

THE JANUARY MEETING will be in the South End, Boston, on the afternoon of Sunday the 26th.

At 3:15 we gather at St. Stephen's Episcopal Church, 419 Shawmut Avenue. The 2-6 Hook & Hastings Co. organ was built about 1928 and at least serves to reveal the "taste of the times." The church, however, is very up-to-date in its service to the South End.

At 4:00 Barbara Owen will demonstrate the excellent three-manual 1859 E. & G. G. Hook organ in All Saints Lutheran Church, 91 West Newton Street. The organ is Opus 254 and was built for the Church of the Unity on the same location. The Unitarian congregation erected a new Gothic building in 1898 and the organ was placed in a new case in the rear gallery. Following a recent fire, Pastor Vernon Carter worked enthusiastically for the restoration of the building, an expensive undertaking for the congregation. The organ has been in use for just two weeks.

Several Club members have wanted to discuss the possibility of helping in the restoration of a worthy old organ in greater Boston, and the Hook at All Saints is perhaps the best instrument for such a project. The ramifications of the undertaking will be discussed at the January meeting.

* * *

MIXTURES -

Alan Laufman reports that the Organ Clearing House has relocated another old organ. A 2-10 1892 Hook & Hastings, Opus 1523, has been moved from Immaculate Conception R. C. Church, Westerly, R.I., to the new building of the Church of the Good Shepherd, Episcopal, Acton, Mass.. The work was done by Mr. Laufman, Michael Houseman and seven assistants. The organ will be placed immediately behind the altar. On a recent excursion in Pennsylvania, Mr. Laufman found an unusual 2-8 tracker of unknown make in Kissinger's Church, Wyomissing. It was built about 1875 and placed in the church in 1894.

The Andover Organ Company has commenced the careful restoration of the unusual 2-16 1875 Hutchings, Plaisted & Co. organ in the North Parish Universalist Church, Woodstock, Vermont. Built for Eugene Thayer's studio, the organ is to be returned almost to its original condition, and it is gratifying to know that a good Victorian instrument, adequate for the church, will not receive tonal alterations. The work is in charge of Robert C. Newton, whose sister was once an organist at the church, and one of her predecessors was Ed Boadway. The organ will be described in the February Newsletter.

The 1897 Johnson & Son article promised this month has been postponed. This Newsletter contains the descriptions of two long-gone Boston three-manual organs. A long article on William Nutting, the pioneer Vermont builder, is being drafted for Spring publication.

Vincent Treanor of Andover, Mass., for several years an "organ builder," is now the manager of "The Doors," a teen-age "rock" band. He also provides rehearsal space for a local group called "The Organ Factory." Such avocations may serve to keep Mr. T. out of organ work.

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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.

The organ that brought Hilborne L. Roosevelt into the limelight was his Opus 15, a three-manual instrument built in 1876 for the Centennial Exhibition in Philadelphia. It was by far the western hemisphere's first large and successful organ with electric action included in the mechanism. In 1882 the organ was rebuilt and placed in Mechanics' Hall, Boston, a large building erected in 1881 at the corner of Huntington Avenue and West Newton Street. The room in which the organ stood could accommodate 8,000 people and the organ case was obviously influenced by that of the Walcker in the Boston Music Hall. The Roosevelt was removed about forty-five years ago and the pipes are said to have been dispersed by Ernest M. Skinner. The program leaflet of the opening recital is as follows:

Page 1 "OPENING RECITAL/by/Frederic Archer,/of London,/on the/GRAND ORGAN/
To be presented to the Association by subscribers and/friends,
recently erected by/HILBORNE L. ROOSEVELT, of New York,/in the/
GRAND HALL/of the/Massachusetts Charitable Mechanic Association,/ Boston, Mass./Tuesday, June 27th, 1882./Recital begins at 8, p. m."

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PROGRAMME.

PART I.

- | | |
|--------------------------------------|-----------------|
| 1. Concert Variations in E | Frederic Archer |
| 2. Andante con Moto (5th Symphony) | Beethoven |
| 3. Prelude and Fugue in D Major | J. S. Bach |
| 4. Aria (Denorah), "Ombre leggiera" | Meyerbeer |
| 5. Marche Cortege (La Reine de Saba) | Gounod |

PART II.

- | | |
|------------------------|-----------------|
| 6. Offertoire in D | Batiste |
| 7. { a - Gavotte | Frederic Archer |
| b - Intermezzo | Ergmann |
| 8. Fugue in G Major | J. S. Krebs |
| 9. Bourée in D Minor | Handel |
| 10. Overture, "Oberon" | Weber |

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THE ORGAN.

This instrument was built by Mr. Hilborne L. Roosevelt of New York in 1876 as a specimen of the perfection he had reached in his art, and to illustrate the general advance of organ building in this country, and was exhibited during our Centennial Exhibition of that year. It was erected in the North Gallery of the Main Building, where it was listened to by many thousands of people from all parts of the world and became known as the "Roosevelt Organ." At the close of those festivities it was purchased by the Permanent Exhibition Company and retained in its position until the building was sold, at which time it was bought by this Association and removed to its present position by Mr. Roosevelt, who at the same time thoroughly rebuilt it. Its dimensions are, width 42 feet, depth 20 feet, and height 41 feet. An increased weight of wind is applied to the solo organ in order to obtain orchestral effects.

The "Roosevelt" wind chest, which has a pallet for every pipe and is tubular-pneumatic in principle, is used in every department of the instrument, rendering it proof against derangement from thermometric variations and ensuring a light and agreeable "touch" even when playing full organ with all the

couplers drawn.

Ample passage-ways are provided throughout the organ, making all parts easy of access for inspection and tuning.

The reeds and mixtures of the great organ are placed in the swell box, thereby affording an unusually grand crescendo effect by means of the swell pedal.

The drawstop action is tubular throughout and is exceedingly simple in form, sure and prompt in action, and unlikely to get out of order.

The combination pedals are peculiarly novel in operation, being so arranged that the organist can, from the keys, readily change or set a combination on any pedal, or from one stop to the full organ. The mechanism for this is by no means complicated, and may be briefly described as follows:--Directly over the drawstops at each side of the key box are six rows or sets of small knobs (aggregating 222 in number) one row above another. Each row or set represents all the stops in the organ. The lowest row belongs to pedal No. 1, the next above to pedal No. 2, and so on. To set a combination on, say pedal No. 1, it is only necessary to push in the knobs on that row representing such stops as you wish drawn; then when No. 1 pedal is pressed down it will bring on those stops. The pedals do not throw out the registers, but are hooked down when on and released when off. Hence such registers as may be drawn are not interfered with by the combination pedals when released. Each pedal has an indicator placed directly above the swell keys, showing whether it is on or off.

The free use of regulators and lungs throughout has ensured a perfectly steady and equal supply of compressed air which is derived from two main bellows of ample dimensions having inverted ribs.

These bellows, besides being arranged to blow by hand, are supplied with wind by two "Jacques" hydraulic engines, through the medium of capacious independent feeders.

The voicing, on which mainly depends the success of the instrument, is deserving of the close study and examination of those interested in the subject, having already earned the unqualified approval of competent judges. It combines all the best points of European voicing with some effects seldom, if ever, before produced.

Though a Concert instrument with many reed and other solo effects, the great delicacy, characteristic quality of tone of the different stops, the immense power of full organ without harshness, and the blending of the whole into an agreeable and massive tone yet not lacking in brilliancy, are all noteworthy features and the result of a most careful school of voicing.

The specification will be found on the following page.

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SPECIFICATION.

Three Manuals, Compass CC to a³, 58 notes. Pedals, Compass CCC to F, 30 notes.

GREAT ORGAN.

1	Double Melodia	16	* 8	Fifteenth	2
2	Open Diapason	8	* 9	Mixture	5 Ranks
3	Viola da Gamba	8	*10	Ophecleide	16
4	Dulciana	8	*11	Trumpet	8
5	Doppel Flöte	8	*12	Euphone (free reed)	8
6	Principal	4	*13	Clarion	4
7	Flute Harmonique	4			

SWELL ORGAN.

14	Bourdon	16	20	Flageolet	2
15	Open Diapason	8	21	Cornet	5 Ranks
16	Salicional	8	22	Cornopean	8
17	Stopped Diapason	8	23	Oboe	8
18	Principal	4	24	Vox Humana	8
19	Wald Flöte	4			

SOLO ORGAN.

25	Violin Diapason	8	28	Tuba Major	16
26	Concert Flute	8	29	Tuba Mirabilis	8
27	Doppel Flöte	4	30	Tuba Clarion	4

PEDAL ORGAN.

31	Contra Bass (resultant)	32	34	Bourdon	16
32	Open Diapason	16	35	Violoncello	8
33	Violone	16	36	Trombone	16

COUPLERS.

37	Swell to Great	41	Swell to Pedal
38	Solo to Great Unisons	42	Great to Pedal
39	Solo to Great Super-Octaves	43	Solo to Pedal
40	Solo to Great Sub-Octaves		

MECHANICAL REGISTERS.

44	Swell Tremulant	46	Hydraulic Engines
45	Bellows Signal		

PEDAL MOVEMENTS.

47-52	Six Adjustable Combination Pedals, each capable of controlling any or all of the stops in the organ at the will of the organist, and there are three	which can be operated by knobs beneath the great organ keys.
		53 Pedal to throw off all combinations.
		54 Reversible Great to Pedal Coupler.
		55 Balanced Swell Pedal.

Above the drawstop knobs on either side are 222 small knobs, representing all the stops in the organ for each of the six combination pedals, and by the use of which the organist can set at will such combinations as he may desire for the selection he about to perform.

SUMMARY.

Speaking stops	36
Couplers, etc.	10
Total	<u>46</u>

N. B. - Stops marked thus ("*") are placed in the swell box.

* * *

The following article appeared in The World of Music, Chester, Vermont, November 1, 1844. Though the builder is not named, the paragraph does reveal the remarkable organ-building activity in the American "west" a century and a quarter ago:

ORGANS.

Manufacturers are flourishing West: they have great facilities and advantages in successful prosecuting every kind of manufacturing enterprise. --

They have an Organ Manufactory in Cincinnati. An enthusiastic German of Cincinnati, is one of the most successful manufacturers of the Organ in the Western country. He has, says the Gazette, within ten years, built 37 Organs, mostly for cities in the Western States, and is at this time engaged upon an Organ that will doubtless equal any in the United States. One which he built for the Catholic Church, at Detroit, had 22 stops, and another for St. Louis had 29; and one recently finished for a German Catholic Church, in Baltimore, contained 45 draw stops, 33 of them being full speaking registers. -- The largest pipe is the pedal CCC, which is 32 feet in length. The Organ on which he is now engaged, is designed for the new Catholic Cathedral, in Cincinnati, and is to be 28 feet in length, and 25 in breadth. It is to contain 2717 pipes, arranged into 43 stops, among which are three full mixture stops. The smallest pipe is about three quarters of an inch long--the largest 32 feet. It is to be furnished with three banks of keys, five octaves each, besides two octaves of pedals. He has invented two new stops, which are said to be valuable additions. It takes from one to twelve months to complete an Organ, according to its size. He uses block-tin exclusively for pipes, esteeming it better than mixtures of lead, &c. -- N. Y. Sun.

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SAINT STEPHEN'S EPISCOPAL CHURCH, 419 Shawmut Avenue, BOSTON, MASSACHUSETTS. Hook & Hastings Co., Boston, Mass., Opus 2550, c.1928.

GREAT:	SWELL:	PEDAL:	Couplers:
Open Diapason 8' 61	Salicional* 8' 61	Bourdon 16' 32	Gr. - Ped. 8'
Dulciana 8' 61	Dulciana 8' (Gt.)		Sw. - Ped. 8'
Gedeckt 8' 61	Gedeckt 8' (Gt.)		Sw. - Ped. 4'
	Flute Traverso 4' 61		Sw. - Gt. 16'
	Tremolo	Gt. - Ped. Rev.	Sw. - Gt. 8'
Crescendo pedal			Sw. - Gt. 4'
2 Gt. pistons & release	*now a 2' Flute 61	Great Release 8'	Gt. - Gt. 16', 4'
3 Sw. pistons & release		Swell Release 8'	Sw. - Sw. 16', 4'

The 8' Salicional has been replaced by a 2' Flute, the work done by Jason McKown. The entire organ is under expression, the vertical shades behind the dummy front pipes being controlled by a mechanical Swell pedal.

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The brick church was erected in 1927 and is the fourth edifice of the congregation, which now has many Spanish-speaking communicants. The organist is Mr. Grosvenor Calkins, a Club member.

Placed in a high chamber at the right of the altar, the organ is buried behind shades and an unnecessary row of gilded dummy pipes. The oak roll-top detached console is below, partly in a room beneath the chamber. In wretched condition when Mr. Calkins arrived a few years ago, the organ has been renovated and the 2' stop installed at his instigation.

The stop action is by tablets on an inclined board above the "Swell" keys. The combination pistons are adjustable on setterboards behind hinged panels at each side of the manuals. The manual pipes are on one chest divided into C and C# sides, and the 16' rank is at the rear of the chamber. The 8' metal flue stops have some mitered zinc basses; the rather pleasant Gedeckt has 12 open metal trebles; the 2' rank is of assorted second-hand pipes and is harmonic for two octaves from Tenor C; the Flute Traverso is of open wood, harmonic from Middle C and it has 12 open metal trebles. The Tremolo affects the entire organ.

* * *

REMEMBER! If you do not pay your dues within the next few weeks, this is the last Newsletter you will receive. Back issues for Volumes I, II, and part of III are no longer available.

The FIRST CHURCH IN BOSTON (Unitarian-Universalist), gutted by fire last year, purchased an unusual organ for the new building in 1869. For several years after it was installed, the organ was used for scores of recitals by Eugene Thayer and his pupils. Ernest Skinner did away with all but a few vestiges of the Walcker early in this century. The article below appeared in Dwight's Journal of Music, October 23, 1869.

Another Walcker Organ in Boston.

The Transcript contained the following description of the Organ shortly before its completion:

The new German Organ, which is now being placed in the First Church, in this city (Rev. Rufus 'Ellis'), is rapidly approaching completeness, and will probably be publicly exhibited next week. The following description of its mechanism and its strong points and features will be read with interest, as this is the first German church organ set up in this city, in the building of which reference has been made rather to sound church-like qualities, than to concert effects, as in the Music Hall organ. We believe that the builders, the Messrs. Walcker, have achieved for this new work of theirs as signal a reputation as for their famous Music Hall instrument.

The organ has three manuals, with a compass from CC, to twice-marked [sic] f, and the pedals from CC [sic] to tenor d, which is a proper standard for pedals in organs great or small. The usual manual compass is three notes more in the upper part, but for church organs, this is neither useful nor desirable. The wind is supplied by two bellows and three feeders of unusual capacity, the paramount fault of organs--want of lungs--being avoided. From these are two different pressures, for the loud and soft registers of the organ, regulated by two other very large compensation bellows--placed upon the wind canals, which are double the usual size.

The wind chests are seven in number, and it is safe to say that no organ in this country except it be the Music Hall organ by the same builders--has wind chests that can compare--so strong so finely finished are they in every respect. It is the action, however, which claims chief attention, for in this respect the organ is a marvel of strength and finish, and planned with geometrical regularity.

Another important and even absolutely necessary feature of this work is, that, although it is three stories in height, there are alley-ways on each story wide enough for one to walk with perfect ease to every part and pipe in the whole organ, a feature which cannot be too strongly recommended. The pipes, of which about two-thirds are metal and the other third wood, show the same artistic finish and care as the other parts of the organ; the wooden pipes being of Tannenholz, a wood resembling the finest of our hard pine or spruce. Nearly all the metal pipes are of proof tin; those in front being of pure Cornwall tin, giving the purest tone imaginable.

The Claviaturen, or key boards are like those of the Music Hall organ, of ivory and rosewood, and the draw stops of the same artistic grouping of colors, with the further improvement that the stops do not have to be pushed in by the player, but only touched, the response to which is instant--a desideratum in making rapid combinations. The organ has seven combination pedals, all of which are double, and some of which are sextuple in their action; only obtained in organs with the valves of Walcker's manufacture, which, with his method, can be multiplied to any extent at trifling cost, a modern improvement which all organists greatly value.

We give below the specification, not of course having room for more than an enumeration of the registers, although a more minute description would be sure to interest our musical readers, and also, we believe, prove valuable as furnishing a standard for organ purchasers, who too often are deceived by a mere

list of registers, without knowing how they are, or should be made.

MANUAL I. -- HAUPTWERK.

1. Principal,	16 feet;	pure tin.
2. Principal,	8 feet;	proof tin.
3. Hohlflöte,	8 feet;	wood.
4. Gamba,	8 feet;	proof tin.
5. Gedekt,	8 feet;	wood.
6. Rohrflöte,	4 feet;	proof tin.
7. Octave,	4 feet;	proof tin.
8. Nasard,	2 2-3 feet;	metal.
9. Octave,	2 feet;	proof tin.
10. Mixture,	5 ranks;	proof tin.
11. Trompet,	8 feet;	reeds and proof tin.

MANUAL II. -- SOLO ORGAN.

1. Bordun,	16 feet;	wood.
2. Principal,	8 feet;	proof tin.
3. Spitzflöte,	8 feet;	proof tin.
4. Bordun,	8 feet;	wood.
5. Salicional,	8 feet;	proof tin.
6. Flute d'Amour,	4 feet;	pure tin.
7. Octave,	4 feet;	proof tin.
8. Flautino,	2 feet;	pure tin.
9. Cornet,	4 ranks;	proof tin.
10. Fagott and Clarinet,	8 feet;	reeds and wood.

MANUAL III. -- SWELL ORGAN.

1. Principal,	8 feet;	proof tin.
2. Flöte,	8 feet;	wood.
3. Lieblich Gedekt,	8 feet;	wood.
4. Aeoline,	8 feet;	proof tin.
5. Dolce,	8 feet;	proof tin.
6. Fugara,	4 feet;	proof tin.
7. Traverser Flöte,	4 feet;	wood.
8. Piccolo,	2 feet;	proof tin.
9. Cimbel,	4 ranks;	proof tin.
10. Physharmonica,	8 feet;	free reeds.

PEDALE.

1. Principal,	16 feet;	wood.
2. Violone,	16 feet;	wood.
3. Subbass,	16 feet;	wood.
4. Bombardon,	16 feet;	reeds.
5. Grosse Quinte,	10 2-3 feet;	wood.
6. Violoncello,	8 feet;	wood.
7. Octave,	8 feet;	proof tin.
8. Trompet,	8 feet;	reeds and proof tin.

COLLECTIV PEDALE, ETC.

1. Pedal zum Hauptwerk.
2. Pedal zum Solo Manual.
3. Mezzo Forte.
4. Volles Werk.
5. Coppel zur Physharmonica.
6. Tremolo zur Physharmonica.

7. Volle Schwellung.
8. Man. 2 piano.
9. Man. 2 forte.
10. Man. 1 Rohrwerk.
11. Coppel Man. 1 and 2.
12. Coppel Man. 2 and 3.
13. Calcant.

The wind is to be furnished by a [sic] hydraulic engine of sufficient power. Already the organ has been visited by many of the leading builders, organists and musicians, and pronounced by them to be a finished masterwork. Its mechanical perfection, and tone-promise have stimulated other churches to negotiate with the Messrs Walckers for the construction of similar instruments and we cannot doubt that this foreign rivalry will serve a good purpose in advancing the standard of American organ manufacture, already so well established and esteemed.

Minor typographical errors have been corrected above. There appears to be a mistake in the manual compass, especially when the Walcker is mentioned as having three notes fewer than the usual compass. The manual compass was probably CC-g³, 56 notes. American organ manufacture was indeed well established and esteemed, and very few churches contracted for a German organ after 1869. However, there was a large Walcker in Norwich, Conn.. The Boston Walcker was dedicated October 7, 1869, with the following music played:

Toccata in F.	(Mr. Eugene Thayer.)	J. S. Bach.
Improvisation.	(J. H. Willcox, Mus. Doc.)	
Fifth Organ Concerto.	(Mr. Thayer.)	Handel.
Fourth Organ Sonata.	(Mr. B. J. Lang.)	Mendelssohn.
Improvisation.	(Mr. Willcox.)	
Variations in A flat.	(Mr. Thayer.)	Thiele.

* * *

A NOTABLE 1968 RECITAL -

G. Daniel Marshall is now Director of Music at St. James Episcopal Church, Richmond, Va. On July 31 he played the following program on the three-manual 1847 Ferris organ in the Auditorium, Round Lake, N.Y.:

Prelude in D Minor	Pachelbel
Fantasia (in the manner of an echo)	Sweelinck
Prelude and Fugue in D Major	Buxtehude
Noel (Grand jeu et duo)	d'Aquin
Mode of D (from Eight Modal Pieces)	Langlais
Carillon (from 24 Pieces in Free Style)	Vierne

Introduction and "Bridal Chorus" (Act III, <u>Lohengrin</u>)	Wagner
Pilgrim's March	Scotson Clark
Fantasia in E Flat	Rinck
A Round Lake Medley (improvisation)	
Variations on "America"	Ives
Two encores:	
Overture to <u>William Tell</u>	Rossini
Finale (Symphony I)	Vierne

The organ was built for Calvary Episcopal Church in New York City and came to its present home in 1888. It is America's oldest relatively unaltered 3-manual tracker.

The Club is scheduled to visit several very unusual instruments on Sunday, February 23.

At 2:00 the 1-4 1968 Philip A. Beaudry positive in the chapel of St. Monica's Home, Roxbury, will be demonstrated. The instrument is a handsome and unusual tracker, the first new tracker organ in Roxbury in at least sixty years.

St. Monica's Home is at 125 Highland Street, but the rear entrance is really the main entrance and it is on Highland Park Street. Go to Pyncheon Square (the junction of Tremont Street and Columbus Avenue) and bear left through the traffic light. The first left turn is Roxbury Street, leading up to John Eliot Square, the location of the First Unitarian Church. Turn right on Highland Street and proceed a few blocks to Fort Street. Turn right and take the next right, which is Highland Park Street, and park. The Chapel is in a new building of the home for aged women.

At 3:00 we will visit the Museum of Fine Arts, 465 Huntington Avenue, Boston. Admission is 75 cents. The Musical Instruments Collection is to be opened especially for our visit by the cordial Keeper of Musical Instruments, Miss Narcissa Williamson. Her constant efforts to enlarge the collection and have instruments carefully restored deserve our support.

In addition to many wind and string instruments, the collection contains several antique pianos, virginals, spinets, clavichords, harpsichords and reed and pipe organs. Two notable exhibits in excellent playing condition are two-manual harpsichords by Joseph Kirkman (1798) and Henry Hemsch (1756), the latter once being the property of Edward F. Searles of Methuen.

The pipe organs include a reproduction of a hydraulus (in storage), a tiny one-rank portative made by Derwood Crocker of Windsor, N.Y. in 1966, a three-rank 1792 Avery chamber organ (with one of the world's finest English Stopped Diapasons), a three-rank English chamber organ of child's size (with stops pitched at 4', 2' and 1'), and the recently restored 1-4 German positive which probably dates from the late 16th century. An especially delightful and rare instrument is an early 17th century German or Austrian regal, splendidly preserved and with a "pleasant snarl." It was also once the property of Mr. Searles. The reed keyboard instruments on exhibit are a mid-nineteenth century seraphine by the Packard Brothers of North Bridgewater, Mass., and a 19th century French "book harmonium." In all, Miss Williamson's crowded basement room contains more playable treasures than owned by most other American museums.

We are indeed grateful to the Sisters at St. Monica's Home and Miss Williamson for providing what we know will be a memorable afternoon.

Note: Club members are urged to bring music suitable for one-manual organ or harpsichord. We are to do the demonstrations!

* * *

Words of wisdom from Sally Warner: (directed to Episcopal clergymen)

Please! Read, mark, learn, inwardly digest; and accept the fact that the Hymnal 1940 is no Sacred Cow, the Joint Commission on Church Music notwithstanding! It contains many sick tunes (and texts).

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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. (Telephone Area 603, 547-2795) Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

The following propaganda appeared in the "Special Trade Edition" of the Times and News-Letter, Westfield, Mass., October 6, 1897, with pictures of the Johnsons and Opus 668:

JOHNSON & SON.

Church Organ Builders, 273 Elm street. W. A. Johnson and W. H. Johnson. Westfield has among its diversified manufacturing interests one of the oldest and most widely known firms of Church Organ builders in the country, which dates its foundation back to 1844, when the business was in its infancy. They occupy the largest frame building in the town and give employment to from twenty-five to thirty of the most skillful men in their line. Their work is of the finest grade, at moderate prices. They are in every instance built "to order," and under a contract; and are built to fit the place. They submit a special design of the exterior, subject to the approval of the purchasers, after the order is received. Their organs are of pure, full, and dignified tone; superior mechanical work, tasteful exterior, and unquestioned durability. They are built in the most thorough manner, from selected materials, and by skilled workmen, and it costs comparatively nothing to keep them in order. They guarantee them for three years. Their prices are not the highest or the lowest, but they are moderate, for the superior quality of the production. There are as many different grades of pipe organs in the market as there are of piano fortes; but the lowest priced organs are not the cheapest; on the contrary they are the dearest organs to buy in the end. A very low price means cheap workmanship and materials, for no man will do more than he is paid for; and the money temporarily saved in buying a low priced organ is more than offset by the amount paid out for necessary repairs to keep it in order. Don't place your order until you have made a careful and thorough investigation of the work, and the business reputation of the builder you propose dealing with. They have built over eight hundred organs, many of them of the largest class. They are widely scattered from Maine to California, and from Canada to the Bahama Islands. They have built fifty-three organs for Chicago, aggregating in cost over two hundred thousand dollars. They have built twenty-three organs for Buffalo during the past twenty years, aggregating in cost eighty thousand dollars. They have built ninety-seven large three-manual organs, aggregating in cost over five hundred and fifteen thousand dollars. Purchasers who buy one organ of them invariably buy another, if the church is burned, or if they build a larger church, and wish a larger organ. People of fine musical taste like their organs because of their pure tone and easy manipulation, and the men who subscribe the money like them because they are not constantly subjected to an outlay of funds to keep them in order. Every contract executed by them provides that the organ, on its completion in the church, be subject to the examination of a competent and disinterested expert appointed by the purchasers, to decide if the organ is built according to the specifications, and in accordance with their representations. The matter is therefore entirely in the hands of the purchasers, for if the organ is found wanting in any particular, they are not obliged to pay for it. If you are contemplating the purchase of an organ, it will facilitate matters greatly if you will give them all the information you can, in regard to the enterprise, at the outset. Give denomination of the church; size and seating capacity of the auditorium; dimensions of the organ space, and name the amount--approximately--that will be devoted to the purchase of the organ. They can then have a better understanding of the kind of organ wanted, and will send specifications and prices accordingly. Specifications, prices, and a list of all the organs which they have built, will be cheerfully furnished on application, together with any other information. The house has by its long and successful period of business, become familiar with all the technical and difficult problems which confront the uninitiated buyer and are ever ready to give valuable information and suggestions. They may be relied upon for strict integrity, and their product has the highest reputation from Boston to the Golden Gate. The Messrs. Johnson are numbered among our most highly respected and esteemed citizens.

UNIVERSALIST CHURCH, WOODSTOCK, VERMONT (North Chapel Society). Hutchings, Plaisted & Co., Boston, Mass., Opus 54, 1875.

Descriptions of this remarkable organ appeared in several newspapers and musical journals, but the most authentic is no doubt that which Mr. Thayer placed in his own magazine, The Organist's Quarterly Journal and Review, on pages 126-27, fourth issue, 1875. The stoplist is eliminated from the extract below:

AN ORGAN STUDIO

Since the world began, organists, organ-teachers and organ-students have had to labor under many trials and difficulties. Their troubles have been of such a peculiarly discouraging nature that it is truly remarkable, we think, that so many have been found who had the courage and perseverance to study organ-playing. Organists are all in churches; and churches, for at least half the year, are dark and dismal, and during the week days, dangerously cold and uncomfortable. Teachers had to test their health most severely by remaining the whole day long in such a place; and students, although remaining for a short hour only, found the organ-keys and the place so chilling that their fingers were unable to perform what the mind had diligently learned, and the very time of all others when they would play well, they were almost paralyzed in their efforts. These, and other considerations, have induced us, at a large outlay of time and money, to found an Organ Studio in Boston. It is located in one of the large halls of the new and magnificent building of the Odd Fellows Association, corner of Tremont and Berkeley Streets, having an entrance on Tremont Street; and all the organists and lovers of music may be assured of a cordial welcome at all times. It is always fully warmed and lighted, so that students may pursue their studies at all seasons with comfort and pleasure. It is also easily accessible from all parts of the city,--street cars from all depots and principal points passing constantly. It is intended to have the studio open every day from 10 till 1 o'clock, A.M., and from 2 till 5, P.M.; always in the afternoon, except, possibly, on Saturdays.

In addition to the other requisites of a musical studio, it is furnished with a large and beautiful Church Organ, made expressly for students and their recitations. No expense has been spared to make it the most finished and artistic instrument in the country; and it may be justly claimed that the studio with its warmth and light, and the organ with its beauty and completeness, offer advantages to students such as have never before been presented. The studio will also be the home of The Organist's Journal & Review, and The Choir Journal & Review, of both which Journals we are the editor.

Herewith is a full description of the organ, for the benefit of students and others interested. We intend that the organ shall be as near a perfect model as it is possible for human skill to produce. Its capabilities are such, that we believe there is no organ music in existence which it cannot give with artistic and most beautiful effect. It has long been our wish to see such a studio in America; and, now that it is founded in such order and completeness, we look to the organ students of our land to sustain it, as it is for them and their welfare first, last and always. The venture is both a new and expensive one, and, we believe, the only one of its kind on the continent. If time, labor and money will do it, we intend not only to have it unequalled in its advantages, but so complete and perfect in all respects that it will become a favorite resort of all earnest and aspiring students; a place they shall never enter without pleasure and profit, and never leave without regret. If we can so make it, it shall be the musical home of all who are true and earnest men and women, and faithful disciples of our divine Art of Music.

It will be remarked that the registers are double-named. This is particularly for the benefit of students, in order that they may become accustomed to both the German and English organ nomenclature. We would by no means recommend this for church organs; it is only desirable in an organ intended wholly for

purposes of instruction. We give always first the name we deem the correct one; and we are glad to record that the other names, in our land, at least, are fast becoming obsolete. ...

An undated history of the church, Mary G. Canfield's North Chapel Universalist Church, Woodstock, Vermont. a History, mentions the organ. Her use of the term "The pipe organ..." probably means that the 1858 instrument was a reed organ, and her mistake in naming Hutchings, Plaisted & Co., is likely due to Mr. Whitney's awful penmanship -- he probably wrote "Hutchings & Plaisted."

There was no organ in the gallery until 1858, when a little one, made by D. A. Wilcox, was placed there.

The pipe organ was bought in 1881. The alcove in which it stands was built especially for it. It was bought on the recommendation of Mr. S. B. Whitney, a distinguished Boston organist for many years in the church of the Advent. Mr. Whitney was a native of Woodstock, and usually spent his vacations here with his relatives. Mr. Justin Mackenzie asked Mr. Whitney to find a suitable organ and he recommended this one. I give its history for I found a good deal of confusion about it which was cleared away entirely by a letter from Mr. Whitney written me in 1910. I quote from his letter: "The organ in the Universalist church was made by Hutchins S. Plaisted for the teaching studio of Mr. Eugene Thayer, a prominent organist and teacher some years ago. He used it about three years and then sold it to the Religious Society formed by the Rev. W. H. H. Murray, when he resigned from the Park Street church and preached in the old Music Hall on Tremont Street. When the society went out of existence the organ was for sale and Mr. Mackenzie told me to buy it. After it was placed in the chapel I gave a concert of the evening of April 21, 1881, to help this society raise the necessary money to pay for the organ. Miss Lucy Mackenzie and Miss Georgine Dewey assisted. I gave another concert in August of that same year. When Mrs. Mackenzie, Mrs. King, Miss Woodward, Mr. F. W. Bancroft of Montpelier and Mr. King took part, and I gave still another concert in September, 1884, with Mrs. Mackenzie and two of my solo boys, Masters Bond and Warring."

Mr. Whitney gave his services at all of these concerts.

A little more about the music in the church appeared in the Vermont Standard, the weekly newspaper in Woodstock, on September 19, 1935:

The choir at one time occupied the gallery and when they sang the audience turned and faced them. The music was furnished by an orchestra. ... The present organ was played by the late J. Read Pember for 25 years.

We do not know why Mr. Thayer sold the organ, but perhaps it was because he moved to New York, where he was organist at the Fifth Avenue Presbyterian Church from 1881 to 1886. Mr. Murray's society was the Independent Congregational Church and it lasted three years.

The Vermont Standard reported on March 31, 1881, that "The organ for the Universalist church has arrived and is being erected in the recess in rear of the pulpit, which has been enlarged for the purpose." On April 14 is found this mention: "The organ recently erected in the Universalist church, a large and very fine instrument, by the way, will be exhibited on Thursday evening of next week." On Wednesday, April 21, 1881, the Vermont Standard contains the program and stoplist:

"The Organ Concert at the Universalist Church this evening is to be a very rich entertainment, as will be seen by the programme, which follows:

PROGRAMME:

Organ Solo - Fantasie in three movements.

Berthold Tours.

Mr. Whitney.

Vocal - The Lost Chord.		Sullivan.
	Mrs. Mackenzie.	
Organ Solo - Variations in A flat.		Hesse.
	Mr. Whitney.	
Aria - "With Verdure Clad."		Haydn.
	Miss Dewey.	
Organ Solo - Fugue in C Major.		Bach.
Aria, from the Orchestral Suite in D.		"
Processional March.		Whitney.
Cavatina -		Donizetti.
	Miss Dewey.	
Organ Solo - Cavatina from Violin Duo.		Raff.
Vorspiel*		Wagner.
Andante in G.		Batiste.
Vocal - Selection.		
	Mrs. Mackenzie.	
Organ Solo - Selected.		
	Mr. Whitney.	
Aria - "Show me Thy Way."		Torrente.
	Miss Dewey.	
Organ Solo - Vesper Hymn. Transcription, including a grand display of the organ.		

*This beautiful piece from Wagner's Lohengrin is supposed to portray the vision in which Lohengrin appears to Elsa, drawn by a swan, coming from a distance, passing before her and vanishing in the same mysterious manner.

The tickets are 35c and 15c for children, and may be had at Murdock's. We are able to give a description of this beautiful organ of which the Boston Advertiser says: "The tone is rich and pure and the instrument offers advantages such as few organs in the city possess." ...

The same issue of the Vermont Standard mentions that "...the Universalist church have expended about \$1500 on a new organ and incidental expenses."

- - -

MANUAL 1. GREAT ORGAN:

Principal or Open Diapason	8'	61
Gedekt or Stopped Diapason	8'	61
Dolce or Aeoline	8'	61
Octave or Principal	4'	61
Lieblich Flöte or Flute d'Amour	4'	61
Quinte or Twelfth	2 2/3'	61
Super Octave or Fifteenth	2'	61
Mixture 2 Fach or Sesquialtera	II	122

PEDALE:

Principal or Sub Bass	16'	27
Bourdon or Double Dulciana	16'	(Sw.)
Violoncello or Octave	8'	27

Accessories by knobs:

Manual 2 to Manual 1
Manual 1 to Pedale
Manual 2 to Pedale
Signal
Manual 2 nd Forte
Manual 2 nd Piano

MANUAL 2. SWELL ORGAN:

*Bourdon or Double Diapason	16'	61
Geigen Principal or Violin Diapason	8'	61
Salicional or Viol d'Amour	8'	61
Traversflöte or Flute Harmonique	4'	61
Trompet or Oboe	8'	61

*lowest 12 pipes are unenclosed; this stop is available in the Pedale via an extra set of trackers to the rear of the Swell chest and 27 additional pallets in that chest.

Accessories by labeled pedals, listed from left to right:

Tremolo to Manual 2	(hitch-down)
To Withdraw the Same	(affects next pedal)
Manual 1 Fortissimo	
To Withdraw the Same	(affects next pedal)
Manual 1 to Pedale and Principal 16 ft.	
Terza Mano (hitch-down; Man. to Man. 1 4')	

The Woodstock church is a plain 1835 Greek Revival edifice that has undergone "Victorianization" and subsequent "Colonialization," but it retains its dignity and it houses one of the four Revere bells in the community. The rear gallery has been closed up and the area in front of the organ has been "chancelized, resulting in a rather clumsy organist-choir relationship in the physical arrangement. The organ is in an addition to the building that projects over the river bank, and the blower is in the cellar.

The case is of elegant black walnut and has paneled sides. The nineteen speaking front pipes are of gilded zinc and comprise 15 Principal and 4 Dolce basses arranged 3/13/3. The center flat reaches the top of the arch and the pipes project above the ornamental woodwork. In recent years the case was entirely covered with heavy cloth hung on frames crudely nailed to the case and some of the cornices were pulled off to permit the cloth to hang properly. It is hoped that in the restoration the cloth will not be replaced! The case is certainly no more offensive than the present pulpit chairs and the upright piano.

The handsome, comfortable and unusual console is typical of the period but has some Thayer refinements. The Swell keys overhang and the manual naturals have celluloid fronts; the metal combination pedals are labeled above the Swell keys; the bench is adjustable; the music desk is elaborately fretted; the diamond-shaped ivory nameplate is in the Swell key slip and bears the opus number; the wooden Swell pedal at the far right operates 10 vertical shades; the Great and coupler knobs are in the left jamb and the Swell, Pedale and Swell combination knobs are in the right jamb. The large, flat, round-shanked knobs are lettered in beautiful Old English with red capitals and there are certainly very few organs in the world bearing two names on each knob. The Pedal keyboard was perhaps made by another firm, as there is evidence of a nameplate or tablet on the rear of the frame. The sharps are covered with ebony and the naturals are elaborately and efficiently constructed in three pieces so connected that the entire top of the key descends horizontally--not just the front. This system makes the "feel" very pleasant and was perhaps Thayer's way of making the use of the heel more comfortable.

The Great is on a standard chest containing all the pipes except those in the case; the Mixture is on two sliders; the Swell is above the Great and is accessible by a convenient ladder and a door in the treble end of the box; there is a passage board in front of the shades and one can easily walk between the shades and the Trompet; the 12 lowest Bourdon pipes are unenclosed and tubed off in a row at the bass end of the chromatic Swell chest; the Pedale is on a slider chest at the rear, divided into C and C# sides. The "soft" Pedale stop borrowed from the Swell seems too complicated a system but it works well. Vertical trackers run from the Pedale action below the chest to 27 additional pallets at the rear of the Swell chest. The 16' rank is on two sliders and the channels are partitioned off at the rear; in the toeboard are leather flap-valves that close when the stop is drawn in the Pedale so that the rank will not sound in the Swell, and the reverse occurs when the stop is used in the Swell alone. The mechanism is well-designed, a pleasure to play, and made of the best materials. Some deficiencies in the slider and toeboard layout has caused warping and cracking that is being rectified in the current Andover restoration. The work includes replacing of all trackers and the releathering of the one large reservoir.

The organ has a splendid non-Hutchings tone obviously the result of Thayer's advanced (or better, backward) preferences. The Principals are bright and aggressive and the flutes well-nicked but charming. There is no Melodia but the lack of an 8' flute in the Swell is unfortunate. The Trompet is a fine all-purpose reed effective in many ways because of the fact that it is enclosed. It is hard to imagine a more useful Victorian studio organ for church use.

The Great Principal is of common metal and slotted, with 16 coned trebles; the Dolce is of nearly pure tin, unmitered and slotted with 12 coned trebles and 17 bearded basses; the Gedekt is of stopped wood with glued caps, has slightly arched mouths, and 12 coned open metal trebles; the Octave is of spotted metal with some zinc feet in the bass and is coned from Middle C; the Lieblich Flöte is of narrow-

scale stopped wood with glued caps and the top 24 are of wide-scale coned spotted metal; the Quinte and Super Octave are on the same toeboard and are of spotted metal; the Mixture is pitched at 19-22 throughout and the trebles are high in tin content.

The Swell Bourdon is on two toe and rackboards and is of stopped wood; the Geigen Principal has 12 stopped wood basses (the lowest is in the front right corner) and is of spotted metal with 12 coned trebles; the Salicional is of almost pure tin and the lowest 7 are of narrow-scale stopped wood (the lowest is in the front right corner)--GG is mitered at 90 degrees and the basses have wood beards; the Traversflöte is entirely of common metal, harmonic from Middle C through C₂; the Trompet has 10 mitered basses and slotted bells on zinc resonators--the top 12 are flue pipes.

The combination action is efficient and not easily adjustable; the two Swell knobs for providing combinations are not mentioned in the early accounts of the organ but are definitely original. The "Third Hand" coupler is useful but decidedly good for rendering the "touch" too heavy.

* * *

MIXTURES -

Five Saturdays in January and February were devoted to Club maintenance on the fine three-manual 1859 E. & G. G. Hook organ in All Saints Lutheran Church, West Newton Street, Boston. Barbara Owen, Ed Boadway, Dick Hedgebeth, Rodney and Barbara Myrvaagnes, George Bozeman, Bob Lahaise, Mike Coleman and Wayne Silva accomplished about \$2000 worth of work and the members present at the January meeting contributed \$35 toward expenses. The organ still needs cleaning and regulating as well as a lot of action work in the future. Persons interested in working or contributing to the fund should contact the Editor. The organ is an unusually large and complete one and it is the only old three-manual tracker in Boston proper. Pastor Carter and his congregation are grateful for our labor and a recital is planned as part of the dedication of the renovated church. Disregard the origin of the building as mentioned in the January Newsletter -- it was built in 1898 by the Zion Evangelical German Lutheran congregation, later First Lutheran.

Two churches were the victims of fire in January. The United Church of Christ (Congregational) in Richmond, Mass., was completely destroyed on the 26th, and the 2-18 1889 Steere & Turner, Opus 274, was included. It was moved from the Congregational Church in Dalton in 1925 and had undergone alterations by Rev. William Crane of Richmond, an organ enthusiast. His third manual, which operated electrically the 1884 one-manual in the church, was removed a few years ago, but the Steere & Turner still contained a few of his unfortunate tonal changes at the time of the fire. The congregation plans to rebuild. Trinity Episcopal Church in Haverhill was badly damaged on the 20th, and the three-manual 1931 E. M. Skinner organ has been declared a total loss principally due to water damage.

President Nixon's taste in church music is questionable. His religious background is of the non-pacifist, non-silent meeting Quaker variety, News reports of the first White House service of his administration indicate that Billy Graham's soloist sang "How Great Thou Art," "Oh God, Our Help in Ages Past" was played on a grand piano, and the whole show was prefaced by an "organ" solo. The Washington Post coverage of the Nixon-Eisenhower wedding mentioned that "The pipe organ, installed in 1891, is believed to be the first electrically operated organ installed in a church in Manhattan and is played only by the church organist, Alden Clark..." This indicates that the organ (an Odell) is probably tonally out-of-date and that its use is denied to all but one person, a practice still common in America.

Regarding the Barckhoff organ described on page 7 of the December 1968 Newsletter, Dan Marshall writes that he visited All Saints Episcopal Church in Brooklyn a few years ago and found that it had been electrified at least forty years earlier, and that "...the tone was sweet but quite non-descript and definitely not assertive."

More Wisconsin items: Luther Memorial Lutheran in Gleason has a 1-7 1899 Kilgen

originally in Zion Lutheran Church, Wayside. It was moved in 1967 by Rev. Arthur A. Haupt. In the Arthur W. Haupt residence in Arlington is a 1-4 1928 Hinners tracker, moved from St. Peter's Lutheran Church in Arlington in 1951. In St. John's Lutheran Church, Sherman Center, is a 2-12 1908 Kilgen tracker.

The tide turns! AEolian-Skinner, Reuter, and Wicks have announced that they are going to build tracker organs. It is not necessary to comment on what representatives of such firms would have said had one suggested such an improbable thought five years ago.

The Oberlin Conservatory of Music has purchased the three-manual Flentrop organ built for but never installed in Carnegie Hall, New York City. The fairly new Holtkamp organ in Warner Concert Hall will be removed in favor of the tracker, which has been in storage for some time. It is a great pity that Manhattan is to lose such an organ because of petty politicking and poor taste.

The huge three-manual E. M. Skinner organ (c.1915) in New Old South Church, Copley Square, Boston, has been removed and sold to Virgil Fox, we believe. It is a pleasure to see the beast leave Boston. Many pipes, much revoiced and moved about, were from the 1875 Hutchings, Plaisted & Co. organ described in the Newsletter for May, 1966. The new organ is to be a large Reuter, with consoles in front and back, and a few 32' Pedal pipes were retained for it.

Two coming events: Newton College of the Sacred Heart, 8:30 p.m., 25 February, Bernard Lagace, organist, playing "The Art of Fugue" -Bach. St. Paul's Cathedral, Tremont St., Boston, 4:00 p.m., 16 March, The Tudor Singers, University of New Hampshire, Peter Waring, Director.

A 2-10 1908 Bates & Culley tracker organ, originally in Zion Swedish Lutheran Church, Philadelphia, Pa., was rededicated by Donald Olson of Methuen, Mass., on 9 February in Abiding Presence Lutheran Church, 1195 Lower Ferry Road, Trenton, N.J. The organ was moved by the congregation under the supervision of Eugene Kelley, who made tonal changes. Mr. Kelley is also restoring the 1-2 c.1870 Charles Durner organ in the Mercer Museum, Reading, Pa., unplayable since 1921.

Richard Hamar of New Hartford, Conn., is thoroughly restoring the splendid large two-manual E. & G. G. Hook & Hastings organ in St. Casimir's Church, New Haven, Conn. The organ is Opus 750, 1874.

A 1968 issue of Allen Organews contains the following disheartening propaganda of the firm: an "Allen dealer in Garden City, Long Island, reports the sale of a 2-Manual Custom VI to the Ft. Hamilton Post Chapel in Brooklyn, New York. Ft. Hamilton is unique in that its sole purpose is the training of Army Chaplains. Of course, this will expose many clergymen to the 'sound of an Allen' for many years to come." A dealer in Washington, D.C. has "...men actively canvassing all churches in the area and discovering a tremendous number of old, worn-out instruments that need replacing. Tens of thousands of such instruments are waiting for replacement in churches throughout the country."

The Craigville Inn will host the annual Ecumenical Church Music Conference on July 6-11. The leaders will be Dr. Marilyn Mason, Dr. Charles Schilling, and Rev. Dr. Albert C. Ronander of Hayward, California. The courses include: organ master class, senior and junior choir methods and hymnology. The Programs include an organ recital, church folk music and Near Eastern Music. For details write: Church Music Conference, Craigville Conference Center, Craigville, Mass., 02636.

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Authentic 18th c. wind characteristics.
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What we really mean

...per day for coffee breaks.
Plastic sharps on the pedals.
After all, that's the way the pipes come.
The Orgoblo is extra.
...of scotch we gave the organist for swinging the deal.

The next Club meeting will be in Rockland, Mass., on Sunday afternoon, March 30th. On a tour arranged by Rev. Frederick Gillis we are to hear four two-manual tracker organs that had their genesis in the 1890's.

Bostonians can best reach Rockland by taking the Southeast Expressway (Route 3) and exit at Route 228 (the sign mentions Rockland). Bear right and continue on Hingham Street for about two miles; turn right on Webster Street and proceed to Union Street, turn right and park. The schedule is:

- 3:00 Holy Family Roman Catholic Church, Union Street. 2-16 c.1891 Cole & Woodberry, renovated in 1968.
- 3:30 Hatherly Methodist Church, Union Street. 2-16 c.1895 Woodberry & Harris, second-hand and somewhat altered.
- 4:00 Channing Unitarian Church, Webster Street. 2-10 Geo. S. Hutchings, Opus 454, 1898.
- 4:30 Trinity Episcopal Church, Goddard Avenue. A 2-9 c.1891 Geo. S. Hutchings considerably expanded and altered by Welte-Whalon in 1968 for the new church building, which has excellent acoustics. The instrument now has 14 ranks, a "classic specification," and an electro-pneumatic Pedal division.

Supper at a Chinese restaurant will follow and many persons will perhaps wish to hear the Lexington Choral Society concert in Symphony Hall, Boston, at 8:30 p.m.

* * *

MORE FIRES! On 23 February the United Church in Johnson, Vt., burned with its 2-17 Steere & Turner organ, Opus 167, 1882, originally in Center Congregational Church, Brattleboro, Vt. On 27 February, St. Augustine's R. C. Church, Millville, Mass., was completely destroyed; the organ was a one-manual by W. K. Adams & Son of Providence, R.I. Some renovating was being done by the Andover Organ Company the week previous and they have in their shop a nice used reservoir.... On 3 March, Pilgrim Congregational Church, Nashua, N.H., was gutted by a fire said to have started in the "organ wiring." The two-manual 1957 Estey contained some pipes from a splendid three-manual 1869 W. A. Johnson in the former building.

* * *

G. DANIEL MARSHALL III, well-known by many members of the Boston Organ Club and the Organ Historical Society, died at the age of 31 in his home in Richmond, Virginia, on February 7th. Dan was an impeccable organ-player and gave many recitals on older instruments. His 1968 Round Lake program is on the last page of the January 1969 Newsletter. He held several prominent church positions and was an accurate organ historian whose writing appeared in The Tracker several times. He was director of the music at St. James' Episcopal Church in Richmond for just nine months but had already established a fine reputation in the city, and his funeral was held in that church on February 12th. A memorial fund has been established at the church and those persons wishing to contribute may address Rev. Robert C. Hall, Jr., St. James' Church, 1205 West Franklin Street, Richmond, Va., 23220.

* * *

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. (Telephone Area 603, 547-2795). Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

THE ORGAN CLEARING HOUSE DOES IT AGAIN! On March 18th, a 1-9 c.1865 Jardine & Son organ was very hastily removed from Emmanuel Presbyterian Church, 737 East 6th St., New York, N.Y. The building was badly damaged by fire two years ago and had been "boarded up," but except for a scorched case and Pedal pipes, the organ survived in excellent condition. It was taken down without the usual benefits of light and adequate floors, and the chandeliers and clerestory windows were falling among the workers because the building was quite definitely in the process of demolition. Piled in the street and guarded by an elderly member of the congregation, the organ was placed in storage that evening and it is expected that it will eventually be set up in a church in the city. Alan Laufman was in charge of a team comprised of Peter Cameron, Richard Hartman, John Shanley, John Randolph, Philip Halsey and Michael Christopher.

* * *

MIXTURES -

The list of Club members who worked at All Saints Lutheran Church, Boston, should be increased by the name of Don Grey, who did final tuning with Dick Hedgebeth.

Two future recitals at Memorial Church, Harvard University are those by Michael Radulescu of Vienna at 8:15 on 25 April and Marian Ruhl of Harvard University at 8:15 on 12 May.

Richard Boutwell of Richmond, N.H., has set up in his new home (erected especially to house the organ) a 2-9 George H. Ryder, until last year in the former Baptist Church, Jaffrey, N.H. It was built in 1898 and "opened" by Mr. Ryder himself.

The Pro-Cathedral Church of the Holy Trinity (Episcopal), Paris, France, has received a bequest of \$25,000 for "...a baroque organ to be placed in the gallery." The bequest is from the estate of Gerold Lauck of Princeton, N.J.

Don't forget the A.G.O. broadcasts on WCRB, AM and FM, every Saturday at 5:30!

The Andover Organ Company is currently renovating E. & G. G. Hook's Opus 138, a two-manual built in 1852 for the chapel at Dartmouth College. It is now in the Methodist Church, Franklin, N.H., and tonal changes are included in the work.

A two-manual tracker organ with a most unusual specification was dedicated on 8 December 1968 at St. Mary's Abbey, Delbarton, Morristown, N.J. It is a "Lauckhuff organ designed and built by Eric A. Fiss."

At 4:30 on 30 March, Ivar Sjöström will conduct the Brahms German Requiem at Second Church, West Newton. Among the assisting artists will be Jack Fisher, organist.

Do save Sunday evening, November 23 for the Grand Centennial Concert and Collation at Grace Methodist Church, Keene, N.H. Jack Fisher and Philip Beaudry will be augmented by the Dudley Buck Quartett! Unfortunately, the gas jets in the church have been disconnected. The Steer & Turner organ is undergoing renovation.

FOR SALE: A three-manual five-rank unit organ built by Hook & Hastings and with a Steere console; two strings, two flutes and a diapason in a compact space. The organ was heard during a Club tour in October 1967 and is in the home of Mr. Joseph A. Muise, 217 South Street, Waltham, Mass. The house is also for sale and some adjoining land is available. Mr. Muise's number is Area 617, 893-8271. We regret that he and his family are moving to Florida--taking with them pictures of the great snows of 1969 to remind them of what they are leaving.

An explanation: On page 1 of the February Newsletter your Editor quoted a Sally Warner footnote in Martin Shaw's 1921 book, The Principles of English Church Music Composition. Sally wishes it to be understood that the remark refers solely to the chapter on Chants and Hymn Tunes and she does not infer that Episcopal clergymen are without good musical taste and that the Hymnal 1940 is inferior.

Earl Hayles of Rutland, Vermont, has purchased a two-manual tracker M. P. Möller, Opus 521, c.1904, from the Presbyterian Church, Greenwich, N. Y.

SAINT LUDWIG'S ROMAN CATHOLIC CHURCH, 28th and Master Streets, PHILADELPHIA, PA. The Wirschling Organ Co., Salem, Ohio, Opus 94, 1907. "Designed and Tonally Schemed by George Ashdown Audsley, LL.D. Ecclesiastical and Organ Architect. New York."

MANUAL I:		MANUAL II:		PEDAL:	
Principale Maggiore	8' 61	Bordone Dolce	16' 61	Principale Grande	16' 30
Principale Dolce	8' 61	Principale Minore	8' 61	Dulciana	16' 30
Viola Pomposa	8' 61	Violino Concertino	8' 61	Bordone Dolce	16' (Sw.)
Flauto Doppio	8' 61	Voce Angelica	8' 61	Violoncello	8' 30
Ottava	4' 61	Melodia	8' 61		
Decima Quinta	2' 61	Flauto Traverso	4' 61	<u>Knobs over Manual II:</u>	
Tromba Reale	8' 61	Ripieno de Tre	III 183	Pedal Unison Release	
		Oboe Concertino	8' 61	Man'l II to Pedal 8 ves	
		Tremolo		Man'l II to Pedal	
				Man'l I to Pedal	
				Man'l I to II (S-G 8')	
				Man'l I to II 8ves (S-G 4')	
				Man'l I to II Sub (S-G 16')	
				Man'l II 8ves	
				Man'l II Sub	
				Man'l I 8ves	
				Man'l I Sub	
				Man'l II Unison Release	
				Man'l I Unison Release	

Except for the Principale Maggiore and the Viola Pomposa, Manual I is enclosed in a separate Swell box. At the left of the two Swell pedals (labels gone) are:

Man'l I to Pedal Reversible
Man'l II to Pedal Reversible

Grand Crescendo (pedal and indicator)
3 pistons below each manual keyboard
"S" piston below Manual I

Your Editor has not seen this organ in ten years and it may no longer exist. The German congregation erected the Gothic stone building in 1901 and the acoustics are excellent. The quasi-Gothic case in the rear gallery has five flats of decorated pipes arranged 7/5/15/5/7, some of them being Principale Maggiore basses. The two Swell boxes join each other, the Swell division (the word "Swell" not being favored by Dr. Audsley) being on left and accessible from the Great box. The chests are chromatic and the tallest pipes are at the rear; on the far right are the two unenclosed Manual I stops; the Pedal is divided at the sides.

The detached console has overhanging manuals; concave and radiating pedals; small oblique knobs with plain Roman lettering; a wind indicator at the left of the coupler knobs; the two nameplates indicated above; and "On" and "Off" pistons below Manual II for the Tremolo. The action is a reliable tubular-pneumatic system. The organ is quite beautifully-voiced and very well-made, with pipework in excellent condition. The specification is typical of Audsley but the organ is better than typical of the period.

There are no mitered pipes; some wood pipes have sliding wooden tuning devices; the string ranks are rather "cutting" but are excellent examples of such voicing. The Pedal Principale Grande is of wood; the Dulciana is of metal; the Violoncello is of metal and very bright in tone and prompt of speech. The Manual I Flauto Doppio and Tromba Reale have 12 open metal trebles each. The Manual II Melodia has a stopped bass; the Flauto Traverso is partly harmonic and of open wood; the Ripieno de Tre is without breaks; the Oboe Concertino has 12 flue trebles; the Bordone Dolce, available in the Pedal, is entirely enclosed.

* * *

Michael Anthony Loris of Barre, Vermont, has contracted with Bethany Congregational Church, Montpelier, Vermont, to build a two-manual twenty-six stop tracker organ. The instrument will have detached Pedal towers and a detached console; the stop and combination action is to be electric and the case will be of solid cherry. Mr. Loris' small two-manual organ (using a few parts of the former Felgemaker organ) to be shipped to the First Congregational Church, Austinburg, Ohio, later in the Spring, was exhibited to the public in a concert at the shop on Sunday, March 9th.

ALL SAINTS LUTHERAN CHURCH, West Newton Street, BOSTON, MASSACHUSETTS. E. & G. G. Hook, Boston, Opus 254, 1859; moved and altered by an unknown builder, c.1898.

GREAT:		SWELL:		CHOIR: (unenclosed)	
Open Diapason	8' 56	Bourdon	16' 56	Open Diapason (see <u>Note</u>)	8' 44
Melodia (TF)	8' 39	Open Diapason	8' 56	Viol d'Amour	8' 56
St ^d Diapason Bass	8' 17	Keraulophon	8' 56	Dulciana (TC)	8' 44
Principal	4' 56	St ^d Diapason	8' 56	Clarabella (TC, see <u>Note</u>)	8' 32
Twelfth	2 2/3' 56	Principal	4' 56	St ^d Diapason Treble (TC)	8' 44
Fifteenth	2' 56	Violin	4' 56	St ^d Diapason Bass	8' 12
Sesquialtera	II 112	Fifteenth	2' 56	Celestina	4' 56
Mixture	II 112	Dul ^z Cornet	II 112	Flute a' Chimnee (sic)	4' 56
Trumpet	8' 56	Trumpet	8' 56	Clarionet (TC)	8' 44
		Hautboy (TC)	8' 44		
		Vox Humana	8' 56		
		Tremulant			
PEDAL:				<u>Note</u> The Open Diapason is grooved to the St ^d Diapason Bass; the Clarabella has its own pipes from Middle C, the tenor octave being borrowed from the St ^d Diapason Treble.	
Db ^{1^e} Op. Diapason	16' 27				
Db ^{1^e} St ^d Diapason	16' 27				
Violoncello	8' 27				

Couplers:

Swell to Great	Pedal Check (disconnected)
Swell to Choir	
Choir to Great Sub Oct ^s	
Great to Pedal (hitch-down pedal)	
Choir to Pedal	
Swell to Pedal	Bellows Signal

Labeled c.1898 combination pedals:

- Great Piano
- Great Forte
- Swell Piano
- Swell Forte

This splendid organ is probably the best and certainly the largest old tracker instrument surviving in the heart of the city. It was built for the Church of the Unity, Unitarian, on West Newton Street, a Greek Revival building that disappeared many years ago. Nothing is known of the appearance of the organ in that edifice except that offset racks for the Great 8' Open Diapason basses indicate that it was chambered or at least had a case without speaking front pipes. The present home of the organ was erected in 1898 by the German congregation of Zion Evangelical Lutheran Church and the name was later First Lutheran Church. The congregation moved to a new Back Bay building fifteen years ago and purchased a three-manual Wicks. The West Newton Street building is a tall buff brick Gothic affair with a handsome exterior and a prominent spire. The interior is finished in oak, with curved pews, glass typical of the period, and a distinctly secular "horseshoe" gallery fronted with gilded iron filigree. The acoustics are quite excellent. The organ stands at the rear, surrounded by pews in the gallery "bleachers," and the console would seem to be in a precarious location. The entire case is of plain oak and the sides are done in panels and tongue-in-groove boards. The decorated front pipes comprise overlength dummies and Open Diapason basses arranged 7/4/9/4/7 with the benefit of a "bed post" at each end. The speaking case pipes are the only non-Hook pipes in the organ, and the workmanship and style of combination pedal labels indicate that the rebuilding was probably done by George H. Ryder at the time the building was erected. An unusually complete organ for 1859, featuring a full-compass entirely-enclosed Swell and a Pedal compass of 27 notes, the organ was apparently thought complete enough to remain unaltered, and for that we are indeed grateful. Later changes other than the case seem to be (1) the installation of wider Pedal key coverings (probably done in the 1870's); (2) the alteration of the Pedal coupler mechanism to include a clumsy and currently defunct Swell to Pedal affair controlled by the old Great to Pedal knob and an altered Great to Pedal operated by a hitch-down; (3) the installation of four combination pedals and (4) the placing of the horizontal Swell shades in a vertical position and the installation of a balanced metal Swell pedal. The original voicing remains intact, though the

composition of the Sesquialtera has been changed. The Vox Humana is on a toeboard attached to the rear of the Swell chest, and the pipes and stop action indicate that though the stop was an afterthought, it was probably installed before the organ left the Hook shop. The organ needs a thorough renovation but it continues to serve well.

The large projecting console is of black walnut, with non-overhanging manuals fronted with wood and flat, square-shanked knobs in deep terraced jambs. The engraving is in shaded script and the pitch of each stop is not indicated. The silver-plated copper nameplate is below the Swell manual; the combination pedal labels are above the Swell keys; the Pedal keys were originally narrow but spaced widely so that key coverings of greater size were not a problem to install. The action is quite light and pleasing, even when the Great to Choir 16' coupler is in use. The Choir is behind the Great, with the Swell trackers passing in front of the Choir pipes; six zinc Viol d'Amour basses are offset at each side of the Choir and 4 low St. Diapason Bass pipes are offset at each side of the Great. The Swell is easily accessible from the rear, which is fitted with doors, and the Pedal is divided at the sides and rear, the action passing under the one large reservoir. The Double Stopped Diapason and Violoncello (a fine zinc bell gamba of large scale) are on slider chests at the sides and the Double Open Diapason is on a ventil chest at the rear. The C and C# Pedal chests at the sides have the tallest pipes at the rear; the Double Open Diapason chest has the tallest pipes in the center; the Swell is on an "M" chest, and the Great and Choir are on standard Hook chests with the C side at the treble end. The original pumping mechanism is gone and the organ was evidently operated by water power after 1898. Originally, each manual chest was fitted with a winker under the chest itself. The bung boards are conveniently divided up -- the Double Open Diapason chest alone has four bungs. On Tenor C of the Hautboy is "C. C. Richards/August 16th 1859."

The Great Melodia is all of open wood, with screwed caps, and it is not as pleasant a stop as the Clarabella; the Principal has 5 zinc basses; the Mixture is pitched at 1' - 1/2'; 1 1/3' - 1'; 2 2/3' - 1'; 2 2/3' - 2', breaking at each C; the altered Sesquialtera is 1 3/5' - 1 1/3'; 2' - 1 3/5'; (no breaks but ranks reverse at C₁); 4' - 1 3/5'; 8' - 4', breaking at each C. The Trumpet has several mitered basses and 7 bell gamba trebles. The Choir Open Diapason has 5 zinc basses; the Viol d'Amour is a bell gamba with 17 zinc basses; the Dulciana is all of common metal; the Clarabella is of open wood, evidently cut too short, for each pipe has a neat four-sided zinc insert at the top; the St. Diapason Treble is of metal chimneyed pipes from Middle C; the Celestina is an octave Dulciana with 5 zinc basses; the Flute a' Chimnee is a metal chimney flute with 12 stopped wood basses and 13 open metal trebles; the excellent Clarionet has straight resonators and 7 bell gamba trebles. The Swell Bourdon has 3 mitered basses and is all of wood; the 3 lowest Open Diapason basses are of stopped wood and the 4 lowest Keraulophon basses are similar -- both ranks have a few mitered zinc basses; the St. Diapason is all of wood with glued caps; the Violin is all of common metal and is a good bell gamba; the Dulciana Cornet is 2 2/3' - 2' throughout; each reed rank has 7 bell gamba trebles and the basses of the Trumpet are mitered. The Swell box itself is very effective. The Pedal 16' ranks are of wood.

* * *

In October, as part of the Westfield, Mass., Tricentennial celebration, the Westfield Athenaeum will exhibit artifacts and printed material relating to the organ builders of the city. Items from the Elsworth, Owen, Laufman and Boadway collections are expected to be on display.

The Sixth Annual Spring Concert of the Saint Paul Archdiocesan Choir School (Theodore Marier, Music Director), will be held in the Kresge Auditorium, M.I.T., Cambridge, Mass., at 8:00 p.m., Sunday, April 20th. All seats are reserved at \$3, \$4, and \$5. For reservations, call the Choir School at 868-8658 or the Auditorium at 864-6900, ext. 4720. Invariably a splendid program, this year's music includes excerpts in costume from Gilbert & Sullivan's Mikado.

SAINT JOHN'S EPISCOPAL CHURCH, LOWELL, MASSACHUSETTS. George H. Ryder, Boston, Opus 3, 1871.

1 st MANUAL:		2 ^d MANUAL: (enclosed)		PEDAL:	
Principal	8' 58*	Lieblich Gedekt Discant	16' 46	Violon Bass	16' 27
Viola di Gamba	8' 58*	Lieblich Gedekt Bass	16' 12	Sub Bass	16' 27
Dolce	8' 58	Geigen Principal	8' 58*	Violoncello	8' 27
Waldflöte	8' 58	Harmonica	8' 58		
Octave	4' 58	Gedekt	8' 58	<u>Couplers:</u>	
Rohrflöte	4' 58	Violina	4' 58	Coupler 1 st Man. to Ped.	
Quint	2 2/3' 58	Spitzflöte	4' 58	Coupler 2 ^d Man. to Ped.	
Super Octave	2' 58	Mixture (2')	II 116	Coupler Manuales (On and	
Mixture (2')	III 162*	Hautbois Discant (TC)	8' 46	Off pistons in 2 ^d Man.	
Tromba	8' 58	Fagotto Bass	8' 12	key slip)	

*The Mixture's first rank is a 4' string throughout, and the lowest 12 pipes have been removed; 17 1/4 pipes originally.

*pipes by Walcker of Ludwigsburg, Germany

Water motor once operated by a hitch-down pedal at far left.

Pedal movements: (labeled above 2^d Manual keys)

Chimes (21 tubes)	unlabeled; added long after 1871
Man. II Tutti.	all Swell speaking stops on
Man. II m.p.	all but three 8' flue stops off
Man. I Tutti.	all Great speaking stops on
Pedal p.	ventil on Violon Bass 16'
Man. I to Ped.	Great to Pedal reversible
Man. I m.f. 8 ft.	Principal 8' reversible
Man. I p.	doub.-act. Dolce, Waldflöte, Rohrflöte
Man. I p.p.	double-acting on Dolce only
Man. II Terza Mano.	Swell to Great 16'; hitch-down pedal
Man. II Tremulant	hitch-down pedal
Swell pedal	unlabeled; balanced mechanism

Definitely an extraordinary organ, this instrument stands in very run-down but still playable condition in a handsome stone Gothic church, a building loved and well kept-up by the congregation. The original organ was E. & G. G. Hook's Opus 293, a "1-14" of 1861, and a metal tablet on the nave case of the Ryder reads: "In Nomine/et/Spiritus sancti./This organ, dedicated to the praise /of/Almighty God,/is placed here a memorial of His servant,/Samuel Burbank,/late warden of St. John's Parish,/by/Harriet Rogers Burbank/and/Charles Henry Burbank,/wife and son,/A.D./1871."

Despite being placed in a low chamber at the left of the chancel, the effect of the Diapason chorus at the console is one of almost staggering volume and brilliance. The "buried" position of the organ is apparent as one walks toward the west end, but the pipes do produce all they possibly can. A pleasant three-sectional walnut case front (with a five-pipe flat on the right side) faces the nave, and the gilded Violoncello basses are arranged 6/9/6. A row of crude wooden dummies is above the console, which is recessed under an arch behind the choir stalls in the chancel -- the dummies were a later gift and the plaque is worth more than the lumber.

The projecting console has overhanging manuals; oblique, round-shanked knobs lettered in red and black Old English; a wood gold-on-black nameplate among the pedal movement labels over Manual 2; a wood Swell pedal at the far right; and well-worn flat pedals. There is a very narrow passage board between the Swell and Great; the shades are vertical; the Violon Bass and Violoncello are behind the nave case, and the Sub Bass is on the "rear" wall--actually the side wall of the church. The reservoir appears to have been within the chamber but is now in the cellar, a move which does aid the access to the action. Unmitered Principal and Viola da Gamba basses are offset at the sides of the Great and several Geigen Principal basses are placed down at the sides of the Swell box so that they are somewhat unenclosed. The Lieblich Gedekt Bass is unenclosed. The chamber is very crowded and the Great basses are nearly impossible to reach. Tuning is a major effort, and the Swell Mixture is at the rear of the box! The Chimes are on tubular action and hang where

the bellows box once stood, as carvings indicate. There are several fine stops, and many of uncommon loudness, and the organ is remarkable in that so much sound manages to egress through two small, low openings.

Notes in the famous William B. Goodwin collection of organabilia, now in the possession of his son, John Goodwin of Chelmsford, indicate that three of the 8' flue stops were made by Walcker of Germany, and the pipes are very definitely of that origin. The tonal design and probably some of the voicing shows the influence of the 1869 Walcker in the First Church, Boston. A fourth Walcker stop, a pure tin Spitzflöte in the Swell, was later replaced by George S. Hutchings, and both flutes at 4' pitch are not what they are named at the console. The Great Principal is of pure tin from Tenor C and is a Walcker rank from that note; the offset basses are entirely of spotted metal and the stop is amazingly loud. The Viola di Gamba is of pure tin and fitted with odd box beards; it is also by Walcker and quite loud. The Dolce has 7 stopped zinc basses. The Waldflöte has a stopped bass octave and 7 open metal trebles, but the rackboard holes indicate that it was probably once of open wood pipes throughout. The Octave has no zinc basses and like the Quint and Super Octave, is of good spotted metal. The Rohrflöte is of open metal pipes high in tin content and there are 5 zinc basses; it is marked "Fl Dol" and has a bright almost wooden quality of tone; the Mixture has a 4' string rank throughout (though the lowest 12 have been removed), and the remaining ranks are pitched at 19-22, 12-15, breaking at Middle C. The Tromba has slotted spotted metal tops on zinc resonators and 9 flue trebles. The Swell Lieblich Gedekt Discant is entirely of wood and has screwed caps. The Geigen Principal is of tin from Tenor C and those pipes are by Walcker, the bass octave is of open zinc. The Harmonica is just an AEoline and has 7 half-length zinc basses. The Gedekt has bored stoppers from Tenor C and 9 flue trebles. The Spitzflöte is now an open metal harmonic flute, harmonic from Middle C except for the top 9 pipes. The Mixture is 19-22, 12-15, breaking at Middle C. The Hautbois - Fagotto has mitered basses and resonators similar to those of the Tromba; there are 9 flue trebles. The Pedal Violon Bass is of open wood and unmitered.

* * *

SAINT JOHN'S EPISCOPAL CHURCH, ASHFIELD, MASSACHUSETTS. William A. Johnson, Westfield, Mass., Opus 95, 1860.

MANUAL: (enclosed)		PEDAL:	
Solo Clarabella (from C ₂)	16' 20	Sub Bourdon	16' 12
Open Diapason (TC)	8' 44		
Gamba (TF)	8' 39	Pedal Copula	
Dulciana (TC)	8' 44*	Tremulant	
St. Diapason Treble (TF)	8' 39		
St. Diapason Base	8' 17	*indicates missing stop label	
Principal Treble (TF)	4' 39		
Principal Base	4' 17*		
Wald Flute (TF)	4' 39	Manual compass: CC-g3, 56 notes	
Fifteenth	2' 56	Pedal compass: CCC-C, 25 notes	

The church building is a small white "Gothic" frame structure with some later "improvements." The organ cost \$800 and was originally placed in the tower recess behind the gallery, which accounts for the odd design of the case front. Before 1890 it was moved to the left of the chancel and the case front faced the nave, but some time later it was turned so that the left side of the case faces the pews. Originally painted to imitate oak, the pine case has been painted white with some red trim. A single flat of 11 gilded metal dummy pipes is flanked by wide panels and topped with fretwork to form a semi-circular top. The organ did not receive an electric blower until about 1962, but the handle on the left side still operates the feeders quite adequately. The organ is in good condition and contains Mr. Johnson's fine voicing in unaltered form.

The walnut console could be called "projecting," and has a sliding keyboard with wood-fronted naturals; flat, square-shanked knobs in vertical columns; narrow Pedal keys; a two-notch hitch-down Swell pedal; and a dated silver nameplate. There are 8 horizontal Swell shades (which should open further) and a slot at the right of the Swell pedal is said to have contained a bellows signal. The Pedal pipes are at the rear and the unusual Solo Clarabella, designed to be an 8' solo stop, but which is really at 16' pitch, is unenclosed and the the pipes are in a horizontal position on the top of the Swell box. Wooden tubing runs up from the rear of the manual chest.

The Solo Clarabella is of open wood; the Open Diapason, Gamba and Dulciana have zinc basses through Tenor B and the Gamba is a belled rank throughout. The St. Diapason Treble is a metal chimney flute from Middle C and the Wald Flute is of open wood pipes with 12 metal trebles.

* * *

The following appeared in The Etude, November 1899, and refers to Bishop Phillips Brooks:

...When Mr. J. D. C. Parker, who was at that time organist of Trinity Church, Boston, was consulting with the noted divine in regard to the selection of music for a certain passage in the Bible, the Bishop selected a certain tune or chant (it matters not which); the organist suggested that it was inappropriate, as the words were joyous and the music which had been selected was in the minor mode, and ought to be major. Bishop Brooks, who never concealed his lack of familiarity with music and its terms, asked what the difference was between major and minor. Mr. Parker illustrated by playing a major chord, followed by a minor chord, repeating each several times, till Bishop Brooks broke out, "Oh, yes, I see the difference; the minor chord sounds as if the major chord had been sat upon."

* * *

A large three-manual instrument by the Noack Organ Company, Inc., of Andover, Mass., was dedicated in Trinity Lutheran Church, Worcester, Mass., on Sunday, March 16th. John E. Floreen, organist of the church, was assisted by Douglas S. Risner, organist, the choirs of Trinity Church and the Worcester Intercollegiate Brass Choir. Heinz Wunderlich of Hamburg, Germany, played the Inaugural Recital on Thursday, March 20. The tracker organ has electric stop and combination action, a handsome detached console, and stands in the rebuilt rear gallery. Pedal towers flank the manual divisions; the Positiv is above the Swell and the Great is at the top. The stoplist as printed on the dedication leaflet is as follows:

GREAT:		POSITIV:		SWELL:		PEDAL:	
Quintadena	16'	Gedackt	8'	Chimney Flute	8'	Principal	16'
Principal	8'	Principal	4'	Gemshorn	8'	Bourdon	16'
Spielfloete	8'	Spitzgedackt	4'	Celeste	8'	Octave	8'
Octave	4'	Nazard	2 2/3'	Principal	4'	Spielfloete	8'
Blockfloete	4'	Octave	2'	Koppelfloete	4'	Choral Bass	4'
Nachthorn	2'	Superoctave	1'	Flachfloete	2'	Rauschpfeife	II
Mixture	IV-VI	Tertian	II	Larigot	1 1/3'	Mixture	IV
Cornet	V	Scharff	V	Mixture	III	Trombone	16'
Trumpet	8'	Krummhorn	8'	Cymbal	III	Trumpet	8'
		Trompette-en-Chamade	8'	Bassoon	16'	Trumpet	4'
<u>Couplers:</u>		Tremolo		Schalmey	8'		
Swell to Great				Clarion	4'		
Positiv to Great				Tremolo			
Great to Pedal							
Swell to Pedal							
Positiv to Pedal							

Compass: 56/32

The adjustable combination action includes four pistons per division and six general pistons. Stop and coupler action controlled by tilting tablets.

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 5, No. 4, Whole No. 42

April 1969

There is no formal meeting of the Club this month, but members will be able to hear two interesting organs during the afternoon of Sunday, 27 April.

From 2:30 to 5:00, EDWARDS CONGREGATIONAL CHURCH, SAXONVILLE, MASS., will be open so that visitors can play the three-manual Stevens organ, certainly the best of the few large instruments of that make which have survived. The organ is described on pages 2 and 3 of this Newsletter and has a very photogenic case. Saxonville is a suburb of Framingham, a few miles south of Sudbury, and can be reached via the turn-pike or by taking Route 9 to 126 and turning on to Elm Street in Saxonville. Go up the hill until you see a church sign. We appreciate the kindness of Rev. Robert L. Johnston of the Saxonville church and ask that visitors turn off the organ! Allow at least a half hour to reach Hudson.

At 5:00 Philip A. Beaudry will play a recital on the splendid 2-23 organ in the church of the FIRST UNITARIAN SOCIETY, HUDSON, MASS., an instrument built by a decidedly unknown builder for an unknown church about 1865. It was rebuilt about 1880 (at which time the reversed console was removed), and then rebuilt for the Hudson church in 1891 by George H. Ryder & Co., of Boston, Opus 161. The third rebuilding, accomplished by Mr. Beaudry and Mr. Richard Hedgebeth in 1968-69, leaves the organ in impeccable condition.

The Club visited the Hudson church in July 1966 and the organ is briefly described in the Newsletter for that month. The latest work included considerable alteration of the action, a complete rebuilding of the chests, and much revoicing. Two Swell stops have been changed and the Mixture in the Great has been repitched. The organ was opened in a recital by Mr. Ryder on 5 February 1892, and Mr. Beaudry's recital will be somewhat in the Ryderesque style.

The 1861 frame building is a delightful architectural curiosity and was once called Lawrence Church. A reed organ served at first and in 1865, a two-manual organ came from Clisbee & Son, organ builders (and architects) of Marlboro, Mass. It was placed in the rear gallery at a total cost \$1085.07 and may have remained there for some years after the Ryder arrived. The handsome and unusually ornate Gothic case can be seen in the former Masonic rooms above the auditorium of the church, and it was described by Robert J. Reich in the October 1968 Newsletter. The building was altered in 1891 and again in 1901, when the present interior frescoing and furnishing was done.

A lengthy description of the organ will be published as soon as Mr. Hedgebeth has exhausted every possible source of information regarding the original builder. In the process of searching, he has come up with some interesting data regarding Reading organs and builders. The present minister at Hudson is the Rev. I. Gregg Carter, a member of the Club and no stranger to the art of salvaging old tracker organs! Mrs. Howard Mayo of Bolton, Mass., has been helpful in supplying newspaper accounts of the Ryder recital and a copy of the contract.

All members in the Boston area are urged to visit Saxonville and Hudson on the 27th!

* * *

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. (Telephone Area 603, 547-2795). Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

EDWARDS CONGREGATIONAL CHURCH, Edwards Street, SAXONVILLE, MASSACHUSETTS. Organ probably by George Stevens & Co., Cambridge, Mass., c.1855; moved and rebuilt by the Cole Church Organ Co., Boston, Mass., 1905.

GREAT:			SWELL: (enclosed from Tenor C)		
Open Diapason	16'	56	Bourdon	16'	TC 44
Open Diapason	8'	56	Open Diapason	8'	TC 44
Dulciana	8'	TG 37	Salicional	8'	TC 44
Clarabella	8'	TG 37	Aeoline	8'	TC 44
St'd Diapason Treble	8'	TG 37	Vox Humana* (a string)	8'	TC 44
St'd Diapason Bass	8'	19	St'd Diapason Treble	8'	TC 44
Principal	4'	56	St'd Diapason Bass	8'	12
Flute	4'	TG 37	Principal	4'	56
Twelfth	2 2/3'	56	Violina	4'	TC 44
Fifteenth	2'	56	Piccolo	2'	TC 44
Mixture	III-II	160	Cornet	III-II	TC 124
Trumpet	8'	56	Oboe*	8'	TC 44
			Tremulant		

CHOIR: (unenclosed)

Open Diapason	8'	56
Dulciana	8'	56
St'd Diapason	8'	56
Principal	4'	56
Flute	4'	56
Piccolo	2'	56
Clarinet*	8'	TG 37

PEDAL:

Double Open Diapason	16'	27
Bourdon*	16'	27

Couplers:

Swell to Great	Great to Pedal
Choir to Great	Choir to Pedal
Swell to Choir	

Mixture:	CC	17-19-22
	C ₀	12-15-17
	C ₃	12-15

Cornet:	C ₀	12-15-17
	C ₃	12-15

Unlabeled combination pedals:

Great Forte	(all but Mix. & Trumpet)
Great Cancel	(all stops off)
Swell Forte	(all but Vox & Cornet)
Swell Cancel	(all stops off)

*denotes pipes by Cole; stop labels by Cole; original Pedal compass 25 notes

The "Gothic" frame church is in what was once a rural village, now a part of the town of Framingham, which is no longer rural. The building is appreciated and well cared for. The organ is said to have come from a Boston church, and was maintained by Mr. Cole until his death in 1934. It is one of just three or four three-manual Stevens organ known to exist, and it might be the product of Stevens & Jewett or William Stevens, but internal characteristics point definitely to George Stevens' shop.

The organ stands free in a large chamber behind the pulpit and choir platform and the splendid case is of pine, once painted to imitate dark oak but now painted white. It is rather low and wide but the five flats of gilded Open Diapason and dummy pipes are surrounded by well-proportional pilasters, paneling and a cornice that contain much plaster decoration highlighted with gold paint. The deep and flat cornice is surmounted by fretwork and the sides of the case are paneled. The cornice brackets do not extend far at the sides, so the organ was probably also in a chamber in its first home. The case is of "Grecian" design and one of extreme handsomeness. The front pipes are of zinc and arranged 4/5/7/5/4. The bellows handle, removed at the time of the rebuilding, was at the rear of the right side; the single Stevens reservoir is in use.

The attached console, much of the key and stop action, the combination action, 16' Pedal Bourdon and its chest, and some of the pipes are Cole products; some of the square rails and seven rollerboards are by Stevens. The original console was

perhaps recessed but more likely had projecting manuals and "wrap-around" doors. The present oak console has overhanging manuals; oblique, round-shanked knobs lettered in plain Roman and set in terraced jambs; metal combination pedals and a metal Swell pedal operating the original horizontal shades; a flat Pedal clavier with walnut sharps and maple naturals; and no Swell to Pedal coupler. Several stop names have been altered — the 2' rank in the Choir was labeled and is really a Fifteenth.

The voicing is almost all original, though it is possible that some of the Great chorus ranks have been loudened. The Choir 8-4-2 chorus and the flutes in the Great and Choir are quite fine. The Swell is weak and dull. The Stevens pipes are mostly of good common metal, but with the exception of the Clarinet (part of which may be by Stevens), the new metal pipes are of spotted metal. The Cole manual stops have new rackboards; the Open Diapason in the Pedal was extended by the addition of two old Clarabella pipes and two extra rollers operate pallets placed in the Stevens C# chest. The organ is in fairly good condition and has received maintenance; it is clean, has a great many slide tuners, and should serve well for another century.

The Double Open Diapason is on chests about 5 feet off the floor at each side, and is a large-scale wood rank. The Bourdon is on a chromatic chest at the rear. The Great is on two chests (C and C# sides) with a passage board between and the smallest pipes in the center. The Choir is behind the Great and the Swell action runs in front of the pipes on one chest (C and C# sides) with the smallest pipes in the center. The Swell is above and has a passage board in front; the main chest (C and C# sides) has the bass pipes in the center. At the right and on the same level is a two-rank slider chest for the unenclosed St'd Diapason and Principal basses, and its rollerboard is in front of the main Swell rollerboard. The Great 16' Open Diapason basses are of stopped wood and offset; four zinc Choir 8' Open Diapason basses are offset. There are no mitered pipes except for the basses of the Trumpet. On the Great 4' Flute are the letters "Nh," which may be a clue to the original home of the organ.

The Great 16' rank has 12 stopped wood basses and several zinc pipes; the Clarabella and all other manual wood pipes have screwed walnut caps; the Principal has 5 zinc basses; the Flute is of wide scale open metal pipes with large ears; the mixture has 19 treble pipes missing; the Trumpet is of spotted metal on zinc and has 7 flue trebles. The Choir Open Diapason has 19 zinc basses; the Dulciana has 12 stopped wood basses of the same scale as the St'd Diapason bass; the St'd Diapason Treble ranks in both the Great and Choir are metal chimney flutes; the Principal has 5 zinc basses; the Flute is a metal chimney flute with 12 stopped wood basses and 8 open metal trebles; the Clarinet has straight resonators of common metal, zinc boots and 7 flute trebles. The Swell Bourdon and St'd Diapason Treble are of stopped wood; the strings are all of the straight-resonator variety and the "Vox Humana" is not tuned as a Celeste. It evidently replaced a Tenor C 8' Trumpet. The Oboe has 7 flue trebles.

* * *

HOLY FAMILY ROMAN CATHOLIC CHURCH, Union Street, ROCKLAND, MASSACHUSETTS. Cole & Woodberry Bros., Boston, Mass., c.1888.

GREAT:		SWELL:		Couplers:	
Open Diapason	8' 58	Bourdon (TC)	16' 46	Swell to Great	
Dulciana	8' 58	Geigen Principal	8' 58	Great to Pedal	
Melodia	8' 58	Salicional*	8' 46	Swell to Pedal	
Octave	4' 58	Lieblich Gedact	8' 58		
Twelfth	2 2/3' 58	Violina	4' 58	Bellows Signal	
Fifteenth	2' 58	Flute Harmonique	4' 58		
		Flautina	2' 58	<u>Combination pedals:</u>	
PEDAL:		Oboe (TC)	8' 46	Forte Great	
Bourdon	16' 27	Bassoon	8' 12	Piano Great	
Flute	8' 27	Tremulant		Forte Swell (unlabeled)	
		*bass octave borrowed from Lieblich Gedact.		Piano Swell (unlabeled)	
				Gr. to Ped. Reversible	

This organ was visited during last month's Club tour and your editor did not examine the interior. The church is a well-preserved 1882 brick "Romanesque" affair and the organ stands in an oak case in the rear gallery. The front displays three flats of Open Diapason basses and dummies arranged 5/19/5 with a wide and low center flat exposing some of a rose window. The upper part of the sides show the 16' Pedal rank and some picket-fence dummies to complete the effect. The attached console has overhanging manuals, oblique knobs lettered in Old English, three combination pedal labels in the Swell key slip, and a plain Swell pedal which is not original. There is a Ross Water Engine Company handle at the right of the console; the bellows handle was at the right rear; and under the Great manual is a wretched chimes key-board. The Swell is behind the Great and has vertical shades; the Pedal is divided on slider chests at the sides. The organ was renovated last year and has some pleasant stops. The useful Pedal Flute is of open wood pipes; the Dulciana has 7 half-length zinc basses; the Geigen Principal has 12 stopped wood basses; the Oboe has been revoiced and is quite excellent. The renovation included the installation of a 46-pipe Voix Celeste in place of the 16' Bourdon in the Swell.

* * *

In May, 1878, The Vox Humana published the following article by J. R. Phelps, a man that should be better known. The location is very probably in Boston.

WHAT THE PIPE TOLD ME.

I strolled a few evenings since into a church in the vicinity, that was undergoing a restoration after a fire, and where the builder was putting the finishing touches to the organ. The instrument was in a small hole in the wall, that is, all that could be by any possibility squeezed there, but about three feet of the front projected out into the church, a sort of overflow like the foam on a mug of beer.

I had been struck with the weakness, and ineffectiveness of the organ, and the stifled character of the tone. And the collection of stops surprised me. There was on the lower Manual, a Bourdon of sixteen feet tone, Open Diapason, Gamba, Melodia, and Dulciana of eight feet tone, Octave and Flute of four feet tone, Quint of three feet, Super Octave of two feet, and a three rank Mixture. The upper manual had a Bourdon of sixteen feet, Violin Diapason, Stopped Diapason, Salicional and Oboe of eight feet, Violin, Octave and Flute of four feet, and a Mixture of three ranks. There were two stops of sixteen feet tone on the pedal, and the usual mechanical stops.

I wondered at several things. First, to see an organ with two Manual "Bourbons," and six ranks of "mixture," with no Trumpet to give distinctness and overcome the thickness of the one, and to qualify the shrillness and squeal of the other.

Second, in view of the fact that the organ was to be stowed into a hole, with no tone outlet except between the front pipes, I wondered at the lack of judgment on the part of the builder in voicing the organ so very softly. Not more than one-third of the sound finds its way out into the church, and the full organ affords about as much support to the congregation as a good organ of four stops, properly located. What could the builder have been thinking of?

As I sat in a pew, listening to the monotonous tone of the pipes as the tuning cone came down on their tops, and the drowning "next one" of the tuner inside, I fell asleep; when I awoke, the tuners were gone, and I was locked into the church. But I couldn't get out, so I thought to disturb the slumbers of the neighbors by banging away at the full organ. But what was the use of trying to wake the echoes of an entire neighborhood with an organ which could not make itself heard at the opposite corner of the church? The attempt was a failure, and I got up from the seat, with an indignant jeer at the miserable box of smothered pipes, when I heard a voice from the top of the organ, saying in a thin nasal tone, "Below there."

I looked up in surprise, and discovered that the words came from a long Gamba pipe that was trying to stretch its head over the top of the case.

"Below there."

"Well," said I, "what is it? I have been trying to get some noise out of the whole crowd of you without effect, and now you speak on your own hook."

"Do you know what is required of an organ?" asked the slim fellow above.

"I used to think so," I replied.

"And do you know what is required of an organ builder?" he continued.

"Give it up," I replied.

"I thought you would," said the pipe, and I wonder builders don't give it up too. Here you are for the night, and if you don't mind passing the time in hearing what I can tell you about the history of this organ, while you are waiting for your breakfast, I don't mind giving it to you."

"Go on," said I.

"Well," commenced the lecturer, "allow me to remark in the first place, that your stupidity in blaming the builder for the inefficiency of the organ is surprising. Knowing what you do of the difficulties that builders have to contend with, you know well enough that it is seldom, or never that a builder has the opportunity of carrying out his ideas. If the architect does not ruin him in advance, by giving him half the room he wants for his instrument, the army of "experts," who all have their advice to proffer, and the obstinacy and ignorance of contracting committees, generally succeed in finishing him. Oh, these "experts" are a fine lot. The man who played the double bass in the singing seats, when they had fiddles in the choir, assumes sometimes to know all about it, and if he has some money he gets his own way. The less he knows, the stronger his opinion is. I knew one once who criticized the introduction of a Manual Bourdon into a large concert organ, built in this place, assigning as a reason for his objection, that "no voices could sing as low as that stop played." Did he suppose that any woman could sing as high as the 'Fifteenth played?'"

"This same man had his say in regard to this organ. Every organist who saw the specification, said that a Trumpet was actually demanded, but this man hates a Trumpet, and so the society gave into him, even the former choir director, who has some comprehension of the thing, giving up the whole principle, rather than disturb the old man's serenity, or cast a shade over his declining years by having a Trumpet in the organ. To be sure, the old man's notion was supported by the "opinion" of a young blacksmith, who plays another organ here, and who says that a trumpet is always out of order. But the church where he plays is built over a steam railroad tunnel, and the trains passing under the street cause such a vibration, of the church, as to shake pieces of plaster down into the reed pipes. But he don't [sic] seem to know enough to understand that, and condemns all reed stops on that account."

"But the draw stop and slide seem to be here," I remarked. "How does that happen?"

"Oh, that is easily explained. The builder would not disgrace himself by getting up such a scheme as the organ now shows. So at his own expense, he prepared the place for the Trumpet, partly to let any organist who examined the organ see that he knew what should be there, and also being certain, that in the near future, after an honored funeral or two, the society would decide to have their organ complete, and it was well to have the place for this most important stop prepared. But the old man even wanted to carry his stupidity beyond the grave, and objected to the vacant slide being put in, or even having room left for it, remarking that 'sometime or other some fool would get the Trumpet put in,' but he didn't succeed in that little plan."

"Yes, I see now a little of it, but how is it, that the pipes are smothered in tone, and even you talk as though you were filled with cotton? The old man didn't spend his time in the voicing room I suppose," I remarked.

"Well, no, not exactly that, but we knew him. If there is one thing the old man has a monomania about, it is soft voicing. Why! there is an organ in this city that you used to play sometimes, that is voiced just about right for a good sized parlor. You was [sic] a young chap when that organ was built, but this same old "expert" was

consulted by that society, and he haunted the builder all the time he was at work on it, charging him to "voice it soft." And the organ is a weak-toned, poor little affair. The same game was going on while this organ was being built, and now you see the result. The only part of the organ that amounts to anything is the Open Diapason, and that stands outside the dungeon at the mouth of which I stand. The builder wanted to be left alone, but when was a builder ever left alone? But I imagine that the society begin to see their mistake, only they don't want to pay for it."

"What do you mean?" I asked.

"Well, they have found out that the organ isn't powerful enough. They even talk out loud of having the Trumpet put in, 'on trial,' and the builder has been directed to re-voice the organ, and give it the strength of tone necessary for its peculiar situation."

"This will cost them something," said I.

The pipe gave a hoarse chuckle. "Cost them something! Are you such a sweet innocent, as to suppose that societies ever pay for the blunders they make, or allow others to make for them? Not much! The builder has got to give them some two or three weeks' work, because the result is unsatisfactory, and is so because their "expert" had his own way, against the positive knowledge of the builder. It is the old story of ignorant, assuming opinion, against enlightened experience. It is a fair specimen of the experiences that conscientious organ builders have had burned into their very souls; mistakes, deficiencies, and aggravations resulting from the stupid interference of interloping "overseers." It will never end until societies have to pay for their own blunders, or the blunders of those in whom they weakly place confidence. If the builder is to be held responsible for the satisfactory performance of his organ, he should have his own way in every detail of construction. Why, this old man's son came into the finishing room while the builder was finishing the organ, and remarked that the Gamba was too "rasping." How could he tell from the sound of a pipe, right under his nose, in a 7 by 9 room, what its effect would be when plated with a hundred of others in a recess in the church wall, and speaking, or trying to speak out into a church capable of seating 1,000 people? It is the builder's business to know that. It will be a bright day for the organ building profession, when societies trust the builder with the execution of his own work, his own way, and not suffer him to be trammelled with the stupid interference of ignorant, meddlesome----"

The sexton came in at this moment to replenish the fire, and let me out, thus interrupting the pipe in the midst of a statement, unpalatable but true.

* * *

RESIDENCE OF RICHARD BOUTWELL, RICHMOND, NEW HAMPSHIRE. George H. Ryder, Boston, Mass., Opus 174, 1898.

GREAT:		SWELL:		PEDALE:	
Open Diapason	8' 61	Salicional	8' TC 49	Sub Bass	16' 27
Dulciana	8' 61	Std. Diap. Treble	8' TC 49		
Octave	8' 61	Std. Diap. Bass	8' 12	<u>Couplers:</u>	
		Violin	4' 61	Swell to Great	
		Flute Celeste	4' 61	Great to Pedale	Tremolo Swell
		Flautina	2' 61	Swell to Pedale	Blowers Signal

This well-designed and beautifully-made organ was built for the Baptist Church in Jaffrey, N.H., where Ryder played the dedicatory recital on 23 December 1898. The 1830 frame building retained some of its handsome exterior features until it was demolished last year, having been used as a parish hall of the Federated Church for several years. The organ stood in the corner at the right of the pulpit area, but the reservoir was below the level of the platform and in its new home, the reservoir is located in a "pit" below the visible casework, and the blower is in the cellar beneath. Mr. Boutwell purchased the organ in 1968 and placed it in the large music-living room of his new home on thirty-three acres of beautiful land in Richmond.

The oak front supports five flats of decorated Open Diapason and Dulciana basses, 23 speaking pipes arranged 3/5/7/5/3 in an imaginative manner but without wood between the flats. There is no right side on the case and a flat of seven pipes on the left side contains two speaking pipes (C₀, Octave; C₀, Open Diapason). The bellows handle is at the rear on the left side and projected into a small chamber in the Jaffrey church. The attached console has overhanging manuals; round-shanked oblique knobs lettered in plain Roman; a metal Swell pedal attached to the right side of the Pedal keyboard and with "R" cast in the design; and a flat Pedal clavier. The action is light and pleasing; there are several sets of linen-end trackers, adjustment screws for key depth, and no winkers. The Swell has vertical shades and is immediately behind the small Great chest; the Pedal pipes are on a chromatic chest at the rear and the action is splayed under the reservoir. The organ was kept in excellent condition by the church and it has been carefully set up by Mr. Boutwell, who will probably make some tonal changes.

The Great Open Diapason (scale 44) has 17 basses in the case and 12 coned trebles; the Dulciana (scale 56) has 7 basses in the case, 5 zinc basses on the chest, and 12 coned trebles; the Octave has 5 zinc basses and is coned from F₁. The Swell Salicional (scale 56) has no beards and the space in the bass is free of other pipes; the Stopped Diapason has screwed walnut caps and 12 open metal trebles; the Violin (scale 67) has no beards, is of spotted metal throughout, and has 12 coned trebles; the Flute Celeste (not tuned as such) has 5 zinc basses and has 12 coned trebles; the Flautina (scale 76) is coned from C₁. The pipework is excellent spotted metal and probably the product of Pierce of Reading, Mass.; there are no mitered pipes. The organ is tonally satisfactory and the strings are especially good, but it is nevertheless too dolce and nicked to suit most present-day tracker enthusiasts.

* * *

MIXTURES -

The Division of Musical Instruments, Museum of History and Technology, Smithsonian Institution, Washington, D.C., has published a brochure containing the specifications of three one-manual organs in the collection: a 1-6 1761 Snetzler (shipped this month from the restoring hands of C. B. Fisk, Inc.), a 1-5 c.1815 Ebenezer Goodrich, and a 1-9 c.1812 Jacob Hilbus, erroneously thought for generations to be of English make and called the "Port Royal Organ."

Corrections: page 3, March 1969 Newsletter: the organ was built by the Wirsching Organ Company; page 8, February 1969 Newsletter: the Mercer Museum is in Doylestown, Pa.; pages 6 and 7 in the same issue: the Woodstock organ's Mixture breaks back one octave at C#3 and the Bourdon is on one toeboard.

C. B. Fisk, Inc. have placed in St. Peter's Church, Gloucester, Mass., a one-manual 1855 Stevens & Jewett organ, a very well-traveled instrument rescued in Maine by Donald C. Taylor a few years ago. Richard Hamar is in the process of installing a 2-10 1892 Hook & Hastings, Opus 1523, in the Church of the Good Shepherd, Acton, Mass.

The M.I.T. Choral Society will present an unusual program at Kresge Auditorium, Cambridge, Mass., at 8:30 p.m., 11 May. Walt Whitman's writings set by Ernst Bacon, Vaughan Williams, Gustav Holst and Frederick Delius will be conducted by Allan Sly. The new Bacon work, "By Blue Ontario," is expected to have a "tremendous impact on its first audience." For box office reservations, call UN 4-6900, extension 4720.

Grace Episcopal Church, Port Jervis, N.Y., has assumed that its two-manual 1914 tracker C. E. Morey organ is not fit for repair and a "custom model" Conn electronic contraption is to take its place. The Rector states that "...although the new instrument represents modern electronic engineering, it possesses a registration that conforms to the standards of such authorities as Sir John Stainer ... and a speaker installation along the lines suggested by the late humanitarian Dr. Albert Schweitzer ..." Hogwash!

Barbara Owen has prepared a manuscript index of the stoplists appearing in the

first four volumes of the Newsletter. If you would like a copy, write to the Editor.

Ed Boadway played an evening recital on Maundy Thursday in the Baptist meeting-house of the Federated Church, Grafton, Vermont. The organ is a well-preserved 1860 1-9 William Nutting, and it was the first recital in the community in at least 65 years. The music was by Viderø, Samuel Wesley, Stanley, Drischner, Bramhs, Dornel and Kickstat.

The April 14 issue of the Brockton Daily Enterprise contains a lengthy (though slightly erroneous) article on the work of the Boston Organ Club, the Organ Clearing House, and Rev. Frederick Gillis in particular. We need such publicity and because there are now so many old tracker organs in need of new homes, Rev. Gillis' extra ministry is a valuable one.

Redwood Records, 8 Redwood Lane, Itaca, N.Y., 14850, has issues an elegant stereo recording of Music for Trumpet and Organ, featuring Marice Stith, trumpet, and our renowned Donald Paterson, organist.

We have absolutely no word on the forthcoming O.H.S. Convention in New York and Brooklyn. Please do not write the Editor! Alan Laufman's recent discoveries in the metropolis should cause the committee to revise their list of organs to be visited!

The large new three-manual tracker Casavant Frères organ at the Choate School, Wallingford, Conn., will be heard during the summer music seminars and concerts, and baroque music workshop. Leaflets describing the programs and the organ may be obtained by sending a card to Duncan Phyfe, Director of Music, the Choate School, Wallingford, Conn., 06492.

The remaining 1969 Methuen Memorial Music Hall programs are as follows; all are at 8:30 p.m.:

14 May	Frederick Swann,
30 May	Music for brass choir and organ; performers from Phillips Academy, Andover, Mass.
25 June	John Skelton
2 July	Kate Friskin and Ivar Sjöström
9 July	Brian Jones
16 July	John Ogasapian
23 July	Dr. Max Miller
30 July	Jack Fisher
6 August	Frederick MacArthur
13 August	Karen Laycock
20 August	Bruce Bennett
27 August	Philip Beaudry
3 September	Douglas Rafter
10 September	Rev. David Gallagher

In a letter to a Virginia church committee member contemplating not taking an old tracker organ to the new building, Cleveland Fisher wrote: "From your organist's remark about the John Brown organ being hard to play, I'd guess the organist is a 'she.' Men don't mind playing them. ... Tell her to eat more spinach. ..."

Many of us enjoy looking over "service lists" and often find surprises. Herewith an example of the state of music in one nearby metropolitan church last month: Music before the sermon included "Plant a Radish" and "I'd Like to Swim In the Clear Blue Sea" from The Fantasticks by Jones. The postlude was "There's A Place For Us" from Bernstein's West Side Story. Surely even Dudley Buck's effusions were more churchly and hardly less dated than contemporary show tunes.

In Arthur Foote 1853-1937 An Autobiography (Norwood, Mass., 1946) is an item regarding the 1869 Walcker organ in First Church, Boston, where Foote was organist from 1878 to 1910: "For the first part of my incumbency, we had a German organ ... at the chancel end of the church. It was, however, not well adapted to use with a quartet; and in 1903 Mrs. Jacob C. Rogers gave us a beautiful organ.... It was placed in the gallery, and the music gained greatly through this change."

OUR NEXT MEETING will be a visit to the Organ Department of New England Conservatory of Music, 290 Huntington Avenue, Boston. The Huntington Avenue entrance will be opened at three o'clock, Sunday, May 25, and if you come late, ask the guard to direct you to the third floor. Parking is as you find it!

Miss Yuko Hayashi will guide us through rooms containing six instruments, all less than twenty years old, and she will demonstrate each one briefly. The four two-manual trackers are by Metzler (Switzerland), Noack (Essex County), Hammerberg (Sweden) and Rieger (Austria). The two electric-action instruments are a three-manual Noehren and a two-manual Aeolian-Skinner. The Rieger has yet to be refurbished. Please do not ask to see the unplayable beast in Jordan Hall! Our thanks are extended to Miss Hayashi for having the Conservatory open for this "in town" meeting.

* * *

MIXTURES -

Ray Whalon has completed "Stage 1" of the rebuilding of the 2-13 E. & G. G. Hook organ in the Unitarian Church, Kingston, Mass. The organ is Opus 384, 1866, and BOC visited it a year ago. The Great pipework has been cleaned, revoiced and fitted with slide tuners. A Simmons Melodia has replaced the similar Hook stop. The Swell will eventually receive tonal changes and the action will be renovated.

The Lutheran Church of St. Andrew, 12247 Georgia Avenue, Wheaton, Maryland, dedicated its 2-19 Steere - Andover in March. The organ is J. W. Steere & Son Opus 463, 1899, built for the German Evangelical Lutheran Church, Holyoke, Mass. The Organ Clearing House arranged for the transfer of the organ through the restoring hands of the Andover Organ Company, who altered and enlarged it by adding four ranks to the Great division.

Simon Preston has made an excellent recording, "English Organ Music recorded at The Colston Hall, Bristol," Argo ZRG 528, featuring the four-movement Organ Sonata by Elgar and other works. The American Organist commented that the jacket contains no mention of the organ, which is indeed no mean instrument. Thad Outerbridge has supplied a history of the organs in the Hall (which reads like that of Tremont Temple in Boston), and the recorded one is a four-manual electric-action 1956 Harrison & Harrison of 94 stops.

An exceptionally nice George S. Hutchings organ, Opus 253, 1892, a two-manual in the former All Souls Universalist Church building, Worcester, Mass., has been taken down and placed in storage by Steve Hermes, 53 Scarlet Street, West Boylston, Mass. The attached console is on the right side of the case.

Another splendid Tallman organ has been found by Alan Laufman -- Opus 16, a 2-31 built in 1890 is in Roseville Methodist Church, Orange Street, Patterson, N.J. Alan salvaged a few souvenirs from a rather unprofessionally dismantled 2-12 c.1900 Jesse Woodberry in a Lutheran church at 407 West 43rd Street, New York City; the case remains in the room, now a discotheque. The Chapel of the Wartburg Home, Mount Vernon, N.Y., has a 2-10 Eifert & Stoehr tracker. A 2-10 J. H. & C. S. Odell, Opus 347, 1898, exists in Christ Lutheran Church, 355 East 19th Street, New York City. Union Reformed Church, Highbridge (Bronx), New York City, has a 2-11 J. H. & C. S. Odell, Opus 263, 1888.

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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. (Telephone Area 603, 547-2795), Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

On Sunday, May 4, the choir of St. James' Episcopal Church and The Hopewell - Petersburg Choral Society presented Gabriel Fauré's Requiem at St. James' Church, Richmond, Va., in memory of G. Daniel Marshall (1937-1969).

On April 20, Barbara Owen played a recital on the 2-27 1965 Flentrop organ in the First Congregational Church, Collinsville, Conn.

Ed Boadway spoke on "Our Organs and What's Played on Them" and demonstrated the 1869 Steer & Turner organ to seventy Methodist women from the Southern District at Grace Methodist Church, Keene, N.H., on May 13.

The Gregoire Harpsichord Shop, Charlemont, Mass., now sells clavichords, spinets and harpsichords by Sassman. Catalogues and price lists are available.

The one-manual 1850 Henry Erben organ in the Unitarian Congregational Church, Grafton, Mass., visited during the 1968 O.H.S. convention, has been rebuilt and enlarged by Fritz Noack. The organ is now a 2-15 with all of the old pipes and is called by visitors a most successful enlargement.

The Landon Organ Company of Los Angeles, Cal., is rebuilding the 2-18 1876 Alexander Mills organ in St. Paul's Episcopal Church, Virginia City, Nevada. The vandalized organ stands in a remarkable frame building and the Boston Organ Club sent a small donation toward completion of the project involving Nevada's oldest organ.

Mrs. Henry van der Bogert Erben of Schenectady, N.Y., died last year. She was a cordial person most interested in the work of her husband's ancestor and owned two portraits of Henry Erben, as well as other mementos of the organ builder.

The Belle Skinner Collection of musical instruments at Yale University has been enlarged by the gift of a small organ built about 1830 and once in the Methodist Church, Georgetown, Conn. The catalogue states that it is "English."

"A Wee Mouse's Prison, 1959, R.E.H.C., R.I.P." is the inscription found on a string pipe once in the Laws organ removed from the Episcopal Church in Dublin, N.H. The upper lip had been gnawed away, and Roy Carlson made a new one of cardboard shaped like a gravestone and inscribed as above with filigree and floral patterns.

On page 2 of the April 1969 Newsletter please add an asterisk (*) after "Trumpet" in the Great division.

Robert L. Johnson, Route 1, Box 265-A, Rossville, Georgia, 30741, is establishing The Museum of the Pipe Organ.

On May 11, Ed Boadway and a team of four teen-age volunteers removed and placed in storage a 2-10 Hook & Hastings, Opus 1394, 1888, in Holy Trinity Episcopal Church, Marlboro, Mass. The wretched 1887 frame building is being demolished and parts of the well-worn organ may be placed in the new edifice, to be erected on 17 acres of rural land. A pleasant but unused and obviously unloved 2-10 J. W. Steere & Son, Opus 381, 1894, was found in the Methodist Church in Marlboro.

Mrs. Thomas Cunningham of Cincinnati, Ohio, writes that the quotation on pages 4 and 5 of the January 1969 Newsletter most likely refers to "...Mathias Schwab, known to have built organs here from 1839 to 1860 (tenure of Koehnken prior to Koehnken & Grimm beginnings). One source says he started in 1831."

E. F. Walcker & Co., organ builders in Ludwigsburg, Germany, have shipped a small two-manual organ by air to Chicago. The instrument is now installed in Orfordville, Wisconsin and is perhaps the first pipe organ ever transported by air freight.

Sidney Chase has installed a one-manual George Andrews in the chapel - auditorium of the Rensselaer Newman Foundation of Rensselaer Polytechnic Institute, Troy, N.Y. Built about 1860 for the Baptist Church, South New Berlin, N.Y., the organ has been substantially changed by Mr. Chase. The case remains in the church, from which the organ was taken into storage a few years ago by the Musical Museum, Deansboro, N.Y. Early negotiations with RPI were handled by the Organ Clearing House.

The pleasing one-manual 1868 S. S. Hamill organ in the Baptist Church, Meriden, N.H., has been replaced by an electronic gadget and the 1874 frame Baptist Church in Milford, N.H., housing a two-manual George Stevens, is to be demolished.

THREE ORGANS IN LITERATURE -- submitted by Alan Laufman

Now that Rudolph Wurlitzer has tried his hand at writing a novel, perhaps it is time to resurrect the old joke from James Hilton's Goodbye Mr. Chips. One of the Brookfield boys asks Chips,

"Have you been to the new cinema, sir? I went with my people the other day. Quite a grand affair for a small place like Brookfield. They've got a Wurlitzer."

"And what--umph--on earth--is a Wurlitzer?"

"It's an organ, sir--a cinema organ."

"Dear me....I've seen the name on the hoardings, but I always--umph--imagined--it must be some kind of--umph--sausage."

In Rudyard Kipling's Captains Courageous the Cheyne family arrives at the town hall in Gloucester, Mass., and are greeted by one of the town officials and a local skipper, who sat down "...as an organ-prelude silenced him."

"Our new organ," said the official proudly to Cheyne. "Cost us four thousand dollars, too. We'll have to get back to high-license next year to pay for it. I wasn't going to let the ministers have all the religion at their convention."

The novel was published in 1897 but seems to be set in the mid 1880's. We have no other evidence of a pipe organ in the Gloucester Town Hall, but...?

In John Milton's Paradise Lost (Book I, ll 705 ff.), the fallen angels are building Satan's palace, Pandemonium:

A third as soon had formed within the ground
A various mould, and from the boiling cells
By strange conveyance filled each hollow nook;
As in an organ, from one blast of wind,
To many a row of pipes the sound-board breathes.

* * *

The excellent but lengthy recital at the Hudson, Mass., Unitarian Church on April 27th was a memorable occasion. A large audience of parishioners, friends and B.O.C. members heard Philip A. Beaudry, organist, and David Adams, trumpeter. Mr. Adams, a Boston University student, assisted stunningly in the Johnson and Purcell. The program was:

Magnificat quinti toni (four movements)	Samuel Scheidt
Trio Sonata II (three movements)	J. S. Bach
Trumpet Tune in B flat	David Johnson
Organ Concerto in D minor (after Vivaldi; four movements)	J. S. Bach
- - -	
Fugue in C Major ("Fanfare")	J. S. Bach
Rondo (from the Flute Concerto)	J. C. H. Rinck
Sonata for Trumpet and Keyboard	Henry Purcell
Aria	Flor Peeters
Symphony I (Allegro Vivaci and Final)	Louis Vierne
Hymn (sung by the congregation)	"Hyfrydol"

* * *

From a recent letter to Alan Laufman: "The organ does seem to have a good tone, a tone which was a little muffled when they painted the front row of pipes some years back. Someone has mentioned that it has been looked at in the past, and that the reason for its tone lies in the fact that it is 'wood on wood instead of wood on brass.' This means nothing to me, but I pass it along, for what it is worth."

Could it mean anything to anybody? -Ed.

A NOTABLE HUTCHINGS INSTALLATION was his Opus 125, a "3-53" of 1885 in the SECOND CONGREGATIONAL CHURCH, HOLYOKE, MASSACHUSETTS. The organ was rebuilt in 1893 or 1894 by Hutchings as his Opus 327 and later burned. William Churchill Hammond was the organist for the church for many years and gave several hundred recitals. The four-page program for the opening concert is indicative of another great occasion in the gaslight period.

Page 1 INAUGURAL CONCERT/at the/NEW SECOND CONG'L CHURCH,/Holyoke, Mass.,/
Tuesday Evening, January 27th, 1885./ORGAN RECITAL/by/S. B. WHITNEY
AND H. COWLES OF BOSTON,/assisted by/Masters Bond and Warring and Mr.
Nichols,/Soloists from the Choir of the Church of the Advent, Boston,/
and a Double Quartette consisting of the/Misses PEASE, ZUCHTMANN,
PELTIER, HAWKES, Messrs KIRTIAND, CLARK, CUSHMAN and WHEELER./ORGAN
BUILT BY GEO. S. HUTCHINGS, BOSTON, MASS./Recital Begins at Eight.

Page 2

DESCRIPTION OF THE ORGAN
in the
New Second Congregational Church,
HOLYOKE, MASS.

The Organ built from the foregoing Specification is the largest, with two exceptions in the state, west of Boston.

For the benefit of those interested a few words descriptive of the instrument may not be out of place.

The Specification was prepared with special reference to the edifice in which it is placed, and also to the service to which it will form an important adjunct.

The Case is of solid Cherry of noble and majestic design, harmonizing perfectly with the beautiful architecture of the church.

The Action is of the most modern constructive, [sic] embodying many new and novel features peculiar to the builder, some of which have never before been used. Chief among which may be mentioned the "Grand Crescendo," the method of operating which, is entirely new, and introduced for the first time in this instrument. It is automatic in its action, being controlled by a balanced Pedal standing in its normal position at an angle of 45 degrees. By very slight pressure from the toe, the stops are arranged to come in, one after another, from the softest to the loudest, until all are in, when it stops. The reverse movement is produced by a pressure of the heel, withdrawing all the stops, or as many as may be desired, and with any degree of rapidity, the position of the stops being designated by one of Treat's Patent Eclipse Indicators.

Among other of the novel features of this instrument is the disposition of the Vox Humana which is placed upon an independent "Wind Chest," which is situated within the Swell Box back of the Swell Chest, thus enabling the performer to use the Stop for Solo Work, from the Choir Key Board and his accompaniment [sic] upon the Swell, thus obtaining the same shading or expression for both.

The Voicing, upon which chiefly depends the success of the instrument, and that by which it will be judged by musicians, is specially worthy of notice.

The builder, having followed no particular school, but has adopted the best points of the English, German and French methods. The "Diapasons" are of the full, smooth tone peculiar to the English builder, while the "string tones" are distinctively German, which, added to the filling quality of tone of the Wood and Harmonique Stops, together with the brilliant reeds, produces a grand, majestic and sonorous instrument free from harshness.

The aim of the builder, in this instrument, has not been to produce one of power and brilliancy, but rather one for fine tonal effects, therefore the greatest pains have been taken to obtain perfect and characteristic equality throughout each register and perfect blending in all.

The Action is of the latest and most approved design, "Pneumatic Motors" being applied to both key and Register Action, and of new design; the Register Action being supplied with double acting "Motors" operated by an auxiliary "Pneumatic."

The Workmanship and Material is of the very best, and criticism is invited from those having a knowledge of the King of Instruments.

Page 3 The specification is here adapted from details in the leaflet; the 45 speaking stops are listed in the Hutchings manner; the "Mechanical Registers," "Pedal Movements" and "Summary" are quoted directly.

GREAT:				SWELL:			
Double Open Diapason	metal	16'	61	Bourdon Bass	wood	16'	12
Open Diapason	"	8'	61	Bourdon Treble	"	16'	49
English Diapason	"	8'	61	Open Diapason	metal	8'	61
Viola di Gamba	pure tin	8'	61	Salicional	pure tin	8'	61
Doppel Flote	wood	8'	61	Aeoline	metal	8'	61
Flute Harmonique	metal	4'	61	Stop'd Diapason	wood	8'	61
Octave	"	4'	61	Quintadena	metal	8'	61
Twelfth	" 2 2/3'	61		Octave	"	4'	61
Fifteenth	"	2'	61	Fugara	"	4'	61
Mixture	"	IV	244	Flauto Traverso	wood	4'	61
Trumpet	"	8'	61	Flautino	metal	2'	61
				Dolce Cornett	"	V	305
				Contra Fagotto	"	16'	61
				Cornoepen	"	8'	61
				Oboe	"	8'	61
				Vox Humana	"	8'	61
				Vox Celestes	"	8'	61
CHOIR OR SOLO:				PEDAL:			
*Dulciana	metal	16'	61	Contra Bourdon	wood	32'	30
Geigen Principal	"	8'	61	Double Open Diapason	"	16'	30
Spitz Flote	"	8'	61	Violone	"	16'	30
Melodia	wood	8'	61	Bourdon	"	16'	30
Dolcissimo	metal	8'	61	Quinte Flote	" 10	2/3'	30
Violina	"	4'	61	Flote	metal	8'	30
Flute d'Amour	metal	4'	61	Violoncello	"	8'	30
Piccolo Harmonique	w & m	2'	61	Trombone	wood	16'	30
Clarinet	metal	8'	61				

MECHANICAL REGISTERS.

- 46. Swell and Great.
- 47. Choir and Great.
- 48. Swell and Choir.
- 49. Great and Pneumatics.
- 50. Great to Pedals.
- 51. Swell to Pedals.
- 52. Choir to Pedals.
- 53. Blower's Signal.
- 54. Hydraulic Motor.
- 55. Eclipse Wind Indicator.

SUMMARY.

Great Organ contains 11 Stops, 854 Pipes
 Swell Organ contains 17 Stops, 1230 Pipes
 Solo Organ contains 9 Stops, 549 Pipes
 Pedal Organ contains 8 Stops, 240 Pipes
45 Stops, 2,875 Pipes

* bass octave of wood

PEDAL MOVEMENTS.

1. Full Organ drawing all Manual and Pedal Stops.
2. Full Great Organ with appropriate Pedal Combinations.
3. Mezzo, " " " "
4. Great Piano, " " " "
5. Forte Swell, " " " "
6. Mezzo Swell, " " " "
7. Piano Swell, " " " "
8. Forte Choir or Solo, " " " "
9. Piano, " " " " " " " "
10. All Couplers.
11. Great to Pedal Couplers.
12. Swell Tremolo.
13. Balanced Swell Pedal.
14. Grand Crescendo Pedal.

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* Programme *

Part I.

1. Organ Solo, -- Improvisation,
Mr. Cowles.
2. Sacred Song, -- "I will lift up mine eyes,"
Master Edward Warring. Morrison
3. Organ Solo, -- Fantasie in C major,
Mr. Whitney. Berthold Tours
4. Sacred Song, -- "Come unto Him,"
Master Fred Bond. Leslie
5. Organ Solo, -- [a, Homage to Mendelssohn,
b, Ave Maria,
c, Skizzen 4 and 2,
Mr. Cowles. Liszt
Schumann
6. Angel Trio, -- "Lift thine eyes,"
Masters Bond, Warring and Mr. Nichols. Mendelssohn

Part II.

7. Organ Solo, -- [a, Aria from the Orchestral Suite in D,
b, Vorspiel, (*Lohengrin),
c, Largo,
d, Communion in G,
Mr. Whitney. Bach
Wagner
Handel
Batiste
8. Solo and Chorus, -- "The Lord is my Shepherd,"
Solo by Master Warring. Smart
9. Organ Solo, -- [a, Offertoire in D minor,
b, Variations on the air "God Save the King,"
Mr. Cowles. Batiste
Hesse
10. Duet and Chorus, -- "I waited for the Lord,"
Solos by Masters Bond and Warring. Mendelssohn
11. Organ Solo, -- [a, Duetto,
b, Processional March,
Mr. Whitney. Mendelssohn
Whitney

12. Organ Duet, -- Fantasie in D minor, (for four hands,) Hesse
 Introduction, Allegretto, Prelude and Fugue.
 Messrs Whitney and Cowles.

 *This beautiful Vorspiel is supposed to portray the vision in which Lohengrin appears to Elsa,--coming from a distance,--riding in the swan-boat,--passing before her, and disappearing in the same mysterious manner.

 Transcript Publishing Co., Holyoke.

* * *

The files of the Cambridge Chronicle, available on excellent microfilm in the public library, Cambridge, Mass., are an almost untapped source of much organ lore. The following items were copied by your editor last month:

Page 1, Saturday, August 2, 1884:

The Oldest Organ Manufactory in the United States.

Cambridge appears to have at an early date taken a prominent position as a manufacturing center, and many industries that are now prominent in other parts of the country may be almost said to have had their inception here, including the printing business, the manufacture of glass and of stamped tinware, soap-making, the curing of pork, and church organ building. Of the latter we wish to speak more especially, because in this industry Cambridge still holds a leading position. In 1820, Mr. Wm. M. Goodrich established in East Cambridge the first organ manufactory in the United States, and conducted it successfully for several years. At his death Mr. George Stevens, who had been in his employ from the commencement of Mr. Goodrich's business career, became his successor, and for more than half a century has carried on the business at the same place. During this time he has sent organs to nearly every state in the Union, to Canada and the Provinces and even to the Sandwich Islands. Probably one of the finest instruments in this vicinity is the one in the Church of the Sacred Heart, East Cambridge, which was constructed by Mr. Stevens. He has also just finished a large-sized one for Billerica and has nearly ready one for Hyde Park. It is safe to say that there are no instruments made in this country or elsewhere that have for volume and purity of tone a higher reputation. We may say there is no one in the community more generally esteemed and respected than Mr. Stevens. In over fifty years of active business life, two years of which were spent in the City Hall, filling the highest office in our local government, he has been noted for his liberal views and interest in the well-being of our city, and THE CHRONICLE voices the wish of the entire community that his activity and usefulness may much longer continue.

Page 1, Saturday, August 16, 1884:

Church Organs. -- a Prominent Cambridge Industry.

Cambridge seems to have been a pioneer city in the manufacture of church organs, and still maintains a leading position in this industry. As long ago as 1820, Wm. M. Goodrich commenced the manufacture of organs here, and the business is still carried on at the same place. Mr. S. S. Hamill, whose factory is located at Nos. 101 and 103 Gore street, East Cambridge, commenced business here about twenty-five years since, and has continued it until now. During this time he has built organs for a large number of the churches in this vicinity, among which we may mention those of the North Avenue Universalist Church, the Methodist and Universalist churches in East Cambridge, the Universalist Church at Somerville, and the Third Universalist Church of Charlestown, --all very fine instruments. North Adams has one of his make; Syracuse, N.Y.,

has five in different churches; and there are four in Rochester, N.Y., one in the Congregational Church at Peoria, Ill., and a very fine instrument in the Plymouth Church, Chicago. There is hardly a state in the Union in which he is not represented by several of his instruments. All through the South and Southwest, organs of his build are general favorites, and within the last few years he has sent many fine instruments to that region. It is in their superior voicing qualities, and singular purity and volume of tone, that the Hamill organs have gained so high a reputation. Mr. Hamill is himself a practical man in his art, a thorough musician, enthusiastic in his love for it, and ambitious that each instrument he sends out should excel its predecessor in excellence. Under his care and enterprise we have no doubt that this particular branch of Cambridge industry will continue to hold its place of high repute against all competitors. Personally, Mr. Hamill is much esteemed in this community, and has served in the council of our city government with credit and honor to himself and constituents.

[Obviously, either Mr. Hamill or the Chronicle felt that laudatory remarks regarding George Stevens should be duplicated for his competitor!]

Page 1, Saturday, August 18, 1894:

EX-MAYOR STEVENS.

His Death Occurred Wednesday at the Ripe Old Age of 91.

Ex-Mayor George Stevens, who died early Wednesday morning at his home 69 Thorndike street, had been a resident of this city for about seventy years. For the past ten years Mr Stevens had practically been an invalid from rheumatism, being unable to get around without the aid of crutches. He was a man of sterling character in his business as well as his social relations with his fellowmen, had the respect and confidence of all. He served the city as mayor for two years and as alderman for four years.

Mr Stevens was born in Norway, Me., April 22, 1803, and was therefore over 91 years of age. He came to East Cambridge when a young man and was first engaged as a carpenter. Later he was associated with William Goodrich, who owned the old organ factory on Fifth street, and upon the death of Mr Goodrich he succeeded him in the business. He was one of the incorporators of the East Cambridge Savings bank and for over thirty years was its president, an office which he held at the time of his death. The only society of which he was a member was the masons. He was a member of Norfolk Union lodge, F. and A. M., of Randolph, which he joined in 1825.

He was aldermen in 1848, 1849 and 1850. He was elected mayor in 1851 and re-elected in 1852. He then retired from office for a few years, and in 1855, was elected to the board of aldermen again.

Mr Stevens was the Whig candidate for mayor in 1851. ...

Mr Stevens leaves a widow two sons and a daughter. The funeral was held yesterday afternoon at two o'clock, Rev. W. H. Johnson officiating. The burial was at Mt. Auburn cemetery.

[The sentences omitted above refer to the election of 1851, and contain quotations from the Chronicle of March 22, 1851. The Cambridge Tribune of August 18, 1894 gives a similar biography and states that Mr. Stevens died shortly after midnight. The obituary closes: "The funeral was held Friday afternoon at 2 o'clock, as [sic] his residence, 69 Thorndike street, East Cambridge. There was a large attendance of friends and city officials. The services were conducted by Rev. W. H. Johnson, pastor of the Austin-street Unitarian church. Selections were given by a quartette. ..."]

* * *

Ray Whalon of Portsmouth, R.I., for many years a well-known organ-builder, is closing out much of his business and has a large stock of organs, pipes, parts, consoles, etc. for sale. Terms are cash and carry. Telephone 401 683-9668.

On Sunday, June 22, Club members will have the opportunity to hear two interesting recitals.

At 4:00 Peter Waring of the University of New Hampshire will play the dedicatory recital on the "new" organ in the Church of the Good Shepherd (Episcopal), Acton, Massachusetts. The organ is a 2-10 1892 Hook & Hastings, Opus 1523, moved from the Church of the Immaculate Conception, Westerly, R.I., by the Organ Clearing House. The renovation and slight tonal alteration has been done by Richard Hamar of New Hartford, Conn.

The Acton church is best reached by taking Route 2, going past the Concord Reformatory and turning north on Route 27. Proceed about a mile to Acton Center and turn left on Newtown Road before reaching the Revolutionary War Monument. The church is at the corner of Newtown Road and Arlington Street, 1½ miles from the monument.

Refreshments and our short annual business meeting will follow Mr. Waring's recital.

- - -

At 8:15 Bruce Bennet, organist at the First Congregational Church, Winchester, Massachusetts, will play the dedicatory recital on the new C. B. Fisk organ in that church. The organ replaced a rebuilt electro-pneumatic three-manual Hook & Hastings which had slider chests, and the new tracker organ has three manuals, twenty-seven stops, forty-one ranks, a reversed console, and electric stop and combination action.

* * *

MIXTURES -

The St. Thomas Organ Company, Box 422, Gardner, Mass., is building one-manual tracker positive organs. Information may be obtained by writing to Mr. P. L. Smith.

H. Norman Frazee of Natick, owner and general manager of the Frazee Organ Company in that city, died on May 17 at the age of 63.

C. B. Fisk Inc. is currently building a new organ for Old West Church (Methodist), Cambridge Street, Boston. Because the splendid old building once had a Thomas Appleton organ, the Fisk will incorporate parts of a mahogany case and some 16' pedal pipes by Appleton.

Thomas Murray has written from Pasadena, California, enclosing a photograph of a three-manual c.1887 Kilgen, listed for the First Baptist Church, Los Angeles. It is now in the Full Gospel Tabernacle, surrounded by drums, guitars, microphones and speakers. It is not used because in addition to the above-listed equipment there is a Hammond and a piano. Though in good condition, the Kilgen has a puny sound because a sexton "cleaned all the old dirty rocks off the bellows."

P.-G. Anderson's Organ Building and Design, previously available only in Danish, has been translated by Joanne Curnutt and published by Allen & Urwin Ltd. of London. It is available in this country through the Oxford University Press at a cost of at least \$8.50. It's a fine book with many diagrams and pictures.

* * *

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. (Telephone Area 603, 357-0999). Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

Please note that your editor's telephone number has changed to Area 603, 357-0999. Those who work for boarding schools must shift about during the summer, but the number is permanent--though during the school year Ed Boadway will be answering calls only on weekends. Perhaps the best time to call him is on a Sunday morning from 8:00 to 10:15 at the church, Area 603, 352-6005.

Your-editor's-face-is-red-department: On page 1 of the May 1969 Newsletter a Tallman organ is listed for "Patterson," N. J. Well, it's in Newark, and "Pätersen" is the proper spelling!

New Haven, Conn., has another new tracker organ, a two-manual Hillebrand in the United Presbyterian Church. It stands at the rear of the sanctuary in a simple five-sectional case with a Brustwerk.

Recent "finds" include: a 1-9 Reuben Midmer & Son is St. Matthias Episcopal Church, 1 Dundee Street, Asheville, N.C., an organ built around 1900 and said to be second-hand; and a 1-3 c.1850 Augustus Backus in St. Thomas Episcopal Church, Vernon, N.J., sold recently to William Drake, Wheatsworth Road, Hamburg, N.J.

A one-manual Woodberry & Harris organ is being moved from St. Patrick & St. Anthony R.C. Church, Hartford, Conn., to St. George Episcopal Church, Bolton, Conn. The work is being done by Donald Hand of Coventry, Conn., who was recently given a two-rank William P. Gardner chamber organ.

Who would like a 2-7 1884 Hook & Hastings in good condition for just \$200? It's in Maryland and the Organ Clearing House has details. Persons who correspond with Alan Laufman should address him until August 18 at Camp Beach Cliff, Mt. Desert, Me., 04660. Alan reports that the new tracker for the rear gallery at St. Thomas Church, New York City is to be a 4-80!

It is said that Thomas Eader has obtained the one-manual Hilbus organ in St. John's Church, Broad Creek, Maryland, and will "restore" it for the Carroll House in Baltimore.

A minister was outlining the service to the organist. "And when I get through with my sermon, I'll ask those of the congregation who wish to contribute toward the mortgage on the church to stand up. In the meantime you play the appropriate music." "What do you mean by 'appropriate music'?" asked the organist. The minister answered, "You play the 'Star Spangled Banner.'"

Bryan Kirkpatrick sends the following item from Chaucer's Canterbury Tales to be added to Mr. Laufman's collection published in the May Newsletter. The Nun's Priest says:

A yeerd she hadde, enclosed al withoute
With stikkes, and a drye dich aboute
In which she had a cok heet Chaunticleer:
In al the land of crowing nas his peer.
His vois was merier than the merye organ
On massedayes that in the chirche goon.

The fourteenth session of The Colby Institute of Church Music, Colby College, Waterville, Maine, will be on August 24-30, directed by Thomas Richner and Everett F. Strong. Information may be obtained by writing Prof. Strong at the college. The three-manual 1948 Walcker organ, with a later Austin console, has finally been rebuilt in the college chapel.

The fourteenth annual convention of The Organ Historical Society will be on June 25-27 in Manhattan and Brooklyn, and among the recitalists are Jack Fisher and John Ferris of Boston. Despite the bother, heat and expense, your editor will attend and report on the proceedings. A prime reason for such a city convention is the fact that so many tracker organs are being destroyed in the metropolitan area.

Vandals smashed and crushed many reed pipes in the Steer & Turner organ in Grace Methodist Church, Keene, N.H., early in June. Ed Boadway will soon enjoy three re-voiced and restored stops through the courtesy of the insurance company.

Many of us have heard of the famous incident regarding Mendelssohn's interrupted performance at St. Paul's Cathedral, London, and here is a contemporary account published in The Musical World, 15 September 1837:-

On the organ the real artist, the musician, triumphs: there genius, however fascinating and extraordinary, invests itself with a loftiness and purity of sentiment--a luxuriance of fancy--a picturesque conception--a power as touching as it is extensive and irresistible. A grand instrument excites grand ideas, and nothing can be more interesting than to witness a highly gifted performer grapple with his thoughts when he sits down unpremeditatedly to a large organ, on which however astonishing his fertility of invention, unbounded his command of harmony or dextrous and precise his finger, there is a clear and unincumbered arena for his display.

As a pianist M. Mendelssohn has been listened to with mingled emotions of delight and astonishment; as a composer he occupies a position of such acknowledged excellence as challenges and almost defies competition; the pupil of Zelter, the worshipper of Sebastian Bach, as an organist, becomes therefore an object of great and absorbing interest. During the present week he has twice touched the organ; on Sunday afternoon at St. Paul's Cathedral, and on Tuesday morning at Christ Church, Newgate Street.

On both occasions the large auditories who assembled to listen to his efforts, testified how high they held in estimation the composer of the oratorio of 'St. Paul'. The first ten minutes is a trying situation for the popular organist, closely pressed on all sides, as he generally is, surrounded by persons not less excited than himself, by the promise of no ordinary intellectual gratification, and often by friends whose good opinions he is well assured he has had unreservedly surrendered to him. Genius, however mighty, is ever modest, and even the mind of a Mendelssohn does not instantaneously escape from the scene; hence his opening movements are distinguished for seriousness and solemnity: the perfect purity of his harmonies, the natural manner in which they follow each other, the rigid exclusion of every note not exclusively belonging to them, and their perfect unity one with the other, however, proclaim the refined and accomplished scholar, with whom art has become second nature; and as his thoughts thicken and the spirit retires to commune within itself, the themes break forth one by one, and a warmth and energy, a freedom and fluency diffuse a life, and spread a charm over his performance, that at once rivet the undivided attention of his auditors.

Such was his first voluntary at St. Paul's: but his performance was interrupted ere he could give those memorable instances of his extraordinary abilities, by a ridiculous accident. He had played extemporaneously for some time, and had commenced the noble fugue in A minor, the first of the six grand pedal fugues of Sebastian Bach, when the gentlemen who walk about in bombazeen gowns and plated sticks, became annoyed at the want of respect displayed by the audience to their energetic injunctions. 'Service is over', had been universally announced, followed by the command 'You must go out, Sir'. The party addressed moved away, but the crowd got no less; the star of Sebastian was in the ascendant. The vergers at St. Paul's are not without guile, and they possessed sufficient knowledge of organ performance to know that the bellows-blower was not the least important personage engaged in that interesting ceremony. Their blandishments conquered, and just as Mendelssohn had executed a storm of pedal passages with transcendent skill and energy, the blower was seduced from his post and a further supply of wind forbidden, and the composer was left to exhibit the glorious ideas of Bach in all the dignity of dumb action. The entreaties of friends, the reproofs of minor canons, the outraged dignity of the organists, were of no avail; the vergers conquered and all retired in dismay and disappointment. We had never previously heard Bach executed with such fire and energy--never witnessed a composition listened to with greater interest and gratification; and consoling ourselves with the hope

that on Tuesday all might re-unite in a place where vergers are not, and under more fortunate auspices, we were hurried out of the cathedral.

Our hope was realised, and a scene of more unmingled delight we never participated in. The organ, through the spirited exertions of the parishioners (their liberality joined to that of the Dean and Chapter of Westminster, and the Governors of St. Bartholomew's Hospital), has been made a truly magnificent instrument, containing no fewer than ten diapasons and eight reed stops. M. Mendelssohn placed it before that in St. Paul's, and considered it the finest instrument he had yet played on in this country.

It is the highest boast of genius, that its strains are not too high for the low and simple, nor yet too low for the wise and the learned. Many who were present on the Tuesday morning at Christ Church, were probably attracted there more by the desire to see the lion of the town, than from an earnest attachment to classical music: but all were charmed into the most unbroken silence, and at the conclusion only a sense of the sacred character of the building prevented a simultaneous burst of the most genuine applause. M. Mendelssohn performed extempore fantasias, and the pedal fugue he was not allowed to go through with at St. Paul's.

Those who know the wide range of passages for the pedals with which this fugue abounds, may conceive how perfectly cool and collected must have been the organist who could on a sudden emergency transpose them to suit the scale of an ordinary English pedal board. His mind has become so assimilated to Bach's compositions, that at one point in the prelude, either by accident or design, he amplified and extended the idea of the author, in a manner so in keeping and natural, that those unacquainted with its details could not by any possibility have discovered the departure from the text. His execution of Bach's music is transcendently great, and so easy, that we presume he has every feature of this author engraven in his memory. His touch is so even and firm, so delicate and volant, that no difficulties, however appalling, either impede or disturb his equanimity.

His extempore playing is very diversified--the soft movements full of tenderness and expression, exquisitely beautiful and impassioned--and yet so regular and methodical, that they appear the productions of long thought and meditation, from the lovely and continued streams of melody which so uninterruptedly glide onwards in one calm and peaceful flow. In his loud preludes there are an endless variety of new ideas totally different from those usually in vogue; and the pedal passages so novel and independent, so solemn and impressive, so grand and dignified, as to take his auditor quite by surprise. His last performance, on a subject given him at the moment, was the most extraordinary of his efforts. The theme was followed with an intensesness and ardour surpassing belief, but in the eagerness of pursuit was never deprived of its dignity or importance. There were no wild eccentricities, no excursive digressions, no ineffective displays of erudition: it was as if whilst anxiously untwisting the subtleties of counterpoint--

"Something within would still be shadowing out
All possibilities: with thoughts unsought
His mind held dalliance, to which his hand
Gave substance and reality."

The enthusiasm, the fire and energy, with which the whole was carried on, was perfectly marvellous; he sat at the keys as one inspired, casting forth one gorgeous jewel after the other, sparkling in all the radiance of light throwing out a succession of bright passages, any one of which would have made the reputation of an ordinary performer. His invention never failed him for a moment; there was no return to any phrases or expressions used at an earlier part of his performance, and his genius appeared less unwearied and more boundless than during the first half hour.

Mr. Samuel Wesley, the father of English organists, was present and remained not the least gratified auditor, and expressed his delight in terms of unmeasured approbation. At the expressed desire of M. Mendelssohn, who wished that he could hereafter say he had heard Wesley play, the veteran took his seat at the instrument and extemporised with a purity and originality of thought for which he has rendered his name ever illustrious. The touch of the instrument, however, requires a strong and vigorous finger, and Mr. Wesley, who is at present an invalid, was unable to satisfy himself, although he could gratify those around him.

M. Mendelssohn was particularly pleased with the double diapason, in the swell, observing 'how beautiful that humming is!' The humming of a double diapason is an effect, which when Wesley heard it for the first time, he stopped playing and asked 'pray who is that person who takes the liberty of humming behind my back all I do?' 'Oh!' said the builder (Lincoln), 'I'll check that and shut off the stop. The York organist dislikes a double diapason. When I attended (says he) morning service in a London church last December, we were reminded of the meagre and bad effect of which Burney complains on hearing 'one solitary double something' humming an octave below, but which the organist very soon wisely (?) withdrew' (Dr. Cambridge to J. Gray, Esq.). The younger Wesley [Samuel Sebastian] uses the double diapason generally throughout the service. In the Exeter organ it runs throughout the great clavier, and forms the best feature of the instrument.

Editor's note: Every organist should be familiar with the excellent "Tallis to Wesley" series published by Hinrichsen. Number 14 contains two fugues by Mendelssohn and the Fugue in B Minor "composed expressly for Dr. Mendelssohn" on September 9, 1837, the day before the meeting mentioned above. Mr. Wesley died on October 11, and the journey to Christ Church was his last trip and the last time he played the organ.

* * *

The fifth edition of King's Handbook of Boston, published by Moses King of Cambridge in 1883, has this to say about one firm in the city, words probably provided by the Hook & Hastings office:-

Hook & Hastings' large church-organ establishment, on Tremont Street, is especially worthy of mention. Established in 1827 by Elias and George G. Hook, who began in a small shop on Friend Street, afterward moving to one on Leverett Street, their business has since increased until the capacity and production of their present factory are greater than that of any other in the world. Both of its founders being dead, the principal of the house is now F. H. Hastings, who for nearly thirty years has been engaged in the business with them, and for fifteen years or more has been the active partner. Messrs. Hook & Hastings have furnished ninety-seven church-organs in the city of Boston alone; and their instruments are found in every part of the country, and have a world-wide reputation. The largest and smallest organs, for cathedrals, churches, halls, or parlors, are built by them; alike in mechanical excellence and in that purity and richness of tone which characterize all their instruments. During the fifty-six years in which they have been engaged in business, they have completed nearly twelve hundred instruments, among which are the most noted and the largest organs on this continent. The magnificent organ in the Music Hall at Cincinnati, O., built in 1878, is the largest in America. It stands unrivalled in purity and power, perfection of mechanism, and general excellence. This instrument has four manuals, ninety-six stops, twelve pedal movements,--including a grand crescendo pedal which controls every stop in the organ,--and 6,237 pipes. The large four-manual organ in the Church of St. Francis Xavier, New-York City, built by them in 1881, is unequalled by any church-organ in the country. The factory, at 1131 Tremont Street, is two hundred feet long, and contains two finishing-halls, beside many large work

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

* * *

On Wednesday evening, November 22, 1871, the DANE STREET CHURCH, BEVERLY, MASS., opened its new organ, "Manufactured by W. B. D. Simmons & Co., corner Charles and Cambridge Streets, Boston." The printed program, found by Barbara Owen, indicates an excellent stoplist and a programme quite well-filled with secular music. The list of stops below is adapted from the leaflet; the organ no longer exists.

GREAT:		SWELL:	
Bourdon and Tenora Diapason	16' 58	Open Diapason with Quintation Bass (sic)	8' 58
Open Diapason	8' 58	Salicional	8' 58
Dulciana	8' 58	Stopped Diapason Treble] 8' 58
Viola di Gamba	8' 58	Stopped Diapason Bass	
Hohl Flote with Stopped Bass	8' 58	Octave	4' 58
Octave	4' 58	Flauto Traversa (sic)	4' 58
Flute Harmonique	4' 58	Violin	4' 58
Twelfth	2 2/3' 58	Mixture	II 116
Fifteenth	2' 58	Trumpet	8' 58
Mixture	IV 232	Oboe] 8' 58
Trumpet	8' 58	Bassoon	
		Vox Humana	8' 58
		Tremulant	
PEDAL:			
Open Sub Bass	16' 27		
Stopped Sub Bass	16' 27	Pedal Check	
Violincello	8' 27	Bellows Signal	

Great and Swell
Pedal and Swell
Pedal and Great

"Two Combination Pedals to increase or
diminsh Great Organ Manual."

PROGRAMME.

Part First.

1. Performance, showing the combinations of the Organ, and closing with Grand Fugue by J. S. Bach.
G. E. Whiting.
2. Quartette. "God is a Spirit," from "Woman of Samaria." Bennett.
Mrs. West, Mrs. Barry, W. J. and J. F. Winch.
3. Duett. "The Fishermen." Gabussi.
W. J. and J. F. Winch.

4. Aria. "I know that my Redeemer Liveth," from "Messiah." Handel.
Mrs. J. E. West.

5. Fantasie. Lemmens.
G. E. Whiting.

In this composition several new and striking effects are introduced. The various reed stops in the different manuals are used in imitation of a Military Band, several solo voices are heard introducing a brilliant allegro, which suddenly ceasing, a choir is heard in the distance, and the piece concludes with the full power of the organ.

6. Song. "See the Rivers Flowing." Proctor.
Mrs. C. A. Berry.

7. Solo. "Cujus Animam," from "Stabat Mater." Rossini.
W. J. Winch.

8. Organ. Slow Movement. Haydn.
G. E. Whiting.
Part Second.

1. Song. "The Two Grenadiers." Schumann.
J. F. Winch.

2. Duett. "O wert thou in the Cauld Blast." Mendelssohn.
Mrs. West and Mrs. Barry.

3. Organ. "Bridal Procession and Wedding March." Wagner.
G. E. Whiting.

4. Song. "Sleep, Baby, Sleep." Emery.
Mrs. Barry.

5. Song. "The Storm." Hullah.
Mrs. West.

6. Overture to "William Tell." Rossini.
G. E. Whiting.

7. Quartette. "When the Soul in Song rejoices." Nottah.
Mrs. West, Mrs. Barry, W. J. and J. F. Winch.

8. "Coronation," in which the audience are requested to join.
1st verse. "All hail the power," &c.
2d verse. "Let every kindred," &c.

* * *

BURLINGTON LODGE ROOM, MASONIC TEMPLE, BURLINGTON, VERMONT. Johnson & Co., Westfield, Mass., Opus 425, 1874.

MANUAL: (enclosed)

Open Diapason	8'	46*	Fifteenth	2'	58	*denotes Tenor C rank
Keraulophon	8'	46*	Oboe	8'	46*	
Melodia	8'	46*				Blower's Signal (gone)
St. Dia. Bass	8'	12	Tremolo			
Octave	4'	46*	Pedal Coupler			
Octave Bass	4'	12				
Flute	4'	46*	PEDAL:			
Twelfth	2 2/3'	58	Bourdon	16'	13	wind indicator

Lodge room organs are usually in good condition, and this elegant little Johnson is best placed at the head of the list. It was built for the Masonic Hall on College Street and was moved to the large brick Temple in 1897, at which time the case may have been altered. It is in a chamber adjoining a large and heavily-carpeted room, but the instrument is exceptionally adequate and brilliant in tone. Above the cherry paneling is a row of decorated metal dummy pipes, behind which are the vertical shades operated by a wooden pedal bracketed to the Pedal clavier. The projecting console has oblique knobs on round shanks and the lettering is in Old English. The manual naturals have wooden heads and do not overhang; the Pedal keyboard is in the center--the best position for just an octave of pedals. The action and pipework are in excellent condition.

* * *

On June 30, 1856 the INDEPENDENT PRESBYTERIAN CHURCH, SAVANNAH, GEORGIA, dedicated a large three-manual organ which was without doubt a milestone in American organ-building. The organ was the product of Henry Knauff of Philadelphia, and a small facsimile of an 1856 leaflet gives a few details. The stoplist below is adapted from the leaflet, which does not indicate pitches except that there were 17 8' stops and 7 16' stops. The list of stops has been arranged to furnish some idea of the specification as it would be written out today, but it is difficult to tell what stops were at 8' pitch or 4' pitch, and did Knauff include the 8' bass ranks in his total of 17?

GREAT: (56 notes)	SWELL:	PICCOLO:
Tenoroon (in the case)	Bourdon	Hohl Diapason
Open Diapason	Open Diapason	Suabe Flute
Viol d'Amour	Dulciana	Night Horn
Melodia	Clarabelle Flute	Piccolo
Stopt Diapason	Principal	Corno
Principal	Gems Horn	St. Diapason Choir Bass
Viol	Twelfth	Principal Choir Bass
Violon Flute	Fifteenth	
Flauto Traverso	Tierce	
Nazard	Echo Cornet	PEDAL:
Fifteenth	English Horn	Contra Diapason
Furniture IV	Trumpet	Violone
Symbale III	Cornopean Bass	Violoncello d'Amour
Cornet V	St. Diapason Bass	Euphone
Double Corno		
Trumpet		
French Horn		
		Alarm
Couple Great Organ to Swell	Couple Pedals to Great Organ	5 composition pedals
Couple Swell to Piccolo Organ	Couple Pedals to Swell	52 stops; 2,403 pipes

* * *

News from the Andover Organ Company of Methuen, Massachusetts:- A 2-7 E. & G. G. Hook & Hastings, Opus 956, 1879, in the Presbyterian Church, Lamington, N.J., is to be rebuilt at the shop and placed in the rear gallery of the church. The instrument is pictured in the May 1969 issue of Music. Now finished is the rebuilding and tonal expanding of a two-manual C. E. Morey, Opus 215, 1905, in the First Baptist Church, 122 James Street, Scotia, N.Y. Originally a 2-17, the organ now has 21 ranks, (plus a III-II rank treble for the 4' Clarion) and it was previously without reeds, mixtures or mutations.

The firm has contracted to build a large two-manual tracker organ for the chapel of the Mount Hermon School, Northfield, Mass., replacing an uninteresting Estey. Opus 67 will be located "front center" with a red oak case, attached console, electric stop and combination action, three couplers and a total of 37 ranks.

The next meeting of the Club will be a tour led by Barbara Owen on Sunday, July 1. We will hear three old one-manual tracker organs in small brick buildings of contemporary style, all built within the past five years.

- 2:30 Prince of Peace Lutheran Church, North Beverly, Mass.; a 1-6 c.1875 Joel Butler moved by Roy Carlson from Bethlehem Evangelical Lutheran Church, Everett, Mass.

- 3:15 Northshore Unitarian-Universalist Church, Danvers, Mass.; a 1-4 1853 E. & G. G. Hook moved by the Organ Clearing House. The instrument belongs to Alan Laufman and was built for the Unitarian Church (now the Community Church), Dublin, N.H.; it has been loaned to the Danvers congregation for an indefinite length of time.

- 4:00 Our Saviour Lutheran Church, Topsfield, Mass.; a 1-4 c.1880 George H. Ryder moved and rebuilt by C. B. Fisk, Inc. The organ was in the Congregational Church, North Beverly, and had been moved there by W. W. Laws from an unknown location. The Fisk rebuilding included an altered stoplist, a new case and the removal of the Pedal stop because of lack of space.

To reach the North Beverly church, go east on Route 128 and exit at Essex (Exit 18). Proceed south on Route 22 for a mile and the church is on the left, set back from the road. The Danvers church is found by returning to Route 128 west and exit on Route 35, following it through Danvers. The church is on the right, at least two miles north of Danvers. The Topsfield church is reached by continuing north on Route 35 to Route 1; the church is a few miles up Route 1 and is on the left side. Remember that small new churches are not easily picked out of the landscape -- watch for signs!

* * *

This issue contains the present Club membership list, rendered incomplete by the most recent arrival of the mail. Please add:

Gaylor, Madeleine	5 Prospect St.	Fitchburg, Mass.	01420
Murray, Thomas	1613 South Primrose Ave.	Alhambra, Calif.	91803

* * *

A few future recitals:

- 8:00, July 31, King's Chapel, Boston - a concert that will include some new music.
- 8:00, August 15, St. John the Evangelist, Boston - Nancy DuCette, organist at St. John's Episcopal Church, Gloucester.
- 8:00, August 17, First Religious Society, Newburyport - Marylyn McLoon, organist at the Methodist Church, Ipswich.
- 4:00, October 19, Grace United Methodist Church, Keene, N.H. - Donald H. Olson, organist at St. George's Ebenezer Primitive Methodist Church, Methuen.

* * *

Two more Andover Organ Company renovations: The two-manual Johnson & Co., Opus 424, 1874, in the Methodist Church, Warehouse Point, Conn., is being overhauled. The instrument contains some second-hand material installed by Johnson, it seems. The Congregational Church, New Ipswich, N.H., will have the 2-7 Hook-Hastings, Opus 2001, 1903, refurbished and a 2' rank placed in the Swell.

* * *

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin St., Boston, Mass., 02114. Editor: E. A. Boadway, 335 Court Street, Keene, N.H., 03431; telephone Area 603, 357-0999. Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

The following information regarding the old Boston Music Hall organ and its purchase by Edward F. Searles is in the Boston Journal dated May 12, 1897:

ONLY \$1500.

GREAT MUSIC HALL ORGAN
GOES FOR JUNK PRICE.

Cost \$60,000, Was Last
Sold for \$11,000.

Methuen Organ Co. Buys
It for E. F. Searles.

In the presence of perhaps 50 people, including several women, Mr. Leonard, of Leonard & Co., auctioneers, sold the old Music Hall organ yesterday, and for only \$1500, this being the only bid of any kind that was made or responded to when named by the auctioneer. It was bid off by Mr. J. M. Graham for the Methuen Organ Company of Methuen, Mass., and eventually will become the property of Mr. E. F. Searles, the millionaire. It is to be placed at Methuen in a hall to be built for it, and will contain new works.

The sale was announced for 3 o'clock. Previous to that hour several men were to be seen strolling about, casually examining parts and making criticisms. Later the number increased, until there were perhaps 50, including several ladies. Mr. B. J. Lang, who, as he said, had played on the instrument hundreds of times, having given weekly concerts on it when it was in the old hall, and his wife were among the people seen. Several representatives of organ companies--Mr. Hutchings, Mr. Woodbury, of W. Cole & Woodbury, and the representative who finally bid it off--were among these. Mr. Carl Faelten was there, also.

Promptly at 3 Auctioneer Leonard mounted his improvised stand on one of the immense pipes of the lower register and explained the sale. He told its cost and some of its historic points, and then asked for a bid. There was a silence deep. He asked again for someone to start it. Still silence. Again, and no response. Ten he said: "I will start it myself at \$10,000. Who will give \$10,000?" No reply. After a pause he named \$9000. And so it went. He had to sink gradually by thousands to \$3000, then to \$2500, then \$2000, and finally to \$1500.

At this point a quiet voice in the centre of the crowd said: "Yes, \$1500." It was Mr. Graham, who then stood carelessly, with coat on arm, but with his eye intent on the auctioneer, while Mr. Leonard tried all his wiles to get another bid. But to no effect. No one would even say yes to his "Who will say \$1505?" And so, after expressing regrets at so much costly carving sacrificed, it was knocked down to Mr. Graham at the price named. Mr. Graham represents the Methuen Organ Company, which is acting, it is understood, under advice from Mr. Searles. At any rate, the organ will eventually belong to Mr. Searles, after the company has put new works into it.

Mr. Graham said to the Journal man afterward that the works were absolutely worthless, so far as their use in the organ was concerned. The case was all there was to it that was desirable.

Mr. Graham deposited a check for \$375, being 25 per cent. of the purchase price, which was one of the conditions specified in the sale. The balance is payable at the time of removal, which, according to the conditions, must be by July 1. Arrangements were made to keep everything in its present condition until the company should call for it, and then the crowd had dispersed, and one of the oldest tenants of any part of the Conservatory building will

soon be taken away. ...

Note: The article concludes with a paragraph giving the statistics of the organ. While the Methuen Organ Company's 1905-1909 slider chests and much of the Walcker pipework are of considerable value, there are some today who consider the case all that is "desirable." Mr. Ingraham was probably the man who represented Mr. Searles.

* * *

The following Johnson programme is copied from the original in the Westfield Athenaeum. Opus 112, built for the First Congregational Church, Westfield, Mass., replaced Johnson's first two-manual organ, Opus 13, 1849, built on speculation and later placed in the frame structure succeeded by the present brick church. In 1886 Johnson & Son rebuilt Opus 112, and in 1926 it was electrified. Though the original front and most of the old chests and pipes remain, much of the Johnson character is lost. It is however, the only organ remaining in Westfield that could be called a Johnson.

William Letton Viner, one of the recitalists mentioned below, was an Englishman born in 1790. He came to Westfield in 1859 and died there in 1867. His son Charles (1839-1919) worked for Johnson, and Charles' son Charles B. (1872-1962) was a Johnson & Son voicer. The two men established the firm of Viner & Son in Buffalo, N.Y. in 1899, and the Viner Organ Co. was operated by Charles H. until 1963.

Page 1 EXHIBITION OF THE ORGAN./built for the/FIRST CONGREGATIONAL CHURCH/
in Westfield/WEDNESDAY January 30. 1861, at 7 1-2 o'clock, P. M./AT
THE CHURCH./WM. A. JOHNSON, of Westfield, Mass., - - Builder.

Page 2

PART FIRST,

By Prof. GEO. KINGSLEY. of Northampton.

1. CONCERTO, Rink.
2. OVERTURE, Pre Aux Clerc, Herold.

PART SECOND,

By Prof. W. L. VINER. from England.

1. *Chorus, Handel.

When His loud voice in thunder spoke,
With conscious fear the billows broke,
Observant of His dread command,
In vain they roll their foaming tide,
Confined by that great pow'r,
That gave them strength to roar.

Fugue.

They now contract their boisterous pride,
And lash with idle rage the laughing strand.

2. Introduction and Aria. "Tu Vedrai," Bellini.
3. Chorus, Handel.

Hallelujah for the Lord God Omnipotent
Reigneth. The kingdom of this world
Is become the kingdom of our Lord
And Christ, and he shall reign
For ever and ever. King of Kings
And Lord of Lords. Hallelujah.

*Note.--As this masterly Chorus of Handels, (taken from his Oratorio of "Zeptha,") is not much known, and as descriptive music,

(unless sing or explained,) cannot be rendered effective, I have given the words entire, in which will be seen that the thunder, the roaring and contrasting of billows are splendidly depicted. The composition is quite different in style and construction from the Immortal "Hallelujah," in Messiah, which for sublimity has never been surpassed. Such was Handel's wonderful powers as a Sacred Writer, that the great composers, Haydn, Mozart and Beethoven, confessed themselves as children in comparison with him.

W.L.V.

PART THIRD.

MISCELLANEOUS.

The following Professional Gentlemen are expected to take part in the performance:

- Prof. A. Jantz, of New London, Ct.,
- " Turpin, of Norwich, Ct.,
- " Casseres of Springfield, Mass.,
- Mr. Geo. D. Kingsley, Springfield, Mass.

Page 3

DESCRIPTION OF THE ORGAN.

Three Sets of Manuals from CC to G in Alto, 56,
 Pedals from CCC to D, to 27,
 Swell with Double shades,

Great Organ, 56 Notes.

Double open Diapason, ... 56	Twelfth, 56
Open Diapason, 56	Fifteenth, 56
Gamba, 56	Sesquialtra, 3 ranks, 168
Clarabella, 44	Mixture, 5 ranks, 280
Stop'd Diapason, 56	Trumpet, 56
Flute Harmonique, 44	Clarion, 56
Principal, 56	

Choir Organ, 56 Notes.

Open Diapason, 56	Wald Flute, 44
Dulciana, 56	Flageolet, 56
Stop'd Diapason, 56	Clarionette, 44
Principal, 56	

Swell Organ, 44 Notes.

Bourdon, 56	Violin, 56
Open Diapason, 56	Dulciana Cornet, 3 ranks, 168
Keraulophon, 56	Trumpet, 56
Stop'd Diapason, 56	Hautboy, 44
Principal, 56	

Pedal Organ, 27 Notes.

Double Open Diapason, ... 27	Violoncello, 27
Bourdon, 27	

Copulas, &c.

Swell to Great, | Swell to Pedals,

Swell to Choir,
Choir to Great,
Pedal Check.

Great to Pedals,
Choir to Pedals,
Bellows Signal.

Note: The organ is listed as having 42 "registers," and 40 are named above. There were perhaps one or two Tremulants. If the Swell was enclosed from Tenor C only, great was the profusion of unenclosed basses! Typographical errors in the original leaflet have not been corrected by your Editor.

* * *

MEMBERS OF THE BOSTON ORGAN CLUB, 1969:

Ackerman, Mr. & Mrs. Thurston F.	62 Quincy St.	Medford, Mass.	02155
Appel, Richard G.	15 Hilliard St.	Cambridge, Mass.	02148
Baird, James R.	2352 Monroe St.	Herndon, Va.	22070
Baker, Henry Karl	45 Norfolk Rd.	Braintree, Mass.	02184
Barlow, John S.	241 Holden Wood Rd.	Concord, Mass.	01742
Barry, Wilson	76 Morton St.	Andover, Mass.	01810
Barton, Paul	221 East 50th St.	New York, N.Y.	10022
Beaudry, Philip A.	Box 123	Somerville, Mass.	02145
Belash, David C.	3 West Cedar St.	Boston, Mass.	02108
Berry, Chester H.	2170 University Ave.	Bronx, N.Y.	10453
Berryman, John E.	202 Killarney Drive	Burlington, Vt.	05401
Boadway, Edgar A.	335 Court St.	Keene, N.H.	03431
Boeringer, James	R.D. No. 1, Box 360	Selinsgrove, Pa.	17870
Bozeman, George Jr.	96 Maple	Andover, Mass.	01810
Bratton, James M.	2209 South Cherry St.	Denver, Col.	80222
Breton, Rodney	8 Cedar Rd.	Norfolk, Mass.	02056
Calkins, Grosvenor Jr.	207 Franklin St.	Newton, Mass.	02158
Cameron, Peter T.	138 Amity St., Apt. 4B	Brooklyn, N.Y.	11201
Carney, Brian	2 Arlington Rd.	Wellesley Hills, Mass.	02181
Carver, Ralph	246 Commonwealth Ave.	Boston, Mass.	02116
Chapline, Joseph	624 West Upsal St.	Philadelphia, Pa.	19119
Chase, Sidney R.	69 Decatur St.	Worcester, N.Y.	12197
Clamp, Storey	4512 Buena Vista	Dallas, Tex.	75205
Cotton, David Ashley	Box 154, Astor Station	Boston, Mass.	02123
Crum, Rev. John	St. Christopher's Episcopal Church	Cobleskill, N.Y.	12043
Danyew, Mary R.	Box 1	North Chatham, N.Y.	12132
Davis, Charles Lane	34 Chestnut St.	Worcester, Mass.	01609
Denton, Howard P.	85 Hosmer St.	Acton, Mass.	01720
DiBona, Raymond	87 Liberty St.	E. Braintree, Mass.	02184
Down, A. Graham	Butler Hall, Apt. 12 L, 400 West 119th St.	New York, N.Y.	10027
Elsworth, John Van Varick	524 Holcomb St.	Watertown, N.Y.	13601
Emerson, David	Winter St., R.F.D. 1	Lincoln, Mass.	01773
Estrado, Wayne L.	342 Commonwealth Ave., Apt. 1	Boston, Mass.	02115
Farley, Charles	318 Hackberry Road	Galesburg, Ill.	61401
Faxon, George	Trinity Church, Copley Square	Boston, Mass.	02116
Finch, Thomas L.	Physics Department, St. Lawrence University	Canton, N.Y.	13617
Fisher, Cleveland	106 Bennett Drive	Manassas, Va.	22110
Fisher, Jack	16 Carver St., Apt. 2	Boston, Mass.	02116
Fisk, Charles B.	Box 28	Gloucester, Mass.	01930
Flint, Edward W.	Box 68	Lincoln Center, Mass.	01773
Gagnier, Larry	36 Lawrence St.	Boston, Mass.	02116

Gallagher, Rev. David	Stigmatine Fathers, 1326 Quincy St., N.E.	Washington, D.C.	20017
Gillis, Rev. Frederick E.	5550 Inglis	Halifax, N.S., Canada	
Grant, George W.	6 North St.	Lexington, Mass.	02173
Gregg, Chandler	19 Hundreds Circle	Wellesley Hills, Mass.	02181
Grey, Donald B.	34 Highview St.	Westwood, Mass.	02090
Hamar, Richard C.	"Solhaga," Steele Rd.	New Hartford, Conn.	06057
Hansen, Ivan J.	81 Phillips St., Apt. 4	Boston, Mass.	02114
Harriman, Helen B.	295 Mountain St.	Sharon, Mass.	02067
Hartman-Beaty Organ Company	15 Humphrey St.	Englewood, N.J.	07631
Hastings, Allen	Chestnut Hill	Athol, Mass.	01331
Hawkes, Walter	120 East Main St.	Merrimac, Mass.	01860
Hedgebeth, Richard	Box 81	Methuen, Mass.	01844
Holland, Thomas F. III	14 Carver St., Apt. 3	Boston, Mass.	02116
Hough, James E.	1900 Noble Rd.	East Cleveland, Ohio	44112
Houseman, Michael	565 South Mountain Rd.	New City, N.Y.	10956
Isaac, Ronald	5650 South Woodlawn	Chicago, Ill.	60637
James, Robert A.	140 State St.	Brooklyn, N.Y.	11201
Jameson, Edward E.	Walnut Hill School	Natick, Mass.	01760
Jones, Brian E.	Noble & Greenough School	Dedham, Mass.	02026
Kampf, Elizabeth	8 Linwood Ave.	Newton, N.J.	07860
Kanzler, Robert F.	2 Hawthorne Place, Apt. 5K	Boston, Mass.	02114
Kelley, Eugene M.	40 Trenton St.	Lawrence, Mass.	01840
Kelvin, Norbert	204 Lakewood Drive	Baytown, Texas	77520
Kirkpatrick, Bryan	Hamilton College	Clinton, N.Y.	13323
Lahaise, Richard C.	78 Carroll St.	Boston, Mass.	02132
Lahaise, Robert J.	81 Carroll St.	Boston, Mass.	02132
Laufman, Alan M.	Box 104 (permanent add.)	Harrisville, N.H.	03450
Leonard, Laurence W.	17 Winnicoash St.	Laconia, N.H.	03246
Lewis, Jerry Wayne	13 Pleasant St.	Rockport, Mass.	01964
Loris, Michael Anthony	R.F.D. 2	Barre, Vt.	05641
Lush, Mr. & Mrs. Morley J.	74 Independence Rd.	Concord, Mass.	01742
Lutz, Charles	120 Windsor St.	Reading, Pa.	19601
MacDonald, Robert	55 Essex St.	Beverly, Mass.	01915
Maine, Paul	27 Meadowbrook Drive	Albion, N.Y.	14411
Malmstrom, Lloyd D.	52 Maple Ave.	Cambridge, Mass.	02139
Matson, Uno	Box 57	West Newbury, Mass.	01985
Miller, Max B.	45 Hunnewell Ave.	Newton, Mass.	02158
Montgomery, C. Robert	10 High St.	Natick, Mass.	01760
Moore, Dr. & Mrs. Raymond E.	Emerson Ave.	Hampstead, N.H.	03841
Muise, Joseph A.	1861 Northwest 36th St., Oakland Park,	Fort Lauderdale, Fla.	33309
Munday, William B.	20 Cottage St.	Mansfield, Mass.	02048
Myrvaagnes, Mr. & Mrs. Rodney	Boylston 17E, 780 Boylston St.	Boston, Mass.	02199
Newton, Robert C.	10 Hampshire Circle	Methuen, Mass.	01844
Nye, Eugene M.	12755 4th Avenue N.W.	Seattle, Wash.	98177
O'Connor, Jack Jr.	8 Garden Court	Cambridge, Mass.	02138
Olson, Donald H.	Box 281	Methuen, Mass.	01844
Outerbridge, Thad H. H.	Box 431	Beverly, Mass.	01915
Owen, Barbara J.	46A Curtis St.	Pigeon Cove, Mass.	01966
Parke, Nathan Grier III	Box 134	Carlisle, Mass.	01741
Paterson, Donald R. M.	1350 Slaterville Rd.	Ithaca, N.Y.	14850
Pedersen, James Spencer	150 Greenwood Ave.	Rumford, R.I.	02916
Perkins, Elmer W.	Birch Road	South Berwick, Me.	03908
Rand, R. Sumner	P.O. Box 1	Amesbury, Mass.	01913
Redman, Roy A.	2742 Avenue H.	Fort Worth, Texas	76105
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844
Ricker, Charlotte E.	34 Talmouth Ave.	Haverhill, Mass.	01830

Robinson, Albert F.	413 Spruce St.	Philadelphia, Pa.	19106
Roche, F. Robert	60 Park St.	Taunton, Mass.	02780
Rockwood, Donald C.	50 Rockwood Rd.	Norfolk, Mass.	02056
Sargent, Thomas C.	10 Radcliffe Rd., Apt. 6	Allston, Mass.	02134
Saunders, Jon	15 Meadow St.	Litchfield, Conn.	06759
Simmons, Kenneth F.	17 Pleasant St.	Ware, Mass.	01082
Sjöström, Ivar L.	104 Main St.	Andover, Mass.	01810
Sly, Allan B.	39 Bay St.	Squantum, Mass.	02171
Smith, Tony	Horseshoe Hill	Pound Ridge, N.Y.	10576
Smith, Mr. & Mrs. William V.	30 Mohegan Rd.	Acton, Mass.	01720
Sparks, James-Albert	114 Clinton St., Apt. 5C	Brooklyn, N.Y.	11201
Steinmetz, C. Martin	6 Ayer Rd.	Wellesley, Mass.	02181
Stockwell, Gilman	P.O. Box 177	Newport, N.H.	03773
Strahan, Rev. Francis V.	St. John's Seminary, Lake St.	Brighton, Mass.	02135
Sullivan, Rev. Joseph C.	St. Patrick's Rectory, 10 Magazine St.	Roxbury, Mass.	02119
Suttie, James	3904 South Grand	Independence, Mo.	64055
Taylor, Rev. Donald C.	923 Amesbury Rd.	Haverhill, Mass.	01830
Turmel, Thomas E.	45 Benefit St.	Methuen, Mass.	01844
Vaughan, Donald E.	202 Summer St.	Portsmouth, N.H.	03801
Wards, A. Ross	8 Rahahana Rd.,	Christchurch, 2, New Zealand	
Warner, Sally S.	33 Bowdoin St.	Boston, Mass.	02114
Wetzel, Lois	33 Chilton St.	Cambridge, Mass.	02138
Wight, Robert	227 Sherman St.	Watertown, N.Y.	13601
Wyly, James	1130 East St.	Grinnell, Iowa	50112

Note: Mailing addresses are given in the membership list. Please inform the editor of any changes or corrections. The current membership totals 128.

* * *

MIXTURES -

Albert F. Robinson of Philadelphia, Editor of The Tracker, gave a recital on the 2-8 1884 Hutchings (revoiced by Philip Beaufray in 1967) in the Community Church, Dublin, N.H., on July 13. He performed works by Bach, Mendelssohn, Corelli, Hewitt, Walther, Brahms, Walcha and a pleasing 1942 Richard Arnell composition, the Second Organ Sonata.

Richard Hedgebeth installed 2' and 1 1/3' Principals in the Swell of the 1869 Steer & Turner organ in the Methodist Church, Keene, N.H., early this month. Your Editor does not miss the former 8' strings one bit! The 1957 Estey in St. James' Episcopal Church, Keene, was badly damaged by the vandal that invaded the Methodist organ a week earlier. He has not been apprehended and probably will never be identified.

Corrections: On page 1 of the June Newsletter is mention of a book by Poul-Gerhard Andersen. The Appleton pipes being used by Fisk at Old West Church are 8' metal Open Diapasons, formerly in a case.

The First Parish Church, Duxbury, Mass., is looking for an organist. The organ is a 2-21 1967 Andover rebuild of a c.1853 W. B. D. Simmons in a handsome building.

The Morel Organ Co., Inc., 178 Lowell St., Reading, Mass., is electrifying a two-manual Johnson & Son organ in St. John's R.C. Church, Northampton, Mass. The organ is Opus 505, built in 1877 for Trinity Episcopal Church, Rockaway, N.Y. The case and pipes are to be retained.

Cleveland Fisher of Manassas, Va., organist and choirmaster at Emmanuel Episcopal Church, Anacostia, Washington, D.C., will play a recital on the three-manual 1847 Ferris organ in the Auditorium, Round Lake, N.Y., at 8 p.m., Sunday, August 24. Mr. Fisher is generously fulfilling a date set by the late G. Daniel Marshall.

Joseph G. Roberts of Noblesville, Indiana, has a 2-19 1900 Carl Barckhoff tracker in his home, an organ originally in the Central Christian Church, Columbus, Indiana.

Philip A. Beaudry has contracted to make extensive tonal revisions in the four-

manual 1941 AEolian-Skinner organ in Christ Episcopal Church, Needham, Mass. The organ was built for a Boston radio station and in spite of its size has at present just two diapasons, both at 8' pitch.

We constantly hear that this or that old organ, especially if it's a Roosevelt, contains Cavallé-Coll reeds. So far, every so-called Cavallé-Coll organ said to exist in this hemisphere has been proven the work of another builder, and many persons seem unwilling to admit that we could make excellent reed stops. It is possible that some builders did get reeds from a French supplier, but probably not from Cavallé-Coll himself. Old dedication programs that extol the merits of nineteenth century organs never seem to mention imported reed stops. Don't perpetuate a myth without positive proof. Can any reader supply real proof, not "tradition," that an existing American organ contains European reed pipes?

The United Presbyterian Church, Woodstown, N.J., contains a 2-20 tracker organ built in 1966 by Joseph Chapline of Philadelphia. An unusual feature is the detachable console which can be easily altered if the organ is ever placed in the rear gallery. In the chapel of All Saints' Hospital, Evergreen and Stenton Avenues, Philadelphia, is a 1-7 J. H. & C. S. Odell organ moved, restored, and with a Pedal altered by Mr. Chapline. The instrument is Opus 258, built for St. Mary's Church, Ardmore, Pa., and after 1956 it stood in St. Cyril's Church, Coatesville, Pa. The relocation by Mr. Chapline was done this year.

James Baird has purchased the 2-7 Hook & Hastings organ mentioned for sale in the June Newsletter. It will be placed in Emmanuel Presbyterian Church, McLean, Va., where the present one-manual Henry Erben organ is to be retained.

Ronald P. Nell of Peoria, Ill., has purchased for his home the two-manual E. & G. G. Hook organ (electrified in 1939 by Harry Hall) in the Congregational Church, Branford, Conn. The organ is Opus 492, 1869, and is being replaced by a three-manual Flentrop.

Wilson Barry and Ed Boadway will move and refurbish the 2-7 Hook-Hastings Co. organ in the Congregational Church, Hampstead, N.H., next month. The instrument is to be placed in the rear gallery as the first phase of a redecorating program in the church building and it is Opus 1901, built in 1901.

Robert K. Hale is renovating a two-manual duplexed 1904 E. M. Skinner (with a 1935 Hall Organ Co. console) in the First Congregational Church, Brewer, Maine. He recently completed the complete rebuilding and tonal altering of a small two-manual Estey, Opus 839, 1911, in the Baptist Church, Bradford, N.H. It was tubular-pneumatic, and now has electric action.

George Bozeman, organist at the Congregational Church, Woburn, Mass., has found the dedication program of the three-manual E. & G. G. Hook, Opus 283, 1860, in that church. It was opened in a "Grand Organ Concert" on October 31, 1860 and the organists were Howard M. Dow, George W. Harris and George H. Powers, assisted by the quartette choir of The Church of the Unity, Boston. Mr. Dow played the Overture to Nabucco by Verdi and the Overture to William Tell by Rossini. But on the other hand, the vocal selections included two items from Haydn's Creation, a Haydn quartette and the Gloria from Mozart's Twelfth Mass.

Peter Waring's dedicatory organ recital on the Hook & Hastings tracker in the Church of the Good Shepherd, Acton, Mass., on June 22 was well-played to a large and enthusiastic audience. The organ is amazingly handsome behind the altar in a plain contemporary room and shows that a Victorian organ can look quite up-to-date. The refreshments were provided in staggering quantities and the church officials do plan to have a Mixture placed in the organ when funds are available! And we won't forget Yuko Hayashi's Metzler tracker at the New England Conservatory, equipped with a little kitchen. Thanks are extended to Miss Hayashi and her demonstrator for the pleasure of the meeting on May 25.

We congratulate Thomas Cunningham of Cincinnati on his election as President of The Organ Historical Society. Our member Elmer Perkins is a new OHS Councillor. Mr. Cunningham is an organ builder and a fine photographer of organs, and Clifford Berry of New York is rather accomplished in the subject of old organ photography too.

The 1970 convention of The Organ Historical Society will be in "upstate" New York; our member Thomas Finch of Canton being the chairman of the event.

MIXTURES -

There will be no meeting of the Club this month because of the Labor Day conditions and the splendid number of old organ occasions during the Fall. On September 28th we will visit organs in West Boxford and Lawrence and honor the century-old Hook organ in the United Presbyterian Church, Lawrence on its birthday. On October 5th, Donald R. M. Paterson will play the centennial recital on the Simmons organ in the First Church of Christ in Lancaster, and there may be recitals in Woburn Congregational and Wrentham Episcopal churches. On October 19th, Donald Olson will play the first of the centennial recitals on the Steer & Turner organ in the Methodist Church in Keene, N.H.

Your editor has greatly enjoyed showing old organs in the Monadnock region to summer visitors, and especially Thomas Murray of Los Angeles, California and Donald Paterson of Ithaca, N.Y.

On August 21st, a 1-6 1846 E. & G. G. Hook (of unknown opus number) was removed in a few hours from the lower church, St. Angela's Roman Catholic Church, Mattapan, Mass. The instrument was given to the Organ Clearing House by the helpful pastor, Fr. Paul McManus, who will preserve the unusual two-manual Hutchings, Plaisted & Co. organ in the church. The Hook was taken down by Alan Laufman, Ed Roadway and Richard Boutwell, and it could become a fine small organ -- with a great deal of work!

Recent losses in Maine: the 2-9 1904 H. C. Harrison in the Methodist Church, Bridgton, and the 2-7 1884 Hook & Hastings, Opus 1209, in Elm Street Methodist Church, South Portland, have been chopped up in favor of unmentionables; the two-rank 1876 E. & G. G. Hook & Hastings, Opus 845, in Immaculate Conception R. C. Church, Calais, was hastily given away a few weeks ago. The church refused very excellent offers for the organ a year ago, did not contact those they knew wanted the organ, and disregarded the pleas of the painters who said they would be happy to "work around it" so that a buyer could be found.

Those who carefully read the membership list in the July issue noticed that two of our loyal members and their families have moved a great distance from Boston. Fred Gillis is now the only Unitarian minister in Canada that resides east of Montreal, and he covers a large territory in the Maritime Provinces -- a modern-day circuit rider who is not a Methodist! Joe Muise is now in Florida and already has a church position. He will carry on the reed organ business, making frequent trips to New England. On the other hand, A. Graham Down has moved to our area, and will reside at 37 Kingsbury Avenue, Bradford, Mass., 01830.

Barbara Owen has returned from a vacation in Mr. Gillis' territory, and reports on seventeen tracker organs in Nova Scotia, New Brunswick and Prince Edward Island. Among her discoveries is a 1-8 c.1860 George Stevens in St. Mary's Anglican Church, Auburn, N.S.

Any person interested in automatic musical instruments should subscribe to the lavish catalogues of Hathaway & Bowers, Inc., 11975 E. Florence Ave., Santa Fe Springs, Cal., 90670. The firm deals in everything from simple music boxes to huge European orchestrions, and player pipe and reed organs are often pictured. The cost is \$5 for six issues, renewed free if you purchase \$10 or more worth of items during a year. And we again remind readers who desire a newsletter far more outspoken than the Boston Organ Club Newsletter, they should subscribe to A. Ross Wards' Mixtures and Mutations. His address is in the last newsletter, and the street is correctly spelled Ramahana Road.

* * *

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431; telephone Area 603, 357-0999 (weekends). Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

In response to the July appeal for information about imported reed stops, Richard Hamar states that St. Mary's Church, New Haven, Conn., which houses Roosevelt pipe-work, contains two sets of reeds (Trumpet and Oboe) bearing paper labels definitely indicating French origin.

The First Congregational Church, 444 East Broad Street, Columbus, Ohio, will become the home of a large three-manual Rudolf von Beckerath organ in 1972. The present undesirable Kimball is buried in a chamber, and the new organ and the choir will be placed in the rear gallery.

Howard Denton has installed a new four-rank mechanical-action positiv organ in his Acton, Mass., home. Visitors are welcomed.

G. Wallace Woodworth, an organist, composer and conductor long associated with Harvard University, died in Boston in July. "Woody" was greatly liked by more than four decades of students and was prominent in A.G.O. affairs. Dr. Harry Whittemore, a prominent New Hampshire pianist and organist, widely-known as an excellent teacher, died in Manchester in July at the age of 92. He was a pupil of Arthur Foote and one of the last living students of Samuel Brenton Whitney, organist and choirmaster at the Church of the Advent, Boston.

Wicks and Moller are now building tracker organs, and it's rumored that Lewis & Hitchcock of Washington, D.C. are doing the same.

Richard Rand of Amesbury, Mass., has given a two-manual Robert Morton theatre organ to the auditorium of the new Amesbury High School, and it will be installed by Mr. Rand next year.

B.O.C. Treasurer Alan M. Laufman is now chairman of the English department at the Storm King School -- another institution that will suddenly become very organ conscious! His new address is: Mountain Road, Cornwall-on-Hudson, N.Y., 12520.

The one-manual Joel Butler organ in the Community Church, Newfields, N.H., is to be restored by Dudley Terrill of Concord, N.H. The Pilgrim United Church of Christ, Kingston, N.H. (a new congregation worshipping in a former Methodist building that survived much later secular use) has received as a gift a much-altered 1859 two-manual Ferris & Stuart organ from Rev. Harry Ford of Exeter, N.H. Rev. Ford obtained the organ more than ten years ago from St. James' Episcopal Church, Arlington, Vt., where the instrument was second-hand. While your editor appreciates the enthusiasm of the church and the monumental gift, he questions the quality of the particular instrument and more recent workmanship. The Baptist Church in Brentwood, N.H. has removed its fine two-manual c.1869 William Stevens organ, purchased just seven years ago, and it is now in the barn of a parishioner.

Michael Anthony Loris has completed installing a two-manual organ in the Congregational Church, Austinburg, Ohio, and writes entertainingly of excursions to find old organs in Ohio. A 2-10 M. P. Moller is in Trinity Episcopal Church, Jefferson, and it is second-hand there.

Edward B. Gammons and William H. Barnes are to collaborate on the writing of a history of American organs! Your editor cannot believe such a book should be written at this time and wishes good fortune to persons who do not appear to be consulting even the most basic and obvious sources of accurate information.

Barbara Owen sends the following item for our collection of Organs in Literature. In Dorothy Sayers' The Nine Tailors, Mrs. Venables is describing part of the Fen-church of St. Paul to Lord Peter Wimsey:

"Some vandal in the nineteenth century tore down the screen between the choir stalls to put the organ in. It's a hideous things, isn't it? We put in a new set of pipes a few years ago, and now the bellows want enlarging. Poor Potty has his work cut out to keep the windchest filled when Miss Snoot is using the full organ. They call him Potty Peake, but he's not really potty, only a little lacking, you know."

STEER & TURNER - THE WESTFIELD YEARS, 1867-1880 -- An account by E. A. Boadway, taken principally from newspapers of the period. Part I

Because I have the extreme pleasure of playing a century-old Steer & Turner organ every Sunday, because I find that the excellent work of Steer & Turner is often overlooked in the light of their fellow Westfield builders, W. A. Johnson and his successors, and because I live not too far from Westfield, some research became a Saturday afternoon passion for several months.

The Westfield Athenaeum is a splendid library under the direction of an organist, Mr. Franklin P. Taplin, and in it are a few mementos of Johnson (including his copy of the first edition of Hopkins and Rimbault) and a fine collection of local newspapers fortunately not on microfilm. Because local papers are the best source of information, I spent most of my time in their company, but made several excursions to the Masonic Temple and the Pine Hill Cemetery. The Springfield work of the firm, which lasted until 1919, has yet to be researched, but the Athenaeum has a complete file of that city's papers in the cool basement!

. . .

Westfield, Massachusetts, ten miles west of Springfield, was a thriving town of about seven thousand persons when Steer & Turner commenced building organs. It was famous for the manufacturing of whips, cigars and pipe organs, the latter business having been established by William A. Johnson (1816-1901) in 1844. Emmons Howard (1845-1931) was another major builder in the community, doing fine work from 1883 until the 1920's.

John Wesley Steer was born in Southwick, Mass., April 10, 1824. He was a voicer for William A. Johnson, and his employer recommended Mr. Steer for membership in the Mount Moriah Lodge of Free and Accepted Masons, Westfield, in June 1856. Mr. Steer married twice, and his two wives, three sons and daughter are buried with him in Pine Hill Cemetery. In 1880 or 1881, Mr. Steer changed the spelling of his name to Steere and he died in Springfield on December 11, 1900, nine years after his separation from Mr. Turner. A drawing made from a photograph for his obituary shows him to have been a handsome man with a modest beard.

George William Turner was born in Dedham, Mass., February 24, 1829, and was an "action man" employed by William A. Johnson when he became a member of the Mount Moriah Lodge in 1859. Following the dissolution of Steere & Turner in 1891, he was for a short time the president of the Bigelow Lithographic Company in Springfield, and in 1893-94 established another Steere & Turner firm with John S. Steere (1847-1898), a son of John Wesley Steere. This venture was short-lived and in 1899 or 1900 Mr. Turner moved to Buffalo, N.Y., as the representative of Emmons Howard, and he died in that city on August 10, 1908. Mr. Turner's funeral at Pine Hill Cemetery was a Masonic one, and Emmons Howard was a bearer of the coffin. He was a Lieutenant in Company C of Westfield and served three years in the Union Army. Buried with Mr. Turner are his wife, two sons and a daughter, all of whom preceeded him in death, and his survivor, Miss Jane F. Turner (1865-1922). In 1876 Mr. Turner was Master of the Lodge, and in the hall of the Masonic Temple is a photograph of him, showing an unusually long and thick dark beard, with a head of hair to match. Though reduced to less spectacular proportions, the adornment was kept throughout his life.

. . .

In Blessed Sacrament Roman Catholic Church, Central Avenue at Colby Street, Albany, New York, is an unused and second-hand large two-manual organ bearing the nameplate "J. W. Steer, West Springfield, Mass." This instrument is very probably Opus 1, for it has thirty knobs, and appears to have been the only organ built before Mr. Turner joined Mr. Steer. The Westfield News Letter of January 9, 1867 says:

Mr. J. W. Steer has just completed at his shop, in this place, an organ for the Third Presbyterian church, Albany, N.Y., (Dr. Halley Pastor) with 30 stops, and costing \$3,050. The merit of the organ will soon be tested, as it is now being put up in Dr. Halley's church.

On May 29, 1867, the News Letter mentions Opus 2 and quotes praise of Opus 1:

Mr. John W. Steer of this place, has an organ nearly completed for a church in East Albany, N.Y., which ranks high for sweetness and delicacy of tone. This instrument was played upon in our hearing, on Wednesday afternoon of last week and we pronounce it a model for its harmonious sounds. Mr. Geo. W. Turner has connected himself with Mr. Steer in the manufacturing of Church Organs. The Albany Evening Journal gives the following notice of an organ built by Mr. Steer:

Dr. Halley's Church Organ - Owing to a pressure upon our columns, we were obliged to defer a notice of this organ, which our city organists pronounce the finest instrument of its size in the city. The beautiful solo stops and the grand effects of the swell and full organ were handsomely displayed, on the night of the exhibition, by Prof. T. S. Lloyd, who was followed by Mr. R. T. Yandley, of the Second Presbyterian Church, and Mr. Henser, of the Middle Dutch Church. The organ was built by John W. Steer, of Westfield, Mass., who may justly be proud of the first instrument he has furnished for this city.

The News Letter for June 5, 1867, contains an advertisement that indicates Mr. Turner's disposing of a small business probably carried on while he worked for Johnson.

ROBBINS' PATENT, NON-EXPLOSIVE OIL.

The subscriber is authorized to dispose of Territorial rights to manufacture and sell the above oil, which can be burned in a common Kerosene Lamp. It is free from any unpleasant odor - does not smoke the chimney - and can be furnished for fifty cents per gallon at retail.

GEO. W. TURNER

The following is a list of the Steer & Turner organs built in Westfield, taken from a 1901 booklet that probably contains a few errors. The Westfield papers mention two not on the list, and rebuilt organs are not given. Of the 133 organs listed, the last three were perhaps started in Westfield but bore Springfield nameplates. Many references to the organs on the opus list give little more than the cost of the instrument and the date of the "exhibition," and will not be copied in this article and future installments.

No.	Church.	Place.	Manuals.	Year.
1	Third Presbyterian church	Albany, N.Y.	2	1867
2	Congregational church	East Albany, N.Y.	1	"
3	Protestant Reformed Dutch church	Catskill, N.Y.	2	"
4	Jewish Synagogue	Albany, N.Y.	2	"
5	German Lutheran church	Albany, N.Y.	1	"
6	First Congregational church	Easthampton, Mass.	2	"
7	Church Charity Foundation, Episcopal	Brooklyn, N.Y.	1	1868
8	Baptist church	Rondout, N.Y.	2	"
9	Christ's Episcopal church	Troy, N.Y.	2	"
10	Methodist church	Nashua, N.H.	2	"
11	Lutheran church	Cobleskill, N.Y.	2	"
12	Episcopal church	Waterford, N.Y.	1	"
13	St. Mary's Catholic church	Westfield, Mass.	1	"
14	Methodist church	Keene, N.H.	2	"
15	First Congregational church	Milford, Conn.	2	"
16	St. Mary's Catholic church	Northampton, Mass.	1	"
17	Congregational church	Hatfield, Mass.	2	1869
18	Congregational church	Tom's River, N.J.	1	"
19	St. Thomas' Episcopal church	New Haven, Conn.	3	"
20	Payson Congregational church	Easthampton, Mass.	3	"
21	First Congregational church	Albany, N.Y.	2	"
22	First Presbyterian church	Urbana, Ohio	2	"

23	Church of the Holy Communion	Charleston, S.C.	2	1869
24	Plymouth Congregational church	Milford, Conn.	2	"
25	Olivet Congregational church	Springfield, Mass.	2	1870
26	Hamilton College church	Clinton, N.Y.	1	"
27	North Congregational church	Wilbraham, Mass.	2	"
28	Methodist church	Whitehall, N.Y.	1	"
29	First Presbyterian church	Albany, N.Y.	3	"
30	Congregational church	Wilton, N.H.	2	"
31	Church of the Ascension	Troy, N.Y.	2	"
32	Baptist church	Greenwich, N.Y.	2	"
33	First Congregational church	Evanston, Ill.	2	1871
34	Trinitarian Congregational church	Malden, Mass.	2	"
35	State Street Methodist church	Troy, N.Y.	3	"
36	St. John's Episcopal church	North Adams, Mass.	2	"
37	Baptist church	West Troy, N.Y.	2	"
38	First Universalist church	Worcester, Mass.	2	"
39	Edwards Congregational church	Northampton, Mass.	2	"
40	St. Paul's Episcopal church	Troy, N.Y.	1	"
41	Burned with the Manufactory	September 5, 1871	2	"
42	Burned with the Manufactory	September 5, 1871	2	"
43	Burned with the Manufactory	September 5, 1871	2	"
44	Burned with the Manufactory	September 5, 1871	2	"
45	St. Paul's Episcopal church	LaPorte, Ind.	2	1872
46	Grace Methodist church	Worcester, Mass.	2	"
47	Baptist church	Westboro, Mass.	2	"
48	St. Mark's Episcopal church	Green Island, Troy, N.Y.	2	"
49	Congregational church	North Haven, Conn.	2	"
50	Universalist church	South Adams, Mass.	2	"
51	Congregational church	South Hadley, Mass.	2	"
52	Church of the Holy Spirit	Rondout, N.Y.	2	"
53	St. Mary's Episcopal church	Memphis, Tenn.	1	"
54	Third Unitarian church	Chicago, Ill.	3	"
55	Universalist church	Cooperstown, N.Y.	1	"
56	Congregational church	Saybrook, Conn.	2	"
57	Dutch Reformed church	Pine Plains, N.Y.	2	"
58	First Presbyterian church	Bridgeport, Conn.	2	"
59	Masonic Hall	New Haven, Conn.	1	"
60	Methodist church	Clinton, Mass.	2	"
61	Central Methodist church	Memphis, Tenn.	1	1873
62	House of Hope, Presbyterian	St. Paul, Minn.	2	"
63	St. Paul's Lutheran church	Chicago, Ill.	2	"
64	First Baptist church	Pittsfield, Mass.	3	"
65	French Catholic church	Worcester, Mass.	2	"
66	North Congregational church	Middletown, Conn.	3	"
67	St. Rose Catholic church	Newton, Conn.	1	"
68	Calvary Baptist church	Washington, D.C.	2	"
69	Third Congregational church	Guilford, Conn.	2	"
70	Orthodox Congregational church	Leominster, Mass.	2	"
71	South Congregational church	Pittsfield, Mass.	2	"
72	South Reformed church	West Troy, N.Y.	2	"
73	First Baptist church	Grand Rapids, Mich.	1	"
74	Trinity Episcopal church	Bay City, Mich.	2	1874
75	Methodist church	Glen's Falls, N.Y.	2	"
76	St. Joseph's Convent	Hartford, Conn.	1	"
77	First Congregational church	Chicago, Ill.	3	"
78	Grace Episcopal church	Mexico, N.Y.	1	"
79	First Baptist church	Putnam, Conn.	2	"
80	First Baptist church	Washington, D.C.	2	"
81	First Congregational church	Plainville, Conn.	1	"

82	Sacred Heart church	Springfield, Mass.	1	1874
83	Presbyterian church	Cooperstown, N.Y.	2	"
84	Reformed church	Chatham, N.Y.	2	"
85	First Presbyterian church, remodeled	Bridgeport, Conn.	3	"
86	St. Joseph's Catholic church	Willimantic, Conn.	2	"
87	Universalist church	Cedarville, N.Y.	1	"
88	Congregational church	Longmeadow, Mass.	2	1875
89	Trinity Methodist church	Chicago, Ill.	3	"
90	Methodist church	Lansingburgh, N.Y.	2	"
91	Congregational church	Waterbury, Conn.	3	"
92	First Baptist church	St. Paul, Minn.	3	"
93	First Congregational church	Rockville, Conn.	2	"
94	Congregational church	Warren, Mass.	2	"
95	Methodist church	Willoughby, Ohio	2	"
96	Trinity Episcopal church	Fayetteville, N.Y.	2	"
97	St. George's Episcopal church	Schenectady, N.Y.	2	"
98	First Presbyterian church	Bridgeport, Conn.	1	"
99	Insane Retreat chapel	Hartford, Conn.	1	"
100	Music Hall, George Slawson	New Canaan, Conn.	1	"
101	First Baptist church	Painesville, Ohio	1	1876
102	Baptist church	Cooperstown, N.Y.	1	"
103	Congregational church	Derby Line, Vt.	2	"
104	Presbyterian church	Geneva, N.Y.	2	"
105	First Presbyterian church	Bridgeport, Conn.	3	"
106	Catholic church	South Manchester, Conn.	2	"
107	Presbyterian church	Moscow, N.Y.	2	"
108	St. Luke's Episcopal church	South Troy, N.Y.	2	"
109	First Baptist church	Minneapolis, Minn.	2	"
110	Trinity Methodist church	Albany, N.Y.	2	"
111	St. James Episcopal church	Hammondsport, N.Y.	1	"
112	Railroad Chapel, First Presbyterian	Chicago, Ill.	2	"
113	Grace Episcopal church	Syracuse, N.Y.	2	"
114	St. William's Catholic church	Ware, Mass.	1	1877
115	Congregational church	West Suffield, Conn.	1	"
116	Methodist church	Fremont, Ohio	2	"
117	Christ's Episcopal church	Albion, N.Y.	2	"
118	First Baptist church	Poughkeepsie, N.Y.	2	"
119	First Congregational church	Winona, Minn.	1	"
120	First Baptist church	Chicopee Falls, Mass.	1	"
121	St. Jerome's Catholic church	Holyoke, Mass.	2	1878
122	St. Joseph's Cathedral, Catholic	Hartford, Conn.	2	"
123	First Presbyterian church	Holley, N.Y.	2	"
124	Methodist church	Albion, N.Y.	2	"
125	Burned with the Manufactory	March 20, 1878	2	"
126	Trinity Episcopal church	Albany, N.Y.	2	"
127	First Baptist church	Amherst, Mass.	2	"
128	First Congregational church	Toledo, Ohio	3	"
129	First Universalist church	Fort Plain, N.Y.	2	"
130	School of Music	Washington, D.C.	2	"
131	Immaculate Conception Catholic church	Washington, D.C.	2	1879
132	Methodist Episcopal church	Mexico, N.Y.	2	"
133	Christ's Episcopal church	Stratford, Conn.	2	"

On April 8, 1868, the News Letter announces:

Steer & Turner have purchased a lot on Meadow street, near the south end of Great River bridge, and opposite the residence of H. O. Clark, upon which they will erect an organ factory 50 x 100 feet, and three stories high. The basement, or first story will be built of brick and the upper stories of wood.

Col. Walkley has contracted to do the brick work and Mr. Eli Johnson the wood

work; and the building is to be completed the first of July next. This firm now employ some twelve hands in the organ factory, which number will be increased at the completion of their new building.

On April 29, 1868, the News Letter mentions that

Steer & Turner have commenced moving the buildings from their lot on the north corner of Elm and Meadow streets preparatory to erecting their Organ Factory there during the present season.

On May 6, 1868, the same paper indicates that Mr. Steer was about to move to Westfield:

J. W. Steer will sell at auction, on Tuesday, May 12, 1868, at 2 o'clock p.m., his farm, stock, &c., in West Springfield. The farm contains about forty acres, and has a large variety of choice fruit upon it.

During the next year, announcements of the shipping of organs appear often in the Westfield News Letter and the Western Hampden Times, a new Westfield paper that was very favorably inclined to reporting organ news. There are many references to the "enterprising organ builders," whose products cost approximately \$2000 or more for a two-manual instrument and from \$5000 to \$7000 for a three-manual instrument. A few personal items printed include an obituary of George Henry Turner, who died at the age of eleven on March 19, 1863. The News Letter of March 25 contains the following paragraph regarding George Turner's son, a type of news item very hard to find in any mid-nineteenth century newspaper:

George H. Turner, whose death we record this week, has been one of the carriers of the News Letter for some time past; and he was remarkable for perseverance and industry. He had learned to set type, and during his school vacations he would inquire for something to do in the printing office, and seemed to be averse to idleness. He was faithful and diligent in his studies; and will be missed at the common school and the Sabbath school. His early death fills us with sadness; and our sympathy is with the deeply afflicted parents who have thus been bereft of an only son of so much loveliness and promise.

The first stoplist to appear in print is in the Times for June 9, 1869. The "...large three bank organ in the new Catholic church at North Adams..." is not on the opus list and may have been a second-hand instrument. Opus 19 receives detailed coverage:

Steer & Turner's Organs.

Messrs. Steer & Turner are this week shipping a \$5000 organ for the Payson church at Easthampton, which will be exhibited in about two weeks. They are also building a large, superior organ for the First Presbyterian church in Albany, and in July will set up a large three bank organ in the new Catholic church at North Adams. The beautiful organ recently shipped by them to the St. Thomas Church, New Haven, was exhibited on the evening of the 28th ult, before a large and appreciative audience, by Prof. George W. Warren, of Brooklyn, and Dr. Anderson of St. Paul's Church in New Haven. Of the organ, the papers of that city speak in the most commendable terms. The Daily Journal and Courier says:

"The organ is one very admirably adapted for church worship. It has not the crash and thunder, or perhaps what is more technically termed great brilliancy that some instruments possess, but it has decided power, plenty of volume, rich both in quantity and quality. Its chief merit, we should say, lies in the fact that its tones have great body, and all the stops have peculiar delicacy of expression. The trumpet, flute, oboe, clarinet, piccolo, and violincello stops are capital imitations of those instruments and so clear and pure in their expression that when played alone they give no evidence of imperfections, making it necessary

to accompany with the bass, to cover up or neutralize any unpleasant shrillness or sound, or any weakness or wavering. The action of the instrument is surprisingly easy and prompt. It would be difficult, if not impossible, to make one that would respond more quickly and perfectly to the touch of the keys. No matter how rapidly they are manipulated, the response is very clear and distinct. The organ is very large, no portion of it being cramped. Its front is of good width, and in depth it measures probably more than any in the city. The case is made of chestnut, built in Gothic style, ornamented with black walnut. The pipes are painted chocolate color, and ornamented with bright colors and gold. The side pipes have upon their face ornamentation in the form of a cross. The whole presents a very tasty and pleasing appearance.

The organ was built by Messrs. Steer & Turner of Westfield, Mass., and its specification is as follows. There are three manuales of fifty-eight notes each, and a pedal of twenty-seven notes. The open diapason is sixteen feet long, and, unlike those in most organs, run through the entire compass. The stops and pipes are as follows:

GREAT MANUALE.

		Pipes	
1. Open Diapason,	16 feet,	Metal,	58
2. Open Diapason,	8 "	" "	58
3. Bell Gamba,	8 "	" "	58
4. Wood Flute,	8 "	Wood,	58
5. Suabe Flute,	4 "	" "	58
6. Octave,	4 "	Metal,	58
7. Twelfth,	2 2/3 "	" "	58
8. Fifteenth,	2 "	" "	58
9. Mixture,	4 Ranks,	" "	232
10. Trumpet,	8 feet,	" "	58

SWELL MANUALE.

11. Bourdon,	16 feet,	Wood,	58
12. Open Diapason,	8 "	Metal,	58
13. Keraulophon,	8 "	" "	
14. Stop'd Diapason,	8 "	Wood,	58
15. Flute a' Cheminee,	4 "	Metal,	58
16. Octave,	4 "	" "	58
17. Flautino,	2 "	" "	58
18. Cornet Dolce,	3 Ranks,	" "	174
19. Trumpet,	8 feet,	" "	58
20. Oboe,	} 8 "	" "	58
21. Bassoon,		" "	

SOLO MANUALE.

22. Geigen Principal,	8 feet,	Metal,	58
23. Dulciana,	8 "	" "	58
24. Melodia,	8 "	Wood,	58
25. Flauto Traverso,	4 "	" "	58
26. Piccolo,	2 "	" "	58
27. Clarionet,	8 "	Metal,	58

PEDALE.

28. Double Open Diapason,	16 ft.,		
		Wood,	27
29. Bourdon,	16 ft.,	Tone,	
		Wood,	27
30. Violoncello,	8 ft.,	Metal,	27

MECHANICAL REGISTERS.

31. Swell to Great.	36. Solo to Pedale.
32. Swell to Solo.	37. Swell Tremulant.
33. Solo to Great.	38. Solo Tremulant.
34. Great to Pedale.	39. Bellows Signal.
35. Swell to Pedale.	

THREE COMPOSITION PEDALS.

No. 1, Piano Pedal,	Operating Nos. 2, 3 and 4
No. 2, Forte, "	" " 1 to 10.
No. 3, Pedal,	Great to Pedale, Coupler

The Manuale Coupling are operated by knobs placed directly over the Great Manuale.

The cost of the organ was \$6,150. It is the first one that the Westfield firm have erected in this city."

The St. Thomas' organ was the first three-manual Steer & Turner, and the stoplist is very much like that of a Johnson of the same size.

Surely October is "ATTEND THE ORGAN RECITAL NEAREST YOU MONTH!" Because of many organ events and Mr. Paterson's schedule, our next two meetings are on September 28 and October 5.

At 2:30 on Sunday, September 28, we will gather at the Second Congregational Church in West Boxford, Mass., a white frame Greek Revival edifice in the center of the village. Mr. Walter Hawkes of the Andover Organ Co., and organist at the church, will demonstrate the 1889 Woodberry & Harris organ, a 2-9 enlarged to 12 ranks by Andover in 1960. The tonal design of this little instrument is the delight of all who hear it. Mr. Donald H. Olson of the Andover Organ Co. is the tour leader and will direct the group to the next church, First United Presbyterian on Haverhill Street, Lawrence, Mass. Mr. Olson and Miss Despina Chatis, organist at the church, will present the hundredth birthday recital on the E. & G. G. Hook organ at 4:00. The organ is a 2-15, Opus 476, with only slight mechanical alterations. The Merrimac Valley Chapter of the American Guild of Organists will join us and refreshments will be served.

At 4:00 on Sunday, October 5, Donald R. M. Paterson, organist at Cornell University, will play the hundredth anniversary recital on the splendid 1869 2-19 W. B. D. Simmons organ in the First Church of Christ, Unitarian, Lancaster, Mass. The organ was renovated and enlarged by the Andover Organ Co. in 1964 and the 1816 brick Bulfinch church is definitely one of the nation's greatest architectural treasures. It is difficult to imagine a more pleasant hour than part of a Fall afternoon in this church, and we appreciate Mr. Paterson's long journey expressly for this one recital. Refreshments will be served following the program. Plan to come!

* * *

A few of the forthcoming musical occasions are listed below:

- Sept. 24, 8:30 Ivar Sjöström and Larry Young at the Methuen Memorial Music Hall; a piano and organ program that includes a transcription of Mussorgsky's "Pictures at an Exhibition."
- Sept. 29, 8:00 André Marchal plays the Fisk at Memorial Church, Harvard University, Cambridge, Mass.
- Oct. 8, 8:00 The Spandauer Kantorei of Germany sing at Memorial Church, Harvard University.
- Oct. 11, 2:00 The A.G.O. Young Artists Competition, open to the public, at Memorial Church, Harvard University.
- Oct. 13, 8:15 Jean Langlais plays at All Saints Church, Worcester, Mass.
- Oct. 19, 3:00 Dr. George Becker "opens" the new three-manual Flentrop organ in the Congregational Church, Branford, Conn.
- Oct. 19, 4:00 Donald Olson plays the 1869 Steer & Turner organ in Grace United Methodist Church, Keene, N.H.
- Oct. 26 Barbara Owen plays the 1891 Hutchings organ, recently "retonalized" by C. B. Fisk, Inc., in the Congregational Church, Essex, Mass.
- Oct. 30 8:30 Gillian Weir plays at the Methuen Memorial Music Hall.

In addition, it is said that Virgil Fox will "open" the new Reuter in New Old South Church, Boston, on October 5, and Brian Jones will play the Goodrich (etc.) organ in Trinity Episcopal Church, Wrentham, Mass., near the end of the month.

* * *

The Newsletter is published monthly by the Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Roadway, 335 Court Street, Keene, New Hampshire, 03431; telephone Area 603, 357-0999 (weekends). Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

MIXTURES -

A splendid two-manual Hook organ has been discovered in Faith Community Church, Providence, R.I. It is Opus 341, built in 1864 for the Brown Street Baptist Church in the same city, and moved to its present home about 1879.

New members:

Beasley, W. J.	346 Hot Springs Road	Santa Barbara, Calif.	93103
Boutwell, Richard	Box 143	Winchester, N.H.	03470

Worship and Arts, a worthwhile newspaper issued in Huntington Park, Calif., often publishes articles of interest to us. The issue for June-July 1969 contains William Weaver's "They have an organ...a pipe one, I think." The August-September 1969 issue carries Barbara Owen's "The Church is a Part of the Organ."

A recent issue of The Reader's Digest states that

John Saltmarsh, historian of King's College, Cambridge, England has reported that miniskirts are an unexpected bonus to the musical acoustics of King's Chapel. "In the past, too much of the sound was absorbed in women's long dresses," he reported. "With coeds' skirts well above the knee, choral music and organ music are much more resonant and rich sounding."

October 21 marks the one hundredth anniversary of the death of William Nutting, the little-known but excellent Vermont organ builder. The event will be remembered in one or two churches. Laurence Leonard has located a cache of letters that may contain several sent by William to his father.

Alan Laufman's new telephone number is Area 914, 534-7170. He should be contacted if any tracker organ emergency arises -- collect if necessary!

Here are a few familiar hymn lines as paraphrased in the April 1969 issue of The Virginia Churchman:

I sing a song of the saints of God,
Stubborn and fearful too,
Who strove and fought and bickered and died
For the Lord they thought they knew.

For the ugly of the earth,
For the cloudy of the skies,
For the hate which from our birth
Over and around us lies.

O day of rest and gladness,
O day of joy and light,
O take me to the golf course,
Most beautiful, most bright.

All things dull and humdrum,
All critters great and small,
All things blank and ignorant,
The Lord God made them all.

When morning gilds the skies,
My heart with aching cries,
"I cannot face the day!"

The Madison County (Ohio) Historical Society has filed a \$250,000 damage suit against nine persons for illegally razing the 1861 John Alder Universalist Church in London, Ohio. The building was slated for restoration and all that survived of the brick edifice were the pews and the bell. The owners of adjacent land authorized the destruction by citing an old law that permitted reversion of land to its original owners when it was no longer used for specified religious or educational purposes.

STEER & TURNER - THE WESTFIELD YEARS, 1867-1880 -- An account by E. A. Boadway, taken principally from newspapers of the period. Part II

On October 6, 1869, the Times mentions the first of several disasters that were to plague the organ builders. In a description of the damage caused by flooding of the Great River we read that the water "...washed away the South-west corner of the basement story of Steer & Turner's Organ Factory."

The Times for October 13, 1869 contains praise of Opus 21:

The Steer & Turner Organs.

The new organ built for one of the Congregational churches in Albany, by Steer & Turner, has been put in position and the following is what the Albany Argus says of it:

On Friday evening last we had the pleasure of being present at the "opening" of the new organ in the First Congregational Church. The musical entertainment being free, was well patronized, and we think all were well paid for their attendance. The organ, built by Messrs. Steer & Turner, of Westfield, Mass., we judge to be one of the finest instruments of its class in this city, and, musically, we congratulate the church on the possession of so excellent an organ. Messrs. Steer & Turner hold an enviable position in their profession as organ builders, which fact may be attributed not only to their being gentlemen who understand the business, but who can be relied upon to give entire satisfaction. From what we know of them we deem this but a merited tribute. For beauty of appearance the organ just completed is unrivalled in these parts. The front pipes are illuminated in excellent taste and keeping with the church, and the tone and capacity of the instrument are all that could be expected in an organ of its size, which is quite ample, their [sic] being two manuels, [sic] thirty-four stops (among which are included several elegant solo stops), two octaves of pedals, and three combination pedals.

Opus 14 is mentioned three times in the Times; the organ is still in use.

August 11, 1869:

Messrs. Steer & Turner have just closed a contract to build a three thousand dollar organ for the new M. E. Church, which is building at Keene, N.H., and which is to be dedicated in October.

November 10, 1869:

The new organ built by Steer & Turner, for the new Methodist church at Keene, N.H. is now being put up. There is to be a grand concert and exhibition on Tuesday evening next. Messrs. Steer & Turner have one or two more organs nearly ready for shipment, and orders are still coming in.

February 9, 1870:

In describing the new M. E. Church at Keene, N.H., the Zion's Herald says among other good things "it has a new organ, one of the largest and finest in the State, built at Westfield, Mass., by Steer & Turner."

The Times for February 2, 1870 mentions Opus 23 and refers to a letter which was apparently never published:

Samuel N. Lewis and J. W. Steer, of the firm of Steer & Turner, returned last night, from Charleston, S.C., where they had been to set up an organ. We received a letter from Mr. Lewis last week, but too late for publication. We shall use some of the pleasant extracts it contained.

The organ, which is no longer in the church, is described in the Times dated February 16, 1870:

The Charleston Organ.

We have made mention of the fact that Messrs. Steer & Turner have placed one of their excellent organs in a church at Charleston, South Carolina, and here is what the Charleston News says of it:

"On Wednesday the Church of the Holy Communion, on Ashley Street, was filled to overflowing by a fashionable audience, collected to hear the trial of the new organ recently constructed for that church. An alcove had been built to the north of the church, adjoining the vestry-room, and the organ was furnished by Messrs. Steer & Turner, of Westfield, Mass., especially for the niche. The alcove is trumpet-shaped, and the works of the organ fit compactly in the recess, allowing the full volume of sound to be heard in the church. The outer pipes are drab-colored, relieved by gilding and fancy painting, while the woodwork is in imitation of maple. It has two keyboards, and a pedal of twenty-seven notes, and combining the different sounds that render the music of an organ so peculiarly adapted for religious purposes. It was tested Wednesday by several of the professors of music and organists of other churches in this city, and the melody produced showed not only the full power of the instrument, but gave thorough satisfaction to both the builder and the congregation. The organ was furnished at a cost of about \$3500, and was so constructed as to exactly fill the place designed for it, leaving nothing to offend the eye, but adding greatly to the appearance of the church."

More praise for the firm's work appears in the Times of January 26, 1870, which contains the stoplist of Opus 24:

The Steer & Turner Organ.

The new organ for the Olivet church at Springfield, which Messrs. Steer & Turner are building, is nearly completed. The new organ recently put up by these gentlemen, in the Plymouth church at Milford, Conn. receives a deserved compliment from the Bridgeport Daily Standard of January 24th. After speaking of the new church, the Standard says:

In the recess behind the pulpit, where the choir will hereafter be located, stands a new \$2,500 organ--the workmanship of Messrs. Steer & Turner, Westfield, Mass., an instrument which reflects great credit upon its builders. The tone is everything that could be desired, and the case is made after a very neat design. The principal space between the wings has no woodwork, excepting what is necessary for support of the pipes, these being finished at the top in a graceful arch, and ornamented with an exceedingly tasteful combination of colors, rendering the whole effect very pleasing to the eye. The stops, numbering twenty-two, are as follows:-- Swell Organ: Oboe, Bassoon, Octave treble, Octave bass, Stop'd Diapason bass, Stop'd Diapason treble, Keraulophon, Tremulant and Open Diapason. Couplers: Swell to great, swell to pedal, and great to pedal. Great Organ: Clarionett, Fifteenth, Twelfth, Flute a chiminee, Octave, Melodia, Stop'd Diapason bass, Dulciana, Open Diapason, Double Open Diapason 16 feet. There are two manuals and a little over two octaves of pedals. Of the above stops the Oboe on the swell, and the Clarionett and Flute on the great, are particularly noticeable for their purity of tone and their perfect imitation of the instruments designated. A combination of the Melodia and Fifteenth conveys as correct an impression of the Piccolo as any single stop of that name could give. The promptness of the organ in responding to the touch, or as builders say, the "speaking" power of the instrument is excellent, and the "action" so easy that, even with both manuals coupled, a child might without difficulty manipulate the keys. It is proposed to have a concert ere long for the public exhibition of the organ.

On March 2, 1870, the Times recorded the stoplist of Opus 25; your editor has made a few minor corrections:

The Steer & Turner Organ Concert.

A public exhibition of the new and beautiful organ recently built for the Olivet Church, Springfield, by Steer & Turner practical organ builders of over 20 years experience, was made on Friday evening, by Eugene Thayer of Boston, and F. F. Muller of Brooklyn. Of the organ the Springfield Republican thus speaks:

The organ thus formally "opened" is one that the Olivets can not only be satisfied with, but proud of. While it is not so large and costly as some of Springfield's new organs, it is abundantly powerful for the church, and is admirably adapted to accompanying voices, and for all legitimate church purposes. The Olivet society wisely determined that they did not want a concert organ, with forced, screechy tones, as is the fashion now-a-days,--sweetness, and almost every other desirable quality being sacrificed to brilliancy and noisiness. So they ordered a church organ, and Steer & Turner have built them an excellent one. This is the first instrument which this firm have erected in this city, and it has proved in every way so satisfactory that it will be by no means the last. In point of mechanism, the instrument deserves special mention. The action is perfect, and embodies a new and valuable device invented by the builders; and the mechanism in many other respects is superior to that put in many organs considered first-class. Wind is supplied by means of a rotary blower, instead of the old-fashioned pump-handle arrangement. While the general effect of the organ is fine there are many points of particular excellence. The stopped diapason in the swell organ has a delightfully clear and mellow tone, and is a perfect nonpariel of a stop; the oboe, while characteristically reedy, is at the same time smooth and even; the gamba presents a striking imitation of string tone; the flutes are clear as a bell; and the open diapasons full, firm and bright. Many pleasing and agreeable effects are obtained by the various combinations, and the full organ is brilliant and powerful, without being noisy and oppressive. It is altogether an admirable instrument, and entitles the builders, Steer & Turner, to position in the front rank of their profession. We copy a complete technical description of the organ, which has two manuals and a pedal organ of twenty-seven notes:--

GREAT MANUALE.

	Pipes.
1. Bourdon, 16 feet tone, wood,	46
2. Open diapason, 8 feet, metal,	58
3. Viola de Gamba, 8 feet, metal,	58
4. Dulciana, 8 feet, metal,	58
5. Stop'd diapason and melodia, 8 feet, wood,	58
6. Octave, 4 feet, metal,	58
7. Flauto Traverso, 4 feet, wood,	58
8. Twelfth, 2 2/3 feet, metal,	58
9. Fifteenth, 2 feet, metal,	58
10. Mixture, three ranks, metal,	174
11. Trumpet, 8 feet, metal,	58

SWELL MANUALE.

12. Bourdon,] 16 feet tone, wood,	58
13. Bourdon Bass,		
14. Open Diapason, 8 feet, metal,	58	
15. Keraulophon, 8 feet, metal,	58	
16. Stop'd Diapason, 8 feet, wood,	58	
17. Octave, 4 feet, metal,	58	
18. Flute a Cheminee, 4 feet, wood and metal,	58	

19. Cornet Dolce, 3 ranks, metal,	174
20. Oboe,]	58
21. Bassoon,] 8 feet, metal,	

PEDALE.

22. Double Open Diapason, 16 feet, wood,	27
23. Bourdon, 16 feet tone, wood,	27

MECHANICAL REGISTERS.

24. Swell to Great,	27. Swell Tremulant.
25. Great to Pedale,	28. Bellows Signal.
26. Swell to Pedale.	

THREE COMPOSITION PEDALS.

- No. 1. Piano pedal, operating Nos. 3 and 5.
 No. 2. Forte pedal, operating Nos. 1 to 11.
 No. 3. Pedal, reversible movement to act on Great to Pedal coupler.

The manuale coupling is operated by knobs placed directly over the Great Manuale.

The Bellows has three feeders, and is blown by balance wheel and shaft.

Of this organ the Springfield Union says:

The Olivet church may be congratulated on having, at last a fine and noble organ, which was exhibited last night to an admiring audience. It was built by Steer & Turner of Westfield, Mass., who have thus proved themselves entitled to rank among the very first in the country, of those who are supplying churches with these glorious instruments of praise.

While all of the above stops are excellent in quality of tone, some of them deserve more particular mention as remarkably fine and beautiful. The open diapasons have a good body of tone, are rich, clear and prompt in speaking, and form a solid foundation for the whole. The stopped diapasons, melodia and flutes are beautifully sweet and refined. The gamba and keraulophon are much like the stringed instruments which they imitate, and produce peculiar, pleasing effects. The reeds are uncommonly fine, and do great credit to the makers.

The News Letter often mentions the shipment of organs and the cost of each, and the following items are extracted from such articles: "...This enterprising firm have several organs ready to ship, and all the orders they can possibly fill. Success to them--especially John." --November 18, 1869; "...This firm have been very successful in their business. The new action, of their invention, which they put in their organs, undoubtedly helps the sale of their instruments." --May 12, 1870; "...The organ business is a great addition to business in Westfield." --September 22, 1870.

The Times of May 11, 1870 says:

New Organs.

Steer & Turner, the enterprising organ builders, have just shipped an instrument to Hamilton College, at Clinton, N.Y. They have lately taken contracts for several large organs, including one with three manuals, for the First Presbyterian church at Albany, N.Y., to cost \$6500; one at Troy, N.Y., to cost \$3000; and a three-banked organ, larger than either for the State street Methodist church at Troy, to cost \$6850. Each of the three-banked organs will have five pedal stops. These and all the organs built hereafter, by Steer & Turner will be supplied with the new action invented by them, which is simple and it is claimed much better than the action commonly used by organ builders. ...

On September 21, 1870, the Times editorializes: "...Their organs are second to none, and Westfield builds the best organs in the country. There can be none better." The same paper mentions on October 5, 1870, the first of the alterations on an extant but unplayable three-manual Hall & Labagh:

--Perhaps in no place is church organ building carried to greater perfection than here. Messrs. Steer & Turner have lately completed their repairs on the organ in St. Joseph's church, Troy, N.Y., which is one of the largest organs in the country west of New York City. The repairs embraced extensive additions in the shape of solo stops, among which are Flutes, Gambas, and the celebrated Vox Humana. So perfect was the Vox Humana that the officiating priest asked his chorister what new voice he had in his choir. Dr. T. J. Guy, the organist, a judge unsurpassed in characteristic voicing, pronounced it most perfect. Steer & Turner make voicing a specialty in their business, do the work with their own hands, and hence their success. They have just closed a contract for a \$2000 organ, to be put in the Congregational church at Wilton, N.H.

Opus 29 receives lengthy mention in the Times of November 9, 1870:

The Steer & Turner Organs.

We find the following complimentary notice of the new and beautiful organ, recently built by Messrs. Steer & Turner, of this town, for the First Presbyterian Church in Albany, in the papers of that city. The Evening Journal of Nov. 4th, says:

The Organ Concert Last Evening.--The organ exhibition, as it was modestly termed, at the First Presbyterian Church last evening, was so much better than anything suggested by the homely word exhibition, that we substitute concert in place, for the sake of calling a thing by its right name. The programme was divided into two parts and presented a variety most acceptable to the audience, and admirably adapted to show off the power and versatility of the organ to the best possible advantage. Mr. J. M. Loretz, Jr., presided at the instrument, and gave abundant evidence of the skill which has given him a place in the front rank of organists. His "Improvisation--Music of Nature," a series of descriptive sketches, was very wonderful and enjoyed to the highest degree, and his rendering of the symphony in D minor was exquisite. The organ is from the celebrated factory of Steer & Turner, Westfield, Mass., and is without doubt one of the finest instruments in the country.

There was a pleasant episode, during the performance, of which the programme made no mention. Rev. J. McC. Blayney, pastor of the church was not present his excuse being, "I marry a wife and therefore I cannot come." He was married last evening at Frankfort, Ky., and at the hour the ceremony was being performed, Mendelssohn's lovely "Wedding March" was played on the new organ as expressive of the much joy wished by the congregation assembled to the Pastor and his wife.

The Morning Express of Friday says:

Organ Exhibition.--Last evening we attended an exhibition of the organ recently erected in the First Presbyterian Church by Messrs. Steer & Turner, of Westfield, Mass. The large audience were delightfully entertained by the skillful performance of Mr. J. M. Loretz, organist of the Rev. Dr. Schenck's Church, Brooklyn. The instrument is a great success in every department, and the congregation have every reason to congratulate themselves upon having such a fine work of art. It is an instrument of the first class, of great power; and for evenness and balance of tone, from the deep sonorous bases [sic] to the most delicate of the soft stops, it is a model of voicing, and deserves to stand in the foremost rank among the modern works of mechanical art. We cannot remark all of its fine parts, but will enumerate a few of the more prominent ones that came to our observation last evening, the roundness and timbre of the diapasons, the limpidity

of the flutes, the string-like tone of the gambas, the brilliancy of the reeds, the quaint, peculiar tone of the vox humana (human voice), sounding at times like a chorus of monks in some far off cloister. Mr. Loretz has a happy faculty for showing an instrument, and in bringing out the fine and peculiar points, he is the equal and sometimes, superior, to the older members of the fraternity whose names have become as household words among organ loving people. He is eminently fitted for a solo organist, having the gift of melody, a fine feeling for harmony, an exquisite sense of combination and a firm clean touch.

Opus 38 was heard by the public on its journey to the church. The organ was a fine, large two-manual, electrified in 1940 and broken up for parts a few years ago. It is mentioned twice in the Times: "...The organ for the Universalist church at Worcester, contracted for several months since, will be completed for use at the Musical Convention in Springfield, the first of June." --April 26, 1871. "The musical festival at Springfield now in progress is a decided success. The Steer & Turner organ is in position and gives great satisfaction." --June 7, 1871.

* * *

SAINT MARY'S ROMAN CATHOLIC CHURCH, SOUTHBIDGE, MASSACHUSETTS. Hutchings-Votey Organ Co., Boston, Opus 1594, 1906; removed September 14, 1969 by William F. Laws.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Open Diapason	8' 61	Bourdon	16' 30
Gamba	8' 61	Salicional Oboe	8' 61	Flute	8' 30
Dulciana	8' 61	AEoline	8' 61		
Gross Floete	8' 61	Stopped Diapason	8' 61	Swell to Great	
Octave	4' 61	Flute Harmonique	4' 61	Swell to Great	8 ^{vs} (4'; by pedal)
		Flautino	2' 61	Great to Pedal	
2 Swell comb. pedals:		Corno d'Amour	8' 61	Swell to Pedal	
Piano		Tremolo (by pedal)			
Forte				Gr. to Ped. Reversible (by pedal)	

The Victorian Gothic frame building is cruciform and has good acoustics. It is soon to be redecorated and will house a two-manual Wicks organ. The Hutchings-Votey was free-standing in the rear gallery in an oak case with paneled sides. The simple three-sectional front contained gilded dummies and 17 Open Diapason basses arranged 11/11/11. The projecting console had curved key heads; small, oblique knobs lettered in plain capitals; pedal labels above the Swell manual; a metal Swell shoe in the center; and a flat Pedal keyboard. The organ was originally blown by a Ross Water Engine and/or a bellows handle within the roomy case.

The action was light, well-designed and well-built. The Swell front had 12 tall vertical shades and the Swell was behind the Great with access panels on the rear of the box. The Pedal was on three chests at the sides of the case, the Flute being at the treble end. Except for the Open Diapason basses, the only offset Great pipes were the lowest twelve of the Gross Floete. Though dirty, the organ was in excellent condition.

There were a few good ranks, especially the Stopped Diapason and Corno d'Amour, and others that could have become something, but the strings and the Gross Floete were not very elegant. The Great Open Diapason was high in tin content; the rest of the metal trebles in the organ were of spotted metal; the Gamba and Dulciana had unmitered bearded zinc basses; the Gross Floete was an open wood rank throughout the compass. The Swell Open Diapason had a bass of 12 stopped wood pipes; the two strings had open zinc bass octaves, and a few pipes were mitred; the Stopped Diapason had 12 metal trebles; the Flute Harmonique was of metal, harmonic from Middle C through C₃; the Flautino was a tapered metal rank; the Corno d'Amour had spotted bells on zinc in the bass and shallots of an alloy instead of brass. The Pedal Flute was of open wood, and, like the Gross Floete, it did not have inverted mouths.

Our September meeting drew an audience of nearly two hundred church members and organ enthusiasts. Both newspaper coverage and refreshments were abundant. The four organists who performed deserve our thanks and their program is on pages 7 and 8 of this Newsletter.

Donald R. M. Paterson's splendid recital at Lancaster provided another fine hour, and the grateful congregation would not permit the Club to pay any part of his expenses. Mr. Paterson's performance included: *La Romanesca* -Valente; "Nun bitten wir den Heiligen Geist" -Walther; Chaconne in E minor -Buxtehude; Concerto del Sigr. Meck -Walther; *Alla Breve* in D Major (BWV 589) -Bach; Adagio (from Sonata in F minor, Op. 65, No. 1) -Mendelssohn; Fugue (from Sonata in C minor, Op. 65, No. 2) -Mendelssohn; Adagio in C Major (K. 617A) -Mozart; Voluntary in D Major (Op. 5, No. 5) -Stanley; "Allein Gott in der Höh sei Ehr" -Bach; and Prelude and Fugue in C Major (BWV 545) -Bach.

Donald H. Olson's recital on the 1869 Steer & Turner in Keene, N.H., drew a hundred people, including a group from Warehouse Point, Conn., and again the playing was superior and the refreshments thoroughly adequate. His program was: Four pieces from the *Livre d'Orgue* -Clérambault; Prelude and Fugue in E minor -Bach; Fantasia on "Greensleeves" -Vaughan Williams; Three pieces from *Kleine Praludien und Intermezzi* -Schroeder; Partita on "Jesus Christus, unser Heiland" -Distler; Rondo -William Brown (1787); "Ein' feste Burg" -Buxtehude; and The Battle of Trenton" -James Hewitt (1797).

There is no regular Club meeting this month, but two October 26 events are of interest:

At 4:00 Brian Jones will play the interesting old organ in Trinity Episcopal Church, Wrentham, Mass. Robert Newton is continuing research on the history of the Goodrich instrument.

At the 11 a.m. service in the First Unitarian Church, Jamaica Plain, Mass., the builders of the organ and those who have played it will be honored at a service of music directed by Richard Appel. Mr. Appel will perform music by Parker and Foote, and the choir of the First Church in Brookline, directed by Raymond Pettit, will assist. Exhibits of musical interest are to be on display, and the three-manual 1854 E. & G. G. Hook organ is a "household word" among us.

A few of the future organ events at Memorial Church, Harvard University are as follows, all free of admission charge and at 8:30 p.m.: Gustav Leonhardt of Amsterdam on 5 November; Gillian Weir of New Zealand on 5 December; Peter Hurford of St. Alban's, England on 6 February; Marian Ruhl of Harvard University of 9 March; Fenner Douglass of Oberlin Conservatory on 10 April; and the A.G.O. contest winner on 4 May.

Anything involving the work of Sally Warner deserves our support. She is now the person to contact for organ and choral music in the region, for she has joined the retail sales staff of the Boston Music Company. The store is at 116 Boylston Street, Boston, Mass., 02116, telephone Area 617, 426-5100, and is open Monday through Saturday from 9:15 to 6:00 and on Monday and Wednesday evenings until 9:00. E. C. Schirmer's closing of the retail department is surely the Boston Music Company's gain! Miss Warner keeps a bulletin board of musical events and should be on your mailing list.

* * *

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431; telephone Area 603, 357-0999 (weekends). Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

MIXTURES -

The Andover Organ Company has contracted to build a 2-14 all-mechanical action organ for St. George's Syrian Orthodox Church, Worcester, Mass.; the instrument will have an attached console with vertical jams and one enclosed manual division.

Late in August Alan Laufman and a team consisting of Sebastian and Michael Houseman, Tony Smith, Bryan Kirkpatrick and Lorenzo Velez dismantled and moved Odell's Opus 251, an altered 2-15 of 1888. Taken from Jan Hus Presbyterian Church in Manhattan (where the "Bohemian" case will house speakers), the organ will be set up when funds permit in an 1845 Hook case (Opus 66) in the rear gallery of Spencer Memorial Presbyterian Church in Brooklyn. The 1869 one-manual Jardine & Son organ hastily removed from Emmanuel Presbyterian Church in Manhattan last Spring, will be rebuilt with a new case by the Hartman-Beaty Organ Company for the new building of Emmanuel Presbyterian Church.

And The Organ Clearing House does it again in Ohio: the First Christian Church of Bowling Green has purchased a 2-10 R. S. Williams tracker from R. B. Cameron of Hensall, Ontario. It is being set up by church members under the direction of the minister, Rev. Howard Ratcliff, aided by Rev. Fred Lambert of Sandusky and John Leek of Oberlin.

Michael A. Loris has recently finished Ohio's newest tracker organ for the First United Church of Christ, Austinburg. The new instrument utilizes a few altered parts of an 1888 2-10 A. B. Felgemaker purchased in 1900, and a dull and well-worn organ at the time of its removal in 1967. John M. Russell played a superb recital on 12 October, he and Mr. Loris journeying from Montpelier, Vermont for the occasion. The stoplist is:

GREAT:		SWELL:		PEDAL:	
Spire Flute	8' 56 w&m	Stopped Flute	8' 56 w&m	Stopped Bass	16' 32 w&m
Principal	4' 56 m	Chimney Flute	4' 56 m	Principal	8' 32 m
Quintaten	2' 56 m	Principal	2' 56 m	Shawm	4' 32 m
Mixture III-IV	1 1/3' 200 m	Octave	1' 56 m		
		Sesquialtera II	2 2/3' 112 m	Great to Pedal	
				Swell to Pedal	
				Swell to Great	

Wind pressures: Pedal and Great: 2 3/8"; Swell: 2".

The front page of the October issue of The Diapason mentions that a Dublin, N.H. organ recital had a "record attendance of 72 ... The population of Dublin is 74." Myths should be "nipped in the bud" -- the population in the winter is currently 757 and during the summer (the time of the recital) it is approximately 2,300.

An incendiary fire destroyed much of your editor's property on 6 October. While the furniture is covered by insurance, he misses his books and especially his old grand piano. The little personal items collected during a lifetime cannot be replaced, but fortunately the valuable scrapbooks and all of the current "paperwork" not in storage survived. Expressions of concern have been greatly appreciated.

New Members:

Jean Fonteneau	21 White Avenue	Concord, Mass.	01742
Martin R. Walsh	9 Belmont Circle	Trenton, N.J.	08618

Change of Address:

Rev. Fred. E. Gillis 79 Donaldson Avenue, Rockingham, Halifax, Nova Scotia, Canada

The AEolian-Skinner Company (located in a new and sterile factory building where only the offices have windows from which a person can see the landscape) has published a new brochure in which the opus list carefully omits every organ that has been altered by another firm.

While happily celebrating organ centennials we should remember that there is a crisis. Urban renewal, church mergers and ignorance are rapidly destroying fine old organs in our "overchurched" corner of the nation. Please aid in preserving them where they stand, help move them, or best of all, help in finding new homes for them!

STEER & TURNER - THE WESTFIELD YEARS, 1867-1880 -- An account by E. A. Boadway, taken principally from newspapers of the period. Part III

The Times of August 23, 1871 quotes praise of two more Troy installations and mentions Dr. J. Ireland Tucker, an exponent of the best in choral music and twenty years later the editor of the official Episcopal hymnal.

The Troy Daily Times of August 7th says:

George W. Warren, for many years the well-known organist of Holy Trinity church, Brooklyn, but now organist and director of the fine choir of St. Thomas church, New York, is in the city on a brief visit to his friend, Rev. Dr. Tucker. This morning, in company with a few friends, he tried the organ in the State street Methodist church, and the one just put up in St. Paul's chapel on State street. Both these instruments, which are fresh from the factory of Messrs. Steer & Turner, Mr. Warren expressed himself highly pleased with.

On April 13, 1871, the large factory of William A. Johnson burned to the ground, and on September 5, 1871, Johnson's competitors suffered a similar loss. The next day the Times described the disaster:

Another Destructive Fire.

Our town was visited by a destructive fire on Tuesday morning, at about 2 o'clock. This time the organ factory of Messrs. Steer & Turner was the victim. In an hour's time the building and all its contents were smouldering in ruins. So rapid was the progress of the flames that no opportunity was afforded to save anything. The flames communicated with the house of H. O. Clark opposite, and for a time the destruction of that building was imminent. The fire extinguisher here showed itself to good advantage. Mr. Clark's damage was not large, and is fully covered by insurance. The large sheds in the rear of the factory, containing 100,000 feet of splendid seasoned lumber, were destroyed with their contents. The factory contained a \$2500 organ for LaPorte, Indiana, all completed, and which was to have been shipped the following day; an organ partly finished, valued at \$5000, for the new Methodist church in Worcester; a three-bank organ for Chicago, unfinished; and one for Troy, N.Y.; and another for North Haven, Ct., partly done; also a second-hand two-bank organ stored in the basement. These, with many scales and other articles of value, some of which can never be replaced, fell a prey to the devouring element. Twenty-eight workmen were employed at the factory, all of whom lost their tools, valued at \$4000 in the aggregate. Steer & Turner's loss is estimated at \$30,000, insured for \$15,500. Most of the workmen lost all their tools. One man went to work the afternoon before the fire, and lost all his tools, valued at \$200. The following persons had insurance: Frederick C. Miller, \$125; J. B. Wetmore, \$125; F. Baudry, \$125; Chas. A. Pierce, \$150; S. M. Bucknam, \$125; A. Stine [sic], \$300.

Although this is a hard blow to these enterprising young men, they will not sit down and cry over spilt milk. They have already made arrangements to rebuild their factory, and will have it in operation in less than six weeks. Col. Walkley will do the brick work, and Mr. Colburn, of the firm of Colburn & Ross, will superintend the building. A portion of Steer & Turner's workmen will go on to the building, and the rest will go to work making different parts of organs. Harrison & Carpenter have kindly offered them a place in their building near the depot. Messrs. S. & T. have been cramped for room by their rapidly increasing business, and will now build a factory nearly one-half larger than the one destroyed.

On September 9, the News Letter presented a somewhat different account of the fire:

DESTRUCTIVE FIRE.

We were visited with another of those periodical Conflagrations on Tuesday last at about 2 o'clock a.m., in the burning of the Organ factory of Steer & Turner on the corner of Elm and Meadow streets. The progress of the destroying element was so rapid, that in less than two hours, scarce a vestige of the noble building remained. Little or nothing consequently was saved; about \$200 worth of zinc was rescued from the flames, by a son of Mr. Steer, the workmen losing their tools, some of them, former workmen of Mr. Johnson, the second time. ...

...We are happy to learn that their financial condition is good, and that they are able to pay every dollar they owe, and have money left besides. Success to them say we.

The omitted portions of the above article duplicate the Times coverage, and list eight insurance companies that covered half of the firm's loss. The Westfield Directory for 1873 indicates that Harrison & Carpenter were "dealers in seed leaf tobacco and slate roofers."

On October 14, 1871, the News Letter reports that

Mr. George W. Turner, of the firm of Steer & Turner, had two brothers engaged in the Millinery business in Chicago, and they were burned out in the late fire in that city. Their store was on Lake street.

The rebuilding and opening of the new factory is described in the following extracts. Mr. Steer and Mr. Turner were both Methodists, and the building was dedicated with both secular and sacred ceremonies!

News Letter, September 9, 1871:

Steer & Turner have begun to overhaul the ruins of their factory with a view to erecting immediately a larger building than the other, by one half.

Times, October 4, 1871:

Steer & Turner's New Factory.

The energy and enterprise of our esteemed fellow-citizens, Steer & Turner, must insure success. It is not a month since that calamitous fire swept away their factory with its entire contents, throwing their hands out of work, most of them losing all their tools. In less than a week thereafter the lumber for a new building of nearly double the capacity of the one burned was under contract, and now, in less than three weeks from the time the lumber was in the log in the northern part of Vermont, it is erected into a frame for their new building, and in two weeks these energetic proprietors expect to set their hands at work in their new quarters -- the whole being accomplished in less than six weeks after the fire.

The structure will consist of a main building thirty-six feet by sixty, three stories high besides a high attic, with two wings of the same height, the east wing 38 feet by 84, and the west 30 by 38. The first story is brick, the rest wood. The building covers 6492 square feet of ground, and will contain 20,784 feet of flooring, of which 15,804 feet will be devoted to working and "setting up" rooms and office, and the balance to storage. They have not only not lost a single order by the fire, but in less than a week thereafter took a new one. Such men richly deserve and receive the support, sympathy and confidence of their fellow-citizens and correspondents.

In the same issue are two advertisements: "Chestnut Boards!/Dry chestnut boards and planks wanted immediately, by/Steer & Turner" and "Workmen Wanted!/Ten or twelve men for plain work, such as/Boarding, Clapboarding, and Shingling,/wanted immediately. Inquire of/Steer & Turner,/Westfield, Mass."

The new building was opened with a "Dedication Concert" on Tuesday, November 14, 1871. The principal musician was a well-liked Mr. Barnabee, a baritone who evidently traveled with a small company. The News Letter of November 18 says:

Steer & Turner's Church Organ Factory was dedicated last Tuesday evening with a Barnabee concert, and on Wednesday evening a grand ball was held at the same place, which was numerously attended.

On November 15, the day of the ball, the Times mentions that

Those who are fond of Terpsichorean amusements should bear in mind the dedicatory ball at Steer & Turner's new organ factory. Ross, a distant relative of Sir John, will furnish music, and Tom Holland will "call off." Supper will be served.

The same issue contains a review of the Barnabee concert, and states a regret that "...he did not give us one sentimental song during the night..." Otherwise, the occasion was worthwhile. The Times for November 22 contains four separated paragraphs in the local news columns on page 2:

The large and fine shop of Messrs. Steer & Turner is completed, and the business of organ building is being pushed with vigor.

The prayer meeting at Steer & Turner's organ factory on Monday evening, was a success in point of both numbers and zeal. The organs that have been built, those that are to be built, and the organ builders, were all prayed for.

The dedicatory ball at Steer & Turner's organ factory on Wednesday evening, was all that its most sanguine friends expected of it. The music was good, the dancing was good, the supper was good, and everybody had a good time. The factory was brilliantly illuminated, and bright the candles shone o'er the fair and the brave.

Steer & Turner's organ factory has been pretty thoroughly dedicated, having been concerted, balled, and prayer-meetinged.

The News Letter for January 13, 1872 indicates that the new factory, which was destined to burn to the ground on March 20, 1878, was in full operation by the new year:

Steer & Turner the wide awake manufacturers, who were burned out last September, have re-manufactured a \$5000 organ for the Methodist church in Worcester, and finished the shipment of it Thursday. They have also rebuilt an organ for Laporte, Ind., which they will ship the first of the week. The organs for these places were nearly ready for shipment at the time of the destruction of their manufactory.

* * *

In 1868, Boston's best builders were mailing to potential customers leaflets describing their organs. The 5½" by 8½" brochures were printed in purple ink and the price of the instrument was sometimes inked on the first page, which bears an engraving of a handsome case of the 1850's. Organ "A" cost \$1200.

Page 1 E. & G. G. HOOK, /Manufacturers of /SUPERIOR CHURCH ORGANS /of all sizes, /Tremont Street (near Roxbury Line), /BOSTON, MASS. /E. Hook. G. G. Hook. F. H. Hastings.

Page 2

A.

Specification of an Organ
to have

One Manuale and a Pedale of Two Octaves.

- Compass of Manuale from C₀ to A³ 58 Notes.
- Compass of Pedale from C to C⁰ 25 Notes.

To be enclosed in an elegant case of appropriate style and design, painted or grained as may be required, with front pipes richly ornamented in gold and colors, and to contain the following stops and pipes; viz.:

MANUALE.

- 1. Open Diapason 8 ft. Metal, 46 Pipes.
- 2. Keraulophon or Dulciana 8 " " 46 "
- 3. Std. Diapason Bass,] 8 " Wood, 58 "
- 4. Std. Diapason Treble,] 8 " Wood, 58 "
- 5. Octave 4 " Metal, 58 "
- 6. Flute 4 " " 58 "
- 7. Mixture (12th and 15th) " 116 "

PEDALE.

- 8. Sub-Bass (Bourdon) 16 ft. tone, Wood, 25 Pipes.

MECHANICAL REGISTERS.

- 9. Pedal Coupler.
- 10. Bellows Signal.

All the Manuale pipes to be enclosed in an effective Swell.

The Organ throughout to be constructed after the most approved methods, and in the most thorough and durable manner, from well selected materials.

DIMENSIONS.

Width 7½ ft. Depth 6 ft. Height 10 to 12 ft.

Page 3

The arrangement of stops, and the compass of the Manuale and Pedale in this scheme are the best which can be made for an organ of its cost, and is the result of careful study and great experience, derived from the construction and use of a large number of organs of this class, varied in every possible manner in the selection of stops.

It combines in the most economical form, the greatest variety and power, with a dignity, fulness and delicacy of tone, rarely found even in larger instruments.

We have, within the past few years, made important improvements in our method of "voicing," whereby we retain all the beauty and purity of tone for which our organs have always stood pre-eminent, and, at the same time, procure the full, sonorous, and brilliant qualities which characterize the best European organs.

Our smaller instruments possess, so far as is compatible with their size, all the character and finish of tone to be found in our larger organs.

The "Diapasons" are very full and round, and form a good foundation for the "Octave," (commonly called "Principal,") and the "Mixture" which contains a "Twelfth" and "Fifteenth."

The Pedale has a compass of two octaves, the pipes of which are voiced by our new method, giving in place of the hard, "breaking" tones so often heard from the larger "stopped" pipes, a full, deep pervading bass.

THE BOSTON ORGAN CLUB

and

THE MERRIMACK VALLEY CHAPTER of the AMERICAN GUILD OF ORGANISTS
present a recital honoring the centennial of the E. & G. G. Hook organ
in

THE FIRST UNITED PRESBYTERIAN CHURCH, LAWRENCE, MASSACHUSETTS,

Sunday afternoon, 28 September 1969.

* * *

Two chorale preludes on the Credo
The "Giant's Fugue"
A Pedale Doppio

Johann Sebastian Bach
(1685-1750)

Sonata No. 1 in F minor
Allegro Moderato

Felix Mendelssohn
(1809-1847)

Mr. Richard S. Hedgebeth

Chorale and Variations

Johann Gottfried Walther
(1684-1748)

Processional

William Mathias
(contemporary)

Mr. Ivar Sjöström

* * *

Prelude and Fugue in A minor

Dietrich Buxtehude
(1637-1707)

Partita on "Awake, my heart, with gladness"

Flor Peeters
(contemporary)

Andantino
Allegro
Adagio
Allegro Festivo

Miss Despina Chatis

The Battle of Trenton

James Hewitt
(1770-1827)

Introduction - The Army in Motion - Drumbeat to Arms -
Washington's March - Crossing the Delaware - The Charge -
The Attack - The Hessians Begging Quarter - General
Confusion - The Hessians Surrender - Grief of the
Americans for the loss of their Comrades - Yankee Doodle -
Trumpets of Victory - General Rejoicing

Mr. Donald H. Olson

Hymn No. 20

"Lasst uns erfreuen"

* * *

In Memoriam

Grace Monroe Innes
(1894-1966)

for thirty-two years organist of this church

The organ was built in 1869 by the famous brothers Elias and George G. Hook as their Opus 476. The Boston firm of E. & G. G. Hook produced America's finest organs in the mid-nineteenth century and several are now beginning a second century of service.

The church edifice was erected in 1848 by the First Methodist Episcopal congregation, who altered the structure about the time of the installation of the organ. In 1911 the building was bought by the First United Presbyterian Church, and it is probable that the few alterations in the mechanism of the organ were done at that time. The two Swell combination pedals, the balanced Swell pedal, and the tubular-pneumatic Pedal action are the only changes, though the original horizontal Swell shades are now in a vertical position.

The black walnut case is handsome and typical of several extant Hook organs of the 1868-70 period, a time when people evidently did not object to visible Swell shades! Twenty-four of the case pipes are the bass of the 8' Open Diapason, and the decoration on them is original. At the turn of the century the organ was blown by a Ross Water Engine. The stoplist is:

GREAT:

Bourdon (from C ₀)	16'	46 pipes	wood
Open Diapason	8'	58 "	metal
Dulciana (from C ₀)	8'	46 "	metal
Melodia (from C ₀)	8'	46 "	wood
Stopped Diapason Bass	8'	12 "	wood
Octave	4'	58 "	metal
Fifteenth	2'	58 "	metal
Mixture (19-22; 12-19; 12-15)	II	116 "	metal

SWELL:

Keraulophon (from C ₀)	8'	46 "	metal
Stopped Diapason Treble (from C ₀)	8'	46 "	wood & metal
Stopped Diapason Bass	8'	12 "	wood
Violina	4'	58 "	metal
Flute Harmonique	4'	58 "	metal
Oboe (from C ₀)	8'	46 "	metal
Bassoon	8'	12 "	metal
Tremulant			

PEDAL:

Sub Bass	16'	27 "	wood
Flöte	8'	27 "	wood

Couplers:

Swell to Great
Great to Pedale
Swell to Pedale

Combination pedals (unlabeled):

Great Mezzo
Great Forte
Swell Mezzo
Swell Forte

Bellows Signal

Rounding out our series of one hundredth anniversary celebrations, the next Club gathering will be in Grace United Methodist Church, Keene, New Hampshire, at 7:00 pm on Sunday, November 23. The 2-22 1869 Steer & Turner organ will be played by Jack Fisher and Philip Beaudry, and Mr. Fisher will accompany the Dudley Buck Quartett in its sole 1969 performance of choice Victoriana. Included in the music will be an item by Keene-born William A. Briggs (1848-1930), who played at the opening "Organ Exhibition." The Quartett personnel are Mary Louise Graves, soprano, Andover, Mass.; Elizabeth P. Krueger, alto, Tewksbury, Mass.; Philip Beaudry, tenor, Somerville, Mass.; and Robert Newton, bass, Methuen, Mass. Refreshments will follow the recital. Your editor is happy to welcome all members to his place of work!

The church is a brick Victorian Gothic structure at 34 Court Street, a block from Central Square at the head of Main Street. For those who wish to arrive in the afternoon, a full-fledged production of the Brahms Requiem may be heard at the United Church of Christ at 4:00.

* * *

MIXTURES -

There will be no December meeting. The fiftieth issue of the Newsletter will be accompanied by the 1970 dues notice. Prepare now to purchase that little gift for yourself!

New Member:

Dalos W. Grobe	16931 Griggs	Detroit, Mich.	48221
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Changes of Address:

Paul Barton	P.O. Box 747	Springfield, Vt.	02154
Storey Clamp	494 Willard Street	Quincy, Mass.	02169
Rev. David F. Gallagher, C.S.S.	Stigmatine Fathers, 554 Lexington Street	Waltham, Mass.	02154

The First Congregational Church, Essex, Mass., dedicated its Hutchings-Fisk organ in a recital on October 26. Barbara Owen played works by Zipoli, Couperin, Walther, Brahms and Mendelssohn. She was assisted by Beth Pearson, 'cellist in a Haydn arrangement, and Mary Jane Smith, mezzo-soprano, sang sacred works by Purcell, Schütz and Greene. The organ is Mr. Hutchings' Opus 236, built c.1891 for the chapel of Trinity Episcopal Church in Concord, Mass. Moved to Essex in the 1920's, the 2-7 tracker is now a 2-9, three stops being revoiced and three being new, including a Mixture III. Mary Jane Smith is the organist and choir director of the church.

The unusual 4-90 G. F. Adams organ just completed in the rear gallery of St. Thomas' Episcopal Church, New York City, will be dedicated on the morning of November 23. The first of a series of dedicatory recitals will be played by Marie-Claire Alain on December 3. The tracker instrument contains 59 stops, including 8 compound stops and 17 reeds, and was designed by Gilbert F. Adams, Robert James, and William Self.

Christ Lutheran Church, 16th and Gallatin Streets, Washington, D.C., dedicated its new 2-41 Beckerath tracker on September 21. The instrument is divided and the detached console faces the case of one division. Also on September 21 another new Beckerath was "opened." The 2-34 instrument in Grace Episcopal Church, Millbrook,

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N.Y., is free-standing at the rear of the nave. In referring to the events that led to "O-Day" (Organ Day), the Rector said:

...The congregation became accustomed to coping with dust, with an unsightly plastic backdrop which closed off the rear of the church, and with the synthetic skating-rink voice of an electronic organ-substitute which no one, ... could ever take for the Real Thing.

Cleveland Fisher gave another recital on his one-manual William H. Davis of 1840's vintage on September 9. "The Willie Davis Organ House" in his yard was the scene of music by Frescobaldi, de Klerk, Vaughan Williams, Bach and an old English Voluntary. For variety, a Franck Offertoire sounded from a 5 $\frac{1}{2}$ rank Estey reed organ that cost Mr. Fisher \$1.00.

The First Congregational Church of Branford, Conn., dedicated its splendid new 2-47 Flentrop tracker in a recital by Dr. George E. Becker on October 19. The rather sumptuous 16-page booklet printed for the occasion contains a history of music in the church and several photographs of the excellent rear-gallery organ, which has an attached console and a Rugwerk on the gallery rail. The Flentrop was purchased one hundred years after a two-manual E. & G. G. Hook was installed--an instrument later ruined by electrification.

Another just-completed and unusual new organ is the four-manual Rieger in All Souls Church, Unitarian, Washington, D.C. The rear gallery installation has an odd "computerized" console and will be heard in three Marie-Claire Alain recitals on November 30 and December 5 and 7.

Rev. Fred Gillis has purchased, through the Organ Clearing House, a small tracker organ for his church in Halifax. The instrument was built in Hull, England, by W. Beeforth and seems to date from the 1840's. The 1-4 organ is believed to have once served St. Mary's Anglican Church, Moncton, N.B.

Recent losses: the J. W. Steere & Son 2-10, Opus 459, 1899, in the Methodist Church, Holley, N.Y., has been rebuilt with utilization of some old pipes; J. H. & C. S. Odell 2m, Opus 278, 1889, moved by Odell in 1954 from the Manhattanville Academy of the Sacred Heart to the City College of New York, South Campus (Convent Avenue at 130th St.) was destroyed last Spring by a bomb blast during student disorders, and an electric-action Hook & Hastings was destroyed at New York University about the same time; a fine Reuben Midmer & Son 2-21, 1893, was destroyed last Summer with the building of Ainslie Street Presbyterian Church, Brooklyn, N.Y., as part of a drive to remove "dangerous abandoned buildings;" a John G. Marklove 1-5, Opus 127, c.1878, was wantonly destroyed a few years ago and replaced with an imitation organ in the Baptist Church, Clinton, N.Y.; a Geo. S. Hutchings 2-12, Opus 330, 1893, was razed with the building of First Baptist Church, Johnstown, N. Y.; and a C. E. Morey 2-9, Opus 249, 1908, was junked except for the pipes in the Methodist Church, Oriskany Falls, N.Y. How incredibly wasteful we Americans are!

Last-minute complications have altered news given in the June 1969 Newsletter: the one-manual Woodberry & Harris is not going to Bolton, Conn., and Mr. Eader is not to become the owner of the one-manual Hilbus.

Recent discoveries: a Hook & Hastings 2-7, c.1900, at Sacred Heart Preparatory School, Pomfret, Conn.; a G. House 2-28, c.1855, in St. Stephen's R.C. Church, Buffalo, N.Y.; an A. B. Felgemaker 2-9 in our Lady of Lourdes R.C. Church, Buffalo, N.Y.; an A. B. Felgemaker 2-7 in St. Florian's R.C. Church, Buffalo, N.Y.; a Carl Barckhoff 2-25 in Annunciation R.C. Church, Buffalo; and a somewhat damaged G. House 2m in Hope Baptist Church, Buffalo, N.Y. Three cheers for Buffalo, N.Y.!

A new three-manual Casavant tracker organ will be heard in a recital by Donald Willing at Wheaton College, Norton, Mass., on December 7. On the same day Donald R. M. Paterson will play the opening recital on a large two-manual Steere & Turner organ, Opus 178, 1883, relocated by the Organ Clearing House from the First Reformed Church, Syracuse, N.Y., to the First United Methodist Church, Newark Valley, N. Y. The excellent work of installation has been accomplished by Richard Strauss.

H. Leroy Baumgartner of Hamden, Conn., died at the age of 78 at his summer home in Rumney, N.H., on September 18. He retired in 1960 after forty years on the music faculty at Yale University, and was widely-known for his excellent choral, organ, and orchestral compositions.

John Koster, a Harvard University student, has removed the 2-28 1899 George S. Hutchings tracker, Opus 473, from the soon-to-be-raised Grand Street American Reformed Church, Newburgh, N.Y., and will use some parts in a new 2-7 tracker for the new building, named Meadow Hill Reformed Church. Discovered in a closet in the old building was all of the Hutchings correspondence relating to the organ, and Ernest M. Skinner was Mr. Hutchings' representative.

John B. Clark, 82 Prospect St., Manchester, N.H., owns a 2-8 Geo. S. Hutchings, Opus 378, c.1895, originally in the Masonic Hall, Jamaica Plain, Mass. Purchased in 1963, it is being set up with some alterations.

On October 30 and November 1, David Moore and Nick Atwood hastily removed the remains of the large two-manual 1848-51 William Nutting organ in Grace Episcopal Church, Randolph Center, Vermont. A chain of remarkably unfortunate circumstances led to the sale and demolition of the frame building, designed by Bishop John Henry Hopkins, and the organ had to be removed on three days' notice. Mr. Moore is building a new 1-6 tracker organ for the Congregational Church, Strafford, Vermont.

* * *

Shortly after 1900, Everett E. Truette, a prominent teacher, recitalist, author, editor and composer, issued a 6" x 9" brochure. One page contains a photograph of the interior of his studio, well-cluttered with his three-manual Hutchings, Opus 434, 1897, a tracker instrument with a very plain and ugly case; pictures; book-cases; a grand piano; gas and electric light fixtures; and miscellaneous furniture - a pleasant late Victorian hodge-podge. The title page of the booklet reads: "Mr, Everett E. Truette/Instructor of Organ, Piano and Harmony/218 Tremont Street, Boston, Mass."

MR. TRUETTE's method of organ instruction is founded on the following principles: clear, flexible, and accurate execution, with the development of a perfect legato; brilliancy, and solidity in chord playing; broad, consistent, and convincing interpretation; intelligent and effective phrasing; a perfect independence of each hand and the feet; flexibility and ease in pedaling, with an absence of wasted exertion; variety, clearness, and contrast in registration, with maximum speed and minimum exertion in the manipulation of the stops and combination pedals. Inasmuch as every student of the "king of instruments" has for an object playing in church, while many have the further object of becoming concert organists, it has seemed advisable to have TWO DISTINCT COURSES OF STUDY.

The First Course, specially arranged for Church playing, comprises foundation studies in manual and pedal technique, pure legato playing, simple phrasing and registration, hymns and anthems, together with interesting compositions for preludes, postludes, and offertories, all of which are absolutely necessary for one to acceptably perform an ordinary church service.

The Second Course, for concert playing, includes all of the first, to which are added the higher grades of manual and pedal technique, a thorough study of all forms of registration, and an extended study of compositions which are specially appropriate for concert use.

Registration. The subject of registration is treated in minute detail in all organ lessons, as it is one of the most vital points of good organ playing, and each pupil is required to manipulate the stops and combination pedals without assistance in every composition.

Church Music. Special lessons are given for the study of the church services and choir directing, the time being devoted to hymns, anthems, solo

accompaniments, responses, chants, interludes, and modulating from one part of the service to the following part. Every pupil who has failed to secure the position of organist in some church, not from an unsatisfactory performance of prelude or postlude, but from awkward choir accompanying and bungling transitions from one part of the service to another, will realize the value of these lessons.

Harmony Lessons are given in private lessons, classes of three or by mail. A knowledge of harmony is indispensable to every organist. Besides giving one a knowledge of the "grammar of music," it enables one to modulate freely between all keys and smooths the path for the study of improvising.

Improvising, that bugbear to so many young organists, is taught in two ways: either by the development of a natural gift which some pupils possess, or through a practical knowledge of harmony. It is indispensable to every organist and, when not forced to duty for every prelude and postlude, becomes a valuable assistance in various parts of the church service.

Pupils' Recitals are given frequently in the studio, occasionally in some church, and in Jordan Hall. These recitals are of special value in preparing the pupils for public performance, and occasionally an engagement is secured through some member of a church committee being present.

Church Engagements and Substituting. Many church committees and organists who are seeking organists, either as substitutes or for permanent engagement, apply to Mr. Truette, and those pupils who are sufficiently advanced are frequently sent to substitute or to try for a permanent position. While, of course, no pupil is guaranteed such opportunities, they are of frequent occurrence, as the one hundred or more pupils who are playing in church in and around Boston can testify.

Organ Construction. Occasional trips to some organ factory or church for the purpose of examining a good-sized organ in process of erection, and for the privilege of visiting any of the factories, as frequently as inclination directs, afford the pupils an insight into the internal mechanism of the organ.

Lectures, illustrated with stereopticon views, on the subject of the history or theory of the organ, are occasionally given to the pupils collectively.

Organ Practice. Mr. Truette's pupils have the use of several two and three-manual pipe organs for practice at the nominal cost of from twenty-five to fifty cents per hour.

The scheme of this instrument has been devised with the sole intention of providing as comprehensive a three-manual organ as possible within the limits of a studio; an instrument that contains all the mechanical accessories, as well as varieties of organ tone, necessary for all grades of study, rather than one which produces a maximum quantity of tone.

In voicing the individual stops it has been the aim to preserve the distinctive character of each stop. It will be observed that none of the four qualities of organ tone have been sacrificed to produce an extra amount of power, and yet the forte combinations and the full organ will be found entirely satisfactory.

Tracker action has been selected for the manuals, instead of electric or tubular action, to preserve that peculiar sense of touch (so valuable to a student), which, to a certain extent, is missing in the latter named actions. The action of the pedal organ is tubular.

The list of combination pedals is as large as will be found in an organ double the size of this instrument and will give students an opportunity to become familiar with all forms of complicated registration.

SPECIFICATION OF THE ORGAN.

Constructed by George S. Hutchings.

Compass of Manuals, 61 notes. Compass of Pedale, 30 notes.

GREAT ORGAN.			CHOIR ORGAN.		
1. Open Diapason	8	ft.	16. Melodia	8	ft.
2. Viola da Gamba	8	"	17. Dulciana	8	"
3. Doppel Flöte	8	"	18. Flûte d'Amour	4	"
4. Octave	4	"	19. Piccolo	2	"
5. Twelfth	2	2-3 "	20. Clarinet	8	"
6. Fifteenth	2	"			
7. Mixtures*	II	rks.	PEDAL ORGAN.		
8. Trumpet*	8	ft.	21. Open Diapason*	16	ft.
			22. Bourdon	16	"
SWELL ORGAN.			23. Flute	8	"
9. Bourdon*	16	ft.	COUPLERS.		
10. Salicional	8	"	24. Sw. to Gt.		
11. AEoline	8	"	25. Ch. to Gt.		
12. St. Diapason	8	"	26. Sw. to Ch.		
13. Flûte Harmonique	4	"	27. Gt. to Ped.		
14. Violina	4	"	28. Ch. to Ped.		
15. Oboe	8	"	29. Sw. to Ped.		

COMBINATION PEDALS.

1. Full Organ (with all couplers).
2. Fortissimo Great Organ (Full).
3. Forte Great Organ (to Octave).
4. Piano Great Organ (Doppel Flöte and Gamba).
5. Forte Swell Organ (Full).
6. Piano Swell Organ (St. Diapason, Salicional and Flute).
7. Forte Choir Organ (Melodia and Flute d'Amour).
9. Great to Pedal Coupler (reversible).
10. Tremulant.

The Organ is blown by an Electric Motor.

*These four stops have no pipes of their own, but draw other sliders.

* * *

STEER & TURNER - THE WESTFIELD YEARS, 1867-1880 -- An account by E. A. Roadway, taken principally from newspapers of the period. Part IV

The News Letter often mentions little things, and this item appears in the issue of January 27, 1872:

Steer & Turner have just put a very neat and conspicuous sign on the ridge of their Organ Manufactory.

Mention of a large southern organ which does not appear on the opus list is in the News Letter of April 6, 1872:

Steer & Turner will ship next week a two bank organ to the 1st Cong. church, South Hadley Falls, Mass., costing \$3000, and have contracted to build a large organ for Bishop Quintard's cathedral, Memphis, Tenn.

The Times of April 17, 1872, refers to an organ "...for St. Mary's Cathedral at Memphis, Tenn." and it seems that in addition to Opus 53 and Opus 61, there was another Steer & Turner organ in Memphis. Opus 54 was evidently a magnum opus, for the News Letter said on April 27, 1872:

Steer & Turner are building a three bank organ for the 3d Unitarian (Dr. Staples) church, Chicago, Ill., to cost \$6000. This will be one of the finest organs ever built by this firm. The case is to be of solid black walnut and elaborately carved by Burckhard of Springfield. ..."

Brief mention of politics in the shop appears in the Times for August 14, 1872:

There is only one Greeley man in Steer & Turner's Organ factory, and they propose to take a vote to see if they can find him.

In the list of tax-payers appearing in the Times on August 21, 1872 are both organ firms:

Johnson Organ Co.	134.14
Steer & Turner	134.88

The following paragraph is found in the News Letter of November 29, 1872:

Steer & Turner who have a world-wide celebrity as church organ builders, last week shipped a \$1500 organ to the M. E. church at Memphis, Tenn.; Wednesday, a \$5500 organ to the Congregational church at St. Paul, Minn., and are building a \$3000 organ for the German Lutheran church of Chicago, Ill., a \$7000 organ for the Baptist church at Pittsfield, a \$7000 organ for the Congregationalist church at Middletown, Conn., a \$5200 organ for the Calvary Baptist church at Washington City, besides several medium sized organs for churches in different sections of the country, and are continually receiving new orders, the capacity of their extensive establishment being such that they are enabled to fill all orders without any unnecessary delay. Mr. Steer, with two or three workmen follow the organ to St. Paul, to put it in position.

Opus 64 was opened in a recital mentioned twice in the Times:

March 26, 1873:

The First Baptist church of Pittsfield, will give a public exhibition of the new \$7000 organ built by Steer & Turner, in their church edifice to-morrow (Thursday) evening. John M. Loretz of Brooklyn, N.Y., will preside at the organ. Parties from Westfield will be admitted free. Fare for the round trip is \$2.04, a reduction from the regular fare.

April 2, 1873:

One of the richest musical treats of the season, was that at the dedication of Steer & Turner's Organ at Pittsfield, on Thursday evening. Mr. John M. Loretz presided at the instrument, and held the undivided attention of his audience for two hours and a half, with his faultless performance of some very difficult pieces. The organ is a credit to Messrs. Steer & Turner, and an honor to the church.

This item is in the News Letter of May 9, 1873:

Steer & Turner are considering the desirability of taking from ten to fifteen horse power by cable from Samuel Horton's water power at Great River to run machinery at their organ shop. Mr. H. can supply the whole town if desired and we think it would be a good thing for those who have machinery and the general interests of the town.

Two small items appear in the News Letter of May 23, 1873:

Steer & Turner have contracted to build one of their popular organs for a church in Grand Rapids, Mich.

Steer & Turner will shortly obtain power to run their establishment, from Mr. Samuel Horton, using a 350 [sic] belt for that purpose, which they are putting up.

The Times of May 14, 1873 mentions that while "Steer & Turner are repairing the First Church organ" (built by Johnson), "W. A. Johnson has contracted to build a

\$17,000 organ for one of the first churches in Chicago. It will be the largest organ ever built in this town." And "...We understand that Gamaliel King is to occupy the basement of Steer & Turner's factory for wood turning purposes." On July 2, 1873, the Times editorializes: "Churches seem to delight in getting stupidity boiled down for sextons. ..." On August 27, 1873, the list of "Westfield's Heavy Tax-Payers" included

Johnson W H & Co	135
Steer & Turner	142

A bit of medical history receives mention in the Times of September 24, 1873:

James Campbell, Jr., who swallowed his false teeth over a month since while asleep, was in town last Thursday, and spent the night at the Willmarth House. He was here to examine the organ which Steer & Turner built for the Reformed Church at West Troy. Three weeks previous to the day he was here, he had his throat cut open by surgeons and the plate taken out. It was a very delicate piece of surgery, taking it out, and the chances were ten to one against him; but he took the one chance and is getting well. This is the 22nd case known to history of swallowing false teeth.

Competing with the Johnsons, Steer & Turner landed a large Chicago contract, mentioned in the Times of October 1, 1873:

Steer & Turner are building an \$11,000 organ for the First Congregational church at Chicago, Rev. Dr. Goodwin, pastor, one of the largest churches in the whole North-West. The instrument will be ready for shipment in October.

Opus 77, destined for Chicago, was shipped late in November, and called by the Times on November 19, 1873, "...the largest and finest organ ever built in Western Massachusetts. ..." The issue of October 29, 1873, stated that "Steer & Turner are at present working eight hours a day." In those days of ten and twelve hour work days, such a fact does not seem very remarkable. George Turner's bid for a political office is discussed in the Times for December 10, 1873:

Perhaps the Holyoke Transcript, from which we take the following paragraph, thinks it makes Mr. Turner feel bad, but it don't. He hasn't shed a tear -- not a tear, no not one, not even a silent tear.

"George W. Turner of Westfield has enjoyed the honor and glory of being the supposed special Commissioner for Hampden County, but the officials counted him out last Thursday, and now Mr. Turner is stripped of all 'glittering generalities' of office, and is a private citizen no more important than the rest of us, but Roland Parks of Russell is the fellow that mounts the high horse."

The two Westfield newspapers merged and the new Western Hampden Times and Westfield News Letter, and on Nov. 18, 1874 it said "Steer & Turner...within five weeks have made organ contracts to the amount of \$21,000, obliging them to increase the number of workmen and to work on extra time to fill their contracts." On January 20, 1875, the paper reported that "The Congregational church at South Hadley was burned last Sunday afternoon. The organ was nearly new, and was built by Steer & Turner of this town."

The Westfield Directory, published by Joseph Ridley of New Haven, Conn., in 1873 was the first city directory for Westfield. It contains 85 names of men working for the two organ firms but just 12 are definitely identified with Steer & Turner:

Badger George W., organ pipe maker, bds Bates
 Barron R. C., organ maker, h 100 Franklin
 Bartlett Henry, at organ shop, h Summer
 Baudry Frederick, organ maker, bds Meadow
 Blinn Dwight, organ builder, h 4 Jefferson
 Bouda Louis, organ maker, h Meadow

Campbell Lester, at organ shop, h 57 Franklin
Candall L., organ maker, bds Franklin
Chaffin Charles E., (Johnson Organ Co.,) bds Foster House
Clapp A. D., at organ shop, h 15 Summer
Clark Henry O., organ maker, h 156 Elm
Clarke S., organ maker, at Johnson & Co.
Copeland A. C., at Steer & Turner's organ factory
Copeley Hiram, at organ shop, h Lincoln
Corrie -----, at organ shop, bds 7 Court
Cowles Raymond, at organ shop, bds 14 Hampden
Duguay A., at Steer & Turner's organ shop
Dyson Joseph, at organ shop, bds 4 Franklin
Dyson Joseph E., organ maker, rooms 71 Elm
Dyson Thomas, organ maker, rooms 71 Elm
Ford A. H., at Steer & Turner's organ shop
Gardner N. H., organ maker, h Chestnut
Gladwin L. B., organ maker, bds 19 Arnold
Gladwin Llewellyn, organ maker, h 11 Church
Grant J., organ maker, h 23 Main
Green Everett, organ maker, bds Westfield House
Green Everitt, organ maker, rooms Arnold
Harding Joseph E. W., organ maker, h 18 Arnold
Hayes George, at organ shop, h 22 Orange
Hedges Charles, organ maker, h 37 Washington
Hedges Edwin, organ pipe maker, h Silver
Holcomb J. S., organ maker, h Sackett
Houghton George W., organ maker at Johnson & Co.
Houghton James S., organ maker, h Sackett
Humaston Alvin, at organ shop, h 29 West School
Johnson Joseph, at organ shop, h Orange
Johnson William A., (Johnson & Co.,) h 130 Elm
Johnson William H., bds 130 Elm
Kendall George, at organ shop, h Orange n Elm
Kenney J. L., at Steer & Turner's organ shop
King, Gamaliel, organ pipe and fishing rod mfr
and h 81 Franklin. [See adv p 18.]
Knapp Isaac, at Steer & Turner's organ shop
Kyle B. P., at Steer & Turner's organ shop
Loomis H. L., organ maker, h Main
Loomis Marvin, organ pipe maker, h Bates
Maille Louis C., organ maker, h Elm
Main James H., at organ shop, h 5 Shepard
Matthews Samuel, at organ shop, bds 68 Mechanic
Matthews S. K., organ maker, at Johnson & Co.
Maxwell David, at organ shop, h 16 Summer
Miller G. E., at Steer & Turner's organ shop
Miner John, organ maker, h 44 Franklin
Northrop Charles, at organ shop, h Lincoln
Northrop C. W., at Steer & Turner's organ shop
Nott Frederick, at organ shop, h 64 Franklin
Parent O. A., at organ shop, h 56 Franklin
Parenteau Maxime, organ builder, h 5 Church
Parento Gilbert, organ maker, h Meadow
Phelps Charles A., at organ shop, h 94 Franklin
Pierce Charles A., organ maker, h 63 Franklin
Searle William, organ maker, bds Day ave
Sizer T., at organ shop, h 18 Orange
Stearns Robert D., organ maker, h 11 Hampden

(to be continued)

Please send your 1970 dues to the treasurer soon! The enclosed form should be accompanied by a check or money order; please do not give the editor cash. Thank you!

Our next meeting will be a triple event to please those who have waited several months for a gathering in the heart of Boston. On Sunday, February 1:

3:00 A demonstration by Rev. David F. Gallagher, C.S.S., of the four-manual 1969 Reuter "antiphonal organs" in Old South Church, Copley Square. The hour will be an unusual opportunity to hear a large new organ in a short "private recital," and if you would like to help perform a work for double-console instrument, bring two copies of the music. We appreciate the courtesy of both Fr. Gallagher and Alfred Nash Patterson. Enough time will be allowed for members to reach the doors of King's Chapel, Tremont Street, which will open at 4:30 for the

5:00 Concert of Seventeenth Century Italian Baroque Music. Directed by Daniel Pinkham, who has presented three yearly concerts for twelve years, this production includes several church sonatas, motets and a Carissimi oratorio. There is no need to extol the quality of the King's Chapel concerts -- be sure to arrive early enough for a seat--any seat! This event will precede supper, and in our home church, St. John the Evangelist, Bowdoin Street, will be an

8:00 Recital of four Mendelssohn organ sonatas by Johannes Somary of New York City, organist and choirmaster of the Church of Our Savior and a Decca recording artist. The organ at St. John's should "be heard to excellent advantage."

* * *

MIXTURES -

One of the few surviving Henry Erbens in New England was the altered 2-22 1870 instrument in St. Joseph's R. C. Church, Lewiston, Maine. It was recently removed and the details of its disposal are not known. The very unusual 2-19 1892 Cole & Woodberry organ in Highland Congregational Church, Lowell, Mass., is for sale, the 1887 brick building being slated for demolition this winter. The passing of such a church with splendid acoustics and the taking down of a valuable piece of nineteenth century art is deplorable, but the merging of churches is surely a necessity if organized religion is to survive in many urban areas.

The First Parish Church of Billerica, Mass., is rapidly rebuilding the burned 1797 edifice; a replica is comprised of contemporary modes of construction. Under the supervision of the organist, Robert J. Reich of the Andover Organ Company, a few members of the congregation dismantled a 2-15 c.1900 Emmons Howard organ in the former First Methodist Church, Holyoke, Mass., early this month. The organ will be considerably expanded for its new home as funds allow. The First United Methodist Church, Newark Valley, N.Y., opened its "new" Steere & Turner organ with a Donald R. M. Paterson recital on December 7. The 1883 tracker is a 2-27, which replaced a 2-15 1905 Steere tubular-pneumatic organ that provided a few parts for the present organ. The church now has a monument to its zeal and imagination, the work of A. Richard Strauss of Ithaca, N.Y., and the goals of the Organ Clearing House.

Trinity Episcopal Church, Watertown, N.Y., is to receive this year a four-manual organ by Hill, Norman & Beard of London. A few parts of the 1924 E. M. Skinner will be used and three new case fronts will have polished tin pipes. The church once had E. & G. G. Hook's Opus 114, a "2-20" of 1851 and the present building housed a three-manual Johnson & Son, Opus 856, 1898.

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Roadway, 335 Court Street, Keene, New Hampshire, 03431; telephone Area 603, 357-0999 (weekends). Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year.

HIGHLAND CONGREGATIONAL CHURCH, Westford Street, LOWELL, MASSACHUSETTS. Designed by William Bradford Goodwin of Lowell and built by Cole & Woodberry of Boston in 1892; tonal alterations by Robert J. Reich of Methuen in 1958.

GREAT:	SWELL:	PEDAL:
Principal Diapason 8' 61	Contra Viola (C ₀) 16' 49	Bordone Principale 16' 27
Viola Dolce 8' 61	4 Viola Principale 8' 56	Lieblich Gedeckt 16' 27
1 Flauto Concerto 8' 61	Dolciano 8' 61	8 Flauto Basso 8' --
2 Flautileno 8' 49	5 Viola Aetheria 8' 61	
Octava Acuta 4' 61	Doppel Flöte 8' 61	There are 6 Pedal stop
Flauto Soave 4' 61	6 Salicetto Dolce 4' 61	knobs, a set of 3 in
3 Quinta Octava 2 2/3' --	Hohlpfeife 4' 61	each jamb.
Octavino 2' --	7 Violettino 2' 61	
	Corno di Cappella 8' 61	Water Motor (pedal)
	Tremolo (by "pistons")	Bellows Signal (knob)

- 1 A Melodia of open wood pipes from C₀, replaced in 1958 by a Ripieno III of second-hand revoiced pipes: CC 15-19-22; C₂ 12-15-19; C₃ 8-12-15.
- 2 The bass 12 were borrowed from the 8' Flauto Concerto, and these stopped wood pipes were repositioned to accomodate the Ripieno; the Flautileno is now a full-compass stop with a bass octave of stopped wood pipes.
- 3 The "upperwork" consisted of dummy knobs only; there is no stop action or space on the chests for 2 2/3' and 2' ranks; the knobs remain.
- 4 The Viola Principale borrows the lowest 5 stopped basses of the 8' Doppel Flöte.
- 5 In 1958 this stop was cut down but not rescaled to become a 4' Octava Clara.
- 6 In 1958 this stop was cut down but not rescaled to become a 2' Quincena.
- 7 In 1958 this stop was cut down but not rescaled to become a 1 1/3' Nondecima.
- 8 There is a partial stop action but no chest provided for the Flauto Basso.

Couplers by "pistons": Swell to Great Great to Peds. Swell to Peds.

Couplers by hitch-down pedals: Sw. Sub 8^{ve} to Gt. Sw. 8^{ve}'s to Gt.

Single-acting combination pedals: Gt. P.P. Gt. F.F. Sw. P. Sw. F.

Wind Indicator no nameplate

Swell Indicator wind pressure: 3 1/2"

The plaque on the case front reads: "IN MEMORIAM/LUCRETIA/BUTTRICK/1801-1892./PRESENTED/BY/HER/SON/JAMES GARDNER/BUTTRICK/1892." The opening recital was played by George E. Whiting of Boston and Mr. E. M. Fessenden of Ballardvale, the organist of the church, assisted by Terrence F. Molloy, tenor, on the evening of October 5, 1892. The programme was: Overture to Oberon -Weber; Fantasie "Registration" -Whiting; Schiller Festival March -Meyerbeer; Prelude and Fugue in C minor -Mendelssohn; Fanfare, Cantabile and Finale -Lemmens; Variations on "Home, Sweet Home" and "Loin du Bal" -Dudley Buck; Pastorale -Whiting; and two selections from The Flying Dutchman -Wagner. Mr. Molloy sang two "Ave Maria" solos and the event was prefaced by "Descriptive remarks on organ (With illustration by organist)" by Mr. Goodwin. E. E. Truette's magazine, The Organ spoke sneeringly of the organ in the issue for January, 1893:

The polyglot system of naming the stops has been adopted in an organ recently erected in Lowell, Mass. Looking over the specification we find: "Doppelflöte," "Contra Viola," "Viola Principale," ... and so on ad nauseam. The accompanying description of the stops is equally unique. We read that the "Principal Diapason" is "powerful and rich" (good qualities for a politician); that the "Viola Aetheria" is "most distant and ethereal string" ('tis but a dream); that the "Violettino" is "soft, airy string" (like the voice of a dude); that the "Corno di Capella" [sic] is "sweet, mellow reed" (possibly flag-root). Where would this style end in a large organ? There is the "Flauto Concerto" very full and round with a tono just right for a solo, doncherknow? We judge from the specification that "Flautileno is Volapuk for Flute of 8 Ft. A Flute of 4 Ft. would be Octavo Flautileno, or possibly Flautilenatino. The 2 Ft. stop of this family would have to be

Duodecimo Flautileno or Flautilenatimissimo. What could we call the 1 Ft. Flute which was in the old Boston Music Hall Organ? Flautilenatimissitinavo?

The large brick church is one of those semi-Gothic Victorian affairs rather hard to describe, but it features a prominent spire and an eight-sided Akron plan sanctuary with plenty of golden oak and windows with pattern glass rather than attempts to portray flowers or faces. The acoustics are superb and the organ stands in a chamber at the left of the recess behind the pulpit platform, the latter and the choir area being in effect one. The delightful arrays of display pipes on a heavy oak base comprise one of the most distinctive organ fronts ever conceived. At the left are three large false wood pipes followed by 27 pipes in a wide flat with the basses at the treble end; 19 are Principal Diapaons. At the right is a small flat of three tin pipes above the memorial tablet with "LAUS DEO" on the supporting woodwork, and at the far right are three very large metal pipes, unconnected speaking pipes of a 16' Principal. Filling the arch above the central flat are three receding rows of dummy pipes: 17 "cans" above the Great, 9 "reed resonators" above those, and 22 "cans" on the top of the Swell shade frame. The Principal Diapason and the Viola Dolce are outside the arch, the rest of the Great is beneath it, and the Swell is behind the Great and somewhat higher. The case pipes are finished in bright and striking copper, silver and gold.

The attached console has oblique knobs lettered in a backhand Spencerian; a large array of pedal labels above the Swell manual and the Swell to Pedal and Swell Tremolo pistons on the same board; Great to Pedal and Swell to Great pistons in the Swell key slip; two knobs for each Pedal stop; Wind and Swell indicator dials; a flat Pedal clavier; ebony Swell knobs and rosewood Great knobs; and much of the console interior is mahogany. The delightful stop names are of Goodwin's choosing, principally Italian, with a smattering of German, Greek and English! The large reservoir is beneath the level of the platform and was once operated by a water motor as well as a handle inside the access door in the small rear hall. The unusual feeders rise on an axle beneath them. The lowest 24 notes of each manual chest have relief pallets and the wind trunks to those chests have expansion joints and wipers. The Pedal stops are on independent chromatic chests at the rear. The Swell box is of double-thickness in boards and has 12 very heavy vertical shades. The combination pedals operate prongs fitted to the horizontal stop action traces; there are brass screws to adjust the key depth; the Tremolo is in a special box fitted with a small sliding panel for adjustment of the screws; the Swell to Great 4' coupler operates two sets of squares and a set of horizontal trackers to the vertical trackers below the rollerboard. The organ is superbly made and pleasing to play, though the octave couplers cause an appreciable heaviness. The organ is still in good condition, but leather needs to be replaced.

The voicing is quite "romantic" but several stops are unusually beautiful and the total effect is one of considerable grandeur. The Principal Diapason is quite "brassy" and the strings are very orchestral even if quietly-voiced. The two Pedal ranks are of stopped wood, the Lieblich Gedeckt being very small in scale. The Great Principal Diapason is of spotted slotted metal from G₀; the Viola Dolce is similar, with 12 unmitered and bearded zinc basses; the Flautileno is of tapered metal pipes from C₀, and five are zinc and the rest are common metal; the Octava Acuta has 5 zinc basses and except for the top 12 is slotted, but Middle C (the pitch pipe) is of tin and cone tuned; the Flauto Soave is of stopped wood with 12 open metal trebles. The Swell Contra Viola is bearded, has 12 zinc basses (7 of which are mitered), and is of slotted spotted metal; the Viola Aetheria (now 4') had 12 zinc basses and was of tin; the Viola Principale is of spotted metal from F₀ and has 3 mitered zinc basses; the Dolciano has 7 mitered zinc basses and is of spotted metal from C₀; the Doppel Flöte is all of wood and double-mouthed from F₀; the Hohlpfeife is of extremely wide scale and of open metal with 17 zinc basses; the Corno di Cappella is a large-scale mild Cornopean with spotted, slotted resonators on zinc, 13 harmonic treble reed pipes and 12 slotted flues at the top. The stops altered by Mr. Reich have slide tuners, and the Flautileno is similarly improved.

The building and organ are the property of the Montefiore Synagogue.

STEER & TURNER - THE WESTFIELD YEARS, 1867-1880 -- An account by E. A. Boadway, taken principally from newspapers of the period. Part V

Steer & Turner and Johnson Organ Co. employees listed in The Westfield Directory, 1873, continued from the last issue:

Stearns -----, organ maker, bds Elm
 Stebbins A. H., organ maker, h 156 Elm c Meadow
 Steer F. J., organ maker, bds Elm
 Steer J. S., organ maker, bds Elm
 Steer J. W., (S. & Turner,) h Pochassic Road
 n Montgomery
 Steer & Turner, mfrs church organs, Elm c Meadow
 Stein Adam, organ maker, h Elm
 Stein Addison, at organ shop, bds Elm c Orange
 Thayer Joseph, at organ shop, h 96 Franklin
 Turner George W., (Steer & Turner,) h Day ave
 Underwood H. M., at Steer & Turner's
 Veto Frank, at Johnson & Co's organ shop
 Viner William, at organ shop, bds Elm c Orange
 Westcoat J. E., at organ shop, h Orange n Elm
 Wetmore Charles W., at organ shop, bds Sherman
 Wetmore C., organ maker, bds 57 Franklin
 Wetmore H., at organ shop, h 36 King
 Wetmore James E., at organ shop, h Sherman
 Wetmore Julian, at organ shop, h 57 Franklin
 Whitman Elias, organ maker, h Sackett
 Wilcox H. S., organ maker, h 31 Mechanic
 Wilcox -----, at organ shop, h 31 Mechanic
 Workman George, organ maker, h Broad

The firm did a good business in three-manual organs for Connecticut and "the west." On February 24, 1875 the Times and Newsletter mentions Opus 91: "Messrs. Steer & Turner are shipping a large three bank organ, cost, \$6000, to the First Congregational church in Waterbury, Conn." The same paper notes on April 7, 1875 that "Steer & Turner have a large three-bank organ on the floor for St. Paul, Minn. It can be inspected by those who wish on Fast Day." The St. Paul organ was Opus 92. On arch 29, 1876 the paper published words that generated a minor "battle of the organs":

The new \$10,000 organ under process of construction by Steer & Turner, for the First Presbyterian Church of Bridgeport, Ct., is now so nearly completed that it may be seen for a few days at the factory. This is the largest instrument (with the exception of the one they built for the First Congregational Church of Chicago) that has been built in this town, and the manufacturers cordially invite our citizens to come in and examine it.

The Times and Newsletter makes a pun on Mr. Steer's name in a long account of the town meeting in the issue of April 5, 1876. Such jokes were perhaps the cause of the later change of spelling! In a list of "field drivers" recommended by the selectmen: "...John W. Steer (who is expected to keep all steers out of the highway on Brass hill),...."

The March 29 issue had reached Chicago, and the following letter appears on April 12, 1876:

THE ORGAN QUESTION.

The following communication, from W. S. B. Mathews, formerly editor of the "Musical Independent," published at Chicago, will explain itself:

Chicago, April 6, 1876

Messrs. Editors:- My attention has been called to a paragraph lately appearing in your paper in regard to the size of organs built in Westfield, especially to that feature of it pronouncing the organ now building by those excellent builders, Steer & Turner, "the largest but one ever built in Westfield," the one excepted being the Steer & Turner organ built for the First Congregational church in Chicago. Neither of these statements agree with the facts, and the first one is particularly out of the way, for to my certain knowledge, Johnson & Co. have built two or three organs larger than this new Bridgeport one.

But first, as to the question, "Who has built the largest organ ever built in Westfield?" The six largest organs in this city are the following: 1st, that in the Jesuit church, built by Mitchell of Montreal; 2d, that in the Second Presbyterian church, built by Johnson & Co.; 3d, First Congregational church, Steer & Turner; 4th, that in the Union Park Congregational church, E. & G. G. Hook & Hastings; 5th, that in the new St. James church, Johnson & Son; 6th, Unity church, Hook & Hastings. These are all, except the first, fine instruments. The question just now is, as to the relative size of the First Congregational organ and that of Johnson & Co. in the Second Presbyterian. An attentive examination of the specifications affords results as follows:- Johnson & Co's Great organ has fifteen stops against Steer & Turner's fourteen, the extra one being a $5\frac{1}{2}$ ft. Quint, to offset which Steer & Turner have one rank of mixture, [sic] a much less expensive set of pipes.

The swell organs are exactly equivalent as to number of stops and appointment, except that here again Johnson & Co. have a Contra Fagotto of 58 pipes against Steer & Turner's 46 pipes, the omitted twelve pipes costing exactly as much as the forty-six given.

In the Solo organs, again, which also are equivalent, Johnson & Co. have an open diapason of metal to offset against Steer & Turner's stopped diapason of wood, the remainder of the stops being equivalent.

The Pedal organ, on the other hand, exhibits what most organists would regard as a gain to Steer & Turner, for they have a Violone in place of Johnson's Great Quint. The Violone certainly costs something more.

So on the whole, taking the organs through, Johnson & Co. have one more stop, and generally a more expensive construction, and it is by no means true, therefore, that the First Congregational organ is the largest ever built in Westfield.

But to leave the matter in this shape would be far from doing justice to Johnson & Co., for there is a great deal more involved in organ building than simply a certain number of stops and pipes. I am well acquainted with the First Congregationalist organ, having heard it under the hands of the great artist who habitually plays it, Mr. W. Clarence Eddy, and having myself accompanied on it the solos and choruses of the "Messiah" a few months ago with a chorus of something over a hundred voices, I desire to say, therefore, that while the mechanism is good, and the voicing smooth and reasonably well individualized, the organ, as a whole, is very far from being as effective as an instrument of that size and appointment ought to be. The ineffectiveness is, in my opinion, owing to the small scales of the diapasons and some of the pedal stops. This is so far the case that at the performance of the "Messiah" in question, I found that the open diapason of the Great organ in Centenary M. E. Church (where I play) was more effective for chorus accompaniment than the whole four eight feet flue-stops in the First Congregational organ, including the open diapason, a gamba, and two eight feet flutes. For this and many similar reasons I might assign, I should be compelled to award to Johnson & Co. the palm of having built, not only the largest organ built in Westfield, but organs far more effective in proportion to their appointment than any I

have seen of Steer & Turner's. As it regards the second largest after these two, the old and new St. James organs of Johnson & Co. would undoubtedly come in before the Bridgeport organ.

I have made these criticisms on the voicing of this organ of Messrs. Steer & Turner's, not in a spirit of hostility to them, for there is much in their work to admire, and the faults I have referred to are easily avoided in future productions, but simply as an act of justice to Johnson & Co., who have shown a great deal of judgment in so appointing and voicing their organs, as to render them grateful and effective to play. These opinions are shared by most of the leading organists here, as I can verify if it becomes necessary. Having been a practical organist for about twenty-three years, nearly ten of which have been in my present position, I feel competent to offer an opinion. I am sir,

Your obedient servant,
W. S. B. Mathews,

Organist, Centenary M. E. Church, Chicago.

It is proper to add that W. A. Johnson and his associates have built twenty-six organs for the city of Chicago; twenty-five of them having been built within the past nine years.

The Times and Newsletter carries no further correspondence regarding the matter. Despite the production of an impressive number of instruments, Steer & Turner began to suffer financial difficulties, and the first public indication of the situation appears in the Times and Newsletter of January 31, 1877:

Steer & Turner have called a meeting of their creditors at their factory on the 6th of February. In a circular they say:- "We are unable at this time to give a detailed statement of our assets and liabilities, but we are satisfied that we are deeply insolvent."

The local news columns in the issue of February 7 contain this paragraph:

The creditors of Messrs. Steer & Turner, to the number of forty or fifty, met at their factory on Tuesday in response to their summons. H. B. Smith was chosen chairman, and M. B. Whitney was the organ--not exactly church organ; the music of which he gave was not sacred, but awful solemn--of the firm. He made a statement (not particularly musical to the ears of the unsecured creditors) of the financial condition of the concern. The liabilities are \$32,000, and the assets, as the firm figure them, \$30,000. To make this they invoice their real estate at \$20,000, which will not bring at forced sale over \$7000 at present, and their stock, tools and machinery at \$7700. Add to this \$2300 in accounts due, and we have the assets as given by the firm. The stock, tools and machinery are nearly all mortgaged to S. N. Lewis, who is on their paper for \$8500. His security is worth about fifty cents on the dollar, at a hard-pan inventory. The real estate is mortgaged to the Westfield Savings Bank for \$10,000, backed by ten of our business men. There are \$19,000 secured claims, and about \$13,000 unsecured. The unsecured creditors cannot receive a cent on a dollar. It was voted, as the sense of the meeting, that the firm had best go through bankruptcy, in which case the real estate and other property will all have to be sold. The firm intend to resume business at an early day.

The factory continued in operation, for the Times and Newsletter of April 18 states that "Steer & Turner have just completed an organ for the Catholic church in Ware, and are remodeling the organ in Odd Fellows' hall at Springfield." Though the builders remained in their factory until it burned in 1878, the following item is in the advertising columns for April 25:

Mortgagee's Sale of Real Estate.

To John W. Steer and George W. Turner, mortgagors to Samuel N. Lewis, second mortgagee, and to any and all persons interested in the real estate hereinafter

described.

By virtue of a power of sale and of attorney contained in a certain mortgage deed given by John W. Steer and George W. Turner, both of Westfield, Hampden county, Massachusetts, to the Westfield Savings Bank, a corporation established by law in Westfield in the county of Hampden and Commonwealth of Massachusetts, which said deed bears date of October 2d, A.D. 1871, and is recorded in Hampden County Registry of Deeds, Book 289, page 41, and for breach of the condition of said mortgage, will be sold at public auction on the premises described in said mortgage, on Saturday, the twenty-sixth of May, A.D. 1877, at two o'clock in the afternoon, all and singular, the premises conveyed by said mortgage deed and described therein as follows, to wit:- "a certain tract of land situated in said Westfield and bounded north on Samuel Horton, east on Eliza Longley, south on Meadow street, west on Samuel Horton or on the old highway; containing about one acre of land and being the same premises conveyed to us" (the said John W. Steer and George W. Turner) "by William Fox by his deed dated March 24th, 1868."

Said premises will be sold subject to all unpaid taxes due thereon.

Terms of purchase will be made known at time and place of sale.

Purchaser will be required to pay one hundred dollars down at time of sale.

WESTFIELD SAVINGS BANK, Mortgagee.

By WHITNEY & DUNBAR, Its Attorneys.

Westfield, Mass., April 24, 1877.

The result of the auction is not mentioned in the local paper and your editor has not examined the county records. The Times and Newsletter mentions Steer & Turner twice during the remainder of 1877. On May 16: "Steer & Turner contracted last week to build an organ for the Second Congregational church at West Suffield, Ct., and one for the M. E. church at Fremont, Ohio, the old home and church of President Hayes." Among "The Heavy Tax-Payers" listed on August 22 are

Johnson Mrs W A	\$91
Johnson W A & Son	119
Steer & Turner	84

* * *

COLE MEMORIAL CHAPEL, WHEATON COLLEGE, NORTON, MASSACHUSETTS. Casavant Frères, St. Hyacinthe, Quebec, Canada, 1969.

HAUPTWERK:	POSITIV:	SCHWELLWERK:	PEDAL:
Quintaden 16'	Gedackt 8'	Gedacktfloete 8'	Prinzival 16'
Prinzival 8'	Prinzival 4'	Salizional 8'	Subbass 16'
Rohrfloete 8'	Koppelfloete 4'	Vox coelestis (C ₀) 8'	Oktav 8'
Oktav 4'	Nasat 2 2/3'	Gemshorn 4'	Gedackt 8'
Spitzfloete 4'	Oktav 2'	Waldfloete 2'	Choralbass 4'
Oktav 2'	Nachthorn 2'	Sesquialtera II (C ₀) 2 2/3'	Rohrpfeife 4'
Blockfloete 2'	Terz 1 3/5'	Oboe 8'	Mixtur V 2'
Mixtur IV 1 1/3'	Quintfloete 1 1/3'	Tremulant	Posaune 16'
Scharf IV 2/3'	Siffloete 1'		Trompete 8'
Fagott 16'	Scharf IV 1'		Schalmei 4'
Trompete 8'	Krummhorn 8'		
	Tremulant		

Couplers: Hauptwerk to Pedal, Positiv to Pedal, Schwellwerk to Pedal, Positiv to Hauptwerk

Combination pistons: Hauptwerk 1, 2, 3, 4, 5, 6 (thumb); Positiv 1, 2, 3, 4, 5, 6 (thumb); Schwellwerk 1, 2, 3, 4, 5, 6 (thumb); Pedal 1, 2, 3, 4, 5, 6 (thumb and toe); General 1, 2, 3, 4, 5, 6 (thumb and toe).

Compasses: Manuals, 56 notes; Pedal, 32 notes.

The stoplist is taken principally from the elegant booklet published by the college last month, and the specification is primarily the work of Lawrence Phelps of the Casavant firm. Carlton T. Russell is the college organist. The instrument was opened in a recital by Donald Willing on December 7. The shallow case is at the front of the quasi-colonial room and the attached console has "reversed" key colors. The stop action is electric and the key action is mechanical. The former Hook & Hastings organ was definitely in need of removal!

* * *

The hundredth birthday of the Steer & Turner organ in Grace United Methodist Church, Keene, N.H., was celebrated on Sunday evening, November 23. Jack Fisher and Philip Beaudry were joined by the Dudley Buck Quartett, and the following programme received a standing ovation.

Prelude and Fugue in C minor	Mr. Fisher	J. S. Bach (1685-1750)
"The Singing of Birds" (Easter Cantata, 1875)		Dr. George William Warren (1828-1902)
"I will lift up mine eyes unto the hills"		Edwin T. Baldwin (1832-1904)
	The Quartett	
Prelude, Fugue and Variation	Mr. Fisher	César-Auguste Franck (1822-1890)
Hymn "Not alone for mighty empire"		"Hyfrydol"
Rondo (<u>Flute Concerto</u>)		Johann C. H. Rinck (1770-1846)
"Jig Fugue"		Dietrich Buxtehude (1637-1707)
	Mr. Beaudry	
"I will lay me down in peace"		Henry Wilson (1828-1878)
"Father hear our prayer"		William A. Briggs (1848-1930)
	The Quartett	
Marche Religieuse	Mr. Beaudry	Félix Alexandre Guilmant (1837-1911)
"Festival Te Deum No. 7 in E flat"		Dudley Buck (1839-1909)
	The Quartett	
Hymn "For all the saints"		"Sine Nomine"

More than two hundred persons heard choral music not performed in decades, and Messrs. Baldwin and Briggs were natives on the Keene region. The Quartett (whose names are on the first page of the November Newsletter) performed splendidly to the accompaniment of Mr. Fisher, who did not have the benefit of a set of Swell shades. Persons wishing a copy of the printed programme and a history of the church and its 19th century music can obtain copies by addressing a post card to the editor. A November birthday recital is expected to be a tradition at the church as long as Ed Boadway is the organist there. He has on hand a lot of century-old music for harmonium, piano and strings...

* * *

The brothers Reich of the Andover Organ Company have employed the terms "calculated uglity" and "orgrosity" when referring to especially horrid instruments. Can any Newsletter readers assist in expanding such a dictionary?