

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 2, No. 1

January, 1966

OUR JANUARY MEETING will be a visit to four interesting organs in the heart of the city. Some may not wish to move their cars, but such could be done after the second stop on the tour. Those wishing to remain for the final house call should so indicate early in the afternoon, and a business meeting to discuss arrangements for formal organization of the Club is to be held at the First Baptist Church. The schedule is:

Sunday, January 30, 1966

- 2:00 John Cook and Sally Warner will demonstrate the Aeolian-Skinner organ in the Church of the Advent, Mount Vernon and Brimmer Streets. The church has been famous for 85 years for its organs, music and fine acoustics.
- 3:00 Demonstration of the two-manual Cole & Woodberry tracker in the chapel of St. Margaret's Convent, 17 Louisburg Square, played by Sally Warner. --An unusual organ on a famous street!
- 4:00 Philip Beaudry will play the "mighty Hook & Hastings" of 1873 in First Baptist Church, Commonwealth Avenue at Clarendon Street.
- 5:15 A "console party" at the apartment of Daniel Thornhill, first floor, 320 Commonwealth Avenue. The organ is a 1964 Welte-Whalon tracker incorporating some old mechanism and pipes.
- 6:00 Libations and edibles at the home of Ralph Carver, second floor, 246 Commonwealth Avenue. The organ is a 2-10 Estey reed.
- Note: For those unswervingly faithful to the King's Chapel Concert Series -- you can come to the first two!

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CORRECTIONS AND ADDITIONS - Boston tracker list, published last month:

No. 2 - the Conservatory has four Lane organs, installed in 1906; one has been altered by Richard Hedgebeth, and all are not considered really "playable." No. 9 - the name is "All Nation Church of God in Christ." No. 11 - the name is "Columbus Avenue A.M.E. Zion." No. 29 - church is closed. No. 33 - the organ has been tonally altered. No. 34 - not altered. No. 17 - the Pedal and stop action is "tracker-pneumatic," and the Great has a Barker lever attachment. "Mattapan," opposite No. 43, should be opposite No. 42. BRIGHTON has two more tracker organs: Oak Square Methodist, 519 Washington St., a 2m Geo. S. Hutchings, Opus 424, c. 1894; and Our Lady of Presentation R.C., 676 Washington St., a two-manual of unknown make, c.1885, moved and altered by A. B. deCourcy.

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BACK ISSUES of the Newsletter are available upon receipt of 10¢ in stamps for each copy desired. Of the six issues in Volume I, July and September are out of print.

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Plans for formal organization of the Club are being prepared, and a full report of action taken at the next meeting will be given in the February issue. A plan based on that of the Cambridge city government is being discussed, and it will have no elected officers, but a Council of seven chosen each year or two.

THE CHURCH OF THE ADVENT (EPISCOPAL), Mount Vernon & Brimmer Streets, BOSTON, MASS.
Organ built by the Aeolian-Skinner Organ Co., Boston, in 1935, under the direction of G. Donald Harrison, and rebuilt in 1964 by the same firm, under the direction of Donald Gillett.

GREAT:		SWELL:		PEDAL:	32'
Diapason	16'	Quintaton	16'*	Sub Bass	16'
Principal	8'	Geigen	8'	Principal	16'
Diapason	8'	Stopped Diapason	8'	Contre Basse	16'
Flute Harmonique	8'	Viol de Gambe	8'	Bourdon	16'
Cor de Nuit	8'*	Viole Celeste	8'	Quintaton (Sw.)	16'*
Principal	4'	Octave Geigen	4'	Principal	8'
Octave	4'	Flauto Traverso	4'	Flute Ouverte	8'
Rohrflöte	4'*	Fugara	4'	Quintaton (Sw.)	8'*
Rauschquint	II	Rohr Nasat	2 2/3'*	Quinte	5 1/3'
Fourniture	IV	Fifteenth	2'	Principal	4'
Cymbel	III	Grave Mixture	III	Flute Harmonique	4'
Sesquialtera	IV-V	Plein Jeu	III	Mixture	III
		Bombarde	16'	Fourniture	II
POSITIV: (unenclosed)		Trompette I	8'	Bombarde	16'
Nasonflöte	8'*	Trompette II	8'	Trompette	8'
Principal	4'	Vox Humana	8'	Clarion	4'
Koppelflöte	4'	Clarion	4'		
Nazard	2 2/3'	Tremolo		CHOIR: (enclosed)	
Blockflöte	2'			Orchestral Flute	8'*
Tierce	1 3/5'	Couplers (tablets)		Dolcan	8'
Sifflöte	1'	G-P, S-P, C-P, P-P		Dolcan Celeste (TC)	8'
Scharf	IV*	S-P 4', C-P 4';		Zauberflöte	4'
		S-G, C-G, S-C;		Clarinet	8'
The Positiv is playable		P on G, G on C,		Unenclosed Trumpet	8'
from the Choir and		C only, P only;		Krummhorn	4'*
Great manuals.		S-G 16', C-G 16',		Tremolo	
Couplers (knobs)		P-G 16', S-G 4',			
S-S 16', S-S 4'		C-G 4', S-C 16',		Transept case pipes now non-	
C-C 16', C-C 4'		S-C 4'.		functioning; chancel case is	
				of Gt. 16' Diapason basses.	

The organ is in a large chamber on the upper level of the left chancel-transept corner. The "cases" are those of the previous organ, a three-manual 1881 Hutchings-Plaisted tracker, Opus 107, which cost \$6750 and had a reversed console standing on the spot occupied by the rear choir stall on the Gospel side. After electrification in 1912, it began to deteriorate rapidly... The 1935 organ, long admired by visitors, was cleaned, renovated and tonally improved in 1964, and many of the changes are in accordance with desires expressed by Mr. Harrison in the years following 1935. The most impressive change for the ordinary church-goer is the placement of the old Choir Trumpet in an unenclosed position on the west wall, and the stop was not even revoiced! In the stoplist above, the registers marked with an asterisk are new, and several old stops were brightened and repitched. The console is equipped with a Crescendo pedal; 8 General pistons; 8 Swell pistons; 8 Great pistons; 8 Positiv and Choir pistons; 8 Pedal pistons; Sforzando piston (duplicated by toe stud); manual to pedal unison coupler pistons (duplicated by toe studs); manual unison coupler pistons; cancels for each set of pistons and a General Cancel; various combination-setting devices on the key cheeks and under the manuals. The compass is 61-32; the Choir stops are extended to 73 notes and many of the 16-8-4' Swell stops are extended to 73 notes.

SAINT MARGARET'S CONVENT, 17 Louisburg Square, BOSTON, MASS. Organ by Cole & Woodberry, Boston, ca. 1894.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Viole d'Orchestre	8' 58	Bourdon	16' 30
Stopped Diapason	8' 58	Aeoline	8' 58	Pedal Octaves	8' 12
Dulciana	8' 58	Melodia	8' 58	--an extension of the 16'	
Principal	4' 58	Violina	4' 58	rank which is really a	
Swell to Pedal		Sw. to Gt. Unison		coupler working only when	
Great to Pedal		Swell Octaves (S-S 4')		the 16' stop is on.	

This organ once stood at the rear of the small chapel, which was never enlarged according to plans, but the organ was moved to a chamber at the front. The handsome dark oak case overhangs the projecting console, and is in an exceptionally "pure" Gothic style for the period. The three flats arranged 7/5/7 contain the narrow-scale Open Diapason basses. The organ was maintained by James Cole until his death in the early 1930's. He stated that it was designed for accompanying women's voices, but the tone is far too mild and it is hoped that the abundance of too-soft 8' stops will be rectified.

The console has large ivory knobs on round shanks, something like later E.M. Skinner knobs, and are lettered in red and black Old English. The manuals overhang; the wood swell pedal is at the far right with a G-P reversible pedal nearby; the key cheeks are typical of the firm's work; the pedal clavier is concave and somewhat radiating; the Swell to Swell 4' coupler is quite unusual, for a S-G 4' was standard. The action is light and pleasant but in need of restoration; the wind is not steady. The 8' Open Diapason is very mild and the 4' Principal is actually an open metal flute.

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RESIDENCE OF DANIEL E. THORNHILL, 320 Commonwealth Avenue, BOSTON, MASS. Organ by the Welte-Whalon Organ Co., Inc., Portsmouth, R.I., 1964. Old chests, frame, some mechanism and pipes used to make what is really a new instrument. Two or three ranks are approximately a century old. The organ is owned by Clifford R. Berry.

MANUAL I:		MANUAL II:		PEDAL: (32 keys)	
Gedeckt	8' 61	Quintade	8' 61	Bourdon	16' 56
Principal	4' 61	Rohr Flute	4' 61	Principal	8' 44
Octave	2' 61	Principal	2' 61	Gedeckt	8' from Bourdon
Mixture	II 122	Larigot	1 1/3' 61	Principal	4' from 8' Principal
				Gedeckt	4' from Bourdon

Couplers: (hitch-down pedals)

Manual II to Manual I

Manual I to Pedal

Manual II to Pedal

Above the stop names are numbers indicating the division: the Pedal is "I", the lower manual is "II", and the upper manual is "III".

The organ is free-standing in a small parlor, and the mahogany case houses the basses of the 8' Principal, with the lowest 16' pipes on the sides. The end flats have 10 basses now painted, and like the central flat of 23 pipes (8 are dummies), are fitted with slide tuners. The pedal clavier and music desk of the console are recessed; the new flat knobs are on round walnut shanks; the coupler pedals are at the left of a dummy swell pedal and are not labeled. Both chests are on the same level and unenclosed. The manual chests are chromatic and the Pedal is entirely electric. The couplers do not move the keys. The 8' Gedeckt

on Manual I is of very old stopped wood pipes; the Mixture has several breaks and is 19-22 in the bass; the 2' Octave is actually an open metal flute. The Quintade is of capped metal with 6 slotted open flue trebles and 12 zinc basses. The Rohr Flute is quite old, with 12 wide capped basses and 6 open trebles. The upper 32 pipes of the Bourdon set are of capped metal.

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FIRST BAPTIST CHURCH, Commonwealth Avenue at Clarendon Street, BOSTON, MASS. Organ by E. & G. G. Hook & Hastings, Opus 727, 1873. Electrified by W. W. Laws, Beverly, Mass., in the 1920's.

GREAT:		SWELL:		CHOIR:		PEDAL:	
Open Diapason	16'	Bourdon Bass	16'	String Gamba	16'	Resultant	32'
Open Diapason	8'	Bourdon (TC)	16'	Open Diapason	8'	Open Diapason	16'
Gamba	8'	Open Diapason	8'	Dulciana	8'	Bourdon	16'
Dulciana	8'	Stopped Diapason	8'	Unda Maris	8'	Quint	10 2/3'
Doppel Flute	8'	Salicional	8'	Gedeckt	8'	Major Flute	8'
Melodia	8'	Vox Celeste	8'	Flauto Traverso	4'	Violoncello	8'
Octave	4'	AEoline	8'*	Octave	4'	Viola	8'
Night Horn	4'	Quintadena	8'	Twelfth	2 2/3'	Flute	4'
Twelfth	2 2/3'	Octave	4'	Piccolo	2'	Bombarde	16'
Fifteenth	2'	Harmonic Flute	4'	Clarinet	8'	Tuba	16'*
Mixture	V	Flautino	8'	Tremolo		Tuba	8'*
Mixture	III	Seventh	1 1/7'			Clarion	4'*
Tuba (TC)	16'	Mixture	IV				
Trumpet	8'	Posaune (TC)	16'	All stops marked * are console provisions only, though there is a spare toeboard in the Great. Original manual compass was <u>61 notes</u> , and no manual extensions were added by Laws.			
Tuba	8'*	Cornocean	8'				
Clarion	4'*	Oboe	8'				
		Vox Humana	8'				
Compass: 61/32		Tremolo					

Austin-style console; blank Chimes tabs; four-rank Echo division of 8' stops, plus Chimes provided for in console; 8 Choir pistons, 8 Swell pistons, 8 Great pistons, 4 Pedal pistons, 8 General pistons over Swell manual and 4 more operated by toe studs; Crescendo pedal; Sforzando piston; Setter; three reversible toe studs for unison manual to pedal couplers; Unison Off tablets for each manual. Couplers: G-P 8', G-P 4', S-P 8', S-P 4', C-P 8', C-P 4', S-G 168, S-G 8', S-G 4', C-G 16', C-G 8', C-G 4', G-G 16', G-G 4', C-C 16', C-C 4', S-S 16', S-S 4', S-C 16', S-C 8', S-C 4'.

The congregation has had a long and interesting history, and purchased the present unusual building late in 1881 from the Brattle Square Church, which built the edifice in 1873. The Brattle Square Society (which refused the famous organ in 1713) tore down their ancient building in 1871, much to the regret of the city. King's Dictionary of Boston, by Edwin M. Bacon, published in 1883, tells of the new building as follows:

"...The new Brattle-Square Church was built at a heavy expense. Its lofty tower, 176 feet in height, strongly resembles some of the beautiful towers of Florence in its outline; but it is quite unique from the frieze of bas-reliefs boldly sculptured upon its four sides near the summit. These are groups of full-length figures, representing the sacraments of baptism, communion, marriage, and burial. At each angle are statues of the angels of the judgment blowing golden trumpets.

Acoustically the building was not a success; and after it had been occupied but a short time, the society also finding itself deeply in debt, it was closed. The members of the society having thereafter scattered, and become connected with other churches, it was in 1876 dissolved; and the property was finally disposed of, in 1881, at public auction, Mr. J. Montgomery Sears being the purchaser. Several attempts were made to secure funds for its purchase for various purposes and to prevent its demolition; and at length in the winter of 1881-82, it was secured by the First Baptist Society.... Extensive alterations were made in the interior of the church. New galleries were built in the transepts, another over a new vestibule in the auditorium, and a new choir-gallery."

The organ is listed as having 56 knobs, and the console was attached, there being only a small gallery for a quartet choir over the present altar. The case is of black walnut and contains five flats of tin pipes (the basses of the 16' Great Open Diapason are on the ends) with the swell box showing above the center pipes. It is an unusual front, with flats arranged 4/9/19/9/4 in a decadent but impressive array having little visible wood support. The sides are exposed, and one gets the "full treatment" of the 16' pedal reed if sitting in the nearby gallery to the right of the case. In the flats of 9 pipes, the 3 inner ones are dummies. The chests are all original, those of the manuals being slider chests, and they are not in good condition. Laws installed pull-down actions, extended the Pedal division, placed a swell box over the Choir, and used the original reservoirs, etc. Many stop names have been changed (Hook & Hastings would never have said "String Gamba"), but the manual pipework is intact and was not cleaned at the time of the electrification! The top of the tallest case pipe is 55' feet from the floor.

The manual chests have the smallest pipes in the center, with a convenient passage board. The two 16' reeds are Tenor C in compass, but the celeste ranks (which were not originally tuned as such) are full-compass. The Doppel Flute has 3 metal trebles; the Night Horn is of large-scale metal pipes. The Swell box front has a door in the center and the 12-note Bourdon Bass is enclosed. The strings throughout have unmitered zinc basses, and the original H&H AEoline is now the Vox Celeste. The Quintadena is of metal pipes with wood stoppers and the unusual Seventh is original. The Pedal 16' Open Diapason is of wood, and the Major Flute and Flute stops are extensions of this rank. The strings and the Quint are independent and on one chest. The Great Mixture III is a Cornet starting at 15-17-19, and the Mixture V starts at 15-19-22-26-29 but later includes the 17th also.

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REED ORGAN by the Estey Organ Company, Brattleboro, Vt., ca. 1925, in the apartment of Ralph E. Carver, 246 Commonwealth Avenue, Boston, Mass.

GREAT:		SWELL:		PEDAL:	
Clarinet	16' 61	Salicional	8' 61	Bourdon	16' 30 Great to Pedal
Open Diapason	8' 61	Voix Celeste	8' 61	Dulciana	16' 30 Swell to Pedal
Trumpet	8' 61	Flute	4' 61		Swell to Great
Dulciana	8' 61	Oboe	8' 61		Octave Coupler (G-G 4')
		Tremolo		"Grand Organ" hitchdown pedal	

Both manuals controlled by one swell pedal; drawknobs in terraced jambs; oak case; concave and radiating pedals; originally had a pumping handle. The Celeste knob brings on the Salicional set.

In response to requests regarding the large organ in the Roman Catholic Cathedral of the Holy Cross, the description below is taken from an 1876 issue of the first American organ magazine, Eugene Thayer's The Organist's Journal and Review. The instrument was Hook & Hastings' Opus 801, 1875, and was unfortunately electrified in the 1920's. The present horseshoe console and condition of the organ is not a credit to the Archdiocese.

"THE ORGAN IN THE BOSTON CATHEDRAL.

The following is a complete description of the Grand Organ in the Cathedral of the Holy Cross, Boston, Mass., built by E. & G. G. Hook & Hastings, of Boston.

The instrument comprises three Manuales, each of 58 notes, and a Pedal of 30 notes, 70 Speaking Registers, 13 Mechanical movements, including couplers; 10 pedal movements for combinations, etc., and a Crescendo Pedal controlling the full power of the organ. Total number of Pipes 5,292."

GREAT: (22 registers)

16'	Open Diapason	metal	58
16'	Quintaton	wood	58
8'	Open Diapason	metal	58
8'	Bell Open Diapason	"	58
8'	Viola da Gamba	"	58
8'	Gemshorn	"	58
8'	Viol d'Amour	"	58
8'	Clarabella	wood	58
8'	Doppel Flöte	"	58
6'	Quint	metal	58
4'	Octave	"	58
4'	Flute Harmonique	"	58
4'	Gambette	"	58
3'	Twelfth	"	58
2'	Fifteenth	"	58
V	Cornet	wood & metal	254
IV	Mixture	"	218
IV	Acuta	"	232
16'	Bombarde	"	58
8'	Trompet	"	58
4'	Clarion	"	58

PEDAL: (14 registers)

32'	Contra Bourdon	wood	30
16'	Open Diapason	"	30
16'	Violone	"	30
16'	Dulciana	metal	30
16'	Bourdon	wood	30
12'	Quint Flöte	"	30
8'	Bell Gamba	metal	30
8'	Violoncello	"	30
8'	Octave	"	30
8'	Flöte	wood	30
4'	Super Octave	metal	30
V	Cornet	"	---
16'	Trombone	"	30
8'	Posaune	"	30

SWELL: (18 registers)

16'	Bourdon	wood	58
8'	Open Diapason	metal	58
8'	Salicional	"	58
8'	Aéoline	"	58
8'	Stopped Diapason	wood	58
8'	Quintadena	metal	58
4'	Octave	"	58
4'	Flauto Traverso	wood	58
4'	Violina	metal	58
3'	Nazard	"	58
2'	Flautino	"	58
IV	Mixture	"	232
V	Dolce Cornet	"	290
16'	Contra Fagotto	"	58
8'	Cornoepen	"	58
8'	Oboe (with Bassoon)	"	58
8'	Vox Humana	"	58
4'	Clarion	"	58

CHOIR: (16 registers)

16'	Lieblich Gedact	wood	58
8'	Open Diapason	metal	58
8'	Geigen Principal	"	58
8'	Dulciana	"	58
8'	Melodia	wood	58
8'	Concert Flute	"	58
8'	Rohr Flöte	wood & metal	58
4'	Octave	"	58
4'	Fugara	"	58
4'	Flute Octaviant	"	58
3'	Quint Flöte	"	58
2'	Piccolo	"	58
V	Cornet	"	---
16'	Cor Anglais	"	58
8'	Clarinet	"	58
8'	Tuba Mirabilis	"	58

"MECHANICAL MOVEMENTS.

- | | |
|--|-----------------------------|
| 71. Great Organ Separation. | 77. Swell to Choir Coupler. |
| 72. Swell to Great Coupler. | 78. Great to Pedal Coupler. |
| 73. Choir to Great Coupler. | 79. Swell to Pedal Coupler. |
| 74. Choir to Great Sub-Octave Coupler. | 80. Choir to Pedal Coupler. |
| 75. Tuba to Great Coupler. | 81. Swell Tremulo. |
| 76. Tuba to Choir Coupler. | 82. Choir Tremulo. |

83. Bellows Signal

COLLECTIVE PEDALS.

1. Crescendo movement, bringing on the whole Organ from the softest registers and diminishing at the will of the Performer.
2. Forte Combination Great Organ, with appropriate Pedal Registers.
3. Mezzo Combination Great Organ, " " " "
4. Piano Combination Great Organ, " " " "
5. Forte Combination Swell Organ, " " " "
6. Mezzo Combination Swell Organ, " " " "
7. Piano Combination Swell Organ, " " " "
8. Forte Combination Choir Organ, " " " "
9. Piano Combination Choir Organ, " " " "
10. Reversible Pedal to operate No. 78.
11. Octave Coupler for Tuba.

Nos. 71, 72, 73, 74 and 75 are operated by pneumatic appliances and are controlled by knobs placed directly over the 'Great' key-board.

The action is extended and reversed so the organist may face the altar and conductor.

Pneumatic motors are applied to the Great Manuale and all its Couplers, to the Pedale throughout, to the basses of the Swell and Choir Manuales, and to all the Draw Stops.

All the Combination Pedals are double acting, and operate without deranging Combinations previously made by the registers.

There are three Bellows, operated by two Hydraulic Motors of the largest size. The two main Bellows have vertical feeders, and combined can supply nearly 5,000 cubic feet of compressed air per minute, with less than 25 strokes of the Motors. An extra wind pressure is used for the Pedale, and a portion of the Great Manuale including the Reed Registers. An independent Bellows supplies wind of great pressure to the Tuba Mirabilis.

The Organ fills the whole width of the gallery, 40 feet. It has a total depth of 25 feet and a total height of nearly 50 feet. The Cathedral has a total length of 300 feet, is 168 feet wide at the transept, and is 105 feet high from the floor to apex.

Having had no opportunity of testing the instrument we are unable to speak of its merits. It is the largest Organ yet built in this country, we believe, and we hope it may prove worthy of the noble edifice in which it stands."

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Those wishing to advertise in the 1966 Organ Historical Society Convention Booklet, which is distributed to 1500 persons, are welcome to address the Committee at Box 4, Methuen, Mass. "Cards" are available for \$4.00

PLAYABLE OLD TRACKER ORGANS IN THE BOSTON AREA - continued

Brookline	Sears Chapel (Longwood)	E. & G. G. Hook #307 (building not in regular use)	1862	2
Cambridge	<u>see page 2, Vol. 1, No. 5</u>			
Chelsea	Horace Memorial Free Baptist St. Rose R.C., Chapel	Hook & Hastings #1603 unknown builder, reb. by unknown builder	1894 c.1900	2 2
Concord	St. Bernard's R.C.	E. & G. G. Hook & Hastings #812	1875	2
Dedham	St. Mary's R.C. St. Mary's R.C., Chapel	Hook & Hastings Co. #1797 Geo. S. Hutchings #347	1897 c.1893	2 2
East Cambridge	Polish National Catholic	Hook & Hastings #1783	1898	2
East Milton	Elk's Lodge	Hutchings, Plaisted & Co. #45(49)	1875	2
Everett	Bethlehem Evangelical Lutheran Methodist	Joel Butler E. & G. G. Hook #425, reb. by Geo. S. Hutchings, #319, 1894	c.1875 1867	1 2
	Universalist	Cole & Woodberry, alt. by C. B. Fisk, Inc., 1965	c.1890	2
Framingham	First Baptist	W. B. D. Simmons & Co. (not in use)		
	Wesley Methodist	Hook & Hastings #1147 (not in use)	1890	2
Hingham	St. Paul's R.C.	John H. Sole	c.1890	2
Lexington	First Parish Unitarian	Geo. S. Hutchings #435, reb. by Andover Organ Co. 1957 and 1963	1897	3
Malden	Immanuel Baptist	Geo. S. Hutchings #203	c.1890	2
Medford	Assembly of God Goddard Chapel, Tufts Univ. Unitarian-Universalist	W. B. D. Simmons & Co. Hook & Hastings #1134 E. & G. G. Hook & Hastings #898, reb. by Geo. S. Hutchings #346, c.1895	c.1865 1883 1878	2 2 3
Nahant	Village Church (stone bldg.)	E. & G. G. Hook & Hastings #925	1878	2
Natick	Residence, C. R. Montgomery Unitarian	Nutter & Kittredge Jesse Woodberry & Co.	c.1840 c.1900	1 2
Newton Upper Falls	St. Mary's R.C.	E. & G. G. Hook & Hastings #692 (altered)	1873	2
Newtonville	Second Baptist	Geo. S. Hutchings #516	c.1901	2
North Saugus	North Congregational	Geo. S. Hutchings #546	c.1903	2
North Weymouth	Union Church	Geo. H. Ryder	c.1875	1
Revere	Third Universalist	Hutchings-Votey Organ Co.	c.1905	2
Saxonville	First Congregational	Jesse Woodberry & Co.	c.1905	2
	Edwards Congregational	Geo. Stevens, reb. by Cole Church Organ Co., 1905	c.1855	3
Somerville	Assembly of God	Geo. H. Ryder & Co.	c.1895	2
	Broadway Methodist	Geo. H. Ryder & Co. #139	c.1885	2
	Broadway-Winter Hill Cong'l	Hook & Hastings #1494	1891	2
	Christ Episcopal	Geo. S. Hutchings #296 (altered)	c.1893	2

Somerville (continued)	Church of the Glorious New Hope	Cole & Woodberry	c.1892	2
	Emmanuel Episcopal	Wm. A. Johnson #184	1865	2
	Grace Baptist	Woodberry & Harris	c.1891	2
	Highland Congregational	Geo. H. Ryder & Co.	c.1893	2
	Prospect Hill Congregational	Geo. S. Hutchings #204	c.1890	2
	St. James Episcopal	unknown builder, altered and moved	c.1895	2
	St. Joseph's R.C., Chapel	S. S. Hamill	c.1880	2
	St. Thomas Episcopal	unknown builder, reb. by James Cole, 1914	c.1870	2
	First Church in Somerville, Unitarian	Geo. S. Hutchings #356	c.1895	2
South Natick	Sacred Heart R.C.	Woodberry & Harris	c.1892	2
Stoneham	First Unitarian	E. & G. G. Hook #466	1868	2
	St. Patrick's R.C.	Woodberry & Harris (altered)	c.1893	2
Wakefield	First Baptist	E. & G. G. Hook & Hastings #635	1872	2
Waltham	Church of the Covenant, Piety Corner	J. H. Willcox & Co. #4(7)	1871	1
	Church of the Nazarene	Geo. H. Ryder & Co. #138	1891	2
Watertown	First Unitarian	Geo. S. Hutchings #374	1895	2
Weymouth	Sacred Heart R.C.	Jesse Woodberry	c.1895	2
Weymouth Landing	Residence, A. Russell Lucid	Jesse Woodberry & Co.	c.1910	2
Winthrop	First Baptist	Geo. H. Ryder #7, reb. by Fritz Neack, 1961	1873	2
Woburn	<u>four organs described in Vol. 1, No. 3</u>			

* * *

The following delightful stoplist is printed by request, and is typical of the nomenclature favored by a turn-of-the-century organ consultant in Lowell, Mass. The description of the organ is quoted from a four-page program for the "OPENING OF THE NEW ORGAN, BRANCH STREET TABERNACLE, LOWELL, MASS., Tuesday, June 26, 1906."

"SPECIFICATION OF ORGAN

Great Organ; 6ln.		Pedal Organ; 30n.	
1	Untersatz** (First use) 32	1	Principal Untersatz** 32
2	Sub Gedeckt 16	2	Lieblich Untersatz** (First use) 32
3	Principal Diapason 8	3	Sub Quint* 21 4/5
4	Viola Dolce 8	4	Principal 16
5	Flauto Dolce 8	5	Quintatön** (II R.) 16
6	Claribel-Flöte 8	6	Bordone 16
7	Octav Principal 4	7	Lieblich Gedeckt 16
8	Lieblich-Flöte 4	8	Terz** 12 4/5
9	Quinta Octava 2 2/3	9	Octav Principal 8
10	Octavine Acuta 2	10	Flauto Bass 8
11	Tromba 8	11	Lieblich-Flöte* 8
		12	Quint* 5 1/3
		13	Octavino 4

Swell Organ; 6ln.		Mechanical: (*Tilting Tablets)	
1	Sub Gedeckt	16	1 'Great' Separation
2	Principal	8	2 'Great' Octaves
3	AEola*	8	3 'Swell' to 'Great'
4	Viola di Concerto	8	4 'Swell' Octs. to 'Great'
5	Viola Celesta	8	5 'Swell' Sub Octs. to 'Great'
6	Viola Angelica	8	6 'Swell' Octaves
7	Still Gedeckt*	8	7 'Swell' Undulo (Legato-slow) Pneumatic*
8	Flauto Pleno	8	8 'Swell' Tremolo (Staccato-rapid) Pneumatic*
9	Violina Dolce	4	9 'Pedal' Discant Separation*
10	Flauto Harmonico	4	10 'Great' to Pedals, with** 'Primo Discant'
11	Quint-Flôte*	2 2/3	11 'Great' Octaves to Pedals*, with 'Primo Discant'
12	Flageolet	2	
13	Terzetto	1 3/5	12 'Swell' to Pedals, with 'Primo Discant'
14	Vox Humana*	8	13 All 'Great' Couplers
15	Wald Horn**	8	14 Wind Signal (Stop)
	('Devived [sic] Solo-Compounds')		15 Action Switch (Stop)
	(First use.)		16 Motor Swith (Stop)
16	Violi Tutti**	8	17 Rheostat, etc.
17	Glocken-Pfeife**	8	
18	Quintadena**	8	(By Pedal-Movements:)
19	Sarussophone**	8	1 Great Organ P
20	Corno Francese**	8	2 Great Organ M
21	Euphonium**	8	3 Great Organ F
			4 Great Organ 'O' (Gr. Release)
			5 Swell Organ P
			6 Swell Organ M
			7 Swell Organ F
			8 Swell Organ 'O' (Sw. Release)
			9 Pedal Organ P.P.
			10 Pedal Organ Normal*
			11 Great to Pedals (Rev.)
			12 'OO' (All Couplers and Combinations 'Off')
			13 Klingspiel*
			14 Grand Crescendo) Balanced
			15 Swell Pedal)

Notes: The organ planned by W. B. Goodwin, Expert, Lowell, and built by E. W. Lane of Waltham. The Key-action is electric, Stop-action, tubular-pneumatic. Several features have never been used in America before. A * denotes novelty or that the feature is uncommon. The key-boards are of a new and most convenient type and of novel proportions. The greater part of electric contact work is of phosphor-bronze. Console is away from organ, down on main floor and reversed. The organ is blown by a 'Kinetic' compound-fan air-compressor running 900 rev. per minute and furnishing 1,800 cubic feet of air per minute.

1	Great Organ P
2	Great Organ M
3	Great Organ F
4	Great Organ 'O' (Gr. Release)
5	Swell Organ P
6	Swell Organ M
7	Swell Organ F
8	Swell Organ 'O' (Sw. Release)
9	Pedal Organ P.P.
10	Pedal Organ Normal*
11	Great to Pedals (Rev.)
12	'OO' (All Couplers and Combinations 'Off')
13	Klingspiel*
14	Grand Crescendo) Balanced
15	Swell Pedal)

Summary:

Speaking Stops (Individual)	39
Mechanical, etc.	22
Total Number Stops	61
Pedal Movements	15
Pipes	1501
Magnets	258"

The Andover Organ Co., Methuen, Mass., is currently renovating two two-manual tracker organs: a 1905 Hook-Hastings in Sacred Heart R.C., Wilton, N.H., and an 1867 George Stevens in Center Street Congregational, Machias, Me.

Two nine-rank tracker organs are currently available for relocation, and both require a minimum of height. Contact the Organ Clearing House for details.

A few devoted members did manage to get to the cancelled January meeting! We hope that they will be present for this month's event, which will be almost a duplicate of that for January, rescheduled because of the weather and the parking ban.

The February 27th organ tour will begin at the Church of the Advent at 2:00, with John Cook and Sally Warner demonstrating the organ, which was described by Ralph Valentine in this month's issue of The American Organist. Philip Beaudry will demonstrate the First Baptist Church organ at 4 PM; the residence organ in the apartment of Daniel Thornhill will be visited at 5 PM; and a collation will be served at the home of Ralph Carver at 6 PM. The instruments to be seen are described in the January issue of the Newsletter. Bring your copy with you!

* * *

A dinner for the Boston Chapter of The American Guild of Organists will be served at the Church of St. John the Evangelist, Bowdoin Street, at 6 PM on February 27. Reservations can be made by calling or writing to Victoria Glaser, 37 Hawthorn St., Cambridge. Tickets are \$2.00 per person. The John Oliver Chorale will present a program in the church at 8 PM.

* * *

If future meetings of the Club are cancelled, notice will be given regularly on stations WCRB, WBCN, WXHR, WEEI and WHDH. WEEI makes the most frequent repetitions, and we appreciate their kindness on January 30th. If the weather is inclement enough to place any of our meetings in doubt, tune in to one of the AM-FM stations mentioned above.

* * *

NOTES:

Don't miss all of the Newman - Payne recital series at King's Chapel.

The two-manual Ryder tracker in Highland Congregational Church, Somerville, is for sale. Information is available from your editor, but butchers and parts-collectors need not apply! The church was closed last month and will be torn down.

The large one-manual organ, seen by countless thousands of people in the Smithsonian Institution in Washington, D.C., is being restored by C. B. Fisk, Inc. The organ was long reputed to have been "eighteenth-century English," but it was built right in Washington area by Jacob Hilbus around 1812.

An active group of tracker-hunters is having success in the Carolinas. An unenclosed one-manual 1839 Appleton exists in Charleston. Less-active but similarly-inclined groups are at work in Washington and Philadelphia.

The work of the Club depends on donations from the members. Those who have made no contributions for the 1965-66 year should send checks to Mr. E. A. Boadway, RFD, Gossville, N.H., 03239. It costs approximately twenty cents per issue to send the Newsletter. Thirty dollars has been contributed to the building restoration fund of Immaculate Conception Church.

Unknown to organ historians, St. David's School, New York City, has been using a 1-3 late seventeenth-century English chamber organ, brought over, it is believed, by William Randolph Hearst. The organ is to be restored by Delaware. The Cleveland Art Museum has just purchased a ca.1785 Dutch "bureau organ" built by Johannes Strumphler and owned in recent years by composer Piet Kee.

MISCELLANEA ORGANOLOGICA:

Congratulations to James Busby, Director of Music at Old West Methodist Church, Cambridge St., Boston, who will be playing a 3-25 C. B. Fisk tracker by 1970 or so! Mr. Fisk's current contracts include: Memorial Church, Harvard University (4 manuals); First Congregational Church, Winchester, (3 manuals); Christian Science Society, Belmont (2 manuals); and that for Old West.

The Andover Organ Company is currently refurbishing a two-manual 1861 Holbrook organ in the Unitarian Church, Brewster, Mass., and will soon complete a new two-manual for Trinity Episcopal Church, Portland, Maine. They have recently signed a contract for a new three-manual organ of more than fifty stops, destined for the chapel of the Lawrenceville School, Lawrenceville, New Jersey. The above, added to Fritz Noack's contract for a two-manual in Slosberg Recital Hall, Brandeis University, Waltham, total a mouth-watering number of new tracker organs coming up!

Best wishes for a speedy recovery from a serious accident are extended to Dudley Terrell of the Noack Organ Company.

A recent two-manual Woodberry relocation, now serving the Unitarian Church in New Brighton, Staten Island, N.Y., at the age of seventy years, was featured in two daily papers, including spectacular illustrated coverage in the New York Sunday News, December 19, 1965. Congratulations go to the Rev. Gregg Carter, who moved the organ, and Alan Laufman, Director of the Organ Clearing House. A two-manual Stevens & Co. organ more than 110 years old was recently relocated by the OCH, and considerable mention of it is found in a January issue of Life magazine. A pat on the back to you, Laufman! And, he still has a dozen to dispose of...

Philip A. Beaudry has agreed to play a program of old warhorses and chestnuts in organ literature on an appropriate instrument later this year. Laughter will be expected during the recital!

Your editor is relaxing in a snowbound country home, busy with all manner of organ work and not very far from the vast collections of the New Hampshire Historical Society, which possesses a basement full of bound 19th century newspapers. (And a pleasant staff.) This issue contains a lengthy Johnson description that is published as an example of program material and small-city reviewing of 1869. Comments on the large stoplists given in past issues indicate that more are wanted. Comments and contributions gratefully received...

At last--the basses of the horizontal Trumpet in the Great at Mount Calvary Episcopal Church, Baltimore, have been replaced in the case!

The Annual Church Music Workshop will be held at Craigville, Cape Cod, July 3-8. The location is that of the Organ Historical Society convention on June 21-23. Information and registration blanks are available from Mrs. P. D. Vuilleumier, Craigville Inn, Craigville, Cape Cod, Mass. 02636.

John Skelton, organist at Grace Church, Salem, will give the annual Joseph Alley Memorial Recital at the Unitarian Church in Newburyport, 4 PM, Sunday, March 6. If you have not visited the church, you have missed a unusual treat.

New Hampshire notes: Fritz Noack is building a two-manual electric-action organ for the Baptists in Keene, utilizing the slider chests and pipes from the former 1909 Hook-Hastings "tubercular rheumatic." Robert K. Hale is building a large semi-straight unit organ for St. George's Episcopal, Durham, using the chests and some pipes from the former unit Hook & Hastings, c.1928. And, welcome to Robert Powell, a man from Mississippi who is now organist and choir master at St. Paul's School, Concord. His wife is also well-acquainted with the console.

The following stoplist and programme are from a leaflet printed for the opening of one of the few three-manual tracker organs built for the state of New Hampshire. Johnson's Opus 289 stood in the Pearl Street Congregational Church of Nashua until 1882, when the congregation merged with the Olive Street Church to form the Pilgrim Congregational Church, erecting a new building. The organ served unaltered in Pilgrim Church until the congregation moved to a new edifice, and the organ was broken up. Some of the pipes exist in the two-manual 1957 Estey, Opus 3243.

" ORGAN CONCERT.

The Organ built by Wm. A. Johnson, of Westfield, Mass., for the Pearl Street Church, in Nashua, N.H., will be exhibited at the Church, Thursday Evening, May 27, 1869.

Prof. Eugene Thayer, of Boston, assisted by Miss Emily Grant, Organist of the Church, and Mr. W. H. Johnson, of Westfield; also by Mr. E. P. Phillips, Musical Director of the Church, and Mrs. H. M. Smith, of Boston, Soprano, and Miss Addie S. Ryan, of Boston, Contralto.

Tickets for sale at Copps' Bookstore, and at the door on the evening of the Concert.

Tickets of Admission	0.50
Secured Seats	0.60
Secured Slips, and package of Six Tickets ..	3.50

The sale of secured seats and tickets at Copps' will be closed on the opening of the door of the Church.

Doors open at 7 p. m. Concert commences 8 p. m.

* * * *

SPECIFICATION.

Three Manuals, from C C to A in Alt. 58 Notes.
One Pedale from C C C to D

GREAT ORGAN.

1 Principal	8 ft.	58
2 Gamba	8 ft.	58
3 Doppel Flote ...	8 ft.	58
4 Octave	4 ft.	58
5 Hohl Flote	5 ft.(sic) 46	
6 Quinte Octave..	2 2/3 ft. ..	58
7 Super Octave ...	2 ft.	58
8 Mixtur	4 ranks, 232	
9 Trompete	8 ft.	58
10 Clarion	4 ft.	58

SWELL ORGAN.

1 Bourdon Bass ..)	16 ft.	58 (sic)
2 Bourdon) 8 ft.	58
3 Principal	8 ft.	58
4 Salicional	8 ft.	58
5 Voix Celeste	8 ft.	46
6 Gedekt	8 ft.	58
7 Flute Harmonique..	4 ft.	46
8 Octave	4 ft.	58
9 Mixtur	3 ranks, 174	
10 Trompete	8 ft.	58
11 Oboe	8 ft.	46
12 Vox Humana	8 ft.	46

SOLO ORGAN.

1 Geigen Principal	8 ft.	58	5 Flute D'Amour	4 ft.	46
2 Dulciana	8 ft.	58	6 Piccolo	2 ft.	58
3 Melodia	8 ft.	58	7 Clarinet	8 ft.	46
4 Violin	4 ft.	58			

PEDALE ORGAN.

1 Principal	16 ft. ...	27
2 Bourdon	16 ft. ...	27
3 Violoncello	8 ft. ...	27

ACCESSORY STOPS.

1 Swell to Great.	5 Great to Pedale.
2 Swell to Solo.	6 Solo to Pedale.
3 Solo to Great.	7 Bellows Signal.
4 Swell to Pedale.	8 Pedale Check.
	9 Tremulant.

Two composition Pedals to act on the Great Organ.

Coupling of Great Organ to Pedale set on reversible movement to be operated by foot pedal or by hand.

Ratchet Pedal to operate the Swell.

Total number of Stops, 41.
Total number of Pipes, 1,923.

* * *

PROGRAMME.

Part First.

- 1 -- Triumphal March Buck
Mr. W. H. Johnson.
- 2 -- Improvisation, displaying some of the various combinations of the Organ.
Prof. Eugene Thayer.
- 3 -- Sacred Sing "Gratias Agimus Tibi," Guglielmi
Mrs. H. M. Smith.
- 4 -- Toccata in F Buck (sic)
Mr. Thayer.
- 5 -- Song "Day is done" Balfe
Miss Addie S. Ryan.
- 6 -- Concert Variations on Old Hundred Eugene Thayer
Mr. Thayer.
- 7 -- Duett "Quis Est Homo." Rossini
Mrs. Smith and Miss Ryan.

Part Second.

- 1 -- Variations in A, Op. 47 Hesse
Miss Emily Grant.
- 2 -- Romanza "Echos du Lac" Dr. Wm. Spark
(Dedicated to Mr. Thayer by the composer, who is Organist of the Great Organ in the Leeds Town Hall, England.)

Mr. Thayer.

- 3 -- Slumber Song Gottschalk
Mrs. Smith.
- 4 -- Fugue on God Save the King Eugene Thayer
Mr. Thayer.
- 5 -- Idylle of the Rose Eugene Thayer
Mr. Thayer.
- 6 -- Song "The Tear" Stigelli
Miss Ryan.
- 7 -- Variations in A Flat Thiele
(This piece is considered the most difficult of all Organ pieces,
and as a specimen of wonderful harmony has never been surpassed,
if, indeed, equalled by any of the great masters.)
Mr. Thayer.
- 8 -- Trio "Protect us through the coming night." Curschmann
Mrs. Smith, Miss Ryan, and Mr. Phillips."

The programme, could it be duplicated today, is one that few of us would want to miss. Your editor has "taken a stab at" the Thiele variations and his only comment is WOW! The stoplist appears to contain a few errors--three 4' flutes of short compass is very unusual, and at least those of the Swell and Solo were probably of 58 pipes each.

Local newspaper coverage of the event follows in part:

Nashua Daily Telegraph, Thursday, May 27, 1869, page 2:

"The New Organ.

The new organ at the Pearl Street church will be dedicated this evening by a grand Organ Concert. A choice programme has been arranged... . The organ is a very superior instrument...and cost about \$5,500. The case is solid black walnut throughout, and is entirely devoid of any ornamentation of paint. Its chaste, simple and massive appearance will commend it to the favor of all in the long run. We give below a technical description of the organ, which we hope our readers will understand, although we don't. ..."

Nashua Daily Telegraph, Friday, May 28, 1869, page 3:

"The Organ Concert.

The Pearl Street Society may well be proud of the noble instrument lately put in their church. To those who were there last evening it will be unnecessary to say anything with reference to the solidity of its appearance, (not unmixed with beauty) the grandeur of its tone, as well as the ponderous character of its 'Pedale Organ.' The specification has already been published in these columns, so that it will not be necessary for us to enter into details. We have no doubt all our citizens will see for themselves. At any rate we advise them to, if they wish to hear something superior to anything in the state. The stops, as a whole, are very excellent, some, of course, exhibiting greater beauties than others. We were particularly pleased with the Vox Humana, the Flute and Violin stops.

Mr. Thayer's superb playing won the admiration of all. His pedal playing almost convinces one that hands are not essential to being a fine performer. His 'Idylle of the Rose' was a perfect gem. His arrangement of Old Hundred shows him to be equally eminent as a composer. The 'Variations in A flat' is, as the programme indicates, a wonderful composition in harmony, and can be fully appreciated

only by those versed in organ playing and composition.

Mr. Johnson played 'Triumphal March,' a fine composition by Buck (one of our youngest and most talented organists and composers) in a spirited and acceptable manner.

Miss Grant played 'Variations in A. Opus 47,' by Hesse, in her usual tasty manner, doing herself credit, although laboring under a slight embarrassment, for which, we have reason to believe, she was not responsible. We hope to hear her often. Miss Grant is one of our rising young musicians, and displays talents of the highest order. By persevering, she will take a high position in the musical world.

Mrs. Smith sang 'Gratias Agimus Tibi' in a very skillful manner. This composition is not calculated to display the voice, except in its depth and sweetness. Being destitute of ornament, aside from the well chosen trills, it is, perhaps, too solid for the general taste. In the duo with Miss Ryan she sang Rossini's 'Quis Est Homo' excellently, her pure soprano showing fine contrast with Miss Ryan's deep, rich contralto.

Miss Ryan sang for the first time, we believe, before a Nashua audience. We hope it will not be the last, as she has, in our opinion, a remarkably fine voice, full and rich, and as tremulous and sympathetic as an AEolian harp. She sang the beautiful song by Stigelli 'The Tear,' in the manner to win the admiration of more critical people than are the people of Nashua. What a tale of sadness is told in that one song. We wish it could be heard oftener. ..."

The Nashua Gazette, Thursday, June 3, 1969, page 2:

"Organ Exhibition. -- The new organ at the Pearl St. Church is an elegant work of art. ...is of the Romanesque order and black walnut cased; ... A grand exhibition of the new instrument's uncommon powers was given ... before an audience which filled the galleries and over half of the body pews, by Prof. Eugene Thayer, of Boston, Mr. Wm. H. Johnson, (son and partner of and 'Voicer' for W. A. Johnson) of Westfield,

2. 'Improvisation,' displaying some of the Organ, its unsurpassed Vox Humana, Voix Celeste, Flute, Violin and Tremolo stops and thunderous bass, being brought out with superb effect,

The result of a prolonged exhibition was that experienced judges consider the contractor has amply fulfilled his pledge to make a Church Organ superior to any previously set up in New Hampshire."

* * *

Obituary - Prof. H. Frank Bozyan of Yale University died in New Haven, December 29, 1965, at the age of 68. He had a life-long interest in good new organs and old instruments. Directly responsible for the saving of a large 1852 Hook a decade ago, Prof. Bozyan was also instrumental in securing two Flentrop practice organs at the Yale School of Music. He was organ consultant to Christ Church, Westerly, R.I., where a three-manual Fisk was installed last year upon his recommendation. A quiet and unassuming man, he was loved and respected by his students and friends; he was a worker for the A.G.O., a friend of Hindemith (who wrote for Prof. Bozyan his second organ sonata), and his passing leaves a void in the musical life of New Haven and in the ranks of those vitally concerned with what Schweitzer called "the simple, tone-beautiful organ."

Because the present large Aeolian-Skinner organ in the Extension of the First Church of Christ Scientist, Falmouth, Norway and St. Paul Streets, Boston, is highly regarded as one of the best ever produced by that firm, it may be of interest to reprint the stoplist of the former organ. In 1906, the Hook & Hastings Co. installed two organs in the Mother Church, Opus 2111, a three-manual of 51 registers, and Opus 2107, a four-manual of 92 registers. Some of the pipe-work of the latter is in the Aeolian-Skinner, notably the contents of the old Echo Organ. The following is taken from a four-page brochure printed by the builders.

"THE GREAT ORGAN/The First Church of Christ Scientist,/(Mother Church)/Boston, Mass.

SPECIFICATIONS.

GREAT ORGAN.

1. 16 ft. Diapason.
2. 8 " Diapason, - Forte.
3. 8 " Diapason, - Mezzo.
4. 8 " Diapason, - String.
5. 8 " Gamba.
6. 8 " Gemshorn.
7. 8 " Hohl Flute.
8. 8 " Doppel Floete.
9. 4 " Flute, - Harmonic.
10. 4 " Octave.
11. 3 " Twelfth.
12. 2 " Fifteenth.
13. 5 rks. Mixture.
14. 16 ft. Trumpet.
15. 8 " Trumpet.
16. 4 " Clarion.

CHOIR ORGAN.

(In separate Swell Box.)

33. 16 ft. Contra Dolce.
34. 8 " Diapason, - Full.
35. 8 " Diapason, - String.
36. 8 " Dolce, - Dulciana.
37. 8 " Melodia.
38. 8 " Gedeckt.
39. 4 " Flute d'Amour.
40. 4 " Fugara.
41. 2 " Piccolo.
42. 8 " Clarinet, - Orchestral.

CATHEDRAL CHIMES.

60. A complete set of Tubular Bells of 20 notes from A₀, operated by compressed air and played from swell.

(Pedal Organ is on following page)

SWELL ORGAN.

17. 16 ft. Bourdon.
18. 8 " Diapason.
19. 8 " Salicional.
20. 8 " Concert Flute.
21. 8 " Unda Maris.
22. 8 " Gedeckt.
23. 8 " Aeoline.
24. 4 " Flute Traverso.
25. 4 " Octave.
26. 4 " Violina.
27. 2 " Flautino.
28. 4 rks. Cornet, - Dolce.
29. 16 ft. Fagotto.
30. 8 " Cornopean.
31. 8 " Oboe.
32. 8 " Vox Humana, - French

SOLO ORGAN.

(In separate Swell Box.)

43. 8 ft. Stentorphone, - Powerful.
44. 8 " Philomela.
45. 8 " Gamba, - Powerful.
46. 4 " French Flute.
47. 8 " Tuba Mirabilis.
48. 4 " Tuba Octave.
49. 8 " Orchestral Oboe.

ECHO ORGAN.

(Enclosed in Swell Box, -- to operate from Solo Keyboard.)

50. 16 ft. Lieblich Gedackt.
51. 8 " Viola.
52. 8 " Viol d'Amour.
53. 8 " Voix Celeste.
54. 8 " Quintadina. (sic)
55. 8 " Viol d'Orchestre.
56. 4 " Flute, - Wald.
57. 4 " Gambette.
58. 5 rks. Harmonia AETHERIA.
59. 8 ft. Cor Anglais, - Orchestral.

PEDAL ORGAN.

- 61. 32 ft. Diapason.
- 62. 16 " Diapason.
- 63. 16 " Violone.
- 64. 16 " Bourdon.
- 65. 16 " Dolce.
- 66. 8 " Gross Flute.
- 67. 8 " Flute Dolce.
- 68. 8 " Violoncello.
- 69. 16 " Trombone.
- 70. 8 " Trumpet.

COUPLERS.

- 71. 16 ft. Swell to Great.
- 72. 8 " Swell to Great.
- 73. 4 " Swell to Great.
- 74. 16 " Choir to Great.
- 75. 8 " Choir to Great.
- 76. 8 " Solo to Great.
- 77. 16 " Solo to Great.
- 78. 8 " Echo to Swell.
- 79. 8 " Solo to Swell.
- 80. 8 " Echo to Choir.
- 81. 8 " Swell to Choir.
- 82. 8 " Great to Pedal.
- 83. 8 " Swell to Pedal.
- 84. 8 " Choir to Pedal.
- 85. 8 " Solo to Pedal.
- 86. 4 " Swell to Swell.
- 87. All Couplers.
- 88. Release Compound Couplers.
- 89, 90. Solo On, Echo On.

The Hook-Hastings Co., Patented Electro-Pneumatic Action throughout. The Organ is blown by a seven and a half horse power electric blower.

This Grand Organ by its immense size, extraordinary conception and masterly execution is unique and unsurpassed. We claim that no other organ comprises so many important features of tone production and of mechanical, pneumatic and electric appliances by which such extensive resources may be so easily controlled, and that no other has such grandeur, dignity and beauty of tone. In the selection of stops much that may be useful in other organs, in ordinary churches, would in this be unimportant and trivial in effect.

The immense auditorium requires stops of larger scale and greater size, and of unusual treatment to secure greatest power, with corresponding cost. There may be organs with more pipes, -- some of these unusual features may exist in other instruments -- but no organ known comprises all that makes this one pre-eminent.

HOOK & HASTINGS CO.,
BOSTON, MASS."

Best wishes are extended to Mr. & Mrs. Rodney Myrvaagnes, establishing a new home in Apt. 3, 5 Ridge Rd., Lincoln, Mass. They lost property when their Woburn apartment building was gutted in January, but much of the tracker residence organ survived.

ACCESSORIES.

- 91. Tremolo, Swell.
- 92. Tremolo, Echo.
- 93. Crescendo Indicator.
- 94. Wind Indicator.
- 95. Organist's Bench, - Adjustable.

COMBINATION PISTONS.
(Adjustable.)

- 96. Adjustor Pistons.
- 97 to 101 Great and Pedal Organs.
- 102 to 106 Swell and Pedal Organs.
- 107 to 109 Choir and Pedal Organs.
- 110 to 112 Solo and Pedal Organs.
- 113 to 115 Echo and Pedal Organs.
- 116. One General Release.

COMBINATION PEDALS.

- 117. All Diapasons in the organ.
- 118. All Flutes in the organ.
- 119. All Strings in the organ.
- 120. All Reeds in the organ.
- 121. Full Organ with all couplers.

PEDAL MOVEMENTS.

- 122. Grand Crescendo Pedal and Full Organ.
- 123. Reversible pedal to operate Great to Pedal coupler.
- 124. Reversible Pedal to operate Swell to Pedal Coupler.
- 125. Balanced Swell Pedal.
- 126. Balanced Choir Pedal.
- 127. Balanced Echo and Solo Pedal.
- 128. Motor Starter.

NEW MEMBERS:

Ames, Ellen (Miss)	32 Mount Vernon St.	Cambridge, Mass.	
Appel, Richard G.	15 Hilliard St.	Cambridge, Mass.	02138
Barry, Wilson	76 Morton St.	Andover, Mass.	01810
Furber, Edmund B.	11 Elwyn Ave.	Portsmouth, N.H.	
Gregg, Chandler	19 Hundreds Circle	Wellesley Hills, Mass.	02181
Herrick, Bruce	1 St. Charles St.	Boston, Mass.	02116
Paterson, Donald R. M.	123 Linn St.	Ithaca, N.Y.	14850
Pederson, James Spencer	Apt. 1, R-376 Benefit St.	Providence, R.I.	02903
Robinson, Albert F.	1123 Waverly St., Rear No. 4	Philadelphia, Pa.	19147
Skelton, John	Grace Episcopal Church, 385 Essex St.	Salem, Mass.	
Smith, Peter	1 Perthshire Rd.	Brighton, Mass.	
Strickland, M. Freeman	132 W. Wyoming Ave.	Melrose, Mass.	
Thornhill, Daniel W.	320 Commonwealth Ave.	Boston, Mass.	
Vaughan, Donald	202 Summer St.	Portsmouth, N.H.	

* * *

GRACE BAPTIST CHURCH, Cross Street, SOMERVILLE, MASS. Organ by Woodberry & Harris, Boston, c.1891.

GREAT:

Open Diapason	16'	61
Open Diapason	8'	61
Dulciana	8'	61
Melodia	8'	61
Octave	4'	61
Octave Quinte	3'	61
Super Octave	2'	61
Mixture	III	183*
Trumpet	8'	61

* indicates missing stop label

SWELL:

Bourdon Bass	16'	12**
Bourdon	16'	49
Open Diapason	8'	61*
Salicional	8'	61
Stopped Diapason	8'	61
Violina	4'	61*
Flute Har.	4'	61
Flautino	2'	61
Oboe	8'	49
Bassoon	8'	12
Vox Humana	8'	61
Tremolo*		

**unenclosed

PEDAL:

Open	16'	27
Bourdon	16'	27
Swell to Great		
Swell to Pedal		
Great to Pedal		
Blower's Signal		
<u>Labeled pedals:</u>		
Piano Great		
Forte Great		
Reversible Gr.toPed.		

One of the best organs in Somerville, this instrument stands in a lofty front gallery. The large but architecturally uninteresting church was built in 1891 and recently altered so that the auditorium is much narrower than previously. Despite a complete redecoration, the oak case and its many-colored front pipes is intact, though the redundant end flats were covered with screens. The attached console has terraced round-shanked oblique knobs lettered in script, overhanging manuals, a flat pedal clavier, a wood swell shoe at the far right, and combination pedal labels over the Swell manual. The Swell is above and behind the Great, behind vertical shades, and the Great pipework is arranged in an unusual manner because of the swell chest above. The Trumpet, for instance, is not at the rear of the chest. The Pedal pipes are at the sides, the "Open" being of wood. The action is in fairly good condition, beautifully made and accessible for maintenance. The pipework is dirty but intact, and the organ has a somewhat dolce but very rich and pleasing quality. The Melodia is open from Tenor C; the reed stops have 12 flue trebles each; the "Flute Har." is of metal, harmonic from Middle C; the Flautino is a string; the Salicional has 7 stopped sine basses and the Sw. 8' Open has stopped basses.

BELLS - Because your editor is a "bell nut," and in that he knows fellow members of the Club are similarly interested, he herewith lists some of the sets of bells in Massachusetts. This list of "chimes" or "peals" does not include carillons, and for the most part, they are played from small claviers. A few are operated only by ropes, and some of the later ones are rung only by electric action. Any additions or deletions would be welcome -- the list was compiled from actual ladder-climbing and catalogues, but many a church needs a visit. If you think old pipe organs are dirty, try a well-pigeoned tower!

		<u>Cast by</u>	<u>No. of Bells</u>	<u>Year</u>
Amherst	Massachusetts State College	Meneely	10	1937
"	Memorial Church	Wm. Blake & Co.	9	1871
Boston	Arlington Street Church	H. N. Hooper	16	1860
"	Christ Church, Episcopal	Abel Rudhall	8	1744
"	Church of the Advent	Mears & Stainbank	8	1900
"	First Church of Christ Scientist	Meneely	12	1906
"	Our Lady of Perpetual Help, R.C.	Meneely	12	1910
Braintree	First Congregational	Meneely	10	1925
Brockton	First Parish Church	Meneely	10	1898
Brookline	Harvard Congregational	Meneely	10	1880
Cambridge	Christ Church, Episcopal	H. N. Hooper	13	1859
Charlestown	First Parish Church	Wm. Blake & Co.	16	1868
Clinton	St. John's R.C.	Meneely	11	1902
Dedham	St. Paul's Episcopal	Meneely	10	1881
Dorchester	All Saints Episcopal	McShane	11	
Egypt	Lawson Observatory Tower	Meneely	10	1901
Fall River	City Hall	McShane	11	1908
" "	Durfee High School	Meneely	10	1886
" "	Notre Dame R.C.	C. Havard	15	1924
Fairhaven	Rogers Memorial	Meneely	11	1903
Groton	Chapel, Groton School		8	
Haverhill	Trinity Episcopal	Wm. Blake & Co.	11	1869
Hingham	Memorial		10	
Holyoke	Sacred Heart R.C.	Meneely	10	1897
"	Holy Cross R.C.	Meneely	10	1897
Hopedale	Unitarian	Meneely	11	1910
Lawrence	St. Mary's R.C.	Wm. Blake & Co.	16	1874
Lowell	St. Patrick's R.C.	Meneely	11	1906
Lynn	St. Stephen's Episcopal	Meneely	10	1886
Malden	First Baptist	McShane	11	
Medford	St. Joseph's R.C.	McShane	11	
"	Grace Episcopal	Wm. Blake & Co.	9	1873
"	Tufts College	Meneely	10	1926
Newton	Grace Episcopal			
Newton Center	First Baptist	Meneely	10	1882
North Attleboro	St. Mary's R.C.	Meneely	10	1907
New Bedford	Grace Episcopal	Meneely	10	1882
Northampton	Smith College	Meneely	12	1919
Plymouth	First Church	Meneely	10	1921
Salem	St. Peter's Episcopal	Meneely	10	1885
Springfield	Municipal Building	Meneely	12	1913
Stockbridge	Dudley Field Memorial Tower	Meneely	10	1878
Taunton	Winslow Congregational	Meneely	10	1903
Waltham	Beth Eden Baptist	McShane	11	
West Newton	Unitarian	McShane	11	
Watertown	St. John's Methodist	Meneely	9	1900
Williamstown	Thompson Memorial Chapel	Meneely	10	1904

A grand attendance at the last meeting!

We will gather this month in Roxbury to hear two organ recitals played by members of the Club. Adequate time will be given to those wishing to photograph and play the organs, but remember that the recitals are "formal," with church members present! The programs will be distributed to those who come. The two churches are near the famous Mission Church, and are within walking distance of each other.

Sunday, March 27th

2:30 Recital by Barbara J. Owen at the Highland Congregational Church, 738 Parker Street. The organ is an 1875 Hutchings-Plaisted, described in this issue. Miss Owen is well-known as an author, lecturer, founder of The Organ Historical Society, and Director of Music at the Church of the First Religious Society, Unitarian, Newburyport, Mass.

4:00 Recital by Frank Taylor in the Federal building of the First Church in Roxbury, Unitarian, Eliot Square. The organ is an 1883 three-manual Hook & Hastings, described in the August, 1965 issue of the Newsletter and maintained by the Lahaise family since it was installed! Mr. Taylor is organist and choirmaster at St. Peter's Episcopal Church, Weston.

And following the Taylor recital, a visit to one of the grand old organs of the city. The presence of many members is desired because both churches have not found it easy to remain in the changing Roxbury area and our interest in their welfare is of value.

* * *

The Boston Organ Club and the Boston Chapter of the American Guild of Organists will sponsor Jack Fisher in a recital at Immaculate Conception Church, Harrison Avenue, on Sunday April 17, at 8 PM. This will be the first major recital on a most remarkable instrument in many years, and the recital is worth considerable effort to be present! Do tell your friends of the event. A detailed stoplist of the four-manual Hook & Hastings will be distributed at the recital.

* * *

Our thanks to Mr. Paul Morgan of Lawrence, Mass., who provided the Club with copies of many interesting documents and letters pertaining to the purchase of an organ in 1863 by the Central Congregational Church of Lawrence. Builders disqualified were Hook, Hamill, Jardine, Alley, and William Stevens. George Stevens was evidently selected, and in 1884 his organ was placed in the old case in Old North Church, Boston.

* * *

Persons wishing transportation to Roxbury for the recitals should gather at "headquarters" on Bowdoin Street at 1:45 PM, March 27.

* * *

If you wish to attend the \$2.00 dinner at Immaculate Conception Church at 6 PM, April 17 (prior to Jack Fisher's recital), make a reservation with Miss Victoria Glaser, 37 Hawthorn St., Cambridge, Mass.

With this month's issue commences in installments a copy of ORGAN-BUILDING IN NEW-ENGLAND, a delightful and valuable article by anonymous "P," which appeared in the New-England Magazine for March, 1834.

...

"The first settlers of New-England were dissenters from the church of England, and, among numerous other points of disagreement, were violently opposed to the mode and form of its services in public worship. The employment of the organ in these services was considered as one of the unchristian remnants of popery, and was contemplated with marked disapprobation. It was, therefore, many years before an organ was set up in any church.

The first religious society was founded in Boston, in 1630, which was, of course, Congregational. In 1688, the first Episcopalian church, King's Chapel, was founded. This is probably the first, of that denomination, established in New-England. The introduction of the English church and its forms was naturally succeeded, in due time, by that of the organ. Accordingly, in the records of King's Chapel, we find, that in the year 1714, an organ was put up in the church, a donation from Thomas Brattle, Esq. Its size is not mentioned, nor is it stated where and by whom it was made. It was, undoubtedly, of English construction. This, it is presumed, was the first organ ever used in Boston, or in any part of New-England, in the services of public worship. Afterwards (in 1756) the large and excellent instrument was imported by the society, from London, which now stands in this church.

In 1723, the second Episcopal church was founded, which is Christ Church. Trinity Church, which is the third, was founded in 1734; and its first and only organ was imported from London in 1737. There will, therefore be no occasion to allude to this latter church organ. No other Episcopal church was founded in Boston, till that of St Paul's was built, in 1820. We must except, however, the small church at South-Boston, St Mathew's, which was built in 1818. From these data, it is pretty evident, that there was not, for many years, an American-built organ in the Episcopal churches in Boston, unless the first organ or organs, in Christ Church, of which we are now about to speak, were constructed in this country. This point is not decided by the records.

It is stated, in the early records of Christ Church, that, in 1735, 12 years after the foundation of the church, that society was offered an organ, in Philadelphia, with 8 stops. It is not said, where it was built. The society did not purchase it. In August, 1736, a person in Newport (a Mr Clagget, if I do not misrecollect the name) offered to sell them an organ for 400 pounds. A committee was sent on, to examine it, who finally purchased it for 300 pounds; and it was put up in the church in October, 1736. The record does not indicate the number of stops, nor the place or country in which the instrument was built. From the expressions employed, it is pretty evident, that this was the first organ which had been used in this church.

On a further examination of these records, a vote is found, under date of May 16, 1738, permitting a Mr Halliburton "to put up his organ in the belfry of the tower." It is sufficiently clear, that this was for the convenience of the proprietors, and not for the use of the church. It would seem, also, that this was larger than a chamber-organ, or he might have put it up in his house. Whether it was a foreign instrument, or one of his own construction, does not appear.

In 1752, we find, in these records of Christ Church, the first account of an American-built organ, which has come to the knowledge of the writer. It was voted, April, 1752, to pay Thomas Johnston 10 pounds, old tenor, for 3 months

use of an organ of his, which, it seems, he had put up in place of the old one; and they allowed him also 30 pounds, old tenor, for taking down the same, and again putting up the old one. But if he should build a new organ for the church, this sum of 30 pounds was to be deducted from the price.

Soon after this vote, another appears under the date of August 11, 1752, reciting and sanctioning an agreement, that "Mr Thomas Johnston might build an organ, with an echo, equal to that of Trinity Church;" --that "he should be paid therefor, 200 pounds lawful money;" --and that "he might make a double diapason in the treble." This organ was built, and was probably finished and put up in the latter part of that year, or the beginning of the next.

When Boston was evacuated by the British troops, in the early part of the revolutionary war, and many, or all, of the Episcopal clergy, with their principal adherents, left town, this church was closed, and the pipes were taken out of the organ, to be deposited in a place of greater probable safety. After the peace, when the church was again opened for public worship, such of the pipes as could be found were replaced in the organ. Some of them, however, were deficient; but enough were obtainable to render nearly all of the stops in the great organ complete, and the greater part of those in the swell.

A person, now living, who was well acquainted with this organ 30 or 40 years ago, states that the great organ contained 7 stops, viz. stopt diapason, open diapason, principal, 12th, 15th, sesquialter of 3 ranks, flute, and trumpet; and that the swell, or echo, contained 4 stops, viz. stopt diapason, principal, flute and trumpet. The 3 first stops of the swell were carried through in the bass, outside of the swell box, and thus formed a choir-organ and swell combined.

In the year 1805, it was voted to beautify the external part of the organ, and to put the trumpet in order. In 1807 or 1808, Mr William M Goodrich was employed to repair this organ. All or most of the old pipes that remained were taken out, and new ones were substituted.

In April, 1821, it was voted to engage Mr William M Goodrich to build them a new organ, except the case, and to pay him 1200 dollars therefor, with the old organ. An entirely new instrument was accordingly built by him, and put into the old case. This is still remaining in Christ church. Johnston's organ was destroyed by Mr Goodrich, as worthless; except that some of the wooden pipes, which were given away, are probably contained in a chamber-organ, now in the orthodox Congregational church at Cambridgeport.

Mr Thomas Johnson (or Johnston, as it is written in the old family-bible) has many descendants now living in this city. He had a son, who was a lieutenant in the revolutionary army, and who was wounded in the knee at the battle of Long-Island. This son afterwards became a portrait painter. He also commanded the only artillery company in Boston. He is well remembered by most of our elderly citizens.

Mr Johnston, the father, is supposed to have been a native of Boston. He was born about the year 1703, and died here about the year 1768. He owned a house, in which he resided many years, on the west side of Brattle-square, nearly opposite the tower of Brattle-street church, and his shop was in the back yard of his house. Previous to his becoming an organ-builder, he was an ornamental painter. He decorated clocks and other furniture, according to the fashion of the age, with that embossed or raised work, representing Chinese figures, gardeners, &c. which is now sometimes found on old articles of that kind. He also painted or embossed those escutcheons, or coats of arms, which it was, at that period, customary, among the aristocracy, to place over the door of a dwelling-house, on the

demise of the head of the family. He engraved music on copper; and he printed the old tunes then in most frequent use, in the form and size of a psalm-book, to be bound up with it. He was one of the leading singers at Brattle-street church; and the following passage from the records of that society refers to him: ---"Sept 10, 1739. A committee, appointed to consider a change of version of the psalms made their report in the negative, that at present they could not advise to any new version. --- Soon after, the committee met, and applied to our good brethren, Mr Macom and Mr Johnson, and prevailed with 'em to sit together, and lead us in the ordinance of singing."

The circumstances which induced Mr Johnston to become an organ-builder, and the means by which he acquired any knowledge of the art, are now unknown. It is probable that, being an ingenious man, fond of sacred music, and a singer of some consideration, he first undertook, as many others have done, to construct a small organ for himself, deriving his knowledge, as he proceeded, from the examination of the interior of some instrument to which he had access.

Besides the organ before mentioned, which Mr Johnston built in 1752, for Christ Church, he constructed three others about the same time, as the writer was told by the late Mr Goodrich, similar to it, or nearly so, and intended to be like the Trinity Church organ. They contained a swell, or echo, as it was then called. One was for Salem, one for Portsmouth, and one for Marblehead. From what authority Mr Goodrich derived this information, it is not now possible to ascertain.

There is pretty good reason to doubt the entire correctness of this information. The writer has lately inspected, at the organ manufactory of Messrs Hook, in this city, the remnants of the organ made by Johnston, which was formerly in the Episcopal church in Salem. The front board, over the keys, is still remaining, on which is the following inscription, in German text, well executed on ivory: ---"Thomas Johnston, Pccit. Boston: Nov-Anglorum, 1754." Mr Hook states, that this instrument had but one row of keys, and contained only 6 stops, viz. stopt diapason, open diapason treble, principal, flute, 12th, and 15th. Many years ago, when a new organ was procured for the church in Salem, this organ was taken down, and was transferred to the Episcopal church in Marblehead. A larger instrument, but supposed not to be so good, was removed from this church to make room for it. Whether this was made by Johnston, or not, is not recollected. Another organ has since been put up in the Marblehead church, by Mr Hook, and the Salem organ was then taken down and removed by him, who now has what remains of it in his possession. If the first Marblehead organ was not made by Johnston, it is not improbable that the impression about his having built one for that place, may have originated from the transfer of the Salem organ to Marblehead, and its remaining there for a number of years. With regard to that said to have been built for Portsmouth, the writer has not been able to obtain any certain intelligence. The Episcopal Church in that place was destroyed by fire some 30 years ago, more or less, together with the organ; and if there was ever in Portsmouth an organ built by Johnston, this was undoubtedly the instrument. There is now in that church an English organ, by Elliot. At the decease of Mr Johnson, about 1768, he left an organ, which he had begun, but which was in an imperfect and unfinished state.

It is probable that he built many other organs; but the number and location of them, as well as their character and quality, it would be difficult, if not impossible, to ascertain. It is not to be supposed, at that early period, and in the then state of the mechanic and the polite arts here, that they could make very high pretensions to excellence. There is one merit, however, to which Mr Johnston, it is believed, has an undisputed claim. He was undoubtedly the first person in New-England, who undertook to construct church-organs, and who followed the

business as a regular profession. And, for any thing that appears to the contrary, he was the first who made an organ of any kind, in this part of the country.

Whether there were any other persons in New-England, who, at this time, or for many years after, engaged in this business, either for amusement or gain, does not appear. In the year 1786, however, if not before, a person, in the interior of the state, undertook to build a small chamber-organ. His example was followed by several others. Two of these afterwards became builders of small church-organs, and pursued the business as a regular profession."

-- to be continued.

* * *

HIGHLAND CONGREGATIONAL CHURCH, Highland Avenue, SOMERVILLE, MASS. Organ by Geo. H. Ryder, Boston, Mass., ca. 1896, using chests and pipes from an organ of c.1860.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 56	Bourdon	16' TC	Bourdon	16' 27
Dulciana	8' 56	Open Diapason	8' TC	Great to Swell	
Viol D'Orchestre	* 8' TC	Aeoline	* 8' 56	Great to Pedal	
Melodia	8' TA	Std. Diapason Treble	8' TC	Swell to Pedal	
Std. Diapason Treble	8' TA	Std. Diapason Bass	8' 12		
Std. Diapason Bass	8' 21	Violina	* 4' 56	2 Gt. combination	
Octave	* 4' 56	Flute	* 4' 56	pedals	
Flute Dolce	* 4' TC	Oboe	* 8' TC	Signal	
Fifteenth	* 2' 56	Tremolo			

The church was closed early this year and the unusual 1894 frame building will be torn down. The organ is currently available as a gift to any church that will remove it intact and rebuild it as a tracker organ. The organ is for sale if taken for private ownership. For details regarding its removal, contact the editor.

Mr. Ryder built the organ using the chests, reservoir and most of the pipes of a two-manual tracker owned, it is believed, by a member of the church. The plain oak case, console and action, and several ranks are by Ryder. The organ once stood in a large semi-circular recess behind the pulpit, in what is a bay window formed by a squat tower. The front of the auditorium was changed to the opposite end in 1930, and the organ moved to a new platform by W. W. Laws. A few years ago the instrument was cleaned and quite carefully renovated. Many of the stops are very pleasing and the chorus is surprisingly bright, topped off with a not-so-sweet Oboe!

The console has overhanging Swell keys, a flat pedal clavier, oblique round-shank knobs lettered in Old English, unlabeled metal combination pedals, a metal swell pedal at the far right, and an ivory nameplate between the manuals. The Swell is behind the Great and has vertical shades. The Pedal rank is of older pipes, extended in compass to 27 notes, and stands on chests at each side, the action being splayed under the reservoir. The case front has three plain flats of Open Diapason basses with no woodwork except dividing posts above the lower panels. These pipes are arranged 5/15/5, and a flat of dummies faces the pews. The stops marked * above are composed of pre-1896 pipework, though not all from the same organ. The Gr. Std. Diapason knobs are now drawing together, but the division was probably at Tenor A. The 4' Flute is of open metal and stands on a toeboard that once housed a full-compass stop. The Std. Diapason Treble is a chimney flute. The Octave is very narrow in scale but quite bright; some pipes are marked "Viol." The Sw. Std. Diapason is of wood, and like the Bourdon, is of early vintage with low cutups and screwed caps. The Dulciana has open zinc

basses, offset; the Aeoline has a capped metal bass octave; the 4' flutes are both of open metal pipes; the Oboe has 8 flue trebles. The Viol D'Orchestre is an abomination.

At the impost, the case is 9' deep and 12' 7" wide. The height to the top of the Swell box is 13' 1" -- which will cover the height of the Pedal rank. Add 2' for the full height of the case front, if it is to be retained. Does any person know of a home for this organ?

* * *

MIXTURES -

Congratulations to Barbara Owen, whose excellent illustrated and very erudite monograph The Organs and Music of King's Chapel, was published last month. The 44-page booklet is for sale at the church and describes the instruments and musicians that have made the building renowned. Club members may obtain copies during our visit to King's Chapel on Sunday, April 24.

Our thanks to David Ashley Cotton, who donated an 1896 issue of The American Pianist and Organist to the Club library. The magazine was the only "official" publication of the AGO during that first year of the guild's history.

Recent visits by Ed Boadway and Barbara Owen include the Highland Congregational Churches in Roxbury and Somerville, Parkman St. Methodist in Dorchester (where a 2-8 1906 E. W. Lane is being sold), and Wesley Methodist, Stanton St., Dorchester, where a 2-12 c.1897 tracker by John H. Sole of Reading, Mass., was discovered.

On a snowy Saturday in February, Alan Laufman, Ed Boadway, Barbara Owen and Peter Scotti removed entirely a 1-7 1862 E. L. Holbrook organ in the former Universalist Church, Southbridge, Mass.. Purchased by C. B. Fisk, it was unloaded at midnight in his shop by a tired but satisfied crew. The organ will perhaps be renovated, enlarged and installed in a prominent location...

Highlights of the February tour included John Cook's detailed demonstration of the Church of the Advent organ while a large throng stood 'round the console; the thundrous demonstration of the First Baptist organ with Phil Beaudry playing Vierne's Symphonie II; and the excellent repast served by Ralph Carver at his apartment. The richness of the sound in Dan Thornhill's parlor was also memorable.

A second recital by John Skelton will be played on the 1868 Hook organ in the Church of the Unity, Winchendon, Mass., on Sunday evening, June 26. The instrument was renovated and tonally altered by the Andover Organ Co. last year, and will be re-dedicated Sunday morning, May 15, during centennial observances of the church. Mr. Skelton played an excellent recital at Newburyport on March 6, proving that Reger is very possible without a crescendo pedal and that a good programme need not be done with compositions played in chronological order!

"Work parties" have been suggested as a means of aiding poorer churches with fine old organs, as well as providing an opportunity for interested and intelligent Club members to actually work on instruments. When the ramifications of travel, meals, materials and insurance policies are solved, it appears that a start can perhaps be made at Peirce Memorial Universalist-Unitarian Church, Dover, N.H. The building houses an 1852 two-manual G-compass George Stevens that is very ill but regularly used. Members wishing to aid in pipe-cleaning, tracker-making, and other allied duties on Saturday or Sunday afternoons and evenings later this year, should inform the editor of their best available dates for such work. Any monetary contributions will be tax-deductible and accepted from those who cannot join the parties!

HIGHLAND CONGREGATIONAL CHURCH, 738 Parker St., corner Oscar, ROXBURY, MASS.
Organ by Hutchings, Plaisted & Co., Boston, Opus 55, 1875.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Bourdon Bass	16' 12	Bourdon	16' 27
Dolcissimo	8' 61	Bourdon Treble	16' 49	Flote	8' 27
Melodia	8' 61	Violin Diapason	8' 61		
Octave	4' 61	Salicional	8' 61	Swell to Great	
Flute d'Amour	4' 61	Stopped Diapason	8' 61	Great to Pedals	
Octave Quint	2 2/3' 61	Flute Harmonique	4' 61	Swell to Pedals	
Super Octave *	2' 61	Spitz Viola	4' 61	Pedal Check	
Trompete	8' 61	Oboe	8' 49		
*stop label missing		Bassoon	8' 12	Blowers Signal	

Unlabeled metal pedals for: Great Piano, Great Forte, S-G 4', Sw. Tremulant.

This unchanged and interesting organ stands in a large frame building, the home of an active congregation that appreciates the instrument. It suffers from lack of maintenance and dirt, but survives as a fine early example of Geo. Hutchings' work. The case is of black walnut, standing free in a large recess behind the pulpit platform, and the front pipes are decorated in green and gold. The flats are arranged 5/3/9/3/5, with Dolcissimo basses in the second and fourth flats and Open Diapason basses in the remainder. Somewhat Gothic in style, the front sports a "fan" of fake Trompete pipes above the central flat! The upper portion of the sides show wood Pedal pipes, the largest at the rear. The 16' Bourdon is on left side, and the large-scale open wood Flote is on the right.

The console is attached, has an overhanging Swell manual, round-shanked oblique knobs lettered in shaded Old English, a flat pedal clavier, and a wood swell shoe at the far right. The Swell is above the Great, with vertical shades and a comfortable passage board in front. The Pedal action divides under the reservoir. The presence of a Pedal Check in an 1875 H-P organ is unusual.

The pipework is in good condition, and there are many pleasing stops, but the room is thoroughly upholstered... The Melodia is all of wood, with a stopped bass and nailed caps. The Octave is all on the chest and entirely of spotted metal. The Flute d'Amour is of stopped wood with 24 open metal trebles. The Trompete has mitred basses with detachable resonators and 12 slotted flue trebles. The Swell Bourdon Bass is unenclosed and stands at each side of the box. The Swell 8' metal flue ranks have stopped basses; the Stopped Diapason has nailed caps and 12 metal trebles. The Flute Harmonique is of open metal, harmonic from Middle C except for the top octave. The Spitz Viola is, unfortunately just a Violina, but the name is elegant! The Oboe has 12 slotted flue trebles. The Pedal stops have regulators in each pipe foot; the Flote is not a dolce rank.

The very cordial officials of the congregation have extended every courtesy to the Club, and we thank Rev. W. Arthur Rice (Marshfield); Mr. Andrejs Birums, Sexton (Jamaica Plain); and Mr. Harry Rodgers, Organist-Choir Director (Wollaston).

* * *

Words of wisdom: - "Be sure that brain is engaged before depressing keys."

Several corrections and additions are being compiled for an addenda to the list of chimes in Massachusetts that appeared in the February issue. What's in the tower of your church?

The following stoplist and programme was beautifully printed in red and black for the opening of Steer & Turner's Opus 70, which, though electrified and altered, does exist. The organ stands behind the pulpit in the brick "Gothic" church, and the three-flats black walnut case is unusually large, having the Great Open Diapason 16' in the front.

"PROGRAMME of the ORGAN CONCERT, at the ORTHODOX CONGREGATIONAL CHURCH, Leominster, Mass., Thursday Evening, July 31, 1873, by John M. Loretz, Jr. of Brooklyn, N.Y. assisted by Miss G. J. Miller. Vocal Music will be furnished by the Choir, aided by Mrs. Mattie Joslin Brown, of New York. Doors open at 7, — Concert commences at 1-4 of 8. Tickets with reserved seat, 35 and 50 cts. 'Enterprise' Book and Job Office, Leominster.

Description of the Organ built by STEER & TURNER, Westfield, Mass., for the Orthodox Congregational Church, Leominster, Mass.

There are two Manuals and a Pedale of twenty-seven Notes, and the following is a list of the Stops and Pipes:

I. MANUALE. (Great,) Compass, C to a³.

1.	16 feet,	Open Diapason,	Metal,	58	Pipes.
2.	8 "	Open Diapason,	"	58	"
3.	8 "	Viola Da Gamba,	"	58	"
4.	8 "	Dulciana,	"	58	"
5.	8 "	Flauto Traverso,	Wood,	58	"
6.	8 "	Doppel Flote,	"	58	"
7.	4 "	Octave,	Metal,	58	"
8.	4 "	Flute D'Amour,	Wood and Metal,	58	"
9.	2 2/3 "	Twelfth,	Metal,	58	"
10.	2 "	Fifteenth,	"	58	"
11.	4 ranks,	Mixture,	"	232	"
12.	8 feet,	Trumpet,	"	58	"

II. MANUALE, (Swell,) Compass C to a³.

13.	16 feet,	Bourdon Bass,)	: Wood,	58	Pipes.
14.	16 "	Bourdon,)			
15.	8 "	Open Diapason,	Metal,	58	"
16.	8 "	Salicional,	"	58	"
17.	8 "	Dolce,	"	58	"
18.	8 "	Stopped Diapason,	Wood,	58	"
19.	8 "	Quintadena,	Metal,	58	"
20.	4 "	Flute Harmonique,	Wood and Metal,	58	"
21.	4 "	Fugara,	Metal,	58	"
22.	2 "	Flautino,	"	58	"
23.	3 ranks,	Dolce Mixture,	"	174	"
24.	8 feet,	Oboe,)	"	58	"
25.	8 "	Bassoon,)			
26.	8 "	Clarionet,	"	46	"

PEDALE, Compass, C to d⁰.

27.	16 feet,	Open Diapason,	Wood,	27	Pipes.
28.	16 "	Bourdon,	"	27	"
29.	8 "	Violoncello,	Metal,	27	"
30.	16 "	Trombone,	Wood,	27	"

Total 1778

MECHANICAL REGISTERS,

31. Manuale Coupler, (Swell to Great.)
32. First Manuale to Pedale Coupler, (Great to Pedale.)
33. Second Manuale to Pedale Coupler, (Swell to Pedale.)
34. Bellows Signal.

PEDAL MOVEMENTS.

1. Forte Combination Pedal, First Manuale.
2. Piano Combination Pedal, First Manuale.
3. Forte Combination Pedal, Second Manuale.
4. Piano Combination Pedal, Second Manuale.
5. Reversible Pedal, to Operate Pedal Coupler for First Manuale.
6. Self-Balanced Swell Pedal.
7. Tremulo Pedal.

PROGRAMME.

Part First.

1. Improvisation, Introductory.
Miss Miller.
2. Regna Terræ, Translated by Root.
Choir. Solos -- Mrs. Wetherbee, Mr. Farwell.
3. Overture, Fra Diavolo. Auber.
Loretz, Jr.
4. Serenade, Schubert.
Loretz, Jr.
5. Song, "When the quiet moon is beaming."
Mrs. Wetherbee. Schondorf.
6. Fantasia, "Child of the Regiment."
Loretz, Jr. Donizetti.
7. Improvisation, "Music of Nature," -- Morning, -- Sunshine;
Noon, -- Storm; Evening, -- Calm; Shepherd's
Songs. Loretz, Jr.

Part Second.

1. Overture, "Semiramide." Rossini.
Loretz, Jr.
2. Song, "The Angel at the Window." Berthold Tours.
Mrs. Brown.
3. Grand Fugue, with Pedal Obligato, Neukomm.
Loretz, Jr.
4. Motett "The Lord is Great." Emerson.
Choir. Solos -- Mrs. Wetherbee, Miss Marsh, Mr. Farwell,
Mr. Kenney.
5. Murmurs of Spring, Loretz, Jr.
Loretz, Jr.

6. Overture, Oberon. Weber.
Loretz, Jr.
7. Hymn "The Old Hundredth."
Choir.

(The audience are requested to join in singing.)"

* * *

At the business meeting held on February 27, 1966, the Club members present voted to establish the Boston Organ Club's officers and dues. Membership for the 1966-67 year will commence at the first annual meeting in May, and dues will be \$5.00 per year per person and \$7.50 for husband and wife or two copies of the Newsletter mailed to the same address. Membership for persons not residing in New England will be \$3.50 per year. The Newsletter is mailed to libraries and institutions without charge. The election of officers will take place at the annual meeting.

* * *

Ryder items from the Folio, Boston, December, 1874:

"NEW ORGAN. Mr. Geo. H. Ryder has just completed a new organ for a M. E. Church, Cleveland, O., which has been on exhibition at his factory, 441 Tremont Street, and is pronounced an 'A No. 1' instrument. We give brief extracts from the description: It has 3 manuales, with a compass of 58 notes each, and a pedal of 30 notes. The great manuale has 10 stops; the swell manuale, 10; the solo, 4; and the pedale, 4 stops. These all extend the length of the keyboard. There are 8 mechanical stops with 7 combination pedals, and a balance swell-pedal. All the mechanical appliances are such as to give the performer complete control of the instrument. Case, Gothic design, elaborately ornamented. Height, 30 feet; width, 20 feet; depth, 12 feet. Mr. Ryder has a number of other organs in process of construction, destined for widely distant points, and we are pleased to record that his popularity as an organ-builder bids fair to become national in extent." (This was a magnum opus for Ryder, his No. 30, listed for Erie Street Methodist, Cleveland. -Ed.)

Card: "Geo. H. Ryder, Organist for Lectures, Weddings, Concerts, or on any day or evening occasion. Address him at 1057 Washington Street, or at White, Smith & Perry's. Oct. 73."

Announcement: "GEO. H. RYDER, /manufacturer of/CHURCH ORGANS,/Boston,/REMOVED/to/441 Tremont Street./Tuning and Repairing promptly and satisfactorily attended to. Oct. 74. ly."

* * *

Members of the Club should do as much research as possible, at least in their own communities. What is in that church across the street? Are there any pictures or records of a previous organ in your church? The Editor will be glad to provide the known data regarding any church, but much is lacking. Those who have access to old newspaper files should check a few issues at every opportunity. In some distant year a truly adequate history of American organ-building may be written! It depends on YOUR research.

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Mass., 02114. Editor: E. A. Boadway, RFD, Gossville, N.H., 03239. With the exception of December, meetings are held on the last Sunday of each month. Membership: Single, \$5.00 per year; Man and wife (or two copies mailed to same address) \$7.50.

PLEASE note the requirements of the enclosed membership form! The Club needs your financial support and your presence at as many meetings as possible. The Newsletter has been mailed free of charge to all who indicated interest in the Club during the past year, but this issue is the last to go out on the present mailing list.

* * *

The April meeting will consist of lengthy visits to two famous Boston churches, where the organs can be played by members present. Bring your "best piece" to try on stops that you want to hear. On SUNDAY, APRIL 24, we will gather in King's Chapel, Tremont Street, to hear the organ demonstrated as arranged by the Director of Music, Daniel Pinkham. The hour is 2 o'clock. At 4 o'clock we will hear a demonstration of the organ in Emmanuel Episcopal Church, Newbury Street, played by Jack Fisher.

The King's chapel instrument is a new three-manual tracker C. B. Fisk, housed in a replica of the 1756 Bridge case. Miss Barbara Owen's lengthy monograph on the music and organs in King's Chapel will be available for purchase. The Emmanuel Church organ is, in the chancel a three-manual Hutchings, playable from the large Casavant console that controls the famous Casavant gallery organ. The organ was that played by Lynwood Farnam, and Mr. Fisher will demonstrate the usefulness of the better original ranks and the more recent changes. Those most interested can tour the interior of the instrument. Supper will follow. For those wishing to see what the modern church should purchase, come to King's Chapel. Emmanuel is for those who wish to hear the "big sound" of the 1890-1920 period.

* * *

Forthcoming FM programs on WCRB at 5 PM on Saturdays will feature the new two-manual Noack organ in St. Mary's Episcopal Church, Newton Lower Falls. Carolyn Skelton will play April 23, Bruce Bennett on April 30, and Marian Ruhl on May 7. The Merrimack Valley Chapter of the American Guild of Organists will be guests of the Noack Organ Co. at an open house, 8 o'clock, April 26.

The annual Harvard-Radcliffe Organ Society recital will take place at the Memorial Church, Harvard University, at 8 o'clock, Wednesday, April 27. If the old organ remains unsold, perhaps it will have to be auctioned in the manner of disposing of other great "beasts" in the past: the Boston Music Hall organ and the old Wanamaker Store organ in New York City!

At 8 o'clock on Sunday, May 1, Richard Hill will give a recital on the three-manual Odell organ in Sacred Heart R. C. Church, Taunton. The large brick church is on First Street, off Route 138 South. Recent research has proved that the organ is not a Roosevelt, as reported in the Newsletter for November, 1965. Though greatly modified by F. Robert Roche of Taunton, it is essentially a J. H. & C. S. Odell of ca. 1880. Recent revoicing and regulating has been finished, making the organ far more pleasing than when heard a few months ago.

Pierre Cochereau plays at the M.I.T. Auditorium, Cambridge, at 8:30 PM, Wednesday, May 11.

THE MISSION CHURCH OF ST. JOHN THE EVANGELIST, EPISCOPAL, BOWDOIN ST., BOSTON.

George S. Hutchings, Opus 2-10, 1890, 32 registers, tracker-action; electrified and moved by Hook & Hastings Co., 1930, as their Opus 2586.

GREAT		SWELL		PEDAL	
Diapason	16' 61	Bourdon	16' 61	Diapason	16' 32
Diapason	8' 61	Violin Diapason	8' 61	Bourdon	16' 32
Gamba	8' 61	Salicional	8' 61	Dulciana	16' 32
Dulciana	8' 61	Aeoline	8' 61	Violoncello	8' 32
Melodia	8' 61	Voix Celeste	8' TC		
Octave	4' 61	Spitz Flute	8' 61	<u>Couplers</u> (by tablets)	
Flute Harmonique	4' 61	Stopped Diapason	8' 61	Great to Pedal	8'
Flute d'Amour	4' 61	Violina	4' 61	Swell to Pedal	8', 4'
Fifteenth	2' 61	Harmonic Flute	4' 61	Swell to Great	16', 8', 4'
Mixture	III 183	Flautino	2' 61	Swell to Swell	16', 4'
Trumpet	8' 61	Mixture	III 183	Great to Great	16', 4'
		Cornoepen	8' 61	Great Release	
Tremolo (Swell)		Oboe	8' 61	Swell Release	

The church previously contained a three-manual Appleton, a three-manual Wm. B.D. Simmons, and a two-manual E.&G.G. Hook & Hastings of 1876, now in the Unitarian Church, Groton, Mass. The Hutchings stood on the Gospel side of the altar with most of the pipework at the level of the gallery front. Moved to the rear gallery in 1930, the organ was placed in the tower recess and provided with a drawknob console by Hook & Hastings, who used the manual slider chests and that for the Bourdon and Violoncello, nearly all of the old pipes, and the upper part of the case front. Stop names were somewhat changed, and tonally the organ is a good example of what good acoustics can do to assist a somewhat mediocre instrument!

Hook & Hastings removed the Twelfth and installed a metal second harmonic flute in the Great. They extended the Pedal from 27 to 32 notes, and at a later date, the 16' metal Dulciana was added on a new chest. The Great and Swell are now located next to each other, and the action is deteriorating. The pipework is no longer in good condition and is extremely dirty. The console has 4 Great and Pedal pistons, 5 Swell and Pedal pistons (each set has a Release), a General Release, a Crescendo pedal, an Adjuster toe stud, a Gr. to Ped. Reversible toe stud, a Sforz. pedal, an All Couplers (reversible) toe stud, a Release Octave Couplers toe stud, and indicator lights for Wind, Cres., and Sforz. The Pedal 16' wood Open partly surrounds the Great, and the vertical swell shades are mostly obscured by the Bourdon and Violoncello, on one slider chest. The dark oak case houses the basses of the two Great Opens, and the lowest few of the 16' Open in the Great are of stopped wood pipes with "monkey quints" attached. The Melodia has a bass octave of stopped wood; the Flute d'Amour is of stopped wood with 24 open metal trebles; the Hook & Hastings flute is harmonic from Middle C. The 16' Swell rank is entirely enclosed; the Stopped Diapason has 12 metal trebles; the Spitz Flute is entirely of open tapered pipes; the 2' Flautino is a string. The Mixtures have many slotted pipes and are too low-pitched. The reed ranks all have mitered basses and 12 flue trebles. The Trumpet and the Cornoepen have rather large resonators! The Swell 8' flues of metal have capped and stopped bass octaves. In 1965, minor tonal changes resulted in a 2 2/3' Quint in the Great (the 4' Flute Harmonique), and a 5 1/3' was made of the 8' Gamba. The Swell 8' Open was moved to 4' pitch and the Violina is now at 2 2/3'. The Oboe was moved to 4' pitch.

The organ was played for many years by Everett Titcomb, and is now more than adequately "presided over" by Sally Slade Warner.

ORGAN-BUILDING IN NEW-ENGLAND -- a continuation of the 1834 article in The New-England Magazine:

"Dr Josiah Leavitt was a native of Hingham; but the year of his birth is not within the writer's knowledge. He was frequently, when a young man, at Mr Johnston's shop, looking on while he was at work, and indulging his curiosity with regard to the construction of organs. It seems, therefore, that he very early acquired a partiality for this art; and it was thus, undoubtedly, that he obtained his first knowledge of its principles. About this period, a misunderstanding occurred between Mr Johnston and Mr Leavitt, which prevented any further intimacy.

As Mr Johnston died about the year 1768, this must have been before that time. In 1786, he was, it appears, a practising physician in the town of Sterling, in this state. The occurrences of his life, between these two periods, embracing an interval of 18 years, are unknown to the writer. At this time, however, he undertook to build an organ with 4 stops. Before he had proceeded far, he engaged an ingenious mechanic, Mr Eli Bruce, of Templeton, in this state, to assist him in finishing it. This was in the year last mentioned, 1786, when Mr Bruce was about 21 years of age. All the pipes, except, perhaps, some of the smaller ones, were of wood.

After the completion of this instrument, Dr Leavitt removed to the present state of Maine. He remained there several years, probably 4 or 5, and then came to Boston. The first account we have of him afterwards is, that he was engaged to repair the organ which was then, and is now, in the Episcopal church at Cambridge. Whether he was induced to come to Boston expressly for this purpose, or had previously removed hither, is uncertain. He immediately applied to Mr Bruce, to come and assist him; and they proceeded to make the necessary repairs in this organ. The work was done in Boston.

This was originally an English instrument, with 2 rows of keys, and is said to have been a very good one. In the early part of the revolutionary war, when the American troops were stationed at Cambridge, the interior of the organ, particularly the metal pipes, were mostly taken out by the soldiers, and were melted up for bullets, or otherwise destroyed. About the year 1790, or perhaps a little later, it was determined to repair the church and organ. In renovating the latter, it was reduced to one row of keys, and the swell was taken out. It is supposed, that there were very few of the original pipes remaining, except, perhaps, some of the larger ones, made of wood.

Not long after this, Dr Leavitt, was employed to build an organ for an Episcopal church, then about to be founded in Dedham. This was, probably, the first church-organ, if such it may be called, which Dr Leavitt ever built, unless he had previously constructed that, which was afterwards in the First Universalist church. It appears, by the records, that the church at Dedham was organized in 1792. Previous to this, a vote of the proprietors or associates, had authorized the "Rev W Montague to procure an organ, the price not to exceed 100 pounds," -- "the church to be finished, the organ put up, previous to Easter Sunday, 1792." Another vote, under the date of August 5, 1795, referring to the examination of certain papers and accounts, speaks of "the money paid to Dr Leavitt, for building the organ, putting it up in the church, &c" It is evident, therefore, that the organ was built by him, though the time of its being finished is not expressly stated. It was a small instrument, with one row of keys.

What became of this organ is unknown to the writer. Its place is now occupied by a large chamber-organ, containing 7 stops, including a sesquialter and

hautboy, built by LEY, of London. This latter instrument was formerly in the "Old Brick" church, in Cornhill-square, and afterwards in Dr Codman's church, in Dorchester.

Dr Leavitt was also employed, in 1792, in putting up the present organ in Brattle-street church, which had, that year, been imported from London.

Another organ, built by Dr Leavitt, is that which was for many years in the First Universalist Church, situated at the corner of Hanover and Bennet streets. It is stated, by an aged member of that society, that this organ was previously in the use of some other religious society, which he thinks was that of the Episcopal church in Cambridge. If this was the case, it is probable that it was while the old organ, belonging to that church, was repairing by Dr Leavitt. However, this may be, an opportunity occurred, of making a positive sale of it, to certain gentlemen of the Universalist Society, and it was removed and sold accordingly. This was a short time previous to the instalment of Mr Murray, which took place on the 24th of October, 1793. In the order of services on that occasion, mention is made of "music on the organ." The price given for it, was 300 dollars. Additions were afterwards made to it, at the expense of 100 dollars. Some years ago, when another Universalist church was built, and the old society thus became divided, the organ was sold at auction, and was purchased by some one, who removed it into the state of Vermont. This instrument, as is stated by persons who were formerly familiar with it, had but one row of keys, and contained open diapason, stopt diapason, principal, 12th, 15th, sesquialter, and trumpet.

It is worth to remark, that although the Universalists, in their almost incipient state, and when an organ was scarcely to be found in any church not Episcopal, employed that instrument thus early in their religious services; yet, at the present time, when that denomination has become numerous and wealthy, and when organs are not uncommon in houses of worship, there is no instrument of the kind in either of the 3 Universalist churches in Boston.

Dr Leavitt, in what year is uncertain, built a chamber-organ for Mr Joseph Hurd, of Charlestown, near Boston.

At a period, supposed to be subsequent to the time when all the preceding instruments were constructed, he built an organ for the old Congregational church in Newburyport, then Mr Carey's or Mr Andrew's. This organ is yet standing in the new church built by that society, now Mr Fox's; but it is soon to be removed, to give place to an instrument building for this church by Mr Alley, of that town. A person, who is well acquainted with the old organ, built by Leavitt, states that it has but one row of keys, and contains open diapason, stopt diapason, principal, 12th, 15th, sesquialter, flute, and trumpet.

Dr Leavitt was, for a while, organist at Christ Church; and, it is said, made some repairs to Johnston's old organ there, before it was thoroughly repaired by Mr Goodrich. He was living, after Mr Goodrich came to Boston, in 1800; but how much longer he survived, or when and where he died, is unknown to the writer. It is believed, however, that he died in Boston, about the year 1802. What other instruments he built, if any, is also unknown, as well as their present location. It is probable that his organs and those of Johnston have been laid aside, almost entirely, and that their places are occupied by the vastly superior instruments, which the present state of the art supplies.

Mr Eli Bruce, who has been mentioned, assisted Dr Leavitt in building his first organ, was an ingenious mechanic, of Templeton, in this state. He was bred a cooper with his father; but he taught himself several other mechanic arts. He was an excellent mason, and paid particular attention to the construction and alteration of chimneys and fire-places, so that they should carry

He was also a clock-maker, and cleaned and repaired watches. He constructed machinery, and invented several useful machines. Among these, was one for making pins, and another for forming & cutting card-teeth.

While Mr Bruce was employed with Dr Leavitt, in 1786, he took the scales and dimensions of the organ they were making, and, on his return home, commenced the construction of one similar to it. In this, he was discouraged, not only by Leavitt, but also by his own friends and acquaintances, and every possible obstacle was thrown in the way of his progress. He succeeded so far, however, in the course of a few months, that one or two stops could be played; but he did not proceed any further at that time. Some years after, he was again employed by Dr Leavitt in repairing the Cambridge organ. On his return to Templeton, he undertook to complete his own organ, and engaged a friend of his, a Mr Howe, of Marlborough, to assist him on condition that Mr Bruce should afterwards assist Mr Howe in building a similar instrument. They finished the former, and had made great progress in completing the latter, when the death of Mr Howe arrested their labors. The unfinished instrument was afterwards sold to another Mr Howe, of Princeton.

The organ built by Mr Bruce contained 4 stops, which, according to the best recollection of a son of his, now residing near Boston, were, stopt diapason and principal, both of wood, and 12th and 15th, part wood and part metal. It is probable that Leavitt's first organ was similar to this.

Mr Bruce, himself, never built another organ. The Congregational society in Templeton, 2 or 3 years since, separated into two societies, Orthodox and Unitarian. The latter procured an organ, in 1832, of the late Mr Goodrich; and, about the same time, Mr Bruce's organ was set up in the Orthodox Church, where it still remains. Mr. Bruce is now living, in Templeton, at the age of nearly 70.

Mr Henry Pratt, of Winchester, N H, first undertook to make a small organ in 1792. He was born in Wrentham (Mass) in 1771, and removed with his father's family to Winchester, in 1792. His father being a house-joiner, he was taught that trade; but being of an ingenious turn, he employed his leisure hours in constructing wooden clocks, repairing guns, watches, &c, making fifes, violins, and other simple instruments, and in fabricating surgeon's instruments, tools for his own use, and other articles of a like nature. He was also very fond of music.

In the year 1798, Samuel Smith, Esq. of Winchester, a gentleman in easy circumstances, offered to employ Mr Pratt in building an organ. After a little reflection, Mr Pratt agreed to make the attempt, although he had never seen the interior of an organ, and knew nothing more of its construction than what he had learned from an old Dictionary of Arts and Sciences. There was then a very inferior instrument in the Episcopal Church at Claremont, in New-Hampshire, made by a person of the name of Newton, at Norwich, in Vermont. Mr Pratt proceeded to examine it, and, with the assistance and explanations of the organist, he took minutes and draughts of the several parts. He also obtained some information from Mr Eli Bruce of Templeton, who furnished him with a scale of the length and diameter of wooden pipes. With these scanty aids to his ingenuity, he succeeded in constructing a much better organ than that which he took for a pattern. It was put up in the Congregational church in Winchester, and was afterwards presented to the parish by Mr Smith. It is still remaining in that church. Some alterations were made in it, a few years afterwards. It has one row of keys, and contains open diapason, stopt diapason, principal, 12th and 15th, all through."

-- to be continued.

MIXTURES -

Alan Laufman recently excursionsed in eastern New York state, finding a few old tracker friends now deceased, but visiting such pleasant relics as the huge two-manual G-compass Hook in the Roman Catholic Church at Rosiere, not in use. Alan recently discovered in Schenectady two portraits of the New York builder, Henry Erben, cherished by descendants.

Ed Boadway recently visited an unusual and unlabeled two-manual about a century old in Central Methodist, Trenton, N.J., and the well-preserved 1892 L. C. Harrison & Co. tubular-pneumatic organ in Six Mile Run Reformed Church, Franklin Park, N.J. Is there an older unchanged tubular organ in the nation?

Many thanks are extended to Barbara Owen and Frank Taylor, who presented fine recitals during the March meeting. An unusually large delegation of church members heard the program at Highland Congregational, Roxbury, tuned in the nick of time by the Lahaise brothers.

Recent organ-movings include Martin Steinmetz's 2-10 1875 Ryder, purchased in damaged condition from a Roman Catholic Church in Jamaica Plain and originally in Lafayette St. Methodist, Salem; Alan Laufman's purchase of a handsome 1-3 c. 1850 Henry Erben in the Episcopal Church at Jonesville, N.Y.; and Rev. Joseph Craig's installation of an odd two-rank chamber organ in his home at Hallowell, Maine.

Alterations and renovations: the Berkshire Organ Company will overhaul the two-manual 1889 Jardine & Son organ in St. Luke's Episcopal Church, St. Albans, Vermont. The first maintenance of any merit done in decades on the one-manual S. S. Hamill organ in the Baptist Church at Meredith, N.H., was performed recently by Robert Newton of the Andover Organ Co. Ed Boadway installed a 2' Principal in the Swell of his mighty 2-7 1901 Hook & Hastings in the Congregational Church, Hampstead, N.H. Sidney Chase of Worcester, N.Y., is thoroughly renovating the 1872 two-manual Johnson organ in First Baptist, Cazenovia, N.Y. The organ was recently set up in his shop.

Plan now to attend the First Annual Meeting of the Boston Organ Club, to commence with a tour of Methuen organs on Sunday, May 29th.

This Newsletter is the last to be mailed to those who do not indicate on the enclosed form their interest in the Club's work for 1966-67. The membership form must be completed and mailed with dues prior to May 15, 1966. The following persons have enrolled for the coming year:

E. A. Boadway	Mary Danyew	Robert Kanzler
David Belash	Paul Maine	Alan Laufman
Thomas Finch	Barbara J. Owen	Mr. & Mrs. R. Myrvaagnes
Chandler Gregg	Robert A. James	Nancy Poland

The last page of this issue is a reproduction of the programs played at the March meeting.

A correction for the list of Massachusetts chimes in the February issue: the Groton School set is by Mears & Stainbank, and was enlarged a few years to 10 bells, with recasting of the old ones.

Page 8 of the September 1965 Newsletter is amended by the discovery of a more accurate stoplist for St. Michael's Episcopal, New York City, in the February 1893 issue of The Organist's Journal. The organ was opened January 30, 1893, contained 45 speaking stops and 2,781 pipes, pneumatic stop and key action, 58-note manuals, a 30-note Pedal, and a gas engine feeding four reservoirs that supplied different pressures of wind. The couplers were: Swell to Great, Choir

to Great, Swell to Choir, Great to Pedal, Swell to Pedal and Choir to Pedal. The "composition movements" were duplicated by "thumb piston knobs." The Swell contained a Tremolo and the Vox Humana was "Made on the same scales as in the celebrated Freiburg organ." The Organist's Journal lists some additional stoplist changes: the Great's softer flute was a "Stopped Diapason Amabile" of wood and metal, and the Mixture contained 220 pipes. The Swell Bourdon was of wood and metal, as was the Stopped Diapason, and the Cornet contained 174 pipes. The Choir Melodia was of wood and metal, the Vox Celestis contained 116 pipes, and the Flauto Traverso was of wood. The 8' reed is spelled "Clarinet," and in addition there was a 16' Harmonic Reed of 58 pipes. The Pedal 32' and 16' Diapasons were of wood and the "Violon" was of metal; the 8' "Concert Violoncello" was of metal and had two ranks comprising 60 pipes. The Cimbale contained 90 pipes.

Robert J. Reich of the Andover Organ Co. recently gave two demonstration recitals on restored two-manual trackers in the Evangelical Congregational Church at Harvard, Mass., and Sacred Heart R.C. Church, Wilton, N.H. The firm is currently finishing restorations of a Henry Erben (1840, enlarged by C. E. Morey) at Grace Episcopal Church, Lyons, N.Y., and an 1894 J. W. Steere & Son in the Dutch Reformed Church, Schoharie, N.Y.

We trust that the B.O.C. member in question was misquoted, but the March 2 issue of the Lawrence, Mass. Eagle-Tribune claims that he said of this nation: "We have no historic organs of value, and organ building at its high point in the late 1600's never reached this country." It is hard to visualize the need for a three-manual Silbermann in America at that time, and if an elegant Tannenberg is not historic, what is? Furthermore, while European organ-building went downhill in the 19th century, American organ-building went well uphill. By European, your editor refers only to the continent. British work was in a far higher milieu.

Martin Steinmetz has provided the Club with three photographs of an elegant eighteenth-century organ in the little gallery of the Old Devonshire Church, in Bermuda. It appears to be English and has four ranks in good playing order.

On Sunday afternoon, March 20, Mark McDowell of Dover, N.H., a young and talented musician, gave a stunning recital on the 1852 G-compass Stevens in the Peirce Memorial Church. B.O.C. members present in the large audience were quite astounded at the prodigious "toothpick pedal technique" shown in works by Bach, Böhm and Krebs, never designed for such a pedal clavier!

The New York State Historical Association, Cooperstown, N.Y., has recently published an elegant large booklet describing the Church at the Farmer's Museum, Cooperstown. The discovery and restoration of the superb frame building is told in detail, and is another worthy example of an unused church saved by moving the structure. The one-manual tracker, built, it is believed, by Giles Beach of Gloversville in the 1840's, is shown, but unfortunately no credit is given to its restorer, Sidney Chase. This error of omission appears to be the monograph's only failing.

The Johnson three-manual in Chicago, mentioned as "destroyed" on page 8 of the October 1965 Newsletter was saved in the eleventh hour by Eldon Cunningham of Fort Wayne, Indiana. Mr. Cunningham heard of the instrument through the Organ Clearing House, which had apprised some 50 people of the sudden availability of the instrument. The Jesse Woodberry organ listed for sale on page 3 of the July 1965 issue was sold to the Unitarian Church on Staten Island, New York. It has and will lead to the installation of other refurbished trackers in Unitarian churches!

Don't forget to plan to attend the Organ Historical Society convention, June 21-23. If you have not been to Nantucket Island, this is the chance!

THE BOSTON ORGAN CLUB presents TWO ORGAN RECITALS in ROXBURY, MASSACHUSETTS
Sunday afternoon, March 27, 1966

HIGHLAND CONGREGATIONAL CHURCH at 2:30

BARBARA J. OWEN

- | | | |
|-----|--|----------------------|
| I | Prelude and Fugue in E Minor ("Cathedral") | J. S. Bach |
| II | "Schmücke dich, O liebe Seele" | J. S. Bach |
| III | Basse de Trompette | J. F. Dandrieu |
| IV | Voluntary in G | Henry Purcell |
| V | "O Lamm Gottes, unschuldig" (two settings) | G. P. Telemann |
| VI | Prelude in C (Canon) | H. Leroy Baumgartner |
| VII | Partita: "Kirken den er et gammelt Hus" | Finn Viderø |

Miss Owen is the Director of Music at the Church of the First Religious Society, Unitarian, Newburyport, Massachusetts.

The organ is a two-manual of seventeen ranks, built in 1875 by Hutchings, Plaisted & Co. of Boston.

* * *

FIRST CHURCH IN ROXBURY, UNITARIAN at 4:00

FRANK TAYLOR

- | | | |
|------|---|----------------------|
| I | "Allein Gott in der Höh' sei Ehr'" (miscellaneous) | J. S. Bach |
| II | "O Mensch, bewein' dein' Sünde gross" (Orgelbüchlein) | J. S. Bach |
| III | "O Lamm Gottes, unschuldig" (the "Eighteen Great") | J. S. Bach |
| IV | Elevazione | Domenico Zipoli |
| V | Ricercare Cromatico | Girolamo Frescobaldi |
| VI | "O Welt, Ich muss dich lassen (first setting) | Johannes Brahms |
| VII | "Herzlich tut mich verlangen" | Johannes Brahms |
| VIII | "O Welt, Ich muss dich lassen (second setting) | Johannes Brahms |
| IX | Suite from the <u>Livre d'Orgue</u>
1. Plein Jeu
2. Trio
3. Tierce en taille
4. Recit
5. Grand Jeu | Pierre du Mage |
| X | Toccata in C Minor | Georg Muffat |

Mr. Taylor is the Organist and Choirmaster at St. Peter's Church, Episcopal, Weston, Massachusetts.

The organ is a three-manual of thirty-nine ranks, built in 1883 by Hook & Hastings of Boston.

* * *

THE MAY MEETING will include visits to five organs built or rebuilt under the aegis of Edward F. Searles of Methuen, Mass. The instruments to be visited are all in his home town, and include two on his estate. The Sisters of the Presentation of Mary have very cordially planned for our coming, and members and friends of the Club should not miss this opportunity to see a little of the home of the man who evidenced an unusual amount of good taste at the turn of the century. For those coming from the Boston area, the easiest entrance to Methuen is by the Pelham Street exit on Route 93. Turn right off the exit, proceeding into the first square. Go down Osgood Street, just to the right of the brick fire station and turn right on Broadway. The Music Hall is of the "you can't miss it" category, two blocks down on the right.

Organ tour and Annual Meeting in Methuen, Mass., Sunday, May 29, 1966

- 2:30 Short demonstration of the 1857-1863 E. F. Walcker & Co. organ, twice rebuilt, in the Methuen Memorial Music Hall; played by Ivar Sjöström. The instrument originally stood in somewhat less elegant surroundings in the Boston Music Hall and was placed in storage in 1884. Purchased by Mr. Searles in 1897 for a rather small sum, it was rebuilt with an entirely new action and dedicated in 1909. During the time that it was owned by Ernest Skinner, several sets of pipes were removed (and the organ factory next to the Hall was burned). Aeolian-Skinner "rebuilt" the organ in 1947, altering the console of 1909 and making extensive tonal changes.
- 3:15 Demonstrations of the two organs remaining in Mr. Searles' estate, now the Provincial House of the Presentation of Mary, Lawrence and East Streets. The estate is greatly reduced in size and the buildings considerably altered, but the chapel in which Mr. Searles was buried in 1920 is to become a shrine. The buildings at one time housed at least five organs, one of which exists in the Forest Street Union Church, Methuen. Sister Maria of the Visitation, P.M., organist.
- 4:15 Demonstration of the 1889 James E. Treat organ in St. George's Primitive Methodist Church, Carleton Street, played by Philip A. Beaudry. The organ was built for exhibition in the Old South Meeting House Boston, was later The Methuen Organ Company's exhibition organ, and was given to St. George's (with the building!) by Mr. Searles in 1904. Electrified and robbed of several ranks in 1948 by Ernest Skinner, the organ was tonally improved and "retrackerized" in 1962 by the Andover Organ Co. of Methuen.
- 5:00 Demonstration of the 1904 "tracker-pneumatic" organ in St. Andrew's Episcopal Church, Broadway, Methuen, played by Sally Warner. The church was given by Mr. Searles and has a distinctly English interior. The organ is the largest of four known Methuen Organ Co. instruments that are unchanged.
- 5:30 Annual Business Meeting, followed by supper at the Red Tavern.

Due to the Organ Historical Society Convention on Cape Cod, June 21-23, there will be NO June meeting. Many Club members are participating in the OHS programs, and those who cannot leave work or school should try to come to an evening performance or two. Spend an afternoon in June "spreading the gospel" in your community!

CHAPEL, PROVINCIAL HOUSE OF THE PRESENTATION OF MARY, Lawrence and East Streets, Methuen, Mass. Formerly the residence of Edward F. Searles. The organ is a modified Great, Swell and Pedal from the three-manual 1859 Ferris & Stuart organ originally in the Broadway Tabernacle, New York City, rebuilt in the 1890's by the Methuen Organ Co., with a new action, console, and an almost indescribable case.

GREAT:		SWELL:		PEDAL:	
Open Diapason	16' 58	Bourdon	16' 58	Open Diapason	16' 30
Open Diapason	8' 58	Open Diapason	8' 58	Bell Gamba	16' 30
Bell Gamba	8' 58	Salicional	8' 58	Bourdon	16' 30
Dulciana	8' 58	Dolce	8' 58	Violoncello	8' 30
Hohl Flute	8' 58	Stopped Diapason	8' 58	Trombone	16' 30
Octave	4' 58	Principal	4' 58		
Flute Harmonic	4' 58	Fifteenth	2' 58	Couplers (over Swell manual)	
Twelfth	2 2/3' 58	Cornet	III 174	Gr. to Ped.	
Fifteenth	2' 58	Trumpet	8' 58	Sw. to Ped.	
Mixture	III 174	Oboe	8' 58	Sw. to Gr.	
Trumpet	8' 58	Vox Humana	8' 58		
Clarion	4' 58	Tremolo			

Labeled metal combination pedals, which do not move the knobs: Sw. P.; Sw. F.; Sw. FF; Sw. Release; Gr. to Ped. Reversible; Gr. P.; Gr. F.; Gr. Release; Full Organ; General Release.

The organ is very tall and chambered, with an elaborate front divided by a heavy cornice at the top of the first "story." Many flats of pipes include some of pure tin, decorated with putti playing instruments, a bust of Bach, and handsome oak carving. The interior is extremely spacious and equipped with a number of staircases! The console is detached and has all the hallmarks of the firm's work, especially the segmental lid and the sliding stop jamb cheeks. The 1859 pipes and chests are in good condition and the stop action has some pneumatic assistance. The 16' Bell Gamba is just that, and of huge scale. The organ was often played by Mr. Searles, and much of his music was on the console until a few years ago.

LIBRARY, PROVINCIAL HOUSE OF THE PRESENTATION OF MARY. The chest, case, and some of the pipework is from the Choir Organ of the above-mentioned instrument, which was a ruckpositiv in the Tabernacle.

MANUAL: (enclosed)		PEDAL:		
Open Diapason	8' 56	Bourdon	16' 27	The attached projecting console contains, it seems, the original keys. The round-shanked flat knobs may also be original.
Stop Diapason	8' 56			
Gemshorn*	8' 56	* denotes stop label missing		
Dulce	8' 56			
Dopple Flote	8' 56	Gr. to Ped.		Labeled combination pedals: Piano; Forte; Reversible The "Swell Pedal" is labeled!
Violin	4' 56	Octave Coupler		
Rohr Flute	4' 56	Tremulant		
Oboe	8' 56			

The Searles mansion contained a two-manual tracker which was accidentally destroyed when being dismantled; an 1898 two-manual now in the Forest Street Church, and Hutchings-Plaisted's Opus 93, 1881, 10 registers, is listed for his home. The three-manual in his wife's estate, Kellogg Terrace, Great Barrington, Mass., is now in the First Congregational Church, Methuen, though altered and unfortunately electrified by W. W. Laws in 1924.

FLASH! Daniel Hathaway of Harvard University will give an organ recital on the 1896 Hook & Hastings in the Universalist-Unitarian Church, Haverhill, Mass., at 8 PM, Sunday, May 15th. This notice is worth the last-minute loss of the margin.

SAINT GEORGE'S EBENEZER PRIMITIVE METHODIST CHURCH, Carleton Street, METHUEN, MASS. Organ built by James E. Treat & Co., in 1889, financed by E. F. Searles, and from 1890 until 1904, the exhibition organ of James E. Treat & Co. and the Methuen Organ Co., in their building next to the present Music Hall. In 1904, Mr. Searles gave the organ and edifice to the congregation. Electrified by E. M. Skinner in 1948 (utilizing an ugly Aeolian console), the organ lost several fine stops and the action became so unreliable that it was "retrackerized" by the Andover Organ Company in 1962. The original console was rebuilt, the Pedal and stop action is electric, and tonal changes were accomplished with the funds available.

Original stoplist:

GREAT:			SWELL:			PEDAL:		
Open Diapason	* 8'	61	Bourdon Treble	16'	TC	Open Diapason	16'	30
Viola di Gamba	* 8'	61	Bourdon Bass	16'	12	Bourdon	16'	30
Dulciana	8'	61	Open Diapason	8'	61	Piano and Forte pedals		
Melodia	8'	TC	Salicional	* 8'	61	for Great; Piano, Forte,		
Stop'd Bass	8'	12	Dolcissimo	8'	61	and FF pedals for Swell.		
Quintadena	* 8'	61	Stop'd Diapason	8'	61	Gr. to Ped. Reversible		
Octave	* 4'	61	Octave	4'	61	Signal		
Flute d'Amour	4'	61	Violin	* 4'	61			
Twelfth	2 2/3'	61	Flute Harmonique	4'	61	Swell to Great		
Fifteenth	* 2'	61	Flautino	* 2'	61	Great to Pedal		
			Mixture	*III	183	Swell to Pedal		
* indicates pipework of			Cornopean	* 8'	61	One blank slider in the		
pure tin, the reed stops			Oboe	* 8'	61	Great.		
having resonators of			Tremolo (reversible pedal)					
tin.								

A recital booklet for December and January 1890 indicates that the case was designed in pure Corinthian by Henry Vaughan, the console was six feet detached, and that the "pneumatic motor" was applied to the lowest octave of the Swell. The pedals were flat, the couplers were over the Swell manual with the combination pedal labels, and the swell pedal and Tremolo pedal were at the far right.

Present stoplist:

GREAT:			SWELL:			PEDAL:		
Quintaton	16'	49	Bourdon Treble	16'	49	Diapason (wood)	16'	30
Open Diapason	8'	61	Bourdon Bass	16'	12	Bourdon	16'	30
Viola da Gamba	8'	61	Open Diapason	8'	61	Couplers operated by		
Melodia	8'	61	Dolce	8'	61	hitch-down pedals:		
Octave	4'	61	Dolce Celeste	8'	61	Swell to Great		
Flute d'Amour	4'	61	Stopped Diapason	8'	61	Great to Pedal		
Twelfth	2 2/3'	61	Octave	4'	61	Swell to Pedal		
Fifteenth	2'	61	Harmonic Flute	4'	61	4 General pistons		
Mixture	III	183	Piccolo	2'	61	4 Gr. & Ped. pistons		
Chimes (enclosed in Sw.)			Quint	1 1/3'	61	4 Sw. & Ped. pistons		
			Cornet	III	176	Generals duplicated by		
Chimes: 25 tubes.			Oboe	8'	61	toe studs.		
Clarion: III-II ranks of			Clarion	4'	102	Crescendo pedal.		
flue pipes in treble.			Tremolo					
Pedal clavier has 32								
notes.								

Bdn. Bass is unenclosed.

The end towers of the case have Open Diapason 8' basses; the center flat is the bass of the Gamba 8'; the two small flats contain dummy pipes.

ST. ANDREW'S EPISCOPAL CHURCH, Broadway, METHUEN, MASS., formerly All Saints Church. Organ by the Methuen Organ Co., 1904, given with the building by E. F. Searles.

GREAT:		SWELL:		PEDAL		Couplers over	
Open Diapason	8'	Bourdon Treble	16'	49'	Open Diapason	16'	Swell manual:
Viol D'Gamba	8'	Bourdon Bass	16'	12'	Bourdon	16'	Great to Pedal
Dolcissimo	8'	Open Diapason	8'				Swell to Pedal
Melodia	8'	Salicional	8'		<u>Labeled pedals:</u>		Swell to Great
Quintadena	8'	Dolcissimo	8'		Tremolo		
Octave	4'	Stopped Diapason	8'		Swell Piano		no nameplate;
Flute D'Amour	4'	Octave	4'		Swell Forte		ventil chests;
Twelfth	2 2/3'	Violina	4'		Swell Fortissimo		tracker key
Fifteenth	2'	Flute Harmonique	4'		Reversible Gr. to Ped.		action; pneu-
		Mixture	III	183	Great Piano		matic stop
Manuals: 61 notes		Cornoepen	8'		Great Fortissimo		and Pedal
Pedal: 30 notes		Oboe	8'				action.

This organ stands in a large chamber on the Epistle side of the chancel, and has a fine sound in the chamber. Unfortunately, most of it is lost in the nave. The layout is unusual in that the Swell is placed on the ceiling over the hall behind the chamber, and there is a great deal of waste space between the overhanging portion of the handsome oak Gothic case and the front of the Great chest. The gilded case pipes are dummies; the console is attached and very typical of the firm -- elegantly-appointed for the period. The segmental lid and cheeks slide into the console; the knobs are oblique and lettered in script; the Pedal clavier is flat. The organ is now quite dirty and gives some trouble, but it is beautifully-made and despite the acoustical conditions, a fine service instrument. Some sound gets through the small but nicely-decorated opening facing the side aisle. The biggest drawback is the mechanism, tracker to the chests, which are actuated by springs attached to the squares at the ends of the vertical trackers. The action is quite stiff and unpleasant as a result.

* * *

MIXTURES -

Congratulations to Tom Holcombe, who will marry Martha Hauser on June 23 at St. Barnabas Memorial Episcopal Church, Falmouth, Mass. - a tracker there, of course!

Our thanks to George Faxon, who demonstrated the 3m Aeolian-Skinner in Trinity Church during the last meeting -- the visit to Emmanuel being cancelled because of a play rehearsal there. Mr. Faxon distributed beautifully-mimeo'd stoplists of the organ.

Lawrence Craig and Donald Vaughan have both provided your editor with much data on old organs in Portsmouth, N.H., and Morley Lush provided photographs of two 1861 Harper's Weekly pages showing the casting of the bells for Christ Church, Cambridge.

The very unusual 1875 Hutchings, Plaisted & Co. organ in the Universalist Church, Woodstock, Vt., is to be restored. It was originally in the studio of Eugene Thayer, Boston, and can be heard in the Biggs recording "The Organ in America." A campaign for funds is started, and Ed Boadway and Bob Newton will provide a service of words and music appropriate to the organ during the summer. No tonal changes will be made -- the organ is quite "enlightened" for 1875!

The Andover Organ Company is currently building a two-manual tracker residence organ for Durham, N.H., many of the manual stops being duplexed!

Robert K. Hale of Short Falls, N.H. will renovate two one-manual trackers this year; the 1880 E & G G Hook & Hastings in Epsom, N.H., Baptist, and the ca. 1868 Stevens in Alton, N.H., Baptist.

Hewitt & Wessel of Brattleboro, Vt. are currently finishing a new two-manual electro-pneumatic for St. Peter's Episcopal Church, Springfield, Mass., which contains some pipes from J. W. Steere & Son's Opus 383, a two-manual tracker of 1894. H&W have a contract for a new three-manual, destined for the new building of Groton Heights Baptist Church, Groton, Conn.

Recent visits: Ed Boadway and Alan Laufman at the Federated Church, Winchester, N.H., where the trustees have voted to electrify the elegant 2-10 Woodberry & Harris for \$5,000! Rod and Barbara Myrvaagnes were unable to get into the gallery at St. Joseph's R.C., Lynn, but the unusual and ancient three-manual is there, despite a fire not long ago.

Recent purchases: Alan Laufman now owns a 1-3 ca. 1850 Henry Erben, within recent years in the Episcopal mission at Jonesville, N.Y. C. B. Fisk, Inc. is the possessor of a 1-5 George H. Ryder about 90 years old, last in use in Second Congregational, Peabody, Mass. Ed Boadway now owns a genuine ca. 1868 1-1 J & E Foster melodeon, made in Keene, N.H.

Two unusual reed organs have been found in New Hampshire. The church at East Washington, which is all-original and without electricity, has a two-rank ca. 1850 Prescott Brothers (Concord, N.H.) seraphine in good playing condition. The church at Wilmot uses a 2-6 black-walnut pipe-top Mason & Hamlin reed organ, in good condition with a pleasant and vaguely Louis XIV case. Each division has two sets of reeds playable by a console remarkably like that of a tracker organ of the same period.

Read James Boeringer's article "A Pipe Organ IS Possible" in the May issue of The Journal of Church Music. Despite two factual errors, this excellent account of how one can install a real organ in his church details the work of The Organ Clearing House.

The Newsletter will be issued in June, but the next meeting will be a bus tour on July 31. Please respond to the request for reservations in the next issue, for we don't want a large bus half empty...

A production of Dubois' "The Seven Last Words of Christ" in St. Mary's R.C. Church, Lawrence, on April 3 was truly memorable! During the seventh word, the church was completely dark, and amid great thundering of the Laws relic, the effect of lightning was produced by the flashing of powerful lights in the gallery. Truly, the days of the rheostat operated during a Lemmens "Thunderstorm" are not quite over.

A worthwhile and urgent request was made at the last meeting by a person who brought a group of students a considerable distance. People like to hear the organs played. So, if you are going to get on the bench, be prepared to play something, however short it may be. The lengthy sampling of stops one by one, and testing to "see how heavy the action is" is NOT what people drive a great distance to hear! There are always many at the meetings who are good players who will refuse to play at every asking. Please consider the needs of those who do not play but have come to hear the organs and those who are supposedly capable of performing! We would dislike to limit one's time at the console and have a request to play made out in advance, but The Organ Club in England has found it necessary, in their generation of experience, to do just that!

Thanks to the many who promptly mailed in their 1966-67 dues. The present membership is now 60.

On May 15th, Ed Boadway and Mark MacDowell will give a recital on the 1852 Stevens organ in Peirce Memorial Church, Dover, N.H., at 4 PM. At 8 PM, Lawrence Young will play the 1893 Hutchings (rebuilt by C. B. Fisk) organ in the Universalist Church, Gloucester, Mass.

ORGAN-BUILDING IN NEW-ENGLAND -- a continuation of the 1834 article in The New-England Magazine:

"At this time, the art of casting or running out the sheets of metal for pipes was unknown in New-England. The knowledge of it was afterwards obtained by Mr William M Goodrich from Capt. Joshua Witherle, of Boston, a pewterer and worker in brass. For want of this at first, the lead with which tea chests were lined was necessarily employed for that purpose. This being thin, though it was thicker than that which now comes from China, was unsuitable for pipes of more than 6 or 8 inches in length; consequently, all of about that length or under, were made of this thin sheet-lead, and those of larger size were made of wood.

In 1799, Mr Pratt built an organ for Mr George Holbrook, bell-founder, who than lived in Brookfield, in this state. This was sold to the First Congregational church in Pittsfield.

In the year 1800, Mr William Goodrich, then about 23 years of age, who was afterwards to become so useful and important in this branch of the arts, entered into the employment of Mr Pratt, for the purpose of learning the business. He remained only about 8 months. This year, in 1801, Mr Pratt built another organ for Mr Smith, which he presented to the parish or town of Northfield, in this state, for the use of their church.

When Mr Goodrich, soon after this period, became a resident of Boston, a communication was kept up between him and Mr Pratt, and each made known to the other all the knowledge, discoveries, inventions, and improvements, of which they became possessed. About this time, Mr Pratt invented and put in use a wooden pipe, open at both ends and throughout its whole length, with a mouth at the distance of $\frac{1}{3}$ the length from the lower end, similar to that of a Clarabella pipe, as it is here called; that is, on the principle of the German flute. This pipe produces a good loud tone; but its extraordinary length, and the inconveniences of communicating wind to it, and of depositing it on the wind-chest, have prevented its subsequent use.

All the organs which Mr Pratt has built, have but one row of keys. Those which are intended for churches, have from 4 to 6 stops, and have a compass from GG up to F in alt. The smallness of the country churches, and their want of pecuniary means, have restricted the instruments made by Mr Pratt to this limited size. He has built 23 organs, of the kind above mentioned, for country churches, and 19 chamber-organs, of smaller size, within his present recollection. The former have been put up in churches in the following towns:- Winchester, N H. Northfield, Mass. Pittsfield, Mass. Middleborough, Mass. (Baptist) Sutton, Mass. Oxford, Mass. (Universalist) New-Braintree, Mass. Wrentham, Mass. Monson, Mass. Ellington, Con. Westborough, Mass. Great Barrington, Mass. Leicester, Mass. Albany, N Y. (German Lutheran) Hudson, N Y. (Christ Church) West-Brookfield, Mass. Rowe, Mass. Bellows Falls, Vt. (Episcopal) Fitzwilliam, N H. Keene, N H. (Unitarian) Fitchburg, Mass. New-Ipswich, N H.

Mr Pratt still carries on the business at Winchester; and though the organs which he has built are comparatively small, he expresses full confidence in his ability to construct instruments of any desirable magnitude.

We now come to an important era in the history of organ-building in New-England. A person next made his appearance, under whom the art was to acquire its due importance and respectability, and by whose genius and perseverance it

was to be carried to that height of perfection, which should make its productions rival, in this country, the more experienced labors in the same art in Europe. This person was Mr William M Goodrich, of whose life and labors an account was given in the number of the Magazine for January, to which the reader is referred.

Mr Goodrich was born in Templeton, Mass., in the year 1777. At the age of about 24, he came to Boston to reside. He had previously obtained a little information respecting the construction of chamber-organs, and, during the first 3 or 4 years of his residence here, he was enabled to add to this information, and to obtain some knowledge of the more complex principles, on which church-organs are constructed. In 1805, he was employed to build an organ for the Catholic church in Boston. This was his first church organ. From that time, Mr Goodrich continued to pursue the business, and to make progress in the art, until the time of his death, which occurred in September, 1833. During this period, he constructed 38 church-organs, including 12, which were built by a concern in which he was a partner. He also built a considerable number of chamber-organs, and organized several piano-fortes.

The principal organ which Mr Goodrich built, and that on which he bestowed the most labor, and exerted his best skill, is the large and excellent instrument belonging to St Paul's Church, in this city. It was built in 1826 and 1827. This was his favorite work. It was then much the largest organ in New-England, and is now, perhaps, equal in magnitude to any which have been since constructed. It has 3 rows of manual keys, and a very powerful double-diapason pedal bass. The number of stops is 26,² and the total of the pipes is about 1700. The largest metal pipe, GG open, is 9" in diameter, and it weighs 93 pounds.³

The first person who undertook to build organs in Boston, after Mr William M Goodrich had commenced the business, was his brother, Mr Ebenezer Goodrich. When he was about 21, he came to Boston from Templeton, and, very soon after, was induced to go into the shop of his brother, to learn the business. This was in 1804. He continued with his brother about 4 years. In the year 1807, he took a shop on his own account, in Cambridge-street, where he built two chamber-organs. In 1808 or 1809, he removed to Cambridgeport, into a shop fitted up for him by Dr Flagg, who extended to him his friendship and assistance. Here, in 1809 and 1810, he built 7 chamber-organs. In 1811, or about that time, he removed to Boston, and took a shop in Water-street, near the main street, where he remained about 8 years. In this place, he built a large number of chamber-organs; upwards of 20 with reed-stops. Thence he removed into Federal-street, but continued there only a few months. From Federal-street, he removed to the shop on Pemberton's Hill, opposite Concert Hall, which he now occupies. Here he has built several church-organs, some with one, and some with 2 rows of keys, besides various chamber-organs.

Since Mr Ebenezer Goodrich had first commenced business, in 1807, he has constructed 107 organs, of various sizes, which are now within his knowledge and recollection. There are, probably, others, which he cannot call to mind. He has, also, 10 others in progress, 2 of which are church-organs, with 2 rows of keys. Of the 107 which he has finished and sold, 7 had 2 rows of keys. 20 others, with one row of keys each, were put up in churches, though some of these were chamber-organs in size. 26 of the chamber-organs had each a reed stop in a swell-box. The 7 church-organs, which had 2 rows of keys, were built in the order in which they will be named, and are located as follows:-

One in the Unitarian church at Exeter; one in the Unitarian church (Mr Dewey's) at New-Bedford; one in the Orthodox Congregational church at Portsmouth,

N H.; one in the Orthodox Congregational church at Dover, N H.; one in Dr Jenks's church in Green-street, Boston; one in the Unitarian church at Northampton; and one in the Unitarian church at Nashua."

-- to be continued.

* * *

The continuing interest in the larger organs of Boston's past results in the following insertion of a stoplist found in an undated 1876 issue of Eugene Thayer's magazine The Organist's Quarterly Journal and Review, published in Boston. The instrument was the firm's Opus 57, listed as having 64 registers. The New Old South Church, while impressive and interesting from Copley Square, has a sanctuary notable for the great mass of cherry wood but not for superior beauty of design! The organ was "rebuilt" by Ernest Skinner in 1915, and only a few of the original pipes and the large but ugly case survive from the first organ. The instrument is in a large chamber behind the narrow rear gallery. The church has been famous for its music for many years, directed for a generation by Dr. Carl McKinley and now by Alfred Nash Patterson.

"THE GREAT ORGAN OF THE OLD SOUTH CHURCH, BOSTON.

This grand instrument, built by Hutchings, Plaisted & Co., of Boston, was formally dedicated to the service of the sanctuary on the afternoon and evening of Jan. 12th, 1876. It is worthy of a much more extended notice than our space will permit, combining as it does so many excellencies of tone and mechanism. The firm above mentioned was first founded by the late eminent organist, J. H. Willcox, and was composed of some of the most able and experienced men who have yet devoted themselves to the art of Organ building in America. Declining health compelled its founder to retire from the firm, but the others remained true to their labors amidst many trials and difficulties, calling about them from time to time the most skillful workmen attainable; and now, thanks to their courage and faith, are established upon such a firm basis, that they may safely invite comparison of their works with those of any makers who have yet honored and adorned this noble calling. While we do not believe that any of the Organ builders of our land have reached perfection or approached it so nearly as they may by honest and well directed effort, we think the works these makers have produced may justly entitle them to rank as the equal, if not the superior of any American builders. If any other makers shall excel them, we shall hope to be the first to recognize the fact and give honor to whom honor is due.

The Organ in the Old South Church, is one of the largest and best in the country. Its action work and general mechanism will bear the closest inspection, and it is a genuine pleasure to examine anything so strongly and beautifully made. The materials used in its construction are of the best quality, and in no case has any second class material been used to save expense. The intonation or voicing is, however, the crowning excellence of the work; most of it being of the loveliest character imaginable. It is this latter power which at once raises the Organ builder above the mere mechanic or artisan, to the rank of artist; and to our mind, no painter, sculptor or virtuoso is more worthy of the title of artist than he who can so skillfully and wonderfully bring forth from inanimate materials the tones of hope, faith and adoration. The painter has his canvas and colors, and from them he gives us a vision of beauty. The sculptor with the shapeless marble, and his mallet and chisel, gives us a form of surpassing grace and loveliness. The Organ builder from the rough wood and yet rougher metal creates a living, breathing presence, whose voice speaks with more than earthly power of the love and goodness of God, and the faith and hope which he has implan-

ted in the hearts of his children; giving their inmost soul a speech which no human language can utter. This is the artist in Organ building, and all honor to such wherever their faithful steps may go!

The church in which the Organ stands is one of the largest and most beautiful in the land. The architecture is of grand and noble proportions, rich in contrast and color, and displays in exquisite manner both variety and unity; and, if we are not much mistaken, is accoustically (sic) one of the finest edifices our city or country can boast. The specification of the Organ was made by the editor of this journal. The total cost of the work was about fifteen thousand dollars. The framework of the Organ facade is of solid cherry, and the pipes in prospect of pure tin. The effect upon the beholder is at once grand, dignified and noble. May no unworthy one sit before it; may no profane hand give it speech; and may it stand for generations yet to come the pride of its makers and the comfort of them whose noble and wise liberality has placed it there.

Below we give the specification in full, and hope our readers may find it both interesting and instructive.

The Organ has Three Manuales of 58 notes each and a Pedale of 30 notes.

- I MANUALE 16 Registers; 1276 Pipes.
- II MANUALE 14 Registers; 1044 Pipes.
- III MANUALE 14 Registers; 812 Pipes.
- PEDALE 11 Registers; 330 Pipes. Total number of Pipes, 3462."

MANUAL 1. Great Organ	MANUAL 2. Swell Organ	MANUAL 3. Choir Organ
Principal 16' 58	Bourdon 16' 58	Dulciana 16' 58
Principal 8' 58	Violin Principal 8' 58	Geigen Principal 8' 58
Hohlflöte 8' 58	Stopped Diapason 8' 58	Gedekt 8' 58
Gamba 8' 58	Salicional 8' 58	Dulciana 8' 58
Doppel Flöte 8' 58	AEoline 8' 58	Melodia 8' 58
Rohrflöte 4' 58	Quintadena 8' 58	Spitz Flöte (sic) 8' 58
Flauto Traverso 4' 58	Octave 4' 58	Octave 4' 58
Octave 4' 58	Flute Harmonique 4' 58	Dolce 4' 58
Quinte 5 1/3' 58	Violina 4' 58	Flute d'Amour 4' 58
Quinte 2 2/3' 58	Flautina 2' 58	Piccolo Harmonique 2' 58
Super Octave 2' 58	Dolce Cornet V. 290	Flautino 1' 58
Mixture V 290	Cornoepen 8' 58	Faggotto (sic) 16' 58
Scharf III 174	Oboe 8' 58	Clarionette 8' 58
Trompet 16' 58	Vox Humana 8' 58	Physharmonica 8' 58 reeds
Trompet 8' 58	Tremolo (by knob)	Tremolo (by knob)
Clarion 4' 58		
	<u>Couplers by "drawstops" -</u>	
	Great to Pedal, Swell to Pedal, Choir to Pedal	
	<u>"Pneumatic Manual Knobs" -</u>	
	Great to Pneumatics, Swell to Pneumatics, Choir to Pneumatics, Forte Pedal to Pneumatics	
	<u>"Collective Pedals. - All double acting. -</u>	
	1. Piano Choir with proper Pedal Combination.	
	2. Forte " " " " "	
	3. Piano Swell " " " "	
	4. Mezzo " " " "	
	5. Full " " " "	

PEDAL.	
Bourdon	32' 30
Principal	16' 30
Violone	16' 30
Dulciana	16' 30
Bourdon	16' 30
Quinte	10 2/3' 30
Gemshorn	8' 30
Violoncello	8' 30
Super Octave	4' 30
Trombone	16' 30
Trompet	8' 30

6. Full Organ with all Couplers.
7. Great to Pedale Coupler.
8. Piano Great with proper Pedale Combinations.
9. Mezzo " " " " "
10. Forte " " " " "
11. Full " " " " "
12. All Couplers.
13. Balanced Swell Pedal for Physharmonica.
14. " " " " Swell Manual.
15. Grand Crescendo Pedal for the whole Organ."

Editor's note: The stoplist is adapted from Thayer's description, but the stop names are listed in the order printed.

The only beauty of the Gothic case was in the materials used for the frame and the pipes -- both are now painted!

* * *

The Unitarian Church in New Bedford, Mass., is currently disposing of the three-manual electro-pneumatic Hutchings-Votey organ to prepare the gallery for a three-manual Flentrop tracker. The following description of the first organ in the church is copied from the Musical Cabinet, Boston, October, 1841:

"Mr. Appleton, the well known skilful organ-builder of this city, has lately completed and set up a large and beautiful instrument, in the new and elegant Gothic Unitarian Church in New Bedford. Those professors who have examined it and tested its powers, speak of it in high terms. The case is of pine; painted white; and its form is in the Gothic style, adapted to the architecture of the building. It is 23 feet and 6 inches high, 14 feet and 6 inches wide, and 11 feet deep. It is placed in a recess in the front gallery, and is said to make a very beautiful and imposing appearance..

The contents of the Organ are as follows:

Great Organ.		Choir Organ.	
1st Open Diapason,	58 pipes.	Open Diapason,	58 pipes.
2d do do	58 do.	Stopped Diapason, Treble,)	58 do.
Stopped Diapason, Treble,)	58 do.	Do do, Bass,)	58 do.
Do do, Bass,)		Dulciana,	58 do.
Principal,	58 do.	Principal,	58 do.
Twelfth,	58 do.	Flute,	58 do.
Fifteenth,	58 do.	Cremona,	37 do.
Sesquialtra,	174 do.	Total of Choir Organ,	327
Mixture,	174 do.		
Trumpet,	58 do.	Swell Organ.	
Pedal Bass,	13 do.	Open Diapason,	37 pipes.
Total of Great Organ,	767	Stopped Diapason,	37 do.
		Dulciana,	37 do.
Great Organ,	767 pipes.	Principal,	37 do.
Choir Organ,	327 do.	Flute,	37 do.
Swell,	259 do.	Clarinet,	37 do.
		Hautboy,	37 do.
Whole number of pipes,	1,353	Total of the Swell,	259 do.

The largest pipe is CCC, or the once-marked great C of the Germans: that is, two octaves below the C on the second space of the Base staff. It is 16 feet long, and 18 inches square.

The compass of the manuals, or key-boards, is from GGG, (the German once-marked great G, or G an octave below the lower line of the Base staff,) to F in alt., (the German thrice-marked f!!!, or F an octave below the upper line of the Treble staff.)

The compass of the pedals is an octave and a half, from C to G.

The instrument is also furnished with Stops for coupling the Great Organ and the Swell; coupling the Choir and the Swell; coupling the Great Organ with the Pedals and the Choir; Pedals Check; and Bellows Alarm."

OUR JULY 31 MEETING will comprise visits to four tracker organs in suburban Boston. For those who have no transportation, a car will leave the Church of St. John the Evangelist, 33 Bowdoin St., at 1:15. Consolidation of cars should be made after the first visit. The schedule is:

- 2:00 Piety Corner Chapel of the Covenant Congregational Church, Lexington at Bacon Street, WALTHAM. If traveling west on Route 20, turn right at Lexington Street. The organ is by J. H. Willcox & Co., Boston, Opus 4, c. 1870, listed for the Swedenborgian College; one manual, eight ranks.
- 3:15 First Parish in Wayland, State Road East, WAYLAND. Rieger "Salzburg Model," 1960; two manuals, fourteen ranks.
- 4:15 First Unitarian Society, Main and Church Streets, HUDSON. Organ by an unknown builder, c.1868, rebuilt by George H. Ryder & Co., Boston, Opus 161, 1891; two manuals, twenty-three ranks.
- 5:15 St. Bridgit's Roman Catholic Church, Percival Street, MAYNARD. Organ by Hook & Hastings, Boston, Opus 1696, 1895; two manuals, fourteen ranks, with a reversed console.

* * *

A ballot is enclosed with this issue of the Newsletter, and on it are the names of fifteen Club members nominated for the first Council of seven members. Please vote for seven. Any ballot bearing more than seven chosen names will be void. In case of a resignation from the Council, the "runner up" in the election will fill the vacancy. The election of a council will distribute the work of the Club among a greater number, and provision is being made in the constitution for the Council to appoint from its members a Secretary-Treasurer, a Chairman, and an Auditor. The Editor of the Newsletter does not have to be an elected member of the Council. Please mark your ballot soon and mail it to the Editor. The results of the election will be announced at the July 31 meeting and in the August Newsletter.

Forty members of the Club were present at the Eleventh Annual National Convention of The Organ Historical Society on Cape Cod, June 21-23. Our work became much better known through the exhibits, and the paid membership is now 100! Any persons wishing copies of the OHS convention booklet may obtain them from the Editor.

An air-conditioned bus excursion to several country organs is being planned for August 28th. The trip will last about eight hours and cost \$3.50 per person if 41 persons sign for the trip. Please inform the Editor before August 1st if you plan to attend this meeting.

Demonstrators are always needed for our meetings. Do bring some music when you attend and relieve those who perform for us so often without complaining!

* * *

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Mass., 02114. Editor: E. A. Boadway, RFD, Gossville, N. H., 03239. With the exception of December, meetings are held on the last Sunday of each month. Membership: Single, \$5.00 per year; Man and wife (or two copies mailed to the same address), \$7.50 per year; Non-New England membership, \$3.50 per year.

ORGAN-BUILDING IN NEW ENGLAND -- a continuation of the 1834 article in The New-England Magazine:

"The person who next set up the business of organ-building in Boston, was Mr Thomas Appleton. Mr Appleton had served a regular apprenticeship with a cabinet-maker. About the time that he was one-and-twenty, he accidentally became acquainted with Mr William M Goodrich, and soon after entered into his employment. This was about the year 1807. He continued with Mr Goodrich till the latter part of 1811. He then formed a connexion in business with Mr Babcock (piano-forte maker) and two Messrs Hayt, under the firm of Hayts, Babcock & Appleton. This company took a large building in Milk-street, nearly opposite the Old South Church, and commenced the manufacture of organs and piano-fortes. About a year after they began, Mr William M Goodrich joined the establishment, and attended to the voicing and tuning the instruments which had been constructed. In the latter part of 1815, this concern experienced some embarrassments, and a transfer of the property was made to a new firm, under the style of Mackay & Co. in which Mr Goodrich became an actual partner. Mr Appleton also remained. After struggling against a variety of misfortunes, the establishment was entirely broken up in 1820, and a separation of all the parties took place.

The Milk-street concern, during its continuance, constructed 2 church-organs with 3 rows of keys, 10 church-organs with 2 rows of keys, and 6 or 8 chamber-organs, besides numerous piano-fortes. A more particular account of these may be found in the biographical memoir of Mr Goodrich.

On the dissolution of this concern, in the latter part of 1820, Mr Goodrich and Mr Appleton each took separate shops, and continued the business of organ-building, independent of each other. The first location of Mr Appleton, was in Hawley-place. He afterwards removed to a building, a few rods north of Boylston-Market, where he continued for several years, and then took the spacious rooms over the market-house in Cambridge-street, near the bridge, which he now occupies.

The first organ which Mr Appleton built, after he took his shop by himself in 1820, was for the church on the hill in Roxbury village, the late Dr Porter's. This was finished and put up, in the autumn of 1821. The second was for Dr Nichols's church in Portland. The third, which was finished in November, 1823, was for the church at the north part of the town, then Mr Ware's, and now Mr Robbins's. These were voiced and tuned by Mr Ebenezer Goodrich. The latter was afterwards re-voiced and tuned, by an Englishman named Corri, who had come over with the Old-South organ, for the purpose of setting it up. He also cut the pipes shorter, and raised the tone of the organ to what is called concert pitch, or the pitch of the wind-instruments of the orchestra. The tone of a good church-organ is generally lower than concert pitch, by nearly a semitone. Mr Appleton's fourth organ was built for Mr Parkman's church, near the church last mentioned. This was voiced and tuned by Mr William M Goodrich. It is now in the Baptist church (Mr Malcolm's) in Federal-street. Two small church-organs, with one row of keys, were next built by Mr Appleton, one of which was sold to the Unitarian society in Leominster, and the other to the Baptist society in Cambridgeport. The former was voiced and tuned by Corri, the latter by Mr Appleton. The instruments which he has since built, will be shown in the following list. The date refers to the time when they were set up in the church. Those, with this mark (*) prefixed, were voiced and tuned by Corri. The rest were finished by Mr Appleton himself.

*Charleston, S C., Mr Gilman's church,
*Providence, R I., Mr Wilson's "

2 rows of keys, May, 1825.
2 " " Jul, "

*Salem, Mass., Mr Colman's church,	2 rows of keys,	Oct, 1825.
*Gloucester, Universalist	2 "	May, 1826
Boston, Mr Barrett's, Chamber-st.	2 "	- "
New-York, Mr Ware's, First Unitarian,	2 "	Mar, 1827
*Boston, Mr Pierpont's, Hollis-st.	3 "	May, "
* " Mr Ripley's, Purchase-st. ⁴	2 "	Jul, "
" Dr Beecher's, Hanover-st.	2 "	Oct, "
" Mr Parkman's, Hanover-st.	2 "	" "
*Hartford, Conn. North Church	2 "	Apr, 1828
New-York, Mr Lunt's, Second Unitarian	1 "	" "
Charleston, S C. Presbyterian	2 "	Jan, 1829
Providence, R I. Mr Farley's, Westminster-st.	1 "	" "
Boston, Dr Sharp's, 3d Baptist	2 "	Apr, "
Providence, R I. church in Richmond-st.	1 "	Oct, "
Hartford, Conn. South church	2 "	Feb, 1830
Boston, Mr Blagden's, Salem-st.	2 "	Jan, 1831
Taunton, Unitarian, now Mr Bigelow's	1 "	May, "
Boston, Bowdoin-st church, now Mr Winslow's	3 "	Jun, "
" Mr Mott's, South end	1 "	Sep, "
Dorchester, Dr Codman's	1 "	Dec, "
Boston Handel & Haydn Society, Boylston Hall	3 "	Oct, 1832
" Hawes church, Mr Capen, S. Boston	1 "	Jan, 1833
New-Bedford, First Baptist church	1 "	Oct, "
Salem, First Baptist church	2 "	Jun, "

Besides these, Mr Appleton has built 3 small organs, at about 500 dollars each, which were put up in churches, and 2 other chamber-organs for individuals. He has, also, in his shop, neatly finished, a church-organ with 2 rows of keys, and a smaller instrument, with one row of keys, sufficiently powerful for a hall or a small church. He has just contracted to build, for a church in Hartford, a large organ, with 3 rows of keys, similar in size and contents to the Bowdoin-street organ.

If we include the last, it will be found that Mr Appleton has constructed just 40 organs, exclusive of those, about 20 in number, which were built by the Milk-street concern, as before mentioned, in which Mr Appleton was a partner. Nearly the whole of these are church-organs, and several of them are large instruments, with 3 rows of keys.⁵

In the spring of 1831, Messrs E & G G Hook took a building, near the bottom of Friend-street, and commenced the manufacture of church-organs. Mr E Hook, when at the age of 16 or 17, was, for about a year, an apprentice with Mr William M. Goodrich. When Mr Goodrich went South with Maelzel's Pan-Harmonicon, Mr Hook returned home. He was subsequently with Mr Goodrich during the time he was engaged in completing Savage's Pan-Harmonicon. Afterwards, Mr Hook returned to Salem, his native place, and began the construction of chamber-organs. His first was for Mr W W Clapp, of Boston. While in Salem, he, with his brother, built 14 chamber-organs, and 5 church-organs of small size, with only one row of keys.

Since the Messrs Hook removed to Boston, they have completed 4 church-organs, and have 2 others nearly finished. They built one for the New South Church in Salem, (Mr Emerson's) with 2 rows of keys, and 14 stops. They built one for Christ's Church in Norwich, Conn., with 2 rows of keys, and 15 stops. This organ has a very beautiful Gothic case. They constructed one for Mr Barry's church in Lowell, with 2 rows of keys, and 15 stops. There is one octave of open double-

diapason pipes in the bass, connected with the pedals. They also constructed one for Mr Thomas's church, in Concord, N H., with 8 stops, but with only one row of keys. The great organ and swell are combined. They are now building a large instrument, with 3 rows of keys, for the First Baptist Church in Providence. It will be completed in a few weeks. This organ is to be nearly similar to the Bow-doin-street organ. It will contain about 25 stops, and will have, connected with the pedals, an open double-diapason bass, extending down to double-double G, an entire octave below the manual keys. The largest pipe is about 18 by 21 inches square. They are also building, for Mr Kingsley's musical academy, an organ, containing 8 stops, and with one row of keys. The great organ and swell are combined."

-- to be concluded in the next issue

* * *

MIXTURES --

Please be sure to sign the Register of Attendance at each meeting.

The Universalist Church in Stoughton, Mass., which had a fine 1857 two-manual Appleton maliciously damaged by electronic salesmen, was destroyed by fire during the last week of June. Another church is added to the suprising list of those destroyed by fire after a fine old organ is ruined!

A pat on the hard-working back of Bob Newton, who performed a lot of last-minute maintenance for the Organ Historical Society convention. Especially outstanding was the recital by John Skelton on the 1847 Hook in the First Church of Christ, Sandwich, Mass. Few are they who can perform so splendidly on an old tracker organ, and Mr. Skelton again proved his worth at the 1868 Hook in the Church of the Unity, Winchendon, June 26th, assisted by his wife at the two-manual harpsichord. Mr. Skelton becomes the organist and choirmaster at Christ Episcopal Church, Andover, Mass., this Fall.

Wilson Barry of Andover, Mass., is currently rebuilding and enlarging a two-manual 1879 J.H. & C. S. Odell for the Presbyterian Church, Lawrenceville, N.J. The Andover Organ Company has finished renovating and altering the 1906 Hook & Hastings in the Community Church, Jackson, N.H., and modifying the action of the c.1902 E. W. Lane in St. Ann's Episcopal Church, Kennebunkport, Maine. E. A. Boadway is currently rebuilding a 1-3 c. 1850 Erben tracker for the Roman Catholic Chapel of Christ, Sun of Justice, Benson, Vt.; Philip A. Beaudry of Methuen, Mass. will make the tonal alterations.

A cheer for Don Taylor who found in a tiny church in a well-inspected area a fine hand-pumped 1-7 c.1854 W. B. D. Simmons -- Union Church, North Danville, N.H.

If you need a good two-manual Estey reed organ, call Joseph Muise, 217 South Street, Waltham, who seems to have them constantly on hand! A fine 1-6 black walnut non-gingerbread Mason & Hamlin is for sale at the home of Howard Denton, Amherst, N.H. -- price: \$175.

The First Baptist Church in Jamaica Plain, which has a three-manual 1859 Hook, has started a fund for the restoration of the organ, a job that will cost more than \$3000. Contributions may be sent to Dr. Edward A. Sweeney of the Music Committee or Mrs. Frances Dunlevy, organist, addressed to the church, Centre and Myrtle Streets, Jamaica Plain. A fund has been started for the restoration of the one-manual Henry Pratt organ in the Conant Public Library, Winchester, N.H., probably the oldest New England-made organ extant.

The 2-28 Andover organ in Trinity Episcopal Church, Woodfords, Portland,

Maine, was opened with an elegant recital on May 22. The organist was Donald R. M. Paterson of Cornell University. The organ is in a rear gallery, has mechanical key action and electric stop action, a detached console, and an enclosed Great. The stoplist is:

GREAT		RÜCKPOSITIV		PEDAL		Gr. - Ped.
Principal	8' 61	Gedeckt	8' 61	Sub Bass	16' 32	Pos.- Ped.
Gemshorn	8' 61	Hohlflöte	4' 61	Principal	8' 32	Pos.- Gr.
Gemshorn Celeste	8' 49	Nasard	2 2/3' 61	Bourdon	8' 32	
Octave	4' 61	Principal	2' 61	Principal	4' 32	5 Generals
Rohrflöte	4' 61	Tierce	1 3/5' 61	Mixture	IV 128	4 Rückpos.
Blockflöte	2' 61	Cymbal	II 122	Posaune	16' 32	5 Great
Mixture	IV 244	Krummhorn	8' 61			4 Pedal
Trumpet	8' 61	Tremolo				
Tremolo						

all pipes of metal except the
Pedal Sub Bass and Bourdon

Vandals seriously damaged pipework in the three-manual 1847 Ferris organ in the auditorium of the Round Lake Association, Round Lake, N.Y., a few weeks ago. However, considerable public interest in the organ was created by newspaper stories and the destruction will be repaired. The Episcopal Church at Burnt Hills, N.Y., was partially destroyed by fire on June 23. The second-hand 1874 Johnson was badly damaged and will be replaced by another second-hand tracker!

The Boston Herald recently featured the obituary of John Cook, "nationally known pipe organ maker," who died in Yarmouth, Maine, on May 5th. Nationally known...?

The Welte-Whalon organ in St. Paul's Episcopal Church, Brockton, Mass., was opened in a recital by George Faxon on June 12, 1966. The two-manual instrument of 31 speaking stops utilizes some portions of the 1933 Hook & Hastings it replaced. The H&H contained portions of a fire-damaged tubular-pneumatic organ.

* * *

It is probably true that the largest and finest American organ of the 18th century was the three-manual built by David Tannenberg for Zion German Evangelical Lutheran Church, Philadelphia, in 1790. The following remarks are from the large program published for the occasion of the dedication on October 10, 1790, an event attended by George Washington. The organ burned a few years after it was built.

"NACHSCHRIFT.

Da die Orgelgebäude das grösste und auch wohl das schönste in ganz America ist, so wird ohne Zweifel eine kleine Nachricht davon einheimischen und auswärtigen Freunden angenehm sehn: Hier ist sie:

Das Gehäuse der Orgel ist 24 Fuss in der Front; acht Fuss tief und 27 Fuss hoch.

Die Eintheilung besteht aus 5 runden Thürmen und 4 flachen Feldern, alle 2 Stock hoch, ausgenommen die 2 Seiten Thürme, welche wegen ihrer Höhe aus den 2 Stücken nur einen machen.

Die Arbeit an dem Gehäuse ist ein Meisterstück und macht dem Baumeister Georg Vorbach wahre Ehre. In der Front der Orgel stehen über 100 zinnerne Pfeifen, wovon die grössten 16 Fuss hoch sind; das ganze Werk enthält nahe 2000 thöuende Pfeifen.

Sie hat 3 Claviere.

Zu den Haupt Manuale gehören folgende Register.

1, Principal --	8 Fuss,	6, Trumpete,	8 Fuss,
2, Quinta den.	16 Fuss,	7, Octave, --	4 Fuss,
3, Gambe --	8 Fuss,	8, Quinte --	3 Fuss,
4, Gemshorn --	8 Fuss,	9, Octave --	2 Fuss,
5, Gedackt --	8 Fuss,	10, Flöte, --	4 Fuss,
		11, Mixtur, 4 und 6 fach,	

Oberwerk.

1, Princip. dulc. --	8 Fuss,	6, Nachthorn --	4 Fuss,
2, Quinta dena --	8 Fuss,	7, Solicet --	4 Fuss,
3, Vox humana --	8 Fuss,	8, Hohlflöte --	2 Fuss,
4, Flöte amab. --	8 Fuss,	9, Cimbel 4 fach,	
5, Gedackt, --	8 Fuss,	10, Fistel quint. -	3 Fuss,

Echo, geht bis das Tenor F.

1, Dulcian --	8 Fuss,	4, Hautbois --	8 Fuss,
2, Flöt Traver	8 Fuss,	5, Fistula oct. --	4 Fuss,
3, Rohr Flöt --	8 Fuss,	6, Nachthorn --	4 Fuss,
		7, Echo Bass,	8 Fuss.

Pedal.

1, Principal Bass,	16 Fuss,	2, Subbass,	16 Fuss,
3, Posaune --	16 Fuss,	4, Octav Bass	8 Fuss,
5, Quinta, --	6 Fuss,	6, Octave --	4 Fuss.

Neben Register sind noch -- Cimbel Stern -- Tremulant -- Sperr Ventil -- 2 Coppeln --

Das ganze wird durch 5 grosse Blasebälge belebt.

Kenner bezeugen durchgängig, dass das Werk ausserordentlich wohlgerathen und dass Herr David Tanneberg, der Verfertiger dieser Orgel, einen rebenden Beweis davon gegeben, dass das noch so neue America schon Künstler ausweise, welche den Geschicktesten der alten Welt nicht einen Fuss breit zu weichen Ursach haben.

N.B. Herr Tanneberg hat das Orgelbauen in America zu treiben angefangen und durch eigenes Nachdenken und Lesen sich zu einer solchen Höhe von Genauigkeit und Kunst hinaufgearbeitet, dass schwerlich der geschickteste Orgelbauer mit Recht seine Arbeit würde tadeln können."

Editor's note: An imperfect knowledge of German and an unworthy dictionary, coupled with a very battered original program booklet may have resulted in errors in the above quotation!

* * *

FIRST PARISH CHURCH, UNITARIAN, WAYLAND, MASS. Rieger, Austria, c.1960.

MANUAL I:	MANUAL II:	PEDAL:	
Metallgedackt 8'	Holzgedackt 8'	Subbass, 16'	Compass: 56/32
Principal 4'	Rohrflöte 4'	Blockflöte 4'	Couplers: II/I
Mixtur III	Gemshorn 2'	Dulcian 8'	II/P
Sesquialter II	Quintlein 1 1/3'		I/P

The organ stands in the rear gallery; the center flat of the case houses the Principal and the Sesquialter (which begins on G₀). The key colors are reversed; the Pedal chest is below the manuals, with tubed off Subbass pipes; the original reed stop in the Pedal is now a Krummhornregal with brass resonators.

FIETY CORNER CHAPEL, THE COVENANT CONGREGATIONAL CHURCH, WALTHAM, MASS. J. H. Willcox & Co., Boston, Mass., Opus 4, c.1870. Listed for the "Swedenborgian College, Waltham."

MANUAL: (enclosed)	PEDAL: (25 notes)
Bourdon 16' 49	Sub Bass 16' 13
Open Diapason Treble.. 8' 49	no Tremolo
Open Diapason Bass ... 8' 12	Pedal Coupler
Dolce 8' 61	Bellows Signal now switch
Stop'd Diapason 8' 61	Octave Coupler (manual 4'; unlabeled hitch-down pedal)
Fugara 4' 61	balanced swell pedal
Flute Harmonique 4' 61	
Oboe 8' 49	
Bassoon 8' 12	

This rather elegant organ stands at the left of the pulpit platform in the stone chapel and has an unusual case with two end flats of cloth divided by a flat of unpainted Open Diapason Bass pipes. The largest is at the treble end! The projecting console is typical of the firm and has terraced stop jambs with oblique knobs lettered in script. The Sub Bass is actually the unenclosed low octave of the manual Bourdon and stands at the rear with a tuning access door above the small pipes in the middle. The swell shades are vertical and produce an unusually good effect. The Stopped Diapason is good; the Fugara is a decent Geigen; the Dolce has a stopped bass; the Oboe is an especially good chorus reed; and the octave coupler produces a remarkably full chorus effect.

* * *

FIRST UNITARIAN SOCIETY, HUDSON, MASS. Unknown builder, c.1868, rebuilt by George H. Ryder & Co., Boston, "Opus 161 Anno 1891."

GREAT:	SWELL:	
Bourdon 16' 56	Open Diapason (com. bass) 8' 44	Blowers Signal
Open Diapason 8' 56	Keraulophon 8' 56	
Gamba 8' 56	Std. Diapason Treble 8' 44	Swell to Great
Dulciana (com. bass) 8' 44	Std. Diapason Bass 8' 12	Great to Pedale
Hohl Flute 8' 56	Viola 4' 56	Swell to Pedale
Octave 4' 56	Flute Harmonique 4' 56	2 Gt. combination pedals
Rohr Flute 4' 56	Flutina 2' 56	
Twelfth 2 2/3' 56	Vox Humana 8' 44	Gt. to Ped.
Fifteenth 2' 56	Oboe 8' 44	reversible
Mixture III 168	Bassoon 8' 12	
Trumpet	Tremolo	
PEDAL:	Mixture III: 15-19-22	
Open Diapason 16' 27	12-15-17	
Bourdon 16' 27	8-12-15	Ross Water Engine handle

This unusually fine organ stands in a remarkable frame building with a mansart roof! The instrument is chambered at the right of the pulpit platform and has an oak case front supporting five groups of multi-colored display pipes with oak posts between the flats. The organ may have been in the building originally or moved in by Ryder following the rebuilding. The action, case, and some of the pipes are by Ryder, but the manual chests and pipework are old and of very good quality. Many of the pipes are marked "Reading," which could mean that the organ was built for a Reading church, or the pipes came from Pierce of Reading, or the marks were made in 1891 while Ryder's shop was in Reading. The attached

console is typical of Ryder and has beautifully-engraved oblique stop knobs. The Swell is behind the Great, and the pre-1891 swell box has vertical shades. The Pedal pipes are at the rear; the Great has two horizontal rollerboards. The Gamba is a Keraulophon, and the Dulciana shares the bass octave; the open wood Hohl Flute has a stopped bass; the metal Rohr Flute has 21 open metal trebles; the Trumpet has 7 flue trebles. The Swell Open Diapason utilizes the Std. Diapason Bass when the O.D. is drawn; the Std. Diapason is all of stopped wood; the Viola is a bell gamba except for the top octave; the Flute Harmonique is of metal and wide-scaled--the lowest 15 are not harmonic; the Vox Humana is a Ryder stop high in tin content, and replaced a reed or a mixture. The organ is tonally quite pleasing, but not in good condition.

* * *

SAINT BRIGIT'S ROMAN CATHOLIC CHURCH, MAYNARD, MASS. Hook & Hastings Co., Boston, Mass., Opus 1696, 1895.

GREAT:	SWELL:	PEDAL:
Bourdon 16' 46 TC	Viola 8' 58	Bourdon 16' 27
Open Diapason .. 8' 58	Stop'd Diapason 8' 58	Open Diapason 8' 27
Dulciana 8' 58	Violina 4' 58	Bellows Signal
Melodia 8' 58	Flute Harmonique 4' 58	Swell to Great
Octave 4' 58	Oboe..... 8' 46 TC	Great to Pedal
Twelfth 3' 58	Bassoon 8' 12	Swell to Pedal
Fifteenth 2' 58	Tremolo	
2 Great combination pedals	Ross Water Engine handle	

The organ stands in a tower recess at the rear of the gallery of the frame building. While some of the effectiveness is thereby lost, the good acoustics compensate. The case and console are of oak, the usual Hook & Hastings front for the period having some wood at the sides of the displayed gilt Diapason bassettes. The console is reversed a few feet from the case, the action running under the platform and provided with adjustment screws in the console and the chamber. The console arrangement is not unusual; the Swell is behind the Great and has vertical shades; the Pedal is on two chests at the rear and the 8' Pedal stop is of open wood pipes. A few of the Dulciana's zinc bassettes are in the case; the Stop'd Diapason has 9 open metal trebles; the Flute Harmonique is of common metal, harmonic from Middle C; the Viola has 8 stopped zinc bassettes; the Oboe and Bassoon are at the front of the chest and there are 9 flue trebles. The organ is beautifully-made and well-voiced, but it is no longer in good condition. However, the parish appreciates its value.

* * *

FIRST METHODIST CHURCH, BRATTLEBORO, VT. Estey Organ Co., Brattleboro, Opus 1, 1902.

GREAT:	SWELL:	PEDAL:	
Oprn Diapason 8' 61	Stopped Diapason 8' 61	Bourdon 16' 30	Swell to Great
Dulciana 8' 61	Salicional 8' 49	Sw. Tremolo	Great to Pedal
Principal 4' 61	Flute Harmonic 4' 61		Swell to Pedal
			Sw. to Gt. 8ves.

The first Estey is still in use, though the tubular-pneumatic mechanism was renovated a few years ago and the organ moved within the building. The Principal was replaced with an Aeoline many years ago, currently being removed by E. E. Hewitt of Brattleboro in favor of a Principal again. The oak case displays three flats of gilded Diapason bassettes; the oak Pedal pipes are exposed at the sides; the Swell is behind the Great; the stops are operated by the usual Estey "stop keys." The Salicional utilizes the bass octave of the S. D. The couplers are mechanical; the pedals are flat with radiating sharps.

THE MEMBERSHIP of THE BOSTON ORGAN CLUB, 1966-1967:

Appel, Richard G.	15 Hilliard St.	Cambridge, Mass.	02138
Baird, James R.	2352 Monroe St.	Herndon, Va.	22070
Baker, Henry Karl.	The Organ Literature Fdn., 6 Locust St.	Nashua, N.H.	03060
Barden, Nelson	22 Rutland Square	Boston, Mass.	02118
Barlow, John S.	38 Holden Wood Road	Concord, Mass.	01742
Barry, Wilson	76 Morton St.	Andover, Mass.	01810
Beaudry, Philip A.	22 Hampshire St.	Methuen, Mass.	01844
Belash, David	3 West Cedar St.	Boston, Mass.	02108
Boadway, Edgar A.	RFD	Gossville, N.H.	03239
Campbell, Rev. William G.	St. Mary's Cathedral, 327 Second St.	Fall River, Mass.	02721
Calkins, Grosvenor Jr.	207 Franklin St.	Newton, Mass.	02158
Carver, Ralph E.	246 Commonwealth Ave.	Boston, Mass.	02116
Chandler, Mr. & Mrs. Willard	19 Ridge Road	Norton, Mass.	02766
Chase, Sidney R.	69 Decatur St.	Worcester, N.Y.	12197
Cotton, David Ashley	41 Edgerly Road	Boston, Mass.	02115
Danyew, Mary R.	Box 1	North Chatham, N.Y.	12132
Denton, Howard P.	Box 162	Amherst, N.H.	03031
Ellsworth, John Van Varick	524 Holcomb St.	Watertown, N.Y.	13601
Down, A. Graham	Upper House, The Lawrenceville School	Lawrenceville, N.J.	08532
Faxon, George	Trinity Church, Copley Square	Boston, Mass.	02116
Finch, Thomas L.	Physics Dept., Saint Lawrence University	Canton, N.Y.	13617
Fisher, Cleveland	106 Bennett Drive	Manassas, Va.	22110
Fisher, Jack	16 Carver St.	Boston, Mass.	
Fisk, C. B. Inc.	P. O. Box 28	Gloucester, Mass.	
Flint, Edward W.	Brooks School	North Andover, Mass.	01845
Gaylor, Madeleine	5 Prospect St.	Fitchburg, Mass.	01420
Gillis, Rev. Frederick E.	15 Adams St.	North Abington, Mass.	02351
Grant, George W.	149 Pleasant St.	Lexington, Mass.	02173
Gregg, Chandler	19 Hundreds Circle	Wellesley Hills, Mass.	02181
Gremlitz, Richard F.	24 Boston Harbor Road, Dover Point	Dover, N.H.	03820
Grey, Donald B.	67 North St.	Medfield, Mass.	02052
Hansen, Ivan J.	100 Harland Road	Waltham, Mass.	02154
Harriman, Helen B.	295 Mountain St.	Sharon, Mass.	02067
Hartman, Richard S.	275 Grand Avenue	Englewood, N.J.	
Hastings, Allen	Chestnut Hill	Athol, Mass.	01331
Hawkes, Walter	120 E. Main St.	Merrimac, Mass.	01860
Hedgebeth, Richard S.	P.O. Box 33	Norwell, Mass.	02061
Hersey, Cyrus B.	Solebury School	New Hope, Pa.	
Hill, Mr. & Mrs. Richard W.	1681 Broadway	Raynham, Mass.	02767
Holcombe, Thomas Wood	Brooks School	North Andover, Mass.	01845
James, Robert A.	140 State St., Apt. 3	Brooklyn, N.Y.	11201
Jones, Bernard C.	79½ High St.	Rockport, Mass.	01966
Kady, John F.	430 Franklin St.	Wrentham, Mass.	02093
Kanzler, Robert F.	245 Newbury St.	Boston, Mass.	02116
Kelley, Eugene A. Jr.	40 Trenton St.	Lawrence, Mass.	01840
Kirkpatrick, Bryan	Pomfret School	Pomfret, Conn.	

Lahaise, Richard C.	2494 Mystic Valley Parkway	Medford, Mass.	02155
Lahaise, Robert J.	81 Carroll St.	Boston, Mass.	02132
Laufman, Alan M.	Box 104	Harrisville, N.H.	03450
Lush, Mr. & Mrs. Morley J.	Independence Road	Concord, Mass.	01742
Maine, Paul	87, Würzburg, Leistenstrasse 84	West Germany	
Miller, Max B.	45 Hunnewell Avenue	Newton, Mass.	02158
Montgomery, C. Robert	10 High St.	Natick, Mass.	01760
Moore, Dr. & Mrs. Raymond W.		Hampstead, N.H.	03841
Muise, Joseph A.	217 South St.	Waltham, Mass.	02154
Munday, William B.	36 Dean St.	Mansfield, Mass.	02048
Myrvaagnes, Mr. & Mrs. Rodney	5 Ridge Rd., Apt. 3	Lincoln, Mass.	01773
Newton, Robert C.	10 Hampshire Circle	Methuen, Mass.	01844
Nye, Eugene M.	12755 4th Ave., NW	Seattle, Wash.	98177
O'Brien, John S. Jr.	2 Park Way	North Andover, Mass.	01845
Olson, Donald H.	1104 Worthington St.	Springfield, Mass.	01100
Owen, Barbara J.	11 Phillips Ave.	Pigeon Cove, Mass.	01967
Parke, Nathan Grier III	Box 134	Carlisle, Mass.	01741
Paterson, Donald R. M.	Lincoln Hall, Cornell University	Ithaca, N.Y.	14850
Perkins, Elmer W.	15 Ross St.	South Berwick, Me.	03908
Pierce, Robert	51 Jason St.	Arlington, Mass.	02174
Pinkham, Daniel	154 Foster St.	Cambridge, Mass.	02138
Poland, Nancy E.	Rollins College	Winter Park, Fla.	
Rand, R. Summer	"The Chalet" Box 1	Amesbury, Mass.	01913
Ricker, Charlotte E.	34 Talmouth Ave.	Haverhill, Mass.	01830
Roche, F. Robert	60 Park St.	Taunton, Mass.	02780
Rockwood, Donald C.	Rockwood Road	Norfolk, Mass.	02056
Shuster, Stewart	21 Thomas St.	Portland, Me.	04102
Simmons, Kenneth F.	228 Poplar Avenue	Wayne, Pa.	19087
Sjöström, Ivar	28 Chestnut St.	Andover, Mass.	01810
Sly, Allan B.	39 Bay St.	Squantum, Mass.	02171
Smith, Charles P.	6 Edgehill Road	Woburn, Mass.	01801
Steinmetz, C. Martin	6 Ayer Road	Wellesley, Mass.	02181
Strahan, Rev. Francis V.	St. John's Seminary, Lake St.	Brighton, Mass.	02135
Taylor, Frank	73 Sargent St.	Newton, Mass.	02158
Taylor, Paul	38 Saunders St.	North Andover, Mass.	01845
The Boston Athenaeum	10½ Beacon St.	Boston, Mass.	
Valentine, Ralph B.	530 E. 86th St.	New York, N.Y.	10028
Vaughan, Donald E.	202 Summer St.	Portsmouth, N.H.	03801
Verbecke, Christian F.	20 Hampshire St.	Methuen, Mass.	01844
Waltonberger, Mr. & Mrs. Donald R.	65 Dorset Road	Holliston, Mass.	01746
Wards, A. Ross	57 Hall Crescent	Lower Hutt, New Zealand	
Warner, Sally Slade	36 Anderson St.	Boston, Mass.	02114
Wessel, John	44 Chestnut St.	Brattleboro, Vt.	05301
Whiting, Robert B.	5811 Chew St.	Philadelphia, Pa.	19138
Whittier, Rev. Charles H.	91B Belknap St.	Dover, N.H.	
Woodward, S. Kenneth	308 Columbus Ave.	Boston, Mass.	02116
Wyly, James	109 Kenmore Ave.	Elmhurst, Ill.	60126
Young, Lawrence	862 East St.	Tewksbury, Mass.	01876

THE AUGUST MEETING will include visits to four old organs in the Newburyport area, Sunday afternoon, August 28th. Cars will leave the BOC headquarters at 1:15, accomodating those who have no transportation and who do not have to return too early!

We will meet at the Church of the First Religious Society, Unitarian, on Pleasant Street, Newburyport, at 2:30, where the famous organ will be demonstrated by Miss Owen. Later in the afternoon visits will be made to two additional Newburyport trackers, the 2-23 1866 E. & G. G. Hook in Old South Presbyterian and the 1-9 c.1867 William Stevens in the Chapel of St. Paul's Episcopal Church. The 1-6 1853 John Roberts organ in the Federated Church, Seabrook, N.H., will be heard late in the afternoon. For those who can stay, the shop of C. B. Fisk at Gloucester may be a pleasant detour on the route home. The Alley-Hutchings-Andover organ at the Unitarian church is described in this issue, and the stop-lists of the other three organs will be distributed at the meeting and printed in the next issue of the Newsletter.

For those driving to Newburyport: -- proceed up Route 1, going straight ahead at the circle and therefore not taking the by-pass. Pleasant Street goes to the left two blocks past the first light. Do not take other routes unless you have plenty of time and keep an eye on the "Newburyport Business District" signs.

* * *

Some members of the Club may not be aware of the fine annual baroque music series which takes place at the Village Church in Cummington, Mass., utilizing a two-manual Pomplitz organ. The instrument was built in Baltimore nearly ninety years ago and is the only organ of that make known to exist in New England. At the instigation of the late Melville Smith, it was restored a few years ago by the Andover Organ Company. Cummington is a small town in the Berkshires on Routes 9 and 112, between Northampton and Pittsfield. The unusual series this year includes three concerts on September 3 and 4, and the tickets are \$2.00 per single concert or \$5.00 for the series. Information and reservations are obtainable from the Cummington School of the Arts, Cummington, Mass. The work of Paul Maynard and the Greenwood Music Camp make the year 'round use of the organ much above average for a small church. The three concerts are as follows:

Sat., Sept. 3; 3:00 PM -- Sinfonia for flute, violin and continuo. - J. J. Fux; Fantasia for organ on "Mein junges Leben hat ein End" - Sweelinck; "Salve Regina," for soprano, strings and continuo - Handel; Sonata in E minor for violin and continuo - Biber; Sonata in D major for viola da gamba and harpsichord - Buxtehude; Cantata, "Jachzet dem Herren alle Welt" - Bruhns.

Sat., Sept. 3; 8:30 PM -- Partita I for two violins and continuo, from the "Harmonia Artificiosa" - Biber; Three Canzonas for organ - Frescobaldi; Suite in A minor for viola da gamba - Schenck; "Pianto della Madonna" and the cantata "Laudate Dominum" for soprano and continuo - Monteverdi.

Sun., Sept. 4; 3:00 PM -- an all-Bach program, including the Trio Sonata in C minor from "The Musical Offering."

The director of the concerts is Sonya Monosoff. Members of the Club have been cordially invited by Rev. David D. Rose, Minister of the Village Church, United Church of Christ.

THE ORGAN AT THE CHURCH OF THE FIRST RELIGIOUS SOCIETY, NEWBURYPORT -
 adapted from an article by Robert J. Reich of the Andover Organ Company,
 and published in The Tracker, October, 1957.

One hundred and fifty years ago, when many a metropolis of today was a mere village, Newburyport was already a thriving city, important as a fishing port and a center for shipbuilding. Because of its prosperity and anticipated growth, churches were built in that period for a future that did not materialize. It is today a city of beautiful houses and buildings of many periods, some dating back to Colonial times and, because it did not grow as expected, some old buildings are in use today which might otherwise have been replaced.

In 1801, the First Religious Society, now Unitarian, erected a monumental classic colonial church seating nearly 1100 people. The first organ was a small Leavitt, built in 1794 and moved from the previous building. In 1834, it was installed in the Unitarian Church at Eastport, Maine, and was later replaced by the Hooks.

During 1834, two wealthy gentlemen of the city decided that this church should contain a much larger and finer organ and they provided the funds for the purpose. An instrument was built by Joseph Alley of Newburyport, later famous for his euharmonic organ, and set up in the rear gallery. Information about the 1834 organ in its original form do not seem to exist, but some evidence remains. The recessed console had sliding doors. The Great chest, still in use, had 12 stops, including a four-rank mixture and a tierce, and only one stop lacked a bass of its own. The compass was 58 notes, GGG-f₃, lacking the lowest G#. The Pedal compass is believed to have been 17 notes, GGGG-CC, lacking the lowest G#. The Swell was probably of Tenor F compass with the basses unenclosed on a separate chest.

In 1889, the organ was rebuilt by George S. Hutchings as his Opus 187. He changed the manual compass to 56 notes, CC-g₃, the Pedal compass to 27 notes, CCC-D₀, and lowered the pitch to A 435. The original 16' Pedal Double Open Diapason was kept from CCC and extended. A new Swell chest of 11 stops was added, on which all but one stop had its own bass. Except for the original Great rollerboard, the action was made entirely new and a projecting console with terraced jambs was added. The Great mixture was reduced to three ranks and lowered in pitch, and the independent tierce omitted. The open flue pipes which had been cone tuned were slotted. By shortening the compass to 56 notes and discarding the lowest two pipes of each rank, Hutchings was able to use only original pipes in many stops. Two new pipes were added at the top of each flute rank, none of which was rescaled. The Hutchings stoplist was as follows:

GREAT:

1st Open Diapason	8'	56	original
2nd Open Diapason	8'	56	original
Std. Diapason (chimneys from G# ₀)	8'	56	original
Dulciana	8'	56	new
Principal	4'	56	original bass, new treble
Flute (chimneys from AA#)	4'	56	original
Twelfth	2 2/3'	56	original
Fifteenth	2'	56	original
Mixture	III	168	original Mixture and Sesqui. pipes
Trumpet	8'	56	new
Clarinet (Tenor C)	8'	44	original from Tenor G
(one blank toeboard, 56 notes)			

SWELL:

Bourdon Treble (Tenor C)	16'	44	new
Bourdon Bass	16'	12	new
Open Diapason (stopped bass)	8'	56	original
Std. Diapason (chimneys from #0)	8'	56	original
Salicional (stopped bass)	8'	56	new
AEoline (Tenor C)	8'	44	new
Principal	4'	56	original
Violina	4'	56	original Dulciana, rescaled
Flute (open wood)	4'	56	original
Flautino	2'	56	original Tierce pipes, rescaled
Dolce Cornet	II	112	partly from original Sesquialtera
Oboe (Tenor C)	8'	44	new
Bassoon	8'	12	new
Tremolo			

PEDAL:

Open Diapason (wood)	16'	27	lowest 12 original
Bourdon	16'	27	new

Swell to Great, Great to Pedal, Swell to Pedal; Bellows Signal.

In 1956-57, the organ was rebuilt by the Andover Organ Company of Methuen. The stop and Pedal action was electrified and the console altered to accommodate tilting tablets and a modern pedal clavier. Two Pedal ranks were added, but funds were not available for additional ranks or pedal couplers. Most of the original pipes were retained, being cleaned, repaired, deslotted, and fitted with slide tuners. All of the chorus stops and reeds were revoiced. Except for the Dulciana, which was denicked in converting it into a Flautino, the nicking was not touched, although many stops were otherwise treated to give slight initial transient sounds. (There is evidence that Hutchings spent considerable effort to eliminate all such transient sounds by increasing the nicking and otherwise.) The wind pressure was lowered from three inches to 2 3/8 inches mainly in order to lighten the touch, the lower pressure apparently being the original. A reflecting wall was placed behind the Great. Different case pipes of smaller scale were provided to allow better egress of sound. The case, made by Alley, is of solid mahogany of the best construction and beautifully carved. It is unchanged and displays five flats of pipes. The swell box projects somewhat at the sides and is by Hutchings. The rebuild was by no means intended as a "restoration," for too little is known of the original organ, and as a rule, many early 19th century American organs are not felt in need of tonal improvement. The intent was to make this the finest possible modern instrument within the limits set by the funds available. The present stoplist is as follows:

GREAT:

Bourdon	16'	56	from Hutchings Swell
Diapason	8'	56	Alley
Stopped Diapason	8'	56	Alley
Octave	4'	56	Alley
Chimney Flute	4'	56	Alley
Twelfth	2 2/3'	56	Alley
Fifteenth	2'	56	Alley
Flautino	2'	56	from Hutchings Dulciana, rescaled

Tierce	(Tenor C)	1 3/5'	44	from lowest rank of Hutchings Mix.
Mixture		IV	224	two ranks new; two ranks " "
Cimbel		II	112	new
Trumpet		8'	56	Hutchings

SWELL:

Diapason		8'	56	Alley
Salicional		8'	56	Hutchings
Voix Celeste	(Tenor C)	8'	44	from Hutchings Aeoline
Stopped Diapason		8'	56	Alley
Principal		4'	56	Alley
Flute		4'	56	Alley
Fifteenth		2'	56	from Flautino
Larigot		1 1/3'	56	partly from old Cornet
Sesquialtera		II	112	partly from old Cornet
Oboe		8'	56	Hutchings
Clarinet	(Tenor G)	8'	37	Alley
Tremolo				

PEDAL: (32 notes)

Diapason		16'	27	old	the top 5 notes are common
Bourdon		16'	27	old	
Octave		8'	32	old Gt. 2nd Open Diapason	
Gedackt		8'	32	from another organ	
Quinte		5 1/3'	32n	extension of 8' Octave; 12 pipes	
Fifteenth		4'	32n	extension of 8' Octave; 12 pipes	
Gedackt		4'	32n	extension of 8' Gedackt; 12 pipes	
Twentysecond		2'	32n	extension of 8' Octave; 12 pipes	

Swell to Great coupler, operated by toe stud; no combination action

Mixture: CC-B₀: 19-22-26-29
 c₁-b₁: 15-19-22-26
 c₂-b₂: 12-15-19-22
 c₃-g₃: 12-15-15-19

Sesqui'a: CC-BB: 22-26
 C₀-B₀: 19-24
 c₁-g₃: 12-17

Larigot: CC-BB: 33
 C₀-B₀: 26
 c₁-g₃: 19

Cimbel: CC-BB: 36-40
 Co-A₀: 33-36
 A#₀-f₁: 29-33
 f#₁-b₁: 26-29
 c₂-f₂: 22-26
 f#₂-b₂: 19-22
 c₃-g₃: 15-19

- - -

Note: Because this organ is considered the best tracker on the north shore, if not the best organ in a very large area, it merits a longer description than usual. The handsome church, casework, placement of the organ and the tone, as well as the many concerts performed upon it, combine to produce a very notable instrument. The organist and choir director is Miss Barbara J. Owen.

* * *

Contact Barbara Owen if you have old or little-used organ music you are willing to give to a teacher in Central America who has eager but almost penniless organ students.

ADDITIONS TO THE MEMBERSHIP:

Dunn, John G.	540 Summer St.	Lynn, Mass.	01905
Harvard-Radcliffe Organ Soc.	Memorial Church, Harvard University	Cambridge, Mass.	02138
Jones, Brian E.	Box 218	Falmouth Heights, Mass.	
Pedersen, James Spencer	Rear, 376 Benefit Street, Apt. 1	Providence, R.I.	02902
Poole, Arthur	526 Howe Street	Methuen, Mass.	01844
Sargent, Thomas C.	Old Ayer Road	Groton, Mass.	01450
Stockwell, R. Gilman	P.O. Box 177	Newport, N.H.	03773

Correct the following on the Membership list:

Hedgebeth, Richard S.	<u>address</u> 26 Gage St.	Methuen, Mass.	01844
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COUNCIL OFFERS ELECTED JULY 31, 1966:

Edgar A. Boadway	Barbara J. Owen
Jack Fisher	Sally Slade Warner
Robert Lahaise	
Alan Laufman	Allan Sly "runner up" and
Rodney Myrvaagnes	therefore to fill any vacancy

* * *

The Boston Music Hall organ, continued from Page 10: --

"It was well known long before it was removed, by those having it in charge, and Superintendent Peck, that leviathan though it was, it had outlived its usefulness, and the comparatively small sum received for it, a secret closely guarded by few, substantiates this view of it.

In conclusion, and with an apology for taking so much space, I wish to propound the following conundrum: Suppose some art philanthropist, with plethoric purse, could clothe these dry bones with flesh and breathe therein the breath of life, what would he do with it--in Boston."

-- The Organist's Journal, June 1896

Editor's Note:

The philanthropist was found, and he gave the organ a home more splendid than the Boston Music Hall, but elegant as the room is, it is extremely difficult to play the instrument. One simply does not hear the notes until well after they are struck. The manual chests, fortunately of the slider type beautifully-made by the Methuen Organ Company, are a saving grace, but the 1947 tonal renovations still leave much to be desired. For a concert organ, there are glaring omissions, including unenclosed manual reeds, a large solo flute and, yes, a set of chimes. The chests are well below the impost of the case, and the organ definitely sounds far finer from well above the floor of the hall. The halo of sentiment still exists, but without the magnificent walnut case, it would no doubt be "just another organ." Lacking the American-made eye-appeal that the old Walcker possesses, one wonders how many would come to the concerts. Your editor does not wish to start a controversy -- he does appreciate the fine job done by the trustees of the hall, who have done a mighty work in bringing good organ music to the public at very reasonable admission fees!

ORGAN-BUILDING IN NEW ENGLAND -- the conclusion (with footnotes) of the 1834 article in The New-England magazine:

"Mr Josiah H Ware, who was bred a cabinet-maker, was, for several years, employed in the establishment of Mr William M Goodrich. In 1831, he commenced the business of organ-building in Medway, in this state. He has constructed 3 or 4 chamber organs. Besides these, he has completed a church-organ, with 2 rows of keys, and with 11 stops. This instrument was made from the latest plans of Mr William M Goodrich, and was voiced and tuned by him, with the exception of 4 stops, which he did not live to finish. This organ has been set up in the church at Medway, but is not sold. It is the only one, voiced and tuned by the late Mr Goodrich, which can now be procured. Mr Ware, in connexion with Col. Holbrook, the well-known founder of church-bells in Medway, is pursuing the business of organ-building there, and is now engaged in constructing an instrument for the Rev Mr Twining's church in Lowell, which Mr Goodrich had contracted to build, a short time previous to his death.

The successors of Mr William M Goodrich are Messrs Stevens & Gayetty. They have taken the spacious building at East-Cambridge (Lechmere Point), lately occupied by him, and are now engaged in the construction of 2 church-organs. One is to have 2 rows of keys; the other will have one row only. Mr Stevens was, for a considerable time, in the employment of Mr Goodrich, immediately antecedent to his death. Mr Gayetty served a regular apprenticeship with Mr Goodrich, and had been with him from childhood. They are both excellent workmen, and will, no doubt, succeed in the business which they have undertaken to continue.

Mr Alley, from the state of Maine, has commenced the manufacture of Church-organs at Newburyport. He has already completed 2 or 3 small ones, and is now building one with 2 rows of keys, and with about 20 stops, for Mr Fox's church in that place. What instrument he constructed while in Maine, the writer is not informed.

There are, undoubtably, several other organ-builders, in a small way, in New-England, who are unknown to the writer. They are, probably, self-taught, and makers of chamber-organs, principally or wholly. The best and most celebrated builders, however, have been mentioned in this memoir. The expression of any opinion, with regard to the comparative merits of these, has been carefully avoided; for, as considerable competition, and some jealousy, exist among them, the writer was sedulous to avoid giving any just cause of offence.

From the preceding account, it will be perceived, that most of the church-organs have been constructed by Mr William M Goodrich and Mr Appleton, and the greater part of the chamber-organs by Mr Ebenezer Goodrich. The Messrs Hook are, comparatively, young builders. If we compute the labors of these four establishments, we shall find that they have built about 70 church-organs with more than one row of keys, about 30 with one row, and about 130 chamber-organs and organized piano-fortes, making in the whole about 230 instruments.

In the stock and workmanship of the wooden parts of our organs, we absolutely excel those of European construction, which have been brought to this country. Even in other respects, our best instruments will compare without disadvantage, with most of the foreign ones. It is now many years since an English organ has been imported; and it is probable, from the great additional expense attending the importation, that very few, if any, will hereafter be

introduced into this country from abroad.

There is a kindred manufacture, at which we have arrived at still greater excellence. The piano-fortes now made in Boston are no where surpassed. It is acknowledged by the best English pianists, that the instruments constructed by Mr Chickering are not inferior to any which can be obtained in London, from the most eminent manufacturers.

In the mere construction of an organ, there is no peculiar difficulty. As a mechanical trade, it is as easily learned as the trade of a carpenter, mason, or silver-smith. The difficulty consists, in devising such plans, proportions, and combinations, and in so voicing and tuning the various pipes, that the best possible effect may be produced, and the greatest satisfaction and enjoyment be communicated to persons of cultivated taste. In this respect, it may be considered a liberal art. To build a common dwelling-house, or even a church, in a solid, durable manner, so as to afford the utmost comfort and convenience, is a work which may be performed by a plain mason and carpenter, entirely destitute of genius. To furnish the plan of an elegant and splendid edifice, with all its ornaments and proportions, which shall please the eye of taste, is the work of the architect. Any boy can be taught to daub a sign-board with the head of Washington, or to carve a figure-head or a spread-eagle; but there are few, who can be taught to rival the great masters of painting and sculpture. So it is with organ-building. To produce a perfect instrument, requires original genius and cultivated taste, united with adequate knowledge, practice, and experience, and with a good musical ear, delicately sensible to the perfection of tune and tone.

Thus far, our rapid progress in this art is beyond reasonable expectation, and the attainment of the highest possible degree of perfection is anticipated, under the most favorable auspices. As a useful branch of manufacture, it gives employment to many of our citizens, furnishes the country with good instruments cheaper than can be imported, contributes to the general diffusion of musical knowledge and musical taste, and, what is most important of all, lends its beneficial aid to the public services of religious worship.

P."

* * *

Footnotes:

"1. The magazine for January contained a Biographical Memoir of William M Goodrich, Organ-Builder, lately deceased. It was at first intended to have included, in that memoir, some account of the rise and progress of organ-building in New-England, and of those persons, who, before and since Mr Goodrich commenced his business, have undertaken to construct organs. But as the biography itself was extended to a greater length than had been contemplated, it was thought best to defer the execution of the latter portion of the design, and to give it in a future number, as a supplementary article. The plan will now be completed, so far as the ability of the writer, and the materials he has been able to collect, will admit.

The subject cannot be very interesting to the general reader; but the extent and importance of this branch of manufacture, its very recent establishment and rapid increase among us, and its intimate connection with one of the liberal arts and with the decent order of religious worship, all combine to give it a certain consequence, and to entitle it to more than ordinary consideration. This account, too, will serve as a record of some things, which would otherwise soon be forgotten, and which may, possibly, hereafter, be deemed of more consequence than they are at present.

2. In estimating the number of stops, throughout this article, no attention is paid to the number of lettered draw-stops; but regard is had only to the number of complete sets of pipes, technically called stops by the organ-builders. The trumpet, stopt diapason, &c. are each generally divided, for convenience, into treble and bass, with a draw-stop for each division; but both the draw-stops together are here called only one stop. A single stop, termed a compound stop, has sometimes five ranks of pipes, as in a full cornet, which consists of the trebles of a stopt diapason, principal, 12th, 15th, and 17th or tierce; yet all these are comprehended in one stop technically, and are governed by one draw-stop.

3. A schedule of the stops will perhaps be interesting to the professional and the musical reader; especially, as he will thereby be enabled to make a comparison between this and the Handel & Haydn and Bowdoin-street organs, of equal magnitude, schedules of which will be hereafter given. Great-organ. First open diapason, second ditto, stopt diapason, first principal, second ditto, 12th, 15th, tierce, cornet of 5 ranks, sesquialter of 3 ranks, first trumpet, second ditto; 12 stops. Choir-organ. Open diapason, stopt diapason, principal, 12th, 15th, dulciana, flute; 7 stops. Swell. Open diapason, stopt diapason, principal, cornet of 3 ranks, trumpet, hautboy; 6 stops. Pedals. Open double-diapason bass, 17 large wooden pipes, extending from B down to C below the manual keys.

4. This organ, with the church, has since been destroyed by fire.

5. To give a more correct idea of several of the largest of these, a schedule of the stops contained in the Bowdoin-street organ will now be inserted, to which reference will probably be hereafter made. Great organ. 1st open diapason, 2nd ditto, 1st stopt diapason, 2nd ditto (treble), principal, 12th, 15th, tierce, sesquialter of 3 ranks, trumpet, clarion; 11 stops. Choir organ. Open diapason, stopt diapason, principal, flute, dulciana, cremona; 6 stops. Swell. Open diapason, stopt diapason, principal, cornet of 3 ranks, hautboy, cremona, dulciana; 7 stops. Pedals. Double diapason, and sub-bass; 2 stops. The sub-bass consists of 17 large open wooden pipes, from G up to C in unison with the lower pipes of the diapasons. The double diapason consists, also, of 17 large open wooden pipes, from G up to C, an octave below these, the former being a kind of principal to the latter. The largest pipe is 21 by 24 inches square, and 19½ feet long, made of 1½ inch plank, the first cost of the plank for this pipe alone amounting to ten dollars. Two or three of the stopt diapasons are made of wood, the bass of pine, and the treble of red-cedar. The number of pipes in the organ is about 1400. The contents of the Handel & Haydn organ are substantially the same. In the pedals, however, it has no sub-bass, and the double diapason extends no lower than C. In the great organ, there is only one stopt diapason, but there are two additional stops in it, a cornet of 5 ranks, and a mixture of 3. These 8 ranks are composed of 324 small pipes, which increase the whole number in this instrument to about 1700. There is a tremulant to the swell and there is a coupler, by which the keys of the great organ and swell may be connected, so that the former keys shall play both together."

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This remarkable article (well-supplied with commas!) shows that a kindred soul examined the Boston area organs 132 years ago. His reference to the need for a record (in the first footnote) is greatly appreciated! Unfortunately, we do not know his name. The famous Bowdoin Street Church organ was the first instrument in the building that is now the headquarters of the Club, the Mission Church of St. John the Evangelist.

Dr. Carl McKinley, for more than a generation prominent in Boston musical activity, died at Osterville, Massachusetts on July 24th at the age of 70. Many will remember seeing him at the recent O.H.S. convention, many will play his compositions and arrangements for years to come, and many will cherish his gentle friendship.

* * *

MIXTURES -

Alan Laufman, tutoring on a ranch in Texas this summer, has a considerable amount of free time and is to be congratulated for the packages he is sending to New England. Among the recent delights was a compilation of more than 470 old tracker organs known to exist in New York state.

The August tour by bus has been postponed because of small registration. It is expected that the trip will take place in the Fall, when temperatures are lower and fewer are on vacation!

Philip A. Beaudry is currently renovating the two-manual Frazee organ in St. John's Episcopal Church, Jamaica Plain, Mass. The instrument contains chests and pipes from an 1887 tracker rebuild of the 1861 two-manual Hook in the former building. Many of the Hook ranks are intact.

George Faxon's rendition of the little-heard Lemmens "Storm" Fantasia at the Methuen Memorial Music Hall on August 10th will be long-remembered. Thunder effects were provided by the Club. Now THAT was a program that was different!

The c.1873 Clarke organ, rebuilt by the Andover Organ Co. in 1960 in the Church of the New Jerusalem, Yarmouth Port, Mass., will be heard in a recital by Hope Mahaffey at 8:15 PM, August 17th. One of the "best sounds" on the Cape!

An error on page 8 of the July issue -- it's St. Bridget's Church. Our thanks to Dick Hill, who very adequately demonstrated two of the organs on short notice.

Two additions to our list of chimes in Massachusetts: there are sets at the Unitarian Church in Beverly and the Perkins Institute, Watertown.

It seems that many of us, if not devoted to the style of architect H. H. Richardson, at least admire his originality. All should read H.-R. Hitchcock's The Architecture of H. H. Richardson And His Times, published by the M.I.T. Press and available in paperback at \$3.95.

Wilson Barry is finishing the rebuilding of a 2-10 residence organ for the Guilford, Vermont summer home of A. Graham Down. The chassis of the instrument is a c.1897 E. W. Lane, with considerable tonal alterations thereon.

A one-manual 1862 E. L. Holbrook organ, rescued at the last hour in the Universalist Church, Southbridge, Mass., a few months ago (Boadway, Owen and Laufman, Inc.) has found a temporary home in the rear gallery of the Memorial Church, Harvard University. Reconstructed by C. B. Fisk, Inc., it now has a better Pedal division and two new manual compound stops. We hope that the good officers of Harvard will see fit to keep it!

Ed Boadway recently had the pleasure of purchasing, sight-unseen, five large and heavy packing crates of music, the property of E. T. Baldwin, for many years in the 19th century the organist at the First Congregational Church, Manchester, N.H. The \$30 "find" included such items as the first English editions of Bach, many early organ magazines, manuscripts, choral music good and bad, etc., etc..

The following was said of the instrument now in the Methuen Memorial Music Hall shortly before the great ark was purchased at auction by Edward F. Searles:

"A writer in a Boston paper, after an interesting and correct historical account of this instrument, winds up with a call for a nineteenth century Gabriel and a resurrection of 'one of the grandest organs America ever heard.'

It is a well-known fact among manufacturers that a halo of sentiment has surrounded this instrument from the time the green curtain was lowered from the top, gradually disclosing the artistic and elegant design of the case, the glory of the views when shown in its entirety causing the audience to rise and cheer until even now. But though sentiment with cold cash as an ally might drag out and remove the mold of thirteen years from this beautiful creation of the designer, the late Hammatt Billings and his associates, the Herter Bros., furniture makers, of New York, there are ample grounds for the belief that the interior work, the imported part of the organ, is generally past redemption.

When, under the hand of the builder, it gave forth its first tones, and while the curtain was still before its face, no such demonstration occurred. It was a feast for the eye, but, alas! not for the ear.

The beautiful facade produced the enthusiasm on that memorable night. To those present who were competent to rate an instrument of the largest class, which was perfected by a 'grand flourish of trumpets,' it was a grievous disappointment as to its tonal value.

Its 32-foot open pedal was a valuable and dignified accessory to a chorus, though several of the lower pipes in the front had lapsed into silence from their great weight, but, considered from the standpoint of contemporaneous English works, it has always suffered.

The German 'poppet valve' system of wind chest construction, and its attendant heavy and lazy action, its primitive 'box' bellows, the remarkable omission of auxiliary reservoirs and graded pressures, glaring examples of wind robbery, &c., were well known to all who had the entree to the 'stage door.'

The construction of the entire interior work of foreign woods also proved disastrous, which, under the combined effect of our climate and the steam heat of twenty seasons, together with unskilful planning of the interior, especially the location of the 'manual chests,' made it impossible to perform any satisfactory ensemble tuning. It could be stated as a fact that the organ never was, and, in common acceptance of the term among organ builders, never could be put in tune.

Not the least of the defects of this instrument was the location of the key desk, it being buried in, if not literally under, the organ.

It may not have been the 'grandest organ America ever heard,' but it is certain that the organist did not hear it until it was too late to be a benefit. The proper place for the key desk would be in front of the platform. No organist ever 'heard himself play' on this 'real genuine work of art.' It may be a pity to spoil the romance which hangs about this relic, but it is useless to juggle with cold facts."

(continued on page 5)

THIS MONTH'S MEETING will provide an opportunity to hear the work of Woodberry & Harris, a firm that gave such builders as Hook & Hastings stiff and worthy competition during the 1889-1894 period. The short tour is on SUNDAY, SEPTEMBER 25, and we are to hear demonstrated two larger examples of their work.

3:00 St. Mary's Roman Catholic Church, corner of Warren and Winthrop Streets, Charlestown -- very close to the Bunker Hill Monument. The organ is one featured for many years in Woodberry advertisements and is by all means the finest organ in Charlestown. A description is on pages 2 and 3 of this issue.

4:30 Grace Baptist Church, Cross Street, Somerville. The organ is a 2-22 of about 1891, greatly appreciated by the congregation and described in the February issue of the Newsletter.

The first meeting of the Council is to take place at Ola's Restaurant, Carver Street, Boston, following the visit to Grace Baptist Church. Other Club members are welcome too!

* * *

SPECIAL!! The opening meeting of the 1966-67 season of the Merrimack Valley Chapter of The American Guild of Organists will be at the First Parish Church, Unitarian-Universalist, Billerica, Mass., on Monday evening, October 10th. A catered dinner of Beef Stroganoff at \$2.00 will be served at 6:30, and the event following may or may not aid your digestion, depending on your tastes! The Dudley Buck Quartette will render several choice Victorian anthems, interspersed with organ selections by Philip A. Beaudry, all published before the close of the Indian Wars. If you can't join the hilarity at the dinner table, come to the "concert" at 8 o'clock. Reservations for the meal MUST be sent by October 6th on a postcard to

Mrs. Hans Barber
Woodland Road
Boxford
Mass. 01921

If you do not send cash or a check (payable to "Merrimack Valley Chapter, A.G.O."), come with the proper amount.

* * *

The Council welcomes any help and comments from the membership. The monthly meetings have been, generally, visits to old organs, and it seems that several dozen members do not mind such excursions. They are especially valuable in that churches are made aware of the value of their instrument. However, other monthly activities should be commenced. If you know of an organ that you have always wanted to hear informally, or can suggest an unusual program, please inform a Council member.

* * *

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Mass., 02114. Editor: E. A. Boadway, RFD, Gossville, N.H., 03239. With the exception of December, meetings are held on the last Sunday of each month. Membership: Single, \$5.00 per year; Man and wife (or two copies of mailings sent to the same address), \$7.50 per year; Non-New England or Subscriber's membership, \$3.50 per year.

SAINT MARY'S CATHOLIC CHURCH, Corner Warren and Winthrop Streets, CHARLESTOWN, MASSACHUSETTS. Woodberry & Harris, Boston, 1892.

GREAT:		SWELL:		CHOIR: (unenclosed)	
Open Diapason	16' 61	Bourdon Bass	16' 12	Lieblich Gedakt	16' 61
Open Diapason	8' 61	Bourdon Treble	16' TC	Geigen Principal	8' 61
Viol D'Gamba	8' 61	Open Diapason	8' 61	Dulciana	8' 61
Doppel Flute	8' 61	Salicional	8' 61	Melodia	8' 61
Octave	4' 61	Stopped Diapason	8' 61	Flute D'Amour	4' 61
Flute Harmonique	4' 61	Quintadena	8' 61	Piccolo Harmonique	2' 61
Twelfth	2 2/3' 61	Octave	4' 61	Clarinet	8' 61
Fifteenth	2' 61	Flauto Traverso	4' 61		
Mixture	III 183	Violina	4' 61	PEDAL:	
Mixture	II 122	Flautino	2' 61	D'ble Open Diap.	16' 30
Trumpet	8' 61	Cornet	III 183	Double Dulciana	16' 30
Clarion	4' 61	Cornoepen	8' 61	Quinte	10 2/3' 30
		Obce	8' 61	Violoncello	8' 30
		Vox Humana	8' 61	Trombone	16' 30
Blowers Signal		Tremolo			

Couplers by knobs: Great to Pedal Swell to Pedal Choir to Pedal

Couplers by "piston knobs" below Swell keys: Gr. Org. Sep. Sw. to Pneu.

Ch. to Pneu. Sw. to Ch. ("Pneu." refers to the Great)

"piston knobs" under Great keys for blind Pedal combinations:

Piano Ped. Mezzo Ped. Forte Ped.

Combination pedals, labeled over Swell keys; from left to right:

Forte Choir Piano Swell Mezzo Swell Forte Swell Rev. Gr. to Ped.

Piano Great Mezzo Great Forte Great Full Organ

The reversible pedal is a bit smaller than the others, and the Full Organ pedal is placed higher. The Wind Indicator over the right jamb is matched by a circular glass-covered nameplate over the left jamb. Ross Water Motor handle on case.

The church is a large stone building with a very unusual Victorian Gothic interior; the elaborateness of ceiling decoration and the chandeliers are unique, and the acoustics are quite pleasing. The organ stands in a huge tower recess, the case being simply an oak paneling supporting plain flats of pipes decreasing in size toward the center to show the window behind. The oak console is detached and also reversed, and the key action is quite light and pleasant to play. The stop action, having pneumatic assistance, is also light in operation and the combination action is in the console. The console has a roll-top, terraced jambs with oblique knobs lettered in script, overhanging manuals, a flat pedal clavier, ebonized wood around the manuals, a wood swell pedal at the far right and "on or off" pistons as indicated above.

The action passes under the two reservoirs, which are in good condition and provide wind at $3\frac{1}{2}$ " pressure. The stop action has an early form of mechanically-operated slider motor for every rank in the manual divisions; the Pedal is on ventill chests. The Great has pneumatic assistance just behind the case paneling. The space in the center of the chamber is free of pipework, which is located at the sides. The Swell and all but the lowest 5 of the Pedal 16' Open are on the right; the Great and Choir are on the left. The basses of the Great 16' and 8' Diapasons are in the case. Very few pipes are mitered and the organ is unusual in that every stop is of full compass. The pipework is fairly clean and in good condition, but the mechanism is dirty and in need of new nuts and bushings. Many of the stops are of ordinary voicing, but the general effect of the organ is quite good. It is indeed a monument to the builders and is probably the largest surviving example of the firm's work.

The Great 16' and 8' metal flues have zinc basses; the Doppel Flute has an ordinary stopped bass and is all of wood; the metal 4' flute is harmonic from Middle C, except for the top octave; the Mixture III is 15-19-22 to Middle C and then breaks twice to rather unfortunate low pitches; the Mixture II is 22-26 to Middle C and 19-22 to the top. The Trumpet has 12 flue trebles and the Clarion has 24. The Gamba is not obnoxious and the Diapasons and reeds are excellent for the period.

The Swell front faces into the chamber and has a set of vertical shades on each side of an access door. The Bourdon Bass is unenclosed on the rear corners of the box, and the whole stop is dull. The two 8' metal flues have open zinc basses; the Stopped Diapason has 12 metal trebles; the Quintadena is all of capped metal pipes; the 4' flute is of wood, harmonic from Middle C with 12 open metal trebles; none of the reeds are mitred and each has a top octave of flue pipes.

The Choir 16' rank is all of wood with nailed caps; the 8' metal flues have zinc basses; the Melodia is open from Tenor C and all of wood; the 4' flute is of narrow scale stopped wood pipes with nailed caps and has 24 open metal trebles; the 2' rank is harmonic from Tenor C except for the top 19 pipes. The Clarinet has zinc boots throughout and slide tuners; the top 12 are flues.

The Pedal does not have a 16' Bourdon! The Open Diapason is of wood; the Dulciana is in the right side of the case; the Quinte is of stopped wood and the Violoncello is of zinc. The Trombone has unmitred zinc resonators.

This organ was briefly described in Truette's The Organ, January 1893, but there are a few mistakes in the stoplist as he records it. Many thanks are extended to Alan Laufman and Jerry Hansen for taking notes on the organ.

* * *

COLOSSAL REED ORGANS ARE NOT A THING OF THE PAST, and because many B.O.C. members are reed organ enthusiasts, the following stoplist of a German model will be of interest. It is from the 1966 catalogue of Schiedmayer of Stuttgart, "Druckwind Modell 3122." The pedal clavier is flat; there is a balanced swell pedal for each manual, it seems; and one aid to registration is a "Kollektivtritt: Ganzes Werk."

MANUAL I: (61 notes)	MANUAL II: (61 notes)	PEDAL: (30 notes)
Bordun 16'	Klarinette 16'	Subbass 16'
Principal 8'	Salicional 8'	Fagott 16'
Hohlflöte (Ableitung) 8'	Aeoline (Ableitung) 8'	Oktavbass 8'
Trompete 8'	Vox Angelica 8'	Clarinbass 4'
Oboe 8'	Horn 8'	Pedaldämpfung
Oktave 4'	Fugara 4'	Pedalforte
Quinte 2 2/3'	Principal 4'	
Spitzflöte 2'	Scharf 2'	
Mixtur III	Terz 1 3/5'	

Koppeln: Manualkoppel (II-I) Pedalkoppel I-P Pedalkoppel II-P

To the above model the builders can add a Quinte 2 2/3' and a Cornet 2' to the Pedal division.

* * *

Old records continue to be destroyed. It was recently discovered that the descendants of Edwin L. Holbrook destroyed all of the family papers regarding the organ, clock and bell activities of that prolific family. It is especially regrettable because the records were examined by many callers during the past sixty years and the family was aware of the fame of the Holbrook name. Would that at least a phone call could have been made to a local library!

Though this installment will be brief, the Newsletter here begins the re-printing of an important source of our early organ history, found in the New-England Magazine, January, 1834 -- references were made to it in the article entitled "Organ-Building in New England," recently reprinted in the Newsletter.

"BIOGRAPHICAL MEMOIR OF WILLIAM M GOODRICH, ORGAN-BUILDER

Persons, remarkable for ingenuity or enterprize, who originate useful inventions and improvements, or who introduce and establish new branches of business and of the mechanic arts, may be ranked among our most useful citizens. They contribute, to an eminent degree, to the public prosperity, and to the rapid advance of the nation, not only in wealth and power, but in those attributes, which command influence and respect among the nations of Europe.

To this class of citizens may justly be referred the late Mr William M Goodrich, whose sudden and unexpected death took place September last. He was well and extensively known as an ingenious, self-taught mechanic, and particularly was an excellent organ-builder. His instruments are to be found in the churches in every part of the Union, and even far beyond its limits. They are celebrated for their superiority of tone, and are allowed not to be inferior to those of foreign manufacture.

Mr Goodrich may be considered as the parent of organ-building in New-England, if not in America. Not that he was the first who undertook to construct organs here, such as they were, but because he first brought the art to perfection, firmly established it in this country, and thus superseded the necessity of importing this noble and expensive instrument from Europe. He commenced the business of constructing church-organs, about the year 1805. His establishment was in Boston, where he remained till May, 1828. He then purchased a spacious and convenient building in East-Cambridge, a little beyond Craigie's Bridge, to which he removed, and in which he continued his business until his death.

Mr William M Goodrich was born on the 21st of July, 1777, in Templeton, Mass. His father, Mr Ebenezer Goodrich, was a respectable farmer in that town. William, the subject of this memoir, was not bred to any trade or profession. He derived very few advantages from education. He was emphatically a self-taught and self-made man. Naturally ingenious and inventive, he made himself, while a boy, familiar with the use of tools, particularly those of the goldsmith and the joiner. He even assumed, untaught, the cleaning and repairing of clocks and watches. If any thing was required to be done, of which no one in the vicinity was capable, it was immediately said that "William Goodrich could do it," and resort was had to him.

There was then, and is still, living in Templeton, a very ingenious mechanic, Mr Eli Bruce, now nearly 70 years of age. He was bred a cooper; but he taught himself several other mechanic arts. He was an excellent mason, cleaned clocks and watches, and made good clocks of brass. He also invented and made several useful machines. Mr Bruce had been employed, on account of his ingenuity, to assist Dr Josiah Leavitt, of Sterling, in constructing a small organ, with wooden pipes. After his return to Templeton, he constructed a similar instrument for himself. While employed in building it, he was frequently visited by Mr Goodrich, then a young man, whose curiosity was naturally excited, as well by the novelty as the nature of the instrument. It was, probably, from the impulse thus given to the mind of Mr Goodrich, followed by other collateral circumstances, that he afterwards undertook the same business, which has been so important in its results. The occupation of Mr Bruce, as a clock-maker, might also have suggested to a mind naturally inclined to ingenious mechanism, like that of Mr Goodrich, the employment of cleaning and repairing clocks and watches."

The following description of E. & G. G. Hook's Opus 211 is taken from that excellent periodical, Dwight's Journal of Music, page 235, October 24, 1857. The organ was the first on the continent to have a concave and radiating pedal keyboard, and the instrument was replaced by Hook & Hastings in 1923. The asterisks before the last paragraph indicate your editor's omission of five paragraphs describing the brilliant, sweet and mellow pipework and a testimonial from Bishop Thomas Clark of Rhode Island.

"Church Organ.

The Messrs. E. & G. G. Hook have just completed, at their manufactory, on Tremont street, for the Benificent Congregational Society, Providence, (Rev. Dr. Clapp,) a first class organ, which is deemed by good judges to be one of their finest productions; and in variety, power and richness of tone, to be unsurpassed by any instrument of its class in the United States.

It has 49 Registers, as follows:-

Great Organ, 14 Registers.

1 Clarion.	8 Quint.
2 Trumpet.	9 Wald Flute.
3 Mixture.	10 St. Diapason.
4 Sesquialtera.	11 Melodia.
5 Fifteenth.	12 Open Diapason.
6 Twelfth.	13 Bourdon Treble.
7 Principal.	14 Bourdon Bass.

Choir Organ, 8 Registers.

15 Viol d'Amour.	19 Principal.
16 Bassoon.	20 Flute.
17 Cremona.	21 Open Diapason.
18 St. Diapason.	22 Dulciana.

Swell Organ, 11 Registers.

23 Clarion.	29 Open Diapason.
24 Trumpet.	30 Gamba.
25 Hautboy.	31 St. Diapason.
26 Principal.	32 Bourdon Bass.
27 Fifteenth.	33 Bourdon Treble.
28 Cornet.	

Pedal Organ, 4 Registers.

34 Open Diapason.	36 Violoncello.
35 St. Diapason.	37 Trombone.

Accessory and Composition Registers.

38 Coupler Gr. to Pedale.	
39 do Choir to Pedale.	
40 do Swell to Pedale.	
41 do Swell to Gr. Unison.	
42 do Swell to Gr. Super Octave.	
43 do Swell to Choir.	
44 Great Organ Separation.	
45 Choir to Great Sub Octave.	
46 Full Organ,)	Composition.
47 Chorus,)	
48 Diapasons.)	
49 Bellows Signal.	

Compass.

Manuals, --- CC to g in alt, 56 notes.

Pedale, --- CCC to Tenor e, 29 notes.

The Swell extends through the entire compass of 56 notes.

It has upwards of two thousand pipes, in the mechanism of which Messrs H. make use of several different compositions, some of them peculiar to their manufacture. An abundant supply of wind is furnished by two bellows of three-inch pressure. The Registers are arranged in triple rows, and are grouped for the separate departments, which brings them more within the scope of vision, and the control, of the performer. The stops are also so arranged as to facilitate the proper grading of the combinations, ranking from below upwards, -- the longest pipes being represented by the lowest Registers in the respective manuals. The key and stop action evince the highest mechanical skill, the Registers and keys working with the utmost ease and precision, the action of the latter seeming no heavier in the Great organ, when all the couplers are drawn.

We wish to mention two other particulars in the mechanism of this instrument, by which both the comfort and convenience of the organist have been consulted; and they the more especially deserve mention from having never before been applied to any organ built in this country. 1st, The composition of the stops in the Great Organ may be effected by Registers (number 46, 47 and 48, in the above specification,) placed at the performer's left, in lieu of the common arrangement by pedal shifting movements: by this plan, the organist has the Great organ at the command of his left hand, which can then make the desired changes more readily, and can be better spared, than the feet. 2d, The pedals are radiating, so as to converge to a point behind the performer, and they are concave both lengthwise and transversely. This arrangement is exactly conformable to the movements of the feet, and brings the pedals under their control, without forcing the point and heel into awkward and painful contortions; and as the short keys are beveled, all chromatic passages may be played with great facility and smoothness: it is, we believe, an improvement of Dr. Wesley's, and was first used in England, at his suggestion, in the immense organ built by Mr. Willis for St. George's Hall, Liverpool.

The case is in the Romanesque style, -- beautifully proportioned, chaste and rich, and delights the eye with its graceful foliage, and the genial blending of its colors: it is an eloquent testimonial to the genius and skill which devised and executed it.

* * *

The organ was exhibited on Wednesday afternoon last before a large audience, many of them amateurs, and gave unbounded pleasure and satisfaction. It is now in process of removal to Providence. The lovers of music in that city will be pleased to learn that it will be opened by Prof. Geo. W. Morgan of N.Y. City. A number of the first organists of this city and vicinity, have tried the instrument, and pronounced it a very superior instrument, and one that the builders and Society might well be proud of.

Pano."

* * * * *

Your editor regrets that the August issue was produced on a vile shade of "baby blue," a color he cannot abide, especially on church walls. The supply of regular paper was depleted.

A Boston daily carried an advertisement a few months ago in which an old tracker organ in Roxbury was for sale. Does anyone recall the ad or know of a recent church demolition in that area?

The few paragraphs below are from John Zundel's The Modern School for the Organ; Boston: Oliver Ditson & Co.; 1860.

"ON VOLUNTARIES.

A. The Opening Voluntary or Preludio.

It is customary for the organist to begin the opening voluntary as soon as the minister enters the church, and pursue his subject during the short time that elapses while the congregation are entering. This introductory voluntary is supposed to be of such character as to prepare the minds of the congregation for the sermon to come: and the organist, therefore ought to be timely advised of what he is expected to prepare. If this cannot be done, the opening voluntary should be in a grave and solemn style, abounding in full, close-wrought harmony, and inspiring a feeling of reverential awe. The kind of pieces best suited for this purpose are short Diapason-pieces, on the Great or Choir Organ. The too frequent use of the see-saw swell playing, the introducing of scraps of Italian Operatic melodies, tending to bring the mind of the people rather to scenes of worldly enjoyments and pleasures than to awaken a religious feeling--such voluntaries cannot be condemned too much, it seems to us, being nothing worse than as if the preacher would stand up reading novels to his congregation.

B. The Concluding Voluntary or Postludio.

Although there may be more allowance made to a free style, yet the marching or dancing out of the congregation will hardly find any excuse with people impressed with a good sermon. The organist may, as a general thing, show off the full power and effects of the instrument he presides over, but there may be, and there are occasions when a soft concluding voluntary is more appropriate. For the display of the power of the instrument, the masterly fugues of Handel, J. S. Bach, Graun, Rink, Schneider, Hesse, and others, are eminently adapted.

OF THE INTERLUDE.

Interludes are short, simple, musical sentences, thrown between two verses of a Hymn or Psalm tune. Interludes ought not to exceed eight measures, nor be shorter than four measures, generally speaking. They serve as a connecting link between the two verses, and ought to be in proper keeping with the sentiment expressed by the Hymn--generally and especially with the next proceeding stanza. The interlude must unavoidably be in the same movement and time species of the tune being sung, and is mostly (and properly so) played with somewhat soft stops."

* * *

FIRST CONGREGATIONAL CHURCH, LISBON, N.H. Hook & Hastings, Boston, Opus 1596, 1894; moved to new building in 1915 and Oboe and Tremolo added to Swell at that time.

GREAT:	SWELL:	PEDAL:
Open Diapason 8' TC	Viola 8' TC	Sub Bass 16' 27 Bellows Signal
Dulciana 8' 58	Stop'd Diapason 8' TC	
Melodia 8' TC	Unison Bass 8' 12	Swell to Great Unison
Forte Bass 8' 12	Flute (metal) 4' 58	Swell to Great Super 8 va.
Octave 4' 58	Oboe 8' TC	Great to Pedal
	Tremolo	Swell to Pedal

Typical of the "economy two-manual" of the firm during the 1890's, this little organ is greatly appreciated by the congregation and will be restored and modified next year. The plain oak case stands behind the pulpit platform and the front displays the stopped basses of the Dulciana in a single flat. The console is attached; the Swell is behind the Great and the Pedal is at the rear; all chests are chromatic. The Open Diapason is especially strong and quite chuffy and the Stop'd Diapason is pleasant, but the 1915 Oboe is too bland.

MIXTURES -

Paul Carey, assisted by Don Kerr, has been refurbishing the three-manual 1890 Jardine & Son organ in St. Patrick's R.C. Church, Watervliet, N.Y. The handsome Gothic church has splendid acoustics and a remarkably high nave.

Mary Danyew and Ed Boadway recently visited several old organs in the Troy, N.Y. area, including the rather spectacular large three-manual 1881 Odell in the Music Hall. Many hope that the next O.H.S. convention will be held in the Troy-Albany area.

The Chapel of the Good Shepherd at St. Philip's Episcopal Church, Charleston, S.C., has acquired an 1839 one-manual Thomas Appleton organ, until recently in the Harriott Pinckney Home for Seamen. St. Philip's itself has a horrid old Austin in a three-manual Snetzler case, that of the largest Snetzler organ exported to the colonies.

The Isham Memorial Organ, Appleton Chapel, Memorial Church, Harvard University, has been sold to the University Church, Loma Linda University, Loma Linda, California, for \$10,000. It will be dismantled by a team from the university, assisted by Ed Boadway and Bob Hale, starting October 3.

The latest issue of The Diapason indicates that Tufts University is to place a new two-manual "German Classic" instrument in the Cohen Fine Arts Center. The builder is Nathan A. Randall. The tower of Goddard Chapel is also to house a new carillon. The Diapason for September describes many new tracker organs, which are now becoming so common an article that the type of action is sometimes not even mentioned!

If you are having trouble matching old stop labels and knobs, such items can be ordered from the successors of Ernest Holt: Kimber-Allen, Ltd., London Road, Swanley, Kent, England - Att: B. E. Allen, Sales Director. The firm does excellent script lettering on real ivory, one knob and label costing about four dollars.

The organist at St. Paul Lutheran Church, Baltimore, Md., has the manual action of the 1961 Spath set as follows: "touch," 5 ounces; dip, 5/8" - "to give a much firmer surer action and better attack and control." Incredible!

Bob Newton and Ed Boadway will participate in a service at the Universalist Church, Woodstock, Vt., on October 2, opening a fund-raising drive for the complete restoration of the elegant 2-16 1875 Hutchings, Plaisted & Co. organ. The instrument was originally in the studio of W. Eugene Thayer, and one of his anthems, "My Shepherd is the Living God," will be done in true quartett form.

The 1862 E. L. Holbrook organ recently placed in the gallery of the Memorial Church, Harvard University, contains many original pipes and others from C. B. Fisk's stock. The swell box has been removed, a compound stop added, and a modern 30-note pedal clavier installed. The coupler was extended to 30 notes; an 8' Cornopean added to the Pedal and the pipes placed in the space once occupied by the swell shades; and the 16' Bourdon borrows its treble from the Stopped Diapason. The black walnut case contains three flats of gilded dummies and looks extremely well-suited to the room! Manual: 8' Open Diapason 56; 8' Stop'd Diapason Treble TF; 8' Stop'd Diapason Bass 17; 4' Principal 56; 4' Chimney Flute TC; 2' Fifteenth 56; Cornet III (C₁ - B₂); II-III Mixture (III from F#₁, top 8 notes have two ranks). Pedal: 16' Bourdon 12 (treble from S.D.); 8' Cornopean 30; Coupler. Both flutes are metal chimney flutes, the 4' being named "Hohl Flute" by Holbrook. The unmitered zinc basses of the Open Diapason are offset at the rear and the Bourdon is divided at the sides.

MIXTURES - continued

The following advertisement answers a few Stevens questions, and was found in the Congregational Journal, Concord, N.H., November 30, 1853:

"CHURCH ORGANS.

Stevens, Davies & Jewett,
(formerly Stevens & Co.)
Corner of Otis and Fifth Streets,
East Cambridge, Mass.

Continues to manufacture Organs of all sizes and prices at the shortest notice, built of the best materials and warranted in every respect. Societies about contracting for Organs will do well to call and examine one at our Factory, now on exhibition for a short time. References can be had of the best organists in Boston, Charlestown, or Cambridge, if required.

N.B. As it is understood by some that this and the manufactory of George Stevens are one and the same, we wish to state distinctly that it is not connected in any way whatever.

WILLIAM STEVENS,
HORATIO DAVIES,
JAMES JEWETT.

November 23, 1853"

* * *

Please correct and add to the membership list (July issue) as follows:

David Ashley Cotton	new address:	P.O. Box 154, Astor Station, Boston, Mass. 02123
Donald H. Olson	" "	Box 36, Methuen, Mass., 01844
S. Kenneth Woodward	" "	Apt. 6A, 79 Walnut Park, Roxbury, Mass. 02119

New members:

George Bozeman, Jr.	2239 Madera	Dallas, Tex.	75206
Rubin S. Frels	307 N. Vine	Victoria, Tex.	77901
Rev. Roy A. Redman	102 Bryson	Waxahachie, Tex.	75165

* * *

David Harold Andreae of Strawberry Point Iowa, has just written a six-page history and description of the one-manual Hinners organ in Saint Sebald's Lutheran Church in that town. Published by the church, the monograph is just what many an eastern church should have on the literature table.

The Club meeting for October will be held in Manchester, N.H. on the afternoon of the 30th. A tour of the old organs in the city is to precede a recital by Ivar Sjöström at Ste. Marie's R.C. Church. The organ is an 1899 Jesse Woodberry three-manual electric-action, standing in the second gallery of a remarkable Victorian Gothic church. An open house at the Manchester Historic Association will include musical exhibits and refreshments.

The Church of the Immaculate Conception, Harrison Avenue, Boston, is being "facelifted." Despite rumors, the splendid mid-Victorian building will not be altered in any way, and the exterior is already greatly improved. Many regard the church as the Club's "second home," and we appreciate the cordiality of the Pastor.

OLD SOUTH PRESBYTERIAN CHURCH, NEWBURYPORT, MASS. E. & G. G. Hook, Boston, Mass., Opus 396, 1866.

GREAT:			SWELL:		
Bourdon Treble	16'	TC	Open Diapason	8'	TC
Bourdon Bass	16'	12	AEolina	8'	56
Open Diapason	8'	56	St. Diapason Treble	8'	TC
Keraulophon Treble	8'	TC	St. Diapason Bass	8'	12
Keraulophon Bass	8'	12	Violina	4'	56
Viol da Gamba	8'	TC	Flauto Traverso	4'	56
Melodia	8'	TC	Piccolo	2'	56
St. Diapason Bass	8'	12	Oboe	8'	TC
Octave	4'	56	Bassoon	8'	12
Flute Harmonique	4'	56	Clarionet	8'	TC
Twelfth	2 2/3'	56	Tremulant		
Fifteenth	2'	56			
Mixture	II	112	PEDALE: (compass: 25 notes)		
Trumpet Treble	8'	TC	D'ble Open Diapason	16'	27
Trumpet Bass	8'	12	D'ble St. Diapason	16'	25
Krum Horn	8'	TC			
			Swell to Great		
			Great to Pedale		
			Swell to Pedale		
			2 Great combination pedale		
Pedal Check					
Bellows Signal					

SPECIAL! -- At the left of the Pedal clavier are two small wooden pedals which operate ~~AAAA#~~ and BBBB of the 16' Open Diapason -- a very unusual contrivance probably installed for some special need of the organist in 1866.

This fine organ stands almost-free in the rear gallery of the colonial frame building, which is altered internally but still very handsome. The white case contains three flats of Open Diapason basses arranged 7/9/7, and has paneled sides. The console is of the projecting type but recessed between the pilasters under the central flat; the knobs are flat, square-shanked, and lettered in italics; the pedal keys are flat; the manual keys have wood fronts and the Swell keys overhang; the swell pedal is at the far right and is a two-piece "latch-down," the smaller "release" pedal being inserted in the larger one. The pedal can be set in several positions and controls a double set of horizontal shades directly behind the Great. The 16' Open Diapason is divided at the sides and the softer pedal stop is at the rear. The tone of the organ is excellent, but the handsome case is too heavy for good egress of sound.

The upperwork is of large scale; the Mixture is 19-22, 15-19 at C₁, and 8-15 at C₂. The extra string rank is common for the period; the 16' Bourdon Bass is offset; the Flute Harmonique is of open metal, harmonic from Middle C; the Trumpet is unmitered and quite brilliant, with straight shallots, parallel openings and brass wedges; the Krum Horn has straight shallots with tapered openings and wooden wedges -- the resonators are straight. Of the two strings, the Gamba is stronger, but they are nearly identical.

The Swell flute is of open wood, harmonic from Middle C; the AEolina has a nearly inaudible bass octave of stopped wood pipes; the Oboe has straight shallots, parallel openings and brass wedges; the Clarionet has straight resonators with adjustable conical tops and is much like the Krum Horn -- the latter being a stop in several Newburyport organs of the 1860's. On Tenor C of the Oboe is the inscription: "Voiced by Charles H. Moore / #396 / Sept. 8, 1866."

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 2, No. 9

October, 1966

OUR MONTHLY MEETING is to be in MANCHESTER, N.H., on Sunday, October 30th. Those going north should take Route 93 and exit on South Willow Street. Go right and follow the "city proper" signs, bearing left at the fork. At the light on Elm Street, turn right and proceed through several lights, turning right on Lowell Street. The Cathedral is the brick church at Lowell and Pine Streets and there is ample parking in the area, where cars can be consolidated.

The tour, sponsored by the Club and the Manchester Historic Association, is open to the Manchester public and will include four Roman Catholic churches of brick, and each one is Victorian Gothic. Famous throughout the world as a model mill city, built mostly by the Amoskeag industries, Manchester contains a renowned art gallery and countless fine Victorian houses. There is record of 32 tracker organs in the city before 1900, and around 1843, the small firm of Nichols and Hunting apparently built a few small instruments. In addition to the two described in this Newsletter, two other old trackers survive: a two-manual of c.1855 (rebuilt in the 1890's) in Our Lady of Perpetual Help R.C., and a larger two-manual c. 1870 William Stevens in Blessed Sacrament R.C. Both are in poor condition.

Demonstrators for the tour are Philip Beaudry and Richard Hedgebeth, who will perform at St. Anne's the Mendelssohn Sonata played at the opening of the organ in 1879. Mr. Sjöström's recital program and the stoplist of the organ will be available at the recital, which will be played on an organ in the second gallery of a very large church. The schedule follows:

2:00 Demonstration of the 1869 E. & G. G. Hook organ in the Chapel of St. Joseph's Cathedral, Pine and Lowell Streets. The chapel is at the rear, with the entrance on Lowell Street.

2:35 Demonstration of the 1879 E. & G. G. Hook & Hastings in St. Anne's Church, Union and Merrimack Streets. Union Street is behind the Cathedral, parallel to Pine, and the church is a short distance from the Cathedral.

3:05 Visit at St. Augustine's Church, Beech and Spruce Streets. Proceed down Union Street from St. Anne's, making a left turn at the second light on Spruce Street; the church is visible on the right. The organ is a ca. 1900 2-28, the Opus 226 of an unknown firm, but probably a Cole or Woodberry. The action was never tracker and the chests are not of the slider type, but the free-standing case is of a pleasing Romanesque-Gothic design and there are two outstanding stops, the 4' Gemshorn and the 2' Piccolo. The chorus is somewhat dull; the organ was electrified about 1948 and the new console has no nameplate.

4:00 RECITAL BY IVAR SJÖSTRÖM AT STE. MARIE'S CHURCH, Notre Dame Avenue, West Manchester. From St. Augustine's, go back to Elm Street and turn right. Proceed a few blocks and turn left on Bridge Street at the light. Go straight up the hill and turn left. The organ is an electric-action 1899 Jesse Woodberry & Co., with three manuals and 46 ranks.

5:00 Open House at the building of the Manchester Historic Association, 129 Amherst Street (on the park near the Cathedral). Tea, exhibits and slides will be available, as well as the splendid collections of the Association. Our thanks to Virginia G. Knox, Director of the Association, who has proven herself a good friend of the Club!

6:30 Dinner at the "88," one of the finest restaurants in New England.

CHAPEL, SAINT JOSEPH'S ROMAN CATHOLIC CATHEDRAL, Pine and Lowell Streets,
MANCHESTER, N.H. E. & G. G. Hook, Boston, Opus 500, 1869.

MANUAL: (enclosed)		PEDAL:	
Open Diapason	8' TC	Sub Bass	16' 25
Dulciana	8' TC		
*St'd Diap'n Treble	8' TC	Pedal Coupler	
St'd Diap'n Bass	8' 12		
*Octave	4' 58	Bellows Signal (knob gone)	
*Flute	4' 58		
12th and 15th Mixture II	116	*indicates missing stop label	

The organ was built for the First Universalist Church, Orange, Mass., which obtained a two-manual George H. Ryder, Opus 157, about 1890. Because Ryder often worked in Manchester, he probably installed the Hook in the chapel about 75 years ago. It stands unchambered on a platform at the rear of the room, the pleasing case having three flats of metal dummies; the wood is painted to imitate oak. The sides are paneled and the upper sections are convenient doors for tuning access. Below the horizontal shades are holes once intended to carry wind to case pipes, apparently never used. The console projects and has flat, square-shanked knobs lettered in script; the swell pedal is a "hitch-down." The organ is dirty and in need of a renovation, but works well and is enhanced by the good acoustics. The swell box is a good one!

The Pedal rank is at the rear, tallest in the center. The Stopped Diapason has a few open metal trebles; the Flute is of metal and not harmonic, with arched mouths; both 4' stops have 5 zinc basses; the Mixture is 15-19 in the bass.

SAINT ANNE'S ROMAN CATHOLIC CHURCH, Union and Merrimack Streets, MANCHESTER, N.H. E. & G. G. Hook & Hastings, Opus 946, 1879.

GREAT:		SWELL:		PEDAL:	
Bourdon	16' 58	Violin Diapason	8' 58	Open Diapason	16' 27
Open Diapason	8' 58	Viola	8' 58	Bourdon	16' 27
Dulciana	8' 58	Stopped Diapason	8' 58	Violoncello	8' 27
Melodia	8' 58	Violina	4' 58	Swell to Great	
Octave	4' 58	Flauto Traverso	4' 58	Great to Pedal	
Flute d'Amour	4' 58	Flautino	2' 58	Swell to Pedal	
Twelfth	2 2/3' 58	Cornoepen	8' 58	Bellows Signal	
Fifteenth	2' 58	Oboe	8' TC	2 Gt. comb. pedals	
Mixture	III 174	Bassoon	8' 12	G-P reversible	
Trumpet	8' 58	Vox Humana	8' 58		
		Tremolo			

The church is a handsome and well-kept brick Gothic building, erected in 1852, with slight subsequent alterations; the acoustics are quite good. The organ stands free in the rear gallery and the front displays two end flats of Open Diapason basses flanking seven Dulciana basses. Also visible are the basses of the Great 16' rank; the sides of the case contain the 16' Open. The projecting console is somewhat recessed between the bases of the end flats; the Swell keys overhang; the firm name is carved (and gilded) in the board over the Swell keys; the pedal clavier is flat; the balanced swell pedal of wood is at the right. The round-shanked knobs are of the oblique type, lettered in script, and are not original, though they are quite old. Those of 1879 were no doubt flat and a bit harder to read. The names of the stops are probably almost as H&H had them, but the Swell 8' "Violin" Diapason is really a good-scale "Open." The organ is well laid-out, having wide

passage boards and good ladders. The Swell partially overhangs the Great and the Pedal 16' Bourdon and 8' Violoncello are on a chest at the rear.

Unfortunately the organ is dolce, the chorus upperwork being too soft, but very capable of response to the proper cleaning treatment...! The Trumpet has been partially capped; 8 of the basses are mitered. The 4' Flute d'Amour has rohrred stoppers in the bass and 22 open metal trebles. A few of the basses of the Swell 8' Diapason are of stopped metal and the Viola basses are similar. The mechanism is in need of a renovation and it is hoped that an organ with such splendid potential will someday be completely overhauled.

The Mirror and American, Manchester, Tuesday, July 15, 1879, said this of the organ:

"Organ Concert.

Last evening at St. Ann's church, assembled a large audience to listen to the exercises incident to the exhibition of the new organ, which has just been placed in that edifice by Messrs. Hook & Hastings of Boston, specimens of whose work are in two or three other places of worship in this city. Work on the organ was commenced at the church July 2 and terminated Saturday. It is a very handsome instrument and one of the best-toned in the city. The appearance is very attractive, the sides and front being formed wholly of richly decorated pipes above a substantial casing of ash and walnut woods, the whole being about 30 feet high, 15 wide and 9 feet deep. It is capable of every effect desirable for church service. It has twenty-three speaking stops and five mechanical registers and four pedals for combinations, etc. The organist last night was Mr. J. Frank Donahoe, who regularly officiates at the Boston Cathedral and is an artist of much ability. The following programme was most satisfactorily gone through with:-

Grand Offertoire in G	Lefebure-Wely
"The Lost Chord"	Sullivan
Miss May K. Shackford.	
Pastorale	Merkel
"Sanctus" from Messe Solonelle	Gounod
Mr. Samuel Tuckerman.	
"Benedictus" from Requiem	Mozart
Misses Shackford and Mooney and Messrs. Tuckerman and McCluskey.	
Allegro and Finale from 2d Sonata	Mendelssohn
Duet	Donizetti
Messrs. Tuckerman and McCluskey.	
Variations in A Op. 47	Hesse
"Tantum Ergo"	Mercadente
Mr. John J. McCluskey.	
"Sancta Mater" (from Stabat Mater)	Rossini
Misses Shackford and Mooney and Messrs. Tuckerman and McCluskey.	
March Triomphale	Lemmens

The efforts were meritoriously essayed and several of them met with much favor, being warmly complimented. Quite a handsome sum was realized from the concert. The old church organ has been purchased for St. Augustine's church. The new instrument cost about \$3,500."

Note: the quartet choir members were from the choir of the Cathedral of the Holy Cross, Boston.

The following is a copy of a delightfully-printed old program, done in green ink on bright yellow paper, and in the editor's collection. The asterisks indicate the end of a page.

"Grand Organ Exhibition/and/CONCERT,/at the/Reformed Church, Newtown, L.I./Friday Evening, Sept. 23, 1870./Commencing at 7½ o'clock./On which occasion/Mess. Thos. Ayling & E. G. Jardine,/Will preside at the Organ, assisted by the following/Talented Singers from New York:/Mrs. I. B. Willets, Miss Aggie McGuire,/Sopranos./Miss Addie McGuire, Miss Bella McGuire,/Altos./A. R. Tully, Tenor, Wm. R. Johnson, Basso./Who have kindly volunteered their services./Should the weather prove stormy, the entertainment will take place/on the evening of the following Tuesday.

* * *

PROGRAMME.

Part First.

1. Organ Solo.
Mr. Ayling.
2. Chorus, Gloria from 12th Mass - - - Mozart
3. Fantasia, displaying the solo stops of the Organ
Mr. E. G. Jardine.
4. Bass Solo "Rocked in the Cradle of the Deep"
Mr. W. Johnson.
5. Chorus, "Hail us ye Free,"
6. Overture on the Organ.
Mr. E. G. Jardine.

* * *

PROGRAMME.

Part Second.

1. Organ Solo.
Mr. Ayling.
2. Chorus, "Jehovah's Praise."
3. Theme & Variations.
Mr. E. G. Jardine.
4. Chorus, How beautiful upon the Mountains.
5. Representation of a Thunder Storm.
Mr. E. G. Jardine.
1. Intended to give an idea of the calmness and repose of nature on a Summer afternoon. The pipe of the Shepherd is heard in the distance, then echoed from hill to hill, and now nearby. Rustic dance, interrupted by distant mutterings of thunder.
2. Approach of the storm. Distant thunder is heard; it grows louder as the storm grows nearer; moaning and rushing of the wind. The storm breaks with full violence.
3. The storm subsides and the Vesper Hymn is heard, sung by the peasants as a thanksgiving for a safe deliverance from the tempest. Finale.
6. Chorus, "Hearken unto me."
7. Grand Finale, Home Sweet Home and National airs.
Mr. E. G. Jardine.

* * *

SPECIFICATION OF THE ORGAN,
Built by Geo. Jardine & Son, of N. Y.

GREAT ORGAN.

1. Open Diapason, - - - 8 ft.
2. Melodia, - - - - - 8 ft.
3. Stopped Diapason, - 8 ft.
4. Harmonic Flute, - - 4 ft.
5. Principal, - - - - - 4 ft.
6. Twelfth, - - - - - 3 ft.
7. Fifteenth, - - - - - 2 ft.

SWELL ORGAN.

1. Open Diapason, - - 8 ft.
2. Clariana, - - - - 8 ft.
3. Clarionet Flute - 8 ft.
4. Stopped Diapason,- 8 ft.
5. Violina, - - - - - 4 ft.
6. Flageolet, - - - - 2 ft.
7. Trumpet, - - - - - 8 ft.
8. Tremulant.

PEDAL ORGAN.

1. Bourdon 16 ft. c c c to c.

COUPLERS, Etc.

1. Swell to Great Manuale.
2. Great to Pedals.
3. Swell to Pedals.
4. Bellows.

Jardine's improved reversible Couplers and Balance Swell Pedal, and anti-Friction Bellows action.

Ebury & Story, Printers, 379 Fulton Street, Brooklyn."

* * *

MIXTURES -

The Andover Organ Company has commenced the renovation of the 1831 two-manual Goodrich organ in the Unitarian Church, Nantucket, Mass.

R. K. Hale has partially refurbished the one-manual E. & G. G. Hook & Hastings in the Baptist Church, Epsom, N.H.

Ed Boadway will play, speak, and show slides at the First Congregational Church, Lisbon, N.H., where the 1894 Hook & Hastings seems to have gone without maintenance for half a century... "Organ day" is October 23.

The First Unitarian Church, Lebanon, N.H., has been closed and is for sale. Unless purchased by the Masons, the 1887 Steere & Turner of twelve ranks will be for sale.

Two two-manual organs from the Philadelphia area have been relocated -- one went to the state of Washington and the other to Maryland, but it is for some unknown reason nearly impossible to get any details.

Cleveland Fisher, B.O.C. member in Manassas, Va., has begun the compilation of a book of anecdotes and jokes regarding organs and choirs. All of us have had unusual or funny experiences in services and recitals, maintenance and organ-hunting -- send Cleve a letter.

University Microfilms, Ann Arbor, Michigan, has recently issued an unusual paper-bound book costing \$12.50. It is The Organ in Eighteenth Century English Colonial America, a dissertation by Talmage Whitman Dean for his PhD. degree, University of Southern California, 1960. The 266 pages are of interest only to the most serious of organ historians and the plates are not well reproduced, but Mr. Dean found a great deal of original source material unknown at least to many in New England. Unfortunately he did not have access to such items as the 1834 articles in the New England Magazine, and there are a few errors, but he does name a few previously "unknown" builders. Contrary to the title, the thesis wanders well into the nineteenth century, but is all the better for it! It is the best production of its type that your editor has seen, though of course Barbara Owen wrote an elegant thesis for her M.Mus at Boston University!

B.O.C. member Alan Laufman spent the Summer in Texas as the guest of Mr. and Mrs. Dudley T. Dougherty of Beeville. Through their generosity he was able to Xerox numerous copies of opus lists of various builders, extant tracker lists for several states, and other material available previously only in single copies. He was also able to make a tour of many Texas trackers, old and new, and, in his usual manner, found a few instruments unknown to the Texas tracker enthusiasts!

He visited Rubin S. Frels in Victoria, and saw the 1953 three-manual Frels tracker in the Christian Science church as well as several old organs in the Frels shop. He met Otto Hofmann, another pioneer of the tracker revival in this country, and visited (with Mac Range and Storey Clamp, both Hofmann employees) several examples of Mr. Hofmann's refined work, including new instruments and old trackers mechanically and tonally rebuilt. He traveled with George Bozeman, of the Sipe Organ Company, to Albany, Texas, to meet Joseph Blanton and see the two small organs Dr. Blanton has built; then to Dallas and vicinity to meet Mr. Sipe and see two examples of his work: a most successful tonal revision of an 1892 two-manual William King & Son (Elmira, N.Y.) in Gainesville Methodist, and an elegant new two-manual in St. Stephen's Methodist, one of the finest new organs, according to Alan, that he has seen in this country or abroad, and fully representative of the exciting tracker work being done in Texas. While in Dallas he also visited the 2-27 tracker built in the late 1860's, perhaps by J. H. & C. S. Odell of New York City, and moved around the turn of the century by Hook & Hastings to the Roman Catholic Cathedral of the Sacred Heart.

Before leaving for home in August he visited Roger Hauenstein in Kingsville and saw two more old organs which had been tonally revised, a Pilcher rebuilt by Rubin Frels and a Kilgen rebuilt by Otto Hofmann.

Thanks to the kindness of the Doughertys, Alan was able to compile a list of 30 tracker organs in Texas, over 20 of which he visited, including several made by Texas builders.

* * *

SAINT JOSEPH'S ROMAN CATHOLIC CHURCH, WILLIMANTIC, CONNECTICUT - Steer & Turner, Westfield, Mass., Opus 86, 1874.

GREAT:		SWELL:		PEDAL:	
Bourdon	16' 58	Open Diapason	* 8' 58	Double Open Diapason	16' 27
Open Diapason	8' 58	Keraulophon	** 8' 58	Bourdon	16' 27
Viola da Gamba	8' 58	Stop'd Diapason	8' 58		
Dulciana	8' 58	Violina	4' 58	<u>Couplers:</u> (over Swell keys)	
Flauto Traverso	8' 58	Flute Harmonique	4' 58	Swell to Great	
Octave	4' 58	Flautina	2' 58	Great to Pedale	
Twelfth	2 2/3' 58	Oboe	8' TC	Swell to Pedale	
Fifteenth	2' 58	Bassoon	8' 12		
Mixture	III 174	Tremulo		2 Gt. combination pedals	
Trumpet	8' 58	* 7 stopped wood		Great to Pedale reversible	
		** 12 capped metal		Bellows Signal	

This splendid organ stands in a large tower recess behind the gallery of a handsome brick Victorian Gothic building, restored and completely cleaned out a few years ago by the present Pastor, Msgr. Francis Murphy. The case front is of black walnut, with five flats of "silvered" pipes decreasing in height toward the center to show a rose window. The attached console has an overhanging Swell manual, oblique knobs, and a swell shoe near the center. The interior is quite roomy, with wide passage boards; the Swell box is behind the Great, which is divided on two chests. The Pedal is at the sides, on slider chests. The tone is excellent, and the missing Trumpet is believed to have been replaced in a renovation by Aubrey Thompson-Allen last year. The Great 8' flute has a stopped bass octave and 22 harmonic open wood trebles; the Swell 4' Flute is a tapered harmonic rank of common metal.

The following quotation from Waltham Industries, pp. 65-67, by Edmund L. Sanderson, 1957, gives a little about E. W. Lane and some of Hutchings' later history. The three mentions of "J. H. Wilson" refer to J. H. Wilcox.

"Organs.

WALTHAM CHURCH ORGAN FACTORY

In the early 1890's Emory W. Lane, a Waltham young man, moved a barn, which had belonged to his grandfather, Nehemiah Warren, from Weston Street to the north side of Main Street and converted it into a factory for building church organs. He was born in 1862 and attended the Waltham High School and Boston University. After a short period of teaching in the High School, he worked for about two years for H. W. Peabody & Company, and then for the Hook & Hastings Company in Kendall Green, Weston, where he learned how to build organs. When he began his own business, he advertised as an organ builder, tuner, and revoicer. He called his factory the Waltham Church Organ Factory and operated it for about thirty years. He made many organs for practice use, and sold several to the New England Conservatory of Music.

HUTCHINGS ORGAN COMPANY

In February 1908 the Hutchings Organ Company was incorporated with George S. Hutchings of Cambridge, president; Fred J. Flaherty of Waltham, treasurer; and A. Perry Martin of Newtonville, secretary. From the time he began working, George Sherburne Hutchings had been connected with the manufacture of organs. He was born in Salem in 1836 and in 1857 went to work for E. & G. G. Hook at their factory on Second Street, Boston. The Hooks were then considered the foremost organ builders in America. With the exception of about four years in the army during the Civil War, he stayed with this firm until 1869, working in all the departments and reaching the position of foreman or superintendent. Accounts vary as to title. In 1869, in partnership with John H. Wilson, a Boston organist, he began the manufacture of organs at North Grove Street, Boston, under the name of J. H. Wilson & Company. After Mr. Wilson died, the firm of Hutchings & Plaisted was organized. Later, Mr. Hutchings carried on alone. In January 1901 he and four others incorporated the Hutchings-Votey Organ Company, a West Virginia corporation with the principal place of business in Boston. In the meantime, due to the increase in business, they had outgrown the first plant and moved to Irvington Street where a building had been erected for them. It was probably during the 90's and early 1900's that his reputation as an organ builder was established. He made them for many colleges and churches. In 1900 he completed one for the new Symphony Hall and in 1903, one for Yale University. He received an honorary degree of Master of Arts from Yale. In 1904 the factory on Irvington Street was destroyed by fire. Buildings were leased in Cambridge, and in 1906 a new factory was built there. However, financial difficulties resulted in the failure of the company, and Mr. Hutchings formed the Hutchings Organ Company to which we referred earlier.

Fred J. Flaherty had learned the trade of organ builder with Hook & Hastings, successors to E. & G. G. Hook, who moved the plant from Boston to Weston. His father, Charles W., was employed there and is said to have been in the organ business almost all of his life.

A. Perry Martin also had a lot of experience, having worked with Mr. Hutchings for many years.

The new company secured the Lane factory, and Mr. Lane was made business manager, an arrangement in effect only a few years. In March 1911 they purchased land on Beaver Street not far from the Clematis Brook

station, built a concrete structure there and moved in as soon as it was completed. Mr. Lane remained in the old place, resuming the name of Waltham Church Organ Factory and continuing to build his own type of organs. Charles A. Flaherty, Fred's brother, was made general manager of the Hutchings Company, and Fred was the mechanical manager.

When the new corporation was formed in 1908, Mr. Hutchings was seventy-two years old, and, although he remained as president, he was active in the Waltham factory only a few years. He died at his home in Cambridge on June 1, 1913, after a long illness. An appreciation of him was written by his friend of many years, J. Warren Andrews, a prominent New York organist, formerly of Boston. It describes him as a man of very high character as well as a skilled workman and conscientious manufacturer. All accounts agree in this respect. It was said that he 'never was satisfied with anything but the best in every way'. He took little interest in business details and was not a money maker. Owners of his organs are very proud of them.

After his death the business was continued by William B. Rogers, Julius Codman and the Flahertys. Because the organ business deteriorated during World War I, they decided to liquidate. The factory was sold to the Motor Specialties Company in January 1918, and the corporation was dissolved in March 1919. Mr. Lane kept his factory in operation a year or two longer than the Hutchings Company. He then became an agent in the same line and was connected with the W. W. Kimball Organ Company of Chicago until his retirement in 1930, or thereabouts. He died in February 1935."

* * *

ADDITIONS TO THE B.O.C. MEMBERSHIP:

Cameron, Peter	Apt 2-B, 262 Hicks St.	Brooklyn, N.Y.	
Carey, Paul D.	335 Second St.	Troy, N.Y.	12180
Carlson, Roy E. H.	Old Coach Road	Magnolia, Mass.	01930
Davis, C. Lane	34 Chestnut St.	Worcester, Mass.	
DiBona, Raymond	87 Liberty St.	East Braintree, Mass.	02184
Fiske, Augustus H.	Hill Road	West Redding, Conn.	06896
Nickles, Marjorie	54 Blake Road	Lexington, Mass.	02173
Peck, Robert A.	166 Oak St.	Indian Orchard, Mass.	01051
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844
Smith, Mr. & Mrs. William V.	30 Mohegan Road	West Acton, Mass.	01780
Suttie, James	390 1/2 South Grand	Independence, Mo.	64050
Taylor, Donald C.	923 Amesbury Road	Haverhill, Mass.	01830

* * *

Please note your editor's change of address below. He has joined the faculty of the Thomas More School, Harrisville, N.H., and is pleased to "preside over" two old tracker organs. The organ business, especially that of reed instruments, will continue as usual. The telephone number, to be used in cases of genuine necessity, is Area Code 603, 827-3402, but calls should be person-to-person. If Alan Laufman answers, he might be able to help you anyway!

E. A. Boadway
Box 86
Harrisville
N.H. 03450

BIOGRAPHICAL MEMOIR OF WILLIAM M GOODRICH, ORGAN-BUILDER -- a continuation of the article in The New-England Magazine, January, 1834:

"Mr Goodrich was curious and inquisitive not only in mechanics, but in other branches of knowledge; and he studied and investigated whatever attracted his interest with great perseverance and attention. He had originally a fine musical ear. In early life he improved this faculty, both by study and practice, and he was ever afterwards extremely fond of good music. He taught singing-schools in some of the country towns, and, on one occasion, a school for martial music. This union of the mechanical and the musical taste and faculties, naturally led him, when the opportunity offered, to undertake the construction of organs. It was the united love of these arts, which constantly urged him on, made him overcome every difficulty, and raised him to that height of excellence, which he finally attained.

While yet a resident in the country, he came across a small volume, entitled, 'An Essay on Tune.' With this and his violin, he shut himself in his chamber, and for a week abstracted his attention from all other pursuits. He read, studied, and made experiments. This book opened an entirely new field to his enraptured vision. He discovered theories, of which, before, he had not the slightest conception. He, for a time, became wholly absorbed in them; and the circumstance, of accidentally meeting with this book, was the means of initiating him into some of those mysteries of musical science, which were afterwards highly beneficial to him.

About the year 1798, Mr Goodrich was a while employed in the workshop of Mr Pratt, of Winchester, N H who had undertaken to construct a small organ with wooden pipes. Here he obtained some further acquaintance with the rudiments of organ-building, and learned to make and voice wooden pipes. He remained with Mr Pratt only a few months. The little knowledge of the art, which Mr Pratt then possessed, was, I am told, principally acquired from Mr Eli Bruce of Templeton, to whom allusion has already been made.

The relations and early friends of Mr Goodrich state that the period of his first coming to Boston was about the year 1799.¹ This visit was partly, perhaps, on business, but probably more for the purpose of seeing the place, and of viewing and investigating things, of which he wished to obtain a knowledge. Professing to know something of organ-building, little as it was, and having a taste for both music and mechanics, he soon formed an acquaintance with a few persons, whose inclinations and pursuits corresponded to his own. Captain Joshua Witherle, residing in Boston, was in possession of a large chamber-organ, which had been built by Jenneys, an engraver, of Boston, for his own use. Captain Witherle had commanded an artillery company of militia from Boston, in the expedition against Shays, and having then suffered from the inclemency of the weather, was now an invalid, confined principally to his own house. Mr Goodrich became acquainted with him, probably from the circumstance of his having this organ, and was invited to become an inmate of his dwelling, for the purpose of aiding Captain Witherle in making improvements in the organ. The invitation was accepted; and after returning home for a short time, Mr Goodrich took up his residence with Captain Witherle.

Captain Witherle had been a pewterer, and had afterwards worked in copper and brass. Possessing this knowledge, he taught Mr Goodrich so much of his art as was necessary for the construction of metal pipes; and they, together, proceeded to make their proposed alterations in the organ. They, among other things, put a 12th and 15th and a Trumpet stop into it; and Mr Goodrich thought that they finally succeeded in making it a pretty good instrument. There were, however, different opinions about these alterations, and some considered them altogether for the worse. One advantage, at least resulted from them. Mr

Goodrich, by this means, became acquainted with the art of casting and soldering pewter and brass, and of constructing metal pipes for organs.

Captain Witherle had a son, then about one-or-two-and-twenty, a brass-founder, employed at that time, or not long after, in making copper nails, used in newly coppering the frigate Constitution. Mr Goodrich was sometimes employed in his shop, and at other times he was occupied with the father, at his house, in the amusement of working on the organ. He continued, when in town, to reside chiefly with Captain Witherle, during the principal part of four or five years.

After the first year or two, he was occasionally absent, for several months, from Boston. He was, for a number of weeks, with Mr John Mycall, at Newburyport, repairing and tuning his organ. He taught singing-schools in Harvard, Groton, and other towns. He constructed, in conjunction with Mr Baldwin, a fire-engine, at Groton. He was, at one period, probably in 1803, in the employment of Mr Benjamin Dearborn, the maker and inventor of the patent balance, who was then engaged in perfecting a new gold balance for the banks. But, except in these cases, his residence was mostly with Captain Witherle, sometimes at work for him or his son, sometimes idle, and sometimes tuning piano-fortes, or otherwise miscellaneously employed. During this period of four or five years, he had no work-shop of his own.²

Mr Goodrich, when he became afterwards prosperously established, always spoke with gratitude of the kindness which he had experienced from Captain Witherle and his family; of the assistance which they had rendered him, and of the knowledge which he had obtained while with them, in the working of metals, so important to him in after life. He also acknowledged the obligations he was under to Mr Mallet, of whom we are now about to speak.

A residence in Boston naturally led Mr Goodrich to the churches. His taste, both for music and mechanics, directed his immediate attention to the church-organs. Mr Mallet, now of Charlestown, near Boston, and organist to the Catholic church there, was then organist at Dr Kirkland's church, in Summer-street. Mr Goodrich obtained an early introduction to him; and Mr Mallet, with his naturally liberal and friendly feelings, extended to him the assistance which he desired, took him into his organ, and displayed to him the mysteries of its interior, to his inexpressible gratification.

Mr Mallet was then the principal or only person in Boston, who tuned piano-fortes. Having one or two in his house, which Mr Goodrich frequented, and in which he for some time resided, his attention was attracted while Mr Mallet was tuning them, and he obtained permission to attempt the tuning of an old one. Here, his accurate musical ear, and his former attention to the study of tune and temperament, were important to him, and he tuned the piano-forte to the satisfaction and surprise of Mr Mallet. He was, from that time, at the recommendation of Mr Mallet, frequently employed in Boston, to tune similar instruments. He also tuned the church-organ, to which Mr Mallet was attached. This led to his being engaged to put in order and tune an organized piano-forte, belonging to Mr Preble. The result was perfectly satisfactory to Mr Preble, and he expressed himself highly pleased with the manner in which it was effected. As there was then but little acquaintance with the internal mechanism of musical instruments of this kind in Boston, the successful efforts of Mr Goodrich, in these cases, attracted some attention, and considerably increased his reputation for ingenuity. He also, as Mr Mallet says, while residing with him, organized a piano-forte belonging to Mr. Mallet.

In the early part of 1804, Mr Goodrich returned to Templeton. He taught a music school, for some months, either there, or in some other country town. It was probably at this time, that he superintended a singing school in Groton, or constructed a fire-engine there."

--to be continued.

MIXTURES -

The Andover Organ Company is currently renovating and enlarging the 1890 two-manual S. S. Hamill organ in the First Congregational Church, Billerica, Mass., and the two-manual Hook & Hastings in the First Congregational Church, Littleton, N.H. Philip A. Beaudry is renovating and improving the Hutchings - Hook & Hastings in the Mission Church of St. John the Evangelist, Boston. The Morel Organ Company of Reading has tonally altered the 1893 Woodberry & Harris in the Federated Church, Winchester, N.H. Additions include a two-rank unified Pedal division on electric action and a Mixture II in the Great.

The fourth generation of an old organ family has arrived: William Henri Lahaise, son of Mr. & Mrs. Richard Lahaise, was born August 1, 1966. Our thanks to Philip A. Beaudry, who performed at Billerica on October 10th and Ivar Sjöström who climbed all those stairs several times in order to play for the meeting on October 30th. The programs of both events are attached as part of this Newsletter.

From the Sept. 25th program of the Congregational Church, Meriden, N.H., the church of Kimball Union Academy: "Prelude: Fantasia in C Minus - Bach." A recent letter to Alan Laufman states that "Our organ was built by Cole & Woodberry of Boston; it is in fine shape now and we have had electric piddles and stops put in several years ago..."

* * *

THE NOVEMBER 27th MEETING is to be a tour of four residence organs, arranged by Morley Lush. At 2 o'clock we gather on the steps of Memorial Church, Harvard University, Cambridge, and the 1862 Holbrook in the gallery is to be demonstrated -- showing what nine stops can do in a huge room! Memorial Church is the large brick building with the tall white spire, and parking is usually available in the area around Memorial Hall. A consolidation of cars is followed by a 3 o'clock visit to the home of Joseph and Dorothy Muise, 217 South Street, Waltham, which has an altered Hook & Hastings once in the Hastings home. Follow Route 20 west, and at the junction of 20 and 117, South Street is a sharp left which leaves both routes. At 4 o'clock Morley and Mary Lush will serve refreshments and show the two-manual unit organ in their home, a new instrument with Stinkens pipes and baroque voicing. The Lush residence is on Independence Road in Concord; take Route 2A one mile east of Concord Center, and turn on Alcott Road right by Louisa May Alcott's home. Independence Road is the first on the left and the house is the first on the right. At 5 o'clock John Ferris will show us his 7-stop 1964 Noack tracker in his home at 90 Ridge Street, Arlington. Following 2A and 3 from Arlington Center toward Winchester, one turns left on Ridge Street where 2A turns to the right. Maps will be provided. Come for the whole tour if you can!

* * *

Don't forget the AGO programs on WCRB, AM & FM, during November and December. Three programs taped on the Flentrop at the Busch-Reisinger Museum feature Rosamond Brenner on Nov. 5, Yuko Hayashi on Nov. 12, and Mary Vivian on Nov. 19. Each program has a short talk by Mr. Flentrop. The Old Harvard organ, taken down last month, can be heard on Nov. 26 and Dec. 3, played by Marian Ruhl and John Ferris. The November broadcasts are on Saturdays at 5 PM, and the December programs are on Saturdays at 5:30 PM.

* * *

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin St., Boston, Mass., 02114. Editor: E. A. Boadway, Box 86, Harrisville, N.H., 03450. With the exception of December, meetings are held on the last Sunday of each month. Membership: Single, \$5.00 per year; Man and wife (or two copies sent to the same address), \$7.50 per year; Non-New England membership, \$3.50 per year.

The renowned and much-loved organ in the Church of the Immaculate Conception on Harrison Avenue, Boston, is an instrument that merits today every word of praise written when it was built 103 years ago. The organ was built to the specifications of the organist of the church, and is listed as E. & G. G. Hook's Opus 322, 1863, having three manuals and 55 registers. The December issue of the Newsletter will describe the organ as it is today, but the following original specification and comment is from Dwight's Journal of Music, Boston, Saturday, March 5, 1864:

"The New Organ at the Church of the Immaculate Conception.

This superb instrument, the last and highest triumph of the skill and taste of our Boston builders, Messrs. E. & G. G. Hook, (whose works hitherto have never been excelled in this country), is one of the first fruits of the wholesome impulse given to the art here by the presence of that great masterwork of German art in the Boston Music Hall. This is only what the author and abettors of that bold, but admirably successful, project all along anticipated and intended. With that to learn from and to inspire emulation, we shall do better things, and many more of them, than we have done before. The people are learning what to demand in an Organ; much grows indispensable, which we had not before thought of, and builders stand ready with skill and willing, earnest spirit to answer to the call.

The crowd of music-loving people, who filled every seat and aisle of that vast church on the evening of the inauguration of the Organ (Feb. 3), were greatly impressed by the power, the richness, the delicacy and beauty of its tones. Having (at present) only 47 speaking registers, hardly more than half the number of the Music Hall Organ, with no 32-foot stop, and only five stops in the Pedal, it was indeed wonderful what a deep, solid, rich, sonorous flood was poured out from the full organ. The place itself, remarkable for its acoustic qualities, magnifying all tones, contributed something to this; but such contribution would have availed little had not the tones intrinsically been noble, true and fine.

The Organ occupies a space of 40 feet in height, 35 feet in width, and more than 20 feet depth. The case, built by Messrs. Smith and Crane of New York, from designs by P. C. Keeley, the architect of the church, is in perfect keeping with that noble Roman structure. It has three Manuals, from 8 ft. C to A, 58 notes each. The Pedal keyboard has 27 keys, from 16 ft. C to D. There are three "double action" composition pedals for the stops of the Great Manual, by which some stops are drawn in while others are pushed out: one pedal, of novel contrivance, partly answers the same end for the stops of the Pedal Organ, as the placing a portion of them in the Swell box in that of the Music Hall, i.e. makes the distinction of forte and piano Pedal; another pedal operates upon the "Pedal and Great" Coupler at pleasure. The "pneumatic lever" is applied to the "Great Manual" (with its couplings), and to the "Swell Manual", with the same success as in the Music Hall in lightening and equalizing the touch. The action is brought forward and reversed, so that the organist faces the Altar, besides being at such distance from the pipes that he can hear the sounds which leap out at his bidding. The contents are as follows:

GREAT MANUAL.

1.	16 feet	Open Diapason, through in metal,	58 pipes.
2.	8 "	Open Diapason, through in metal,	58 "
3.	8 "	Claribella, through in wood,	58 "
4.	8 "	Stop'd Diapason, through in wood. (doppel floete)	58 "
5.	8 "	Viola da Gamba, through in metal,	58 "

6.	4	"	Octave, through in Metal,	58	"
7.	4	"	Flute Harmonique, though in metal and wood,	58	"
8.	2	2-3"	Twelfth, through in metal,	58	"
9.	2	"	Fifteenth, through in metal,	58	"
10.	2	"	Mixture, three ranks, large scale,	174	"
11.	1	1-8	Mixture, five ranks, small scale,	290	"
12.	16	"	Trumpet, from C, in metal,	46	"
13.	8	"	Trumpet, through in metal,	58	"
14.	4	"	Clarion, through in metal,	58	"
15.			Blank slider for additional stop when desired.		

SWELL MANUAL.

16.	16	feet	Bourdon Bass,) through in wood,	58 pipes.
17.	16	"	Bourdon Tremble,		
18.	8	"	Open Diapason, through in metal,	58	"
19.	8	"	Violina (new stop) through in metal,	58	"
20.	8	"	Stop'd Diapason, through in wood,	58	"
21.	4	"	Octave, through in metal,	58	"
22.	4	"	Flute Harmonique, through in metal and wood,	58	"
23.	4	"	Octave, Viol d'Amour, through in metal,	58	"
24.	2	2-3	Twelfth, through in metal,	58	"
25.	2	"	Fifteenth, through in metal,	58	"
26.	1	3-4	Mixture, 5 ranks, through in metal,	290	"
27.	16	"	Fagotto, from C, through in metal,	46	"
28.	8	"	Cornoepen, through in metal,	58	"
29.	8	"	Oboe, through in metal,	58	"
30.	8	"	Vox Humana, through in metal,	58	"
31.	4	"	Clarion, through in metal,	58	"
32.			Blank Slider.		

CHOIR ORGAN.

33.	16	feet	Bourdon Bass, wood,	12	pipes.
34.	16	"	AEolina, metal,	46	"
35.	8	"	Open Diapason, through in metal,	58	"
36.	8	"	Dulciana, through in metal,	58	"
37.	8	"	Keraulophon, through in metal,	58	"
38.	8	"	Melodia, through in metal,	58	"
39.	8	"	Stop'd Diapason, through in metal and wood,	58	"
40.	4	"	Octave, through in metal,	58	"
41.	4	"	Celestina, through in metal,	58	"
42.	4	"	Flauto Traverso, through in wood,	58	"
43.	2	"	Piccolo, through in wood,	58	"
44.	8	"	Clarionet, through in metal,	58	"
45.			Blank Slider.		

PEDAL ORGAN.

46.	16	feet	Open Diapason, wood,	27	pipes.
47.	16	"	Dulciana, wood,	27	"
48.	10	2-3	Quint, wood,	27	"
49.	8	feet	Violoncello, metal,	27	"
50.	16	"	Trombone, wood,	27	"

MECHANICAL REGISTERS.

51. Coupler, Great and Swell, in unison.
52. " Great and Choir, "
53. " Choir and Swell, "
54. " Pedal and Great.
55. " Pedal and Swell.
56. Pedal and Choir.
57. Pedal at Octaves.
58. Tremulant for Swell Manual.
59. Tremulant for Choir "
60. Ventil for No. 46.
61. Ventil for No. 48 and 50.

Considering the place and purposes for which the instrument is to be used, that it is for the Catholic service mainly, and not so much for Bach fugues and the like, here is a most ingenious and admirable specification. And it is mainly due to the experience and fine taste of Mr. J. H. Willcox, the organist of the Church, under whose hands it was so effectively displayed that evening. It is but justice to him, too, to say, that as yet a part of his design is only indicated; room is purposely left for a 32-ft. stop in the Pedal, and for an extra stop in each of the three Manuals. And even now, although the proportion of Pedal stops to the rest is much smaller than in most German organs, we doubt not that the staunchest Bach-ist would make the fugues roll out exultingly enough upon it. Besides, we must call attention to the abundance of 16 ft. and 8 feet stops in the Manuals, especially in the Swell. There is no lack of rich and lively diapason tone, the foundation of the whole; plenty of harmonic or "mutation" stops; while the "mixtures" (or "chorus work", as they are called in the article on English Organ-building on another page) give life and sparkle to the flood of tone, without unpleasant screaming. Of single stops, we were struck by the power and lustiness of the Trombone and Trumpet. The Gamba is remarkably successful; so too the Clarionet, Fagotto, Oboe, and all those softer stops for the voicing of which Mr. Hook has long been famous. The Flute Harmonique in the Swell, and the new stop "Violina" are exquisite. The Vox Humana startled and delighted the crowd by a closer resemblance to the human voice, than that in the Music Hall. It is pleasant enough for certain effects, sparingly used; but in no organ can it be valued as much more than a curious fancy; if the tone does not suggest the human, it is more like that humming itself through a comb, than like frank, outright womanly or manly singing."

* * *

In the quotation above, "Tremble" is a mistake by Dwight's printer.

The stoplist of the organ in Ste. Marie's Church, Manchester, N.H., on the last page of this issue is amended as follows: the Choir 8' reed is a Tenor C rank; the old Solo knob reads "Keraulophon," but the 1941 tab reads "Keraulophone." The Solo is playable from the present Great keys but there is no switch for the Solo blower in the main console. The Great is playable from the Solo console, but there is no main organ switch or Great stop control in the transept gallery!

A new member: John Ferris 90 Ridge St. Arlington, Mass. 02174

The Jardine organ described on pages 4 and 5 of the October Newsletter cost \$2000. In 1888 it was moved from the gallery to a recess behind the pulpit platform and enlarged at a cost of \$2800. The case and some pipes remain in the 1941 E. M. Skimmer rebuild.

There will be no December meeting, but the Newsletter will be issued.

BIOGRAPHICAL MEMOIR OF WILLIAM M GOODRICH, ORGAN-BUILDER -- a continuation of the article in The New-England Magazine, January, 1834:

"In May, 1804, Mr Goodrich returned to Boston, and, immediately after, formed a connection with Mr Benjamin Crehore, of Milton, in the manufacture of piano-fortes in that place. This partnership, however, subsisted only for a few months. At this time, Mr Goodrich's brother, Ebenezer, then grown to manhood, came to Boston, and was induced to enter into the employment of the concern, and to learn the business in which they were engaged.

In November, 1804, the partnership with Mr Crehore was dissolved, and Mr Goodrich, with his brother, soon after returned to Boston, where he took a shop, at or near the junction of Cambridge and Chamber-streets. This year, he constructed an organized pianoforte for Mr Minot, and also a small chamber-organ.

About this time, Bishop Chevereux was desirous of obtaining an organ for the Catholic church in Boston. Mr Goodrich's friend Mallet, being a Catholic and an organist, was consulted of course. He told the Bishop, that he knew a man who could build them an organ, but that he would not be responsible for its goodness. Mr Goodrich was introduced by Mr Mallet to the bishop, and was engaged to build the organ. This was his first church-organ. It was begun early in 1805, and was finished and put up in 1806. When, in 1822, he supplied the church with a larger organ, the first was received by him in part payment. This was afterwards sold to Mr Green's society, in Malden, where it continued till two or three years since, when it was disposed of to the Episcopal society, in Somersworth, N.H.

In 1806, Mr Goodrich repaired and tuned the English-built organ, in Brattle Street Church. This was the first time he ever entered a church organ, other than his own, for the purpose of making repairs. It was then, it is presumed, that the original old fashioned single bellows was taken out, and a new one, of the double kind, substituted.

This year, also, Mr Goodrich constructed an organ for Mr Gannett's church, at Cambridgeport, which was finished and put up, in January, 1807. This was somewhat singular in its form. The music loft or gallery was in the rear of the pulpit, behind which there was a window. The organ was in two parts. One half was situated on one side of the pulpit window, and the other half on the other side, giving the appearance of a common organ cut in two, with the parts separated from each other. This organ, in 1828, was received in part payment for a new one, built by Mr Goodrich, and was afterwards entirely destroyed by him. It was a poor instrument.

In 1807, he built an organ for Mr Samuel Cabot, jun. and another for a church in Walpole, N H. He also repaired the English organ, in King's Chapel, and put up an English organ in the Episcopal Church, at Portsmouth, New Hampshire.

This year, or perhaps in the latter part of 1806, Mr Goodrich accidentally formed an acquaintance with Mr Thomas Appleton, now an eminent organ-builder in Boston. It was owing to this acquaintance, that Mr Appleton thought of learning and carrying on the business, by which so many churches have been supplied with excellent organs. He was then about one-and-twenty, having served an apprenticeship with a cabinet-maker. Intending to set up this business, he had imported a lathe from Eng'and; but his ill health preventing his beginning immediately, he sold the lathe to Mr Goodrich. This produced an acquaintance between them; and Mr Appleton, being at liesure, was very frequently in Mr Goodrich's shop. On the restoration of his health, some time in the year 1807, Mr Appleton became a regular workman and companion with Mr Goodrich, both in the same shop and the family. This arrangement continued uninterrupted till September, 1811. During this time,

Mr Appleton married the sister of Mr Goodrich, which rendered the connexion between Goodrich and Appleton still more intimate.

In 1808, (or possibly 1807,) Mr Goodrich repaired an organ in Christ Church, putting into it new pipes mostly, instead of the old ones. This organ was originally built in Boston, in 1752, by Mr Thomas Johnston. Mr Goodrich also repaired, this year, the English organ in Trinity church; and during the years 1808 and 1809, tuned and repaired a great number of piano-fortes. In the spring of 1809, he removed his business from Cambridge-street, to a shop in Somerset-place.

In 1810, he built an organ for Dr Channing's church, in Federal-street, which, however, was not entirely completed and put up, till 1811. This organ is now, with some additions and alterations, in the Catholic church in Franklin-street.

In June, 1811, Maelzel's Pan Harmonicon was brought to Boston, from Europe, and Mr Goodrich was employed in putting it up, and in exhibiting it. In September, 1811, it was taken down, and removed to other cities; and Mr Goodrich was absent from Boston till June, 1812. There was due him, as he said, for services and expenses in this business, a balance of 600 dollars, none of which he ever obtained.

On leaving Boston, in 1811, he left Mr Appleton in possession of his shop and tools. On his return, in 1812, he found that Mr Appleton had, soon after he left him, formed a connexion in business with Mr Babcock, and two Messrs Hayts, under the firm of Hayts, Babcock & Appleton. This was a large establishment, situated in Milk-street, nearly opposite the Old South Church, for the manufacture of organs and piano-fortes. The building is now occupied as a furniture ware-house. Mr Goodrich entered into the employment of this concern, and attended to the finishing, voicing, and tuning of a church-organ and several chamber-organs, which were in progress. While there, he built a chamber organ for Mr S Bean.

In 1813, Mr Goodrich took a small shop near the State-House, and built a chamber organ for Hart, the musician. It is now in a church in Reading. In 1814, he constructed an organized piano-forte for a gentleman in the West-Indies.

In June, 1815, Mr Goodrich gave up his shop, and went again into Hayts, Babcock & Appleton's establishment, under a new arrangement. But in the October following, this company failed, and the concern was transferred to the firm of Mackay & Co. in which Mr Goodrich himself became a partner. In consequence of various embarrassments and misfortunes, this concern underwent a great variety of transformations, in which Mr Goodrich always remained a partner, till the latter part of 1820, when the establishment was broken up, and a separation of all the parties took place.

While Mr Goodrich was connected with this establishment, which was over five years, they finished the following organs, viz: six chamber-organs, which went to the southern states; one church-organ for Charleston, S C; one for Mr Edes' church, Providence; one for Wilmington, N C; one for Mr Walker's church, Charlestown, Mass. (which has recently been removed and sold for a church in Calais, Me. and a new and larger one, built by Mr Goodrich, has been put in its place, - the last which he ever finished;) one for the Episcopal church in Pawtucket; one for Dr Payson's church in Portland; one for Springfield, Mass; and one for the Congregational church in Dedham, now Mr Lamson's. These eight church-organs were alike, or nearly so, and the price of each was one thousand dollars. The company also built, during that time, two church-organs, with three rows of keys, one for Savannah and one for New-Orleans; - also, an organ for Church Green, now Mr Young's church, in Summer-street; and one for the Handel and Haydn Society, which was removed and sold last year, when their present large organ, made by Mr Appleton, was put up." --to be continued.

THE BOSTON ORGAN CLUB
presents
THE DUDLEY BUCK QUARTETT
in a private concert for

THE MERRIMACK VALLEY CHAPTER, AMERICAN GUILD OF ORGANISTS
at the
First Parish Church, Unitarian-Universalist, Billerica, Massachusetts
8:00 PM, Monday, October 10, 1966

* * *

Elizabeth P. Krueger, Director & Alto
Robert J. Reich, Organist & Tenor
Philip A. Beaudry, Organist & Tenor
E. A. Boadway, Manager
Robert C. Newton, Bass
Mary Lou Graves, Soprano

* * *

An Apology
Mr. Boadway

* * *

Festival Prelude and Fugue on "Old Hundred"
H. Clarence Eddy
(1851-1937)

A native of Greenfield, Mass., and a pupil of Buck and European teachers, Eddy was the greatest of American organists during the late 19th century. Long a resident of Chicago, he played for nearly every great fair and exposition the world over and during a series of 100 recitals in Chicago in 1879, Eddy did not repeat a single number.

"From the Rising of the Sun"
Henry Wilson
(1828-1878)

Wilson was also a native of Greenfield and studied in Europe. For 22 years the organist and choirmaster at Christ Church, (now the Episcopal Cathedral), Hartford, Conn., he had a nationally-famous quartet choir. He was greatly loved by the whole city and his funeral was a momentous occasion.

"O God, the Protector" (Quartet in Canon)
Dudley Buck
(1839-1909)

This still-respectable anthem is Buck's Opus 50, written in Chicago in 1870. It is a perfect piece of Americana, suitable for a quartet choir, but it does not consistently retain the canon form!

Introduction and Variations on "God Save the Queen"
William T. Best
(1826-1897)

World-famous as the organist of his day, Best made thousands of public appearances, especially during forty years as the organist of St. George's Hall, Liverpool, England. A composer, author of books and delightful letters, Best was (and is) best-known for his organ transcriptions of orchestral and choral works, usually involving fantastic double-pedal passages.

"The Singing of Birds" (Easter Cantata)
George William Warren
(1828-1902)

Renowned as one of the worst anthems of all time (laughter is permitted!), this work was composed for the quartet of St.

Thomas' Episcopal Church, Fifth Avenue, New York City, in 1875. Warren was the incumbent there for thirty years, and during the First War, older parishioners went into raptures telling of the days when Madame Grimm sang "Fill the Font with Roses."

"Home Sweet Home" (Transcription, Opus 30)

Dudley Buck

An extremely popular "request" number, this work was dedicated to "his friend W. A. Johnson," the organ-builder of Westfield, Mass. Johnson built in 1869 a three-manual studio organ for Buck, but it was destroyed in the great Chicago fire of 1871, and Buck moved to Boston, leaving the music at St. James' Church to become greater under Sowerby in a later generation. Buck did play good music, and was a founder of the A.G.O.!

"O Come Hither"

William Henry Walter
(1825-1893)

This short cantata was written in 1865, and though a better class of Victorian church music, it lacks originality, revealed by the obvious debt to Handel! Walter was for many years the organist and choirmaster at Columbia University, New York City, following the receiving of a Mus. D. degree from that institution in 1864.

"Arise! Shine! For thy light is come"

Dudley Buck

Far more typical of a Buck memory than "O God, the Protector," this specimen was immensely popular. It still is...

Overture to "William Tell" (1829)

Gioachino Rossini
(1792-1868)

Transcribed by Dudley Buck, Opus 37, 1868

This work was played as the "tour de force" in innumerable organ recitals for two generations, second only to Lemmens' "Storm" Fantasia. Buck's transcription was heard in churches of every denomination, and was, in its day, the perfect substitute for real organ literature.

* * *

The organ in this church is an 1869 two-manual tracker built by Samuel Shorfenburg Hamill of East Cambridge, Mass.. Believed to have been moved to the church in 1886, replacing a one-manual Hook, Hamill altered the instrument by putting in a balanced swell pedal and converting the Swell 4' Principal to a Harmonic Flute. In very poor condition by 1957, the instrument was completely rebuilt by the Andover Organ Company of Methuen, who installed a new reservoir and 32-note Pedal clavier. The 16' open wood Pedal stop was moved back to the wall, placed on electric action, and extended from 25 notes. The stoplist was greatly improved by the installation of a Mixture on a blank toeboard in the Great and a thorough transformation of the Swell, which had four 8' stops. The case is of black walnut and is free-standing. Pedal compass: 32 notes; Manual compass, 58 notes. Couplers: Swell to Great, Great to Pedal, Swell to Pedal. GREAT: 8' Open Diapason; 8' Dulciana 46; 8' Melodia (stopped wood now) 46; 8' St. Siapason 12; 4' Octave; 4' Flute 46; 2 2/3' Twelfth; 2' Fifteenth; II-III Mixture. SWELL: 8' St. Diap. Treble 46; 8' St. Diap. Bass 12; 4' Fugara; 2' Flageolet; 1 1/3' Larigot; II Sesquialtera; Vox Tremolo. PEDAL: 16' Open Bass. The organ originally had a Pedal to Swell coupler!

-- notes by E. A. Boadway

THE BOSTON ORGAN CLUB

and

THE MANCHESTER HISTORIC ASSOCIATION

present

an ORGAN RECITAL at

STE. MARIE'S CHURCH, MANCHESTER, NEW HAMPSHIRE

4 o'clock, Sunday, October 30, 1966

* * *

IVAR SJÖSTRÖM, Organist

* * *

Program

Chorale and Variations	Johann Gottfried Walther
Preludes	Max Drischner
"Wie schön leuchtet der Morgenstern"	
"Vom Himmel hoch, da komm' ich her" (Part II)	
Flute Tune	Thomas Arne
Two Extemporizations	Percy Whitlock
Fideles	
Fanfare	
Aria da Chiesa	Unknown Italian composer
Ronde Française	Leon Boëllmann
Soeur Monique	François Couperin
Dialogue sur les Mixtures (from Suite Brève)	Jean Langlais
(assisted by Jack O'Brien at the console of the Solo Organ)	

* * *

The Council of the Boston Organ Club and the Trustees of the Manchester Historic Association are grateful to the Pastor and Organist of Ste. Marie's Church for the use of the organs, which have been given considerable repair for this event.

Mr. Sjöström is well-known for his many recitals in the east and especially for his work as a trustee of the Methuen Memorial Music Hall. He is a resident of Andover, Mass., and is the Organist and Choir Director at the Second Church in Newton, West Newton, Mass.

All who are interested in examining the consoles of the organs may do so following the recital. An open house at the home of the Manchester Historic Association, 129 Amherst Street, will commence shortly after the conclusion of the recital. Tea, slides, and exhibits pertaining to Manchester's churches and music will be provided. Interested persons are cordially invited.

The first organ in the church was a two-manual nine-rank 1892 \$1200 Cole & Woodberry tracker, removed a few years ago when the lower church was closed. The upper church, erected in 1898-99, is renowned as one of the greatest manifestations of late Victorian Gothic, and the acoustics and organ have long been famous in New Hampshire.

The organ is a three-manual instrument with electric action, installed by Jesse Woodberry & Co. of Boston and opened in a recital by George E. Whiting in 1899. The instrument is located in a free-standing oak case in the second gallery (a very unusual placement in North America), and the somewhat misnamed "Solo" organ is in the gallery of the right transept, 125 feet away. The old gallery console had a roll-top, drawknobs, a flat pedal keyboard, and far fewer couplers than the present 1941 Austin console, located where the former one stood. No tonal changes have been made, and the Solo Organ, (playable from the Great of the old console and now not playable from the Great of the new console) still has the original attached console and electric action. The two instruments cost \$15,000 and are possibly the oldest tonally unaltered organs with electric action in the New England area.

GREAT:	SWELL:	CHOIR: (unenclosed)	Couplers:
Open Diapason 16'	Contra Gamba 16'	Geigen Principal 8'	S-G 16-8-4
Open Diapason 8'	Open Diapason 8'	Dulciana 8'	G-G 16-4
Viol Da Gamba 8'	Salicional 8'	Melodia 8'	C-G 16-8-4
Viol Dolce 8'	Aeoline 8'	Violina 4'	S-C 16-8-4
Gemshorn 8'	Voix Celeste 8'	Flauto Traverso 4'	C-C 16-4
Doppel Flute 8'	Stopped Diapason 8'	Piccolo 2'	S-S 16-4
Octave 4'	Octave 4'	Clarinet 8'	G-P 8
Octave Quint 2 2/3'	Harmonic Flute 4'	Tremolo	S-P 8-4
Super Octave 2'	Flautino 2'		C-P 8
Mixture III	Dolce Cornet III	PEDAL:	So-P 8
Trumpet 8'	Cornopean 8'	Open Diapason 16'	G Uni. Off
	Oboe 8'	Bourdon 16'	S Uni. Off
SOLO: (unenclosed)	Vox Humana 8'	Quint 10 2/3'	C Uni. Off
Open Diapason 8'	Tremolo	*Flute 8'	
Keraulophone 8'		Violoncello 8'	<u>Pistons:</u>
Unda Maris 8'	<u>Original compass:</u>	Trombone 16'	8 Generals
Clarabella 8'	Man. 61, Ped. 30	*Trumpet 8'	8 G & P
Flute D'Amour 4'	<u>Present compass:</u>	*1941 extensions of	8 S & P
Flageolet 2'	Man. 61, Ped. 30,	O.D. and Trombone,	8 C & P
Tremolo	though Pedal has	playing just 17 notes	6 P
Solo on Great	32 keys	Cresc. pedal	G-P rev.
switches			Sforz.

All stops are full-compass except the TC Voix Celeste and Unda Maris.

The Solo organ has a small projecting console without pedals, couplers or combination action; but a separate blower. The upturned ivory knobs are quite large and lettered in Old English. The three manual chests of the main organ are on the same level, with the Choir between the Great and Swell; the Pedal pipes are at the sides of the case. The Pedal 16' Open is of wood, and the Quint is of stopped wood; the Trombone has wooden resonators. There is very little mitring; the 16' Contra Gamba has a stopped wood bass octave, four pipes of which are on the exterior of the box. The pleasant Doppel Flute has wood pipes throughout; the Trumpet has an octave of harmonic trebles and 12 flue pipes, as do all the other 8' reed stops. The Choir 4' flute is of open wood, harmonic from C₁ with 12 metal trebles; the 2' rank is of metal, harmonic from C₀ except for the top octave. The Swell Salicional has a capped bass and the Aeoline has a stopped bass; the 4' flute is like that in the Choir but of metal pipes. The organ is well laid-out and a pleasure to tune, but the 1899 chests are rather troublesome!

The second volume of the Newsletter is completed, and so ends a fruitful calendar year of the Club's work. There is every indication of international appreciation of our endeavors for the greater appreciation of better organs in the Boston area. We have a membership of 128 and the Club is the only one of its type, though much like The Organ Club in England. The treasury has been large enough to make donations to the organ funds of three churches, and a special contribution was made to Immaculate Conception Church. The Newsletter is requested by several libraries, and is, we are told, the only consistently accurate source of old organ lore in this country. The first two volumes have been devoted to the reproduction of reliable and unusual authentic old materials and descriptions of organs still extant. There are enough instruments and "organabilia" to ensure such a format for another century! "Plagiarism" has been cried once -- an 1870 dedication program was reproduced in the Newsletter some years after it appeared in The Tracker. Surely such a piece of paper is not copyrighted, and the person making the accusation sold the original to your editor for more than a paltry sum. Such bickering over petty grievances has caused the cessation of much useful work in the organ world.

The need for a Club library increases, and the Council is investigating the possibilities of locating such a collection in Boston. More Club-sponsored recitals are hoped for, because, despite the constant musical activity in Boston, many churches with fine old instruments have not had a recital within living memory. Club members who have ability are urged to donate their talent to such causes. There are plans for afternoon sessions to enlighten members confused with the mysteries of organ mechanisms and tuning. A few organs were removed during the past few months by members able to provide the basic necessity -- a pair of hands and the willingness to get thoroughly dirty.

No book on the history of American organ-building has yet been produced, and because so little is known about many regions and scores of builders, such a project should remain for the distant future. It is a pleasure to read the many organ books coming from Europe, but distressing to think that a compact review of our organ past is unavailable. Progress is made slowly but carefully. The descendants of several builders have been found, and though firm records are gone, it is pleasant to see a few letters and pictures related to a builder previously known somewhat impersonally only by his instruments. The existing death certificates and wills of many Boston builders have yet to be read!

We are fortunate to have many valuable organs of the nineteenth century and scores of unusual instruments built recently. No other area in the nation has so great a concentration of good organs and organ enthusiasts. Visitors are constantly impressed with the fact that in an afternoon and evening they can be shown without "red tape" six large Hook organs of the Civil War period. At least forty states do not have one similar instrument, and some appear to have, at the most, fifteen or twenty tracker organs of any period. Our good fortune is not to be taken lightly -- we must work to preserve it!

* * *

The gummed labels enclosed with this issue are rear window identification tags for our auto processions! Please keep one in your glove compartment at all times -- duplicates are available. They are sent with Christmas and New Year greetings from Ralph E. Carver. There are still cars proudly bearing the labels provided at the last Organ Historical Society convention!

* * *

THE ORGAN IN THE CHURCH OF THE IMMACULATE CONCEPTION, BOSTON, described in the November Newsletter as it was in 1864, is again listed by Hook & Hastings as a "reconstruction," Opus 1959, 1902. The 32' Bourdon and, it seems, the stops on the spare toeboards, were evidently added long before that time. The contract for a four-manual instrument of 116 registers was signed by Rev. W. R. Mulligan, S.J., and the organ was finished in its present state in 1903. The old reversed console and mechanical action were removed in favor of a detached console facing the organ and electric action installed. The Solo division, once said to have been installed earlier, is almost certainly of 1902 vintage. Judicious rescaling, extending, and revoicing of some stops was carried out in a careful manner that speaks well of late Hook & Hastings work. Though the organ is ready for a major overhauling, it still works extremely well. The present stoplist is:

GREAT:

Open Diapason	16'	61	basses in the case
Open Diapason Forte	8'	61	
Open Diapason Mezzo	8'	61	replaced 8' Stopped Diapason
Viola da Gamba	8'	61	
Clarabella	8'	61	entirely of wood; screwed caps
Octave	4'	61	
Flute Harmonique	4'	61	open wood basses; harmonic open metal trebles
Twelfth	3'	61	
Fifteenth	2'	61	shares toeboard with Twelfth
Mixture	3 Rks.	183	
Mixture	5 Rks.	305	
Cymbal	7 Rks.	427	installed after 1864
Trumpet	16'	61	bass octave added in 1902; no flue pipes
Trumpet	8'	61	9 flue trebles
Clarion	4'	61	16 flue trebles

SWELL:

Bourdon	16'	61	screwed caps; basses on sides of box
Open Diapason	8'	61	offset zinc basses
Viol d'Amour	8'	61	a bell gamba; the Hook 8' Violina.
Voix Celeste	8'	61	offset zinc basses; replaced the Twelfth
Stopped Diapason	8'	61	screwed caps; entirely of stopped wood
Quintadena	8'	61	added after 1864; metal with wood stoppers
Octave	4'	61	
Violina	4'	61	a bell gamba
Flauto Traverso	4'	61	open wood; harmonic from Tenor F#
Flautino	2'	61	
Mixture	5 Rks.	305	
Contra Fagot	16'	61	mitered bass octave added in 1902
Cornopean	8'	61	9 flue trebles
Oboe	8'	61	9 flue trebles
Vox Humana	8'	61	9 flue trebles
Clarion	4'	61	16 flue trebles
Tremolo (by knob and hitch-down pedal)			

CHOIR: (unenclosed)

Contra Dolce	16'	61	a bell gamba; 12 offset stopped wood basses
Open Diapason	8'	61	zinc basses
Viola	8'	61	zinc basses; the Hook 8' Keraulophon
Dulciana	8'	61	zinc basses
Melodia	8'	49	shares the bass octave of the 8' Gedeckt
Gedeckt	8'	61	metal chimney flute from Tenor C# to top
Octave	4'	61	5 zinc basses

Fugara	4'	61	5 zinc basses
Flauto Traverso	4'	61	all of wood; inverted mouths; harmonic from C ₁
Hohlpfeiffe	4'	61	rohred doppelflöte! 17 metal trebles
Piccolo	2'	61	tapered wood! 15 metal trebles
Clarinet	8'	61	movable caps; 9 flue trebles
Tremolo (by knob and hitch-down pedal)			

SOLO: (enclosed)

Open Diapason	8'	61	large scale; zinc basses
Concert Flute	8'	61	all of open wood; harmonic from Tenor F
Flute Harmonique	4'	61	spotted metal; harmonic from Tenor F
Tuba Mirabilis	8'	61	18 trebles harmonic; 7 flue trebles
Orchestral Oboe	8'	61	12 flue trebles
Orchestral Clarinet	8'	61	movable caps; 12 flue trebles
Tuba Octave	4'	61	18 trebles harmonic; 19 flue trebles

PEDAL:

Contra Bourdon	32'	30	stopped wood; extended to lower pitch
Open Diapason	16'	30	open wood
Violone	16'	30	open wood
Bourdon	16'	30	stopped wood
Quint Floete	12'	30	stopped wood
Violoncello	8'	30	bell gamba; zinc basses
Flute	8'	30	open wood
Trombone	16'	30	wood
Trumpet	8'	30	metal

Couplers: (by tablets above the Solo manual)

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

Over the Solo manual are indicators for the Crescendo (circular, stages numbered 0 1 2 3 4 5 6), "Main Wind" and "Solo Wind". Over the left jamb is the nameplate of the Hook-Hastings Co., and over the right jamb is a plate reading: "ELECTRO-PNEUMATIC/ACTION./PAT'D. M'C'H. 16, 1897 NO. 578,925."

Under the Choir, Swell and Solo manuals are sets of three pistons, and under the Great manual are five pistons and a cancel. A knob in the right jamb is the "Combination Adjuster." The brass Swell, Crescendo and Solo pedals are centrally located, and at the right are the hitchdown pedals for the two Tremolos. At the far right are hitchdown slots for the old Main and Solo motors. At the left are 16 combination pedals, a Great to Pedal Reversible, a Sforzando, and a Full Great -- all small brass pedals. In the 1902 brochure describing the organ, registers 77 to 92 are combination movements by pedal, and registers 93 to 109 are "pneumatic pistons duplicating the combinations by pedals."

* * *

The unfortunate loss of the Hook & Hastings records results in a lack of detail regarding the vicissitudes of this splendid organ and many others by the firm. The Lahaise brothers are in possession of some material from the files, including the 1902 brochure (which does not list the Choir 4' Hohlpfeiffe) and a letter from the organist of the church, which is quoted on the following page. The church records have not been examined, but a thorough inspection of the organ reveals that much of the Hook tone remains and the rescaling and enlargement of the instrument has certainly not marred its considerable historic value. The superb acoustics and the overwhelming effect of the principals and reeds at

Immaculate Conception is a treat not to be missed by any organ enthusiast living in or visiting Boston. The obvious deficiencies of independent mutations and Pedal upperwork are usually overlooked when one considers the magnitude of this survival in a city where few large organs remain unaltered for more than a generation. The building is a large granite structure in a Victorian version of the "classical" style, and the barrel-vaulted interior contains hundreds of portraits in plaster, paint and glass.

* * *

"Boston, July 6, 1867.

Messrs. E. & G. G. Hook:-

Gentlemen, - At the request of Rev. Jno. Bapst, I address to you the following testimonials as to the excellence of the beautiful organ which you have placed in the Church of the Immaculate Conception, in this city, over which he is Pastor, and where I have the honor to be Organist and Musical Director.

The organ has now been in constant use, both for the regular services of the church, which are very frequent, and for practice for myself and others for nearly four years, and I must say that in my experience of twenty-five years among a great number of organs in all parts of the United States,--from Maine to Louisiana,--nowhere have I seen a mechanism which worked so faultlessly, and was uniformly in such perfect order. In this very changeable climate, and in this particular building, where the variations in temperature are so sudden and extreme, I regard this reliability as one of the strongest proofs of the excellence of your material and workmanship which could be presented; and especially so when we consider that the action is brought out several feet from the 'case' and reversed, besides being unusually complicated, owing to the peculiarities of the floor of the gallery where the organ is placed.

In regard to the tone and voicing of the organ, I cannot say more than that it is considered by all music lovers who have heard it, professional as well as amateur, the most perfect organ in the country, in the clearness and brilliancy of the 'full' organ, the beauty of individual stops and combinations, promptness of speech, and all the other qualities which are requisite to enable it to have acquired and sustained the high reputation it enjoys.

Very truly yours,

JOHN H. WILLCOX,

Organist at Church of the Immaculate Conception, Boston."

* * *

"Boston Mass April 8 03

Hook Hastings Co

Dear Sirs

Allow me to say that I am entirely satisfied with the work you have done on the organ in the Immaculate Conception Church.

I do not believe there is a more effective or better instrument in the world than this organ, and I do not see how it could be improved in any respect.

I firmly believe your electric action to be absolutely perfect and I repeat that I am entirely satisfied with the work in every respect.

George E. Whiting

Organist

Ch. Im. Con. Boston."

The case is as originally built, except that a partitioned area at the left houses a reservoir installed in 1902. The woodwork is painted to imitate dark oak, and the front consists of three large flats of Open Diapason basses, flanked and separated by four smaller flats in the pilasters; the arrangement is thus 3/9/3/9/3/9/3. The wider and taller central flat is topped with a semi-circular pediment heavier than those of the other nine-pipe flats. The sides are paneled, but there are louvres on the right side to aid the Pedal stops installed in 1902. The case is in what could be called a Victorian treatment of the classic style (which was never used for organ cases in ancient times!), but it is handsome and very well-suited to the church. The only objection is that the wood is somewhat cheap in appearance.

The 1902 console is of oak, very compact and low (the Austin firm should see what they should be doing!), and not unlike Casavant consoles of the period. The four overhanging manuals are provided with key-cheek adjustment screws, and the small, oblique knobs are lettered in Italics and arranged in terraced jambs. The lid is a roll-top. The small coupler tablets are somewhat hard to read, being under the music desk. The pedal keyboard is concave and radiating, and the combination pedals bear abbreviated labels. The electric action still works extremely well, having been maintained for generations by the Lahaise family, but the combination action is now unreliable and needs renovation. The manual chests are all of the slider type with pull-down actions dating from 1902. In each of the three original manual divisions, small extension slider chests were added to extend the compass to 61 notes in every stop.

The Great division is on two chests (C and C# with a passageway between the two) behind the central flat of the case. Rescaling and some alterations are evident in all manual divisions, and the added stop in the Great is the Cymbal. The 1902 16' reed basses are offset at the ends. Throughout the organ, the pipework is mostly cone-tuned and in excellent condition, though no longer clean.

The Choir is on chests similar to the Great, and stands directly behind the Great. The bass octave of the Contra Dolce (the Bourdon Bass of 1864) is offset at the rear. One of the best stops in the organ is the 4' Hohlpipe, not in the organ in 1902, it would seem. There is a tradition that these chuffy pipes were found in the shop and installed because the organist liked them, but it is possible that this stop is the original Great Stopped Diapason. It is a unique sound that is produced by a lightly-nicked rohrred Doppelflöte! The 2' rank is also very beautiful and unique in being of tapered wood pipes.

The Swell is directly above the Great and Choir, the vertical 1902 shades being separated from the case pipes by a passageway. The box has been altered in size, and covers an unusual M chest. There is a passage way behind the shades and the reed stops are at the front and the back. Despite its ordinary appearance, the box is surprisingly effective, and the opening of the shades on the reed chorus is one of the more splendid effects. The Quintadena was added on the spare toeboard after 1864, and the Voix Celeste replaced the Twelfth.

The Solo is apparently of 1902 vintage, and contains a few somewhat unnecessary "big" stops. The box is located at the right of the Swell, on the same level, and has vertical shades. The access door is at the rear and the pipework is divided into C and C# sides on one chest. While of some value and well-voiced, the Solo division is obviously a later addition to the original design.

The Pedal is distributed throughout the floor space available at the sides, the usual practice in large organs of the period. The five original stops,

some of which are on slider chests, were extended to 30 notes in 1902, as was the later 32' rank. The 16' Bourdon, 8' Flute and 8' Trumpet were installed on new 30-note chests in 1902. The lowest notes of the 32' stop are cracked and no longer functioning.

This remarkable organ is always open to visitors if arrangements are made by a telephone call to the Rectory. The Club will never forget the constant kindness of the present Pastor, Fr. Gilday, who has accomodated so many requests to play the organ. The maintaining of so large a church in the South End is a tremendous task, but funds have been made available to thoroughly restore the Pedal keys, and it is hoped that in the future the manuals and combination action can be overhauled.

* * *

MIXTURES -

Our congratulations to Bob Lahaise, who will marry Miss Carol Hopwood at St. Theresa's Church, West Roxbury, Sunday, January 29th.

Philip A. Beaudry will build early next year a one-manual four-rank new tracker organ for the chapel at St. Monica's Home, Roxbury. Ed Boadway and Sally Warner arranged for this contribution to urban renewal in Roxbury, which is also Mr. Beaudry's first tracker organ and an instrument becaoming famous because it will go into a floor space too small for an electronic "organ."

Alan Laufman and Ed Boadway are currently campaigning for tracker organs in Iowa, a state they hope to visit soon.

The Club appreciates favorable comments regarding its work to be found in organ publications in New Zealand and England!

The November meeting was so well-liked that another tour of residence organs is being planned. Our thanks to those who opened their organized parlors to us, and a cheer for the refreshments provided by the Lush family. Surely there is no other basement like that of Joe Muise!

The Institute for Ecumenical Sacred Music has been established recently to serve those actively engaged in contemporary music and worship; to stimulate contemporary composition in sacred music; to encourage an awareness of aesthetic qualities of sacred music and its relationship to the humanities; to publish works that would be of service to the joint endeavors; to publish a journal of ecumenical musical activities and to publish and commission works representing religions of the world. A journal will be published in the Fall of 1967 and the First Annual Meeting and Symposium will be held in Boston next summer.

The first new American-made tracker organ has reached Canada. Bob Reich installed a 1-3 Andover positive at Dalhousie University, Halifax, N.S. last month.

Wilson Barry of Andover, Mass., is finishing the renovation and tonal and visual improvement of the 1879 Odell organ for the Presbyterian Church, Lawrenceville, N.J. The instrument was removed to Andover some months ago, and the gallery of the eighteenth-century church is being modified.

The Lahaise brothers have finished the refurbishing of the 1859 three-manual Hook organ in the First Baptist Church, Jamaica, Plain, Mass. The instrument will be rededicated in a recital early next year.

The Organ Clearing House has just finished the saving of a 2-11 1892 Hutchings, moved from the former Methodist Church in Bristol, N.H., to Belknap College, Meredith, N.H., where it will be set up and perhaps tonally altered next year.

John Wessel of Brattleboro, Vt. is renovating the 2-8 Hook-Hastings organ built in 1907 for the Baptist Church of Wadesboro, N.C., and now in the Congregational Church, South Windsor, Conn.

BIOGRAPHICAL MEMOIR OF WILLIAM M GOODRICH, ORGAN-BUILDER -- a continuation of the article in The New-England Magazine, January, 1834:

"After the concern of Mackay & Co. had discontinued business, Mr Goodrich remained awhile in the building they had occupied, and built there a new organ for Christ Church, in Salem-street, Boston, putting it into the case of the old one. This organ was finished and put up, early in 1821. For it he had 1200 dollars and the internal parts of the old instrument.

Mr Appleton, after the breaking up of the Milk-street concern, in the latter part of 1820, took a shop by himself, and commenced an organ for Dr Porter's church in Roxbury. Mr Ebenezer Goodrich had separated from his brother, and taken a shop alone, about the latter part of the year 1807. They were now, all three, pursuing the business of organ-building separately, and so continued, independent of each other, ever after. Mr Ebenezer Goodrich manufactured, principally, chamber-organs. The subject of this memoir and Mr Appleton, confined themselves chiefly to the construction of church-organs.

After finishing the organ for Christ Church, Mr Goodrich took a small shop back of Boylston Market, to which he removed his tools and materials. A person was employed by him here, in making organ-pipes; but Mr Goodrich himself, in pursuance of a previous agreement, set out for Montreal, to tune and put in order a large new organ, made by Elliot, which had been imported from London, and put up in the Cathedral of the Episcopal Church, a year or two before. During this excursion, he tuned and repaired the organ in the Catholic Cathedral, and the organs in some other Catholic churches in Canada, and thus became known to several of the Catholic priests. He made other acquaintances and friends there; and afterwards, when the great Catholic Cathedral in Montreal was built, he received encouragement that when they were ready to have constructed a large organ, suitable for that magnificent edifice, he would be employed to build it. He always cherished the hope of such an event, and had probably completed in his mind the whole plan, dimensions, and arrangement of such an instrument. Nothing could possibly have afforded him so much gratification, as the opportunity of exercising his skill in building an organ on the grand scale which was contemplated, and of thus immortalizing his name and reputation. Of this he only enjoyed the hope, but did not, to the great regret of his friends, live to embrace the reality.

In May, or June, 1821, after his return from Canada, Mr Goodrich removed into a building in Harlem-place, contiguous to the circus, erected, for his use, by Mr J Child, in which he continued till May, 1828. The first organ he built there, was for Dr Channing's church, in Federal-street. This he began in 1821, and finished in 1822. By agreement, he was to have 1500 dollars for it in cash, on its being put up in the church, and also the old organ formerly built by him. The funds were raised by subscription; but, in consequence of the failure of the person who acted as treasurer, just as the organ was finished and put up, payment was not duly made. After much delay and waste of time, he obtained, as he says, only part of the sum due, and finally suffered a very serious loss. He always expressed a strong dissatisfaction with the result of this affair. The old organ, after its being thoroughly refitted, and with some alterations and additions, was sold to the Catholic church, in Franklin-street, as was before stated. In 1822, he also built a church-organ, which was put up in St Paul's church, to be used till he should complete their large organ, which was contracted for in 1821. This organ was afterwards purchased for a church in Essex-st.

In March, 1823, Mr Goodrich undertook to complete, with the assistance of others, a Pan Harmonicon, in imitation of that of Maelzel. Mr Savage, the proprietor of a museum in Boylston Hall, had kept the latter for some time on

exhibition in his museum, and had made considerable progress in constructing one like it. After his death, it was determined to complete it. Mr Goodrich was employed, and it was finished in May, 1824. From November, 1824, till sometime in 1825, he was chiefly employed in the exhibition of this instrument; but it was not productive, and, as he often stated, from the inability of his employers to fulfill their contract, he finally suffered a very serious loss. In 1824, between May and November, he also built a powerful chamber-organ, which was commenced for Dr G K Jackson, then organist at the Brattle-street church, but was finished after his death, for Mr John Sowden. This instrument has recently been exposed for sale at Mr Cunningham's auction-rooms. In November, 1824, Mr Goodrich voiced and tuned an organ, built by Mr Appleton, for Mr Parkman's church. This instrument is now in the Baptist church in Federal-street.

In 1825, he repaired and tuned the English organ in King's Chapel, to which he added a sub-bass. He also put into it a new bellows. This year, he also repaired the organ in Grace Church, New-York, and added to it a sub-bass. From August to December, this year, he built an organ for the Universalist church in Providence. He also built an organ for the Unitarian church in Portsmouth, which was finished and put up in March, 1826. Either some time in 1825, or after finishing the harmonicon in 1824, he made the organ part of an organized paino-forte, built by Babcock, for Miss Joy, a lady of Boston.

The St Paul's Organ. In 1821, Mr Goodrich had contracted to build an organ for St Paul's church, and many of the pipes were made. But owing to some unpropitious circumstances, the society did not conclude to enter seriously upon the business, till May, 1826. In the mean time, several of the organs, before mentioned, were principally constructed from the pipes and other materials which had been prepared for this instrument. Mr Goodrich began it anew in May, 1826, and finished it in February, 1827. The price was 4,500 dollars. It has three rows of manual keys, and comprises three organs besides the pedals, viz. great organ, choir organ, and swell. It contains 26 stops, and about 1700 pipes, including four reed-stops, viz. three trumpets and a haut-boy. At that time, if not at present, it was the largest organ in this country, and was particularly remarkable for its open double-diapason pedal bass; a stop, which, till then, had not been introduced here. This was very heavy and powerful, and has not, even to this time, been exceeded, if equaled, in excellence. It extends to C below the manual keys. That in the Bowdoin-street organ, by Mr Appleton, is carried down to G, an octave, below the manuals. The bellows of the St Paul's organ is 6' x 12'. The height of the case is 28', and its width in front is 16'. Mr Goodrich spared no pains to render this organ as good and perfect as possible, and he was always proud of it. In several years practice and investigation since its completion, he has undoubtedly made improvements in many things; but the St Paul's organ may justly be considered a noble and superior instrument, highly creditable to American talent and ingenuity.

In March, 1827, Mr Goodrich commenced two organs, nearly alike, one of which was sold to the old Congregational society, in Cambridge, then Dr Holmes's. It was put up in the old church, near the College, in October, 1827, but has recently been removed to the new church, built by that society, opposite the college buildings. The other was finished for and put up in Mr Gannett's church, at Cambridgeport, about March, 1828. The old organ, built by him, in 1806, was received in part payment for this, as was entirely destroyed as worthless, as was before stated.

In May, 1828, Mr Goodrich removed to a spacious building, in East-Cambridge, (Lechmere Point) which he had just purchased and repaired, and in which he afterwards continued his business until his death. The first organ he built there

was for the Episcopal church, in Lowell, which was completed and put up in September, 1828. He commenced, the same year, the Park-street church organ, which was finished and put up in the winter of 1829-30. The price was 2000 dollars. The tone of this organ is remarkably fine; but the instrument is not, perhaps, sufficiently large and powerful, for an edifice of the dimensions of the Park-street church. Circumstances occasioned an unusual form, and a complicated arrangement of the action, in this organ. The organ gallery not being sufficiently deep, and there being a door through the back wall of it into a vestry, which it was desirable to preserve unobstructed, the organ was made uncommonly wide in front, with a passage-way through the centre. The keys are on one side, within this passage-way; and the action is carried to a much greater distance, and in a more complicated manner, than is necessary in organs of the usual construction.

In 1828, or 1829, he also constructed the organ-part of an organized piano-forte, made by Babcock, for Mr Caleb Eddy.

Immediately after finishing the Park-street organ, in 1829, Mr Goodrich commenced two organs, nearly alike, one of them expressly, and according to contract, for the church of Mr Crosby, in Charles-town, New-Hampshire. This was finished and put up in October, 1829. The price, according to agreement, was 1000 dollars, but the subscribers liberally presented him with 100 dollars in addition. The other organ was purchased for the orthodox congregational society in Dover, New-Hampshire, (then Mr Winslow's) and was put up in December, 1829. The price paid was 1100 dollars.

In February, 1830, Mr Goodrich commenced two organs nearly like the two last, with the addition of a trumpet. One of them was purchased by Mr Flint's (formerly Dr Bentley's) society, in Salem, and was finished and put up in the church, in February, 1831. The other was sold to the Congregational society (Mr Swift's) in Nantucket, and was put up in June, 1831. The price was 1400 dollars. He also, in 1830, built an organ, smaller than the usual size, but with two rows of keys, for the Unitarian church (Mr Green's) at East-Cambridge, where he and his family usually attended public worship. It was put up in August of that year.

In the summer of 1831, after the last three organs were all completed and put up, he repaired and tuned various organs in Boston, Salem, Cambridge, &c to some of which he added pedal keys. In September, of the same year, he began a small church-organ, with one row of keys, and the case of pine, which was afterwards purchased for the Episcopal church, in Pittsfield. The treble was enclosed in a swell case; but he disliked this plan, as he found it impossible to voice the pipes so as to give them, at the same time, a good tone and sufficient power. He never before or afterwards constructed one of this kind.

At the beginning of 1832, Mr Goodrich commenced four organs, of moderate size, and nearly similar, with two rows of keys, the price of each to be 1000 dollars. The first was purchased by the Congregational society, (Dr Gray's,) at Jamaica Plain, in Roxbury, which was finished and put up in July of that year. The second was sold to the first Baptist society in Lowell, and was put up in the following August. The third was purchased by the Unitarian society in Templeton, (Mass.,) and was put up in October or November of the same year. The other, making the fourth, was taken by the Unitarian society in Sudbury, (Mass.,) and was finished and put up in May, 1833, or about that time."

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—to be continued.

NEW MEMBER: Storey Clamp, 717 West French Place, San Antonio, Texas, 78212

Mr. Clamp recently spent some time in the Boston area, visiting several organ shops and trackers old and new with Ed Boadway and Alan Laufman. Mr. Clamp is commencing the renovation of tracker organs and is the Club's fourth Texan!

GRACE EPISCOPAL CHURCH, TRUMBULL, CONNECTICUT. Emmons Howard, Westfield, Mass., c.1888. Organ in closed former building and currently for sale, an instrument for some unexplained reason not considered worthy of location in the new church.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	*Bourdon	16' TC	Bourdon	16' 27
Dulciana	8' TC	Open Diapason	8' 58		
Melodia	8' TC	Salicional	8' 58	Swell to Great	
Unison Bass	8' 12	Stopped Diapason	8' 58	Great to Pedal	
Octave	4' 58	Flute Harmonique	4' 58	Swell to Pedal	
Octave Quint 2	2/3' 58	Flageolet	2' 58	*Tremolo (Swell)	
Super Octave	2' 58	Oboe	8' TC	Bellows Signal	

no combination pedals *indicates missing label

The organ is chambered at the left of the chancel in the 1888 frame structure, the three flats of gilded display pipes facing the opposite chancel wall. The front is arranged 7/13/7 on an oak paneling, and like the casework of most Howards, is not handsome. The Swell is above the Great and the Pedal is at the rear. The attached console has overhanging manuals fronted with celluloid; oblique knobs lettered in Old English; and a central metal swell pedal in a round opening. The organ is in excellent condition and is capable of becoming a very excellent instrument. The pipes are well-made and excellently-voiced for the period. The Swell 8' Diapason has a stopped bass and the Salicional has a capped metal bass. Details regarding its purchase are available from The Organ Clearing House, Box 104, Harrisville, N.H., 03450.

* * *

RESIDENCE OF TZAIMS LUKSUS, OLD BENNINGTON, VERMONT. Stevens & Co., Cambridge, Mass., c.1853. Moved from an unknown church, altered, and installed by Hook & Hastings late in 1899 in the Methodist Church, Richford, Vermont. Removed a few years ago by John Wessel and E. E. Hewitt of Brattleboro when the church purchased an electronic, and bought by Mr. Luksus in 1965 for his third-floor music room. Organ originally built for a church in East Cambridge, Mass.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 59	Open Diapason	8' TF	Sub Bass	16' 27
Dulciana	8' TG	Viol de Gamba	8' TF		
Clarabella	8' TG	Stop Diapason	8' TF	Bellows (signal)	
Stop Diapason Treble	8' TG	St'd Bass	8' 22		
Stop Diapason Bass	8' 24	Principal	4' TF	Couple Sw. (Sw. to Gr.)	
Principal	4' 59	Hautboy	8' TF	Couple Pedals (Gr. to Ped.)	
Flute (chimney)	4' TC	Tremulant			
Twelfth	2 2/3' 59				
Fifteenth	2' 59				

Many missing stop labels are assigned proper names.

This elegant organ was pictured in The New York Times, August 15, 1966. It was dedicated on December 8, 1899 in a recital by Prof. Charles W. Davis of Burlington, Vt. Moved from the front center to the right side of the platform, it was found ten years ago by Ed Boadway and Bob Reich. The case is just 10" 6 1/2" wide and 5' 9" deep, fronted with five flats of Open Diapason pipes and pleasing pipe shades; the sides are paneled. The recessed console has sliding doors; wood-fronted non-overhanging manuals; and the Great and Pedal knobs are on the left. Hook & Hastings expanded the Pedal division and removed the two Great combination pedals once at the left. The former hitch-down swell pedal is now a balanced shoe. The manual compass is from GGG to F, 59 notes. The small swell box is above the Great and has vertical shutters; the St'd. Bass is unenclosed. The tone is mild and "silvery," and the chorus and flutes are very pleasing. To remain on, the Tremulant knob shank must be moved into a notch.