

SUNDAY, JANUARY 29

The Council is requested to meet at the Congregational Church in Allston, 35 Quint Avenue, Allston, at 2:15 PM. At 3 o'clock, our member JACK FISHER will deliver "THEM ON IT," a class in hymn-playing and other incidentals. The Hymnal 1940 will be used and several copies are to be provided, but those having copies should bring them. This class is designed to aid those persons not able to attend the A.G.O. sessions or who feel that they just aren't in that category at all! In spite of all the organ literature heard and learned, we should always remember that in the majority of Protestant churches (and now to a great extent in the Roman Catholic church), hymn-playing is the most important phase of an organist's activity.

The organ is the only tracker known to exist in Allston, and is a large two-manual 1891 Hook & Hastings, Opus 1484. The cherry wood in the case is exceptionally handsome, and the console is reversed.

The church (on a street with an unusual name!) is reached in many ways, but the following is suggested: take Commonwealth Avenue, going past Boston University and the auto agencies, bearing straight ahead when the Avenue turns quite sharply to the left at Clark & White Lincoln-Mercury. At that point, Brighton Avenue begins, and the first traffic light is at Harvard Avenue. Cross that intersection and turn on to the second street to the left, which is Quint Avenue. The church has a small parking lot. Plans for the year's activities and research to be done by members will be announced. In case of very inclement weather, a cancellation notice will be sent to WEEI, WCRB, WBCN, WXHR and WHDH.

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ELROY E. HEWITT, known to countless friends as "Cy," died in Brattleboro, Vermont, December 5, 1966. The son of a minister, Cy was born in Shrewsbury, Vermont, on April 19, 1899. He began work with the Estey Organ Company in 1918, and was a valued employee until the firm closed in 1960. In forty-two years of service, he installed many of their largest instruments and scores of smaller ones. As an independent builder since 1960, Cy was responsible for several instruments of considerable merit, and E. Power Biggs will play a memorial recital upon one of them this Spring -- the three-manual at Williston Academy, Easthampton, Mass. Mr. Hewitt was an avid sportsman and always welcomed organ enthusiasts in his home. Our sympathy is extended to his family and especially his wife Jean, who will continue to reside in Brattleboro.

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Prince of Peace Lutheran Church, 243 Essex Street, Beverly, Mass., was dedicated on January 8th. The organ is a 1-6 1873 tracker built by Joel Butler of Boston, and given to the church by its former owners, Bethlehem Lutheran Church of Everett. Renovated and improved, the organ stands at the rear of the sanctuary, in spite of an architect who left room for an electronic gadget, assuming that such an "organ" is what the church would purchase!

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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. Information regarding back issues of the Newsletter and membership may be obtained from the Editor.

## MIXTURES -

Two new members:

Barton, Paul W.	909 Winona Street	Chicago, Illinois	60640
Marshall, G. Daniel	523 South Street	Pittsfield, Mass.	01202

Changes of address:

Grant, George W.	6 North Street	Lexington, Mass.	02173
Simmons, Kenneth W.	17 Pleasant Street	Ware, Mass.	01082

Listen to the WCRB AM and FM broadcasts on Saturday afternoons at 5:30. On 4 February, Carolyn Skelton plays the Alley-Hutchings-Andover organ in the church of the First Religious Society, Newburyport; on 11 February, John Skelton can be heard at the same organ; and on 4 March, Barbara Owen, the director of music at that church, will be heard playing the organ.

The latest catalogue of The Organ Literature Foundation, Nashua, N.H., 03060, is out -- a beautifully-printed and worthwhile publication. The director is our member, Henry Karl Baker, who is publishing an elegant and valuable new book, The European Organ, by Peter Williams (B. T. Batsford Ltd., London, 1967). The volume is large and well-illustrated, and contains maps as well as stoplists given in the Newsletter manner. This is not just another book on European organs -- Mr. Williams has woven into his history a great deal of information unknown to at least your editor, and you are urged to treat yourself to this \$20.00 item. A proof copy will be available for inspection at the next meeting.

Herman Hillebrand, the German organ-builder, died recently. A large new tracker from his shop is being installed in New Haven, Conn.

The Congregational Church in Cambridge, Mass., is to have a \$100,000 Frobenius organ, an extremely worthy and unusual replacement for the worn-out three-manual electro-pneumatic Hook & Hastings. The arrival of a major work by so favored a firm is eagerly awaited.

Recent discoveries include a two-manual Jardine in St. John's Convent, Middletown, Conn.; a one-manual 1916 Hook & Hastings in the First Church of Christ, Scientist, Tomah, Wisconsin; a two-manual Hook-Hastings Co. of 1905 in the First Baptist Church, Waukon, Iowa; a 2-7 Geo. H. Ryder of about 1875 in the Hope Methodist Church, Scituate, R.I., with a two-stop Great (Open Diapason 8' and Dolce 8'); a 2-6 Jesse Woodberry & Co. of about 1905 in SS. Peter & Paul R.C. Church, West Warwick, R.I., with a two-stop Great (Open Diapason 8' and Octave 4'); a one-manual J. H. & C. S. Odell, Opus 289, 1890, in the Presbyterian Church, Scotchtown, N.Y.; and two-manual M. P. Moller, Opus 62, c. 1883, in the former Main Street Methodist Church, Boonton, N.J.; a two-manual Commette & Reinhardt of about 1900 in Emmanuel Lutheran Church, West Warwick, R.I.; a two-manual G. S. Hutchings in St. Philip's Episcopal Church, West Warwick, R.I.; a two-manual Harry Hall in Centerville Methodist, West Warwick, R.I.; an altered two-manual ca. 1898 Hinners & Albertsen in Wesley Methodist, Pawtucket, R.I., and a large two-manual W. K. Adams & Son in St. Joseph's R.C., Pawtucket, R.I., perhaps built about 1880.

Henry Mollicone's "Three Preludes for Organ," which won second prize in the O.H.S. composition contest last summer, is soon to be published by E. C. Schirmer. Mr. Mollicone is a student of Dan Pinkham at New England Conservatory.

The postlude at Trinity Church, Haverhill, Mass., on November 13, 1966 was "Now Thank We All Our God --Karg-Elect."

Ed Boadway played the last service on the 1882 2-10 Hutchings, Plaisted & Co. organ in St. Augustine's R.C. Church, Montpelier, Vt., -- a concelebrated high mass with a large boy choir for Christmas eve. The interior of the church is to be completely rebuilt this year.

SAINT SAVIOUR'S ANGLICAN CHURCH, LACOLLE, QUEBEC, CANADA. Casavant Frères, Opus 9, 1885.

MANUAL: (unenclosed)

Open Diapason	8' TC
Dulciana	8' TC
Stopped Diapason Treble	8' TC
Stopped Diapason Bass	8' 12
Principal	4' 56
Fifteenth	2' 56

PEDAL: 27 notes  
no pipes; permanently coupled  
to the manual

Bellows Signal (bell attached)  
Handle in chamber at rear.

The town of Lacolle is a short distance north of Rouses Point, N.Y., and the church is a well-kept 1882 brick building of pleasing Victorian design. The organ is in a chamber at the left of the chancel, the case being a row of highly-decorated Diapason and Principal basses. The stop knobs are in a row above the manual; the pedal sharps radiate, and over the manual is an ivory plate reading: "No. 9./Casavant Freres,/ St. Hyacinthe,/P.Q." The organ is in perfect condition, loved by the parish, supports the singing very adequately, and shows what can be done with no swellbox, no Tremolo, no octave couplers, and no blower!

EGLISE PAROISSIALE, SAINT SAMUEL DE GAYHURST, CTE. FRONTENAC, QUEBEC, CANADA.  
Casavant Frères, Opus 106, 1899.

GRAND ORGUE:

Bourdon	16' TC
Montre	8' 58
Dulciane	8' 46
Mélodie	8' 58
Prestant	4' 58
Doublette	2' 58
Mixture	III 174
Trompette	8' 58

RECIT:

Principal	8' 58
Gambe	8' 58
Voix Céleste	8' TC
Bourdon	8' 58
Flûte	4' 58
Hautbois	8' 46
Tremolo	

PEDALE:

Bourdon	16' 27
Flûte	8' 27
Récit au Gr. Orgue	
Copula Octave (Récit au Gr. 4')	
Gr. Orgue à la Pédale	
Récit à la Pédale	
Souffleur (bell attached)	

three reversible general pistons

The Dulciane is grooved to the bass octave of the Melodie and the Hautbois is similarly attached to the Gambe!

An unusually good organ for the period, typical of Casavant's fine early tracker work, this instrument stands in the small gallery of the stone church, erected in 1898. The case front is of good design for the "pipe fence" era, and contains five flats of Montre pipes; the woodwork is grained to imitate oak. The projecting console has oblique knobs lettered in Old English; a concave and radiating Pedal clavier; and the pistons operate stops throughout the organ, and will, when pressed again, subtract any stops added to the original preset combination. The manual chests are on the same level, with a passage board between; the swell shades are vertical; all rollerboards are immediately behind the console; and the organ is in good condition. The pipework is mostly of common metal, but the Celeste is spotted.

The Grand Orgue Bourdon is not weak and the Montre is full-bodied but not harsh or fuzzy; the chorus is pleasant but the upperwork is somewhat light in body. The Trompette needs cleaning and regulating, but is quite stunning. The Récit is feeble and of a type favored by Casavant at the time, but the stops are well-voiced. The Principal has a stopped metal bass, and the strings are quite bold but not harsh -- the Celeste effect is very audible, quite unlike the puny sound heard too often. The Flûte is of open metal pipes, mostly harmonic. Both reed stops have reed pipes to the top. The Pédale is quite strong, the open wood Flûte being of Sub Bass strength. Casavant stopped building tracker organs finishing Opus 164 in 1902, but have again returned to that best of all organ actions, and have been pioneers in that they were the first large firm with a long record of electro-pneumatic work to again produce mechanical actions on a regular basis.

NAPOLÉON DÉRY, an excellent builder of tracker organs in Quebec City during the last quarter of the nineteenth century, deserves to be better-known. Your editor has visited a few of his instruments (which may no longer exist), but a great deal of research needs to be done. Nothing is known of his training, and he probably built far more than the fifteen organs listed below. Mr. Déry was born in 1843 and died in Quebec, July 10, 1908. He left his wife, Hermine (Grenier) Fecteau, a widow that he married on January 25, 1889 at the church of St. Jean-Baptiste. (They honeymooned in Nova Scotia!). Mr. Déry is buried in the Belmont Cemetery, Ste. Foy. There are references to him in Le Journal de Québec; - page 3 of 16 July 1874 advertising an organ for sale, and a description of his organ for Ancienne Lorette is on page 2, 12 December 1879. The city directories list him as an organ builder in every year from 1875 to 1909, with the exception of 1876-77. From 1873 to 1875 he is listed as living with members of his family, possibly indicating that he was a native of the city. The Provincial Archives list some of his work as follows:

College, Ste-Anne-de-la-Pocatiere	no date; burned in 1920
*St-Roch-des-Aulnaies, Parish Church	1874 one manual
Ancienne Lorette, Eglise de l'Annonciation	1879 2m 1910 Casavant now
Cap Santé	1879-80 a \$1776 two-manual
Les Ecureuils, Eglise St Jean-Baptiste	1883 2m 1911 Casavant now
St-Valentin	1884
*St-Joachim, Parish Church	1885 one manual
Ste-Marie de Beauce, Parish Church	1884 3-48 reg.; 1916 3m Casavant now
Neuville	1885 \$2000
Notre Dame de Lourdes	1886 listed also for 1888
Québec, Eglise St-Jean-Baptiste	1886 3-37 reg; 1921 4m Casavant now
Quebec, Jesuites	1887 a \$1600 two-manual
Ste-Genevière-de-Batiscan, Parish Church	1888 2m Casavant now
*St-Isidore, Parish Church	1889 a \$1500 two-manual
*St-Michel de Bellechasse	1897 two manuals

The organs marked with an asterisk were visited ten years ago, and all were instruments of great integrity and in good condition. The large Gothic case at Ste-Marie de Beauce is quite splendid, and might date from an earlier instrument, though it is doubtful. Mr. Déry's work was somewhat old-fashioned in that he used case styles and recessed consoles which had passed out of fashion among American and other Canadian builders. But his work is all the more charming because of it!

The oldest known Déry organ stands in the spacious gallery of the large stone Gothic parish church at ST-ROCH-DES-AULNAIES, a small town on the St. Lawrence River's south shore, east of Québec. The organ stands free in a plain Gothic case with three flats of gilded display pipes arranged 5/9/5. The projecting console is quite low and has small black knobs on square shanks; the lettering is in shaded script; the pedal clavier is somewhat to the left and has small keys. There are two metal combination pedals which are single-acting on the treble ends of the sliders. The sides of the case are paneled and the bellows handle was on the right side. There is no swell box, and the chest is completely divided (C and C# sides) with a passage board in the center. The manual rollers are on a horizontal board and the pedal stop is at the rear. The action is noisy, but the organ is in excellent condition and is exceptionally well-voiced. The acoustics are far above average. The silver nameplate above the manual reads:

N. Dery  
Fabricant.  
Quebec. 1874.

The stoplist is an interesting mixture of French and English:

MANUAL: (unenclosed)

Montre Diapason	8 Pds	56	basses in case
Hautbois	8 Pds	TC	a soft Open Diapason, marked "Mont" on pipes
Diapason Treble	8 Pds	TF	a wood Stopped Diapason
Diapason Bass	8 Pds	17	stopped wood, without nicking
Principal	4 Pds	56	2 zinc basses
Melodia	4 Pds	56	open wood
Flute d'Amour	4 Pds	56	a stopped wood rohr flute
Flute Traverse Treble	4 Pds	MC	top 32 pipes are harmonic open wood
Flute Traverse Bass	4 Pds	24	open wood
Twelfth	3 Pds	56	there is no Fifteenth!
Mixture	2 R.	112	19-22, with two breaks; pipes numbered "176"

PEDAL:

Bourdon 16 Pds 27 without nicking

Pedal Couple

Signal

Octave Couple

one blank knob

The small 1779 parish church at ST-JOACHIM is a few miles from the famous shrine at Ste-Anne-de-Beaupré, on the north shore of the St. Lawrence. The organ is in a rather handsome and typical Déry case of "classic" style, displaying three flats of gilded pipes arranged 3/7/3. The acoustics are not good, but the organ stands free in the rear gallery, the case being grained to imitate oak. The console is recessed behind double-folding doors; the flat knobs are on round shanks and are lettered in Old English; the tops and fronts of the manual keys are celluloid; the swell pedal is of the c.1910 Casavant type, apparently a later replacement. Above the flat pedal clavier are two metal combination pedals, which are single-acting for full organ (without coupler) and Principal, 2' stops and Fourniture off. Over the manual is a silver plate lettered in script:

N. Déry  
Facteur d'Orgues  
Québec 1885

MANUAL: (enclosed)

Montre	8 Pds	56
Dulciane (label missing)	8 Pds	F <sub>1</sub> up
Dulciane Basse	8 Pds	29
Bourdon Flaute	8 Pds	F <sub>1</sub> up
Bourdon Basse	8 Pds	29
Principal	4 Pds	56
Flute Harmonique Flaute	4 Pds	F <sub>1</sub> up
Flute Harmonique Basse	4 Pds	29
Doublette Flaute	2 Pds	F <sub>1</sub> up
Doublette Basse	2 Pds	29
Fourniture	2 rgs.	112

PEDAL:

Pedal Bourdon 16 Pds 17

Pedals au G. Orgue

Tremolo

two combination pedals

This instrument has rather unusual "divides" between treble and bass! The tone is by no means as nice as that at St-Roch, the chorus being somewhat dull and the 2' is certainly a "Flaute," -- a word used indiscriminately. The console is of the type out-of-fashion before the St-Roch organ was built, but seems to have been recessed under the projecting center flat because of the narrowness of the gallery. This instrument also has a horizontal rollerboard; the swell shades are vertical.

A fine two-manual Déry is in the parish church at ST-ISIDORE, south of

Lévis. The organ stands in a large rear gallery, the case being a handsome "Classic" painted white and gold, with three flats of gilded Montre pipes arranged 5/7/5. The taller center flat has a massive and beautifully-carved semi-circular pediment; the sides of the case are paneled. The console is recessed in the projecting center flat and has folding doors. The console opening is very high, and the flat jambs each have three columns of oblique round-shanked knobs lettered in Old English. The overhanging manuals have celluloid naturals; the Pedal keys are well off the floor and have rather short sharps; the swell pedal is of metal, located at the right, and is held open with a stick attached to the key bed. The four metal combination pedals are quite widely spaced. Over the Récit keys is a silver plate, crest-shaped and lettered in script:

N. Déry.  
Facteur d'orgues  
Québec 1889

The case is free-standing, two rows of Pedal pipes being exposed at the rear. The Recit is above the Grand Orgue, accessible through doors on the rear of the box. The pipework is divided on C and C# sides, with central passage boards. The mechanism is in need of restoration and the pipework has been crudely tuned. Many metal pipes made for Déry are marked "N.D." Tonally and visually, this organ is not what one would expect to find built in 1889!

GRAND ORGUE:		RECIT:	PEDALE:	
Montre	8 pds. 56	Principal Flaute	8 pds. TC	Bourdon 16 pds. 25
Dulciane	8 pds. 56	Viole de Gambe	8 pds. TC	
Bourdon	8 pds. 56	Principal Basse	8 pds. 12	Gr. Orgue au Recit
Prestant	4 pds. 56	Violon	4 pds. 56	Ped. au Gr. Orgue
Flute Harmonique	4 pds. 56	Piccolo	2 pds. 56	Ped. au Recit
Doublette	2 pds. 56	Hautbois	8 pds. TC	
Fourniture	3 rgs. 168	Tremolo		4 Great comb. pedals
Trompette	8 pds. 56			Signal (with bell)

In the Grand Orgue, the Dulciane has stopped basses; the Bourdon is of wood, and quite soft; the Flute is of open wood, the top 32 being harmonic; at low C the Fourniture is 15-19-22, with two breaks; the Trompette had 7 flue trebles, but the top 27 pipes are missing. The chorus is excellent, the upperwork being thin but quite bright. The Recit Principal Flaute is a mild Open Diapason, and the Viole de Gambe is a rather strong Geigen; the enclosed Principal Basse is of stopped wood pipes; the Violin is a thin and clear Principal, and the 2' rank is just what it is named. The Hautbois is much like a small-scale Trumpet.

In the parish church at ST-MICHEL DE BELLECHASSE is an 1897 Déry said to have come from a church in Québec. The fine stone church was erected in 1858 and the organ is in the upper of two rear galleries. The handsome three-sectional case is much like that at St-Isidore, and has a projecting center flat with a projecting console. The round shanks are encased in nicked metal, and again, there are four combination pedals for the Grand Orgue. Appearance-wise and tone-wise, it is an instrument of great virtue when one considers the work of nearly all American builders at the close of the century. The Grand Orgue is exactly like that at St-Isidore with the addition of an 8' Flute Traversière. The Récit's 8' TC stops are: Principal, Gambe and Melodie, with a 12-note Principal Basse. In addition to a Violon, there is a 4' Flute D'Amour of 56 pipes, and the 2' rank is an Octavin. The Hautbois is a TC rank. The 25-note Pedale has a Sousbasse (sic) and a Bourdon.

Many hundreds of churches in the Province of Quebec need to be visited. Any club members vacationing in the Quebec City area should visit the Déry organs described above -- if they are still in use.

SACRED HEART CHURCH, UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA. Derrick & Felgemaker, Erie, Pa., Opus 256, 1875. A truly splendid Victorian organ with the best of American and European characteristics, well-preserved and yet destroyed when a Tellers was installed a few years ago.

GREAT:		SWELL:		PEDAL:	
Double Open Diapason	16' 61	Lieblich Gedackt	16' 61	Principal Bass	16' 30
Bourdon	16' TC	Open Diapason	8' 61	Sub Bass	16' 30
Open Diapason	8' 61	Salicional	8' 61	Octave Bass	8' 30
Geigen Principal	8' 61	Zart Gamba	8' 61	Gamba	8' 30
Dulciana	8' 61	Flute	8' 61	Trombone	16' 30
Melodia	8' 61	Zart Gedackt	8' 61		
Octave	4' 61	Fugara	4' 61		
Hohl Flute	4' 61	Concert Flute	4' 61	Swell to Great	
Twelfth	2 2/3' 61	Spitz Flute	2' 61	Great to Pedal	
Fifteenth	2' 61	Dolce Cornet	III 183	Swell to Pedal	
Doublette	II 122	Oboe	8' 61		
Mixture	III 183	Horn	4' 61		
Trumpet	8' 61	Tremulant			
Clarion	4' 61				

Wind pressure: 2 3/4"  
Original cost: \$6,000

This instrument was built not long after the firm moved from Buffalo, N.Y., and it was probably the largest of their early work. The Gothic case was 40' high, 20' wide and 12' deep, and displayed the basses of the Great 16' Double Open Diapason. Renovation and careful cleaning was done by students, Ludwig Hellriegel and Michael Loris in 1955-56, and the pitch of the Doublette was altered.

The Great Bourdon was of wood; the lowest 17 pipes of the Melodia were stopped; the 4' Flute was of open wood pipes to C<sub>3</sub>; and the basses of the Trumpet were free reeds. The Swell 16' rank was of wood; the 8' Flute was of stopped wood with the pipes from E<sub>0</sub> to C<sub>2</sub> being doppel flutes and the top octave was of metal; the Zart Gamba was "impossibly soft;" the Concert Flute was of open pipes, harmonic from C<sub>1</sub> to C<sub>3</sub>; and the Cornet was of Dulciana pipes. The Pedal 16' Principal was of wood; the 8' Octave was of open wood; the Gamba was of metal with considerable chiff; and the Trombone was a free reed stop. The Great Mixture was 17-19-22 with breaks at C<sub>1</sub>, C<sub>2</sub> and G#<sub>2</sub>; the Doublette was originally 15-22 to C<sub>3</sub> and broke to 4' and 2' pitch for the top octave. The Dolce Cornet was 12-15-17 throughout.

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On September 25, 1966, a large two-manual 1860 George Stevens organ was dedicated at Grace Lutheran Church, Regina, Saskatchewan, Canada. Removed from the former Unitarian Church, Manchester, N.H., by the Andover Organ Company, it was shipped to Calgary, Alberta, three years ago. It was restored by Mr. & Mrs. Robert E. Hooper, who gave the opening recital, and who have moved several tracker organs to western Canada. They deserve great praise for their labors!

The New Yorker reports: "Hand-lettered sign recently observed in the side window of a car parked in a no-parking zone in front of the Madison Avenue Presbyterian Church: 'Emergency Repair for Pipe Organ.'" Up Boston way we've been doing that for years -- how else do you park in Copley Square?

The next Organ Historical Society convention will be in the Saratoga-Troy-Albany, New York area in June, 1967. The Chairman is Stanley E. Saxton of Skidmore College, Saratoga, which will be headquarters. Many examples of work by old New York state builders will be heard, including an evening with the three-manual Odell in the faded elegance of the old Troy Music Hall -- complete with Chimes, Vox Humana, and a mighty Tuba on tracker action.

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

"Immediately after this, in 1833, Mr Goodrich commenced the building of two church-organs of larger size. They have, among other stops not contained in the last, a sesquialter, a trumpet or cremona, a bass to the swell, and a double-diapason pedal bass of moderate power. The first of these was purchased by the Unitarian society (Mr Walker's) in Charlestown, Mass., and was finished and put up in the latter part of August, 1833. The old organ, built by the Milk-street concern, as was before mentioned, was received in part payment for the new one, and has since been purchased for a church in Calais, Me. This new organ, now in Mr Walker's church, was the last which Mr Goodrich entirely finished. The other, which is similar to it, was engaged for a church, then building by a new orthodox Congregational society, called the "Winthrop Society", recently formed in Charlestown. It was almost completed, with the exception of voicing and tuning, when Mr Goodrich was suddenly called away from all the concerns of this world. It has since been completed, and has been voiced and tuned by Mr Appleton. It was put up, in the Winthrop church, early in November, 1833.

Mr Goodrich had also, in progress, several chamber-organs, two of which were nearly completed. These two have since been finished, except voicing and tuning, by Messrs. Stevens and Gayetty, successors to Mr Goodrich. They will be voiced and tuned, and then sold.

Mr Goodrich died suddenly, in the afternoon of Sunday, September 15th, 1833. He had, two or three days previous, been serving on a jury, which had been kept up all night, in consequence of not agreeing on a verdict. He returned considerably fatigued, and somewhat unwell. On the day of his death, however, he appeared to have recovered his usual state of health, or nearly so, and had been that morning, to Charlestown, to see to something which he had been told required his attention in the new organ in Mr Walker's church. He afterwards returned, and at dinner time sat down to the table as usual, with his family. He had just commenced carving a piece of meat, when it was perceived by others that the fork had fallen from his left hand, without his appearing to be sensible of it. Immediately after, in attempting to step from the table, he was about to fall, when he was caught in the arms of a person present. A direction being immediately given to send for a physician, Mr Goodrich said he thought it was not then necessary. His friends then undertook to assist him to his chamber, when he expressed a confidence of being able to walk up the stairs alone. His left limbs, however, were entirely palsied, though he did not appear to be sensible of it. He also said, that something had struck him on his head. These were all, or nearly all, the words he uttered, from the time he was first seized, till he expired, though he appeared to retain his senses during the greater portion of his short sickness. He had medical assistance immediately, and the usual remedies were applied; but he survived only four or five hours. A post mortem examination showed an effusion of blood and water in the brain, which was the undoubted cause of the apoplexy that terminated his life. Previous to his interment, a mould of his face was taken, from which several casts have since been made.

The last work, which Mr Goodrich undertook, after finishing the organ for Mr Walker's church, was to voice and tune a church-organ, with two rows of keys, built by Mr Josiah H Ware, of Medway, in this state, who had formerly, for several years, been in the employment of Mr Goodrich. Mr Goodrich had voiced and tuned all the stops, except the hautboy in the swell, and the twelfth, fifteenth, and sesquialter in the Great Organ. He was engaged, when last in his working room, in fitting reeds to the hautboy pipes, one of which he had completed. This was the last labor to which he ever put his hand; and when he



left the apartment, it was with the intention, when he should next return to it, of finishing when he had then begun. What was thus left imperfect in this organ, has since been completed by another person.

The number of church organs, which have been enumerated in this memoir, as built by Mr Goodrich, is 38. Of these, twelve were built by the Milk-street concern, and finished during his connection with it. The rest, 26 in number, were constructed in his own shop, unconnected with any other person. Several chamber-organs, and organized piano-fortes, have been mentioned; but it is probable that he made others not here enumerated. He also tuned, repaired, and altered numerous church-organs, not only in Boston, but in New-York, Canada, and various other places.

It is highly creditable to the present state of the art, and also to its rapid progress under Mr Goodrich and his pupils, that, during the whole period of his being in the business, and notwithstanding the violent prejudice which, for a long time, existed against American manufactures, and in favor of everything that was English, only three church organs were imported into Boston from abroad. These are, those in the West Boston and Chauncy-place churches, both constructed by Fruin, of London, but said not to be remarkable for excellence; and that in the Old South Church, built by Elliott, of London, in 1822, which is allowed to be a very superior instrument. The latter, when it was set up in the church, in complete order, cost the society 7,128 dollars. An organ, of the same size, containing the same stops, and equally well built in every part, might probably have been obtained here, at the same time, from one of our principal manufacturers, for less than 3,000 dollars. There is, consequently, little probability that the number of foreign-built organs will be much increased in this city, or, indeed, in any part of the Union.

When Mr Goodrich first undertook to construct organs, there were, it is believed, not more than three or four church-organs in Boston, and there were very few, indeed, in all New-England. There had existed a strong prejudice against them among all denominations of Christians, except Episcopalians. The Roman Catholics, it is believed, had no church in New-England, till long after the French Revolution, and till the present Catholic church in Boston was built. The feeling of dislike to the church of England had been carried to such a length by our forefathers, that in all the Congregational churches, previous to the establishment of the Brattle-street church and society in 1699, "the reading of the scriptures, and the use of the Lord's prayer, were banished from the public services." Even in this church, which was the first to introduce the reading of the scriptures into the order of its services, and which had rendered itself obnoxious to all the other Congregational churches, by its liberality and its dangerous innovations, as they were then deemed, the proffered donation of an organ was declined.

It appears, by the records of the Brattle-street church and society, that "July 24, 1713, the Rev Mr Brattle, pastor of the church in Cambridge, signified, by a letter, the legacy of his brother, Thomas Brattle, Esq., lately deceased, of a pair of organs, which he had dedicated and devoted to the praise and glory of God with us, if we should accept thereof, and within a year after his decease, procure a sober person, skilful to play thereon." The church, with all possible respect to the memory of our deceased friend and benefactor, voted, that "they did not think it proper to use the same in the public worship of God." This church remained without an organ for more than 90 years after it was erected. But, on the 19th of December, 1790, it was voted unanimously, "that an organ be introduced into this society, as an assistant to the vocal music of psalmody, which is esteemed to be an important part of social worship." This organ was put up the following year. It cost about 500 pounds, and an expense of 128 pounds more was incurred in importing and putting it up in the church. It was

built, if the writer has been correctly informed, by Dr Green, of London. Mr Goodrich considered it equal, in excellence, to any organ in Boston. It has only two rows of keys; but the stops of the swell are carried through, outside of the swell-box, so that the swell is, also, in effect, a choir-organ. The instrument now contains 16 stops, and about 1000 pipes. A cremona and sub-bass were added to it, by Mr Appleton, a few years since. This was the first organ erected in any Congregational church in Boston, and was undoubtedly the only one then contained in any church, not Episcopal, in New-England.

There were two other church organs, of English make, in Boston, when Mr. Goodrich began. Trinity Church contained one of moderate size, and there was a fine large instrument in King's Chapel.

The first Episcopal church in Boston, now commonly called "The Stone Chapel", was founded in 1688. It appears, that it was first called "Queen's Chapel"; and afterwards, probably when it was rebuilt, the name was changed to "King's Chapel". Its records show that, in the summer of 1713, an organ (not the present one) was presented to this church, by Thomas Brattle, Esq. which was put up in the church in March, 1714. About Christmas, that year, Mr. Edward Enstone arrived from London, and commenced his duties as organist, with a salary of £30, colonial currency. This was, undoubtedly, the first organ which was set up in any church in Boston. Its size and origin do not appear.

The fine large organ now in King's Chapel was purchased in London, in 1756, with funds raised by individuals belonging to the society. The original cost was 500 pounds sterling, and the charges of importation, &c. were 137 pounds. There is a tradition, which cannot now be verified, that it was selected by Handel himself, by order of the king, George the First, and that it was not then a new instrument.

The organ was first used in public, on the 2nd of September, 1756, as will appear from the following notice, taken from the Boston Gazette of August 30, 1756, printed by Edes & Gill. "We hear that the organ which lately arrived from London, by Capt. Farr, for King's Chapel in this town, will be opened on Thursday next, in the afternoon; and that said organ (which contains a variety of curious stops never yet heard in these parts) is esteemed by the most eminent masters in England, to be equal, if not superior, to any of the same size in Europe. There will be a sermon, suitable to the occasion; prayers to begin at 4 o'clock.

The late Dr G K Jackson declared this organ to be the best he had ever touched in America. Its chorus stops are, however, very numerous and powerful, compared with the fundamental stops. The great organ has, in addition to the stopt diapason, only one open diapason and trumpet; yet, besides the principal, 12th, 15th, and tierce (or 17th), there are a cornet of four ranks, and a sesquialter of four ranks. This multiplication of the harmonics, especially the 17ths, with a diapason so comparatively feeble, renders this organ, when played full, too harsh and discordant. It is therefore seldom played full; and, when managed by an organist possessing good taste as well as skill, it is probably superior in effect, though not in power, to any organ in New-England. It has a great organ, choir organ, and swell, with three rows of keys. The long keys are black, and the short keys white, contrary to what is usual. The choir organ contains a vox-humana stop, the only one, probably, in North-America; but it has no open diapason or dulciana. The stops are by no means numerous, there being only 19 or 20 in all three organs. The number of pipes, however, owing to the many small ones contained in the 8 ranks of the cornet and sesquialter, is 1330. Dr G K Jackson thought, that the full organ was deficient in the bass; and in consequence, a sub-bass was added, in 1825, by Mr Goodrich, the subject of this memoir."

--to be continued.

There will be no official monthly meeting on February 26th, but members are urged to attend one or two of the following events on that Sunday.

At four o'clock, the three-manual 1859 Hook organ in the First Baptist Church, Jamaica Plain, will be "reopened" in a recital marking the renovation recently completed by the Lahaise brothers. Participating will be Mrs. Frances Dunlevy, Organist and Director of Music at the church, and her pupil, Edwin Swanborn, who was a semi-finalist in the Young Artist's Competition last Fall. There will be no offering and refreshments will follow the hour-long program. The organ is described in this issue.

At seven o'clock, the 1872 organ in the First Parish Church, United, Westford, Mass., will be heard in a recital by Brian E. Jones. The two-manual tracker (in the former Unitarian building) was installed by J. H. Willcox & Co. of Boston, and was recently renovated and tonally altered by the Andover Organ Company of Methuen. Two Mixtures are among the new pipework, and several old stops were re-pitched and revoiced, making the instrument a fine example of a good church organ of moderate size. A recital by our member Jones is worth attending!

At seven-thirty, the Boston Chapter of the A.G.O. and the A.T.O.E. will sponsor an evening of fun at the Stoneham Town Hall, on Central Street in Stoneham Center, off Route 28. The organ is a large two-manual Mighty Wurlitzer, to be played by Willem Frank and Harry Rodgers. The "silents" will consist of an old newsreel, Charlie Chaplin comedies and a Rudolph Valentino feature.

\* \* \*

**MIXTURES -**

The Andover Organ Company has contracted to rebuild the following two-manual tracker organs in Massachusetts, several of which will receive tonal modifications: Unitarian Church, Duxbury (Simmons); First Congregational Church (Georgetown, (Butler)); Congregational Church, Marion (Hutchings); St. Barnabas Memorial Episcopal Church, Falmouth (Hutchings); and Trinity Episcopal Church, Wrentham (1825 William Goodrich, rebuilt by Hutchings, Plaisted & Co., 1884).

New member:

Carragan, William	Holy Cross Rectory, Eighth St.	Troy, N.Y.	12180
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Changes of address:

Hansen, Ivan J.	81 Phillips Street	Boston, Mass.	02114
Verbeke, Christian F.	326 North Main Street	North Salem, N.H.	03073

At the last meeting of the Council, Alan M. Laufman was elected Treasurer of the Boston Organ Club, and a checking account has been opened with the First National Bank of Boston.

Your editor regrets that this and future issues of the Newsletter are limited to eight pages because of the postal rates for first-class mail.

Calvary Episcopal Church, Sandusky, Ohio, has established "Friends For The Restoration Of The Calvary Organ," a group gathering funds for the rebuilding of the large two-manual 1865 E. L. Holbrook organ. The instrument was purchased in 1893 from Grace Episcopal Church in Sandusky, and is to be restored by John Leek of the Oberlin Conservatory, a native of Holland. FFTROTCO sent two members to the last OHS convention, the Rector of the church and his organist.

Would anybody like a 13-note "toothpick" Hook pedal keyboard for a wall decoration? Contact the editor.

Jeremy Adams has completed the restoration of the large 1852 George Stevens organ in the Bethel Baptist Church, Hanover Street, Boston. The work was done almost entirely by Mr. Adams, and BOC visited the organ last year.

C. B. Fisk, Inc., has completed the first stage of restoration at the Orthodox Congregational Church in Lanesville, Mass., where the organ was for many years notably out-of-repair. It is a two-manual 1856 Stevens & Jewett, moved from the Congregational Church in Gloucester in the 1890's. The Pedal division of the 1866 Hook in Old South Presbyterian Church, Newburyport, has also been refurbished by employees of Mr. Fisk.

The last Newsletter may contain errors in the Déry stoplists on pages 5 and 6 -- the knobs perhaps read "Haute" instead of "Flaute," which would be correct. The mistake may be that of your editor -- or Mr. Déry's engraver!

Another Boston area tracker has been examined -- there is a 2-7 1899 George S. Hutchings (Opus 492) in St. Thomas' Convent, St. Joseph Street, Jamaica Plain.

Our great thanks to several bookdealers and Mrs. Everett Hamill of Chelsea, who provided the Club with nearly forty items of organabilia last month! Your editor's last trip to Boston netted twenty-six old dedication programs by Johnson, Roosevelt and Hutchings, several photographs, and a catalogue or two. Mr. B. G. Parsons of Penfield, N.Y. has sent several pictures taken in the Steere factory and a copy of the 1897 Hutchings opus list.

Australia has an up-to-date builder of tracker-action organs, Ronald Sharp, of 4 Hearne Street, Mortdale, N.S.W. In addition to several one and two-manual instruments, Mr. Sharp has made tiny portatives and a large instrument in the Knox Grammar School, Wahroonga, Sydney, which has three manuals: Hauptwerk, Brustwerk and a Récit with one stop, a five-rank Cornet.

The following somewhat unusual stop names are from a recent issue of The Hammond Times (the drawbar numbers have been eliminated!) -- Stentor Flute, Belled Gamba, Vox Mystique, Sackpfeife, and Vox Mystica. Good grief!

At 8 PM on Sunday, February 26, George Kent, Organist and Choirmaster at Christ Church, Westerly, R.I., will play the three-manual Fisk in his church.

At 3 PM on March 5, a service of musical interest will be held at the First Parish Church, Unitarian-Universalist, Roxbury, Mass. Several U.-U. choirs will participate, directed by Allan Sly, and the organists will be Barbara J. Owen, Mary Crowley Vivian, and Mr. Jenkins of the host church.

Barbara J. Owen will play and show slides at the meeting of the Merrimack Valley Chapter of the A.G.O. to be held in the Church of the First Religious Society, Newburyport, Mass., at 8 PM, March 13. BOC members are invited.

On Wednesday, March 8, the Harvard-Radcliffe Organ Society will sponsor a master class by Arthur Poister of Syracuse University. The 8 PM session is to utilize the organ at St. Paul's Church, Bow and Arrow Streets, near Harvard Square in Cambridge. Admission for students is \$3.00 and \$4.00 for non-students. Seating is limited and those interested should call Miss Stouffer at UN 8-7600, extension 510. Check or money orders are to be sent to HROS, Memorial Church, Harvard University, Cambridge, Mass., 02138.

The annual Ecumenical Church Music Conference will take place at the Craigville Conference Center, Craigville, Cape Cod, on July 9-14, and will feature courses in Adult Choir Methods, Children's Choir Methods, Organ and Service Playing, as well as Repertoire and Interpretation. Extras include a tour of Cape Cod organs and a dance workshop. The faculty will include Dr. Wilbur Held of the Department of Organ and Church Music at Ohio State University, Rev. Harry Ford of Exeter, N.H., Donald Willing and Betty Turner of Wellesley, Mass., Brian E. Jones of Falmouth, Mass., and Barbara J. Owen. A brochure is available from the Craigville Conference Center.

\*\* Mrs. Elizabeth T. Kampf of Newton, New Jersey, received flowers and a card from the Boston Organ Club on the occasion of her eighty-second birthday this month. And with good reason! Late last year she read an article in the Newark, N.J. Sunday News about the Organ Clearing House, and she wrote to Alan Laufman asking if he was familiar with organs built by her father, Francis J. N. Tallman. Alan replied that he certainly was, and asked Mrs. Kampf for any information she might have about her father's work. Mrs. Kampf replied by sending a picture of Mr. Tallman and a partial list of his installations, all tracker organs built in Nyack, N.Y. between 1885 and 1905. With her son, she travelled to Port Jervis, N.Y., where she recalled holding keys for her father while he finished an organ there. She was unable to get into any of the churches, but wrote to one which seemed to be familiar, and got a reply that Tallman's Opus 50, installed in 1900, was still there. So, 66 years later, this grand lady's memory uncovered a Tallman unknown to organ enthusiasts who had hunted in Port Jervis and neglected the Baptist church. Replaced by an electronic substitute, the elegant two-manual tracker was to be sold, and Mrs. Kampf's work resulted in the relocation of the organ by the Organ Clearing House. It will soon be erected in Calvary Episcopal Church, Burnt Hills, N.Y., by the Chase Organ Company -- replacing a one-manual Johnson badly damaged by fire last June.

Congratulations to BOC Member George Bozeman of Dallas, Texas, married on January 2.

The following is a Memorial Service for Mrs. Edythe Thommen, held at the First Parish Church, Billerica, Mass., on January 24. Rev. Gilbert A. Potter, Minister; Robert J. Reich, Organist; Mrs. Elizabeth P. Krueger, Soloist; and Mrs. Collette Rushford, Harpist.

Prelude	"Allegro" (K.594)	Mozart
	"Noel Etranger"	d'Aquin
	"Jesu, Joy of Man's Desiring"	Bach
	"Noel, Grand Jeu et Duo"	d'Aquin
	"Sheep may safely graze"	Bach

Remarks by the Minister

Hymn "O God, beneath thy guiding hand"  
(Duke Street)

Invocation

"Arie" (harp and organ)	Pergolesi
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Readings (from Thoreau, Kenneth Patton and the Old Testament)

"Interlude" (Ceremony of Carols)	Britten
Solo "Sing ye a joyful song"	Dvořák

Remarks

"Vers la source dans le bois" (harp)

Prayer	Tournier
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Solo "O love that casts out fear"	Bach
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Hymn "Lo the earth wakes again"  
(Easter Hymn)

Benediction

Postlude "Prelude in G Major"	Bach
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Ed Boadway recently spent a few days in New York City, visiting BOC member Bob James, organ-builder Gil Adams and Donald Reich, formerly of the Andover Organ Company. Better than an abominable Mozart choral evening at Philharmonic Hall (which is beat many hands down by good old Symphony Hall) were visits to several of the few old organs remaining in so large a city. Heard were the 1844

Erben in The Church of the People (formerly Sea and Land Presbyterian); the three-manual 1889 electric Frank Roosevelt (rebuilt by Farrand & Votey in 1895) in St. James R.C.; the large two-manual 1891 Odell in St. Bernard's R.C.; the 2-7 1887 Hook & Hastings (Opus 1352) in The Church of the Resurrection, R.C.; the three-manual 1872 E. & G. G. Hook & Hastings (Opus 668), rebuilt by Hook & Hastings in Mount Moriah Baptist (a Harlem church with a minister 102 years old!); the two-manual 1875 Odell in St. Paul's R.C.; and the 2-12 Hutchings in St. Catherine of Genoa R.C. A very fine 2-21 c. 1895 Reuben Midmer & Son with a detached console was discovered in Ainslie Street Presbyterian, Brooklyn. Most of the organs in the New York City area are in very poor condition and are rapidly being destroyed, but a few are to be preserved.

Roger S. Webb, President of ARCHITECTURAL HERITAGE, INC., sends the following information:

"A Clearing House for Meetinghouses

In existence today is an organization called Architectural Heritage, Inc., a nonprofit corporation dedicated to the preservation of early architecture. One of their many services is to act as a clearing house for early meetinghouses no longer needed by their congregations, a function very similar to that conducted by the Organ Clearing House in Harrisville, New Hampshire.

Architectural Heritage's aim is to preserve for future generations worthwhile and significant architecture. Many early meetinghouses have been lost to posterity, buildings which might have been restored and enjoyed by present day congregations.

Architectural Heritage maintains a file of available churches which are soon to be destroyed or removed. Their hope is that congregations in need of housing will contact them and be directed to an available structure suitable to the needs of the parish.

One example of this union of unused meetinghouse and homeless congregation is the chapel brought from West Thompson, Conn., to the Belmont Hill School in Belmont, Mass. The chapel, due to be inundated by a man-made dam, was saved from this watery fate by the needs of the Belmont Hill School. After disassembling into about 10,000 pieces, the building was brought to Belmont. It was then reassembled and restored -- all this at about half the cost of building a new structure of comparable size.

Anyone with knowledge of available church structures or in need of same, should contact Architectural Heritage, Inc., Faneuil Hall Market, South Market Street, Boston, Mass., 02109 (phone 617-523-8678). Only through such contacts can their file be maintained and this worthwhile service performed."

And, the chapel at Belmont Hill School is complete with a one-manual 1863 J.H.&C.S. Odell, formerly in the Congregational Church, Harwich Port, Mass., and installed three years ago by the Andover Organ Company.

The two-manual 1890 S. S. Hamill organ in the Congregational Church, Billerica, Mass., has been renovated and improved by the Andover Organ Company. A Mixture was placed in the Great and other tonal alterations made.

After many years of electronic noises, the Methodist Church in Claremont, N.H. will hear a real organ, being installed by John Wessel of Brattleboro.

\* \* \*

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. Information regarding membership and back issues of the Newsletter may be obtained from the Editor.

ST. THOMAS' ANGLICAN CHURCH, ROUGEMONT, QUEBEC, CANADA. Barrel organ by Joseph Walker, London, England, 1844. There are no "finger" keys.

Open Diapason	8'	15 pipes
St. Diapason Bass	8'	12 stopped wood pipes
Dulciana	8'	15 pipes
Principal	4'	27 pipes; lowest 3 of open wood

Compass: Tenor G to B<sub>2</sub>, 27 notes; pitch taken from the reed organ in use in the church.

This unusual little organ, one of very few working barrel organs in the western hemisphere, stands in the chancel of an 1840 frame church in Quebec's apple country. It was purchased for £30 from the Anglican Church at Chambly in 1856, shortly after that church bought a one-manual S. R. Warren organ, still in use. Used once a year and occasionally heard over the CBC, the organ is greatly cherished by the church.

The mahogany case has a pleasing Gothic front with three flats of gilded dummy pipes of wood, which are arranged in a frame 3/7/3. This frame can be lifted down to reveal the unenclosed pipework. The organ is 78" tall at the sides and the top of the center flat is 95" from the floor. At the impost, it is 3' 5½" wide and 2' deep. The mechanism is operated at the rear, where a panel folds down. On the right is a crank for turning the barrels, and the playing part of each barrel is 2' 5½" long. Below the crank is a metal blowing pedal, and below the chest is a storage area for two barrels. The barrels are fitted with large staple-shaped pins, and each barrel plays ten tunes, the selection being made by shifting a lever to another notch in a metal plate numbered 1 to 10. Above the barrel frame is a long brass plate reading: "Joseph Walker, Maker, London, 1844." At the right are four flat square-shanked knobs bearing later labels that replaced the originals done in script. The knobs are probably by Casavant, the firm that replaced most of the pipework in 1906. The voicing is pleasing but very likely somewhat louder than that of Walker. Pumping, cranking, pulling knobs and selecting tunes is a delightful experience!

On the rear of the panel covering the mechanism are two old sheets of paper, one telling how to operate the organ (which is partially missing and not original), and another lists the tunes on the barrels as follows (part of the first list is missing):

#### N<sup>o</sup> 1 Barrel

1	Intro <sup>v</sup> . Volu <sup>v</sup> . with Verdure Clad	
2	Old 100 <sup>th</sup> .....	LM
3	Truro .....	LM
4	Devizes .....	
5	Cambridge New .....	
6	Shirland .....	
7	Easter Hy <sup>n</sup> .....	
8	Xmas Hy <sup>n</sup> : Hark the Herald Angels	
	Turn Slow	7
9	Chant Lord Mornington for Gloria	
10	Vol <sup>v</sup> . Coronation Anthem Abridged	

#### N<sup>o</sup> 2 Barrel

1	Luthers Hy <sup>n</sup> : 5 lines .....	LM
2	Angels Hy <sup>n</sup> .....	LM
3	Abridge .....	CM
4	St Anns .....	CM
5	Irish .....	CM
6	London New .....	CM

(see next page)

FIRST BAPTIST CHURCH, Centre and Myrtle Streets, JAMAICA PLAIN, MASS. E. & G. G. Hook, Opus 253, 1859.

GREAT:		SWELL:		CHOIR:	
Open Diapason	8' 56	Bourdon	16' TC	Bell Gamba	8' 56
Clarabella	8' TF	Open Diapason	8' TC	Dulciana	8' 56
Std. Diapason Bass	8' 17	Viol di Gamba	8' TC	Std. Diapason Treb.	8' TC
Principal	4' 56	Std. Diapason	8' TC	Std. Diapason Bass	8' 12
Twelfth	2 2/3' 56	Std. Diapason Bass	8' 12	Celestina	4' 56
Fifteenth	2' 56	Principal	4' TC	Flute a Chimnie	4' 56
Sesquialtera	II 112	Fifteenth	2' TC	Clarionet	8' TC
Mixture	II 112	Dulciana Cornet	II 88		
Trumpet	8' 56	Trumpet	8' TC	FEDAL:	
		Hautboy	8' TC	Sub Bass	16' 25
		Tremulant		Dble. Std. Diap.	16' 25
Swell to Great					
Swell to Choir					
Ch. to Great Sub 8ves.		two Gt. combination pedals (not original)			
Great to Pedal		Pedal Check			
Choir to Pedal		Bellows Signal (gone)			
		Great to Pedal reversible (not original)			

The church is a large Victorian Gothic structure with a rather unimpressive stuccoed exterior that gives no hint of the elegance of the sanctuary itself. The organ is very tightly recessed in a chamber at the right of the pulpit platform, and the case is merely a row of gilded Open Diapason basses in an arch. Long kept in good condition by the Lahaise family, this instrument is, despite the limitations of the Tenor C Swell, a very valuable and useful survival of the pre-Civil War period. The voicing, especially that of the reeds, is beyond any negative criticism.

The large projecting console has non-overhanging manuals with wood key fronts (a bit cumbersome in this age); flat knobs on square shanks, lettered in Spencerian; a later balanced swell pedal and combination pedals; and a later concave pedal clavier. The pipework is quite "sandwiched in," and the unenclosed Choir is behind the Great. The Mixture is pitched at 22-29; 19-22; 17-22; 15-17; 12-15. The Sesquialtera is pitched at 17-19; 15-17; 12-15; 8-12 1-8, and all breaks in both stops are on the C's. The Dulciana Cornet is 12-17 throughout.

\* \* \*

(Rougemont barrel organ, cont'd)

7	Mt. Ephraim	LM
8	Peckham	SM
9	Westbury Leigh Turn Slow	886
10	Hotham Turn Slow	Double 7s

Nº 3 Barrel

1	Carey's	4 lines	LM
2	Wareham		LM
3	Abingdon		CM
4	Sheldon		CM
5	Bedford		CM
6	Howard's		CM
7	Silver St <sup>t</sup> with Chorus		SM
8	Pleyel's Hymn		7s
9	Martin's Lane 6 Lines Turn Slow		LM
10	Helmsley or Advent Hy <sup>n</sup>	Turn Slow	874



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

"He also, at the same time, put in a double bellows, similar in principle to the smith's bellows, in lieu of the old single ones, which were not unlike the common domestic bellows. The great age and excellence of this organ entitle it to somewhat extended notice, which has here been given of it."

"For the little knowledge of the Trinity Church organ, which the writer possesses, he is indebted to the verbal statement of a gentleman amateur, the son of a former rector. The old wooden church, lately replaced by a majestic edifice of rough granite, was built in 1734, which, it is presumed, is the year in which the society was formed. The organ was imported from London in 1737, and cost 400 pounds sterling. It was then an old organ, and is said to have stood, previously, either in Salisbury Cathedral, or in some other church in Salisbury. It is of moderate size, with two rows of keys, and consists of a great organ and swell. When played full, it has a good body of tone, and all the stops mix well. But the solo stops, played as such, are not good, especially the reeds. This organ was put up again in the new edifice, where it still remains; but it is altogether insufficient in power, as well as in variety and excellence, for Trinity Church.

"In the other Episcopal church in town, that in Salem-street, there was an organ, built in Boston, by Thomas Johnston, in 1752. It appears by the records of Christ Church, that this organ was originally built in imitation of that in Trinity Church. It had two rows of keys and a swell, and cost 200 pounds lawful money. It had been depredated and injured during the revolutionary war, and was now, whatever it might once have been, a very poor instrument. There had been a former organ in this church, which was probably the first. The records state, that the society was offered, in 1736, by a person in Newport, an organ, for 400 pounds. A committee was sent to examine it, and actually purchased it for 300 pounds. This organ was put up in Christ Church, in October, 1736.

"Besides these four church organs, if that in Christ Church may be considered one, there were two large chamber organs, of English construction, one in Dr. Kirkland's church in Summer-street, and one in the Old Brick, Mr Emerson's church, which stood where 'Joy's Building' now stands. The former was imported by a respectable merchant of Boston, Mr Nathan Frazier, for his own use. It had two rows of keys, and was, therefore, what we would consider a very large instrument for individual use. The organist was Mr Mallet, who then, and afterwards, extended his friendly assistance to Mr Goodrich. That, in the Old Brick, was also a large chamber organ, with one row of keys. It had a hautboy stop. This organ was afterwards, for some years, in Dr Codman's church in Dorchester, and is now in the Episcopal Church in Dedham. The first Universalist church, then Mr Murray's, in Middle (now Hanover) street, probably contained a small chamber organ at that time. There was also a small imperfect organ in the Episcopal church in Cambridge. It is confidently believed, that there were no others, than those which have now been enumerated.

Thus, when Mr Goodrich built his first church-organ, there were, in Boston, only three or four instruments, which could be justly termed church-organs, and only one other organ, of any kind, in all the adjoining towns. Since that time, these noble instruments have been multiplying, in a rapidly increasing ratio, throughout the United States, but more particularly in the northern states. In New-England, the prejudice against them has, within a few years, nearly subsided in almost every sect. The taste and desire for them have become almost universal, and the demand for them is yearly increasing. This rapid improvement in musical taste, as well as in a liberal and important branch of manufacture, is mainly to be attributed, in its origin and progress, to Mr Goodrich; to his ingenuity, perseverance, and enterprize, in pursuing and carrying to perfection in this city, the art of constructing church-organs, of any magnitude, and of any form of

arrangement. Instead of the three or four before mentioned, there are now, in Boston, 25 or more, (besides numerous chamber-organs) and 12 or more in four of the adjoining towns. These, with the exception of the English instruments which have been mentioned, and perhaps two or three others, were all constructed by Mr Goodrich or Mr Thomas Appleton. Many of their instruments are also scattered over New-England, and the southern states, even as far as New-Orleans; and some have been furnished, on orders from the West India islands.

Mr Ebenezer Goodrich, who left the shop of his brother William, and commenced the business on his own account, in or about the year 1807, says, that he has, since that time, constructed and sold 107 organs, and that has 10 others, now in progress, in his shop. Of those which have been completed, only six had two rows of keys. 20 others were put up in churches, but had only one row of keys. 81 were chamber-organs, 26 of which had a reed-stop; but the greater part of the rest had probably only 2 or 3 stops.

Mr Thomas Appleton has, at the request of the writer, furnished a schedule of the organs which he has constructed, since his separation, in 1820, from the Milk-street concern, in which he was a partner. The whole number, including two now in the shop unfinished, is 38. Of these, several were unusually large, with three rows of keys; and most of the others were church-organs of the usual size. There were among them only 6 or 8 chamber-organs. Even some of these were instruments of respectable power, and have been set up in small churches.

Thus, Mr Goodrich, and two of those who were taught the business by him, have, alone, constructed and supplied the churches with 74 church-organs, or more, properly so called, and many smaller ones which are used in churches, besides upwards of 100 chamber-organs.

Mr Goodrich first came to Boston, without any knowledge of the manner of constructing church-organs, or any intention of undertaking to build them. His early attempts were, consequently rude and imperfect. Some of his first organs, he afterwards took back at a liberal price, in part payment for new ones, and he either wholly destroyed them or altered them so thoroughly, that they might as well be called new instruments. Others he voiced and tuned anew as they stood, rendering them as perfect as was practicable.

He was employed, soon after commencing business, to clean, repair, and put in tune, two of the three excellent English organs then in Boston, and afterwards others in other places. From the opportunities, which the making of these repairs afforded him, he derived great and important advantages. His previous scales and plans, being mostly contrived by himself, were necessarily imperfect and incomplete. He now had the power of improving them. He carefully inspected the work of the best of these foreign organs minutely, observed the contrivance and arrangement of the several parts, and took the dimensions and proportions of the pipes and other portions of the interior. All, or most of these, he introduced, at various times, into his own organs, and, after due trial, adopted such as he deemed the best, for his own future use.

Another source of improvement was a voluminous work upon organ building, which he fortunately learned was in possession of a gentleman of Boston, Mr William Ropes, of whom he procured it on loan, and afterwards purchased it. This was, 'L'Art du Facteur d'Orgues, by D Bedos de Celles,' a large folio volume in French, with a great number of plates, published in 1766, by the French Academy of Bordeaux, as the sixth volume of 'Arts et Metiers,' or Arts and Trades. This work contains the most minute descriptions, plans, drawings, and dimensions, of every part of the largest organs, according to the practice which then existed in France. The English have always been superior to the French, in the workmanship and tone of their organs. ..."

--to be continued.

Easter Sunday is for many too strenuous a day for a Club meeting, so the gathering has been arranged for the following Sunday, April 2.

At two o'clock we are to examine the Rodgers electronic organs and the many pianos of various makes at the Paine Furniture Company, 81 Arlington Street, Boston, opposite the Staller-Hilton Hotel. Our host will be George Grant, and refreshments are scheduled. Paine Furniture deals in instruments made by Rodgers, and on the main floor are examples of their three-manual Custom Theatre and church models. While many of us do prefer pipe organs (and even narrow that category to those with tracker action), it is well to see and hear the competing products of the better sort — those with standard consoles and stop controls, proper pedal keyboards, etc.! The meeting will be informal and all are invited to play with abandon. For those who wish just to sit and listen, the Editor's scrapbooks will be on display. Literature published by Rodgers and the piano makers is available at the store.

\* \* \*

On April 16, the Boston Chapter of the American Guild of Organists will sponsor two programs and a supper at Immaculate Conception Church, Harrison Avenue, Boston. It is assumed that all are familiar with the church and the Hook organ. Jack Fisher, Dean of the Chapter, will play a recital at five o'clock, supper will be served at six, and Mrs. Lorna DeVaron's New England Conservatory Tour Chorus will present the following program at eight o'clock: "Be glad then, America" --Billings; movements from the "Mass for Unison Voices" --Roger Sessions; "The Sixty-Seventh Psalm" --Charles Ives; and "Cantata Misericordium" --Benjamin Britten.

Ticket reservations for the \$2.00 supper should be sent to Mrs. Eleanor Bowering, 65 Gridley Street, Quincy, Mass., 02169. Reservations must reach her by Thursday, April 13, but she will consider later telephone reservations at GR 9-3684. Club members are urged to attend this gala occasion, and details will be found in the April publication of the Boston Chapter. Mr. Fisher's recital is, in effect, preceded by the St. Paul's Choir Concert at Symphony Hall, conducted by Theodore Marier and commencing at three o'clock.

\* \* \*

The April meeting will be in Billerica, Mass., where we visit the 1869 Hamill-1957 Andover organ in the First Parish Church at three o'clock, Sunday April 30, followed by the organ rededication service and recital at the Congregational Church at four o'clock. The organist is John Skelton of Christ Church, Andover, and the two-manual 1890 S. S. Hamill organ has been very beautifully renovated by the Andover Organ Company. Details of the instrument and the program will be in the April Newsletter.

\* \* \*

Our Annual Meeting will be on Sunday, May 28th, followed by supper and a recital at the Unitarian Church in Jamaica Plain. The organists will be Barbara J. Owen, Martha Folts and Lorraine Snowdon.

\* \* \*

Notebooks kept by the Frazee family have been discovered to include many Jesse Woodberry stoplists and a list of Woodberry and Kimball, Smallman and Frazee organs from about 1900 to 1927. Do you know of any existing opus lists not yet published for general distribution? No lists issued by Simmons, Stevens, Lane, Appleton after 1834, and Hutchings after 1899 have been found.

MUSIC HALL, TROY, NEW YORK. J. H. & C. S. Odell, New York City, Opus 190, 1882. Originally built for the home of William Belden, New York City, it was altered and moved to the Music Hall in 1890.

GREAT:		SWELL:		SOUND: (unenclosed)	
Open Diapason	16' 61	Bourdon	16' 61	Open Diapason	61
Open Diapason	8' 61	Open Diapason	8' 61	Keraulophon	61
Violin Diapason	8' 61	Violin Diapason	8' 61	Dulciana	61
Viola	8' 61	Salicional	8' 61	Melodia	61
Gems Horn	8' 61	Vox Celeste	8' TC	Orchestral Flute	61
Clarinet Flute	8' 61	Stopped Diapason	8' 61	Piccolo	61
Octave	4' 61	Violina	4' 61	Tuba	61
Flute Harmonic	4' 61	Forest Flute	4' 61	Clarinet	61
Twelfth	2 2/3' 61	*Orchestral Tremolo	4' MC	Krum Horn	61
Super Octave	2' 61	Flautina	2' 61	Bells (F <sub>0</sub> -G <sub>2</sub> )	27
Clarion Mixture	III 183	Mixture	III 183	Tremulant	
Trumpet	8' 61	Cornopean	8' 61		
		Oboe	8' 61		
		Vox Humana	8' 61		
		Tremolo			
		Swell to Great			
		Swell to Solo			
		Solo to Great			
		Great to Pedal			
		Swell to Pedal			
		Solo to Pedal			
		*a Celeste from Middle C;			
		37 mild Principal pipes			
		Bellows Signal			

**PEDAL:**

Open Diapason	16' 27
Gamba	16' 27
Dulciana	16' 27
Bourdon	16' 27
Flute	8' 27
Trombone	16' 27

Unlabeled pistons below the Great keys:

1. Gt. - Ped. reversible
2. Sw. - Gt. "
3. Sw. - So. "

Ross Water Engine handle

Unlabeled single-acting combination pedals:

1. Pedal Forte
2. Pedal Piano
3. Swell Fortissimo
4. Swell Forte
5. Swell Mezzo
6. Swell Piano
7. Great Fortissimo
8. Great Forte
9. Great Mezzo
10. Great Piano
11. Great Pianissimo
12. All Great and Solo on

This splendid survival of the "gilded age" will be heard in a Festival Finale Recital at the Organ Historical Society Convention in June, 1967. Many works typical of the period are to be presented by James Bratton of Denver, Colorado, and assisting artists.

The Hall is a huge auditorium comprising the second floor of the granite Troy Savings Bank building, and though little-used, the organ is still renowned. The grand staircase to the hall has been removed for office space and the huge gas chandelier was taken down some years ago, but the room still abounds in Victorian elegance -- two balconies and three tiers of box seats, composers' names on the ceiling, and a large organ case in good classical style spread across the front, based twenty feet above the stage. The several flats of dummy pipes on either side of a central flat of eleven 16' Great Open Diapason basses are framed with woodwork in excellent detail. The case is decorated in shades of grey, pastel shades, gold and maroon, and the sides of the room were once highly frescoed, as evidenced by the decorations on the plaster wall behind the organ. The main reservoir and part of the Pedal division are in a chamber at the right of the case. The attached roll-top console is on the left side, where there is a small area for the organist and a few attendants.

The stop knobs are on round shanks, oblique, and lettered in Old English; the pistons are of wood, the first six being at the left of the Swell pedal; the manuals overhang; the Trombone and Dulciana 16' knobs are over the Swell keys, quite far from the rest of the Pedal stops; the mother-of-pearl nameplate above the Swell manual reads: "J. H. & C. S. Odell/Builders/New York; the music desk is small and folds down; and the key cheeks are quite elaborate.

Above the console is a screen permitting the organist to hear the Great and the Swell, which face the console. Behind the Swell and on a chest facing the case front is the Solo, behind which is the Tuba, on a separate chest and housed in a box that originally had shades, but the present console never had a swell pedal for the Tuba. The Pedal stops are on separate chests at the right side of the case, and the bungs are rather difficult to remove because the chests are so close together. The manual chests are on the same level; the Swell has two sets of vertical shades, and the pipework is arranged on C and C# sides with the tallest in the center. The Solo cannot be heard well from the console, and thus the Trumpet in the Great seems much louder than the Tuba, but the effect is much better in the auditorium, which has (at least when empty) excellent acoustics. The action for all keyboards is tracker, with the exception of some pneumatics for the 16' Open Diapasons in the case, and is quite light and pleasing. The Solo pallet box is triangular in shape, the bung running at 45 degrees under the chest; in the bass there are two pallets and two pull-down wires for each note; and the action parts are labeled "Choir." The stop action is mechanical (by tracker-like mechanisms) to book pneumatics that operate the sliders. There are two small reservoirs under the manual chests. In general, the organ is still in good condition, though run-down and dirty. Most of the reeds are unusable and the stop action needs attention. There are no slide tuners and some of the pipes have suffered as a result. With the exception of four Salicional basses, there is no mitering of pipes.

Tonally, the organ is quite rich but somewhat mild and the reeds are required for a really big sound. The Mixtures are not really good for chorus use and there is no chuff anywhere, but many individual ranks are beautifully-voiced --especially the reeds. The top octave in each 2' stop breaks back! The Great Clarion Mixture is labeled "4 Ranks," but has just three. The Solo Bells are flat bars operated by piano hammers connected to the key tails, and are just behind the console.

The Great 16' and 8' metal flues have zinc basses; the Viola is a Keraulophon; the Clarionet Flute is of stopped wood with bored stoppers; the 4' Flute is open metal and of large scale, harmonic from C<sub>1</sub> and there are 12 zinc basses; the 2 2/3' and 2' ranks are tapered; the Mixture is 17-19-22; 15-17-19; 12-15-17; 8-12-15; the Trumpet has 13 harmonic trebles followed by 12 flue pipes. There is chest provision for a 4' Clarion (which may have been in the original scheme) with 19 flue trebles, but there is no stop action and the appropriate space in the stop jamb contains the Solo Tremulant.

The Swell is tuned through doors on each end of the box and the front overhangs the Great passage board. On the rear of the box are the lowest 12 Bourdon pipes, five zinc Open Diapason basses and 5 zinc Violin Diapason basses. The Violin Diapason, Salicional, Violina and Vox Humana are high in tin content. The Stopped Diapason has bored stoppers in the treble; the Orchestral Tremolo, a rather unique stop, extends from Middle C; the For Flute is of open wood pipes with inverted mouths and there are 13 tapered metal trebles; the Mixture is 17-19-22; 15-17-19, the 17th and 19th breaking back one octave; the reed stops each have 13 flue trebles, the Cornopean being the best rank and with 13 harmonic trebles.

The Solo is notable for the 8' and 4' short-length reeds; the Clarinet having movable bells and a narrow, unmitered "Fagotto" bass, and there are 12 flue trebles; the Krum Horn has straight resonators, 24 flue trebles, and is marked "Clarionette." The three 8' metal flues have offset zinc basses; the Melodia has a stopped bass octave; the Orchestral Flute is of open wood with inverted mouths, harmonic from Middle C, and the top 15 pipes are of metal and not harmonic; the Tuba is on a chromatic chest and is of large scale, with 13 harmonic trebles and 13 flue trebles. Both tremulants in the organ are the somewhat inefficient exposed pallet valve type.

The Pedal Open Diapason and Dulciana are of wood; the Gamba is of zinc; the flute is of open wood with inverted mouths; and the Trombone is of wood with zinc boots.

\* \* \*

THE CONGREGATIONAL CHURCH IN ALLSTON, 35 Quint Avenue, ALLSTON, MASSACHUSETTS.  
Hock & Hastings, Boston, Opus 1484, 1891.

GREAT:		SWELL:		<u>Labeled pedal movements:</u>
Open Diapason	8' 61	Bourdon Treble	16' TC	Swell Piano
Viola da Gamba	8' 61	Bourdon Bass	16' 12	Swell Mezzo
Dulciana	8' 61	Violin Diapason	8' 61	Swell Forte
Melodia	8' 61	Salicional	8' 61	Great Piano
Octave	4' 61	Æoline	8' 61	Great Mezzo
Octave Quint 2	2/3' 61	Stop'd Diapason	8' 61	Great Forte
Super Octave	2' 61	Violina	4' 61	Great to Pedal Coupler
Mixture	III 183	Flauto Traverso	4' 61	Swell Tremolo
Trumpet	8' 61	Dolce Cornet	III 183	
		Cornoepen	8' 61	
<b>PEDAL:</b>		Oboe	8' TC	Swell to Great
Open Diapason	16' 27	Bassoon	8' 12	Great to Pedal
Bourdon	16' 27			Swell to Pedal
		Water Motor used until		Bellows Signal
Wind Indicator		1953 (labeled pedal)		

This fine specimen of Hook & Hastings' best work was visited by a large number of Club members in January. The stone church can be classed as Victorian Romanesque, and the organ stands in a large recess behind the pulpit platform. The case front, while fairly woodless above the impost, is a very pleasing five-sectional arrangement of decorated pipes, flanked by needless dummies over doorways. The basses of the Great 8' flue ranks are in the display. Much of the woodwork in the church is cherry and a very good imitation of that wood. The console is reversed and there is a small choir space on each side. The manual compass and mechanical arrangements give some indication that the organ was under the supervision of a "consultant" not in the firm, but the appearance of the console is typical, with overhanging manuals, oblique knobs lettered in script, a wood Swell pedal at the far right, and combination pedal labels above the Swell manual. The action is in excellent condition, and the pipework is undamaged, for the organ was erected by Erasme Lahaise and has been maintained by his descendants ever since.

The Principals are not wooly and the Mixtures are quite bright. The Gamba is very prompt of speech and the Swell strings are better than usual for the period. The Cornoepen, made by Pierce of Reading, is far nicer than the Trumpet. The Flauto Traverso is of open wood and harmonic from Middle C. The Bourdon Bass is unenclosed. The Dolce Cornet contains no Tierce!

\* \* \*

Our member Richard Hill of Raynham sends the following regarding the latest imported tracker organ in Massachusetts: --

"It was cold and windy on Tuesday morning, February 21 when my brother Roger and I drove up to the First Unitarian Church at Union and Eighth Streets in New Bedford. Directly in front of us a long flatbed truck with a crate the size of a small room placed squarely on its back nearly blocked off the street. My brother rolled down the window and shouted in his stentorian voice, 'Hey, Charlie, where do we park?'

Charlie waved us around the truck and up a side street where we left the car to be tagged and began our day. The occasion was the arrival of a brand new Flentrop organ and there was an unmistakable wave of excitement over all present.

Charlie Drake was instrumental in the procurement of the new organ, the first of its type in a generation in Southeastern Massachusetts. My brother had met Charlie when they worked together as civil engineers for the state. Since my brother and I are quite enthusiastic about organs in general and Flentrops in particular, we gobbled up this chance to volunteer our services to help unload the instrument.

As we walked into the large stone church, several men worked furiously at opening the crate, which turned out to be the first of three huge but immaculately packed affairs. Each piece was carefully wrapped and padded to insure its safe arrival thousands of miles from Holland, and directing the unpacking and installation were two of Mr. Flentrop's men, Mr. Melk and Mr. Rietzch. The minister of the church, Mr. Richard A. Kellaway, never missed a phase of the operation with his Polaroid.

The unloading of the first crate was relatively easy, but the second contained the console and chests. The third did not arrive for ninety minutes, so we busied ourselves with moving pieces up the winding staircase to the rear gallery and lifting larger pieces of casework through the opening in the rail where the Ruckpositive will stand. During lunch, my brother and I conversed with Mr. Flentrop's representatives, discussing Schnitger, tracker action and bridges. The third crate arrived and contained the pipes and some smaller parts. My brother assisted in the rigging of a block and tackle and the chests and console were soon in the gallery."

Mr. Hill sent a stoplist that will be expanded after the organ is finished, but the instrument contains 31 ranks, two manuals, and three unison couplers. The semi-recessed console is attached to the main case, and in general, the organ will resemble that in the Busch-Reisinger Museum, Cambridge. The old three-manual Hutchings-Votey was removed many months ago. The Flentrop will be opened in a recital by Donald Willing at 4:30 PM, Sunday, April 23d, and Club members are cordially invited. We congratulate the organist, Mr. Ronald V. Isaac, on the new instrument, which has been planned for several years.

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#### MIXTURES -

A new member is Thomas W. Cunningham, 680 Wilfert Drive, Cincinnati, Ohio, 45245. Mr. Cunningham is an organ builder and was Chairman of the 1965 O.H.S. convention in Cincinnati.

Mr. Henry Karl Baker, who has operated the Organ Literature Foundation for a good long time, will take a bride in South Braintree, Mass., on June 24 -- Mary Cantwell. The music is to be provided by Ed Boadway.

Robert F. Kanzler has a new address; 2 Hawthorne Place, Apt. 5K, Boston, Mass., 02114.

Ed Boadway recently visited the fine ca. 1860 George Stevens organ in the Masonic Temple, Danvers, Mass., an instrument originally in Marblehead Methodist and carefully rebuilt by George H. Ryder as his Opus 45, ca. 1876. It contains 17 ranks on two manuals and Pedal and will soon be for sale. There is no case.

The 1833 Henry Erben organ in Grace Episcopal Church, Sheldon, Vt., moved there in 1867 from St. Paul's Church, Burlington, Vt., has been given to All Saints Episcopal Church in South Burlington. It has a charming Gothic case designed by Bishop John Henry Hopkins, and ten ranks, partially enclosed. Because of water damage and vandalism, the gift may not be restored for use in South Burlington, but it will be removed from the closed Sheldon church.

At 4 PM on Sunday, April 9, Martha Folts will present a recital on the three-manual Schlicker organ in the First Parish Unitarian Church, Milton, Mass.

Barbara Owen will show slides and give a recital on the 1845 two-manual Henry Erben organ in the Huguenot Church, Charleston, S.C., on April 3. Her journey is sponsored by the Charleston Chapter of the American Guild of Organists.

Howard Denton's new address is: 53 Newton Drive, Nashua, N.H., 03060. He plans to tracker-hunt in Nova Scotia in July.

From a recent letter to Alan Laufman: "...the interior of the organ is almost inaccessible, consequently it is in good shape..."

The Organ Clearing House recently relocated a 1-4 of about 1860, built by an unknown maker, at the Glenwood Lutheran Church, Crosby, North Dakota; a two-manual Harrison, Opus 662, at the Moravian College, Bethlehem, Pa.; a large two-manual by an unknown builder in the Titusville, N.J. Methodist Church; a 1-6 Odell at the Lawrenceville School in Lawrenceville, N.J.; a two-manual E. W. Lane at the Browne and Nichols School in Cambridge, Mass.; a one-manual Moller, Opus 665, 1906, at Susquehanna University, Selinsgrove, Pa.; and plans are being made to ship a two-manual Harry Hall to Nova Scotia.

\*For sale: A two-manual George S. Hutchings, Opus 310, 1893, in St. Peter's R.C. Church, Worcester, Mass., electrified and enlarged to three manuals by George Reed & Son, ca. 1934. The oak case has a rather elegant Victorian front with two semi-circular towers. The organ is to be replaced by a three-manual electric Casavant. For information, contact J. Gerald Phillips, 3 Loudon St., Worcester. Telephone: 798-2240. The deadline for removal is April 1.

Recent tracker discoveries by mail and personal visits include:

Good Shepherd - Faith Presbyterian, New York, N.Y.; G. S. Hutchings, #309, 1893  
 First Presbyterian, Dubuque, Iowa; Hinners & Albertsen, 2-10, 1896 \ 2-17  
 University of Dubuque, Dubuque, Iowa; Hinners Organ Co., 2-12, 1910  
 Waldheim Lutheran, Catherine, North Dakota; Geo. Kilgen & Son, 1-7, ca. 1886  
 Home of Mr. Fred Monhemius, Paris, Ohio; Derrick & Felgemaker, 1 manual  
 Presbyterian, Cohocton, New York; Hilgreen, Lane & Co., #324, 2 manuals, ca. 1844  
 St. Francis Xavier R.C., Rochester, New York; A. B. Felgemaker, ca. 1900, 2-13  
 Reformed, East Millstone, New Jersey; Odell, #80, 1-6, 1869  
 Reformed, Griggstown, New Jersey; Carl Barckhoff, 2-7, ca. 1900  
 St. Paul's Methodist, Oyster Bay, L.I.; New York; R. Midmer & Son, 2-11  
 First Presbyterian, Glen Cove, L.I., New York; R. Midmer & Son, 2-17  
 Martini Lutheran, Fort Wayne, Indiana; Treu Pipe Organ Co., 2 manuals  
 Friedheim Zion Lutheran, Decatur, Indiana; A. B. Felgemaker, 2 manuals  
 First Methodist, Decatur, Indiana; A. B. Felgemaker, ca. 1898, 2 manuals  
 St. Paul's Lutheran, Decatur, Indiana; Geo. Kilgen & Son, 2 manuals  
 First Congregational, Newton, Kansas; Hinners Organ Co., 1909, 2-14  
 Long Grove Congregational, Long Grove, Illinois; George Stevens, 1 manual  
 Chapel of the Religious of the Divine  
 Compassion, White Plains, New York; Odell, #345, 1897, two manuals

Recent losses include a splendid early Tallman, Opus 11, 1889, a two-manual removed recently from the Baptist Church in Greenport, L.I., New York, and completely destroyed; and a two-manual Jardine in Tremont Methodist, Bronx, New York City, destroyed by fire.

George Bozeman recently played the dedicatory recital on a one-manual tracker built by Joseph Blanton of Albany, Texas. Formerly in an Episcopal school in Midland, Texas, it is now in St. Luke's Episcopal, Stephenville, Texas. It has thirteen ranks.

A 2-10 1908 Durner tracker is "for sale or swap" in Connecticut. It is about 10' by 12' by 15' in height and was brought from Pennsylvania by a man who found that his ceiling was just 7½' from the floor! Alan Laufman has the details.

Please consider the enclosed O.H.S. convention booklet advertisement forms.



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

"...The plans and scales in this work were, therefore, not such as could be adopted literally and extensively by Mr Goodrich; but to a mind like his, this volume afforded hints and suggestions, and furnished information on numerous points, which, in the then infancy of the art in this country, were of utmost importance.

It may be well to remark here, en passant, upon the danger of entrusting unskilful persons to tune and repair organs, or indeed, of admitting any one to the interior, where it can possibly be avoided. Even the best organists are generally unacquainted with the construction of their instrument. Mr Goodrich once mentioned to the writer, that he altered the voicing of an excellent church-organ, in the early part of his business, which he had since exceedingly regretted, as he was convinced that it was a disadvantage rather than an improvement. The keys to the interior should always be kept by the committee who have charge of the organ, not the organist; and if tuning or repairs are required, they should be done by a proper person, under suitable cautions and injunctions, and under the inspection of one of the committee. An unskilful or conceited person may, from the most laudable motives, alter and spoil the tone of an instrument, made and finished, perhaps, by one of the best and most celebrated organ-builders of Europe.

The mind of Mr Goodrich was constantly active. He never, through life, slackened his exertions to attain additional information in his business. He was always awake to new inventions and improvements, and always sedulous to discover and adopt everything of importance, which had not already been introduced. In the St Paul's organ he, for the first time here, added to the usual stops the great double-diapason pedal bass, of open wooden pipes, which he even then, as a first attempt, rendered so perfect and excellent, that they have not, to this time, been surpassed. He very early fitted a tremulant to some organ in New-Orleans, or one of the southern cities. He first introduced and annexed to an organ here, the little bellows-like appendage, sometimes called a winker, by which the action of the wind upon the pipes is rendered more regular and steady. He first adopted a valuable improvement, which he had discovered in some recent English organs, in the form of the brass reeds and of the apertures over which they vibrate. In the Park-street organ he introduced a supposed improvement in the double-diapason bass, suggested by an English publication, by which one pipe, by means of ventages and stops or keys, produced two or three notes. There were some disadvantages or inconveniences in this plan, which rendered it afterwards necessary to remove these pipes, and to substitute others after the old mode. In his last organ, that which he left unfinished, there is a new plan with regard to the action and the wind-chest of the double-diapason, and the manner of conducting the wind to the pipes. Experience can only show, whether this or the former method is best. He had also collected a great variety of the scales of pipes, showing their dimensions and proportions; some relating to various organs of his own making, and others to such of the best English organs in this country as he had an opportunity of examining. These were lately sold, with his books, tools, and materials of the business, by order of the administrator.

Mr Goodrich, as has been already observed, possessed, naturally, a good musical ear, which was improved by early and constant cultivation, till it was remarkable for its delicacy, with regard both to tune and tone. He had not resided long in Boston, before he acquired the art of tuning keyed instruments in great perfection. This he practised extensively, particularly with respect to piano-fortes, before he made much progress in the art of organ-building. Afterwards, the construction of organ-pipes, and that modification or adaption of the mouth of a pipe, which gives the proper quality of tone, and which is technically called voicing, gave constant exercise both to his mechanical ingenuity and his musical taste. It is upon this art of voicing, that the fine tone of an organ entirely

depends; and it is this which makes the principal difference between a good organ and a bad one. In this important art, Mr Goodrich acquired, in this country, unrivaled and acknowledged superiority and excellence. In the merely mechanical parts of the instrument, the work of the cabinet-maker and the machinist, other builders may equal him, and may, perhaps, in some things, excel him; but in this sine qua non of the accomplished organ-builder, the art, or rather the talent, of voicing and tuning, Mr Goodrich stood in a manner alone, in this country, or at least without an equal. It is in this, that his loss will be most severely felt, and with most difficulty supplied.

The skill and talent in voicing is most perceptible in listening to a single stop, intended to be often played by itself, or two or three such stops, intended to be played together. These are called solo stops. The beauty of the tone, and the equanimity of each pipe in the loudness and quality of that tone, must be observed; and if two or three stops be united, their comparative loudness, and their quality of mingling with each other, must be noticed. For, when the full organ is played, and the loud chorus stops are heard, the beauty or the defects of the solo stops will not be perceived; and a very badly-voiced organ, when played full, will sometimes appear very well, the combined imperfections of all balancing, in some degree, each other, and concealing the separate defects of each. Here, Mr Goodrich's talent and skill are remarkably conspicuous. His solo stops are beautiful, and mingle sweetly with each other. They are even, or equal in loudness. The excellence of his organs, and their superiority, are much more perceptible in the solo stops, than in the noise and crash of the full organ. His reed stops, such as the trumpet, hautboy, and cremona, which in most organs are harsh when played separately, are acknowledged to be excellent and unrivaled, whether employed alone or in combination.

Within a few years, a taste for noisy music has been introduced among us. Regularly educated performers on the piano-forte and organ have appeared here from Europe, some of whom have displayed their skill in concerto playing, and in the difficulties of unmeaning execution. The full organ has therefore been put in constant requisition; and the more loud, harsh, and noisy the instrument, the greater, of course, has been its effect. Solo stops, and consequently fine voicing, have thus, for the moment, lost their importance and due estimation. It would not be surprising, if carillons should come into fashion, and we should be stunned, for a time, with the eternal chiming of a Dutch city. But when this admiration of crash and noise shall subside, and a better taste shall resume in its place, the beautiful solo stops of Mr Goodrich's organs, and the harmonious mingling of his chorus stops, though they may be less bold and obtrusive, will regain their former standing, and be valued according to their true merits.

High as the reputation of Mr Goodrich justly stood in this department, his superiority was not confined alone to the art of voicing and tuning. He also possessed great ingenuity and skill in mechanics. His talent this way was conspicuous in the alterations and improvements which he was constantly making in the internal construction of his organs. He was so remarkable in this, that it has often been said, nothing could ever induce him to make two organs alike. Other builders prefer sameness. It requires less time, trouble, and expense, and is much more favorable to considerations of profit. But of this, Mr Goodrich thought little; his mind was intensely fixed on improvement, on something new, on variations from former and common plans; though, as will sometimes be the case, his variations were, occasionally, not improvements. If, from the peculiar construction of a church, requiring an organ different from the common form and the usual internal arrangement, other builders declined a contract, Mr Goodrich was always ready to undertake it. Apparent difficulties, and the pleasure of surmounting them, were only stimulants and inducements, in his mind, to assume what others had avoided."

--to be continued.

The April 30 meeting as announced in the last issue has been postponed until 4 o'clock, Sunday, May 14, when John Skelton of Christ Church, Andover, will play the dedicatory recital on the rebuilt 1890 S. S. Hamill organ in the First Congregational Church, Billerica. It will be an event worth attending.

An afternoon of varied delights has been scheduled for Sunday, April 30, and our thanks for the arrangements are extended to the Rev. David Rankin of Watertown, Mrs. Julian C. Jaynes of West Newton, and Ivar Sjöström of Andover.

2:00 - First Parish Church of Watertown, Church and Summer Streets, off Watertown Square. The congregation is Unitarian and owns a large two-manual George S. Hutchings, Opus 374, 1895, which is to be demonstrated. The church is a gray "carpenter's gothic" structure which can be seen from the square, reached by taking either Route 20. or Mount Auburn Street out of Cambridge.

3:00 - First Unitarian Society in Newton, West Newton. The church is at 1326 Washington Street and is plainly visible from the West Newton - Route 16 exit on the Turnpike (35 cents from Boston). It is a splendid example of the work of Cram, Goodhue and Ferguson, erected in 1905-06. Two organs in the previous church building exist, an altered one-manual 1871 Hook now in its third home, the Baptist Church, Goshen, N.H., and a two-manual 1890 Hutchings, now electrified in the Congregational Church, Abington, Mass.

The tower contains eleven bells cast by McShane of Baltimore in 1916, an exceptionally fine set rung from a chiming stand that has been operated for 51 years by Mrs. Julian C. Jaynes. Mrs. Jaynes produces a variety of tunes and changes for fifteen minutes every Sunday and must have attained a record! She will demonstrate them for us during the visit. The bells are pitched at D (1½ tons), E, F#, G, G#, A, B, C, C#, D and E.

The organ is Hook & Hastings Opus 2269, 1911, rebuilt in a later chancel in 1923-25. A four-manual with electric action, it has received one tonal change, the addition of a Mixture III in the Great in 1956, and the installation of a new Reisner drawknob console by Conrad Olson of Waltham in 1964. Though deeply chambered behind two Gothic case fronts housing the basses of the Great 16' Diapason, the instrument is a remarkably pleasant period piece which has that smooth, heavily-nicked voicing now so unpopular. The Great contains 13 ranks, the Choir has 9 ranks, the Swell has 16 ranks, the Echo (in the rear gallery) has 9 ranks -- including a Harmonia Aetheria IV, and the Pedal has 3 ranks. The excellent program of music in this church is carried out by Roberta B. Humez, Director, and Eleanor P. Jackson, Organist.

4:00 - Second Church in Newton, West Newton. The church is a large stone building on Highland Street, a block from the Unitarian Church. Gabriel-Urbain Fauré's Requiem will be presented by the choir, directed by Ivar Sjöström, who has served the church for twenty-two years. Jack Fisher is to be organist and Mary Lou Graves of Andover is the soprano soloist.

Erected in 1915, the building now houses four organs with electric action. In the chancel chambers is a four-manual 1916 Casavant, Opus 657 and somewhat altered in recent years. The drawknob console also controls a two-manual 1965 Morel gallery organ (which has its own console) and a one-manual 1928 Casavant, Opus 1282, in the Children's Chapel (which has its own little console). In the Youth Chapel is a two-manual Casavant, Opus 662, 1916. The organs can be tried by club members shortly after the concert. Be sure to examine the stained glass window featuring several composers and that spurious saint, Cecelia.

NOTE: The April 16 recital at Immaculate Conception Church is to be at 5:30 and the Supper is at 6:30. Don't forget to attend the St. Paul's Choir Concert!

## MIXTURES -

The Lahaise brothers have contracted to rebuild the large electric 1897 George S. Hutchings organ in the Mission Church, Roxbury. The Pedal and Choir are to be considerably modified, and the manuals will receive new slider chests, with the exception of the present Solo slider chest, to become that for the Choir. A new three-manual Reisner console will replace the original "portable" type installed by Hutchings, which is to be preserved within the case. We congratulate the firm upon having so unusual a contract for work in splendid acoustical surroundings.

Richard Hamar of New Hartford, Conn., is to build a 1-3 tracker for Charles Kletzsch of Harvard University. Hamar's Opus 1 will have a black walnut case and is to be used for chamber music concerts at Dunster House. Fritz Noack is to build a new tracker organ for Berkeley Divinity School, New Haven, Conn., replacing a one-manual 1884 Hilborne L. Roosevelt.

Overheard in a Keene, N.H. diner: "No, there's no Mixture, but the two-foot stop is so out of tune that when I use it it sounds as though there is a Mixture!"

The four-manual C. B. Fisk tracker has, with the exception of the pipes, been set up in the Memorial Church's Appleton Chapel, Harvard University. The painters are working on the Chapel and the Church will be done later. The "Italian wedding cake" decoration on the walls has been duplicated so well that one would hardly know that the room formerly contained a large chambered organ. It is perhaps to be regretted that the door-opening in the screen between the Church and Chapel has been filled in.

A large three-manual Johnson Organ Company tracker, Opus 436, 1874, was recently destroyed in Chicago, primarily because of the failure of persons in charge of the building to let interested persons know of the destruction of the edifice. A two-manual Kilgen tracker in storage was also destroyed by the same wrecker's ball.

The Long Grove, Illinois organ mentioned in the last issue is a 1-6 tracker George Kilgen & Son, having just been visited by BOC member Paul Barton.

The Organ Clearing House is currently listing an Italian 1-4 tracker by one Zeno Fideli, stored in Philadelphia. The instrument came to this country not long ago and has a rather nice carved case. Recently sold to Robert Hooper Calgary, Alberta, is the large two-manual J. H. & C. S. Odell, Opus 81, 1870, in Ossining, New York. Mr. Hooper acts as the agent for the Highwood Lutheran Church in Calgary, and has moved several old organs to western Canada.

Bryan Kirkpatrick spent the school holidays in Italy. Mrs. Elizabeth Kampf has sent a note thanking BOC for the birthday flowers. George Grant of The Paine Furniture Company deserves our thanks for the last meeting, and the refreshments were especially memorable. Leo Constantineau of the Andover Organ Company will attend the International Organbuilders Conference in Madrid late this month.

Andover Organ Company news: The Jacoby two-manual residence organ and a new portable one-manual were shown at an Open House on April 1. The residence organ is destined for Durham, N.H., and the portable instrument is for sale. It can be heard at 8 PM on April 23 in a concert by the Framingham Choral Society at the North High School and on April 26 at 8 PM in a concert by the Concord Chorus at the Concord-Carlisle High School. On April 29 it is also to be played in a concert given by the Stonehill College Chorus in North Easton. This is certainly a grand first month in public by a small new organ! The rebuilding of the Simmons organ in Duxbury Unitarian is well underway, and much of the new three-manual for the Lawrenceville School is in progress.

Fritz Noack is to build a new two-manual organ for the Federated Church in Lincoln, replacing a 2-7 Hook-Hastings, Opus 1908, 1901, which will be taken in trade. There is a compact residence organ possibility...

Ed Boadway and Bill Carragan recently toured Troy, N.Y., visiting in particular the 3-50 Hall & Labagh remains in St. Joseph's Church, a beautiful Gothic edifice with an unusually dull exterior. The organ dates from about 1860, was electrified

and altered by Hook-Hastings as their Opus 1945, 1902. The console was thrown out about 25 years ago and an imitation organ is in use. The huge relic stands in a tower recess with an 11-bell Meneely chime clavier, and contains such items as 8' tapered wood ranks and a wood 32' Open Diapason.

Organ Historical Society Convention items: The gala occasion will take place on June 20-22, and those not receiving literature from the society can obtain it from the Chairman, Stanley E. Saxton, 1 First Street, Saratoga Springs, N.Y., 12866. Among the recitalists will be James Bratton of Denver, Colorado (at a three-manual Odell), Donald R. M. Paterson of Ithaca, N.Y. (at a two-manual Johnson & Son) and Brian E. Jones of Duxbury, Mass. (at a two-manual Hook). The booklet advertising forms, not available for mailing with the last Newsletter, are enclosed, and merit your consideration of at least a card at \$4.00.

Baxter MacKinnon of Natick reports that two Spanish barrel organs are for sale in Marlboro, Mass., both "late" and table-models in design. The price is \$250 each and he can provide details (call 653-2291), and the owner's number is 485-1180.

There is a rumor that the great colonial organs in the cathedral at Mexico City have burned; can anybody confirm this? The three-manual Hook organ in All Saints Lutheran Church, West Newton Street, Boston, apparently escaped serious damage in the recent fire, but the basement of the church is ruined and doors and windows in the upper levels are damaged. The Club expresses concern for the welfare of the organ and the congregation, led by Pastor Vernon E. Carter, and if the church continues to serve the South End at the same site, we may later aid in the partial restoration of the organ. Much was done by the Havard-Radcliffe Organ Society in the past.

The Methuen Memorial Music Hall's new season will commence at 8:30, April 12, when Henry Hokans of Worcester opens the twenty-first year of concerts. Edgar Hilliar of Mount Kisco, N.Y. will play on May 3, and our Jack Fisher will give a recital on May 24. Other Wednesday evenings at 8:30 recitals include these in the summer series:

June 28	John Skelton, Christ Church, Andover, Mass.
July 5	Barclay Wood, First Baptist Church, Worcester, Mass.
July 12	Philip Steinhaus, Aeolian-Skinner Organ Company, Boston
July 19	Robert S. Lord, University of Pittsburgh
July 26	Frederick MacArthur, Central Cong'l Church, Providence
August 2	Brian Jones, Noble & Greenough School, Dedham, Mass.
August 9	David Pizzaro, Longy School, Cambridge, Mass.
August 16	Emory Fanning, Boston University
August 23	Edna Parks, Wheaton College, Norton, Mass.
August 30	The Rev. David Gallagher, Washington, D.C.

The fall season includes Gillian Weir of New Zealand on Sept. 27 and Berj Zamkochian on Oct. 25. The annual Abbot-Phillips Academies concert is to take place on the afternoon of Nov. 19.

The Baptist Church in Oakland, Maine has thrown away its one-manual tracker, the product of an unknown builder about 1890. But, add to the Maine list a fine 1-4 1858 (?) Paine & Sparrow in the home of Paul Wentworth, Orland.

Ed Boadway spent a week in Brooklyn, N.Y. in March, examining some twenty old organs and bringing up to date the lists of New York City area trackers with the help of Peter Cameron, Gil Adams, Bob James and Louis Iasillo. Brooklyn organ-hunting is hard and dirty work, but the pleasures of examining such things as a three-manual c. 1873 Jardine & Son with a Clarabella Triangulaire alleviate the discomforts. The Jardine is in Sacred Heart R.C., Brooklyn, and originally had a "carillon." The manuals are: Great, Swell, and Choir (unenclosed and the top keyboard!).

New member: James M. Bratton, 2209 South Cherry Street, Denver, Colorado, 80222.

The following, submitted by Donald B. Grey, is taken from Chapel and Church Architecture, by the Rev. Geo. Bowler of Roxbury, Mass., Boston: John P. Jewett & Co., 1856:

"Organs - We should be glad to add a few words upon the choice and selection of church organs; but this does not really come within the limits of our design. The style of the case or screen, however, is a matter to which notice should be called. In every case there should be care to have the same general style carried out in all parts of an edifice; the organ should correspond in style with all the other arrangements of the house. Perhaps we venture to say that it is a great mistake to buy a second-hand organ because it is cheap. It may be cheap, and yet not economical. Many of the instruments thrown into the market are entirely worn out, with pipes not much thicker than paper, and yet looking as solid and substantial as ever. It may not be generally known that pipes wear out by the simple passing of wind through them; yet such is the case, and those who purchase should be careful not to be deceived. Better far to buy a new instrument, even if the cost be a trifle more. Care should also be taken in adapting an instrument to the size of the house: one too large is about as bad as one too small. We append a description of an organ in every respect large enough for a church seating from 600 to 1000 people.

It should have two complete manuals from CC to G in alt., fifty-six notes, and a pedal organ from CCC to D, fifteen notes, and the keyboard should project at least two feet in front of the instrument. It should embrace the following stops.

Great Organ	Swell Organ	Couplers
1. Grand Open Diapason	1. Bourdon	1. Swell to Great
2. Dulciana	2. Open Diapason	2. Pedal to Great
3. Viol De Amour	3. Viol Di Gamba	3. Pedal to Choir
4. Clarabella	4. Principal	4. Bellows Alarm
5. Stop Diapason Bass	5. Hautboy	5. Pedal Check
6. Principal	6. Tremulant	
7. Hohl Flute	Swell Base	
8. Twelfth	1. Stopped Diapason Bass	
9. Fifteenth		
	Pedal Organ	
	1. Double Stop Sub Bass, sixteen feet	

Such an instrument can be had, of the very best manufacture, for one thousand dollars."

The underlining of a remarkable statement was done by your editor.

The Monadnock Chapter of the A.G.O. and the Historical Society of Cheshire County are sponsoring the O.H.S. slide-tape program at the Grace Methodist Church, Keene, N.H., at 7:30 PM, April 23. The large 1869 Steer & Turner organ will be demonstrated later in the evening.

BOC member George Bozeman, Jr., has been awarded a Fulbright grant to study the one-manual organ culture of Austria; design, construction, history, literature, and liturgical use. He and his wife Pat hope to visit the New England area in the late summer to see representative examples of nineteenth century American organs before sailing. BOC plans to sponsor several recitals to be given by Mr. Bozeman on one-manual organs in the Boston area in August.

The Rev. Roy Redman of Waxahachie, Texas reports finding Hook & Hastings #1366, a 2-10 of 1887, unused in Felicity Methodist, New Orleans, La.

And in closing, two more organs have recently been relocated by the Organ Clearing House: E. & G. G. Hook #226, 1857, a 1-8 formerly in First Congregational Church, Manchester, Conn., and later in the Lutheran Church, Easthampton, Conn., is to be set up in First Congregational Church, Coventry, Conn.; Hook & Hastings #1221, 1884, a 1-6 formerly in Ipswich and North Reading, Mass., is set up in Prince of Peace Lutheran Church, Calgary, Alberta -- another Hooper triumph!

THE CHURCH OF SAINT MARY OF THE SACRED HEART, ROMAN CATHOLIC, Endicott and Thatcher Streets, BOSTON, MASSACHUSETTS. Johnson & Son, Opus 499, 1877, electrified by W. W. Laws in 1927. Mr. Laws installed a standard console with the usual accessories and enlarged the Pedal by three extensions, a 32' Resultant, an 8' Flöte, and a 4' Flute. The following description of the instrument, one of the very largest produced by the firm, is from a brochure stating that it was to be completed on October 1, 1877: -

"It has Three Manuals and a Pedale, of the following compass:

Manuals from CC to c<sup>4</sup>, 61 Keys.

Pedale from CCC to D<sup>0</sup>, 27 Keys.

And contains the following Stops and Pipes:

GREAT MANUAL.

No.	Pitch.		Material.	No. of Pipes.
1.	16 ft.	Open Diapason, - - - - -	metal,	61
2.	8 ft.	Open Diapason, - - - - -	metal,	61
3.	8 ft.	Spitz Floete, - - - - -	metal,	61
4.	8 ft.	Viol da Gamba, - - - - -	metal,	61
5.	8 ft.	Doppel Floete, - - - - -	wood,	61
6.	4 ft.	Octave, - - - - -	metal,	61
7.	4 ft.	Harmonic Flute, - - - - -	metal,	61
8.	2 <sup>2</sup> / <sub>3</sub> ft.	Twelfth, - - - - -	metal,	61
9.	2 ft.	Fifteenth, - - - - -	metal,	61
10.		Mixture, III Ranks, - - - - -	metal,	183
11.		Mixture, IV Ranks, - - - - -	metal,	244
12.	8 ft.	Trumpet, (Johnson & Son's Patent Reeds.)	metal,	61
13.	4 ft.	Clarion, (Reeds,) - - - - -	metal,	61

SWELL MANUAL.

14.	16 ft.	Bourdon Bass, - - - - -	wood, }	61
15.	16 ft.	Bourdon, - - - - -	wood, }	
16.	8 ft.	Open Diapason, - - - - -	metal,	61
17.	8 ft.	Salicional, - - - - -	metal,	61
18.	8 ft.	Stop'd Diapason, - - - - -	wood,	61
19.	8 ft.	Quintadena, - - - - -	metal,	61
20.	4 ft.	Octave, - - - - -	metal,	61
21.	4 ft.	Flauto Traverso, - - - - -	wood,	61
22.	4 ft.	Violin, - - - - -	metal,	61
23.	2 ft.	Flautino, - - - - -	metal,	61
24.		Mixture, II Ranks, - - - - -	metal,	122
25.		Mixture, III Ranks, - - - - -	metal,	183
26.	16 ft.	Contra Fagotto, (Reeds,) - - - - -	metal,	61
27.	8 ft.	Cornopeon, (Johnson & Son's Patent Reeds,)	metal,	61
28.	8 ft.	Oboe and Bassoon, (Reeds,) - - - - -	metal,	61
29.	8 ft.	Vox Humana, (Reeds,) - - - - -	metal,	61
30.	4 ft.	Clarion, (Reeds,) - - - - -	metal,	61

SOLO MANUAL.

31.	16 ft.	Bourdon Bass, - - - - -	wood, }	61
32.	16 ft.	Quintatoen Treble, - - - - -	metal, }	
33.	8 ft.	Geigen Principal, - - - - -	metal,	61
34.	8 ft.	Keraulophon, - - - - -	metal,	61
35.	8 ft.	Dulciana, - - - - -	metal,	61
36.	8 ft.	Melodia, - - - - -	wood,	61
37.	4 ft.	Fugara, - - - - -	metal,	61

38.	4 ft.	Flute d'Amour, - - - - -	wood and metal,	61
39.	2 ft.	Piccolo, - - - - -	metal,	61
40.	8 ft.	Clarionet, (reeds,) - - - - -	metal,	61

PEDALE.

41.	16 ft.	Double Open Diapason, - - - - -	wood,	27
42.	16 ft.	Bourdon, - - - - -	wood,	27
43.	16 ft.	Violone, - - - - -	wood,	27
44.	10 $\frac{2}{3}$ ft.	Quinte, - - - - -	wood,	27
45.	8 ft.	Violoncello, - - - - -	metal,	27
46.	16 ft.	Trombone, (Johnson & Son's Patent Reeds,) - - - - -	wood,	27
47.	8 ft.	Tromba, (Reeds,) - - - - -	metal,	27

ACCESSORY STOPS AND MOVEMENTS.

- 48. Swell to Great Coupler.
- 49. Swell to Solo Coupler.
- 50. Solo to Great Coupler.
- 51. Solo to Pedale Coupler.
- 52. Great to Pedale Coupler.
- 53. Swell to Pedale Coupler.
- 54. Blower's Signal.
- 55. Pedale Check.

PNEUMATIC PISTON COMBINATIONS,  
Placed over the Great Manual.

- |                 |                 |
|-----------------|-----------------|
| 1. Great Forte. | 4. Swell Forte. |
| 2. Great Mezzo. | 5. Swell Piano. |
| 3. Great Piano. |                 |

PEDAL MOVEMENTS.

- |  |                            |
|--|----------------------------|
| 1. Pedale Forte.                                   | 4. Great Organ Separation. |
| 2. Pedale Piano.                                   | 5. Tremolo (to Swell).     |
| 3. Great to Pedale Coupler, (Reversible Movement). | 6. Balanced Swell Pedal.   |

SUMMARY.

The Great Manual contains	-	13 Stops,	and	1,098 Pipes.
The Swell Manual contains	-	16 Stops,	and	1,159 Pipes.
The Solo Manual contains	-	9 Stops,	and	549 Pipes.
The Pedale contains	-	7 Stops,	and	189 Pipes.
				45 Full Speaking Stops, and 2,995 Pipes.

The case is built of ash wood filled, and finished in shellac and oil; it is 41 feet wide, 16 feet deep, and 32 feet high.

The front pipes, below the 'bands' of wood work which support them, are decorated in white-metal and black; above the 'bands,' they are finished in two shades of blue.

The action is extended and reversed; the 'desk' being brought out 10 feet from the front of the case.

The Pneumatic Motor is applied to the Great Manual and all its Couplers; to the lowest octave of the Swell Manual; also, to the Great and Swell Combination Movements.

All the pipes in this Organ are voiced, on a wind-pressure of 3 $\frac{1}{2}$  inches."

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

"Mr Goodrich was not only sedulous in the attainment of perfection in voicing and tuning, and in the internal machinery of the organ; he also had paid great attention to the relative proportions of the pipes, both with regard to the comparative length and diameter of each, proper for certain stops, and to the comparative diameters of the several pipes composing a stop. And not only these, but also the relative size of each stop compared with each and every other stop, so that the combination of several or all of the stops should produce the best possible effect. In the attainment of this object, he had expended much time and labor. The various scales for the construction of pipes, which he had adopted in his latest organs, are the result of his labors and experiments in this way; and, to a person qualified to understand and to take advantage of them, they would be of no small value.

It is an essential part of the character of men of genius and invention, that they are inclined to disregard old practices and customs, and to set light by that authority and long-established opinion, which the mass of mankind reverence so highly. Nothing is so fatal to originality of thinking, as this awe of authority, this sacred regard for custom and the opinions of others. When once this is surmounted, and we undertake to examine coolly and candidly the reason and foundation of things, we discover so much error and deception, so much that rests merely on custom and prejudice, that we are liable to distrust what we have not investigated and tried, and to place a very firm reliance on our own opinions and decisions. If this were not the case with a certain portion of mankind, there would be little invention or discovery, little progress and improvement, few trains of thought, and a very limited range for enterprise and exertion. But this very quality, which is so beneficial and important, has a tendency, and perhaps an unavoidable one, to render persons opinionated. They are considered, by the word, to be obstinate. And it must be confessed, that men of genius sometimes firmly adhere to opinions, and long continue in them, when others, of little genius, but more plain, cool, and practical, easily perceive, or learn from experiments, that they are founded in error.

Mr Goodrich was, by some, thought to be opinionated; and perhaps, in some things, he was so. It is very possible, that he may have made alterations, and what he considered improvements, in various parts of the organ, a few of which may not be superior (perhaps may be inferior) to the old and common more. But the many actual improvements which he made, his constant stretch of thought and inquiry, and his firmness and unabated perseverance, together with their many happy results, throw all defects of this kind, if they really existed, into the shade. They are the price, which men of originality and genius must pay, for the extraordinary qualities with which nature had endued them.

The independence and commendable self-respect of Mr Goodrich, appeared, in his declining to pay the fee, which is sometimes exacted by organists, for recommending an instrument. It is not, perhaps, generally known, that when musical teachers or professors are employed to select a good organ or pianoforte, for a scholar, or some other purchaser, it is customary for the maker and vender of an instrument to pay a commission to the musical gentleman, provided a sale be made in consequence of his recommendation. Mr Goodrich, when applied to, refused to purchase the good will of such persons; by which independent course, he undoubtedly procured their ill will, and sometimes, probably, a representation with regard to the character of his organs, which was anything but favorable. In addition to this, it is possible that the unsuspecting purchaser may sometimes have become the proprietor of an inferior instrument, when a superior one might have been obtained from Mr Goodrich at a less price. His reply to such propositions was, that he intended his instruments should recommend themselves.

There was another characteristic of Mr Goodrich, which is so generally attendant on genius, that in has grown into a proverb. This is, an inattention to money concerns; - the want of that faculty, or the disposition to exercise it, by which property is accumulated and retained. He was never anxious to be rich; and he thought more of the lasting reputation he should secure, by furnishing a superior instrument, than of the amount of clear profit which he should obtain by its sale. It was probably from this cause, that he never acquired those strict habits of punctuality, which generally belong to men of thrift. He was exceedingly moderate in his prices, and very often, for the sake of improving the instrument, added, at his own expense, more than was required by the agreement. Being the first, and for many years alone, in the business, and having an extensive reputation, he possessed the means, with proper management, of accumulating a fortune. But this was an object he neglected or despised. His own habits, and those of his family, were far from being expensive; but he paid too little attention to money concerns; and, being friendly and liberal, too frequently suffered himself to be defrauded or imposed upon, by the artful and the idle. He left only a moderate property, where there should have been an independent fortune.

It was at first intended to include in this memoir, some account of the origin and progress of organ-building in New-England, and of those persons who attempted it previous to Mr Goodrich; but the length, to which this article has already been extended, renders it necessary to defer the execution of that intention, till the appearance of another number of the Magazine."

\* \* \*

CONGREGATIONAL CHURCH, GROVEVILLE, MAINE. Rufus Johnson, Westbrook, Maine, 1854.

MANUAL: CC-g<sup>3</sup>, 56 notes

Open Diapason	8' TC	The swell pedal (hitchdown) and two non-
Dulciana	8' MC	functioning combination pedals are at the
Stop Diapason Treble	8' MC	left, and a missing blowing pedal was at the
Stop Diapason Bass	8' 24	right.
Principal	4' 56	
Flute	4' MC	No pedal clavier

This instrument is the only known work of an unknown builder, and does not bear his nameplate. A noisy electric blower was installed right next to the case during a restoration in the 1950's, but otherwise the instrument is very pleasing.

The church is a small frame building in a village near Gorham, and the organ stands in a recess behind the pulpit platform. The center portion of the case front originally contained cloth but is now filled with a screen; the single flat at each side contains three gilded dummy pipes. The cornice is actually a pediment and the sides are paneled. The recessed console is covered by two hinged doors; the small square-shanked flat knobs are lettered in fine script, and all of the labels are original. There is a bellows indicator slot below the impost and the pumping handle is on the right side. All of the pipework is enclosed behind eight horizontal shades. The Stop Diapason Treble and the Flute are metal chimney flutes and the chorus stops are mild and bright.

\* \* \*

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 usually held on the last Sunday of each month. Membership: Single, \$5.00 per year; Man and wife (or two copies to the same address), \$7.50 per year; Non-New England and subscriber's memberships, \$3.50 per year.

\* \* \*

The May Newsletter will be the last issue of the 1966-67 season, and dues notices will be sent with that issue.

The next Club meeting will take place in JAMAICA PLAIN, a suburb of Boston, on Sunday afternoon, May 28. For those coming from the city, take Huntington Avenue, following the car tracks until reaching Centre Street, and then bear right.

2:30 A demonstration of the organ in St. John's Episcopal Church, Revere and Roanoke Streets, played by Philip Beaudry. The church can be reached by turning left off Centre Street at Hailer's Drug Store, bearing right at the fork, and then turning left at either the second or third intersections. The organ was originally E. & G. G. Hook's Opus 303, 1861, a two-manual having 28 registers. Moved to the present stone building in 1887, it was rebuilt and considerably altered, perhaps by Cole & Woodberry. A major renovation early in this century left the organ in troublesome condition, and about forty years ago it was rebuilt and electrified by Frazee. Many of the Hook pipes remain and sound excellent in the good acoustical setting. The organ was renovated and carefully revoiced by Mr. Beaudry in 1966.

4:00 A recital at the Unitarian Church, Centre Street, by Mrs. Stephen Folts, Mrs. Glenn Snowden, and Miss Barbara J. Owen. Martha Folts is the Assistant Organist at the First Parish Church, Unitarian, Milton, Mass., and Lorraine Snowden is the wife of the minister at the Unitarian Church in Jamaica Plain. The organ is the renowned three-manual E. & G. G. Hook, Opus 171, 1854. The large stone church, in modified Tudor Gothic style, was the "home church" of the Hook brothers.

The Annual Meeting will follow the recital and the evening meal will be at a restaurant selected by vote of those wishing to eat in one large group.

\* \* \*

The annual dues notice is enclosed with this issue. At the suggestion of the Council and by vote of members present at the April 30, the dues have been increased to \$7.50 for one and one-half years. This is not an actual raising of dues, for the old \$5.00 rate will, with the additional sum, cover membership until January 1969. Thus, the Club's year will concur with the calendar year and the volume number of the Newsletter. However, all memberships are now \$5.00 per year. Those wishing two copies of each Newsletter should enclose an extra \$2.50. Several libraries and historical societies will continue to receive the Newsletter without charge.

The enclosed form is the only one which will be mailed!

\* \* \*

Great Britain has provided us with yet another elegant new book on the organ. The Organ Today, written by Herbert and H. John Norman, and published by Barrie & Rockliff of London in 1966, is available for \$7.50 from The Organ Literature Foundation, Nashua, N.H. It is a fine volume for those not well-acquainted with the many aspects of organ-building, and contains much material of interest to those well-versed in the mechanics and tone of the instrument. Of value are many new drawings of organ action, and we are pleased to note the authors' cautious enthusiasm for tracker action. This unbiased book is highly recommended.

\* \* \*

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Don't forget John Skelton's recital at Billerica Congregational, May 14th!

THE FIRST PARISH OF WATERTOWN, MASSACHUSETTS, UNITARIAN-UNIVERSALIST. George S. Hutchings, Boston, Opus 374, 1895.

GREAT:		SWELL:		Couplers:	
Open Diapason	8' 61	Bourdon Bass	16' 12	Swell to Great	
Dolcissimo	8' 61	Bourdon Treble	16' 49	Great to Pedal	
Melodia	8' 61	Violin Diapason	8' 61	Swell to Pedal	
Octave	4' 61	Salicional	8' 61		
Flute D'Amour	4' 61	AEoline	8' 61	<u>Labeled metal pedals, from</u>	
Octave Quinte	2 2/3' 61	Stopd. Diapason	8' 61	<u>left:</u>	
Super Octave	2' 61	Violina	4' 61	Piano Swell	
Trumpet	8' 61	Flute Harmonique	4' 61	Forte Swell	
		Flautino	2' 61	Reversible Gt. to Ped.	
		Dolce Cornet	II 122	Forte Great	
<b>PEDAL:</b>		Oboe	8' 49	Piano Great	
Open Diapason	16' 27	Bassoon	8' 12	Sw. Tremolo	
Bourdon	16' 27				

Blowers Signal (knob)

The parish was founded in 1630, and the present building is a pleasant frame Gothic structure erected in 1842. The 1895 organ replaced a gallery instrument, and is deeply recessed in a large chamber at the left of the pulpit area. The original case front had overlength decorated pipes, but all have been moved inside and a small grille substituted. Everything visible through the grille, pipework included, has been painted dark brown! The opening is far too small and the organ is incredibly dolce, but it has potential and is beautifully-made. The attached console is of the usual projecting type, but is somewhat to the right of the manual chests and at a slight angle to suit the curvature of the partition. The organist is very much elevated above the floor and one visitor said during the recent Club visit, "Why doesn't Miss Owen sit down?" She was seated.

The Swell is behind the Great and the large wood 16' Open stands at the rear. The Bourdon Bass is unenclosed, and the 8' metal flue ranks in the Swell have stopped and capped basses. There are several fine stops, but the chorus is swamped by the 8' Open.

\*\*\*

FIRST CONGREGATIONAL CHURCH, BILLERICA, MASSACHUSETTS. S. S. Hamill, East Cambridge, Mass., 1890; renovated and tonally altered by the Andover Organ Company, Methuen, Mass., 1966.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Open Diapason	8' 49	Sub Bass	16' 27
Dulciana	8' 61	Dolcissimo	8' 61		
Melodia (TC)	8' 49	St. Diap. Treble	8' 49	<u>Couplers:</u>	
St. Diap. Bass	8' 12	St. Diap. Bass	8' 12	Swell to Great	
Octave	4' 61	Flute Harmonic	4' 61	Great to Pedal	
Flute	4' 61	Piccolo	2' 61	Swell to Pedal	
Mixture	III 183	Oboe (TC)	8' 49		
		Tremulant		Signal for Blower (knob)	
				two Great combination pedals	

This is a small two-manual that "gives a good account of itself." A few decades ago it was moved back into a very deep divided-choir recess at the front of the auditorium, and stands free in a black walnut case of simple Victorian design. The refinished front pipes are arranged in three flats, 5/9/5, and are unusually widely-spaced. Some of the side panels were removed years ago. The attached console has round-shanked oblique knobs lettered in Italics; original celluloid keys; an overhanging Swell manual; a flat pedal clavier; a balanced

wood swell pedal near the center of the knee panel; and there was never a nameplate. The Swell is above the Great and behind vertical shades; the 16' rank is at the rear. The horizontal action for both manuals is by long backfalls. While always quite pleasing tonally, the organ had mechanical deficiencies resulting from Hamill's poor design and probable haste in building. Bushings were at a very bare minimum. The organ was thoroughly restored and definitely improved by Andover, who revoiced several ranks and replaced two stops in the Great: the old 4' Octave was of narrow scale and too stringy, and a 49-note 8' Keraulophon gave way to a splendid Mixture. The Oboe has been made as Trumpet-like as an Oboe could ever be.

The Great Dulciana has a stopped wood bass octave of narrow scale, several being offset; the Melodia has 32 open wood pipes and 12 metal trebles; the Flute has 12 stopped wood basses followed by 25 metal chimneyed pipes and 24 open trebles. The old Keraulophon was marked "Salc." The Swell Stopped Diapason has stopped wood basses, followed by 25 metal chimneyed pipes and 12 open metal trebles; the 4' Flute Harmonic has 5 zinc basses and is harmonic from Middle C to the top; the 2' rank was always quite bright; the Oboe has slotted spotted metal resonator bells on zinc, and the top 12 pipes are metal flues.

Having had adequate experience with old organ renovation, your editor feels that he can safely regard this organ as a very outstanding example of the elegant result of careful renovation and tonal improvement.

\* \* \*

GRACE METHODIST CHURCH, KEENE, NEW HAMPSHIRE. Steer & Turner, Westfield, Mass., Opus 14, 1869. Tonally altered, but original stoplist given below:

GREAT:		SWELL:		PEDAL:	
Bourdon (TC)	16' 46	Bourdon Bass	16' 12	Double Open	
Open Diapason	8' 58	Bourdon Treble (TC)	16' 46	Diapason	16' 27
Dulciana	8' 58	Open Diapason	8' 58		
Melodia	8' 58	Keraulophon	8' 58	<u>Couplers:</u>	
Octave	4' 58	Stop'd Diapason	8' 58	Great to Pedale	
Flauto Traverso	4' 58	Octave	4' 58	Swell to Pedale	
Twelfth	2 2/3' 58	Flute à Cheminee	4' 58	Swell to Great (pistons)	
Fifteenth	2' 58	Cornet Dolce	III 174		
Mixture	II 116	Oboe (TC)	8' 46	<u>Combination pedals:</u>	
Trumpet	8' 58	Bassoon	8' 12	Piano Great	
Clarionett (TC)	8' 46	Tremulant		Forte Great	

The Mixture II is now a repitched and poor III.

The Cornet Dolce is gone; now an 8' Aeoline, 58 pipes.

Gt. to Ped. reversible  
Bellows Signal (removed)

The largest tracker organ in Cheshire County, this instrument is appreciated but not in good condition, and the tall brick Gothic church, a once-elegant 1869 structure, may eventually be replaced. "Exhibited" on Nov. 22, 1869, it is one of the earliest known Steer & Turner organs. Originally in the rear gallery, with just enough space for a quartet choir, the organ was moved to a tall recess behind the pulpit platform about sixty years ago. The three-sectional case, which is perhaps ash with black walnut trimmings, was slightly altered at that time. The side panels were removed and small flats of dummy pipes added at each side of the front to fill the width of the arch. The decorated case pipes are in three flats, arranged 5/15/5, with exceptionally long pipe feet in the central flat. The console is attached, the projecting manuals being covered with a many-hinged walnut lid, but the vertical columns of knobs are always exposed. The knobs are of rosewood, flat and lettered in script, and the shanks are square; the manual keys have wood fronts and those of the Swell overhang; the silver nameplate is between the manuals, flanked by the "On" and "Off" pistons for the manual coupler;

the shades were originally operated by a hitch-down pedal at the far right, but there is now a crude, balanced pedal near the center; the two metal combination pedals at the left operate an unalterable iron mechanism at the C end of the Great sliders; the G-P reversible pedal is of wood, at the right; the knobs for the Tremulant and Great to Pedale are on notched shanks; the labels for the Pedal stop and couplers were once tinted in red; the Pedal keys are somewhat narrow, quite close together, and worn out.

The Swell is above the Great, and originally had two sets of horizontal shades, but the inner set is gone. The Pedal stop is of wood, placed on chests at the sides with the tallest pipes at the rear. With the exception of the Open Diapason basses in the case, the only offset basses in the Great are those of the Dulciana, in unmitered zinc. The acoustics are quite good, and the organ is one of excellent tone. The Mixture is of no value, but the Principals are quite nicely voiced, and the reeds are excellent, especially the stunning Trumpet. The Clarionett is full-bodied and the Bassoon provides an adequate bass octave for it. The flutes are a bit dull, and though pleasant, the chimney flute in the Swell is too soft. It is likely that the organ was moved by J. W. Steere & Son, for the Aeoline appears to be their product. The Mixture was befouled during a more recent "renovation."

The Great Melodia is of open wood pipes from Tenor C; the Flauto Traverso is of open wood, harmonic from Middle C, but with a top octave of non-harmonic metal pipes. The Swell Bourdon is lighter than that in the Great, and the bass octave is on a separate chest and action, unenclosed behind the Great passage board. The Open Diapason and Keraulophon each have 7 stopped wood basses; the Flute has 12 stopped wood basses and 14 open metal trebles, the remainder being metal chimneyed pipes; the Aeoline has 7 capped zinc basses. All of the reeds have 9 flue trebles. The organ is well-supplied with very crude slide tuners, but the pipework is in good repair.

\* \* \*

Two footnotes to the Biographical Memoir of William M Goodrich, Organ-Builder were omitted at the close of the last installment in the April issue. They pertain to the appropriate paragraphs reprinted in October, 1966, and are:

"1. The time and occasion of Mr Goodrich's first coming to Boston, is a little uncertain. In giving the writer some account of the early part of his life, he fixed the summer of 1803 as the beginning of his residence here, in the employment of Mr Benjamin Dearborn; and the latter part of that year as the time of his being with Captain Witherle, at work upon his organ. He mentioned returning home in 1804, and coming back in May of the same year, to join Mr Crehore at Milton, as is stated in the memoir. It is pretty evident, however, that he came to Boston as early as 1799. Most of the dates, contained in this account of his life, were given by Mr Goodrich to the writer, altogether from memory. It is possible, therefore, that some portion of them may not be strictly accurate.

2. This account of the early residence of Mr Goodrich in Boston, was derived principally from the son of Captain Witherle, now living in this city. Mr Mallet confidently asserts, that Mr Goodrich, immediately after his first coming to Boston, resided a considerable time (one or two years) with him. There is some uncertainty concerning this period of four or five years."

\* \* \*

The Berkshire Organ Company has contracted to replace the 2-8 c.1900 Emmons Howard tracker in the Second Congregational Church, Amherst, Mass. with a larger two-manual electric-action instrument. The firm will also soon restore the 2-17 Casavant, Opus 78, 1897, in Notre Dame R. C. Church, Pittsfield, Mass. Thad H. H. Outerbridge is currently installing a three-manual Berkshire in the United Church of Christ, Keene, N.H. The instrument includes some pipes in the former organ, a tubular-pneumatic 1903 Hutchings-Votey, Opus 1511.

## MIXTURES -

Joe Muise and Ed Boadway have removed the small two-manual "tubercular rheumatic" Estey, Opus 198, 1904, in the Unitarian Church, Danvers, Mass.

At 4 p.m., Sunday, May 14, Daniel Pinkham and assisting artists will present a concert at the First Church of Christ, Lancaster, Mass. The organ is a fine 1869 two-manual W. B. D. Simmons, renovated and tonally altered by the Andover Organ Company a few years ago.

Donald H. Olson and several players of stringed instruments will perform at Trinity Episcopal Church, Portland, Maine, at 4:30 p.m., Sunday, May 21. Included are works by Yarnold, Cabezon, Sweelinck, Schroeder, Bach, Langlais and Distler. A bassoonist is to participate in four Mozart church sonatas. The organ is a new two-manual Andover, described in the July 1966 Newsletter.

The article on the Canadian barrel organ in the Newsletter for February 1967 has been reprinted in an expanded form in Worship and Arts, April-May 1967.

All those who heard Jack Fisher's recital at Immaculate Conception Church on April 16th were certainly pleased with the audible evidence of his great interest in the reviving of enthusiasm for the Hook organ. It is to be heard in several future recitals and the Club has contributed a small sum toward the cost of the installation of a new pedal clavier, put in place by the Lahaise brothers in time for the concert.

There are to be two Virgil Fox recitals in New Hampshire this month, but never will your editor feel it worthwhile to advertise such vulgar displays.

Barbara Owen recently spent a week in Charleston, S.C., and has prepared a first detailed listing of old organs and other organological remains in the city. A 1-8 1832 Henry Erben, badly damaged, exists in First Baptist. A 1-7 1839 Thomas Appleton has been moved from the Seamen's Home to the Chapel of St. Philip's Episcopal Church. The famous 2-12 Erben in the Huguenot Church is to be restored, and plans are being made to do similar work on the two one-manual instruments.

A four-manual 65-rank 1919 \$75,000 Aeolian player organ is for sale in Twombly Hall, Fairleigh Dickinson University, Madison, N.J. It works and has plenty of rolls. If you have time, money and the space, contact Dr. James V. Griffio, Jr.

Available for immediate relocation is a low and compact 2-12 1879 E. & G. G. Hook & Hastings, Opus 932. In storage in Worcester, N.Y., it must be moved within the next few months, and the price is \$800 or the best offer. The console is detached enough for a choir of good size. Contact the Organ Clearing House, Box 104, Harrisville, N.H., 03450, for details.

On April 23, the Monadnock Chapter of the American Guild of Organists, the Historical Society of Cheshire County and the Boston Organ Club presented the Organ Historical Society's slide-tape, "The Organ in America." Seventy people heard the program, which included a short address by Ed Boadway and a recital played by Phil Beaudry on the 1869 Steer & Turner in Grace Methodist Church, Keene, N.H. (described in this issue). Mr. Beaudry recreated a bit of the 1869 dedication program by performing Meyerbeer's "Coronation March." Other selections were "Trumpet Tune" -David Johnson; "Récit de Cromorne" -Clerambault; a portion of the "Flute Concerto" -Rinck; and "Prelude and Fugue in C" -Bach.

How many have seen that wonderful atrocity, William Dressler's setting of "O Perfect Love" to the Mendelssohn "Wedding March"? This glorious item is known to exist in the hands of Sally Warner, and was published in 1902 by the Oliver Ditson Company, Boston.

The renovating and tonal improving of the 1890 Hutchings - 1930 Hook & Hastings in the Mission Church, Bowdoin Street, Boston, has been completed by Phil Beaudry. Permission to examine and hear the organ can be obtained from Sally Warner, and the Club will visit the instrument later this year. An account of the work done has been written by Jack Fisher and published in The Messenger, May 1967, which is available in the literature racks at the church.

Every Club member in the region near Boston should be, at least, a subscribing

member of the Boston Chapter, American Guild of Organists. The B.O.C.'s Newsletter does not always contain information about events usually in the Chapter's regular publications because of a difference in publication dates. The Chapter Treasurer is C. Martin Steinmetz, 6 Ayer Rd., Wellesley, Mass., 02181 (Tel. 235-9472), and the Newsletter is edited by Adele C. Holveas, 44 Florence Avenue, Arlington, Mass., 02174 (Tel. 646-2167).

Wilson Barry of Andover, Mass., is rebuilding a small two-manual E. & G. G. Hook & Hastings in the Methodist Church, Alpine, New Jersey. The instrument is Opus 906, 1878, originally in the home of Dr. T. F. Allen, New York City, and the unusual case has panels made of tiles. From this organ, Mr. Barry has for sale:

Viola 8' (Tenor C) 49 pipes, 57 scale, 2/9 mouth pressure 2 3/4"  
 Flute Harmonic 4' 61 pipes, 57 scale, 2/9 mouth  
 and an Oboe 8' (Tenor C) 46 pipes, from the 1879 Odell in the Presbyterian Church, Lawrenceville, N.J., in good condition but in need of revoicing.

At a short meeting of members present on April 30th, Barbara J. Owen and Alan M. Laufman were appointed co-chairmen in charge of our monthly programs. They will employ occasional help from membership residing in the greater Boston area. Any suggestions regarding meetings should be referred to them.

Representatives of Hill, Norman & Beard have renovated the two-manual tracker organ in the Unitarian Church, Montpelier, Vermont. The organ is perhaps a Wm. Stevens, c.1867.

The one-manual Frank Roosevelt, Opus 398, 1888, in Trinity Episcopal Church, Shelburne, Vermont, has been enlarged by the addition of several Artisan electronic units, and the addition of a second manual, entirely electronic, is planned. The work is being done by the organist, who is a local physician, who states that the organ will eventually be an electronic "organ" with a tracker-action pipe organ division!

The 1-3 tracker by an unknown New York builder in the Chapel of the Thomas More School, Harrisville, N.H., is being rebuilt by Messrs. Laufman & Boadway. In addition to a thorough mechanical renovation, there are to be tonal alterations and simplification of the case. The pipework bears the name of Arnolph Polster, and the date 1869. The organ came to Harrisville from the Congregational Church of South Britain, Conn. in 1963.

Several interesting organs recently put up for sale include: a one-manual Jardine & Son, c.1875 in Florida; a 1-4 1848 Erben in Chicago; a large two-manual Joseph Gratian in Kansas City, Mo.; and a 1-5 Hinners in California. Such is the geographical diversity of organs available. Contact the Organ Clearing House for details. Also of interest are the remains of a c.1830 one-manual chamber organ available free in Connecticut.

Recent discoveries include: a Lancashire-Marshall 2-10 in the First United Presbyterian Church, Ligonier, Indiana and a 1905 A. B. Felgemaker 2-8, Opus 871, in the Masonic Temple, Charleston, S.C.

Another Willie Goodrich has been authenticated. The one-manual in the Methodist Church, Belchertown, Mass., is the 1826-27 installation in the Unitarian Church, Springfield, Mass. The organ was in good condition and in regular use until severe chest cracks were caused by unnecessary heating within recent years. The instrument is now unplayable.

Another classic example of a church which waited too long and asked too much for their old tracker organ is the State Street Baptist Church of Jacksonville, Illinois. By the time he was permitted to take out the organ, Johnson & Son's Opus 649, a large two-manual of 1885, James Bertin of Des Moines, Iowa was able to salvage little more than most of the pipework. The organ was in good condition and had been for sale for many years. The church had received many offers which were turned down, and at the eleventh hour the organ was sold for a song and removed in freezing weather without benefit of lights, water or heat.



The following interesting dedication program will be reproduced in two installments in the Newsletter. It is a rare item, apparently not to be found in any of the collections of organ memorabilia available to the public in Boston, and has been provided by David Ashley Cotton. The fact that Farrand and Votey bought out Roosevelt and his patents is quite obvious. The case of the 1895 organ exists in the original church; the large Aeolian-Skinner is in the "Extension."

page 1

"INAUGURAL  
CONCERT

by  
Mr. R. Huntington Woodman,  
assisted by  
Miss Elsie Lincoln

at the  
First Church of Christ, Scientist  
Falmouth and Norway Streets  
Boston, Mass.

Thursday Evening, March 21, '95  
at eight o'clock

\*\*\*\*\*

on the

NEW ORGAN

built by the  
FARRAND & VOTY ORGAN COMPANY  
Detroit, Mich.

New York Branch, 1945 Park Avenue  
Chicago Branch, 269 Dearborn Street  
Pittsburgh, Penn. Branch, 36 & 38 Sixth Street"

page 2

"PROGRAMME.

- 1. Fourth Sonata, (three movements), F. Mendelssohn  
Allegro con brio; Allegretto; Allegro maestoso e vivace.
- 2. Air in D, J. S. Bach  
(Arranged by S. B. Whitney.)
- 3. Andante, (variations) from 1st organ concerto, G. F. Händel
- 4. Song, "Oh, had I Jubal's Lyre," G. F. Händel  
Miss Elsie Lincoln.
- 5. Overture in D, Henry Smart
- 6. Pastorale, opus 26, Alex. Guilmant
- 7. Sunshine and Shadow, Dudley Buck  
(Dedicated to Mr. Woodman.)  
Motto: --In ever varying guise runs on the life of man;  
Now sunshine and now shadow to its close;  
Then death--then life new-born.
- 8. Song, "Air d'Ophelia" (Hamlet), Ambroise Thomas  
Miss Elsie Lincoln.
- 9. Prayer, E. Lemaigre
- 10. Piece Heroique, Cesar Franck
- 11. Pastorale, Arthur Foote
- 12. Fantasie in E flat, C. Saint-Saëns

13. Songs, (a) "The Mignonette," MacDowell  
 (b) "The Blue-bell," "  
 Miss Elsie Lincoln.
14. Toccata, from 5th organ symphony, C. M. Widor

The Lotus Press, 140 W. 23d St., N.Y."

page 3

"SPECIFICATION

of  
 FARRAND & VOTEY ORGAN, No. 748.

Three Manuals, Compass C<sub>4</sub> to C<sub>4</sub>, 61 Notes; and Pedals, Compass CCC to F, 30 Notes.  
 Farrand & Votey Patent Electric Action; Roosevelt Patent Windchests Throughout.

GREAT ORGAN.

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| 1 Double Open Diapason, . . . 16' | 6 Octave, . . . . . 4'           |
| 2 Open Diapason, . . . . . 8'     | 7 Hohl Floete, . . . . . 4'      |
| 3 Dulciana, . . . . . 8'          | 8 Octave Quint, . . . . . 2 2/3' |
| 4 Viola di Gamba, . . . . . 8'    | 9 Super Octave, . . . . . 2'     |
| 5 Doppel Floete, . . . . . 8'     | 10 Trumpet, . . . . . 8'         |

(Stops 3 to 10 included in the Choir Swell Box.)

SWELL ORGAN.

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| 11 Bourdon, . . . . . 16'         | 17 Flute Harmonique, . . . . . 4' |
| 12 Open Diapason, . . . . . 8'    | 18 Flageolet, . . . . . 2'        |
| 13 Salicional, . . . . . 8'       | 19 Cornet, . . . . . 3 Ranks      |
| 14 AEoline, . . . . . 8'          | 20 Cornopean, . . . . . 8'        |
| 15 Stopped Diapason, . . . . . 8' | 21 Oboe, . . . . . 8'             |
| 16 Gemshorn, . . . . . 4'         | 22 Vox Humana, . . . . . 8'       |

CHOIR ORGAN.

- |                                   |                                     |
|-----------------------------------|-------------------------------------|
| 23 Geigen Principal, . . . . . 8' | 27 Fugara, . . . . . 4'             |
| 24 Dolce, . . . . . 8'            | 28 Flute d'Amour, . . . . . 4'      |
| 25 Concert Flute, . . . . . 8'    | 29 Piccolo Harmonique, . . . . . 2' |
| 26 Quintadena, . . . . . 8'       | 30 Clarinet, . . . . . 8'           |

PEDAL ORGAN.

- |                                 |                                    |
|---------------------------------|------------------------------------|
| 31 Open Diapason, . . . . . 16' | 33 Lieblich Gedeckt, . . . . . 16' |
| 32 Bourdon, . . . . . 16'       | 34 Violoncello, . . . . . 8'       |

COUPLERS.

- |                    |                                  |                                |
|--------------------|----------------------------------|--------------------------------|
| 35 Swell to Pedal. | 38 Swell to Great.               | 42 Swell to Great Sub Octaves. |
| 36 Great to Pedal. | 39 Swell in Octaves.             | 43 Swell to Choir.             |
| 37 Choir to Pedal. | 40 Swell to Choir.               | 44 Choir to Great Sub-Octaves. |
|                    | 41 Swell to Great Super Octaves. |                                |

MECHANICAL ACCESSORIES.

- |                     |                    |                 |
|---------------------|--------------------|-----------------|
| 45 Swell Tremulant. | 47 Wind Indicator. | 49 Stop Switch. |
| 46 Choir Tremulant. | 48 Motor Starter.  |                 |

PEDAL MOVEMENTS.

- 50-52 Three Roosevelt Patent Automatic Adjustable Combination Pedals, affecting Great and Pedal Stops.
- 53-55 Three Roosevelt Patent Automatic Adjustable Combination Pedals, affecting Swell and Pedal Stops.
- 56-57 Two Roosevelt Patent Automatic Adjustable Combination Pedals, affecting Choir and Pedal Stops.
- 58 Full Organ and Crescendo Pedal, operating all Stops and Couplers without moving the Registers.
- 59 Great to Pedal Reversible Coupler.
- 60 Balanced Swell Pedal.
- 61 Balanced Great and Choir Pedal."

--to be concluded.

This month's meeting will be in the Gloucester area on Sunday, July 30. Barbara Owen has planned an interesting afternoon of swimming and visits to organs in C. B. Fisk's shop and area churches. Plan to vacation for a few hours on Cape Ann! The schedule is:

2:00 Meet and consolidate cars at the workrooms and warerooms of C. B. Fisk, Inc., Gloucester. To reach the shop, take Route 128 into Gloucester, turning right at the first rotary you come to (Washington Street). Turn immediately left on Gloucester Avenue, continuing past the Baptist Church to the next major intersection, which is Maplewood Avenue. Turn right on Maplewood and stay on Maplewood for three blocks. When you see a large asbestos-shingled mill on the left (complete with a tower), prepare to turn left on Grove Street, which is just before the mill. Drive to the rear through the gate off Grove Street. The Fisk shop is an asphalt "brick" building with two storys that cannot be seen from the street.

The restored organ for St. Stephen's R.C. Church, Hanover Street, Boston, will be set up and playing in whole or part. This is an early Boston-built two-manual of c.1825-30, perhaps by William Goodrich. It was removed in 1960 from the former Episcopal Church in Framingham, and had been in at least two previous locations and had undergone alterations in the 1870's and c.1910. Parts of the mahogany case have been restored where missing, the chests rebuilt, and the pipework restored and repaired. The old case pipes were too badly damaged for repair and new ones were made from the old metal. An entirely new tracker action has been built and a four-stop, thirty-note Pedal division added. In addition, the c.1813 Jacob Hilbus organ, a one-manual owned by and being restored for the Smithsonian Institution, will be partially set up. This is the famous "Port Royal Organ" seen by hundreds of thousands of visitors to the Smithsonian. A 1-4 1878 Ryder being rebuilt for a Lutheran Church in Topsfield and the new 2-11 for the Christian Science church in Belmont may also be in process of setting up.

2:45 Demonstration of the large two-manual 1895 George S. Hutchings organ in the Independent Christian Church, Gloucester. The organ was rebuilt in 1962 by C. B. Fisk, Inc., who made tonal changes and installed a new console.

3:30 Demonstration of the one-manual 1916 Hook & Hastings organ in the Pigeon Cove Chapel, Pigeon Cove. The organ was a 1-4, enlarged to a 1-6 by C. B. Fisk, Inc., in 1963.

4:00 Demonstration of the two-manual 1856 Stevens & Jewett organ in the Orthodox Congregational Church, Lanesville, the stoplist of which is on page 7 of this Newsletter.

The demonstrations will be by members of the staff of C. B. Fisk, Inc.

Those wishing to go swimming in a cool and crystal-clear quarry pit before the meeting should write or call Miss Owen in advance (Telephone 546-2946), or be at her home promptly at one o'clock. Barbara's new address is on page 5 of this Newsletter.

\* \* \*

Excellent historical research and amazing discoveries continue! Our thanks to Jim Bratton, who has discovered the office records, pictures, and the opus list of Hall & Labagh, active in New York City for more than sixty years in the 19th century. Bob Coleberd has located opus lists of three mid-western builders.

Continued from the May issue of the Newsletter is a page in the programme for the dedication of the three-manual 1895 Farrand & Votey in the Mother Church: --

"THE ORGAN  
in  
THE FIRST CHURCH OF CHRIST, SCIENTIST,  
Boston, Mass.

As this organ is of a most unusual type, its specification and a few descriptive remarks will undoubtedly prove of interest to organ enthusiasts. The front of the instrument presents a dignified appearance, harmonizing perfectly with the interior of the church, the case being made of curly birch in the Romanesque Renaissance style of architecture, from the design of Mr. F. H. Comstock. It is a three manual instrument of the first magnitude, specially appointed and constructed for use in the accompaniment of congregational service.

The excellence, durability and finish of the work in every detail, however insignificant, has been carried to the highest attainable standard, and the instrument as a whole, is a representative one of the perfection to which the art of organ building has been advanced, and is in every way worthy of the church in which it stands. The number of 16' and 8' stops is in excess of that usually met with, thus forming a foundation of extra solidity and giving that impressive and dignified body of tone which is the noblest feature of the 'King of instruments.' It will be observed, too, that there is carefully regulated proportion of the Diapason, Flute, String and Reed qualities in stops of the various pitches, the strength of each being admirably balanced and adapted to the acoustics of the building and the position that the organ occupies. Every stop extends throughout the entire compass.

Attention is called to the extensive use of Swell Boxes. In addition to the Swell Organ, the Choir Organ is enclosed in a box of its own, a device which greatly enhances its value and is productive of many charming effects of expression, in general only obtainable by use of a Swell Organ. Then all the stops of the Great Organ, except the first two, are included in the Choir swell box, thus enabling the organist to subdue at will these usually assertive stops and to utilize their tones in a far more extended field than is commonly practicable. Hence, the majority of the organ is placed under absolute control as regards expression, making it possible for the organist to vary the strength of the tone by very delicate gradations or to make a crescendo and diminuendo of startling intensity. Besides this, a most beautiful and novel effect can be produced by gradually closing one box while opening the other.

The Windchests are those known as 'Roosevelt Patent Chests,' and may be briefly described as being 'tubular pneumatic' in principle and affording a separate pallet for every pipe. The construction and operation is such as to preclude the possibility of almost all of the derangements common to most organs, arising from thermometric or barometric variations. No matter how large the organ, these chests render the touch light and agreeable without the intervention of the complicated 'pneumatic lever,' and above all insure a degree of perfection in 'repetition' never before attained in an organ, and equal to that of the most perfect pianoforte. They dispense with the objectionable 'sliders' heretofore commonly used, and are so arranged that each and every part is easy of access for removal or replacement in case of accident.

The blowing apparatus is particularly interesting, being separated from the organ and placed beneath the floor of the church proper, in a specially prepared room, where will be found a large bellows having three horizontal

acting feeders operated by rotary motion. The power for this is supplied by a C. & C. electric motor which regulates automatically as the reservoir rises and falls. From the bellows the compressed air is conveyed to a smaller receiver, called a 'regulator,' which insures absolute steadiness, and from thence it is distributed to the different departments of the organ, each being supplied by a separate wind-trunk. To avoid friction, and consequent loss of pressure when the utmost demands are being made on the wind supply, all the wind-trunks have been made of extraordinary sectional area, and right angled bends in the same studiously avoided. Each trunk is fitted with a 'concussion bellows' or 'lung' to prevent unsteadiness arising from the recoil caused by the simultaneous closing of many pallets, and a telescope joint to avoid the weight of windchests and pipes being transferred from the frame to it, by possible shrinkage or the settling of the floor.

The action of the entire organ, both key and stop action, is the Farrand & Votey Patent Electric Type, and no further demonstration of the feasibility of using electricity is needed. Its adaptability to the required work when used on our system, and its reliability under all sorts of atmospheric conditions, have been fully proven by the most exacting tests. The simplicity of the electrical connections is the feature that commends it to all who investigate its wonderful advantages. We do not employ the fluid as a motive power to open the main pallets, but simply as a transmitting medium, by whose agency extremely small valves are controlled, which in their turn, through pneumatic manipulation, effect the opening of windchest pallets irrespective of their size or resistance. Although seemingly incredible, this operation is accomplished instantaneously, and it is impossible to detect any hiatus between the depression of the key and the production of its resultant sound, other than that caused by the inevitable acoustic delay in transmission of the vibrations from their distant source. When applied in this manner, the electric action will maintain its efficiency unimpaired by varied atmospheric conditions, and the cost of its maintenance does not involve increased expenditure as compared with that of the ordinary mechanism.\*

The Roosevelt Patent Automatic Adjustable Combination Action is a device of inestimable value as regards the complete and convenient control of the instrument, and is undoubtedly the most remarkable mechanical feature in this organ. It is simple and durable in construction, and enables the organist to change the effect of each combination pedal at any moment by simply drawing the desired selection of stops and then 'setting' or 'locking' the same by a single touch, to such pedals as he may desire, after which the latter, on being depressed, will instantly cause the knobs to revert to the positions occupied when set. As this mechanism moves the knobs themselves and releases itself at the close of action, the stops can be operated by hand in conjunction with the combination action, which is not the case with any form that fails to move the knobs. With the above unusual resources in the combination mechanism and considering the increased number of pedals here introduced, this organ is probably more completely equipped for combined and convenient registration than any instrument that has yet been built in this neighborhood.

The Voicing, on which mainly depends the success of the instrument is deserving of the close study and examination of those interested in the subject, combining all the best points of European schools with some effects seldom produced. The great delicacy and characteristic quality of tone in the different stops, the dignified power of full organ without harshness, and the perfect blending of the whole into an agreeable and massive tone, yet not lacking in brilliancy, are all noteworthy features and the result of a most careful and yet progressive treatment."

\*Editor's note: This, of course, is absolutely untrue!

## MIXTURES -

The recent annual convention of the Organ Historical Society was the reason for the traditional lack of a June Newsletter; hence this larger summer issue. Three outstanding recitals given at the convention were by Club members: Brian Jones, Donald R. M. Paterson and James Bratton. Anyone wishing a copy of the fifty-page convention booklet can obtain a copy by sending 25¢ for postage and handling to the Editor.

Several people have asked about Church Music, an elegant new bi-annual publication issued by Concordia. It costs \$2.50 per year and is available from Concordia Publishing House, 3558 S. Jefferson Avenue, St. Louis, Mo., 63118. You should request issue 67.1, which is devoted almost entirely to the organ renaissance in North America.

The leading soloist in a church cantata was unable to get a baby-sitter, so she had to drag her reluctant young son to every practice session. Finally, completely bored with the reiterated musical expression, he rebelled and insisted on remaining at home. "But, darling," the young mother remonstrated, "you should learn to enjoy church music. Why, the angels sing around God's throne all day long!" "Well," said the unregenerate offspring, "I just don't see how God can stand it."

By way of London and Vermont, we have learned that the International Society of Organ Builders will hold its next Congress in Boston in 1969!

England is to have a Beckerath at last -- a three-manual will be installed in Clare College, Cambridge.

The May 28 meeting of the Club featured three organists playing the fine 1854 Hook in the Unitarian Church, Jamaica Plain. Lorraine Snowdon performed two works by Bach: Prelude and Fugue in A Major and the Partita on "O Gott, du Frommer Gott." Barbara Owen played three chorale preludes by J. N. Hanff: "Auf meinem lieben Gott," "Ein' feste Burg," and "Erbarm dich mein, O Herre Gott;" a Dialogue and Ave Maris Stella by N. de Grigny, and the Voluntary in C by John Stanley. Martha Folts performed Franck's Cantabile, Variations on "Mein junges Leben hat ein End" by Sweelinck, and Bach's Prelude and Fugue in C Major. We greatly appreciate their work on our behalf.

Robert J. Reich of the Andover Organ Company, Box 36, Methuen, Mass., 01844, has issued a four-page list of music for positive organ, an excellent guide for those who play one-manual instruments. The list can be obtained by sending 15¢ to the above address.

John Wessel of Brattleboro is currently renovating two tracker organs. The fine one-manual 1846 Hook in the Unitarian Church, Charlestown, N.H., is being restored and the pipes fitted with slide tuners. The two-manual 1910 Hook & Hastings in the United Church, Newport, Vt., will have the swellbox replaced -- removed some years ago for the addition of a Melodia to the Great!

Michael A. Loris of Barre, Vt., has revoiced (and replaced some of) the pipe-work in a 1-6 John G. Marklove organ just installed by the Organ Clearing House in Emmanuel Episcopal Chapel, Dublin, N.H. The instrument replaced a very poor two-manual Laws, and the late Bernard Jones was responsible for the decision to obtain the tracker organ, now about 95 years old. Philip A. Beaudry was also in Dublin recently, revoicing and altering the 2-8 George S. Hutchings in the Community Church, installed by the Organ Clearing House in 1963. Both instruments will be described in a future issue of the Newsletter.

The Berkshire Organ Company will replace the splendid large two-manual 1856 George Jardine organ in South Congregational Church, St. Johnsbury, Vt., with a smaller two-manual having electric-action with an attached console! We very much

regret that the church has decided to replace the unusual instrument, rather than having it rebuilt and returned to the rear gallery. The handsome building was somewhat ruined by internal "improvements" at the turn of the century, and the damage will be compounded by the placing of an unencased new organ behind the pulpit platform. The mention of Berkshire replacing a 2-8 Howard organ, found on page 4 of the May Newsletter, is untrue. The firm will replace a non-tracker Steere in South Congregational, Amherst, with a new 2-15 instrument.

Recommended summer reading: Don't Upset The Choir by Reginald Frary, one of his delightful Anglican series published by A. R. Mowbray & Co., Ltd., London.

Barbara Owen has purchased a fine old house, aged approximately 250 years, and her new address is 46A Curtis Street, Pigeon Cove, Mass., 01967.

Having purchased the entire stock of Boadway & Co., Cleveland Fisher of 106 Bennett Drive, Manassas, Va., 22110, is able to supply reed organ reeds. When requesting a replacement for one broken or missing, be sure to include the two which adjoin the offender.

The March issue of the Newsletter included a description of the large Odell concert organ in the Troy Music Hall, which is hereby corrected. Your Editor forgot to include the pitches for the Solo stops, all of which are at 8' except the 4' Orchestral Flute, the 2' Piccolo and the 4' Krum Horn. The bells extend to C<sub>3</sub> and have 32 bars at 2' pitch. The Tuba is on 5" pressure. The Swell Orchestral Tremolo has a huge tremulant mechanism connected to the knob, which also operates the set of celeste pipes. The Great Clarion Mixture did have four ranks, one set being the 4' Clarion, now removed! The three flue ranks break at C<sub>1</sub> and F#<sub>2</sub>.

Congratulations to Mr. and Mrs. Donald R. M. Paterson, the parents of a daughter, Lucy Anne, born May 12. James Wyly of Elmhurst, Ill., married Mary Gae Porter on June 23.

St. Luke's Episcopal Church, Troy, N.Y., visited during the OHS convention, will be closed within a few weeks. It is hoped that the 1876 2-10 Steer & Turner organ can be moved to St. David's Episcopal Church, East Greenbush. William Carragan of Troy recently moved the 1879 E. & G. G. Hook & Hastings, mentioned on page 5 of the May Newsletter; it is for sale, without the pipes, and is stored in Meredith, N.H. The 1-3 chamber organ mentioned on page 6 of the May issue has been moved from Connecticut to the home of Donald Olson, Methuen, Mass., where it was found to be very restorable.

Arthur Goggin, 64 Maple Street, Milton, Mass., (Tel. 698-7548) has a 2-11 c. 1920 Hook & Hastings for sale. The instrument has slider chests, electro-pneumatic action, a detached drawknob console, no case, and it is in excellent condition. The external measurements are 10½' tall, 8' deep and 12' wide.

Greenville Baptist Church, Rochdale, Mass., has contracted with Fritz Noack to restore the 2-18 1859 William A. Johnson organ. The instrument was nearly thrown away and was saved by John Van Varick Ellsworth of Watertown, N.Y., a BOC member and the foremost of Johnson enthusiasts.

The Club library has received a copy of Gems of Sacred Music..., a collection of anthems, mostly arranged from Mozart masses by J. C. B. Standbridge, Organist of Christ Church, Philadelphia, published in 1842. The compiler was also a first-rate organ-builder.

The three-manual Beckerath organ for St. Michael's Episcopal Church, New York City, has arrived. The three-manual Hillebrand organ is being erected in the United Church, New Haven, Conn. The large Frobenius said to be coming to Cambridge has not yet been signed for -- and Frobenius does not care to export organs....

The Rev. and Mrs. Earl S. Smathers of 418 University Avenue, Oxford, Miss., now own a Jardine organ, opened at an "optional black tie" gala concert on May 30, 1967. The printed invitations were in keeping with the splendor of the occasion.

Recent issues of The American Organist have carried reviews of Boston recitals by "Discophilos," a person probably known to many of us, but who does not have the courage to sign his name, charming as the pseudonym is. The June review of Jack Fisher's recital at Immaculate Conception Church is rather erroneous -- the Great includes a compound stop of seven ranks, and anybody who says that the reeds are its "weakest department" is wet behind the ears. The organ most certainly does fill the building -- Mr. Fisher just didn't use everything at one time. And, we all know that he would indeed be quite pleased to "struggle with its intricacies every Sunday." We appreciate the contributions of Discophilos, but regret that when reading same, a large grain of salt should be at hand.

Noel P. Mander of London is to build a new tracker organ for Christ Church, Warwick, Bermuda, which has been the seat of Presbyterianism in Bermuda for more than 300 years. The cost of the instrument will be 9,300 pounds sterling, and it is the third tracker organ used by the congregation. The first was a second-hand 1-6 William H. Davis, purchased in 1883 and now serving its fourth parish. The second was a 2-12 1908 Bishop & Sons of no great merit, to be moved elsewhere. Half of its purchase price was paid by that organ-loving Presbyterian, Andrew Carnegie. The Mander stoplist is:

GREAT:		SWELL:		PEDAL:	
Open Diapason	8'	Quintaton	16'	Bourdon	16'
Dulciana	8'	Salicional	8'	Gemshorn	4'
Chimney Flute	8'	Celeste (TC)	8'	Fagott	16'
Principal	4'	Gedeckt	8'		
Nason Flute	4'	Gemshorn	4'	Couplers:	
Twelfth	2 2/3'	Mixture	III	Great to Pedal	
Fifteenth	2'	Trumpet	8'	Swell to Pedal	
Mixture	III			Swell to Great	

The Great Mixture is 22-29-29; the Swell Mixture is 15-19-22.

Steiner Organs of Louisville, Ky., have rebuilt the E. & G. G. Hook & Hastings organ in the Church of Our Saviour, Episcopal, 65 East Hollister Street, Cincinnati, Ohio. The organ is Opus 1049, 1881, and was heard at the 1965 OHS convention. The Principals were revoiced; the Gedackt is the old Melodia, cut down, stoppered and denicked; the Mixture replaced an 8' Salicional; the 4' Principal is the former Sw. Open Diapason; the Octavin was formerly a 4' Violina; the Sesquialtera is new, replacing an 8' Aeoline. The stoplist is:

GREAT:		SWELL:		PEDAL:	
Open Diapason	8'	Viola	8'	Bourdon	16'
Dulciana	8'	St. Diapason	8'	Flöte	8'
Gedeckt	8'	Principal	4'		
Octave	4'	Flute Harmonique	4'	Couplers:	
Twelfth	2 2/3'	Octavin	2'	Great to Pedal	
Fifteenth	2'	Sesquialtera (TC)	II	Swell to Pedal	
Mixture	III-IV	Oboe (TC)	8'	Swell to Great	
Trumpet	8'	Bassoon (12)	8'	Sw. to Gr. at 8va.	
		Tremulant			

Manual compass: 58 notes

Pedal compass: 27 notes

Bellows Signal

2 Gt. combination pedals

Gt. to Ped. reversible

Philip A. Beaudry is renovating and revoicing the 1894 2-9 Hook & Hastings organ in the First Congregational Church, Lisbon, N.H. The Andover Organ Co. is renovating and altering the c.1876 2-16 Joel Butler organ in the Congregational Church, Georgetown, Mass.

Joseph Muise, 217 South Street, Waltham, Mass., has a Henry F. Miller upright pedal piano for sale. The case is ebonized and the flat pedal clavier has 30 notes.



ORTHODOX CONGREGATIONAL CHURCH, LANESVILLE, MASSACHUSETTS. Stevens & Jewett, Boston, 1856.

GREAT:		SWELL: (bass unenclosed)	PEDAL: (18 keys)
Open Diapason	8' 56	Bourdon (TF)	16' 39
Dulciana (TG)	8' 37	Open Diapason (TF)	8' 39
Viol di Amore (TG)	8' 37	Viol di Gamba (TF)	8' 39
Melodia Treble (TG)	8' 37	St. Diapason (TF)	8' 39
Stop Diapason Bass	8' 19	St. Diapason Bass	8' 17
Principal Treble (TG)	4' 37	Principal (TF)	4' 39
Principal Bass	4' 19	Principal Bass	4' 17
Flute	4' 56	Hautboy (TF)	8' 39
Twelfth	2 2/3' 56	Tremolo	
Fifteenth	2' 56		
Trumpet (TC)	8' 44		
			Coupler Gr. & Sw.
			Coupler Pedals & Great
			Bellows Signal
			Pedal Check
			two Great combination pedals removed

This organ is said to have first been in a church in Boston, and was brought to Lanesville many years ago from Trinity Congregational Church, Gloucester. It has the soft but rich tone of the period and a handsome case. The organ stands on a platform at the front of the auditorium and the paneled sides are exposed. The front displays three flats of Open Diapason basses arranged 5/7/5 over the console, which is recessed behind double-folding doors. The flat, square-shanked knobs are lettered in script and the manuals do not overhang. Behind the music desk is a small cupboard. The narrow Pedal keys operate a short-compass rank, and the upper notes play the pipes in the lower octave. The combination pedals are unfortunately gone, and the original hitch-down Swell pedal has been replaced with a balanced metal pedal. On CC of the Open Diapason, offset inside the case, is the name of Thomas McIntyre, who was formerly a partner of Wm. B. D. Simmons. The organ is not in good condition but is appreciated by the congregation, who are having a restoration done "in stages" by C. B. Fisk, Inc. The Great pipework has been cleaned, repaired, regulated and fitted with slide tuners. The Trumpet is currently in a tray, awaiting a much-needed restoration.

\* \* \*

John Van Varick Ellsworth prepared for the Newsletter the following obituary of "Ned" Hedges, the famous voicer who died recently.

Edwin Bancroft Hedges, probably the oldest voicer in the country, died May 25, 1967, at the age of 95 in the hospital at Winchester, Mass.

Mr. Hedges was born April 6, 1872 in Westfield, Mass., the son of Edwin and Clarissa Bancroft Hedges. His father had learned the art of making organ pipes at the shop of William A. Johnson and became Johnson's head pipemaker. Edwin B. Hedges learned the art of voicing at the Johnson shop, studying reed voicing with Thomas Dyson, Johnson's excellent reed voicer, and flue voicing with Edward Chaffin.

Edwin Hedges Sr. later formed his own business, making pipes for Johnson and supplying other builders as well. After Johnson & Son closed in 1898, Edwin B. Hedges joined his father in the organ pipe business. He continued until 1918, selling out to the Samuel Pierce Organ Pipe Co. (later the Dennison Organ Pipe Co.). Mr. Hedges moved to Reading, Mass., December 1, 1919 and became head voicer for Dennison. He then was a voicer for the Aeolian-Skinner Organ Co. for 3½ years until 1951. After that, he worked at times again for Dennison in Reading.

Mr. Hedges was an accomplished musician, first playing the flute and then the oboe. However, the 'cello was his real love and he studied violoncello with Alvin Schroeder, then first cellist with

the Boston Symphony Orchestra. He also made violoncellos, producing four or five very excellent instruments. Mr. Hedges played in the Springfield and Reading Symphony Orchestras and was a member of several quartets. At one point in his life he taught violoncello at Smith College, Northampton, Mass.

Edwin B. Hedges was a wonderful Christian gentleman, a highly gifted and skilled voicer who contributed much during his lifetime to fine organ tone. The Hedges family was very prominent in community life and affairs and they played an important part in the political and social life of Westfield.

Mr. Hedges married Isabelle Gladwin Sept. 2, 1897 in Westfield. They had three daughters: Mary Gladwin (Mrs. H. R. Henderson), Barbara Wolcott (Mrs. H. F. Newton), and Eleanor (Mrs. C. S. Connor). Mrs. Hedges' father was a foreman for Johnson & Son and apparently had a hand in setting up some of the organs. Johnson's Opus 300 in Toledo, Ohio was moved from its original home into a new church and on the Swell box was "Organ moved by L. Gladwin" and the dates.

There was a simple service at the Hedges' home in Reading on June 1, conducted by the Hedges' grandson, Rev. Seth Newton, Pastor of the Congregational Church, Florence, Mass.

\* \* \*

BERNARD C. JONES, a member of the Boston Organ Club since its founding and long a member of the Organ Historical Society, died in Rockport, Mass., June 21, 1967. Mr. Jones was born in England in 1893 and attended Cambridge University as an organ scholar. He came to the United States in 1925 and was for many years a trust officer for the State Street Bank in Boston. He lived in Rockport since 1938 and was financial advisor to C. B. Fisk, Inc. His interest in music continued throughout his life and he gave organ recitals at St. Mary's in Rockport and the Unitarian Church, Newburyport. Mr. Jones owned a two-manual Dowd harpsichord and conducted chamber music sessions in his home. He is survived by his wife, Mildred C. Jones, who is a portrait painter, and his son Charles C. Jones is a composer. A high mass of requiem was sung at St. Joachim's Church, Rockport, June 24. We shall miss Mr. Jones' erudite presence among us.

\* \* \*

Details regarding the fire in the Cathedral at Mexico City have arrived. Lady Susi Jeans examined the instrument and found that though the cases were badly scorched and most of the front pipes melted, there is indeed enough remaining for restoration. Representatives of Tamburini, the Italian firm that has done some major work in Mexico, reported that "restoration is not desirable because the old organs weren't very well built in the first place." John Fesperman and Scott Odell of the Smithsonian Institution have just returned from a trip that included the documentation of more than twenty 17th and 18th century Mexican organs. They report that the interior of each organ received no fire damage and that water damage was minimal. Interest in restoring the organs exists and perhaps the fire was a proverbial "blessing in disguise." But who will undertake such a mammoth job of restoration?

\* \* \*

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 86, Harrisville, New Hampshire, 03450. Meetings are usually held on the last Sunday of each month. Membership: \$5.00 per year.

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Montreal is, organwise, a city creating considerable interest. It is the home of several interesting new Casavant organs, three splendid Beckerath tracker instruments, a few old organs, and is today drawing thousands of Americans to EXPO 67. Several of the current French Canadian organists in the city are by no means unknown performers or composers. One of the "sights" of the city is the huge Gothic church of Notre Dame, a stone structure with a fantastically-decorated interior of wood. The organ is still a notable Casavant, the firm's first big contract. The brothers had to enlarge their shop to make the 32' open metal pipes, the first in the Dominion, which are still in the case. The organ is Opus 26, commenced in 1890, and rebuilt by the same firm as Opus 1032 in 1924. Originally a pneumatic action with some electric gadgetry, the mechanism was completely electrified in the rebuilding, which included some tonal alterations and the increasing of the number of couplers from 13 to c.39! The following information is from a brochure published by Casavant in 1891; a woodcut shows a drawknob console with terraced jambs, 8 combination pedals, thumb pistons below each manual, 3 balanced Swell and Crescendo pedals at the far right and a folding lid of six sections.

"DISPOSITION DES CLAVIERS DU GRAND ORGUE DE NOTRE-DAME DE MONTREAL. CONSTRUIT PAR GASAVANT FRERES, ST-HYACINTHE, P.Q. Inauguré le 20 Mai 1891.

COMPOSITION DES JEUX, DES ACCOUPLEMENTS ET DES PEDALES DE COMBINAISON

Etendue des Claviers CC a C 61 notes  
 " du Pedalier CCC a F 30 "

Positif		Grand Orgue	
	pds.		pds.
1 Bourdon	16	12 Montre	16
2 Principal	8	13 Bourdon	16
3 Mélodie	8	14 Montre	8
4 Dulciane	8	15 Principal	8
5 Quintaton	8	16 Salicional	8
6 Flûte Harmonique	4	17 Flûte	8
7 Gemshorn	4	18 Gambe	8
8 Piccolo	2	19 Bourdon	8
9 Mixture	3 rangs	20 Prestant	4
10 Basson	16	21 Flûte Harmonique	4
11 Cromorne	8	22 Violon	4
		23 Nazard	2 2/3
		24 Doublette	2
		25 Sesquialtra	2 rangs
		26 Mixture	3 rangs
		27 Fourniture	5 rangs
		28 Bombarde	16
		29 Basson	16
		30 Posaune	8
		31 Trompette	8
		32 Basson	8
		33 Clairon	4
Récit (Expressif)			
	pds.		
34 Gambe	16		
35 Principal	8		
36 Virole de Gambe	8		
37 Voix Céleste	8		
38 Flûte Harmonique	8		
39 Bourdon	8		
40 AEoline	8		
41 Octave	4		
42 Flûte Octavante	4		
43 Violina	4		
44 Quinte	2 2/3		
45 Octavin	2		

46	Piccolo .....	1
47	Mixture .....	3 rangs
48	Cornet .....	5 rangs
49	Euphone .....	16
50	Cor .....	8
51	Cor Anglais .....	8
52	Voix Humaine .....	8
53	Hautbois-Basson .....	8
54	Clairon .....	4

Solo (Expressif)

		pds.
55	Quintaton .....	16
56	Violoncelle .....	8
57	Unda Maris .....	8
58	Flûte Traversière ...	8
59	Flûte Harmonique ....	4
60	Piccolo .....	2
61	Carillon .....	3 rangs
62	Tuba Magna .....	16
63	Tuba Mirabilis .....	8
64	Musette .....	8
65	Clarinette .....	8

20 Boutons Electriques à combinaisons fixes placés sous les différents claviers.

8 Pédales de Combinaisons (électriques) à ajustement automatique agissant sur tous les jeux de l'orgue et les accouplements.

Pédale de Combinaison Diferée correspondant aux jeux du Récit.

Pédale Douce faisant taire tous les jeux forts de la pédale sans repousser les registres.

Pédale de "Forte General" faisant parler tous les jeux de l'orgue sans tirer les boutons des registres.

Pédale d'Expression (Récit)  
do do (Solo)

Pédale de Crescendo (Electrique) tirant successivement tous les jeux de l'orgue ainsi que les accouplements et les repoussant de même.

Pédale

		pds.
66	Principal .....	32
67	Flûte .....	16
68	Contre-Basse .....	16
69	Violon .....	16
70	Bourdon .....	16
71	Quinte .....	10 2/3
72	Flûte .....	8
73	Violoncelle .....	8
74	Quinte .....	5 1/3
75	Flûte .....	4
76	Mixture .....	3 rangs
77	Contre-Bombarde .....	32
78	Bombarde .....	16
79	Basson .....	16
80	Trompette .....	8
81	Baryton .....	8
82	Clairon .....	4

Accouplements et Régistres accessoires

83	Oct 1er au 2me Clavier
84	Positif au 1er "
85	Gr Orgue au 1er "
86	Récit au 1er "
87	Solo au 1er "
88	Positif au 2me "
89	Gr Orgue au 2me "
90	Récit au 2me "
91	Solo au 2me "
92	1er Clavier à la Pédale
93	2me " "
94	3me " "
95	4me " "
96	Crescendo (gauche)
97	Crescendo (droite)
98	Quintolophone
99	Ventil
100	Trémolo

Résumé

Gr. Orgue	22 jeux
Récit	21 "
Solo	11 "
Positif	11 "
Pédale	17 "
Total	82
Nombre de tuyaux	5,772
" de registres	100"

From "The Organ," a column in The Musician, October 1905, edited by William Horatio Clarke:

D.R.A. -- "Will it be possible for you to describe the difference between an ordinary Open Diapason and a Leathered Open Diapason; the conditions being the same, for example, on 4 inch wind, and the diameter of middle C being 2 1/8 inches? Has the latter any tendency to be 'hooty'? If the upper lip is cut high, would not the quality of tone lack buoyancy? Does the leathering of the upper lips increase the power?"

Comments. -- Where tests of comparison have been made before critical judges, the decision has been in favor of the leathered upper lip. The quality of tone is more mellow, given the same amount of wind admitted at the same pressure. With the leathered lip, the pipe may receive more wind without cutting up the lip. If an Open Diapason is cut high, and more wind is not supplied to it, it loses its characteristic quality and becomes fluty. I think it would be well to have two Open Diapasons, one of them leathered, with more wind than the other. It is not necessary to use extraordinarily large scales with a great pressure of wind. In such a case, used alone, the tone of the stop would not be so attractive in quality, but its great filling power would appear when the other 8 ft. stops were added to it. By buoyancy, I presume that you mean a sustaining or bearing up quality, rather than a light, cheerful character. Leathering a pipe does not necessarily dull the tone, but it permits greater weight, in the increase of the amount of wind at the toe and flue, without rendering the tone brusque and harsh. The leathering of the upper lip does not increase the power in itself, but adds richness and refinement. Giving a pipe more wind in the toe and flue is not the same thing as increasing the bellows wind pressure.

From The Musician, May 1901:

The business of Geo. S. Hutchings & Co. has been incorporated under the name of Hutchings-Votey Organ Company, with the following officers and directors: Geo. S. Hutchings, President; Ernest M. Skinner, Vice-President; John H. Waterhouse, Treasurer; Directors: Geo. S. Hutchings, Ernest M. Skinner, John H. Waterhouse, Samuel Carr, Frank L. Tibbets, W. J. McAvoy, Chas. W. Alden. This company has purchased all of the assets of the old firm and has come into possession of all the patents formerly owned by Frank Roosevelt of New York, and his successors The Votey Organ Company. The Votey Organ Company has ceased to build organs, and hereafter all organs built by Hutchings-Votey Organ Company will be built at the factory in Boston under the personal supervision of Mr. Hutchings and Mr. Skinner. New machinery will be added to the plant, and the best men and best methods of both companies will be employed. The new company will confine themselves strictly to building pipe organs.

From page 61 of Leading Manufacturers and Merchants of Central and Western Massachusetts, 1886, (city of Springfield):

STEERE & TURNER, Builders of Cathedral and Church Organs, 61 to 89 Lyman Street.

Considering the vast number of pianos and cabinet organs produced in this country, engaging the attention of many manufacturers, the comparatively small number of those engaged in pipe organ manufacture is somewhat surprising to the casual observer. This, however, finds its explanation in the fact that while pianos and organs are made for household use, pipe organs are in almost every case for churches, cathedrals and large music halls, where the space is large and where the volume of sound required is great. Another reason for this limited manufacture is the great skill required in building perfect instruments, as compared

with other organs. Within the past twenty-five years the rapid additions of church architecture have given the manufacture of this grandest of all instruments an impetus which has so developed the ability of our people to produce that to-day we find several concerns in the country that are producing church and cathedral organs, the equals in quality and volume of tone, action and all the essential qualities of a good organ, of any made in the world. Among such it is a matter of pride for Springfield, that one of the most noted is located within her limits. We refer to the factory of Messrs. Steere & Turner, which has won for itself and Springfield a wide and enviable reputation in the musical world.

This house was founded in 1867 by its present proprietors, both of whom were practical and experienced pipe organ builders, and during its career, the products of the firm have been placed in many of the noted churches in all parts of the United States, and their references represent some of the best professional performers in the country. The trade of the house which has been built up solely on the merits of the instruments turned out is annually increasing, and among the principal organs built by the firm are those in Calvary Baptist church, the Immaculate Conception church, and the School of Music, Washington, D.C., St. Stephen's Catholic church, Boston, Mass., Pullman's Palace Car Co. church, Pullman, Ill., Westminster Presbyterian church, Minneapolis, Minn., and the First church of this city.

The premises occupied by the firm are complete in every department; they consist of a two-story brick building, 70 by 80 feet in dimensions, with an "L" 50 by 40 feet. They are divided into three general departments, viz.: the wood-working, the voicing and the metal pipe making, in which employment is furnished to about twenty skilled workmen. The mechanical equipment, which is of the most approved pattern, is operated by steam power, and every convenience is at hand for the accomplishment of perfect work.

The special points of excellence which characterize all the products of this house are amply set forth in the circulars issued by the firm, and while it is apparent to all, that only the most perfect instruments are manufactured, the critics are the ones most impressed with their superiority.

These works deserve the highest consideration from our people, while the products entitle the house to a conspicuous position among the organ builders of the land.

In short, Messrs. Steere & Turner possess an enterprise which, allied to the splendid qualities of their organs, place them high in the scale of American manufacturers.

A Hook obituary from the Musical Record, Boston, October 1880:

#### DEATH OF MR. GEORGE G. HOOK

Mr. George G. Hook, of the well-known Boston firm of organ-builders, E. & G. G. Hook & Hastings, died at his summer residence in Brookline, Mass., on the morning of the 15th ult., deeply mourned by a wide circle of friends. The deceased was born in Salem, Mass., in 1807, and was consequently seventy-three years of age. In 1827, he united with his brother Elias, who had served an apprenticeship at organ-making with William Goodrich, the old organ builder, and set up an organ factory in Salem. In 1829 or 1830, the brothers removed their establishment to Boston, where it has been ever since. During all these years, the deceased has been active in his business, which has gradually developed into the largest establishment of its kind in the country. He was a man of great energy and rare mechanical gifts, and seemed also to possess a peculiar artistic instinct, which was of immense practical value in the more delicate

processes of organ-building. In the voicing of instruments, for example, he was distinguished among organ-makers for his keenness and remarkable skill, which seemed to be something more than mere mechanical knowledge and ingenuity. He had many fine qualities, and was greatly beloved and esteemed by all who came in contact with him, and especially by the workmen, some of whom have been with the firm nearly from its foundation. At the funeral, which took place on the 18th ult., thirty or forty of the workmen were present to pay their last sad respects to their aged and beloved employer; and the number would have been greater but for the fact that many of the men employed by the firm are scattered over the country putting up organs. They also placed upon the casket a beautiful emblem in the form of a cross of ivy with a sheaf of wheat.

From the Episcopal Recorder, Philadelphia, July 10, 1841:

#### CHURCH AND PARLOR ORGANS FOR SALE.

The subscriber offers for sale the following Organs:-- a large Church Organ, with three sets of Keys and Pedals, in a handsome painted case (Grecian) with gilt Frontpipes, and the following stops: Great Organ--Open Diapason, Dulciano, Stop Diapason, Principal, Twelfth, Fifteenth, Tierce, Sesquialtera, Cornet Trumpet. Choir Organ--Stop Diapason, Dulciano, Principal, Flute, Fifteenth. Swell--Open Diapason, Stop Diapason, Principal, Viol de Gamba, Hautboy. Pedals--Large Open Diapason, Pedal Couple.

Dimensions--19 feet high--14 feet wide--8 feet deep.

A Church Organ, with two sets of keys and pedals, in an elegant mahogany case, with circular towers and gilt frontpipes and ornaments, containing the following stops: Great Organ--Open Diapason, Stop Diapason, Principal, Twelfth, Fifteenth, Sesquialtera, Cornet and Trumpet. Swell--Dulciano, Stop Diapason, Principal, Flute and Hautboy. Choir Bass--Stop Diapason and Principal. Pedals--Large Open Diapasons--Copula to the Great Organ.

Dimensions--14 feet high--10 feet 2 inches wide, and 6 feet 6 inches deep.

One Swell Organ, in a black walnut case--containing the open diapason; stop diapason treble; stop diapason bass; principal, fifteenth and trumpet stops. Dimensions--9 feet high; 5 feet 7 inches wide, 3 feet 3 inches deep.

Five Parlor Organs, in elegant and plain mahogany cases.

The above Organs will be sold on accomodating terms. Apply to

HENRY ERBEN,

Centre street, head of Canal street, New York.

June 26th--3t.

\* \* \*

The stoplist below is that of the Estey Memorial Organ in the FIRST BAPTIST CHURCH, BRATTLEBORO, VERMONT, as printed in the dedication program booklet, February 22, 1906. The tubular-pneumatic Estey replaced a large two-manual W. A. Johnson, Opus 342, 1871, which was moved to the Methodist Church, Melrose, N.Y., and which has been in the Congregational Church, Amherst, N.H., since 1962--considerably altered by the Andover Organ Company. The organ was given by Jacob Gray Estey and Julius Harry Estey in memory of their father, General Julius Jacob Estey, a son of the founder of the firm. The attached console had the usual Haskell stop action (an abbreviated keyboard), and the large three-sectional case displayed 59 false-length pipes. E. E. Hewitt of Brattleboro

electrified the action, installed a detached console and made a few tonal modifications some years ago. One can hardly find a stoplist more typical of the firm and period:

<b>GREAT:</b>		<b>SWELL:</b>		<b>CHOIR:</b>	
Open Diapason	8'	Bourdon	16'	Violin Diapason	8'
Second Open Diapason	8'	Open Diapason	8'	Aeoline	8'
Viol di Gamba	8'	Salicional	8'	Concert Flute	8'
Dulciana	8'	Voix Celeste	8'	Hohl Flute	4'
Gross Flute	8'	Stopped Diapason	8'	Piccolo Harmonic	2'
Octave	4'	Quintadena	8'	Saxophone	8'
Tuba (Reeds)	8'	Flute Traverso	4'		
		Dolce Cornet	III	<b>PEDAL:</b>	
<b>Couplers:</b>		Cornoepen (Reeds)	8'	Open Diapason	16'
Great to Pedal		Oboe	8'	Dulciana	16'
Swell to Pedal				Bourdon	16'
Choir to Pedal				Violoncello	8'
Swell to Great					
Swell to Great, Super Octave				<b>Pedal Movements:</b>	
Choir to Great				Pedal Organ Forte	
Swell to Choir				Pedal Organ Mezzo	
				Pedal Organ Piano	
<b>Combination Pistons:</b>				Balanced Crescendo Pedal	
Four on Great Organ				Balanced Choir Pedal	
Four on Swell Organ				Balanced Swell Pedal	
Four on Choir Organ				Great to Pedal (Reversible)	

The organ is provided with an automatic, or self-playing mechanism, so that the entire instrument may be played by the use of perforated music rolls.

\* \* \*

The Burlington, Vermont, Free Press, November 1, 1864, described the fine E. and G. G. Hook, Opus 342, still in use in the First Baptist Church in that city. It was moved in the building in 1870 and a particularly disgusting attempt to modernize the auditorium a few years ago resulted in the removal of the fine black walnut case.

"The Organ of the new Baptist Church.-- The new organ manufactured by the Messrs. Hook, of Boston, for the Baptist Society in this place, has been erected in their new and elegant place of worship, under the superintendence of Mr. F. H. Hastings, agent for the makers, and was tried in the presence of a small audience of amateurs and music lovers, on Friday evening. The performers were Messrs. Gerrish of Boston, S. C. Moore and Proctor of this place, who displayed the quality and powers of the instrument very fully and skillfully. The universal verdict was that the organ is a superior one, of unusual power for its size, and combining many valuable new mechanical arrangements. The list of stops is as follows:

Great Organ--Open Diapason; Dulciana; Melodia and Stopped Diapason Bass; Octave; Twelfth; Fifteenth; Mixture; Trumpet.

Swell Organ--Oboe and Bassoon; Octave; Stopped Diapason (Treble and Bass); Flute Traverso; Keraulophon; Open Diapason; Bourdon (Bass and Treble); Tremolo.

Pedal Organ (27 notes)--Open Diapason, 16 feet; Bourdon, 16 feet.

Couplers--Great and Swell; Pedal and Great; Pedal and Swell; Pedal Check; Bellows Signal.

The Organ occupies a room to the left and rear of the pulpit in the church, the sound finding free egress through large gratings of wire gauze. The performer and choir are behind the pulpit. ... The remainder of the article tells briefly of the four-manual Hook in Mechanics Hall, Worcester, Mass.



Our meeting on August 27 will feature two old organs west of Boston, and both are instruments of significance.

At 3 o'clock the two-manual E. & G. G. Hook & Hastings in Saint Bernard's R. C. Church, Concord, will be demonstrated. Though not in use for several years, the organ has a very unusual specification: a five-stop Great that includes a Mixture III, a three-stop Swell and a two-stop Pedal. The installation is the firm's Opus 812, built in 1875. The church is on Monument Square.

At 4 o'clock, George Bozeman, Jr., of Dallas, Texas, will present a recital on the one-manual Wm. B. D. Simmons & Co. organ in the Unitarian-Universalist Church of Acton. The church is a frame building on Route 27 (Main Street) in South Acton. The organ is an excellent one of nine ranks, including a Mixture and a full-compass reed, and was evidently installed by Simmons' employees after his death in October, 1876. Mr. Bozeman is a noted recitalist in his home state and is soon to depart for Austria on a Fulbright Scholarship.

The specifications of both organs will be available at the meeting and published in the next Newsletter. We appreciate the kindness of Rt. Rev. John A. York, Pastor of St. Bernard's Church, and Mrs. David P. Tinker of the Acton church.

\* \* \*

The following is a paragraph from a letter to the members of the Boston Chapter of the American Guild of Organists, written by retiring Dean Jack Fisher last June:

Boston has often been called the Athens of America, and the attribution lies most certainly in that aspect of a society wherein the individualities, even the idiosyncracies, of each person are prized, yet always the affairs of the city come first in the hearts of its citizens. There can be no Athenian spirit if this balance is not maintained, and to a great extent Boston still continues the tradition. Let us see that this quality never becomes extinct; most cities have never attained it or, if so, have evolved into something less model. Certainly, there can be no greater aggregation of individuals than a group of organists, and in the spirit of the Guild we offer our efforts in one cause. The willingness shown by the members of the Boston chapter to work toward this cause and to do whatever is needed or asked of them is not merely exemplary but very Bostonian and, in the best sense, very Athenian. ...

\* \* \*

Your editor recently attended a village auction that included tons of fine old furniture, books and other items in an old estate. The family had died out and distant relatives wanted almost nothing. It is of course great fun to buy at auction, but saddening to see family records and photographs junked. Have you made arrangements to have material worthy of a library or museum go to such institutions when you die? Have you perhaps arranged to sell your belongings for small sums to relatives and friends who will not have to pay an inheritance tax on them? I did manage to buy an elegant Steinway upright, 85 years old and in perfect condition, for a hundred dollars. -Ed Boadway

\* \* \*

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 86, Harrisville, New Hampshire, 03450. Meetings are usually held on the last Sunday of each month. Membership: \$5.00 per year.

PEIRCE MEMORIAL UNIVERSALIST-UNITARIAN CHURCH, 531 Central Avenue, DOVER, NEW HAMPSHIRE. George Stevens, Cambridge, Mass., 1852.

GREAT:		SWELL: ("Base" unenclosed)	PEDAL:		
Op. Diapason	8' 59	Op. Diapason	8' 37	Sub Base	16' 12
Dulciana (TG)	8' 35	Viol da Gamba	8' 37		
Clarabella (TG)	8' 35	St. Diapason	8' 37	Couple Sw. and Gr.	
St. Diapason Treble (TG)	8' 35	Swell Base	8' 22	Couple Pedals &	
St. Diapason Base	8' 24	Principal	4' 37	Keys	
Principal	4' 59	Hautboy	8' 37		
Flute (GG)	4' 47	Tremolo (replaced		two Great combi-	
Twelfth	2 2/3' 59	Bellows Signal or		nation pedals	
Fifteenth	2' 59	Pedal Check)			

This instrument is a fine example of Stevens' late use of the G compass, the manuals extending from GGG to  $f_3$ , 59 notes (including the low G#). The Pedal has 18 keys, and the large-scale open wood rank is really a  $10 \frac{2}{3}$ ' stop of 12 pipes from GGGG to FFF#, the top six keys of the Pedal claviers operating the lower pipes. The Pedal is almost useless for legitimate organ music, but the Great is perfect for much early English music in the unaltered editions. The Swell is pretty much a "right hand solo" manual.

The organ was installed in the First Universalist Church, a frame building dedicated December 8, 1838, on the site of the present Strand Theatre. The Dover Gazette & Strafford Advertiser reported on March 6, 1852:

Among the many modern improvements in our Village we cannot forbear to notice the erection of a large and beautiful Organ in the Universalist Church, under the pastoral care of the Rev. T. J. Greenwood. This Church within a recent period has undergone various alterations and improvements--so that it has become in its interior arrangements, one of the most tasteful and beautiful churches in town. The recent addition of an Organ has supplied the only want with which the church has for a long time experienced. A choir of the choicest singers every Sabbath blend their melodious voices with the rich music and harmony of the Organ so that in this particular this church is the most attractive place of worship among us. We are glad to know that the affairs of the church under its present able and eloquent Pastor are so prosperous and promising and hope it may long continue. The Organ cost the sum of eight hundred dollars and is the most valuable and finest toned instrument of the kind in town. This large sum was raised entirely by the liberality of members of the parish by private subscription and the largest contributor we are informed was the Pastor himself. Such subscriptions we trust will not be forgotten, and while their (sic) is such a spirit of union and enterprise both preacher and people cannot but be prosperous and happy."

On March 13, 1852, the same paper contained the following letter to the Editor:

#### MUSIC.

Mr. Gibbs:

As you have made some allusion in a recent number of your paper, to the new Organ lately placed in the Universalist Church in this town, I beg privilege of adding a word to what you have said.

I have had considerable opportunity for listening to the music of Church Organs, and confess a love of good Church Music surpassed by none, and having heard among other all the different Church Organs in this town, I am clearly of the opinion--which I have heard ex-

pressed also by many others considered excellent judges in such matters, that in richness, fulness, and sweetness of tone, the new one is unequalled by any in town.

As played by Mr. Foote, the present Organist, a great variety of sweetly blended tones melt upon the ear, and the mellow and subduing cadences that flow out from the instrument are well calculated to inspire devotional feelings becoming the sanctuary (sic) of God.

I have understood that Mr. Foote makes no claim to be considered as an educated Organist, yet from the hearing I have been privileged to enjoy, I am persuaded that in time, and a manifest appreciation of the delicate blending of tones, essential to good music, he has made himself entitled to no little credit.

I take pleasure also in adding that the Choir attached to the Church, are singers in all the parts whose voices, for compass and tone will not suffer in comparison to any other. The Choir seems well balanced in its parts, and the lovers of good Church music will doubtless find it there.

In closing let me say, I am confident that all will agree with me in this subject, especially when I state that one lady has a seat in that Choir, who, for many years, has in her musical talent been the favorite singer of old Dover.

Amateur.

A new church of brick was given to the congregation in 1882, and the organ and bell were brought from the former building. The pine case, originally fake-grained to imitate rosewood with three or five flats of gold-leafed zinc basses was altered to conform to the slightly Gothic decor of the building. The front now has three flats of pipes arranged 3/15/3, containing the 4 lowest Principal pipes in the end flats, the rest being 13 Open Diapason basses from FF and four 1882 dummies. These pipes were originally decorated in olive green with a poor pattern of red ivy creeping across the center flat. In 1966 they were gilded by E. A. Boadway, leaving the red and green decoration at the top of each pipe. The case was fake-grained to imitate a vile green oak at the time the organ was moved. In addition to the making of the case conform to the lower standards of 1882, the Great 8' Open Diapason was loudened, but the rest of the organ is unaltered. The Tremolo knob is not original, and though Stevens usually included on in similar instruments, it seems to be a later addition. The new building was dedicated on January 19, 1883, and The State Press reported that "...at 7 o'clock the exercises opened with an organ voluntary by Miss Lottie Haynes, and her playing showed what the fine organ was capable of doing in every particular."

The organ stands on a platform above and behind the pulpit platform in the resonant room. The case is free of the rear wall and the sides are paneled. The recessed console is covered by sliding doors and is finished in walnut, with rosewood key ckeeks and slips. Some of the original labels are missing from the flat, square-shanked rosewood knobs, but authentic names have been assigned in the stop-list. The walnut Pedal keys are quite narrow and placed too far forward to be comfortable. The two wood combination pedals are at the left and the hitch-down pedal operating the horizontal Swell shades is at the right. The Pedal pipes are at the rear, not enclosed by the case, and above the smaller pipes in the center are the Swell access panels. The interior of the Swell box is upholstered and the action to the chest is by long backfalls. At each end of the Great are chests containing the lowest ten open wood basses of the 8' Open Diapason. The bellows handle was on the right side and gave way to a very noisy old Spencer blower a few years ago. The Pedal coupler is notched, and when in that position,

the Swell Base keys are coupled; when drawn all the way, the knob activates the Great keys but the Swell to Pedal is cancelled.

The organ is quite playable but has long been in need of a restoration. The unaltered chorus stops are mild and rich, and the flutes are quite fine. The Hautboy is a bright and elegant chorus stop. The 8' flute in the Swell has basses on a separate chest behind the Great, and in the treble it sounds remarkably like a metal stop. The 16' rank is good only for "full organ" use. The Great St. Diapason is a metal chimney flute from Middle C to the top; the 4' Flute has 5 stopped wood basses and is also a metal chimney flute, except for 6 open trebles. The Swell Viol da Gamba is of plain Dulciana pipes; the Hautboy has no rack for the support of the resonators, which are of zinc with common metal bells; there are 6 flue trebles. The organ contains no spotted metal pipework and all of the wood pipe caps are screwed on.

\* \* \*

PIGEON COVE CHAPEL, PIGEON COVE, MASSACHUSETTS. Hook & Hastings Co., Boston, Opus 2377, 1916; tonal alterations by C. B. Fisk, Inc., Gloucester, Mass., 1963.

Original stoplist:

MANUAL:

Diapason Treble 8' 37  
 Diapason Bass 8' 24  
 Gedeckt Treble 8' 37  
 Gedeckt Bass 8' 24  
 Violina (bass) 4' 24  
 Harmonic Flute 4' 37

PEDAL:

Bourdon 16' 30

Manual Coupler (4')

Pedal Coupler (& Reversible)

Tremolo

Present stoplist:

MANUAL:

Open Diapason 8' 61 revoiced; 20 in case  
 Dulciana Treble 8' 37 low 12 are old Ged. Bass.  
 Dulciana Bass 8' 24 1834 Joseph Alley pipes  
 Chimney Flute 4' 61 revoiced 8' Gedeckt  
 Nazard (MC) 2 2/3' 37 revoiced string pipes  
 Fifteenth 2' 61 revoiced string pipes

PEDAL and accessories  
 unchanged.

Manual compass: CC-c<sup>4</sup>, 61 notes, all stops  
 formerly dividing at Middle C.

Open Diapason and Bourdon unenclosed.

This interesting instrument, one of the last small tracker organs by the firm, contains chestwork by Jesse Woodberry, who built slider chests for Hook & Hastings during the last of the tracker production. The instrument stands in a chamber at the front of the small frame building, which has pleasing acoustics. the oak front supports a span of 27 silver-painted Open Diapason basses and dummies, a woodless flat with an enlightened arrangement of pipe mouths, false-length and end "towers" the give the illusion of a better case than it is. The projecting console has a concave-radiating Pedal clavier and a row of stop knobs over the manual keys. The vertical shades are behind the Open Diapason and the chests are chromatic. The present voicing is quite good but one wonders why some of the changes were made! The enlargement of the organ is a good thing, but the omission of an 8' flute is unfortunate.

\* \* \*

A need of long standing has been filled by the recent publication of Church and Chamber Barrel-Organs, by the late Canon Noel Boston and L. G. Langwill. The 120-page illustrated volume describes the origin, makers, music and location of barrel organs, and includes mention of the instruments in North America. It is very likely that additional material will eventually result in a second edition, but if you want a copy of the first edition, limited to 1000 copies, write to Mr. Lyndesay G. Langwill, 19 Melville Street, Edinburgh, Scotland.

\* \* \*

Misspelling and other errors quoted in the Erben advertisement in the July Newsletter are just as the 1841 newspaper gave them. It is perhaps necessary to insert (sic) constantly in the Newsletter in order to eliminate any question!

THE BERMUDA LIST - We are greatly indebted to Thad H. H. Outerbridge for the provision of information for this list of all the pipe organs in Bermuda, given in order of size. The only real indication of size is the actual number of ranks. Mr. Outerbridge's thorough research has made him the unquestioned authority on Bermuda organs. Organs marked \* are second-hand installations.

Anglican Cathedral of the Most Holy Trinity, Hamilton

4-39 1914 Bishop & Sons; rebuilt by Casavant Frères in 1936 and altered by J. W. Walker & Sons, Ltd., in 1951; electric action.

Wesley Methodist, Hamilton

3-30 1925 Casavant Frères, Opus 1107; altered; electric action.

St. John's Anglican, Pembroke

2-27 1937 Casavant Frères, Opus 1571; altered by Outerbridge and with an Austin console. The instrument contains 1886 Wedlake pipes, which were originally on a poor pneumatic action that were placed on an 1896 Jardine tracker action.

Christ Church, Anglican, Devonshire

3-25 1951 Henry Willis & Sons, Ltd.; contains pipes from former one-manual Bevington & Sons; electric action.

\*St. Paul's Anglican, Paget

2-20 1901 Bishop & Sons, Opus 1683; later altered and electrified; rebuilt by J. W. Walker & Sons, Ltd., in 1952. Originally probably a tracker organ.

St. James' Anglican, Somerset

2-18 1905 Bevington & Sons, Opus 1570; tracker action.

St. Paul A.M.E., Hamilton

2-15 1938 Casavant Frères, Opus 1593; 1 stop altered; electric action.

\*St. Monica's Anglican, North Village

2-15 1889 George Jardine & Son; several tonal alterations; tracker action.

\*Vernon Temple A.M.E., Southampton

2-13 1905 M. P. Moller, Opus 579; unplayable; tracker action.

St. Mark's Anglican, Smith's

2-12 1891 Bevington & Sons; enlarged by Bishop & Sons; restored and tonally altered by Outerbridge; tracker action.

Christ Church, Presbyterian, Warwick

2-12 1908 Bishop & Sons, Opus 1785; to be replaced by Noel P. Mander; tracker action. (See page 6, July 1867 Newsletter.)

\*St. Mary's Anglican, Warwick

2-12 1882 Bevington & Sons, Opus 1292; tracker action.

Holy Trinity Anglican, Bailey's Bay, Hamilton Parish

2-11 1891 Bevington & Sons, Opus 1454; tracker action.

\*Grace Methodist, North Village, Pembroke

2-8 1908 Bishop & Sons, Opus 1730; tracker action.

Ebenezer Methodist, St. George's

1-8 1891 Bevington & Sons, Opus 1447; tracker action.

St. Andrew's Presbyterian, Hamilton

2-7 1929 Estey Organ Company, Opus 2824; 1 stop altered; electric action.

\*St. Peter's Anglican, St. George's

2-6 1911 Bishop & Sons, Opus 1850; tracker action.

Marsden Memorial Methodist, Harris' Bay, Smith's

2-6 1957 Casavant Frères; electric action.

\*Richard Allen A.M.E., St. George's

1-6 Bevington & Sons, Ltd.; tracker action.

\*Cobbs Hill Methodist, Warwick

1-6 c.1883 William H. Davis & Son; tracker action.

\*Old Church, Devonshire

1-4 c.1784 Samuel Green (?); restored and new pipes installed by Casavant Frères in 1946; no pedals; tracker action.

Bethel A.M.E., Hamilton Parish

2-3 1938 Casavant Frères, Opus 1603; unit system on electric action.

St. Ann's Anglican, Southampton

2-3 1952 J. W. Walker & Sons, Ltd.; unit system on electric action.

\*Central Methodist, Shelly Bay, Hamilton Parish

1-3 1868 J. W. Walker & Sons; no pedals; tracker action.

In storage in F. V. Anfossi's barn, Cavendish Heights, Pembroke Parish

1-7 1889 George Jardine & Son; formerly in Wesleyan Methodist, Somerset, until 1963; tracker action.

\* \* \*

## MIXTURES -

Paul D. Carey is completing a large two-manual electric action instrument for St. Anthony-on-Hudson Seminary (Franciscan Friars Minor, Conventual), Rensselaer, N.Y.

The Andover Organ Company is completing the restoration and enlargement of the two-manual c.1876 Joel Butler organ in the First Congregational Church, Georgetown, Mass. Robert C. Newton is in charge of the current rebuilding of the 1825 Goodrich (rebuilt c.1880 by Hutchings-Plaisted & Co.) in Trinity Episcopal Church, Wrentham, Mass.

Plan now to attend events at the Midwinter Conclave, hosted by the Boston Chapter of the American Guild of Organists, December 27-29, 1967. That will be a worthy substitute for our December meeting!

Here is a bit of verse (?) by one John C. Metcalfe, found framed on at least two tracker consoles this summer. It goes hand-in-hand with Lorenz anthems and "The Lord's Prayer" by Malotte:

## Our Organist

Oh, how lovely is the music  
Which our organist will play  
When we gather Sunday morning  
And before the altar pray.  
When I listen to the organ  
Softly play a sacred hymn  
It will lift my heart to heaven  
And will bring it close to Him.  
And I often think of angels  
When those melodies I hear,  
And it seems in all my dreaming  
At the organ they appear.  
Oh, I know these white-clad angels  
From my mind must be dismissed,  
For they really are the singers  
Standing near the organist.  
None the less, I sometimes wonder  
If an artist possibly  
Is an angel at the organ  
When she plays so heavenly.

Notre Dame des Victoires R.C. Church, St. Johnsbury, Vermont, was destroyed by fire late last year. The church had housed a large two-manual 1891 Woodberry & Harris, Opus 90, ruined by electrification (Bartholomay) years ago. The best of the pipework was purchased in 1964 by the Berkshire Organ Company when an imitation organ was installed. And so, yet another church that has ruined a fine old tracker is destroyed by flames. The list is becoming uncomfortably lengthy!

William W. Laws, for many years an organ-builder in Beverly, Mass., died at the age of 82 in Salem, Mass., January 12, 1967. Mr. Laws was a splendid mechanic, who never professed great knowledge of tonal matters, and thus most of the hundreds upon hundreds of old tracker organs that he electrified were little altered above the toeboards. His son, William F. Laws of 30 Monument St., Wenham, Mass., is also an organ-builder and specializes on building new consoles for the trade.

We congratulate Joseph and Dorothy Muise and Grosvenor Calkins, who recently earned their A.G.O. Service-Playing Certificates. Jack Fisher is at present head of the Music Department at Bradford Junior College.

Ed Boadway, Barbara Owen and Mike Maglaras presented a recital of works for organ and voice at Peirce Memorial Church, Dover N.H., Sunday, August 20th. The program is an annual event and the organ is described in this Newsletter.

Mrs. Karen Kohnson and Richard Crooks, assisted by members of the Summer Music Festival Orchestra, presented an elegant program utilizing the 1892 two-manual Hutchings tracker in Blakslee Colby's home, Meredith, N.H., August 4. The organ is probably the most delightful residence installation in the state.

We are informed that a Tibia Claustrophobia is "a large sound trying to get out of a small space." A recent issue of the Manchester Guardian calls slushy and sentimental music "Gounodious."

The following is an article published in New Zealand Truth, January 3, 1967, which proves that the amazing lack of knowledge of acoustics by architects, decorators and church authorities is indeed world-wide. To save space, the paragraphical arrangement has been altered.

Wellington's £250,000 St. Paul's Cathedral has been rejected -- as a place in which to sing Christmas carols. Instead, the Wellington Railway Station rang with cheerful music before Christmas. From the time a crib was installed there on December 5 a different choir sang carols in the station every night up to Christmas Eve while nearby St. Paul's remained empty except on Sundays.

The cathedral's 3355 sq. ft. of plush carpeting, 1400 sq. ft. of thick acoustic tiles, 1100 sq. ft. of hanging velvet drapes and 800 sq. ft. of limpid asbestos have killed its acoustics. To make doubly sure that any last trace of the reverberation beloved of church musicians would go, another 1645 sq. ft. of additional carpet was neatly laid just before Christmas. The reason, as given by Pilgrim, the church's newspaper, is that people were tired of scuffing their toes on the rough floor.

Church musicians say that the history of St. Paul's acoustics is one of ineptitude, poor judgment and plain don't careism on the part of the cathedral authorities. Before the cathedral was furnished there was a good seven seconds reverberation, a level ideal for church music even allowing for some reduction with a congregation present.

Despite the vociferous objections of the cathedral organist and almost every other church musician in Wellington, action by the cathedral authorities began destroying the sound of music within the church. Acoustic tiles and carpet were installed, limpid asbestos was sprayed behind the dorsal, on the ceiling of a side chapel and over a large area of the roof until the reverberation was reduced to two seconds even without the congregation. Despite promises at the highest levels that the acoustics question would be reviewed, the latest carpetings have reduced reverberation to about one second which church musicians say is hopelessly inadequate even for a packed church half the size of the cathedral.

Spokesmen from the Wellington Organists' Association say their offers to help improve the cathedral's acoustics have been overlooked, though this is perhaps not surprising considering their advocacy of the removal of all recently-installed carpet, curtains and acoustic tiles.

Thus it was natural for church musicians to welcome the opportunity to sing and play in the Wellington Railway Station before Christmas. They took joy in making its honest brick and stone reverberate with the sound of music. Perhaps it is well that the nearby cathedral should be coloured pink. It is a colour well suited to hiding blushes.

King's College Chapel, Cambridge, England, is closed for the year. The floor is being repaved and the famous organ is being rebuilt by Harrison and Harrison. A fine, large tracker organ costing £10,000 has been installed in the restored church at Walsingham by Arnold, Williamson & Hyatt. A splendid large three-manual Gray & Davison has been discovered by B. J. Findlay in Godmanchester Church, near St. Ives. Dating from about 1850, it has Mixtures in every manual division and a 4' Pedal rank.

Your editor's favorite exchange magazine is Mixtures and Mutations, a large and delightful mimeographed New Zealand publication that completed its first volume of six issues last June. The editor is A. Ross Wards, who must be New Zealand's Number One organ enthusiast! His pages are especially rich in news of the great variety of organs in his area, but also include European and North American information, record and music reviews, humor, and scholarly articles. Those B.O.C. members who have a genuine interest in the organ world are urged to send the equivalent of ten shillings to

A. Ross Wards  
57 Hall Crescent  
Lower Hutt  
New Zealand

G. Daniel Marshall of New York City presented a superb recital on the famous 1847 three-manual Richard M. Ferris organ at the Auditorium, Round Lake, N.Y., on July 30. Mr. Marshall is to be congratulated on the ambitious program given on a glorious relic rather definitely in need of restoration. In addition to standard works by Bruhns, Handel, Bach and Vierne, he also performed organ music and transcriptions by von Suppé, MacDowell, Scotson Clark, Buck and Wagner. Bravo!

\* \* \*

REED ORGAN CORNER - The stoplist of a one-manual c.1915 Estey, Opus 438,117, in a plain but heavy oak case; sold by E. A. Boadway to Joseph Muise of Waltham, and currently for sale.

**BASS:**

Bass Coupler 12 notes, FF-E<sub>0</sub>  
Sub Bass 16' CC-E<sub>0</sub>, 17 reeds  
Diapason 8' FFF-E<sub>0</sub>, 24 reeds  
Voix Jubilante 8' " " " "  
Trumpet 8' " " " "  
Flute 4' " " " "  
Violina 2' " " " "  
Harp Aeolienne 2' " " " "

Compass: FFF-f<sub>3</sub>, 61 notes  
Swell lever (knee-operated)  
Crescendo lever (knee-operated)

**TREBLE:**

Treble Coupler 25 notes, F<sub>0</sub>-f<sub>2</sub>  
Corno 16' F<sub>0</sub>-f<sub>3</sub>, 37 reeds  
Diapason 8' " " " "  
Voix Jubilante 8' " " " "  
Trumpet 8' " " " "  
Flute 4' " " " "  
Violina 2' " " " "

Tremolo

Bass: 161 reeds  
Treble: 222 "

Typical of the Estey work of the period, the instrument has a bright but "romantic" tone. All of the stops are enclosed. The Voix Jubilante set is a celeste, drawing the Diapason set automatically; the Harp Aeolienne is also a celeste which draws the Violina — a 2' stop throughout. It can be done!



THE SEPTEMBER MEETING is to be in the South End and Roxbury on the afternoon of September 24. Of the four Roman Catholic churches to be visited, three are soon to be demolished by the Boston Redevelopment Authority. All who have an interest in Victoriana should join the tour, which commences at 2:30 in

St. Francis de Sales Church, 110 Vernon Street, Roxbury. Vernon Street runs between Washington and Tremont Streets. The organ is a non-tracker Hook & Hastings with slider chests, Opus 2186, 1908, listed as having "31 registers." Other organs to be visited are in:

All Saints Church, 171 Centre Street, Roxbury. Take Roxbury Street from Dudley Square to Centre Street, heading for Jamaica Plain. The organ is a large two-manual tracker electrified by Hook & Hastings.

St. Patrick's Church, at the junction of Magazine St., Dudley St. and Blue Hill Avenue, Roxbury. The lower church organ is a small 1896 Geo. S. Hutchings; the upper church organ is a famous 1880 E. & G. G. Hook & Hastings rebuilt as an unusually complete three-manual by Geo. S. Hutchings in 1893. The console is reversed and the Great pipework is decorated and exposed. Of the churches to be visited, St. Patrick's is the only one that will remain.

St. Philip's Church, 903 Harrison Avenue, South End. The organ is an extraordinary c.1860 Simmons & Willcox two-manual, and despite some alterations, it retains the delightful case and the reversed console. The tour will be conducted by Alan Laufman. We are grateful to the clergy of the four parishes.

\* \* \*

#### MIXTURES -

Among the new members of the Club are Mr. & Mrs. Thurston Ackerman of Medford, Mass.; Warren P. Elness of Minneapolis, Minn.; Michael A. Loris of Barre, Vt.; Otto J. Hoffman of Austin, Texas; and John Skelton of North Andover, Mass.

A change of address: Mr. & Mrs. Rodney Myrvaagnes have moved from Lincoln to Boylston 17E, 780 Boylston Street, Boston, 02199.

Joseph A. Muise (and family!) has installed a two-manual organ in the church where Mrs. Muise is the organist -- First Presbyterian, Waltham. She managed for several years with an "electrotone." And Mr. Muise gets a pipe organ too, for First Baptist in Reading will open the Morel organ in a recital during the evening of September 28.

C. B. Fisk, Inc., has installed a rebuilt one-manual Geo. H. Ryder organ in the Lutheran Church, Topsfield, Mass. A future Newsletter will describe this example of what can be done for a liturgical church with limited funds. The rebuilt two-manual organ for St. Stephen's Church, Hanover Street, Boston, is being installed.

While on Hanover Street -- the large 1852 Geo. Stevens organ in the Bethel Christian Center is for sale, for the officials at Tremont Temple are converting the auditorium into a basketball court. The instrument is a splendid survival and has received much restoration at the hands of Jeremy Adams.

The famous three-manual Gabler organ at Ochsenhausen, Germany, is being rebuilt and returned to the original four-manual scheme. Details are not available.

\* \* \*

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 86, Harrisville, New Hampshire, 03450. Meetings are usually held on the last Sunday of each month. Membership: \$5.00 per year.

This short biography of George S. Hutchings is from the Massachusetts volume of the Men of Progress series, 1896:

HUTCHINGS, George Sherburn, of Boston, church organ manufacturer, was born in Salem, December 9, 1835, youngest of a family of six, four boys and two girls, children of Ebenezer and Harriet (Symonds) Hutchings. He is on both sides of English ancestry. His education was acquired in the Salem public schools. Losing his parents when little more than a child, and not wishing to be a burden upon relatives, he set about gaining his livelihood at an age when most lads are engaged in the absorbing occupation of kite-flying and other boyish games. He had a decided aptitude for mechanics; but, being too young to find an opening for his talent, he spent the first two of his working years in a store. He then apprenticed himself to his brother, who was a carpenter and builder and, while thus engaged, attracted the attention of William Hook, the well-known furniture manufacturer of Salem, by a remarkable piece of cabinet work. This work so pleased Mr. Hook that he wrote to his sons, E. & G. G. Hook, the celebrated organ-builders of Boston, calling their attention to him; and an offer followed to enter their factory as a case-maker, which he gladly accepted. This was in 1857. When he had been in the factory but a few months, the foreman of the case-makers left, and the position was offered to him. He at first declined it, feeling that it belonged to one of the older employees; but his employers insisting, and the men of the department joining in the request, he finally accepted. He continued as foreman until 1861, when, upon the first call for men at the outbreak of the Civil War, he enlisted in the Thirtieth Regiment, Massachusetts Volunteers, and went to the front. He remained in the army for two years; and then, after a long illness caused by exposure and the privations of army life, he re-entered the factory of the Messrs. Hook. Starting this time in the action department, he went rapidly through every department, and was then made superintendent of the entire factory, which position he held until 1869, when (in October) he engaged in the business on his own account, in connection with Dr. J. H. Wilcox, M. H. Plaisted, and G. V. Nordstrom, forming the firm of J. H. Wilcox & Co. In 1872, Dr. Wilcox retiring on account of failing health, and the interest of Mr. Nordstrom being purchased by the two remaining partners, the firm became Hutchings, Plaisted, & Co.; and since 1884, when Mr. Plaisted left the East to settle in California, and the latter's interest was purchased by him, Mr. Hutchings has continued the business alone under the firm name of George S. Hutchings. In the twenty-five years during which the business has been running, Mr. Hutchings and his associates have built over three hundred and sixty-five organs, which are scattered over the United States from Maine to California. The number includes some of the most noted instruments in this country, among which may be mentioned those in the New Old South Church, the Church of the Advent, St. Paul's, Park St. Church, Second Church, Emmanuel Church, the Spiritual Temple, and the Mt. Vernon Church on Beacon Street, and that in the residence of J. Montgomery Sears (besides many smaller instruments), all in Boston; a very large instrument in the New York Avenue Methodist Episcopal Church, Brooklyn, N.Y., and that in St. Bartholomew's Church, New York City, one of the four or five largest instruments in the world, completed during the summer of 1894. From small beginnings Mr. Hutchings has built up a very extensive business, and he has now the largest and best-equipped organ establishment in the country. Mr. Hutchings is connected with numerous fraternal orders, being a member

of the Amicable Lodge, Free Masons, the Warren Lodge, Odd Fellows, the Franklin Council, Royal Arcanum, the Dana Council, American Legion of Honor, and the Plymouth Rock Commandery, United Order Golden Cross; and he is also a member of the Massachusetts Charitable Mechanic Association. In politics he is a Republican. He has been twice married; first, December 25, 1856, to Miss Lydia Augusta Foster, the issue of which union were two daughters, Alice Augusta and Susie Mabel Hutchings; and second, January 18, 1872, to Miss Mary Elizabeth Cook, of Salem. They have one daughter: Florence Cook Hutchings.

\* \* \*

Mr. Norman M. Walter of Springfield, Pennsylvania, has sent to the Club a copy of the specification of Steere & Turner's Opus 300, built in 1890 for the opulent and now restored MABEL TAINTER MEMORIAL HALL, MENOMONIE, WISCONSIN. The tracker organ, which stands at the left of the stage behind an elaborate screen over the attached console, has been partially restored by Harold H. Lucas of Wheaton, Illinois. The instrument is prized by the community and stands in a building given to the citizens of Dunn County by Andrew and Bertha Tainter (Mr. Walter's great-grandparents) in memory of a daughter who died at the age of nineteen. The following is taken from the Steere & Turner record books, now owned by the AEolian-Skinner Organ Company:

Specifications of an Organ Built for the Mabel Tainter Memorial Hall Menomonie Wis. by Steere and Turner Springfield Mass.

Compass of Manuales CC to A<sub>3</sub> 58 notes  
Compass of Pedals CCG to D 27 "

First Manuale -- Great.

1	16 Ft.	Open Diapason	full and bold	Metal	58 Pipes
2	8 "	Open Diapason	very full and bold	Metal	58 "
<u>Largest Pipes in front.</u>					
3	8 "	Dulciana	delicate	Metal	58 "
4	8 "	Stop <sup>d</sup> Diapason	clear and bright	Wood	58 "
5	8 "	Melodia, Stop <sup>d</sup> Bass.	rich and mellow	Wood	58 "
6	4 "	Octave	full scale	Metal	58 "
7	4 "	Flute D'Amour	very beautiful	Wood	58 "
8	3 "	Twelfth	full scale	Metal	58 "
9	2 "	Fifteenth	" "	Metal	58 "
10		Mixture, "3 rank."	" "	Metal	174 "
11	8 "	Trumpet	very powerful, Reed,	Metal	58 "

Second Manuale -- Swell.

12	16 Ft.	Bourdon Treble			
13	16 "	Bourdon Bass	full intonation	Wood	58 Pipes
14	8 "	Open Diapason	very full and bold	Metal	58 "
15	8 "	Salicional	delicate and crisp	Metal	58 "
16	8 "	Aeoline	softest stop in organ	Metal	58 "
17	8 "	Stop <sup>d</sup> Diapason	clear and bright	Wood	58 "
18	4 "	Flute Harmonique	brilliant	Metal and Wood	58 "
19	4 "	Violin	delicate string	Metal	58 "
20	2 "	Flautino	bright and delicate	Metal	58 "
21		Dolce Cornet, 3 Rank.	small scale	Metal	174 "
22	8 "	Cornopean	powerful and horn-like	Metal	58 "

23	8	"	Oboe	} plaintive	Reed and Metal	58	"
24	8	"	Bassoon				

Pedal Organ.

25	16	Ft.	Open Diapason	powerful and grand	Wood	27	Pipes
26	16	"	Bourdon	deep and pervading	Wood	27	"
27	8	"	Violoncello	orchestral	Metal	27	"

Mechanical Registers.

28	Manuale Coupler	Swell to Great
29	1 <sup>st</sup> Manuale to Pedal Coupler	Great to Pedal
30	2 <sup>nd</sup> " " " "	Swell to "
31	Tremolo	
32	Blowers Signal	
	Wind Indicator over manuales for organist	

Pedal Movements.

1	Forte Combination Pedal	1 <sup>st</sup> Manuale
2	Mezzo " "	" "
3	Piano " "	" "
4	Forte " "	2 <sup>nd</sup> "
5	Piano " "	" "
6	Reversible Pedal to operate No. 29.	
7	Balanced Swell Pedal	

Recapitulation.

Great Organ	11 Stops	742 Pipes
Swell Organ	13 "	774 "
Pedal Organ	3 "	81 "
Mechanicals	5 "	
Total	32 Stops	1597 Pipes
Pedal Movements.	7	Case, "Gumwood" Mahogany

<u>Contract Signed</u>	<u>January 20<sup>th</sup> 1890</u>
<u>To be Finished</u>	<u>June 25<sup>th</sup> 1890</u>
<u>Contract Price</u>	<u>\$4100.00 Cash</u>
Extra Case	60.00

\* \* \*

It is indeed unfortunate that the French government, which has employed the well-known organ expert Norbert Duforcq, plans to rebuild and considerably alter the tonal design of the famous Couperin organ at St. Gervais in Paris. One would think they had learned a lesson during the Marchal fiasco, but the "purists" wish to return the organ to its earliest state, which would mean making a multitude of modern reproductions of old stops (which is rarely very successful) and thus rendering the organ useless for much 18th century French literature. The organ should retain its few late 18th and early 19th century stops and needs no wholesale removal of such pipework. The protection of old organs by a government is commendable until it backfires, and again, in this case, the organist was not consulted. The BOC Council may send a letter.

PREBLE CHAPEL (UNITARIAN), PORTLAND, MAINE. Harry L. Hall, Portland, Me., c.1908.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Salicional Oboe	8' 61	Bourdon	16' 30
Dulciana Treble (TC)	8' 49	Stop'd Diapason Treble (TC)	8' 49		
Dulciana Bass	8' 12	Stop'd Diapason Bass	8' 12		
Gemshorn	4' 61	Flute Harmonic	4' 61		
		Tremulant			
(the Dulciana Treble and Gemshorn are enclosed in the Swell box)		Swell to Great		Great Piano	
		Swell to Ct. Octave		Great Forte	
		Great to Pedal		Swell Piano	
Gr. to Ped. Reversible		Swell to Pedal		Swell Forte	

This little organ, though well-made, is not well-voiced, but it is probably the only surviving example by a little-known builder. Preble Chapel is an undistinguished and plain stuccoed building; the organ stands at the right of the pulpit platform, the console and main case front facing the opposite side wall. Over the projecting console are three flats of decorated Open Diapason and Dulcianas, arranged 5/17/5, and a flat of dummies faces the pews. The woodwork is of oak and access to the interior is very difficult. The manuals overhang; the flat Pedal clavier has radiating sharps; the oblique knobs are neatly lettered in Old English; the 5 pedal labels are above the Swell manual. The Pedal action is tubular-pneumatic. The voicing is undistinguished; the Salicional Oboe is too keen and the flutes are too dull. The basses of the Salicional are mitered in the box and the Gemshorn is a tapered rank -- not always the case for a stop so named sixty years ago. The action is somewhat heavy and the organ needs a renovation.

What little we know of "the other Harry Hall" is gleaned from the Portland directories and newspapers. From 1905 to 1910 he was listed as an organ builder and furniture manufacturer, living and working at 53 Rackleff Street. His advertisements listed him for "...Church and Chapel Organs built to order. Repairing in all its branches. New stops added to old organs. Voicing and tuning. Revoicing of old organs a specialty..." On August 31, 1910, the Portland Daily Press listed under "DEATHS" the following:

HALL -- In this city, Aug. 30, Harry L. Hall, aged 42 years.

Funeral services Thursday afternoon at 3 o'clock from his late residence, Belknap street. Interment at Richmond, Me.

On September 2, 1910, the same paper gave more details:

#### FUNERAL OF HARRY HALL.

The funeral of Harry L. Hall took place yesterday at his late residence, 9 Belknap street. The simple services were conducted by Rev. Dr. Henry Blanchard, who spoke words of hope and cheer. Mr. Hall's remains will be taken this morning to South Paris for burial.

In the death of Harry Hall at the early age of 42 years one of the last of the Portland organ builders has passed away. He has always been engaged in his trade of organ building here, and the little organ in Preble Chapel is one of the examples of his handiwork. He was frequently called upon to make repairs on the larger church organs of the city, and was well known to all who were interested in organ construction and organ music.

The immediate cause of his death was an abscess at the base of

the brain. He leaves a brother and three sisters.

The Portland Evening Express & Advertiser contained on August 31, 1910:

Harry Hall, organ builder, who has resided for some years on Rackliff (sic) street in this City deid (sic) yesterday from (illegible word) complications of diseases following upon an attack of typhoid fever.

Mr. Hall was born in Buckfield 42 years ago. Following his marriage some six or seven years since, he came to Portland from Boston to reside and has since carried on his business here. He built the organ that is installed in Preble Chapel and has done much work upon the various large organs in the City. He leaves a wife, who was Miss Elizabeth Giles, before her marriage employed in the Public Library. He leaves a brother and three sisters, who reside in other parts of the State. ...

And the same issue gives yet a third place of interment -- Norway, Maine.

\* \* \*

While we are in old Portland newspapers, the excerpts below describe the Henry Erben organ built for the Cathedral of the Immaculate Conception, a large brick Gothic structure that is still the seat of the Diocese of Maine. The organ was very likely the largest Erben in northern New England, and a portion of the case and most of the pipework exists in a c.1929 W. W. Laws electrification.

The Daily Eastern Argus of August 22, 1869 described the organ in a column headed "Local Intelligence" --

The New Organ at the Cathedral of the Immaculate Conception. -- The organ built by Mr. Henry Erben, the celebrated builder of New York, for the new Catholic Cathedral in this city, is really a magnificent instrument. It is 48 feet high, 30 feet wide, and 20 feet deep. It is in fact four complete organs in one, is as large as a small meeting house and much more costly. Through the politeness of Mr. Erben, we had an opportunity to examine every part of it and to hear its rich tones, as well as the softer, as those deep and heavy, which remind one of thunder. Mr. Erben insisted that we should take a view of the interior of the instrument, and this we did under the guidance of one of the workmen. When we had ascended to the second story, (so to speak) of the organ, Mr. Erben, unexpectedly to us, commenced playing and we were for a few moments, most assuredly in the midst of music. We can't say that we enjoyed it so well as we should have done at a more respectful distance, but the joke enabled us to be impressed with the power of the organ; as the interior view enabled us to judge of the complexity and intricacy of the mechanism which places more than three thousand pipes, some of them monsters in size, completely under the manipulation of one person. The following is a complete and accurate description of the instrument:

There are three full sets of keys from CC to A in alt, with  $2\frac{1}{2}$  octaves of pedals from CCC.

(the stoplist here)

There are 53 stops, and over 3000 pipes -- every part being of the very best materials. The case is gothic in style, elaborately ornamented, and of tasteful proportions. The organ is altogether a splendid piece of workmanship -- one of the finest instruments in the United States, and cost fifteen thousand dollars.

The stoplist is here rendered into modern format to conserve Newsletter space, and a few corrections have been made. Note the Pedal compass for 1869, as well as the presence of a 4' rank in that division.

## GREAT:

Grand Open Diapason	m	16'	58
Open Diapason	m	8'	58
Gamba	m	8'	58
Melodia	w	8'	58
Stop Diapason	w&m	8'	58
Principal	m	4'	58
Wald Flute	w	4'	58
Twelfth	m	3'	58
Fifteenth	m	2'	58
Sesquialtera	m	III	174
Mixture	m	IV	232
Trumpet	m	8'	58
Clarion	m	4'	58

## CHOIR:

Pyramid Diapason	m	8'	58
Dulciana	m	8'	58
Keraulophon	m	8'	58
Stop Diapason	w&m	8'	58
Clarabella	w	8'	58
Principal	m	4'	58
Vienna Flute	w	4'	58
Flageolet	m	2'	58
Cremona	m	8'	58
Bassoon Bass	z		

There is no mention of a Swell to Pedal coupler, but there undoubtedly was one.

## SWELL:

Bourdon	w&m	16'	58
Open Diapason	m	8'	58
Viol de Amour	m	8'	58
Dulciana	m	8'	58
Stop Diapason	w&m	8'	58
Principal	m	4'	58
Harmonic Flute	m	4'	58
Piccolo	m	2'	58
Cornet	m	III	174
Cornoepen	m	8'	58
Hautboy	m	8'	58
Tremulant			

## PEDAL:

Double Open Diapason	w	16'	30
Contra Gamba	m	16'	30
Bourdon	w	16'	30
Violoncello	m	8'	30
Clarabella Flute	w	4'	30
Trombone	m	16'	30

"Coupling and mechanical stops"  
 Couple - Great and swell organs.  
 Couple - Choir " " "  
 Couple - Great and choir "  
 Couple - Pedals and great "  
 Couple - Pedals and choir "  
 Composition - Forte.  
 Composition - Piano.  
 Composition - Solo.  
 Pedals at 8 vs.  
 Bellows Signal.

The cathedral sponsored a fair and dedicatory concerts for ten days, and the performers included John Knowles Paine, John H. Willcox, and Hermann Kotzschmar. "...the grand and Choir Organs" accompanied the Boys of Father Haskin's Institution, Boston, and the young ladies of the academy and children of the catholic schools. The Daily Eastern Argus of August 21, 1869 said

This organ, as our readers are already aware, is considered by the knowing ones in such matters to be the finest ever built on this side of the Atlantic, and if the specimen of its power, which have been exhibited during the preceding nights of the Fair, be a fair criterion of its merit, we, for our part, care not to listen to better.

On August 19, 1869, the same paper said

... The beautiful proportions of the building, and the decorations are objects of wonder, and the grand and elegantly carved organ, powerful in tone, yet sweet and devoid of harshness, charms the ear of the delighted listener. ...

\* \* \*

SAINT BERNARD'S ROMAN CATHOLIC CHURCH, Monument Square, CONCORD, MASSACHUSETTS.  
E. & G. G. Hook & Hastings, Boston, Opus 812, 1875.

GREAT:		SWELL:		PEDAL:		
Bourdon	16' 58	Salicional	8' 58	Sub Bass	16' 27	Sw. to Ped.
Principal	8' 58	Lieblich Gedact	8' 58	Octave Bass	8' 27	Gt. to Ped.
Dulciana	8' 58	Geigen Principal	4' 58			Sw. to Gt.
Octave	4' 58	Tremulo		no combination pedals		
Mixture	III 174			Bellows Signal		

The church is a frame building believed to have been built for a Protestant congregation and sold to the Catholics before 1875. It has since been greatly enlarged and altered in interior appointments, the organ being all that is left of the original furnishings, and it is too small. The instrument is used quite often but there are three imitation "organs" in the church. Standing in the rear gallery, the walnut case (now painted grey) projects into a ceiling recess because of alterations in the structure--one of the reasons the organ is too dolce. The front displays three flats of 19 speaking Principal basses, once decorated; the sides are exposed and fitted with tongue-in-groove boards. The usual projecting console has flat round-shanked knobs lettered in script, overhanging Swell keys, key-depth adjustment screws in the key cheeks, and a hitch-down Swell pedal operating 12 horizontal shades behind the Great. The flat 27-note Pedal clavier was removed in a 1941 Kershaw renovation, and a modern 32-note clavier installed, the top 5 keys being dummies. Kershaw also installed slide tuners and a small new reservoir. The pipes are all arranged chromatically and the Pedal pipes are on a slider chest at the rear.

The choice of stops and some of the nomenclature is indeed unusual for the period and the firm, and the organ was obviously designed for an organist who wanted a maximum of variety from a few stops. Any organ of similar size built in Boston in 1875 would have had a Melodia, a 2' stop, a Flute Harmonique and an Oboe instead of such things as a manual 16' stop, a Mixture and an 8' Pedal rank! The voicing of this organ is excellent but not really distinguished. The Great Bourdon has offset wood basses; the Dulciana has offset zinc basses; the Mixture is pitched at 17-19-22, without breaks and on separate sliders. The Salicional is a Geigen with 5 stopped zinc basses; the Lieblich Gedact is the usual Stopped Diapason, with 9 metal trebles; the Geigen Principal is all of common metal and quite light in tone. The Pedal 8' rank is a Melodia, open from the bottom.

\* \* \*

#### MORE MIXTURES -

Many thanks to George Bozeman for his excellent recital in South Acton at the last meeting. Mr. & Mrs. Bozeman spent three days visiting organs and tracker organ builders before leaving for Austria. Michael Maglaras of Dover, N.H., accompanied by Ed Boadway sang two works by Schütz and Rossetti at St. Bernard's Church in Concord.

Alan Laufman recently searched for old organs in Pennsylvania with Jim Boeringer, finding (among others) three excellent two manual organs in Danville: a 2-19 Hook & Hastings (opus 1358, 1887) in the State Hospital, a 2-17 A. B. Felgemaker (opus 584, c.1896) in St. Paul's Methodist, and a 2-22 E. & G. G. Hook & Hastings (opus 1073, 1882) in Mahoning Presbyterian.

Mrs. Noel W. Wilson, 133 Rumson Road, Little Silver, New Jersey, has bought a 2-9 Hook & Hastings (opus 1697, 1896) from Donald C. Taylor of Haverhill, Mass. The organ was until recently in St. Joseph's R.C. Church, Pepperell, Mass., and was taken out by Mr. Taylor when the building was demolished. The sale was arranged by the Organ Clearing House, naturally.



Your editor greatly regrets that this issue is so late, but the stencils (the brand used since the founding of the Club) disintegrated on the mimeograph and had to be retyped. This caused a delay of more than a week, and the announcement of the October meeting was prepared and mailed by Alan Laufman.

\* \* \*

The monthly meeting will be in the city of HAVERHILL, Sunday afternoon, October 29. Those approaching Haverhill from the Boston area should take Routes 93 and 495, turning off 495 at the exit marked "Routes 110 - 113 - Haverhill, Methuen." Follow 110 into downtown Haverhill and watch for Portland Street on the right after crossing the intersection of Routes 97 and 110. There is a church sign at the corner for Portland Street Baptist, a grey Gothic frame edifice with an adjoining parking lot. The Calvary Baptist and Universalist Unitarian churches are a short distance away, near the junction of Routes 110 and 125; the Universalist Unitarian church is on Kenoza Avenue and Calvary Baptist is on Ashland Street. The program has been arranged by Miss Charlotte Ricker -- the person most responsible for the installation of the 1896 Hook & Hastings in the Universalist Unitarian Church, which replaced a defunct 1904 three-manual Hutchings-Votey.

2:30 Demonstration of the Hook & Hastings organ in the Portland Street Baptist Church. A description of the instrument is in this Newsletter.

3:30 Demonstration of the Hook organ in Calvary Baptist Church. A description of the instrument is in this Newsletter.

4:30 Recital at the Universalist Unitarian Church by Philip A. Beaudry, assisted by members of the Whittier Chamber Orchestra, under the direction of Dean Bouzianis. Leo Serratore and Walter F. Kisiel, violinists; Uno A. Matson, violoncello. Mr. Beaudry is an organ-builder and organist at the First Baptist Church of Boston. His program will include: Introduction and Toccata, Walond; Flute Concerto, Rinck; Concerto in D Minor, Vivaldi-Bach; three Church Sonatas (with strings), Mozart; Rigaudon, Campra; Fantasie in E flat, Saint-Saens; Trumpet Tune, David Johnson; and Finale from Symphony No. 1, Vierne. The organ is a tracker-action Hook & Hastings of sixteen ranks, built for the Universalist Church in Arlington, Mass., and moved to Haverhill and rebuilt by the Andover Organ Company of Methuen in 1965. A description appears in the Newsletter for December 1965.

\* \* \*

It is essential that Club members inform the editor of the Newsletter of forthcoming events as soon as the occasion is confirmed. Do not expect that a supposedly all-knowing person living on an isolated hill in New Hampshire will be aware of every organ event a hundred miles away! Several important announcements were not made in the last issue because they did not arrive in time to be inserted. Others did not arrive at all. But, we are pleased that many attended Marie-Claire Alain's fine recital in Worcester simply because it was announced on an insert. The program was not mentioned in any Boston newspaper. News of concerts, organ discoveries, and members' activities, as well as articles and want ads, are always welcome.

\* \* \*

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 86, Harrisville, New Hampshire, 03450. Meetings are usually held on the last Sunday of each month. Membership: \$5.00 per year.

## MIXTURES -

At 4:00 on 5 November, Dr. Peter Waring and students from the University of New Hampshire will perform at the Church of the First Religious Society in Newburyport, Mass. Dr. Waring joined the organ faculty at the University last year and his students playing at Newburyport are Beverly Brown and Katherine Borst.

An unusually well-written and illustrated article on the new Beckerath organ in St. Michael's Episcopal Church, New York City, appeared in The New York Times on September 14. The September 18 issue of The New Yorker gave lengthy coverage to the new (and strange!) three-manual Hillebrand organ in the United Church, New Haven, Conn.

Barbara J. Owen's September 24 recital rededicating the two-manual 1859 William A. Johnson organ in the Greenville Baptist Church, Rochdale, Mass., was very well-attended. The organ is one of the oldest Johnsons in use and was restored this year by Fritz Noack of Andover. Mr. John V. V. Elsworth of Watertown, N.Y., the Johnson expert whose articles in The American Organist twenty-five years ago were the first of their type, spoke on the history of the Johnson firm during the Owen program.

The Organ Institute Quarterly will publish two issues during the remainder of the year. This is good news for old subscribers who have waited in vain for more than a year. Such a fine publication deserves and needs support if it is to continue, and information and advertising rates may be obtained from O.I.Q., Box 505, Baltimore, Md., 21203.

Jack Fisher will give a recital on the 2-22 1869 Steer & Turner organ in Grace Methodist Church, Keene, N.H., on 12 November at 7:30. A public supper raised funds for the recent maintenance done by Thad Outerbridge, which included a definite improving of the Great Mixture. The organist for the congregation is Ed Boadway, who has succeeded a program of little organ and no choral music for two years past.

One of those specifications has in the organ for St. Cesquealia's church an 8' Melciana and an 8' Dullodia.

A small but select group of Club members turned out for the September meeting and were amply rewarded by Jack Fisher's demonstrations at St. Philip's and St. Patrick's, where he played Bach's first Trio Sonata and Franck's Prelude, Fugue and Variation. Mr. Fisher is serving as consultant for the maintenance and eventual restoration of the splendid organ in St. Patrick's, Roxbury. On October 1 he played the rededicatory recital at the Mission Church of St. John the Evangelist, Bowdoin Street, Boston. As usual, Jack showed off the organ, the music and the performer to best advantage.

Among recently-installed organs are a two-manual Noack dedicated at Brandeis University in Waltham on September 24, and a three-manual Rieger is currently under construction in the First Congregational Church, Wellesley. Wheaton College in Norton is to have a new tracker Casavant. Old organs found recently are: a large two-manual Jardine & Son (?) in St. Catherine's R.C., Somerville, Mass.; a two-manual perhaps by William Schuelke of Milwaukee in Immaculate Conception R.C., Kingston, N.Y.; a two-manual Hutchings, Plaisted & Co. in Temple Sinai, Brookline, Mass.; a two-manual Cole & Woodberry in the Church of the Assumption (R.C.), Westport, Conn.; a two-manual Barckhoff in Faith Lutheran, Calumet, Mich.; a one-manual Hinners Organ Co. in St. Stephen's Episcopal, Mount Carmel, Pa.; and a one-manual English organ (perhaps by W. Beeforth) in the home of G. P. Dawson, Gunningsville, New Brunswick. All have tracker action. A loss is the three-manual Steer & Turner, Opus 91, 1875 (electrified many years ago) in the former Congregational Church, Waterbury, Conn., despite promises by the owners that if no one bought the pipes, they would be salvaged by a nearby organ builder.

Trinity Episcopal Church, Meredith, N.H., is replacing its Estey reed organ with a 2-7 Hook-Hastings Co. tracker, Opus 1908, 1901. It is in use in the original home, the United Church, Ballardvale, Mass., until the end of this month. The relocation was effected by The Organ Clearing House. A two-manual Steere & Turner built in 1887 for the Unitarian Church, Lebanon, N.H., is now in the Wooster School, Danbury, Conn., moved recently by the Andover Organ Company. The organ is Opus 236 and had twelve ranks. John F. Corkill, Jr., of Riverdale, Md., recently purchased a 2-13 Carl Barckhoff tracker from the First Baptist Church, Norwalk, Ohio. A one-manual Geo. H. Ryder of the 1870's has been rebuilt by Herman Greunke of C. B. Fisk, Inc., and dedicated in his church, Our Savior Lutheran, Topsfield, Mass. An 1886 G. House tracker in Unity Baptist Church (formerly the First Evangelical Church), Buffalo, N.Y., has been restored by Carl Stradtman of the Po-Chedley Organ Company. The fine two-manual Giles Beach tracker in the Presbyterian Church, Schaghticoke, N.Y., is to be restored by Richard Hamar of New Hartford, Conn. Charles McManis of Kansas City, Mo., is to restore the 2-19 Moline Organ Co. tracker in the First Baptist Church, Clinton, Iowa. A small two-manual tracker by Hilgreen, Lane & Co., originally in the Lutheran Church, Cleburne, Kansas, and long in storage, has been relocated by B.O.C. member Roy Redman in the First Methodist Church, Canton, Texas. The organ is Opus 331, 1914. Wilson Barry has installed his enlarged and rebuilt E. & G. G. Hook & Hastings, Opus 906, 1878, in the Methodist Church, Alpine, N.J. The organ was moved to Alpine from a New York City residence many years ago. Michael A. Loris of Barre, Vt., is rebuilding and enlarging an 1886 2-10 A. B. Felgemaker organ for the First Congregational Church, Austinburg, Ohio. It will become almost a totally-new organ with 15 stops and 18 ranks.

One correction for page 8 of the September Newsletter: Mrs. Nilson owns the former Pepperell Hook & Hastings.

Thad H. H. Outerbridge has resigned his position with the Berkshire Organ Company and will enter the business under his own name at his home address in Salem, Mass., late this year. His final opus for Berkshire is the installation of the three-manual in the First Church of Christ, Keene, N.H.

For those who want a good glue that can be used on cloth (without hardening it), "Hatesive" is available in quantity at \$2.50 a quart from Continental Chemical & Coating, 124 Water Street, Wakefield, Mass., 01880.

The three-manual Casavant organ (Opus 1356, 1930) in Sherbourne United Church, Toronto, Ontario, has an 8' "Corridor Diapason" in the Great.

A 1950 Austin advertisement states that "Austin reeds have brass wedges, unaffected by temperature or humidity. They stay put.-- which wood wedges cannot. This detail is especially important in localities with wide extremes of weather." Well, that must be why the Hook brothers used brass wedges, troublesome as they sometimes are.

The Boston Chapter of the A.G.O. is having an Organ Open House at the following places on November 12 from 3:00 to 5:30.-

St. Paul's, 59 Court St., Dedham - large 1959 Casavant  
 First Parish, Unitarian, Cannon Ave., Milton - 1959 Schlicker and 1967 Noack  
 St. John the Evangelist, 33 Bowdoin St., Boston - 1890 Hutchings-1930 Hook  
 & Hastings-1967 Beaudry two-manual

An evening program will round out the day: Judith Richard in a recital at St. John's Episcopal Church, Jamaica Plain at 7:30. The organ is an unusually good mongrel with Hook, Woodberry(?), Frazee and Beaudry components.

Brian Jones reopened the two-manual George S. Hutchings organ in the First Congregational Church, Marion, Mass., in an excellent recital on October 22. The instrument is Opus 131, 1884, rebuilt and enlarged by the Andover Organ Company

during the past few months. The instrument now has two manuals and eighteen ranks; the action is quite unusual and above the console mechanism is a mounted 4' Pedal Choral Bass. A stoplist will appear in a future Newsletter.

We congratulate The Diapason on its editorial coverage of the events that have led to its disassociation with the A.G.O., and wish the wonderful old magazine well. May "the powers that be" in the A.G.O. manage to successfully operate yet another "official" magazine despite obvious unfamiliarity with financial matters. The October 1967 issue of The Diapason carried frank and truthful reviews of Newman and Ellsasser recitals.

The University of Pennsylvania Press announces the publication of Organs for America: The Life and Work of David Tannenber, by William H. Armstrong. This may be ordered at the pre-publication price of \$4.95 from the publisher at 1228 Spruce Street, Philadelphia, Pa., 19107, until December 30. At that time the price will become \$5.95.

Another sample of the organisitical hogwash that gets into print is the following bit from the Boston Sunday Globe, 3 September 1967, referring to the 1872 World Peace Jubilee organ: ... "The organ ... required 50 men to pump air through its huge pipes."

\* \* \*

UNITARIAN UNIVERSALIST CHURCH, ACTON, MASSACHUSETTS. Organ built by the employees of William B. D. Simmons, Boston, Mass., 1877.

MANUAL: (enclosed)

Open Diapason Bass	8' 12	stopped wood
Open Diapason Treble	8' 46	rear rank on chest
Dulciana	8' 46	CC-BB "grooved to Stop'd Diapason basses
Stop'd Diapason	8' 58	a <u>Melodia</u> from Tenor G to top; screwed caps
Principal	4' 58	rather narrow-scale; marked "Sw Via"
Flute	4' 58	24 stopped wood; harmonic open metal from Middle C
Mixture	II 116	19-22; 12-15 from Tenor F
Hautboy	8' 46	9 flue trebles; front rank; quite strong and bright
Bassoon	8' 12	mitered basses; zinc resonators

PEDAL:

Sub Bass 16' 27 in two chromatic rows at rear; rope stopper handles

Manual and Pedal

Tremblant

Pedal Check

Bellows Signal

The church is a small frame structure in South Acton, was designed by Ober & Rand of Boston, and was dedicated February 21, 1878. The organ was installed in 1877 at a cost of \$1400; Simmons died in October, 1876. The instrument stands on a platform at the rear of the sanctuary and the black walnut front paneling supports 31 rather short decorated zinc dummies arranged in a somewhat pleasing pipe-fence style with two "towers." The attached console has flat, square-shanked knobs lettered in Spencerian and there are just two in each row; the balanced Swell pedal operates horizontal shades; the sides of the case resemble a picket fence and the bellows handle projects into a room at the right (which now houses the blower). Following tuning and repairs accomplished with the help of Alan Laufman, George Bozeman played the following for the B.O.C. meeting on August 27: Canzon Seconda, Gabrieli; Tiento de Falsas, Cabanilles; Voluntary, Gibbons; Part III of the Clavierübung (Decalogue, Creed and Gloria), Bach; Arabesque, Vierne; and seven selections from the Mikrokosmos, Bartok (arranged by Helmut Bornefeld). The program closed with the singing of Vaughan Williams' "Sine Nomine."

CALVARY BAPTIST CHURCH, Ashland Street, HAVERHILL, MASSACHUSETTS. E. & G. G. Hook, Boston, Opus 359, 1865.

MANUAL: (enclosed)		PEDAL:		Cornett:
Open Diapason (C <sub>0</sub> )	8' 44	Sub Bass	16' 13	CC 19-22
Dulciana (C <sub>0</sub> )	8' 44			C <sub>1</sub> 12-19
Melodia (C <sub>0</sub> )	8' 44			C <sub>2</sub> 8-12
St. Diapason Bass *	8' 12	*denotes missing stop label		
Principal *	4' 56			
Flute (C <sub>1</sub> ) *	4' 32	one blank knob		
Violin Bass	4' 24			
Fifteenth	2' 56	Pedal Coupler		
Cornett	II 112			
Oboe (C <sub>0</sub> ) *	8' 44	Bellows Alarm		

This splendid little organ was built for the Methodist Church in Chatham, Mass., which purchased a 2-9 Hook & Hastings in 1897 (guttled a few years ago for imitation organ speakers). The Hook was moved to the Congregational Church in Tyngsboro, Mass., where it served until an electronic arrived in 1944. It was then moved by Rostron Kershaw of Lowell to the Haverhill church, and though well set up, it has received little maintenance. The church is a plain frame edifice and the organ stands in a small front gallery. The handsome case has a taller and projecting center flat topped with a lyre, and the gilded zinc dummy pipes are arranged 3/7/3. The projecting console has flat, square-shanked knobs lettered in script; the fairly wide Pedal keys are in the center; and the hitch-down Swell pedal operates horizontal shades. The Pedal pipes are at the rear, smallest in the center, and the bellows handle is on the right side. The pipework is in good condition and the chorus is startlingly rich and loud. The Flute is of chimneyed metal pipes, with a top octave of open metal. The 16' rank is tubed off the one chest and therefore speaks in the Pedal only when the coupler is on.

\* \* \*

PORTLAND STREET BAPTIST CHURCH, Portland Street, HAVERHILL, MASSACHUSETTS. Hook & Hastings, Boston, Opus 1267, 1885. Tonal alterations by the Andover Organ Co., Methuen, Mass., 1963. Original stoplist:

GREAT:		SWELL:		PEDAL:
Bourdon (C <sub>0</sub> )	16' 46	Open Diapason	8' 58	Open Diapason 16' 27
Bourdon Bass	16' 12	Viola	8' 58	Bourdon 16' 27
Open Diapason	8' 58	St'd Diapason	8' 58	
Dulciana	8' 58	Violina	4' 58	Sw. to Gt.
Melodia	8' 58	Flauto Traverso	4' 58	Gt. to Ped.
Octave	4' 58	Flautino	2' 58	Sw. to Ped.
Twelfth	3' 58	Oboe (C <sub>0</sub> )	8' 46	
Fifteenth	2' 58	Bassoon	8' 12	2 Gt. combination pedals
Mixture	III 174	Tremolo		Gt. to Ped. reversible
Trumpet	8' 58			Bellows Signal (removed)

A good example of Hook & Hastings' workmanship, the organ stands partly in a chamber behind the pulpit platform. The oak case and console (now painted grey, including the stop jambs!) paneling supports two wide flats of once-decorated zinc basses flanking a small tower. The console is on the right side beneath speaking Open Diapason pipes, but the left flat covers only empty space and the Pedal division. The Swell has vertical shades and is behind the Great. The console has overhanging manuals; unlabeled metal combination pedals; flat, round-shanked knobs lettered in script; and a wood Swell shoe at the far right. Many

years ago the organ was repitched by Bartholomay (?) and an interesting assortment of odd old low C pipes were inserted. The reed stops and the Swell flutes originally had 9 open metal trebles each, reduced to 8 in the repitching. The Flauto Traverso is of open wood, harmonic from Middle C. In the Andover renovation, the re-regulating brightened the former dolce chorus, which the church officials thought was too loud! A compromise resulted in the removal of the Violina to 8' pitch, thus forming an 8' Tenor C Voix Celeste. The low-pitched Mixture was redone to become a II-III stop, the bass space and the third slider serving as conveniences for the installation of a 4' open metal Flute. The Mixture seems none the worse for losing a few bass pipes and the 4' Flute is a definite advantage.

\* \* \*

UNION CHURCH, NORTH DANVILLE, NEW HAMPSHIRE. William B. D. Simmons & Co., Boston, c.1855.

## MANUAL: (enclosed)

Open Diapason (C <sub>0</sub> )	8'	44	rear rank on chest; 5 zinc basses; common metal
Dulciana (C <sub>0</sub> )	8'	44	common metal
Clarabella Treble (C <sub>0</sub> )*	8'	44	top 31 are open wood with screwed caps
St. Diapason Bass	* 8'	12	stopped wood
Principal	4'	56	5 zinc basses; common metal
Flute	4'	56	12 stopped wood basses; 12 open metal trebles; rest
Fifteenth Treble (F <sub>0</sub> )	2'	39	common metal /open wood
Fifteenth Bass	* 2'	17	
Hautboy (F <sub>0</sub> )	8'	39	7 bell gamba trables

## PEDAL:

permanently coupled; no pipes; 18 keys from CC

Bellows Signal	2 combination pedals for Principal and Fifteenths
Pedal Check (removed)	*denotes missing stop label

A well-preserved and little used organ, this example of good early Simmons work was built for the Congregational Church in Kingston, N.H., where it stood until replaced by a unit Wicks in 1938. Bought by the North Danville congregation for \$100, it was placed in a free-standing position at the front of the sanctuary in the little frame building, still without electricity or water. The feeders leak too badly to hear the organ properly, but the tone is excellent and the pipework is in good condition. The pine case is finished to imitate rosewood and beneath a cornice of Victorian Classical style are three flats of gilded metal dummy pipes arranged 5/11/5. The recessed console is covered by sliding doors and is finished in walnut. A small cupboard is behind the music desk; the flat, square-shanked rosewood knobs are lettered in script; the two wood combination pedals are at the left and the hitchdown Swell pedal, which operates horizontal shades, is at the right. Rear panels give tuning access.

\* \* \*

Just who was the first builder of organs in North America? Claims for Edward Bromfield of Boston were nullified long ago by those for Johann Klemm of Pennsylvania, building in the 1730's. But, is there a case for Paul Labrosse, born in 1697 and the builder of an organ for the church of Notre Dame, Quebec City, in 1721?

The organ in St. Francis de Sales R.C. Church, Roxbury, visited by the Club last month, is a 2-23 Hook & Hastings (Opus 2186, 1908) with tubular pneumatic action throughout. The upper church is not in use and the organ is sounding but unplayable. The organ in All Saints R.C. Church, Roxbury is a 2-24 Hutchings, Opus 412, 1896, electrified by Hook & Hastings, probably in 1917, and utilizing the original detached and reversed console.

## MEMBERS OF THE BOSTON ORGAN CLUB, 1967-68:

Ackerman, Thurston F.	62 Quincy St.	Medford, Mass.	02155
Appel, Richard G.	15 Hilliard St.	Cambridge, Mass.	02138
Baird, James R.	2352 Monroe St.	Herndon, Va.	22070
Baker, Henry Karl	The Organ Lit. 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
Barton, Paul W.	406 Martindale Hall, Wabash College	Crawfordsville, Ind.	47933
Beaudry, Philip A.	2418 Massachusetts Ave.	Lexington, Mass.	02173
Belash, David	3 West Cedar St.	Boston, Mass.	02108
Berryman, John E.	202 Killarney Drive	Burlington, Vt.	05401
Boadway, Edgar A.	Box 86	Harrisville, N.H.	03450
Boeringer, James	RD No. 1, Box 360	Selinsgrove, Pa.	17870
Bozeman, George D. Jr.	Pfeilgasse 51/30	Wein VIII, Austria	
Bratton, James M.	2209 South Cherry St.	Denver, Col.	80222
Calkins, Grosvenor	207 Franklin St.	Newton, Mass.	02158
Cameron, Peter T.	262 Hicks St., Apt. 2-B	Brooklyn, N.Y.	11201
Carey, Paul D.	335 Second St.	Troy, N.Y.	12180
Carragan, William	142 Eighth St.	Troy, N.Y.	12180
Carver, Ralph E.	246 Commonwealth Ave.	Boston, Mass.	02116
Chase, Sidney R.	69 Decatur St.	Worcester, N.Y.	12197
Clamp, Storey	717 West French Place	San Antonio, Texas	78212
Cotton, David Ashley	P.O. Box 154, Astor Sta.	Boston, Mass.	02123
Danyew, Mary R.	Box 1	North Chatham, N.Y.	12132
Davis, C. Lane	34 Chestnut St.	Worcester, Mass.	01609
Di Bona, Raymond	87 Liberty St.	East Braintree, Mass.	02184
Down, A. Graham	Upper House, Lawrenceville School	Lawrenceville, N.J.	08532
Ellis, Brobury P.	96 Golf St.	Newington, Conn.	06111
Elness, Warren P.	1916 10th Avenue, South	Minneapolis, Minn.	55404
Elsworth, John Van Varick	524 Holcomb St.	Watertown, N.Y.	13601
Faxon, George	Trinity Church, Copley Square	Boston, Mass.	02116
Ferris, John R.	90 Ridge St.	Arlington, Mass.	02174
Finch, Thomas L.	Physics Dept., St. Lawrence University	Canton, N.Y.	13617
Fisher, Cleveland H.	106 Bennett Drive	Manassas, Va.	22110
Fisher, Jack	Apt. 2, 16 Carver St.	Boston, Mass.	02116
Fisk, C. B., Inc.	Box 28	Gloucester, Mass.	01931
Flint, Edward W.	Brooks School	North Andover, Mass.	01845
Gallagher, Rev. David	Stigmatine House of Studies, 1326 Quincy St., N.E.	Washington, D.C.	20017
Gaylor, Madeleine	5 Prospect St.	Fitchburg, Mass.	01420
Gillis, Rev. Frederick E.	15 Adams St.	North Abington, Mass.	02351
Grant, George W.	6 North St.	Lexington, Mass.	02173
Gregg, Chandler	19 Hundreds Circle	Wellesley Hills, Mass.	02181
Grey, Donald B.	67 North St.	Medfield, Mass.	02052
Hansen, Ivan J.	Apt. 4, 81 Phillips St.	Boston, Mass.	02114
Harriman, Helen B.	295 Mountain St.	Sharon, Mass.	02067
Hastings, Allen	Chestnut Hill	Athol, Mass.	01331
Hawkes, Walter	120 East Main St.	Merrimac, Mass.	01860
Hoffman, Otto J.	610 Cardinal Lane	Austin, Texas	78704

James, Robert A.	140 State St.	Brooklyn, N.Y.	11201
Jones, Brian E.	180 Canton Avenue	Milton, Mass.	02187
Kanzler, Robert F.	Apt. 5-K, 2 Hawthorne Place	Boston, Mass.	02114
Kelley, Eugene	40 Trenton St.	Lawrence, Mass.	01840
Kirkpatrick, Bryan	Pomfret School	Pomfret, Conn.	06258
Lahaise, Richard C.	2494 Mystic Valley Pkwy.	Medford, Mass.	02155
Lahaise, Robert J.	81 Carroll St.	West Roxbury, Mass.	02132
Laufman, Alan M.	Box 104	Harrisville, N.H.	03450
Loris, Michael Anthony	RFD 2, East Barre Road	Barre, Vt.	05641
Lush, Mr. & Mrs. Morley J.	Independence Road	Concord, Mass.	01742
Maine, Paul	Leistenstrasse 84	87 Würzburg, Germany	
Marshall, G. Daniel	356 West 34th St.	New York, N.Y.	10001
Miller, Max B.	45 Hunnewell Avenue	Newton, Mass.	02158
Montgomery, C. Robert	10 High St.	Natick, Mass.	01760
Moore, Dr. & Mrs. Raymond	Emerson Avenue	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 N.	Boylston 17E, 780 Boylston St.	Boston, Mass.	02199
Newton, Robert C.	10 Hampshire Circle	Methuen, Mass.	01844
Nye, Eugene M.	12755 4th Ave., N.W.	Seattle, Wash.	98177
O'Brien, John S. Jr.	2 Park Way	North Andover, Mass.	01845
Olson, Donald H.	Box 281	Methuen, Mass.	01844
Outerbridge, Thad H. H.	55 Essex St.	Beverly, Mass.	01915
Owen, Barbara J.	46A Curtis St.	Pigeon Cove, Mass.	01967
Paterson, Donald R. M.	1350 Slatersville Road	Ithaca, N.Y.	14850
Peck, Robert	166 Oak St.	Indian Orchard, Mass.	01051
Pedersen, James Spencer	Rear, 376 Benefit St.	Providence, R.I.	02903
Perkins, Elmer W.	Box 161	South Berwick, Me.	03908
Pierce, Robert B.	51 Jason St.	Arlington, Mass.	02174
Rand, Richard S.	Box 1	Amesbury, Mass.	01913
Redman, Rev. Roy A.	1710 Lyndale	Ennis, Texas	75119
Ricker, Charlotte E.	34 Talmouth Avenue	Haverhill, Mass.	01830
Roche, F. Robert	60 Park St.	Taunton, Mass.	02780
Rockwood, Donald C.	Rockwood Road	Norfolk, Mass.	02056
Sargent, Thomas C.	Old Ayer Road	Groton, Mass.	01450
Shuster, Stewart	21 Thomas St.	Portland, Me.	04102
Simmons, Kenneth F.	17 Pleasant St.	Ware, Mass.	01082
Sjöström, Ivar L.	28 Chestnut St.	Andover, Mass.	01810
Skelton, John	85 Farrwood Avenue	North Andover, Mass.	01845
Sly, Allan B.	39 Bay St.	Squantum, Mass.	02171
Smith, Mr. & Mrs. William V.	30 Mohegan Road	Acton, Mass.	01720
Steinmetz, C. Martin	6 Ayer Road	Wellesley, Mass.	02181
Strahan, Rev. Francis V.	St. John's Seminary, Lake St.	Brighton, Mass.	02135
Suttie, James C. Jr.	3904 South Grand	Independence, Mo.	64050
Taylor, Rev. Donald C.	923 Amesbury Road	Haverhill, Mass.	01830
Vaughan, Donald E.	202 Summer St.	Portsmouth, N.H.	03801
Wards, A. Ross	57 Hall Crescent	Lower Hutt, New Zealand	
Warner, Sally Slade	Apt. 4, 36 Anderson St.	Boston, Mass.	02114
Whittier, Rev. Charles H.	91B Belknap St.	Dover, N.H.	03820
Wyly, James	119 North Maple Avenue	Elmhurst, Ill.	60126
<u>Boston area organizations:</u>			
The Boston Athenaeum	10½ Beacon St.	Boston, Mass.	02108
The Boston Public Library	Copley Square	Boston, Mass.	02116
Harvard-Radcliffe Org. Soc.	Mem'l. Church, Harvard U.	Cambridge, Mass.	02138



The Editor regrets the long delay in publishing this issue, which had been prepared at the proper time. The stencils disintegrated on the machine, probably due to an improper pressure setting, and the brand of stencil has been changed. We are also back with our old friends at the Mimeograph Shop in Lawrence, Mass., having become disgusted with the nearby mimeographers. We extend our thanks to Alan Laufman, who notified members of the November meeting by postcard, and we appreciate the number of letters received asking about the missing issue! The December and January issues are to be in the mail soon.

\* \* \*

There is no December meeting, the good reasons being the fickle weather, the usual Christmas exigencies for church musicians, and the fact that all loyal Boston organ devotees should attend all or part of the A.G.O. Mid-Winter Conclave in Boston, December 27-29. All of the programs are open to the public, but in many churches, seating will be limited because of the large A.G.O. registration. The January meeting will be in Wrentham, Mass. -- if the rebuilding of the organ in Trinity Episcopal Church is completed.

\* \* \*

Available from Alan Laufman, Box 104, Harrisville, N.H., 03450, are the opus lists indicated below. All are mimeographed or dittoed, and Xerox copies of the lists of many other 19th and 20th century builders are available at 10¢ per page. Please send payment with order and include 20¢ postage for every \$1.00 worth.

E. & G. G. Hook; Hook & Hastings: 1827-1891	\$.75	30 pages
Hook & Hastings (facsimile copy): 1891-1916	.50	12 pages
if ordered together (Opus 1-2384)	1.00	
George S. Hutchings (including earlier partnerships; Opus 1-485): 1869-1899	.50	10 pages
George H. Ryder (Opus 1-168): (1870-1892)	.25	3 pages
William A. Johnson (including Johnson Organ Co. and some of Johnson & Son; Opus 1-484): 1844-1876	.50	10 pages
Steer & Turner (including Steere & Turner and J. W. Steere & Son; Opus 1-483): 1867-1901	.50	11 pages
Clarence E. Morey (Opus 155-416): 1893-1935	.25	5 pages
Hinners Organ Company (geographical listing): 1890-1935	1.00	41 pages
Hilborne L. Roosevelt; Frank Roosevelt (facsimile copy; Opus 1-472): 1873-1890	.50	8 pages
Hillgreen, Lane & Co. (Opus 1-770) 1898-c.1924	.75	16 pages

\* \* \*

With this issue is enclosed a rear window BOC sticker for members' automobiles, sent to all in the greater Boston area with the Christmas wishes of Ralph Carver. The stickers sent out last Christmas proved very popular and helpful, and it is pleasant to occasionally see our simple emblem passing in the street.

Organ events worthy of mention deserve it in the Newsletter. Please send advance notice (and later, a copy of the programme) to the Editor.

\* \* \*

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 86, Harrisville, New Hampshire, 03450. Meetings are usually held on the last Sunday of each month. Membership: \$5.00 per year.

## MIXTURES -

We extend considerable appreciation to those who provided the excellent program in Haverhill in October -- especially Philip Beaudry and the assisting musicians, and Dick Hedgebeth and Don Olson of Methuen, who played the demonstrations. Miss Charlotte Ricker's efficient planning included very adequate newspaper coverage.

More than thirty BOC members were present at Brian Jones' superb recital which reopened the fine Wm. B. D. Simmons organ in the First Parish Church, Duxbury, Mass., on Sunday afternoon, November 26. The instrument stands in the rear gallery of the splendid frame building erected in 1840, and dates from 1853. It is now a 2-21, having been rebuilt and enlarged by the Andover Organ Company of Methuen in 1967. A description of the instrument will appear in a future issue. More than eight hundred people heard Mr. Jones play -- certainly a record attendance for an "old tracker organ recital in a country church." Prior to the treat at Duxbury, Club members visited two E. & G. G. Hook organs in Kingston, Mass.: the 2-13 in the handsome Unitarian Church (Opus 384, 1866), and the charming 1-7 in the Baptist Church (Opus 430, 1867). All enjoyed again seeing a Club Founder, Ralph Stevens, organist at the Unitarian Church. Anyone interested in a copy of the well-written Duxbury programme may obtain one from the Editor.

Two address errors appear in the October Newsletter: James Wyly lives at 119 North Myrtle Avenue, Elmhurst, Ill.; Thad Outerbridge's correct address is not page 3, but is correct in the list of members.

Changes of address:

Gillis, Rev. Frederick E.	62 Woodsbury Road	Rockland, Mass.	02370
Jones, Brian E.	Noble & Greenough School,	Dedham, Mass.	02026

Additions to the list of members:

Donelson, Samuel O.	52 East First Street	New York, N.Y.	
Hedgebeth, Richard S.	Box 36	Methuen, Mass.	01844
Parke, Nathan Grier III	Box 134	Carlisle, Mass.	01741
Wetzel, Lois	33 Chilton Street	Cambridge, Mass.	02138
Wight, Robert	Trinity Episcopal Church, 227 Sherman Street	Watertown, N.Y.	13601

Mr. Donelson plays the famous three-manual Henry Erben in Old Saint Patrick's Cathedral, New York City, where he has begun a renovation that is long overdue. He reports of three tracker organs in Detroit, Mich.: a three-manual Johnson & Son in Cass Community Methodist, a two-manual Jardine in Trinity Episcopal, and a fine 2-29 A. J. Wood (c.1890) in Trumbull Avenue Presbyterian. Mr. Hedgebeth is a member of the Andover Organ Company and is responsible for much of the Duxbury work. Mr. Parke is currently building a large organ for the Episcopal Church in Bedford, Mass. and is a genial host if any person cares to visit his well-organized barn in Carlisle, complete with an amazing three-manual, mostly by Estey. Miss Wetzel, whom many met at the last O.H.S. convention, is organist at the Congregational Church in Auburndale, Mass., and also aids in that unique monthly publication, Schwann's record catalogue. Mr. Wight is the Organist and Choirmaster at Trinity Church in Watertown.

Jack Fisher's splendid recital at Grace Methodist Church, Keene, N.H., on Nov. 12 was attended by 97 people, including two carloads of Bostonians. For the first time in a generation, the organ was in almost perfect working order, and the event was the first recital in the church since one by Everett E. Truette back around 1908!

The large new Beckerath organ in St. Michael's Episcopal Church, New York City, can be heard at a 4 o'clock recital on the first Sunday afternoon of each month. At last, New York has a fine, large new tracker organ!

Among the old organs currently available through the Organ Clearing House is a run-down but restorable 2-11 Levi U. Stuart (c.1870) in New York City. A good two-manual George Stevens in the First Church of Christ, Scientist, Bath, Maine, was purchased by a resident of the city for fifty dollars. A 2-18 M. P. Mollen (Opus 281) was recently given away by an Indiana congregation. One of the last large Joseph Gratian organs, a 2-27 in St. Patrick's R.C. Church, Kansas City, Mo., was recently destroyed after having been badly damaged by fire.

David R. Proper, Librarian of the Essex Institute, Salem, Mass., has resigned that position and will return to his native city in January. He is an able historian and organ enthusiast, and his new address is 51 Lincoln Street, Keene, N.H., 03431.

Recent tracker organ discoveries by Club members include: a 1-8 in Trinity Lutheran, Shelton, Conn.; a one-manual Henry Knauff & Son in Lafayette, La.; a one-manual Labagh & Kemp in Grace Episcopal, West Farms, 1909 Vyse Ave., Bronx, N.Y.; a 2-10 of about 1890 in St. Mary's R.C., Williamsbridge, White Plains Road and East 215th Street, Bronx, N.Y.; a 1-6 c.1885 Miller Organ Co. in St. Paul's United Church of Christ, Hamlin, Pa.; Lightner Museum, St. Augustine, Fla. contains a 1-4 Derrick & Felgemaker; and Christ Episcopal in Joliet, Ill. and St. Stephen's Episcopal in Steubenville, Ohio are said to have old trackers.

Ed Boadway has undertaken the publishing of another little organ journal -- the monthly newsletter of the Monadnock Chapter (N.H.) of the American Guild of Organists. Each issue will contain a description of a local organ (not always a tracker) and the effort fills a long-felt need. If you wish to become a subscribing member of the Chapter, send \$1.00 to the Editor.

Alan Laufman and Michael Houseman (a student at the Thomas More School) dismantled a 2-8 George S. Hutchings a few weeks ago. Opus 396, c.1896, has been put in storage in West Barrington, R.I., having been removed just before the demolition of the church. After some years in its original home, the Baptist Church in Wakefield, R.I., the organ was moved to Covenant Congregational Church in Pawtucket, R.I., where it served until about 1950, when it was purchased by the Union Baptist Church of Pawtucket and moved to their building. In 1958, the Union Baptist congregation purchased the former Covenant Congregational building and the organ was moved back there. Unable to take the organ because of lack of space, the church sold the organ to the Organ Clearing House. In an oak case with side panels, the instrument is 13' tall, 11' 1" wide, and 6' 3" deep. A well-traveled little tracker!

The four-manual C. B. Fisk tracker in Appleton Chapel, Memorial Church, Harvard University, was dedicated during the morning service on Sunday, December 3. Many have reported enthusiastically of the uniqueness of the instrument and the extreme beauty of tone produced by Dr. Ferris' choir. A major recital on the organ will be that by Anton Heiller at 8:30 p.m., Thursday, December 28. Come very early if you are not registered for the A.G.O. conclave! The University will also keep the one-manual 1862 Holbrook organ (altered by Fisk) in the rear gallery of the church, and there is agitation for the restoration of the 1805 Gray organ in the Fogg Museum, said to be Harvard's first organ. It does seem that Harvard is well-supplied with nothing but mechanical-action instruments.

The United Presbyterian Church, Schaghticoke, N.Y. has sparked enthusiasm for Giles Beach research through the restoration of its excellent 1866 Beach organ. Any person having information regarding Mr. Beach (1820-1906) of Gloversville, N.Y., should inform the Editor.

It is rumored that the Andover Organ Company has signed contracts for the rebuilding of the large two-manual 1887 Hook & Hastings in the First Baptist Church, Fitchburg, Mass. (placed in storage in 1965), and the restoration of the

unusual two-manual 1875 Hutchings, Plaisted & Co. organ in the Universalist Church, Woodstock, Vermont.

An 1854 two-manual organ, probably a Stevens, was sold this Fall in Walpole, N. H., where it had been stored in a barn for 71 years. Packed by employees of George Hutchings in 1896, the instrument lay forgotten during the continuing tenure of the two-manual Hutchings in the Unitarian Church across the street, the original home of the 1854 organ. Michael A. Loris is unpacking the crates.

St. Thomas' Episcopal Church, Union Square, Somerville, Mass., has been closed, and the very compact 2-9 1914 James B. Cole is for sale. Many older pipes were used by Cole to build an organ that is crowded but one of considerable rebuilding potential. The Organ Clearing House can provide details.

Mr. & Mrs. Rodney Myrvaagnes and Ed Boadway spent two days organ-hunting in the city of Springfield, Mass., during the Thanksgiving weekend. Scores of churches were checked off and the three existing trackers known were visited. One good "lead" remains to be checked, and one organ was found, a 1-6 1913 Hinners Organ Co. tracker in the Church of the Living God (Pentacostal), 22 King Street, formerly the German Evangelical Lutheran edifice. Most agree that Springfield is a rather painful city for organ-searching, and the homeward trip included such pleasant visits as the playing of the 1875 Steer & Turner in Warren, Mass., Federated, and the stunning 1874 E. & G. G. Hook & Hastings in the First Congregational Church, North Brookfield -- where the one-slider-chest Pedal division has a 16' wood Dulciana, an 8' "V'cello" and a 4' Flute.

Blakslee H. Colby of Meredith, N.H. has set up the 1901 2-7 Hook & Hastings (Opus 1908) in Trinity Episcopal Church, Meredith, N.H. The small new church is indeed proud of the installation, a worthy replacement of an Estey reed organ.

All Souls Church (Unitarian) of Washington, D.C. has on loan a 2-13 Rieger tracker, and Marie-Claire Alain and Alfonso Vega Nuñez played recitals in October. Cleveland Fisher reports that Miss Alain's recital was superb, but the other was unusually poor. Mr. Nuñez, who is not a really young man, had never played a tracker organ, and the compositions by Miguel Jimenez and Ramon Noble (contemporary Mexicans) were called "Mexican Dudley Buck."

In 1970, Fritz Noack will enlarge the excellent one-manual organ in the Unitarian Church, Grafton, Mass. The organ may be an 1848 Henry Erben, which will become a two-manual tracker with strict adherence to the original voicing. It is rumored that the interesting two-manual 1873 George Stevens organ in the Baptist Church in Grafton has been ruined by electrification.

Philip A. Beaudry will renovate and reregulate the splendid two-manual organ in the Unitarian Church, Hudson, Mass., next year. The organ may be one of the last by Thomas Appleton, and has twenty-three ranks. The nameplate is that of George H. Ryder & Co., (Opus 161, 1891) who rebuilt the organ.

In the First Spiritualist Church, 37 Bliss Street, Springfield, Mass. (organless) is a typical window bearing the inscription "In Memoriam/George H. Ryder/Presented by/The Womens Club/1924." Ryder never lived in Springfield. Did he give an organ to the former owners of the building? Perhaps it's just a coincidence.

Raymond Whalon is building a 2-14 tracker organ for Trinity Episcopal Church, Rockland, Mass., to be installed early next year. The chests and action are from a Hutchings organ; the Pedal division will be electro-pneumatic, with two ranks forming five stops.

The Sunday bulletins of the First Parish Church, Duxbury, contained for some time the following line at the bottom, explaining that the congregation would not face the organ during the singing of the final hymn, as is customary: "The Congregation will stand and face the pulpit while the organ is being rebuilt." One

person we know pencilled on a bulletin "How long, O Lord?"

The New York Times reported on December 2: "St. Werburgh, England (UPI)--Choir boys at St. Werburgh's Church have been told by the vicar, the Rev. Desmond Treanor, that if they are bored by his sermons they can bring along a book to read -- 'providing it is suitable.'"

The Boston Globe contained the following letter not long ago under the headline "Elgar Organ Fund Appeal." Your Editor will report further when he determines the make, size and type of action of the organ in question.

Lovers of Elgar's music in the United States may be interested to know that Elgar was organist of St. George's Church here in Worcester, England, from 1885 until 1889, and his father for many years before that.

When he married in our church, the parish priest gave him a copy of Newman's poem 'The Dream of Gerontius', and he carried it in his pocket for many years, reading and re-reading it. How much of his wonderful setting of this poem found its way to his fingers on our organ we shall never know. But we do know that he wrote his famous 'Ecce Sacerdos' in the organ loft here as a last-minute arrangement for our choir.

This organ, on which he played for so many years and which he loved so much, is now in very bad condition. We are told that its repair would cost many thousands of pounds. We have appealed for funds locally, but without any response so far.

We feel we should be doing an injustice to American lovers of Elgar's music were we to allow the organ to go beyond repair and be forced to dismantle it without informing them of our need. Elgar has a unique place in the story of the organ, and the instrument he used has a significance and value beyond the bounds of our little parish.

If only lovers of Elgar's music in the United States would like to make a donation, we shall place on the Organ a special plaque commemorating them (the principal donors by name). Checks should be made out to:--The Trustees for Roman Catholic Purposes Regd. Elgar Organ Fund, and addressed to the Trustees. The bankers of the Fund are Lloyds Bank Ltd. All donations will be gratefully acknowledged.

J. ARTHURS  
Secretary to the Trustees,  
Elgar Organ Fund  
St. George's Catholic Church  
Worcester, England

C. B. Fisk, Inc. is to install in altered form the beautifully-made 1886 George S. Hutchings 2-12 tracker (Opus 155) in the Federated Church, Ashburnham, Mass. The organ stood until this year in the Unitarian Church, Peabody, Mass., and the Ashburnham church, which destroyed a two-manual Simmons and a two-manual Hook when the Methodist and Congregational churches merged, have "seen the light of day" and after several years of suffering with a local product decided to have a good organ again. The Fisk employees are also installing the thoroughly rebuilt and very old two-manual organ purchased by St. Stephen's R.C. Church, Hanover Street, Boston. An altered 2-8 E. W. Lane organ, Opus 67, has been installed by R. F. Ashenden, a Fisk man, in Union Congregational Church, Magnolia, Mass. The instrument was familiar to generations of students at the New England Conservatory, Boston.

Boston's new City Hall will probably be remembered as one of the great architectural uglities of all time. The monolithic interior, according to one report, will have "plenty of exposed cement walls with dozens of regularly spaced holes or pock marks to give texture. Wood paneling covering only a portion of the wall space will add contrast." A Boston banker has said that the old city hall "lasted" a hundred years -- it still seems to be standing. He predicted that the new building will last from three to five hundred years. Your Editor hopes not -- no great city has permitted the perpetration of such an atrocity and let it stand that long. Surely some of our new buildings do not uphold the tradition of "the hub of the universe."

Rodney L. Degner of Mankato, Minn., is installing a 2-17 Carl Barckhoff organ in Calvin Memorial Presbyterian Church, Wirt and 24th Streets, Omaha, Nebraska. The organ originally stood in the second gallery of St. Mary Magdalene R.C. Church, 19th and Dodge Streets, Omaha.

Two forthcoming King's Chapel concerts are on January 28 and March 17, 1968. The Sunday-afternoons-at-five-o'clock programs are popular, and seating is not available if one comes late. The first will feature court and chapel music of the early Venetian baroque and the second is of Netherlands Renaissance music.

On October 15, the parish bulletin of St. Ann's R.C. Church, Gloucester, Mass., published this:

ORGANIST. An organist is needed to play the organ at Sunday masses. If you are willing to play the organ at a Sunday Mass, please call the Rectory, 283-0054. No experience is necessary. Here is a way in which you can assist your parish in the development of the Liturgy.

The National Catholic Reporter said of the above item: "Q. Who was that organist I saw you with last night? A. That was no organist, that was a liturgical developer."

\* \* \*

CALVARY BAPTIST CHURCH, SPRINGFIELD, VERMONT. John G. Marklove, Utica, N.Y., 1873.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Bourdon (TC)	16' 46	Open Diapason	16' 25
Dulciana (TC)	8' 46	Bourdon Bass	16' 12	Sw. to Gr.	
Melodia (TC)	8' 46	Open Diapason (TC)	8' 46	Gr. to Ped.	
St. Diapason Bass	8' 12	Viol de Gamba (TC)	8' 46	Sw. to Ped.	
Principal	4' 58	St. Diapason (TC)	8' 46	Alarm (bellows signal)	
Flute (TC)	4' 46	St. Diapason Bass	8' 12	<u>combination pedals:</u>	
Twelfth	2 2/3' 58	Octave	4' 58	Great Forte	
Fifteenth	2' 58	Piccolo (TC)	2' 46	Great Piano	
Clarionet (TC)	8' 46	Hautboy (TC)	8' 46		
		Tremolo			

A rather fine example of the good workmanship of John Gale Marklove (1827-1891), this organ was probably his only installation in northern New England. Mr. Marklove was an Englishman trained by Gray & Davison who began building in Utica early in the 1850's. His work is characterized by good English voicing, handsome casework (though not often of good walnut), unusual consoles, and a lack of Mixtures except in very large organs. The Springfield organ has too many short-compass stops, but the room had (at least until a recent renovation) excellent acoustics, and the organ was quite adequate for the services. There

is some doubt regarding the fate of the organ -- it may be restored or replaced.

The Marklove was built for the First Baptist Church in Rutland, Vermont, and the Rutland Weekly Herald for October 2, 1873 gave an accurate stoplist and said that the organ "...is announced by all a very superior instrument. Mr. Marklove has erected a speaking memorial of his skill and perfection as an organ builder. ... The metal of the most important stops is made of equal parts of pure tin and lead. The case is made of chestnut, trimmed with black walnut. ..." In the handsome brick Victorian church at Rutland, the organ stood in the rear gallery. In 1917, the Rutland church purchased a two-manual non-tracker Hook & Hastings and the Marklove was in use in the Baptist Church in Vergennes for the next seven years. A plaque on the case reads: "Organ/Gift of First Baptist Church/Vergennes, Vermont/Jan. 1925."

The Springfield church is a small brick quasi-Gothic edifice and the organ is in a recess behind the pulpit platform and very difficult of access. The front displays three flats of Open Diapason 8' basses. The console projects 1' 9" and has Marklove's usual compact flat jamps with three columns of square-shanked flat knobs in each, all lettered in Old English. The lid covers the keyboards only. The small wooden nameplate is gone. The mechanism is noisy and the touch too heavy; the two metal combination pedals have been removed; the present Swell pedal is at the far right. The chorus stops, though well-nicked, are bright and pleasant. The reeds have a great deal of charm and the metal 4' Flute and the Viol de Gamba are also excellent. The Swell 2' rank is really a Fifteenth; the St. Diapason is of wood and the Bourdon Bass is unenclosed.

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A typical description of a large business in Victorian directories is the following, found in the 1884 edition of King's Handbook of Boston:

Hook & Hastings' large church-organ establishment, on Tremont Street, is especially worthy of mention. Established in 1827 by Elias and George G. Hook, who began in a small shop in Friend Street, afterward moving to one on Leverett Street, their business has since increased until the capacity and production of their present factory are greater than that of any other in the world. Both of its founders being dead, the principal of the house is now F. H. Hastings, who for nearly thirty years has been engaged in business with them, and for fifteen years or more has been the active partner. Messrs. Hook & Hastings have furnished ninety-seven church-organs in the city of Boston alone; and their instruments are found in every part of the country, and have a world-wide reputation. The largest and smallest organs, for cathedrals, churches, halls, or parlors, are built by them; alike in mechanical excellence and in that purity and richness of tone which characterizes all their instruments. During the fifty-six years in which they have been engaged in business, they have completed nearly twelve hundred instruments, among which are the most noted and the largest organs on this continent. The magnificent organ in the Music Hall at Cincinnati, Ohio, built in 1878, is the largest in America. It stands unrivalled in purity and power, perfection of mechanism, and general excellence. This instrument has four manuals, ninety-six stops, twelve pedal movements, -- including a grand crescendo pedal which controls every stop in the organ, -- and 6,237 pipes. The large four-manual organ in the Church of St. Francis Xavier, New York City, built by them in 1881, is unequalled by any church organ in the country. The

factory, at 1131 Tremont Street, is two hundred feet long, and contains two finishing-halls, beside many large work rooms, fitted with all available machinery, and every convenience for manufacturing and testing instruments of the largest size; and well as large storehouses in which lumber, obtained from all parts of the continent, is dried and stored. Their large business enables them to systematize their work under the direction of various experts, each proficient in his own department; thus securing the most perfect result and the greatest economy. Possessing and applying all important improvements, their relations with eminent European builders, the employment of experts trained in their factories, the ingenuity and skill of our American workmen, combined with their constant endeavour to advance the standard of their work, have enabled these builders to attain the highest position in their art. Their factory is a constant source of pleasure and instruction to musical strangers visiting our city, who are at all times cordially welcomed; and to see the work in its various stages toward the completion of either a small organ for some gentleman's parlor, or a large one for some church, many of which are always to be seen, well repays a visit to this old establishment.

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G. Daniel Marshall, 356 W. 34th St., New York, N.Y., 10001, has mimeographed an excellent twenty-five page booklet, Existing Tracker Organs / Berkshire County (Massachusetts) and Vicinity. Copies are available from the author at 25¢ each. Mr. Marshall is one of the few persons who can really play an old American organ, and his accurate publication reveals that he knows what's behind the console.

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Requests for a list of English-language publications of interest to organ enthusiasts has resulted in a lengthy compilation. The most important American magazines are:

- The American Organist - monthly, \$3.00 per year; 135 Front St., New York, N.Y., 10005
- The Diapason - monthly, \$3.00 per year; 434 South Wabash Avenue, Chicago, Illinois, 60605
- Choral and Organ Guide - monthly, (rate not available at this writing); 10 Fiske Place, Mount Vernon, N.Y.
- Music - monthly, \$5.00 per year; American Guild of Organists, 630 Fifth Avenue, New York, N.Y., 10020
- Organ Institute Quarterly - occasional; information upon request; Box 505, Baltimore, Md., 21203
- The Tracker - quarterly, \$5.00 per year with membership in The Organ Historical Society; c/o Mrs. Helen Harriman 295 Mountain St., Sharon, Mass., 02067

Publications which contain much organ material, but include a greater amount of choral matter than the above, are:

- Church Music - bi-annual, \$2.50 per year; Concordia Publishing House, 3558 So. Jefferson Ave., St. Louis, Mo., 63118
- Journal of Church Music - monthly except July & August bi-monthly issue; \$3.75 per year; 2900 Queen Lane, Philadelphia, Pa., 19129
- Music Ministry - monthly, \$4.50 per year; The Methodist Publishing House, 201 Eighth Avenue, South, Nashville, Tenn., 37203



With great sadness we record here the destruction by fire of the First Parish Church in Billerica, Massachusetts late in the evening of 26 December. Among the furnishings lost were the famous 1869 Hamill organ, rebuilt in 1957 by the Andover Organ Company, a description of which is on pages 7 and 8, and most of the pews and pulpit which came from the Second Church in Boston in 1844. The pulpit was used by Ralph Waldo Emerson while he was minister at Second Church and recent copies of the pews and pulpit have been placed in that restored Bulfinch building, now St. Stephen's Roman Catholic Church. The Billerica parish was established in 1663 and was one of many that became Unitarian in the 1820's and 1830's. An 1844 renovation of the 1797 building included turning it on a cannonball and adding a handsome Greek Revival pillared front. The destruction of the building is a great architectural and musical loss to the Boston area. We extend our sympathy to the congregation and in particular to the Rev. Gilbert Potter; Mr. R. J. Reich, organist; Mrs. Harold Krueger, choir director; and the family of Harry Connell, the Billerica fireman who died while trying to save the finest building in a very large area.

\* \* \*

On pages 2-6 of this issue are copies of letters written by the Boston and Methuen organ-builder James E. Treat (1837-1915) to his long-time friend and business associate, Edward F. Searles (1841-1920). Mr. Treat, a native of New Haven, Conn., was trained by William A. Johnson and worked for Henry Erben, George Woods (a reed organ manufacturer), and Hutchings, Plaisted & Co. From 1877 until moving to Methuen he built and serviced organs in Boston. Several fine instruments built around 1890 were the result of the artistic and financial collaboration of Searles and Treat. From 1898 to 1911 (and perhaps before and after those dates) the firm was named the Methuen Organ Company. The firm's largest organ, the subject of the letters, was the 3-52 instrument in Grace Episcopal Church (now the Cathedral), San Francisco, California. It was a Searles gift and is said to have been destroyed in the earthquake and fire of 1906. The shop was a large frame building erected about 1840 by Henry Arnold, deeded by Amory Leland to Searles in 1889, by Searles to Treat in 1892, and by Treat to Searles in 1896. Eventually owned by Ernest M. Skinner, it was destroyed by fire in 1943, and the flames almost engulfed the adjoining home of the famous Methuen organ.

The letters mention the United States Tubular Bell Company, a short-lived firm that produced several sets of large tubular chimes. Among persons mentioned are Henry M. Bosworth, the organist at Grace Church, and Henry Vaughan, the famous Boston architect. Prophetic discussion of the old Boston Music Hall organ is interesting because Treat indeed bought it at auction in 1897 for \$1500. It was rebuilt by Treat and first played in the hall built to house it in 1909.

The letters, found by Robert J. Reich in the archives of the Methuen Memorial Music Hall, give an intimate glimpse of the cordial relationship of a fine organ-builder and the multi-millionaire who loved organs. With the exception of that of March 4, 1894, all of the letters are on the letterhead: "Office of James E. Treat & Co., Organ Builders." The grammar and spelling has not been altered.

The January Newsletter will contain the specification of the Grace Church organ and the dedicatory recital program.

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The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 86, Harrisville, N.H., 03450. Meetings are usually held on the last Sunday of each month. Membership: \$5.00 per year.

Methuen, Mass., Oct. 10th, 1892

Mr. Edward F. Searles

My dear Ned.

Agreeable to my intention and to your request I herewith send a few lines regarding the situation here from my standpoint.

The Organ department which now occupies half of the Mill Building is in running order. Four men, all intelligent and of fine personal appearance are at work at reasonable rates. A few pieces of useful machinery have been added and are running on the upper floor. These in addition to what has previously been placed with the Bell Co. will make the compliment complete.

The steam heating app. promises to be a success and pipes have been added to the upper or organ story. The building has been piped throughout for gas, and new sashes in the workrooms. This latter item of sashes was a necessity as it would be impossible to heat the rooms with the old sash. I have been fortunate in securing a car load of fine stock which Briggs & Allen thought too good for them to use. It is just what we wanted. There is no money saved in cheap lumber for organs - and altogether things are in a satisfactory state. I have divided the expenses of the Bell Co. with the Organ Co. as far as it is proper, and to the mutual advantage of both.

The Bell Co. have been doing a little business but not as much as I had hoped. We have decided that our prices were too high and are about to reduce them. There is however considerable interest shown in the bells and I am not discouraged by the small income. Tower clock chimes promise to become a prominent feature and less troublesome than church chimes as no educated ringer is required. They are scarce. Pine Lodge clock chimes have been shown to many and are much admired. I expect the demand to increase in this country. It is strange to me there are not more, when we are apeing the English in so many ways.

Bruce & Co. are rushed with demands for pipes by outside builders beyond their ability to furnish and are taking in more help, and although there has been no profit yet to the capitalists I think there will be when the character of the work is better known. It is the old story of a fight against shoddy.

My trip to San Francisco and return was made inside of two weeks and called a vacation. It was anything but that. I found Mr. Bosworth anxious to cooperate and also to publish all particulars. This will deter me from being very confidential but he is "way up in G" about the organ and has given all assistance in his power. The church is fine for sound, its height a strong point, and the result will be "stunning" if you and I live. I enclose clippings.

An item of interest and regret is the closing of the Roosevelt Organ Works. Mr. Frank Roosevelt believing that the good name of Roosevelt could not be preserved by any other arrangement, i.e., no one could build first class organs and at a profit, and he would not prostitute it for that. He is worthy of esteem if this is true. I looked upon the business as practically closed when Hilborn L. died as Frank is a business man. Although the organs were not of our standard, it was high, and as such the closing is a loss to the country. The building of fine organs in America is a charity. I understand that with the finishing of contracts already on hand the business will be closed out. Some of the employees are already gone. There is an extensive plant - too expensive for anyone to handle - which I suppose will be bought up by one or another and scattered.

Too bad, but the inevitable.

I am frequently asked when you will return. I tell them if you should walk in to the shop tomorrow I should not be surprised and if I didn't see you for two years ditto. But when you come I shall be glad to see you.

If you like England as much as I did, you will hate to leave it.

With best wishes, I remain, Very truly yours,

J. E. Treat

The matter of a visit to Barrington by the Accht. Club will be acted on this evening.

\* \* \*

Boston, Mass., Jan. 15th, 1893

My Dear Ned.

I thought you would like to know how things are going at your Organ establishment and as Sunday is the only day I have any time to write other than a business letter will send a word.

The Organ is well along, perhaps I should say well started. The workmen are as a "corps" quite satisfactory and are in addition to being capable workmen, good fellows and seem to be interested in a high class of work. I made one change only but he was not really my choosing, and it turned out as I expected. He knew too much - of theory.

Mr. Towers is making the needed alterations in the Hall and which will allow setting up the entire instrument with ease. It will (the Towers) go up into the attic about six feet, and a sufficient space only will be encased making a tight room 30 ft. in height from floor. All the girders have been removed and the walls strengthened to conform to it. Just enough steam pipes have been put in to keep the temperature mild. Underneath is stored the 2 Manual Organ in good condition. It was put in last Sept.

The Steam Heating system which was intended to be the best, has fulfilled all expectations, keeping the entire building in a most comfortable condition during an unusually cold season so far. It is really the most comfortable place in Methuen for us. The clapboards were all nailed down and the building painted outside and altogether I do not think you will have much occasion to regret the liberal expense which it has been to you.

We hope in the Spring to be able to construct some sort of tower for exhibiting the Bells, easy of access so a set can be placed in it and played to a visiting committee showing exactly what they will get. We had a Bishop to see us who left an order for over 1600<sup>00</sup> worth of Bells and another committee is due next week. Outside of gifts from yourself I look for sufficient profit from the Bells in future to pay all interested - and to equalize the large outlay to get things into shape. We need something to keep our courage up and I think this will do it.

To return again to the Organ I have settled most of the details of construction. It will be a magnificent Instrument in appearance and tone and I hope satisfactory to the donor. I have not yet sent the sketch of case to Bosworth as I wish a perspective of both fronts. It will undoubtedly be published (with cuts) by all the San. Fran. papers, although I wish it could be delayed till finished. The reporters are hounding both myself and Bosworth, and I suppose we might as well bow to the inevitable and give them a good thing. The Organ will be finished entire in the factory saving time and expense at S.F. and I hope you will be able to see it here. It is too early to set the time of its completion but I will keep you posted.

Mr. Bell is often to see us and seems to be personally interested in the affairs of the "syndicate" - I suppose he keeps you informed of affairs in general at M. One of the principal points is the turning over of the Hotel prop. to the Methuen Club, and it looks more cheerfull lighted at night to say the least. It is the best use it could be put while it stands. I have been invited to take a room there, but I think with the Factory Bell at 4 a.m. I will be excused. At night I want sleep, at least while I am running three concerns. But I will close lest I weary you, simply stating that I have made a Will giving all Methuen Real Estate and Personal Property to you and making you Executor. With best wishes I remain,

Yours very truly,

James E. Treat

Programs of Organ Recital at Exeter rec'd.  
The new organ was building when I was there,  
as the order had been given to Willis.

\* \* \*

149a Tremont St., Boston  
Jan. 29th, 1893

My Dear Ned,

I enclose with this scheme of Gt. Barrington Organ as requested. I hope sometime to have a more satisfactory picture of the Case, as the present one, though well taken, does not convey to a stranger anything like a superlative idea of the instrument.

The Memorial Organ for Grace Ch. will have in addition to this scheme

2 additional stops of 8 ft. in Great  
1 " stop " 8 ft. in Choir  
1 " " " 8 ft. in Swell  
1 " " " 16 ft. in Pedal

All of these will tend to add to the dignity of the instrument.

The mechanical accessories will be augmented and fully in accord with the grandeur of the Organ. I am greatly interested in this work, and am determined to produce a fitting and consistent gift.

With best wishes for your health and comfort

I am

Very truly yours

James E. Treat

\* \* \*

Methuen, Mass., June 25th, 1893

My dear Ned,

Not having written for some time perhaps a line would be acceptable.

I enclose a Heliotype copy of Case. The carving is well along and will suit you. It is pure Gothic - nothing else. Mr. Vaughan is at home with it, and the design carries me back to the land of many fine Organ cases, with those of Sir Gilbert Scott of which you are no doubt familiar. The internal and musical portion will not fail. You will know when you hear it who are its makers - It is early yet to state the date of completion here, but I do not set it sooner than December. The opening over the Bishops Chair we think will be best tracery as it will help the tone and there is pipe work enough in the two fronts. This will be left till the last and you can change it if you think best.

Mr. Bosworth is fretting with impatience for the specification and Case design but I have withheld it by your order which is agreeable to me as

the Pacific Coast papers would make a premature blast. Reporters are writing to me for particulars etc. They are to receive a jewel, let them wait.

Another matter which has recently come up which you may be interested to know. It is very queer how things swing around. You will remember we talked of buying the Music Hall Organ and reconstructing it to the glory of ourselves and the 19th century. The question which we ran against then was What shall we do with it? Well here is a "scheme". The Music Hall now stands directly in the track of the proposed new L road - bill passed by the last Legislature. There are live men behind it and it will be built. This means a new Hall. As per clipping enclosed they want \$400,000. \$335,000 is raised, and all will be before you get this. There is an opportunity which will not occur in Boston again to make a mark. I suppose the Hall will be upon the American skin game plan - but you and I could build an Organ and put behind the old Case much more in keeping with it than the other. But - it would be necessary to make some iron clad conditions - do a large amount of heavy work and spend a fortune. The work would come upon me and be a tremendous load, but the opportunity is exceptional in many ways, and to place a truly representative instrument in such a place, in such a City would be a temptation. I do not say I would undertake it. There are many things to be considered. Packing and transportation to Methuen (Much is not packed) more shop room, a proper place in the new Hall, a proper place under it, a certain sum annually by the Corporation for its care, and the persons who are to care for it and not least, time to make it the most perfect thing of the kind in the country. The Case we know would be acceptable to all and no trouble about that, but the pipe work etc. is much of it of no earthly use, and all is spoiling. The price (\$10,000) is too much and is based on an outside estimate. \$7500<sup>00</sup> would I think be a generous figure and in fact I doubt if it would bring at auction 2500<sup>00</sup>. On the other hand we have the plant, and a select crew of young men to which I could add and there is both the glory and a chance to hear a good American Organ and a valuable addition to education in more than one way - I advise nothing. I do not say that I want to do it, but I am free to say that I would like to see it done.

Very truly yours,

James E. Treat

\* \* \*

1149a Tremont St.  
Boston, March 4 194

My dear Ned.

I sit down to write you today which seems to be the first leisure moment I have known for the last 6 mos. I am completely fagged out - but trust I shall regain my loss before leaving for S.F. The Exhibition of the Organ took place on Monday Feb. 26th. Although I had no instructions from you to show it to the citizens of Methuen I found it would be well nigh impossible to prevent a great deal of annoyance unless something was done to appease their curiosity. I therefore requested Mr. Castle to make a list of those he thought you would like to see it. The list was so exclusive that it did not accomplish the object, so I allowed others to make additions until it had reached 500 which included about 50 from Lawrence. Mr. Truette gave a nice recital (program inclosed.) The "Hall" would seat but 250 crowded - so taking the bull by the horns, I requested Mr. William to announce that an

intermission would be allowed after half of the program and it would be fair for all to move out and give the remaining 250 a chance to hear and see the organ. The change was made and all have had a "treat" (spoken 500 times and printed in the Lawrence papers). All were delighted and astonished that such a thing could be made in Methuen a town of cotton goods and hats - Having cared for Methuen I proceeded to carry out the instructions and show it to the Organists of Boston. Realizing that something more than an invitation was needed to induce a man to leave his business and go 30 miles up into the country in the dead of winter I enclosed a specification and R.R. tickets both ways and promised a lunch. The Haymarket Sqr. Station is closed which contained a nice Restaurant, there is none in the New Station. The Franklin House Lawrence is closed there is no Hotel or Restaurant in Methuen, and no place for a bite after leaving Boston at 12 oclock (lunch time) I therefore fitted up our stock room and had a lunch furnished for 25 people each day (2). The scheme worked well and after refreshing the inner man they went up stairs and were shown the finest instrument they had ever seen or heard. This was repeated on the 28th giving them two days from which to choose. In all 75 invitations were sent to organists and business men of note and the two Dodge brothers were up etc) about 40 came - all we expected. All were pleased the organ working perfectly.

We shall proceed at once to pack and transport it. Freight cars suitable have been engaged. 14,000 ft. of box lumber has been drying for 6 mos. and the extreme cold weather is over. The Grace Church people did not want the church disturbed during Lent and that was of course favorable to us, and doubtless helped Bosworth to curb his impatience. It will take 3 weeks at least to take down and pack, and 4 to transport, and 4 to erect, so we shall get back about June 1st. The Gallery front I shall have made there. The screen for the second chancel arch is made and like all Gothic work by Vaughan is fine.

Now in regard to the Memorial Plate - A letter from Mr. Warne, London, said he had forwarded the sketch of narrow plate made by Mr. Vaughan but did not think it would be satisfactory as you contemplated putting the whole of the 150th Psalm on it. I at once talked with Mr. Vaughan and we decided that two of the panels could be utilized (marked in red ink) by taking out the outer bead making room for a plate 2 ft 5/8 x 1 ft. 11 3/8 in. to be set in 7/8 in. as per sketch sent with this which I have also sent Mr. Warne. Mr. Bell has rec'd and shown me a sketch for Marble tablet to be placed on pillars by the Organ, but I do not understand whether this is to be in addition to the plate or to take the place of it.

I regret we did not know of your intention first respecting the 150th Psalm as much time could have been saved.

Hoping you are in good health and spirits and that we shall see you in the near future I remain

Sincerely yours

J. E. Treat

Enclosed  
 Sketch of Panel work  
 Programs of Recital  
 Invitation and letter  
 Scheme of Organ and  
 Copy of "The Organ"

\* \* \*

FIRST PARISH CHURCH, UNITARIAN-UNIVERSALIST, BILLERICA, MASSACHUSETTS. Organ built by Samuel S. Hamill of East Cambridge, Mass., in 1869 and evidently moved from an unknown location and altered by him for the Billerica church in 1886; rebuilt and enlarged by the Andover Organ Company of Methuen, Mass., in 1957; destroyed by fire on December 26, 1967. The 1957 stoplist:

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	St. Diap. Treble (TC)	8' 46	*Open Bass	16' 32
Dulciana	8' 46	St. Diap. Bass.	8' 12	- - -	
Melodia (TC)	8' 46	*Fugara	4' 58	Great to Pedal	
St. Diapason	8' 12	*Flageolet	2' 58	Swell to Pedal	
Octave	4' 58	*Larigot	1 1/3' 58	Swell to Great	
Flute (TC)	4' 46	*Sesquialtera (to f <sub>3</sub> )	II 108	no combination pedals	
Twelfth	2 2/3' 58	Vox Tremolo		Pressure: 3"	
Fifteenth	2' 58			Pitch: A 444	
*Mixture (to f <sub>3</sub> )	III 132	*indicates new stop label			

This organ replaced a one-manual E. & G. G. Hook, said to have been Opus 2, 1829, and itself second-hand. The Hook was moved to a Lowell church and has disappeared. Though no mention has been found in area newspapers, the Hamill seems to have arrived in 1886, for that is about the time the gallery was rebuilt and a manuscript sermon regarding the dedication of the organ is at the Billerica Historical Society is dated 1886. Though there was no indication of its original home, the organ bore on a Pedal pipe the inscription "A. W. Proctor Organ/Billerica Mass." The Hamill nameplate read: "S. S. Hamill, /East Cambridge, /Mass./ Op. 369. 1869." Other extant Hamill organs reveal that he had built 135 organs by 1870, and his one-manual in St. James Methodist Church, Proctorsville, Vermont, is Opus 370, 1886. Therefore, Hamill appears to have had engraved a duplicate of the 1869 nameplate bearing the 1886 opus number.

The organ stood in an ideal low, platform-type rear gallery, reached by a short staircase on each side, and above the hall on each side was a large square gallery five feet above the choir and organ level. It was a perfect arrangement for special musical occasions. The case was free-standing, entirely of black walnut, with gilded zinc Open Diapason basses in three flats arranged 3/9/3. The red-painted 16' open Pedal pipes were originally hidden by the sides of the case, but in the 1957 rebuilding the stop was moved two feet back to the rear wall. The only alterations made by Hamill in 1886 seem to have been the changing of the Swell 4' Principal to a Harmonic Flute, using the same pipes, and the installation of a centralized balanced Swell pedal operating vertical shades --there formerly being a hitch-down pedal and horizontal shades. The 1866 Hamill catalogue describes an organ of this type, which cost somewhat over \$2000: "Enclosed in an Elegant Case, built of ... Black Walnut, of ... Romanesque design, having Gilded ... Pipes in Front, - All Sounding Pipes in Front." There is no record of the stop names as they were engraved on the labels prior to 1957, but the catalogue helps in the matter.

By 1957 the organ was in a very feeble and almost useless condition. It was quite thoroughly rebuilt by Andover at a cost of \$4,133, and the finished work was always regarded as a superlative example of the firm's work, even though an early one. In fact, any improvement of the voicing would have been impossible, and the only tonal alteration necessary would have been a bass octave for the 4' Flute. The chorus was very brilliant and quite unique in that so excellent a sound could be produced from rather narrow-scaled pipes. Hamill tone remained in the two chimney flutes and the wonderful all-purpose open wood Pedal rank. It is fortunate that many tape recordings exist, including one of the last service on Christmas Eve.

The Andover rebuilding resulted in a new reservoir, and new Pedal and Pedal

coupler action. The old rank was probably named Open Sub Bass and the 25 pipes were played by a flat pedal clavier. The narrow-scaled stop was extended and placed on a new chest with electric action; the tallest pipes were in the middle, except for CCC, offset on the floor. The console was altered to accommodate an A.G.O. pedal keyboard and a new knee panel was installed. The unusual Pedal to Swell coupler, which made the lowest octave of the 16' stop available on the manuals, was removed. The Swell box was directly above the Great and behind each manual chest was a passage board. Andover renovated the action and supplied new wind trunks, and the only drawback was Hamill's use of the non-removable (and thus eventually noisy) pallet. That one failing was always overlooked by those who heard the organ, and major chest work would probably eventually have been done.

The Great 8' Open Diapason had the two lowest pipes offset inside the front corners of the case, and the next 15 were speaking front pipes. The Dulciana was "grooved" to the St. Diapason. The original Melodia gave way to a nicer Stopped Diapason, a set of second-hand wood pipes, but the stop label was not changed. The 4' Flute was a metal chimneyed rank, with open metal trebles. The Mixture was placed on a blank toeboard originally intended for a Trumpet. Both new compound stops extended to  $f_3$ , 54 notes, for reasons of economy. The Mixture was 22-26 at C<sub>0</sub>, 19-22 at F#<sub>0</sub>, 15-19-22 at f#<sub>2</sub>, and 8-12-15 from c<sub>3</sub> through f<sub>3</sub>. The Swell 8' St. Diap. Treble was a metal chimney flute for much of its compass. The Fugara, a rather unique geigenish rank, replaced a Tenor C 8' Keraulophon, which had a separate 8' bass octave of stopped wood that also served the Tenor C 8' Viol di Gamba. A number of Keraulophon pipes were used, and the Gamba provided some pipes for the Larigot that took its place. The Flageolet replaced the 4' metal Harmonic Flute, and a few of those pipes were used. The Sesquialtera replaced a Tenor C Oboe and its separate bass, the 12-note 8' Bassoon. The Oboe is now in the Woodberry & Harris organ in the Congregational Church, Chester, N. H., and the Sesquialtera was pitched at 19-22 in the bass and 12-17 from C<sub>0</sub> through f<sub>3</sub>.

The projecting console had flat, square-shanked knobs lettered in script and no footage was indicated. The manual keys had wood fronts, and the Swell manual was "the Improved Bevelled Projecting Key-Board." After 1957, the switch covered the former home of the Bellows Signal and Pedal Check knobs in the right jamb, and the two Swell bass-octave stop knobs were removed. Hamill's speaking stops had rosewood knobs and the others were of a lighter wood.

The simple interior of the church featured slip pews with doors, clear window panes in the 1844 sashes, veneered Empire pulpit furniture, indoor shutters, a few simple marble tablets, a complete absence of any clutter, and though there was no reverberation time, the organ had a wonderful "presence" in the room. The famous steeple stood over an 1845 Henry Hooper & Company bell and an old E. Howard Clock Co. opus that bore the wooden plate: "Given by Deacon Joshua Abbot./Abel Stowell, fecit, 1808." taken from the first clock.

The music program of the church "slumped" considerably around 1960, and Ed Boadway had the pleasure of reviving it while he was organist from 1962 to 1964. He was more than adequately aided by Mrs. Elizabeth P. Krueger, the present choir director, and the many concerts drew to the church a host of friends who greatly loved the building, the organ, and the music performed there. Your editor was succeeded by Larry Young, and Robert J. Reich of the Andover Organ Company (who aided in the rebuilding) has been the organist since 1965.

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An excellent tape recording was made of the service of dedication on December 3 for the new four-manual C. B. Fisk organ in Appleton Chapel, Memorial Church, Harvard University. If the demand is sufficient, a compatible stereo LP recording will be available for \$4.00. Send your demand to Miss Elizabeth Stouffer, Memorial Church, Harvard University, Cambridge, Mass., 02138!