

Grace Church in New York

Specification of the Henry Erben Organ

Built in 1830 for the original Church downtown.

Moved to the current church in 1846 and installed in the West Gallery

Pedal 29 notes

16 OPEN DIAPASON (ow)

16 BELL GAMBA (m)

SWELL 46 notes

16 DOUBLE OPEN

DIAPASON (m)

8 OPEN DIAPASON (m)

8 STOPT DIAPASON (sw)

8 DULCIANA (m)

4 PRINCIPAL (m)

III CORNET (m)

8 TRUMPET

8 OBOE

Great 58 notes

8 OPEN DIAPASON (m)

8 STOPT DIAPASON (sw)

8 KERAULOPHONE (m)

4 PRINCIPAL (m)

2 2/3 TWELFTH (m)

III CORNET & SESQUALTERA (m)

8 TRUMPET

4 CLARION

CHOIR 58 Notes

8 STOPT DIAPASON (sw)

8 VIOL D'AMOUR (m)

8 DULCIANA (m)

4 PRINCIPAL (m)

4 FLUTE (m)

2 FIFTEENTH (m)

8 CREMONA

BELLOWS SIGNAL

MECHANICAL KEY AND STOP ACTION

**Specification of the
Hilborne L. Roosevelt, Opus 28 Organ
for Grace Church Chantry
Built in 1877**

The first Chantry organ was built by Hilborne Roosevelt in 1877, as Opus 28 with 2 manual keyboards and is detailed in the 117 page catalogue/booklet printed for the Roosevelt Organ Works in 1889. The Chantry organ was most assuredly a small organ, and was rebuilt in 1907 by E. M. Skinner as his Opus 152 2/8. A chamber was constructed next to the Chantry for the rebuilt organ and it is thought he simply replaced the wind-chests in this organ with his electro-pneumatic chests, and left the organ essentially intact tonally. The façade of the original case was used to cover the chamber opening. Model number 19 in the Roosevelt catalogue is the specification of the Chantry organ and was as follows;

Great

8' Open Diapason 58 pipes

8' Dulciana 46 pipes (1-12 shared with next stop)

8' Doppel Flote 58 pipes

4' Gemshorn 58 pipes (built & voiced as a soft Principal)

Swell

8' Violin Diapason 46 pipes (1-12 shared with next stop)

8' Stopped Diapason 58 pipes

4' Harmonic Flute 58 pipes

Pedal

16' Bourdon 27 pipes

Couplers

Sw/ Gt 8'

Sw/ Gt 8ves

Sw/ Ped 8'

Gt/ Ped 8'

Gt Forte Treadle

Gt Piano Treadle

Balanced Swell Shoe

Swell Tremulant

Bellows Signal

Eclipse Wind Indicator

Total of 409 Pipes

The case dimensions are given as 8'6" wide X 7'5" deep X 12'6" high

Or 13'6" wide X 6'5" deep X 12'6" high

Information on this instrument has kindly been provided by

Mr. Stephan J. Drexler

**Specification of the
Hilborne L. Roosevelt, Opus 36 Organ
Built in 1878**

Installed in the newly constructed front chamber on the southeast corner of the south transept. The Erben Organ was retained and made playable from the front console by a newly developed electric action.

PEDAL 30 notes	GREAT 61 notes
32 Resultant	16 DOUBLE OPEN DIAPASON (m)
16 OPEN DIAPASON (ow)	8 OPEN DIAPASON (m)
16 BOURDON (sw)	8 PRINCIPAL FLÖTE (w)
16 GAMBA (m)	8 DOPPEL FLÖTE (sw, dm)
8 FLUTE (w)	8 GEMSHORN (m)
8 VIOLINCELLO	4 OCTAVE (m)
4 SUPER OCTAVE	4 WALDFLÖTE
16 TROMBONE	2 2/3 OCTAVE QUINT (m)
<u>SWELL, 61 notes</u>	GREAT, continued.
16 BOURDON (sw)	2 SUPER OCTAVE (m)
8 OPEN DIAPASON (m)	IV-V CORNET (m)
8 STOPT DIAPASON (sw)	IV MIXTURE (m)
8 QUINTEDENA (m)	16 OPHICLEIDE
8 SALICIONAL (m)	8 TRUMPET
4 OCTAVE (m)	4 CLARION
4 FLUTE HARMONIQUE (m)	
2 FLAGEOLET (m)	
III-IV CORENT (m)	<u>CHOIR, 61 notes</u>
16 CONTRA FAGOTTO	8 OPEN DIAPASON (m)
8 CORNOPEAN	8 CONCERT FLUTE (w)
8 OBOE	8 VIOLA DI GAMBA (m)
TREMULANT (by pedal)	8 DULCIANA (m)
	4 OCTAVE (m)
<u>ECHO, 61 notes</u>	4 ROHRFLÖTE (m)
8 QUINTADENA (m)	2 PICCOLO (m)
8 VOX HUMMANA (m)	16 EUPHONE
played from choir	8 CLARINET
locataed in the ceiling above the crossing.	

COUPLERS and ACCESSORIES

Great to Pedal, Swell to Pedal, Choir to Pedal
Swell to Great
Great to Choir, Swell to Choir
Combons (Chancel)
Generals – 6 by pedal
Crescendos – Swell (Gallery and Chancel)

Great to Pedal reversible

Piano pedal: combons release

Ventils – Gallery Great, Gallery Swell, Gallery Choir, Gallery

Bellows Signals – Chancel and Gallery.

TRACKER-PNEUMATIC. Mechanical Action used to connect from Chancel Console to Chancel Pneumatic Windchest. Electric Action used to connect to mechanical action of Erben Organ. If not the earliest use, one of the earliest uses of electricity in an organ action.

Note: The Echo organ was the famous suspended division shown at the Philadelphia Exposition featuring the firms newly developed electric action.

Both specifications taken from: Weimar: Die Theorie und Praxis des Orgelbaues.
Zweite by J.G. Töpfer. 1888

**Specification of the
Ernest M. Skinner Organ, Opus 201, 707
Built in between 1902 and 1928**

**Gallery Solo 1902
Chancel Organ 1912
Gallery (Nave) Organ and Console 1928**

Nave Great

16 Diapason
16 Bourdon (Ped.)
8 First Diapason
8 Second Diapason
8 Harmonic Flute
4 Octave
4 Flute
2 2/3 Twelfth
2 Fifteenth
V Mixture
16 Ophicleide
8 Tromba
4 Clarion
Solo Chimes

Chancel Great

16 Diapason
16 Bourdon (Ped.)
8 First Diapason
8 Second Diapason
8 Third Diapason
8 Double Flute
8 Philomela (Ped.)
8 Waldflote
8 Gedeckt
8 Dulciana
8 Erzahler
4 Octave
4 Flute
2 2/3 Twelfth
2 Fifteenth
IV Harmonics
V Mixture
16 Trumpet
8 Trumpet
4 Clarion

Chancel Swell

16 Bourdon
16 Dulciana
8 First Diapason
8 Second Diapason
8 Clarabella
8 Gedeckt
8 Spitz Flute
8 Flute Celeste
8 Salicional
8 Voix Celeste
8 Aeoline
8 Unda Maris
4 Octave
4 Flute
4 Violin
4 Violin Celeste
2 Flautino
V Dolce Cornet
V Mixture
16 Posaune
16 English Horn
8 Posaune
8 French Trumpet
8 Flugel Horn
8 Oboe
4 Clarion
8 Vox Humana
Tremolo
(Three spare knobs)

Nave Choir

16 Dulciana
8 Diapason
8 Melodia
8 Gemshorn
4 Flute
2 Piccolo

Nave Swell

8 Diapason
8 Geigen
8 Gedeckt
4 Octave
4 Ä Flute
2 Fifteenth
V Mixture
16 Waldhorn
8 Cornopean
8 Flugel Horn
4 Clarion
8 Vox Humana
Tremolo

Nave Pedal

32 Diapason
16 First Diapason
16 Second Diapason (Gt.)
16 Bourdon
16 Dulciana (Ch.)
10 2/3 Quint
8 First Octave
8 Second Octave (Gt.)
8 Gedeckt
8 Dulciana (Ch.)
4 Super Octave
4 Flute
32 Bombarde
16 Trombone
16 Second Trombone (Gt.)
16 Wald Horn (Sw.)
10 2/3 Quint Trombone (Gt.)
8 Trumpet
8 Second Trumpet (Gt.)
8 Wald Horn (Sw.)
4 Clarion
4 Second Clarion (Gt.)
Solo Chimes

Chancel Pedal

32 Bourdon
32 Gamba
16 First Diapason
16 Second Diapason
16 Third Diapason (Gt.)

Nave Choir (continued)

8 English Horn
Tremolo
8 Harp
4 Celesta

Chancel Choir

16 Gamba
8 Diapason
8 Geigen Principal
8 Concert Flute
8 Gamba
8 Gamba Celeste
8 Dulcet II
8 Quintadena
4 Flute
2 Piccolo
16 Fagotto
8 Clarinet
8 Orchestral Oboe
8 Vox Humana
Tremolo
8 Harp
4 Celesta
(1 spare knob)

Nave Solo

8 Flauto Mirabilis Chimes
4 Flute Tremolo
8 Tuba Mirabilis
8 Tuba
8 French Horn
4 Clarion

Chancel Solo

8 Orchestral Flute
4 Flute
8 Gamba
8 Gamba Celeste
16 Trombone
16 Fagotto (Ch.)
8 Tuba Mirabilis
8 Tuba
8 French Horn
8 Orchestral Oboe (Ch.)
8 Clarinet (Ch.)

Chancel Pedal, continued.

16 Bourdon
16 Soft Bourdon (Sw.)
16 Gamba
16 Soft Gamba (Ch.)
16 Dulciana
8 First Octave
8 Second Octave
8 Third Octave (Gt.)
8 Gedeckt
8 Soft Gedeckt (Sw.)
8 Gamba
8 Cello (Ch.)
4 Super Octave
4 Flute
32 Bombarde
16 Trombone
16 Second Trombone (So.)
16 Posaune (Sw.)
16 Fagotto (Ch.)
16 English Horn (Sw.)
10 2/3 Quint Trombone (So.)
8 Trumpet
8 Second Trumpet (So.)
8 Horn (Sw.)
4 Clarion
4 Second Clarion (So.)

Manuals – 61 Notes

Pedal – 32 Notes

From The Diapason around 1929.

The Skinner Organ Company is building an entirely new nave organ for Grace Church, New York City, together with a new console which will control this new section and the present four-manual Skinner in the chancel. The console will contain a full complement of couplers for both sections and a highly developed system of control, including special facilities for obtaining antiphonal effects.

The scheme for the gallery organ and the layout of the new console have been planned by Ernest Mitchell, organist of Grace Church, in consultation with William E. Zeuch, vice-president of the Skinner Company.

It will be noted from the specification, which is printed below, that the scheme is an unusual one, few soft stops and no celestes having been included. The organ is intended more especially for ensemble work and for the support of congregational singing.

Chancel Solo, continued

4 Clarion
Tremolo

Echo

8 Quintedena
8 Philomela (Gr.)
8 Vox Humana
Tremolo

Special Note: G. Donald Harrison had recently arrived at Skinner during the design and installation of the Nave Organ. His ideas on the “ensemble” may be noted in this design which is thought to have included his ideas on the specification, pipe scales and other components.

The 1928 console used color to determine the difference between the **nave** and chancel divisions.

Nave Couplers

Swell to Pedal Tenor
Solo to Pedal Tenor
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Swell to Pedal 4’
Choir to Pedal 4’
Solo to Pedal 4’
Swell to Great
Choir to Great
Swell to Choir
Great to Choir
Solo to Great
Solo to Swell
Solo to Choir

Both

Great to Solo
Swell to Solo
Choir to Solo
Swell to Great 16’
Swell to Great 4’
Choir to Great 16’
Choir to Great 4’
Swell to Choir 16’
Swell to Choir 4’
Solo to Great 16’
Solo to Great 4’
Swell 16’
Swell 4’
Choir 16’
Choir 4’
Solo 16’

Chancel Couplers

Swell to Pedal Tenor
Solo to Pedal Tenor
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Swell to Pedal 4’
Choir to Pedal 4’
Solo to Pedal 4’
Swell to Great
Choir to Great
Swell to Choir
Great to Choir
Solo to Great
Solo to Swell
Solo to Choir

Chancel

Nave

Great to Solo
Swell to Solo
Choir to Solo
Swell to Great 16’
Swell to Great 4’
Choir to Great 16’
Choir to Great 4’
Swell to Choir 16’
Swell to Choir 4’
Solo to Great 16’
Solo to Great 4’
Swell 16’
Swell 4’
Choir 16’
Choir 4’
Solo 16’

Couplers, continued.

Solo 4'

Solo 4'

Tuba Mirabilis to Great

Mechanicals – Pistons and Toe Studs, E.M. Skinner, 1928.

IV. Under the Solo Manual.

General	Solo			Solo	General
12345	12345678	Solo to Pedal	Solo to Pedal	123456	12345

On the left key cheek are switches to engage cancel, **nave**, **both** or chancel Solo organs.

III. Under the Swell Manual.

Pedal	Swell			Swell	Pedal
1234	12345678	Swell to Pedal	Swell to Pedal	1234567	1234

Chancel and nave manual 16' on and off (right key cheek)

On the left key cheek are switches to engage cancel, **nave**, **both** or chancel Swell organs.

II. Under the Great Manual

Pedal	Great			Great	Pedal
56789	12345678	Great to Ped	Great to Ped	1234567	5678

Great to Pedal combinations on and off (right key check)

On the left key cheek are switches to engage cancel, **nave**, **both** or chancel Great organs.

I. Under the Choir Manual

Coupler	Choir			Choir	Coupler
1234	12345678	Choir to Ped	Choir to Ped	123456	1234

On the left key cheek are switches to engage cancel, **nave**, **both** or chancel Choir organs.

On the right key cheek are switches to engage cancel, **nave**, **both** or chancel Pedal organs.

Swell and Crescendo Pedals (Top to Bottom = Left to Right)

Chancel Choir
Chancel Swell
Nave Choir and Chancel Solo
Nave Swell
Nave Solo
Chancel Crescendo
Nave Crescendo

Above crescendo pedals are two toe studs: regular crescendo and orchestral crescendo.
Chancel, **both** and **nave** toe pistons at far right of pedal board.

Indicator Lights.

Full 1-4 on each side of console – chancel and **nave organs**.

Mechanical Indicators on Right Side of Console below Music Desk for Swell and Crescendo Pedal movements.

Toe Studs

Row 1 (top)

Gambe 32, Bomb 32, Full 1-4, Solo/Gt **Solo/Gt, Full 1-4, Diapason 32, Bomb 32**

Row 2

Sw 4, Sw 8, Gen 1-5, Solo/Ped **Solo/Ped, Gen 1-5, Sw 4, Sw 7**

Row 3 (bottom)

Pedal 123456789, Gt/Ped **Gt/Ped , Pedal 12345678**

Under the Choir Manual is a drawer which when pulled out reveals the mechanism for setting the order of the Nave Crescendo Pedal. Designed in a circle, the entire stoplist of the Nave organ is engraved with a wire for each stop. By placing the end of the wire which has a tip in the appropriate ordered hole, the firing positions are determined.

Mr. James Barnett of Albany, Georgia, a student of Ernest Mitchell who served as Organist and Choirmaster of Grace Church from 1922 until 1960, purchased this Skinner organ and upon his death returned this console to the congregation as a gift. David Bottom of Lexington, Kentucky facilitated return of this console with Douglass Hunt of New York City, who refurbished it for exhibit. It is currently on display at the west end of the north aisle of the Church and may be viewed whenever the church is open to the public.

The Current Organ

Designer

Herman L. Schlicker
in cooperation with Frank Cedric Smith
Builder Schlicker Organ Company, Inc.

Consulting Architect

Moore and Hutchins

Chancel Great

16 Quintadena
8 Pincipal
8 Quintadena
4 Octave
4 Rohrflöte
2 Principal
1 1/3 Quint
III – IV Mixture

Chancel Swell

8 Gedeckt
8 Viole de Gambe
8 Viol Celeste
4 Gemshorn
2 Wald Flöte
III Mixture
8 Trompete

Chancel Pedal

16 Principal
16 Subbass
16 Quintadena
8 Octave
8 Gedeckt
4 Dulzian (Flue)
2 Octave
III Rauschpfeife
16 Fagott

Gallery Great

16 Principal
8 Octave
8 Gemshorn

Gallery Great, continued

8 Holzflöte
4 Octave
4 Hohlflöte

Gallery Swell

8 Principal
8 Rohrflöte
8 Salicional
8 Voix Celeste
4 Octave
4 Koppelflöte
2 Nachthorn
II Sesqualtera
IV-V Mixture
16 Fagott
8 Schalmei
4 Clarion
Tremolo

Gallery Positiv

8 Gedeckt
4 Principal
4 Rohrflöte
2 Octave
1 1/3 Klein-Nasat
III-IV Scharf
III Cymbal
8 Krummhorn
Tremolo

Gallery Pedal

32 Principal
16 Octave
16 Contrabass
16 Gedeckt bass
8 Octave
8 Gedeckt
4 Choralbass
Gallery Pedal, continued
4 Gedeckt
2 Blockflöte
V Hintersatz

Gallery Great, continued

2 2/3 Quint
2 Schwegel
V-VII Mixture
8 Trumpet
16 Trompeta Real
8 Trompeta Real
4 Trompeta Real

Gallery Pedal, continued

32 Contra-Bombarde
16 Bombarde
16 Fagott
8 Trumpet
4 Clarion
2 Cornet

Manuals – 61 notes

Pedal – 32 notes

Both Chancel and Gallery divisions of the organ are playable from consoles at either end of the church, either together or separately, by means of tilting on-or-off tablets.

Couplers

Swell to Swell 16 and 4
Swell to Great 16, 8, and 4
Swell to Positiv 8 and 4
Swell to Pedal 8
Positiv to Great 16, 8, and 4
Positiv to Pedal 8
Great to Pedal 8
Chancel Swell on Positive (Tilting tablet)
Chancel Great on Positive (Tilting tablet)
Chancel Organ on/off
Nave Organ on/off

Pistons

Reversible pistons are provided on toe studs and under each manual for Swell, Great and Positiv to Pedal couplers.

Twelve General pistons, six operated manually and six by means of toe-studs, are provided for combinations of stops. A General Cancel piston is operated manually or by toe-stud.

Separate Chancel and Gallery pistons for each manual are provided as follows:

Three each for Chancel Swell, Great and Pedal.

Five each for Gallery Swell and Great; four each for Gallery Positiv and Pedal.

Expression

An expression pedal is provided for each Swell division. A third pedal controls the general Crescendo, or gradual addition of stops to full organ.

From the Dedication Program of the Schlicker Organ, 28 November 1965:

“The history of the organs of Grace Church is in a sense the history of organ building in America, for the Parish has used the foremost geniuses of each generation to re-build

existing organs or construct new ones.” This statement, written in 1914 to describe the then existing organs, could as well be said today.

Grace Church was consecrated in 1846, its Gothic edifice the work of the young architect, James Renwick, Jr. The original gallery organ and console by Henry Erben was still in use when in 1878 Hilbourne L. Roosevelt completed a new organ of 71 stops in the chancel, the gift of Catharine Lorillard Wolfe. A choir had been installed there to replace the solo quartette and choir which had sung for many years from the gallery. A chamber (still in use) was built for the chancel organ in the angle formed by the east wall of the south transept and the chancel wall. The chamber is actually outside the church walls – the sound then and now enters the church through what had been outside windows.

For the dedication of this organ we are told “a unique and beautiful program was made by Tiffany, in the form of a richly illuminated four-page pamphlet on stiff boards, the cover showing the tower and spire of Grace Church, and having a cartouche for the title, which was distributed to those present by Miss Wolfe.” The dedicatory recital on May 22, 1878 was planned by Samuel P. Warren, then organist and choir master, assisted by several recitalists including Dudley Buck.

An echo organ also by Roosevelt, situated in the roof over the intersection of the nave and transept, consisting of two stops brought from Machinery Hall of the Philadelphia Centennial Exposition of 1876, a Vox Humana and Quintadena, was, with the Erben gallery organ, playable from either console.

In 1902 during the long tenure of James Morris Helfenstein as organist and choir master, the young and almost unknown Ernest M. Skinner was selected to replace the gallery organ. The new instrument was the gift of George S. and Julia Grinnell Bowdoin. It was the second organ the Skinner Factory, then in New York City, had produced. In 1914 he completed a new chancel organ, the gift of George Coe Graves, and restored and improved the present Chantry organ which then was also playable from the chancel console.

Toward the close of 1928, in consultation with Ernest Mitchell who became organist and choir master in 1922, the Skinner firm rebuilt and enlarged the 1902 gallery organ, making both organs playable from one console in the chancel.

In 1961 it was decided to replace the Skinner instrument with an entirely new organ built along classical lines. Herman L. Schlicker, president of the Schlicker Organ Company of Buffalo, New York, was selected to design and build the present organ. The total cost of the organ in its two divisions, with cabinet work and preparation of the organ spaces, will be approximately \$135,000.00. A major portion of this amount was contributed prior to its dedication by over 400 members and other friends of Grace Church listed separately in this booklet.

The organ has 74 voices, 101 ranks and includes duplicate three-manual consoles for gallery or chancel, to afford complete control over the total resources of the instrument from either location. Unnicked pipe-work is featured throughout, and slider chests are utilized in the gallery organ.

The chancel organ was completed in May, 1964. Speaking pipes replaced old non-speaking display pipes which had obscured the window tracery, now restored to view. This division comprises twenty-four voices, and is intended for choir accompaniment, as a continuo instrument for choir and small instrumental ensemble, and as a small antiphonal foil to the larger gallery organ of fifty voices.

The gallery organ is designed for recital use, and to support congregational singing. Its console has a movable cable, which will allow for different placings of performer and console in conjunction with small orchestral ensembles in the gallery's forward area.

It is this division of the organ which contains the "big guns" – in the pedals, the Principal, a thirty-two foot long wooden stop retained from the old organ, and the Contra-Bombarde; in the manuals, the fanfare trumpet stop – Trompeta Real – a truly "Royal Trumpet" may be seen suspended, in part, over the gallery rail.