



PIPE ORGAN RE-DEDICATION RECITAL

FRIDAY, JANUARY 18, 2013
CLIFTON SPRINGS SANITARIUM CHAPEL
CLIFTON SPRINGS, NEW YORK

WILLIAM & CHARLES PILCHER CO. BROOKLYN, NY

The Wm. Pilcher Organ is a unique, surviving example of late 19th-century pipe organ building. Wm. & Chas. Pilcher Co. only made a few organs, and even fewer are still around today, which makes this one rather unique. Records indicate the organ was completed in 1901 by William and Charles Pilcher in Brooklyn, NY, for a small Lutheran church also in Brooklyn. Leaking water, soot, and decay rendered the organ unplayable by the 1950s, and the church building was sold in 1964 to a new congregation that did not use organs. By the time Clifton Springs Hospital became interested in the instrument, it had been silent for over half a century. Beginning in early 2012, Parsons Organ Builders removed the organ to their workshop and invested over 2000 hours carefully restoring each part of the organ using historical materials and techniques. Bent pipes were straightened, rotten leathers were replaced, and each of the mechanical parts were carefully restored and reassembled. After testing the organ in their shop, Parsons installed the restored organ in its new home at Clifton Springs Hospital just in time to celebrate the holidays.



We wish to thank Clifton Springs Hospital for selecting Parsons to participate in this very rewarding experience!

LOUIS COMFORT TIFFANY MOSAIC CIRCA 1898



The Louis Comfort Tiffany mosaic of The Last Supper on the south wall of the Chapel was shown to great acclaim at the Grafton Gallery in London (possibly in late 1898), the Paris Exposition of 1899 and once again at The Pan American Exhibition in Buffalo in May of 1901. It was in Buffalo that Mr. and Mrs. Henry Buck purchased the mosaic as a tribute to Dr. Henry Foster, founder of The Clifton Springs Sanitarium Company. It has been the focal point of the chapel for over 100 years. In 2011, local artisan John Lord was engaged to mitigate the affects that time, demolition and construction and general decline in use had on the Chapel's magnificent mosaic and stained glass windows.

ABOUT THE ORGANIST JONATHAN B. HALL

Jonathan B. Hall was born in Manhattan and grew up there and on Long Island. He lives in Rutherford, New Jersey. He studied at the University of Chicago as well as at Indiana University, earning degrees in English literature and music. His organ teachers have included David Schrader and Marilyn Keiser; his early piano studies were with Mrs. Grace Kromer of Port Washington, Long Island. Hall's doctoral project concerned the life of Calvin Hampton (1938-1984); the result has been his first book, "Calvin Hampton: A Musician Without Borders," published in 2010 by Wayne Leupold. In addition to his academic degrees, he is a Fellow of the American Guild of Organists and a Fellow of Trinity College, London.



Hall has served churches in the New York area as well as in the Midwest. At present, he is Music Director of Central Presbyterian Church of Montclair, New Jersey. He is also on the adjunct faculty of New York University, teaching music theory and music criticism. He is a frequent contributor to The American Organist and other journals.

As an organist, Jonathan Hall has concertized in the United States and abroad, in locales as far-flung and varied as Singapore and Siberia. He greatly enjoys communicating his passion for organ music with his recitals, which often feature spoken program notes. A recent program in Montclair, titled "Who Framed Bach's Toccata," explained the complex question of the authorship of the famous Toccata and Fugue in D Minor for a general audience. (The academic version of that argument is in the January 2013 Diapason.)

Hall also concertizes with Bill Powers, a classical saxophonist, as part of the Powers and Hall Duo.

Recital
Clifton Springs, NY
January 18, 2013
7:30 pm

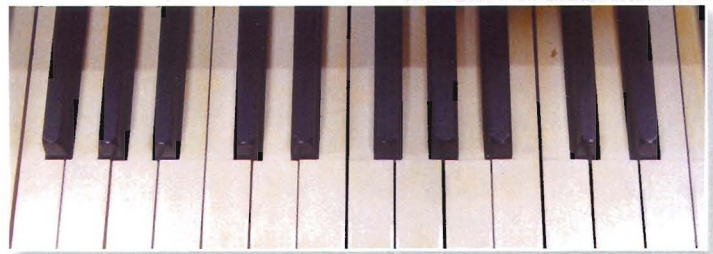
JONATHAN B. HALL, ORGANIST

<i>Three Pieces</i> (1960)	<i>Leo Sowerby</i>
Fugue	(1895-1968)
Interlude	
Toccata	
 <i>Chorale prelude on</i>	<i>Diederich Buxtehude</i>
Ach Herr, mich armen Sünder	(1637-1707)
 "Ubi caritas et amor..."	<i>Dom Paul Benoit, OSB</i>
"Isti sunt agni novelli..."	OSB (1893-1979)
 <i>24 Préludes Liturgiques</i>	<i>Gaston Litaize</i>
xix. Andantino	(1909-1991)
 <i>Symphony no. 3 in f-sharp minor, Opus 28</i>	<i>Louis Vierne</i>
iii. Adagio	(1870-1937)
 <i>Aria (alla Bach)</i>	<i>Sigfrid Karg-Elert</i>
<i>Sundown</i>	(1877-1933)
 <i>Petite pièce</i>	<i>Jehan Alain</i>
<i>Ballade en mode phrygien</i>	(1911-1940)
 <i>Four Dubious Conceits</i>	<i>Richard Purvis</i>
i. Green Boughs (cantilena)	(1913-1994)
ii. Les Petits Cloches	
iii. Nocturne (night in Monterey)	
iv. Marche Grotesque	
 <i>Fugue in b minor, BWV 544b</i>	<i>Johann Sebastian Bach</i>
	(1685-1750)
 <i>Joyful, Joyful, We Adore Thee</i>	<i>Ludwig van Beethoven</i>
	(1770-1827)

PLEASE JOIN US FOR REFRESHMENTS AFTER THE RECITAL

BEFORE & AFTER

When Parsons first encountered the historic William and Charles Pilcher organ in a small church in Brooklyn, NY, it was like exploring a long-abandoned Victorian house. The organ was completely original and intact, but the decay and damage were extensive. Our goal was to restore the organ as close to original as possible. This result is an authentic late 19th century-style American pipe organ which opens a window to the musical tastes of the time.



Specification

GREAT (61 notes)

- 8' Gamba (metal, lowest notes in outside towers)
- 8' Melodia (wood, 1-12 stopped, open from Tenor C, metal tuning flaps)
- 4' Principal (spotted metal, lowest zinc notes in center facade)
- 4' Flute d'Amour (wood with pierced stoppers; top octave metal)
- 2' Flageolet (spotted metal throughout)
- Great to Swell (sic)

SWELL (61 notes enclosed)

- 8' Gedackt (wood, stopped, top notes open metal)
- 8' Keraulophone (1-12 capped zinc, open from Tenor C, spotted metal from Tenor F)
- 4' Violin (spotted metal)

PEDAL (27 notes)

- 16' Bourdon
(wood, on chests along side walls of the case)
- Pedal to Swell (sic)
- Pedal to Great (sic)

2 MANUAL & PEDAL, 9 STOPS, 515 PIPES

- Bellows Signal (blower control)
- Pedal Check (disengages pedal from operation)
- Tremolo to Swell
- Balanced Swell Shoe (added 2012 - previously hitch-down pedal)
- Pitch: A=440 hz
- Temperament: Equal
- Wind Pressure: 2.8"



Program Speakers

Welcome	<i>Ethan Fogg</i>
A word on the Mosaic	<i>John R. Lord</i>
A word from the Organ Builder.....	<i>Richard B. Parsons</i>
A prayer of re-dedication	<i>Rev. Gail Conners</i>
A word from the organist	<i>Jonathan B. Hall</i>

Joyful, Joyful, We Adore Thee Henry J. Van Dyke

Joyful, joyful, we adore Thee, God of glory, Lord of love;
Hearts unfold like flow'rs before Thee, op'ning to the sun above.
Melt the clouds of sin and sadness; drive the dark of doubt away;
Giver of immortal gladness, fill us with the light of day!

All Thy works with joy surround Thee, earth and heav'n reflect Thy rays,
Stars and angels sing around Thee, center of unbroken praise.
Field and forest, vale and mountain, flow'ry meadow, flashing sea,
Singing bird and flowing fountain call us to rejoice in Thee.

Thou art giving and forgiving, ever blessing, ever blest,
Wellspring of the joy of living, ocean depth of happy rest!
Thou our Father, Christ our Brother, all who live in love are Thine;
Teach us how to love each other, lift us to the joy divine.

Mortals, join the happy chorus, which the morning stars began;
Father love is reigning o'er us, brother love binds man to man.
Ever singing, march we onward, victors in the midst of strife,
Joyful music leads us Sunward in the triumph song of life.