

O R G A N C R A W L

sponsored by

Worcester Chapter
American Guild of Organists

Saturday, June 2, 1973

NOTES AND MISCELLANEOUS INFORMATION

Worcester Chapter, A. G. O. welcomes members and friends to this Saturday afternoon organ crawl. We have planned a rather hasty tour of five organs in the Worcester area. We will meet in the parking lot of First Baptist Church, Worcester, at 12:45 p.m. and travel in a procession of cars. If you would like to drive, please do, but if you prefer to be a passenger, you will be assigned to a car. We must leave promptly at 1:00 p.m., as we are due at our first stop, St. George's, at 1:15.

We will be traveling backward in time, starting with the newest instrument (1971) and ending with the oldest (1866) of this group. All organs are essentially original and unaltered so that you will see and hear the intent of the builder. The tour will end at approximately 6:00 p.m. at the Publick House in Sturbridge for supper. Each member will be responsible for his own bill.

Although we do not want to rush you, we do have a schedule to keep. Please be prompt at all times. Also, please do not enter any organ or organ chamber. Worcester Chapter cannot be responsible for damage to churches or organs caused by the negligence of a visitor. Each organ will be demonstrated, and, following custom, we will sing a hymn after each demonstration. You may play all the organs if you desire, as time allows.

The church at St. Joseph's Abbey is a monastic enclosure, and women are not allowed to enter it. We must respect their wishes on this matter, just as we would honor the rules of any private property. Women may enter the two small chapels, one on each side of the main altar, and the best view of the organ is from the right side. You will be shown where to enter this chapel. Also, we must observe the rule of silence in the monastery. You may converse, but only in whispers.

We are deeply indebted to and extend our sincere thanks to:

- The clergy and parishioners of the churches we are visiting.
- The monks of St. Joseph's Abbey, and especially to Father Joseph, their organist, for securing permission and making arrangements.
- Our able demonstrators: Barclay Wood, Charles Davis, Carolyn Curtis, and Kenneth Simmons.
- My wife, Eugenie, for her assistance and forbearance.

Hope you enjoy the tour!

Robert C. Dickinson
Tour Director

ORGAN CRAWL

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We will be traveling backward in time, starting with the newest instrument (1971) and ending with the oldest (1866) of this group. All organs are essentially original and unaltered so that you will see and hear the intent of the builder. The tour will end at approximately 6:00 p.m. at the Publick House in Sturbridge for supper. Each member will be responsible for his own bill.

Although we do not want to rush you, we do have a schedule to keep. Please be prompt at all times. Also, please do not enter any organ or organ chamber. Worcester Chapter cannot be responsible for damage to churches or organs caused by the negligence of a visitor.

Each organ will be demonstrated, and, following custom, we will sing a hymn after each demonstration. You may play all the organs if you desire, as time allows, so don't be a bench hog! Cameras are welcome.

The church at St. Joseph's Abbey is a monastic enclosure, and women are not allowed to enter it. We must respect their wishes on this matter, just as we would honor the rules of any private property. Women may enter the two small chapels, one on each side of the main altar, and the best view of the organ is from the right side. You will be shown where to enter this chapel. Also, we must observe the rule of silence in the monastery. You may converse, but only in whispers.

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- Our able demonstrators: Barclay Wood, Charles Davis, Carolyn Curtis, and Kenneth Simmons.

We hope you enjoy the tour!

Robert C. Dickinson
Tour planner

SAINT GEORGE ORTHODOX CATHEDRAL

30 Anna St., Worcester

Andover Organ Co., Methuen, Mass., 1971

Arrival time: 1:15 p.m.
Demonstrator: Charles Davis

GREAT

Principal	8'	Open Metal
Gedeckt	8'	Capped Metal
Octave	4'	Open Metal
Furniture	IV	Open Metal

COUPLERS

Sw. to Gr.
Sw. to Ped.
Gr. to Ped.

SWELL

Gedeckt	8'	Capped Metal
Rohrflote	4'	Metal with chimneys
Principal	2'	Open Metal
Quint	1 1/3'	Open Metal
Sesquialtera	II	Tapered Open Metal

TOTAL PIPES:
760

PEDAL

Sub Bass	16'	Stopped Wood
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The case or cabinet of the organ is red oak, stained, filled and with a hand rubbed oil finish. The console area is oil finished black walnut. The manual keys are "8 cut" unbleached one piece ivory with ebony wood sharps. The drawknobs are polished brass with name tags hand lettered on parchment.

The three arches were laminated on 3 layers of plywood with strips of oak laminated onto the plywood at front and rear to form the roof frames. The rest of the cabinet is 3/4" red oak plywood and solid lumber frame.

Other woods found in the organ are African mahogany (wind chests), Whitewood or Yellow Poplar (used for its great stability), Douglas Fir (structural frame), Maple, Ash and Cherry (action parts.)

The action parts of the organ consist mainly of aluminum alloys, although the stop action and swell shutter control mechanism utilize steel rollers and arms.

Various types of bearings are to be found in the action systems: hardened steel needle bearings, ball bearings, and teflon sleeve and thrust bearings.

The trackers in the organ are 2 mm. diameter aluminum alloy.

The only electrical component in the organ is the blower which is contained within the organ case along with the bellows, control valve, and the various connecting ducts.

Dedicated on Sunday, May 9, 1971, with a recital by John Ogasapian

ST. JOSEPH'S ABBEY

Route 31, Spencer

Rieger Organ Co., Austria, 1966 (?)

Arrival time: 3:00 p.m.
Demonstrator: Barclay Wood

MANUAL I

Metallgedackt	8'
Prinzipal	4'
Mixtur, 3f	1'
Sesquialter	2/2/3' & 1 3/5'

MANUAL II

Holzgedackt	8'
Rohrflote	4'
Gemshorn	2'
Quintlein	1 1/3'

PEDAL

Subbass	16'
Regal	8'
Pommer	4'

COUPLERS

II/I
II/P
I/P

Unfortunately, little printed information is available about this charming tracker instrument. It is one of few Rieger instruments in this country, although the company is highly renowned in Europe. The only other Rieger in Massachusetts (that I know of) is in the First Congregational Church (U.C.C.) in Wellesley, and is considerably larger, ~~being situated in the rear gallery, and having prominent, forward-positioned pedal towers, and a rack-positiv.~~

This monastery instrument is completely encased, and the clean sound projects beautifully, filling the nave of the church. It is a perfect example of a small, classic-voiced instrument ~~being able to adequately~~ adequately serving a large interior.

The stop knobs are arranged in vertical rows, ^{single} on each side of the ~~keyboard, and~~ ^{one} are somewhat stiff in their action, especially, the Swell to Great coupler, which performs by visibly lifting the Swell keys about a quarter of an inch to engage them to the Great.

The only reed is the Regal in the Pedal, which is useful in the chorale preludes and other pedal solo work, and certainly a reed is not needed in the manual chorus, as you will find the 3 rank Great mixture to be very bright.

This organ has an interesting history, it having been bought "second-hand" as it were. It was first used by E. Power Biggs ~~for the recordings of Gabrieli music~~ in St. Mark's in Venice for the Columbia recording "The Glory of Gabrieli," along with the Texas Boy Choir and the Gregg Smith Singers. According to the record jacket, it was loaned to Columbia Records by Rieger for this purpose, and was hauled up into the balcony of St. Mark's ~~By~~ block and tackle!

GRACE EPISCOPAL CHURCH

Main St., Oxford

William A. Johnson, Westfield, Mass., Opus 223, 1866

Arrival time: 5:00 p.m.
 Demonstrator: Carolyn Curtis

GREAT

Open Diapason	8'	(56)
Dulciana	8'	(TC)
Clarabella (w)	8'	(TC)
Stop'd Diap. Bass(w)	8'	(12)
Principal	4'	(56)
Flute	4'	(56)
Twelfth	2 2/3'	(56)
Fifteenth	2'	(56)
Clarionet	8'	(56)

SWELL (enclosed from Tenor F)

Bourdon (w)	16'	(TF)
Open Diapason	8'	(TF)
Salicional	8'	(TF)
Stop'd Diapason (w)	8'	(TF)
Stop'd Diapason Bass (w)	8'	(17)
Principal	4'	(TF)
Bambette Bass	4'	(17)
Cornett Dolce (TF)	II-I	(71)
Hautboy	8'	(TF)
Tremolo		

PEDAL

Double Open Diapason (w)	16'	(25)
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COUPLERS

Great & Swell
 Great to Pedals
 Swell to Pedals

~~Recessed/console:~~

Bellows Signal (switch for blower)

This organ is a beautifully preserved example of Johnson's work. Besides routine maintenance, the only changes ever made were done by Andover in 1970. It was discovered that the organ was sinking somewhat, and a shoring up and strengthening of the floor and under-structure was done. Also, Andover added the 12 bass notes to the Great 4' Flute which formerly ended at tenor C, and added the 17 bass notes to the 8' Clarionet which had ended at tenor F.

This practice of not including the bottom octave on many stops was commonly employed by 19th century builders in the interest of saving money for churches with low budgets. One or two 12 note stops were used for the bottom octave, and hopefully would blend with anything. Interesting to note, however, that Johnson made his diapason chorus on the Great from complete ranks.

The case pipes are highly ornamented....be sure to note the non-speaking corner case pipes with two mouths, facing at 90 degrees to each other! (Beautiful when viewed from any angle!) Of interest is the recessed console, common during the entire first half of the 19th century, with non-sticking sliding doors. Note the little eyelets used to reclose the doors. The swell pedal is known as the "hitch-down" variety, directly connected to the shutters, and so named because of the notch at the bottom to hold it open. Try it, and see how soon you get a cramp in your right leg!

SAINT GEORGE ORTHODOX CATHEDRAL

30 Anna St., Worcester

Andover Organ Co., Methuen, Mass., 1971

Arrival time: 1:15 p.m.
Demonstrator: Charles Davis

GREAT

Principal	8'	(Open metal)
Gedeckt	8'	(Capped metal)
Octave	4'	(Open metal)
Furniture	IV	(Open metal)

COUPLERS

Sw. to Gr.
Sw. to Ped.
Gr. to Ped.

SWELL

Gedeckt	8'	(Capped metal)
Rohrflote	4'	(Metal with chimneys)
Principal	2'	(Open metal)
Quint	1 1/3'	(Open metal)
Sesquialtera	II	(Tapered open metal)

TOTAL PIPES:
760

PEDAL

Sub Bass	16'	(Stopped wood)
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The case or cabinet of the organ is red oak, stained, filled, and with a hand rubbed oil finish. The console area is oil finished black walnut. The manual keys are "8 cut" unbleached one piece ivory with ebony wood sharps. The drawknobs are polished brass with name tags hand lettered on parchment.

The three arches were laminated on 3 layers of plywood with strips of oak laminated onto the plywood at front and rear to form the roof frames. The rest of the cabinet is 3/4" red oak plywood and solid lumber frame.

Other woods found in the organ are African mahogany (wind chests), Whitewood or Yellow Poplar (used for its great stability), Douglas Fir (structural frame), Maple, Ash, and Cherry (action parts.)

The action parts of the organ consist mainly of aluminum alloys, although the stop action and swell shutter control mechanism utilize steel rollers and arms. Various types of bearings are to be found in the action systems: hardened steel needle bearings, ball bearings, and teflon sleeve and thrust bearings. The trackers in the organ are 2 mm. diameter aluminum alloy. The only electrical component in the organ is the blower, which is contained within the organ case along with the bellows, control valve, and the various connecting ducts.

The organ was dedicated on Sunday, May 9, 1971, with a recital by John Ogasapian.

ST. PETER'S ROMAN CATHOLIC CHURCH

929 Main St., Worcester

Casavant Freres, Limitee, St. Hyacinthe, Quebec, 1967

Arrival time: 2:00 p.m.

Demonstrator: Barclay Wood

GREAT

Bourdon	16'
Montre	8'
Flute a cheminee	8'
Prestant	4'
Flute conique	4'
Doublette	2'
Cornet V	8'
Fourniture IV	1 1/3'
Trompette	8'

POSITIVE

Bourdon	8'
Prestant	4'
Flute a fuseau	4'
Flute a bec	2'
Larigot	1 1/3'
Cornet II (TC)	2 2/3'
Fourniture III	2/3'
Cymbale II	1/4'
Cromorne	8'
Tremolo	

SWELL

Flute bouchee	8'
Viole de gambe	8'
Voix celeste (TC)	8'
Prestant	4'
Flute ouverte	4'
Octavin	2'
Plein Jeu V	2'
Bombarde (L/2)	16'
Trompette	8'
Tremolo	

PEDAL

Contrebasse	16'
Soubasse	16'
Bourdon (Gr.)	16'
Octave basse	8'
Flute couverte	8'
Basse de choral	4'
Fourniture III	2'
Bombarde	16'
Trompette	8'
Chalumeau	4'

COUPLERS

Great to Pedal	Swell to Great
Swell to Pedal	Positive to Great
Positive to Pedal	Swell to Positive

Electro-pneumatic action throughout.

Wind pressure, 2 1/4 inches throughout.

This organ was dedicated and blessed by Bishop Bernard J. Flanagan on Sunday, October 8, 1967. The dedicatory recital was played by Marie-Claire Alain.

ST. PETER'S ROMAN CATHOLIC CHURCH

929 Main St., Worcester

Casavant Freres, Limitee, St. Hyacinthe, Quebec, 1967

Arrival time: 2:00 p.m.
 Demonstrator: Barclay Wood

GREAT		POSITIVE	
Bourdon	16'	Bourdon	8'
Montre	8'	Prestant	4'
Flute a cheminee	8'	Flute a fuseau	4'
Prestant	4'	Flute a bec	2'
Flute conique	4'	Larigot	1 1/3'
Doublette	2'	Cornet II (TC)	2 2/3'
Cornet V	8'	Fourniture III	2/3'
Fourniture IV	1 1/3'	Cymbale II	1/4'
Trompette	8'	Cromorne	8'
		Esemolo	
SWELL		PEDAL	
Flute bouchee	8'	Contrebasse	16'
Viole de gambe	8'	Soubasse	16'
Voix celeste (TC)	8'	Bourdon (Gr.)	16'
Prestant	4'	Octave basse	8'
Flute ouverte	4'	Flute couverte	8'
Octavin	2'	Basse de choral	4'
Plein Jeu V	2'	Fourniture III	2'
Bombarde (L/2)	16'	Bombarde	16'
Trompette	8'	Trompette	8'
Tremolo		Chalumeau	4'

COUPLERS

Great to Pedal	Swell to Great
Swell to Pedal	Positive to Great
Positive to Pedal	Swell to Positive

Electro-pneumatic action throughout.
 Wind pressure, 2 1/4 inches throughout.

This organ was dedicated and blessed by Bishop Bernard J. Flanagan on Sunday, October 8, 1967.

The dedicatory recital was played by Marie-Claire Alain.

ST. JOSEPH'S ABBEY

Route 31, Spencer

Rieger Organ Co., Austria, 1966 (?)

Arrival time: 3:00 p.m.

Demonstrator: Barclay Wood

MANUAL I

Metallgedackt	8'
Prinzipal	4'
Mixtur, 3f	1'
Sesquialter	2 2/3' & 1 3/5'

MANUAL II

Holzgedackt	8'
Rohrflote	4'
Gemshorn	2'
Quintlein	1 1/3'

PEDAL

Subbass	16'
Regal	8'
Pommer	4'

COUPLERS

II/I
II/P
I/P

Unfortunately, little printed information is available about this charming, brightly voiced tracker. It is one of few Rieger organs in this country, although the company is highly renowned in Europe. The only other Rieger in Massachusetts (that I know of) is in the First Congregational Church (U.C.C.) in Wellesley, and is considerably larger.

This monastery instrument is completely encased, and the clean sound projects beautifully, filling the nave of the church. It is a perfect example of a small, classic-voiced instrument adequately serving a large interior.

The stop knobs are arranged in single, vertical rows, one on each side of the manuals, and are somewhat stiff in their action, especially the Swell to Great coupler, which performs by visibly lifting the Swell keys about a quarter of an inch to engage them to the Great.

The only reed is the Regal in the Pedal, which is useful in the chorale preludes and other pedal solo work, and certainly a chorus reed is not needed in the ensemble, as you will find the 3 rank Great mixture to be very bright. Also, the Tierce in the Sesquialter lends a brassy overtone to the ensemble.

This organ has an interesting history, it having been bought "second-hand" as it were. It was first used by E. Power Biggs in St. Mark's in Venice for the Columbia recording "The Glory of Gabrieli." According to the record jacket, it was loaned to Columbia Records by Rieger for this purpose. If you don't own this marvelous recording, you should! There are 3 LP's released altogether, I believe.

ST. MARY'S ROMAN CATHOLIC CHURCH

Route 31, Maple St., Spencer

Casavant Freres, Limitee, St. Hyacinthe, Quebec, No. 812, 1919

Arrival time: 4:00 p.m.

Demonstrator: Kenneth Simmons

GRAND ORGUE

Montre	8'
Melodie	8'
Dulciane	8'
Prestant	4'
Doublette	2'
Mixture	3 rgs.
Trompette	8'

RECIT ORGUE

Bourdon	16'
Principal	8'
Bourdon	8'
Viole de Gambe	8'
Voix Celeste	8'
Flute Harm.	4'
Violon	4'
Octavin	2'
Cornet	3 rgs.
Trompette	8'
Hautbois	8'
Voix Humaine	8'
Tremolo	

PEDALE

Flute Ouverte	16'
Bourdon	16'
Flute Douce	8' (fr. Bour.)
Flute	8' (fr. Ouv.)
Bombarde	16'

COUPLERS

Gr. Or. a Ped	Recit aigu	Recit au G. O.
Recit a Ped	Recit grave	Recit aigu G. O.
	Gr. Or. aigu	Recit grave G. O.

This organ, although it is in rather poor repair, is being shown on the tour because it gives us an opportunity to compare what Casavant was doing in the early part of this century with what they are doing now (St. Peter's); because it is a good example of middle-of-the-road 1920 vintage voicing; and because it is one of few still playable organs with tubular Pneumatic action. The console is connected to the chests by hundreds of lead tubes, running under the floor, each tube serving as an exhaust vent for a small pneumatic in the chest. The entire console, then, acts as a remote "multi-exhauster" controlled by the keys and stops. The action is predictably slow.

If you don't read French, "aigu" translates as "octave above" and "grave" as "octave below." For example, "Recit aigu G. O." means Swell to Great 4'. Other notes of interest: the 8' Montre on the Great is a heavy diapason, almost a Tibia. It dominates the Great (how the fashions change!) The swell shoe is directly connected to the shades with no whiffletree motor. The pedal Bombarde is on the Swell side, but outside the Swell chamber, against the back wall.

It is hoped that the parish will soon be able to restore this venerable Casavant. It's too good to lose!

GRACE EPISCOPAL CHURCH

Main St., Oxford

William A. Johnson, Westfield, Mass., Opus 223, 1866

Arrival time: 5:00 p.m.

Demonstrator: Carolyn Curtis

GREAT

Open Diapason	8' (56)
Dulciana	8' (TC)
Clarabella (w)	8' (TC)
Stop'd Diap. Bass (w)	8' (12)
Principal	4' (56)
Flute	4' (56)
Twelfth	2 2/3' (56)
Fifteenth	2' (56)
Clarionet	8' (56)

SWELL (enclosed from Tenor F)

Bourdon (w)	16' (TF)
Open Diapason	8' (TF)
Salicional	8' (TF)
Stop'd Diapason (w)	8' (TF)
Stop'd Diapason Bass (w)	8' (17)
Principal	4' (TF)
Gambette Bass	4' (17)
Cornett Dolce (TF)	II-I (71)
Hautboy	8' (TF)
Tremolo	

PEDAL

Double Open Diapason (w)	
	16' (25)

COUPLERS

Great & Swell
Great to Pedals
Swell to Pedals

Bellows Signal (switch for blower)

This organ is a beautifully preserved example of Johnson's work. Besides routine maintenance, the only changes ever made were the addition of an electric blower in the late 1940's, and more recently, some work done by Andover in 1970. It was discovered that the organ was sinking somewhat, and a shoring up and strengthening of the floor and under-structure was done. Also, Andover added the 12 bass notes to the Great 4' Flute which formerly ended at tenor C, and added the 17 bass notes to the 8' Clarionet which had ended at tenor F.

This practice of not including the bottom octave on many stops was commonly employed by 19th century builders in the interest of saving money for churches with low budgets. One or two 12 note stops were used for the bottom octave. Interesting to note, however, that Johnson made his diapason chorus on the Great from complete ranks.

The case pipes are highly ornamented....be sure to note the non-speaking corner case pipes with two mouths, facing at 90 degrees to each other! (Beautiful when viewed from any angle!) Of interest is the recessed console, common during the entire first half of the 19th century, with non-sticking sliding doors. The swell pedal is known as the "hitch-down" variety, directly connected to the shutters, and so named because of the notch at the bottom to hold it open. Try it, and see how soon you get a cramp in your right leg!