pews for that purpose". At the next Vestry meeting, the committee reported that a contract had been signed with Henry Erban for another organ costing \$3,000.

In 1872, a new edifice was built on the southwest corner of Madison Avenue and 44th Street. For this building, the J. H. & C. S. Odell and Company was contracted to build a 3-manual instrument with pedal. The compass of each keyboard was 56 notes and the pedal had 27 notes. This organ, composed of 42 speaking stops, 48 ranks and 2,514 pipes, was placed in the rear gallery where the choir (quartet) was positioned. Some of the pipework from this instrument is still being used in the present organ, notably the 32' Open Wood Bass and part of the 16' Principal in the Gallery Pedal Organ, the Chancel Choir Clarinet and the Chancel Swell Hautbois.

George H. Hutchings of Boston was engaged to build a Chancel Organ and rebuild the Gallery Organ when it was decided to have a chorus choir replace the traditional quartet. This divided instrument, completed in 1893, was the first large organ to be installed with electric-pneumatic action, an invention of Ernest M. Skinner, who was associated with Mr. Hutchings at that time. The 4-manual console, placed in the Chancel, as was the Church Choir, was movable so that it could be placed in various locations. The compass of each keyboard was 61 notes and the pedal had 30 notes.

The combined Chancel (Great, Swell, Choir and Pedal divisions) and Gallery (Great, Swell and Solo divisions) Organs had a total of 98 speaking stops, 107 ranks and 5,998 pipes. The new electric-pneumatic action was not altogether successful and the then Rector, Dr. David H. Greer, was said to have remarked that the organ's behavior was sometimes little short of blasphemous. On one occasion when he recited "Hearken unto the voice of the Lord" the organ promptly responded with a note hopelessly out of tune. Although the mechanical action was improved later, some parishioners thought the tone too rugged, whereupon Richard Henry Warren, the organist and choirmaster, called them "musical weaklings". Leopold Stokowski, organist and choirmaster of this church before his illustrious career as an outstanding orchestral conductor, played this instrument, many pipes from which are still retained in the present organ.

When it was reported in 1914 that the organ was in such a condition as to demand extensive and expensive repairs, the Vestry appointed an investigating committee which discovered that the foundation of the church had sunk to such an alarming extent that it was imperative that the building be torn down and rebuilt on stronger and deeper foundations or a new edifice be built at a more desirable location since the Madison Avenue area was rapidly changing from a residential one to a business and financial zone. It was then that the present edifice, designed by Bertram C. Goodhue, was erected on Park Avenue at 51st Street and opened for divine service on October 20, 1918.

The new organ, given by Emily Vanderbilt Sloane in memory of her husband, William Douglas Sloane, was built by Ernest M. Skinner. Many pipes from the Hutchings Organ in the Madison Avenue Church were incorporated into the tonal scheme of the new instrument. The display pipes from the Madison Avenue organ case were included in the present casework located in the Chancel and the Gallery. Being "speaking pipes", the Chancel case pipes are reactivated for use in this 1971 installation.

In 1920, a set of Chimes was added as a memorial to Arthur S. Hyde, organist and choirmaster of the Church from 1908 until his death in 1920.

It was David McK. Williams, organist and choirmaster from 1920 until 1946, who conceived the grand design for the tonal scheme and placement of the various divisions of the present-day instrument. In collaboration with Ernest M. Skinner, the Gallery Solo division was moved to the Chancel and additional pipes were incorporated into the Chancel Organ in 1927. When the dome above the crossing in the Nave was completed in 1930, a Celestial Organ was installed therein. This organ, with its battery of brilliant reed stops and soft, ethereal stops, was given by Emily Vanderbilt White as a memorial to her son, Malcolm Douglas Sloane. A 5-manual console, controlling all the divisions of the organ, was installed on the south side of the Chancel.

In 1937, G. Donald Harrison designed and Aeolian-Skinner Organ Company built a new Gallery Organ in the "classic" style—a modern conception of the type of organ which existed in the time of Bach. All the pipework was new except for the two pedal stops which dated back to the 1872 Odell instrument.

The completed scheme of the organ in 1938 consisted of 11 divisions formed from the Chancel Organ (Great, Swell, Choir, Solo and Pedal) located behind the Organ Screen in the north chancel bay, the Gallery Organ (Great, Swell, Choir and Pedal) located behind the Organ Screen in the west end of the nave and the Celestial Organ (one manual with pedal) located within the dome. There were 133 speaking stops, 154 ranks and 8,975 pipes.

In 1953, a new 5-manual console was installed and the following year, the complete organ was redesigned and considerable relocation of the divisions with new pipework to modernize the instrument was undertaken under the direction of Harold W. Friedell, organist and choirmaster from 1946 until his untimely death in 1958, in collaboration with Joseph S. Whiteford and the Aeolian-Skinner Organ Company. The Chancel Great division was moved to the south chancel bay along with a new Positiv Organ of 6 stops. The Gallery Choir division was discarded and its pipework distributed to various other divisions in the new scheme. The organ now was composed of 138 stops, 158 ranks and 9,376 pipes.

In 1968, a Trompette-en-Chamade Organ stop was given by one of the parishioners. Built by Aeolian-Skinner Organ Company especially for St. Bartholomew's Church, this stop has 61 silver-tinted metal pipes projected horizontally above the Gallery Organ case and is located directly beneath the Te Deum Window in the west end of the Church.

It was discovered in 1969 that the leather work, replaced in 1960, was again deteriorating at an alarming rate due to New York's atmospheric conditions, and the Chancel Organ chests, many of which had been brought from the Madison Avenue Church or installed in 1918, were in a state of decay. The Vestry approved plans to have the Aeolian-Skinner Organ Company replace all the mechanical and structural portions of the Chancel Organ and to reposition all its pipework for better sound projection. Some pipes were discarded and new pipes added to fill out the tonal scheme planned by Jack H. Ossewaarde, organist and choirmaster since 1958, and Donald M.

Gillett, President and Tonal Director of the Aeolian-Skinner Organ Company. The Positiv Organ was enlarged to make it a completely independent division and the Great division has been relocated in the north chancel chamber. The leather components of the entire instrument have been replaced mostly by newly-developed synthetics. The pipework in the Gallery and Celestial Organs has been cleaned and revoiced and new swell shades have been added to the Gallery Swell chamber and obstructions in front of the Gallery Great and Pedal divisions have been removed to permit better sound projection. The entire instrument has been tonally finished by Donald M. Gillett.

The complete organ now is comprised of 11 divisions, 163 stops, 225 ranks and 12,422 pipes, all controlled from the 5-manual console located on the south side of the chancel.