

MIXTURES -

The two-manual 1870 Erben organ mentioned on page 1 of the December Newsletter was rescued by Michael E. Roy, a high school student who resides in Auburn, Maine. Mr. Roy is a young organ enthusiast who plans to renovate the instrument and add a few stops. The three-manual 1869 Erben in the Cathedral of the Immaculate Conception, Portland, Maine, described in the Newsletter for September, 1967, has been removed while the interior of the Cathedral is being renovated. The organ is to be rebuilt by a local "builder," and the century-old slider chests recently received the "chain saw treatment."

1970 is the centennial year of the splendid three-manual E. & G. G. Hook organ in the Unitarian Church, Woburn, Mass. This spring, the Newsletter will publish the original contract and other material contemporary with the building of the organ, which was "opened" on January 4, 1871. At 7 p.m., Sunday, May 3, Miss Irene Dorner, organist of the church and Mr. Richard Hedgebeth will present the first recital celebrating the anniversary, which is under the direction of the cordial custodian of the organ, Mr. Charles Smith of Woburn.

The amount of baloney regarding organs found in non-organ publications would surely fill every market in Boston for a decade. This example is from a 1969 International Business Machines Corporation brochure:

The great organ in the historic cathedral of Notre Dame de Paris, France now incorporates IBM relays to help enhance the majestic sounds which flood from its 6,000 pipes.

The organ's formidable array of stops and pedalboards not only demands skilled accomplishment to play, but until modernization, called for strenuous physical effort by the organist.

IBM wire contact relays make playing this great organ much less difficult now. By adding a control console containing a battery of 3,000 IBM relays, it was possible to increase the number of organ stops from 104 to 130, while decreasing the effort involved in manipulation.

The mechanism enables the organist to switch combinations of stops automatically while playing.

The relays permit pre-selection and stop storing, enabling the grand organ to smoothly shift complex tones from reed-like quality to full-throated crescendo. Up to fifty different stop combinations are possible during the rendition of a single organ performance.

The French technicians supervising the organ modernization project studied a variety of switching control products before selecting the IBM wire contact relay. It was chosen principally because of proven high reliability and compact, space-saving design.

Our apologies Mr. Fonteneau - that there should be such a console in Paris!

Recent old tracker organs found: J. H. & C. S. Odell 2-13, Opus 361, 1899, in the Church of the Good Shepherd, Episcopal, Newburgh, N.Y.; Geo. Jardine & Son 2-25, Opus 1046, 1890, rebuilt by M. P. Moller as Opus 1625, c.1913, with detached Pedal towers, in St. Francis of Assisi R.C. Church, Newburgh, N.Y.; Reuben Midmer & Son 1-7, c.1903, in Tomkins Memorial Church, Tomkins Cove, N.Y.; and J. H. & C. S. Odell 2m, Opus 249, 1888, in the Church of the Holy Communion, Episcopal, Norwood, N.J.

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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.

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

Another disaster came to the firm, and the Times and Newsletter for Wednesday, March 27, 1878, describes the scope of the fire and the size of the building:

#### Destructive Fire.

The fire king is wielding his sceptre with a mighty power of late in this town, and seems bent on measuring swords with the water king. On Wednesday evening of last week, Steer & Turner's organ factory was lapped up by the hungry flames, despite the concentrated power of Montgomery water dextrously handled by our efficient firemen. It took the best of skill and management on the part of the fire department to save adjoining property. It seemed inevitable at one time that Meadow street must fall a victim to the devouring element. The effective work done and the property saved on this occasion, furnished another convincing proof of the value and potency of the water works, skillfully manipulated by experienced men, such as compose our fire department.

The building burned was extensive and combustible to a degree hardly realized by the uninitiated. It was built in 1871, and combined 200,000 feet of lumber; 61,000 feet of spruce in floors; 64,000 feet of pine timber in frame; 15,000 feet of pine in sheathing; it took 65,000 shingles to cover it; there were 153 windows in it; it contained 64,000 bricks, and cost \$11,000. These figures will suffice to give some idea of the extent and magnitude of the building, as well as the great heat its burning must have produced. The loss on the building was estimated at \$7500, of which \$6000 was covered by insurance in the following companies:- Queen's, Royal Canadian, Irving of New York, Merchants' of Providence, People's of Trenton, Western of Toronto. The owners of the building are Edwin Smith, Henry Loomis, H. B. Smith, W. H. Foote, and M. B. Whitney.

S. N. Lewis is a heavy loser, as he held a mortgage on all the stock, tools and machinery, which were used by Steer & Turner, amounting in value to about \$9000, on which he held only \$1000 insurance in the Westchester of New York. A total of 17 hands were employed, most of whom lose all their tools. Steer & Turner have commenced work temporarily in the old American whip factory on Mechanic street.

The other losers by the fire are H. C. Shute, fancy wood turner, who loses about \$3000, and the Westfield collar box company, which loses about \$200 in lumber. Mr. Shute had an insurance of \$1400, divided equally between the Continental of New York and the Etna of Hartford. The total loss by the fire approximates \$20,000.

The firemen worked with characteristic energy, and were refreshed by hot coffee, generously and thoughtfully provided by Mrs. Foster, of the Foster house, for which the boys are heartily grateful, and they desire us to accept the diplomatic mission of bearing to the good landlady of the Canada hotel their sentiments of gratitude, and we hereby accept the pleasant mission.

On April 3, the paper reported that "It turns out that the \$1000 insurance which S. N. Lewis supposed he held on the property destroyed by the recent fire, is not his at all, but Steer & Turner's." On the list of "Heavy Tax-Payers" published on August 21, Mrs. W. A. Johnson paid \$83 and Johnson & Son paid \$109, but Steer & Turner are not listed. The end of 1878 brought yet another troublesome period for the organ builders. The Times and Newsletter of December 11 describes a "TERRIBLE CALAMITY" -- a flood of the Great River which did \$500,000 damage to half of the town and altered the bed of the river. The only mention of Steer & Turner is "... Beyond this new river are the ruins of Steer & Turner's organ factory,..." Perhaps an examination of the city records would reveal whether or not the firm erected a new building following the March 20 fire. On December 18 the paper reports that "Steer & Turner are already moving into the old American whip factory on Mechanic

street." The following paragraph appears in the same issue:

Steer & Turner are full of the grief of misfortunes. They have been burned out clean twice, severly scorched once, besides being twice drowned out. They seem to have as many lives as a cat, and a "singed cat" at that. They lose some \$6000 or \$8000 by the catastrophe. They had a contract for a large organ for the Catholic church in Washington, D.C., which was to be done in March, besides other work in hand and prospective.

In 1879, L. H. Everts of Philadelphia published a two-volume History of the Connecticut Valley in Massachusetts, and organs are mentioned on page 251 of Vol. II:

#### Church Organs.

Westfield enjoys distinction as a place where some of the finest and largest church organs are manufactured. Specimens of the product in this direction may be seen in many magnificent churches, and it is believed to be generally understood that Westfield church organs rank with the best manufactures. Johnson & Son and Steer & Turner are engaged in this department of manufacture in which about 100 persons are employed, and a capital of \$100,000 to \$150,000 invested. Johnson & Son occupy a commodious manufactory on the Westfield River, in Westfield Village, and, nearby, Steer & Turner carried on their enterprise until their works were utterly swept away by the flood of December, 1878. They are now (1879) located on Mechanics [sic] Street.

On January 22, 1879, the Times and Newsletter says:

— Steer & Turner, who have encountered wind, water and fire by the wholesale, are still at it and are full of business. They now have in the works an organ for the church of the Immaculate Conception, at Washington, D.C., another for the M.E. Church at Mexico, N.Y., and still another for the Episcopal Church at Stratford, Ct. These are all two-bank instruments, varying in price from \$1500 to \$3500, and are all to be completed previous to Easter Sunday.

The Springfield City Directory 1879-80, published in 1879, contains this advertisement on page 216:

STEER & TURNER,  
Builders of  
Cathedral and Church  
ORGANS,

Nos. 61, 63, 65, 67 and 69 Lyman Street,

Formerly of  
WESTFIELD, MASS.

Special attention paid to Tuning and  
Repairing.

John W. Steer. George W. Turner.

The directory indicates that Mr. Steer was boarding in the city and Mr. Turner retained his Westfield house, and the directory for 1880-81 reveals that Mr. Steer had changed the spelling of his name to Steere and now had a house at 394 Chestnut Street. By 1882 Mr. Turner had a house at 162 North Main Street, thus making the move from Westfield complete. The Springfield Sunday Republican of March 7, 1880 mention the builders:

Steer & Turner, the church organ manufacturers, find their removal from Westfield to have been most fortunate. They say the outlook for business has never been better than now. They have just sent one organ to Minnesota, and are now putting up another at Winona in that state. They are also building three organs costing \$3500, \$2500 and \$2000 respectively, two of which go into New York state. They are also offering bids on 20 others. Their factory builds the entire organ with the exception of the ivory keys. They also prepare their own composition of tin and lead for the organ pipes, and employ 15 men.

Quick to reply to the above statement, the Times and Newsletter of March 10 made final mention of the firm in a caustic remark that brought no reply from the Republican:

-- Steer & Turner, the church organ manufacturers, find their removal from Westfield to have been most fortunate.

-Sunday Republican.

"Most fortunate" for whom -- themselves or Westfield? Which? Will the Republican please explain?

The departure of the firm during 1879 was not otherwise mentioned in the Westfield paper, which had, just nine years earlier referred to Messrs. Steer and Turner as

...striving men, of long practical experience in their business, and give their personal attention and oversight to every department of their work. Every part of an organ is made under their eye, and they know when the work is done right. The public are finding out that they have skill, taste and ability, and hence their success. Everybody in their well-arranged establishment is busy as a bee, to the entire extent of their present working force, and new hands are set at work as fast as persons of experience can be found and room made for them. They contemplate finishing off the large room in the basement, which has been used for a store-room, and filling it up with workmen, and making other additions, in order to keep up with their rapidly increasing business.

- Western Hampden Times, February 15, 1871

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THE TRACKER ORGANS IN VERMONT. By "popular request," we present the Roadway-Loris-Laufman list of old and new tracker organs in Vermont. In nearly every instance, the organs indicated below are playable, or at least intact, and a few are still hand-pumped. The constant use of the word "church" has been eliminated; the last column gives the number of manuals and ranks. Major changes are marked "alt."

Barnet	Congregational	Hinners Organ Co.	1925 1-5
Barton	Bethel Pentacostal	E. W. Lane	1903 2-13
"	St. Paul's R.C.	William H. Davis	c1865 2-13
Barre	Congregational	E.&G.G.Hook & Hastings	1872 3-20
"		#667, alt.	c1953 2-20
"	First Baptist	Hinners Organ Co.	1911 2-13
"	Hedding Methodist	Hutchings-Votey Organ Co.	1904 2-13
		#1546	
Bellows Falls	Baptist	Johnson & Son #782	1892 2-11
" "	United	Hutchings, Plaisted & Co.	1883 2-15
		#119	
Bennington	Bennington College	Simmons & Fisher	c1856 1-8
"	Res., Tzaims Luksus	Stevens & Co.	c1853 2-13
Benson	Christ, Sun of Justice	Henry Erben	1848 1-3
	R.C.	alt. E. A. Boadway	1967 1-4
Bethel	Miller Memorial Methodist	Hilborne L. Roosevelt #58	1881 1-3
Bradford	Grace Methodist	E. W. Lane	1907 2-9
Brandon	Baptist	W.B.D. Simmons & Co.	c1853 2-13
Burlington	First Baptist	E. & G. G. Hook #342, alt.	1864 2-19
"	Masonic Temple	Johnson & Co. #425	1874 1-9
"	Chapel, St. Joseph's R.C.	S.R.Warren, reb. by G. S. Hutchings (?)	c1845 1- c1894 1-9
Cabot	United	Hook & Hastings Co. #1699	1896 2-7
Chester	Congregational	S. S. Hamill (?)	1898 2-9
"	St. Luke's Episcopal	S. S. Hamill, #135, alt.	1870 1-8
Danville	Congregational	H. Hall & Co.	1902 2-12
"	Methodist	Geo. S. Hutchings, #149	1885 2-13

Derby Line	Universalist	E. W. Lane	c1895 2-9
East Poultney	St. John's Episcopal	William Nutting Jr.	1860 1-5
Enosburg Falls	Methodist	Hook & Hastings Co. #1894	1901 2-9
Fair Haven	Baptist	Geo. Stevens & Co.	1873 2-15
" "	Congregational	Hutchings, Plaisted & Co. #109	1882 2-9
" "	Our Lady of Seven Dolors R. C. ("St. Mary's")	E. & G. G. Hook #205, alt.	1856 2-22
Glover	Res., Charles Barrows	Steer & Turner #103	1875 2-10
Grafton	United Church (Cong'l)	S. S. Hamill (?)	c1868 1-8
"	United Church (Baptist)	William Nutting Jr.	1860 1-9
Greensboro	Federated	Wm. A. Johnson #253, alt.	1868 2-12
Guilford	Res., Graham Down	E. W. Lane, reb. Wilson Barry	c1897 2-8 1966 2-10
Hartford	Second Congregational	Johnson Organ Co. #373	1872 2-13
Highgate Falls	St. John's Episcopal	Henry Erben	c1836 1-3
Island Pond	Christ Episcopal	Joseph Casavant (?)	c1860 2-11
" "	Congregational	Geo. W. Earle & Son	1906 2-15
" "	St. James R. C.	Jesse Woodberry & Co.	c1905 2-9
Ludlow	Baptist	S. S. Hamill	c1885 2-11
"	United	Geo. S. Hutchings #452	1898 2-7
Lyndon Center	Free Baptist	Geo. H. Ryder & Co.	c1900 2-9
Lyndonville	St. Elizabeth's R. C.	Frank Beman (?)	c1890 2-12
Manchester Center	Baptist	Johnson & Son #843	1896 2-14
Middletown Springs	Community	Geo. Stevens & Co.	1874 2-13
Middlebury	Methodist	Geo. S. Hutchings #311	1892 2-9
"	St. Stephen's Episcopal	Johnson & Son #460	1875 2-13
Montpelier	First Baptist	Geo. Stevens & Co.	c1885 1-6
"	Unitarian	William Stevens (?), alt.	1865 2-16
"	Vermont College	Geo. S. Hutchings #135, alt.	1884 2-16
Morrisville	Puffer Methodist	E. W. Lane (to be removed, April 1970)	1911 2-9
Newbury	Congregational	Johnson & Son #498, alt.	1877 2-12
Newfane	Windham County Historical Society	Austin Wheeler (?)	1858 1-3
North Bennington	Res., R. H. Van der Linde	C. E. Morey #311, alt.	1915 2-8
Northfield	Methodist	W. B. D. Simmons & Co.	c1855 2-27
"	St. John's R.C.	W. B. Simmons & Co., alt.	1865 2-19
"	St. Mary's Episcopal	E. & G. G. Hook, alt.	c1840 2-13
North Pomfret	Sherburne Farm	Geo. Stevens & Co. (?)	c1853 2-26
North Springfield	Baptist	Wm. A. Johnson #76, alt. E. E. Hewitt	1858 2-21 1959 2-
North Thetford	Federated	Geo. Jardine & Son.	c1870 2-14
Orwell	Congregational	E. & G. G. Hook #358	1865 1-11
Pittsford	Methodist	Geo. Stevens (?), rebuilt by unknown firm	c1845 2- c1890 2-17
Plainfield	Grace Methodist	E. & G. G. Hook & Hastings #699	1873 1-4
Proctor	St. Dominic's R. C.	Geo. S. Hutchings	c1900 2-7
Proctorsville	St. James Methodist	S. S. Hamill	c1886 1-8
Putney	Federated	Henry Erben (?), reb. Wm. H. Smith	1868 1-6 c1910 1-6
Quechee	Congregational	Johnson & Co. #392, alt.	1873 2-12
Randolph	Bethany Congregational	Geo. S. Hutchings #341	1894 2-14
"	Masonic Temple	J. W. Steere & Sons #318	1891 2-9
"	Leonard residence	William Nutting Jr. (?)	c1850 1-2
Royalton	Congregational	Geo. H. Ryder & Co. #103	1882 1-5
Rupert	Methodist	Johnson & Son #629	1884 2-11
Rutland	St. Paul's Universalist	Woodberry & Harris	1888 2-11
Ryegate Corner	United Presbyterian	J. Buffington	c1870 1-6

Saint Albans	Congregational	Hook & Hastings #1567, alt. & enlarged Hale & Alexander	1893 2-24 1959 2-26
" "	Church of the Nazarene	Edward H. Smith	1887 2-8
" "	Holy Angels R. C.	Ernest Desmarais	1892 2-20
" "	St. Luke's Episcopal	Geo. Jardine & Son	1889 2-14
" "	St. Paul's Methodist	Geo. Stevens & Co., alt. & enlarged Andover Organ Co.	1881 2-14 1969 2-26
Saint Johnsbury	St. John's R. C.	Geo. S. Hutchings #457	1898 2-9
" "	St. Andrew's Episcopal	Hook & Hastings #1080	1882 2-9
Saxtons River	Church of Christ	J. W. Steere & Sons #317	1891 2-8
" "	S. R. Historical Society	Jesse Woodberry & Co.	c1900 2-9
Shelburne	Shelburne Museum	Derrick & Felgemaker	c1875 1-3
Shrewsbury	Community	Wm. A. Johnson #235	1867 1-10
Springfield	Calvary Baptist	John G. Marklove #105	1873 2-16
Stowe	Community	W.R.D. Simmons & Co., rebuilt Hill, Norman & Beard	1864 2-19 1959 2-20
Strafford	Congregational	David Moore	1970 1-6
Swanton	Methodist	Hinners Organ Co.	1912 2-11
Thetford Hill	Congregational	Rieger	1964 2-14
Vergennes	Congregational	E.&G.G.Hook & Hastings #944	1879 2-9
"	St. Paul's Episcopal	E. & G. G. Hook #306, alt.	1862 1-7
Wells River	Congregational	E.&G.G.Hook & Hastings #826, alt.	1876 2-7 1938 2-8
West Brattleboro	Congregational	J. W. Steere & Son #480, alt. John Wessel	1901 2-12 1963 2-15
West Rutland	Federated	Wm. A. Johnson #200, alt.	1866 2-23
" "	St. Bridget's R. C.	George W. Reed	1911 2-13
Wilder	Federated	George Stevens	c1850 1-9
Williamstown	United	William Nutting Jr. rebuilt H. P. Seaver	1868 2-18 1895 2-18
Windsor	St. Paul's Episcopal	builder unknown, rebuilt S. S. Hamill	c1830 1- 1868 1-8
Winooski	Trinity Episcopal	Hook & Hastings Co. #1679	1895 2-7
Woodstock	North Parish Universalist	Hutchings, Plaisted & Co. #54	1875 2-16

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The 1891 Catalogue of 1505 organs published by Hook & Hastings, completed with supplements until 1916, states that "The following list does not include all the churches we supplied in the earlier part of our business experience; only those of which we have a definite record. Our earliest records having been destroyed..." Approximately two dozen very early Hook organs are not on the list, which commences with the year 1829, and the following one-page leaflet describes an unlisted opus built as late as 1840 for a Boston church:

The Organ recently placed in the NEW BAPTIST CHURCH, in Bowdoin Square, will be exhibited, and its qualities tested, Tomorrow, Wednesday Evening, at 7 o'clock.

You are respectfully invited to be present.

ASA WILBER,  
 CALVIN HAVEN,  
 DAVID W. HORTEN, } Committee.  
 E. & G. G. HOOK, Builders.

Boston, December 8, 1840.

CONTENTS OF THE ORGAN.

Great Organ, Compass from G. G. to F. in alto.

1st Open Diapason, through in metal.  
 2d Open Diapason, " " and wood.  
 Dulciana, " " "  
 Stop Diapason, " wood.  
 Night Horn, to 4 foot C. in metal.  
 Principal, through in metal.  
 Twelfth, " "  
 Fifteenth, " "  
 Sesquialtra, " "  
 Flute, " wood.  
 Cremona, to Tenor F. in metal.  
 Trumpet Treble, } through in metal.  
 Trumpet Bass, }

Swell Organ, compass from G. G. to F. in alto.

Open Diapason, through in metal and wood.  
 Dulciana, " " "  
 Stop Diapason, " wood.  
 Principal Swell, } "  
 Principal Bass, } metal.  
 Cornet, " "  
 Clarionet, to 4 foot C. "  
 Hautboy, " "  
 Trumpet, " "

Double Open Diapason Pedals, 2 octaves.  
 Couplet Pedal and Great Organ.  
 Couplet Pedal and Choir Organ.  
 Couplet Swell and Great Organ.

This was, for the period, an outstanding organ in that so many stops were of full compass, and the Pedal rank had a compass of two octaves! The unenclosed Swell basses were, in those days, often called "Choir."

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The 1892 Cole & Woodberry organ in Highland Congregational Church, Lowell, Mass., described in the December Newsletter, was purchased this month for \$500 by F. Lee Eiseman of Boston. It was moved by a team of volunteers to storage in the brick barn next to the Methuen Memorial Music Hall following the usual hardships of winter organ removal: no heat and no running water, coupled with difficulties resulting from demolition of the interior of the building while the organ was being taken down. Robert J. Reich writes of the organ: "Everything about it is extra: extra big, extra thick, extra strong, extra heavy, etc. The chests, for instance, are almost half again as thick as normal. The Swell box is almost four inches thick. The Pedal Bordone Principale is the closest thing to cube shaped I have yet seen." Mr. Reich has loaned your editor a four-page program of the Inaugural Recital, from which we copy the complete last page in order to provide readers with the source of adjectives so disliked by Mr. Truette (as quoted in the last Newsletter):

#### SPECIFICATION.

GREAT (Ch.): 61 Notes. (355 Pipes).

1. Principal Diapason	8	ft.	F.F.	Powerful and rich	61 notes.
2. Viola Dolce	8	"	P.P.	Very soft and delicate	61 "
3. Flauto Concerto	8	"	M.F.	Very full and round	61 "
4. Flautileno	8	"	M.P.	Soft and mild flute	61 "
5. Octava Acuta	4	"	F.F.	Sharp and strong	61 "
6. Flauto Soava	4	"	M.P.	Very gentle, smooth	61 "
7. Quinta Octava (Blk.)	2 2/3	"			
8. Octavino (Blk.)	2	"			

## SWELL: 61 Notes. (532 Pipes).

1. Contra Viola	16 ft.	F.	Very pungent string	49 notes.
2. Viola Principale	8 "	F.F.	Positive, firm, stringy	61 "
3. Dolciano	8 "	P.	Smooth, sweet string	61 "
4. Viola AETHERIA	8 "	P.P.P.	Most distant and ethereal string	61 "
5. Doppelflöte	8 "	M.F.	Full flute	61 "
6. Salicetto Dolce	4 "	M.P.	Thin, delicate string	61 "
7. Hohlpipeife	4 "	F.	Strong, full, orchestral flute	61 "
8. Violetto	2 "	M.P.	Soft, airy string	61 "
9. Corno di Cappella	8 "	M.F.	Sweet, mellow reed	61 "

## PEDAL: 27 Notes. (54 Pipes).

1. Bordone Principale	16 ft.	F.	Ponderous and pervading	27 notes.
2. Lieblich Gedeckt	16 "	M.P.	Gentle and soft	27 "
3. Flauto Basso (Blk.)	8 "			
4.	[No. 1 Bis. (on right terrace).			
5.	[No. 2 " " " "			
6.	[No. 3 " " " "			

## COUPLERS:

1. Sw. to Gt.	Push Buttons.	4. Sw. Tremolo.	Push Buttons.
2. Gt. to Peds.	" "	5. Bellows Signal.	
3. Sw. to Peds.	" "		

## PEDAL MOVEMENTS:

1. Gt. (with Ped.)	F.F.	5. Sw. to Gt.	Octave Coupler.
2. Gt. " "	P.P.	6. Sw. to Gt.	Sub-octave Coupler.
3. Sw.	F.	7. Swell Pedal	(expression).
4. Sw. (with Ped.)	P.		

Built by Cole & Woodbury, Boston, from plans and specifications of W. B. Goodwin, Lowell.

Metal pipe from C. W. Griffith, Reading, and decorations executed by Denison, of Reading, from designs by Goodwin.

Editor's note: the two closing paragraphs contain slight inaccuracies of spelling, which probably greatly annoyed the accurate Mr. Goodwin!

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The Vermont Chronicle of Windsor, Vermont, contains several organ and bell advertisements in 1856 issues. In one column of the edition for June 3 are insertions by W. B. D. Simmons, G. H. Holbrook, William Nutting Jr., and E. L. Holbrook, while other 1856 cards refer to Simmons & Fisher, Meneely and assorted melodeon manufacturers. This item appeared on October 14:

## CHURCH ORGANS.

E. L. Holbrook, East Medway, Mass., manufactures Church Organs of all sizes and prices, containing all the new improvements.

Organs built of the best materials, and warranted in every respect. Societies who are about contracting for Organs will do well to call at my manufactory before purchasing elsewhere. I would refer you to the Holliston Organ, in Rev. Mr. Tucker's Church:- it has three sets of Manuals complete, and 41 Draw Stops. Also, one in Rev. Mr. Means's church, East Medway; a two bank Organ of 22 Stops. Also, another two bank Organ in the Rev. Mr. Bowler's church in Holliston - number of Stops 21.

The best of reference given.

E. L. HOLBROOK.



The Editor apologizes for the tardiness of the first two issues for 1970. His work at school and church, his ailing typewriter, his health and the beginning of the "Easter rush" in matters of music preparation and organ maintenance do not benefit this publication. The many letters and Christmas cards received are greatly appreciated but there is no time to answer every one. The offer of Miss Lois Wetzel to do several hours of research in Boston every week is a most welcome gift to the Club!

Our next meeting will be in early April because so many of us are too busy from Passion Sunday to the end of March and our speaker, Mr. Fonteneau, cannot be with us until after Easter. The February 1 meeting was a decided success and fifty persons heard Fr. David Gallagher's demonstration of the new Reuter organs at Old South Church--for which we thank him! The majority of visitors also heard the King's Chapel and "Mission Church" concerts.

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MIXTURES -

Marian Ruhl of Harvard University will play the four-manual Fisk organ at Memorial Church at 8:30 p.m., March 9.

At 4:00 on March 15, Thomas C. Sargent will direct the choir of Calvary Methodist Church, 300 Massachusetts Avenue, Arlington, in a program assisted by members of the Newton Symphony Orchestra; refreshments will be served.

At 7:00 on March 15, George Bozeman will play works of Dupré and old English composers on the one-manual 1850 Erben/two-manual 1969 Noack organ in the Unitarian Congregational Church, Grafton, Mass.

At 3:00 on April 5, John Skelton will play the dedicatory recital on the 1887 Hook & Hastings organ in the First Baptist Church, Fitchburg, Mass. The organ was moved to the new building's rear gallery and considerable tonal modifications have just been completed by the Andover Organ Company.

The Noack Organ Company has finished a two-manual tracker organ for Trinity Episcopal Church, Topsfield, Mass. The instrument stands behind an unfortunate screen the church insisted upon retaining, but the action is unusual and the console is detached.

The organ vandal of Keene, N.H., has struck again. In 1969 he damaged pipes in the two-manual organs of Grace Methodist, St. James Episcopal and the Unitarian-Universalist churches, and now the pipework and mechanism of the three-manual Berkshire organ in the United Church of Christ has been partially crushed. The total cost of repairs in the four churches is more than \$11,000. Is your organ insured for vandal damage? (Some area organists who wish to get rid of certain stops feel they could advertise the need in the want ads of the Keene Evening Sentinel!)

A 2-11 1894 organ by J. W. Steere & Sons, Opus 371, has been given by Immanuel Baptist Church, Worcester, Mass., to Atlantic Union College, South Lancaster, Mass. The arrangements were made by David Cogswell and the Organ Clearing House, and the instrument will be set up by music students under the direction of David Worth.

Two-manual organs recently destroyed include a Kilgen tracker in St. John's Lutheran Church, Berlin, Wis., and an eleven-rank John W. Otto (Baltimore), Opus 347, c.1890 in St. Mary's R.C. Church, Marlboro, N.Y.

The following UPI news release of February 1 surely does not refer to a pipe organ, and we suggest that the church dispose of the "electrolux" and purchase a

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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.

good old hand-pumped tracker:

Manthorpe, England. Instead of good music, all that came out of the new church organ on Sundays were squeaks and wails.

The vicar, Rev. Graham Sanbury, discovered last week the reason for the bad sound was that town people were using too much electricity on Sundays, switching on home and kitchen appliances.

At 8:00 p.m., March 10, the Bradford Junior College Glee Club will present an all-French program at the Church of St. John the Evangelist, 33 Bowdoin St., Boston. The organ and a harpsichord will aid music ranging from Charpentier to Poulenc.

Robert McMullin of Absecon, N.J., after reading of the Steer & Turner centennial concert in Keene, N.H., last November, sent the following anecdote:

I was amused by your account of Buck's "Festival Te Deum." I know it well through the old Victor record, Mark Andrews at the organ with Trinity Choir, Victor Talking Machines & house choir. It fills two sides of a 78 RPM 12" record - about 8 minutes I assume. I recall an organist friend, Joseph S. Lilly, using it at St. James Episcopal Church, Atlantic City shortly after World War II. You no doubt realize that the "Te Deum" is one of the usual canticles of Morning Prayer, the whole congregation standing. He had a good choir and I'm sure it was well sung. Just as the choir finished, the rector announced in a loud, firm voice, "NEVER SING THAT AGAIN!" It so shocked the congregation and choir that the rest of the service was a shambles!

Research reveals that St. James' organ was a 1916 three-manual Haskell, later replaced with an imitation instrument in the "low" church where the rector mentioned above was Mr. Blythe. Mr. Lilly, now organist at the Community Church in Ventnor, N.J., states that Mr. Blythe also disliked Bach's "Jesu, Joy of Man's Desiring," but it was never subject to public condemnation.

The Andover Organ Company, Box 36, Methuen, Mass., has published a second edition of the booklet "Old Organs in Present-Day Churches." A copy may be obtained from the firm for fifty cents.

Recent tracker organs found include: a 1-5 c.1873 E. & G. G. Hook & Hastings in St. Luke's Episcopal Church, Jacksonville, Alabama; a 2m Votteler-Hettche of 1904 in St. Adelbert's R.C., Berea, Ohio; "a splendid 1874 Votteler" in the Evangelical & Reformed Church (United Church of Christ), Zoar, Ohio; a Wicks (with some pneumatic action, and soon to be broken up) in Sacred Heart R.C., Valley Park, Mo.; a 1-4 1838 Joseph Harvey (Pittsburgh) in St. John's United Evangelical Protestant Church, Zelienople, Pa.; and several in Tennessee to be mentioned in the next Newsletter.

Alan Laufman and two helpers recently removed most of the pipework from the 2-19 tracker by an unknown builder in the former Redeemer Lutheran Chapel, 424 West 44th St., New York City. Indications are that the organ was built in September 1835 (perhaps by Erben) and subsequently rebuilt. The action was ruined when the Swell bearers collapsed several weeks ago, and the mechanism was not salvaged. The pipes are being "distributed among the needy," and some sold have helped meet the expenses of the Organ Clearing House.

It is said that Brian Jones will play a recital on the Erben organ in the Huguenot Church, Charleston, S.C., on April 3 as part of the Tri-Centennial celebration of the city.

Some Boston Organ Club verse: (with our apologies to Marion Boron!)

You must revoice my pipes!  
They simply aren't my types!  
They yell and growl and hoot  
and howl, and oh! It's  
sad, they're bad!

Said an organist lady called Boron  
"I know you'll think me a moron,  
But I simply don't dig  
Why Bach's Fugue à la Gigue  
Can't be played with the Swell to Great  
four on."

Revoice, (revoice),  
Revoice, (revoice),  
You must revoice my pipes!!

The first is from Tom Holland and is sung to  
"Marion." The limerick is by John Cook.

THE WIND CONTROVERSY - We hope that all of our readers who are genuinely interested in organ matters subscribe to that grand old magazine, The Diapason. Those who do not perhaps missed C. P. Fisk's article on flexible wind in the September 1969 issue. A subsequent issue of The Diapason printed little in the line of worthy replies to Mr. Fisk's thesis (which everyone should read), and so, with Mr. Fisk's blessing and his expression of a desire to open rational discussion of the subject, herewith a reply by David W. Cogswell of West Springfield, Mass., President of the Berkshire Organ Company, Inc.

#### ANOTHER LOOK AT WIND SUPPLY REQUIREMENTS

In the September 1969 issue of The Diapason, Mr. Charles Fisk has presented a beautifully-written and interesting paper promoting the concept of unsteady wind in a pipe organ as enhancing the musical expressiveness and authenticity of 18th century organ music. He presented a case to show that unsteady wind effectively added a kind of ornamentation to the music and went on to show that this type of unsteadiness was a design practice of no less than Arp Schnitger, the presently-accepted leader of German organbuilding in that era. The paper has an air of scholarly scientific and musicological synthesis, convincing and seemingly very avant-garde, to say the least! Further, those of us in New England familiar with Mr. Fisk's work know that his instruments certainly are modern-day examples of this idea, while those of us who are also organbuilders know how easy it is to "leave" an organ with unsteady wind, it being difficult and expensive to achieve steady wind in any organ, particularly those with slider windchests and mechanical action.

With all due respect to Mr. Fisk, the undersigned feels that true scholarship is best served, and the truth most faithfully sought, when an opinion that runs completely contrary to well-established and accepted practice is carefully checked and evaluated by others who are equally interested in the objective truth. Since the writer is also an organbuilder very devoted to the organbuilding arts of the 18th century and who has spent thousands of dollars installing wind-steadying devices in organs at the expense of extra profit, the concepts advocated by Mr. Fisk's article became most important. This resulted in an informal survey of opinion from respected teachers, musicians, historians and organbuilders, plus the notation that extant organs and organ music recordings are almost wholly devoid of significantly shaky wind effects. We learned, for example, that exactly 100 "winkers" (concussion bellows) were installed in the organ at the Mother Church in Boston to steady the wind, in an already grandly-built and carefully designed organ. The cost of that was equal to the price of several more stops in the organ! Some of the people, then, who have contributed to the information here presented include Mr. Lawrence Phelps, ISO Member and Vice President and Tonal Director of Casavant Frères, Ltée., Mr. Calvin Hampton, Organist and Choirmaster of Calvary Episcopal Church, New York, N. Y., Mr. Charles Page, Organist and Choirmaster of Old First Church, Springfield, Mass., and Mr. Don E. Kerr, Organist and Choirmaster of Hope Congregational Church, Springfield, Mass. In addition, German-trained organbuilders in my own employ and others' have been consulted about their experience with restored instruments in Europe, plus a considerable number of contemporary European-built organs by such famous organbuilders as Rudolf von Beckerath, Dirk Flentrop, Ahrend & Brunzema, Frobenius, Marcussen and Metzler, all of whom have great experience in restoring 18th century organs and in simulating the effects of these organs in modern-day organbuilding.

As a result of this research, I can truly state that I have not found one person nor a single instrument which either supports Mr. Fisk's view or illustrates his thesis.

Not being yet satisfied with this experience, I then examined Mr. Fisk's own examples and musical claims with care, to see if these would develop a similar conviction on my part. (Ignoring the musical "correctness," it would be at least gratifying to find that one could lower prices for new organ construction by the simple expedient of leaving out all of the expensive arrangements to achieve steady wind!) I think that this examination takes on two aspects--the musical needs and the

technical organbuilding precedents.

Certainly Bach and his works would deserve a first consideration in a question of this kind. Bach advocated and made use of tremolos in organs, which would hardly seem necessary if organ wind was already unsteady, or could easily be made unsteady by particular note combinations, as mentioned by Mr. Fisk. Early French organs had three degrees of tremolo action--which also would seem superfluous and confusing if the wind was already naturally "shaky". To return to J. S. Bach -- I find that Bach wrote, at least on one occasion, of the importance of having "steady wind pressure" in an organ, and was also known to have tested organs much the way Mr. Fisk suggests, building up to Full Organ with heavy "chords" to test the pressure. All of this would seem to be rather over-fussy if organs were expected to have unsteady wind. Then is the matter of Bach's and other composers' very elaborated written ornaments which would seem confusing if applied over already "naturally created" ornamentation from wind shake.

Finally, can one imagine the effect of shaky wind on the fanfare-like chords in the Toccata of the Toccata, Adagio and Fugue in C of Bach where the figured pedal passage would easily shake the wind supplying the manual fanfare? It would seem very difficult to believe that Bach or anyone in that era would find the results very musical.

19th century music would appear to be much more intolerant of shaky wind, than 18th century music would be intolerant of steady wind, if one feels there is any value at all in shaky wind. But a solution is possible--organs could be supplied with inexpensive means to destroy instantly the stability of pressure regulation, which the organist could select, much like he can now draw the tremolo if he wants such an effect.

Turning to the practice of the ancient builders, it would appear that it should be first noted that much of the organbuilding of the 17th and 18th centuries was, in reality, re-building of earlier organs from the renaissance period. Renaissance organs had very limited volume in their bellows, and the limited volume was adequate for the music of the period. When the music developed into the baroque style, however, larger note clusters and heavier pedalling required organs to have considerably enlarged wind systems--and they did. Mr. Fisk mentions the Steinkirchen organ as supportive of his theory, yet Steinkirchen was a rebuilding by Schnitger of a much earlier organ with small bellows and wind conveyances. Mr. Fisk knows as well as any organbuilder that customer finances often have more to do with the technical design and quality of the organ than purely musical requirements. Arp Schnitger must have been under such a limitation at Steinkirchen, because he also rebuilt another early organ at Ludingsworth where he enlarged the wind system and the pressure is steady. Further, his new organs at Norden, Nuenfelde and Cappel have larger wind systems with quite steady wind. Finally, the great instrument at Alkmaar, which still has its original wind system, has steadier wind than some modern-day tracker organs I have heard in this country! I must take exception, therefore, to Mr. Fisk's intimation that it was a standard Schnitger practice to deliberately produce organs with unsteady wind.

Actually, all of the better builders in Europe during the baroque era invariably produced quite well-regulated wind systems in their organs. While it is true that many restored organs have completely re-designed wind systems, there are a sufficient number of old organs with their original winding to be sure of these practices. The famous Compenius organ in Fredericksborg has hand-lifted feeder bellows, just as Mr. Fisk described, but they are of sufficient size to produce acceptably steady wind under most playing conditions.

In any organ, old or new, the amount and location of wind shake varies with temperature, humidity, playing techniques, registration and voicing styles. The design of the windchest also influences wind stability. It is unthinkable that composers would have intended to make use of such unpredictable and inconsistent "effects" which were also completely unrecognized in musical and technical trade "journals" and diaries. -- David W. Cogswell, Member, International Society of Organbuilders

There is little doubt that one of E. & G. G. Hook's most famous organs was the "4-64" in Plymouth Church, Brooklyn, New York. Built in 1865 as Opus 360 for the famous organist, author and teacher, John Zundel, the instrument was used very extensively for concerts in the plain brick church made famous throughout the world by the pastor, Henry Ward Beecher. "The Church of the Pilgrims" exists and the Hook case (actually a chamber-front) is in the front gallery above the pulpit platform, but the organ has been considerably changed and electrified. Your editor would appreciate receiving, perhaps from a Brooklyn member of the Club, a report of the present scope and state of this organ. In January, 1875, W. Eugene Thayer published the stoplist in his Boston magazine, The Organist's Quarterly Journal and Review. In lengthy editorializing he referred to the builders:

...The Messrs Hook (now E. & G. G. Hook & Hastings, Boston.) have long been looked upon as representative organ builders in the United States; and not not without well deserving the honor. While their instruments have by no means reached the true standard of excellence, it will be confessed that they have done much to improve and elevate the art in our land. ...

GREAT: (Manual I, 15 stops, 1260 pipes)		SWELL: (Manual II, 15 stops, 1102 pipes)	
Open Diapason	16' 58	Bourdon	16' 58
Open Diapason	8' 58	Open Diapason	8' 58
Clarabella	8' 58	Salicional	8' 58
Viola di Gamba	8' 58	Stopped Diapason	8' 58
Doppel Flöte	8' 58	Octave	4' 58
Flute Harmonique	4' 58	Flute Harmonique	4' 58
Octave	4' 58	Viol d'Amour	4' 58
Twelfth	2 2/3' 58	Twelfth	2 2/3' 58
Fifteenth	2' 58	Fifteenth	2' 58
Cornet	V 216	Mixture	V 290
Mixture	III 174	Euphone	16' 58
Scharff	III 174	Cornopean	8' 58
Trompet	16' 58	Oboe	8' 58
Trompet	8' 58	Vox Humana	8' 58
Clarion	4' 58	Clarion	4' 58

CHOIR: (Manual III, 9 stops, 522 pipes)		SOLO: (Manual IV, 6 stops, 348 pipes)	
Still Gedackt	16' 58	Philomela	8' 58
Open Diapason	8' 58	Keraulophon	8' 58
Dulciana	8' 58	Hohlpfeife	4' 58
Melodia	8' 58	Vox Angelica (reed)	8' 58
Stopped Diapason	8' 58	Tuba Mirabilis	8' 58
Octave	4' 58	Tuba Octave	4' 58
Flauto Traverso	4' 58		
Piccolo	2' 58		
Clarionett	8' 58		

Couplers, etc., by knobs

Swell to Great  
 Choir to Great  
 Solo to Great  
 Swell to Choir  
 Great to Pedal  
 Swell to Pedal  
 Choir to Pedal  
 Solo to Pedal  
 Swell Tremulant  
 Choir Tremulant  
 Engine  
 Tuba Engine

"Collective Pedals":

1. Pedal and Great Coupler
2. Full Organ
3. Eight ft. Registers, Man. 1
4. Nos. 1 to 9, Man. 1
5. Manual 1, full
6. Manual 2, full
7. Tubas, Man. 4
8. Forte and Piano, double acting
9. Grand Crescendo Pedal

PEDAL: (7 stops, 210 pipes)	
Open Diapason	32' 30
Open Diapason	16' 30
Violone	16' 30
Bourdon	16' 30
Octave	8' 30
Violoncello	8' 30
Trombone	16' 30

52 registers  
 64 drawstops  
 3,442 pipes

Mr. Thayer stated that "The instrument has two or more wind-pressures, and the bellows are blown by hydraulic power." A closing paragraph:-

This work has been in constant use for nearly or quite ten years, and is now in as fine condition as when first erected. Its soft registers are many of them very beautiful; and the reed registers are of great power. The chief characteristic of the work is brilliancy. It has much power, although we think it lacks in solidity for a work of this size. We certainly think it a fine work, and an honor to its makers. May other builders excel it as often as they can; and may these builders seek only to excel themselves, and we could wish no more. The art of Organ Building shall yet, in this our land, reach its highest perfection.

\* \* \*

ST. PAUL'S EPISCOPAL CHURCH, MONTVALE, NEW JERSEY. Holtkamp Organ Company, Cleveland, Ohio, 1970.

GREAT:	SWELL:	PEDAL:	
Principal 8'	Copula 8'	Basso 16'	Swell to Great
Gedackt 8'	Rohr Flöte 4'	Octave 8'	Great to Pedal
Octave 4'	Octave 2'	Flute 8'	Swell to Pedal
Flute 2'	Larigot 1 1/3'	Choralbass 4'	3 General pistons, dupli-
Sesquialtera II	Cromorne 8'	Fagott 16'	cated by toe studs.
Mixture IV	Tremolo		3 pistons for each divis-
			ion; those for the Pedal
Compass 61/32		Sforzando (toe)	duplicated by toe studs.

The organ stands at the rear of the 1958 building in an oak "free form case." The lidless console has a single row of stop tabs and is detached. The key action, with the exception of some electric unification in the Pedal, is mechanical; the stop and combination action is electric. The dedicatory recital was played by Leonard Raver on February 1, and featured standard literature plus a "Sonata for Pen, Brush and Ruler (a film with music by Raver) and "Piece for Organ and Electronic Tape." The latter work by Joe Ferrerio (1969) is recorded on a Moog Synthesizer and Mr. Raver played the "improvised organ part." Reliable reports are that the recital was very successful!

\* \* \*

A Boston-built organ shipped to the west is described in Dwight's Journal of Music, July 24, 1852:

#### Splendid New Organ.

The Cleveland Herald speaks of an organ recently built for the Second Presbyterian church of that city, by Mr. John Baker, of Boston.

"Mr. Baker is from London, and we understand this is the second organ he has built in this country, the first being erected for G. J. Webb, of Boston. He has certainly succeeded in imparting the richest tones and producing a greater brilliancy of its different parts without the usual metallic sounds, than in any organ we have listened to. This art has been acquired by the proper formation and voicing of the numerous pipes, of which this instrument has some 927.

Its size is 26 feet in height, by 18½ in width, and 16 in depth. Its exterior finish and architecture are made to conform to the front of the church. It has an extended action, by which the organist is seated in front of the choir. Its cost was nearly \$2,400. The Society for whom it has been built, have been exceedingly fortunate in their selection, and Mr. Baker has established himself, in the construction of this instrument, a high reputation as an organ builder.

We understand he is now erecting one for a church at Cuyahoga Falls, of smaller size.

Description.

A painted case with gilt front pipes with double Venetian swell box and shutters; two rows of keys; compass C<sub>0</sub> to G in *altissimo*; compass of pedals C<sub>00</sub> to D, two octaves and two notes, containing the following stops, viz: ..."

The stoplist of the 26-register organ follows, in a rather erroneous form, and it is here made somewhat correct. The "Sesqualtra" is listed as having just 56 pipes, which is certainly an error, and the only stop for which the pitch is specifically indicated is the Bourdon in the Choir Bass at 8', which is very likely incorrect and it is here given as a 16' rank. Very little is known about the talented Mr. Baker, who employed a commendable Pedal compass for 1852.

GREAT:		SWELL: (enclosed from Tenor C)	
Open Diapason (basses in front)	8' 56	Double Stop Diapason (C <sub>0</sub> )	16' 44
Dulciana (C <sub>0</sub> )	8' 44	Open Diapason (C <sub>0</sub> )	8' 44
Keraulophon (C <sub>0</sub> )	8' 44	Viol de Gamba (C <sub>0</sub> )	8' 44
Stop Diapason Treble (C <sub>0</sub> )	8' 44	Stop Diapason (C <sub>0</sub> )	8' 44
Stop Diapason Bass	8' 12	Principal (C <sub>0</sub> )	4' 44
Principal	4' 56	Cornet (C <sub>0</sub> )	III 132
Twelfth	2 2/3' 56	Hautboy (C <sub>0</sub> )	8' 44
Fifteenth	2' 56		
Cremona (C <sub>0</sub> )	8' 44	CHOIR BASS:	
		Bourdon	16' 12
		Stop Diapason	8' 12
		Principal	4' 12
PEDAL:			
Double Open Pedal Bass	16' 27		

"Copula to unite the great organ to the pedals.

" " choir bass " "

" " swell to the great organ.

Pedal octave copula.

Bellows Signal."

\* \* \*

SACRED HEART ROMAN CATHOLIC CHURCH, Chestnut & Linden Streets, SPRINGFIELD, MASS. Steer & Turner, Westfield, Mass., Opus 82, 1874; renovation and tonal alterations by the Berkshire Organ Company, Inc., West Springfield, Mass., 1969.

MANUAL:

Open Diapason (C <sub>0</sub> )	8' 46	5 zinc; common metal and slotted; 6 cone-tuned trebles
Open Diapason Bass	8' 12	zinc; unenclosed; 2 in front corners and 10 in case
Salicional (C <sub>0</sub> )	8' 46	7 zinc; metal beards in bass; spotted metal and slotted
Stop <sup>d</sup> Diapason (C <sub>0</sub> )	8' 46	walnut caps; concave languids; 9 tapered metal trebles
Stop <sup>g</sup> Diapason Bass	8' 12	wood
Octave	4' 58	7 zinc basses; nearly all cone-tuned
Flute Harmonique (F <sub>0</sub> )	4' 41	common metal; tapered throughout; 17 cone-tuned trebles
Violin Bass	4' 17	narrow-scale; 12 zinc basses with beards
Super Octave	2' 58	common metal and slotted in bass octave
Oboe (F <sub>0</sub> )	8' 41	spotted metal bells with slots on zinc throughout; 9 flue trebles

PEDAL:

Bourdon 16' 27 wood; on chromatic chest at rear of organ

Manual Coupler (Manual to Pedal)

Bellows Signal

Tremulant

Two combination pedals operate all speaking stops.

The tonal changes are on 3" pressure and include general revoicing and regulating plus:

Mixture III replaces Salicional; 174 pipes; 19-22-26, 15-19-22, 12-15-19, 8-12-15; breaking on F#'s.

Nachthorn 4' utilizes some of the pipes of the former Violin Bass-Flute Harmonique combination.

Bassoon 8' 17 basses added to the Oboe, using one of former 4' knobs; pipes by Emmons Howard, formerly in St. Thomas R.C. Church, West Springfield, Mass.

This excellent little organ was originally built for a smaller church edifice of the same parish, and was moved, undoubtedly with the intention of replacing it with a larger organ, to the huge new stone Gothic building in 1888. The cruciform church is well-preserved and has superb acoustics. The large rear gallery is reached by a circular stone staircase. Unused for several years, the refurbished organ is quite adequate for service use and the revoicing has resulted in a sufficient amount of volume and variety for recital use also.

The black walnut case was refinished and has tongue-in-groove sides. The front is paneled and has small access doors below the end flats. Once-decorated case pipes arranged 4/15/4 are now painted silver with gold mouths, and the end flats have some heavy "supporting" woodwork. The bellows handle was on the right side and until the renovation, a clumsy and heavy apparatus connected to the water motor in the basement stood at the rear of the free-standing organ. The projecting console has round-shanked knobs lettered in script, a comfortable flat Pedal clavier, two unlabeled metal combination pedals at the left of the Swell pedal hole, a wind indicator, and a nameplate missing for several years. The recent work included the recovering of both keyboards, the removal of the balanced metal Swell pedal and the vertical shades, a thorough renovation of the action and chests, and the tonal changes mentioned above. The original reservoir is in use and will someday need re-leathering, but a large amount of work was accomplished by Berkshire for just \$4,000. The paneled Swell box has access doors at the rear; the manual action is principally by long backfalls and the Pedal action is by trackers splayed under the reservoir.

The Stop<sup>d</sup> Diapason Bass and Salicional sliders operate the Mixture, which is of new variable-scaled pipes on a new toeboard. The toeboard for the two "soft" 4' stops was altered and increased in size at the ends to accommodate a 4' rank of larger scale. To provide room for the bass of the Mixture, the Stop<sup>d</sup> Diapason Bass pipes were placed on a new electric-action chest and are on the ceiling of the ex-Swell box. The actions for the bass of the Stop<sup>d</sup> Diapason and the Oboe are operated by microswitches and fired by wind from the channels of the main chest. The Bassoon stands at the rear, above the trebles of the Bourdon.

\* \* \*

A few items from Ballou's Pictorial Drawing-Room Companion, culled by M. A. Loris:

February 7, 1857:

The Montreal Gazette announces the death of Mr. Warren, for eighteen years organist of Christ Church Cathedral, the conflagration of which took place a short time since. He was considered one of the most accomplished members of his profession on the continent, and it is supposed the destruction of the cathedral, and of the magnificent instrument, to which he was much attached, hastened his dissolution."

April 18, 1857:

The several architects of Montreal have publicly remonstrated against the building committee of Christ Church Cathedral, in employing an architect from New York to supervise the erection of a cathedral church in place of the one recently destroyed by fire.

March 28, 1857:

The new metal aluminum is now being used in the casting of bells. No other metal yields a tone so musically sweet.

June 20, 1857:

Pulpit desk cushions are going out of fashion in England, as they are thought to hinder the passage of the preacher's voice.



The next meeting of the Club will be on Sunday, April 26 in two "north suburban" towns. The recent strike of post office workers caused a postponement with the hope the Mr. Fonteneau's slides will arrive from France!

At 2:30 Bruce Bennet will demonstrate the three-manual C. B. Fisk organ, Opus 50, 1969, in the First Congregational Church, Winchester. The building is a large white edifice on Dix Street in the center of the town.

At 3:45 two organs in the First Baptist Church, Wakefield are to be played. The church organ is an excellent 2-20 E. & G. G. Hook & Hastings, Opus 635, 1872, and the chapel organ is a 1-5 Andover, Opus 65, 1968. The building is an excellent example of frame Victorian Romanesque, situated at Lafayette and Common Streets.

Mr. Jean Fonteneau, who is residing in Concord for the year and a founder of the Association Française pour la Sauvegarde de l'Orgue Ancien, will speak on the work of the society and the old organs extant in France. For those who may come directly from another event, we calculate that Mr. Fonteneau's presentation will commence at 5 o'clock in the parish hall of the Wakefield church. We here extend to both Mr. Fonteneau and Mr. Bennet our appreciation for their kindness.

\* \* \*

Forthcoming recitals:

- |          |      |   |
|----------|------|---|
| April 19 | 4:00 | David Pizzaro of Cambridge will "open" the restored 1875 2-16 Hutchings, Plaisted & Co. organ in the Universalist Church, Woodstock, Vt. Historical exhibit prepared by Club members. |
| April 23 | 8:30 | James Johnson in a program of "light and sound" utilizing the Flentrop organ at the Busch-Reisinger Museum, Cambridge, Mass.  |
| April 26 | 3:00 | Annual Spring Concert of the St. Paul Choir School, Sanders Theatre, Harvard University. Reserved seats; call 868-8658.   |
| April 26 | 4:00 | John Ferris will play the dedicatory recital on the new Noack organ in Trinity Episcopal Church, Topsfield, Mass.   |
| April 27 | 8:15 | Dean Place of New England Conservatory at King's Chapel, Boston.  |
| May 3    | 8:00 | Calvin Hampton of Calvary Church, New York City, at Old South Church, Boston.   |
| May 4    | 8:30 | Elizabeth Gearhart, a winner of the A.G.O. Young Artists' Competition, at Memorial Church, Harvard University.  |
| May 5    | 8:15 | Robert Newman at Immaculate Conception Church, Harrison Avenue, Boston.   |
| May 12   | 8:30 | Yuko Hayashi at Memorial Church, Harvard University.  |
| May 12   | 8:30 | Gillian Weir at the chapel of the Newton College of the Sacred Heart.   |
| May 24   | 5:00 | Dr. George Becker at the Unitarian Church, Newburyport.   |

\* \* \*

WANTED: Church desires a good one-manual reed organ at your price! Condition unimportant, but the 4' stop should run through the entire range. Contact Editor.

\* \* \*

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.

A most unusual and important document was recently discovered in the archives of Trinity Episcopal Church in Boston. The directions for setting up a two-manual colonial organ and a letter in the hand of Abraham Jordan, the famed London builder, thus reveal the locations of three "unknown" Jordan organs, and the Boston instrument was probably the first two-manual organ in New England. The Boston organ stood in a plain frame church erected in 1735 at Summer and Hawley Streets, and evidently served until the larger stone Gothic church was erected on the same site in 1828. The second building, with its three-manual London-built 1829 Gray organ, survived until the great fire of 1872. The Richardson building in Copley Square was the next Trinity Church building.

There is little mention of the work of Abraham Jordan Sr., and his son of the same name in any British book on the subject of old organs. The family began work about 1700 and installed England's first swell box in a large four-manual 1712 instrument in St. Magnus' Church, London, the case of which exists. Jordan is credited with the invention of the swell (in those days a "nag's head" or sliding device), but he may have just imported the idea from the Iberian region, where it was known earlier. The document copied below is especially interesting for the naming of parts of an old English organ and it quite definitely reveals the source of the story that Handel played and approved the King's Chapel organ of 1756. He did not -- but he did play the Trinity Church organ. The myth was, in the distant past, transferred to King's Chapel, much as the "Paul Revere hung the signal lanterns here" myth is enshrined at Christ Episcopal Church!

Copy of Directions sent with the Organ for this Church  
in Ship Swan Tho<sup>s</sup> Dudding M<sup>r</sup>

which arrived from London November 1<sup>o</sup> 1744 procured by John Thomlinson Esq:<sup>r</sup>  
which cost to y<sup>e</sup> Organ Maker £300. charges Entry & search<sup>ers</sup> for 18/6 Cart<sup>a</sup>  
Wh<sup>a</sup> port<sup>a</sup> water<sup>a</sup> 2:12/6 prim<sup>ed</sup> Bill Lad 1:10/7 Insur<sup>a</sup> 350: a 15 Gu<sup>a</sup>: p<sup>o</sup> to  
return 7 G ifgo w<sup>th</sup> Convoy £ 57:2/

the wholle £362: 3:7

Directions for Boston Organ

Let the 1<sup>st</sup> Case be sett up and Scribed to y<sup>e</sup> Gallery floor then lay y<sup>e</sup> Rails or Barrs for y<sup>e</sup> Sound bards then lay the sound Boards on y<sup>e</sup> Barrs, then y<sup>e</sup> Wind Chest & wind pipes, & Bellows than y<sup>e</sup> Roller Boards and keys & Baskwells or Movement from y<sup>e</sup> Keys, then the Ribs from the Keys to y<sup>e</sup> Roller Boards and from y<sup>e</sup> Roller Boards to y<sup>e</sup> Sound Board ---

then y<sup>e</sup> Rollers and draw Stops in as marked and your Bellows poles with the weight of each Bellows to be laid on at the End must be 44 pound weight. fix your long Irons for y<sup>e</sup> Draw stops put your swelling Case on the Chair Organ Sound Boards with its movements for y<sup>e</sup> Slider and foot --- put the Conduits in for y<sup>e</sup> front pipes & y<sup>e</sup> Stop Diapas: pipes at y<sup>e</sup> End of y<sup>e</sup> Case --- in case of a Cyphering (which is Easily done if a key speaks without touching, then open or unscrew the Foreboard and take a goose feather and brush y<sup>e</sup> pallet & all will be right. Then put the front pipes in beginning at N<sup>o</sup> 3 y<sup>e</sup> Great Organ is Mark<sup>d</sup> as y<sup>o</sup> stand at y<sup>e</sup> Keys from your left hand the Chair or Choir Organ Reverst -- lay a Board for y<sup>e</sup> floor between the two Sound Boards to walk on and Nail two or three Bredths of thin stuff against y<sup>e</sup> Stile of y<sup>e</sup> Middle Touer behind the 5 Great pipes at y<sup>e</sup> feet to prevent y<sup>e</sup> Movement of y<sup>e</sup> swelling being seen the Stop Diap:<sup>s</sup> Bass will prety neare Guide you for y<sup>e</sup> Tuning the stopers not being moved the Reed stops as the Two Trumpett are Tuned by the Spring or Brass wyer which you must move but Slowly least they Slip off the Tounge The Mettle common pipes are Tuned from y<sup>e</sup> Top closing makes them flatter & opening makes them sharper the Tribble stop Diap:<sup>son</sup> are tuned by the Ears that stand by y<sup>e</sup> Mouth of y<sup>e</sup> pipes the first pipes you put in is y<sup>e</sup> Tribble open Diap:<sup>s</sup>, then y<sup>e</sup> Principall, then y<sup>e</sup> Stop Diap:<sup>s</sup> then y<sup>e</sup> 12<sup>th</sup> then y<sup>e</sup> 15<sup>th</sup> then y<sup>e</sup> Sisqualtera & Cornett than y<sup>e</sup> Trumpett ---

Contents of 34 Boxes cont<sup>t</sup> s<sup>d</sup> Organ

In N<sup>o</sup> 1 is Great Organ Sound Board some Stools &c N<sup>o</sup> 2 is Chair Org: Sound Board stools with post in them & 2 Gilt Urns. N<sup>o</sup> 3 is Front pipes N<sup>o</sup> 4 & 5 is the same N<sup>o</sup> 6 is y<sup>e</sup> Mules or uper flatts N<sup>o</sup> 7 is y<sup>e</sup> 2 setts of keys N<sup>o</sup> 8 is y<sup>e</sup> Baskwells for Choir Org: N<sup>o</sup> 9 is y<sup>e</sup> flute Stop & Echo open Diapz<sup>n</sup>: Echo Principle & Echo Trumpett & Tribble stop Diap: for Choir Organ N<sup>o</sup> 10 is the Baskwells for y<sup>e</sup> Great Organ N<sup>o</sup> 11 is y<sup>e</sup> Bass of y<sup>e</sup> Choir Org: & some of y<sup>e</sup> S: D Great Org: Mark<sup>d</sup> ----

N<sup>o</sup> 12 is y<sup>e</sup> Roller Boards N<sup>o</sup> 13 is y<sup>e</sup> flatts bellonging to y<sup>e</sup> Case N<sup>o</sup> 14 is Draw Stops, handles, Turnills, peice of y<sup>e</sup> Swell y<sup>e</sup> End and Midle Towers 2 Rails & Irons for Bellows

N<sup>o</sup> 15 is Trumpett Basse and Ribbs of Choir Org:<sup>n</sup> & Gr<sup>tt</sup> Organ -- N<sup>o</sup> 16 is the rest of Trumpett & y<sup>e</sup> Boxes or feet of y<sup>e</sup> Basse -- N<sup>o</sup> 17 is y<sup>e</sup> 12<sup>th</sup> 15<sup>th</sup> & Tribble Stop Diap<sup>n</sup> for y<sup>e</sup> Gr:<sup>tt</sup> Organ & y<sup>e</sup> Treble open Diap: for y<sup>e</sup> Great Org:<sup>n</sup> N<sup>o</sup> 18 is y<sup>e</sup> Principle fr Gr:<sup>tt</sup> Org & one open Mettle pipe bellong:<sup>s</sup> to great Org:<sup>n</sup> N<sup>o</sup> 19 is Sisqualtera & Cornett in papers Numb:<sup>d</sup> N<sup>o</sup> 20 is 9 stop Diap: pipes & y<sup>e</sup> biggest wood pipe bellonging to open Diap:<sup>s</sup> in wood & some Conduits at one End and y<sup>e</sup> keys of y<sup>e</sup> locks and some Screws bellong:<sup>s</sup> to y<sup>e</sup> prospect --and some parts Marked bellong<sup>s</sup> to Gr<sup>tt</sup> Org:-- sound Board some draw stops part of swelling Movements Mark<sup>d</sup> N<sup>o</sup> 21 is y<sup>e</sup> Wind Chest -- N<sup>o</sup> 22 & 23 is y<sup>e</sup> Bellows put 44 pd weigt<sup>t</sup> on Each -- y<sup>e</sup> height of und<sup>r</sup> Case is 7 feet 7 Inch: width 10 ft 2:<sup>in</sup> Depth 6 ft 9<sup>1</sup>/<sub>2</sub> in ----

N<sup>o</sup> 24 is one of y<sup>e</sup> Tops of y<sup>e</sup> End Towers in w<sup>ch</sup> is y<sup>e</sup> Wind pipe peices bellong<sup>s</sup> to y<sup>e</sup> Case as Marked some of y<sup>e</sup> Covering of y<sup>e</sup> Top of y<sup>e</sup> Case and y<sup>e</sup> Carved Gussetts for y<sup>e</sup> 3 Towers N<sup>o</sup> 25 is y<sup>e</sup> Middle Tower in it is some of y<sup>e</sup> long Irons and several of y<sup>e</sup> Shelves y<sup>e</sup> Pedall for y<sup>e</sup> Swell for y<sup>e</sup> foot 2 peices for y<sup>e</sup> covring of y<sup>e</sup> Top of y<sup>e</sup> Case y<sup>e</sup> doors & prospect N<sup>o</sup> 26 is some long Irons some Conduits N<sup>o</sup> 27 is one of y<sup>e</sup> End Towers N<sup>o</sup> 28 is y<sup>e</sup> Freise Cornice N<sup>o</sup> 29 part of y<sup>e</sup> Panelling N<sup>o</sup> 30 is Swell Case N<sup>o</sup> 31 Bottom part under the keys N<sup>o</sup> 32 is part of y<sup>e</sup> sides of y<sup>e</sup> Case N<sup>o</sup> 33 part of y<sup>e</sup> Case N<sup>o</sup> 34 p<sup>t</sup> of D<sup>o</sup>

To ye Church Wardens &c Gentelmen

This Orgah has been try<sup>d</sup> by M<sup>r</sup> Hendall our  
great Master & M<sup>r</sup> Robinson Organist of S<sup>t</sup> Magnus & of S<sup>t</sup> Lawrence & of Wess-  
minster Abby & M<sup>r</sup> Kilwey Org<sup>st</sup> of S<sup>t</sup> Martins & severall other Masters & it  
has been playd on by my Lord Brook I made an Organ for his House for w<sup>ch</sup> he  
p<sup>d</sup> me £268.13/6 & Likewise by my Lord Gurnsey whome I am now making one for  
They all allow & Say yours is as good an Instrument for w<sup>t</sup> it contains as  
ever went out of England I told none of less then 350 £ As Cap Thomlinson  
said you could not go to more then 300 £ I left y<sup>e</sup> packing and packing cases  
to y<sup>r</sup>selves being what Im allways payd for the Exp<sup>n</sup> of w<sup>ch</sup> is out of Pockett  
£14:-- Im sure I have exerted mySelf & if it is but put up right shall be  
fully pleased with y<sup>e</sup> pains I have taken & make no Scruple in being employ'd  
in any future works y<sup>o</sup> may have occasion for I have more Money for an  
Organ Im just now sending away for a Ch: at S<sup>t</sup> Michaels Mount Cornwall the  
gift of S<sup>r</sup> Jn<sup>o</sup> S<sup>t</sup> Aubin w<sup>ch</sup> Org:<sup>n</sup> has but one Row of keys I have sent by y<sup>e</sup>  
Cap. a Tunning Brass & some heeld Wyer I'm Gentelm<sup>n</sup> --

Y<sup>r</sup> Most Humb<sup>l</sup> Serv<sup>t</sup>

London Bridge Rowe  
July 3 1744

Abr: Jordan  
Organ Builder

Note: Miss Barbara Owen has translated many of Mr. Jordan's nouns, and readers interested in archaic organ terminology should confer with her.

The remarkable three-manual E. & G. G. Hook organ in the First Unitarian Church, Woburn, Mass., has reached its hundredth year. The Club visited it in September, 1965, and a description appears in the Newsletter for that month. Copied below are documents from the church archives; there are slight deviations from the contract apparent in the organ, but no such changes occurred after the installation of the instrument.

E. & G. G. Hook,  
CHURCH ORGAN BUILDERS,  
1131 Tremont Street,

E. Hook,  
G. G. Hook,  
F. H. Hastings, ]

Boston, Mass. June 2<sup>nd</sup>. 1870.

Mr. William H. Clarke & gentlemen of  
the Committee on Organ of the  
First Unitarian Church  
Woburn Mass.

Gentlemen

Herewith enclosed you will please find Specification and memorandum of agreement for the new organ, in duplicate.

Please notice that our contract makes the price \$9000-- We hereby obligate ourselves to subscribe towards the price of the organ \$1000--; To be allowed to the Committee in their payment for the instrument upon completion.

We will in addition to the specification herewith sent add a sett of steel chimes (Carillions) 37 notes from Tenor G also a Quint Flöte 10 2/3 ft wood 27 notes, for the sum of Three Hundred Dollars, provided the addition of the Quint does not crowd other parts to their detriment, or cause unusual expense for want of room.

E. & G. G. Hook

Boston May 26<sup>th</sup> 1870.

Memorandum of an agreement made this day by and between E. & G. G. Hook organ builders of Boston Mass. party of the first part, and, E. W. Champney, John Johnson, M. F. Winn, Cyrus Jay, S. A. G[illeg.], Parish Committee. E. W. Champney, Geo. M. Champney, W. H. Clark, Committee to purchase an Organ, duly authorized to act for the First Unitarian Church in Woburn, party of the second part. To wit: --

The party of the first part shall build an organ according to the annexed specification, of the best materials and in the most thorough manner, and deliver it set up in the Unitarian church of Woburn, Mass., in good order ready for use during the month of November next, and warrant it perfect in every respect.

The party of the second part in full consideration for the organ as above shall pay to the party of the first part upon the completion of the organ in aforesaid church the sum of Nine Thousand Dollars, including the old organ at One Thousand Dollars as it stands in the church or the whole amount in cash at the option of the party of the second part.

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

The signatures of "E. & G. G. Hook," the five members of the Parish Committee and the three members of the "Committee to purchase Organ" conclude the memorandum. Mr. E. W. Champney was on both committees and William H. Clarke, the organist, is included. On the reverse is a receipt from the Hooks dated 9 January 1871 stating: "Received on the within Contract Five thousand dollars. \$5000. Also received the 'old organ' as referred to in the contract." The old organ was a fine two-manual Wm. B. D. Simmons with a recessed console. It stood in the rear gallery and was moved in 1871 to the Congregational Church in Newmarket, N.H., where it served until ignorance forced its replacement with an electronic gadget in the 1950's.

Specification of an Organ prepared by E. & G. G. Hook of Boston organ builders, for the First Unitarian Church, Woburn.

To have Three Manuales and a Pedale of 27 notes.

Compass of Manuales from C<sub>0</sub> to a<sup>3</sup> 58 notes  
 Compass of Pedale from C<sub>0</sub> to D<sup>0</sup> 27 notes

To be placed in the recess behind the pulpit with an elegant facade, the upper portion of which shall be wholly composed of large metallic pipes, appropriately ornamented in gold arabesque, on a tinted ground. The lower portion, of panelled and moulded woodwork, painted in light colors to match those of the church, substantially like the design which has been submitted -- To contain the following stops and pipes.

GREAT MANUALE

- |     |               |   |                               |             |
|-----|---------------|---|-------------------------------|-------------|
| 1.  | <u>16 ft.</u> | <u>Double Open Diapason</u> (lower 7 pipes Quintaton) | Wood&Metal                    | 58 Pipes    |
|     |               | Large scale, largest pipes to be displayed in front.  |                               |             |
| 2.  | <u>8 "</u>    | <u>Open Diapason</u>                                  | Large scale. Full intonation  | Metal 58 "  |
|     |               | Largest pipes to be displayed in front.               |                               |             |
| 3.  | <u>8 "</u>    | <u>Viola da Gamba</u>                                 | Strong, crisp & incisive tone | Metal 58 "  |
| 4.  | <u>8 "</u>    | <u>Viol d'Amour</u>                                   | Very delicate & string-like   | Metal 58 "  |
| 5.  | <u>8 "</u>    | <u>Doppel Flöte</u>                                   | Very full intonation          | Wood 58 "   |
| 6.  | <u>4 "</u>    | <u>Flauto Traverso</u>                                | Lovely and beautiful tone     | Wood 58 "   |
| 7.  | <u>4 "</u>    | <u>Principal</u>                                      | Large scale.                  | Metal 58 "  |
| 8.  | <u>2 2/3"</u> | <u>Twelfth</u>  | Large scale.                  | Metal 58 "  |
| 9.  | <u>2 "</u>    | <u>Fifteenth</u>                                      | Large scale.                  | Metal 58 "  |
| 10. | <u>3 rank</u> | <u>Mixture</u>  | Large scale.                  | Metal 174 " |
| 11. | <u>3 rank</u> | <u>Acuta</u>  |                               | Metal 174 " |
| 12. | <u>8 ft.</u>  | <u>Trumpet</u>  | Large scale, very powerful.   | Metal 58 "  |

SWELL MANUALE

- |     |               |   |   |               |
|-----|---------------|---|---|---------------|
| 13. | <u>16 ft.</u> | <u>Bourdon Bass</u>                     | } Large scale.                              | Wood 58 Pipes |
| 14. | <u>16 "</u>   | <u>Bourdon Treble</u>                   |   |               |
| 15. | <u>8 "</u>    | <u>Open Diapason</u>                    | Large scale, full intonation                | Metal 58 "    |
| 16. | <u>8 "</u>    | <u>Stopped Diapason</u>                 | Large scale.                                | Wood 58 "     |
| 17. | <u>8 "</u>    | <u>Dolce</u>                            | Very soft, scarcely heard with swell closed | Metal 58 "    |
| 18. | <u>8 "</u>    | <u>Salicional</u>                       | Delicate and stringed tone                  | Metal 46 "    |
|     |               | Lower octave channelled into Dolce Bass |   |               |
| 19. | <u>4 "</u>    | <u>Flute Harmonique</u>                 | Clear & brilliant tone                      | Metal 58 "    |
| 20. | <u>4 "</u>    | <u>Principal</u>                        | Medium scale.                               | Metal 58 "    |
| 21. | <u>2 "</u>    | <u>Flageolet</u>                        | Light and silvery tone.                     | Metal 58 "    |

22.	<u>3 rank</u>	<u>Cornet</u>	Medium scale	Metal	174	"
23.	<u>8 ft.</u>	<u>Corno</u>	Very large scale, very full, round tone.	Metal	58	"
24.	<u>8 "</u>	<u>Oboe</u>	Moderate strength	Metal	58	"
25.	<u>8 "</u>	<u>Vox Humana</u>		Metal	58	"

SOLO MANUALE

26.	<u>8 ft.</u>	<u>Geigen Principal</u>	(or Violin Diapason)	Metal	58	Pipes
27.	<u>8 "</u>	<u>Dulciana</u>	Very soft & delicate tone	Metal	58	"
28.	<u>8 "</u>	<u>Melodia</u>	with Stop <sup>d</sup> Diapason Bass solo stop	Wood	58	"
29.	<u>4 "</u>	<u>Celestina</u>	soft and quiet character.	Metal	58	"
30.	<u>4 "</u>	<u>Flute d'Amour</u>	similar to Rohr Flöte	Wood & Metal	58	"
31.	<u>2 "</u>	<u>Piccolo</u>	Large scale	Metal	58	"
32.	<u>8 "</u>	<u>Clarinet</u>	With sliding bells.	Metal	58	"
33.	<u>8 "</u>	<u>Blank</u>		Metal	58	"

PEDALE MANUALE

34.	<u>16 ft.</u>	<u>Double Open Diapason</u>	Full & powerful.	Wood	27	Pipes
35.	<u>16 "</u>	<u>Double Dulciana</u>	soft & round open pipes	Wood	27	"
36.	<u>16 "</u>	<u>Violone</u>	strong and string like tone.	Wood	27	"
37.	<u>8 "</u>	<u>Violoncello</u>	soft & delicate	Metal	27	"
38.	<u>8 "</u>	<u>Principal</u>	strong and full tone open tone	Wood	27	"

MECHANICAL REGISTERS

39.	<u>Pneumatic Action to Great Manuale</u>	
40.	<u>Swell to Great</u>	<u>Pneumatic</u>
41.	<u>Solo to Great.</u>	<u>Pneumatic</u>
42.	<u>Swell to Solo</u>	
43.	<u>Great to Pedale</u>	(To operate with Pedal.)
44.	<u>Swell to Pedale</u>	
45.	<u>Solo to Pedale</u>	
46.	<u>Tremulant. Swell</u>	
47.	<u>Tremulant. Choir</u>	(or Solo Manuale)
48.	<u>Bellows Signal</u>	(To <u>strike a bell</u> )
49.	<u>Pedale Check.</u>	

PEDALE MOVEMENTS

50.	<u>Forte Pedal</u>	To bring on all Great Manuale stops.
51.	<u>Piano Pedal</u>	To shut off " " " " Excepting
52.	<u>Forte Pedal</u>	To bring on full swell.
53.	<u>Piano Pedal</u>	To shut off all swell stops excepting Salicional & Dolce.
54.	<u>Pedal to operate coupler Pedal and Great manuale.</u>	
55.	<u>"Adjustable" Swell Pedal</u>	
56.		
57.		

Every portion of the instrument to be constructed after the most approved methods, and in the most thorough manner from the best selected material.

ITEMS

1. The keys of the Great and Swell manuales to be bevelled and all the keys

- finished with ivory fronts, and the wood under the black keys to be stained black.
2. The manuals to be of good height [sic] from the pedals.
  3. The Pedale to be of good length - naturals 1' 6" to pivot, with the sharps four inches farther under the manual, or toward the organ than in the Pittsburg Organ.
  4. The Pneumatic Knobs to be arranged like those in the Pittsburg organ.
  5. The Pedals to be set directly upon the floor without being elevated as in the drawing.
  6. To have two sets of bellows (with two blow handles) so arranged that the whole organ may be supplied from one. Blowers to operate underneath in the passageway north of the ministers room, or within the organ. If the latter, there must be sheathing to protect the parts from harm.
  7. To have a bellows indicator to the organist.
  8. To have as much space as possible between the front pipes.

The Bellows to be of ample size and proper pressure, double-leathered, and constructed in every way in the most perfect manner. The wind conductors and compensation-bellows to be of very large size. The Great and Swell Manuale wind-chests to be made with the latest and most valuable improvements in the arrangement of valves &c. The swell box to be of large dimensions and double, and disposed in the most effective manner to have two sets of shades to shut tightly so as to produce a grand crescendo. Each manuale to have "Thumb screws" for regulating the depth of touch; to be placed in the most accessible position. All the metal "Flue" pipes below F<sup>o</sup> size to be made of the best German Zinc; all above this size to be made of a composition of Tin and Lead, of which at least 33 per cent shall be Tin. The seven lowest pipes of the "Viol da Gamba" and "Viol d'Amour" and the twelve lowest pipes of the "Dulciana" to be made of Zinc. All other pipes of these three stops to be made of 50 per cent Tin. All the "Reed" pipes to be made of the 33 per cent composition of Tin and Lead, except the Basses, which shall be of Zinc in the most slender parts where stiffness is required. The "Vox Humana" to be made of pure Tin.

The scale of the pipes shall be similar to those employed in the construction of the organ in Rev. Dr Hale's church Boston Mass and the voicing of the whole instrument shall in all respects be equal to that organ.

No open "Flue" pipes to be mitered, unless found to be absolutely necessary. All the materials used in the construction, shall be thoroughly seasoned, and of the best quality, and the workmanship shall be equal to the above mentioned organ.

Boston, ... Jan'y 4<sup>th</sup> 1871

Woburn Unitarian Church  
.....

To E. & G. G. HOOK, Dr.  
Manufacturers of

E Hook. SUPERIOR CHURCH ORGANS,  
G. G. Hook. of all sizes.  
F. H. Hastings. 1131 Tremont Street, Boston Highlands.

For 1 Church organ No 553 as per contract	9000	00
" Addition of Carillon, 29 notes		
" " Quint Flote 27 "	300	00
" Extending Compass of Pedal to F	50	00

"	Addition of Still Gedeckt 16 ft 58 pipes			150	00
"	Organists Seat			10	00
				9510	00
		Cr			
By	Subscription			1000	00
"	Old Organ			1000	00
"	Allowance Extra Pedal	Settled as above		50	00
"	Cash	E & G G Hook		5000	00
		per W <sup>m</sup> Ward Tuttle		7050	00
				\$2460	00
By	Cash			815	00
				1645	00
"	"	by hand of John Johnson		1645	00

The stoplist is not quite as given in the above documents. The "Dolce" is labeled AEoline; the "Still Gedeckt" was added to the Solo and is labeled Lieblich Gedackt; the Clarinet is a Tenor C rank of 46 pipes; the "Carillon" listed in the bill is labeled Garrillions and is playable from the Solo manual; the "Celestina" is a Violin Principal; the "Quint Flöte" is labeled Quint. There is no "Blank" stop in the Solo division and one of the blanks in the Pedale Movements list is a ventill acting on the 16' Open Diapason and three three stops above 16' pitch in the Pedal. Each Pedal stop was extended to 30 pipes. There was evidently some thought of a 16' Trombone in the Pedal, but there are no provisions for it.

\* \* \*

MIXTURES -

Two organs should be added to the list of TRACKER ORGANS IN VERMONT, published in the January Newsletter:

Middlebury	Orchestral Rehearsal Hall, Music & Arts Center, Middlebury College	Walcker	1969 2-17
Townshend	First Congregational	Hook & Hastings	1899 2-7
		#1824	

The Third National Biennial Convention of the Church Music Association of America was held in Boston this month, and John Ferris played a fine recital on the large C. B. Fisk organ at Memorial Church, Harvard University, on March 30.

Club member Charles Lutz of Reading, Pa., has purchased a 1-2 Derrick & Felgemaker "portable pipe organ" built about 1870. It was advertised for sale in The Diapason in January and February and Mr. Lutz is doing considerable work to repair the organ, which was not in the "excellent" condition mention in the advertisement!

Yale University sponsored a symposium "The American Organ Old and New" in New Haven on March 30 and 31. Two lectures and three recitals included Barbara Owen's "The Roots of American Organ Building" and C. B. Fisk's "An Organ Builder Looks at Recent Organ History."

The Summer Organ Seminars at the Choate School, Wallingford, Conn., will feature Bernard and Mireille Lagacé and the versatile Calvin Hampton. The sessions run from July 6 to August 15, and brochures may be obtained by writing to Mr. Duncan Phyfe, Music Director, Summer Organ Seminars, The Choate School, Wallingford, Conn., 06492.

The Boston Organ Club (all of us!) has been made a membre d'honneur of the fine Association Française pour la Sauvegarde de l'Orgue Ancien. We appreciate Mr. Fontenau's connection with us and thank the President, Robert Gronier, for his kind letter.

Barbara Owen's recent excursion to Reading, Mass., resulted in the discovery of many interesting pictures of Appleton, Pierce and Ryder shops and employees, and a family photograph showing Wm. Horatio Clarke, as well as his home, "Clarigold Hall." Best of all was the finding of Thomas Appleton's account book! Peter Cameron of Brooklyn has typed a copy of the contents of a Hall & Labagh account book covering the New York firm's activities from 1868 to 1873. Both will appear in this journal.



The "annual meeting" of the Club will be in the handsome town of GROTON, Mass., during the afternoon of Sunday, May 31. Thomas C. Sargent has arranged a very complete and interesting tour:

- 3:00 First Parish Unitarian Church, Main Street (Route 119) - E. & G. G. Hook & Hastings 2-12, Opus 822, 1876, built to the specifications of S. B. Whitney for the Church of the Advent when that congregation occupied the present Church of St. John the Evangelist, Bowdoin Street, Boston.
- 3:30 Union Congregational Church, Main Street - Estey Organ Company, 3 manuals, Opus 3040, 1932, complete with a 4' Silver Flute and other sweet sounds.
- 4:00 First Baptist Church, Main Street - George Stevens 2-23, 1844, an excellent large two-manual renovated and with an improved Pedal division by R. K. Hale, 1963. Mr. Sargent and Ivar Sjöström will play works for organ and piano by Mozart and Schumann.
- 4:45 St. James Roman Catholic Church, West Groton - George Stevens 2-17, c.1850, originally in the Union Congregational Church, Groton, and now unused.
- 5:30 St. John's Chapel, The Groton School - AEolian-Skinner, 3 manuals, 1935, with later tonal alterations and additions in sympathy with the ideals of G. Donald Harrison. The organ will be demonstrated by Edward B. Gammons of the school, a noted organ architect, who will also speak briefly.
- We will also visit the bell tower, which houses 10 Whitechapel bells and which is one of the few American locations of proper change-ringing.
- 7:00 Evensong at St. John's Chapel, with the choir of men directed by Mr. Gammons.
- 7:45 Dinner at the Groton Inn, Main Street. One can choose ham or broiled chicken for \$3.75, including tax and tip. Please notify Mr. Sargent by postcard or telephone (254-6555) by May 26 and indicate your choice. His address is: T. C. Sargent, 10 Radcliffe Rd., Apt. 6, Allston, Mass., 02134.

\* \* \*

There will be no June meeting. Several Club members expect to attend the 15th Annual Convention of The Organ Historical Society in Canton, N.Y., June 24-26, of which our member Dr. Thomas Finch is Chairman.

We greatly appreciate the appearance of Jean Fonteneau at our last meeting, and also the efforts of his engineer-assistant, Morley Lush. Your Editor left "early" and does not know how long the discussion lasted after Mr. Fonteneau closed his lecture! The ladies of the Wakefield Baptist Church were cordial throughout our lengthy stay and provided excellent refreshments.

\* \* \*

Old organs continue to come on the market. A fine 2-9 E. & G. G. Hook & Hastings in a black walnut case is for sale in Maine for \$500, though it could go for a bit less. The 2-12 Geo. S. Hutchings in Twelfth Baptist Church, Roxbury, has been given to Atlantic Union College, South Lancaster, Mass., where it will join the 2-11 1894 Steere organ recently given to the college by a church in Worcester. Keep in contact with The Organ Clearing House, Mountain Road, Cornwall-on-Hudson, N.Y., 12520!

\* \* \*

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 Old Devonshire Church in Bermuda was destroyed by a bomb on Easter Sunday, March 29, and little was saved from the debris. The 1-4 c.1784 English organ, first in St. Paul's Church, Halifax, Nova Scotia, and the greatest treasure among the organs on the island, is gone.

The following Associated Press release of recent date is from Philadelphia:

During worship services in a crippled children's home here yesterday, the 22-year-old organist said, "In light of President Nixon's invasion of Cambodia, we'll sing a hymn of peace today."

"No, we won't," said the Rev. William McKean Jr., an Episcopal minister conducting the interdenominational service. "Play 'Onward Christian Soldiers Marching as to War.'"

The organist, Edward Cutler, a University of Pennsylvania student, replied that he could not play a song "which the children would interpret as a militant hymn."

"Then leave and get out," the minister said.

Cutler did, in the middle of the service.

Robert S. MacDonald, Associate Organist and Choirmaster of Riverside Church, New York, will play a recital on the 1963 Schantz organ in Grace Episcopal Church, 385 Essex St., Salem, Mass., at 8 p.m., June 10.

The Ecumenical Church Music Conference at Craigville, Mass., will be from July 5 to July 10. Among the leaders are Dr. C. Alexander Peloquin and Dr. Samuel Walter. Information may be obtained from Craigville Conference Center, Craigville, Mass., 02636.

Rostron Kershaw of Chelmsford, Mass., noted for his electrifications of many old tracker organs, died on March 22 at his home. It is believed that his business will not be continued.

Wordage found in a recent issue of The Diapason (the terminology is not the choice of the editors): the Allen "organ" makers call plain speaker cabinets "sound panels"; a much-altered 1873 Hook & Hastings for sale is said to contain "many sweet-toned heritage pipes"; and a 1930 Casavant for sale is said to have a "harmonious tone."

Cannarsa Organs, Inc. of Hollidaysburg, Pa., has recently renovated and enlarged a few tracker organs, and the firm definitely appreciates good old instruments. Among those improved by the firm are a 2-manual 1903 Moller in St. John's Lutheran Church, Kittanning, Pa., and a 2-manual organ in St. John the Evangelist R.C. Church, Bellefonte, Pa.

Ralph Clausen is restoring a 1-manual 1884 Moline tracker organ in the Presbyterian Church, Muncy, Pa. The 2-manual 1865 Holbrook organ in Calvary Episcopal Church, Sandusky, Ohio, was rededicated in an elaborate service on October 19, 1969; John Leek of Oberlin has completed all but the possible future expansion of the Pedal division.

Page 2 of the March Newsletter contains an error. The Gray organ in Trinity Church, Boston, was built in 1837, the Jordan organ having been moved into the new building. A rather ambitious concert on March 14, 1837 featured the builder of the instrument playing two voluntaries, Handel's Overture to Samson and the "Hallelujah Chorus," as well as accompanying a major portion of Mendelssohn's St. Paul, sung by a large choir.

Barbara Owen played the dedicatory recital on the new one-manual David Moore organ in the United Church, Strafford, Vt., on March 19. Miss Owen was assisted by Josiah Fisk, son of organ-builder C. B. Fisk.

John Ferris recently played the dedicatory recitals on two new Noack organs, a 2-32 in Trinity Episcopal Church of Topsfield and Boxford, Mass., on April 26; and a 2-41 in the Alumnae Chapel, Emma Willard School, Troy, N.Y., on April 12. Mr. Noack

is soon to move his shop from Andover to Georgetown, Mass.

Richard S. Hartman played the dedicatory recital on the new 2-20 Hartman-Beaty organ in Trinity Episcopal Church, Saugerties, N.Y., on April 26. The wood pipes in the organ are from the previous well-worn 1881 Hilborne L. Roosevelt 2-10.

Brian Jones, assisted by Jeffrey Stern, trumpeter, of Boston, played a recital on the 1845 Henry Erben organ in the Huguenot Church, Charleston, S.C., on April 3. The program was a part of the Tricentennial celebration of the city and Mr. Jones received flattering reviews in two daily papers.

John Skelton played the "opening" recital on the refurbished and improved 1887 Hook & Hastings organ in the First Baptist Church, Fitchburg, Mass., on April 5. The church was filled to capacity. Another filled church awaited the "opening" recital played by David Pizzaro on the 1875 Hutchings, Plaisted & Co. organ in the Universalist Church, Woodstock, Vt., on April 19th. Matthew Berman of Cambridge assisted with a violin, and the combination was a favorite of Eugene Thayer, the first owner of the organ. Refreshments were bountiful and an exhibit prepared by Messrs. Boadway, Newton and Boutwell drew some attention.

Douglas Rafter of Boston played a recital on the 1885 Hook & Hastings organ in the Portland Street Baptist Church, Haverhill, Mass., on April 26.

From May 4 through 24, St. John's Lutheran Church, Summit, N.J., will sponsor a Festival of Worship, Music and Art in conjunction with the dedication of the new two-manual tracker organ by Holtkamp. The last two days are to be a very comprehensive Hugo Distler Festival.

The Methuen Memorial Music Hall concerts for the summer are listed below. All are on Wednesday evenings at 8:30.

June 10	Douglas Risner	August 5	Lawrence Young
June 17	Henry Hokans	August 12	Frederick MacArthur
June 24	John Skelton	August 19	Henry Lowe
July 1	Alexander Post	August 26	Robert Owen
July 8	Christopher King	September 2	Rev. David Gallagher
July 15	George Butler	September 9	Yuko Hayashi
July 22	Frederick Grimes	September 16	Philip Steinhaus
July 29	Jack Fisher		

Ed Boadway has installed a 1-5 J. Estey & Co. reed organ in the chapel of the Crotched Mountain Foundation, Greenfield, N.H. The instrument has an electric blower, serves a room seating thirty people, and should do well for another century. It is a "Gothic Organ," built in 1882, but there is not a great deal of real Gothic detail among the chaste gingerbread.

About 1880, George A. Chapman of 3 & 5 Bedford St., New York, printed a business card which indicates that he succeeded "Hall, Labagh & Co.," a firm founded by Thomas Hall in 1811, renamed Hall & Labagh in 1846, and Labagh & Kemp in 1873. On the reverse is a list of "Organs for reference, recently built," but we know that the three-manual in St. Joseph's Church, Troy, was erected in 1852, and the case, pipes and chests exist.

Temple Emanuel, - - - - -	70 Register,	4,424 pipes
St. Thomas' Church, - - - - -	40 "	3,064 "
St. Mark's " Philadelphia, - - - - -		2,880 "
St. Joseph's " Troy, - - - - -		2,790 "
Collegiate Ref'd Church, 5th Ave., N.Y. - - -		2,262 "
Classon Avenue, Brooklyn, - - - - -		1,892 "
Phillip's Memorial, 73d Street, N.Y. - - - -		1,477 "
Central Meth. Epis., Newark, - - - - -		1,346 "
St. Mary's Church, Newburgh, - - - - -		1,113 "
Grace Church, Detroit, - - - - -		1,103 "

Watch for announcements of Wm. H. Barnes' new book, Two Centuries of American Organ Building, published a few weeks ago! It is said to be well-illustrated.

William A. Johnson, the famous organ-builder of Westfield, Mass., is mentioned hundreds of times in the local newspapers. The Newsletter will reproduce all of the early references to Johnson and some of the more interesting later items. The obituary of Mr. Johnson appeared in the Times and News-Letter on January 23, 1901, next to a much smaller notice of the death of Queen Victoria.

WILLIAM ALLEN JOHNSON.

The death of William Allen Johnson, 84, an old resident of the town, occurred Sunday morning at the home of his son, William H. Johnson on Court street. He had been in feeble health for a number of years, but the immediate cause of death was catarrhal pneumonia. Mr. Johnson was the founder of the Johnson organ business, and for many years occupied a leading and prominent place in the business life of the town. The Johnson & Son organ made a reputation not only for the builders, but for the town as well. William H. Johnson, the only son, had been identified with the business since 1871, and for several years prior to the retirement in 1898, had the active management of the business. The business was closed out in that year and the good will of the concern sold to Emmons Howard.

Mr. Johnson was born at Nassau, N.Y., Oct. 27, 1816, being a son of William Johnson, who was a native of New Hampshire. The paternal grandfather was born in Dunstable, N.H. His household included four children, Abijah, John, William and Mary. His son learned the trade of millwright, and removing to the state of New York, located at Nassau, where he followed his trade until 1819, in which year he removed to Hawley in Franklin county. He resided in that town a short time, and then came to Westfield, where he was engaged as a millwright and as a contractor on the New Haven and Northampton canal. He removed at length to Roxbury, and lived there a few years, but finally returned to Westfield, where he ended his days. The maiden name of his wife was Eliza Allen, and William A., was the eldest of eight children.

William A. Johnson attended first a private school and later the public school, and at the early age of thirteen began to earn his own living working on a farm, at which employment he was engaged two years. He then worked for a time in a glue factory and later in a whip factory. In the month of September, 1834, he apprenticed himself to a mason for a term of three years and three months. During two winters of this time, being employed in a cotton mill in Chicopee. At the close of his apprenticeship he started in business for himself as a contractor, so continuing till he reached the age of thirty. In 1843, the Methodist church was completed and he assisted in setting up the organ. He took great interest in the proceedings and the following winter he procured a set of tools, and without machinery or assistance of any kind, succeeded in making an organ. It was a small instrument, but it found a market and the next winter he built two others and one the succeeding winter.

The fourth winter he built three, and the ensuing fall laid aside his mason's trowel and entered upon his career of organ building. He employed mechanics, giving them instructions and soon had fifteen men at work, for many years doing all of his own voicing and tuning. His business increased rapidly and he soon had sixty-three men in his employ. The more recent history of the Johnson organ and the reputation that it gained all over the United States and other countries, is familiar to all. In November, 1839, Mr. Johnson was married to Mary Ann Douglas, who is still living. She has gained much note as a talented artist and her paintings have found their way into many homes. Mr. Johnson was a member of Mt. Moriah lodge of Masons, and was its second master. He leaves besides his widow, one son, William H. Johnson.

Funeral services were held yesterday afternoon at 2 o'clock from the home on Court street, Rev. J. D. Pickles of the Methodist church officiating. The services were largely attended. The bearers were Edwin Hedges, Charles A. Hedges, Charles Willett, George Houghton, Thomas J. Cooley and Frank E. Smith. The burial was private, in Pine Hill cemetery.

Westfield News Letter, April 26, 1848; words in italics are underlined below:

CHURCH ORGANS.--Mr. William Johnson, of this town, has just completed a beautiful Organ for Grace Church, in Cabotville. It is pronounced by competent judges to be unsurpassed by any Organ of its size, (6 stops) in the strength, richness, and delicacy of its tone. Mr. J's perfect success in this first attempt at Church Organ building, must place him in the first rank of manufacturers. These remarks are not prompted by mere partiality to our townsman; although we are indeed proud that Westfield can boast of an artisan of so much taste and enterprise. But we speak because we desire that the abilities of Mr. Johnson should be known to the community; and that he should receive a share of the patronage usually bestowed upon manufacturers at a distance, of louder fame and prices perhaps, but not of more skill or merit than Mr. J.

Westfield News Letter, August 29, 1849:

JOHNSON'S LARGE ORGAN.

We take pleasure in publishing the following communication in regard to the Organ recently constructed by our townsman, Mr. Johnson.--We are not sufficiently skilled in the knowledge of instruments to be a competent judge of the merits of this organ. But from conversation with those who are entirely competent to give an intelligent opinion, we have no hesitation in pronouncing this instrument to be one of superior quality.

It has twenty stops--with two banks of keys. It has remarkable sweetness, richness and purity of tone, and the varied effect of the different stops is beautiful and impressive.

The Organ has been examined and listened to, by a great number of persons, and the only opinion we have heard expressed in regard to it is of high approbation. We intended to have given an earlier notice of this instrument, but preferred to postpone an expression of opinion until it had been fairly tested:

Mr. Porter:

Will you permit me through the columns of your journal to express the gratification I have received from listening to and examining the Organ recently constructed by Mr. Wm. A. Johnson of your town, and now in the Church of Rev. Mr. Davis. In the first place one is impressed with the superior mechanical execution in the construction of the instrument. It is better than is usually found in organs of the first class. But the real merit of the instrument consists in the excellence and richness of its tone. The combination of the stops is beautiful and effective, and the voicing of the pipes is distinctive, and done with scientific skill and accuracy. The pedal bass is peculiarly musical and mellow. The entire sound proceeding from the organ consists of musical tones, in contradistinction from noise, so that instead of stunning and startling the congregation and overpowering and drowning the choir, it blends with, sustains and softens the voices of the choir, and fills the house with a rich and even harmony.--Mr. Johnson, if I am rightly informed, has had very little experience in the building of organs, but he has that which is better than experience, he has genius, and when to this he has added experience, it will not be presumption in him to expect to rank himself in the very first class of Organ manufacturers. His present prices for his instruments are such as to make it a strong consideration for all persons who wish to purchase to apply to him. Yours respectfully, \*

Westfield News Letter, October 20, 1852:

THE SPLENDID ORGAN BUILT BY WM. A. JOHNSON, WESTFIELD.

Messrs. Editors:--I send you a description of the Organ for the new M. E. Church at Fall River. The case is of the Italian order of architecture, contains 26 stops. The diapasons are all very fine. The open diapason on the great organ is particularly remarkable for the richness and purity of its tone. Mr. J. has introduced a diapason of his own invention, which is said by compe-

tent judges to be superior to any stop of that kind that has fallen under their observation.

Mr. Barnat of Hartford was the gentleman appointed to test the qualities of this splendid Organ. And as far as I can judge, no one more competent could have been selected.

Mr. B. commenced on the great Organ to "discourse" some powerful and brilliant Music; and all present seemed electrified with the thrilling tones of the noble instrument.

The qualities of the different stops were tried, all of which appeared to give the numerous ladies and gentlemen present the greatest satisfaction. When the swell was used the effect became enchanting. I was completely carried away by my feeling. At one time I was

"Coming through the Rye,"

where I saw the reapers at work, cutting the ripe grain, and singing right merrily, while

"The setting sun  
With yellow radiance lightened all the vale."

Anon I was on the

"Banks o' bonny doon,"

Where I was "Minded o' departed joys,  
Departed never to return."

Many of the strains I heard brought back my school boy days. Some made me happy, others made me sad, and then,

"The unbidden tear would start."

At last came sounds so sweet, so overpowering, that I was carried from this earth, and gazed,

"Through golden vistas into heaven."

And then I heard the Angelic choir singing the praises of Him

"Who died, that we might live."

Then I said, truly

The Organ is the Harp of God.

M. C. Barker

Westfield, Oct. 1852.

Westfield News Letter, January 19, 1853

PAYSON CHURCH AT E. HAMPTON.

This splendid edifice was dedicated in Dec. last. It is of brick, 100 feet long, with a spire 154 feet high. The church will seat about 500 persons, and has a tower clock valued at \$400. The church and parsonage cost \$21,000, \$17,000 of which was given by Hon. Sam'l. Williston. A correspondent of the Northampton Courier, in speaking of the dedication services, pays the following well merited compliment to our fellow townsmen, [sic] Mr. Johnson:

"The church is furnished with a superior Organ, a \$2,000 instrument, made by Wm. A. Johnson of Westfield, Mass. which was the gift of Mr. Horatio G. Knight. Mr. Johnson is to be congratulated on his extraordinary success in this instrument. The different stops are all excellent and truthful. This characteristic of truthfulness will be appreciated by any organist, who, when he draws a stop, expects a tone corresponding to its name. The organ has 30 stops, 1,005 pipes, 2 banks of keys, 56 each, from C.C. to G. in alto, and 25 pedals. The open diapason is rich, full and round, and a most reliable foundation for the superstructure built upon it. The stop diapason, dulciana and flute in the great organ, are very fine, and the Clarabella unsurpassed, and I might almost say, unsurpassable. The stop diapason in the swell organ, is of a new construction, Mr. Johnson's invention, and singularly sweet and soft. The Oboe flute and Viol de gamba are pure and delicate enough to breathe 'lover's vows,' &c.

The key board projects in front of the organ about 8 feet. Some fear was felt, when the order for the organ was given, that in consequence of this

extension, the action would be hard and unpleasant, but all anxiety ceased on the first trial. We do not know of any organ, with so perfect action as this, and a lady, who has had opportunities of playing organs, both in this country and Europe, says she never saw any that surpassed it. Mr. Johnson designed the action, and the execution of it was entrusted to Mr. John Steer, one of his workmen, and both deserve great credit for so successful a result.

Westfield News Letter, June 15, 1853:

ORGAN MANUFACTORY.

In company with a large number of ladies and gentlemen, both from this and the neighboring towns, we visited the large organ manufactory of Capt. Wm. A. Johnson, in Elm street, on Friday week, to listen to the sweet sounds which issued from a large and splendid \$2000 instrument just completed for a Baptist church in Troy, N.Y. It contains 30 stops, and independent of "sweet and harmonious tones," has a beautiful external appearance. This organ is similar to the one built for the new church in Easthampton, a pretty fully [sic] description of which was given in our columns some time since. Mr. J. has in process of construction an elegant instrument for the 1st Baptist Church in Springfield,--to be something a little ahead of any thing yet out.

The fact is, there are so many orders for organs from this establishment that it is hard to supply the demand,--and we have recently learned that several are already engaged--to be finished off as soon as may be. The instruments built by Mr. J. cannot be excelled by any other man, and consequently his organs command the highest price in the market.--The more they are examined and known, the more they are appreciated by the community.

As soon as we can collect the material for a perfect sketch of this establishment, we shall publish it with such a preface as we may deem fitting the occasion, and one which the circumstances actually demand. The progress of such a man up to the position in which he now stands in the community, is worthy not only a record in our columns, but should be studied attentively by every young man among us,--and imitated as far as possible.

Unfortunately, the News Letter never published the promised article on Mr. Johnson's work. This installment is best closed with a quotation from Edwin Smith, Westfield's amateur historian, writing at the centennial of the founding of the firm, observed by the Western Hampden Historical Society in October 1944:

...the elder Mr. Johnson was not a handsome man ... but he had a very engaging personality and he was a natural born salesman. Privately I am told he was especially effective with the ladies of the congregation and the committees of the churches. He had a gift of making them all feel that if the notes of the hymns were sounded on a Johnson organ they would all rise nearer the heavenly throne than any other way.

\* \* \*

FIRST BAPTIST CHURCH, Lafayette & Common Streets, WAKEFIELD, MASSACHUSETTS. E. & G. G. Hook & Hastings, Boston, Mass., Opus 635, 1872.

GREAT:		SWELL:		PEDAL:	
Bourdon	16' 58	Open Diapason	8' 58	Open Diapason	16' 27
Open Diapason	8' 58	Viola	8' 58	Bourdon	16' 27
Dulciana	8' 58	Stopped Diapason	8' 58	Manual Coupler (Sw. to Gr.)	
Melodia	8' 58	Violina	4' 58	I M. to Ped.	
Octave	4' 58	Flauto Traverso	4' 58	II M. to Ped.	
Twelfth	3' 58	Flautino	2' 58	I M. to Ped. reversible	
Fifteenth	2' 58	Oboe (C <sub>o</sub> )	8' 46	2 Great combination pedals	
Mixture	III 174	Bassoon	8' 12	2 Swell combination pedals	
Trumpet	8' 58	Tremulo			

Mixture: CC 15-19-22; C<sub>1</sub> 12-15-19; C<sub>2</sub> 8-12-15      Bellows Signal

The large frame building is a "Victorian Romanesque" production of S. S. Woodcock, a Boston architect. It is well-preserved and loved, and except for some inappropriate pulpit furniture, the auditorium is intact. The organ is in a chamber at the right of the choir loft behind the pulpit platform, and the console is at the end of the choir seating area. Walnut-framed flats of gilded pipes face the pews and the choir, and above the latter case front is some elaborate fretwork. The chamber is too tall, the effectiveness of the organ is blocked by the architecture, and the mild voicing results in an organ that is good but not sufficient for the room. The instrument is in need of a restoration and some revoicing, which should be done by the firm that maintains it, the Andover Organ Company. The projecting console has overhanging Swell keys and the manual naturals are fronted with celluloid or thin ivory; the square-shanked flat knobs are lettered in Italic script; the two Swell combination pedals appear to be later additions, and the present metal Swell shoe at the far right replaced a wooden lever held open by a hinged vertical stick. Your editor has not examined the interior and can say only that the 8' flue stops in the Swell have stopped basses.

\* \* \*

A souvenir of the palmy days of reed organ manufacturing is a two-leaved souvenir programme distributed by the Estey Organ Company on a summer evening seventy-eight years ago. The cover bears a steel engraving of Jacob Estey, the founder of the firm who died two years earlier, and the interior is an invitation and program in elegant Spencerian done on copper plates. We assume the organ was a large two-manual affair.

The Estey Organ Company  
will celebrate the completion of their  
Two Hundred and Fifty Thousandth  
Organ,  
at Brattleboro, Vermont, on the  
Seventeenth day of August, AD. 1892.

You are cordially invited to be present.  
Collation on the grounds of Julius J. Estey, at 5  
o'clock to be followed by special commemorative  
services in the evening.

- - -

Program.

- |    |   |                              |
|----|---|------------------------------|
| 1  | Overture, Morning Noon and Night          | Suppe.                       |
|    | Orchestra.                                |                              |
| 2  | Quartette, Legends.                       | Mohring.                     |
|    | Georgemalinn Quartette.                   |                              |
| 3  | Display of 250.000 <sup>th</sup> Organ.   |                              |
|    | Prof. Nicols of Baltimore.                |                              |
| 4  | Remarks by                                |                              |
|    | His Excellency Governor Page.             |                              |
| 5  | Display of 250.000 <sup>th</sup> Organ.   |                              |
|    | Mr. Fairbanks, of Boston.                 |                              |
| 6  | Aria, "Cielo e mar" (Gioconda.)           | Ponchielli.                  |
|    | Mr. W. H. Lavin.                          |                              |
| 7  | Address,                                  |                              |
|    | Hon. J. L. Martin.                        |                              |
| 8  | Serenade Widor. ]                         | For Organ Piano and Strings. |
|    | Hymn to St. Cecilia. ]                    |                              |
|    | Prof. S. B. Whitney of Boston and others. |                              |
| 9  | Echo Song,                                | Eckert.                      |
|    | Mme. Mary Howe.                           |                              |
| 10 | Selected,                                 |                              |
|    | Orchestra.                                |                              |

\* \* \*



This issue of the Newsletter and some of the June pages are given over to the Westfield newspaper accounts of William A. Johnson's work through the year 1862. Though such material is not of interest to all our readers, several Johnsonophiles will appreciate this first reproduction of such detailed local news. For all of us, the articles reveal the rapid expansion of Mr. Johnson's remarkable career. Two flowery descriptions of large organs in different cities are so similar in many sentences that one suspects Johnson of distributing sample reviews to newspaper correspondents. It is obvious that many opera overture-filled "organ exhibitions" were staged (and perhaps financed) by the builder with, surely, the hearty approval of the churches. The term "professor" seems to have been accorded to any good player at an exhibition. Here and there in the descriptions of "powerful" sounds that seem quite mild to us more than a century later, are little vignettes of Johnson history: the versatility of his reed-maker, H. T. Levi, the awarding of a gold medal to Mr. Johnson, the first appearance of W. H. Johnson as a recitalist, and the building of a radiating pedal clavier for northern Vermont in 1862.

\* \* \*

**MIXTURES-**

The New York Times recently published this item: "Hickory Hill, Mo. (AP)-- Thieves backed up a truck up to the Hickory Hill Baptist Church and carted off the church organ, valued at \$1,365." We trust that the organ had no pipes.

The 1970-71 organ recital series at the Cole Memorial Chapel, Wheaton College Norton, Mass., (1969 3m Casavant tracker organ) is: October 2 - Brian Jones; November 13 - Charles Krigbaum; December 4 - John Anthony; January 22 - Carleton T. Russell; April 16 - Gillian Weir. The programs are on Friday evenings at 8:30.

At 8:30 on July 11, James Wood of Concord, N.H., will give a recital on the 2-15 1904 J. W. Steere & Son organ in the First Congregational Church, Nantucket, Mass. The church is of huge proportions and has been splendidly redecorated in mid-19th century style. Donald H. Olson of the Andover Organ Company will play at the rededication service on July 12.

St. Mary's R.C. Church, Jefferson, Mass. (a part of the town of Holden), has purchased the fine 2-9 E. & G. G. Hook & Hastings organ, Opus 1010, 1880, in the Community Church, North Anson, Maine. Built for the Baptist Church in Skowhegan, it was moved to North Anson about fifty years ago, and it will be moved by E. A. Boadway & Co. The appearance of the organ will blend well with the interior of the Jefferson church; the setting up of the instrument and several tonal changes are to be done in August by the Berkshire Organ Company. Another notch in the screwdriver of the Organ Clearing House!

Charles Hendrickson, an organ builder in St. Peter, Minn., has done some very excellent research on old organs in Minnesota, Wisconsin, North Dakota and Iowa. Among fifty tracker organs he has examined, the following are described in a booklet distributed at the Sixth Annual Organ Symposium in Minneapolis last September: St. Francis R.C., Milwaukee, Wis., 2-28 1885 Schuelke, Opus 24; Lutheran Church, Bernadotte, Minn., 2-16 c.1898 Vogelpohl & Spaeth; Sacred Heart R.C. Cathedral, Duluth, Minn., 2-26 1898 A. B. Felgemaker, Opus 665; J. J. Hill Residence (now offices of the Archdiocese of St. Paul), Summit Ave., St. Paul, Minn., 2-16 c.1890 Geo. S. Hutchings, Opus 229; Congregational Church, Zumbrota, Minn., 1-7 1877 Steer & Turner, Opus 119; and four two-manual Steere & Turner organs in Minnesota and Wisconsin.

\* \* \*

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

MORE WILLIAM A. JOHNSON CLIPPINGS FROM THE WESTFIELD NEWS LETTER:-

September 27, 1854:

## JOHNSON'S ORGANS.

We have noticed with pleasure the success of our friend and fellow townsman, Wm. A. Johnson, in building organs.-- Years ago he was our pupil at an evening school--a sprightly youth, diligently employed during the day in learning a useful trade. That trade he learned, and followed it successfully for years. In regard to organ building, he is the artificer of his own skill. His whole mind is engaged in his business, and if his life should be spared a few years, he will immortalize his name by building one of the best organs in the world. We are led to make these remarks by noticing the following in the Hartford Daily Times of Sept. 19:

## THE NEW ORGAN IN THE SOUTH CONGREGATIONAL CHURCH.

Among the many things of which the citizens of Hartford are justly proud, are the number [,] size and excellence of the organs in their respective churches. This city is probably far beyond any other place of its size in this country, in the disbursements which have been made for these splendid instruments. There are in this city eleven large church organs, some of them of the first class, and in value amounting to some thirty thousand dollars or more, and hardly a season passes without some addition to the stock. The last addition is the organ mentioned at the head of this article--It is an instrument of the first class as regards size, and contains forty-two stops.

This large instrument was built at Westfield, Mass., by Mr. Wm. A. Johnson, and being the first instrument that has been erected by that gentleman here, it has excited considerable interest among the musical people. It was exhibited on Friday evening last to a numerous audience--among whom we believe there was an unanimous feeling of satisfaction. The Organ was played by Messrs, Barnett and Babcock of this city, with the skill and taste for which they are distinguished, by Mr. Lazar of New York City, and Mr. Levi of Westfield; so that the occasion furnished an opportunity of hearing not only a fine instrument but also fine music.

It may interest some to know the particular points in which this Organ is considered to excel. The power of the Diapasons was generally remarked, as well as the smoothness of the reed stops; and in reference to the Flute and Clarabella, and other stops of that character, it was the unanimous opinion of those present that they were not excelled, if they were equalled by anything of the kind in this vicinity.

Under the skillful manipulation of the professional gentlemen, this instrument showed in a marked manner the variety of tone and character which belong to Organs, and render them the most perfect of instruments. The changes from the dignified solemnity of the Diapasons to the light and graceful warbling of the Flute stop--and from the hardly audible breathings of the Viol di Gamba to a grand crash of the full Organ, produced effects which are not to be sought for in any other instrument, and are hardly surpassed by the effect of a full orchestra.

The South Society are fortunate in having procured an instrument, which while inferior to few in this country as to size, is perhaps not surpassed by any in quality of tone and adaptation to the purposes for which it is intended.

January 24, 1855:

The people of Springfield had a concert at the North Church, on Monday evening. In speaking of the affair, the Republican thus alludes to the 'organ,' the production of our townsman, Mr. Johnson:

In regard to the organ, we think it will be admitted by all that it is an instrument of decided superiority. It is from the establishment of Wm. A.

Johnson of Westfield, and it is no more than justice to say that, in power and duality of tone, it is, for its size and pretensions, the best organ in Springfield, from the hands of whatever maker. We believe that we shall be borne out in this statement by the judgment of all the audience, and that Mr. Johnson may point to it with pride among his best references. For one, we are proud of the production, as the offspring of this section and county, and we saw no reason why Mr. Johnson should not have been, what he certainly appeared to be, last evening, one of the best satisfied persons in the house.

March 21, 1855:

Johnson's Organs:--We are pleased to learn that our fellow townsman, William A. Johnson, is gaining an honorable notoriety in the business of his choice--organ building.--The following facts show Mr. Johnson's prospects to be very flattering: The first ward Presbyterian church of Syracuse have ordered an organ of 22 stops, of Mr. Johnson, and the First Presbyterian church of the same city have ordered one of the same builder, of 44 stops, which, it is said, will be the largest organ, when placed in that church, in Western or Central New York. We understand that Mr. J. is also engaged in making organs for churches in Troy, N.Y., and Longmeadow and Easthampton in this State.

May 9, 1855:

#### WESTFIELD MATTERS ABROAD.

Mr. Witherell of the Amherst Express, who visited our place week before last, makes the following statement, in a letter to that paper, relative to some of our citizens:--

. . .

"Another extraordinary man in Westfield, is Wm. A. Johnson, the self-taught organ builder. He was a mason, and followed that business until after he was married, when he concluded to engage in the vocation of organ building, and has become one of the most celebrated organ builders in America. Lowell Mason, after examining Mr. Johnson's organs, pronounced them superior in some respects to any others built in this country. Mr. J. is now building a very large organ for a church in Syracuse--another for Troy, where they already have one of his instruments.

"His wife, in order to continue a help, meet for him, commenced about the same time, exercising her undeveloped capacity in painting and drawing, and has become a celebrated painter and Crayon artist, as all who have visited her studio, or seen her work, will bear testimony."

May 23, 1855:

Large Church Organ:--We had the pleasure, last Friday, of attending, at the manufactory of Mr Wm. A. Johnson, of this village, an exhibition of his new organ for the Park Presbyterian church, Troy, N.Y. This organ has forty three stops, and is said by good judges to be equal in every respect, and superior in some points, to any instrument of its class within their knowledge. Like a well balanced head, it has no weak point. It has some points of decided excellence. Lowell Mason, when here a few weeks since, tried the grand open diapason stop, when no other stop in the organ had been tuned, and expressed his opinion that it was superior to any other in America. We have not time to dwell on the particular excellencies of this instrument, and will simply say that its rare good qualities will add greatly to the reputation of Mr. Johnson as an organ builder.--Mr. Thomas J. Guy of Troy, presided at the organ, and gained for himself the reputation of being a superior organist.

October 17, 1855: (Note: typographical errors in the stoplist below are here corrected.)

JOHNSON'S LARGE ORGAN,  
FOR THE FIRST PRESBYTERIAN CHURCH, OF SYRACUSE, N. Y.

We clip the following highly complimentary notice of the exhibition of Mr. Johnson's large Organ, from the Syracuse Daily Journal:--

"We, on Wednesday evening, had the pleasure of attending the opening of the large and splendid organ just completed for the First Presbyterian Church of this city, by Wm. A. Johnson, of Westfield, Massachusetts, and well known as one of the most successful builders in the United States. This is the largest organ in Central New York, and our citizens are to be congratulated upon such a superb addition to the musical resources of Syracuse. This organ is one of the first class; it has three sets of keys, two octaves and two notes of pedals, forty-four stops, and cost \$4,509. The name and arrangement of the stops are as follows:--

Three sets of Manuals, from CC to G in Alto, 56. Pedal Keys, from CCC to E, 27.

GREAT ORGAN.

Tenoroon .....	44	Twelfth .....	56
Grand Open Diapason .....	56	Fifteenth .....	56
Open Diapason .....	56	Sesquialtra, 3 ranks .....	185
Melodia .....	44	Mixture, 2 ranks .....	112
Stopped Diapason .....	56	Trumpet Treble } .....	56
Viol d'Amour .....	44	Trumpet Bass }	
Principal .....	56		

CHOIR ORGAN.

Open Diapason .....	56	Celestina .....	56
Dulciana .....	56	Fifteenth .....	56
Stopped Diapason .....	56	Wald Flute .....	44
Principal .....	56	Clarionet .....	44

SWELL ORGAN.

Bourdon .....	44	Flageolet .....	44
Open Diapason .....	44	Night Horn .....	44
Viol d'Gamba .....	44	Dulciana Cornet, 3 ranks .....	132
Stopped Diapason .....	44	Trumpet .....	44
Principal .....	44	Hautboy .....	44

PEDAL ORGAN.

Double Open Diapason .....	27	Violincello [ sic ] .....	27
Double Stopp'd Diapason .....	27		

COUPLINGS, &C.

Swell to Great, Unisons.	Great to Pedals.
Swell to Great, Super 8 ves.	Pedals to Octaves.
Choir to Great.	Pedal Check.
Swell to Choir	Bellows Signal.
Choir to Pedals.	Tremulant.

The Church, as is well known, is a most perfect edifice in every way, and for a wonder (really) the best provision has been made to show this beautiful organ to excellent advantage, and as the construction of the choir is on the best acoustic principle, nothing hinders the tone from developing itself in all its power, solemnity and grandeur; for the organ is the sublimest of all musical combinations, and when its tones can be heard while the eye is kept in unison by the effect of fine architecture, the pleasure is much enhanced. This was the general feeling on Wednesday evening. This instrument is remarkable for the power and roundness of the diapasons, of which there are at least

twelve, all of different power and quality, and such a foundation as this gives a sonority to this organ which has never been excelled. The chorus stops are admirably balanced, brilliant and yet smooth, with not a particle of that squeak which characterizes so many instruments.--The reed stops are particularly fine and are from the well known hands of Mr. Levi, who is permanently employed by Mr. Johnson.--The clarionet is very charming, being a perfect imitation of the instrument of that name, and nobody but a chef of clarionet players could produce so beautiful a tone. The swell trumpet is equally fine, and in fact all the solo stops are not to be criticised. The changes from the dignified solemnity of the diapasons to the light and graceful warblings of the flute stops, and from the hardly audible breathings fo the Viol d'Gamba to the crash of the full organ, produced effects which are not to be sought after in any other instrument, and are hardly surpassed by the effect of a full orchestra.

Syracuse may well be proud of this splendid church, which rears its noble spire that will hereafter be the guide to the place where can be heard an organ, which, while inferior to few in the country as to size, is not surpassed by any in quality of adaptation to the music of the church, which is the most glorious music in this world, and which we are promised will be one great source of enjoyment hereafter.

Mr. H. T. Levi, organist of the M. E. Church in Westfield, Mass., commenced the performances of the evening with an extempore voluntary, in which he delighted the audience with an exhibition of the various stops and combinations of this organ. His management of the reed stops was particularly fine, and was evidently appreciated by those who listened to him.

He was followed by Mr. Thomas J. Guy, organist of St. Joseph's Church, in Troy. Mr. Guy's style is highly classical, and in his performance of the Overture to Massaniello, we were reminded of the effect of a full orchestra. His rendering of "Sweet Home" was delightful, and his pedal playing was most excellent.

Mr. George William Warren, organist at St. Paul's Church, in Albany, commenced with a prelude in organ style. This gentleman's performance is of the dramatic order, and that of Wednesday evening showed that he is capable of producing any effect upon the organ that he desires. In his selection from Beethoven's "Mount of Olives," he was peculiarly happy, and his description of the thunder storm was such as is rarely if ever excelled. Mr. Warren is certainly a most worthy and popular organist, and while listening to his performances we did not wonder that he is what we have always understood him to be, a general favorite in the musical circles of Albany.

Of Mr. Mann's performance, comment is unnecessary, for he is too well known in Syracuse to require any compliments. Suffice it to say that his extempore voluntary was played in his usual good taste.

The performances of the different organists were, without exception, good, and it will be a long time before Syracuseans will again enjoy so rich a musical treat."

December 3, 1856: (Note: a few quaint spellings are not altered below.)

#### ORGAN EXHIBITION.

##### Editors News Letter:

The exhibition was given at the Organ Factory of Wm. A. Johnson, and at an early hour the arena of that mammoth establishment was filled to overflowing by the music-loving people of old Westfield, with a generous sprinkling of musical talent from abroad, representing several states and many cities.

The dimensions of the organ are as follows: height 22 feet, 18 feet wide, and 16 feet deep. The organ has 43 stops, and 56 notes, which are worked by three rows of keys, and two octaves of pedals. The choir organ has 56 notes. The swell organ of 44 notes, and pedal organ of 27 notes, together with the copulas forms and [sic] symmetrical whole far out-compassing anything of the

kind either in richness of tone and variety of accent, that has ever come under our observation. From the shrill fifteenth, to the full toned double diapason in the pedal organ,--running through the long catalogue of notes from one extreme to the other, we listened in vain for a discordant sound, jar or jangle, in this complicated piece of mechanism; and the listener is forced to the conclusion that the art is brought down to perfection's door by the matchless skill of the builder. Mr. Johnson may well be proud of the richly merited laurels which an appreciating public most lavishly tender him on this last exhibition of his skill, and Westfield in all fitting praise should applaud the achievements of one of her sons, who amid the chequered diversitudes incident to this life, has so successfully brought to a successful issue a combination of talents, the pride and envy of the nation.

But we should do injustice to a prominent feature of the exhibition, did we remain silent to the character of the performers, and their musical abilities. Mr Warren of Albany first gave us a choice selection of music, which took us as by storm. At one time his auditory would be wrought into extacies of bliss by the voluptuous warbling of the clarabella, or the bashful yet persistent dulciana, the coquetish melodia, and the wild wald flute. The next moment the melancholly and sad strain produced by the use of the lower pedals in which the bold artillery of the double open diapason, the double dulciana and the characteristic violincello sends a thrill to the inmost soul, and awakens feelings deep and pregnant with mischief. Mr W is a delineator of yankee excentricities, and is withal a master of his business.

Mr Kingsley of Northampton occupied some time at the instrument, and by the frequent bursts of applause at the close of each piece, argued well for the high reputation he holds as a professor of music. His pieces were mostly classical, and could not necessarily be so much appreciated as those airs more common to the public ear.

Mr Kendricutt and others acquitted themselves with honor, and as a whole the exhibition passed off, reflecting great credit on all parties interested. This beautiful instrument is to be placed in the First Cong. Church, Albany, and cost \$4,500. It is the largest one that Mr Johnson has built, and the best we believe in the country. Its richness, fullness, and rotundity of tone excels any instrument we ever heard. We bid our fellow townsman God-speed in his well begun work.

G. W. I.

December 31, 1856:

Grand Organ Exhibition.--Our readers will recollect that we noticed an Organ Exhibition at the establishment of Mr. William A. Johnson, in this village, a short time since. This Organ was built for the Congregational Society in Albany; and the trial performance was held at the "Old Brick" Church in that city, on the 12th ult. The following account in regard to it is taken from an Albany paper:

"Scores of people were unable to find a standing place. The programme was excellent, the musical rendition inimitable, and the satisfaction universal. Mr. H. T. Levi, of Mass., exhibited the various reed stops (which he manufactured,) and combinations, executing familiar airs, with imitations of the Alpine horn. Mr. C. W. Warren exhibited the diapasons, clarabella, swell effects, &c., introducing several old and popular church melodies. Other artists took part in the exercises--but the feature of the occasion was the performance by Mr. George W. Morgan the organist of Grace Church, New York, who gave selections from Hesse, Mozart, Bach, Handel, Weber; &c., concluding with the English National Anthem, as performed by him at the Crystal Palace and Exeter Hall, London. It was the opinion of many professional gentlemen, that such strains of melody were never before drawn from an organ in this locality.

January 21, 1857:

REPORT of the Committee on the Organ in the first Congregational Church, Albany, N.Y., Wm. A. Johnson, builder, Westfield, Mass.

We the Subscribers, Committee invited to inspect the Organ just completed for the First Congregational Church, take much pleasure in reporting its great success as an instrument of power, grandeur and beauty of tone, variety and completeness; and they would congratulate the citizens of Albany, (and especially the members of the Congregational Church,) on possessing such a valuable addition to the musical resources of the city.

The great organ stops are individually of great beauty of tone. The diapasons are smooth and sonorous; and are equal to any eight feet diapasons your Committee are acquainted with. But they regret that want of space precluded the idea of carrying the "Teneroon Diapason" through to 16 feet. For there is no doubt that a double (16 foot) diapason on the manuals, adds a majesty that no organ without it can ever attain. The Clarabella is charming and the Hohl Flute is a fine contrast with the Wald Flute in the Choir Organ. The chorus stops are most excellently balanced; rendering the full organ just sufficiently brilliant; and not too much so, as is often the case.

The Choir Organ is in all respects excellent, every note clear, beautifully voiced, and the Clarionet and Flute of a delicacy and purity of tone rarely to be met with.

The swell is in every way admirable; each stop excellent, and the effect of the full swell very grand. The Hautboy is very charming, and the addition of a metal Piccolo gives much brilliancy to the whole.

The Pedal stops are excellent, firm and sonorous. The addition of a Quint helps the good effect of the double open diapason, giving it more power and dignity. We must express our highest satisfaction at the full and prompt qualities possessed by the Trombone. The Violincello is delightfully stringy and an excellent imitation of that charming instrument.

The workmanship of this admirable instrument is superlatively excellent. The two bellows move quietly, and although at the trial, the wind was taxed to the utmost, yet there was plenty at all times, showing that they are very ample and capitally made. The action is elastic, exceedingly prompt and sufficiently easy. The Copulas (six in number of the usual variety,) act with ease, and are simple in construction. The Committee highly recommend the regulating screws, by which the dip of the keys may be altered according as the temperature may demand, and which are conveniently placed for the organist. The pipe work is clean and bright; and the reed stops reflect great credit on their maker for their very high finish, promptness and beauty of tone.

Mr. Johnson is deserving the highest honor you can give him, and also your greatest influence in extending his business. In our opinion he is an artist capable by his talent, energy and untiring industry, of meriting and sustaining any recommendation you may use in his favor.

RICH. J. CARMODY,

Organist at Cathedral, Albany.

GEORGE WM. WARREN,

(Late of St. Paul's,) Organist of  
2d Presbyterian Church, Albany.

January, 14th, 1857.

WM. A. JOHNSON, Westfield, Mass.

Dear Sir:--The committee on music of the Congregational Church in Albany, have just received from Messrs. Carmody and Warren, their report on the Organ which you built for that Church. In accordance with your request we send you a duplicate copy signed by these gentlemen and annexed hereto.

The Committee are happy to say that they are perfectly satisfied with the Instrument.--To this opinion they believe there is no exception in the

Congregation of that Church.--During the ten days that the workmen were putting up the Organ in the Church, one or more of the Committee were present for several hours every day, and often two or three times a day. Thus they saw every part of the Organ before it was put together, and while it was going up, and examined the workmanship thoroughly. They therefore feel competent to say that, so far as they can judge, the workmanship is throughout excellent. Everything is thorough and well made, even in those parts which are beyond the reach of ordinary observation. With many good wishes for your success, I have the pleasure to subscribe myself (in behalf of the Committee,)

Your Ob't. Serv't. W. L. LEARNED.

Albany, January 14th, 1857.

January 5, 1859:

A Deserved Compliment.--The Wardens, Vestrymen and Organist of St. Paul's church have presented Mr. W. A. Johnson, the well known Organ Builder, Westfield, Mass., with a very superb Gold Medal, shaped like a Maltese Cross and weighing four eagles. About a year ago the organ at St. Paul's was entirely rebuilt, and very much enlarged and improved by Mr. Johnson, who displayed unusual talent and genius in the matter. After having tested the new work for a year, which has most thoroughly proved its excellency and Mr. Johnson's ability to cope with any kind of organ work, he is now made the recipient of this flattering testimonial which is really as deserved as it is creditable to those who give it. Mr. Johnson has now four of his instruments in our city churches, which are giving perfect satisfaction to the congregations who listen to them. May this liberal award of merit encourage him to every effort as a skillful artizan, and be the means of increasing his business, not only in Albany, but wherever he wants it. Those who are fond of parlor organs should see the charming instrument from Mr. Johnson's factory now on exhibition at Mr. Collier's Piano Ware-rooms.--Albany Evening Journal.

January 12, 1859:

Organ Exhibition.--There was exhibited on Saturday last in the manufactory of Wm A Johnson by E. S. Hoadley organist of the Payson church East Hampton Mass., and H. T. Levi, of this place, an organ built for H. A. Bigelow Esq., of Clinton, Mass., and by him to be presented to the Congregational church recently erected in that place.

Although not one of his largest class of instruments yet for its pretensions, was certainly one of the best if not the best we ever heard. It seemed to lack nothing to make it just such an organ as could but please any close critic of such instruments, giving as it did perfect satisfaction to both performers and listeners.

We noticed in process of erection quite a large instrument for the 1st Presbyterian church in Oswego, N.Y., and were told that the business was never in a more prosperous condition than at present.

April 27, 1859:

Mr. H. T. Levi has taken a room, recently fitted up by Mr. George Chandler, on the corner of Elm and Franklin streets, for the purpose of making and voicing reed pipes for organs. Mr. Levi has been engaged in this business for twenty-five years; and has long experience, connected with native talent and a love for this kind of work has given him a reputation second to no other reed manufacturer in the world. He has orders, not only from Mr. Wm. A. Johnson of this place, but also from organ builders in New York city, Boston, Utica, N.Y., and other places.



THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 6, No. 6, Whole No. 56

June 1970

The next meeting of the Club has been arranged by Barbara Owen and will occur on Sunday, July 26.

2:30 Center Congregational Church, Lynnfield - 3-39 electric-action Roy E. H. Carlson organ. A "straight" instrument except for a few borrowed stops in the Pedal and the acoustics are favorable. Mr. Carlson will demonstrate the organ, which he finished last year.

To reach the church: From Route 128 take the Main St. or Walnut St. exits north before reaching Route 1. These streets lead to Lynnfield Center and the church is a prominent white frame edifice. Or, from Route 1 north, do not take the underpass just before Route 128, but follow the sign that reads "Lynnfield Center, Left." Bear right at the fork, and Summer St. leads into the Center.

3:30 Trinity Episcopal Church, Topsfield - a new 2-33 tracker-action Noack organ, which will be demonstrated by George Bozeman.

To reach the church: Proceed north on Route 1, turn left on Salem Road, turn right on Hill St., cross the Ipswich River, and turn left on River Road. The contemporary church building is in a pine grove on the left side of the road. If by accident you get on Route 95, turn right on Endicott Road and right on River Road. If you get to the center of Topsfield by any route, you have gone too far! The best help for finding either church is the "Metropolitan Boston" section of the Mobil Southern New England map.

4:45 Open House at the Noack Organ Company, Georgetown, where a new two-manual tracker organ (of course!) for Wayzata, Minn., will be demonstrated.

To reach Mr. Noack's pleasant old brick building: Proceed north on Route 1 or Route 95 to Route 133 and turn left. In the center of Georgetown Route 133 turns, but go straight ahead on Route 97 for one block and the shop is on the left.

\* \* \*

MIXTURES -

Many thanks are extended to our demonstrators at the busy May meeting: Sally Warner, Ivar Sjöström, Tom Sargent and Ned Gammons. David Cogswell of the Berkshire Organ Company brought into the dining room the first tracker organ ever carried to a Club dinner!

Thomas C. Sargent will give his Senior Recital at the Church of St. John the Evangelist, Bowdoin Street, Boston, at 4 p.m., Sunday, August 9. The composers represented will be Buxtehude, Bach, Franck, Walcha and Pinkham.

The Organ Historical Society convention in June 1971 will be a return visit to Baltimore, directed by Thomas Eader. In June 1972, Robert Newton will be the chairman of a Central Vermont convention, with headquarters in Woodstock.

Donald Olson is the new Dean of the Merrimack Valley Chapter of the A.G.O., and Ed Boadway is Dean of the little Monadnock Chapter. Both were elected amid the justifiable rumblings of the membership about the sudden and unexplained action by headquarters in raising the dues by \$5.00.

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

MORE WILLIAM A. JOHNSON CLIPPINGS FROM THE WESTFIELD NEWS LETTER:-

January 25, 1860:

Organ Exhibition.--Mr Johnson, of this village, gave an exhibition recently, of an organ which he has just completed for a church in Schenectady, N. Y., which was quite satisfactory to all present. Although the organ itself was an honor to all the workmen engaged on it, and to the mind that conceived it; yet we are particularly delighted with the reed stops, manufactured by Mr H. T. Levi of this place, and his peculiar facility in bringing out distinctive excellences of the instrument. We were well satisfied that in order for a man to succeed in business of this nature he must be sustained by workmen who understand perfectly their respective departments of labor, as is evidently the case with those in this manufactory.

February 6, 1861: (Note: a copy of the concert program and stoplist of the organ described in the following article may be found in the Newsletter for July 1969.)

Exhibition of the Grand Organ at the First Church.

Messrs. Editors:-

Our quiet village has been unusually favored the past week in the way of excitement. The new and powerful organ built by our fellow townsman, Wm. A. Johnson, the "prince of builders" was exhibited on the Wednesday evening following the dedication.

The instrument was used for the first time at the dedication and gave perfect satisfaction, yet a more particular exhibition of its perfections was appointed for the evening's entertainment, Mr. Johnson having secured the services of several professional gentlemen for that purpose.

At the hour appointed the church was filled with anxious listeners, many of whom were from Springfield and the adjoining towns. The audience was certainly one of the largest and most select ever congregated in New England upon such an occasion, and was a flattering testimonial to the builder. Prof. Geo. Kingsley of Northampton first took his seat at the instrument and executed a Concerto by Rink, with his usual skill and taste, showing the power of the instrument, with the many combinations and changes an artist can produce. His second piece the favorite overture from Harold's Pre Aux Clere, was beautifully executed and brought with it frequent and flattering demonstrations of applause from those present.

Prof. W. L. Viner, late of England, now a resident of our village, and a professional musician withall, was next introduced and gave an excellent specimen of the English style of Organ playing. His first effort, a chorus from Handel's Oratorio of Jephtha was an admirable selection for the king of instruments, though little known among musical people. It was an excellent performance and exhibited a thorough knowledge of the Organ on the part of Prof. V. The Hallelujah Chorus from Handel's Messiah, and other pieces of a lighter character were all received with great favor and were frequently applauded. He was evidently a favorite of the evening in style and execution. His style is strictly of the English school without any of the modern effect brought forward by our best American artists.

Prof. V., is however, a thorough musician and is, we understand, an excellent Harpist. Our citizens will, we hope, make his residence among us as pleasant as possible and is consistent with his other duties, secure his services upon the Sabbath as organist.

Mr. Geo. D. Kingsley of Springfield, son of Prof. Kingsley, was next in order, and was well received. His delicacy of touch, and the extreme good taste he manifested in his extempore performances, entitles him to much credit. He is evidently a student and will with careful practice fully sustain the reputation of his father.

Prof. Jantz of New London, Prof. Turpin of Norwich and Prof. Casseres of Springfield were expected, but all were detained by unforeseen causes. The exhibition, however, was highly successful in every particular and won for the builder and Organists, many admirers. The audience was dismissed about 9 o'clock after singing America, at the suggestion of Col. Barr, and all seemed to enter into the spirit of the music and the occasion. For the benefit of those not present we give a full description of the organ.

. . .

The great organ is a model of power, and for variety and beauty of tone has no superior. The choir organ is just what a small choir requires for accompaniment and will, we trust, be used for that purpose generally.

The small [sic] organ is one of the most effective we ever heard, and certainly is one of which Mr. Johnson may well be proud.

The pedals are full without being too prominent, and like all Johnson's organs are peculiarly musical and effective. The solo stops are all good, yet the Clarabella and Harmonique Flute in the great organ [,] the Wald Flute and Clarionette in the choir, and the Trumpet and Hautboy in the swell case, are particularly worthy of notice. The whole instrument is splendidly balanced and voiced and adds largely to the already numerous list of instruments from the hands of our fellow townsman which have received the approbation of the best critics in the country. Westfield can now boast of one of the best organs in the country as well as a church second to none in New England.

March 6, 1861:

#### Dedication.

The dedicatory services of the new church edifice of the second Congregational Society on Thursday last, were attended by one of the largest audiences ever convened in this vicinity. It was ascertained from actual count, after the exercises, that there were nearly two thousand persons present, many of whom, of course, were unable to obtain seats. ...

The singing under the direction of Dr Miller was excellent; the selections of a high character, and the new and elegant organ, fresh from the manufactory of Mr Johnson under the skillful management of Prof. Hoadley of Easthampton, fully met the highest anticipation of all present.

The exercises were all listened to for three hours, with marked attention, notwithstanding the crowded state of the house.

The church is a model of elegance and comfort of which the architect and society may well be proud.

In its internal finish it is similar to that of Dr Davis' society, though it is capable of seating two hundred more persons, a fact which we trust, will not prevent its being filled every sabbath.

Westfield, can now boast of two of the finest churches in New England and we believe, more church-going people in proportion to the number of inhabitants, than any town in the commonwealth.

The evening following the dedication, the church was again filled to listen to the entertainment furnished by Mr Johnson who is never behind in securing the services of the best performers to exhibit his instruments.

The overtures of Zampa--Bronze Horse and Fra Diavolo--by Prof. Hoadly [sic] were finely executed as were his extemporaneous performances from operatic airs.

Mr Kingsley, Jr., of Springfield fully sustained the reputation he gained at a former exhibition.

Mr Levi exhibited the solo perfections of the organ with great acceptance interspersing several favorite Scotch songs and familiar airs.

W. H. Johnson, son of the builder, made his first appearance before the public upon this occasion, and was received with enthusiastic applause. He is

evidently a student and needs only a little more confidence and experience to win "golden opinions." His method is, without exception, far superior to a large majority of those now before the public and will, with careful culture and study, enable him to take the first stand in the profession.

We congratulate Mr Johnson, sen., upon the uniform success in his profession. His instruments have become the standard for beauty and individuality of tone, throughout New England and will, we hope, continue to be appreciated in proportion to their merits which will ultimately bring to him a deserving reward.

November 17, 1862: (Note: no earlier reference to this organ can be found.)

The Organ built by Wm. A. Johnson of this place of which we have spoken heretofore while building, was exhibited in the Unitarian Church, Burlington, Vt., for which it was built, on Friday evening the 14th inst to the entire satisfaction of a large and appreciative audience as well as the parties for whom it was constructed.

This instrument though not one of the largest of Mr Johnson's manufacture was very powerful, particularly in the great organ. The swell was more than usually effective, being enclosed in the tower and in rear of the organ, which when closed produced that particularly sweet, soothing effect dependant upon and producable only in a well arranged Swell organ, yet when open by mechanical contrivances at the will of the performer, poured out its deep and penetrating tones fully equal to what is produced upon an organ not thus enclosed.

The instrument had many new features in it--the Pedals were radiating so as to bring them more easily under the control of the performer--in the Manual Action squares were used being on parchment, thereby avoiding all friction and noise, at the same time leaving the action unembarassed and as quick and brilliant as any Piano action and a new tremulant very effective as such--of French invention originally--but improved upon by the builder.

In short the organ taken in detail or in combination is a most finished and perfect instrument.

\* \* \*

B.O.C. member Orpha Ochse of Pasadena, California, has sent to the Newsletter a copy of a valuable document she found in the library of the San Francisco Historical Society. It is a brief family history and partial opus list of Andrews organs -- a paper which solves many "upstate" New York problems and provides material for organ historians in California. The eight-page manuscript was written in 1948 by Miss Alice J. Andrews of Los Gatos, Cal., who was living in 1964.

Alvinza Andrews of Waterville, N.Y., began building pipe organs in 1834 and made many small instruments. By the end of 1852 he had moved to Utica, where he erected a home and shop. His son, George Norton Andrews (1832-1904), was a member of the firm of A. Andrews & Son from 1859 to 1863, and the directories list the firm name as G. N. Andrews from 1863 to 1886. At present, New York state is known to have two Alvinza Andrews organs, two by A. Andrews & Son, and ten or eleven instruments by Geo. N. Andrews. Charles Backus Andrews, a son of George born in Utica in 1858, was later a member of the firm; he was living with his daughter Alice at Los Gatos in 1948. The Andrews family moved to Oakland, Cal. in January, 1886, "... having been assured of a larger field for church organs in the West." Miss Andrews states that

The first organ Mr. Andrews built in California was in partnership with Mr. Walley. The organ was erected in St. Luke's Episcopal Church in San Francisco and completed April 24, 1888. After the building of this organ, the partnership was dissolved, but Mr. Andrews continued servicing the organ until it was destroyed in the earthquake of April 18, 1906.

Charles B. Andrews retired from organ-building after the earthquake and moved to Los Gatos, "...having had a desire for many years to become a rancher in a small way."

Miss Andrews evidently had access to a manuscript opus list that can be called

fairly complete after 1862. Many corrections, the omission of unnecessary data (such as the occasional cost of an "organ stool"), and a general chronological re-arrangement have been done by the editor. Several town names have changed since Mr. Andrews' day, a few may be misspelled here, and in one or two instances, we are not certain of the state. The state in which an organ was located is named if it is not New York, and the same procedure is followed for the post-1888 organs not installed in California. The majority of the organs costing less than \$1000 were probably one-manual instruments. On the original list, a full date is given for each organ.

1852	
Church of the Reconciliation, Utica	\$750.00
1858	
Rev. A. C. Tuttle, Pau Pau, Mich.	350.00
Presbyterian Church, Reesville	1650.00
1859	
Church of the Ascension, Washington, D.C.	1200.00
1860	
German Lutheran Church, Rochester	1280.00
1862	
Dutch Reformed Church, Mohawk	750.00
Congregational Church, Norwich	575.00
Methodist Episcopal Church, Lowville	500.00
St. Paul's Episcopal Church, Holland Patent	350.00
St. George's Episcopal Church, Utica	825.00
1863	
St. Paul's German Church; probably Lutheran, Utica	701.00
Congregational Church, Walton	550.00
Brick Church, Rochester	335.00
Central Congregational Church, Brooklyn	1780.00
1864	
Salem Church, Chicago, Ill.	860.00
Presbyterian Church, Lima	1200.00
Henry E. St. John, Walton	250.00
Congregational Church, Jacksonville, Ill.	1900.00
Zion German Evangelical Lutheran Church, Syracuse	1400.00
Methodist Episcopal Church, West Eaton	560.00
1865	
Presbyterian Church, East Winfield	600.00
Reformed Dutch Church, Schuylerville	625.00
Our Saviour's Church, Chicago, Ill.	1000.00
Julius Bauer & Co., Chicago, Ill.	800.00
Baptist Church, Cortland	1200.00
Methodist Episcopal Church, Ilion	800.00
Methodist Episcopal Church, Waterville	400.00
1866	
Universalist Church, Troy	2400.00
Unitarian Church, Rochester	1300.00
Reformed Dutch Church, East Greenbush	1050.00
Immaculate Conception Church, Rochester	2750.00
Methodist Episcopal Church, Ilion	1600.00
1867	
St. James Episcopal Church, Great Barrington, Mass.	2400.00
Congregational Church, Granville, Mich.	800.00
Presbyterian Church, Shellbyville	1032.70
Methodist Episcopal Church, Norwich	1125.00
Baptist Church, Cassville	500.00
Baptist Church, Frankfort	1500.00

	1867 cont'd	
First Universalist Church, Peoria, Ill.		\$2600.00
	1868	
First Presbyterian Church, Peoria, Ill.		2175.00
Chauncey Palmer		1592.00
Methodist Episcopal Church, Canastota		1300.00
Presbyterian Church, Dansville		1450.00
Baptist Church, Morrisville		1200.00
Trinity Church, Camden		1150.00
Universalist Church, Canton		1600.00
Congregational Church, Franklin, Delaware County		1125.00
Baptist Church, Norwich		1700.00
		1750.00
	1869	
Presbyterian Church, Camden		1100.00
First Congregational Church, Beloit, Wis.		2500.00
Presbyterian Church, Richfield Spa		750.00
Methodist Episcopal Church, Knoxville, Tenn.		2500.00
William Blaikie		410.00
St. Augustine's Church, Ilion		750.00
	1870	
Richards & Hovey, Camden		1240.00
Corn Hill Methodist Episcopal Church, Utica		1750.00
First Universalist Church, Victor		1500.00
Congregational Church, Jamestown		2850.00
Trinity Church, Constantia		250.00
J. N. Hawley, Hawleyville, Conn.		605.00
Masonic Lodge, Norwich		575.00
	1871	
Evangelical Lutheran Church, Albany		3825.00
First Methodist Episcopal Church, Utica		2200.00
Centenary Methodist Church, Syracuse		2050.00
St. Paul's German Church, Utica		1200.00
St. John's Church, Whitesboro		475.00
State Street Methodist Church, Trenton		3000.00
Amos Rose		110.00
First Baptist Church, Polo, Ill.		930.00
Swedish Evangelical Lutheran, Jamestown		1250.00
First Presbyterian Church, Clyde		2000.00
Presbyterian Church, Ashtabula, Ohio		1500.00
First Presbyterian Church, Waterloo, Iowa		1870.00
	1872	
Baptist Church, Oneida		1735.38
German Evangelical Church, Sandusky, Ohio		870.00
Presbyterian Church, Newark		2000.00
St. Paul's Church, Oswego		4700.00
Baptist Church, Adams		1750.00
Catholic Church, Deerfield		105.00
St. Paul's Universalist Church, Little Falls		1650.00
	1873	
Rev. James Hogan (St. Patrick's Church), Watertown		2625.00
Reformed Church, Fishkill		1200.00
Presbyterian Church, Franklin, Delaware County		1000.00
Baptist Church, South New Berlin		1000.00
Reformed Church, Mohawk	(additions)	768.87

	1874	
Presbyterian Church, Bridgewater		\$650.00
Presbyterian Church, Oxford		1600.00
Baptist Church, Cortland		1200.00
	1875	
Presbyterian Church, Ilion		2200.00
Bethany Church, Utica		800.00
Emmanuel Church, Norwich		3150.00
State Street Methodist Episcopal Church, Watertown		1585.00
	1876	
Samuel Adams		336.50
Rev. C. P. Jennings, Syracuse		550.00
	1877	
Edward Mailen, Red Hook		1450.00
St. John's Church, Utica		2293.91
	1879	
Edward Mailen, Red Hook		1400.00
Seventh Day Baptist Church, Leonardsville		400.00
SS. Peter & Paul's Church, Elmira		775.00
	1882	
Methodist Episcopal Church, Essex		300.00
St. Patrick's Church, Clayville		600.00
Catholic Church, Brushton		575.00
	1883	
Reformed Church, Cicero		260.00
Masonic Lodge, Pulaski		275.00
	1885	
Methodist Episcopal Church, Chateaugay		600.00
Baptist Church, Greene		625.00

Note: Most of the instruments listed for the last six years of Utica production were evidently small one-manual organs, but it seems that some major repairs and second-hand instruments are also on the opus list but not designated as such.

Organs built by Geo. N. and Chas. B. Andrews, Oakland, California:-

	1888	
Church of the Advent, East Oakland		1500.00
	1889	
Mrs. J. N. Brittin, Redwood City		1800.00
First Methodist Episcopal Church, "Washington Territory"		2480.00
	1890	
First Universalist Church, Oakland		975.00
First Methodist Church, Los Gatos		2249.20
Deaf, Dumb & Blind Asylum, Berkeley		2500.00
	1891	
Crocker Old Peoples Home, San Francisco		1000.00
Masonic Temple, Oakland		1590.00
Church of the New Jerusalem, San Francisco		1500.00
	1892	
First Baptist Church, Santa Cruz		1600.00
First Unitarian Church, Santa Barbara		2975.00
	1893	
St. Mary the Virgin, San Francisco		1800.00
	1894	
St. Peter's Episcopal Church, San Francisco		1950.00
Church of the Ascension, Vallejo		600.00

	1895	
First Baptist Church, Alameda		\$900.00
Centennial (Chester St.) Methodist Church, Oakland		965.00
	1896	
First Congregational Church, San Jose		1575.00
St. Anthony's Catholic Church, East Oakland		2500.00
All Hallows Church, San Francisco		900.00
	1898	
Rev. Father Louis Metzger, Albany, Oregon		2060.00
	1899	
First Presbyterian Church, Santa Rosa		2350.00
	1900	
First German Lutheran Church, Alameda		1129.00
St. John's Episcopal Church, Oakland		2900.00
First Unitarian Church, Oakland		1925.00
	1901	
Christ Church, Eureka		1925.00
	1902	
Pilgrim Congregational Church, East Oakland		700.00
First Swedish Lutheran Church, Oakland		900.00
	1904	
Cathedral Mission, San Francisco		1200.00

\* \* \*

## MIXTURES -

A 2-7 Hook & Hastings organ, Opus 1700, 1896, built for the Female Academy of Salem, N.C., and later stored as a pile of very battered parts, is now in St. Columba's Episcopal Church, Bristol, Tenn. The instrument was altered and improved by Peck Daniel and many friends and members of the church and the dedicatory recital was played by Mary Fisher Landrum on October 19, 1969.

Philip A. Beaudry is completing the renovation and tonal alteration of the large and unusual Aeolian-Skinner organ in Christ Episcopal Church, Needham, Mass., an instrument with a rather complete "toy counter." Mr. Beaudry is to move and alter a fine two-manual c.1870 William Stevens organ later this year. The instrument was purchased from Blessed Sacrament R.C. Church, Manchester, N.H., through the Organ Clearing House and will become a 2-19 for Union Church, West Concord, Mass. The two-manual reversed-console 1889 Cole & Woodberry organ in St. James' Episcopal Church, North Cambridge, Mass., is to receive considerable mechanical improvement and some tonal change by Mr. Beaudry's firm.

A. Graham Down of Bradford Junior College, Bradford, Mass., has purchased a 2-21 c.1890 Alexander Mills organ from the Elmendorf Reformed Church, 121st St., New York City. Robert K. Hale will erect the instrument in a new barn being constructed at Mr. Down's home in Epping, N.H.

James R. Baird of Herndon, Va., has rebuilt and tonally altered a fine two-manual 1870 James D. Moore organ in the new building of St. Timothy's Episcopal Church in Herndon. Relocated by the Organ Clearing House, the instrument was given to the Virginia congregation by the First Unitarian parish of Barre, Mass.

The Springfield Daily News gave the centennial recital at the Federated Church in Chicopee, Mass., good coverage on November 22, 1969. The organ is E. & G. G. Hook's Opus 518, 1869, and the Daily News quite wrongly states that "Of the many organs that they made, only three are still in existence and Federated Church has one."

Woody Martens of the Pink Pussycat Nightclub in North Palm Beach, Fla., has set up a three-manual Moller, Opus 4321, 1925. The club's new organ, which probably was unintentionally voiced for club music, was purchased from Calvary Methodist Church in Lake Worth. A newspaper article describes it as now containing fish line, an inner tube, parts of washing and pin ball machines and "is powered by two auto batteries"!



There will not be an August meeting, a situation the result of several current organ renovations and the vacations of organists and church officials. There will be a December meeting this year, and the Fall schedule is complete. There is a long-standing tendency to rely on your editor for the organization of meetings! He lives quite a distance from Boston...

\* \* \*

MIXTURES -

The Andover Organ Company has contracted to build a 2-31 tracker for the Unitarian Society, Wellesley Hills, Mass. An inferior pipe organ is thus to be replaced.

An elegant one-manual organ, probably built about 1760 by Richard Bridge of London, has been placed in the gallery of the Wren Chapel, William & Mary College, Williamsburg, Va. The organ was obtained from Noel Mander in 1955 but was used very little by Colonial Williamsburg until the recent restoration and relocation by C. B. Fisk, Inc.; the work was accomplished by Douglas Brown.

Allen Hastings has renovated and tonally improved the 1901 J. W. Steere & Son organ, Opus 484, in the Methodist Church, Athol, Mass. Three stops were changed when the instrument was moved to the present building about 1918, and Mr. Hastings has installed a Mixture in the Great, two new stops in the Swell and extended the Pedal Bourdon rank. The organ is now a 2-16.

This item, evidently a copy of a plea in a church paper, appeared in the New Yorker of July 11, 1970:

Anyone having any information as to the whereabouts of the organ missing from the choir loft since about May 1st, please contact Bill Quantrill. He promises no prosecution or recriminations of any kind and says that the organ is needed so that we can continue to go forward on an even keel in the spirit of love and Christian fellowship. Peace!

The George Stevens organ in the First Baptist Church, Milford, N.H., is being dismantled and will be rebuilt by Fritz Noack for the new edifice. The c.1874 2-14 organ was renovated and tonally altered by Mr. Noack in 1960, when each manual received a "new" 2' stop in place of 8' strings and a Mixture IV was installed in the Great. In its new home, the organ will stand "front center" and no longer in a chamber. Mr. Noack is to build a new 2-22 for the Church of Our Saviour (Episcopal) in Milford, which has used a battered two-manual Estey reed organ for fifty years. Another Noack contract is a 2-15 for University Lutheran Church, Cambridge, Mass.

Wilson Barry is rebuilding the 2-9 1908 J. D. Brennan organ in the Congregational Church, Groveland, Mass. Among the tonal improvements will be a mechanical Pedal action to two "unit" stops, replacing the lone 16' rank on tubular-pneumatic action.

Another New Hampshire tracker has been broken up for parts. The unusual 2-14 (some ranks were stolen) in Our Lady of Perpetual Help R.C. Church, Manchester, is being replaced with an old Morel-rebuilt Kilgen. The old organ appeared to contain a Great chest and pipes possibly by the Hooks and very old. The remainder of the organ was distinctly French Canadian or built by an American who bought parts in Quebec.

The 1-8 1868 S. S. Hamill organ in the Baptist Church, Meriden, N.H., has been put into playing condition by James D. Ingerson and several volunteers. A second-hand blower was installed and Mr. Ingerson, assisted by two soprano soloists, gave a recital in May. The congregation continues to use its "lovely electronic organ."

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

The Euterpeiad, an interesting Boston publication of the early nineteenth century, often contained organ information. Unfortunately, a complete file may not exist in New England. In November 1822 the magazine described two new organs; the first was a famous English instrument rebuilt by the Hooks in 1859, moved to St. Mary's R. C. Church, Milford, Mass., in 1876, rebuilt by Hook & Hastings in 1910, replaced by an imitation organ fewer than twenty years ago, and partially extant in the home of Robert Allen and the Congregational Church, Barre, Mass.; the second instrument was a domestic product in the real Old North Church.

#### OLD SOUTH ORGAN.

A description of this costly instrument seems to be expected from us, and of course becomes a natural appendage to our work. We do not mean to draw a comparison of its merits, we shall content ourselves with the following abstract relation of its contents.

This Organ is built by Mr. Thomas Elliot, of London, by an express order from a committee of the Old South Church, transmitted hence two years ago. In speaking of the excellencies of the instrument, we shall first notice its Diapasons. Of these there are three--two open, and one stop diapason in the great Organ. One of the open diapasons is of metal throughout, by reason of which it unites a grave solemnity of tone with much grandeur. Its pedal pipes, consisting of one and a half octaves, possess a very peculiar character, and evidently demonstrate the importance and value of pedals, without which its power would be inadequate to supply the volume of sound that is indispensibly necessary to be used in the Old South Church. We are at a loss to say whether the richness, beauty and smoothing of the treble is more enchanting than the fine, full, and sonorous tones of the Bass. We are now speaking only of the diapasons in the great organ; the effect of them with pedal basses (the right hand being engaged with the melody in the treble, while the left is accompanying it on the swell) is beautiful, and shows the diapasons off to the utmost advantage possible.

The Principal is not so powerful as might be expected in an organ of this magnitude; nor do we think the the twelfth, fifteenth, sesquialtera and mixture, compare with the fundamental parts of the instrument. The trumpet is admirable, and truly brilliant in its tones. It compensates for the deterioration in force, of the intermediate stops, and makes the full organ rich and sonorous.

The powers of the Choir Organ, we think much too feeble to answer the intended purpose of accompanying an extensive choir in this large building: and we presume, had the builder known the great quantity of sound necessary to be used in this church, he would have voiced his pipes fuller and louder, however such an expedient might have detracted from their present smoothness of tone.

The Swell (or Echo Organ) possesses great delicacy united with the most perfect imitations it is intended to display. The Reed stops in this department are the finest we have ever heard. The invention of the swell is of recent date, and is a wonderful improvement in Organ Building, as great effect can be produced by a judicious use of it, as it affords the player an opportunity of throwing in much coloring and shading, and it is almost impossible to tire the ear with it, especially if he is dexterous at the pedals; as he can then play the Bass with his feet, while his hands are engaged alternately at each set of keys. If the main organ is deficient in power for this large building, the defect is in a great measure compensated by the mellowness and richness of its tones, as well as the exquisite delicacy of its imitative stops, which, we conceive, cannot be excelled. They are clear, and so different in point of power, and so distinct in themselves, that while we know them as imitations, we are almost disposed to consider them as the instruments they are intended to imitate.

We have been favoured with the following correct account of its contents, by the person sent from England to erect this noble instrument, viz.

## GREAT ORGAN.

2 Diapasons, 58 each	116 pipes
1 Stop Diapason	58
1 Principal	58
1 Twelfth	58
1 Fifteenth	58
1 Sesquialtera, 3 ranks, each 58	174
1 Mixture, 2 ranks, each 58	116
1 Clarion	58
1 Trumpet	58
	<hr/>
	754 pipes

Its compass is from double G G to F in alt.

## CHOIR ORGAN.

1 Stop Diapason	58
1 Dulciana	47
1 Flute	58
1 Principal	58
1 Fifteenth	58
1 Cremona	42
	<hr/>
	321 pipes

Its compass is from double G G to F in alt.

## SWELL ORGAN.

1 Open Diapason	37
1 Stop Diapason	37
1 Principal	37
1 Trumpet	37
1 Haut Boy	37
	<hr/>
	185 pipes

Its compass is from F below middle C to F in alt.

Whole number of Pipes, 1260.

Height, 19 feet	} Three Rows of Keys, and one and a half Octave Pedals for the feet.
Width, 13	
Depth, 9	

The Above-mentioned organ is said to have cost nearly Nine Thousand Dollars. Mr. S. P. Taylor is appointed Organist.

## NEW ORGAN

At Doctor Ware's Church. Middle-street.

This elegant instrument lately erected in the second, or Old North Church, Middle-street, was built by Mr. Thomas Appleton, of this city, and in point of architecture and symmetry of proportion in its exterior, is not surpassed by any organ extant. Mr. Appleton has comprised in his instrument, a greater power, volume of tone and brilliancy, than we have ever witnessed in any organ of this size. Its dimensions are 17 feet in height, 9 feet in breadth, and 5 feet in depth; and its contents are as follows:

## GREAT ORGAN.

Open Diapason	58 pipes
Stop do	58
Principal	58
Twelfth	58
Fifteenth	58
Flute	58

Sesquialtera, 3 ranks	84
Cornet, 4 ranks	120
Trumpet	58
	<hr/>
	610 pipes

## SWELL ORGAN.

Open Diapason	35
Stop Diapason	35
Principal	35
Violini	35
Haut Boy	35
	<hr/>
	175

Aggregate number of Pipes, 785 with two rows Keys.

The uncommon power and great brilliancy of tone of this elegant organ, reflects great credit on the artist who constructed it, and must convince the most fastidious ear, of the inexpediency of importing organs from England, at such an enormous expense as must necessarily be incurred; particularly as those made here are so justly celebrated for their intrinsic good qualities.

It is worthy of remark, that every stop in this organ may be used singly, and each is in itself capable of delighting the most cultivated ear, whether playing an air, giving the melody, or expressing the harmony. The flute stop is extremely brilliant, as well as admirably imitative; and when blended with the stop diapason (which latter possesses great solemnity of tone) produces a very fine effect. The diapasons and principal are sufficiently powerful to sustain a large number of voices; but with the addition of the twelfth and fifteenth (even without the sesquialtera, cornet, and trumpet) have a wonderful effect in giving brilliancy to choral music. This Society have made a choice of Mr. Joseph Wilson for their Organist--a Professor of talent and teacher of music.

\* \* \*

## MEMBERS OF THE BOSTON ORGAN CLUB, 1970:

Ackerman, W. Raymond	17 Broad St.	Lynn, Mass.	01902
Arden, William M.	81 Phillips St.	Boston, Mass.	02114
Baird, James R.	2352 Monroe St.	Herndon, Va.	22070
Baker, Henry Karl	The Organ Literature Foundation, 45 Norfolk Rd.	Braintree, Mass.	02184
Barlow, Dr. John S.	241 Holden Wood Rd.	Concord, Mass.	01742
Barry, Wilson	76 Morton St.	Andover, Mass.	01810
Barstow, Dr. Robert	50 Captain Peirce Rd.	Egypt, Mass.	02066
Barton, Paul W.	c/o WTSN	Dover, N.H.	03820
Beasley, William J.	346 Hot Springs Rd.	Santa Barbara, Cal.	93103
Beaudry, Philip A.	P.O. Box 123	Somerville, Mass.	02145
Becker, Dr. George E.	R.R. 1, Box 201	Coventry, Conn.	06238
Belash, David C.	3 West Cedar St.	Boston, Mass.	02108
Bennett, Richard	33 Stow St.	Concord, Mass.	01742
Blackinton, Lyle W.	236 North Cuyamaca	El Cajon, Cal.	92020
Boadway, Edgar A.	335 Court St.	Keene, N.H.	03431
Boutwell, Richard G.	Box 143	Winchester, N.H.	03470
Bozeman, George L. Jr.	96 Maple Ave.	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.	Apt. 4B, 138 Amity St.	Brooklyn, N.Y.	11201

Carlson, Roy E. H.	Old Coach Rd.	Magnolia, Mass.	01930
Carney, Brian	2 Arlington Rd.	Wellesley Hills, Mass.	02181
Carr, Dale C.	Department of Music, Dartmouth College	Hanover, N.H.	03755
Carver, Ralph E.	246 Commonwealth Ave.	Boston, Mass.	02116
Chase, Sidney	69 Decatur St.	Worcester, N.Y.	12197
Chatis, Despina	7 Haverhill St.	Methuen, Mass.	01844
Clamp, Storey	95 Chestnut St.	Randolph, Mass.	02368
Clark, John	82 Prospect St.	Manchester, N.H.	03104
Cogswell, David W.	68 South Boulevard	West Springfield, Mass.	01089
Cotton, David A.	Box 154, Astor Station	Boston, Mass.	02123
Danyew, Mary R.	Box 1	North Chatham, N.Y.	12132
Davis, Charles Lane	44 Woodland Rd.	Shrewsbury, Mass.	01545
DiBona, Raymond A.	87 Liberty St.	East Braintree, Mass.	02184
Down, A. Graham	37 Kingsbury Ave.	Bradford, Mass.	01830
Drake, William G.	Wheatsworth Rd.	Hamburg, N.J.	07419
Elsworth, John Van Varick	524 Holcomb St.	Watertown, N.Y.	13601
Erich, Marion F.	Apt. 70, 50 Meadow St.	Amherst, Mass.	01002
Faxon, George	Trinity Church in the City of Boston, Copley Square	Boston, Mass.	02116
Fife, C. Truesdell	Standish Shore	Duxbury, Mass.	02332
Finch, Dr. Thomas L.	Physics Department, St. Lawrence University	Canton, N.Y.	13617
Fisher, Cleveland H.	106 Bennett Drive	Manassas, Va.	22110
Fisher, Jack	Apt. 2, 16 Carver St.	Boston, Mass.	02116
Fisk, C. B., Inc.	Box 28	Gloucester, Mass.	01930
Flint, Edward W.	Box 68	Lincoln Center, Mass.	01773
Fonteneau, Jean G.	21 White Ave.	Concord, Mass.	01742
Gagnier, Larry	36 Lawrence St.	Boston, Mass.	02116
Gallagher, Rev. David F.	554 Lexington St.	Waltham, Mass.	02154
Gaylor, Madeleine	5 Prospect St.	Fitchburg, Mass.	01420
Gillis, Rev. Frederick E.	79 Donaldson Ave., Rockingham	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
Grobe, Dalos	16931 Griggs	Detroit, Mich.	48221
Hamar, Richard C.	"Solhaga," Steele Rd.	New Hartford, Conn.	06057
Hansen, Ivan J.	Apt. 4, 81 Phillips St.	Boston, Mass.	02114
Harriman, Helen B.	295 Mountain St.	Sharon, Mass.	02067
Hartman-Beaty Organ Co.	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 S.	Box 81	Methuen, Mass.	01844
Holland, Thomas F. III	Apt. 3, 14 Carver St.	Boston, Mass.	02116
Houseman, Michael	Brandeis University	Waltham, Mass.	02154
James, Robert A.	140 State St.	Brooklyn, N.Y.	11201
Jameson, Edward E.	Walnut Hill School	Natick, Mass.	01760
Jameson, Kenneth P.	33 Summer St.	Saugus, Mass.	01906
Jones, Brian E.	Noble & Greenough School	Dedham, Mass.	02026
Kampf, Elizabeth	8 Linwood Ave.	Newton, N.J.	07860
Kanzler, Robert F.	Apt. 5K, 2 Hawthorne Pl.	Boston, Mass.	02114
Kelley, Eugene M.	40 Trenton St.	Lawrence, Mass.	01840
Kelvin, Norbert	204 Lakewood Drive	Baytown, Tex.	77520
Kirkpatrick, Bryan	1025 Fairview Ave.	Wyomissing, Pa.	19610
Krigbaum, Charles	10 Mansfield Rd.	North Haven, Conn.	06473
Lahaise, Richard C.	78 Carroll St.	Boston, Mass.	02132
Lahaise, Robert J.	81 Carroll St.	Boston, Mass.	02132
Lambert, Rev. Frederick C.	620 Meigs St.	Sandusky, Ohio	44870

Laufman, Alan M.	Mountain Rd.	Cornwall-on-Hudson, N.Y.	12520
Leonard, Laurence W.	17 Winnicoash St.	Iaconia, N.H.	03246
Lewis, Jerry Wayne	12 Landmark Lane	Rockport, Mass.	01966
Loehr, William	55 Crestridge Drive	Vernon, Conn.	06086
Loris, Michael A.	RFD 2	Barre, Vt.	05641
Lush, Mr. & Mrs. Morley J.	74 Independence Rd.	Concord, Mass.	01742
MacCormack, H. J. W.	Bradley's	St. Huberts, N.Y.	12943
MacDonald, Robert S.	Riverside Church, 490 Riverside Drive	New York, N.Y.	10027
Maine, Paul	4891 Transit Rd.	Williamsville, N.Y.	14221
Malmstrom, Lloyd D.	7329 Balson Ave.	University City, Mo.	63130
Matson, Uno A.	P.O. Box 57	West Newbury, Mass.	01985
McPeak, David H.	15 Gage St.	Methuen, Mass.	01844
Miller, Dr. Max B.	45 Hunnewell Ave.	Newton, Mass.	02158
Montgomery, C. Robert	10 High St.	Natick, Mass.	01760
Moore, Dr. & Mrs. Raymond	Emerson Ave.	Hampstead, N.H.	03841
Morgan, Benjamin B.	Pomfret School	Pomfret, Conn.	06258
Muise, Joseph A.	1861 N.W. 36th St., Oakland Park	Fort Lauderdale, Fla.	33309
Muise, Joseph A. Jr.	Brandeis University	Waltham, Mass.	02154
Munday, William B.	20 Cottage St.	Mansfield, Mass.	02048
Murray, Thomas	1613 South Primrose Ave.	Alhambra, Cal.	91803
Myrvaagnes, Mr. & Mrs. Rodney N.	Boylston 17E, Prudential Center Apartments	Boston, Mass.	02199
Newton, Robert C.	83 Union St.	Methuen, Mass.	01844
Nye, Eugene M.	12755 4th Ave. N.W.	Seattle, Wash.	98177
Ochse, Dr. Orpha	1045 North Marengo Ave.	Pasadena, Cal.	91103
Olson, Donald H.	Box 281	Methuen, Mass.	01844
Olympic Organ Builders	2710 Warren Ave. N.	Seattle, Wash.	98119
Ontko, Allan J.	56A Lakeview Apartments, Grand Ave.	Leonia, N.J.	07605
Outerbridge, Thad H. H.	Bayview Ave.	Beverly, Mass.	01915
Owen, Barbara J.	46A Curtis St.	Pigeon Cove, Mass.	01966
Parke, Dr. 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 Rd.	South Berwick, Me.	03908
Proper, David R.	51 South Lincoln St.	Keene, N.H.	03431
Rand, R. Sumner	"The Chalet," P.O. Box 1	Amesbury, Mass.	01913
Randolph, John L.	515 E. 6th St.	New York, N.Y.	10009
Redman, Roy A.	2742 Avenue H	Fort Worth, Tex.	76105
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844
Ribiero, Anna	52 Alcott St.	Acton, Mass.	01720
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, Mr. & Mrs. Thomas	Apt. 6, 10 Radcliffe Rd.	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	39 Bay St.	Squantum, Mass.	02171
Smith, Charles P.	6 Edgehill Rd.	Woburn, Mass.	01801
Smith, Tony	Choir School of St. Thomas Church, 123 W. 55th St.	New York, N.Y.	10019
Smith, Mr. & Mrs. Wm. V.	30 Mohegan Rd.	Acton, Mass.	01720
Steinmetz, C. Martin	6 Ayer Rd.	Wellesley, Mass.	02181
Stevenson, Peter	Phillips Exeter Academy	Exeter, N.H.	03833
Stockwell, R. Gilman	P.O. Box 177	Newport, N.H.	03773

Strahan, Rev. Francis V.	St. John's Seminary, 197 Foster St.	Brighton, Mass.	02135
Strauss, A. Richard	109 Glenside Rd.	Ithaca, N.Y.	14850
Suttie, James	5123 Truman Rd.	Kansas City, Mo.	64127
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
Warner, Sally Slade	33 Bowdoin St.	Boston, Mass.	02114
Wetzel, Lois	127 Pembroke St.	Boston, Mass.	02118
Wight, Robert E.	112 Flower Ave. E.	Watertown, N.Y.	13601
Wyly, James	1130 East St.	Grinnell, Iowa	50112

\* \* \*

From an unknown source come the following

MEDICO - ECCLESIASTICAL DISEASES.

Cathedral Chill

A sudden drop in body heat and slowing down of the vital processes when the patient leaves the direct light of the sun and enters any building set aside for public worship. Diagnosed quickly by contact with his cold, flaccid hand. The smile is often sickly and the patient tends to utter meaningless or trite remarks. Re-entry into the outer world usually restores innate vigor and aggressiveness.

Chancelphobia

A morbid fear of the front areas of ecclesiastical buildings, especially of the section near the pulpit. The patient is struck by the attack at the church door and collapses into the nearest seat. In some cases the fear is produced by the sounds coming from the front of the church; in others, the patient has a low tolerance for radiation emitted by those seated behind him.

Chromatic Aberration

An impairment of vision from over-exposure to light that has passed through stained glass. It commonly produces an after-image that causes errors of judgement and an inability to see things in their true colors. The patient experiences a temporary euphoria but is hyper-sensitive to the hard light of day. Rose-colored glasses are contraindicated. Often found in conjunction with myopia.

Double Auricular Clearance

A condition due to the simultaneous opening of both ear ducts, permitting sound to leave one ear after entering the other. Maximum ease of passage is obtained when there is a minimum of material in the cranial space between the aural openings. The situation is acute when the sound waves carry warnings, admonitions, or instruction.

Homiletical Syndrome

A state of semi-trance due to exposure to vocal sounds in a large room. The condition is hastened if there is a heavy scent of flowers and the lighting is inadequate. The patient tends to lose touch with reality and often has an inadequate perception of time lapse. In acute cases, the patient may become totally unconscious.

Liturgical Aphasia

A sudden stoppage of the vocal organs during humns and chants, and at the ends of prayers, resulting in either complete silence or a thin, reedy sound of uncertain pitch. Found more often in males than in females. Recovery is usually immediate when the patient is given punch or coffee in the undercroft.

Prie-Dieu Slump

A weakness of the spinal column causing a collapse of the upper frame when the patient is kneeling. The result is a falling forward of the head onto any convenient support and a similar action of the rear in the opposite direction. The patient does not black out, but goes into a deep torpor and is not fully aware of his surroundings. Rapidly cured by the application of a firm support at the point of extreme curvature, if that can be done decently and in order.

\* \* \*

The following Westfield News Letter item should have been included in the Johnson press notices in the Newsletter for April 1970:-

November 2, 1853:

New Organ.--Our fellow townsman, Wm. A. Johnson, has just completed a large \$2000 Organ for the Baptist Church in Springfield. The papers of that city speak in the highest terms of its tone and power. The Post remarks:-

"The organ was exhibited last Thursday afternoon and evening. It is an instrument of great power, and fullness of tone, and the manufacturer, Mr. W. A. Johnson of Westfield, has reason to be proud of it. It numbers 36 stops, with two banks of keys. The organist of the day, Mr. Barnett of Hartford, entertained a half church full of people, notwithstanding the unpleasant state of the weather. Messrs. Babcock of Hartford and Kingsley of Northampton, who were expected as performers, were unable to be present, and we learn another display is to be given next week, when Mr. K. at least will show off the instrument, which will be in final tune. The case is uniquely elegant and chaste. The Society may congratulate themselves on its acquisition. It is to be hoped that this ensample will stir up our congregations who now have poor organs, and others who have none, to provide themselves with good instruments."

This organ, rebuilt by Steere & Turner in 1890, opus 306, for the Congregational Church, North Amherst, Mass., was again rebuilt by the Delaware Organ Company in 1957; it is still a tracker instrument and has 26 ranks.

\* \* \*

The University Unitarian Church, Seattle, Washington, dedicated a new tracker instrument by the Olympic Organ Builders in January 1970. The compasses are 56/32 and there are three unison couplers.

Brustwerk (upper manual)	Hauptwerk (lower manual)	Pedal
Holzgedackt 8' 56	Rohrgedackt 8' 56	Subbass 16' 32
Koppelflöte 4' 56	Principal 4' 56	Principal 8' 32
Principal 2' 56	Spitzflöte 4' --	Choralbass 4' 32
Scharf III 1' 168	Blockflöte 2' 56	Trumpet 8' --
Krummhorn 8' --	Mixture IV 224	
	Sesquialter II 112	

The Krummhorn, Spitzflöte, and Trumpet are "prepared for." Your editor wishes only that all of the stopnames were in German.

\* \* \*

FOR SALE: 2-12 Johnson & Son tracker organ, Opus 591, 1882. The organ has been in storage in New Hampshire for several years and has no case, but 17 Hutchings-Votey pipes come with the organ, which was taken from a church that kept the case and front pipes. The dimensions are approximately 16' high, 13' wide, and 7' deep; the console requires an additional 3'. Contact Donald R. M. Paterson, 1350 Slater-ville Road, Ithaca, N.Y., 14850.

\* \* \*

"There is no need for the introduction of electric action unless the console is more than twenty feet from the organ."

- William Horatio Clarke in Standard Organ Building, 1913



Our September 27th meeting will be in Lowell, Massachusetts, and arrangements have been made by Mr. Carroll Craft of the First United Baptist Church, assisted by Fred Holmes and Barbara Owen. John Ogasapian, Mr. Craft and Miss Owen will demonstrate five old organs.

At 2:00 we will leave First United Baptist Church, a white "colonial" building in the center of the city and next to a shopping mall. The schedule is:-

- 2:15 First Grace Universalist Church; a handsome and unusual brick edifice with an early 2-27 George Stevens rebuilt at the turn of the century.
- 3:00 Fifth Street Baptist Church; 2-18 J. H. Willcox & Co., Opus 15 (20), 1871, an unusual residence organ described on page 5 of this Newsletter.
- 3:30 Centralville Methodist Church; 3-33 1854 George Stevens rebuilt by James Cole c.1905 with William B. Goodwin of Lowell as the "expert."
- 4:00 St. John's Episcopal Church; 2-24 Geo. H. Ryder, Opus 3, 1872, described in the Newsletter for March 1969 and on page 6 of this issue.
- 4:45 First United Baptist Church; a rebuilt 1901 Jesse Woodbury with a handsome Goodwin-style case, described in its original form on pages 3-5 of this Newsletter.
- 5:30 CHURCH SUPPER at First United Baptist; chicken with rice, vegetables, dessert, coffee and "the fixings" for \$1.50 per person. Reservations must be made with Barbara Owen by Wednesday, September 23. Her address is 46A Curtis St., Pigeon Cove, Mass., 01966; telephone 546-2946. Plan to come!

We greatly appreciate the work of the Lowell organists and church officials who welcome us to a city exceptionally rich in organ lore, and thank the ladies of the First United Baptist Church for their labor.

\* \* \*

MIXTURES -

Wolfgang RübSam, winner of the 1969 Fort Wayne Organ Competition, will give a recital at King's Chapel, Boston, 8 p.m., September 22.

The Boston Chapter of the A.G.O. will sponsor a Master Class by Marie-Claire Alain at Memorial Church, Harvard University, 7:30 p.m., October 4. Mlle. Alain will give a recital at the same place at 8:30 p.m., October 5.

John Russell and Dale Carr will give a recital on the 1884 Hutchings organ in the chapel of Vermont Junior College, Montpelier, Vt., during the afternoon of October 18. Mr. Carr played a recital on August 23 in the First Congregational Church, Orfordville, N.H., where much of the 2-14 organ is at least 125 years old.

Ed Boadway and Dick Boutwell have set up the chassis of an 1880 Hook & Hastings tracker organ, Opus 1010, in St. Mary's R.C. Church, Jefferson, Mass. The Berkshire Organ Company is currently installing the pipework and a new Pedal keyboard. While in the area, your editor visited Earle W. Reed, the 80 year-old son of tracker organ builder George Reed. A great deal of information about the three-generation firm is in manuscript and will be compiled soon. A 2-9 c.1895 George W. Reed organ has just been installed by Potter-Rathburn in the United Methodist Church, Osterville, Mass.

\* \* \*

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

Boston Organ Club member Dr. George E. Becker of Coventry, Conn., here replies to David W. Cogswell's "Another Look at Wind Supply Requirements," published in the February 1970 issue of the Newsletter:-

"Another Look at Wind Supply Requirements" by David Cogswell was so full of misbegotten chauvinism, inuendo, half truth and downright misinformation as to preclude any possibility of valid scholarship.

I find it hard to believe that the president of the Berkshire Organ Co., Inc. of West Springfield, Massachusetts, is "very devoted to the organ-building arts of the 18th century," when this alleged devotion enables him in his own work to disregard the very essence of 18th century organ-building: tracker action and slider chests. Devotion indeed!

Distressingly, Mr. Cogswell has missed Charles Fisk's point completely. Fisk, as Cogswell misleadingly implies, does not champion the cause of shaky wind without reservation or qualification. Rather, he describes a certain kind of resiliency of wind which I, for one, find quite pleasing and natural to the speech of the organ. Among others, Arp Schnitger and Dirk Flentrop agree with him. But, of prime importance, stands the simple fact that that's the way it was. I wonder how many 18th century European organs with unaltered wind supplies Cogswell has seen. (He mentions none in his caustic letter.) Norden, Neuenfelde, Cappel, Ludingworth, and Alkmaar, all instruments which I have studied thoroughly and with which I have spent many, many pleasant hours, have, each one, altered wind supplies.

Last fall I was privileged to share in a discussion of winding problems between Messrs. Flentrop and Stekete (of the Flentrop firm), and Charles Fisk. These three men agreed that the main battles of twenty years are over - i.e. for placement, cases, tracker action, slider chests, etc., and now they must concern themselves with the very important subtleties of the old instruments which until recently have been overlooked. One of these subtleties it was agreed is the matter of winding. A certain resiliency in the winding of the best old organs imparts a liveliness and vitality which has as yet eluded most contemporary builders. If Mr. Cogswell doesn't like these facts, that would seem to be his problem, since the truth is there for those who would see and hear. Cheers for Charles Fisk, Dirk Flentrop, et al who continue in their humble, dedicated and scholarly search. As for Mr. Cogswell, I would suggest that if he wishes to help the cause, he start by building only tracker action slider chests in his own instruments. There is much more to the art of organ building, but without these vital essentials one is not really building organs, is one?

John Brombaugh of Middletown, Ohio has completed an organ for the First Evangelical Lutheran Church of Lorain, Ohio. The instrument employs one diagonal bellows feeding the whole organ of twenty-eight stops and forty-two ranks through smallish wind ducts, like the old instruments, with no provision for winkers. The wind characteristic is not obtrusive, just enough to impart life to the music. The winding has been compared favorably with that of the Pieter Backer organ in Medemblik, Holland, one of the most beautiful instruments in that country. If Mr. Cogswell cannot visit Medemblik, perhaps he should go west, to Lorain, Ohio!

\* \* \*

During the past year dozens of new tracker organs have been installed in North America, including foreign products by Walcker, Pels & Van Leeuwen, and Beckerath. A host of domestic firms will have stoplists published in the September issue of The Diapason, and we welcome another New England firm, Jeremy Cooper, 51B Rumford St., Concord, N.H., 03301.

AEolian-Skinner has contracted to build a 2-32 for the Cox Chapel of Highland Park Methodist Church, Dallas, Texas. But the most interesting news of all: Austin Organs of Hartford, Conn., is building a two-manual tracker "on speculation," the first in the long history of the firm. Success to them!



- 5. Flautileno . . . . . 8'
- A very gentle, dull flute.
- 6. Doppel Flöte . . . . . 8'
- Full, prompt, thick flute.
- 7. Octave Principal . . . . . 4'
- Bright and decided.
- 8. Violina . . . . . 4'
- Bright string.
- 9. Flauto Pianissimo . . . . . 4'
- Very soft and beautiful flute.
- 10. Quinta Octava . . . . . 2 2-3'
- 12th flute.
- 11. Octavino Acuta . . . . . 2'
- Very keen and sharp.
- 12. Oboe D'Amore . . . . . 8'
- Gentle, smooth reed.
- 13. Tuba . . . . . 8'
- Medium strong, bright Trumpet.

CHOIR ORGAN, 61 NOTES. (Special.)  
("From Great.")

- 1. Contra Viola . . . . . 16'
  - 2. Flauta Major . . . . . 16'
  - 3. Viola Dolce . . . . . 8'
  - 4. Flautileno . . . . . 8'
  - 5. Doppel Flöte . . . . . 8'
  - 6. Violina . . . . . 4'
  - 7. Flauto Pianissimo . . . . . 4'
  - 8. Oboe D'Amore . . . . . 8'
- (Octave Couplers)

SWELL ORGAN, 61 NOTES, 865 PIPES.

- 1. Lieblich Gedeckt . . . . . 16'
- Smooth and deep, pervading.
- 2. Principal . . . . . 8'
- Strong and resonant.
- 3. Viola Concerto . . . . . 8'
- Orchestral string.
- 4. Viola Vibrato . . . . . 8'
- Like No. 3, but with a waving tone.
- 5. Aeola . . . . . 8'
- Smooth and soft.
- 6. Viola Aetheria . . . . . 8'
- Most ethereal and delicate string.
- 7. Flauto Grosso . . . . . 8'
- Full, big flute.
- 8. Octava Acuta . . . . . 4'
- Sharp and strong.
- 9. Salicetto . . . . . 4'
- Delicate, bright string.
- 10. Flauto Harmonico . . . . . 4'
- Soft, orchestral flute.
- 11. Quint Flöte . . . . . 2 2-3'
- Smooth, 12th flute.
- 12. Violetino . . . . . 2'
- Airy and bright.

- 5. Quinta . . . . . 10 2-3'
  - Giving a 32' resultant.
  - 6. Viola Basso . . . . . 8'
  - Violoncello, string.
  - 7. Flauto Basso . . . . . 8'
  - Thick flute.
- (Octave Coupler)

COUPLERS, ETC.

Pistons over "Great."

- 1. Great Unison.
- 2. " Octaves.
- 3. " and Swell.
- 4. " " " Sub 8 octaves.
- 5. " Tremolo.
- 6. " on Choir off.
- 7. " to Crescendo Pedal.
- 8. Choir on Choir off. [sic]
- 9. Great to Pedals.

Pistons over "Swell."

- 10. Swell Unison.
- 11. " Octaves.
- 12. " to Crescendo Pedal.
- 13. " Tremolo.
- 14. " to Pedals.
- 15. " Discant Pedals.
- 16. Pedal Octave Coupler.
- 17. Pedal Swell Discant Coupler.
- 18. Pedal Discant Cut-off.
- 19. Wind Signal.
- 20. Choir Signal.
- 21. Great Organ P. Combination Piston.
- 22. " " M.
- 23. " " F.
- 24. " " PPP.
- 25. Swell Organ P.
- 26. " " M.
- 27. " " F.
- 28. " " PPP.

PEDAL MOVEMENTS.

- 1. Great: "Principal 8'" Reversible.
- 2. " Expression-Pedal.
- 3. " to Pedals, Reversible.
- 4. Swell: "Viola Concerto 8'" Reversible.
- 5. " "Corno 8'" Reversible.
- 6. " Expression-Pedal.
- 7. Pedal: PP. cut-off.
- 8. Grand Crescendo: Tutti.
- 9. Blowing Engine.

SUMMARY:

Great and Choir, 21 Stops 771 Pipes.  
 Swell, 15 " 865 "  
 Pedal, 7 " 182 "  
 Couplers, etc. 19  
 Totals, Draw Stops, 62 Pipes, 1818.

- 13. Terzetto . . . . . 13-5'  
Sparkling, bright.
- 14. Cornophone . . . . . 16'  
Deep, rich reed.
- 15. Corno Dolce . . . . . 8'  
Sweet, sonorous reed-horn.  
(Octave Coupler)

Editor's note: Why Mr. Goodwin did not design a three-manual organ is not known. Pedal Movement No. 2 indicates that some, if not all of the 21-stop lower manual division was enclosed. Coupler No. 8 should probably read "Choir On Great Off." The organ replaced a large two-manual tracker in the rear gallery.

\* \* \*

FIFTH STREET BAPTIST CHURCH, LOWELL, MASSACHUSETTS. J. H. Willcox & Co., Boston, Opus 15 (20), 1871; built for the residence of Joseph Ely, Lowell.

GREAT:		SWELL:		PEDAL:	
Bourdon Treble	16' 49	Salicional	8' 49	Bourdon	16' 27
Bourdon Bass	16' 12	Gedackt Treble	8' 37	Violoncello	8' 27
Open Diapason	8' 61	Gedackt Bass	8' 24	*Flöte	8' 27
Dolcissimo	8' 61	Quintadena Treble	8' 37	Euphone	16' (Gr.)
Flauto Traverso	8' 61	Quintadena Bass	8' 24	*stop label missing	
Octave	4' 61	Violin Treble	4' 37		
Twelfth	2 2/3' 61	Violin Bass	4' 24		
Fifteenth	2' 61	Flauto Traverso Treble	4' 37	2 <sup>d</sup> Manual to 1 <sup>st</sup> Manual	
*Euphone	16' 61	Flauto Traverso Bass	4' 24	1 <sup>st</sup> Manual to Pedals	
Trumpet	8' 61	Oboe	8' 37	2 <sup>d</sup> Manual to Pedals	
*free reeds on own chest		Bassoon	8' 24	1 blank knob (Signal)	

Unlabeled pedal movements:

- 2 Swell combination pedals
- 1<sup>st</sup> Manual to Pedals Reversible
- 2 Great combination pedals
- 2<sup>d</sup> Manual to 1<sup>st</sup> Manual 16'
- 2<sup>d</sup> Manual Tremolo

Balanced Swell pedal of wood at the right of the combination pedals.

This very unusual organ is basically in good condition but needs a careful restoration. The church is a very plain frame building with good acoustics (at the time your editor visited it in 1958), and the organ is in a chamber behind the pulpit platform. The blower and reservoir are in the basement. The three-sectional case has Open Diapason basses arranged 8/15/8, and there is a great amount of carving and veneering that indicates the organ's original opulent Victorian surroundings. The attached console is quite unlike that of the typical century-old tracker built in Boston; the roll-top is missing but the fret-worked music desk remains; the top of the elaborate bench is hinged to cover a music compartment; "Gloria In Excelcis" is carved above the console. The Swell is behind the Great and has vertical shutters; the three Pedal stops are on slider chests at the sides and the second 8' rank is of open wood. The Euphone is of ordinary reed organ reeds but is no longer connected; the knob in the Pedal division operates a coupler. The many divided-at-Middle C Swell ranks perhaps indicate Mr. Ely's desire to incorporate some reed organ characteristics into his pipe organ. The lowest 12 Quintadena basses remain, but the remainder of the rank is now a Dulciana, and is apparently the only tonal change.

The Flauto Traverso is a harmonic Melodia from Middle C; the Trumpet is in very poor condition and has 12 flue trebles; the Flauto Traverso Treble is harmonic and of wood, and the basses are of open wood.

\* \* \*

The splendid Ryder organ in St. John's Episcopal Church, Lowell, Massachusetts, described in some detail in the March 1969 issue of this Newsletter, was probably designed by Charles H. Burbank, a donor and the organist at the church. Some of Mr. Burbank's books, as a succession of gifts have come into your editor's collection. In 1873, Mr. Ryder published a list of ten organs, giving the St. John's instrument as Opus 1, but later lists number it 3, the first two bearing the Ryder & Butler

nameplate. The organ-minded Lowell paper Vox Populi, of which no complete file has been found, described the organ on Saturday, March 30, 1872:--

The new organ in St. John's Episcopal Church, by Mr. George H. Ryder, of Boston, will be used for the first time to-morrow, in the joyous services of Easter.

The organ is of two manuals and pedal, and contains twenty-one "speaking" stops, distributed as follows: in the first manual, or "great organ," ten; in the second manual, or "swell organ," eight; and in the pedal organ, three. The compass of the manuals is from CC to a<sub>3</sub>, fifty-eight notes, and of the pedal from CCC to d, twenty-seven notes, and every stop extends throughout the entire compass of the key-board, a feature which will be appreciated by every organist, and which gives a completeness of effect most satisfactory to the hearer. Of all the materials used for organ pipes, tin ranks first in point of excellence, and of the many existing varieties of this substance, that found in England is held in the highest esteem by organ builders. Tin has, however, been but seldom used for organ pipes in this country, most of the metal pipe work, until very recently, having been made of a compound of tin and lead, in which the latter inferior metal was largely in excess. Four of the stops in this organ, the 8 ft. Principal and 8 ft. Viola di Gamba in the first manual, and the 8 ft. Geigen Principal and 4 ft. Spitzfloete in the second manual, are of pure English tin.

Nearly all of the rest of the metal work is of what is technically called "spotted metal," a combination of tin and lead, which contains a much greater proportion of tin than of its baser alloy, zinc being but very sparingly used for a few of the larger pipes.

The mechanical contrivances to aid the player in the handling of this instrument are more numerous than usual, and many of them are novel, either in construction or application. The manual coupler is operated by two small ivory knobs placed over the keys of the first manual. The coupler to connect the keys of the first manual to the pedals is controlled by a reversible pedal as well as by a register handle. There are four double acting "composition" pedals to arrange combinations of stops without the necessity of removing the hands from the keys, three of which are connected with the first manual, and one with the second. The tremulant is also brought into use by a pedal. The swell "shades" are vertical, and are moved by a balanced pedal so that they will remain in any desired position.

But the finest materials and the most admirable mechanism do not always produce a perfect organ. Every pipe, and in this organ there are about thirteen hundred, has to be separately "voiced," that is, its quality of tone regulated. This is a most delicate operation and demands the nicest care and judgment, as upon its successful performance the whole excellence of the organ, as a musical instrument, depends. This has been Mr. Ryder's special personal work, and he has succeeded in producing in this, his first instrument of any magnitude, an organ that for beauty of tone, power (for its size), variety of resources, mechanical excellence and general completeness has not been equalled by any organ in our city, and which justly entitles him to rank with the foremost organ builders in this country.

Sometime in 1873, the following appeared in a Boston periodical, and the clipping refers to Opus 15:--

A few days since, we called at the factory of Mr. Geo. H. Ryder, for the purpose of inspecting an organ just completed for the Baptist Church, at Akron, O. Mr. S. B. Whitney, the well-known organist of the Church of the Advent, was present, and by his skilful handling of the instrument displayed all its capabilities to the best advantage, and added not a little to the pleasure of the audience.

Without entering into details, we would simply say, the organ is pure and delicate in tone, and, though moderate in size, powerful enough for a more

than medium-sized church. All the mechanical appliances to aid the performer in handling it are well adapted to the end in view, and in external appearance it is ornate, without being tawdry.

Although Mr. Ryder is still young in years, and but three years have elapsed since the establishment of his factory, he has built no less than fifteen organs, not one of which has failed to give the most perfect satisfaction.

His first large instrument was that built for St. John's Church, Lowell, and such were its excellencies, it at once placed Mr. Ryder among the foremost builders of the country. The secret of his success lies in the fact that he is not only a thoroughly practical organist, but he has had more than ten years' training in the largest factories in the country, and is an enthusiast in his profession. A pleasant and genial gentleman, he has a host of friends who rejoice in his success, and we confidently predict that within a very few years he will possess the largest organ factory in Boston.

\* \* \*

MORE APPLETONABILIA -

On December 1, 1849, the Boston Musical Gazette published this column:-

NEW ORGANS.

Thomas Appleton, of Boston, has just finished two splendid organs, one for the Circular Church, in Charleston, S.C., and the other for the Session Room of the Rev. Dr. Barne's Church in Philadelphia. The first one has a large silver plate on the front, with the following inscription:

Presented by  
MRS. JANE KEITH,  
To the Independent Congregational Church,  
Charleston, S.C.

It is 27 feet high, 17 feet wide, and 13 feet deep; oak case, and altogether and [sic] of the most imposing looking organs we ever saw. It contains in the Great Organ.

Stop Diapason Treble.  
Stop Diapason Base.  
Open Diapason.  
Tenoroon Diapason Treble.  
Tenoroon Diapason Base.  
Viola.  
Clarabella.  
Principal.  
Twelfth.  
Fifteenth.  
Sesqualtra.  
Mixture.  
Trumpet Treble.  
Trumpet Base.  
Clarion.  
Sub-Base.

Choir Organ.

Stop Diapason Treble.  
Stop Diapason Base.  
Open Diapason.  
Violana.

Flute.  
Principal.  
Fifteenth.  
Cremona.  
Double Dulciana.

Swell Organ.

Stop Diapason.  
Open Diapason.  
Double Stop Diapason Treble.

Principal.  
Flute.  
Cornet.

Double Stop Diapason Base.  
Viol di Gambia.

Picalo.  
Hautboy.  
Trumpet.  
Tremulant.

Pedal Check.  
Bellows Alarm.  
Couple Pedal and Keys.  
Couple Pedal and Keys 8th above.  
Couple Choir and Swell.  
Couple Great and Swell.  
Couple Great and Choir.

The organ for Philadelphia is a small one, of but one bank of keys, but a very remarkable organ. It contains Stop Diapason, Treble and Base, Open Diapason, Dulciana, Clarabella Flute, [sic] Trumpet, Sub-Base, Pedal Check, Couple Pedal and Keys, Couple Pedal and Keys 8th above. All the pipes are of the same size that they are in the largest size organs. The whole is enclosed in a Double Swell, and by the aid of four composition Pedals of peculiar construction, the organist can produce effects upon it equal to the largest organ. It is, in fact, all that expense and labor could make it, for a vestry organ. The Sub-Base goes down to 16, foot C. The Tenoroon stop, in the Charleston organ, is an octave below the open Diapason. The Viola is a new stop of exquisitely beautiful tone. We cannot help envying our friend who is to play the Charleston organ. It seems to bad that he is going to have a better organ than is to be found in any church in Boston.

Editor's note: Both instruments appear to have had Pedal to Pedal 4' couplers. In the larger instrument there were probably two Pedal stops, Sub-Base and Double Dulciana, misplaced by the writer of the stoplists above. The smaller organ must have had a manual 4' coupler among those composition pedals.

\* \* \*

#### MORE MIXTURES --

The 1-8 c.1870 organ perhaps the work of William Stevens, in the Cox Memorial Methodist Church, Hallowell, Maine, has been dismantled and an imitation is in use. St. John's R.C. Church, Northfield, Vt., has purchased an imitation organ but the large 1865 W.B.D. Simmons organ will remain in the gallery.

J. H. & C. S. Odell, Opus 211, an 1884 two-manual built for an East Orange, N.J., residence, has been removed from the Christian Science church in Union City, N.J. The "eleventh hour" effort by Alan Laufman of the Organ Clearing House, assisted by Sebastian Houseman, George Sawyer and Douglas Green, followed Elizabeth Kampf's discovery of the availability of the organ in a newspaper clipping. The organ is in storage and is of household height... Hartman - Beaty of Englewood, N.J., are doing much of the renovation of a 1-3 Backus organ for the Organ Clearing House, another instrument discovered by Mrs. Kampf. The instrument will be available as a "rental organ."

Your editor is happy to know that a few subscribers read every word of the Newsletter. Mike Loris, a faithful correspondent, is also a proof-reader (though unfortunately after each issue goes to press). Of the last Newsletter he writes: "Reread line 2, paragraph 3 of the OLD SOUTH ORGAN on page 2. Why does the editor wish that all of the stopnames were in German? What's wrong with English?" Yes, the editor does prefer English, but if a great majority of the names are in German, why not be consistent? Even more ridiculous are the organs with one German manual, a French division, a division of assorted languages and a Pedal with a little of everything. Then there are firms who persist in rolling two languages into one word with such names as "Rohrflute" as the result. Mr. Loris is compiling a lengthy list of delightful printer's errors in stoplists.



The October meeting is to be our presence at a three-member recital at 4 o'clock, Sunday the 25th in the church of The United Parish of Newton, 40 Highland Street, West Newton, Mass.

Philip Beaudry, Ivar Sjöström and John Skelton will demonstrate recent tonal changes in the large old four-manual Casavant organ in Mr. Sjöström's church, and refreshments will follow the program. Mr. Sjöström has prepared a stoplist of the organ; the latest changes were done by Rodney L. Degner of Mankato, Minnesota.

\* \* \*

MIXTURES -

The forthcoming recitals at Memorial Church, Harvard University, include: David Craighead of the Eastman School of Music on November 4; Charles Krigbaum of Yale University on December 4; John Ferris of Harvard University on February 12; André Isoir of Angers University, France, on March 19; and Pat Huffman, A.G.O. contest winner, on April 26. All recitals are at 8:30 p.m. and without admission charge.

Daniel Pinkham, assisted by a soprano soloist and an oboist, will rededicate the 1875 George H. Ryder organ in the Congregational Church, Middleton, Mass., at 8 p.m. on November 22. The organ, long tonally undistinguished and unreliable, has been carefully renovated and enlarged to 13 ranks by C. B. Fisk, Inc., of Gloucester.

George Bozeman will play a recital on the two-manual 1870 E. & G. G. Hook organ in the United Methodist Church of Our Saviour, 624 East Fifth Street, South Boston, at 7:30 p.m., November 1. Mr. Bozeman renovated some of the action last summer.

John Ken Ogasapian will play the 101st birthday recital on the two-manual 1869 Steer & Turner organ in Grace United Methodist Church, Keene, N.H., at 7:00 p.m., November 22. Brian Jones will give a recital on the two-manual Simmons - Andover organ in the First Parish Unitarian Church, Duxbury, Mass., at 4:30 p.m., November 22.

An amazing organ recital took place in the Methodist Church, Claremont, N.H., on September 20. The registration consisted of utilization of all divisions in the front and back of the room and both tremolos on every movement of every piece! The incredibly erroneous and badly-typed program notes were attached to this list of selections: Introit, Offertory, Postludium, -Young; Moment Musical, -Schubert; Norwegian Dance, -Grieg; War March of the Priests, -Mendelssohn; Cavalleria Rusticana (not all of it!), -Mascagni; Washington Post March, -Sousa; March of the Little Lead Soldiers, -Pierné; Prayer, -Van Hulse; Tranquility, Interlude, Recessional, -Talmadge; Suite Gothique, -Boellmann.

September has had its share of the usual organ emergencies. The 1-5 c.1860 W. H. Davis organ in St. Paul's Episcopal Church, Keeseville, N.Y., has been sold, we believe. Two small organs near Methuen, Mass., are now available. Twin 2-17 Johnson & Son organs of 1891, Opus 767 and Opus 768, became available due to the demolition of the building, and James Baird is believed to have removed one and portions of the other from the Masonic Temple, Buffalo, N.Y. Carl Stradtman of Buffalo rescued all but the case and Pedal pipes of a two-manual 1864 G. House organ in St. Joseph's R. C. Church, Batavia, N.Y., just before the third recent vandal-set fire destroyed the closed building.

Club member Lois Wetzel will be married to Mr. Quentin Regestein at 2:30 p.m. on October 24 in St. Stephen's R.C. Church, Hanover Street, Boston. Far better than "the traditional" wedding music will be played on the very old two-manual organ.

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

Mr. Cogswell herewith replies to Dr. Becker's letter published in the August News-letter:-

It is amazing to learn that Dr. Becker feels that "the essence" of the 18th century organ is its action and chests. I would suggest that the sound which comes forth would be the essence of any musical instrument--and, in the case of the organ, the sound is issued from the pipework, casework, building acoustics and the skills of the performer--not from the action and chests! It should be mentioned, again, that 18th century organ-builders had absolutely no choice in the matter of actions and chest designs, but did have a wide choice and selectivity of the type of sound they generated which is what made their art important and unique. To say that the essence of any organ is its action and chests is about as sensible as declaring that the essence of Picasso's art is the canvas sheet upon which he painted, or that the essence of Frank Lloyd Wright's architecture is the concrete used to make the foundations of his buildings! In 200 years perhaps another Dr. Becker will declare that the essence of the 20th century automobile was its tires!

It would be refreshing if Dr. Becker and his friends would apply their scholarly abilities equally toward learning how to produce the elegance of the tonal character of the 18th century organ that they have toward fringe effects of the mechanical parts. When Dr. Becker's friends, whom he so chauvinistically worships and recommends to build organs, can match the cohesion, smoothness, brilliance and balance of the past masters, we might then be interested in the hardware problems of the organ! I submit that the sound that comes forth from the organ is the only artistically important feature rather than searching out builders indulging in whimsical and controversial oddities such as shaky wind.

I did not realize that Dr. Becker's talents included spiritualistic communication so that he can assert that a man dead over 200 years agrees with him now! It would be well to substantiate such a claimed fact from mere opinion of a tiny clique.

Dr. Becker declares my statements to be irresponsible, yet he fails to give any evidence of this or to effectively refute any of the facts I gave beyond citing personal opinion of his friends, self-declared to be experts! I would be grateful if Dr. Becker would at least take the trouble to see and hear some of my work before impugning my abilities, scholarship and knowledge. He might find further enlightenment and even some more oddities to fascinate him. For his information, Berkshire has been using slider windchests for some time and has completed a large three manual instrument less than 25 miles from his home with four such chests! Perhaps he could see an example of a still more faithful execution of 18th century tonal character than he would ever have suspected.

I don't see the need of traveling to Lorain, Ohio, Medemblik, Holland or down to the church on the next corner to hear a wheezy organ with a cheaply-built wind system. There are hundreds of them around. Rather, I am currently preparing to leave for Uithuizen, Holland where I can hear a good instrument with elegance and character.

Dr. Becker is assured that I have heard many organs in Europe and, better still, know the engineering and artistic parameters which make them what they are. An altered wind system does not necessarily mean it was shaky before said alteration, or if it was, that such shakiness was ever thought to be acceptable. It is time that people who are supposed to know something about organs began to put things in proper perspective. My friends know me to champion mechanical actioned organs and also know that I have lost several proposals because of offering tracker-actioned instruments instead of electric action. Such a case occurred recently in Somers, Connecticut where Casavant, champion of mechanical action, is installing an electric-actioned organ. If

Dr. Becker will find someone who wants mechanical action, Berkshire will build one for them happily. Berkshire currently has proposals under consideration totalling nearly one-half million dollars for mechanical actioned organs, for Dr. Becker's information.

Sincerely,

/s/David W. Cogswell.

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Three items of interest to us appeared in the Musical Review for June 1838, a New York publication; the builder of the "great organ" is unknown at present:-

An Organ is nearly completed in the University, by Mr. Crabb, late from England. From a specimen of his skill which we have already heard, we congratulate those in anticipation for whom this instrument is built.

#### The Great Organ At Philadelphia.

At the request of a correspondent we publish the following description of the new Organ of the Second Presbyterian Church in Philadelphia, mentioned in our last number. It is taken from the United States Gazette.

"This organ is believed to be the largest that has been erected in the United States, in regard to the number of stops, the number of pipes, and the quantity of diapason tone. It contains twenty-two diapason tones, distributed as follows:

Great Organ;		
Compass from C <sub>2</sub> . to F <sub>4</sub> , in alt.		Pipes
1--Bourdon 16 feet tone		54
This stop takes the place of the double open diapason, over which it possesses a considerable advantage in mechanical arrangement and effect.		
2--Open Diapason--metal		54
3--Stopt Diapason--treble and metal		54
4--German Diapason--metal		54
A soft pleasant intonation.		
5--Viol di Gamba--metal		54
6--Principal--metal		54
7--Night Horn--metal		54
A peculiar hollow intonation, between the German flute and French horn.		
8--Twelfth--metal		54
9--Fifteenth--metal		54
10--Sesquialtera, 4 ranks, metal and wood		216
This includes a stop diapason.		
11--Cornet, mounted, 4 ranks--metal		120
This includes an open diapason.		
12--Trumpet--metal		54
13--Clarion--metal		54
Choir Organ.		
14--Clarabelle, wood		54
A peculiar intonation.		
15--Stopt diapason, treble of metal		54
16--Dulciana		54
17--Salcional--lowest octave only wood, the rest metal		54
A peculiar intonation resembling muted violins.		
18--Gems Horn, 4 feet, metal		54
This stop is very useful as a Solo stop, or in composition.		
19--German Flute, wood--open		54
20--Clarionet--metal		37
21--Bassoon--metal		32

22--Harmonicon	54
This has never been introduced in any organ before--it assimilates in principle to the Accordion.	
Swell Organ;	
4 1-2 octaves from CC to F, in alt.	
23--Open diapason--metal--lowest octave into stopt diapason	42
24--Stopt Diapason--treble of metal	54
25--Principal--metal	54
26--Flute--lowest octave wood	54
27--Fifteenth--metal	54
28--Cornet, 3 ranks--metal	138
29--Hautboy--metal	54
Pedals--from CC. to G--20 tones	
30--Double open diapason--large scale, 16 ft.	20
31--Subbass--16 feet tone	20
32--Octave--8 feet	20
33--Trombone--8 feet	20
34--Couple--Great Organ and Choir.	
35--Coupling stop for Choir and Swell.	
36--Pedal couple.	
37--Alarm.	
38 Evacuant.	

The aggregate of pipes is therefore, 1890, distributed through thirty three stops."

Some commendatory remarks, in praise of the organ, are appended to this catalogue. But, as we wish to have this "Review" entirely free from being a vehicle for "puffs," we shall insert nothing in its columns either of praise or censure, that we cannot attest to from our own observation, or that is not vouched for by those on whose judgment we can rely. We hope the organ is tuned at concert-pitch.

Organs.--GEORGE JARDINE, Organ Builder, (from Messrs. Flight & Robson's, Organ Builders, London.) 459 Broadway, corner of Grand-st., New-York, has the pleasure to announce that the first premium of the American Institute, The Gold Medal, was awarded to him at the late Fair, for a church organ, accompanied also with the highest flattering testimonials of approbation from the judges appointed as to its being of the most splendid tone and finished workmanship ever produced in New-York. The Gold Medal was also awarded for a self-playing church organ, for the promotion of good psalmody in country churches, where organists cannot be obtained, exhibited at this and the previous Fair. He continues to manufacture all kinds of Church, Parlor, and self-playing church organs, of equal quality. Organs repaired and tuned, superior metal and wood pipes, and every article connected with the organ at equitable prices. Nov. 10.

\* \* \*

One of E. & G. G. Hook's most remarkable one-manual installations was Opus 497, built in 1869 for the National Peace Jubilee in Boston, that renowned festival organized by Patrick Gilmore. Though the instrument is rumored to have been damaged in a gale in September, 1869, contemporary sources indicate that the pipes were placed in Opus 544, 1870, a "2-40" of unusual design built by the Hooks for the Central Presbyterian Tabernacle, Brooklyn, N.Y. "The Grand Chorus Organ for the National Peace Jubilee" is here described in The Boston Journal for April 19, 1869:--

Messrs. E. & G. G. Hook, the well-known organ builders of this city, have contracted to furnish a large and powerful organ for the Coliseum, to be used at the National Peace Jubilee. It is intended that the instrument shall be one

of unsurpassed strength and power; in short, such an one as shall sustain the vast chorus and orchestra, and fill the mammoth building with sound in the same manner that an ordinarily great organ fills a moderate sized church. The builders will confine themselves to such features as are absolutely needed, and to avoid the occupation of any more space than is positively required for the pipes and mechanism, there will be no attempt at mere display. In their specification they describe the instrument as follows:-

To obtain enormous power, such as will assert itself above the united forces of orchestra and chorus, and give ample facilities for combinations and variations in power and solo effect, has been the foremost object in determining the character and number of stops to be used.

Though with but one Manuale and a Pedale and only eleven speaking stops, it is believed that the immensity of tone produced by them will be such as has never been heard on this continent, if on the globe.

Ingeniously contrived pedals will afford ample facilities for rapid changes from loud to soft, and for varying the qualities of sound--either in combination or solo effects.

There will be all the modern mechanical appliances for facilitating rapid execution. Pneumatic action will be applied to the key-board and all the registers, combinations, pedals, etc., etc.

The key-board, etc., will be reversed and the whole will comprise every requisite for enabling the performer to execute his important part with the greatest ease and convenience.

The wind pressure must of necessity be very heavy to allow the requisite strength of tone, but by using large scales, and by judicious voicing, a rich, round, full and sonorous quality will be imparted, which will sustain a grand chorus and bind together the whole musical force, and yet allow a reserved power for special effects, which, when brought on, will, it is expected, be heard and felt above the vast combination of instruments, voices and all other accessories.

#### SPECIFICATIONS OF STOPS, PIPES AND MECHANICAL APPLIANCES.

There will be one manuale extending from C (8 feet) to D, 63 notes and a pedale extending from C (16 feet) to D, 27 notes.

The key-board, etc., will be reversed, the player sitting with his back to the organ and facing the conductor.

There will be pneumatic levers applied to the key action, register action and combination pedals.

Wind will be supplied by four pairs of pumps or feeders, to be worked by relays of men.

There will not be any case, the pipes or sounding portion of the organ being exposed to view, while the mechanism, which is below the pipes, will be protected by simple sheathing.

The following is a specification of the stops, etc.:-

#### MANUALE.

No. 1--16 ft. Bourdon; two mouths to each pipe; tone very full, deep and pervading; wood.

No. 2--8 ft. Flute a Pavillion, of rich, spotted metal; large scale; tone clear, resonant and very powerful, taking the place of the ordinary open diapason.

No. 3--8 ft. Doppel Flote; wood; similar in quality to No. 1, but an octave in pitch.

- No. 4--4 ft. Octave; metal; similar in quality to No. 2.  
 No. 5--2 ft. Super Octave; metal; brilliant and ringing.  
 No. 6--2 2-3 ft. Grand Cornet; 5 ranks, metal; very clear and sparkling.  
 No. 7--16 ft. Bombard.  
 No. 8--8 ft. Tuba Mirabilis.

No. 9--4 ft. Clarion. All reed stops, made of spotted metal and trumpet-shaped. The power, sonority and richness of quality of these stops will be truly marvelous. It is expected that their sound will pervade every part of the vast structure, and add great splendor to the ensemble.

#### PEDALE.

No. 10--16 ft. Grand Sub Bass; wood; of large scale, and very deep and powerful tone, furnishing a firm and solid foundation for the whole superstructure, including orchestra and chorus.

No. 11--10 2-3 ft. Quint; harmonics of No. 10, with which, when combined, will produce the effect of a 32 foot stop.

No. 12--8 ft. Flote; Octave to Grand Sub Bass.

No. 13--16 ft. Posaune; very powerful; Sub Bass reed; large scale; of wood.

No. 14--8 ft. Ophicleide; Octave to Posaune.

#### PEDALS FOR COMBINATION, ETC.

No. 15--Full Organ, with reeds and all other stops.

No. 16--Reed 8 ft. Flute a Pavillion and Doppel Flote. [sic]

No. 17--All Reeds.

No. 18--Full without Reeds.

No. 19--Flute a Pavillion, Doppel Flote and Octave.

No. 20--Octave Coupler, Manuale from C.

No. 21--Manuale to Pedale, unison.

No. 22--Pedal to effect Pedale Stops.

No. 23--Pedal to effect Pedale Stops.

No. 24--Tremulant.

\* \* \*

SAINT JAMES UNITED METHODIST CHURCH, PROCTORSVILLE, VERMONT. S. S. Hamill, East Cambridge, Mass.; probably Opus 370, 1886. The organ was in the church by 1887.

MANUAL:	PEDAL: (27 notes)	On FF of Flute Bass:
Saxophone 16' 37	Sub Bass 16' 13	Bd
Open Diapason 8' 37		Swell
Open Diapason Bass 8' 24		So Framingham
Dulciana (61 notes) 8' 49	Pedal Coupler	F
Melodia 8' 37		
Stopped Diapason Bass 8' 24	Octave Coupler	
Violin 4' 37	Tremolo	All manual pipework is
Violin Bass 4' 24		enclosed; the Pedal has
Flute 4' 37	Signal	no "repeating keys."
Flute Bass 4' 24		Four manual stops are
Fifteenth 2' 61	no combination pedals	divided at Middle C.

This unusual organ has no nameplate but is obviously the work of Mr. Hamill, known for his "giant organs" having a minimum of pipes. The number "370" appears on the Saxophone toeboard. The church is an ordinary frame building and the organ stands free in a recess behind the pulpit platform. The black walnut case is of simple and pleasing Gothic design with three flats of decorated half-round wood dummy front

pipes arranged 3/9/3; the sides are paneled. The 9 vertical swell shades are operated by a balanced wood pedal centrally-located above the flat and rather narrow Pedal keyboard. The chromatic Pedal chest is at the rear and the pipe mouths face the rear wall.

The projecting console has natural keys finished in celluloid; round-shanked oblique knobs 1" in diameter and lettered in Italics; and a very narrow bench top. The shades cover only about half of the front of the swell box, but a considerable amount of the strong (and to some ears "boorish") tone escapes. The organ needs a thorough renovation and revoicing of the Diapasons, but it is still very playable, despite some cheaper construction procedures utilized by Mr. Hamill.

The bass octave of the Open Diapason is of stopped wood; the Melodia has screwed caps and 12 open metal trebles; the Dulciana is of spotted metal from C<sub>0</sub>, and the lowest 12 are tubed from the Stopped Diapason Bass; the Violin has 5 zinc basses; the Flute has 12 stopped wood basses followed by metal chimneyed pipes with long, narrow chimneys, and 24 open metal trebles; the Fifteenth "makes the organ" and has 12 slotted basses; the Saxophone is at the rear of the chest and is an Open Diapason with 5 zinc basses, bearing the inscription "5/Sw/Op."

\* \* \*

New members of the Boston Organ Club:-

Comfort, Webb T.	Arnold Road	Amherst, Mass.	01002
Connely, George W.	C/o Mrs. G. L. Taylor, 2098 Trenholme Ave., Apt. 6	Montreal, Quebec	Zone 262
Craft, Carroll F.	Tufts Lane	Billerica, Mass.	01821
Ferguson, Mr. & Mrs. James	P.O. Box 209	Burlington, Vt.	05401
Goodwin, John	10 Longview Drive	Chelmsford, Mass.	01824
Sampson, Edward J., Jr.	A-2 Colonial Drive, Apt. 11	Andover, Mass.	01810
Zirkle, Patricia M.	235 Main Street	Concord, Mass.	01742

Changes of Address:

Kelvin, Norbert	26 Sargent Street	Needham, Mass.	02192
Saunders, Jon	122 Cross Street	Chatham, Mass.	02633

\* \* \*

Forty members and friends of the Club attended the Lowell meeting and we were especially pleased to meet John Goodwin and learn more of the work of his father, a man surely one of America's first full-time organ consultants. The last Newsletter neglected to contain a "[sic]" after "Woodbury" at the bottom of page 3, and the error was compounded on page 1. It should be Woodberry, and how Mr. W. must have been irked a thousand times by that same wrong spelling during his lifetime! Also on page 1: the correct name of the Providence firm is Potter-Rathbun.

\* \* \*

"...TASK OF GIGANTIC PROPORTIONS" (continued from page 8):-

Clark said that upon completion of the new organ, its operation will be much more versatile, with all the choruses well represented. Though nearly the entire works of the organ have been replaced, most of the original pipes so long behind the organ's tonal quality have been retained. Dr. Clark hopes that the American Historical Society's hopes will have been met when the work is finally completed, that the organ will again play the fine quality of music for which it was built.

Of the many questions an old organ enthusiast could ask about such "restoration" of a fine old organ, your editor would certainly like to know what the weight of a bass pipe has to do with the weight of the "touch" of the manual keys! We predict that the present instrument will not play "the fine quality of music" for one-half the life-span of the tracker mechanism.

The Pratt Memorial Methodist Church, Rockland, Maine, contained until this year a rather pleasing 2-18 tracker organ probably built by George Stevens in the 1860's. A c.1900 rebuilding by E. W. Lane caused the loss of the original nameplate. Later "improvements" in the decor of the "sanctuary" resulted in a reduction of the tonal and visual beauty of the instrument. The organ has now been subjected to a drastic rebuilding in the name of "restoration," and the following article in a summer issue of the Rockland Courier Gazette (written by one John Larsen), uses the good name of The Organ Historical Society, with a fortunate omission of "Organ":-

#### REBUILDING 149-YEAR-OLD ORGAN TASK OF GIGANTIC PROPORTIONS

Some 12 years ago a team of investigators from the American Historical Society visited Rockland to determine the historical importance of a local item. This was the organ at the Pratt Memorial United Methodist Church on Union Street, which the Society found to be nearly 140 years old, and to be of a quality that warranted its badley [sic] needed restoration, regardless of expense.

The organ was of a tonal design rare in today's world of newfangled electric instruments, where fads from baroque design to American Classical change every 10 years. At the time of the society's visit, the organ had 1,100 pipes occupying two chambers on two floors. To manually operate this network took a strong pair of hands, considering, for instance, that some of the bass pipes are almost too large for a single man to lift. But with a \$30,000 estimated price tag on the job, work wasn't about to begin right away.

It wasn't until two years ago that the church finally decided the work had to be done. Plans called for buying an electric console, making the organ all-electrically controlled, and even adding 300 pipes -- while all along retaining the organ's original design and tonal quality. What about the \$30,000? The job could be done for a third of the cost through the generosity of the church's former organ player, Dr. Lewis B. Clark of Spruce Head.

Clark offered to reconstruct the organ almost single-handedly for the \$13,000 cost of materials. Though a retired college teacher of law and economics, his life-long love has been music and his avocation the organ. As a boy he studied organ under Mrs. Alice Sturgis at the Pratt Memorial Methodist Church. While teaching at various colleges across the country the past 50 years, Clark always played the organ at one church or another. He retired to the area three years ago, and until recently was organist at Pratt Memorial.

Dr. Clark began work on the organ in February, and Wednesday said, "It should be ready to play before the end of summer." Until recently he had only occasional help from an electrician and a carpenter, but now has full-time assistance from young church member, Lawrence Bartlett of Rockland. Working roughly 25 hours a week, the bulk of the work has been completed. Clark said Wednesday, he hopes to have the electricity and air equipment installed by the end of this week, which will leave to be done the erection of the shades on the organ's front, and finally, the meticulous job of tuning some 1,400 pipes.

Clark said that a major obstacle to the work has been the delay in receiving parts. He is acting as a professional builder in the operation, having to construct everything from scratch. Though the console was purchased intact, the three rows of 61 keys each and the floor row of pedals still needed to be wired up.

#### Much Added

Equipment was purchased from all around. The shades and air apparatus came from Pennsylvania, the chambers from Virginia, and three sets or 180 pipes from Germany. Besides electrifying the organ, the major aim, an entirely new reed section has been added to complete the four choruses which include strings, flutes, and the diapason or principal chorus. Entirely new features are the chimes, covered oboe, small and large trumpets, and a celesta.

This week, Clark and his assistant have the painstaking job of checking some 4,500 electrical connections between the controls and the magnets that operate the flutter valves of the pipes. Such work has to be done in cramped quarters and in any number of positions throughout the two floors of pipes. (see page 7)



Our next meeting will be "south of Boston" on Sunday afternoon, November 22. We are to visit two organs in Milton and hear a Brian Jones recital in Duxbury.

At 3:30, Allan Sly, for sixteen years in charge of the music at the First Parish Unitarian Church, 535 Canton Avenue, Milton, will demonstrate the three-manual 1959 Schlicker organ in his church. Mr. Sly will later play the three-rank Noack tracker organ built in 1967 for the Children's Church of the parish.

To reach the Milton church from Boston:- take the Jamaica way and follow the Route 28 signs to the light at the Milton Library; turn right on Canton Avenue (west), and the First Parish Church is the second church on the right. Allow almost half an hour of driving time from the center of Boston. Shortly before 3:30 cars will leave for Duxbury, where Mr. Jones will play the Simmons - Andover organ at 4:30. We appreciate the kindness of Mr. Sly and Mr. Jones for arranging what will be a very pleasant afternoon, and thank the First Parish Church of Duxbury in advance for the annual recital that is always a memorable event.

\* \* \*

MIXTURES -

Mr. Beaudry, Mr. Sjöström and Mr. Skelton played superbly at the United Parish of Newton for the October 25th meeting. Twenty members and some forty parishioners heard an organ that no longer resembles a 1916 Casavant! We especially thank Mr. Sjöström for the printed programs and the elegant refreshments for the occasion.

A recital of organ and chamber music honored the centennial of the I-10 Johnson organ, Opus 332, 1870, in the Unitarian Church, Bernardston, Mass., on November 1. Those participating were Miss Ann Wight of the Northfield School, Peter R. Perkins of the Northfield School, Mrs. Elizabeth L. Bolton of St. Paul's Episcopal Church, Holyoke, and Joseph T. Elliott, Jr., of the Mount Hermon School. Miss Carol Cowan of the Northfield School faculty was the violin soloist and directed the Northfield Chamber Orchestra in three Mozart sonatas for organ and strings.

The Keraulophon, edited by B.O.C. member Peter T. Cameron of Brooklyn, N.Y., is the monthly bulletin of the Greater New York City Chapter of The Organ Historical Society. Three dollars mailed to Alan Laufman, whose address is below, or a check made payable to "Greater N.Y. Chapter, O.H.S." will bring you New York's publication similar to this Newsletter.

While thinking of this publication, your editor notes that he has reached the sixtieth issue (on the same old typewriter), and apologizes for the appearance of the last number. An A. B. Dick stencil over a year old becomes hard and the result is faint and fuzzy. The post office department managed to dent nearly every corner of the package mailed from the mimeographer. However, an issue poor in appearance and, it seemed to the editor, dull in content, did bring several letters. Mr. Cameron informs us that "The Great Organ at Philadelphia" described on page 3 of our September issue was built by Henry Knauff of Philadelphia. Hook's Opus 497, described on pages 4-6 of the last Newsletter, was destroyed by fire (in its rebuilt form) in the Tabernacle at Schermerhorn St. and Third Ave., Brooklyn, on December 22, 1872. The next Tabernacle, dedicated in 1874, contained a huge Jardine & Son organ which burned on October 27, 1889, and its 1890 successor was also destroyed by fire!

Brian Jones played a recital on the Hook & Hastings - Andover organ in the First Baptist Church, Fitchburg, Mass., on October 18, and it seems that there is another

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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. Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year; Alan M. Laufman, Treasurer, Mountain Road, Cornwall-on-Hudson, New York, 12520.

church that promises a recital every Fall.

Club member Richard C. Hamar of New Hartford, Conn., received extensive newspaper publicity during his recent restoration of the 1849 one-manual Simmons & McIntire organ in Christ Episcopal Church, Tashua, Conn. The Torrington Register of May 8 featured a lengthy and illustrated article of surprising accuracy.

Norbert Kelvin writes regarding your editor's opinions of mixed-language stop names expressed on page 8 of the August Newsletter:-

I for one prefer English stop names although I am of Austrian descent (born into the German language). However, we all know what rohrflute and doppelflute mean, and besides, why hinder the development of a possibly very picturesque organ language? A very similar process has made the whole English language one of the most interesting (and precise) in the world. Etymologically yours, ...

The Hilbus Chapter of The Organ Historical Society presented a recital on the fine c.1850 one-manual George Stevens organ in St. Peter's Episcopal Church, Port Royal, Virginia, on October 18. Cleveland Fisher, Paul Birckner and James Baird were the organists, assisted by soprano and flute soloists. The Rector of the church read a short biography of Mr. Stevens, provided by Ed Boadway.

The almost-always-delightful "Dear Abby" column contained the following item on September 28:-

Dear Abby: I am a church organist who has been intending to write to you about church music for some time, but what happened yesterday was the last straw.

A bride-to-be requested that I play "Aquarius" and "Let the Sunshine In" at her wedding. Naturally, being a conscientious church musician, I refused. She complained to the pastor who brought the matter before the church council. Believe it or not, the pastor and council agreed with her.

Now, don't get me wrong, I have nothing against the two songs mentioned above, but they have no place in a worship service, which is what a wedding is. It's bad enough when we have to play the traditional wedding marches by Wagner and Mendelssohn, or those sentimental love songs such as "I Love You Truly" and "O Promise Me," but I think when they approved "Aquarius" and "Let the Sunshine In," they hit rock bottom.

Thousands of serious church musicians will thank you for printing this. And if you do, please use my real name because I would like for people to know where I stand.

Very truly yours,  
Thomas L. Scheck,  
St. John's United Church,  
Mansfield, Ohio.

Dear Organist: It might interest you to know that "rock bottom" was hit a few years ago when another organist wrote to tell me that she had been requested to play "What Kind of Fool Am I" at a church wedding. And she played it.

Your editor wonders if Mr. Scheck is still the organist at St. John's United Church after that nationwide publicity! Has everyone heard of the bride that paused halfway down the aisle during the procession to sing a solo -- and not a very good one at that? Your editor's last two weddings involved at least a fifteen-minute delay in the arrival of the bridal party, so that for the same low fee the "simple" service becomes a small recital. Keep a pile of music on the bench at all times!

Boston's Trinity Church Music Series featured Lawrence Young, Ivar Sjöström and McNeil Robinson in Monday evening recitals. The last will be by Henry Lowe at 8 o'clock on November 23.

Henry Karl Baker of The Organ Literature Foundation has sent a copy of his new Catalogue F to all customers. It lists over 400 items, a hundred of which are not in previous catalogues. If you wish a copy, address the Foundation at Braintree, Mass., 02184.

The November 6th funeral of Boston's delightful and great Cardinal Cushing was well

televised and extremely impressive. The large, somewhat altered 1875 Hook & Hastings organ was, at long last, in tune and well-played. The press gave the music little editorial comment, but the Sunday Advertiser of November 8 stated that "The huge organ in the choir loft thundered its pastoral melodies." Now, what does that mean?

Rollin Smith has played three Sunday afternoon recitals on the four-manual Adams tracker organ in Saint Thomas Church, New York City, honoring the centennial of the birth of Louis Vierne. The programs included the six symphonies and the printed notes included 1970 opinions and recollections by Nadia Boulanger, Jean Langlais, André Marchal, Marcel Dupré, and Maurice Duruflé. Congratulations, Mr. Smith!

Ray Ackerman is issuing a useful publication, Keyboard Concert Calendar, and all recital-goers within a hundred miles of Boston should subscribe. His new address is below.

Changes of Address:

Ackerman, W. Raymond	5 Louisburg Square	Nashua, N.H.	03060
Fisher, Cleveland H.	9255 Bennett Drive	Manassas, Va.	22110

The Andover Organ Company salvaged parts of the aged two-manual organ in Our Lady of Perpetual Help R.C. Church, Manchester, N.H., several weeks ago. Some of the Great pipes were marked "St. George's, Ottawa," indicating that that division was once in a church that obtained a three-manual electric-action Casavant in 1896. Andover has contracted to restore the splendid 1866 W. A. Johnson organ in Grace Episcopal Church, Oxford, Mass. The 2-18 organ will have two short-compass ranks in the Great extended down to GG.

The Conant Public Library of Winchester, N.H., has been given \$6,000. Some of the sum will pay for renovating the pleasant old-fashioned second-floor rooms, one of which houses the 1-5 1799 Henry Pratt organ. A large amount will be devoted to a fund for restoring the instrument, which was made in Winchester, and an organ committee is consulting with organ builders.

Three Wheaton College Organ Recital Series events remaining this season include John Anthony on December 4, Carlton T. Russell on January 22, and Gillian Weir on April 16. The free recitals are at 8:30 on Friday evenings in the Cole Memorial Chapel, Norton, Mass., and the organ is a three-manual 1969 Casavant tracker.

The 1-5 c.1860 Wm. H. Davis organ in St. Paul's Episcopal Church, Keeseville, N.Y., was sold for \$325 to John C. Stewart, Gun Club Road, Altamont, N.Y., where it is set up in his Mechanical Museum on Bozenkill Creek in Altamont. Dudley Terrill of Concord, N.H., will rebuild a two-manual c.1880 Steere & Turner organ for the University of New Hampshire in Durham, an instrument formerly in a Catholic Church in Springfield, Mass. An aged 2-14 tracker with a later case and console has been found in the Masonic Temple, Stillwater, N.Y., a building once the Methodist Church. It is still possible to find old organs in "well picked over" territory - Alan Laufman reports a 1-3 1848 Henry Erben, somewhat rat-chewn and unused since 1888 in the old School of Philosophy building behind the Alcott House in Concord, Mass.! Two old organs exist in Connellsville, Pa. - a 2-12 John G. Marklove (second-hand) in St. Rita's R.C. Church, and a 2-11 1904 (Opus 845) A. B. Felgemaker in the home of Mr. & Mrs. Millard D. Hess, a building formerly the Presbyterian Church! Morris Spearman of Jacksonville, Miss., writes of a 1-5 badly-damaged tracker, probably a c.1850 Erben in Christ Episcopal Church, Church Hill, Miss.

Because of a lack of funds at the close of the Club's calendar and fiscal year, the November and December issues of the Newsletter will be combined in one twelve-page issue, and the 1971 dues notice will be included in the mailing. Please continue your membership without a delay that causes the editor to postpone the membership list and necessitates mailing back issues.

St. Stephen's Episcopal Church, Millburn, N.J., dedicated a 2-30 Beckerath organ this month. The 1855 frame Gothic building "underwent extensive reconstructive surgery" after the removal of the 1932 Estey organ, and the Beckerath is in a rear gallery.

William B. D. Simmons (1823-1876), a prolific Boston builder trained by Thomas Appleton, began building organs on his own in 1845 with a partner named Thomas McIntire. The following Simmons advertisement, taken from The Vermont Chronicle, Windsor, Vt., April 8, 1851, indicates the scope of Simmons & McIntire's work, the majority of the instruments listed very probably bearing their nameplate:-

#### CHURCH ORGANS.

Having superior facilities for manufacturing and purchasing to the best advantage, with a factory which for adaptation to the business is unsurpassed, and having in our employ a larger number of workmen than any other THREE New England establishments, (many of whom have been engaged in the business from twenty to thirty years,) consequently being enabled to benefit by the practical operation of division of labor, we are prepared at the shortest notice to furnish Organs at the lowest prices for cash or approved credit, which we will warrant to combine the separate good qualities of the best instruments now made, and for elegance of exterior, perfection of tone, and mechanism unsurpassed, the purchasers or persons appointed by them to be the judges.--Second hand Organs taken in exchange, and constantly for sale. Purchasers will find it decidedly for their interest to make DIRECT application to ourselves. Professional reference to any extent and of the highest authority furnished when desired.

We would refer to the following well known Organs in different sections of the country, which are among the many from this establishment.

In Salem Street Church, Boston, Mass., Rev. Dr. Beecher.

In Unitarian Church, Roxbury, Mass., Rev. Dr. Putnam, (largest Organ in New England.)

In Unitarian Church, Brookline, Mass., Rev. Mr. Knapp.

In North Society, Salem, Mass., Rev. Mr. Frothingham.

In Congregational Church, Portland, Me., Rev. Mr. Chickering, (largest in the State.)

In Congregational Church, Bangor, (largest Organ in the city.)

In Congregational Church, Bath, Me., Rev. R. Palmer.

In Congregational Church, St. Johnsbury, Vt., (largest Organ in the State.)

In Madison Street Methodist Church, Providence, R. I.

In Plymouth Church, Brooklyn, N. Y., Rev. H. W. Beecher.

In St. Paul's Church, Philadelphia, Pa., Rev. Mr. Newton, (largest Organ in the State.)

In Presbyterian Church, Reading, Pa.

In St. Paul's Church, Lynchburg, Va.

In St. George's Chapel, Lenoxville, Canada East.

In Baptist Church, Cleveland, Ohio.

In Tabernacle, Presbyterian Church, Cincinnati, Ohio.

In Baptist Church, Augusta, Ga.

In Sampson Street Church, Washington, D. C.

In Second Baptist Church, St. Louis, Mo.

In First, Second, and Fourth Presbyterian Churches, St. Louis, Mo., (two of which are the largest Organs in the Western States.)

In First and Second Presbyterian Churches, Quincy, Ill.

WM. B. D. SIMMONS & CO.

Organ Builders, 36, 38, 40, & 42 Causeway st., Boston, Ms.  
(Entrance, No. 40.)

\* \* \*

Your editor has perhaps discovered New Hampshire's first organ builder. An advertisement in the Claremont Spectator for Friday, September 19, 1823, indicates that in the small community now known as West Claremont, Stephen Rice produced pipe organs. The center of population gradually moved a few miles to what is now Claremont, but the old "center" still retains the oldest Episcopal and Catholic church buildings in

the state. Mr. Rice's card ran for almost a month as follows:-

ORGANS!

The subscriber would inform the publick, that he is engaged in manufacturing Organs, a few rods north of Union Church, in Claremont; where

Church or Chamber Organs,

will be furnished on as good terms as can be obtained elsewhere, and at as short notice as the complication of the work will admit. Will soon be completed, an ORGAN well cased, with real gilt pipes in front, adapted to the use of a Church or Meeting-house.

STEPHEN RICE.

September 15, 1823.

Stephen was the son of Ebenezer Rice, who died in 1822 at the age of 77 years, an early pioneer and prominent citizen of the town. Ebenezer came in 1771 and in 1773 was the builder of Union Church, the splendid frame edifice still standing south of his altered two-storey farmhouse mentioned in the advertisement. He was a vestryman and lay reader in his church, a selectman, town clerk, tavern-keeper and founder of a Masonic Lodge. Stephen was the sixth of seven children, born May 24, 1777. The town history states that he was the first Right Worshipful Master of a Masonic Lodge that existed from 1818 to 1820 and the first Recorder of another established in 1822. In the old cemetery opposite Union Church are the tombstones of Stephen, his family, and his parents, and unlike nearly every other inscription in the cemetery, the lettering on the four simple slate stones faces the church.

<p>CAPT. STEPHEN RICE, died December 28, 1826, Aged 50 years.</p>	<p>SARAH Relict of Capt. Stephen Rice, died April 23, 1827, Aged 41 years.</p>	<p>ELIZA Daughter of Capt. Stephen &amp; Sarah Rice, died November 28, 1827, Aged 20 years.</p>	<p>GILES son of Capt. Stephen &amp; Sarah Rice, died December 28, 1825, Aged 20 years.</p>
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The scope of Rice's work was probably limited. He perhaps received training from Lemuel Hedge (1786-1853) of nearby Windsor, Vermont, who built fine organs in the 1820's, and he may have met Henry Pratt (1771-1841), who lived fifty miles south in Winchester. Rice was surely acquainted with Dr. Israel Newton (c.1764-1856) of Norwich, Vermont, who built an "...inferior instrument in the Episcopal Church at Claremont, in New-Hampshire." (New-England Magazine, March 1834). Mr. Rice played the Newton organ, and may have replaced it; the church obtained a one-manual William Nutting in 1866, the case of which now houses a small unit Estey. The tombstone inscriptions indicate that Mr. Rice's family passed quickly from this earth, and his obituary in the Vermont Republican & American Yeoman, Windsor, Vt., January 6, 1827, reads in part:-

...Amidst the buffetings of adverse fortune, for he was unfortunate, his serene and gentle soul... In his death the Episcopal Society of which he was a member, have lost a useful and zealous friend to the cause of rational religion - for many years he led the choir that weekly chanted hosannas to the King of kings, and by his musical talents and perseverance contributed greatly to enliven and animate the devotions of all who assembled to worship and to praise. ..."

The obituary, an unusually lengthy one for the period, does not mention his organ-building activities, but states that the Masons assembled at the funeral were "... contributing generously to the relief of his distressed widow & orphans."

The Newton organ was in Union Church in the 1790's, and may have been the first organ in New Hampshire.

Since Mr. Hedge and Windsor have been mentioned, this is a suitable time to review what is known of the life of the early Vermont builder, probably preceded only by Dr. Newton. All that your editor has found regarding LEMUEL HEDGE appears in Guy Hibbard's Leadership of Early Windsor in the Mechanic Arts, published in 1922 and containing a portrait of Hedge; in a manuscript Windsor Industrial History also by Hibbard, published in 1922 and in the Windsor Library; and in the newspaper items copied below.

Lemuel Hedge was born in Windsor, Vermont on November 2, 1786. He opened a shop for cabinet-making in 1813 with William Ayers, and Hedge & Ayers were burned out on November 25, 1818. Hedge then "journeyed to recoup his fortunes" and returned to Windsor

...and again set up as a cabinet maker, now becoming interested in the manufacture of musical instruments. He patented an improved Bass Viol, and these he manufactured in considerable numbers. He later brought from England a skilled organ builder and added high grade pipe organs to his list of products, becoming highly skilled in this art himself. Many large Hedge organs, very fine instruments, with mahogany cases, were built into New England Meeting Houses at the time when organ music first ceased to be looked upon as a sacrilege, and some of them are very likely still in use.

Hibbard states that Hedge moved south to Brattleboro in 1830 and to New York City in 1840. He died in Brooklyn, N.Y. on August 1, 1853 and was buried in Evergreen Cemetery. There is no doubt that his woodworking skill was superb and he was also an inventor, the common "folding rule" being one of his early patents. Hibbard is not quite correct, perhaps, in stating that Hedge imported a builder from England. "A Lot of HEDGE'S best patent BASS VIOLS" were advertised for sale by A. & S. Wardner of Windsor in Windsor papers for 1827 and 1828.

Portions of three Hedge organs are known, all of them probably of the 1820's and each had one manual and no pedals. John Rexford of Concord, N.H., owns parts of one that stood in the gallery of St. Andrew's Episcopal Church, Hopkinton, N.H., for many years after the E. & G. G. Hook & Hastings was placed in the chancel in 1874. It was being carried across the street to a barn when it fell in pieces. The attic of the Baptist Church in Newport, N.H. (an acoustically superb building which contains a fine 2-9 1897 Hook & Hastings) houses a large portion of a Hedge organ in a handsome mahogany veneer case; the bottom of the chest is covered with layers of 1823 Windsor newspapers.

The most interesting Hedge remains are in the splendid brick St. Paul's Episcopal Church in Windsor, Vermont, an 1822 edifice designed by Alexander Parris of Boston. With the exception of stained glass and an altered chancel, the building remains intact. The organ has long appeared on Organ Historical Society publications as something of an emblem, and the mahogany veneer case, once in the rear gallery, is now at the right of the chancel. The rich appearance of the four flats and the rounded central tower has made the organ one of extreme rarity. The original console remains but the mechanism, chests and pipes are by S. S. Hamill, who rebuilt it and added a Pedal keyboard for a total of \$747.49 during the Summer of 1868. The tone is pleasant and feeble at the console, but does fill the church surprisingly well.

The only advertisement regarding Hedge organs that has been found appears in the Vermont Republican & American Yeoman of Windsor from February 13 to November 11, 1826:--

#### CHURCH ORGANS.

Several gentlemen of this village have associated for the purpose of constructing Church and Chamber Organs, and have employed Mr. Lemuel Hedge, who has been for several years engaged in manufacturing musical instruments, as the masterworkman in the business--he will be aided by a young gentleman, recently from London, who is intimately and practically acquainted with the business, and understands all the modern improvements in the building of organs. Two of the Organs made by Mr. Hedge, are now in use in this village, one at the Episcopal and the other at the Baptist Church--where they may be

viewed and examined by any persons feeling an interest in the success of the undertaking.

The company do not hesitate to assure the publick that they will furnish Organs of any size or construction, with cases ether [sic] highly or less ornamented, or plain, as shall be directed, equal in goodness to any that can be procured in Boston or New-York, and at a more moderate price--besides the saving of great risk and expense in transportation.

Gentlemen who wish to procure Organs, either for churches or families, are invited to call and examine those in use here, before purchasing elsewhere.

Windsor, Vt., Feb. 10, 1826.

From March 3, 1827 to September 13, 1828, the same paper carried the following advertisement:-

#### CHURCH ORGANS.

For sale by A. & S. WARDNER, two CHURCH ORGANS, made by Mr. Lemuel Hedge. One of them of the following dimensions:- 7 feet front--14 feet high, and 4 feet deep, consisting of 9 stops, with a swell. --The other 6 feet 8 inches in front, 11 feet 8 inches high, and 3 feet 2 inches deep, and has 4 stops. --Both fine toned instruments, with mahogany cases, and in point of workmanship and style of finish, are not surpassed by any in the country. These Organs are now fitted up where they can be examined with convenience, and will be sold very low. The attention of Societies wishing to be furnished with these instruments, is respectfully solicited.

Windsor, Vt. Feb. 26, 1827.

Hedges' English assistant was apparently William M. Pease, whose first advertisement appears in the Windsor paper for January 9, 1826:-

#### MUSICK TUITION.

WM. M. PEASE,

Professor of Musick and late pupil to Dr. Cooke,  
of London,

Respectfully informs the ladies and gentlemen of this town, and the several towns within 14 miles, that he intends giving lessons on the PIANO FORTE and ORGAN. Terms: in this town, \$11,00 per quarter; and those towns within 14 miles the terms will be \$13,00 per quarter. Application to be made at his place of residence, the Green Mansion-House, near the Church.

Windsor, Jan. 9, 1826.

I hereby certify that Mr. Wm. M. Pease is a complete master of the Organ and Piano Forte, and every way qualified to instruct on said instruments, and for tuning the Piano; and that he was a pupil of the celebrated Dr. Cooke, of S. George's, Bloomsbury, London. Those who are pleased to employ him, may rest assured of his giving perfect satisfaction.

Boston, January 1825.

HENRY CORRIE.

Sir--We beg leave to solicit your patronage to a school recently established in this place, for the purpose of giving instruction on the Piano Forte and Organ, by Mr. Wm. M. Pease, recently from London. Mr. Pease has devoted nine years to the cultivation of his musical talents, under the most celebrated instructors in London, and received his last lessons from Dr. Cooke, who is considered the first in his profession in that metropolis. He has exhibited to us the most satisfactory credentials to prove his competency; and his performance on our Church Organ and other instruments, since he has been here, has impressed us with a very high idea of his talents, both as an instructor and as a performer.

The advertisement closes with the names of five men of Poultney and is dated "Poultney, January 20, 1825." Thus Pease was in the United States for more than a



year before his 1826 sojourn in Windsor, where the Corrie and Poultney testimonials appeared in his advertisements in the Vermont Republican & American Yeoman:-

Wm. M. Pease's Second Quarter.

MUSICK TUITION.

WM. M. PEASE, Professor of Musick, late pupil to Dr. Cooke, of London, and Organist of the Episcopal and Baptist Churches, Windsor, respectfully informs the ladies and Gentlemen of this and the several towns within 20 miles, that he intends giving a second quarter, instruction on the Piano Forte and Organ, provided sufficient encouragement be given. Quarter to commence Monday, April 10th--Terms, 11 dollars per Quarter, in this town. Out of town, 13 dollars.-- Place of residence, the Green Mansion House, Windsor.

N.B. Pianos and Organs tuned at short notice.

The above card appeared on April 10 and was followed by the Poultney endorsement. The columns for July 8 have the next announcement, below a woodcut of a "square" piano:-

MUSICK TUITION.

WM. M. PEASE, organist of St. Paul's Church, Windsor, respectfully tenders his grateful acknowledgements, for the liberal encouragement received from the ladies and gentlemen of Windsor, and the adjacent towns, and would beg leave to inform them that he has a vacancy for one or two additional pupils, if applied for soon -- Terms, \$12 per quarter.

Musick for sale at his store, one door south of Mr. Hedge's organ factory.

Windsor, July 8, 1826

N.B. Piano Fortes tuned, and Organs voiced and tuned, at short notice.

On September 2, 1826, Pease inserted his last card, which ran until October 7:-

MUSICK TUITION.

Positively the LAST QUARTER.

WM. M. PEASE, Professor of Musick, from London, respectfully informs the ladies and gentlemen of Windsor and vicinity, that he intends leaving Vermont for the city and that he has a vacancy for four or five more scholars, if applied for immediately. Place of residence, at Mr. Boynton's.

Windsor, Aug. 17, 1826.

Henry Corrie, who wrote the testimonial for Mr. Pease, was the Englishman who set up Elliott's three-manual organ in Old South Church, Boston, in 1822. He worked a few years for Thomas Appleton and then became a builder in Philadelphia.

\* \* \*

The Vermont Chronicle, another Windsor paper and one which placed great value on local news, contains a great deal of organ information. This item appeared on July 20, 1867:-

Messrs. Simmons & Co. have just completed a fine organ for the Stone Church at Honolulu. The native congregation sent fifteen hundred dollars in gold to procure the organ; some additions were made to render it more complete, at the expense of a firm friend of the island, James Humnewell, of Charlestown, Mass. At the trial exhibition of the instrument remarks were made by Rev. Hiram Bingham, of New Haven, formerly the pastor of the same church, and one of the earliest missionaries at the islands. He noticed the striking change, that a congregation gathered out of the pagan darkness which he found there now require such an instrument to grace their house of worship.

The Granite State Journal of Keene, N.H., for June 20, 1874 began the perpetration of a myth nearly a century ago, referring to the Pratt we hope will be restored:-

The Universalist church in Winchester, N.H., still listens to music from the first pipe organ ever made in the United States; it is seventy-five years old.

\* \* \*



YEAR'S END

With this mailing of the Newsletter are the 1971 membership forms. Those persons who have paid for the new year will not find forms in their envelopes, and others who paid for part of the year will be notified of the expiration dates. Please send your checks to Mr. Laufman now, and remember that all memberships are for the calendar year. Please inform me of changes of address.

The proposed increase in postage rates next Spring may mean that we can no longer send the Newsletter by first class mail, or that the size of this publication will have to be reduced, or that the membership fee will be increased in 1972 -- the latter development perhaps a necessity because of increased telephone and mimeographing costs.

I can no longer continue to arrange meetings -- I have done the job, quite often with very adequate help, for five years, but I am too far from Boston and am not always "in touch." A small committee will work on the problem of scheduling monthly meetings and report in the future. With several new and rebuilt organs within the greater Boston area, there is surely no excuse for a month without a meeting.

My thanks go to those regular correspondents, to those who send Christmas cards in these inflationary times, and to those persons who send material for my scrapbooks -- a healthy set of cumbersome pages that will, if the paper lasts, be the delight of a few organ historians a century after I am gone!

\* \* \*

--- Ed Boadway

Two important events will open the new year:-

The Club is invited to attend the one hundredth birthday celebration for the 3-45 E. & G. G. Hook organ, Opus 553, in the First Unitarian Church, Woburn, at 3:30 on Sunday, 10 January 1971. James Busby of Old West Church, Boston, assisted by Elisabeth Phinney, soprano, are to be the recitalists, and refreshments will be served. It is probable that the event will be our January meeting, and all members in the area will be notified by postcard if the Newsletter is delayed by the editor's "Christmas rush" at church and school.

We are also invited to join the Boston Chapter of The American Guild of Organists at 2:00 on Monday, February 15 in the Mission Church, Roxbury. At that hour, Barbara Owen will speak on "Boston Organs and Organ Builders of the Eighteenth and Nineteenth Centuries." At 3:00 Rollin Smith, organist at the Brooklyn Museum, will present a recital on the huge electric-action George S. Hutchings organ, Opus 410, 1897. The three-manual instrument stands in one of the most resonant buildings in the nation and the organ has been rebuilt this year by the Lahaise brothers. Mr. Smith's recital is "Music of the Boston Organist-Composers," and will include works by Dunham, Parker, Foote, Whitney, Chadwick and Whiting, all men of the Hutchings period!

If bad weather prevails, the program will be postponed to the same time on Sunday, 21 February, and those in doubt regarding the weather should call G. Martin Steinmetz at 235-9472 between 10 and 12 on the morning of the 15th.

All members who have suggestions or the desire to produce a meeting should inform the editor, and he will forward the correspondence to the program committee.

\* \* \*

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. Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year; Alan M. Laufman, Treasurer, Mountain Road, Cornwall-on-Hudson, New York, 12520.

## MIXTURES -

Recent alterations to the Vermont list, published in the January 1970 Newsletter: David Melrose has purchased the 2-9 E. W. Lane from the Methodist Church in Morrisville, which was unprofessionally removed by church members; it is being set up in the round barn on the Ralph Joslin farm in Waitsfield, Vt. The 1866 organ in the Unitarian Church in Montpelier was built by George Stevens. John Wessel is to remove and rebuild (with a tonal change) the Stevens organ in the First Baptist Church, Montpelier, late this winter.

St. Paul's Roman Catholic Church, Cambridge, Mass., is soliciting \$30,000 to rebuild the crumbling and much-altered 1906 electric-action Woodberry organ in the rear gallery. A church with such a splendid music program does need a better organ, but THAT organ should be replaced, not rebuilt.

The 2-37 Andover organ in the Memorial Chapel of the Mount Hermon School, Northfield, Mass., was dedicated by the school organist, Joseph T. Elliott, Jr., on December 2. Public recitals by "one of the Montrealers" and Donald R. M. Paterson will occur in 1971.

Dudley Terrill of East Concord, N.H., is rebuilding and tonally altering the fine, small two-manual W. A. Johnson organ, Opus 308, 1869, in St. Matthew's Episcopal Church, Goffstown, N.H.

The following appeared in a recent issue of The Saturday Review, quoted from an unknown source:

ORGANIST (male) at least 50 who doesn't resent playing Welk type music. Must have been legally married at least once. Must be reliable with no drinking problem. Ability to read would be nice.

We never knew there were so many pitfalls in just one profession.

A 37-bell carillon in the tower of Old South Church, Boston, was dedicated last May. Your editor wondered how such a remarkable event could have gone unheralded until a lengthy illustrated article on bells in The Boston Herald for December 20 mentioned that there is not a real bell in the bunch!

Robert Stanley Swan, 47, for sixteen years organist at South Congregational Church, Springfield, Mass., died in that city shortly before Christmas. He was indeed a superlative musician who will be greatly missed.

John Brombaugh of Middletown, Ohio, has been commissioned to build a five-rank "renaissance organ" for the New York Pro Musica, made possible by a grant from the Ford Foundation.

Odd and honest items occasionally appear in concert reviews. Lorene Banta says of an improvement at the Methuen Memorial Music Hall, "...this is the place to mention the new 8-foot trumpet stop which long-time lovers and acquaintances of this organ will either be dismayed or gratified to learn has recently been installed in the Great division..." Because the organ was originally badly-designed and has since been greatly improved, and because there is space for a reed chorus in the Great, and because an organist doesn't have to use a Trumpet that only replaces what was originally there, how can one complain, Dr. Banta? In a review of a brass ensemble concert in Keene, N.H., Robert H. Newall writes: "...these young people are assuredly not ready for public performance and merely do themselves a disservice by parading their faults openly. It would be far more reasonable were they to perform in the sanctuary of someone's drawing room for a group of friends until they acquire the expertise that will allow them to perform without garnering scathing critiques."

The elegant and very historic one-manual 1800 David Tannenburg organ in Hebron Lutheran Church, Madison, Va., has been restored by George Taylor and Norman Ryan of Germantown, Ohio. The work was evidently done with considerable care and even preserved are the newspapers that were removed when the two diagonal bellows were re-leathered. Thomas S. Eader of Ellicott City, Md., has "restored" the one-manual 1776

John Jacob Dieffenbach organ in the Historical Society of Berks County building, 940 Centre Avenue, Reading, Pa. We hope that "restored" is a word used by the society or the newspapers and not Mr. Eader, for a glance at photographs shows the 19th century keys, blowing mechanism and front-pipe paint remain unchanged. In all, the organ is perhaps merely made playable.

Paul W. Townsend was honored at a service in Christ Church, Patterson, N.Y., on November 22, the occasion of his sixtieth anniversary as the organist in the parish. He plays a 2-14 c.1885 Moller tracker and has long been present at O.H.S. conventions.

The Cape Cod Ecumenical Church Music Conference will be held at the Craigville Inn Conference Center, Craigville, Mass., July 4-10, 1971. The staff will include Marilyn Mason of the University of Michigan and Alexander Peloquin of Providence. More information may be obtained by writing to Mr. Philip O. Buddington, Program Director, at the address above.

Rev. William Metcalfe, a rector in Bottesford, England says:

If the church were to try to communicate successfully today, its buildings would have to be psychedelic pads, its choir girls topless and its hymns pornographic and bawdy. Prayers would have to be replaced by pot and the vicar by a well-known pop singer. [Some clergymen are]...stooping down to the level of medicine men and vaudeville performers to boost their Sunday attendance. It's not proper and not dignified--even obscene!

Yes, Fr. Metcalfe, some of us would rather have the church die in good taste, if it must die.

In The Keraulophon, Peter Cameron occasionally prints a "Your-Editor's-Face-Is-Red" column, something your editor needs to publish far more often. The October Newsletter states on page 4 that Stephen Rice was perhaps New Hampshire's first organ builder and mentions on page 5 that he was probably acquainted with Henry Pratt--who was the first builder (until future scholarship discovers otherwise)! Also on page 4, lines 4 and 5; and page 2, line 3, please correct McIntyre.

Organs are mentioned twice in American Heritage for October 1970: In "The Rich Man's Burden and how Andrew Carnegie unloaded it," J. F. Wall says

By ... 1889, he had given ... a pipe organ to the small Swedenborgian church in Allegheny, Pennsylvania, that his father and aunts had attended in the 1850's.

A reprinting of Willa Cather's 1894 article on Brownville, Nebraska, entitled "Ghost Town on the River," we find a Cather photograph of the desolate interior of the small Gothic frame Episcopal church and a description of the Methodist frame building, used by the Adventists in 1894:

...Among other misfortunes which have happened to the old church, a colony of mice have taken up their abode in the organ. As they have made nests in all the pipes, one would think that as a musical instrument it was well-nigh useless, but every Saturday morning with a faith in the miraculous which becomes his profession of faith the Adventist organist sits down and by great exertion finds a few keys which somehow still manage to produce tones, though usually his ardent efforts are answered only by the indignant squeaking of the baby mice, who object to the draught.

John Ogasapian played a splendid recital to a small audience at Grace United Methodist Church, Keene, N.H., on November 22. In keeping with another joyous birthday event, none of the music was short, soft, or "sweet" -- Fantasia, Largo and Fugue in G minor -Bach; Fantasia in F minor, K.608 -Mozart; Partita on "Kirken den er et Gammelt Hus" -Viderø; and Variations on "America" -Ives.

The Berkshire Organ Company's new instrument, utilizing the case front and a few pipes from E. & G. Hook's Opus 215, 1857, was opened in a recital by Calvin Hampton on November 22. The organ is a 3-37 in Union Congregational Church, Norwich, Conn.

In the Newsletter for September 1970 is a description of the one-manual S. S. Hamill organ in St. James United Methodist Church, Proctorsville, Vermont. Recently-found items in The Vermont Tribune of Ludlow definitely date the organ:-

October 22, 1886:

A paper is in circulation to raise money for the purchase of a pipe organ for use in the Methodist church.

November 26, 1886:

The pipe organ has arrived, and is being placed in position in the Methodist church.

December 3, 1886:

The Methodist church of Proctorsville has been furnished with an excellent new pipe organ. The citizens generally contributed liberally towards the purchase, as did also several non-residents--ex-Gov. Proctor contributing \$100, and J. H. Bates, Esq., of Brooklyn, N.Y., \$50. Much credit is due to H. Gammon, Esq., for his earnest and successful efforts in raising the money.

\* \* \*

CHURCH OF THE HOLY GUARDIAN ANGELS (Roman Catholic), ST. ALBANS, VERMONT. Ernest Desmarais, Montreal, P.Q., 1892.

GRAND ORGUE:

Montre	8'	61
Dulciane	8'	61
Melodia	8'	61
Principal	4'	61
Flute Harmonique	4'	61
Doublette	2'	61
Fourniture	III	183
Trompette	8'	61

RECIT:

Cor Principal	8'	61
Gamba	8'	61
Flute Clarabelle	8'	49
Bourdon	8'	61
Violon	4'	61
Flutino	2'	61
Hautbois et Basson	8'	61
Tremolo		

PEDALE:

Sous Bass	16'	27
Bourdon	16'	27
Violoncello	8'	27
Ped. au Grand Orgue		
Ped. au Recit		
Grand Orgue et Recit		
3 Gr. Or. combination pedals		

Ernest Desmarais (1860-1893) built at least seven organs, of which the instrument in the "French church" in St. Albans is the only known American installation and the only one extant. Mr. Desmarais lived in St. Charles Bellechasse, Montreal, and St. Cunégonde, where he died of tuberculosis on June 13, 1893, after some ten years of work as an independent organ builder. The St. Albans Weekly Messenger mentioned him on January 14, 1892:-

Ernest Desmarais and family of Montreal, have moved to St. Albans for future residence. He has the contract to build the new organ in the church of the Holy Guardian Angels. The instrument will be one of the best in the State.

Tradition in the parish states that the organ was built in the church, and on June 9, 1892, the Weekly Messenger stated that

The music at the Church of the Holy Guardian Angels Sunday was exceptionally fine, both at the morning and evening services. The edifice was crowded on both occasions. The new organ was played by A. J. H. St. Dennis, of Montreal, and the purity of tone of the instrument was again fully shown. It reaches the highest note above the staff with true intonation and touches the lowest of its compass with round distinctness. Mr. St. Dennis is not a professional, though he evinces decidedly high musical abilities, but is a successful practicing notary in our foreign neighboring city.

The Victorian Gothic church is of brick, erected in 1885-86, and retains the original florid fresco decorations. The acoustics are superb, but heat, neglect and water-damage resulting for the burning of the spire some years ago have reduced the organ to an unplayable state. However, the Pastor, Msgr. Walter F. Charland, appreciates the value of the organ and has no intention of replacing it.

The organ stands in a spacious recess in the tower, with side openings partly paneled--the top of the access door's frame being covered with upright nails to discourage entry! A large window sends light through much of the false-length case front, which consists of three flats of highly-decorated pipes on a decorated overhanging impost above Gothic panels. The flats are arranged 6/19/6 with a row of "tomato cans" above the center flat. The chamber arch is the width of the center flat, which contains the Montre basses, and the Dulciane basses are in the end flats. Mouldings and other portions of the dark woodwork are gilded, creating an effect compatible with the interior of the church. The walnut console is rather massive, the stop-knobs being widely-spaced and the Pedal keyboard positioned to suit and organist of considerable height. The manuals have celluloid fronts and the Récit keys overhang; the oblique knobs are on round shanks and are lettered in Old English--those for the Pédale having labels with red capitals. The pipes and the knobs apparently came from American suppliers and the latter have no accent marks. The metal combination pedals are centrally located and the later Récit pedal has been turned to 45 degrees in an enlarged opening at the right. The ivory plate above the upper manual reads: "Ordonné par le/Rev. J. Daignault./E. Desmarais/1892. -- Facteur." The case projects about one foot from the wall and at each corner are well-designed and neatly-concealed music cupboards.

The Récit is behind the Grand Orgue, and the high swellbox is fitted with 8 vertical shades. The reed stop is tuned through panels at the rear. The Sous Bass is of open wood, standing on a chest at the rear, on a level with the manual chests. The other Pédale stops are divided at the sides on ventil chests, with mechanical action running from the main Pedale rollerboard under the Sous Bass. The entire Pédale action passes through a worn-out Barker lever arrangement on the floor below the Sous Bass, perhaps installed to relieve the tension of three springs for each note. The large reservoir retains two feeders but was once blown by a Ross Water Engine, the handle of which is above the right stop jamb. The action included a penumatic pallet system beneath the case pipes, apparently disconnected by Desmarais in favor of tubing directly from the Grand Orgue chest. The mechanism is in poor condition, many small Grand Orgue pipes are battered and missing, and the chests are badly dried out and cracked.

The Montre is of spotted metal, slotted to the top; the Dulciane is of spotted metal from Tenor C and the top 12 are coned; the Melodia is entirely of wood, open from Tenor C and with a bass octave of large scale; the Principal has 5 zinc basses, is of spotted metal and cone-tuned in the treble; the Flute Harmonique has 5 zinc basses, is harmonic for two octaves above Middle C, and is coned from Tenor G; the Doublette is of spotted metal and has one octave slotted. The Fourniture is 15-19-22, 12-15-19 at Middle C, and 8-12-15 at F#2; the Trompette is of spotted and slotted metal on zinc, with a broad-scale treble and unmitered basses, and 12 slotted flue pipes in the treble. The Cor Principal has four mitered zinc basses unenclosed at the rear corners of the swellbox and from Tenor C the stop is of spotted and slotted metal; The Gamba has enclosed mitered zinc basses, is of spotted metal and the top 9 pipes are coned; the Flute Clarabelle is similar to the Melodia, has inverted mouths, and the bass octave is borrowed from the Bourdon; the Violon is entirely of spotted and slotted metal pipes of narrow scale; the Flutino is much like the Violon; the Hautbois et Basson is of spotted and slotted metal on zinc, 2 basses are mitered and the treble comprises 12 flue pipes. The Sous Bass is of unmitered open wood with small sliding panels for tuning; the Violoncello is a bell gamba tuned on the ears, with 17 zinc basses.

\* \* \*

One of North America's largest and world-renowned tracker organs was the four-manual E. & G. G. Hook & Hastings in the Cincinnati Music Hall, Opus 869, 1877, listed as having 96 registers. Moved further back on the stage and thoroughly altered by Austin almost fifty years ago, the organ is still in use but quite unlike the finished product of 1878. George Ward Nichols of the Music Hall published a small book on the organ, and several excellent photographs of its erection in the

Tremont Street factory exist. The description below is from The Vox Humana for July, 1877; the 80 speaking stops have been grouped into a less space-consuming format by your editor:-

### THE GRAND ORGAN FOR THE CINCINNATI MUSIC HALL.

From the Cincinnati Gazette we copy the following in regard to the new organ for the Springer Music Hall in that city.

The contract for the construction of the great organ for the Cincinnati Music Hall has been awarded by the Music Hall Organ Association to Messrs. E. & G. G. Hook & Hastings, of Boston.

Seven builders were invited to send to the Organ Committee suggestions as to the character of an instrument thought necessary for the uses to which a Music Hall organ would be subjected, and to submit a scheme and bid. All of them responded, and the committee has been engaged for the past month or two in digesting a mass of matter relative to organs, which represented the perfection of knowledge on the subject as it has been developed in America. Finally it was resolved that the plans submitted by Messrs. E. & G. G. Hook & Hastings were the most satisfactory to the committee, and negotiations were begun looking toward the award and acceptance of the contract.

The Cincinnati Music Hall organ, when completed according to the plan and specifications which form the basis of the contract, will be the largest instrument of its kind in America, and will rank as fourth or fifth in the world, those larger being the organs in Albert Hall, London, the Cathedral at Ulm, Germany, the Church of Sulpice, Paris, and possibly St. George's Hall, Liverpool. As regards its quality its builders are of the opinion that it will be unsurpassed in effectiveness, since it will combine the latest improvements of all the European builders with the results of the unequalled skill and ingenuity of American workmen.

The following is the scheme, which to the initiated will give a clear idea of its size and capabilities:

Four Manuals and a Pedal of two and a half Octaves. Compass of Manuals from C C to C-3, 61 Notes--Compass of Pedals from C C C to 30 Notes.

#### MANUAL I - GREAT:

Open Diapason	m	16'	61
Quintaton	w	16'	61
Open Diapason	m	8'	61
Bell Open Diapason	m	8'	61
Viola da Gamba	m	8'	61
Doppel Floete	w	8'	61
Clarabella	w	8'	61
Gemshorn	m	8'	61
Viol d'Amour	m	8'	61
Quint	m	5 & 2/3'	61
Principal	m	4'	61
Flute Harmonique	m	4'	61
Gambette	m	4'	61
Twelfth	m	2 2/3'	61
Fifteenth	m	2'	61
Cornet	w & m	V	254
Mixture	m	IV	244
Acuta	m	IV	244
Cymbale	m	VII	394
Bombard	m	16'	61
Trumpet	m	8'	61
Clarion	m	4'	61

#### MANUAL II - SWELL:

Bourdon	w	16'	61
Open Diapason	m	8'	61
Salicional	m	8'	61
Spitz-floete	m	8'	61
Stopped Diapason	w	8'	61
Quintadena	m	8'	61
AEoline	m	8'	61
Octave	m	4'	61
Flauto Traverso	w	4'	61
Violina	m	4'	61
Nazard	m	2 2/3'	61
Flautino	m	2'	61
Mixture	m	V	305
Dolce Cornet	m	VI	366
Contra Fagotto	m	16'	61
Cornocean	m	8'	61
Oboe	m	8'	61
Vox Humana	m	8'	61
Clarion	m	4'	61

MANUAL III - CHOIR:

Lieblich Gedackt	w	16'	61
English Open Diapason	m	8'	61
Geigen Principal	m	8'	61
Viola	m	8'	61
Rohr Floete	w & m	8'	61
Melodia	w	8'	61
Dulciana	m	8'	61
Octave	m	4'	61
Fugara	m	4'	61
Violin	m	4'	61
Flute Octaviante	m	4'	61
Quintfloete	m	2 2/3'	61
Piccolo	m	2'	61
Cornet	m	V	305
Corno Anglais	m	16'	61
Clarionet	m	8'	61
Vox Angelica	m	8'	61

MECHANICAL REGISTERS:

- Swell to Great coupler
- Choir to Great coupler
- Solo to Great coupler
- Choir to Great sub-octave
- Great Organ Separation

The above couplers to operated by pneumatic power and controlled by thumb knobs placed over the Great manual keyboard.

- Swell to Choir coupler
- Great to Pedal coupler
- Swell to Pedal coupler
- Choir to Pedal coupler
- Solo to Pedal coupler
- Solo octave coupler
- Swell tremulo
- Choir tremulo
- Bellows Signal

SUMMARY.

Great Organ,	Stops	22	Pipes	2,234
Swell Organ,	"	19	"	1,708
Choir Organ,	"	17	"	1,281
Solo Organ,	"	6	"	366
Pedal Organ	"	16	"	600
Mechanical Registers,	"	14	"	

Totals--Stops, 94; pipes, 6,189, and 12 pedal movements.

MANUAL IV - SOLO:

Stentorphone	m	8'	61
Keraulophone	m	8'	61
Philomela	w	8'	61
Hohlpfeiffe	w	4'	61
Piccolo	m	2'	61
Tuba Mirabilis	m	8'	61

PEDAL:

Open Diapason	w	32'	30
Open Diapason	w	16'	30
Violone	w	16'	30
Dulciana	m	16'	30
Bourdon	w	16'	30
Quintfloete	w	10 2/3'	30
Bell Gamba	m	8'	30
Octave	w	8'	30
Violoncello	m	8'	30
Floete	w	8'	30
Super Octave	m	4'	30
Cornet	m	V	150
Contra Bombard	w	32'	30
Trombone	w	16'	30
Posaune	m	8'	30
Clarion	m	4'	30

PEDAL MOVEMENTS:

1. Grand Crescendo Pedal, covering the whole Organ.
2. Full Organ Pedal, drawing all the registers at once.
3. Forte Combination Great, drawing the full Great Organ and appropriate Pedal.
4. Mezzo Combination Great, drawing Mezzo Great and appropriate Pedal.
5. Piano Combination Great, drawing Piano Great and appropriate Pedal.
6. Forte Combination Swell, drawing the full Swell and appropriate Pedal.
7. Mezzo Combination Swell, drawing a Mezzo Swell and appropriate Pedal.
8. Piano Combination Swell, drawing a soft Swell and appropriate Pedal.
9. Forte Combination Choir, drawing the full Choir and appropriate Pedal.
10. Piano Combination Choir, drawing the soft Choir and appropriate Pedal.
11. Reversible Pedal to operate No. 87.
12. Adjustable Swell Pedal.

Note---All these combination movements are double-acting, and do their work without affecting the Register knobs.

We are happy to congratulate our Cincinnati friends that they are not to



have a "Dutch" organ. We have one here in Boston that cost something like \$80,000, and regarding which our organists are remarkably silent of late years. The fact is, as our leading organists and builders are well aware, that our expensive toy is never in tune, never was in tune, and never can be in tune, and the action is as troublesome and unreliable, and as difficult of access as possible. It was imported for the ostensible purpose of showing our builders how to build organs, but it is suggestive that in so far as they have followed its principles of construction, in just that measure they have failed of success.

The Cincinnati Committee have done a noble thing for American artists in having this magnificent work done in this country. We are confident that an instrument will be produced that will silence those who are infatuated with foreign productions.

We can see only two shortcomings in this scheme. The Gamba Work on the Great Organ should have its sixteen feet compliment, and the thirty-two feet continuation of the covered work should be added to the Pedal.

There are some new features in the construction of this organ that have been tried on a smaller scale by the Messrs. Hook with marked success, and of which we hope to be able to give an explanation in our next.

\* \* \*

### CURRENT TRENDS AND FASHIONS IN ORGANBUILDING

A report prepared for the Boston Organ Club Newsletter on European studies  
by David W. Cogswell.

#### Introduction

In early October of 1970, a week-long congress of the International Society of Organbuilders took place in Horgen, Switzerland, the first in three years. The writer, as a member of ISO, took two members of his staff to the congress and a three week tour of organs and organbuilders throughout six countries. While several historic organs were visited, such as the instrument at Sion, Switzerland (1380), and organs by Gabler, Schnitger and others in Denmark, the primary emphasis of the tour was to study and observe current trends in new organbuilding and to obtain some in-depth information about certain mechanical and tonal aspects of European work.

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#### List of Principal Areas of Investigation

1. Techniques of design and construction of action in mechanical-acted organs; causes of "spongy," stiff, slow-to-return, slow response and noisiness in actions.
2. Wind system design; philosophies of proper pressure regulation--specifically, the "pros" and "cons" of "shaky" wind pressure and the degree and type of instabilities.
3. Scaling practices, new vs. old vs. different builders and countries; direct comparisons of Silbermann, Schnitger and Danish scaling and voicing philosophies; investigation of the scope of "System Rensch" and its basic characteristics.
4. Voicing techniques: nicking, toe restrictions, pressures, scroll and cone tuning effects, use of ears (side beards), thickness and quality of pipemetal and its effects on tonal qualities.
5. Reed pipe construction and voicing; use of wood boots; use of non-rigid boot walls, use of unweighted tongues and use of resonators without tuning scrolls.
6. Purposes and techniques of hammering and planing pipemetal with planing machines which are used throughout Europe.
7. Techniques of leather tanning and causes of variations in durability.
8. Relationships of the cubic volumes of organ cases vs. the pitch of the divisions they enclose and the effect upon the tonal character of the instrument.

#### Summary of Essential Information Obtained



1. Several organs were studied to determine the reasons for some having a "clean," crisp, precise feel on the keys devoid of stiffness or friction and a return ability to stay with the organist's finger as fast as he can release the key, while other organs do not have some or all of these features but may have been built by quite famous builders. The action of an organ is made up of many sets of stickers, squares, trackers, rollers, backfalls, etc. and it was necessary to compare the various links of the chain in detail from organ to organ. The results of all these investigations are too extensive to describe here, but a few general statements might be made:

- a. The quality of the materials used has a great deal to do with the problem.
- b. The torsion of rollers must be given attention and dealt with carefully.
- c. Stretching of all parts, particularly trackers, includes both structural strain and "straightening" of natural sagging, etc. and must be limited through use of proper materials and adequate guides to reduce sagging and bowing of parts at rest.
- d. The use of too much felt to reduce noise has its effects; also, its hardness is critical in a sensitive action.
- e. A majority of the actions judged by the writer were made entirely of wood--trackers, rollers, squares, backfalls, etc.
- f. Sacrifices in "wearability" may be necessary to achieve the best performance.
- g. Pallet, spring and pull-down design are involved; there is also the employment of the "balancier pneumatique" and the over-sizing of pallets in the treble, which help to even the touch and produce the proper "pluck."
- h. The majority of organbuilders interviewed felt that the interest of a few builders in "l'action suspendu" was a passing fetish of little or no value beyond sales propaganda and a distraction from solving more important action problems.

2. Wind pressure steadiness is much the topic of conversation in European organ circles today. Three well-known firms apparently favor some sort of unsteady wind, with the remainder of the organ community, including a great majority of the most respected builders, being staunchly against any such efforts. The three who favor unsteady wind each have completely different versions of the effect. One builder's wind gives the effect of a very high speed tremolo all the time--even on light registrations. Another builder, who uses one main reservoir in the organ with a regulating valve plus huge schwimmers in each windchest, has unsteadiness only to the extent of a slight drop in pressure on heavy demands (which simply makes the entire organ sound out of tune). Still a third builder feels that the subject is very involved and requires the use of a computer to establish all the design parameters of the wind system, such as reservoir size, conductor dimensions, valve dimensions and chest volumetric efficiency to achieve a proper musical and authentic effect. Playing on his instruments we detected very little noticeable pressure unsteadiness and found his pressure to be as steady as the majority of American organs! The builder who produces the constant tremolo effect employs an elaborate wind system with schwimmer regulators in every chest, pantographic unity spring rate loadings and generous conductors and valving; indeed, it was the opinion of some experts that the resulting unsteadiness was a mere accident of a too-perfect wind regulation!

Those builders against any deliberate efforts toward unsteady wind claim that no basis exists for believing that the ancient builders wanted, intended or accepted any trace of unsteady wind and that they were diligent in their efforts to avoid it. They further claim that leading musicians of Europe today do not want it and that only the amateur and second-rate musicians who, with the organbuilders involved, wish to draw attention to themselves and to the work of certain builders are giving support to the idea. Those opposed to the idea consider that the concept is allied to other sales gimmicks and fetishes of the organ world such as hammering of pipemetal, "l'action suspendu," use of odd and seldom used aliquots such as sevenths, ninths and elevenths in stop lists, and other fads. They point out that every one of these ideas has a certain limited support from a few people, some of the prominence, but

that honest perspective makes them completely untenable--especially when there are so many more important problems of more basic concern to be solved. Then, there is the battle of electric vs. mechanical stop and/or combination actions!

3. The subject of scaling is far too involved to be described here; further, there will shortly be articles about scaling philosophies and details in ISO Information (a most excellent magazine, by the way, and a must subscription for anyone with a serious interest in the organ). However, the writer spent an entire day with Herr Richard Rensch and received an education that was nearly priceless. The "System Rensch" is both a method of scale notation and conversion and a basic philosophy about choosing scales for an organ. The philosophical aspects appear to be the result of Herr Rensch's personal tastes as they have evolved partly from in-depth studies of Silbermann's work. Research has unlocked the secrets of the Silbermann scaling (which is mighty interesting, indeed, and represents an amazing departure from what I have always considered basic scaling techniques). Though many Americans have measured Silbermann's pipes, few, if any, have discovered the startling facts that Rensch has which tend to make previous studies of Silbermann rather insignificant and even misleading. Rensch scales his instruments in a much different way and in a manner this writer predicts will eventually become quite controversial. I extracted a promise from Herr Rensch that he will write an article for his own magazine (he is newly elected Editor-in-Chief of ISO Information) about his scaling system and its relationship to the work of Silbermann and others.

As one moves north from southern Europe to Scandinavia, the scales constantly thin. One could almost establish the latitude of each organbuilder's location simply by measuring the diameter of his principals! The 8' principals of Scandinavia are 3 to 5 pipes smaller than those of the south, and all of the flue pipework in the organ and casework is also so proportioned. This brought about the realization that the open-toe work of Schnitger is really middle-of-the-road, conservative scaling, not the extreme that North German work is commonly considered. Much of the new work of southern Europe tends toward the thinner scales of the north, while the north seems to stick to its very thin scales and closely planted pipes in discrete cases. At least one North German builder of note freely follows Danish practice rather than traditional North German. The Dutch tend to be more "North German."

4. Voicing techniques also would require a major treatise to cover the myriad of details which are involved. We established the importance of full open-toed voicing, or voicing with a most minimal toe restriction which, as is well known, can increase the loudness of a pipe beyond that achievable with full open toes. However, the European builders frequently deny they use open toe voicing; examination of their pipes, however, would indicate that their "denial" is partly a matter of semantics and partly a matter of degree. It can be said that the essence of both classic and contemporary voicing in Europe lies with the concept of full chest pressure in the foot of every pipe, enabling full exploitation by the player of pipe speech attack through touch-control of the key.

Most builders in Europe will say they nick pipes; this, however, also turns out to be a matter of semantics and degree. European masters' nicking is not done with nicking tools, but with tiny files, scrapers and knives. Further, the nicking is rarely visible and generally amounts to a mere blunting of the languid edge similar to that which normally occurs in any organ after 7 to 10 years from erosion effects of wind passing by the languid edges.

Pressures are going up in Europe--they are not, and were not ever, as low as many of us have been led to believe. Pressures of 70 to 90mm are common and now considered necessary to have sufficient latitude in voicing and regulating and to enable full development of tone from the pipework.

We could not establish affirmative opinion that cone tuning has an effect upon the tonal character of the pipework, or that the smoothness of the metal inside the pipe, the thickness of the pipemetal or even its tin content has much significant effect on tonal qualities. Metal is planed mainly for economic reasons, not tonal or artistic reasons, and many builders are making all of their inside pipes, both prin-

cipals and flutes, out of pipes of low tin content. Again, the use of high tin content is looked upon as a sales gimmick to impress customers and visiting Americans! Tin is sometimes used because of its malleability in voicing and regulating and, of course, for facade pipes. Much work is being done with facade principal pipes having no ears--even the 8' basses. We were not able to judge how well this can be done.

5. Georges Lhôte is one of the most knowledgeable men in Europe on reeds, and we spent some time with him hearing his ideas and recommendations for reed design and construction. We also interviewed a substantial number of reed pipemakers and gleaned considerable information. We were particularly interested in the use of non-rigid boot walls and leathered "plenums" in toe wind passages; also in the practicality of conducting reeds a distance from the pallet. We learned that the majority of builders favor the use of non-rigid boots or wood boots or tin boots. Zinc for boots is highly disfavored and boot material, in general, is considered of much greater importance than resonator material. No reed tongues in Europe are ever weighted, even at 32' length, and the promptness of speech so noticeable with European reeds is partly achieved by the longer tongues and by other voicing techniques. There is a great deal of "lore" regarding the proper design of reed blocks and the borings to receive the eschallot and resonator tip, together with the various "tricks of the trade" to achieve maximum power and brilliance in the treble. Reeds can be conducted off the chest but with certain compensations. Witness the many ranks of conducted reeds in Spanish organs.

6. One or two builders seriously still claim that hammering of pipemetal has beneficial effects on the tone quality. Most admit, however, that it has mainly become an effective sales feature to impress clients. Some builders who once hammered metal have ceased and others have tried it and claim its effects are noticeable for about thirty minutes! It was pointed out that initial thickness and hardness of the metal, the amount of cold working done and the alloy content of the metal all have an effect on the results of hammering, but perhaps the same effects are achievable simply by changing the alloy slightly--keeping in mind that pipe material is of low importance to the over-all tonal character anyway.

7. With diligence, we were able to locate some savants in Germany who could tell us some details about leather tanning and its effects on durability. This will be the subject of a separate article the writer plans to submit at a later date. There is a very great deal to be said of importance on the subject!

8. Repeated questioning of a great many people failed to reveal any significant work in the area of relating case volumes to resonance and pitch of the involved division. There is definitely a field open here for some basic research, in the opinion of this writer.

Editor's Note:- Mr. Cogswell appended to the above comments a list of thirteen suppliers, ten builders and nearly sixty organs visited--the basis of the opinions expressed above. Known as a prolific letter-writer, Mr. Cogswell would perhaps be happy to write in more detail regarding any of the above topics to any organ-building Club member who requests such information.

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The Star Weekly, the only Canadian paper found on many American news stands, contained a brief illustrated column of interest in the issue for December 19, 1970:-

AT 16 HE HAS HIS OWN ANTIQUE SPECIALTY

Teenagers are always cluttering up their rooms with junk, so Mr. and Mrs. John Clark of Hampton, N.B., valiantly tried to ignore the growing mess of bottles, woodcarvings, old pieces of furniture and heaven knows what all, piled up in the son Keith's room and in the basement of their bungalow. But when a truck arrived one day bearing an ornate 6-foot-high organ they broke down and asked a few questions.

"The auctioneer was having a hard time selling it," explained Keith, "so

I decided to plunge."

How, his parents wondered, had Keith found the money with which to buy this monster? Simple: he'd been wheeling and dealing in what they had thought was sheer junk. And what, they nervously asked, did he mean to do with the thing now that he had it? He intended to sell it as soon as he found a customer and a profit.

All last summer Keith followed the auctions and his parents watched fascinated as old organs in all shapes, sizes and states of disrepair moved in and out of the basement. Keith taught himself to replace worn felts and transpose parts. He soon found that there was a market not just for organs but for the repairs he was able to make on them.

He's still at school and when he leaves he intends to go into the antique business with organs as his specialty. Meanwhile, at 16, Keith Clark is in business.

Cleve Fisher: You have some competition!

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Alan Laufman recently discovered a splendid Johnson organ in CRAIG HOUSE, Howland Avenue (Route 9-D), BEACON, NEW YORK. The handsome Gothic brick villa was the home of General Howland, erected in 1859. It is now a private psychiatric hospital and "...the organ is at one end of a chapel-like wing, housed in a flamboyant case that looks like a cross between something built by Jardine and Goodwin."

Johnson & Co., Westfield, Mass., Opus 411, 1873:-

GREAT:	SWELL:	PEDAL:
Open Diapason 8' 58	Open Diapason 8' 58	Open Diapason 16' 27
Dulciana 8' 58	*Keraulophon 8' 58	Bourdon 16' 27
Melodia 8' 58	Stop'd Diapason 8' 58	
Octave 4' 58	*Quintadena 8' 58	<u>Composition pedals:</u>
Flute d'Amour 4' 58	Fugara 4' 58	Swell Piano
Twelfth 2 2/3' 58	Flute Harmonique 4' 58	Great Piano
Fifteenth 2' 58	Flautino 2' 58	Gr. to Ped. Reversible
Trumpet 8' 58	*Oboe and Bassoon 8' 58	Tremolo
chest provision for:	*stop label missing	Great Forte
Viola da Gamba 8' 58	Gr. to Ped.	Swell Forte
Mixture III 174	Sw. to Ped.	
Clarinet 8' 46	Sw. to Gr.	Blowers Signal

Mr. Laufman writes:-

The interior is quite accessible; the Swell is above and slightly over the Great; the Pedal Open Diapason is at the sides and the Bourdon is at the rear. The Swell has vertical shades; all the pipework in the box is arranged in A formation; the Great is arranged in M formation. ... The organ has not been maintained for many years, but is in reasonably good shape and good tune. Much of the pipework has been rather badly cone-tuned, and a few of the Trumpet's open metal trebles are bent or missing, but basically things are in pretty good shape, all things considered. The sun beats in on the back of the organ, and much of the leather on wind trunks, etc. has dried out, so there are leaks and the wind isn't up to par. There is interest in having work done, even though the organ is used only a few times a year. Thanks to Peter Cameron for tipping us off to this organ!

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Check your files before certain issues are out of print! Back numbers of the Newsletter may be obtained at twenty cents a copy; Xerox copies of the early issues cost ten cents per page, plus a small fee for postage.