

On January 28 at 3 o'clock members of the Club will meet at St. Stephen's R.C. Church, Hanover Street (North End), Boston, to hear the restored and enlarged old organ installed last month by C. B. Fisk, Inc. of Gloucester, Mass. The much-moved and much-altered instrument is now a 2-17, basically the work of an unknown Massachusetts builder of about 1825. All who are interested in seeing and hearing what can be done to refurbish a once unloved old tracker relic should visit St. Stephen's. A G-compass instrument in a handsome case is a rarity in the city of Boston. Barbara Owen will speak of the history of the instrument's gradual demise and remarkable resurrection. The Organ Clearing House arranged for the placing of this unique organ in the restored Bulfinch church.

Following the visit at St. Stephen's we will hear a demonstration of the recently-rebuilt Hutchings organ in our headquarters church, St. John the Evangelist, 33 Bowdoin Street. Built in 1890 and electrified in 1930 by Hook & Hastings, the famous organ in splendid acoustical surroundings was vastly improved by Philip A. Beaudry in 1966-67. A special business meeting will include discussion of the possible formation of a board of trustees for, and plans for restoration of, the large E. & G. G. Hook organ in the Church of the Immaculate Conception.

The Wrentham meeting tentatively scheduled for January will probably be held in February, and details will be in the next Newsletter.

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Even though your editor, living on a remote hilltop in New Hampshire, does manage to find out about a good many recitals many miles away, he sometimes doesn't. Please do not assume that he is a know-it-all, even though he seems to be. Notify him of recitals as far in advance as possible.

* * *

The recent A.G.O. Mid-Winter Conclave in Boston was in many respects a most enjoyable occasion. The playing of Anton Heiller and Madame Lagacé (despite that organ at All Saints, Brookline) was superb, and the Brucknerfest at Immaculate Conception will not be forgotten by any who heard it. Other events in the "plus" column include the good Mr. Biggs and his pedal harpsichord and the excellent sounds that come out of that chamber at the Church of the Advent. It is very unfortunate that those who came from great distances had to hear so many dull AEolian-Skinner organs in dead buildings. That firm needs more than a "shot in the arm." Regrettable was the too-short visit to a splendid rebuild job -- the collaboration of Nelson Barden and Raymond Whalon in getting so much sound out of so small a hole at Lindsey Chapel, Emmanuel Church.

Those delightful yellow "TRACKER BACKER" badges worn by 150 persons (including some long thought to be in the electric camp) were the result of the presence of Mrs. Miriam C. Duncan, Lawrence University, Appleton, Wisconsin. Mrs. Duncan came east to see our new trackers, meet the builders, and apparently also to gather a few dollars for her new tracker practice organ fund. If you want a badge, send \$1.00 to Mrs. Duncan.

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

The dedicatory program of the large Treat organ mentioned in the last Newsletter was handsomely printed as follows:

page 1 -

PRESENTATION, CONSECRATION/and/INAUGURAL RECITALS/on the/MEMORIAL ORGAN/
the offering of/Mr. Edward F. Searles/to/GRACE CHURCH/San Francisco,
California/Friday Evening and/Saturday afternoon, June 22 and 23, 1894/
Organists.../Mr. Henry M. Bosworth/assisted by/Mr. Everett E. Truette/
of Boston/The instrument was built by/Messrs. James E. Treat & Co./
Methuen, Mass. H.S.Crocker Co. Print, S.F.

page 2 -

Friday Evening Programme.

* * * * *

Silent Prayer.
Letter of Presentation.
Response and Acceptance.
Benediction of Organ.
Gloria in Excelsis.

| | |
|---|--------------------|
| Grand Offertoire de St. Cecile | E. Batista (sic) |
| Mr. Henry M. Bosworth | |
| Fantasia in C | Berthold Tours |
| a Elevation in A flat | |
| b Grand Chorus | Alex. Guilmant |
| c Funeral March and Song of Seraphs | |
| a Offertoire in D flat | Th. Salomé |
| b Aria from Orchestral Suite | J. S. Bach |
| c Finale | Everett E. Truette |
| Mr. Everett E. Truette | |
| Prelude and Fugue in C | J. S. Bach |
| Mr. Henry M. Bosworth | |
| a "In Memoriam" | H. M. Dunham |
| (Composed in memory of Mrs. E. F. Searles, introducing her favorite hymn.) | |
| b Pastorale, Op. 103 | Gustav Merkel |
| c Andante in G | Edouard Batiste |
| Schiller Festival March | Giacomo Meyerbeer |
| Mr. Everett E. Truette | |

page 3 -

Ode to the Organ.
(contributed.)

Greeting to thee, fair Organ! thou dost stand
Majestic, like a minister of God
Within His temple, to bespeak His praise
And lead forth myriads to extol His name;
We give thee welcome, for thy royal line
Doth thee insure the welcome of a king.
Thy sire, the ancient stately forest tree;
Thy mother, of the metals of the earth.

Thy father hath enriched thee with flute tones,
 Which he had perfected, midst storm and wind,
 Or caught from zephyrs low, or bird's sweet song;
 Whilst from thy mother dost inherit notes
 Which she hath learned from earthquakes in her soil,--
 Notes that, to mortal ear, seem one deep sigh,
 Until thy tremolo--like heart convulsed--
 Bewails its inability to give
 Aught else but sympathy to human woe,
 When it hath need of mercy, grace and God.
 But still, amid thy tones, there underlies
 The grand deep strength of confidence and trust.
 Thou art complete and perfect as one man;
 And yet, like man, thou hast thy many moods,
 And doth alternate speak of hope and fear;
 Doth woo men's minds by gentle notes of love,
 Or stir their souls with diapason chords.
 Ah! now thou hast an inspiration caught,
 And when it doth seem thy very soul must burst;
 It swells and swells, until, with rainbow bound,
 The grand crescendo leaps at length to Heaven,
 And there re-echoes through infinite space!
 Again, there comes thy patient mood, when thou
 Dost stand alone and silent, most forgot;
 For days thy voice is still, thy heart untouched,
 But e'en in silence thou dost speak to some,
 And bid them comfort take, for, in God's sight,
 "They also serve, who only stand and wait."
 A noble gift art thou unto this Church,
 From one of generous mind, whose wealth and will
 Hath caused thee to come forth, a masterpiece
 Of art, of harmony, and skill.
 We now accept thee here as one of us,
 And tell thee that there nothing doth remain
 But love for thee, which now shall draw us close
 As children of one Father, helping each
 To praise our God, from whom all good proceeds;
 To praise the Son, who hath our souls redeemed;
 To praise the Holy Spirit, by whose power
 Our hearts are tuned to an immortal song.

page 4 -

Scheme of the Organ.

| | | | | |
|----------------------------|-----------------------|-----------|-----------|--------------|
| Great | CC to C ⁴ | 61 notes. | 12 stops. | 854 pipes. |
| Swell | CC to C ⁴ | 61 notes. | 16 stops. | 1,159 pipes. |
| Choir | CC to C ⁴ | 61 notes. | 11 stops. | 671 pipes. |
| Pedal | CCC to C ⁰ | 30 notes. | 8 stops. | 240 pipes. |
| Mechanical Registers | | | 10 | |
| | Total | | 57 stops. | 2,924 pipes. |
| Combination Pistons | | | 14 | |
| Combination Pedals | | | 10 | |
| Mechanical Movements | | | 7 | |

| GREAT. | | pipes. | SWELL. | | pipes. |
|--------------------------------|-------|-----------|--------|----------------------------|--------------------|
| 1. Open Diapason | ..... | 16 ft. | 61 | 24. Bourdon Treble } | 16 ft. 61 |
| 2. Open Diapason, 1st | ..... | 8 ft. | 61 | 25. Bourdon Bass } | 8 ft. 61 |
| 3. Open Diapason, 2d | ..... | 8 ft. | 61 | 26. Flûte Harmonique, 3d, | |
| 4. Gemshorn | ..... | 8 ft. | 61 | 4th and 5th oct. har. | 8 ft. 61 |
| 5. Viola di Gamba. Proof tin | | 8 ft. | 61 | 27. Salicional. Proof tin | 8 ft. 61 |
| 6. Doppel Flûte | ..... | 8 ft. | 61 | 28. Dolcissimo | 8 ft. 61 |
| 7. Octave. Proof tin | ..... | 4 ft. | 61 | 29. Stopped Diapason | 8 ft. 61 |
| 8. Flûte Harmonique, | | | | 30. Octave | 4 ft. 61 |
| 3d and 4th oct. har. | .. | 4 ft. | 61 | 31. Hohl Flûte. | |
| 9. Twelfth | ..... | 2 2/3 ft. | 61 | 3d and 4th oct. har. | 4 ft. 61 |
| 10. Fifteenth. Proof tin | ..... | 2 ft. | 61 | 32. Gambette. Proof tin | .. 4 ft. 61 |
| 11. Mixture. Proof tin | ..... | 3 Ranks. | 183 | 33. Flautino | 2 ft. 61 |
| 12. Trumpet. Proof tin bells, | | | | 34. Mixture | 4 Ranks. 244 |
| 4th oct. har. | ..... | 8 ft. | 61 | 35. Trumpet | 16 ft. 61 |
| CHOIR. | | | | 36. Cornopean. Proof tin | |
| 13. Lieblich Gedeckt | ..... | 16 ft. | 61 | bells, 4th oct. har. | 8 ft. 61 |
| 14. Open Diapason | ..... | 8 ft. | 61 | 37. Oboe and Bassoon. | |
| 15. Viola Dolce | ..... | 8 ft. | 61 | Proof tin bells. ... | 8 ft. 61 |
| 16. Dulciana | ..... | 8 ft. | 61 | 38. Vox Humana. Proof tin | 8 ft. 61 |
| 17. Melodia. 4th and 5th | | | | 39. Clarion. Proof tin | |
| oct. har. | ..... | 8 ft. | 61 | bells, 3d oct. har. | 4 ft. 61 |
| 18. Quintadena. Proof tin | ... | 8 ft. | 61 | PEDAL. | |
| 19. Violin. Proof tin | ..... | 4 ft. | 61 | 40. Grand Bourdon | 32 ft. 30 |
| 20. Flûte d'Amour | ..... | 4 ft. | 61 | 41. Double Open Diapason | .. 16 ft. 30 |
| 21. Piccolo Harmonique. | | | | 42. Double Gamba | 16 ft. 30 |
| 2d and 3d oct. har. | .. | 2 ft. | 61 | 43. Double Dulciana | 16 ft. 30 |
| 22. Contra Fagotto | ..... | 16 ft. | 61 | 44. Bourdon | 16 ft. 30 |
| 23. Clarionet. (Fagotto Bass.) | | 8 ft. | 61 | 45. Flute | 8 ft. 30 |
| | | | | 46. Violoncello | 8 ft. 30 |
| | | | | 47. Trombone | 16 ft. 30 |

MECHANICAL REGISTERS.
(over keys.)

| | |
|-------------------------|-----------------------------------|
| 48. Great to Pneumatic. | 53. Swell to Pedal. |
| 49. Swell to Great. | 54. Choir to Pedal. |
| 50. Choir to Great. | 55. Swell Tremolo. |
| 51. Swell to Choir. | 56. Choir Tremolo. |
| 52. Great to Pedal. | 57. Blowers' Signal (Contingent.) |

MECHANICAL MOVEMENTS.

| | |
|------------------------------|--------------------------------|
| Great to Pedal (Reversible). | Balanced Swell Pedal. |
| All Couplers. | Crescendo and Diminuendo. |
| Swell Tremolo (Reversible). | Crescendo Indicator.* (Right.) |
| | Wind Indicator.* (Left.) |

COMBINATION PISTONS.
(under their manual.)

| | |
|-----------|---------------------------------|
| Great. 3. | Swell. 5. |
| Choir. 3. | Pedal. 3. (Under Great Manual.) |

COMBINATION PEDALS.
(double-acting.)

| | |
|-----------|-------------------------------|
| Choir. 2. | Full Organ with all couplers. |
| Swell. 3. | Great. 4. |

MEMORANDA.

The Organ is placed in the North Chancel aisle, one front facing the transept, the other the chancel, occupying a floor space of 17 x 28 ft., with key desk and choir gallery in the transept, elevated 3 ft. from the auditorium floor. The organ chamber has a height of 35 ft.

The Case, of pure Gothic order, from design of Mr. Henry Vaughan of Boston, is of quartered oak, dark finish, exceeding rich in detail, with displayed pipes of burnished proof tin, 102 in number.

The Key Desk* is of improved construction. A system is introduced by which the registers most used are placed nearest the performer. The Pneumatic Motor* is applied to the Great and its couplers, and to the lower octave of the Swell, Choir and Pedal organs. The Register action is Tubular Pneumatic.* There are three wind reservoirs, aggregate capacity 135 square ft. All the manual chests are on a level, insuring equal temperature. The Swell Box is 12 x 12 ft. 6 in., and 10 ft. high, with double louvers. A separate box with adjustable front is located in the rear, within, for the Vox Humana. The Organ is blown by a powerful hydraulic engine, operating duplex feeders underneath, throwing 50 cubic feet of compressed air drawn from the interior of the organ exclusively, at each movement of its piston. There are two distinct systems of combination movement,--by pistons under their manual, affecting the drawstops, throwing on the combination and taking off all others; and by the usual double acting pedals not affecting them, making in all 24 fixed combinations, each different from the other. These systems can be used jointly or severally, the changes made with the greatest speed and ease.

All the stops are full compass of the keyboard. The Reed 16 ft. octaves are full length. The pitch is 435 A.

The instrument is notable in that it was built by the day, by a corps of skilled workmen, and from selected and kiln-dried (slow-process) woods, and the best material in all departments, a combination rarely established in organ building. Hard woods and iron contribute to a permanent construction.

The highest consideration has been given to the tonal department, which determines the real value of the organ; and harmonics, the purest of tones, freely used. The Diapasons are dignified and mellow, and the 16 and 8 ft. "flue" stops maintain their strict character, and are graded to combine and solidify the tonal pedestal, upon which is placed the Reed and compound work. The voicing throughout, the construction as well, has been under the personal supervision of Mr. Treat, and the reed stops by him exclusively.

It has been the fixed intention of the builders, by the elimination of sensational features and a careful attention to details, to construct an instrument eminently fitted for use in divine service; to make it a memorial in fact as well as name, and they submit it as an absolute art production.

*Patented by James E. Treat. Owned and used exclusively by this house.

* * *

WELLESLEY CONGREGATIONAL CHURCH, WELLESLEY, MASSACHUSETTS. Organ by Rieger of Austria, 1967. Inaugurated by the Donald Willing, Director of Music at the church, 14 January 1968.

| GREAT: | | RUCKPOSITIV: | | PEDAL: | |
|--------------------------------|-----|----------------------|--------|-----------------|---------------------------|
| Spitzgedeckt | 16' | Quintade | 8' | Pommer | 16' |
| Principal | 8' | Rohrflöte | 8' | Subbass | 16' |
| Spitzflöte | 8' | Principal | 4' | Octave | 8' |
| Octave | 4' | Koppelflöte | 4' | Spillpfeife | 8' |
| Rohrflöte | 4' | Nasat | 2 2/3' | Choralbass | 4' |
| Octave | 2' | Gemshorn | 2' | Nachthorn | 2' |
| Mixtur (1 1/3') | IV | Terz | 1 3/5' | Mixtur (2 2/3') | IV |
| Larigot (1 1/3' & 1') | II | Scharff (1') | IV | Fagott | 16' |
| Cornett (from G ₀) | V | Krummhorn | 8' | Posaune | 8' |
| Chamade | 8' | Tremulant | | Schalmei | 4' |
| Clarion | 4' | | | Tremulant | |
| SWELL I: | | SWELL II: | | Couplers: | |
| Holzgedeckt | 8' | Salicional | 8' | I/P | III/I |
| Holzflöte | 4' | Holzschwebung | 8' | II/P | I/II |
| Holzprincipal | 2' | Principal | 4' | III/P | III/II |
| Sifflet | 1' | Spitzgambe | 4' | | |
| Cimbel (1/4') | II | Mixtur (2') | VI | | 6 general combinations |
| Barpfeife | 16' | Trompete | 8' | | 1 Pleno combination pedal |
| Musette | 8' | Tremulant (I and II) | | | 1 General cancel pedal |

This splendid organ replaced a poor two-manual Skinner/Steere chambered at the front of the large but unimpressive imitation Colonial auditorium. The acoustics are not especially good but the organ speaks well from its home in the rear gallery. Among the old choir stalls at the front is a small one-manual tracker built by a Rieger employee.

The Great occupies its own case almost under the arch at the rear of the choir risers, and is almost a duplicate of the Ruckpositiv case on the rail. In each, 2 of the 7 flats of case pipes are upside-down, and below the Great tin front pipes are the two reed stops, which have copper resonators. The Swell divisions are behind the Great, Swell I facing the front, with some of the vertical shades visible at the outer sides. Swell II's shades face into a small but resonant chamber and the effect is quite pleasing. The Swell is on two separately enclosed C and C# chests, walled in the middle of each box. The Pedal stands on C and C# chests on the gallery rail, well forward of the Great, and with much space between; the encased Pedal pipes flank the Ruckpositiv. The arrangement is quite unique in this country, and despite the complications in the action, the "touch" is quite normal. The console is between the Ruckpositiv and the Great, and though not of an elegant wood, it has Mr. Willing's own small rectangular draw "knobs" in a long row over the top manual; reversed key colors; 61-note manual compass; 32-note Pedal compass; and no lid. At the right of the two Swell pedals are six adjustable combination pedals and at the left are another six brass pedals duplicating the coupler draw "knobs." The "AB" pedal at the left is the general cancel, and the "PL" pedal at the right is the Tutti pedal. The key and combination pedal action is mechanical, and the stop action is electric.

The voicing is extremely elegant, being the result of Mr. Willing's complete agreement with the voicer, who also likes things "soft." And though full organ is sufficiently brilliant and strong, there is a great variety of useful softer stops. With the exception of the Cornett, every stop is of full compass, and the organ contains the finest voicing your editor has heard in a new organ for some time. The Holzschwebung is a double-mouthed wood Ludwigtone.

MIXTURES -

At 4 o'clock on Sunday, February 18, Ivar Sjöström and Larry Young will play works for organ and piano by Bach, Brahms, Messiaen and Schumann at the Second Church in Newton, Mass. Mr. Sjöström is well-known and Mr. Young is a student of Jack Fisher.

The new two-manual C. B. Fisk organ in the First Church of Christ, Scientist, 199 Common Street, Belmont, Mass., will probably be opened in a recital by John Ferris on February 11. Contact the church, Mr. Ferris, or Mr. Fisk for details.

Ray Whalon has moved into storage the unusual 2-9 1877 E. L. Holbrook organ formerly in the Masonic Temple, West Medway, Mass. The Great pipework is all exposed and highly decorated. The Welte-Whalon firm is to renovate and tonally alter the small two-manual Hook & Hastings tracker (Opus 1754, 1897) in the First Baptist Church, Waterford, Conn.

A small new two-manual Casavant tracker has been dedicated at Clifton Lutheran Church, Marblehead, Mass. A recital is scheduled for the future.

The Boston Redevelopment Authority has just placed four church buildings on the list for demolition: St. Philip's R.C., Harrison Avenue (the two-manual Simmons & Fisher is to be saved); Clarendon Baptist (a Frazee organ with much old pipework); Church of the Annunciation (Byzantine Rite R.C.), 767 West Canton St.; and Emmanuel Holy Christian, 65 Warwick Street. Can a Club member check the last two churches for organs?

The recent extremely cold weather resulted in annoying car troubles and frozen pipes for many of us. Your editor vacated his spacious but uninsulated rooms and can no longer be reached at the old telephone number. Area 603 827-3462 Monday through Saturday mornings 9-12 only, please.

The New York Times reports that the Mary Louise Curtis Bok Foundation of Philadelphia has given \$23,000 to the citizens of Portland, Maine to renovate the old Austin monster in the City Hall. One wonders what can be done for that sum, large as it is. A new console is necessary, but the innards of the chambers are in wretched condition. Should one even attempt to suggest a few tonal changes?

Philip A. Beaudry has signed contracts for the following work: new pipes in the 2-11 E. M. Skinner in the Union Church, Waban, Mass.; tonal and mechanical finishing of the 2-14 1873 George Stevens organ in the Baptist Church, Grafton, Mass. (recently ruined by a butcher's shoddy electrification); and a complete renovation of the 2-14 Aeolian player organ in the Episcopal Church, Bethlehem, N.H.

The Andover Organ Company has contracted for a new one-manual chapel organ to be placed in the First Baptist Church, Wakefield, Mass., the home of a fine 2-20 1872 E. & G. G. Hook & Hastings. A two-manual Steere tracker will be set up with tonal alterations in St. Andrew's Lutheran Church, Silver Spring, Md. Renovations with tonal changes include: the 2m E. & G. G. Hook of 1852 in the Methodist Church, Franklin, N.H.; the 2m 1881 George Stevens in St. Paul's Methodist Church, St. Albans, Vt.; and the 2m 1905 C. E. Morey in the First Baptist Church, Scotia, N.Y. This last will receive extensive mechanical alterations--the organ having been ruined by lack of humidity during winter heating. The work mentioned on page 3 of the November Newsletter is to be done.

On January 7, organists Rev. Richard Crooks and Mr. Merrill Flewelling opened the 2-7 Hook & Hastings tracker recently installed in Trinity Episcopal Church, Meredith, N.H. On November 19, 1967, David S. Bowman played the dedicatory recital on the new two-manual electric-action Paul D. Carey organ in St. Anthony-on-Hudson Franciscan Theological Seminary, Rensselaer, N.Y. The 2-18 instrument has 1,038 pipes and an enlightened specification that that region needs.

The large three-manual Hook & Hastings, Opus 1801, 1898, in Winslow Congregational Church, Taunton, Mass., is being restored by F. Robert Roche of Taunton. Much of the organ has been unusable for many years; no tonal or mechanical alterations are being made.

One hundred and fifteen years ago organ-builder George Stevens was the mayor of Cambridge, Mass.; Joe Grace, employee extraordinaire of C. B. Fisk, Inc., is now the mayor of Gloucester, Mass.

Karl Wilhelm Inc. of Montréal, Québec, has restored a fine 2-16 S. R. Warren tracker organ in the parish church at Deschambault, on the north shore of the St. Lawrence, between Trois-Rivières and Québec.

Note: the new address of Henry Karl Baker's renowned Organ Literature Foundation is 45 Norfolk Road, Braintree, Mass., 02184.

A recent issue of The Diapason describes an Electro-Voice three-manual with "60 ranks." Sixty ranks of what? A want ad offers a 1930 three-manual Aeolian organ with 73 pipes, plus 73 pipes in the Echo and 32 pipes in the Pedal. That's a mighty small three-manual.

Among recently discovered losses: a c.1840 1-5 by an unknown builder, completely junked by the Nimmonsburg, N.Y., Methodist Church, and a 2-15 George H. Ryder & Co., Opus 104, "Presented to the Union Congregational Society of Maynard by Amory Maynard Dec. 28, 1882," removed sometime in 1967 in favor of an electronic substitute. Massachusetts loses another good old organ.

Among organs currently for sale are a 2-7 Jesse Woodberry & Co., Opus 208, 1904, formerly in Natick, Mass., Unitarian, in storage in Cambridge; a 1-4 1884 Hilborne Roosevelt, Opus 83, being replaced by a new Noack organ, and still set up in New Haven, Conn.; a large one-manual Stevens & Jewett, c.1856, in storage in Maine; and a 2-10 Johnson & Son, Opus 678, 1887, still set up in Peekskill, N.Y. Contact the Organ Clearing House for details on these and other tracker refugees.

Mixtures and Mutations, that delectable New Zealand publication, appears to be having a little contest for the world's worst stoplist. On page 154 of the November 1967 issue is a stoplist of a 1922 Moller submitted by Mike Loris of Barre, Vermont. Unfortunately, that Moller has registers at 4' and 2' pitch. The Masonic Temple in Keene, N.H., is the proud possessor of a 1924 Estey, Opus 2243. It's an electric duplexed affair, and only the Pedal is unenclosed. The following stops are available oneach manual:

| | |
|----------------------|----|
| Open Diapason | 8' |
| Viol D'Orchestre | 8' |
| Viol D'Amour | 8' |
| Melodia | 8' |
| Gross Flute | 8' |
| Saxaphone (reedless) | 8' |
| Vox Humana | 8' |

The Pedal contains a 16' Bass Viol and a 16' Bourdon. The manual ranks are of 61 notes each and the upper manual has a set of Chimes from D₀ to e₂. A Tremolo affects all of the manual pipework. The couplers are: G-P, S-P, S-S 16', S-S 4', S-G 16, S-G 8', S-G 4', G-G 4'. Four non-adjustable combination pistons per manual, a Crescendo pedal, a G-P reversible, and Unison Off switches complete this delightful specification. The console originally had a player mechanism. Despite the pitch emphasis, the organ does have some merit — the Viol D'Amour is quite like a good Gemshorn. There once was a two-manual Austin in Connecticut that had nothing but 8' stops in the manual divisions....

The February meeting will take place in South Walpole and Wrentham, Massachusetts, on Sunday afternoon the 25th. At 2:30 we will meet at the Methodist Church in South Walpole to visit a 2-16 1882 Hook & Hastings, Opus 1096. The instrument was built for the Universalist Church in Woonsocket, R.I. Those proceeding south on Route 95 should take the Wrentham exit and go south on Route 1. A small sign on the right pointing to South Walpole is opposite a Texaco station, and the church is on the common.

At 4:00 Donald R. M. Paterson of Cornell University, Ithaca, N.Y., will play the rededicatory recital on the rebuilt 2-20 1825 Wm. Goodrich - c.1860 Simmons & Willcox - c.1884 Hutchings-Plaisted & Co. tracker organ in Trinity Episcopal Church, Wrentham. The organ is now in its fourth home and a thorough rebuilding by the Andover Organ Company of Methuen, Mass., is being completed this month under the supervision of Robert C. Newton. Goodrich's Great chest and much of the pipework from his two-manual installation in the Universalist Church in Providence, R.I., are in the organ. A full description of the many trials of the organ will be distributed at the recital and republished in a future Newsletter. Mr. Paterson is widely known as a superior performer on tracker organs, and the Wrentham recital will be one of the most splendid in B.O.C. history.

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For the benefit of the hardy few who like to climb rickety ladders leading to clock and bell decks covered with aged feathers and pigeon droppings, your editor is able to provide data from tower clock catalogues published by the E. Howard Watch & Clock Company of Boston and the Seth Thomas Clock Company of Thomaston, Conn. The 1887 Howard catalogue contains a fairly complete dated opus list of hundreds of clocks throughout the western hemisphere, and the 1886, 1912 and 1929 Thomas booklets are comprehensive but without dates. Tower clocks are as unappreciated as many old organs, and scores have been destroyed or electrified.

* * *

This issue of the Newsletter contains the stoplists of a remarkable 1874 E. & G. G. Hook & Hastings and the new 2-12 C. B. Fisk in Belmont. Fisk's new 4-77 instrument at Harvard University can be heard in the following free recitals on Monday evenings at 8 o'clock:

| | |
|-------------|--|
| February 26 | Max Miller, Boston University |
| March 4 | Lois Pardue, First Unitarian Church, Harvard, Mass. |
| March 11 | Vernon deTar, Juilliard School of Music, New York (assisted by members of the University Choir) |
| March 18 | Marian Ruhl, Harvard University |
| March 25 | John Ferris, Harvard University (assisted by Everett Beale, timpanist) |

The Festival of Organ Recitals included E. Power Biggs, who played to a "full house" on February 5; Donald Willing on February 12; and Herbert Burtis (assisted by the 1862 Holbrook gallery organ) on February 19. A detailed stoplist of the magnum opus in Memorial Church will appear in the March Newsletter.

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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, New Hampshire, 03450. Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

FIRST CONGREGATIONAL CHURCH, NORTH BROOKFIELD, MASSACHUSETTS. E. & G. G. Hook & Hastings, Boston, Opus 774, 1874.

| GREAT: | | SWELL: | | PEDAL: | |
|----------------|---------|--------------------|--------|---------------------|--------|
| Principal | 8' 58 | Bourdon Treble | 16' 45 | Double Dulciana | 16' 27 |
| Dulciana | 8' 58 | Bourdon Bass | 16' 13 | V'cello | 8' 27 |
| Melodia | 8' 46 | Principal | 8' 58 | Flute | 4' 27 |
| St'd Diap'n | 8' 12 | Dulciana | 8' 46 | | |
| Octave | 4' 58 | St'd Diap'n Treble | 8' 45 | | |
| Flute Harmonic | 4' 58 | St'd Diap'n Bass | 8' 13 | Sw. to Gt. Coupler | |
| Fifteenth | 2' 58 | Violin | 4' 58 | Gt. to Ped. Coupler | |
| Mixture | III 174 | Hautboy | 8' 46 | Sw. to Ped. Coupler | |
| Trumpet | 8' 58 | Tremulo | | | |
| | | | | Piano Great | |
| | | | | Forte Great | |
| | | | | Piano Pedal | |
| | | | | Forte Pedal | |

Manual compass: CC-a³, 58 notes
 Pedal compass: CCC-D, 27 notes
 Two Swell stops divide on C#₀ rather than at Tenor C.

This elegant and unusual organ is well-preserved and greatly appreciated by the congregation. The handsome frame church is a large edifice erected in 1822 and altered in fairly good taste later in the century. The organ stands "catty corner" at the right of the choir platform, the end of the right side gallery having been removed to accommodate the very tall and narrow black walnut case. The three-sectional front contains 19 Great 8' Principal basses arranged 5/9/5, the central flat being taller and capped with a Victorianized Grecian pediment. The exposed sides of the case are paneled and the front is decorated with some fine carving. The effect is one of considerable beauty and opulence.

The projecting console is as refined as the case. Each key cheek has a depth-adjustment knob; the Swell keys overhang; all of the original labels are intact on the flat knobs; the original wood Swell shoe is at the far right; the Pedal keys have been recovered; and flanking the ivory nameplate are four combination pedal labels lettered in italics. The metal pedals and action appear (because of the type of label) to have been installed by Hook & Hastings around the turn of the century, and the mechanism is very reliable and easy to operate. The single-acting Great pedals bring on full Great and take off all but the Melodia and Dulciana. The Forte Pedal brings on the 16' Double Dulciana and all couplers; the Piano Pedal removes the Great to Pedal and the 16' stop. The console is recessed between the paneling below the side flats and the organist is hidden by the railing. The bellows handle is on the right side, well below the visible side paneling.

The Swell is fronted with 5 horizontal shades, and the reed wires are reached through a removable panel below the shades. A good ladder gives access to the passage board for tuning the Swell and case pipes. On the rear of the Swellbox are the unenclosed 16' Bourdon Bass pipes. The Great is under the Swell and at the rear is a three-stop slider chest supporting the unmitered Pedal pipes -- tallest in the center. The original feeders are present; the Tremulo is a later model than that installed in 1874.

The unusual stoplist is perhaps the result of a knowledgeable organist who once resided in the North Brookfield area. The divided 8' flute in the Great perhaps resulted from a desire occasionally to have such a stop in the bass octave of the Pedal. The presence of a 4' flute in the Great (instead of the usual 3' Twelfth) is rare in a Hook & Hastings of this size, and the 13-note bass stops are unique. It is unfortunate that the Hautboy is a Tenor C stop, and while the Swell ranks are nicely voiced, the total effect is one of weakness. The Great and Pedal are outstanding -- the selection of a 16' string in place of the ordinary Sub Bass or Open Diapason is quite rare, and

the presence of a 4' stop in a small 1874 Pedal division is amazing. The Great chorus is bright and fully adequate and the Pedal is a delight that does not always need to be coupled.

The Great Dulciana has 12 zinc basses; the Melodia is all of wood with glued caps and is open from F₀; the Octave has 5 zinc basses; the Flute Harmonic is of open metal, has 5 zinc basses, and is harmonic from C₁; the Mixture shares the Fifteenth toeboard and has separate sliders for each rank -- it is 15-19-22 at C₀, 12-15-19 at C₁, and 8-12-15 at C₂; the Trumpet has mitred basses, slotted resonators, and 9 flue trebles. Over the Great pipework is an original passageboard. The Swell Bourdon is of wood; the treble of the St'd Diap'n is probably of open metal; the lowest 12 Principal pipes are of stopped wood; the Hautboy has space for a bass octave, slotted resonators, and 9 flue trebles. The Pedal 16' rank is an excellent narrow-scaled wood stop, quite useful and prompt of speech; the Violoncello is of zinc, with a few common metal trebles; the 4' Flute has 5 zinc basses, common metal trebles, and arched mouths. It stands at the front of the chest. The manual pipework is mostly cone-tuned and in good condition. The organ is quite playable but needs a restoration.

Organ enthusiasts are welcome to visit the church, and the historian-with-a-key is Mr. Carl Varnum, Jr., 19 Spring Street, North Brookfield.

* * *

FIRST CHURCH OF CHRIST, SCIENTIST, Common Street, BELMONT, MASSACHUSETTS. C. B. Fisk, Gloucester, Mass., Opus 49, 1967.

| GREAT: | | SWELL: | | PEDAL: | |
|------------------|---------|-----------------|---------|----------------|------------|
| Prestant | 8' 56 | *Dulciana | 8' 42 | Bourdon | 16' 32 |
| Stopped Diapason | 8' 56 | Chimney Flute | 4' 56 | Gedeckt | 8' 12 ext. |
| Spire Flute | 4' 56 | Principal | 2' 56 | Flute | 4' 12 ext. |
| Mixture | III 168 | Sesquialtera | II 112 | | |
| 1 spare slider | | *bass from Ped. | Gedeckt | Swell to Great | |
| | | | | Great to Pedal | |
| | | Tremulant | | Swell to Pedal | |

One of Mr. Fisk's best small instruments, the organ was opened in a recital by John Ferris on Sunday afternoon, February 11. A capacity audience heard: Toccata and Fugue in C Major -Walther; three chorale preludes -J. S. Bach; Prelude and Fugue in E Minor -J. S. Bach; Sonata No. 3 -Hindemith; "Schmücke dich, o liebe Seele" -Brahms; and Sonata No. 2 -Mendelssohn, superbly played.

The new quasi-colonial church has good acoustics and the organ stands in the center at the front of the auditorium. The unusual case front displays much of the 8' Prestant in 80% tin. Above the console are two doors in front of the Swell division. They can be operated by hand, but one is controlled by a swell pedal. The wind pressure is 1 3/4"; the manual key action is mechanical; the Pedal and stop action are electric (the latter being controlled by tablets); and the mechanical couplers are operated by hitch-down pedals.

The Stopped Diapason is of capped metal pipes and has stopped wood basses; the Mixture contains a 2' rank throughout; the spare slider and stop action was included because space was available on the chest following the signing of the contract.... The Dulciana has its own pipes from Tenor D, the bass being from the Pedal rank; the Chimney Flute is of metal; the Sesquialtera is 2 2/3' and 1 3/5' throughout, the latter rank becoming 3 1/5' in the top octave. As usual in Fisk organs, the Tremulant operates on pipework in more than one manual!

* * *

Many readers have expressed enthusiasm for the old stoplists and recital programs reprinted in the Newsletter. The sudden temporary hospitalization of Mr. C. B. Fisk (who took with him the pipe order books in order to carry on from his bed) resulted in the postponement of the Harvard specification. Discovered in a crate during the necessary last-minute trip to the cellar, the following material will be of interest. It is reproduced from a small and elegantly-printed four-page brochure published by the church. The old St. Thomas' building and organ (Opus 88, 1883) burned more than half a century ago.

DESCRIPTION
of the
ORGAN
of
ST. THOMAS' CHURCH,
NEW YORK,
as
Rebuilt and Enlarged
by
HILBORNE L. ROOSEVELT.

On May 25, 1881, the Rector and Vestry of St. Thomas' Church, contracted with Mr. Hilborne L. Roosevelt to reconstruct and enlarge the organ on a plan or scheme arranged by Mr. Roosevelt--in conjunction with the Organist of the Parish, Mr. Geo. Wm. Warren.

The specification amounted to a total rebuilding of the whole instrument on the most approved plans--using (as the best organ builders do in Europe) fine materials, and all work being finished with a durability, strength and elegance unknown in the earlier organ work of this country, and bringing into requisition every appliance of modern invention and usage, only rejecting what was considered merely complex.

The contract allowed three vacations (up to 1883) for completion of the specification, but Mr. Roosevelt has preferred to do two-thirds of the work this season, and by Christmas expects that nothing will be left undone but the Solo Organ (4th Manual) and the 32 feet Double Open Diapason on the pedal organ. Twenty-two of the Registers (or Stops) will be entirely new--including about 1,200 pipes, ranging in length from 32 feet to $3/4$ of an inch. All other pipes are to be made as good as new, and some better (for age mellows the tone of good diapasons) by revoicing and cleaning as necessary.

Nearly all the immense amount of mechanism necessary for so large an instrument is also new, and the Key-box, with its four manuals and Fifty-five Sounding Registers (and no half Stops) is a marvel of beauty in appearance and ease of manipulation.

The Manual Organ (including the Great, Swell and Choir Organs) has been removed to the South Side of the Chancel (that organ chamber having more space than the other). The Key-box, with Organist's Seat is necessarily raised to permit the removal of all action work from the basement (as in the old arrangement).

The Chamber on the north side contains the Pedal Organ, and will receive the Solo Organ (4th Manual) in due time. The two organs are connected by tubular action (compressed air).

The Great and Swell Manuals and the pedals are supplied with the pneumatic lever. The Solo Organ will be connected to the keys by an electric and pneumatic action.

The Couplers are manipulated by Thumb-knobs between the different Key-

boards.

The Great, Swell, Choir and pedal organs are on $3\frac{1}{2}$ -inch wind pressure. The Solo Organ will be on 8-inch pressure, and in addition to the Keraulophon, --Flutes (2) and Vox Angelica, will contain a Bombarde Organ (Three Grand Trumpets) of 16, 8 and 4 feet Register.

The bellows have been made very ample, with extra reservoir, and so arranged as to be worked by engines, whenever decided upon.

This slight and imperfect description of a very great work, with the following schedule is issued in answer to numerous inquiries.

(The stoplist is adapted from the brochure; mechanical registers are quoted as printed. -Ed.)

| | | | |
|---|-----------|---|------------|
| GREAT ORGAN: (Manual II; 1,216 pipes) | | CHOIR ORGAN: (Manual I; 510 pipes) | |
| Double Open Diapason | 16' 58 | Bell Gamba | 16' 58 |
| Open Diapason | 8' 58 | Open Diapason | 8' 58 |
| Viola da Gamba | 8' 58 | Dulciana | 8' 58 |
| Doppel Flöte (wood) | 8' 58 | Viol d'Amour | 8' 46 |
| Clarabella (wood) | 8' 58 | Lieblich Gedackt (wood) | 8' 58 |
| Quint (wood & metal) | 5 1/3' 58 | Gemshorn | 4' 58 |
| Octave | 4' 58 | Rohr Flöte (wood & metal) | 4' 58 |
| Traverse Flute (wood) | 4' 58 | Piccolo | 2' 58 |
| Twelfth | 2 2/3' 58 | Clarinet | 8' 58 |
| Fifteenth | 2' 58 | | |
| Mixture | V 290 | SOLO ORGAN: (Manual IV; 406 pipes) | |
| Scharff | III 172 | Concert Flute (wood) | 8' 58 |
| Double Trumpet | 16' 58 | Keraulophon | 8' 58 |
| Trumpet | 8' 58 | Vox Angelica | 8' 58 |
| Clarion | 4' 58 | Doppel Flöte (wood) | 4' 58 |
| | | Bombarde | 16' 58 |
| | | Bombarde | 8' 58 |
| | | Bombarde | 4' 58 |
| SWELL ORGAN: (Manual III; 1,090 pipes) | | PEDAL ORGAN: (390 pipes) | |
| Bourdon (wood) | 16' 58 | Double Open Diapason (wood) | 32' 30 |
| Open Diapason | 8' 58 | Open Diapason (wood) | 16' 30 |
| Salicional | 8' 58 | Contra Gamba | 16' 30 |
| Dolce | 8' 46 | Sub Bass (wood) | 16' 30 |
| Vox Celestis | 8' 58 | Bourdon (wood) | 16' 30 |
| Stopped Diapason (wood & metal) | 8' 58 | Quint (wood) | 10 2/3' 30 |
| Quintadena | 8' 58 | Octave | 8' 30 |
| Octave | 4' 58 | Violoncello | 8' 30 |
| Harmonic Flute | 4' 58 | Mixture | IV 120 |
| Cornet | V 290 | Trombone (wood) | 16' 30 |
| Contra Fagotto | 16' 58 | | |
| Cornocean | 8' 58 | | |
| Oboe | 8' 58 | | |
| Vox Humana | 8' 58 | | |
| Clarion | 4' 58 | | |

Total number of pipes: 3,612

Couplers: (nine)

| | |
|-----------------|--|
| Pedals to Great | |
| " Swell | |
| " Choir | |
| " Solo | |
| Great to Swell | |
| " " Octaves | |
| " Choir | |
| " " Sub Octaves | |
| " Solo | |

Combination Pedals: (six)

Great Piano, Mezzo, Forte
Swell Piano, Forte
Bombardes

Accessories: (eleven)

Tremolos for Swell and Choir Organs
Balance Swell Pedal
Bellows Signals Wind Indicators
Electric Time Beater Speaking Tube

MIXTURES -

Brian Jones will play a public recital for the Springfield Chapter of the A.G.O. in Christ Church Cathedral, Springfield, Mass., 8 P.M., 27 February.

The tape recording of the dedication of the Harvard organ will be available to the public on a disc.

A student at Yale University is writing a thesis on the life and work of Henry Erben.

Barbara Owen reports that the famous all-eight-foot Austin mentioned at the end of the January Newsletter was (and may still be) in the Congregational Church, Higganum, Conn. The Great had four stops, the Swell had six, and the Pedal had a 16' rank. The Swell included a 16' Bourdon.

On 1 March, two aged and classic movies, "The Phantom of the Opera" and "Cabinet of Dr. Caligari" will be shown at the Charles Street Meetinghouse, Boston. The event is at 8 P.M. and a donation of 50 cents is asked. There is to be "live theatre organ accompaniment," but we do not know if that means an electronic gadget or use of the four-manual Skinner residence organ in the "sanctuary."

Don Paterson writes that he visited the late Hamill organ in the First Parish Church, Billerica, on 10 September 1955. The Pedal rank was labeled "Open Bass," and the Swell had a "Viol de Gamba" and a separate bass for the 4' rank. The 16' pipes playable in the bass octave of the Swell by a coupling mechanism were operated by a knob labeled "Bourdon Bass." Parts of the organ have been salvaged.

The Harvard Alumni Bulletin for 3 February 1968 contains a lengthy illustrated article on the new Fisk organ, including details of shop life at Gloucester. A copy is obtainable for 50 cents by addressing: Harvard Alumni Bulletin, Inc., 1341 Massachusetts Ave., Cambridge, Mass., 02138.

The annual Ecumenical Church Music Conference at the Craigville Inn, Craigville, Cape Cod, Mass. will be held July 7-12. Details are available by writing: Church Music Conference, Craigville Inn Conference Center, Craigville, Mass., 02636.

The Andover Organ Company is to build a one-manual (with independent 16' Pedal stop) organ for St. John's Episcopal Church, Jackson Hole, Wyoming. Fritz Noack has installed a small two-manual instrument in the gallery of the colonial Pohick Church, Lorton, Virginia.

The Berkshire Organ Company has begun the restoration of the 2-17 Casavant organ in Notre Dame R.C. Church, Pittsfield, Mass. The organ is Opus 78, 1897, and is divided in the rear gallery. James Hammack is in charge of the work.

The Province of Quebec, Canada, is still an almost unexplored area for organ-hunting. Very little searching has been done on the north shore of the St. Lawrence, and much of what was found in the Eastern Townships may have disappeared in the last decade. The fine work of Joseph Casavant and Samuel R. Warren is probably becoming very scarce. A list of old tracker organs in Quebec will soon be published. Mr. Warren, who died in 1882, placed this ad in La MINERVE, Montreal, 27 January 1837:

AUX AMATEURS DE MUSIQUE.

MR. SAMUEL RUSSELL WARREN, facteur d'orgues, ci-devant de Boston chez Mr. Appleton, informe respectueusement le public que le 22e jour d'octobre dernier il est entré en société avec M. George MEAD, ci-devant de la maison de MEAD, MOTT & cie, facteurs de pianos fortes, aux fins de confectionner des Orgues d'église, de toute denomination, sous les noms et raison de MEAD & WARREN.

GEORGE W. MEAD
SAMUEL R. WARREN

An 1837 Mead & Warren organ existed in 1937 at Sherrington, P.Q., but it is gone.

The Ernest A. Woelfel Memorial Organ was dedicated at Clifton Lutheran Church, Marblehead, Mass., on 21 January. A chamber concert featuring Beverly Scheibert, organist, and assisting instrumentalists, will occur at 4 P.M., 25 February. At 4 P.M., 17 March, Allan Birney's recital will include Ann Rylands, violinist. The two-manual Casavant organ is in the gallery and contains the following stops:

| GREAT: | | POSITIV: | | PEDAL: | |
|----------------|-------|---------------|-----------|------------|--------------------|
| Bordun | 8' 56 | Gedackt | 8' 56 | Subbass | 16' 32 Gt. to Ped. |
| Prinzipal | 4' 56 | Rohrflöte | 4' 56 | Prinzipal | 8' 32 Pos. to Ped. |
| Flachflöte | 2' 56 | Prinzipal | 2' 56 | Choralbass | 4' 32 Pos. to Gt. |
| Mixtur (1') IV | 224 | Quintflöte | 1 1/3' 56 | Fagott | 16' 32 |
| Schalmei | 8' 56 | Zimbal (1/2') | II 112 | | |

attached console; no comb. action

A new B.O.C. member, Miriam Clapp Duncan, of Lawrence University, Appleton, Wisconsin, writes:

Greetings, Tracker Backers East! We thank you again for your whole-hearted support at the Conclave... As you know, we sold out at the Conclave but we have a new supply and are now well into our third hundred. A new tracker practice instrument is assured, the powers that be having been moved by the earnestness of our purpose. Publicity here has been fine, though we await momentarily a law-suit by the Green Bay Packer Backers. ... We are off February 9, eighteen strong, for a long winter weekend Organ Trek to western Wisconsin and Minnesota to see new organs. Alas, we envy you in New England the availability of old instruments. We fear there are few or none left here but will keep you posted; we may be wrong. We are richer by quite some than before Boston, but we can afford but one membership in the Boston Organ Club. We will look forward to your Newsletter.

Charlotte Ricker of Haverhill, Mass., is one of the donors to the organ fund for the Hook in the Immaculate Conception Church, Boston. Referring to the A.G.O. conclave concert, Fr. Gilday said in his reply to Miss Ricker:

It was kind of you to include the newly restored interior of the church. The concert, however masterful and sublime, was heightened by the architectural beauty, the lighting effects on the white-blue-gold motif and the sanctuary decorations. Jack Fisher, unofficially, has been a guide, an authority and a friend. He was most fearful that in redoing the church I would improvise some radical modern innovations to the pre-Civil War structure. More than anyone else he holds out the hope and promise of somehow and someday restoring the magnificent organ. I am most grateful and appreciative.

The Williams Organ Service is electrifying the 2-7 Geo. S. Hutchings tracker organ in the Congregational Church, Rowley, Mass. The instrument is Opus 405, 1896, and the current "improvements" will not include any tonal enlargement.

A B.O.C. member in Virginia recently attended a hymn-filled Service for Christian Unity in All Souls R.C. Church, Manassas. He writes forthrightly: "The electric appliance was played with full vibrato throughout. I almost puked."

The new Mayor of the City of Gloucester, Mass., is The Honorable Joseph Grace, of C.B. Fisk, Inc. At the inaugural exercises on January 1, a few members of the Cape Ann Symphony Orchestra played (according to the brochure) "Now let every thing adorn Thee" by J. S. Bach.

On 29 January, Ed Boadway spoke on "Estey - a household word" at the First Congregational Church, Swanzey, N.H., and a large group of area organists heard Rev. Richard Chorley of Keene demonstrate the 2-7 1908 Estey tubular organ.

A new one-manual chamber organ has been installed in Dunster House, Harvard University, Cambridge. It is the property of Charles Kletsch and moves on wheels from his room to the library. Built by Richard C. Hamar of New Hartford, Conn., in 1967-68, the organ has three ranks divided at B₀-C₁: Holzgedackt 8', Rohr-floete 4' and Principal 2'. The six knobs bear the "Bass" and "Treble" indications and the manual has 56 notes; the case is compact and displays 48 Principal pipes. The 8' rank has 12 capped metal trebles and the 4' stop has 12 open metal trebles. The organ may be heard in a Bach program performed by John Ferris and members of the University Choir at 3 P.M., Sunday, 25 February.

A 1901 Hook-Hastings Co. 2-7 tracker, Opus 1908, is being rebuilt for use as a practice organ at the University of Maine in Orono. It was removed last year from the Unitarian Church in Lincoln, Mass., where a new two-manual Noack is to be installed.

Richard Hedgebeth has resigned his position with the Andover Organ Company and will be a full-time employee of Philip A. Beaudry.

The Presbyterian Church in Louisiana, Missouri, has sold its 2-12 1892 Kilgen tracker to an area resident. The church has purchased a second-hand Wicks.

Florida items: in Key West all churches with pipe organs replaced them with electronic substitutes about 10 years ago; there are no trackers in Miami and the best organ in the city is an Angell in Plymouth Congregational; St. Mary's Cathedral in Miami has a large 1965 Moller maintained by a man living in Rochester, New York!

In Texas, Oslo Lutheran Church, isolated in the Panhandle, originally planned to purchase a one-manual tracker, but is now to have a good-sized three-manual Sipe tracker. A 2-12 Sipe tracker practice organ is destined for Texas Christian University in Fort Worth, and the same firm is building a 2-24 tracker with a detached console for Westover Hills Presbyterian Church in Little Rock, Arkansas.

Kenneth Wilson will play the opening recital on the rebuilt an enlarged c.1876 Joel Butler organ in the Congregational Church, Georgetown, Mass., at 7:30 P.M., March 22. The two-manual instrument, cheaply built but still of considerable virtue, stands in a pleasant large Victorian frame building. The recent work was done by the Andover Organ Company. The recital is open to the public by ticket only - \$2.00.

The New York Times reported this month: "Bayeux, France (AP)--The Bishop of the Bayeux diocese has asked for less ringing of church bells on Sunday afternoons. Residents have complained that the electric mechanism of the bells causes 'snow' on television screens." (the underlining is by your editor)

The following is from an undated and unknown publication:

Chapter units of SNORE, the organization for church-goers who insist on sitting in the back pew, are springing up over the country.

One of the most vigorous, it appears, is the chapter of the Unitarian Society of Santa Barbara, Calif., where "the demand for seats in the rear pews has long exceeded the supply," reports the church newsletter. "Past efforts by SNORE to integrate all pews have failed because no way has been found to make back pews out of forward pews. It is hoped that enough back pews can be built to accomodate everyone. Send your contribution to 'SNORE Building Fund.'" "

Gilbert Adams and Robert James have left Brooklyn for a trip to France, where they will visit several large 18th century organs. Mr. Adams' firm has contracted to build a 37-stop tracker organ for the rear gallery of St. Thomas' Episcopal Church, New York City, which presently has a two-manual Antiphonal in the gallery.

We have scheduled visits to three important new tracker organs for our meeting on Sunday 31 March. At 2:30 we will gather in St. Mary's Episcopal Church, Newton Lower Falls, to hear the two-manual Noack organ. The church is a very old frame structure on Concord Street, just off Washington Street (Route 16). At 3:30 Miss Yuko Hayashi will demonstrate the three-manual Casavant in St. Andrew's Episcopal Church, Wellesley. The church is on Washington Street (Route 16), past Wellesley center. At 4:15 we will visit the three-manual Rieger in the Wellesley Congregational Church. The building is in Wellesley center, at the junction of Routes 16 and 135. A description of the Rieger is in the January 1968 Newsletter.

* * *

Donald R. M. Paterson's recital at Trinity Episcopal Church, Wrentham, Mass., on 25 February was truly outstanding, and the church was filled beyond its capacity for the program. Robert C. Newton deserves every encomium for his work on the organ. Mr. Paterson's performance included: Ricercare -Froberger; four Chorale Preludes -J. S. Bach; "Herzliebster Jesu" -Brahms; Voluntary in D Major -Stanley; Andante Tranquillo (from Sonata in A Major) -Mendelssohn; and the Toccata in E Major -J. S. Bach. One Bach chorale prelude was simply but beautifully registered with just the Pedal 16' Open Diapason, 8' and 4' chimney flutes in the Great and the Swell 8' Hautboy, and the effect was poignant. The afternoon was also highlighted by Lois Wetzel's demonstration of the Hook & Hastings organ in the Methodist Church, South Walpole.

* * *

Coming Events:

March 31, 7:30 PM: Samuel Walter of New York City will play the dedicatory recital on the organ rebuilt by Nelson Barden in the Congregational Church, Millis, Mass.

March 31, 8:00 PM: The Choir of the Church of the Advent and the Boys of Saint Paul Choir School, Cambridge, will sing the St. Matthew Passion by J. S. Bach at the Church of the Advent, 30 Brimmer Street, Boston. Programs are available at the Parish Office for \$2.00 each, and possession of a program will entitle the holder to a reserved seat in a favorable location. Conductor: John Cook; harpsichordist: Allen Huszti; Organist: Theodore Marier; Orchestra Leader: Dorothy Bales; the role of the Evangelist will be sung by Alec Campbell, that of Jesus by Francis Hester.

April 23, 8:00 PM: The Harvard-Radcliffe Organ Society will sponsor a lecture-recital by the Swiss organist, Lionel Rogg, who is currently on his first tour of the United States. Using the new Fisk organ at Memorial Church, Mr. Rogg will discuss the works of Bach, all of which he has recently recorded on Epic Records. Seating is limited and only advance registrations will be accepted. All requests, accompanied by payment of \$2.50 per person, should be addressed to Mr. E. L. Phillips, Harvard-Radcliffe Organ Society, Memorial Church, Harvard University, Cambridge, Mass., 02138. Checks are payable to Harvard-Radcliffe Organ Society.

The 1968 Organ Historical Society Convention will be a two-day affair in central Massachusetts during the last week in June.

* * *

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 afternoon of each month. Membership: \$5.00 per year

One of the very finest George S. Hutchings organs is the large three-manual instrument in the NEW YORK AVENUE METHODIST CHURCH, BROOKLYN, NEW YORK. Listed as Opus 200, 1890, it was a tracker-action organ of 68 registers. The present electric action and console are the product of Clarence E. Morey of Utica, New York, who rebuilt the organ as his Opus 397 in 1929. The organ is greatly appreciated and has a truly splendid sound, far finer than the tone of many an organ of similar vintage. The handsome six-page Inaugural Recital brochure is reproduced below as best a typewriter can duplicate it, with the omission of the two-page list of one hundred large organs. It is a delightfully detailed publication.

INAUGURAL RECITAL
on the
NEW GRAND ORGAN
of the
NEW YORK AVENUE M. E. CHURCH,
(Rev. George P. Mains, D.D. Pastor.)

By SAMUEL P. WARREN, Organist of Grace Church, New York,
Assisted By

Prof. Carl G. Schmidt, Organist of the Church, and
Mrs. Charles Tyler Dutton, Soprano of 1st Presbyterian Church, Brooklyn.

Thursday Evening, November 13th, at 8 o'clock.

Tickets 50 cents.

PROGRAMME.

1. Pastoral -- Sonata, Rheinberger
(Prof. Carl G. Schmidt, Organist and Choir Master of the Church.)
2. Festival Overture -- on the Choral: "A Mighty Fortress is our God,"
(Transcribed for the Organ by Liszt.) Nicolai
3. Air with Variations -- in A, Haydn
(Arranged by W. T. Best.)
4. Toccata -- in F, J. S. Bach
5. Soprano Solo: . . . "Hear ye Israel," Mendelssohn
Mrs. Charles Tyler Dutton.
6. Pastorale -- in A Minor, Jules Grison
7. Marche Pontificale -- in C, C. M. Widor
8. Soprano Solo: . . . "Until the Day Breaks," Gounod
Mrs. Charles Tyler Dutton.
9. a. Andante -- . . . "Night Song," J. Vogt
b. Bridal Chorus -- Op. 58, No. 2, A. Guilment
c. Scherzo -- in F Sharp, S. Jadassohn
10. Soprano Solo: . . . "Children Asleep," Moir
Mrs. Charles Tyler Dutton.
11. Improvisation.
12. Overture to Tannhäuser, R. Wagner

THE EVOLUTION OF AN ORGAN.

In February, 1889, Walter S. Carter, John E. Searles, Jr., and James C. Peck were appointed Organ Committee of the new church, and immediately entered upon their duties.

In the first place, they had one of the best Eastern organists, and the best Western one, prepare a list of the most distinguished organists in the country. To these letters were written, describing the audience-room, position of the organ, etc., and asking, first, how many manuals and speaking stops an adequate instrument should contain; and, second, who the two best American builders were? Of the eighty addressed nearly seventy responded, among whom were Samuel P. Warren, George William Warren, Richard H. Warren, Dr. W. B. Gilbert, Joseph Mosenthal, B. O. Klein, A. E. Crook, S. N. Penfield, P. A. Schneckner, F. G. Dossert, W. E. Mulligan, and Mrs. Augusta Garthwaite (*nee* Lowell), of New York; S. B. Whitney, G. E. Whiting, B. J. Lang, G. W. Chadwick, Arthur Foote, and H. M. Dunham, of Boston; Dr. U. C. Burnap, H. R. Shelley, R. H. Woodman, Frank Taft, J. H. Brewer, H. E. Browne, and A. S. Caswell, of Brooklyn; Clarence Eddy, H. M. Wild, Louis Falk, and S. A. Baldwin, of Chicago; M. H. Cross, and Dr. A. W. Borst, of Philadelphia; Drs. J. W. Bischoff and G. W. Walter, of Washington; Frederick Archer, of Milwaukee; Professor A. A. Stanley, of Ann Arbor; W. B. Colson, Jr., of Cleveland; Charles H. Morse, of Minneapolis; William Horatio Clark, of Woburn; W. C. Hammond, of Holyoke; N. B. Sprague, of Providence, &c., &c. Among those who did not reply were Dudley Buck, of Brooklyn; A. H. Messiter, of New York; Dr. J. K. Paine, of Cambridge, and a few others.

In reply to the first question, one eminent Boston organist and composer said, from ten to fifteen speaking stops; while another, equally eminent, said from forty to sixty; the average of all being thirty-six, and all but five favoring a three manual instrument. For best builder, Roosevelt was first; Hutchings, second; Hook & Hastings, third; Odell fourth; Jardine, fifth, and there were eight scattering.

A specification was then prepared for a three manual organ, of thirty-six speaking stops, and the five builders were asked to state their price for building it, with this result: Hutchings and Odell named the same figure; Roosevelt's price was 28½ per cent. higher, Jardine's, 4, and Hook & Hastings, 10 per cent. lower.

The committee were unacquainted with the Hutchings organs; so they spent Easter Sunday, 1889, in Boston, where they heard the instruments in the New Old South, and the Church of the Advent. The result was that Hutchings was unanimously awarded the contract; but not for an organ of thirty-six but of forty speaking stops--a duplicate, substantially, of the wonderful instrument in the Church of the Advent. They will be found in Roman letters in this specification.

But the famous Advent organ awaits duplication elsewhere. A specification was printed and sent to organists who had replied to the letter of the committee, and they at once began to suggest additions, generally in the direction of enlarging the pedal. This it was decided to do, and five new stops were added, which are *italicized* in the present scheme.

The interest in the subject still continued to grow; and then it was found that by adding thirteen stops more an organ could be obtained that would hardly be surpassed in variety of tone color by any in the world. This was then resolved upon, and a contract executed accordingly. These stops are printed in SMALL CAPITALS.

Taking advantage of the absence in Europe of the Chairman of the Committee, and in accordance with his invariable custom of doing more than he

agrees to, Mr. Hutchings himself added a 4-foot string, and a sharp mixture of three ranks, to the Great Organ, as his subscription to the new church. They are numbers 10 and 14, and marked by a (*).

The musical part of the specification was prepared by Walter S. Carter, assisted, more or less, by the various organists mentioned; but chiefly by R. Huntington Woodman, Clarence Eddy, and S. B. Whitney. The mechanical part is the work wholly of the builder and Mr. Woodman.

THE INSTRUMENT DESCRIBED.

The New York Avenue Church organ is one of the largest, most varied, most harmonious, and noblest instruments ever built. Of the Great Organ, it is not going too far to say, that it is absolutely perfect, so far as its scheme of stops is concerned. The various qualities of tone--organ, flute, string and reed--are perfectly balanced, and it would not be possible to make this part of the instrument any more complete. The tones of the diapasons are very smooth and round, while the stringy and pungent quality of the strings is not marred by the usually slow speech of stops of this class. The flutes, also, are of great softness and beauty, and upon them all, with the addition of the magnificent reeds, of 16, 8 and 4-foot pitch, is built a chorus of the greatest power and brilliancy.

The Swell Organ, also, contains almost every conceivable variety of tone; and to it is also added a new stop, invented by the builder, and used here for the first time, called a Saxaphone. It is a striking reed, of 4-ft. pitch, and possesses a singularly beautiful quality of tone.

In accordance with a method not yet generally adopted, and regarding the merits of which opinions are still divided, the whole Choir Organ is enclosed in a swell box. If a little of the tone of the more delicate stops is thus lost, most charming effects can, nevertheless, be obtained by the judicious use of the Swell and Choir in combination, which would otherwise be impossible. Special care has been taken to voice the enclosed stops so as to insure the least possible loss of the true Choir Organ tone.

No organ can well claim to be a grand organ, unless it has an ample pedal; and this is a grand organ. This department has its true foundation in a stop of 32-ft. tone, being amply provided, at the same time, with unison stops, of which there are no less than five of 16-ft. pitch. These are further enriched by the addition of their proper harmonique series, corresponding to those of the Great Organ.

The organ is fully as rich in mechanical, as in musical resources, being a pattern of perfect design and workmanship. It presents many features of the highest interest alike to the builder, organist, and musician, and will surely mark an era in the art of organ building in this country. The Pneumatic Stop Action, the invention of the builder, is double-acting, each slider being provided with two compression bellows, acted upon by the compressed air from the main bellows, and operated by the Draw Stop Action, connected with a four-way valve, controlling each bellows. By use of this, each stop is permanently acted upon and can be made to return as quickly as it can be brought on.

In connection with this, also, is the Grand Crescendo Pedal, the invention likewise of the builder, pronounced by experts to be far in advance of anything hitherto constructed. The method of operation is almost automatic in its action, being controlled by an ordinary balanced pedal, similar to that in use for the Swell and Choir, and standing, in its normal position, at an angle of about 45 degrees. By a slight pressure of the toe, the stops will come on, one after another, from the softest to the loudest, until all are on, or as many as are desired by the performer, when it can be stopped at any

point, by simply letting the pedal resume its normal position, which it does automatically. The reverse movement is produced by a pressure of the heel, which draws all the stops, or as many as are desired, with any degree of rapidity desired. The position of the stops is designated by a dial and revolving hand, placed over the registers.

The combination action, is perhaps one of the most noticeable features of the organ. It is of an entirely new design, a recent invention of the builder, which is in process of being patented. Its advantages over any other combination action hitherto in use, consist in the fact, that the player is enabled to change any combination, even while playing; it only being necessary to push in a piston knob, to place the pedal in a condition so it can be changed to anything the organist may desire. For instance, if he wishes to put on a certain number of stops, he draws the stops by hand, and pushes in such as he wishes to have the pedal take off; the combination is then made, and will remain until changed at the will of the organist; and as the registers are visibly operated, the combination can be seen at a glance by the performer.

The voicing of the instrument was by Mr. Carlton C. Mitchell, well-known in English musical circles, as the builder of the celebrated organ exhibited in 1885, at the Exhibition of Inventions, in London, and is of such a character, that it combines great power of utterance with exceeding delicacy, richness, and brilliancy of tone, with a blending quality through all its registers, no one stop pronouncing itself above the others, the individuality of each, at the same time, being perfectly preserved.

The organ has four large bellows, supplied by a rotary pressure blower, and all weighted on different wind pressures. The main bellows, which is in the basement, under the Sunday School room, and which takes the wind from the blower, has a pressure of $4\frac{1}{2}$ inches. From this the wind passes through a large wind-trunk, to the bellows for the Pedal and the pneumatic work of the instrument, and which is on a pressure of $3\frac{3}{4}$ inches. This reservoir also supplies the bellows for the Great and Swell Organs, taken at a pressure of $3\frac{1}{2}$ inches. There is also an auxiliary bellows for the Choir Organ, on three-inch pressure. It is blown by a ten-horse power Otto gas engine situated in the basement of the chapel.

Of the specification of the instrument, W. T. Best, of Liverpool, the world's greatest organ player, says: "It is very complete, and yet large enough for all purposes of accompaniment, as well as organ music display." Sir John Stainer, who of English organists ranks next, calls it "interesting"; Dr. Armes, the celebrated organist of Durham Cathedral, says it is "magnificent"; Walter Parratt, organist of St. George's Chapel Royal, writing from "The Cloisters, Windsor Castle," says: "the finest performer in the world might feel honored by an opportunity to play such an organ"; William S. Hoyte, organist of All Saints, Margaret Street, London, is "delighted" with it; C. F. South, organist of Salisbury Cathedral, calls it "complete and perfectly balanced"; Dr. Longhurst, the veteran organist of Canterbury Cathedral, expressed to the writer, last summer, his warm approval of the plan of the stops and mechanism; W. Ezerman, organist of the famous Haarlem organ, says that "with the addition of a Super-Octave, to the Pedal, it would be absolutely perfect"; Jules Grison, the eminent French organist, musician and composer, has the "greatest admiration" for it; and Carl Locher, organist of the Catholic Church, Berne, author of the well-known book on "Organ Stops," writes that he has seldom seen a scheme that "so completely satisfied" him. The name of the organists in our own country who have expressed their admiration for its plan is simply legion.

In variety, the organ is one of the most remarkable ever built; its tonal resources being greater than those of the noted instrument

in Sydney Town Hall, which has 126 speaking stops, and is the largest in the world. It much surpasses in this respect, also, that most celebrated of all organs--the one at Freiburg--while it has twice the variety of the famous ones of The Madeleine, and Trinity (Paris), Haarlem, St. Paul's, Westminster Abbey, Canterbury, York, Salisbury, Durham, Beverley, &c., &c. The Garden City, Chicago Auditorium, and Denver instruments only surpass it in varied tone effects, because it contains no Free Reed, a stop not desired on account of its liability to get out of tune.

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(The specification below is adapted from the brochure so that Newsletter space is conserved. The speaking stops are listed as printed; the two Swell 16' Bourdon knobs were counted as one stop; "W" = wood; "M" = metal.)

| | | | |
|------------------------------|----------------|------------------------|----------------|
| GREAT: | | SWELL: | |
| Double Open Diapason | M 16' 61 | Bourdon Bass | W 16' 12 |
| Open Diapason (large scale) | M 8' 61 | Bourdon Treble | W 16' 49 |
| Open Diapason (medium scale) | M 8' 61 | Open Diapason | M 8' 61 |
| Viola di Gamba | pure tin 8' 61 | GEMSHORN | M 8' 61 |
| VIOLA D'AMOUR | M 8' 61 | Hohl Flöte | W 8' 61 |
| Clarabella | W 8' 61 | Salicional | pure tin 8' 61 |
| Doppel Flöte | W 8' 61 | Vox Celestis (Tenor C) | M 8' 49 |
| Flute Harmonique | M 4' 61 | Æoline | M 8' 61 |
| Octave | M 4' 61 | Stopped Diapason | W 8' 61 |
| Gambette* | pure tin 4' 61 | Quintadena | M 8' 61 |
| Octave Quint | M 2 2/3' 61 | Octave | M 4' 61 |
| Super Octave | M 2' 61 | Fugara | M 4' 61 |
| Mixture | M V 305 | Flauto Traverso | W 4' 61 |
| Scharff* | M III 183 | Flautino | M 2' 61 |
| DOUBLE TRUMPET | M 16' 61 | Dolce Cornet | M V 305 |
| Trumpet | M 8' 61 | Contra Fagotto | M 16' 61 |
| CLARION | M 4' 61 | Cornopean | M 8' 61 |
| | | Oboe | M 8' 61 |
| | | Vox Humana | M 8' 61 |
| CHOIR: | | Saxophone | M 4' 61 |
| Lieblich Gedackt | W 16' 61 | | |
| OPEN DIAPASON | M 8' 61 | PEDAL: | |
| Geigen Principal | M 8' 61 | Contra Bourdon | W 32' 30 |
| Spitz Flöte | M 8' 61 | Open Diapason | W 16' 30 |
| CONCERT FLUTE | W 8' 61 | Violone | W 16' 30 |
| Dolcissimo | M 8' 61 | DULCIANA | M 16' 30 |
| GEDACKT | W 8' 61 | Bourdon | W 16' 30 |
| OCTAVE | M 4' 61 | QUINT | W 10 2/3' 30 |
| Violina | M 4' 61 | OCTAVE | M 8' 30 |
| Flute d'Amour | W&M 4' 61 | Violoncello | M 8' 30 |
| Piccolo Harmonique | M 2' 61 | Flute | W 8' 30 |
| ORCHESTRAL OBOE | M 8' 61 | Trombone | W 16' 30 |
| Clarinet | M 8' 61 | TROMBA | M 8' 30 |

Couplers:

| | |
|---------------------|---|
| Swell to Great | } "Operated by Piston Knobs between Keyboards." |
| Choir to Great | |
| Swell to Choir | |
| Great to Pneumatics | |
| Great to Pedal | |
| Swell to Pedal | |
| Choir to Pedal | |

No. of pipes: 3,917

Swell Tremolo
Choir Tremolo

Wind Indicator

Pedal Movements:

1.-5. G & P adjustable combination pedals
6.-10. S & P adj. comb. ped. 11.-14. C & P adj. comb. ped. 15.-18. P adj. comb. ped. 19. Full Organ. 20. All Couplers. 21. S-G and Swell on itself. 22. C-G Sub-octaves. 23. Reversible G-P. 24. Balanced Swell Pedal. 25. Balanced Choir Pedal. 26. Grand Crescendo affecting full organ except Sw. Vox Humana and Ch. Clarinet.

SAINT STEPHEN'S ROMAN CATHOLIC CHURCH, Hanover Street, BOSTON, MASSACHUSETTS. Probably built by William M. Goodrich of Boston, c.1820-1830; restored and enlarged by C. B. Fisk, Inc., Gloucester, Mass., Opus 53, 1967.

| GREAT: | | SWELL: | | PEDAL: | | Couplers: | |
|------------------------|-----------|----------------|--|----------|--------|----------------|--|
| Open Diapason | 8' 59 | St. Diapason | 8' 54 | Sub Bass | 16' 30 | Great & Swell | |
| Dulciana * | 8' 55 | Principal | 4' 54 | Octave | 8' 30 | Great to Pedal | |
| Principal | 4' 59 | Fifteenth | 2' 54 | Gemshorn | 4' 30 | Swell to Pedal | |
| Flute | 4' 59 | Hautboy | 8' 54 | Bassoon | 16' 30 | | |
| Twelfth | 2 2/3' 59 | | | | | | |
| Fifteenth | 2' 59 | Great compass: | GGG-f ₃ , 59 notes | | | | |
| Sesquialtera | III 177 | Swell compass: | CC-f ₃ , 54 notes; low 5 keys are dummies | | | | |
| *low 4 from Open Diap. | | Pedal compass: | CCC-F, 30 notes | | | | |

This most unusual organ has had a long and hard life, but the recent superb re-building guarantees it many more generations of service. It is beautifully-made and bears many indications of Goodrich workmanship. The organ is now free-standing in the rear gallery of an elegant restored Bulfinch church that is perhaps the fourth or fifth home of the instrument. In 1871 it was extensively rebuilt in the shop of W. B. D. Simmons of Boston for the new stone edifice of St. John's Episcopal Church, Framingham, Mass., and it may have stood in their former building, erected in 1832 by the Universalists. The organ case was altered to look somewhat Gothic; a 27-note flat pedal keyboard was installed (replacing a pull-down Pedal division or no pedals at all); two if not three couplers were installed, and the Tenor G Swell was extended with an 8' St. Diapason Bass where there had previously been no pipes and very likely no keys either. Early in this century tonal changes were made by Frazee, and by the time the church became the property of the Seventh Day Adventists the organ was an almost useless relic. It was purchased in 1960 by Mr. Fisk and Charles Fisher of Framingham, and through the Organ Clearing House the organ came to St. Stephen's Church.

The handsome San Domingo mahogany case has paneled sides and the gold-leafed front pipes are new, cast from the metal of the original case pipes. The displayed pipes are arranged 3/5/7/5/3 and are all speaking Open Diapason and Principal basses. The top of the case is of the classic style of the Goodrich period, mostly an excellent approximation of the original cornices and carvings, nearly all of which were removed in 1871. The end flats are known to have had Ionic capitals and the height of the front is probably authentic.

The recessed console has sliding doors; the original music rack; a single column of flat, square-shanked knobs at each side; many very old stop labels engraved in script; hitch-down pedals at the right of the Swell pedal for the two Pedal couplers; and a knob for the "Great & Swell" coupler. The keyboards, all of the action except the Great backfall rail, and the three-stop slider Pedal chest are new. The 16' Sub Bass is at the sides within the case and was extended from 27 to 30 notes in 1967, utilizing three old Great stopped bass pipes. The 35-note original Swell chest was enlarged in 1967 to accommodate four full-compass stops and the box, with its small front of original horizontal shades, was also increased in size. Both manual chests have new plywood tables. The new Pedal chest is between the case and the rear wall, elevated above a door; between that chest and the elevated Swell box is a passage board. The reservoir has the original ribs; the bellows handle was at the rear of the right side; the present Meidinger blower is in the attic.

The Great Open Diapason has 12 stopped wood basses. The Dulciana is original from G₀ and the new bass contains 6 Haskelled pipes; the lowest 4 are borrowed from the Open Diapason but are separately regulated. The Principal is original and GGG-DD# stand in the case, but DD is inside. The Flute is of chimneyed metal pipes from C₁ and is a copy of the original, of which just a few mutilated pipes remained; a few of the stopped wood basses are amazingly mitered and these pipes

were the only ones untouched in Simmons and Frazee revoicing. (Frazee deepened Simmons' nicks, and arched mouths.) The Twelfth is original except for the two lowest and many mouths were lowered in the restoration. The Fifteenth is original to C₀ and the remainder is perhaps by Simmons. The Sesquialtera contains a tierce and is a duplicate of a compound stop of the Goodrich period, voiced and scaled to match the original Principals; it replaced a bad Melodia which had replaced an almost totally-missing wood and metal Stopped Diapason. (Your editor would have placed a chorus Mixture of the non-tierce type here!) The Swell St. Diapason is entirely of wood, original from G₀ with the mouths lowered and with an 1871 bass. The Principal was originally an 8' Open Diapason, and new pipes have been added at the top and bottom. The Fifteenth was originally a 4' Principal, with new pipes added at the top and bottom. The Hautboy is original from G₀ and is of the Bedos (French) construction -- a very unusual survival; the 19 quint-length basses are revoiced E. M. Skinner pipes. The Pedal Gemshorn is new, made by Anderson of Guilford, Vt. The Octave is new, made by Käs of Germany. The Bassoon is new and was made by Anderson and Fisk; the boots are of wood and the metal resonators are half-length.

* * *

MIXTURES -

Ed Boadway recently visited the Buffalo, N.Y. area, where he examined the records of the Viner family, Buffalo organ builders from 1898 to 1957. Mrs. Charles H. Viner of Tonawanda also owns much manuscript music brought from England to Westfield, Mass. by William Letton Viner (1790-1867) and manuscript copies of many 1891-1897 Johnson & Son stoplists, which include details of voicing, pressure, etc. Mr. Boadway visited many churches and played four old organs: the 2-11 Viner & Son, Opus 162, 1908, in the Niagara Frontier Lodge, Niagara Falls; the 2-16 Hook & Hastings, Opus 1429, 1889, in St. Anthony of Padua R.C., Buffalo; the 2-13 c.1883 Salem Church Organ Co. instrument in Promised Land Baptist, Buffalo; and the excellent 1-7 1903 J. G. Pfeffer & Co. organ in Sumner-Lovejoy Methodist, Buffalo. The splendid large three-manual Johnson & Son Opus 679, 1887, in St. Ann's R.C., Buffalo, was recently destroyed in favor of an insidious little electronic spinet "organ."

It is possible that the First Church in Boston will soon contract for a large three-manual Casavant tracker, to cost about \$120,000.

Jeremy Adams of C. B. Fisk, Inc., is to build a two-manual harpsichord for the University of New Hampshire. Jeremy Cooper has left the employ of Fritz Noack and is now building organs in Winchester, Mass. He is soon to begin the construction of two positives.

The March issue of The Diapason contains a description of the three-manual Erben in St. Patrick's Old Cathedral, New York City, being restored by Samuel O. Donelson, the assistant organist and a member of B.O.C. He writes: "...it is practically impossible to adjust the Choir to Great without removing the Swell and Great keyboards. Cathedral makes impressive sound when cursing. Marvelous acoustics. ..." Mr. Donelson is in the midst of renovating the console and a large supply of new tracker stock is prepared. Club members are urged to aid in the revival of the last large Erben in a city where a really playable old tracker organ is nearly an unknown commodity. Can every member send at least one dollar for the cause? Checks should be made out to "Organ Fund, St. Patrick's Old Cathedral," and mailed to the Editor. Contributions are tax-deductible. This is our 1968 appeal!

The Club was recently refused admission to a church during the planning of the March meeting. The "unknown" who maintains the organ called us "a bunch of curiosity seekers."

The April meeting will be held in Groton, Mass., and arrangements are being made by Thomas C. Sargent. An 1844 Stevens and the Groton School will be visited.

Our next meeting will consist of a visit to one old organ, a well-preserved 1900 electric-action Hook & Hastings described on page 4 of this issue. At 3 o'clock on Sunday, 28 April, Joseph A. Muise Jr., will demonstrate the instrument in SAINT MARY'S ROMAN CATHOLIC CHURCH, School Street, WALTHAM. Persons coming from Boston should take Route 20, which becomes Main Street in Waltham. Opposite the City Hall, turn right on Lexington Street, and School Street is the next left turn. We appreciate the courtesy of the Pastor of the church, Rt. Rev. Thomas A. Flynn.

Following the visit to St. Mary's, Club members may attend Carolyn Day Skelton's recital on the AEolian-Skinner organ in Central Congregational Church, 218 Walnut Street, Newtonville. The church is a short drive from Waltham and the program is at 4:30.

At 8 o'clock in St. John's Episcopal Church, Jamaica Plain, a service of Evensong will be followed by a Philip A. Beaudry recital. Mr. Beaudry is the rebuilder of the organ, and he will be assisted in the performing of three Mozart church sonatas by three performers on stringed instruments from the Whittier Chamber Orchestra of Haverhill. A reception will follow.

* * *

The Methuen Memorial Music Hall has released the 1968 program of recitals in the famous building. Phillip Steinhaus played on April 17 and Jack Fisher, with the Bradford Junior College Glee Club, appeared on April 24. The remaining events, all at 8:30 PM, are listed below.

| | |
|--------------|------------------------------|
| May 8 | William Teague |
| June 5 | John Weaver |
| June 26 | Carolyn Skelton |
| July 3 | Christopher King |
| July 10 | Lewis Bruun |
| July 17 | Kate Friskin & Ivar Sjöström |
| July 24 | George Butler |
| July 31 | Jack Fisher |
| August 7 | Robert Town |
| August 14 | Mary Crowley Vivian |
| August 21 | John Doney |
| August 28 | Cherry Rhodes |
| September 25 | Anthony Newman |
| October 23 | Rev. David Gallagher |

The new two-manual Flentrop organ in the First Unitarian Church, Union and Eighth Streets, New Bedford, Mass., may be heard in the following recitals on Friday evenings at 8:30:

| | |
|--------|--------------|
| May 3 | John Mueller |
| May 10 | Yuko Hayashi |
| May 17 | Brian Jones |
| May 24 | Ronald Isaac |

The dedicatory recital on the rebuilt organ in the Church of Christ, Millis, Mass., has been changed to 7:30 PM, May 19. Dr. Samuel Walter of New York City will play and the organ is being erroneously billed as a "century old Holbrook."

* * *

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.

MIXTURES -

The Groton meeting has been postponed until the Fall because of conflicts and the lack of a Choral Evensong at the School that fits into our schedule. That tradition of long standing at the Groton School unfortunately no longer occurs every week. The May 26 meeting will be in Taunton and arrangements are in the hands of Bob Roche.

The Annual Meeting of the Boston Chapter of the A.G.O. will be at the Second Church in Boston, 87 1/2 Beacon Street, on Sunday, May 5. At 5 o'clock, Anthony Newman will play a recital on the pedal harpsichord. Those who wish to hear the Brahms German Requiem the same afternoon can do so at Trinity Church, River Road, Topsfield, at 4 o'clock. The choir of the church will be assisted by members of the Harvard University Choir; Christopher King, conductor; Lois Pardue, organist.

The recording of the C. B. Fisk organ dedication at Memorial Church, Harvard University, is available from the church office for \$4.00. Your editor finds the recording good, but the jacket is both ugly and uninformative.

A rather nice 1-5 George H. Ryder tracker of early nineties vintage has been removed from the Methodist Church in Albany, Vermont. However, a 1-4 Nutter & Kittredge, made in Mont Vernon, N.H. at least 125 years ago, is now in the store of Robert J. Whitcomb, East Barre, Vermont. All of the pipes are of wood and the instrument will be restored by Michael A. Loris.

On March 31 Robert K. Hale played a program of American music of the 18th, 19th and 20th centuries on his two-manual installation at St. George's Episcopal Church, Durham, N.H. He was assisted by Richard Kinniburgh, harpsichordist, in a Antonio Soler concerto. The program was well-performed and the program notes were exceptionally well-written. Mr. Hale is New Hampshire's only organ-builder.

Our thanks to George Suprenant, Yuko Hayashi and Donald Willing, who demonstrated the three tracker organs at the March meeting. Miss Hayashi and Mr. Willing prepared and distributed stoplists of the instruments heard.

A 1-5 William H. Davis & Son tracker, built in 1863 for Christ Episcopal Church, Jordan, N.Y., is now in the Parish Hall of All Saints' Church, 3 Chevy Chase Circle, Chevy Chase, Maryland. The 8' Open Diapason has given way to a 2' Fifteenth. The February 12 concert included music by Soler, W. F. Bach, Mozart, Ahrens, Satie and Pinkham, with assisting instruments: harpsichord, viola, celesta and percussion.

At 4:30 PM on May 12 a concert of choral music will take place at Second Church in West Newton. Ivar Sjöström will conduct works by Peeters, Holst, Hovhanness, Bruckner, Vaughan Williams and Mabel Daniels. The choir of the host church will be aided by the choir of Central Church, Newtonville, as well as several instrumentalists.

Those who appreciated the architecture and the organ destroyed by fire in Billerica last December can contribute for the rebuilding of the church, which, at least externally, will be as it was. With Bob Reich as organist, we can be assured that a tracker organ of more than common interest will eventually stand in the church. Tax-deductible donations can be sent to: "First Parish Restoration Fund," Billerica, Mass., 01821.

Recommended reading: two fine and inexpensive paper-back volumes from Dover Publications, Inc., 180 Varick Street, New York, N.Y., 10014 -- Baroque and Rococo in Latin America by Pál Klemen. The first volume contains a long chapter on "The Splendor of Colonial Organs," and while it falls a bit short on technical data, the descriptions of the many organs pictured in the second volume are most helpful. There is very little in print on such organs.

Late March Newspaper accounts of the fire in St. Ann's Episcopal Church, 8 East Cottage Street, Roxbury, referred to "the old-fashioned church organ...which had been overhauled and refurbished only two weeks ago at a cost of \$4000." The small Hutchings, Plaisted & Co. tracker has long been gone -- there were speakers

behind the gutted case front.

At 8 o'clock on April 26, the French organist Michel Chapuis will present a master class on French baroque organ music at Memorial Church, Harvard University. The program is free and open to the public.

April 1 to 8 was Organ Week at Susquehanna University, Selinsgrove, Pa. Under the supervision of Dr. James Boeringer, the area's leading trackerophile and BOC member, programs included the use of the E. & G. G. Hook & Hastings in Mahoning Presbyterian Church, Danville; the A. B. Felgemaker in St. Paul's Methodist, Danville; the A. B. Felgemaker in St. John and Trinity United Church of Christ, Watsonstown; the M. P. Moller in St. Peter's Union Church, Freeburg; the A. B. Felgemaker in First Lutheran, Selinsgrove; and the M. P. Moller in Heilman Hall, Susquehanna University. All but the last Moller are two-manual instruments. Dr. Boeringer has done a great deal to make the area aware of its organ heritage.

The recent and regrettable destruction of First Church, Boston, deprives us of another Victorian landmark. The century-old building was quite handsome on the outside, but far too dark on the inside. The first organ was an unusual three-manual E. F. Walcker, built in Germany and dedicated by the organist of the church, W. Eugene Thayer, on October 7, 1869. He played Bach's Toccata in F, Handel's Fifth Organ Concerto, and Thiele's Variations in A flat. J. H. Willcox performed two improvisations and B. J. Lang did Mendelssohn's Fourth Organ Sonata. The organ, purchased no doubt because of the presence of the Walcker in the Music Hall, had a front of pure tin pipes, later painted dull brown to match the tone of the E. M. Skinner, an organ that went through many attempts at improvement. We hope the church places that projected three-manual tracker in the new building!

The Springfield Chapter of the A.G.O. sponsored a Johnson organ crawl on April 21. Supper and an exhibit of Johnson memorabilia were at First Congregational Church in West Springfield, which has an electrified two-manual Johnson & Son, and intact Johnson & Son trackers were demonstrated during the evening by Robert Peck at Asbury Methodist and Liberty Methodist Churches in Springfield. The Chapter's regular and delightful newsletter is Chiff Chat.

On March 17, St. Mark's Episcopal Church, Keansburg, N.J., dedicated its two-manual tracker organ, basically a nine-rank 1894 Odell rebuilt by the Hartman-Beaty Organ Company. The installation was the result of much work done by the former Rector, the Rev. John M. Crum, Jr., who is now having Sidney Chase rebuild the one-manual c.1844 tracker in St. Christopher's Episcopal Church, Cobleskill, N.Y. Mr. Hartman played the recital on the following specification:

| MANUAL I: | | MANUAL II: | | PEDAL: | |
|------------|---------------|------------|-------|------------|------------------------------|
| Gedeckt | 8' 58 | Quintadena | 8' 58 | Subbass | 16' 30 Man. II to Man. I |
| Rohrflute | 4' 46 | Spillflute | 4' 58 | Principal | 8' 30 Man. I to Ped. |
| Prestant | 4' 58 | Principal | 2' 58 | Choralbass | 4' 12 Man. II to Ped. |
| Mixture | III 156 | Terzian | II 83 | | |
| | | Tremulant | | | Man. II to Man. I reversible |
| Mixture is | II-III, 1' | | | | electric Pedal action |
| Terzian is | 1 1/3' & 4/5' | | | | entirely unenclosed |

A correction for page 8 of the February 1968 Newsletter: Oslo Lutheran Church is to have a two-manual Sipe.

Calvary Episcopal Church, Burnt Hills, N.Y., has replaced its fire-damaged one-manual 1874 Johnson & Son with a two-manual 1900 F. J. N. Tallman, Opus 50, originally in the First Baptist Church, Port Jervis, N.Y. The organ was found by Alan Laufman through Mrs. Elizabeth Kampf, Tallman's daughter, and thus moved through the Organ Clearing House it was rebuilt by Sidney Chase. The dedicatory recital is to be on the evening of April 28 by Duncan T. Gillespie, organist and choirmaster of the church, and his choir will assist at the event.

SAINT MARY'S ROMAN CATHOLIC CHURCH, School Street, WALTHAM, MASSACHUSETTS. Hook & Hastings Co., Boston, Opus 1874, 1900. Electric and tubular-pneumatic action.

| | | | | | |
|----------------|---------------|----------------------------|---------|------------------------|--------|
| GREAT: | | SWELL: | | CHOIR: | |
| Open Diapason | 16' 61 | Bourdon | 16' 61 | Geigen Principal | 8' 61 |
| Open Diapason | 8' 61 | Open Diapason | 8' 61 | Dulciana | 8' 61 |
| Viola da Gamba | 8' 61 | Salicional | 8' 61 | Melodia | 8' 61 |
| Doppel Floete | 8' 61 | AEoline | 8' 61 | Fugara | 4' 61 |
| Octave | 4' 61 | Stop'd Diapason | 8' 61 | Flute d'Amour | 4' 61 |
| Twelfth | 3' 61 | Violina | 4' 61 | Piccolo Harmonique | 2' 61 |
| Fifteenth | 2' 61 | Flute Harmonique | 4' 61 | Clarinet | 8' 61 |
| Mixture | III 183 | Flautino | 2' 61 | | |
| Trumpet | 8' 61 | Dolce Cornet | III 183 | PEDAL: | |
| | | Cornoepen | 8' 61 | Open Diapason | 16' 30 |
| | | Oboe | 8' 61 | Bourdon | 16' 30 |
| | | Tremolo | | Violoncello | 8' 30 |
| Couplers: | | <u>Combination pedals:</u> | | Blowers Signal (knob) | |
| Ped. to Pedal | 4' | Swell Piano | | Ped. for Water Motor | |
| Ped. Great | 8' (G-P) | Swell Mezzo | | Gr. to Ped. reversible | |
| Ped. Swell | 8' (S-P) | Swell Forte | | Crescendo Indicator | |
| Ped. Choir | 8' (C-P) | Great Piano | | Wind Indicator | |
| Ch. Swell | 8' (S-C) | Great Mezzo | | Balanced Sw. Ped. | |
| Gr. Swell | 4' (S-G 4') | Great Forte | | Grand Crescendo | |
| Gr. Swell | 8' (S-G 8') | | | | |
| Gr. Choir | 8' (C-G 8') | | | | |
| Gr. Choir | 16' (C-G 16') | | | | |

The building is a brick Victorian structure of a Romanesque style, considerably enlarged at the altar end many years ago. It is at present unusually clean and has been tastefully redecorated. The acoustics are excellent. The organ stands in the rear gallery, the tallest 16' case pipes almost touching the barrel vaulting.

The oak case has exposed paneled sides and the front consists of decorated pipes with little woodwork above the impost. Two 4-pipe end "towers" flank 5-pipe flats and the 13-pipe center flat is flanked by 3-pipe "towers" of the lowest 6 Great 16' basses. Below the elevated center flat is an opening filled with 15 dummies. The latter is just in front of the Great; the Swell is above and the unenclosed Choir is behind the Great. The 16' Pedal Open is at the left and the other two Pedal stops are at the right.

The console is detached and at the gallery rail, the organist facing the choir pews. For a console built in 1900, it looks quite old-fashioned and almost French. The folding lid covers overhanging manuals; oblique, round-shanked knobs in terraced jambs; and tilting tablets for the couplers, which must be put in the "on" position to be shut off. The metal combination pedals flank the wood Swell and Crescendo shoes, and all pedal movements are labeled. The Pedal keyboard is flat. The stop action is tubular-pneumatic, operating slider motors for the manual slider chests. The key action is electric. The combination pedals can be hitched down for the fixed and blind settings. The organ works surprisingly well, though the stop action is a bit sluggish. The only change made in 68 years has been the recent installation of four new reservoirs. The pipework is dirty and without slide tuners. All of the manual chests are divided into C and C# sides, and the Swell box (a very good one) has vertical shades.

The organ is not quite typical of Hook & Hastings tone, the general effect being one of unusual loudness in certain registers — especially the Great 8' Open and the 4' Flute Harmonique. Many stops are quite excellent but the Great Mixture is a poor one, being too dolce and filled with Tierce pipes. The trebles are nearly all of good spotted metal and the scaling is generous. The case contains basses of the 16' and 8' Open Diapasons; the Doppel Floete has a top octave of metal pipes; the lowest 7 Sw. Open Diapason pipes are of stopped wood; the Stop'd

Diapason has 12 open metal trebles; the Flute Harmonique is of metal and is harmonic from Middle C; the Melodia is open from Tenor C; the Flute d'Amour has pierced stoppers and 25 open metal trebles; the metal Piccolo is harmonic from Tenor C; the Clarinet bass is half-length. All of the reed ranks have 12 flue trebles and all of the 8' metal basses are of zinc. Most of the strings are bearded. The Pedal 16' Open is of wood; the Violoncello is entirely bearded.

* * *

CONGREGATIONAL CHURCH, RINDGE, NEW HAMPSHIRE. Geo. Stevens, East Cambridge, Mass., 1871; altered by the Andover Organ Company, Methuen, Mass., 1962.

| GREAT: | | SWELL: | | PEDAL: | |
|----------------------|-----------|--------------------|--------|-----------------------|--------|
| Open Diapason Bass | 8' 12 | Bourdon Bass | 16' 12 | Double Open | |
| Open Diapason Treble | 8' 44 | Bourdon Treble | 16' 44 | Diapason | 16' 27 |
| Gamba | 8' 44 | Open Diapason | 8' 56 | 2 Gt. comb. pedals | |
| Dulciana | 8' 56 | Viol de Gamba | 8' 56 | 1 blank knob | |
| Melodia Treble | 8' 44 | Keraulophon | 8' 44 | Pedal Check | |
| Stop. Diapason Bass | 8' 12 | Stop. Diap. Treble | 8' 44 | Bellows Signal | |
| Principal | 4' 56 | Stop. Diap. Bass | 8' 12 | (now a switch) | |
| Flute | 4' 44 | Principal Treble | 4' 44 | Couple Great & Swell | |
| Twelfth | 2 2/3' 56 | Principal Bass | 4' 12 | Couple Pedals & Great | |
| Fifteenth | 2' 56 | Oboe Treble | 8' 44 | Couple Pedals & Swell | |
| Trumpet Treble (TF) | 8' 39 | Bassoon Bass | 8' 12 | | |
| | | Tremulo | | | |

In addition to gilding the decorated case pipes, the Andover Organ Company replaced the hitch-down Swell pedal with a balanced pedal that operates the horizontal shades on a rebuilt frame. The 4' Flute was originally of Tenor C compass, 44 pipes, and a bass octave of stopped wood pipes was added; these latter perhaps the product of Henry Erben, made about 130 years ago. The 8' Viol de Gamba was converted to a 4' Flute, the treble being voiced quite bright. The 4' Principal Treble and Bass rank was converted to a 2' Principal. The original stop labels are in use; the blank knob makes the Swell jamb symmetrical. The knee panel is new.

The organ stands in a large recess at the front of the sanctuary of the 1797 building, a rather ungainly but charming building that also serves as the town hall. The case is of oiled black walnut, with paneled sides and the 16' Open Diapason standing on one chest at the rear. The front displays five handsomely-framed flats of pipes arranged 5/3/7/3/5. The projecting console is somewhat uncomfortable because of an unusually short distance between the pedal keys and the manuals. The flat rosewood knobs are on square shanks, arranged in terraced jambs, and are lettered in script. The Swell keys overhang and the manual keys have wood fronts. The wooden combination pedals are at the left of the wooden Swell pedal. The interior is quite spacious and the Swell is above the Great. The 8 lowest Bourdon pipes stand outside the rear of the box. The bellows handle is on the right side. Though never thoroughly overhauled, the instrument is in good condition and the cone-tuned pipework is undamaged. The present organist is Frederick W. Millar, trained in England nearly 70 years ago and who paid for the 1962 alterations.

While it contains some old-fashioned short-compass stops and other features out of date by 1872, the organ is truly a fine memorial to Mr. Stevens. The chorus is exceptionally bright and the flute ranks are excellent. The extra string ranks are common in such Cambridge-made organs. The Dulciana has a 12-note stopped wood bass; the 4' Flute is chimneyed metal from Tenor C; the Viol de Gamba had 12 stopped wood basses, now open pipes; the Sw. Open Diapason has a stopped wood bass octave; the treble of the Stop. Diapason is a metal chimney flute; and both reeds have 9 slotted flue trebles.

FIRST UNITARIAN CHURCH, STONEHAM, MASSACHUSETTS. E. & G. G. Hook, Boston, Opus 466, 1868.

| GREAT: | | SWELL: | | PEDAL: | |
|----------------|--------|-----------------------|-------|----------------------|--------|
| Bourdon (TC) | 16' 46 | Keraulophon (TC) | 8' 46 | Sub Bass | 16' 27 |
| Op. Diap. | 8' 58 | St. Diap. Treble (TC) | 8' 46 | Flöte | 8' 27 |
| Dulciana (TC) | 8' 46 | St. Diap. Bass | 8' 12 | | |
| Melodia (TC) | 8' 46 | Violina | 4' 58 | Swell to Great | |
| St. Diap. Bass | 8' 12 | Flute Harmonique | 4' 58 | Great to Pedale | |
| Octave | 4' 58 | Oboe (TC) | 8' 46 | Swell to Pedale | |
| Fifteenth | 2' 58 | Bassoon | 8' 12 | | |
| Mixture | II 116 | Tremulant | | Bellows Signal | |
| | | | | 2 Great comb. pedals | |

This pleasing instrument has both a case design and stoplist popular in the late 1860's. Similar Hook organs exist in Winchendon, Mass. Unitarian; Lawrence, Mass. United Presbyterian; and Troy, N.Y. Woodside Presbyterian. The Stoneham church is next door to the town hall famous for its theatre organ recitals, and the frame "Gothic" church was erected in 1868 and dedicated January 1, 1869. The hundredth anniversary organ recital is expected to be given by Jack Fisher at a BOC meeting in September. The rather plain exterior of the building gives no clue to the beauty of the interior, a lofty room with exposed beams, much original painted glass, a tall pulpit recess with a rose window, and the Beatitudes painted at the top of the walls. The organ is in a rear gallery that projects in the center to accommodate a quartet choir -- though there is room for a larger number of singers. The organist is Mrs. Mildred Walker Hay, who has played at the church for fifty years; the quartet-plus-one choir does much of the literature suited to the architecture of the building!

The black walnut case has exposed paneled sides and stands against windows; the front comprises five flats of decorated speaking Open Diapason basses arranged 3/7/5/7/3, the three center flats being lower to show the decorated horizontal Swell shades above the Great. The Pedal stops are both of wood (the Flöte is a Melodia) and stand on one slider chest at the rear. The projecting console has square-shanked rosewood knobs lettered in script; overhanging Swell keys and wood key fronts; metal combination pedals; and a ratchet system Swell pedal at the far right -- a smaller pedal set within the main pedal releases the mechanism. The bellows handle is on the right side; the manual chests have adequate passage boards; the organ is entirely unaltered except for the addition of an electric blower. It is somewhat run-down and has a few chest cracks, but the pipework remains in fine condition and has not been tuned for many years.

The chorus is quite bright and adequate; the Mixture is 19-22, 12-19, 12-15; the Melodia is open from Tenor F; the Stopped Diapason has 9 open metal trebles; the Keraulophon has a few collapsing basses; the Flute Harmonique is harmonic from Middle C. The Bassoon has mitered basses and the Oboe has 9 slotted flue trebles. The two Swell string ranks are excellent. In all, the organ is probably one of the best two-manual trackers in suburban Boston. Visitors can obtain a key from Mr. Clark A. Richardson, 3 Barrett Avenue, Stoneham.

* * *

One of the oldest church buildings in Boston is the Charles Street Meeting House, originally a Baptist church. An organ was obtained in 1829, and ten years ago the congregation foolishly junked a three-manual Simmons & Fisher tracker, an instrument that had served from the time the church was reopened on March 6, 1856. The Massachusetts Historical Society has the records of the church, which mention that on July 2, 1855, a special meeting was called "...to consider the expediency of obtaining a new organ for our house. Two propositions were received from Messrs. Simmons & Co., one for \$2550. and the other for \$3500. as per the estimate on file.

After considerable discussion it was Voted: that the building committee be authorized to contract with Messrs. Wm. B. D. Simmons & Co. for the organ as per proposal No. 1 for \$3500. to be ready when our house shall be completed."

* * *

On September 1, 1890, EMMONS HOWARD of 362 Elm Street, Westfield, Mass., published a twenty-page catalogue of CHURCH ORGANS. The booklet contains thirteen standard specifications of one, two, and three-manual organs, one cut of a case design, and the following preface:

The attention of those parties who contemplate the purchase of a Church Organ is invited to the Specifications contained in this Catalogue. In the selection of stops for each of the different sizes, care has been taken, first, to secure a proper amount of foundation tone and volume, and next, all the variety possible. They will however admit of changes and additions, the location of the instrument or the special use for which it may be intended sometimes making this a necessity, it being the aim always to voice and balance each instrument so that it will be perfectly adapted to the room in which it is to stand. The best grade of workmanship and material, and the greatest care and attention to detail while in process of construction, may be relied upon in every instance whether the instrument is large or small, all work being warranted in every respect. I am ready to make good, AT ANY TIME, at my own expense, any defect caused by poor workmanship or the use of poor or unsuitable material.

A large and commodious factory built especially for the purpose and fitted with all necessary machinery, and the employment of none but the most skilful workmen in each department, with a full supply of thoroughly dry lumber kept constantly on hand, gives ample facility for filling orders promptly. Personal supervision is given to every part of the work from the time the organ is commenced in the factory until it is finished in church ready for use. It is earnestly recommended that the prospective purchaser visit the factory if possible, where different parts of the organ may be seen in process of construction, in this way church committees or others may gain convincing proof of the excellence of both material and workmanship. The smaller sizes of organs may be found on hand finished, or in such an advanced stage of construction as to admit of being finished and delivered on short notice. Write for sizes larger than are herein specified, or for any information connected with the subject.

- - -

Details of Construction.

All woods used in the construction of the Organ to be well seasoned and dry.

A design to be furnished subject to the approval of the purchaser. The Case to be of hard wood filled and finished, and displayed pipes richly decorated in gold and soft colors.

The Wind-chests to be made of the best selected stock and of such dimensions as to allow ample speaking room for every pipe. The valves and wind ways to be of proper size to give each pipe sufficient wind without "robbing"; the pallets to be cushioned with felt and leather, rendering their action entirely noiseless. The pallet springs to be made of the best steel music wire and adjusted so as to render the touch as light and elastic as possible.

The Bellows to be of ample size and of such feeding capacity as to

supply steady wind at all times. To have an inverted rib and be double leathered. The entire Bellows to be fitted with panels which may be removed at any time rendering all parts easy of access. The wind trunks to be made of sufficient capacity to carry an ample supply of wind to supply the utmost demand. Each wind trunk to have one flexible joint.

The Key Action to be constructed in the best and most durable manner and all joints carefully bushed to prevent noise. Each manual to have adjusting thumb-screws for regulating the depth of the touch. The manual keys to be made of the best ivory and ebony, and to project beyond the key slip in front and have beveled ends. The pedal keys to be made of hard wood, and the naturals capped with white maple or other white, hard wood.

The wood pipes to be made in the most careful manner, from the best selected stock. The larger metal pipes to be made of the best zinc and the smaller ones of a composition of tin and lead in such proportions as required for the different qualities of tone desired, but in no case to have less than one-third pure tin. The scales chosen to be those best adapted to the size of the instrument and the room in which it is to stand. Each stop to have its own distinctive character and quantity of tone, and the voicing of the whole instrument to be equal in all respects to the highest standard.

All zinc pipe work to be lacquered, and all woods used in the inside construction to be finished in one or two coats of shellac. Every part throughout to be constructed in the best and most thorough manner from the best materials.

* * *

The following advertisement appeared in the Freeman's Journal, Cooperstown, N.Y., January 8, 1828, and in several subsequent issues; the spelling is unaltered; there is a problem with dates, possibly because the advertisements are from a recent letter:

ORGANS AND PIANO FORTES

The subscribers would inform the public, that they have commenced the business of building ORGANS AND PIANO FORTES, in all its various branches. Organs can be furnished with the following stops, viz: Stopped Diapason, Open do. Principal, Twelfth, Fifteenth, Dulciana, Flute, Hautboy, with or without swell and trumpet. Also, with one, two, or three setts of Keys. Elegant upright PIANO FORTES, with one, two, or three peadals. All of which may be had at a small discount from the City prices.

As it is there desire to introduce these articles into this part of the country, no pains will be spared to give perfect satisfaction to their employers.

PHELPS & PEASE.

Cooperstown, Jan. 8, 1827.

The Watch-Tower, Cooperstown, N.Y., August 4, 1828, contained the following notice:

DISSOLUTION. - The co-partnership existing between Phelps & Pease, is this day dissolved by mutual consent.

ELLSWORTH PHELPS.
CHAUNCEY D. PEASE

Cooperstown, July 26, 1828.

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 4, No. 5, Whole No. 33

May 1968

Our ANNUAL MEETING will be in Taunton, Massachusetts on Sunday afternoon, May 26, in conjunction with a tour of three old organs in the city and a dinner. The arrangements have been made by F. Robert Roche.

At 3 o'clock, Normand Gingras of Ste. Anne's Shrine, Fall River, will demonstrate the two-manual 1874 E. & G. G. Hook & Hastings organ in ST. JOHN'S EPISCOPAL CHURCH, Bay Street, Taunton. Those persons coming from Boston should take Route 128 and turn south on Route 24. Turn right on Route 106 and then south on Route 138 in Easton. At the A&W drive-in turn right on Britannia Street. Turn right on Bay Street and the church is on the left.

At 4 o'clock the three-manual 1899 Jardine organ in ST. THOMAS' EPISCOPAL CHURCH, High Street, will be demonstrated. Cars may be parked in the church lot and we can easily walk to the next church, passing near Winthrop Street Baptist Church, a remarkable brick Gothic building with a brick spire and which was the home of the first organ examined by Ernest Skinner. His father was for many years the organist there, but the instrument is no longer intact.

At 5 o'clock Jack Fisher will demonstrate the three-manual 1898 Hook & Hastings organ in WINSLOW CONGREGATIONAL CHURCH, Winthrop Street. The ten Meneely bells are also to be heard and the church owns two huge old Chickering grand pianos. A short business meeting will follow Mr. Fisher's program.

At 6:30 o'clock we will gather for a catered supper in the parish hall at St. Thomas' Church, an event that will honor Miss Grace Dean, organist at the Winslow Congregational Church for the past 56 years. For the hardy few that wish to see an organ or two later in the evening, Mr. Roche will be the guide.

The dinner will be a family-style turkey and roast beef affair, and the cost is \$3.50 per person. Reservations must be sent immediately to F. Robert Roche, 60 Park St., Taunton, Mass., 02780, with a check. A few last-minute unreserved arrivals can probably be accomodated.

The organs to be heard are unusual and worthwhile instruments and all are described in this Newsletter. The interest in our coming on the part of each church is considerable, and all are urged to come to Taunton on May 26. Don't forget to make a dinner reservation!

* * *

Recent additions to the list of members:

| | | | |
|----------------------|---|------------------------|-------|
| Brian Carney | 2 Arlington Road | Wellesley Hills, Mass. | 02181 |
| Rev. I. Gregg Carter | 103 Glendale Road | Sharon, Mass. | 02067 |
| Laurence D. Gagnier | 36 Lawrence Street | Boston, Mass. | 02116 |
| Ronald V. Isaac | First Unitarian Church, Union & Eighth Streets | New Bedford, Mass. | 02740 |
| Edward E. Jameson | Apt. 19, 52 Joy Street | Boston, Mass. | 02114 |
| Robert S. MacDonald | 55 Essex Street | Beverly, Mass. | 01915 |
| Lloyd D. Malmstrom | 52 Maple Avenue | Cambridge, Mass. | 02139 |
| Alan D. McNeely | 22 Jordan Cove Road | Waterford, Conn. | 06385 |

New address:

| | | | |
|-------------------|---------------------|---------------|-------|
| Philip A. Beaudry | 426 Pleasant Street | Malden, Mass. | 02148 |
|-------------------|---------------------|---------------|-------|

* * *

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.

SAINT JOHN'S EPISCOPAL CHURCH, Bay and King Streets, TAUNTON, MASSACHUSETTS. E. & G. G. Hook & Hastings, Boston, Mass., Opus 764, 1874.

| GREAT: | | SWELL: | | PEDAL: | |
|----------------|---------|------------------|-------|--------------------------|--------|
| Open Diapason | 8' 58 | Viola | 8' 58 | Bourdon | 16' 27 |
| Dulciana | 8' 58 | St'd Diapason | 8' 58 | Flôte | 8' 27 |
| Melodia | 8' 58 | Violina | 4' 58 | | |
| Octave | 4' 58 | Flute Harmonique | 4' 58 | Sw. to Gt. Coupler | |
| Fifteenth | 2' 58 | Oboe | 8' 46 | Gt. to Ped. Coupler | |
| Mixture | III 174 | Bassoon | 8' 12 | Sw. to Ped. Coupler | |
| Trumpet Treble | 8' 46 | Tremulo | | 2 Gt. combination pedals | |
| Trumpet Bass | 8' 12 | | | Bellows Signal | |

The church is an elegant white-painted frame "Carpenter's Gothic" building on an unusually large lot in the north end of the city. The organ is in a chamber at the left of the chancel, the console and case front facing the nave and a grille facing the chancel recess. The front consists of decorated speaking 8' Open Diapason pipes arranged 3/15/3 in a somewhat Eastlarkish oak casing.

The projecting console has overhanging manuals; 4 key-depth adjustment screws in the cheeks; flat, round-shanked knobs lettered in the builders' version of Italic script; a wind indicator at the left of the ivory nameplate; flat pedals; and a Swell pedal that can be pressed to any one of three positions and held down by a ratchet system -- released by pressing to the right a vertical stick connected to the mechanism behind the console. The pipework is all on chromatic chests, the Pedal being on a slider chest at the rear. The Swell shades are horizontal and are immediately behind the Trumpet, which has very long tuning wires. The Swell action is by long backfalls; the Mixture is on three sliders; the bellows handle was in the chamber on the right side; the Swell box has a removable panel on the treble end; the action is light and pleasing. The organ is appreciated and in good condition, having received a new reservoir, new manual natural key coverings, and a new Trumpet (a duplicate of the battered original) a few years ago.

The chorus is quite bright and satisfying; the Mixture is 15-19-22, 12-15-19, 8-12-15, breaking at C₁ and C₂. The Melodia is open wood from Tenor F and has a clear and somewhat hard sound; the Dulciana has mitered open zinc basses; the Trumpet retains the original 9 slotted flue trebles; the Viola has 10 stopped zinc basses; the St'd Diapason has 9 flue trebles; the Flute is of metal and harmonic from Middle C to the top; the Oboe has 9 slotted flue trebles; the Flôte is an open wood Melodia.

* * *

SAINT THOMAS' EPISCOPAL CHURCH, High Street, TAUNTON, MASSACHUSETTS. George Jardine & Sons, New York, N.Y., Opus 1257, 1899; tubular-pneumatic action electrified by Clark & Fenton, Nyack, N.Y., c.1925. Stop names below are from the 1899 printed specification; the present Clark & Fenton tablets contain slight alterations.

| GREAT: | | SWELL: | | CHOIR: (enclosed) | |
|--------------------|-----------|--------------------|---------|-------------------|-------|
| Major Diapason | 16' 61 | Lieblich Bourdon | 16' 61 | Viola | 8' 61 |
| Principal Diapason | 8' 61 | Geigen Diapason | 8' 61 | Echo Salicional | 8' 61 |
| Small Diapason | 8' 61 | Viole d'Orchestre | 8' 61 | Unda Maris (TC) | 8' 49 |
| Violoncello | 8' 61 | Viole Celeste (TC) | 8' 49 | Lieblich Gedackt | 8' 61 |
| Dulciana | 8' 61 | Concert Flute | 8' 61 | Salicet | 4' 61 |
| Grosse Flote | 8' 61 | Fugara | 4' 61 | Flute Octaviante | 4' 61 |
| Octave | 4' 61 | Flauto Traverso | 4' 61 | Piccolo | 2' 61 |
| Harmonic Flute | 4' 61 | Mixture | III 183 | Clarinet | 8' 61 |
| Octave Quint | 2 2/3' 61 | Contra Fagotto | 16' 61 | Tremulant | |
| Super Octave | 2' 61 | Cornoean | 8' 61 | | |
| Tromba | 8' 61 | Oboe | 8' 61 | | |
| | | Tremulant | | | |

PEDAL:

| | | |
|---------------|---------|------------------|
| Great Bass | 16' | 30 open wood |
| Violone Dolce | 16' | 30 zinc |
| Bourdon | 16' | 30 stopped wood |
| Great Quint | 10 2/3' | -- from Bourdon |
| Viole d'Amour | 8' | 12 from Violone |
| Grosse Flote | 8' | 12 from Gt. Bass |
| Flute Douce | 8' | 12 from Bourdon |

PRESENT ACCESSORIES:

| | |
|-------------------------------|-----|
| Great to Pedal | 8' |
| Swell to Pedal | 8' |
| Choir to Pedal | 8' |
| Choir to Great | 16' |
| Choir to Great | 8' |
| Swell to Great | 8' |
| Swell to Great | 4' |
| Swell to Swell | 4' |
| Choir to Choir | 16' |
| Swell to Choir | 8' |
| Swell to Choir | 4' |
| 5 Great & Pedal thumb pistons | |
| 5 Swell & Pedal thumb pistons | |
| 4 Choir & Pedal thumb pistons | |
| Gt. to Ped. Reversible | |

1899 ACCESSORIES:

| |
|--|
| Sub Octave Choir to Great |
| Unison Choir to Great |
| Unison Swell to Great |
| Super Octave Swell to Great |
| Swell Octave on itself |
| Sub Octave Choir on itself |
| Unison Swell to Choir |
| Octave Swell to Choir |
| Great to Pedals |
| Choir to Pedals |
| Swell to Pedals |
| 11 piston buttons affecting stop-keys |
| 4 combination pedals for Great and Pedal |
| 3 combination pedals for Swell and Pedal |
| Grand Jeu pedal |
| 2 Ross Water Motors (one on each side) |

The Grand Jeu pedal was apparently a piston-setter. There is at present no crescendo pedal. The electrification included no tonal changes or increase in the number of couplers. The present wind and current indicators appear to be of 1899 vintage.

St. Thomas' is a remarkable 1856 stone building by Upjohn, designed in his usual excellent Gothic style. It has an exceptionally long and wide nave, a deep chancel, and no tower at all. The congregation has worshipped in two previous buildings and the first organ in the city was built by Nathan Fisher and Z. L. Hodges for St. Thomas' in 1829, and the two men erected an organ in the Trinitarian Congregational Church in 1831. A two-manual 16-stop Henry Erben organ having 604 pipes was installed in 1856 and sold in 1866 to the Free Will Baptist on Weir Street (later Grace Church). In 1866 St. Thomas' purchased a large two-manual E. & G. G. Hook, Opus 386. This Gothic-cased organ stood in a chamber at the left of the chancel and was electrified in 1893 by Robert Hope-Jones, a work believed to be his first American effort. The movable console was usually in sight on the floor of the nave. On 31 January 1898 the chancel was badly damaged by fire, the cause being lightning traveling through the wires from the street that fed the Hope-Jones storage batteries. The Hook was burned and Mr. Walter J. Clemson, M.A., an early Hope-Jones enthusiast, presented the Jardine organ. He might perhaps have felt guilty about the fire, for he pressed to have the electric action installed and there is a tradition that the new organ was definitely to be tubular-pneumatic, with no electric gadgetry! The Hook cost \$4,000 and \$2,800 insurance was obtained. The opulency of the chancel was increased and the dedication of the new organ took place on 2 April 1899. The parish newsletter, The Vineyard, stated in a description of the organ in the April 1899 issue that "The action is tubular-pneumatic throughout, and the voicing of the stops is the work of Mr. C. C. Mitchell (sic), who is associated with the above firm." Mr. Clemson, organist and choirmaster from 1885 to 1928 (though evidently in an emeritus status for those last years) surely had Mitchell do his most romantic voicing at St. Thomas'. The organ has a pleasant quality but is certainly lacking in brilliance. The 16' and 8' tone is more than ample, and the rather rich but dolce power of the organ as heard in the chancel does not decrease as one goes down the nave. It is an instrument of great character and considerable historic interest because it is one of the last Jardine organs and because it is very much the product of the erudite and opinionated Mr. Clemson.

The instrument is in chambers at each side of the chancel, the chancel pipe fronts being corbeled out over the choir stalls and made to appear supported by slender pillars. On the right is the 16' Violone Dolce, the extension octave being behind the façade. In the chamber is the enclosed Choir, with a reservoir and Tremulant behind the thick swell box, reached by a ladder in a sacristy closet. On the left is the console, beneath one of the two Great chests, and the pipes facing the chancel are those of the 16' Major Diapason. The chancel fronts have smaller pipes in the center and a spread of "tomato cans" above. The more unique front facing the nave on the left side has a tower of 8 Major Diapason basses at the right and two flats at the left. All of the case pipes are of unpainted zinc. The oak console dates from 1899 and has the original narrow but comfortable concave non-radiating Pedal keys. The stop tablets and perhaps the manual keys are by Clark & Fenton. There is a roll-top of Austin design, a brass music desk, and "LAUS DEO" is carved on each side of the console. Tablets in a row well above the Swell keys & well forward show Clemson's desire for a Hope-Jones arrangement in his Jardine console. The console is recessed in a niche and the organist faces the opposite stalls. The Swell is behind the lower Great chest; the large and decidedly "great" Great Bass is behind the Swell; the Pedal Bourdon unit stands behind the nave case front. All of the shades are horizontal, quite thick, and face the nave only. The rear of the tall Swell box is fitted with a long sliding panel on sash weights that can be raised to tune the 16' reed. The 8' reeds are at the front and can be tuned by lowering hinged panels beneath the shades. The organ has received some careful maintenance and the original reservoirs are in use.

The Great has two reservoirs and is on two pressures; the Swell is designed in a similar manner but the one large chest is divided and has pallets at the front and back. All of the manual chests are slider chests; the stop action operates the original slider engines; the swell mechanisms are mechanical.

The Great 8' strings have zinc basses with beards and the Violoncello is of tin; the Grosse Flöte is more properly called a Claribel Flute by Clark & Fenton, and it has 12 stopped wood basses; the 4' flute is of open metal; the Tromba is hooded and has 12 slotted flue trebles. The Swell 16' Bourdon has 12 unenclosed basses; the 8' Viöle d'Orchestre is of tin, entirely bearded and slotted; the 8' Concert Flute has 12 stopped wood basses followed by 12 open woods and 7 open metal pipes -- the top 30 are harmonic open metal, and it is a good imitative stop; the 4' Flauto Traverso is of open metal, harmonic from Middle C; the Mixture is quite bright; the 16' Contra Fagotto has no flues; the 8' reeds have zinc boots and 12 slotted flue trebles. The Geigen is actually a pleasant soft Salicional. The Choir strings have zinc basses, the Echo Salicional being of tin and entirely slotted; the 8' Lieblich Gedackt is entirely of wood with arched mouths; the Flute Octaviante is of metal, harmonic from Middle C; the Clarinet is half-length with large-scale straight resonators and there are 12 flue trebles. The Unda Maris is rather strong; the Lieblich Gedackt is very much like a chimney flute in tone, and the Clarinet is a fine one.

* * *

The two-manual electro-pneumatic Hook & Hastings mentioned for sale on page 5 of the July 1967 Newsletter has been given by Arthur Goggin to St. Francis of Assisi R. C. Church, South Braintree, Mass. Mr. Goggin is installing the instrument himself as a memorial to his parents, once members of the parish. The Hook & Hastings replaces an especially wretched electrotone.

FOR SALE - A George H. Ryder 12-note 16' Pedal Bourdon and a Kilgen Pedal relay for 32 notes and 16 stops. The pipes cost \$20, and the Pedal action is \$50. Contact Leonard Zimmerman, Westwood, Mass.

Cleve Fisher has sent to our library a copy of Walt Disney's Swiss Family Duck, by Patrick Hagen; Racine, Wis.: Whitman Publishing Company. It is based on a monkey who dwells in a very Victorian black walnut foot-pumped one-manual tracker organ.

WINSLOW CONGREGATIONAL CHURCH, Winthrop Street, TAUNTON, MASSACHUSETTS. Hook & Hastings Co., Boston, Mass., Opus 1801, 1898.

| | | | | | |
|----------------|---------|---------------------|---------|-----------------------------|-------|
| GREAT: | | SWELL: | | CHOIR: (unenclosed) | |
| Open Diapason | 16' 61 | Bourdon Bass | 16' 12 | Geigen Principal | 8' 61 |
| Open Diapason | 8' 61 | Bourdon Treble (TC) | 16' 49 | Dulciana | 8' 61 |
| Viola da Gamba | 8' 61 | Open Diapason | 8' 61 | Melodia | 8' 61 |
| Viola | 8' 61 | Salicional | 8' 61 | Fugara | 4' 61 |
| Doppel Flöte | 8' 61 | Voix Celeste | 8' 61 | Flute d'Amour | 4' 61 |
| Octave | 4' 61 | AEoline | 8' 61 | Piccolo Harmonique | 2' 61 |
| Twelfth | 3' 61 | Stop'd Diapason | 8' 61 | Clarinet (TC) | 8' 49 |
| Fifteenth | 2' 61 | Violina | 4' 61 | | |
| Mixture | III 183 | Flauto Traverso | 4' 61 | <u>Couplers by knobs:</u> | |
| Trumpet | 8' 61 | Flautino | 2' 61 | Great to Pedal | |
| | | Dolce Cornet | III 183 | Swell to Pedal | |
| PEDAL: | | Cornoepen | 8' 61 | Choir to Pedal | |
| Open Diapason | 16' 30 | Oboe | 8' 61 | <u>Couplers by pistons:</u> | |
| Bourdon | 16' 30 | Vox Humana | 8' 61 | Swell to Great Unison | |
| Violoncello | 8' 30 | Tremolo | | Swell to Choir Unison | |
| | | | | Choir to Great Unison | |

Labeled combination pedals:

Swell Piano
Swell Mezzo
Swell Forte
Great Piano
Great Mezzo
Great Forte
Choir Piano
Choir Forte

Labeled balanced pedals:

Grand Crescendo
Pedal for Swell Organ
tracker key action (with 24 pneumatic relief pallets on each manual chest); tubular-pneumatic stop action
Gr. to Ped. Coupler (reversible)
water motor pedal (unlabeled)

The church is a large, rugged and plain stone Gothic structure built in 1897, notable for a set of 10 1903 Meneely bells and a striking main doorway. The congregation is now small and the building is too spacious in many respects. The organ is at the front of an Akron-plan auditorium, the case front filling a recess behind the pulpit platform. Decorated 16' & 8' Gt. Diapason basses are arranged 7/3/9/3/7 on an oak base, the three-pipe flats being "towers," and at the sides of the front are dummy pipes extending to the walls. The attached console has overhanging manuals; oblique knobs lettered in Italics; two wooden pedals flanked by metal combination pedals over the flat Pedal keyboard; three manual coupler "On or Off" pistons below the Swell manual; and labels for the pedal movements over the Swell manual. The preset hitchdown blind combination pedals still function well.

The Choir is behind the Great and the Swell is above, the Swell action passing immediately in front of the Choir pipes. The 16' Ped. Open Diapason is at the right and the other two Pedal stops are on the left side. The Swell is tuned by removing some of the vertical shades; on the sides of the box are the 8 lowest 16' Bourdon and the 6 lowest 8' Open Diapason pipes. The organ received almost no maintenance for many years and recent releathering of the stop action by F. Robert Roche has made many stops inaudible for decades useful again. The leather nuts are crumbling but the pneumatic assistance on the pallets still works well. The manual chests are divided into C and C# sides; the one reservoir retains its feeders; the Mixtures are on individual sliders for each rank. The present organist is Miss Grace Dean, who as a teenager watched Erasme Lahaise, the grandfather of two BOC members, set up the organ. She has played regularly for 56 years.

Both of the Great strings have bearded zinc basses; the Doppel Flöte has 12 metal trebles; the Mixture contains a Tierce and is very ineffective; the Trumpet has 12 slotted flue trebles. The Swell Voix Celeste is indeed a 61-pipe rank; the

AEoline has 7 stopped zinc basses; the Stopped Diapason has 12 open metal trebles; the Flauto Traverso is of open wood and harmonic from Middle C, with 12 open metal trebles; the Flautino is a string; the Dolce Cornet contains a Tierce but is a more effective Mixture than that in the Great; the Vox Humana has flap regulators at the tops of the resonators; all of the reeds have 12 flue trebles. The Choir metal 8' flues have offset zinc basses; the Melodia is entirely of wood and open from Tenor C; the Flute d'Amour has bored stoppers and 24 open metal trebles; the Piccolo is harmonic from Tenor C; the Clarinet has straight resonators and 12 flue trebles. The Pedal Open Diapason is of wood; the Violoncello has zinc basses and the rank is bearded.

* * *

One of Boston's most unusual old organs is the large George S. Hutchings opus in the CHURCH OF OUR LADY OF PERPETUAL HELP in ROXBURY. The huge and famous stone "Mission Church" has just about the most awesome and lush reverberation period in the state, and the 1897 organ, Hutchings' Opus 410, still retains the original "folding" console and complicated action. There are considerable mechanical problems at present and the Messrs. Lehaise are planning to eventually replace much of the action work, the console, and some of the pipework. The following information is from the programme of the "Dedication/of the/NEW GRAND ORGAN,/ Sunday, September twenty-sixth,/Eighteen hundred and ninety-seven/at half past seven P.M./Church of Our Lady of Perpetual Help,/Roxbury, Mass." The organist and choir director was Edward MacGoldrick, and the choir numbered 57. Assisting artists included Mr. B. J. Lang, organist, Mr. Emil Mollenhaur, violinist, Mr. Michael J. Dwyer, Tenor, Miss Madge McNulty, harpist, Miss Katherine L. Neas, soprano, Miss May McNulty, mezzo-soprano, Mr. Pierce Murphy, tenor, and Mr. Thomas Kerr, baritone.

PROGRAM

Processional, Allegro Marziale, Alexandre Guilmant
Mr. MacGoldrick.

BLESSING OF THE ORGAN.

The Fifth Word from the "Passion," Theo. Dubois
Messrs Murphy, Kerr and Choir.

Moderato in F Major, Theo. Dubois
Fantasie in G Major, J. Seb. Bach
Mr. Lang.

Cujus Animam, Rossini
Mr. Dwyer.

Improvisation,
Mr. Lang.

The Seventh Word from the "Passion," Theo. Dubois
Messrs Murphy, Kerr and Choir.

The Chimes.

BENEDICTION OF THE MOST BLESSED SACRAMENT.

Jesu Fili Dei Vivi, Von Winter
Mr. Kerr and Choir.

Ave Maria, Bach-Gounod
Miss Neas.

Tantum Ergo,

Mendelssohn

Miss McNulty and Choir.

Postlude, March Cortège,

Gounod

The printed 1897 stoplist differs in small details from the console, but it shows that the four-stop Solo division and its accessories, while not installed at the time of the dedication, was probably prepared for in the console. "w" = wood.

| GREAT: | | SWELL: | | CHOIR: (unenclosed) | |
|----------------------|-----------|--------------------|----------|----------------------------|------------|
| Diapason | 16' 61 | Bourdon | w 16' 61 | Gamba | 16' 61 |
| First Diapason | 8' 61 | Diapason | 8' 61 | Diapason | 8' 61 |
| Second Diapason | 8' 61 | Horn Diapason | 8' 61 | Geigen Principal | 8' 61 |
| Gamba | 8' 61 | Gemshorn | 8' 61 | Dolce | 8' 61 |
| Viola | 8' 61 | Salicional | 8' 61 | Spitz Flute | 8' 61 |
| Dopple Flute (sic) w | 8' 61 | AEoline | 8' 61 | Concert Flute | w 8' 61 |
| Gross Flute | 8' 61 | Vox Celestis (TC) | 8' 49 | Gedackt | 8' 61 |
| Octave | 4' 61 | Gedackt | 8' 61 | Octave | 4' 61 |
| Gambette | 4' 61 | Octave | 4' 61 | Violina | 4' 61 |
| Flute (harmonique) | 4' 61 | Fugara | 4' 61 | Flute (traverse) | w 4' 61 |
| Twelfth | 2 2/3' 61 | Flute (harmonique) | 4' 61 | Piccolo | 2' 61 |
| Fifteenth | 2' 61 | Flautino | 2' 61 | Clarinet | 8' 61 |
| Cymbale | VII 427 | Mixture | V 305 | Tremolo (hitch-down pedal) | |
| Mixture | V 305 | Fagotto | 16' 61 | | |
| Scharff | III 183 | Cornocean | 8' 61 | PEDAL: | |
| Possaune (sic) | 16' 61 | Oboe | 8' 61 | Bourdon | w 32' 30 |
| Trumpet | 8' 61 | Vox Humana | 8' 61 | Diapason | 16' 30 |
| Clarion | 4' 61 | Saxaphone | 4' 61 | Violone | 16' 30 |
| | | Tremolo (knob) | | Dulciana | 16' 30 |
| | | | | Bourdon | w 16' 30 |
| | | | | Quinte | 10 2/3' 30 |
| | | | | Octave | 8' 30 |
| | | SOLO: | | Violoncello | 8' 30 |
| | | Philomela | 8' 61 | Gedackt | 8' 30 |
| | | Stenterphon | 8' 61 | Trombone | 16' 30 |
| | | Doppel Flöte | 4' 61 | Tromba | 8' 30 |
| | | Tuba | 8' 61 | | |

Note: the printed specification indicates the type of 4' flute.

The 1897 Accessories included: "Twelve Couplers. Eighteen Pedal Movements. Twenty-one adjustable pistons placed under their respective manuals, affecting all couplers, manual and pedal stops." The action was entirely electro-pneumatic. The only difference in the printed stoplist is the presence of an 8' Melodia in the Swell, evidently later changed to a Horn Diapason.

The movable console has folding flat jambs and coupler tablets over the Swell. Compact, all-electric, and movable, it was surely the most advanced console of its day and it is still a delightful affair. The tablets are: SWELL Com'bn, to Swell 16', to Swell 4', to Choir 8', to Great 8', to Pedal; CHOIR to Great 16', to Great 4', to Great 8', to Pedal; SOLO to Swell, to Choir, to Great, OFF, to Pedal; GREAT to Choir, to Pedal. A small ivory plate reads: "Patented Dec. 14th 1897." The Swell and Crescendo shoes are at the right and the former is mechanical. There are 12 combination pedals, apparently four for the Pedal, a Choir FF and a Swell FF on the left and 6 without labels on the right, probably for the Great. Chimes were operated by a pedal and another pedal is labeled SOLO ON.

* * *

The Thirteenth Annual National Convention of the Organ Historical Society will be held in Worcester and surrounding towns on June 26 and 27, 1968. A tour of Old Sturbridge Village is included. Details may be obtained from Alan Laufman, Box 104, Harrisville, N.H., 03450.

MIXTURES -

The Hartman-Beaty Organ Company of Englewood, N.J., has contracted to restore the famous two-manual Henry Erben organ in the Huguenot Church, Charleston, S.C. A few friends and members of the small congregation have worked long and hard to raise the necessary funds.

On April 30, the Troy Times-Record carried the following item, which we assume pertains to Holland and not New York State: "Convert Church Into Supermarket Amsterdam (UPI) -- For lack of a congregation, the Reformed Church in Albert Cuypp Street here was sold to a supermarket. At the opening ceremony, the church organist played for the guests. First item up for sale in the market: A church organ."

C. B. Fisk, Inc., has just installed a 1-4 instrument in St. Paul's R.C. Church, Greencastle, Ind., a church that purchased a 2-7 C. B. Fisk gallery organ two years ago. It is therefore the only church with two Fisk organs. The firm has also purchased Peter Perkins' one-manual c.1856 Stevens & Jewett organ as an instrument which can be used in temporary locations. It has already had half-a-dozen homes.

Eugene L. Rodgers has written a fine monograph, Christ Church Cathedral and its Music, published in the April Bulletin of the Missouri Historical Society, and available from the Society at the Jefferson Memorial Building, St. Louis, Mo., 63112 at \$1.25 plus postage. The cathedral in St. Louis has had organs by Erben, Roosevelt, Votey, Skinner, Reuter, Moller and AEolian-Skinner, but the editor simply would not include the specifications, stating that there was not sufficient general interest to do so.

A fine two-manual Johnson & Son organ in a Masonic Temple in Connecticut might be removed because "It is so old-fashioned and hard to play for the electronic-trained people."

Alan Laufman, Michael Houseman and Bryan Kirkpatrick recently moved from storage in Rhode Island the 2-8 Geo. S. Hutchings (Opus 396) mentioned on page 3 of the November 1967 Newsletter. In about two years it will be erected in the new chapel of Regina Laudis Monastery, Bethlehem, Conn. Mr. Laufman is moving to New York City in September. He has been appointed Instructor in History at the Choir School of St. Thomas' Episcopal Church.

Despite rumors that the 3-48 E. & G. G. Hook & Hastings, Opus 950, 1879, in St. John's R. C. Church, Orange, N.J., was about to be junked, a letter from the pastor states that "...there is no thought of it--the organ is too good."

James Wyly reports that there is a c.1901 1-7 tracker without a nameplate in St. Mary's R.C., Mineral Point, Wisconsin. The console is reversed.

Alan D. McNeely has purchased the damaged remains of Hook & Hastings Opus 1754, 1897, in the Baptist Church, Waterford, Conn. As reported earlier in a Newsletter it was to be restored, but the case now houses speakers. Mr. McNeely bought a few years ago the damaged large two-manual Johnson & Son, Opus 846, 1896, in the Masonic Temple, New London, Conn. The case remains in the building.

Kenneth Wilson's March 22 dedicatory recital on the 1874 Joel Butler organ in the First Congregational Church, Georgetown, Mass., included the following: Allegro Maestoso -Handel; Cantata di Chiesa -Karg-Elert; Sheep May Safely Graze -Bach; Joseph est Bien Marie -Balbastre; Three brief compositions -Flor Peeters; Prière à Notre Dame -Boellman; I Believe in One God -Titcomb; Theme "King of Kings" -Rozsa; The Young Prince and Princess (Scheherazade) -Rimsky-Korsakov; Theme "Doctor Zhivago" -Jarre; Tallis Theme (played in the baroque style) -Tallis; Beau Soir -Debussy; Love theme "El Cid" -Rozsa; Un Bel Di (Madama Butterfly) -Puccini; Music from "Lawrence of Arabia" -Jarre; and an Improvisation. Mr. Wilson's amazing display was encored with such items as the "Theme from 'The Apartment.'" The church wanted a "popular" program and must have been well pleased.

The Columbus Dispatch want ads for April 27 list a 2-12 tracker Felgemaker for sale in Mt. Gilead, Ohio. Contact the Organ Clearing House for details.

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 4, No. 6, Whole No. 34

July 1968

OUR NEXT MEETING will be held in Nahant and Marblehead. We will meet at the Nahant Village Church, 27 Cliff Street, Nahant, Massachusetts, at 2:45 on Sunday, 28 July. The two-manual 1878 E. & G. G. Hook & Hastings organ to be demonstrated is described on page 5 of this Newsletter. At 4:00 Beverley Scheibert will present a half-hour recital on the new two-manual Casavant Frères organ in Clifton Lutheran Church, 150 Humphrey Street, Marblehead. The organ is described on page 7 of the Newsletter for February 1968. We appreciate the kindness of Rev. Harold Swansburg and Rev. and Mrs. Harold Scheibert in arranging this meeting.

To get to the Nahant church, follow the causeway to Nahant and drive straight through the village on Nahant Road to Forty Steps. Turn right on Cliff Street.

* * *

NEW MEMBERS:

| | | | |
|------------------------|------------------------|------------------|-------|
| Christopher Lutz | 120 Windsor Street | Reading, Pa. | 19601 |
| Donald Newman-Endicott | 922 Lester Avenue | Mamaroneck, N.Y. | 10543 |
| Orpha Ochse | 1045 N. Marengo Avenue | Pasadena, Calif. | 91103 |

CHANGES OF ADDRESS:

| | | | |
|--------------------|-------------------------|-----------------------|-------|
| Edward W. Flint | Box 68 | Lincoln Center, Mass. | 01773 |
| G. Daniel Marshall | 1205 W. Franklin Street | Richmond, Va. | 23220 |
| William B. Munday | 20 Cottage Street | Mansfield, Mass. | 02048 |

* * *

The major recital at the recent Organ Historical Society Convention in the Worcester area was played by Donald R. M. Paterson on the E. & G. G. Hook & Hastings organ in the First Congregational Church, North Brookfield, Mass., during the evening of June 27th. Ed Boadway read portions of the original correspondence regarding the organ and Mr. Paterson's recital included: Toccata cromatica, per l'Elevatione (1635) -Frescobaldi; Ricercare V (g) -Froberger; Partita on the Chorale "Freu dich sehr, o meine Seele" -Pachelbel; Toccata XI, in C Minor (1690) -Muffat; Voluntary, Op. 7, No. 2 -Stanley; Aria (1961) -Robert Barrow; Noel Bourguignon -Balbastre; Two Chorale Preludes: "Wenn wir in höchsten Nöthen sein" (BWV 668) and "Valet will ich dir geben" (BWV 736) -Bach; and Fantasia in G Major (BWV 572) -Bach. The program closed with the singing of "Sine Nomine" by more than three hundred persons. Mr. Paterson's magnificent playing received the enthusiastic standing ovation it certainly deserved.

The organ is described on page 2 of the February Newsletter, and the stoplist omits the presence of the Bellows Signal knob. Originally in a shallow recess behind the pulpit platform, the organ was moved to its present location late in the 19th century, at which time the case side paneling was extended to the rear, one set of horizontal Swell shades was removed, and the combination pedal labels added. The organ was designed by the famous Boston musician, Benjamin Johnson Lang (1837-1909), and the papers concerning the organ are printed in this Newsletter starting on page 5. They were found in an old safe by 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.

MIXTURES -

Less than a week before the OHS Convention in Worcester, Chairman Alan Laufman received an emergency call to remove Wm. A. Johnson's Opus 184, a 2-14 of 1865, from Emmanuel Episcopal Church in Somerville, Mass. With the assistance of Wilson Barry, Christie Barry, Blakslee Colby, William Maloney, and Bill Smith (the son of our members in Acton), the organ was removed in two days and is now stored in North Andover. The property of the Organ Clearing House, it is for sale. Contact Alan Laufman for details.

Two two-manual Pilcher tracker organs are said to exist in Louisville, Ky.: Green Street Baptist Church and Asbury Methodist Chapel. The Polish National Catholic Church in South Deerfield, Mass. has a 2-12 1868 tracker built by William Jackson & Co., Albany, N.Y. The Pastor of that church has in storage a 2-9 Steere & Turner about 85 years old, which he recently removed from a Roman Catholic church in Springfield.

The Hartman-Beatty Organ Company of Englewood, N.J. is to rebuild Johnson & Son's Opus 609, 1883, which will become a twenty-five stop two-manual, for the Methodist Church in Millersville, Pa. Among the improvements are a new case and a six-stop Pedal division. The same firm is constructing a virtually new organ for Trinity Episcopal Church, Saugerties, N.Y., using a few parts of Hilborne L. Roosevelt's Opus 46, 1881, a two-manual rebuilt many years ago by Eifert & Stoehr.

Robert Reich reports that "The organ in St. Catharine's R.C., Somerville, is definitely a Jardine and came, they say, from the Philadelphia Masonic Temple, via A. B. deCourcy, who made changes to the case and, perhaps, to the structure."

Terrence P. Schoenstein, an organ builder in Honolulu, Hawaii, reports that "the only known tracker organ in the State of Hawaii" is in a small Episcopal church about one mile from Waikiki Beach. The instrument in St. Mark's is a 2-9 built in England late in the nineteenth century and it was obtained from Henry Willis & Son's after being traded in.

The Andover Organ Company, Methuen, Mass., has published a six-page booklet by Robert Reich entitled Hints and Suggestions for Playing Tracker Organs. The contents include good advice on registration and worthwhile paragraphs on "bad stops" and "fallacies." Copies are available for 25¢ and it is just the sort of propaganda one should leave on the console of that country tracker visited during the vacation.

On July 4th, supporters of Senator Eugene McCarthy paraded in Lincoln, Mass. Their float sported an Estey "field organ" provided by Joseph Muise and a display of false gilded pipes. Large campaign buttons bearing a cartoon of the float, complete with organist at work, may be obtained for \$5.00 each from the maker, David Emerson, Winter Street RFD 1, Lincoln. The proceeds go to the McCarthy campaign headquarters.

The First Parish Church of Watertown, Mass., is to erect a new building elsewhere. The fate of the two-manual Hutchings which we visited in April, 1967 is unknown at present. The organ is described in the Newsletter for May, 1967.

The Berkshire Organ Co. has just broken up the large two-manual 1856 George Jardine organ in South Congregational Church, St. Johnsbury, Vt. With the possibility of very few pipes being used in the smaller new electric-action Berkshire, it is a great pity that the Jardine could not have been rebuilt for use in another location.

C. B. Fisk, Inc., has shipped a two-manual fifteen-stop organ to Zion Mennonite Church, Souderton, Pa. The firm has replaced much of the action and installed a 30-note Pedal keyboard in the Stevens & Jewett organ in the Congregational Church, Lanesville, Mass.

A recent offering on a Somerville restaurant menu: "Italian Spumoni with Clarinet Sauce."

The following advertisement appeared in The New York Times on 18 May: "Baroque Organ to Sell, made in 1728 by the organmaker of court Lotharius Franciscus Walter for an Austrian prince--for U.S. \$34,000. Prompt replies under 'Prince' to Internationale Werbegesellschaft mbH, Hoher Markt, A-1011 Vienna, Austria." The United States will soon sport the London Bridge -- is someone going to buy this organ?

The Andover Organ Company is erecting the large three-manual instrument in the Chapel of the Lawrenceville School, Lawrenceville, N.J., to date the magnum opus of the firm. The rebuilding of the two-manual c.1890 George S. Hutchings in St. Barnabas Memorial Episcopal Church, Falmouth, Mass., is to be completed this summer.

George Kent of Christ Church, Westerly, R.I., and Edward Tarr of Basel, Switzerland, one of the world's leading classical trumpeters, are now booking joint concerts for the Fall of 1968. Anyone interested should contact George H. Utter, Box 520, Westerly, R.I., 02891. Mr. Tarr recently collaborated with E. Power Biggs in a noteworthy recording of the music of Gabrieli made in the church of San Marco, Venice, where Gabrieli was organist.

A limerick quoted by Ernest M. Skinner:

There once was a spinster named Spooner
Reported engaged to a tuner.
When I said, "Is this true?"
She cried, "Boo hoo hoo hoo!"
'Tain't so, but I do love the rumor."

In 1941 Norman Hugh Taylor made this comment on "virtuosi":

Rushing along at headlong speed,
The driver watches for green.
Scenery means nothing to him,
It is not even seen.
The organist makes wild dabs at the keys,
The audience sits and stares.
Faster and faster go hands and feet
As through the music he tears.
The Toccata's done in four minutes flat --
Not ten, as it is in the score.
He rises and bows and smiles all around
As the organ pipes crash to the floor.

Barbara J. Owen opened the restored 1865 Giles Beach organ in the Presbyterian Church, Schaghticoke, N.Y., with a recital on July 14. The splendid two-manual instrument is an important example of the work of the little-known Gloversville builder and the renovation was done by Richard Hamar of New Hartford, Conn.

A recent visitor to many friends and pipe organs in New England was Orpha Ochse of Pasadena, California. Miss Ochse has been halfway around the world with the Chapman "College Afloat" and is well-known as a teacher and performer in the west and her organ-hunting in Pennsylvania and elsewhere is of importance. We welcome her to B.O.C. membership.

The Religious Arts Guild, 25 Beacon St., Boston, Mass., 02108, is sponsoring a workshop for church musicians at the Framingham Conference Center, Framingham, Mass., October 11 and 12. The conductor will be Dr. Elaine Brown and some of the event will deal with music for the liberal church. The cost, including meals and a room is \$20, but there is limited space available. If you are interested, write to the Guild now.

E. Power Biggs played the opening recital on the new two-manual Wicks organ in the Congregational Church of Topsfield, Mass., on 12 May. The instrument has many celebrated Wicks "improvements," but there are many pipes which do not speak very well. The old organ was a strange two-manual tracker, apparently installed in 1906 and electrified by W. W. Laws in 1939. It was dedicated by Mr. Biggs in March of that year and later overheating and action failure caused its disposal.

Richard Hartman played the opening recital on a large two-manual tracker rebuilt for the Methodist Church, Titusville, Pa., on 30 June. The Hartman-Beatty firm had removed the organ from Central Methodist Church in Trenton, N.J., where it had been in use at least seventy years. The instrument appears to be the work of a pre-1850 New York or Philadelphia builder.

The recent biography of Boston's famous Mrs. Jack Gardner, Mrs. Jack by Louise Hall Tharp, contains the following reference to the old Boston Music Hall organ, and a footnote attributes this to The Boston Symphony Orchestra, by M. A. DeWolfe Howe, 1914:

"It lent itself to adventurous combinations," William Apthorp remarked. "I remember one evening when a fantasia...was played as a duet for mouth harmonica and the Great Organ; a combination, as the programme informed us, 'never before attempted in the history of music.'"

A two-manual tracker-action Felgemaker organ has been sold by Trinity Methodist Church, Mount Gilead, Ohio, to Mr. Norm Müller, RD 1, Ashland, Ohio.

Ed Boadway recently spent three days organ-hunting and examining known instruments in Maine. Among the churches visited were: St. Luke's Episcopal, Woodland (1m 1850 Henry Erben); Second Baptist, Calais (2m 1884 Geo. S. Hutchings); First Congregational, Calais (2m c.1873 Geo. Stevens); Immaculate Conception R.C., Calais an unused and delightful one-manual two-rank E. & G. G. Hook & Hastings, Opus 845, 1876, discovered a few weeks ago by Bob Reich and Don Taylor); St. Anne's Episcopal, Calais (2m c.1910 H. C. Harrison); First Congregational, Robbinston (2m c.1895 Geo. H. Ryder); St. Joseph's R.C., Eastport (2m 1887 Hook & Hastings, Opus 1378, a very fine "stock model" discovered on this trip); North Baptist, Eastport (1m c.1850 Wm. B. D. Simmons & Co., G-compass); Washington Street Baptist, Eastport (2m c.1905 H. C. Harrison); Centre Street Congregational, Machias (2m 1867 Geo. Stevens); St. John's R.C., Bangor (3m 1860 E. & G. G. Hook, Opus 288); First Church, Belfast (2m 1848 Geo. Stevens, appreciated by many in the parish but no longer used regularly because of the advent of, as Mr. Robert Rowland would call it, a lollipop), and Emmanuel Baptist, Belfast (2m c.1840 Geo. Stevens). The 2-7 1897 Hook & Hastings, Opus 1753, in the Unitarian Church in Castine has been destroyed and a lollipop installed. A few parts were rescued by Lloyd Palmer of Camden; the handsome c.1840 Gothic case remains in the church. The Wilson Museum of Castine has the remains of a 1-5 c.1850 Portland-built chamber organ and arrangements have been made to give it to a worthy party. Many small Maine churches still use pianos but the number of reed organs is decreasing. The slaughter of old tracker organs seems to have slowed. The Andover Organ Company does a great deal of maintenance in the state and their work is definitely appreciated. The stoplists of several Maine trackers visited will be found in this Newsletter.

The two-manual Cole tracker in the now-closed St. Thomas Episcopal Church, Union Square, Somerville, Mass., widely advertised for sale, apparently will remain in the building, which has been sold to Joseph T. Travaline for a "planned nursery."

The new 55-stop tracker organ built by Gabriel Kney for Aeolian Hall, London, Ontario, was destroyed by fire on May 20th. Several other organs and pianos were burned in the historic stone building, originally a church. The entire organ world regrets the loss of the famous hall.

Who wants a 1-5 1900 Hinners located in Wisconsin? Contact the Organ Clearing House if you can remove the organ by October 15th.

NAHANT VILLAGE CHURCH, 27 Cliff Street, NAHANT, MASSACHUSETTS. E. & G. G. Hook & Hastings, Boston, Opus 925, 1878.

| GREAT | | SWELL | | PEDAL | |
|---------------|-----------|-------------------------------|-------|------------------------|--------|
| Open Diapason | 8' 58 | Open Diapason | 8' TC | Open Diapason | 16' 27 |
| Dulciana | 8' 58 | Viola | 8' TC | Bourdon | 16' 27 |
| Melodia | 8' 58 | St ^d Diapason | 8' TC | | |
| Octave | 4' 58 | St ^d Diapason Bass | 8' 12 | Swell to Great Coupler | |
| Twelfth | 2 2/3' 58 | Violina | 4' 58 | Great to Pedal Coupler | |
| Fifteenth | 2' 58 | Harmonic Flute | 4' 58 | Swell to Pedal Coupler | |
| | | Trumpet | 8' 58 | | |
| | | Oboe | 8' TC | two Great comb. pedals | |
| | | Bassoon | 8' 12 | G-P reversible | |
| | | Tremolo | | Bellows Signal | |

An exceptionally pleasing instrument, the organ stands in the rear gallery of the 1868 stone building erected by wealthy Boston summer residents. The church contains memorial tablets bearing the names of many "first families." The organ did not receive an electric blower until 1958 and is in good condition. The three-sectional case front of decorated Open Diapason basses arranged 5/9/5 also displays an apple motif in the bands in front of the case pipes and the Appleton coat-of-arms (a black elephant with gilt-lined ears above three red apples and a Latin inscription). A metal plaque reads: "Given to the Nahant Church/in memory of/ William Appleton./1879."

The attached console has four depth-adjustment screws in the key cheeks, round-shanked flat knobs lettered in script, a small metal reversible pedal between the Piano and Forte Great pedals, and the name of the makers is in large carved and gilded letters above the Swell manual. The Swell pedal, once at the right, is a newer pedal at the center of the knee panel. The manual pipework is arranged chromatically and the chests are thus without rollerboards beneath. The 16' Open Diapason is at the rear; the bellows handle is on the right side. There are some excellent stops, including an assertive Trumpet.

* * *

CORRESPONDENCE AND OTHER PAPERS RELATING TO THE BUILDING OF AN ORGAN FOR THE FIRST CONGREGATIONAL CHURCH, NORTH BROOKFIELD, MASSACHUSETTS; E. & G. G. Hook & Hastings, Opus 774, 1874.

Because negotiations for the organ were carried out by business men in Boston and North Brookfield, not all of the papers exist or have been found. A scrap of paper with pencil jottings is all that survives indicating any negotiation with firms other than E. & G. G. Hook & Hastings. It reveals that Steer & Turner and Hamill would build small organs for \$2,500 and \$2,300 respectively, and the same firms would build larger organs for greater sums. But the paper bears the note "Is Hamill reliable?"

Benjamin J. Lang was evidently consulted early in the planning, and his undated specification, which was later altered, reads in his rather untidy penmanship:

| Great organ | | |
|------------------|--|----------|
| Principal metal | 8 ft. scale of 8 ft. C 7 inches diameter | 58 pipes |
| St. Diap bass | wood | 12 " |
| Melodia treble | " | 46 " |
| Dulciana metal | very small scale | 58 " |
| Octave | " scale two semitones smaller than Principal | 58 " |
| Flute harmonique | 4 ft. lower 17 pipes of wood (open) & remainder metal & harmonique | 58 " |
| Twelfth | | |
| Fifteenth metal | 2 ft. one semitone smaller than Octave | 58 " |

| | | |
|---------------|---|-----------|
| Mixture metal | three ranks containing a 12 th | 174 pipes |
| Trumpet metal | | 58 " |

Swell organ

| | | |
|------------------|--|----------|
| Bourdon bass | } 16ft. wood | 13 pipes |
| " treble | | 45 " |
| Principal | 8 ft. lowest 12 pipes stopped wood remainder metal | 58 " |
| St. Diap. treble | } wood | 45 " |
| St. Diap. bass | | 13 " |
| Dulciana treble | metal | 45 " |
| Violin | <u>very</u> small scale 4 ft. | 58 " |
| Hautboy | | 45 " |

Pedal organ

| | | | |
|---------------|-------------|----------------------------|----------|
| Dble Dulciana | 16 ft wood | lowest pipe 10 inches wide | 27 notes |
| Violoncello | 8 ft. metal | | 27 " |
| Flute | 4 ft | " | 27 " |

Mechanical stops

Coup Sw. & Gr.
 " " " Ped.
 " Gr. " "

Tremulant (very fast) to Swell
 Ped movt to draw full Gr.
 " " " return " " excepting Mel. St. Diap bass & Principal
 " " " draw all Ped. & couplers
 " " " return " " " " excepting Ped & Sw.

All metal pipes less than 2 ft. long to contain 33 per ct tin. All longer metal pipes to be of zinc.

The Trumpet (lowest 12 pipes to be of zinc in lower half of tube - other pipes & tubes to contain 33 per ct tin.

The Swell organ to be contained in a box within a box with space of two inches between each. Each box to be one inch thick. Two sets of shades - one opening before the other - to act by balanced pedal.

Bellows to have 70 sq. feet of surface feeders to dip not less than 8 inches. Doubled leathered throughout with No. 1 organ leather.

Wind chest sliders to be of straight grained bay mahogany. Upper boards two (2) inches thick.

Great organ wind chest to accomodate St. Diap bass pipes on their respective channels.

E. & G. G. Hook & Hastings wrote on May 30, 1874, on their letterhead: "E. & G. G. HOOK & HASTINGS, /CHURCH ORGAN BUILDERS, /1131 Tremont Street, /Boston, Mass. / E. Hook. G. G. Hook. F. H. Hastings."

Gentlemen

We would build an organ having stops and pipes in accordance with your specification, for the sum of Thirty-one hundred dollars (\$3100.--)

It would be built of the best materials and in the most thorough and artistic manner, and with an elegant and appropriate exterior.

Our estimate covers the delivery in the church in complete order ready for use.

The whole to be warranted perfect in every respect.

Respy Yours.

E. & G. G. Hook & Hastings

While traveling, Mr. Hastings wrote to the chairman of the organ committee, urging him to have one of the firm's spectacular "open" case fronts. Fortunately, the church chose a more sedate design of 1860's styling with 1870's decoration.

Willimantic Conn.

June 3. 1874

My dear Mr Montague

Since seeing your church and after thinking more about the organ I would suggest that you make the recess $18\frac{1}{2}$ or 19 feet high. Then have the organ made with an "open" design something like the one I enclose of one of our \$1200.-- organs

As there will be less wood work at the top to shut in the sound and as the arch will be higher the organ need not project out from the recess. In fact it may recede a foot or so if very desirable. Of course you must in that case make the recess deeper.

I herewith send a scheme of an organ for \$2500 such as I have used in several instances. Many would prefer this to our No 9 size.

We would build our No 10 size with the change of pedal stops specified in the note appended to our printed scheme with the Trumpet and II M. Op Diap. stops -- No^s 8 & 9 omitted but with blanks for future additions for \$2500.

When your Mr Adams visits our factory please let him take this letter and show it to our Mr Kilburn with whom he will confer.

Very Respy Yours

F. H. Hastings

P.S. We wish very much to furnish the organ and earnestly hope you will not conclude to order elsewhere. We know we can give you a better organ all things considered that you can obtain from others at the same price -- one that will [give] more lasting satisfaction and cause less trouble & expense in future tuning & repairs.

"Open" designs such as I have suggested are used now in large organs as much, if not more than the old way. -- A large \$10,000. organ we are building for Philadelphia, another to cost \$7500. for Washington and one of \$8000. -- just built for New York all have "open" fronts.

The tops of the pipes could be decorated in gold and black lines corresponding with the mouth pieces and contrast beautifully with the lustre of the silver finish and dark walnut woodwork. -- We recently finished an organ in this way for New Haven. -- I have ordered a drawing made for Mr Adams to see

F. H. H.

On June 6, 1874, the builders wrote to Mr. Adams:

Mr. Charles Adams Jr.
Boston Mass.

Dear Sir.

We called on Mr. Lang yesterday and from the conversation, think we can agree as to the specifications of the scheme submitted by you and we now would make the following proposition, viz:-

To build an organ from the scheme submitted, with a casing from an

approved design, and deliver it set up in the Congregational Church. No. Brookfield for the sum of Thirty Two Hundred dollars (\$3200--). The organ to be submitted to the approval of Mr Lang in its completed state, and to be satisfactory to him in wind, tone, and finish throughout

The difference in our present proposal over our former estimate is caused by the increased cost of construction demanded, over the usual methods

It will give us great pleasure to serve the committee in this matter and shall, if entrusted with the order, our every endeavor to have the instrument in all respects a representative instrument

Yours Truly

E. & G. G. Hook & Hastings
per E. J. Kilburn

An undated letter from the consultant reads:

My dear Mr. Adams

I have had a call from one of Hook's people and in reply to yours of the 4th and do desire to say that Hastings' exceptions are just what I expected. I am satisfied myself that the bellows is much larger than is needful although I am also inclined to think that every organ builder is more afraid of putting himself to unnecessary expense in that direction than in any other. The size of bellows can in no way affect the organ if it is quite large enough and I would suggest that it be made of such size as to be warranted to require twenty-five strokes per minute for my playing of full organ. The long wind chests are desirable but it is also true that in selling the organ you would get no more for it with them and if you desire to save \$100 in that direction it is an opportunity to do so. I have given you the best plans and of course it is soon enough to make certain economic changes if you see fit.

I found no other point between Hook and you and trust that the end may be a splendid organ

Yours

Sat.

B J Lang

On June 11, 1874, the builders wrote:

Mr. Charles Adams Jr.
Boston Mass.

Dear Sir.

After reviewing our estimate with a view to bring every item to the lowest possible point we have decided to offer the organ delivered set up in your church in good order ready for use warranted perfect in every respect for the sum of Thirty one hundred (\$3100.--).

This to be on the same basis as our proposal of the 6th inst.

Yours Truly

E. & G. G. Hook & Hastings
per E. J. Kilburn

A letter written by Mr. Hastings on June 18, 1874 reads:

Mr. Chas. Adams. Jr.
State Treasurer
State House. Boston

Dear Sir

We herewith send Mem. of Agreement & Specification.

If approved please send us a copy executed by the "party of the Second part" -- Please observe that we have left a blank for inserting the names, or title of the purchasing party. Also a blank for the name of the church.

We would here allude to our reduction of fifty dollars from our price making it actually \$3050., which should be known only to ourselves. We have in the contract specified it in full -- \$3100. -- upon payment of which we agree to refund \$50.

We would also remind you of our request to have the organ carted from the depot, or to have you aid us in any way while setting up the organ in consideration of the reduction.

Truly Yours

E. & G. G. Hook & Hastings

Written across Mr. Hasting's lines in the hand of Mr. Adams are the words: "June 20. 1874 / Accepted as part of the/Contract..." The existing Memorandum is on two pages in the elegant penmanship of Mr. Adams:

Boston June 18th. 1874

Memorandum of an agreement made this day by and between E. & G. G. Hook & Hastings Organ Builders, of Boston Mass. party of the first part, and a Committee acting in behalf of the First Congregational Society in North Brookfield Mass. party of the second part, to wit:-

The party of the first part shall build an organ according to the accompanying specifications prepared by Mr. B. J. Lang, with subsequent modifications, as shewn with red ink, of the best material and in the most thorough manner, and deliver it on or before September 18th 1874 in the First Congregational Church of North Brookfield Mass. Should the Church be ready to have the organ completed at an earlier date, the party of the first part agree to use all reasonable effort to hasten its completion, if notified so to do. The instrument in all its parts, and at all times during its construction, and after its completion to be subject to the inspection and approval of Mr. Lang, and to be warranted perfect in every respect.

The party of the second part in full consideration for the above, shall pay to the party of the first part upon the delivery of the organ as above the sum of Thirty one hundred dollars (\$3,100--) Payment to be made by a draft on a Bank in Boston or New York, payable to the party of the first part.

All risk of damage to the organ or parts thereof by fire shall be incurred by the party of the second part after the organ or parts thereof have been deposited in the Church.

| | |
|-----------------|-----------|
| W. H. Montague | Committee |
| Curtis Stoddard | of said |
| J. E. Porter | Society |

E. & G. G. Hook & Hastings

The specification is on a large and heavy stock in the handwriting of Mr. Adams. The underlined words are alterations written in the hand of Mr. Hastings. The Great,

Swell, Pedal and Mechanical Stops are as given in Mr. Lang's letter, though the finished organ extended the Swell Dulciana and Hautboy down to Tenor C, and the 4' Flute Harmonique is entirely of metal.

All metal pipes less than ^{tenor F in size} 2-ft.-long to contain ^{not less than} 33 per cent Tin -- All ^{flue} longer metal Pipes to be of Zinc. Except the Dulcianas & Violin above Ten C. All metal pipes below F⁰ to be of Zinc, all above to contain not less than 33 1/3% pure Tin.

The Trumpet. ^{& Hautboy} ~~Lowest 12-pipes~~ to be of Zinc in lower ^{parts} half of ^{tube} Treble -- all other ^{parts} pipes to contain 33 per cent Tin.

Box to be substantially made of thick material with two sets
The Swell Organ ~~to be contained in a box within a box --- a space of two~~
of nicely adjusted shades
~~inches between them.~~

~~Each box to be one inch thick.~~ The Swell box to be made single with two
sets of shades operated by a Balanced Sw. Pedal.

Two sets of Shades, one opening before the other, to work by a balanced Pedal

Bellows to have ⁴⁰/₇₀ square feet of surface -- feeders to dip not less than 8 inches.

(As if to finalize the measurement, this sentence was recopied by Hastings.)

Double leathered throughout with No. 1 organ Leather

Wind chest slides to be of straight grained ^{well selected wood of a kind} ~~Bay-Mahogany~~ -- Upper boards best adapted for such use
to be 2 inches thick. or 1 7/8"

Great organ Wind Chest, ^{be large enough} ~~to accomodate St. Diapason pipes over their res-~~
speaking room and accessibility for adjustment and tuning.
~~pective-channels~~

Case of approved design, made of walnut, with front pipes silvered and with gilded mouth pieces.

On the letterhead "Commonwealth of Massachusetts./Treasury Department./Boston."
Mr. Adams wrote on June 19, 1874:

B. J. Lang Esq.

My dear Sir,

I herewith inclose a contract drawn by the Hooks, with the mutual understanding that it should be submitted to you for approval before being executed on the part of the Committee. I also inclose a copy of the specifications prepared by you, which is, of course, a part of the contract. They are modified as expressed in red ink, and as I understand the matter, with your approval, provided they warrant it, as they do, perfect in every respect when completed, and subject to your approval. Please inform me if the form of contract, and especially the substance is all right, as I am no judge of contracts for organs.

Yours very truly
Ch.^s. Adams Jr

Mr. Lang replied on the reverse of the above letter:

My dear Mr. Adams

The specif. appears to be right excepting the bellows item. The bellows must not be diminished to any particular size other than this -- it must fully supply the full organ (with all couplers on) with wind for the performance of a Chorale played by me with double pedals, the bellows lever making meanwhile not less than twenty-nine strokes per minute.

Yrs
B. J. Lang

Boston
June 19/74.

At the bottom of Mr. Lang's answer is a note:

Accepted by Mrss Hook & Hastings June 20 1874 by Mr. Kilburn as conditions of the Contract -- C. Adams Jr.

The organ was built during the summer and there was probably a dedicatory recital, but the program has not been found. On September 21, 1874, the builders wrote to the church:

Mr. W. H. Montague
No. Brookfield Mass.

Dear Sir

We enclose herewith our bill for the Organ we have lately placed in the Congl Church. We should be pleased to receive an expression from you in regard to how it pleases you, and the people generally. We trust you will be able to give us a settlement for the organ at an early day. Having a large amount of money to raise during this week we should be pleased to receive such an amount as you may be able to send us at once. Trusting everything has been done to your satisfaction, we are

Yours Truly
E. & G. G. Hook & Hastings
per C. H. Smith

The bill ("The First Congl. Society, No. Brookfield Mass. To E. & G. G. HOOK & HASTINGS, Dr.") reads:

| | | |
|-----------------------------------|---------|-----------|
| For Organ #774 as per contract | 3100 00 | |
| Less amt of our subscription | 50 00 | \$3050 00 |
| October 6 By Cash | 2974 30 | |
| " Amt paid for freight assistance | 75.70 | 3050 00 |

Paid in full October 6th 1874
E. & G. G. Hook & Hastings
per C. H. Smith

Here ends the correspondence which has been discovered so far, but there are three more well-stuffed old safes in the church cellar. When the combinations are found or when the safes are blasted open, more may come to light. Incidentally, the extra pages in this issue make up for the lack of the June Newsletter, occasioned by your Editor's traditional involvement with the O.H.S. convention booklet.

NORTH BAPTIST CHURCH, EASTPORT, MAINE. William B. D. Simmons & Co., Boston, Mass., c.1850.

| MANUAL (enclosed) | | PEDAL (no pipes) | |
|------------------------------|-------|---|--|
| Op. Diapason | 8' TF | Pedal Coupler | |
| *St. Diapason Treble | 8' TF | | |
| St. Diapason Bass | 8' 22 | Bellows Signal | |
| Principal | 4' 61 | | |
| Flute | 4' 61 | two combination pedals acting on Principal and Fifteenths | |
| Fifteenth Treble | 2' TF | | |
| Fifteenth Bass | 2' 22 | | |
| Hautboy | 8' TF | Manual compass: GGG-g ³ , 61 notes | |
| *original stop label missing | | Pedal compass: GGG-GG, 13 notes | |

This organ is probably one of the very oldest existing Simmons instruments, and was apparently made for the Eastport church. There is some evidence that it was in the rear gallery of the frame building, which is about 140 years old. Around the turn of the century the organ was moved to a large chamber behind the pulpit platform. The front of the case has been painted a dark brown and the white-painted side panels are obscured by rather ugly paneling filling in all of the chamber opening. The pipes are marked "Eastport" and pencil markings make the organ at least 108 years old.

The case is of pine and the front displays three flats of gilded metal dummy pipes arranged 5/9/5; the end flats are decorated with cast iron "carvings." The horizontal Swell shades are operated by a hitchdown pedal and the two wooden combination pedals are at the left of the narrow Pedal keys. The recessed console is finished in walnut and covered with sliding doors. The square-shanked rosewood knobs are in a column at each side of the manual and the silver nameplate is on the impost. Despite a lack of maintenance, the organ is appreciated and is in fairly good working order.

The voicing is rich and silvery but quite mild. Every stop is excellent but the Hautboy is not usable at present. The zinc basses of the Principal and a few of the St. Diapason basses stand at the sides of the box; the St. Diapason is of wood; the Flute is of stopped wood through Tenor B and the treble is a metal chimney flute tuned by ears, except for 14 open metal pipes at the top of the set; the Hautboy stands next to the access panels at the rear and has common metal tops on zinc resonators and 7 flue trebles. There is no Dulciana.

* * *

ST. JOSEPH'S ROMAN CATHOLIC CHURCH, EASTPORT, MAINE. Hook & Hastings, Boston, Mass., Opus 1378, 1887.

| GREAT | | SWELL | | PEDAL | |
|---------------------|-------|--------------------|-------|-------------------------------|--------|
| Open Diapason | 8' 58 | Viola | 8' TC | Sub Bass | 16' 27 |
| Dulciana | 8' TC | St'd Diapason | 8' TC | | |
| Melodia | 8' TC | St'd Diapason Bass | 8' 12 | Sw. to Gt. Unison | |
| *St'd Diapason Bass | 8' 12 | Flute | 4' 58 | Sw. to Gt. at 8 ^{va} | |
| Octave | 4' 58 | Oboe | 8' TC | Gt. to Ped. | |
| | | Tremolo | | Sw. to Ped. | |
| *stop label missing | | | | Bellows Signal | |

A well-preserved organ in a well-kept frame church, this stock model Hook & Hastings is one of the most pleasing instruments of the type that your editor has played in a long time. The organ stands in the rear gallery of a room with good acoustics, and with the exception of a worn Pedal keyboard, the organ appears as though it left the factory a week ago. An inscription in the Swell box indicates: "Erected June 1888 by Horace Lahase (sic)/Removed to new gallery and reërected/H. W. Bolton and Fr. O'Dowd/4th July 1893/A.M.D.G."

The polished black walnut case front displays 17 speaking Open Diapason basses arranged 3/11/3, and the center flat is decorated with fretwork surmounted by a cross. The impost and paneling beneath are beautifully made and the side panels are framed in walnut. The projecting console has round-shanked flat rosewood knobs, overhanging manuals, and a wooden Swell pedal at the right. The nickel-plated water motor pedal is well to the right of the Pedal keys and the organ may never have had a motor in use. The Swell is behind the Great and the shades are vertical; the Pedal pipes are at the rear; the manual chests are chromatic; the wind system is amazingly silent and the organ can still be pumped by the bellows handle on the right side of the case. The mechanism is light and pleasing; the organ is clean and the pipework is undamaged. An inscription indicates that the instrument was "Cleaned and regulated by/H. C. Harrison/May 11th 13" and there has been recent work by a Canadian tuner.

The voicing is very much on the loud side, and though well-nicked, the effect is satisfying. The flutes are quite bold and the 16' rank is an excellent one. The Oboe is strong and brassy. The Melodia is all of wood, open from Tenor F; the St'd Diapason has 9 metal trebles; the Flute is of metal, harmonic from Middle C to the top; the Oboe has slotted, spotted tops on zinc resonators and 9 flue trebles.

* * *

IMMACULATE CONCEPTION ROMAN CATHOLIC CHURCH, CALAIS, MAINE. E. & G. G. Hook & Hastings, Boston, Mass., Opus 845, 1876.

| | | | |
|--------------------|--------------------|--|----------------|
| MANUAL (enclosed) | | PEDALE (no pipes) | |
| Open Diapason | 8' MC | Pedale Coupler | Octave Coupler |
| Open Diapason Bass | 8' 2 $\frac{1}{4}$ | | |
| Dulciana | 8' MC | Manual compass: CC-a ³ , 58 notes | |
| Dulciana Bass | 8' 2 $\frac{1}{4}$ | Pedal compass: CCC-D, 27 notes | |

Hook & Hastings built a few one, two, and three-rank organs in the 1870's and this instrument is the smallest work of the firm known to exist. Its original home is not given on the opus list and it was probably built for exhibition in the factory. An electronic substitute is in use in the Calais church but the pipe organ is not for sale. It stands free in the rear gallery, and the neat black walnut case has three panels with locks on each side and the rear is boarded. The front displays a single flat of 13 gilded Open Diapason Bass pipes, the 5 taller center pipes being mitered, perhaps to fit in some other location with less height. The organ is 25 $\frac{3}{4}$ " deep (plus 23" for the Pedal keys), 7 $\frac{1}{4}$ " wide and 133" tall. The bellows handle is on the right side and the lower panel, which exists, was removed to accommodate the blower pipe. The attached console has six flat, round-shanked knobs and a wooden Swell pedal at the far right and free of the case. The Swell shades are vertical and the chest is chromatic. The organ needs some renovation but it is in good working order.

The Open Diapason is the front rank and it is a mezzo-almost-forte stop of good quality. The Dulciana has 12 stopped zinc basses and is somewhat higher in tin content than the Open Diapason. In all, it is a charming little organ and we are fortunate that it has survived.

* * *

Any person wishing a copy of the 1968 Organ Historical Society Convention booklet and three separate mimeographed pages of twentieth century Worcester organs should send 25¢ to the Editor to cover postage and handling.

An auction of old pipes, parts, organ music, etc. will be a part of the August 25th meeting. The proceeds will go to the Club treasury. If you have anything of organ or musical interest that you no longer need, bring or send it to the summer auction. Rumor indicates that some of the C. B. Fisk storerooms will be picked over for the gala event!

FIRST CONGREGATIONAL CHURCH, CALAIS, MAINE. George Stevens, East Cambridge, Mass., c.1873.

| GREAT | | SWELL | | PEDALS | |
|---------------|-----------|-------------------|---------|---------------------------|--------|
| Open Diapason | 8' 58 | Bourdon Treble | 16' TC | Double Open Diap. | 16' 27 |
| Bell Gamba | 8' 58 | Bourdon Bass | 16' 12 | Violoncello | 8' 27 |
| Dulciana | 8' 58 | Open Diapason | 8' 58 | | |
| Hohl Flute | 8' 58 | Salicional | 8' 58 | | |
| Octave | 4' 58 | Keraulophon | 8' 58 | Great & Swell | |
| Wald Flute | 4' 58 | Stop. Dia. Treble | 8' TC | Pedals & Great | |
| Twelfth | 2 2/3' 58 | Stop. Dia. Bass | 8' 12 | Pedals & Swell | |
| Fifteenth | 2' 58 | Principal Treble | 4' TC# | | |
| Mixture | III 174 | Principal Bass | 4' 13 | | |
| Trumpet | 8' 58 | Flute | 4' TC | Pedal Check | |
| | | Piccolo | 2' 58 | Bellows Signal | |
| | | Cornet | III 174 | | |
| | | Oboe Treble | 8' TC | | |
| | | Bassoon Bass | 8' 12 | three single-acting Great | |
| | | Tremulo | | combination pedals | |

One of the largest Stevens organs extant, this instrument is a source of great pride in the parish. It was probably built for the large frame "Romanesque" edifice in time for the dedication in 1873 and stands free in a large recess at the rear of the sanctuary. The organ and choir platform are elevated to the extent that the placement could be called a gallery. The handsome case front comprises five flats of silver-painted pipes arranged 5/5/7/5/5; the second and fourth flats are smaller and topped with fretwork giving the appearance of supporting the heavy pediment of the center flat. The sides are paneled and the bellows handle is on the right side. The wood of the case is oak or ash, stained a dark brown; the console is of black walnut and projects. The case, interior, and console can be best described as spacious. It is indeed an opulent Stevens.

The oblique, round-shanked knobs are lettered in script and are in wide terraces; the Swell keys overhang and the naturals have wood fronts; there is a book shelf above the Swell manual; the three wooden combination pedals are at the left and are (1) a cancel, (2) Open Diapason and Octave on, (3) Twelfth and Fifteenth on. The wooden Swell shoe is centrally located and appears to be original. The console is a comfortable one to play. The knobs bear no indication of pitch; there are several unnecessary and typical Bass and Treble divisions in some ranks.

Each manual has one large chest divided into C and C# sides; the Pedal is on a slider chest at the rear, with the tallest pipes in the center. The Swell is behind the Great and the shades are vertical; the entire division is enclosed. The Great rollerboard is horizontal. The organ needs a restoration but is in good working order and now receives Andover Organ Co. maintenance.

The voicing is pleasant and old-fashioned in some respects even in 1873; the 16' Open Diapason is of wood and quite fine; the Violoncello is a bell gamba with zinc basses. The choruses are adequate for the large room but both compound stops unfortunately are similar in composition: 17-19-22; 8-12-15 at C₁. The two reeds were capped some years ago and the mistake is to be rectified, but it is hoped that the Mixtures can be repitched. The Bell Gamba and the Dulciana have offset zinc basses; the Hohl Flute is open from Tenor F and is of wood with inverted mouths; the Wald Flute has a stopped bass and is similar to the Hohl Flute, with 10 open metal trebles. The 8' metal Swell flue stops have zinc basses; from Middle C the Stop. Diapason is a metal chimney flute; the Flute is a metal chimney flute with 14 open metal trebles; both reed stops have 9 flue trebles. There are no mitered pipes in the organ and no slide tuners have been installed. The case front contains basses of the Open Diapason and Octave. "No. 88" on many pipes is not an opus number but perhaps a pipe order number.

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 4, No. 7, Whole No. 35

September 1968

Our next meeting will be in Stoneham, Massachusetts, on Sunday afternoon, September 29th. The two churches to be visited are in the center of town, a short distance from Route 93, and both are close to the Town Hall, famous for the Wur-litzer programs.

At 3:30 we are to visit a 2-16 c.1893 Woodberry & Harris in St. Patrick's Roman Catholic Church, a pleasing instrument recently renovated by Robert Morel of Reading. Club members are asked to wait until a 3 o'clock wedding ceremony has ended. Our host will be Mr. Edson L. Kimball, organist of the church.

At 4:00 Jack Fisher will present an hour-long recital at the First Unitarian Church, which houses a 2-16 1868 Hook of considerable merit. The organ was built exactly a century ago and dedicated with the church on January 1, 1869. The Club's visit will be the first of the church's centennial observances and our host is Mr. Clark Richardson. The Stoneham congregation is small but active and has every reason to be proud of the building and the organ. The recital is open to the public and refreshments and a short business meeting will follow. A description of the organ appears in the Newsletter for April, 1968. Mr. Fisher's enthusiasm and capabilities for such an event need no introduction!

* * *

Your editor regrets the lack of an August issue, but his part-time summer work suddenly became full-time, which was coupled with a change in winter employment. He is now in charge of the Intermediate Boys at the Crotched Mountain School for the Deaf in Greenfield, N.H., but the mailing address below remains the same. He can be reached weekdays by calling Area 603, 547-3311, extension 65. This Newsletter is a double issue which will alleviate the lack of an August publication; some of the contents are from scrapbooks and a large accumulation of "Mixtures" will be published next month.

Notified by postcard, more than forty attended the August 25th meeting in Harvard, Massachusetts, where we heard the George Stevens organs in the Historical Society (formerly the Still River Baptist Church) and the Evangelical Congregational Church. Philip A. Beaudry played a spectacular rendition of Rinck's "Variations on 'God Save the Queen'" at the latter church and the auction of old organabilia added \$20.00 to our treasury. The best buy of the day was a 1/3 h.p. Spencer blower sold for \$5.00. A short visit to the handsome Bulfinch church in Lancaster with its 1869 Simmons organ was followed by a lengthy dinner in Clinton. In all respects, it was a delightful summer afternoon.

* * *

CHANGES OF ADDRESS:

| | | |
|------------------------|--------------------------------------|------------------------|
| Peter T. Cameron | 138 Amity Street, Apt. 4B | Brooklyn, N.Y. |
| Donald B. Grey | 34 Highview Street | Westwood, Mass. 02090 |
| Edward E. Jameson | Walnut Hill School, 12 Highland Ave. | Natick, Mass. 01760 |
| Paul Maine | 27 Meadowbrook Drive | Albion, N.Y. 14411 |
| Donald Newman-Endicott | P.O. Box 746 | Georgetown, S.C. 29140 |
| Roy A. Redman | 2742 Avenue H | Fort Worth, Tex. 76105 |
| James Wyly | 1130 East Street | Grinnell, Iowa 50112 |

* * *

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.

Despite its present unplayability due to the unfortunate electrification of the action, the splendid four-manual E. & G. G. Hook organ, Opus 334, exists today in Mechanics' Hall, Worcester, Massachusetts, as the largest extant example of a nineteenth-century Boston-built "concert organ." On 12 November 1864, Dwight's Journal of Music reprinted the following article.

The Worcester Organ.
Its Trial and Acceptance.--Interesting
Exercises at Mechanics Hall.

(From the Worcester Spy. Oct. 27.)

The noble instrument, the completion of which has been so earnestly anticipated by all classes of our citizens, was formally transferred from the building committee to the Mechanics' Association last evening.

The citizens of Worcester, through whose liberality the instrument has been erected, have just cause for pride and congratulation. It was their design, which has been so ably seconded by the committee into whose charge its construction was given, to place in their beautiful hall a first-class concert organ, which should be a full and correct representation of the progress of the art in America.

Messrs. E. & G. G. Hook of Boston, to whom this important work was assigned, have faithfully endeavored to make their work as perfect as could be produced, and the result is alike honorable to them as builders and to the enterprise of our citizens.

In comparing this instrument with the largest organs built in America, superiority over all others is claimed by its extensive selection of effective and beautiful stops, its improved and artistic voicing, and by the facility with which all is brought under the control of the performer--the three essential characteristics which correctly determine the size and rank of the organ.

As the best means of presenting the capacity and magnitude of the instrument we give a list of stops, &c., which are carefully selected, and present a combination capable of producing almost every desired effect:

List of Stops, &c.

Great Manual.

| | | | | | |
|-----|-------------------|----|--------|-----|--------|
| 1. | Open Diapason, | 16 | feet. | 58 | pipes. |
| 2. | Open Diapason, | 8 | " | 58 | " |
| 3. | Viola Da Gamba, | 8 | " | 58 | " |
| 4. | Stopped Diapason, | 8 | " | 58 | " |
| 5. | Claribella, | 8 | " | 58 | " |
| 6. | Principal, | 4 | " | 58 | " |
| 7. | Flute Harmonique, | 4 | " | 58 | " |
| 8. | Twelfth, | 2 | 2-3 " | 58 | " |
| 9. | Fifteenth, | 2 | " | 58 | " |
| 10. | Mixture, | 3 | ranks. | 174 | " |
| 11. | Mixture, | 5 | " | 290 | " |
| 12. | Trumpet, | 16 | feet. | 58 | " |
| 13. | Trumpet, | 8 | " | 58 | " |
| 14. | Clarion, | 4 | " | 58 | " |

Swell Manual.

| | | | | | |
|-----|----------------|----|-------|----|--------|
| 15. | Bourdon, | 16 | feet. | 58 | pipes. |
| 16. | Open Diapason, | 8 | " | 58 | " |

| | | | | |
|-----|-------------------|----------|-----|--------|
| 17. | Stopped Diapason, | 8 feet. | 58 | pipes. |
| 18. | Viol d'Amour, | 8 " | 58 | " |
| 19. | Principal, | 4 " | 58 | " |
| 20. | Flute Octavante, | 4 " | 58 | " |
| 21. | Violin, | 4 " | 58 | " |
| 22. | Twelfth, | 2 2-3 " | 58 | " |
| 23. | Fifteenth, | 2 " | 58 | " |
| 24. | Mixture, | 5 ranks. | 290 | " |
| 25. | Trumpet, | 16 feet. | 46 | " |
| 26. | Cornopean, | 8 " | 58 | " |
| 27. | Oboe, | 8 " | 58 | " |
| 28. | Clarion, | 4 " | 58 | " |
| 29. | Vox Humana, | 8 " | 58 | " |

Choir Manual.

| | | | | |
|-----|--------------------|----------|-----|---|
| 30. | AEolina & Bourdon, | 16 feet. | 58 | " |
| 31. | Open Diapason, | 8 " | 58 | " |
| 32. | Melodia, | 8 " | 58 | " |
| 33. | Dulciana, | 8 " | 58 | " |
| 34. | Keraulophon, | 8 " | 58 | " |
| 35. | Flauto Traverso, | 4 " | 58 | " |
| 36. | Violin, | 4 " | 58 | " |
| 37. | Piccolo, | 2 " | 58 | " |
| 38. | Mixture, | 3 ranks. | 174 | " |
| 39. | Clarinet, | 8 feet. | 58 | " |

Solo Manual.

| | | | | |
|-----|----------------|---------|----|--------|
| 40. | Philomela, | 8 feet. | 58 | pipes. |
| 41. | Salicional, | 8 " | 58 | " |
| 42. | Hohl Pfeife, | 4 " | 58 | " |
| 43. | Piccolo, | 2 " | 58 | " |
| 44. | Tuba, | 8 " | 58 | " |
| 45. | Corno Inglese, | 8 " | 58 | " |

Pedale.

| | | | | |
|-----|----------------|----------|----|--------|
| 46. | Open Diapason, | 16 feet. | 30 | pipes. |
| 47. | Violone, | 16 " | 30 | " |
| 48. | Bourdon, | 16 " | 30 | " |
| 49. | Violoncello, | 8 " | 30 | " |
| 50. | Quinte, | 10 3-4 " | 30 | " |
| 51. | Flute, | 8 " | 30 | " |
| 52. | Posaune, | 16 " | 30 | " |

Mechanical Registers.

| | | | | |
|-----|-------------------------|--------------------|--|--|
| 53. | Swell to Great Coupler. | | | |
| 54. | Swell to Choir | " | | |
| 55. | Choir to Great | " | | |
| 56. | Solo to Great | " | | |
| 57. | Choir to Solo | " | | |
| 58. | Great to Pedale | " | | |
| 59. | Choir to Pedale | " | | |
| 60. | Choir to Pedale | " (super octaves.) | | |
| 61. | Swell to Pedale | " | | |
| 62. | Solo to Pedale | " | | |
| 63. | Tremulant ("swell.") | | | |
| 64. | Bellows Signal. | | | |

- 65. Pedale Check.
- 66. Ventil (for No. 46).
- 67. Ventil (for Nos. 50, 51, and 52.)

Combination Pedals.

- No. 1. { Great Manual. } Forte.
- No. 2. { Great Manual. } Piano.
- No. 3. { Swell Manual. } Forte.
- No. 4. { Swell Manual. } Piano.
- No. 5. { Choir Manual. } Forte.
- No. 6. { Choir Manual. } Piano.
- No. 7. (Pedale) operates on Nos. 46, 50, 51, and 52, and with the aid of Ventil (Nos. 66 and 67), allows of various combinations.
- No. 8. { Couplers. } Forte.
- No. 9. { Couplers. } Piano.
- No. 10. Operates on "Great Pedale" Coupler. Balanced Swell Pedal, with double action.

Summary.

| | | |
|---------------------------------|-----|------------------|
| No. of stops of Great Manual... | 14, | with 1160 pipes, |
| " " Swell Manual... | 16, | " 1090 " |
| " " Choir Manual... | 10, | " 696 " |
| " " Solo Manual.... | 6, | " 348 " |
| " " Pedale..... | 7, | " 210 " |
| No. of Mechanical Registers.... | 15, | |
| " Combination Pedals | 10, | |
| Total..... | 77 | 3504 pipes. |

Many rare and costly stops, and many new mechanical arrangements are introduced, and by means of the pneumatic lever, which is applied to the great manual, and connected by couplers to each of the others, all four manuals, comprising the thousands of pipes distributed throughout the various departments of this large instrument, are operated with unusual ease and promptness.

The pipes are supplied with wind by two very large bellows, the reservoirs of each containing nearly 200 cubic feet, each of different pressure, and controlled by mechanism in a room beneath the organ.

The whole occupies a space nearly the entire width and height of the rear end of the hall, with a depth of about 25 feet.

The Trial Last Night.

The formal presentation took place last evening, previous to which the instrument was exhibited in all its various capacities of tone, force and volume, by Mr. J. H. Wilcox, organist at the Church of the Immaculate Conception in Boston, one of the most accomplished organists in this country. Without any formal programme, he gave selections which would best exhibit the instrument in all its parts; and his ability and control of the instrument, no less than the excellence of the organ itself, won frequent applause from his audience.

The gathering was not intended for a public exhibition, but only as an opportunity for the organ committee and the contributors to the fund, to gain some knowledge of the instrument, and if it was found worthy, to be formally transferred to the Mechanics' Association, as the gift of the citizens of Worcester.

The trial was as full and complete as it was possible to give in an hour and

a half in the hands of a superior organist, and was eminently satisfactory in every respect. This is not the time for a comparison of this with any other instrument, but it is safe to say that it has few if any superiors in this country. To mention one of the features in which it stands pre-eminently superior to the great Boston organ, we ought to particularize the vox humana stop, which seems to be as nearly perfect as it is possible for art to attain. But the countenance of every person present last night showed plainly how satisfactory beyond expression of words the noble instrument was. It is a splendid organ.

At the close of the exhibition Dr. Bemis, in behalf of the building committee, asked the trustees if they were satisfied with the organ as exhibited at the trial this evening, which was answered by a hearty "yea." A similar inquiry of the audience in general was in like manner answered with hearty applause.

The Collation--Speech by Judge Chapin.

The musical part of the evening's entertainment was followed by a collation, * * * * after which the assembly was called to order and

Judge Chapin opened the formal exercises with a few words of compliment for the magnificent organ, and said in behalf of the organ committee that they had tried to do their work well. The gentlemen who were to make the formal presentation and reception of the organ he would call upon immediately, and all following contributions would be, like the subscriptions for the organ, voluntary. In alluding to the work of the committee he said the gentleman on his right (Mr. Abraham Firth) was deserving of more commendation than any other living man. It was chiefly through his individual exertion that the work had been so promptly and successfully carried through. One other firm was deeply interested both in heart and pocket--the contractors,--and never was contract more honorably and faithfully performed than that made by the Messrs. Hook. The amount of their bill (\$9040) has been paid, and in answer to a question as to what they would build another organ like it for they say not a cent less than twenty thousand dollars. It might be judged what we owe for this magnificent gift. * * * *

The Presentation By Mr. Firth.

Mr. President:--It is well known to you, sir, that in the month of April, 1863, now 18 months ago, a few gentlemen in this city met to consider whether the time had come to give this hall an organ. A generous citizen had offered \$1000 to the Mechanics' Association for one, on certain conditions, but it was not known that the money would be accepted on the terms offered. At that meeting a large committee was appointed to consider and act according to circumstances, with full power. They decided to appeal to the public spirit of the city. They met a response beyond their highest hopes, so that in August, 1863, they saw their way clear to contract with Messrs. E. & G. G. Hook of Boston, for a first-class instrument; but subsequent subscriptions enabled the committee to add several valuable stops to the original specification, until it assumed its present noble proportions, making it worthy, in the judgment of the committee, to be known now and henceforth as the WORCESTER ORGAN.

Now why this liberality? I know I express the sentiments of the organ committee, and I think I do those of all the donors now before me, when I say that they hope to be able to have hereafter concerts of a rarer value than were possible without it, and at a price within reach of our whole population. They believe that such concerts will not only aid in the musical education of the community, but do a greater service in carrying the refining influences of the best music. They hope to see, under the direction of competent and liberal men, from time to time, a series of them, so varied as to offer another means of innocent recreation to our busy workers, besides withdrawing many, and

especially our young men, from places where no good can come.

They know, also, that this organ may powerfully aid every cause of charity, whenever meetings in that sacred name shall be held here; and I rejoice, sir, that the trustees have already most promptly and honorably offered gratuitously both hall and organ for a concert to help our excellent Ladies' Soldiers' Aid Society, under the auspices of the organ committee.

It shall lend its might too in arousing the men of the city to their duty, at the call of patriotism; it shall add solemnity and pathos to the Requiem over the "unreturned brave;" and sound its loudest and sweetest peans on that doubly blessed day when peace shall be proclaimed, and "liberty throughout the land to all the inhabitants thereof."

Or when met in the name of religion, its inspiring tones shall "introduce their sacred song" and make the occasion more hallowed.

"For." to solemn and eternal things (sic)
We would dedicate the notes sublime."

Nor can this instrument, in this place, fail to bring here county and state musical festivals, even if they have yet to be inaugurated. Our city musical organizations it will directly and continually assist, and when the children of the public schools meet here their sweet voices shall be led and harmonized by its sympathizing accompaniment. Already, sir, the board of trustees have voted that all the children in our schools shall have an early opportunity to hear it without charge.

So that, sir, it is no figure of speech to say, this hall has now a voice: a voice which many will come far to hear; a voice in harmony with all that is elevating, noble, pure and devout; more melodious than any "pealing organ" Milton ever heard, and which was yet sweet enough to

"Dissolve him into ecstasies
And bring all Heaven before his eyes."

And now, sir, (turning to the representatives of the Mechanics' Association,) I rejoice to add that we are able to give it to your association.

And now, having dealt unselfishly with the association you represent, these donors have a right to expect, and they do expect, that in the discharge of their high trust, the trustees will be governed by an intelligent, generous, and far-sighted public spirit. * * * *

But, sir, as you know, we hold this piece of wonderful mechanism only a few brief hours, until we can transfer all our right and title to the society you so well represent. That moment has now come. Speaking by request of the contract committee, and also in the name of the donors before me, I now declare their wish that the Worcester County Mechanics' Association accept this organ without conditions other than those which are of public concern and have regard only to the best interests of the community.

Do you, sir, accept it in their behalf?

Then I pass into your hands this key as the outward symbol that the Worcester organ now belongs to the Worcester County Mechanics' Association.

[We regret that we have not room for Mr. Ball's speech of acceptance, as well as for the interesting speeches by Mayor Lincoln (of Worcester), Judge Russell (of Boston), Rev. Dr. Hill, Rev. Mr. Richardson, and others.]

In conclusion, Mr. Firth offered the following sentiment.

"Long life and prosperity to the Master Builder of this magnificent instrument!"

Which was acknowledged by Mr. Hook by rising while the assembly greeted him with hearty and long continued cheers.

As a fitting finale to the evening's exercises, Mr. B. D. Allen took his seat at the instrument, and played "Old Hundred," and "America," accompanied by the voices of the whole audience. The effect was grand beyond description, and the contributors to the organ fund dispersed with a feeling of satisfaction and happiness, which was cheaply purchased at the price of their contributions.

* * *

Town and county histories across the nation contain references to many early organ builders, many of them the obscure pioneer makers of small instruments that have, for the most part, disappeared. The following excerpts are from History of Jaffrey (Middle Monadnock) New Hampshire by Albert Annett and Alice E. Lehtinen, Published by the Town, 1937.

Vol. I, p. 207:

The first pipe organ was made in town by Almon Bailey, a musician and mechanic, assisted by his brother, Edward, at their mill on the Mountain Stream. It is described by Edward H. Bailey, from boyhood memories, as about six feet wide by nine feet high. The pipes were made of wood, and were square in form, the largest five or six inches inside measurement, and varying in length up to four or five feet. The pipes were covered by three panels or shutters of the common window blind form, set between upright supporting columns, the central section being wider than those on the sides. The organ was not sold, but only loaned to the church and was placed in the gallery behind the singers, where two wall pews had been removed to provide space. It was an object of great curiosity, and when it became known that the Bailey boys were setting up the organ in the meeting-house, there was quite a gathering on hand to watch the work. Merrill Parker of Peterborough, who is related to the Smileys, now tells the story as it was told to him by Jane Dinsmore, who was present, that when the work was done, to everybody's surprise and the delight of some, the first piece played on the meeting-house organ, to show its quality, was "Fisher's Hornpipe." Some thought this was going a little bit too far. Almon Bailey removed to Marlborough about 1836, where he became a recognized organ builder. The use of the Jaffrey meeting-house for church services declined with the building of new houses of worship by the different denominations, and the Bailey organ, correspondingly out of use, was taken out and finally removed to Marlborough.

Vol. II, p. 45 gives the Bailey genealogy:

Oliver (1768-1855) and Polly Perkins Bailey (1771-1861) had eight children; Edward was the eldest; born 23 September 1792, died 6 January 1871 and buried in the Jaffrey Center cemetery. His son, Edward H., mentioned in the quotation above, was born on 3 March 1840 and was living in 1937. Edward the elder played the bass viol in the meeting-house before the organ was built. The edifice exists, though altered in 1856 and 1922, having been erected in 1775. The First Congregational Church in Jaffrey was built in 1831; the Jaffrey of Bailey's time is now Jaffrey Center, and East Jaffrey of that day is now called Jaffrey. The genealogy states that Almon Bailey, the third child of Oliver and Polly, was

b. Jan. 21, 1801; removed from Jaffrey to Utica, N.Y., and thence about 1836 to Marlborough, N.H. He had considerable mechanical ingenuity, and could manufacture about any article to which he turned his attention. His chief business was building church organs, at which he is said to have been very skillful. With the assistance of his brother Edward, he built an organ which was used in the old meeting-house in Jaffrey, and afterward removed to Marlborough. He m. Jan. 2, 1831, Maria, b. Aug. 12, 1804, dau. of Shubael and Polly (Rogers) Stone of Marlborough. He d. Aug. 12, 1837, and she m. (2) Hiram Collins of Marlborough. Child: Almon Fernando, b. Dec.

21, 1835; m. Apr. 9, 1856, Susan M. Smith. He was a soldier in the Union Army, and d. at Spottsylvania, Va. May 12, 1864, 12 hours after he was wounded.

* * *

In 1913, Carl Fisher of New York City published a collection of organ music, typical of the period, with the title: The Church Organist, by H. F. Parkhurst. It is also a basic organ method, and some of Mr. Parkhurst's opinions are not so typical of the era:

An organ is not an orchestra, notwithstanding the fact that it has several stops more or less suggestive of certain orchestral instruments; and it lowers the dignity of the organ to attempt orchestral effects that are unsuited to its own nature. The more or less sustained harmonies of the strings, the brass, and the wood-wind, and cantabile solos of oboe, clarinet and violin, can well be reproduced, without transcending the bounds of its own capacity; but the brilliant technique, the dashing staccato, and the quivering tremolo of the strings are a veritable travesty when attempted by a ponderous system of pipes.

Many transcriptions of orchestral compositions have a beauty of their own, in the tone qualities of an organ rendition; but to force the instrument out of its own sphere belittles both the composition and the instrument. ...

* * *

PLEASE NOTE! Paul Wright, a young English prodigy, will give a recital on the Hook organ in the Church of the Immaculate Conception, Harrison Avenue, Boston, at 8 o'clock, Tuesday evening, September 24th. Any musical event in that church deserves our hearty support!

* * *

Among the papers of Clarence E. Morey, the Utica, N.Y. organ-builder who died in 1935, is the letter copied below. It is addressed to an unknown person and the envelope does not exist. The Staub letterhead is decorated with a cut of a pipe-fence above an attached two-manual console, and below the picture is: "Boston Representative, /Dr. Geo. F. Brooks, / Concert Organist, /576 Washington St., Boston, Mass."

W. J. STAUB & CO...
Builders of
CHURCH, CHAPEL and CONCERT ORGANS,

No. 121 Emma Street,
Syracuse, N.Y.

Nov 30 1903

Mr. Lyman

Dear Sir

Chas. Batley's Tool Chest I sent to Utica as he directed me to do. And I send the Key by mail.

But it has been returned to me with the Freight Receipt. Will you take care of it if I sent you the Key?

Yours Sincerely

W. J. Staub

P. S. The Reason he aint working here is he will not keep Sober. I will not Stand for his getting Drunk in Churches. He was worse than ever here

The stoplist of the Isham Memorial Organ, Appletton Chapel, MEMORIAL CHURCH, HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS. Charles B. Fisk, Gloucester, Mass., Opus 46, 1967.

| | | | |
|---|----------------|--|---------------|
| GREAT: (Manual II; above Positive) | | SWELL: (Manual IV; divided by console act.) | |
| Bourdon (wood; low 12 from Ped.) | 16' 49 | Spindle Flute (9 st. wood basses) | 8' 61 |
| Prestants (II ranks G [#] ₀ - c ₃)* | 8' 90 | Viola da Gamba (mitered basses) | 8' 61 |
| Spitzflute (12 st. wood basses) | 8' 61 | Voix Céleste (from C ₀ ; tapered) | 8' 49 |
| Octaves (II ranks G [#] ₀ - c ₃) | 4' 90 | Gemshorn | 4' 61 |
| Chimney Flute | 4' 61 | Night Horn | 2' 61 |
| Twelfth | 2 2/3' 61 | Clarion Mixture (2')** | V-VI-III 308 |
| Fifteenths (II ranks F [#] ₁ - c ₃) | 2' 80 | Bassoon (copper 1/2-length basses) | 16' 61 |
| Cornet (mounted) | II-V 210 | Trumpet (5 flue trebles) | 8' 61 |
| Mixture (1 1/3') | IV-V-IV 269 | | |
| Sharp (1/2') | III-IV-III 202 | POSITIVE: (Manual III; above console) | |
| Double Trumpet (copper basses) | 16' 61 | Violin Diapason (3 Haskell basses)* | 8' 61 |
| Trumpet (12 flue trebles) | 8' 61 | Chimney Flute (12 st. wood basses) | 8' 61 |
| Clarion (17 flue trebles) | 4' 61 | Italian Principal | 4' 61 |
| | | Nazard | 2 2/3' 61 |
| PEDAL: (divided in end towers) | | Doublet | 2' 61 |
| Prestant* | 16' 32 | Tierce (2' at c [#] ₃) | 1 3/5' 61 |
| Bourdon (wood) | 16' 32 | Mixture (1 1/3') | IV 214 |
| Octave | 8' 32 | Cymbal (1/2') | II-III-II 146 |
| Rohrpipe | 8' 32 | Cromona (4 flue trebles) | 8' 61 |
| Super Octave | 4' 32 | English Horn (4 flue trebles) | 8' 61 |
| Mixture (5 1/3') | V 160 | | |
| Contra Bassoon (wood shallots) | 32' 32 | CHOIR: (Manual I; a Rückpositif) | |
| Trombone (wood shallots) | 16' 32 | Stopped Diapason (wood; top 12 met.) | 8' 61 |
| Trumpet | 8' 32 | Prestant (entirely in case front) | 4' 61 |
| Clarion | 4' 32 | Spire Flute | 4' 61 |
| | | Fifteenths | 2' 61 |
| Below Manual I: | | Larigot (top oct. breaks back) | 1 1/3' 61 |
| Setter; C-P Rev.; 5 Ch. pistons; | | Mixture (1') | II-III-II 151 |
| Cancel | | Regal (1/4-length; 4 flue trebles) | 8' 61 |
| Below Manual II: | | | |
| General pistons 1 2 3 4; G-P Rev.; | | By tilting tablets over Swell manual: | |
| 5 Gt. pistons | | Great to Pedal | |
| Below Manual III: | | Positive to Pedal | |
| General pistons 5 6 7 8; Pos.-P. Rev.; | | Swell to Pedal | |
| 5 Pos. pistons | | Choir to Pedal | |
| Below Manual IV: | | Positive to Great | |
| S-P Rev.; 5 Sw. pistons | | Swell to Great | |
| Above Manual IV: | | Choir to Great | |
| silver nameplate; 9 coupler and Tremu- | | Swell to Positive | |
| lant tilting tablets; Crescendo and | | Tremulant (affects Manuals II, III, IV) | |
| Signal indicator lights | | | |
| Balanced Swell pedal (mechanical) | | By toe studs: | |
| Balanced Crescendo pedal | | Left: 8 duplicating general pistons and | |
| | | Cancel | |
| Electro-pneumatic stop and combination | | Right: 5 Pedal pistons | |
| action, the latter by remote capture | | | |
| system. Mechanical key action through- | | Positive has one blank slider for 4' or | |
| out. 1 1/2 h.p. Meidinger blower. | | 1' stop. | |
| Front pipes 80% tin, burnished. Wind | | Cymbelstern knob in Great jamb; the bells | |
| pressure 2 3/4" in all divisions except | | are temporary. | |
| Choir, which is on 1 5/8". | | **indicates front pipes of the division. | |
| **designed for use with the reeds only. | | | |

The following paragraphs are taken from pages 537-38 of the Genealogical History of the Town of Reading, by the Hon. L. Eaton, published in 1874:

Organ Manufacture.

The first to engage in this business was Thomas Appleton. He was a native of Boston, where he began the manufacture in 1809, working in company with his brother-in-law, in Chambers Street, Boston, who built the first organ in this country. In 1810 he became a member of the firm of Hoyts, Babcock & Appleton, who put up a building for the manufacture of pianos and organs, on the site of Franklin's birthplace in Milk Street. After a few years he commenced business alone. In September, 1851, he came to Reading, and has occupied since that time the factory near the depot. He built thirty-five organs for churches in Boston: the first being for the church in Summer Street, recently removed; the second for the Handel and Haydn Society, which was long used in Music Hall. He also built organs for nearly every principal city of the United States, in all nearly thrice as many as for Boston. He built his last organ in 1868, when more than sixty years of age, for the Baldwin Baptist Church in Canton Street, Boston. This was one of his largest, and he designed it to be his best. Thirty years previously he had built one for the same church, then in Baldwin Place, which during all that time never cost the society a dollar for repairs. His organs, like himself, were honest clear through. He never counted the cost, but made every instrument as thoroughly as possible. He said he should be ashamed to pass a church that had in it an organ of his that was imperfectly built. He designed his work to last one hundred and fifty years as the best monument he could leave to perpetuate his memory. His instruments were noted for sweetness and purity of tone, as well as for perfection of machinery. His ear was remarkably accurate, and his musical judgment unerring. Dr. Shattuck, of Boston, employed him to select a piano for his daughter, and was so well pleased with the selection that he made him a present of two hundred dollars. Yet as a musical performer he set up for himself no claim. Indeed, he was accustomed to say he neither could "sing, whistle, nor play a jewsharp." He possessed a remarkable memory; could remember events that he witnessed more than eighty years before. He retained a vivid idea of the burning of the ropewalk on Atkinson Street, Boston, when he was seven years old, and the hanging of three pirates on the same day. A cage, with a post in the middle, was hauled on trucks from the jail-yard, where the Court-house now stands, to the Common. The pirates were hung to arms extending out from this post. This was also used for a whipping-post and pillory, and usually stood near the head of State Street.

He was a man of rare generosity, often giving or lending considerable amounts of money where needed, when he had no reason to expect the return of a dollar. He was a stranger to all feelings of malice or ill-will. One who knew him most thoroughly, says, "He was the best-tempered man I ever knew." An organ building firm were accustomed, in their efforts to compete with him, to speak in severe though unjust terms of him. When he heard of it he said, "They would feel better if only they had work enough"; and ever ready to return good for evil, he soon afterward procured for them a good contract. It is needless to add that they became his firm friends. He was temperate in his habits. Only a few days before his death he remarked to a friend, "I never smoked nor chewed tobacco, and was never intoxicated."

Mr. Appleton was a man of quiet and unobtrusive manners, tall and erect, with a genial face that bore a striking resemblance to that of General Washington. He was a cousin to the Messrs. Appleton, the well-known New York publishers, and a descendant of Thomas Appleton, one of the first settlers of Ipswich.

He died July 11, 1872, in the 87th year of his age.

Samuel Pierce began the manufacture of metallic organ pipes in 1847. It was the first attempt at making the business a specialty. It rapidly increased, and necessitated the building of his manufactory in 1852, which has subsequently been enlarged, to furnish room for the employment of about thirty workmen. Mr. Pierce finds a market for his pipes throughout the United States and Canada, among first-class organ-builders.

It is obvious that Mr. Eaton knew little of Appleton's career, or at least not much of the pre-Reading period. But he does give a few personal details not recorded elsewhere and it can be assumed that the esteem in which Mr. Appleton was held by his fellow townsmen was as the town history describes it.

* * *

One of the most astounding fairy-tales perpetrated in the name of genuine organ history is the following item published in the Syracuse, N.Y. Post-Standard on 19 August 1951. The only real fact that can go unquestioned is that Ellsworth Phelps did live and was an organ-builder. (See Newsletter for April 1968, page 8.)

MUSICAL EXPERIMENT BY CHENANGO LAD PRODUCED WORLD'S FIRST PIPE ORGAN

Elsworth Phelps Unrewarded for Great Invention.

NORWICH.--Age is no barrier to genius, and some God-given talent may crop out at any time in both old and young. A great writer has said that every man has, at some time of his life, had an original idea that could have made him great, but many thousands of these ideas are lost in the world because they were not used.

The story of Elsworth Phelps, a young 16-year-old boy who lived at Guilford, in Chenango County, in the years following the War of 1812, brings out this point, and is a story of one who grasped at his idea and gave to the world the most wonderful of all musical instruments, the pipe organ.

Elsworth Phelps was not a "long hair." He was just an ordinary kid who went to the little log schoolhouse near Guilford during the winter months, and did chores at home morning and night. Like other boys of that time he was slated to be "bound out" to learn some trade when he became older, or perhaps he was to take over the family farm, but neither of these things interested young Phelps.

Musical Prodigy

Elsworth Phelps was, without doubt, a musical prodigy, but with nothing to guide him but his own intuition. From the time he fashioned his first willow whistle in the spring, he was interested in musical sounds. He made larger whistles with deeper throats and more musical tones, and then began to build them with different tones, using a jackknife to whittle off just the amount of wood needed to change the tone. Soon he had fashioned sufficient pipes to run a double chromatic scale, each tuned to the finest degree of accuracy.

With unmatched genius young Phelps contrived a way to put these pipes together and sequence and to manipulate them with a bellows, with valves operated with keys. How many times he had to tear down his work and start over, no one will ever know, but finally the first organ was finished and its notes were a balm to the tired boy who had struggled to bring them to life.

When the new organ was built, a crude affair to be sure, word of it was sped eastward by the stage drivers and travelers. Promoters and investors came to Guilford on horseback to see the new instrument.

Money Available

Money was soon available, and the wide-eyed Phelps, with no money of his own, was persuaded to sell his interest to others. He was retained as a voicer and tuner, and a factory was set up. The first organ made there was sold in Oxford.

Like many other great discoveries, the Phelps organ was soon copied. Factories grew up in New York and other large cities where materials were easier to get, and the little Guilford factory began to go down.

Another young man, as poor as young Phelps, had come to Guilford with the idea of using lead pipes and together they rolled lead to almost paper thinness, making each pipe a little different thickness, and were surprised at the result. The tone was sweeter than the wood pipes. This discovery stimulated the little factory for a time, but the distance to the source of material was too much.

The end of the little Guilford plant came when the larger organ makers began to copy the lead pipes, combining them with wooden pipes for difference in tone. Today, the great pipe organs of the world are made of both wood and lead pipes.

Factory Closed

Finally, the little factory closed its doors. Phelps went to New York, where he obtained work in one of the large factories. Those for whom he worked waxed rich, but Elsworth Phelps plodded along, making great improvements, for which he received neither money nor credit.

Today, as the majestic pipe organ peals forth in the great cathedrals of the world, few know that many of the ideas involved in their makeup came from the genius of a Guilford boy who today sleeps in some forgotten cemetery in the metropolis, unknown and unsung.

.

The article is illustrated with a photograph of an elderly man standing next to a tiny, caseless organ of perhaps two ranks, which resembles a voicing machine. In his hand is a mallet about to strike the chest. The caption reads:

Guilford-made pipe organ.--This old pipe organ, with its original lead pipes, was made in Guilford, Chenango County, more than a century ago. It was placed in a house built by James Sherwood in Norwich, long before the Civil War, and was recently given to a Norwich historian, Albert Phillips, (above) a carpenter, who is restoring it as a valuable relic of Chenango County history.

* * *

Eugene Thayer, one of America's best organists during the nineteenth century and the original owner of the 1875 Hutchings, Plaisted & Co. organ in the North Parish Universalist Church, Woodstock, Vt., (soon to be restored by the Andover Organ Company), died a suicide in Burlington, Vt. The following articles regarding his last days are taken from The Burlington Free Press and Times, June 28, 1889.

The sad news of the death by suicide of Dr. Eugene Thayer, elsewhere chronicled, will be received with deep sorrow by a wide circle of his pupils, admirers and friends throughout this country. He had performed in public in over four thousand concerts in the leading cities of Europe and America, and probably no other teacher of the organ in America had so many living pupils. There is little doubt that his act of self-destruction was the result of disease of the brain. The public of this and many other communities will give sincere and strong sympathy to his stricken widow and children.

.

A SAD AFFAIR.

Suicide of Dr. Eugene Thayer,
The Noted Organist.

He Ends His Life by Shooting While Suffering From Mental
Disease--The Incidents Which Led up to the Terrible Event.

This community was startled as well as saddened yesterday by the announcement that Dr. Eugene Thayer, the well known organist of New York, had committed suicide by shooting. The sad affair took place, as near as can be decided, about 10:30 o'clock at the American Hotel where Dr. and Mrs. Thayer engaged rooms upon their arrival in this city Tuesday. He was to have begun his duties in connection with the summer school of music yesterday, and a feeling of gloom fell upon the members of the school as well as the community in general when the act was announced. Dr. Thayer had been subject to fits of melancholy which had grown upon him and he had suffered quite severely of late. Some time before he came here he had been bothered by insomnia aggravated by repairs to the boiler directly under his flat. He went to the sea shore expecting to receive benefit but it was during a very hot week and the relief that he experienced was slight. He then came to this city confident that he would feel much better and spend a delightful summer, as he did last season, and his expectations were shared by Mrs. Thayer. On the train on his way here he experienced severe pains in his head and since his arrival had had but little sleep. His despondency was further increased by the wet weather, and he was irritable to all save his wife. He was abstracted to a noticeable degree.

He ate a very slight breakfast yesterday, after which he went out for a walk, remarking that he would see a physician in hopes of getting relief. Mrs. Thayer afterward went out and met him on the street and they walked home together. At the door of their room in the hotel he stopped and asked her if she was going out again. She replied that she would remain there, whereupon he went away abruptly without saying anything further, and she sat down and read for some time. After about half a (sic) hour she got up, wondering if he had gone to the school at the Howard Relief building, where two pupils were waiting for him at the time. She went to the ladies' toilet room, and upon opening the door was horrified to find her husband lying upon the floor dead, with the revolver still in his right hand. A box of cartridges lay upon a stand near by.

The authorities were at once notified and Mayor Crombie, Health Officer Rutherford and Chief of Police Dumas proceeded at once to the scene of the tragedy. It was a clear case of suicide and it was evident that death was instantancous. The unfortunate man had placed the revolver to his mouth and fired the fatal shot. The bullet did not appear though (sic) the top of the head, but the skull was broken and when the body was examined blood had settled at the base of the skull. A piece of the upper lip was also torn away.

No report was heard, although Dr. Thayer's room was on the same floor, and a chambermaid was at work in one of the rooms a few doors away. This is accounted for by the fact that the unfortunate man pushed the revolver into his mouth some distance as shown by the marks on the muzzle.

The body was removed to an adjoining room and placed in charge of Undertaker Brown. When the remains had been laid out no marks of violence were discernible except upon the upper lip.

The Purchase of the Weapon.

Dr. Thayer procured the revolver with which he ended his life at the hardware store of Mr. J. H. Holton, and the circumstances attending the purchase have a peculiarly sad interest. As nearly as can be stated the unfortunate man

visited the store about 10 o'clock, having started out for the supposed purpose of seeing a doctor. He asked to look at some revolvers, and appeared to be in no hurry, spending about half an hour in making the purchase. During that time he appeared in good spirits, told a story and talked and acted perfectly rational, as far as those in the store noticed. Joseph Duran first showed him a centre-fire revolver and Dr. Thayer liked its appearance. Upon looking, however, the clerk could find only rim-fire cartridges. Dr. Thayer asked if they would work, and the clerk said he would go to the back door and see. The trial showed, of course, that the cartridges did not fit the revolver.

Mr. Romeo Barstow then searched and found some cartridges that would fit the weapon. The effectiveness of the revolver was then inquired about by the visitor. Mr. Holton happened along at this point, and Dr. Thayer asked him if a 22-calibre revolver would pop a man over, whereupon the former said he thought it was more of a toy than a weapon. Dr. Thayer said that reminded him of the story of a Texas man who told a cowboy that if the latter ever shot him he would give the cowboy an awful licking, or words to that effect, and he thought it would be some so with a 22-calibre weapon.

He was then shown other calibres and he compared two weapons, the cartridges for one of which cost 50 cents, while those for the other were but 30 cents a box. He said he preferred the cheaper weapon as it would not be so expensive to keep in ammunition. He was then shown a weapon of 32 calibre centre fire double action. He put it into his pocket and it stuck up so that he said every one would know he had it. Mr. Barstow then showed him how to pocket it properly. He tried to do as he was shown and put it in his pocket wrong side up again. Dr. Thayer remarked that he could not get it out quickly if he were in close quarters if it acted that way.

After talking some time he started for the door as if he had decided not to purchase, but Mr. Barstow offered him further inducements in the way of price and he finally purchased the revolver. Mr. Barstow started to put the revolver in its box, when Dr. Thayer said not to do so as he would put it in his pocket and did so. Mr. Barstow then asked him if he wanted it loaded. He said no, he was afraid it might be discharged in his pocket. He was shown that this would be impossible as the revolver had a rebounding hammer making it perfectly safe, whereupon he decided to have it loaded, which was done. He then said he wanted to put the cartridges in his trunk and asked Mr. Barstow to do the revolver box and the remaining cartridges up together for that purpose. This was done and he left the store with the revolver in his hip pocket and with the package containing the cartridges in his hand. He was met upon the street by his wife and they returned to the hotel about half an hour before the terrible tragedy took place as narrated above.

Dr. Thayer, who was about 50 years of age, leaves two daughters who are young ladies and a son. They are at their father's summer cottage on Long Island Sound and they were notified by telegraph of their father's death simply. Dr. Thayer also had two brothers, one of whom lives in Worcester, Mass. They were both informed by wire of the sad event and are expected to arrive on the early train this morning. The remains will be taken to Worcester, Mass., for burial today, it is expected, and previous to their departure there will be prayers at the American House by Rev. J. I. Bliss, Dr. Thayer having been a member of the Episcopal church.

There seems to be little doubt that Dr. Thayer was of unsound mind when he took his life. Some of his pupils and associates who have seen him during the past few months all unite in this opinion.

* * *

The following organs reached their hundredth year of service in 1968: Chicopee - Unitarian (Johnson); Clinton - First Parish Unitarian (Simmons); Lcominster - St. Mark's Episcopal (Hook); Swansea - First Christian Congregational (Hook); and Winchendon - Church of the Unity, Unitarian-Universalist (Hook).

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 4, No. 8, Whole No. 36

October 1968

Because of conflicting events of interest to many Club members, there will be no October meeting. An October-November meeting early in November has been planned to avoid Thanksgiving holiday commitments, and there is no December meeting.

At 3 o'clock on Sunday afternoon, November 10, GEORGE BOZEMAN of the Noack Organ Company will play a recital on the 1-8 1868 E. & G. G. Hook organ, Opus 460, in The First Christian Congregational Church, Swansea, Mass. The church is located on the G.A.R. Highway and the present members of the very old congregation have long planned for this event, honoring the centennial of the organ, renovated a few years ago by the Andover Organ Company. Local artists will assist and refreshments will follow the program. Mr. Dozeman returned recently from a year in Vienna and those who missed hearing him play at South Acton in August, 1967 should be present at Swansea. Works to be heard include music by Murschhauser, Walther, Correa de Araujo, J. S. Bach, Pindham and Bartók.

Interested trackerites may visit the beautifully-cased two-manual 1900 Hutchings in Christ Episcopal Church, Swansea, and the c.1865 one-manual George Stevens in the Federated Church, Somerset Village, following the recital.

* * *

At 4 o'clock on Sunday afternoon, October 27, the three-manual fifty-two stop magnum opus of the Andover Organ Company will be opened in a recital by Kenneth Gilbert of Montreal at the chapel of the Lawrenceville School, Lawrenceville, N.J. The organ is perhaps the largest tracker built in the Western Hemisphere in three-quarters of a century and stands in a new apse, built after the removal of the dull three-manual electric-action Steere. The stop and combination action of the Andover is electric and the console is detached. Many invitations were mailed and it is expected that many will attend the event, despite the distance. A full description of the organ may appear in a future Newsletter.

* * *

New members:

| | | | |
|-------------------------|--|-------------------|-------|
| Howard P. Denton | 85 Hosmer Street | Acton, Mass. | 01720 |
| David Emerson | Winter Street, RFD 1 | Lincoln, Mass. | 01773 |
| Michael Houseman | Thomas More School | Harrisville, N.H. | 03450 |
| Rev. Joseph C. Sullivan | St. Patrick's Rectory, 10 Magazine Street | Roxbury, Mass. | 02119 |

Changes of address:

| | | | |
|---|---|----------------|-------|
| Storey Clamp | The Sipe Organ Co., 4512 Buena Vista | Dallas, Texas | 75205 |
| Bryan Kirkpatrick | Hamilton College | Clinton, N.Y. | 13323 |
| Alan Laufman | 123 West 55th Street | New York, N.Y. | 10019 |
| The Organ Clearing House Tel. 212 765-3061 | | | |

Correction (p. 1, July 1968 Newsletter): Charles Lutz

* * *

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

MIXTURES -

Winslow Chaney died at Gilmanston Iron Works, N.J. on August 12, aged 65. Newspaper columns referred to him as "...a world renowned concert organist...one of the top 10 artists in his field."

The Brockton and Cape Cod Chapters of the AGO will sponsor a joint member recital in the Lutheran Church, Brockton, at 4 p.m., November 17. The organ is a new three-manual Schantz with Great, Positive and Pedal exposed in the chancel and two Swell pedals for shutters facing the chancel and nave.

The "Feature Parade" section of the Sept 22 Worcester Sunday Telegram contains a lengthy, illustrated article on the large Hoack tracker being built for Trinity Lutheran Church, Worcester. Among much misinformation thrown before the public is the fact that the \$89,000 organ will "...have over 1000 pipes, from pencil-size to 3-foot tall." We should hope they get more than that for their money!

Ed Roadway has completed some external renovation of the 1869 Steer & Turner organ in Grace Methodist Church, Keene, N.H. The gilded case pipes have silver mouths and are backed with wine red cloth. The fussy green decoration and dummy pipes have been taken down and one or two elderly grumblers in the congregation have capitulated without fuss.

Alan Laufman, Ed Roadway and Mike Loris finished the renovating of the 1-3 c.1869 chapel organ at the Thomas More School, Harrisville, N.H., in August. It is unfortunately little-used since the departure of Messrs. Laufman and Roadway.

Trackers on television: "Death Valley Days" told of the struggle to get the first pipe organ into Salt Lake City on a program late in July. In 1964 Grosset & Dunlap published Tom Swift and His Aquatomic Tracker by Victor Appleton II.

The Jack Fisher recital at Stonham was a most pleasant event, enhanced by good newspaper coverage, a large attendance and plentiful refreshments. Cheers for Bob Newton, who kept the Pedal action going during the program!

Fewer club members heard the fine demonstration recital played by Beverly Schreiber at Clifton Lutheran Church, Marblehead, on July 28. Her program contained works by Bach, Distler, Schroeder, Dupré, Pachelbel and Mendel, the latter being a prelude to one verse of a hymn sung by the congregation.

Thomas C. Sargent, a founder of FOG, and Donna A. Dahlberg were married at the Church of the Advent, Boston, on October 12 and spent the following few days in Bermuda.

C. B. Fisk Inc. is now restoring the Smithsonian Institution's latest addition to its organ collection, a 1761 Snetzler chamber instrument. It was last overhauled by A. Leroy Conkey of New Milford, Conn. in 1901.

F. Robert Roche's Opus 8 is being built for the Congregational Church in Rehoboth, Mass. Some of the former organ (a 2-9 1915 Hall pneumatic) will be used in the new 2-18 stop instrument. First Congregational Church members in Stoughton have seen fit to buy a \$17,000 imitation organ.

On October 6, Raymond Daveluy of Montreal played the inaugural recital on the new Hartman-Beatty organ in St. Cecelia's Roman Catholic Church, Englewood, N.J., and the event included three chorale preludes and an improvisation by M. Daveluy. The organ is not a tracker, but the firm does build them.

The large new Beckerath organ in St. Michael's Episcopal Church, Amsterdam Ave. at 99th St., New York City, continues to be the vehicle for fine recitals: Leonard Raver on November 17, Clyde Holloway on January 12, Heinz Wunderlich on February 23, and Catharine Crozier on April 13.

At 8:15 p.m. on November 7, Anton Heiller will play the dedicatory recital on the new Moller organ in the rebuilt First Unitarian Church, Benefit and Benevolent

Streets, Providence, R.I.

The 2-26 Casavant tracker built for MEPO 67 in Montreal was installed in December 1967 in St. George's Church, Clinton and Beechwood Avenues, Bridgeport, Conn. Four recitals displayed the organ to the public earlier this year.

Samuel Donelson of New York City reports that the mechanical renovation of the three-manual Erben in St. Patrick's Old Cathedral is complete, but funds are still needed and the cleaning of the pipes must be delayed. Mr. Donelson is some work on the unusual one-manual reversed-console organ in Trinity Lutheran Church.

The C. B. Fisk organ in Memorial Church, Harvard University, may be heard in the following 1968-69 recitals, each at 8:15 p.m.: Anton Heiller on November 8, Geraint Jones on December 6, Haskell Thompson on February 10, John Ferris on March 10, Michael Radulescu on April 25, and Marian Ruhl on May 12. Obviously in disagreement with a prominent Massachusetts tracker-builder, your editor dislikes the combining of two languages to form one stop name--he is disgusted at seeing such things as "Rohrflute." Therefore, he apologizes for the use of "Ruckpositif" on page 9 of the September Newsletter. The Choir of the Harvard organ is probably best called a "Chair" division.

A 1-5 c.1890 Geo. H. Ryder tracker, a second-hand instrument in the Methodist Church, Albany, Vt., where it served for many years, was removed two years ago by Thomas D. Harrison of Palos Verdes, California. The organ will be set up without change in the family room of a new home, designed to accommodate the organ. The Albany congregation now enjoys the bleats of an unmentionable "organ."

The University of New Hampshire at Durham has purchased a 2-9 Steere & Turner tracker of unknown date and origin for use as a practice instrument. It will very likely receive a modern Pedal keyboard and some tonal changes under the direction of Peter Waring. Removed from a church in Springfield, Mass. by an interested priest, the organ was relocated by the Organ Clearing House and Robert K. Hale.

Barbara Owen writes of visiting one tracker-holding edifice in Maine: "Stuck my head in...but was greeted with such awful mooring sounds I progressed no further."

The Public Library in Cambridge, Mass. now has a fine set of microfilms of the Cambridge Chronicle, which contain a good deal of yet-to-be found George Stevens material. The issue for Oct. 9, 1852 has an editorial agitating for detached consoles. When the mayor is an organ-builder, such issues assume city-wide importance!

Organ, bell and clock enthusiast David R. Proper of Keene, N.H., has just completed the installation of an 1871 Howard tower clock (not electric) in the gable of a garage at 51 S. Lincoln St. It is perhaps the only common garage in the world so equipped. Mr. Proper will soon become the curator-in-residence at the 1762 Tyman Tavern, a splendid old house just purchased from an estate, but the fantastic antique contents will be auctioned on October 22 & 23 and are expected to bring between forty and seventy thousand dollars.

The 2-7 Jesse Woodberry & Co. tracker once in the fire-damaged Natick, Mass. Unitarian-Universalist Church may eventually be set up in a hall at the Walnut Hill School in Natick by Edward B. Jameson. The Pedal Bourdon will be placed on electric action to speak at 8' pitch also, and several percussion stops will be added via electric action.

Storey Clamp of Dallas, Texas, working for the Sipe Organ Company, reports that: the firm is finishing a 2-15 tracker for Texas Christian University and a 2-7 practice organ for Southern Methodist University; has signed a contract for a 3-39 tracker for Zumbro Lutheran Church, Rochester, Minn.; and will soon refurbish and add two stops to a 1-6 1917 Kilgen in St. Olaf Lutheran Church, Cranfills Gap, Tex. A good large two-manual Hook & Hastings tracker in the Catholic Cathedral at Fort Worth was to have been replaced with a new \$40,000 pipe organ, but the new Bishop, horrified at spending such an amount, is believed to desire a cheaper electronic

gadget and give up the down payment on the pipe organ. The Hook & Hastings needs only a releathering of the reservoir.

Bennington College, Vermont, has purchased the 1-8 c.1857 Simmons & Willcox organ in the Baptist Church, Keeseville, N.Y. Norman C. Miller of Ashland, Ohio, has bought the two-manual A.B. Felgenmaker tracker, Opus 725, 1900, from Trinity Methodist Church, Mt. Gilead, Ohio, and will install it in a new building erected for the organ. The Church of the Good Shepherd, Acton, Mass., purchased the 2-10 1892 Hook & Hastings, Opus 1593, in Immaculate Conception Church, Westerly, R.I., through the Organ Clearing House. The Monastery in Spencer, Mass., has purchased the two-manual Rieger used for a year as the temporary organ in the Unitarian Church, Washington, D.C., where a large new Rieger is being set up. E. C. G. G. Hook's one-manual Opus 226, 1857, originally in the First Congregational Church, Manchester, Conn., and later in East Hampton, Conn., is being set up in the barn of Charles Ferguson, East Vassalborough, Maine. A one-manual Andrews organ from the Baptist Church of S. New Berlin, N.Y. is being rebuilt by Sidney Chase for the Newman Foundation at Rensselaer Polytechnic Institute, Troy, N.Y., and early negotiations were by the Organ Clearing House. A 2-10 1887 Johnson & Son, Opus 673, in the First Methodist Church, Peekskill, N.Y., has been sold to the home of Samuel Friedman, Lake Mohogan, N.Y. A 2-14 organ, perhaps by George Jardine, was recently removed from Holy Rosary Roman Catholic Church, Fall River, Mass., by Fr. William Campbell and sold to James Bertin, Des Moines, Iowa.

Despite much correspondence with the Portland Headquarters of the Salvation Army and the officials in Rockland, the one-manual Holbrook organ in the former church that is now the Salvation Army building in Rockland, Maine, was junked recently "...because we did not know anyone would be interested in it." Other losses include a 2-11 L. U. Stuart of 1865 in First Congregational Church, Morrisania, Bronx, N.Y., and a 2-7 C. E. Morey, Opus 288, c.1912, in the Methodist Church, Richmondville, N.Y., provided a few pipes for the new electric-action organ.

It is said that an Aeolian-Skinner employee is rebuilding the two-manual tracker organs in the First Parish Church, Unitarian, Cohasset, Mass. (Hutchings, Opus 274) and Holy Family Roman Catholic Church, Rockland, Mass. (Cole & Woodberry, c.1895), and that both will remain trackers.

The splendid 2-26 1883 Steere & Turner, Opus 178, in the First Reformed Church, Syracuse, N.Y. (heard at the 1962 O.H.S. convention), was removed rapidly and at "the eleventh hour" by Alan Laufman and his crew late in August. Those helping in getting the divided organ out of a rear gallery were Michael Houseman, Sean Cummins, William Maloney, and two organ builders, Richard Hamar and Richard Strauss. The Organ Clearing House arranged quickly with a most enthusiastic church for a new home, and the rather colossal tracker will replace a butchered and non-functioning 1905 once-tubular Steere in the Methodist Church, Newark Valley, N.Y. By far one of the finest Steere & Turner organs known, the Syracuse instrument was salvaged in the busiest such expedition of the season. The 2-20 1893 J. W. Steere & Sons, Opus 352, has been removed from the First Baptist Church, Amsterdam, N.Y., and placed in storage by Sidney Chase. Its future is uncertain.

A little one-manual well-used 1863 H. L. Roosevelt tracker has been given by the Berkeley Divinity School, New Haven, Conn., to the Chapel of the Holy Spirit in Hamden, Conn. The Divinity School Chapel has a new two-manual Woack tracker.

A local butcher has unfortunately done damage to organs on Nantucket Island in the past year. The rare 1831 Appleton-1859 Hook two-manual in Center Street Methodist Church has received a "balanced" Swell pedal that can be effectively used only an organist with a reverse club foot; a poor Trumpet will be placed in an untunable position in the Great. Such important work as the correcting of the warped rollers is of course disregarded. Greater and needless damage has been done at St. Paul's Episcopal Church, where the 2-9 Hutchings c.1902 Hutchings-Votey has received

wretched tonal changes and an exceptionally awful new console comprising a lot of mis-matched second-hand parts. The crime is further compounded by the fact that the original console was comfortable and in good condition and the entire action had been very thoroughly overhauled by the Andover Organ Company three years ago. The church officials should be ashamed (and are, in fact, aware of the cheapness of the work), and the "builder" should never appear in the presence of those who see what he has done.

We have learned that a pastor in Eastern Massachusetts had just thrown away all the correspondence regarding the installation of a new tracker organ in his church when the Newsletter reprinting the North Brookfield E. & G. G. Hook & Hastings letters arrived in the mail. He rushed to the cellar and salvaged the file from the trash barrel and filed it away for future organ historians.

James Johnson submitted to Yale University a thesis on Henry Erben as part of the requirements for a degree of Master of Music on 15 February 1968. Henry Erben/American Organ Builder/A Survey of His Life and Work reprints some newspaper clippings, a fragment of the 1880 catalogue, the 1845 opus list, and some manuscript letters, and there is much of value in the text. However, accurate and complete technical data is lacking and too much space is devoted to social and economic history of the nineteenth century.

Alan Laufman's new address is on the first page. Our treasurer is now an Instructor in History at the Choir School of St. Thomas Episcopal Church, and he already has organized an "organ activity." There is no doubt that the metropolitan region will suddenly benefit from his enthusiasm for research and the saving of old organs.

* * *

The Unitarian Church in Hudson, Mass., an unusual and handsome 1861 frame building, houses a fine two-manual Ryder rebuild of an older organ, currently being renovated by Philip A. Deaudry. Phil and his assistant, Dick Hedgebeth, found the remains of an organ in the attic of the church, and Robert J. Reich wrote the following last summer:-

The Old Organ in the Attic

The attic of this church is actually a finished room with windows all around, many closets, two smaller rooms, with plastered walls and ceiling. It was used as a meeting hall when the church was first built and as the Masonic Temple later. It gives the impression of much greater age than the lower floors.

The organ case stored there in parts seems to be complete. It is all pine with artificial grain, except that some of the carving was gilded. In width it is 9' 5" outside and 8' 9" inside. Since the organ downstairs has a framework and reservoir 10' in width, this eliminates the possibility of the case upstairs belonging to the inside parts of the organ downstairs. The height is approximately 12' 3" to the uppermost layer of gingerbread. Depth is 24"-32", the organ having apparently projected this far from a deep recess. This height is about a foot more than is available in the attic room which seems to eliminate the possibility that it was ever set up there.

The manual keyboards have 56 notes each with rounded key ivories. Above the key cheeks of the Great is a triangular carved wood thing. The keyboards are recessed between elaborate carved wood feet of the center flat upper structure, but there were never any doors. The pedal keyboard has 20 notes and there was a hook-down Swell pedal. The stop jams are of walnut and had 11 stops on each side in two alternate vertical rows, mortised into a cross piece above, with removable panel just above the keys. No nameplate is apparent nor does there appear to have been one ever.

The center flat consisted of wood dummy pipes surmounted by a heavy crown containing at least four layers of carving. The two side pipes of the center flat were turned about 30° away from forward and separated from the others by a wood post crowned by carving and gilt. Between the center flat and each side flat was another such post and a board. The side flats had three dummy pipes each surmounted by a crown of many mouldings with crenellations on top. So heavy and ornate are the crowns that they almost touch each other. The upper panels at the sides are a rather nice open wood grill.

There are a few stop knobs (minus labels) but no mechanism and all internal parts are missing. At the moment, this case is partially set up so that it can be examined with a view to reuse. The largest dummy pipes were 53" long by 4" wide.

* * *

EMMANUEL EPISCOPAL CHURCH, DUBLIN, NEW HAMPSHIRE. John G. Marklove, Utica, N.Y., c.1870; altered by Michael A. Loris, Barre, Vt., 1967.

MANUAL: (unenclosed; pipework originally behind horizontal shutters)

| | | | |
|-----------------|--------|----|--|
| Dulciana | 8' | 44 | rescaled; lowest 12 notes "grooved" to Stopt Dia. Bass |
| Stopt Diapason | 8' | 44 | revoiced; wood, with bored stoppers from Middle C |
| Stopt Dia. Bass | 8' | 12 | wood |
| Principal | 4' | 56 | revoiced |
| Twelfth | 2 2/3' | 56 | capped basses; replaced 44-note 8' Open Dia. |
| Fifteenth | 2' | 56 | revoiced |

PEDAL:

| | | | |
|------------------------|-----|----|--|
| Sub Bass | 16' | 13 | small-scale wood pipes on one chest at rear |
| Pedal Coupler | | | Manual compass: CC-g ³ , 56 notes |
| Alarm (bellows signal) | | | Pedal compass: CCC-CC, 13 notes |

The original home of this organ is not known, but for about sixty years prior to 1965 it served the Methodists in West Winfield, N.Y. Placed in storage by Sidney Chase, it was obtained for the Dublin church and moved to it by the Organ Clearing House. The church is a small frame structure used only as a summer chapel, and it contains some unusual stained glass and a large fireplace at the rear of the nave. The first organ was a reed instrument still in the building, and in the 1930's W. W. Laws installed a two-manual electro-pneumatic collection of second-hand parts -- an eight-foot affair that was unplayable thirty years later.

The Marklove stands partly in the former organ chamber and the new blower is behind. The oakish case has paneled sides and three flats of gilded (though once decorated) dummy pipes arranged 3/5/3. The bellows handle was on the right side. The deep projecting console has Marklove's characteristic flat jambs with square-shanked flat knobs lettered in red and black Old English. The original wood nameplate is gone. The narrow Pedal keys are at the left and the only other accessory was a small Swell pedal that had to be held open with the right foot. Some of the mechanism was replaced and the manual pipework was considerably revoiced to provide an adequate instrument for congregational singing.

* * *

Correction: Page 7 of the January 1968 Newsletter reported that a small Hook & Hastings in the First Baptist Church, Waterford, Conn., was to be rebuilt. The church threw out the contents of the case and installed speakers earlier this year and the remains were bought by Alan D. McNely. He also purchased the badly-damaged remains of Johnson & Son's 1896 two-manual Opus 846 in the Masonic Temple, New London, Conn. in 1967.

SAINT CHARLES BORROMEO ROMAN CATHOLIC CHURCH, Sidney Place, BROOKLYN, NEW YORK.
J. H. & C. S. Odell, New York, Opus 178, 1880. Renovated by Mohr & Co., New York, 1966.

| | | | | | |
|----------------------|---------|------------------|---------|-----------------------|-------|
| GREAT: | | SWELL: | | SOLO: (lowest manual) | |
| Double Open Diapason | 16' 58 | Bourdon | 16' 58 | Open Diapason | 8' 58 |
| Open Diapason | 8' 58 | Open Diapason | 8' 58 | Keraulophon | 8' 58 |
| Gamba | 8' 58 | Salicional | 8' 58 | Dulciana | 8' 58 |
| Clarinet Flute | 8' 58 | Stopped Diapason | 8' 58 | Melodia | 8' 58 |
| Principal | 4' 58 | Fugara | 4' 58 | Flute d'Amour | 4' 58 |
| Harmonic Flute | 4' 58 | Flauto Traverso | 4' 58 | Piccolo | 2' 58 |
| Twelfth | 3' 58 | Flageolet | 2' 58 | Tuba Cornet | 8' 58 |
| Fifteenth | 2' 58 | Cornet | III 174 | Clarinet (TC) | 8' 46 |
| Mixture | III 174 | Cornopeon (sic) | 8' 58 | | |
| Trumpet | 8' 58 | Oboe | 8' 58 | | |
| | | Tremulant | | | |

PEDAL:

| | |
|---------------|--------|
| Open Diapason | 16' 30 |
| Bourdon | 16' 30 |
| Violoncello | 8' 30 |
| Trombone | 16' 30 |

Unlabeled comb. pedals:

| |
|------------------|
| Swell Piano |
| Swell Forte |
| Great Fortissimo |
| Great Piano |

Couplers by knobs:

| |
|-----------------|
| Swell and Great |
| Solo and Great |
| Swell and Pedal |
| Solo and Pedal |
| Great and Pedal |

Sw. & Gt. coupler duplicated
by piston above Gt. manual.

G-P Reversible

Solo division unenclosed.

The church is a plain brick Gothic building with good acoustics and it stands in the still elegant Brooklyn Heights section of the city. The organ is free-standing in a dark rear gallery and the case is somewhat Gothic, displaying three flats of 16' and 8' Gt. Open Diapason basses arranged 7/11/7. The front pipes project above the woodwork, are now gilded with decorated mouths, and stand on delightful individual turned blocks resembling large and fancy teacups. The louvered sides of the case are also quite fanciful.

The walnut console projects quite boldly beneath the central flat and is typical of the builders: there are no brackets supporting it; the lid has two wide sections; the upper manuals overhang and all natural keys are covered with celluloid and have wood fronts; the mother-of-pearl nameplate is in the Great key slip; the jambs are flat and each has three columns of round-shanked oblique knobs lettered in Old English; the divisions in each jamb are labeled in mother-of-pearl; the later Swell shoe is located between the metal combination pedals, which are single-acting; the flat Pedal clavier has been recovered. The access doors at each side of the console reveal a spacious and well-laid-out interior. The Swell is above the Great and has vertical shades on a projecting frame; the Solo is behind the Great; the Pedal is divided at the sides and each rank is on a separate chest. The Great has horizontal rollers, double pallets in the bass, and original tubular actions operated by wind from the front of the chest control the central flat in the case. The Swell has an original winker and several of the Bourdon and Open Diapason basses are unenclosed on the rear of the box. The original reservoir is in use, and even though the Odell records indicate that the Tuba was to be on a separate 10" wind pressure, the plan was not carried out. The Mohr renovation included a lot of necessary work, but there are still action problems and some runs in the Great chest. The Odell mechanism has such advanced things as metal squares but the bungs are screwed on. The action is pleasant but not outstanding and the tone is in general mild and excellent but not at all exciting; both Mixture stops contain Tierce ranks. Disregarding that, the chorus is quite satisfactory. Almost all of the pipework is unmitered and many 8' flue basses have wire handles attached to the old slide tuners so that they are easily reached. The Swell chest is divided into C and C^{II} sides; the box has double doors on each side and reed tuning panels in front.

The Great Clarionet Flute is all stopped wood and has bored stoppers from Tenor F; the Harmonic Flute is open metal, harmonic from Middle C to the top; the five ranks of upperwork are on one toeboard; the Trumpet has spotted slotted tops and 9 flue trebles. The Swell 8' metal flues have open basses; the Stopped Diapason is all of wood with bored stoppers in the treble; the Fugara is a nice Principal-like rank; the Flauto Traverso is open wood, harmonic from Middle C and has 9 metal trebles; the Flageolet is tapered throughout; the reed sets have spotted and slotted tops and 9 flue trebles in each. The Solo, really a Choir division with the Tuba added has that rank at the rear of the Chest, a large-scale stop that sounds lighter and more remote than the Great Trumpet. The Tuba Cornet has resonators like those described above and 9 flue trebles; the Melodia has screwed caps and is open from Tenor C; the Flute d'Amour is like the Melodia and has 12 tapered metal trebles; the 2' rank is another tapered stop; the Clarionet has movable bells and 9 flue trebles. The Pedal Open Diapason is of wood; the Violoncello has roller beards; the Trombone is of zinc with spotted and slotted tops.

* * *

William Horatio Clarke (1840-1913), the organ-builder, composer, author and consultant who lived in Reading, Mass., for many years, edited the organ department of The Musician for some years at the turn of the century. In the October 1903 issue is the following about a stop probably now unknown:-

The Clariphone.

More attention is now being given to the strengthening of the 8 ft. fundamental stops than in former years, to the exclusion of the many ranks of mixtures and screechy 2 ft. stops with which instruments were redundant.

It is common now to introduce two or more stops of the Open Diapason timbre in the Great Section, while the draught beard Gamba or Viol d'Orchestra as now made gives much more prominence to the 8 ft. tone. In this line of progression the attention of organists and builders is called to the Clariphone as a very useful stop in giving fullness to the fundamental timbre without the hollow assetiveness of the Doppel Flöte as usually voiced. The Clariphone is a double-mouthed pipe, twice the depth of the width. In voicing, the mouth is cut straight across with a square edge, as high as it will bear, with full wind. A length of round dowel rod, smoothly polished, the diameter about three times the thickness of the upper lip, after it has been cut up, is tightly fitted and fastened so as to bear against the square edge of the of the upper lip. The current of air impinging against this smooth round surface produces a very smooth filling tone, devoid of the quint or concomitant harmonic tones, which gives a rich character to the full organ, adds much to the variety of the combinations, and is an excellent solo stop. There is no patent on this stop, and it is worthy of the consideration of all builders. The dowel rod may be covered with pneumatic valve leather instead of being polished.

* * *

This piece of blarney appears in The American Organist for October, 1949:-

Wappinger's Falls, N.Y. St. Mary's Catholic Church has installed a Baldwin electronic for its services, displacing a wornout tracker organ said to have been built in 1865 by Joel Butler of Boston. The Baldwin is not a jazz instrument and hence does not come under the ban issued by Catholic authorities against the Hammond electrotone.

Butler was not building organs in the 1860's, the organ was probably not worn out, all electronics were at the time banned, and we wonder how the Baldwin is holding up.

The Editor regrets the wretched appearance of the September and October issues. A change in stencils made no improvement and it was discovered that a hard platen installed during the cleaning of the tracker-action typewriter was the cause.

A paid membership of 123 persons seems to indicate that the Club's activities and the format of the Newsletter meet with some approval. (A great majority of members do not attend the meetings.) The Editor does not often have the time to write a "scholarly article," and he has rejected several thought by their authors to be such. The Newsletter will continue its policy of presenting historic organ material and stoplists of organs extinct and extant. The inclusion of information about organs and builders not in the Boston area caters to the many subscribers who do not live in eastern Massachusetts. Nineteenth century material is favored because in that era most of the old organs we love were built, and it was a flamboyant period (as evidenced by the architecture and furniture styles) that is still held in disrepute. The destruction and alteration of fine Victorian buildings is a cultural loss that the nation will regret in the future. Eighteenth century organ material is scarce and quite well-known; twentieth century data is recorded in other publications and is not yet so interesting.

A great number of fine old organs disappear every year because of fire and ignorance. In most regions we don't have to travel more than twenty miles to see a fine unaltered Hook or similar instrument. In the year 2000 many may have to drive a hundred miles to play such an organ. This distressing trend means that we should visit and enjoy those organs now -- before the butcher and the sellers of electronic gadgets hasten their end. Above all, we should attempt to educate (or if necessary, plead with) the congregations that possess old organs of historical and musical value.

* * *

On November 15, the Methodist Church, Tinmouth, Vermont, was completely destroyed by fire. The unused pipe organ that stood at the right of the pulpit platform in the 1836 frame building bore the silver nameplate of Ryder & Butler, and was listed by George H. Ryder as his Opus 1, 1871. It is said to have been installed at a cost of \$800 in 1870 in its first home, the Congregational Church, Middletown (now Middletown Springs), Vermont. In 1921 the Methodist Church in Poultney purchased a two-manual Estey organ and their 1874 two-manual George Stevens tracker went to the Middletown Springs church. The hand-pumped Ryder had been sold by the Tinmouth congregation not long before the fire.

The chestnut and black walnut case had paneled sides and the pleasant front displayed three flats of gilded metal dummy pipes and plenty of gingerbread. All of the manual pipework was behind horizontal shades and the Pedal pipes were at the rear. The projecting console had square-shanked flat knobs lettered in script; narrow Pedal keys; a hitch-down swell pedal; and a blank knob in the left jamb that provided symmetry. The bellows handle was on the right side. Tonally, the organ revealed that Ryder had chosen his ideal at the very start of his career.

| MANUAL: | PEDAL: |
|--------------------------|-------------------------------|
| Open Diapason (TC) 8' 44 | Bourdon 16' 13 |
| Dolce (TC) 8' 44 | |
| Melodia (TC) 8' 44 | Pedale Coupler |
| Stop'd Diap. Bass 8' 12 | Bellows Signal |
| Fugara 4' 56 | |
| Flutina 2' 56 | Pedal compass: CCC-F, 18 keys |

* * *

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 afternoon of each month. Membership: \$5.00 per year.

In response to a request for information about the organ in Holy Trinity Roman Catholic Church, Boston, the original dedication program is here copied. The organ was E. & G. G. Hook & Hastings' Opus 858, a "3-55" of 1877. About twelve years ago it was damaged by fire and consequently reduced in size and electrified.

Page 1 bears a woodcut of a somewhat Gothic three-sectional case front and an attached console, with the words: "Exhibition/of/the/NEW GRAND ORGAN,/Church of the Holy Trinity,/Corner Shawmut Avenue and Cobb St., Boston./Monday Evening, May 21st, 1877, at 8 o'clock."

Page 2

Description of the Grand Organ in the Church of the Holy Trinity, Boston, Mass., built by E. & G. G. Hook & Hastings, of Boston.

The instrument comprises three Manuals, each of 58 notes, and a Pedal of 30 notes, 45 Speaking Stops, 9 Mechanical Registers, including couplers, and 6 pedal movements for combinations, etc. Total number of pipes, 2,880.

GREAT ORGAN, 15 Stops.

| | Pipes. |
|-------------------------|-----------|
| 1. 16' Open Diapason, | Metal, 58 |
| 2. 8' Open Diapason, | " 58 |
| 3. 8' Doppel Flote, | Wood, 58 |
| 4. 8' Gemshorn, | Metal, 58 |
| 5. 8' Gamba, | " 58 |
| 6. 8' Hohlflote, | Wood, 58 |
| 7. 6' Quinte, | Metal, 58 |
| 8. 4' Flute Harmonique, | " 58 |
| 9. 4' Octave, | " 58 |
| 10. 3' Twelfth, | " 58 |
| 11. 2' Fifteenth, | " 58 |
| 12. 4 rank Cornet, | " 232 |
| 13. 4 rank Mixture, | " 232 |
| 14. 8' Trumpet, | " 58 |
| 15. 4' Clarion, | " 58 |

SWELL ORGAN, 12 Stops.

| | Pipes. |
|-----------------------------|-----------|
| 16. 16' Bourdon, | Wood, 58 |
| 17. 8' Open Diapason, | Metal, 58 |
| 18. 8' Salicional, | " 58 |
| 19. 8' Stopped Diapason, | Wood, 58 |
| 20. 4' Octave, | Metal, 58 |
| 21. 4' Flauto Traverso, | Wood, 58 |
| 22. 3' Nasard, | Metal, 58 |
| 23. 2' Flautino, | " 58 |
| 24. 4 rank Cornet, | " 232 |
| 25. 8' Cornopœan, | " 58 |
| 26. 8' Oboe (with Bassoon), | " 58 |
| 27. 8' Vox Humana, | " 58 |

CHOIR ORGAN, 9 Stops.

| | Pipes. |
|--------------------------|------------------|
| 28. 16' Lieblich Gedact, | Wood, 58 |
| 29. 8' Geigen Principal, | Metal, 58 |
| 30. 8' Dulciana, | " 58 |
| 31. 8' Melodia, | Wood, 58 |
| 32. 4' Flute d'Amour, | Wood & Metal, 58 |
| 33. 4' Dolce, | Metal, 58 |
| 34. 2' Piccolo, | " 58 |
| 35. 8' Clarinet, | " 58 |
| 36. 16' Cor Anglais, | " 58 |

PEDAL, 9 Stops.

| | Pipes. |
|------------------------|-----------|
| 37. 16' Open Diapason, | Wood, 30 |
| 38. 16' Bourdon, | " 30 |
| 39. 16' Violone | " 30 |
| 40. 16' Trombone, | " 30 |
| 41. 12' Quinte, | " 30 |
| 42. 8' Violoncello, | Metal, 30 |
| 43. 8' Octave, | Wood, 30 |
| 44. 8' Trumpet, | Metal, 30 |
| 45. 4' Super Octave, | " 30 |

MECHANICAL REGISTERS.

46. Great Organ Separation.
47. Swell to Great, Coupler.
48. Choir to Great, Coupler.
49. Swell to Choir, Coupler.
50. Great to Pedal, Coupler.
51. Swell to Pedal, Coupler.
52. Choir to Pedal, Coupler.
53. Tremolo Swell.
54. Bellows Signal.

PEDAL MOVEMENTS.

1. Forte Combination Pedal for Great Organ, with appropriate pedal stops.
2. Piano Combination Pedal for Great Organ, with appropriate pedal stops.
3. Forte Combination Pedal for Swell Organ, with appropriate pedal stops.
4. Piano Combination Pedal for Swell Organ, with appropriate pedal stops.
5. Peversible Pedal for Great and Pedal Coupler.
6. Adjustable Swell Pedal.

Page 3

All manuale couplings connecting with the great key-board are controlled by knobs directly over it, and are operated by pneumatic motors.

Pneumatic motors are applied to each note of the great manuale and its couplers.

All the combination pedals are double acting, and operate without affecting combinations previously made by the registers.

There are two bellows, at different pressures. The higher pressure bellows has parallel feeders of double capacity, and will be operated by an hydraulic motor.

The exterior comprises groups of large metal pipes, richly decorated at the front, and wood pipes at the sides, sustained by ornamental bands and columns, above a substantial casing of ash and walnut woods. (See illustration on first page.)

The organ is placed in the west gallery, and is 35 feet high, 24 feet wide, and 20 feet deep.

The builders of the organ ask attention to the massive, well-balanced tone of the full organ, to the excellent diapasons, and to the superior quality of the reed stops. Also, to the perfect evenness and nice finish of the tone, to the delicacy and ease of the touch, and to the convenience, accuracy, and lightness of every mechanical appliance.

[reproduction of both sides of the medal
awarded at the International Exhibition, 1876]

THE CENTENNIAL COMMISSION
allowed for

E. & G. G. Hook & Hastings' Grand "Centennial" Organ

THE FIRST AWARD
as being

"OF THE HIGHEST RANK IN ITS CLASS."

Page 4

PROGRAMME.

1. Chorus. -- Gloria from Jos. Gr. Zangl, Op. 90.
Church Choir.
2. Prelude, B Minor - - - - - Bach
3. Intermezzo - - - - - Schumann
4. Reminiscence of 5th Symphony - - - - - Raff
5. Triumphal March - - - - - Whitney
Mr. S. B. Whitney,
Organist of Church of the Advent, Boston.
6. Song. -- Sancta Maria - - - - - Faure
Mr. G. Frank Monroe.

7. Registration Fantasie (written for the opening of the Boston Cathedral Organ) - - - - - Whiting
Introduction.-- Theme with variations.-- March tempo.-- Intermezzo.-- Finale.
8. Fugue, D Minor - - - - - Bach
9. Andante, with Variations, - - - - - Spohr
10. Overture to William Tell (arranged by G. E. Whiting) - - - Rossini
By Request.
Mr. G. E. Whiting,
Organist of the Church of the Immaculate Conception, Boston.
11. Song. -- Christmas Song - - - - - Adam
Mr. G. Frank Monroe.
12. Sonata, No. 1, F Minor - - - - - Mendelssohn
Allegro moderato.-- Adagio.-- Andante Recit.-- Allegro assai vivace.
13. Overture -- Jessonda - - - - - Spohr
Mr. Samuel B. Whiteley,
Late Organist of Holy Trinity, Brooklyn, N.Y.
14. Chorus. -- Pope Pius IX Jubilee Hymn - - - - - Rev. P. T. Mohr, S.J.
Church Choir.

* * *

The following printed letter announced the merging of the Roosevelt firm, organ builders of world renown for just twenty years. The patents and machinery were eventually purchased by Farrand & Votey of Detroit, Michigan.

| | |
|--|---|
| <p>Office of FRANK ROOSEVELT, 710 South 20th Street.</p> | <p>ROOSEVELT ORGAN WORKS, Park and Lexington Aves., 131st and 132d Sts., New York, N.Y. <hr/>Founded by Hilborne L. Roosevelt in 1872. <hr/>269 Dearborn St., Chicago Ill 317 South 22d St., Philadelphia, Pa 668 German St., Baltimore, Md</p> |
|--|---|

Philadelphia, February 14, 1891.

I have the honor to announce to you the consolidation of all our manufacturing interests at the new Roosevelt Organ Works located in New York, upon, and covering, the block bounded by Park and Lexington Avenues and 131st and 132d Streets. They are probably the largest organ works that have ever existed, and are equipped with the most perfect and comprehensive machinery, much of it of special design. They will very largely increase our already great capacity for the prompt execution of orders and will in no way increase the cost of our products to our customers in Philadelphia or elsewhere.

I would also announce that we shall always be represented and have an office in Philadelphia as heretofore, fully equipped for the tuning and care of organs, on special order, or under contract. We particularly recommend the latter system, since under it the regular visits are made at stated

intervals without notice to us, and special visits whenever required by emergency, or particular need, thus ensuring constant good condition of the organ at a reasonable fixed charge. Our office will be located after the above date, at 710 South 20th Street, and can readily be reached by the 19th Street cars which run up Walnut Street, and down 19th Street to within one square's walk, and in returning up 20th Street, pass the office and turn down Chestnut Street. Mr. B. J. Anchor, the head tuner for many years at our Philadelphia works, which we have just vacated entirely, is in charge of this office, and in this connection it also gives us pleasure to state that Mr. William N. Elbert, who for the past eleven years successfully managed our works in Philadelphia, and who is now Assistant Manager of the Roosevelt Organ Works in New York, will maintain a careful supervision of the office and its work by frequent personal visits. I would also add that, since the removal of the manufacturing department in November last year, we have carried out all of our regular contracts just as usual, and will continue to do so to the entire satisfaction of all concerned from our present office. Since Mr. Anchor occupies the major part of the building in which our office is located, there will always be a proper person to receive visitors, take orders, and give information, and it will of course be possible to secure the services of our men on short notice, even on a Sunday, by sending to the office, should urgent need arise.

FRANK ROOSEVELT.

* * *

The First Congregational Church, Burlington, Vermont, is a handsome brick Greek Revival building that has managed to retain much of its original appearance. The first organ in the 1842 edifice may have been a one-manual instrument, followed by the organ described below. In 1889 a three-manual tracker-action Woodberry & Harris was installed behind what seems to be the Simmons case in a small front gallery. It was destroyed in the 1930's and two electronic substitutes preceded the present three-manual Estey, chambered behind a screen in the rear gallery with an Antiphonal division in the old front-of-the-church case. The Free Press for November 30, 1853 mentions

The New Organ.

A very fine Organ has lately been completed for the first Calvinistic Congregational church in this place, a brief description of which may interest some of our readers.

It is from the celebrated manufactory of W. B. D. Simmons & Co. Boston, who warrant it equal in the quality and harmony of its tones to any organ of its class in the country. The organ has two banks of keys, with a compass of 56 notes, from C.C. to G., with pedals running down from G. to C.C.--The stops number twenty-seven, viz: fourteen in the great organ, eleven in the swell organ, and two pedal stops. They are as follows:

Great Organ Stops.-Tenoroon; Sesquialtra; Open Diapason; Trumpet, Treble; Tenor open Diapason; Trumpet Bass; Clarabella; Cremona; Dulciana; Principal; Twelfth; Fifteenth, and Flute.

The compass of the swell organ is from Tenor C. to G., forty-four notes, and continued down to C.C. by the swell Bass.

Swell Organ Stops.-Bourdon; Fifteenth; Open Diapason; Hautboy, Viol de Gamba; Principal; Night Horn; Stop Diapason; Tremulant Swell.

Swell Bass.-Stop Diapason; and Principal.

Pedal Stops.-Double open Diapason and Double Dulciana.

There are three Couplers by which the Great Organ is coupled to the Swell, and the Pedals to the Great organ and the Swell Bass.

The whole number of pipes is twelve hundred, or to be exact 1198, which

which is some four hundred more than the Organ in the Congregational Church at St. Johnsbury, which has heretofore been the largest in the State, and about three times the number contained in either of the other two church organs in Burlington. The Pedal pipes go seven notes lower than either of the other organs, and the stops are double their number. In its construction it has been a [sic] object to secure melody and variety of tone, rather than loudness.

An opportunity for hearing this fine instrument under the hands of a master, will be afforded to-morrow (Thursday) evening, at Mr. Worcester's church. The performance will be superior to any thing of its kind heretofore given in the State, and will, we doubt not, be attended by our community generally.

- - - -

In the archives of the church is a copy of the contract for the Simmons organ, a document in rather untidy longhand that might possibly be Mr. Simmons' penmanship, but it is more likely a copy of the contract and receipts made by a committee member.

This contract between W^m B. D. Simmons & Co of Boston of the 1st. Part and Dan Lyon J. W. Hickok & Joseph Torrey, Committee of the 1st. Calv. Cong. Church in Burlington Vt. of the 2nd Part Witnesseth that the said party of the 1st. Part hath contracted to erect in the 1st. Cong Calv Church in Burlington Vt an Organ of the following description viz;

Two Rows of Keys compass from C.C. to G. 56 notes--Compass of Pedals C.C.C. to G. 20 pipes

Great Organ Stops as follows:

| | | | |
|----|--|-----|-------|
| 1 | Tenoroon (or Iolini) Open Diapason to Tenor C. | 44 | pipes |
| 2 | Open Diapason from C.C. to G. | 56 | " |
| 3 | Tenor Open Diapason to F | 39 | " |
| 4 | Stop Diapason Bass | } | 56 " |
| 5 | Clarabella Treble | | |
| 6 | Dulciana through | 56 | " |
| 7 | Principal " | 56 | " |
| 8 | Twelfth " | 56 | " |
| 9 | Fifteenth " | 56 | " |
| 10 | Flute " | 56 | " |
| 11 | Sesqui-altera (3 ranks through) | 168 | " |
| 12 | Trumpet Treble to F | 39 | " |
| 13 | Bass Trumpet to C.C. | 17 | " |

Compass of Swell from Tenor C to G. 44 notes & continued to C.C. by Swell Bass

Swell Stops as follows

| | | | | | | | |
|---|---------------|----|-------|----|-----------|-------|-------|
| 1 | Bourdon | 44 | pipes | 5. | Fifteenth | 44 | pipes |
| 2 | Open Diapason | 44 | " | 6. | Hautboy | 44 | pipes |
| 3 | Viol de Gamba | 44 | " | 7. | Trumpet | 44 | " |
| 4 | Principal | 44 | " | 8. | Tremulant | ----- | |

| | | | |
|---|--------------------------|----|-------|
| 1 | Swell Bass Stop Diapason | 12 | pipes |
| 2 | do do Principal | 12 | " |

The Pedals to have a Double Open Diapason from C.C.C. (16 ft pipe) to G. 20 pipes

Couplers etc. as follows

- 1 Great organ to Swell
- 2 Pedals to Great organ
- 3 Pedals to Swell Bass
- 4 Pedal Check
- 5 Signal

The Swell to be lined and have double folds

The Case to be made of pipes suited to the architectural finish of the church and painted to suit party of the 2nd. Part. Gilded speaking pipes in front &c. &c.

The above described organ shall be built throughout of the best possible materials and in the best possible manner and warranted equal as to quality and harmony of its tones to any organ of its Class in the country. Said organ shall be subjected to examination and approval of said parties of the 2nd. Part or any committee appointed by them before leaving the factory. Said party of the 1st. part shall notify the Parties of the 2nd. Part when the instrument is ready for such examination & give them reasonable time therefor. If in the opinion of the said party of the 2nd. Part or their committee, the said instrument is not in all respects a first rate instrument Said party of the 2nd. part shall be at liberty to reject it, neither party holding the other liable for Damages.

The said organ shall be erected in the said church Complete on or before the 1st. Day of October 1853

On the fulfillment of the said contract by the party of the 1st part -- the Parties of the 2nd Part agree to pay in consideration therefor on Demand the sum of Two Thousand Dollars to said party of the 1st. Part.

Burlington May. 24 1853

Wm B D Simmons & Co

Dan Lyon } for
J. W. Hickok } committee

\$2,000

350

1 650

350

\$2,000 contract price
after deducting \$350.

Rec.^d on act of the above Contract the sum of three hundred and fifty dollars---

Wm B D Simmons & Co

May 24th/53

N.B. In case of non acceptance of the described organ the above amt. not to be returned---

Wm B D S-----

Simmons & Co also agree to keep the above organ in tune & Repair for one year from time it is set up in the church at one half the usual charge for such work.---

May 25 1853 J. W. Hickok

Recd on act of the above contract the full sum specified

Nov 30th 1853

Wm B D Simmons & Co.

- - - -

With the contract is a letter on lined ^{ble} paper folded to form four pages, evidently a copy of one sent to Mr. Simmons:

Burlington July 7 1853

W^m. B. D. Simmons & Co.

Dear Sirs

Your favor of the 29th. was duly received by J. W. Hickok and the contents of this as well as yours of the 27th. have been duly considered by us.

We have decided to authorize you to add to the Organ contracted for by us on the 24th May. the following stops and at prices received

- | | | | |
|--|---|------------|----------|
| 1. The Cremona in Great Organ from Tenor F to G | } | --39 pipes | \$45.00 |
| 2. A Stop ^d Diapason (Unison) in Swell organ (Tenor C. to G.) | } | --44 do | \$40.00 |
| 3. The Night Horn (in Swell) | } | --44 do | \$40.00 |
| 4. An additional Pedal stop the Double Dulciana C.C.C. to G. | } | --20 do. | \$195.00 |
| | | | \$330.00 |
| 5. We wish to hold to your offer to bring up an accomplished Organist for an Opening Concert for the Sum of -- \$20.00 We would like W ^m Babcock if you can get him | | | |
| | | | \$350.00 |
| 6. We do not wish the above additions to extend the time fixed in the Contract for the completion of the instrument. | | | |

We wish to make one suggestion (which has doubtless occurred to you)--The organ proposed is full as large as it should be for the size of the Church and its principal use will be for choir purposes in the church. In voicing the different stops, therefore, the aim should not be to secure loudness & power of tone, but rather beauty and melody and variety. ---- We hope you will bear it constantly in mind that we are not seeking and shall not be satisfied with a noisy & boisterous instrument.

As to the Case, permit us to say, that we liked a former plan submitted better than either of the two sent per Express. -- viz: the one with a fair finish on the top of the case -- that has a light and open appearance well calculated to let sound escape* & is exactly like an ornament now on the church (you picked up one in the Belfry.)

We like a straight cornice on the top & should select No 2 if we were to choose between the two sent by Express, with the above suggestions we trust the case to your discretion.

It must be apparent to you that we have not been disposed to spare any expense which would add to our organ any advantage & We sincerely hope that you will not fail to do all in your power to give us a superior organ -- give it a perfect and durable action -- ample Bellows and let its stops, each have a distinctive character of its own, of which it need not be [illegible]. Please reply by mail and say that you accept the propositions on 1st. page Numbered from 1 to 6 and they shall thus become part of our contract. Do not forget to forward the plan at an early date. We wish the doors before the keyboard to slide instead of swinging on hinges--

Yours Respectfully

| | | |
|--------------|---|-----------|
| J. Torrey | } | Committee |
| J. W. Hickok | | |
| Dan Lyon | | |

Note in left margin of third page: "Very important in our case."

On second page:

November 30th 1853

Rec^d the within specified amt. for extra work on organ
in the 1st Calvinistic Congra. Church in Burlington Vt.

Wm B D Simmons & Co.

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 4, No. 10, Whole No. 38

December 1968

This issue marks the completion of the fourth volume of the Newsletter. Mailed with it is a 1969 form which should be filled out and sent with your dues to the Treasurer. All 1968 members will receive the January Newsletter, but there will be no further solicitations for payment of dues. Do not send money to the Editor!

* * *

New members:

| | | | |
|----------------------|------------------------------|---------------------|-------|
| Mrs. Elizabeth Kampf | 8 Linwood Avenue | Newton, N. J. | 07860 |
| Uno Matson | P.O. Box 57 | West Newbury, Mass. | 01985 |
| James Sparks | 114 Clinton Street, Apt. 5-C | Brooklyn, N. Y. | 11201 |

Changes of address:

| | | | |
|---------------------|---|---------------------------|-------|
| Henry Karl Baker | The Organ Literature Foundation | Braintree, Mass. | 02184 |
| Paul W. Barton | 271 Beacon Street | Boston, Mass. | |
| Ronald V. Isaac | Chicago Children's Choir, 5650 Woodlawn Avenue | Chicago, Illinois | 60637 |
| Richard C. Lahaise | 78 Carroll Street | West Roxbury, Mass. | 02132 |
| Thomas C. Sargent | 10 Radcliffe Road, Apt. 6 | Allston, Mass. | 02134 |
| Ivar L. Sjöström | 104 Main Street | Andover, Mass. | 01810 |
| A. Ross Wards | "Rosslyn," 8 Ramahana Road, Huntsbury Hill | Christchurch, New Zealand | |
| Charles H. Whittier | 518 9th St., N.E., Apt. 311 | Washington, D.C. | 20002 |

* * *

The Organ Clearing House recently arranged for the relocating of two tracker organs. James Baird and assistants came north to move the 2-12 c.1870 J. D. Moore organ from the closed Unitarian Church in Barre, Mass., to St. Timothy's Episcopal Church, Herndon, Va.. The organ was built in Worcester, was probably second-hand in the Barre church, and is the only known surviving example of Moore's work. E. & G. G. Hook's Opus 153, a 1-4 of 1853 owned by Alan Laufman, has been placed on indefinite loan to the Northshore Unitarian-Universalist Church, Danvers, Mass., and Barbara Owen did the finishing of the installation.

Wisconsin Items:

A 1-5 1900 Hinners built for St. Joseph's R.C. Church, Berlin, was sold recently to Dennis Rheingans of Delafield. A 1-5 1911 Hinners built for St. John's Lutheran Church in Berlin, and which later served in two other locations, has been rebuilt for the Lutheran Retreat, Route 2, Wantoma, by John A. Busack of West Bend. In Mr. Busack's home is a 1-8 1883 Schuelke, Opus 27, originally in St. Stephen's Evangelical Lutheran Church, Horicon, and later in St. John's Evangelical Lutheran Church, North Prairie.

* * *

The following ridiculous item appeared in the Times-Argus, Barre, Vt., October 3, 1968:

TRANSISTOR ORGAN INSTALLED Wells River -- The parishioners of St. Eugene's Catholic Church have recently installed a new Gulbransen organ. This is one of the world's first transistor organs.

* * *

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 afternoon of each month. Membership: \$5.00 per year.

METHODIST CHURCH, NORTHFIELD, VERMONT. William B. D. Simmons & Co., Boston, Mass., c.1855. Built for the First Congregational ("Old Brick") Church, Montpelier, Vt., and installed in the Northfield church in 1868.

| | | | |
|-------------------------------|--------|--------------------------------|-------------------------------|
| GREAT: | | SWELL: (enclosed from Tenor C) | |
| Eolina | (TC) | 16' 44 | Bourdon (TC) 16' 44 |
| 1 st Open Diapason | | 8' 56 | Open Diapason (TC) 8' 44 |
| 2 ^d Open Diapason | | 8' 56 | Open Diapason Sw. Bass 8' 12 |
| Viol de Gamba | (TC) | 8' 44 | Dulciana (TC) 8' 44 |
| Dulciana | | 8' 56 | Dulciana Sw. Bass 8' 12 |
| Clarabell Treble | (MC) | 8' 32 | St. Diapason (TC) 8' 44 |
| St. Diap. Bass | | 8' 24 | St. Diapason Sw. Bass 8' 12 |
| Principal | | 4' 56 * | Principal (TC) 4' 44 |
| Celestina | | 4' 56 * | Principal Sw. Bass 4' 12 |
| Wald Flute | | 4' 56 | Night Horn (TC) 4' 44 |
| Twelfth | 2 2/3' | 56 | Nassard [sic] (TC) 2 2/3' 44 |
| Fifteenth | 2' | 56 | Fifteenth (TC) 2' 44 |
| Teirce [sic] | 1 3/5' | 56 | Trumpet (TC) 8' 44 |
| Larigot | 1 1/3' | 56 | Hautboy (TC) 8' 44 |
| Twenty Second | | 1' 56 | Tremblant |
| Trumpet Treble | (TF) | 8' 39 | |
| Trumpet Bass | | 8' 17 | |
| PEDAL: | | Couple Gr. & Sw. Unison | |
| Doub. Open Diapason | | 16' 25 | Couple Gr. & Sw. Super Octave |
| Double Dulciana | | 16' 25 | Couple Pedals to Great |
| | | | Couple Pedals to Sw. Bass |

*denotes missing stop label
two Great combination pedals

Pedal Check
Bellows Signal

Manual compass: CC-g³, 56 notes
Pedal compass: CCC-C, 25 notes

The hitch-down Swell pedal has been replaced by a crude "balanced" pedal.

This instrument is by far the largest and most remarkable of the early Simmons organs that have survived. Those who "discovered" it in 1956 will never forget their flashlights dimly illuminating the forty stop knobs on a cold winter night that was the time of first hearing two other old organs in the same town.

The first organ in the Old Brick Church in Montpelier was probably a one-manual instrument, built in 1836 by John H. Paddock and T. J. Park of St. Johnsbury, who in 1841 built an organ for the Congregational Church (now the North Church) in St. Johnsbury. A new church was built there in 1847 and the next year Paddock was on the committee that selected Simmons & McIntyre of Boston to build an organ that served until another edifice was erected in 1880-81. Late in the 1850's, Paddock advertised himself as the "State Organist" at the Montpelier church and he was perhaps the person responsible for the Simmons specification. The original contract has not been found, but the organ appears to have been built in 1855, for on February 4, 1856, the church officials met and

Mr. Poland brought up the matter of Geo. W. Wilder, the organist -- he having manifested some earnestness lest his playing the new Organ failed to meet the expectations & desires of the church and society. After a full & free expression of opinion by those present, the following resolution was introduced by Mr. Merrill, & unanimously adopted, to wit:-

Resolved, That the Society hereby express their high gratification with the performance of Mr. Geo. W. Wilder, our Organist, upon the Organ, and their hope that his services will continue. And that the clerk be directed to communicate this resolution to Mr. Wilder.

In 1866 the church was demolished and the organ was, according to a pencilled note on the inside of the right console door, "Taken down May 11, 1866." The Burlington

Free Press mentioned on December 28, 1868 that

The M. E. Church at Northfield has just been enlarged and refitted at an expense of nearly \$3,000, besides the Organ and the furnishing. The organ is a present to the Society from Joseph Gould, Esq. ...

Mr. Gould paid \$1200 for the organ and the instrument it replaced was sold. The Montpelier congregation changed its name to Bethany Congregational Church and the splendid stone Gothic structure housed a large three-manual William A. Johnson organ, Opus 264, opened in October, 1868. In 1927 it was damaged by flood water and a very dull three-manual Estey was purchased in 1928. Called "a lemon" by an organ committee member the year it was installed, the Estey now functions to some extent in a new and ugly church building built in 1959. The Simmons organ received \$525 worth of renovation in 1908 and early in the 1950's the Pedal claviers was recovered. It is almost entirely intact and though in need of an extensive renovation it continues to give good service.

The church is a plain frame structure dated 1854, with subsequent unfortunate alterations that could easily be removed. The organ stands in a recess somewhat above and behind the pulpit platform, the choir seats being between. The paneled sides of the case are close to the side walls of the chamber and some of the paneling is gone. The case is of pine, stained and fake-grained to imitate rosewood. The five flats of front pipes, arranged 5/5/7/5/5, were once gilded but have been painted the color of the walls at least twice in the past century. The organ occupied a similar position in the Montpelier church, but was not recessed. There is at present a needless low arch at the front of the recess which obscures the top of the handsome case and probably obstructs some of the sound. In spite of this and the heavy carpeting, the instrument is fully adequate and of solid, rich and extremely pleasing tonal quality. Any deficiencies in the building can be disregarded and the congregation congratulated on preserving so elegant an organ.

The front pipes comprise pipes from two Great ranks: the four lowest Dulcianas are in the end flats, each of which also contain three dummies, and the seven lowest First Open Diapason pipes are in the center. The second and fourth flats contain dummy pipes. The console is recessed behind massive sliding doors and is finished in walnut. The manual keys have wood fronts and the ivories are in perfect condition. In each jamb are two columns of flat, square-shanked knobs lettered in Spencerian script; the plain music desk is hinged and covers a small cupboard; the narrow Pedal keys (recovered with wider stock) are somewhat to the left to facilitate the use of the former hitch-down Swell pedal, which was replaced by a badly-made balanced pedal in the knee panel; at the left are two wooden combination pedals, the outer one bringing on the five Great ranks from 2 2/3' to 1' pitch and the inner one taking them off. Most of the knobs are of rosewood; a few labels and the silver nameplate between the manuals, engraved in script: "Wm. B. D. Simmons & Co./Boston." have been lost during the past decade. The W. A. Johnson knob and label for the Swell Principal Bass may indicate that his men moved the organ.

The interior is spacious for the period; the Swell is above the Great and is accessible from the rear or by removing some of the two sets of horizontal shades. The two spacious C and C# chests of the Great division have a passage board in the center; the Swell chest has the basses in the center. Both main wind trunks are equipped with winkers. The Great rollerboard is horizontal, and the action has large metal depth-adjusting screws. Most of the Double Open Diapason is at the rear, but the Pedal pipes are offset at the sides of the organ. The Double Dulciana basses are at the front corners, offset below the chests and the Double Dulciana action contains four sets of squares connected to one of the two Pedal rollerboards at the rear. The Swell Bass pipes are unenclosed at each side of the Swell box and the stop action passes under the main chest--thus blocking access to the Swell bung board. There are no mitered flue pipes in the organ. The present Tremblant is not original; the bellows handle is on the right side. The pipework is in fairly good condition and some ranks have slide tuners. There are a few missing trebles in the Great upperwork but more serious is the "running" in the chests. The Pedal action passes over the

large original reservoir. Both Pedal stops are of wood, painted red and with the pitch stencilled on each pipe. The Double Open Diapason is 1' 3" square (outside measurement) and the much narrower Double Dulciana has inverted mouths.

The Great 16' Eolina is a Principal and has 26 common metal trebles, the zinc basses having (like all other zinc basses in the organ) no tuning flaps inserted at the top; the First Open Diapason is more foundational and the lighter and geigenish Second Open Diapason has 17 zinc basses, six of which are offset; the tapering and belled Viol de Gamba is of soft metal and has large ears; the open wood Clarabell Treble has screwed walnut caps; the Principal has six zinc basses; the Celestina is a Geigen Principal and appears to be a partner for the Second Open Diapason; the lowest 12 Wald Flute pipes are of stopped wood and the top 12 are metal, the major portion of the rank being of open wood Melodia pipes; the "Mixture" ranks are without breaks and the independent ranks of upperwork are most unusual; the highest 7 pipes of the Trumpet Treble are flues and the basses are mitered, being of zinc, with common metal at the top of the resonators.

The Swell Open Diapason Bass and Dulciana Bass are of zinc and some are offset; the Dulciana is more "stringy" and softer than the Dulciana in the Great; the Bourdon and St. Diapason are entirely of wood and have screwed walnut caps; the Night Horn is another Wald Flute with 12 open metal trebles and is a very pleasant stop; the Nassard and Fifteenth are of open metal and sufficient for the Swell chorus; the two reeds are of common metal and each has 7 flue trebles.

The action is well-made and pleasant, though rather uncomfortable if both the 8' and 4' Swell to Great couplers are in use. The Diapasons are beautiful, which is typical of Simmons, and the flutes are nicked but charming. The reeds are excellent "blenders" and do not dominate full organ. Many bass pipes are marked "Montpelier;" one is marked "Troy;" several bear indication of scales, such as "No. 4" on the CC pipe of the Twelfth; and on Tenor C of the Viol de Gamba are the initials "J. G. W."

* * *

MIXTURES -

Ed Boadway has his own telephone at last -- Area 603 547-2795. He regrets the nasty omission of a word in line 7, page 3, October Newsletter.

The First and Second Churches (Unitarian-Universalist) of Boston are holding joint services and have voted to merge. The Second Church edifice will probably be sold and a new structure will be built on the site of the burned First Church at Berkeley and Marlborough Streets, utilizing portions of the former building. Both congregations are more than 300 years old. Paul Rudolph of New York, who designed the Jewett Arts Center at Wellesley College, has been chosen as the architect.

Want ads are becoming more specific. The Christian Science Monitor recently had one under "Musicians Wanted": "Organist For a Pipe Organ position..."

The Editor received a most welcome Christmas gift from Charlotte Ricker -- several sets of gummed address labels for the next few mailings of the Newsletter. Many thanks!

All concerned with the best in choral and organ literature regret the death of Prof. Milton Gill of Dartmouth College, who was killed in the airplane crash in Lebanon, N.H. on October 25. Mr. Gill was a well-known composer and performer and was by far the most erudite organist in New Hampshire. On his last tour he played in Amherst, Cleveland, Washington, and on October 8 at St. Paul's Episcopal Church in Dedham, Mass.

One of the nicest old organs in western Massachusetts is the quaint and handsome two-manual c.1845 instrument, possibly a Hook, in the First Parish Church, Northfield. There is an 8' Cremona in the Great and the original G-compass Pedal keys were duplicated in new wood a few years ago by Allen Hastings of Athol, the only good maintenance man in the area. The church is glad to have visitors and the new minister is Lou Foxwell.

In 1943, Albert E. Carter electrified and enlarged a large two-manual Johnson in the Congregational Church, Middlebury, Vermont -- Opus 131, a "2-31" of 1862. At the time, Mr. Carter mentioned that he was once told by the proprietor of a hotel on Mt. Tom, Massachusetts, who knew Mr. Johnson, that much of the pine wood in Johnson organs came from Mt. Tom. On the ceiling of the organ chamber in Middlebury was pencilled: "Set up by J. W. Steer, J. E. Treat, July 16, 1862. Go to it McClellan." Steer and Treat became well-known builders after leaving Johnson's employ, but General McClellan did not fare so well.

The International Society of Organbuilders is now publishing I.S.O. Information three times a year, and the seven editors are Austrian, German, Dutch, English and American. The subscription price is \$6.00 a year (plus postage) and information may be obtained by sending a card to

I.S.O.-Information
Geschäftsstelle
D 7128 Lauffen/N.
Postfach 234
West Germany

The magazine is issued in German and English in one printing and binders are available.

Rev. Harry Ford of the First Baptist Church, Exeter, N.H., has given his two-manual 1859 Ferris & Stuart organ to the Pilgrim United Church of Christ in Kingston, N.H. The church is a new one which separated from the old congregation that refused to join the U.C.C., and the organ was for many years in St. James Episcopal Church, Arlington, Vt. It was probably not originally there and Mr. Ford removed it ten years ago when the congregation purchased the first of two Estey replacements. The Ferris & Stuart has undergone alterations and it will be set up by Mr. Ford and volunteer help.

Church secretaries, in addition to making amazing blunders in music titles, will, it seems, place on the Sunday bulletin whatever is handed to them. A processional hymn played by Brian Jones this fall was sung to the tune "Hydrofoil."

Despite thinner issues and a decreased circulation due to the withdrawal of A.G.O. support, The Diapason continues to be worthwhile reading, and may it be with us for many years to come. The November issue contains a lengthy illustrated article on the Fudge - Cooper restoration of the 1-4 positive organ in the Museum of Fine Arts, Boston.

Frederic Lee Eiseman, Director of the Meeting House Cinema, Charles Street Meeting House, Charles and Mt. Vernon Streets, Boston, is glad to provide copies of the current schedule of old films being shown on Friday evenings. The "silents" are accompanied by the "live theatre organ," which is actually just an aged four-manual E. M. Skinner residence organ pushed into the space once occupied by a three-manual 1856 Simmons & Fisher tracker. But, the films are certainly worthwhile.

Ed Boadway spent several recent Saturdays in Westfield, Mass., searching for details about Steer & Turner, and in the process turned up a great amount of unknown information about Johnson and Howard as well. The Athenaeum's newspaper collection has provided scores of articles and several decades have not yet been examined in Westfield and Springfield papers that are preserved in the library. Among the discoveries were the tombstones of Steer(e) and his sons and Turner, pictures of both, Johnson's 1855 edition of Hopkins & Rimbault with marginal notes, and several pictures of homes, factories, employees and instruments. The Masonic Temple archives provided several portraits and details regarding the many Masons who were employed by W. A. Johnson and Steer & Turner. The copying out of the newspaper references is your editor's big project for the coming months. We now know more about the career of Steer & Turner than we do about the great majority of other 19th century builders. The Athenaeum is well-equipped and has a friendly staff, headed by an organist, Franklin Taplin, who plays an electrified 1872 Johnson in the Congregational Church, West Springfield.

On Sunday, December 1, Brian E. Jones played the Rededicatory Recital on the rebuilt and enlarged 1890 George S. Hutchings organ in St. Barnabas Memorial Episcopal Church, Falmouth, Mass., where he is organist and choirmaster. The instrument, which has a handsome Gothic case and which had an ordinary sound, has been made remarkably more useful by the Andover Organ Company, Methuen, Mass. The Pedal division was enlarged and electrified and the manual pipework considerably altered. Mr. Jones played: Trumpet Tune in C major -David Johnson; Flute Solo -T. A. Arne; two movements of the Concerto No. 2 in B-flat major -G. F. Handel; two chorale preludes ("Nun komm, der Heiden Heiland" and "Wachet auf, ruft uns die Stimme!") -J. S. Bach; "Gigue" Fugue in G major -J. S. Bach; Fantasie in E-flat major -C. Saint-Saens; Scherzo-Cats -J. Langlais; Te Deum, Opus 59 -M. Reger; and two movements of Symphony No. 1 -L. Vierne. The congregation participated in two hymns.

Charlotte Ricker has joined the ranks of newsletter editors; she now publishes the monthly mailing of the Merrimack Valley Chapter of the A.G.O..

St. James Episcopal Church, a very Anglo-Catholic establishment at 222 Eighth St. N.E., Washington, D.C., dedicated a Rieger organ in a recital by Paul Davis on December 6. The former organ, now for sale, is a chambered chancel installation by Knauff, built in 1890 and electrified in 1954. For a year your editor was organist at St. James, where it was said that the incense corroded the magnets. The new organ is a "Salzburg" model placed on a new platform at the rear of the nave, and contains the following:

| MANUAL I: | Hauptwerk | MANUAL II: | Positiv | PEDAL: | | Couplers: |
|---------------|-----------|-------------|---------|--------|-----|-------------------|
| Metallgedeckt | 8' | Holzgedackt | 8' | Subbas | 16' | II/I I-Pedal |
| Prinzipal | 4' | Rohrflöte | 4' | Regal | 8' | II/Pedal |
| Mixtur | III | Gemshorn | 2' | Pommer | 4' | Manuals: 56 notes |
| Trompette | 8' | Oktavlein | 1' | | | Pedal: 30 notes |

The following paragraph appears in the program leaflet:

The organ and choir have been placed at the rear of the church to "push" the congregational singing rather than to lead. Also with this arrangement, the medieval practice of isolating the professionals from the "non-professionals," is dispensed. The new location with the choir and organ slightly elevated, assures that the "professionals" can be heard, but more importantly, they become united with the worshipping congregation.

The October 9, 1968 issue of Boston After Dark contains an excellent full-page article, "The King of Instruments" by Rodney Myrvaagnes. Intelligent and correct organ lore is not often put in the hands of the general public, and this feature by a B.O.C. member is an exception to the unfortunate rule.

The 1861 Hook in Sears Chapel, Brookline, Mass., recently received a blower -- at last! It is a new Meidinger installed by C. B. Fisk, Inc., who also did some repairs. The chapel is owned by the Sears family and is tenanted by Unity Church. Barbara Owen writes from C. B. Fisk's office:

We're now working on the Smithsonian's new toy (1761 Snetzler) and found in the bellows a letterhead stating that A. Leroy Conkey of New Milford, Conn. had renovated the beast in 1901. Before putting the bellows back together, we glued in our letterhead with a statement saying that we renovated it in 1968!

A four-manual 75-stop 1915 E. F. Walcker & Co. organ, electrified in 1966-67, was sold last month by the Nieuwe Zuiderkerk in Rotterdam, Holland. The neo-rococo casework looked like something an American would buy -- after all, the London Bridge is coming over here. We do not know who bought the organ. The church is being demolished.

Several club members in the Boston area made a Big Thing of the tercentenary of the birth of François Couperin on November 10. Church musicians wishing to mark impending similar anniversaries are hereby reminded that on February 2 they can celebrate the 300th anniversary of the birth of Louis Marchand and the 375th anniversary of the death of Palestrina.

ALL SAINTS CHURCH, BROOKLYN, NEW YORK. Carl Barckhoff Church Organ Co., Salem, Ohio. Stoplist from The Organist's Journal, March, 1893; present status of organ is unknown. Several typographical errors have been corrected below.

| GREAT: | | SWELL: | |
|-----------------------------|-----------|--|-----------|
| Open Diapason | 8' 58 m | Bourdon | 16' 58 w |
| Viola Di Gamba ("all open") | 8' 58 m | Open Diapason ("all open") | 8' 58 m |
| Dulciana | 8' 58 m | Salicional ("all open") | 8' 58 m |
| Doppel Flute | 8' 58 w | Aeoline ("all open") | 8' 58 m |
| Principal | 4' 58 m | Stopped Diapason | 8' 58 w |
| Flute D'Amour | 4' 58 w&m | Fugara | 4' 58 m |
| Twelfth | 3' 58 m | Flute Harmonic | 4' 58 w&m |
| Fifteenth | 2' 58 m | Piccolo Harmonic | 2' 58 m |
| Clarionette | 8' 58 m | Cornet | III 174 m |
| | | Solo Harmonic Trumpet | 8' 58 m |
| | | Vox Humana | 8' 58 m |
| PEDAL: | | | |
| Open Diapason | 16' 30 w | "In addition there are twelve couplers and mechanical movements, etc." | |
| Bourdon | 16' 30 w | | |
| Violoncello | 8' 30 m | | |

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The "Special Trade Edition" of the Times and News-Letter, Westfield, Mass., October 6, 1897 describes the organ and organ pipe manufacturing in the city:

JUDSON ROWE.

Manufacturer of Wood Organ Pipes. Factory, Elm street. There is not another article manufactured that requires more skill and accuracy in its construction than church organ pipes, and the wood-working mechanic that can produce an article of this kind and gain distinction and fame for his product must be entitled to credit for his skill and handiwork. Mr. Rowe started in business for himself in 1892, and has for his workshop the first floor of a building at the above number, which is 50x75 feet in dimensions, and provided with all the requisite lathes, planers, saws, and wood-working machinery needed for the business. He employs several skillful assistants giving personal supervision to all work himself. He has formed connections with the leading builders of organs all over the country and finds ready sale for all that he can turn out. Mr. Rowe is a native of Gloucester, Mass., but has lived here about thirty years. (photograph of Mr. Rowe included)

EDWIN HEDGES.

Manufacturer of Metal Organ Pipes for Church Organs, Westfield, Mass. A factory that has contributed largely to the fame of Westfield as a manufacturing center is that of Mr. Hedges, whose goods find a market all over the United States. It is here that the musical part of church organs are built, and the works sustain the highest reputation for perfect construction of the delicate metal pipes, which require the most accurate adjustment in voicing in order to produce the harmony and resonance required from the great and expensive musical instruments of our churches. There are few cities in the land to which the product of this factory has not found its way, as the largest factories depend upon Mr. Hedges for their supplies. He has been engaged in the business since 1866, and has a three-story brick factory, 36x67 feet in dimensions, which is provided with special machinery for the manufacture and finishing of the pipes. He gives employment to twenty skilled mechanics, some of whom have been with him for a score of years. Mr. Hedges is numbered among our foremost citizens. He has been a member of the board of selectmen for seven years, and was chairman of the board six years, assessor three years, chairman of board one year, and has been called upon to fill many important positions. He has a handsome residence on South Maple street. (photograph of the factory, which exists)

EMMONS HOWARD.

Manufacturer of Pipe Organs, Elm street, near Great River Bridge. There is perhaps not another line of manufacture which is conducted upon as high a plane as church organ building. The reliable builder of today leaves to disinterested experts to decide whether his product fulfills the specified requirements, and each particular piece of mechanism must be scrutinized carefully, as well as the tone, finish, and appearance of the work. Westfield has in this house a manufactory which is known throughout the United States, and one upon which the utmost reliance can be placed. The business was founded in 1883, the original location being on Basin street, in the old First Church building. A removal was made to the present site in 1889, and the commodious buildings which they now occupy were erected. They have modern labor-saving, wood-working machinery of all kinds, and employ only the most skillful expert organ workmen, having from a dozen upward. They build from special design, and furnish special designs, as no two positions and dimensions are exactly alike. Organ building, although almost always placed in the list of manufactures, should really be classed among the fine arts, as it offers an almost unlimited field for the exercise of those powers, which, if used by the artist in mixing and combining colors, excites our warmest admiration. In one case the artist uses color, in the other, sound, and both are capable of the nicest shading and blending. The organ is fittingly called "The King of Instruments," and, as has been said, when compared with the piano, is as an "oil painting compared with a study in black and white." Some of the older instruments possess the qualities which impart dignity and grandeur, but are found utterly inadequate in the finer shades of tone coloring necessary for the proper interpretation of the compositions of the great masters, and demanded by the cultured audience of to-day. Nearly all builders of the present day have made some effort to improve their product, both in musical properties and mechanical devices to bring the resources of the organ under better control, and perhaps no firm has been more successful in both directions, than the one now under consideration, as the many unsolicited letters warmly commending the work, and written by eminent clergymen where their instruments have been placed, amply testify. Quality, rather than quantity, has always been the first consideration with this house, and each organ receives special treatment, the place where it is to stand, and the use to which it is to be put, being the governing factors. Thus the scales of pipes, and balancing judiciously, and wisely chosen for one use and situation, would prove anything but satisfactory in another. The mechanism, as a matter of course, has to be adapted to the position of the organ, and it becomes as necessary to take the measure of the church for an organ, as it is to measure a man for a suit of clothes, that is if we would expect a perfect fit; and this applies not only to the mechanical part and shape of the organ, but to the tone as well. They are at present finishing a handsome organ for a new church at Whitehall, New York, which is an elaborate and elegant piece of workmanship. Mr. Howard is a native of Hampden County, and came to Westfield thirty years ago. He is a master of the art, and his work is constructed upon the most scientific principles, giving rich, clear tones, while they also combine beauty with durability. He stands high in commercial circles, and has a handsome residence at the corner of Pearl street and Holland avenue.

(photographs of Mr. Howard and his factory)

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In the next Newsletter will appear the propoganda on Johnson & Son, written in a similar rambling manner.

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On August 26, 1876, The Scientific American published this helpful article, here copied in its entirety:

To make a good organ pipe metal, take equal quantities of tin and lead, cast into sheets, and plane smooth.