

**A HISTORY OF THE ORGANS  
OF  
SAINT PAUL'S EPISCOPAL CHURCH  
AUGUSTA, GEORGIA  
by  
Keith Shafer**

**THE THOMAS HALL ORGAN  
1822-1861**

The history of the organs of Saint Paul's Episcopal Church in Augusta, Georgia begins with the church's first organist, James Hewitt (1770-1827), a native of Great Britain who came to the United States in 1792, settling in New York City before moving to Boston in 1811, where he pursued a career as a composer, conductor, teacher, and briefly served as Organist of Trinity Church. Between 1820 and 1825 he traveled frequently and often spent time in Charleston, South Carolina and Augusta, where the following advertisement appeared frequently in the *Constitutionalist* newspaper:

J. Hewitt, Professor of Music from New York, respectfully acquaints the Ladies and Gentlemen of Augusta, that he intends giving lessons on the Piano Forte, Variations and Singing, with the proper method of accompanying the voice, also, on the Violin and Violincello. Terms made known by applying to him at the Eagle Tavern.

An account of Hewitt's travels in the south by Andrew Jackson Allen, a member of his touring party, relates that "Augusta was, in those days, in tolerable repute as a theatrical town. It had the advantage of Savannah, in one respect, for it possessed more wealth than that city, and beside, its white population was far more liberally inclined toward the muses than those of the Tybeeian metropolis..." It can be reasonably surmised that it was James Hewitt's influence which led Saint Paul's Church to purchase its first organ from the distinguished New York builder, Thomas Hall.

On Saturday, 2 March 1822, the following article appeared in *The Euterpeiad or, Musical Intellegencer and Ladies' Gazette*, a popular music magazine of the day which reprinted this account originally published in the Augusta newspaper:

A very beautiful Organ, built by Mr. Thomas Hall, of New York, and put up in St. Paul's Church of this city, by Mr. Henry Erben, who came on for the purpose, was yesterday completed, and answers our most sanguine expectation.

The case is of Mahogany, the ends solid and the front veneered, exhibiting some very fine specimens of wood.

We cannot give an adequate description of the front of the instrument; it is neither strictly gothic or modern, and yet partakes of both, exhibiting a happy and varied display of fancy. The centre piece is *unique*

and very tasty; at each end is a cluster of pipes, resting upon a semicircular tower, and surmounted with a corresponding cap; the front pipes are very numerous and richly gilt, relieved by crimson silk.

The Organ consists of two sets of keys throughout, and sixteen stops. In the grand Organ are the two diapasons, principal, night horn, twelfth, fifteenth, sesquialtra of three ranks, cornet of five ranks, and trumpet. In the swell and choir organ, which are united by one set of keys, are seven stops, viz. stopped diapason, principal, dulciana, flute, cornet of three ranks to G below, fifteenth and hautboy. The night horn is a stop but little known in this country, and the origin of its name is entirely forgotten even in Germany, where it probably originated; it being one of the stops in the great organ at Harlaem (sic). It ought with propriety, be called an open flute, which instrument it more nearly resembles than any other, possessing all its sweetness (sic) and melody, with power equal to merit a distinguished place in the grand organ. The whole instrument is fifteen feet six inches high, ten feet eight inches long in front, and six feet wide from front to rear, and makes a grand and imposing appearance (sic). Mr. Hewitt, late of New York, one of the most scientific musicians in the United States, is appointed organist.

Because the Vestry minutes from 1820 through early June 1855 were burned in the 1916 fire which destroyed much of downtown Augusta, no church records exist to tell us anything further about the first organ during that time. The Vestry minutes extant from 16 June 1855, however, report that on 5 April 1858 *"The Secretary was authorized to have the Organ repaired and tuned, and to make such an arrangement for keeping it in repair and tune for the future as in his judgement will be best for the preservation of the Organ and the interests of all concerned."* Six months later, the records indicate that Mrs. Louisa V. Marshall, Organist of Saint Paul's Church from 1838-1858, addressed a communication to the Vestry regarding the condition of the organ, and that her letter *"was read and ordered to lie upon the table."*

Thereafter, nothing is mentioned regarding the Hall organ until the *Augusta Daily Constitutional* newspaper's 16 March 1861 edition: "For Sale. The Organ formerly in St. Paul's Church, Augusta, will be sold at a bargain, if applied for immediately. It contains two rows of Keys, and 18 Stops. Apply at Geo. A. Oates' Music Store." The advertisement lists the number of stops as 18 rather than the 16 which are described in the 1822 article in *The Euterpeiad* which may indicate that either two stops were added later in order to provide a rudimentary Pedal division or, more likely, that someone incorrectly counted stop knobs. Regardless, no one took advantage of the "bargain," and the 29 March 1861 Vestry minutes report *"that the Secretary be instructed to pay Messrs. Jardine & Son the sum of Sixty Dollars to pay the freight of the old organ to New York."* Its fate after arriving at the Jardine shop in New York is unknown.

## **THE JARDINE ORGAN 1861-1892**

In April 1860 the Vestry records state that *"Mr. Carmichael moved that a committee of four be appointed to solicit (sic) and obtain subscriptions of the congregation in the amount of three thousand dollars to pay off the long-standing debt of the church, and to purchase a new organ, which was unanimously passed...A report was heard from the committee on subscriptions for the Organ and said committee were instructed to proceed in obtaining specifications for an Organ; and*

*to place the matter in such position that the vestry might make their selection and order the Organ at an early day." By June, plans were well underway for an organ to be built by the distinguished New York firm of George Jardine & Son. Because the new instrument would be larger than its predecessor it was necessary to extend the gallery and reinforce its support. Iron pillars would replace "the present wooden ones." Construction in the church was estimated to take "some two months" and the 28 June Vestry minutes state that "Whereas it may be necessary to close the Church from time to time in the latter part of the summer and early fall for the purpose of extending the Gallery and taking down the old and putting up the new Organ and believing a few months recreation would be beneficial to our revered pastor, Therefore resolved that the Wardens and Vestry of this Church grant leave of absence to the Rector from the first of August to about the 20th of October and that his salary shall continue during his absence."*

By the end of January 1861, the cold winds of the approaching Civil War were being felt in the relationship between Saint Paul's Church and the New York organbuilder, Mr. Jardine, who had expressed concern about being paid for the instrument being built in his factory. Having suggested that the church guarantee payment for the organ "*By either depositing the amount in New York or getting some responsible party in New York to give such a guarantee,*" the Vestry's sense of Southern honor was injured. The following resolutions were passed at the 31 January meeting:

*Resolved, That the proposition contained in said letters to guarantee the payment for the organ "by either depositing the amount in New York or getting some responsible party in New York to give such a guarantee" is hereby preemptorially rejected. Resolved further, That the State of Georgia having with promptness, cheerfulness and almost unanimity, formally adopted, present inconveniences and all possible further disasters in placing Herself in a state of virtual revolution for the sole purpose of securing her political and civil rights, prospectively threatened with violation, She not being under the pressure of external violence nor under fear thereof it is hereby suggested to Messrs. Geo. Jardine & Son that they may find in the high character of the people of Georgia for principles illustrated by Her recent Ordinance of Secession, the assurance that the Wardens & Vestry of St. Paul's Church Augusta, Georgia (The Parish being a part of the Protestant Episcopal Church in the late United States, and its Wardens & Vestrymen being citizens of Said State of Georgia) may safely be trusted faithfully to fulfill their contract with Messrs. Geo. Jardine & Son according to the letter and spirit, there of Resolved - that the Secretary communicate these resolutions to Messrs. Geo. Jardine & Son.*

The business of a Southern parish purchasing an organ from a Yankee builder, the shipping of the instrument by rail from New York to Augusta and its installation in the months prior to the outbreak of the Civil War seems to have happened with some ease, the issue of payment notwithstanding. Just two months later at the end of March, the new organ having been installed in the church, "*Mr. Newby moved that Messrs. Ferry, Carmichael and Force be appointed a committee to purchase and present to Mr. Edward Jardine on behalf of the Wardens and Vestry, a testimonial of their high regard for his kindness and courtesy during his stay with us.*"

Numerous articles appear in *The Augusta Chronicle-Sentinel* during this time, which provide everything but the specifications of the new organ. On 10 March 1861 the paper reports that there will be "no service in this Church today, in consequence of the Organ being in process of

erection." Three days later, an article in the 13 March edition under the headline, "NEW ORGAN FOR ST. PAUL'S CHURCH," reads:

A few days since we visited St. Paul's Church, on Reynolds street, and through the courtesy of Mr. Edw. G. Jardine, of the firm of JARDINE & SON, New York, were shown the various parts of the new Organ, now being erected in that edifice under his personal supervision. This instrument will, when finished, be one of the largest in the State; and as a matter of general interest, we append a description of it:

It contains two ranks of keys, two octaves of pedals and twenty-eight stops, all of the largest calibre, and (illegible) running through; hence it is actually larger than many organs of a greater show of stops, which consist merely of half-stops, or small ineffective ones. There is one very fine feature to this new Organ, and that is a Double Diapason, extending down to the deep 16 feet CCC, giving a grandeur to the whole, the peculiar characteristic of the celebrated Organs of Europe. The Diapasons fully sustain the reputation of Jardine's well known Diapasons, being rich, sonorous and full, forming a firm foundation for the superstructure of brilliant chorus stops that is built upon them. The variety of solo stops, many of them newly introduced by its builder, render it capable of fine musical effects. The Action is a beautiful piece of mechanism, and reflects greatly on its constructors for its simplicity and accuracy.

The case is of admirable design, of the Doric order, and harmonizes with the edifice. It is built of black walnut, tastefully contrasted with ash - the design being from the pencil of George Jardine. It was very much admired in New York, and pronounced a complete success. On its completion, which will be in about two weeks, it will be publicly exhibited.

On 27 March 1861 the *Chronicle-Sentinel* reported "The new organ in St. Paul's Episcopal Church will be tested publicly, we understand, on Tuesday next. It has already been performed upon, during Church service, and has given satisfaction." In the paper's 2 April edition the following appears under the headline, "NEW ORGAN":

We have been requested to state that there will be a trial of the new organ at St. Paul's Episcopal church, this evening, (Tuesday,) at half-past seven o'clock. The public are respectfully invited to attend, and this invitation is particularly extended to musical amateurs. No charge will be made. Our music-loving citizens will, of course, avail themselves of this courtesy and kindness, to listen to this new and sweet-toned instrument.

On the following day, 3 April 1861, another article appears under this headline: "THE NEW ORGAN AT ST. PAUL'S CHURCH":

Notwithstanding the inclemency of the weather yesterday evening, quite a large number of ladies and gentlemen were present at St. Paul's Episcopal Church to listen to the performances on the new and powerful organ just put up in that Church. The organ is from the manufactory of Messrs. JARDINE & SONS, of

New York, and is a very powerful but sweet toned instrument, and gave general satisfaction to all who had the pleasure of listening to its performance.

On 5 April 1861 the *Augusta Chronicle-Sentinel* printed a long article, its last coverage of the events surrounding the installation of the new organ. Under the headline "THE NEW ORGAN IN ST. PAUL'S CHURCH - PLEASANT INCIDENT" this appears:

A critical description of the new organ built by Messrs. JARDINE & SON, New York, and just put up in St. Paul's Church under the direct superintendance of Mr. Edward G. Jardine, has already appeared in this journal. On Tuesday evening last, there was a public exhibition of its merits, quite a number of citizens being present, notwithstanding the forbidding state of the weather. It is a magnificent instrument in all its parts; the mechanism is perfect, and the power and sweetness of its tone worthy of the highest praise. There is something inexpressibly sublime and grand in the music of such an instrument, when its various harmonies are brought out by the master's touch. Those fine old anthems and choruses, and some of the productions of the modern school, can in no way be rendered so effective as by the organ. While listening to the inspiring sounds of this noble instrument the other evening, we were reminded of a beautiful description of organ music in a cathedral, by LOWELL in his "Legend of Brittany." We wish our readers to share with us the pleasure of perusing it:

Then swelled the organ; up through choir and nave  
The music trembled with an inward thrill  
Of bliss at its own grandeur; wave on wave,  
Its flood of mellow thunder rose, until  
The hushed air shivered with the throb it gave,  
Then, poising for a moment, it stood still,  
And sank and rose again, to burst in spray  
That wandered into silence far away.

Like to a mighty heart the music seemed,  
That yearns with melodies it cannot speak,  
Until, in grand despair of what it dreamed,  
In the agony of effort it doth break,  
Yet triumphs breaking; on it rushed and stream'd  
And wantoned in its might, as when a lake,  
Long pent among the mountains, bursts its walls,  
And in one crowding gush leaps forth and falls.

Deeper and deeper shudders shook the air,  
As the huge base (sic) kept gathering heavily,  
Like thunder when it rouses in its lair,  
And with its hoarse growl shakes the low-hung sky,  
It grew up like a darkness everywhere,  
Filling the vast cathedral.

Mr. Jardine, Mr. W.H. Cutler, organist of the Church of the Atonement, and Mr. Hallam, a professional gentleman from a neighboring city, delighted the audience by the music they gave - the selections being a good test of the organ's capabilities for every variety of melody. We congratulate the church and congregation on the fortunate possession of such an excellent auxiliary to the service as the new organ will prove.

Yesterday afternoon, there was another exhibition of the new instrument, to a select party of citizens, some of whom were not able to be present on Tuesday evening. Mr. Jardine made some excellent selections, which were executed in the most artistic style, and of course to the general admiration. Connected with this occasion was a very pleasant incident, which is worthy of record. Mr. Jardine has made hosts of friends during his sojourn, not the least ardent of whom are the members of St. Paul's. Of the latter, the Wardens and Vestrymen, to testify their appreciation of his private worth and professional abilities, yesterday presented him with an elegant solid silver goblet and salver. The presentation was made in behalf of the donors by a young lady, (whose name we are not at liberty to publish,) in a brief address, fraught with beautiful sentiments. Mr. Jardine was taken by surprise, and surrendered at discretion. His response was exceedingly happy, although short - in which he remarked that he would express his thanks in music - accordingly, he performed a fine piece upon the organ, as a fitting conclusion to the interesting ceremonies.

The goblet has upon one side this inscription: "Edward G. Jardine, from the Wardens and Vestrymen of St. Paul's Church, Augusta, Ga." Upon the opposite side was the date of the passage of the resolution to make this presentation - "March 29th, 1861."

Few references to the organ in the Vestry minutes appear in the ensuing years. In April 1870 *"it was moved that the Secretary be authorized to pay the organ blower \$3 per month."* In February 1873 *"A proposition from Mr. R.M. Hooper to repair and tune the church organ was submitted to the meeting when after some discussion the Committee on Music was instructed to employ him to tune and put the organ in complete order on the terms proposed viz for seventy five dollars."* Thereafter, no references occur in the minutes until fifteen years later. At the Vestry meeting held on 8 March 1888 a resolution was unanimously adopted authorizing the borrowing of \$5,000 to pay the bills for *"an extension of the Church and Sunday School room, putting in of a steam heater, new lighting fixtures, removal and renovation of the organ and other improvements..."* At the next meeting on 31 March 1888 another resolution was passed which states that *"the Finance Committee were unable to raise money...without additional security"* and reference to the organ is omitted from the list of work to be done. Confusing the time line of events is a front-page article which had appeared two months earlier in the *Augusta Chronicle* on Sunday, 29 January 1888 which reported that *"the artistic interior decorations about completed"* included *"heating apparatus, upholstered pews, and new carpeting."* The article makes no mention of the organ but does state that *"the walls and whole interior of the church are yet to be painted."* Apparently the work was carried out before sufficient funds were in hand to pay the final bill. Perhaps the cost of the *"removal and renovation of the organ"* exceeded the parish's financial means because no further mention of the organ is made for the next four years.

## **THE FARRAND & VOTEY ORGAN**

**1893-1916**

In late November 1891 the Rector, the Reverend Chauncey C. Williams, was issued a call to be Rector of Saint John's Episcopal Church in Detroit, a parish which had just moved its 1861 E. & G.G. Hook organ, Opus 300, from the rear gallery of the church to the chancel and had it rebuilt by Hook & Hastings of Boston. The Reverend Williams visited Detroit and subsequently declined the call. But perhaps his knowledge of what had been done there with the organ gave him ideas which he took back with him to Augusta.

At the 5 December 1892 Vestry meeting, *"The Rector stated that he has called the meeting to take action in regard to rearranging & repairing the organ. Mr. Elliott was called in to explain the different system...a committee of three consisting of Davidson, Miller & Platt were appointed to investigate the matter fully, empowered to act, to make the necessary changes at a cost of not over \$2,000..."*

The "Mr. Elliott" referred to in the minutes was an employee of the Farrand & Votey Organ Company of Detroit, then working in Augusta installing a new organ for the First Presbyterian Church on Telfair Street. Farrand & Votey was one of the finest American organbuilders of the time and had just purchased the Roosevelt Organ Works, a development which would bring it to the forefront of American organbuilding.

The first public mention of the results from the December Vestry meeting is made in the 17 December 1892 edition of the *Augusta Chronicle*. Headlined "ANOTHER ORGAN," with sub-headings "St. Paul's Musical Instrument to be Extensively Repaired. To Be Made Practically New. Electric Action. Three Thousand Dollars Appropriated for the Work," the article reports a contract being "mailed to Detroit last night." It states:

The organ which will be improved, though a large and very fine one, is thirty-one years old and needs bringing down to date. It was built by Jardine of New York, a celebrated organ maker at the time of its construction. The repairing and overhauling will be done by Messrs. Farrand & Votey of Detroit, who hold the position of being the finest organ makers in the United States. The old St. Paul's organ is heavy and cumbrous in action, this being the old-style track (sic) action. The action will be made electric. The keys will be as light and easy to touch as those of a piano, and the entire action of the instrument will go ahead without a sound from the mechanical or frame parts. Professor Harris, organist and choirmaster of St. Paul's, is delighted with the work of the committee. Professor Harris is an enthusiastic, devoted and skilled musician. He says that his organ after repairs will be a thing of life, susceptible to the slightest touch, and obedient to the will and every impulse. It will be many many times better than it is at present; in other words it will be in all respects equal to a new organ. All the modern improvements will be introduced.

The keyboard will not front as at present, but will be reversed. It will open upon the chancel, where the new choir will sing. The old choir place will be abolished. A new walnut case will be built. The pipes, at present visible, will be closed behind scroll work.

When Professor Harris came to St. Paul's several months ago, the organ committee told him to prepare specifications of everything that he wished to have done about the organ. The result is the yesterday's action of the committee. The plans for the improvement were drawn by Prof. Harris himself. The work will be begun as soon as possible, probably early in January. It will be finished by the middle or last of February.

The same article refers to the church's new "choir of men and boys" which would replace the quartette choir which had sung from the rear gallery, hidden behind a curtain, for many years. Obviously the Oxford Movement had reached Augusta through the influence of the Rector, the Reverend Chauncey Williams. Under his leadership a new Chancel was constructed, possessing divided choir stalls in the English tradition of Cantoris and Decani, and Professor William F. Harris was brought from New York to institute the radical changes in the music program. An article in the 2 April 1892 edition of the *Augusta Chronicle* reports:

St. Paul's has undergone extensive improvements during the past year in a number of different ways...Recent improvements have been the revision of the Chancel, which was described on last Sunday in the Chronicle...The Chancel has been fitted with choir seats...The character of the choir in St. Paul's has been changed, and this morning will usher in the innovation of the Vested Choir - the first Vested Choir ever had in Augusta, which choir promises to be one of the finest church choirs in the country. There are only two others in Georgia, and such choirs are very rare in the south...The choir consists of fifty men and boys about evenly divided. It will render henceforth for St. Paul's regular cathedral music, such as is sung in all the cathedrals of England.

A newspaper article dated 2 March 1893 reports that "the new parts to the St. Paul's Church organ have been shipped from the organ factory at Detroit and are on their way to Augusta. They will arrive in a few days and will be immediately put in place. The organ will be completely overhauled, as before stated in the Chronicle, and made as good as new. It will be bought (sic) strictly down to date with all the latest improvements and be fitted with recently improved electric action."

The action being referred to involved Farrand & Votey's efforts to perfect the new electric actions which were replacing the mechanical actions of organs such as the Jardine at Saint Paul's Church. Edwin Votey and William Wood, whose father's organ company was purchased by Farrand & Votey in 1889, developed a pneumatic chest-action in 1891, an action which they improved and patented the following year. Problems with the action of the Farrand & Votey organ in Saint Paul's may have developed soon after the installation. The Vestry minutes of 29 August 1893 refer to a consideration of "*a proposal for the further improvement of the Organ at a cost of \$1,330. Mr. Votey was invited to explain the improvement proposal. After a free discussion, Dr. Ford moved that at present it was inexpedient to make the change...*" What was "the change" and was it "inexpedient" due to lack of money? Was the new electric action giving trouble? On 30 April 1894 "*A called meeting of the Vestry was held at the office of Mr. W.T. Davidson...The Rector stated that the object of the meeting was to hear a report from the Organ Committee & a proposition for the Farrand & Votey Organ Co. Mr. Davidson read a proposition for them to put the organ in thorough condition for a further expenditure of \$1,500. After a full discussion, the matter was referred to the Organ Committee to examine into the contract and report...*" On 1 October 1894 at a called meeting, "*Mr. Crane stated that he called the meeting for the purpose of raising \$100 to pay Mr. Douglass of the Farrand & Votey Organ Co. & Mr. Miller & Mr. Davidson agreed to loan \$50 each, which was accepted.*" Other references in the church records make clear that the parish's finances were strained. On 24 October the Rector was "*respectfully requested to explain the situation...and request the congregation to respond to the appeal that will be made to them personally by the committee of the Vestry.*" On 3 December 1894 "*the Organ Committee & Mr. Davidson ask that Mr. Douglass from the Farrand & Votey Organ Co. be paid \$200...*" and the Finance Committee was authorized to raise that amount." Obviously the expenditures for the remodeling of the Chancel, the new choir of men and boys, and the organ had produced a situation in which unforeseen problems were causing members of the Vestry to loan the church money. On 21 June 1895 the Vestry met once again

*to hear a statement from Mr. Wood, the representative of the Farrand & Votey Organ Co., in regard to the Organ. Mr. Wood was invited to be present; he went over all the difficulties & proposed that, while here, he would put in satisfactory condition the organ & upon doing so, the Vestry would pay him the \$900 due on the original contract & also give them a note for \$1,000 for additional work, payable after 6 months. A full & free discussion was had when it was understood, that Mr. Wood would proceed at once to remedy all defects in the Organ & would notify the Vestry it was ready for acceptance, if after being tested by experts, it was pronounced satisfactory. The Vestry would pay Farrand & Votey Organ Co. the balance due on the original contract, either in cash or 6 months note with interest at 7%.*

Four days later, on 25 June 1895, *"The resignation of W.F. Harris as organist, was read & accepted to take effect Oct 9 next & a vacation was granted him from Sept 2."* No explanation of Mr. Harris's resignation appears in the minutes of this called meeting. Further matters regarding the organ involved the Vestry at a meeting on 1 July: *"Mr. Wood of the Farrand & Votey Organ Co. submitted a report on the condition of the organ, also suggesting certain improvements & additions to the same & asking for the acceptance of the work done by them."* The Vestry then passed the following resolution:

*That Mr. Wood, the agent of the Farrand & Votey Organ Co. be informed that the Vestry of St. Paul's Church will accept or decline the organ within 30 days from June 29 & bind themselves, if accepted, to pay to the Farrand & Votey Organ Co. the balance now due them in the contract \$743 either in Cash or note payable one year from date, June 29, bearing interest at 7% & that a copy of this resolution be furnished to Mr. Wood.*

Just two weeks later, on 17 July 1895, *"Mr. Harris submitted a verbal report of the condition of the organ, noting a number of defects & was asked to make another examination & submit his report in writing to the Committee."* Reference is also made during this meeting to *"Mr. Solomon, applicant for the post of Organist & Choirmaster,"* who was also *"invited to play on the organ."* Twelve days later, on 29 July, a called meeting was held *"to decide as to accepting the organ."* Attached to the minutes is a faded, typewritten letter to Farrand & Votey signed by Mr. Davidson, the Chairman of the Music Committee. Much of the letter is illegible, but the following is clear:

*Mr. Harris, the organist, says there are a number of the notes that do not respond as promptly as they should, and do not shut off promptly as they ought, and Mr. Solomons, our prospective new organist, says the same. This, however, may remedy itself. I am glad to say that the organ has given much better satisfaction since Mr. Wood worked upon it, and the indications would point to acceptance on August 18th, and a final closing of the matter...*

As promised, the Vestry met on 18 August 1895 and adopted the following resolution:

*That while the organ has not so far proved entirely satisfactory, but believing that the Farrand & Votey Organ Co. will do their best to remedy any defects, as they may appear, that the Church do now accept the Organ & the Treasurer is directed to remit to said company the balance \$(amount blank) done upon the same. Further resolved, that the Church borrow from W.T. Davidson, attorney, the sum of \$1,000 for one year, interest at 7%, payable quarterly...That the Church have put in by the Farrand & Votey Organ Co. the hand blowing attachments for the organ & 2 electric lights on the console as proposed by Mr. Wood of said Co., the same not to cost exceeding \$75 & provided also that said Co. will have Mr. Wood come out by Oct 15 & put in said attachment & readjust the organ as proposed by him.*

The final reference in the Vestry minutes to matters regarding the organ during this time occurs in the 11 January 1896 minutes: *"After a discussion on the motor to be used for the organ, it was decided to discontinue the Electric motor & the Organ Committee was requested to examine into the cost of water with power to act. In the meantime, hand power will be used."* A financial report dated 9 November 1896 shows a debit of \$150 for a *"water motor for organ."*

Three years pass before the next reference to the organ. In 1897 the Farrand & Votey Organ Company had been dissolved with Edwin Votey continuing in business as the Votey Organ Company and William Farrand producing reed organs under his own name. The Vestry minutes for 4 December 1899 indicate more trouble with the organ: *"Mr. Davidson stated that he has written to the Votey Organ Company as to repairing the organ & had received an unsatisfactory reply...the Music Committee was asked to see Mr. Moore & get from him an electrician to examine the organ & if possible to make the necessary repairs, if only temporary - the matter of further correspondence with the organ company to be taken up hereafter, if necessary."* The electrician must have made successful repairs as no further mention of the organ is made until 1 December 1902 when the following appears in the Vestry book: *"A general discussion as to the organ & it was decided that Mr. Clark be written to & if possible get him to come & make the necessary repairs."* No further information appears regarding the organ for two years. Then, on 28 September 1904 *"A called meeting...for the purpose of taking action in regard to the Organ which the Organist reported to be in a very bad condition...Mr. Crane was requested to see Mr. Edenfield & get him to examine the organ & if possible get him to work on it; if he could not then to communicate with Mr. (illegible) of Columbia & employ him, if suitable arrangements could be made with him."* Once again, no information as to what transpired is reported and the church's financial statement of November 1904 fails to indicate any identified expenditure for organ repairs. The 1905 Treasurer's report reveals that \$93.48 was spent for *"organ repairs & motor"* and in April 1906 *"a request was made to the Vestry to look into the feasibility of introducing Electric Lights in the Chancel,"* indicating ongoing interest in improvements to the sanctuary.

The organ must have been in poor condition by this time because the next month the Rector convened the Vestry *"to confer as to the advisability of sending Mr. Crosley (the Organist) to New York to examine and report upon an organ that had been placed under offer at a low figure and that report had been made on it by a friend of Mr. Crosley...it was directed that Mr. Crosley be sent to NY to report & that \$115 be appropriated to pay his expenses..."* On 24 May the Vestry minutes record *"that Mr. Crosley had returned from New York and found that the organ could not be placed in the space allowed in the church, except at an expense too great to make it advisable to purchase it. The matter of getting an expert from NY to see which alterations can be made in our organ was discussed but no definite action taken."*

On 8 August 1906 the Rector reported to the Vestry *"that Mr. Crosley had been in correspondence with Charles Maier of NY about the organ & that he had stated his willingness to come out & examine the organ & make an estimate as to what it would take to put the organ in perfect condition provided his expenses were paid. The members present made up the amount of \$70 & he was authorized to come out."*

Two weeks later *"The Rector submitted an estimate & contract with Charles Maier of NY...the organ at a price of \$1,750 + board of 2 men while here, which was accepted. As there was \$1,200 in hand which can be used for this purpose, it was thought the balance \$600 could be raised by conscription & measures were adopted to put this into effect & report the result at the 27th."*

On 22 October 1906 the parish's Rector of twenty-nine years, Mr. Williams, resigned, and no further reports regarding the work to be done on the organ by Charles Maier, the New York organbuilder, appear until 11 March 1907. By that time the new Rector, the Reverend George Sherwood Whitney, had taken up his post and he reported to the Vestry *"that there were a number of applications for the old console*

*from the organ & as it was of no special value, it was donated to Mr. Carr. On motion of Mr. Day the organ was accepted & bill referred to the Wardens with power to act on same."*

No description of the work done on the organ by Charles Maier is available but obviously he replaced the console and probably built a new facade. The newspaper article from 17 December 1892 stated "The pipes, at present visible, will be closed behind scroll work." A photograph of the chancel made in 1906, however, reveals pipe facades facing into both nave and chancel. That a photograph was taken at this time may indicate a change in the appearance of the chancel and certainly the amount of money paid to Mr. Maier indicates significant work. Interestingly, a newspaper article in the 9 October 1906 edition of the *Augusta Chronicle* reveals that the Farrand & Votey organ at the First Presbyterian Church was also being rebuilt. This organ was installed at the same time as the Saint Paul's instrument in 1892. The Presbyterian organ required only \$400 however, indicating that far less work was performed on that organ than what must have been required at Saint Paul's. Mr. Maier's efforts were apparently successful as the Vestry records make no further mention of trouble with the organ and it perished in the tragic fire of 22 March 1916 which burned the church and Parish House, totally destroying both structures.

### **THE PILCHER ORGAN 1918-1966**

Four months after the fire, this exchange of letters occurred:

July 16th, 1917

Rev. Dr. Young,  
Thomson, Ga.

Dear Sir:

Our mutual friend, Mr. Hoyt Ware, has given us your name as a pipe organ expert. St. Paul's Church is about to make contract for a large organ, and I write to ask if you will come to Augusta at an early date on telegraph advice from us as to just when, and give to our wardens and vestrymen your advice regarding the details of this contract. Of course, we expect to pay your expenses, etc., whatever is right. At the writing, I do not know the exact day, but presume it will be within the next few days, and we could wire you the exact time.

Awaiting your reply, I am,  
Yours very truly,

F.F. Powers  
Secretary-Treasurer  
St. Paul's Church

W.H. YOUNG  
Mechanical Expert,  
Thomson, Ga.

July 17-17

Dear Brother Powers,

I am just recovering from a prolonged illness & my first impulse was to refuse your request. But I love the organ so much, and churches are deceived so frequently, that I have concluded to accept.

I can come any day excepting Wednesday, but might even come then if allowed to return in the 7 p.m. train. I have recently done the same for the Woodlawn ME Church which thanked me after the organ was in. Also several churches in Atlanta have used me & thanked me, such as Park St. M.E., Decatur M.E., etc.

My regular fee is \$25, and I pay expenses.

Yours truly,

W.H. Young

The Vestry records shed no light on any of the transactions involving the organ and no records exist regarding the Reverend Dr. Young's consultancy. The Vestry minutes for 5 October 1917 contain only one reference: *"The organ matter was left to Mr. Miller to handle."* (W.K. Miller was the Senior Warden).

On 20 January 1918 the Vestry learns from the Rector that *"The organ has been contracted for at some \$6,500 and money for final payment is in hand."* Interestingly, the factory records of the company which would build the new organ, Henry Pilcher's Sons, Incorporated, of Louisville, Kentucky, reveal that Opus 968, completed in March 1918 was sold for \$5,500. Further, pipework for the third manual, the Choir, was not provided until 1955, when a local organbuilder, J.E. Black, completed changes and additions to the original organ as a memorial to Bernard Carpenter, Organist and Choirmaster of the church from 1931-1953. Notes in the archives from the period following the 1916 fire reveal that Saint Paul's Church carried insufficient insurance. Perhaps the final payment was used for other, equally pressing needs and therefore the organ could not be completed as planned. The following specification appears in the Pilcher records:

St. Paul's Ep. Church - Augusta, Ga.  
Electro-Pneumatic

| Pedal Organ |                        |       |          |
|-------------|------------------------|-------|----------|
| 1.          | 16' Sub Bass           | Wood  | 44 Pipes |
| 2.          | 16' Bourdon (from #10) | "     | 32 "     |
| 3.          | 8' Flute (from #1)     | "     | 32 "     |
| Great Organ |                        |       |          |
| 4.          | 8' 1st Open Diapason   | Metal | 73 Pipes |
| 5.          | 8' 2nd Open Diapason   | "     | 73 "     |
| 6.          | 8' Gamba               | "     | 73 "     |
| 7.          | 8' Gross Flute         | "     | 73 "     |
| 8.          | 8' Dulciana            | "     | 73 "     |
| 9.          | 4' Octave              | "     | 73 "     |
| Swell Organ |                        |       |          |
| 10.         | 16' Bourdon            | Wood  | 73 Pipes |
| 11.         | 8' Open Diapason       | Metal | 73 "     |
| 12.         | 8' Aeoline             | "     | 73 "     |
| 13.         | 8' Salicional          | "     | 73 "     |
| 14.         | 8' Vox Celeste         | "     | 61 "     |
| 15.         | 8' Stopped Diapason    | Wood  | 73 "     |
| 16.         | 4' Flute Harmonic      | Metal | 73 "     |

|   |                    |              |      |
|---|--------------------|--------------|------|
| 17.   | 8' Oboe            | Reed         | 73 " |
| 18.   | 8' Vox Humana      | Reed         | 73 " |
| <b>Choir Organ (Enclosed in separate Swell Box)</b> |                    |              |      |
| 19.   | 8' Violin Diapason | Metal        | 73 " |
| 20.   | 8' Dolcissimo      | "            | 73 " |
| 21.   | 8' Concert Flute   | Wood         | 73 " |
| 22.   | 4' Flute d'Amour   | Wood & Metal | 73 " |
| 23.   | 8' Clarinet        | Reed         | 73 " |

#### Couplers

|     |                       |                           |
|-----|-----------------------|---------------------------|
| 24. | Swell to Great Sub.   | 33. Swell to Choir Unison |
| 25. | Swell to Great Unison | 34. Swell to Choir Super  |
| 26. | Swell to Great Super  | 35. Swell to Choir Sub.   |
| 27. | Choir to Great Sub.   | 36. Choir Super on itself |
| 28. | Choir to Great Unison | 37. Choir Sub on itself   |
| 29. | Choir to Great Super  | 38. Great to Pedal Unison |
| 30. | Swell Sub on itself   | 39. Swell to Pedal Unison |
| 31. | Swell Super on itself | 40. Choir to Pedal Unison |
| 32. | Pedal to Pedal Super  | 41. Great Super on itself |
|     |                       | 42. Swell to Pedal Super  |

#### Accessories

|     |                  |                             |
|-----|------------------|-----------------------------|
| 43. | Tremolo to Swell | 46. Crescendo Indicator     |
| 44. | Tremolo to Choir | 47. Swell Unison Separation |
| 45. | Wind Indicator   | 48. Choir Unison Separation |

49. Organist's Bench

#### Adjustable Combination Movements (Pistons)

|     |                                   |
|-----|-----------------------------------|
| 50. | (1) For Great + Pedal Organ Stops |
| 51. | (2) " " " " "                     |
| 52. | (3) " " " " "                     |
| 53. | (1) For Swell + Pedal Organ Stops |
| 54. | (2) " " " " "                     |
| 55. | (3) " " " " "                     |
| 56. | (4) " " " " "                     |
| 57. | (1) For Choir + Pedal Organ Stops |
| 58. | (2) " " " " "                     |

#### Pedal Movements

|     |                                |
|-----|--------------------------------|
| 59. | Great to Pedal Reversible      |
| 60. | All Couplers on                |
| 61. | Unison Couplers on, others off |
| 62. | Balanced Swell Pedal           |
| 63. | Balanced Crescendo Pedal       |
| 64. | Balanced Choir Pedal           |
| 65. | Sforzando Pedal (full Organ)   |

**Electric Outfit (console detached) \$5500.00**

The Pilcher organ, with its abundance of 8' stops, no mutations or mixtures and lack of reeds, was a radical departure from the church's previous instruments. It was, unfortunately, typical of many organs being built during this time but was at least provided with 73 note chests, enabling the proper use of the super couplers which would have been the player's only hope of obtaining any brilliance. The lack of references to the organ in the Vestry records during the next twenty-five years indicate a lack of major repairs, a situation which would change dramatically a few decades later. On 2 October 1944 the Vestry minutes state:

*Mr. Carpenter reported that he had collected thru the years an amount of \$1,050 donated for purpose of completing third manual in organ and this amount was not sufficient for this purpose and requested that Vestry vote him authority to divert this fund and use same to install harp tube and chimes in organ, tune and install expression stops and stated that all of these improvements and changes could be made at a total expenditure of \$1,050. Motion was offered...that permission be given Mr. Carpenter to use funds mentioned in this manner and that thanks of Vestry and Men's Council be expressed him for his interest and effort.*

In addition to his duties at Saint Paul's Church, Mr. Carpenter was the Organist at the Imperial Theatre in downtown Augusta and this may account for his interest in adding the percussion stops to the Saint Paul's organ. Later that month it was necessary to convene the Vestry

*for purpose of considering certain architectural changes in pipe spaces in Church necessary in connection with putting organ under expression...work contemplated the removal of pipes and enclosing in an expression box then installing wire mesh grill (sic) and curtain in front of organ to fill spaces created after removal of pipes...Mr. J.E. Black representing Organ Company advised against installing dummy pipes in front of organ as it would interfere (sic) with tone of organ and recommended that ornamental wood grill (sic) be installed to give the desired architectural effect. After considerable discussion...motion was offered... that recommendation of Mr. Black be adopted and that designs of grill (sic) be obtained from some manufacturer of same and submitted to Vestry for approval - it being suggested that work on organ could be completed and grill (sic) installed at a later date.*

By 5 March 1945 this "grill" had still not been obtained and the Music Committee was "authorized to buy and install curtains" while the search for suitable grilles continued. Two years later this subject was still occupying the Vestry. Edmund Kuhlke, a local architect and Vestryman who would later play a similar role in the facade discussions relating to the 1966 Casavant organ, became involved in the project as did a parishioner who wished to donate the grilles as a memorial, then changed her mind, then finally agreed, three years having passed. At the 2 August 1948 Vestry meeting the memorial "organ screens" were finally accepted.

In the summer of 1953 Bernard Carpenter died after a long illness. On 9 November of that year "The Rector reported that he had been approached by members of Bernard Carpenter's family, and other interested members of the Parish, in reference to the possibility of a memorial for Bernard Carpenter, said memorial to be the completion of the Organ at St. Paul's Church, which completion would cost approximately \$5,000."

Less than two years later, on Sunday, 29 May 1955 the following appeared on the back page of the Sunday, May 29, 1955 church bulletin:

### **IN MEMORIAM**

Bernard Carpenter had for many years dreamed of that day when the Henry Pilcher Sons pipe organ in St. Paul's Church would be completed as the three-manual organ it was originally planned to be. He actually listed the desired specifications for the addition of the Choir organ and recommended that Mr. J.E. Black be employed to furnish the parts and build the organ.

The Rector, Wardens and Vestrymen of St. Paul's Church accepted Bernard's plans as being a suitable memorial to erect to his memory in grateful appreciation for long and faithful service to the Church. Mr. Albert Lehmann, Vestryman, was appointed to serve as Chairman of the "Bernard Carpenter Memorial Fund", and St. Paul's Church, members of the Congregation, Mr. Carpenter's family, and friends contributed the funds to erect this memorial "To the Glory of God and in loving memory of Bernard Carpenter." "Like a skilled master builder (he) laid a foundation, and (others) are building upon it."

The completed changes and additions to the Church organ are as follows:

The Great and Swell organs completely overhauled  
 Console moved to opposite side of Choir (4 seventy-three wire  
 cables 70 inches long required)  
 Tone shoot from Swell organ to grill (sic) built to increase the tone  
 All new Capture type electric Combination Mechanism added  
 Three colored light indicators and Pedal light added  
 Chest offset for one octave 32 Resultant pedal added  
 Three new swell shade pedals added  
 Spencer all steel turbine blower replaced inadequate blower possessed  
 Choir organ with stops added as follows:  
 4' Flute D'Amour..... wood  
 8' Stopped Flue..... wood  
 8' Diapason..... metal  
 8' Dolce..... metal  
 8' Clarionet (sic)..... reed  
 Tremelo (sic).....  
 8' Trumpet (added to Great)..... reed  
 16' Bourdon pedals

**MR. J.E. BLACK DESIGNER AND BUILDER  
OF BERNARD CARPENTER MEMORIAL**

Mr. J.E. Black, who sells, services and builds pipe organs and sells and services pianos has for many years serviced and maintained the organ in St. Paul's Church, and is the designer and builder of the "Bernard Carpenter Memorial."

Mr. Black was born in Jefferson County, Georgia, the son of S.L. Black and Ella Black. He graduated from the Louisville Georgia High School and in 1907 was employed by the Baldwin Piano Factory, Cincinnati, Ohio, where he learned to build pianos and player-pianos. In 1912 he received permission from his employers to accept employment with the Rudolph Wurlitzer Company in Cincinnati, to learn the mechanism of all types of automatic pianos and organs. In 1912 he was sent to the Rudolph Wurlitzer Company's factory in Germany for further instruction in the building of pipe organs. He remained in the further employ of the Wurlitzer Company in 1921, and during that time built organs in theatres throughout the United States. He came to the South in 1922 where he has since been engaged in building, maintaining and selling pipe organs to the present date.

Mr. Black has in many ways revealed his deep interest in the building this Memorial to his friend, Bernard Carpenter, and has contributed of his time, his labor and his money most generously in the rebuilding and completion of the Church pipe organ. To him we express our heart-felt thanks and pray for him God's richest blessings.

The work done to the organ by Mr. Black was problematical as evidenced by a 1963 inspection and within three years, on 21 April 1958, *"The Rector reported that the pipe organ had developed several cyphers, or loud murmurs, in several of the pipes, just before the Palm Sunday service when the Bishop made his annual visitation to the Parish."* This must have been an embarrassment to the church and an electronic organ had to be brought in for *"the Palm Sunday services,...during Holy Week,...the Good Friday Cantata, and for the Easter Services."* Signs of the imminent end of the Pilcher were ominous. Vestryman

Lansing B. Lee, Jr., who would later play a critical role in the purchase of the church's next organ, told the Vestry that *"he felt the matter of the organ to be of great importance, and that it should be studied by...Committee."*

In June 1958 Sarah Alwater, who had succeeded Bernard Carpenter as Director of Music, told the Rector and Vestry that *"the organ is in a somewhat delicate state,"* and that *"the primary need was a new electric console."* Given that so much work had been done on the instrument only three years earlier this information must have cast a shadow on the work performed by J.E. Black. Indeed, the Vestry records of 16 June 1958 include this reference: *"The Rector stated he considered having a committee at a future date with permission from the Mayor to inspect the organ installed at the City Auditorium. The City organ was installed there by the same party who had done the work on our organ. Such inspection is to determine whether the missing trumpet or any other parts from our Pilcher organ have been installed in the City organ."*

Because the Vestry minutes are missing for the years 1958 through 1961 the events surrounding the last years of the organ are undocumented. The Saint Paul's Church bulletin from Sunday, 4 March 1962 states *"The Vestry of St. Paul's is happy to announce that Preston Rockholt assumed the duties of choirmaster and organist on March 1st. at St. Paul's Church. Since 1959 he has been head of the fine arts department at Augusta College."* The Vestry records of 12 March 1962 indicate that Dr. Rockholt was immediately occupied with the organ: *"The Rector stated that, on the suggestion of Dr. Rockholt, he will make a list of the sixteen unconnected stops in the console for additions through memorial gifts."* A document entitled *"Master Plan for the Completion of the Organ at St. Paul's Church, Augusta, Georgia"* is probably the list referred to and supplies the information that a new console replaced the original one during the previous year. Persons familiar with the events in 1961 recall this console which was built by Klann and contained sixteen *"prepared for"* stops. The document states:

*"In 1961 the first unit of the Rector's and the Vestry's over-all plan for the renovation and completion of the organ was completed by the purchase and installation of the (Mrs. W.L.) McCrary Memorial console on the Gospel side of the choir. (The console - 3 keyboards, pedal keys, and pipe controls - operates and controls the organ pipes placed in the chamber on the Epistle side of the choir.)"*

*The next step in the master plan is to complete the pipe-work, rank by rank or section by section. Each of these units constitutes a suitable memorial. Just as a building is erected from the foundation up, so an organ is completed along the lines of a logical tonal build-up, which sequence is described below.*

- |    |                           |            |   |
|----|---------------------------|------------|---|
| 1. | FESTIVAL TRUMPET          | \$425.00   | Our builder is so interested to see this stop in the organ that he will include it at cost and will contribute his labor.                         |
| 2. | KRUMHORN                  | \$650.00   | We already have the windchest for this rich sounding solo voice.  |
| 3. | PLEIN JEU                 | \$650.00   | This is a self-effacing stop whose function is to produce a blend among the other stops and to add a silvery edge to the tone.                    |
| 4. | GRAVE MIXTURE             | \$700.00   | Two ranks of pipes which clarify the pitch, add brightness and bouyancy to the tone.  |
| 5. | FAGOTTO                   | \$1,900.00 | A resonant bass stop, wonderfully versatile.  |
| 6. | HARMONIC TRUMPET          | \$950.00   | An expressive trumpet more refined in quality than the festival trumpet above and, therefore, more useful in choir accompaniments.                |
| 7. | CLARION                   | \$475.00   | This stop completes and (sic) "brass Section" of the Swell division; nos. 5, 6, and 7 provide most of the excitement and brilliance of the organ. |
| 8. | FOURNITURE (Great Organ). | \$700.00   | This is the "top" to the organ sound and it is the chief blending agent of full organ tone.   |
| 9. | FOURNITURE (Pedal Organ). | \$650.00   | This clarifies the pitch of the Pedal division and produces a blend of other stops.   |

|     |   |            |
|-----|---|------------|
| 10. | BOMBARDE #1.  | \$1,900.00 |
| 11. | BOMBARDE #2.  | \$950.00   |
| 12. | BOMBARDE #3.  | \$475.00   |
|     | These glorious Pedal division voices are the nearest thing to Gabriel's trumpet one may expect to hear this side of heaven. |            |
| 13. | PRINCIPAL (Pedal)   | \$950.00   |
|     | This is the ordinary backbone of pedal tone.  |            |
| 14. | CHORAL BASS   | \$475.00   |
|     | This is the Pedal "baritone soloist".   |            |
| 15. | GEMSHORN (Pedal)  | \$1,900.00 |
|     | This is a soft bass stop very effective in quieter combinations, which completes the Pedal division.                        |            |
| 16. | BLOCK FLOTE (Swell)   | \$475.00   |
|     | This lovely flute completes the Swell division.   |            |
| 17. | PRINCIPAL (2' - Choir)  | \$475.00   |
|     | Principal tone is as basic an ingredient as flour in a cake.  |            |
| 18. | TERCE (1 3/5' - Choir)  | \$475.00   |
|     | A stop which combines with various others for solo effects.   |            |
| 19. | CYMBEL (III - Choir)  | \$650.00   |
|     | This is the "top" to the Choir division and completes this section of the organ.  |            |

These stops purchased separately total \$15,825. Purchased at one time they would all be installed for a total of \$11,900., a saving of \$3,925. Submitted by Preston Rockholt, Organist and Choirmaster.

The descriptions of each of these stops is expressed in laymen's terms and obviously Dr. Rockholt was hopeful that the Pilcher organ could be enlarged and its tonal deficiencies corrected. In September 1962 the plan to finish the organ was still active as indicated in the minutes of the 10 September Vestry meeting. *"Mr. Williamson, on music, stated that there are a number of instrumentations that could be added to and controlled by existing stops at a cost of approximately \$450 for each new unit. Dr. Rockholt feels that it would be a fine thing for the Church for this to be the subject of fitting memorials."* By January 1964, however, the Pilcher's impending fate became more evident with a presentation to the Vestry by Lansing Lee, Chairman of the Music Committee of *"an inspection report on the organ by Widner (sic) & Company, Ltd., of Atlanta, Georgia"* which stated:

I. GENERAL CONDITION OF INSTRUMENT

- (A) CONSOLE (3M - RB - Klann)
  - 1. General Condition - Fair.
  - 2. Direct Electric Action not completely dependable.
  - 3. Reversibles can not be adjusted.
  - 4. Layout and design is not standard by American Guild of Organists.
  
- (B) CHESTS (Pilcher Type - Modified)
  - 1. General condition - very poor.
  - 2. Pipes have been switched on racks and no longer fit properly.
  - 3. Chests are completely dried out. This results in multiple wind leaks and ciphers. This condition can not be cured.
  - 4. Leather in very bad condition.
  
- (C) WOOD PIPES
  - 1. In all of the stopped pipes, the stoppers are loose and have had paper and rags stuffed around them to keep the stoppers from falling down into the pipes, thereby resulting in pipes wildly out of tune.
  - 2. In the case of the open wood pipes, the metal "flaps" on the top of the pipes which are used for tuning have been broken off or are missing and white adhesive tape has been placed over the top of the pipe in order to tune it.
  
- (D) METAL PIPES
  - 1. General condition - very poor.
  - 2. Those pipes which are tuned by rolls have had the rolls badly torn and the white adhesive tape has again been employed to tune the pipes. This method is highly unsatisfactory to say the least.
  - 3. Those pipes which are tuned by sliders on the top of the pipes are not in good condition as the tuning sleeves are loose and as a result, the organ will not hold a tuning.
  - 4. The organ contains a good number of pipes that have completely broken off and are completely useless.

5. One set of reed pipes has been placed on an additional chest and has never been wired up. Pipes are damaged beyond use.
- (E) TONE OPENING AND SWELL ENGINES.
1. Tone openings are completely inadequate.
  2. Swell engines are in very poor condition with approximately 50% inoperable.
- (F) GENERAL COMMENTS
1. The entire tonal design of this instrument is very poor by today's standards.
  2. None of the present pipework is in condition to be re-used in any new instrument.
  3. Previous work done on the instrument has been of extremely poor quality.

## II. PROJECTED FUTURE USE OF INSTRUMENT

1. The present console could, if absolutely necessary, be used with a new organ after necessary modifications and changes were made to play a new specification. However, the console would not be covered by any new organ warranty.
2. The remainder of the organ would be of no value to any reputable organ company. It could possibly be sold for scrap or to some home organ enthusiast.
3. It is suggested that immediate steps be taken to replace the existing instrument as delivery time from all major builders is running twenty-one to twenty-six months at the present time.

Respectfully submitted:  
Widener and Company, Ltd.  
2429 Sherbrooke Drive  
Atlanta, Georgia - 30329  
26 December 1963

*At the February 1964 Vestry meeting "Mr. Lee...said that Dr. Rockholt was of the opinion that the present console is useable and would recommend another inspection of the organ by the Austin Company. Dr. Rockholt also stated that the organ could break down at any time and that it would cost a minimum of \$50,000 to secure an adequate organ as a replacement. It was suggested that an organ fund be started as soon as possible."*

*On 9 March it was reported to the Vestry by Mr. Lee that "the Austin Company will inspect the organ on a special trip to Augusta and Dr. Rockholt has been asked to draw up a master plan for a new organ" and three weeks later, on 30 March 1964 the organ fund was officially sanctioned by the Vestry. On 25 May Lansing Lee urged the Vestry to "face the needs of the situation, and secondly, if a finding of fact is made that a new organ is needed, we should immediately invite proposals by the various organ companies." Perhaps remembering the events of the past ten years regarding the organ, "Mr. Hazard suggested that we not take the final word of organ companies who may be perhaps more interested in selling their equipment than meeting the needs of our church and that we employ an independent consultant to help us." This suggestion was agreed to unanimously and Preston Rockholt would be designated to fulfill this role. The Rector, the Reverend Ed Reeves, "commented that unfortunately the replacement of the organ was not the only physical requirement we are to face in the near future. He mentioned specifically the possibility of replacing the roof of the church and the expansion of our present Church School facilities."*

*In October, Vestryman Philetus Harison reported that "he had obtained \$1,800" for the new organ and suggested that "the base of contacts be expanded...Mr. Reeves pointed out that an all-out organ fund drive would hurt our this Fall's Every Member Canvass. He suggested that we keep the issue of the new organ before the congregation and delay our drive until the spring or summer of 1965."*

*The following month "Mr. Lee reported that we had had a representative of three nationally known organ companies, viz. Casavant Freres, Moller and Aeolian Skinner, to come to the church to survey the available space and to make proposals."*

## **THE CASAVANT ORGAN** **1966-1996**

Dr. Preston Rockholt resigned as Organist and Choirmaster in 1964 to be succeeded by Everett Summerall of Aiken, South Carolina. Dr. Rockholt, however, continued as consultant through the completion of the new organ.

On 11 January 1965 *"Mr. Lee reported concerning the status as to a new organ. Bids have been received from the following three companies for the amounts indicated: M.P. Moller, Inc. \$54,330; Cassavant-Freres (sic) \$55,885; Aeolian Skinner \$79,375."* Two months later, on 8 March 1965, *"Mr. Lee reported that he had sent proposals from the various organ companies to Preston Rockholt, who had in turn referred them to Dr. Robert Baker of Union Theological Seminary, the foremost organ expert in the country. The Committee recommended that the proposal submitted by Casavant Freres be accepted."* The minutes also record that *"Mr. Kuhlke is working on plans for alterations of the organ room required by the installation of the new organ."* Edmund "Bo" Kuhlke, the architect who had participated in the 1944-1948 alterations in the appearance of the Pilcher organ, would play a similar role twenty years later.

The issue which provoked considerable exchange between the church and Casavant was how to locate the new instrument in the organ chamber. At the 12 April 1965 Vestry meeting Lansing Lee *"reported that the content of the organ vs. the symmetry and beauty of the interior of the church is the main problem facing the Music Committee at this time. Mr. Northrup, a representative of Casavant Freres, has complained that the present organ room is not large enough for the quality of organ we desire and has recommended that the pipes be cantilevered out in the chancel. Mr. Lee stated that he does not want the organ to dominate the Church and that the Music Committee will continue to work on a satisfactory solution."*

Two months later on 8 June 1965 *"Mr. Kuhlke started a very lively discussion about the new organ by pointing out that the second drawing submitted by Casavant Freres was a bombshell and that they now want to come out 30 inches on both the chancel and nave side in order to house the organ. Their theory is to expose as much of the pipes as possible where the congregation is. He stated that there must be some compromise worked out in order not to destroy the present architecture of the church, but at the same time take full advantage of the new organ. Mr. Reeves read a letter from Preston Rockholt advocating the proper exposure of the pipes."*

Discussions and exchanges of drawings between Edmund Kuhlke and Casavant continued until October. Then, at the Vestry meeting of 18 October 1965 *"The Music Committee announced that the perspective view of the proposed installation of the new organ showing arrangement of pipes on the choir and nave side of the organ tone chamber was approved Sunday, October 10."*

One final matter remained to be resolved. Since facades would be required for both nave and choir openings, pipework would have to be constructed to fill them. At the 17 January 1966 vestry meeting, *"Mr. Harison, Chairman of the Music Committee, reported that an additional amount of \$2,040 will be due on the organ contract due to certain additions which have been recommended by Preston Rockholt."* The final cost of the organ would be \$66,040 which included the additional charges as well as \$5,000 for alterations to the organ chamber.

On 20 September 1966 Casavant's two installers arrived to voice the organ and on All Saints' Day, 1 November 1966, the instrument was dedicated by Dr. Preston Rockholt and formally accepted by the Saint Paul's Vestry on 21 November. The organ incorporated many of the stops which had been planned for the completion of its predecessor and had the following specification:

**GREAT** (speaking into Nave)  
Quintaton 16'

**CHOIR** (speaking into Chancel)  
Gemshorn 8'

Principal 8'  
 Rohrgedackt 8'  
 Octave 4'  
 Spitzflote 4'  
 Blockflote 2'  
 Rauschquinte II 2/2'3  
 Mixtur IV 1 1/3'

Singend Gedackt 8'  
 Prestant 4'  
 Koppelflote 4'  
 Octave 2'  
 Quintflote I 1/3'  
 Zimbel III 1/2'  
 Krummhorn 8'  
 Tremulant

**SWELL** (enclosed)  
 Bourdon 8'  
 Viole de Gambe 8'  
 Viole Celeste 8' (56 pipes)  
 Principal 4'  
 Flute Creuse 4'  
 Nasard 2 2/3'  
 Flute des Bois 2'  
 Tierce 1 3/5'  
 Cymbale IV 2/3'  
 Basson 16' (half length)  
 Trompette 8'  
 Hautbois 4'  
 Tremulant  
 Swell to Swell 16'  
 Swell Unison Off  
 Swell to Swell 4'

**PEDAL**  
 Principal 16'  
 Subbass 16' (Wood)  
 Quintaton 16' (from Great)  
 Octave 8'  
 Gedackt 8'  
 Choralbass 4'  
 Mixtur III 2'  
 Posaune 16'  
 Basson 16' (from Swell)  
 Schalmey 4'

**COUPLERS**

Great to Pedal 8'  
 Swell to Pedal 8'  
 Choir to Pedal 8'  
 Choir to Pedal 4'  
 Swell to Great 8'  
 Choir to Great 8'  
 Swell to Choir 8'

**COMBINATION ACTION**

Great 1-4  
 Swell 1-5  
 Choir 1-4  
 Pedal 1-4  
 General 1-6  
 Full Organ

Thumb  
 Thumb  
 Thumb  
 Thumb & Toe  
 Thumb & Toe  
 Thumb & Toe

**REVERSIBLES**

Great to Pedal  
 Swell to Pedal  
 Choir to Pedal  
 Swell to Great  
 Swell to Choir

Thumb & Toe  
 Thumb & Toe  
 Thumb & Toe  
 Thumb  
 Thumb

The new organ was reliable and well-maintained. Twelve years after its installation, on 6 December 1977 the church signed a contract with Casavant to provide "one hooded Trumpet 8', 61 pipes, on unit chest with reservoir, wind line, wiring and cable. Delivery will take place about April 1978...at a cost of \$9,004." This stop was the gift of Mr. and Mrs. Frank Troutman and provided a powerful solo voice located behind the Great windchest speaking through the nave opening. A letter to the church dated 31 October 1977, written by Michael Payne, Casavant's Southeast U.S. representative and the technician who had been maintaining the instrument, stated "We checked the organ thoroughly and found, for the most part, things are in good shape. One thing I noticed was the sign of excessive dampness in the organ." Within ten years, this condition would be a significant factor in the need to rebuild the instrument.

**The 1996 Rebuilding**

In July 1983 the Rector, the Reverend Peter G. Thomas, appointed Keith Shafer to be the church's first full-time Director of Music and Organist, succeeding Everett Summerall. Mr. Shafer first advocated

major work on the organ in 1988 and he was subsequently appointed to a committee charged with investigating that subject as well as the heating and air-conditioning systems, the public address system, and the need to paint the interiors and exteriors of both church and Parish House. The work of the committee was interrupted prematurely when the Reverend Thomas resigned in January 1989. Following the appointment of the Reverend Donald Fishburne as Rector in 1990 there was new impetus to deal with the organ project and it was included along with several other ambitious goals as part of a campaign called *Vision 2000*. An organ committee was authorized by the Vestry on 21 February 1994 to be chaired by J. Richard Blanchard, with Keith Shafer acting as consultant.

The heat and humidity which had forced earlier generations of Augustans to "the hill" during the summer months had caused the growth of mold and mildew inside the console and organ chamber. High temperatures prevalent in the building during the summer months caused a number of the largest reed resonators to bend and numerous pipe feet had collapsed. In addition, the pneumatic combination action was failing and repairs were becoming regular and expensive. Tonally, the organ exhibited a forced treble, weak bass, and reeds with powerful upper harmonics and little fundamental. Additionally, the Swell shutters opened into both the nave and chancel, limiting the ability to properly accompany the choir. Finally, the organ was showing the normal effects of thirty years of almost daily use. The Organ Committee received reports from organbuilders including John Paul Buzard, Schantz, and Casavant, and all agreed on what was required: clean the instrument, significantly revoice it, modernize the console, and consider the addition of casework to visually complete the organ.

On 12 December 1994 the committee recommended to the Vestry that a contract be signed with Casavant Freres to rebuild the organ. The work would include complete removal of the instrument and shipment to Quebec, cleaning of all components, reworking the reed pipes, the modernization and rebuilding of the console and installation of a platform to make it moveable for concerts, the addition of several ranks of new pipes as well as a new Solo division to significantly expand the availability of orchestral voices, and the construction of cases for the openings facing into the choir and nave.

On 18 September 1995 the Vestry voted to authorize the work at a cost of \$357,975 to be included as part of the Vision 2000 campaign along with renovation of the heating and air-conditioning systems. Of this amount, slightly more than \$100,000 was for the new organ cases. Related expenses including electrical changes, repairs to the organ chamber, construction of new woodwork required to move the nave casework, painting, preparation of an area in the chancel arch for placement of the bass pedal cabinet, and miscellaneous matters eventually added \$13,000 to the total. The rebuilt organ has the following specification:

#### GREAT

Principal 16' (bottom octave from pedal Principal)  
 Open Diapason 8'  
 Chimney Flute 8'  
 Octave 4'  
 Spire Flute 4'  
 Block Flute 2'  
 Grave Mixture II 2 2/3'  
 Mixture IV 1 1/3'  
 Double Trumpet 16' (bottom octave from pedal Trombone)  
 Trumpet 8' (hooded)  
 Tuba 8'  
 State Trumpet 8' (prepared for)

#### SWELL

Lieblich Gedackt 16' (from Choir)  
 Open Diapason 8' (Walker Digital Sample)

#### CHOIR

Lieblich Gedackt 16'  
 Open Diapason 8'  
 Gedackt 8'  
 Harmonic Flute 8'  
 Octave 4'  
 Spindle Flute 4'  
 Fifteenth 2'  
 Larigot 1 1/3'  
 Mixture III 1'  
 Hautboy 8' (from Swell)  
 Clarinet 8'  
 Tuba 8' (from Great)  
 State Trumpet (from Great)  
 Tremulant

#### SOLO (Walker Digital Samples)

Erzahler 8'  
 Erzahler Celeste 8'

Bourdon 8'  
 Viola 8'  
 Voix Celeste 8'  
 Principal 4'  
 Open Flute 4'  
 Nazard 2 2/3'  
 Recorder 2'  
 Tierce 1 3/5'  
 Mixture III-IV 2'  
 Fagotto 16' (full length from G)  
 Cornopean 8'  
 Hautboy 8'  
 Clarion 4' (from Cornopean; top octave repeats)  
 Tremulant

**PEDAL**

Violone 32' (Walker Digital Sample)  
 Contra Bourdon 32' (Walker Digital Sample)  
 Principal 16'  
 Subbass 16'  
 Lieblich Gedackt (Choir)  
 Octave 8'  
 Stopped Flute 8'  
 Choral Bass 4'  
 Mixture III 2'  
 Ophicleide 32' (Walker Digital Sample)  
 Trombone 16'  
 Fagotto 16' (from Swell)  
 Trumpet 8' (from Great)  
 Tuba 8' (from Great)  
 State Trumpet (from Great)  
 Trumpet 4' (from Great)  
 Shalmey 4'

Cor Anglais 8'  
 French Horn 8'  
 Corno di Bassetto 8'  
 Harp  
 Chimes  
 Tremulant

**ON TABLETS**

Cymbelstern (10 Bells)  
 Tower Bells (11 Bells)  
 Midi I  
 Midi II  
 Midi III  
 Midi IV

**COUPLERS**

Great to Pedal 8'  
 Great to Pedal 4'  
 Swell to Pedal 8'  
 Swell to Pedal 4'  
 Choir to Pedal 8'  
 Choir to Pedal 4'  
 Solo to Pedal 8'  
 Solo to Pedal 4'  
 Swell to Great 16'  
 Swell to Great 8'  
 Swell to Great 4'  
 Choir to Great 16'  
 Choir to Great 8'  
 Choir to Great 4'  
 Solo to Great 8'  
 Swell to Choir 16'  
 Swell to Choir 8'  
 Swell to Choir 4'  
 Solo to Choir 8'  
 Solo to Swell 8'

**CONTROLS IN KEYCHECK**

Great/Choir Reverse  
 Nave Shutters Off  
 Solo Volume on Crescendo Pedal\*  
 Midi Volume on Crescendo Pedal\*  
 \*Substitutes Expression for Crescendo function

**ADJUSTABLE COMBINATIONS**

**Capture System/Electronic/64 Levels of Memory**

|                  |     |               |
|------------------|-----|---------------|
| Great            | 1-6 | Thumb         |
| Swell            | 1-6 | Thumb         |
| Choir            | 1-6 | Thumb         |
| Solo             | 1-3 | Thumb         |
| Pedal            | 1-6 | Thumb and Toe |
| General          | 1-6 | Thumb and Toe |
| Tutti I          |     | Thumb and Toe |
| Tutti II         |     | Thumb and Toe |
| List Up          |     | Thumb and Toe |
| List Down        |     | Thumb and Toe |
| General Previous |     | Thumb         |
| General Next     |     | Thumb         |

**REVERSIBLES**

|                    |               |
|--------------------|---------------|
| Great to Pedal     | Thumb and Toe |
| Swell to Pedal     | Thumb and Toe |
| Choir to Pedal     | Thumb and Toe |
| Swell to Great     | Thumb         |
| Choir to Great     | Thumb         |
| Swell to Choir     | Thumb         |
| Violone 32'        | Toe           |
| Contra Bourdon 32' | Toe           |
| Ophicleide 32'     | Toe           |

The removal of the organ began on 13 May 1996 and took two weeks. After the Swell box had been dismantled, significant water damage was discovered to the plaster walls. Also revealed were all of the holes

in the floor and walls from the Pilcher organ. These were repaired and the entire chamber repainted. The original console was retained but refinished as new. New rosewood manual and pedal sharps were provided as well as the latest solid state switching systems. New drawknobs replaced the originals and English nomenclature was used in most cases. The rebuilt console was provided with a platform making it moveable throughout the Chancel. Tonally, major changes were made to the instrument. Toes were coned to be more closed and wind pressures and cutups were raised. The reeds were rebuilt using conical shallots in most cases and a new Clarinet replaced the original German Krummhorn on the Choir. The Great was provided with a 16' open stop deriving its bass from the Pedal Principal 16' and the hooded trumpet stop added in 1978 was rebuilt to serve as the division's chorus reed. It was designed to speak also at 16' with its bass derived from the Pedal Trombone. To replace the 1978 hooded trumpet's solo function a new Tuba was built and a second blower added. This blower provided the high wind pressure required for the Tuba stop as well as the increased wind pressures needed to produce more fundamental tone throughout the instrument. The original Quintaton was revoiced as a Lieblich Gedackt and was made playable on both the Choir and Swell. The Choir was also provided with an 8' Open Diapason and a new Harmonic Flute. The Swell Cymbale was moved to the Choir, repitched, and a new lower-pitched Mixture replaced it. Space limitations in the organ chamber required the use of several digitally sampled stops, and Walker Technical Services of Zionsville, Pennsylvania, were engaged to produce three 32' pedal stops, one stop in the Swell, and the seven stops of the new Solo division.

In terms of the instrument's appearance, the Georgian architecture of the church's historic building established a framework within which Casavant's case designer, Jean Claude Gauthier, whose untimely death occurred in March 1996, could work. Again, as with earlier instruments, a significant amount of time was devoted to the decision regarding the final appearance of the organ cases. Under different circumstances it would have been desirable to stain the carved pipe shades but computer enhancements revealed that, by exposing so much dark wood high in the building, the eye would focus on the organ rather than the altar. Because the goal was to provide cabinetry which harmonized perfectly with the lightness of the architecture, the decision was taken to paint the pipe shades the same color as the walls but highlight them and the Roman mouths of the new facade pipes with German gold leaf, further accenting the brass furnishings in the chancel.

In 1998 and 1999 the Swell and Choir Tremulants were replaced, the adjustments which were made in 1996 having been unsatisfactory in terms of making them quieter. In 1999 the 16' Lieblich Gedact stop (from the Choir) was disconnected and replaced with a Walker digital sample in order to provide for a somewhat louder "soft" 16' in the Pedal Division. In 2007 a Walker digital sample of a Cymbelstern was added, being more satisfactory than the original Casavant stop which was left in place but disconnected.

## **THE FUTURE**

Two elements of the organ project await attention. Because the interior leather was found to be in such a remarkable state of preservation, no releathering was deemed necessary as part of the 1996 work, although the Organ Committee advised the Vestry to consider the establishment of an endowed fund to provide for such maintenance in the future. The State Trumpet stop, with 61 horizontal brass, belled resonators, to be located high on the back wall above the gallery doors, awaits donation and has been prepared for within the organ console. This special trumpet stop, both aurally and visually stunning, is patterned after similar stops on the organs in the cathedrals of St. John the Divine in New York City and the National Cathedral in Washington, D.C. and will be capable of being used antiphonally with the main organ.

## ***ACKNOWLEDGMENTS***

The research for this history was aided immeasurably by William Van Pelt of Richmond, Virginia, Executive Director of the Organ Historical Society, and Stephen Pinel of East Windsor, New Jersey, the

society's archivist. Mr. Van Pelt gave more than a generous amount of his time in delightful and interesting telephone conversations and offered a wealth of historical background and advice. Mr. Pinel supplied invaluable information on James Hewitt and the 1822 Hall organ, which, due to the loss of many valuable records in the 1916 fire, was heretofore unknown to the parish. He also provided copies of archival information containing the original specifications of the 1918 Pilcher organ.

Additionally, three men must be lauded whose time, talents, energy and devotion to Saint Paul's Church have made possible the highest levels of musical expression which generations of parishioners and music lovers have enjoyed in the past and look forward to in the future: Lansing B. Lee, Jr., a lifelong member of Saint Paul's Church, Warden, Chancellor, Vestryman, Layreader, Chair of the Organ Committee which provided the 1966 Casavant, member of the committee which shepherded its rebuilding thirty years later, and a churchman whose work of more than thirty years made possible a "golden age" of music in downtown Augusta; J. Richard Blanchard, Chair of the 1996 Organ Committee whose leadership, generosity, good cheer, patience and support made possible the rebuilding of the organ and particularly the construction of the new cases, gifts which, God willing, will last as long as the building in which they stand; and the Rector, the Reverend Donald Allston Fishburne, whose stewardship is in the finest traditions of his predecessors, and whose support of the present efforts in the face of other, equally pressing needs, is appreciated beyond his imagining.

Keith Shafer

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Postscript: Lansing B. Lee, Jr., Chairman of the Organ Committee which supervised the acquisition of the 1966 Casavant organ, died peacefully in his sleep on the afternoon of Wednesday, 2 November 2005 after a brief illness. As circumstances would have it, the organ in Saint Paul's Church was being played at the time.