

St. Andrews's Episcopal Church
17 South Avenue
Beacon, NY 12508



George Jardine & Son, ca. 1860

One manual of 56 keys and pedalboard of 18 pedals

7 ranks, 9 speaking stops

Stop Knobs on side jambs. Tracker action. Slider chests.

Flat, straight pedalboard. Hitch-down swell pedal (missing).

MANUAL

Open Diapason	[56 pipes]
Stop'd Diapason Treble	[39 pipes]
Sw. Unison Bass 8'	[17 pipes]
Salicional 8'	[56 pipes]
Principal Treble	[39 pipes]
Principal Base (<i>sic.</i>)	[17 pipes]
Wald Flute	[39 pipes]
Fifteenth	[56 pipes]

PEDAL

Sub Base (*sic.*) [13 pipes, 18 notes]

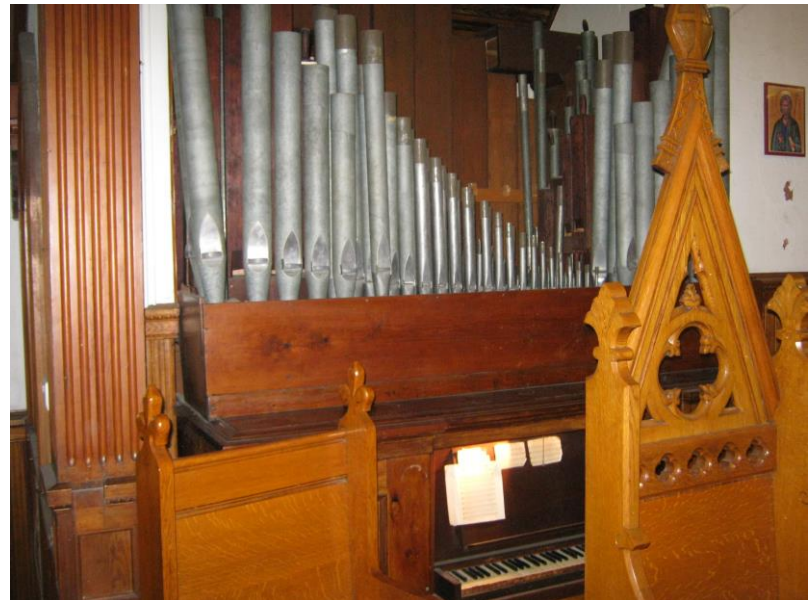
COUPLERS

Copula (Manual to Pedal coupler)

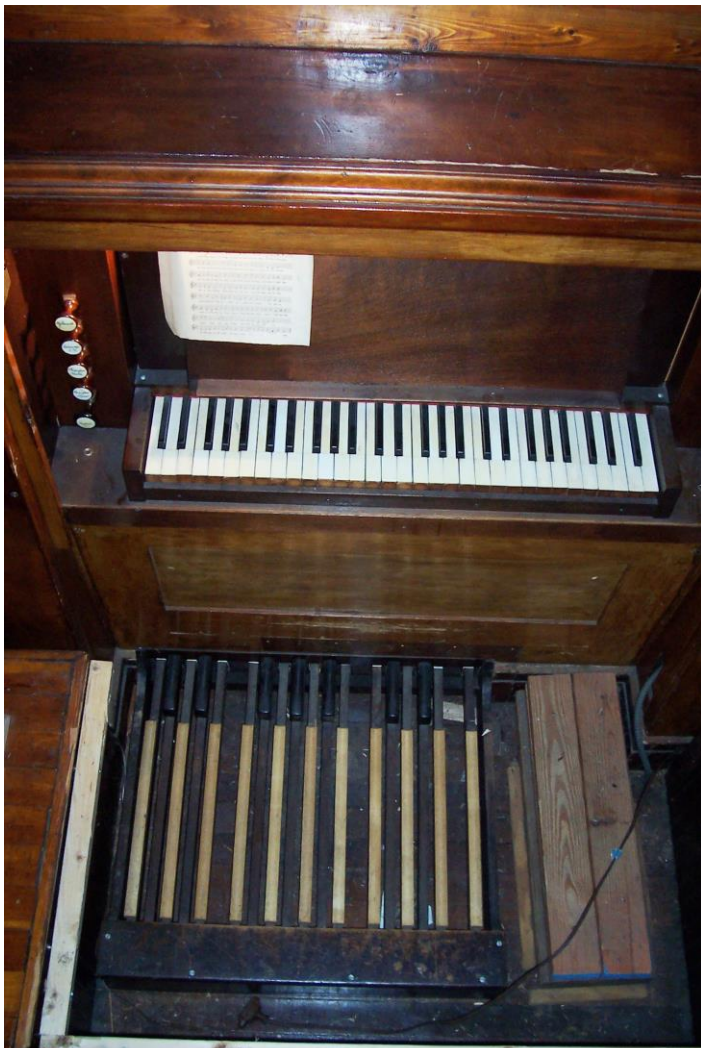


Wooden, dummy façade pipes

Organ specifications prepared by Joseph Bertolozzi, 2013



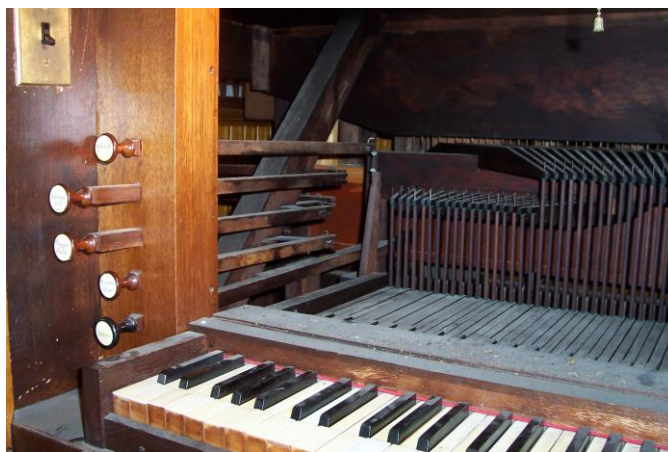
The organist sits in a pit sunken into the chancel floor.





The names on the Salicional and Unison Bass stop faces are the only ones showing the 8-foot designation, and the Unison Bass reads as residing in a non-existent Swell division. Also displaying different font styles, we can surmise that at least the nameplates are replacements. The color of the metal on the Salicional however, also suggests the pipes themselves may not be original, though they probably fulfill the same role of whatever pipes they replaced.

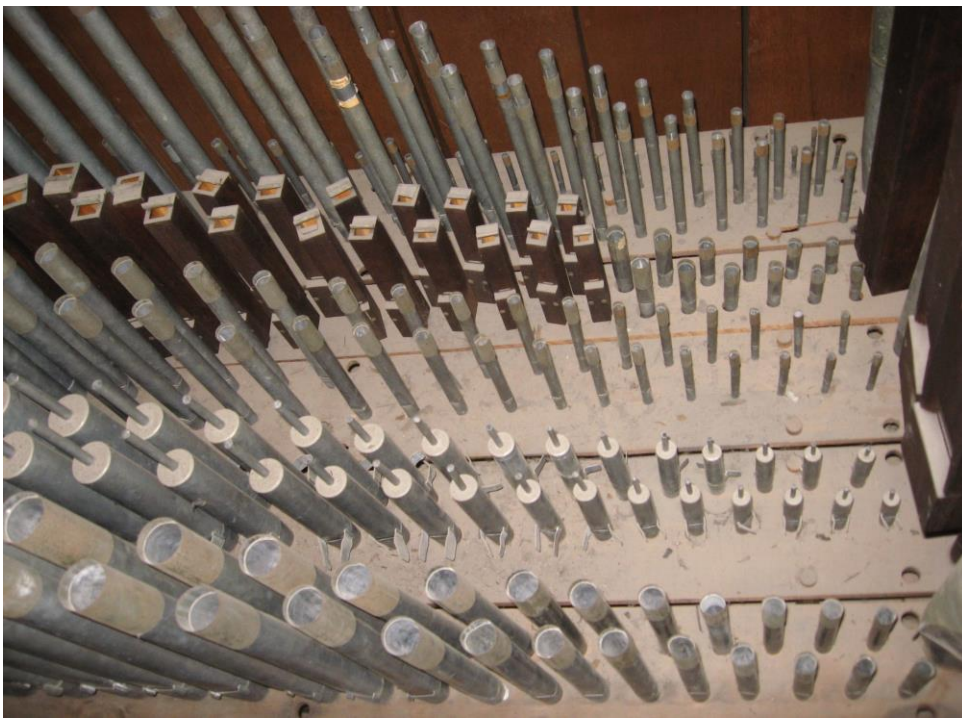
Below we see the mechanical key and stop action. The keys can be plainly seen to connect to the internal linkages connecting them to the windchests below the pipes. The stop action (the rods perforating the jambs) engages or cuts off the flow of wind to the sets (or *ranks*) of pipes.





Pipes of the Open Diapason: Above right you can see the soldered-on caps. At bottom left you can see engraved into the top “lip” of the pipe *E* for the note “E” and below it *Sw. Q* for “Sw. Quintadena,” the type of sound it makes. It identifies the pipe for the tuner, but it would never be this visible if the pipe were actually meant to be seen as a façade pipe; *and* there’s no separate Swell division, though the entire organ was once enclosed in a swell box; *and* they’re Quintadenas not Open Diapasons! This tells us they are replacement pipes substituted for the originals and it’s possible the whole rank is a substitute.





Left: from front (bottom) to back (top) we see: the Principal Treble, the Stop'd Diapason Treble (the pipes with the little "chimneys"), the Fifteenth, the Wald Flute (the wood pipes with flaps on top), the Salicional and Pedal Bourdon (wood pipes against the back of the case).

The whole organ except the speaking façade pipes was once enclosed in a swell box. The original facade pipes and swell box were removed to enable a retro-fitting into the limited height of the alcove.



Here we see an electrical cord coming out of an "L" shaped cut-out, the hitch-down swell opening.



Left: The Pedal Bourdon pipes facing the back wall of the organ chamber. Right: a view from the other side. Note the large wooden pipe in the far back center is mitered (or fitted together at an angle) to fit in the space. Also note the turned wooden stopper handle emerging out of the top of the metal Salicional pipe, a late 19th / early 20th c. practice.



This is the oldest organ in Beacon (c. 1860) but it's not original to the Parish (1899) much less the building (begun in 1900). In 1870, St. Luke's Episcopal Church on Wolcott Avenue began to nurture the development of what would become Beacon's second Episcopal Church. At that time, Sunday School in Fishkill Landing was held over the First National Bank. There was a chapel on DeWindt Street and a carriage house chapel on South Avenue in which regular services were conducted. Since this organ doesn't quite fit the space it's in, an issue which wouldn't exist if it were custom designed for St. Andrew's (as all new pipe organs are), we can surmise this organ was relocated to the current edifice from one of those chapels. Some repair work was done in the late 1970's, possibly by Susan Tattershall.

Organists at St. Andrews have included Mary McKenzie (for about 40 years); Jean Blauvelt; Scott Matthey; and Susan LaGrande (2011-present).