

Sally Warner has arranged the Club's February 27th meeting in the West End of Boston. The three buildings to be visited are within easy walking distance of each other and the afternoon will undoubtedly be followed by conviviality in nearby restaurants. We are especially grateful to the staff of the Harrison Gray Otis House, who do not usually work on Sunday afternoons. The schedule is:

2:00 Saint Joseph's Roman Catholic Church, 66 Chambers Street. The brick "Greek Revival" building houses a 2-33 Hook & Hastings, Opus 1168, electrified by the Hook-Hastings Co. about 65 years ago, utilizing the original detached console with minor alterations.

3:00 Harrison Gray Otis House, headquarters of The Society for the Preservation of New England Antiquities, 141 Cambridge Street. The large brick house built in 1791 contains a 1-6 c.1857 George Stevens chamber organ, restored by Nelson Barden in 1961.

4:30 Old West Church (Methodist), 131 Cambridge Street. Recital by Brian Jones. The new organ is C. B. Fisk's Opus 55, finished in April, 1971, a 3-29 of 46 ranks, housed in the handsomest case in the city. There will be an opportunity to examine the organ after the recital.

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#### MIXTURES -

George Bozeman, Jr., of Andover, Mass., will rebuild a splendid 2-19 E. & G. G. Hook, Opus 538, 1870, for the rear gallery of the Congregational Church, Auburndale, Mass. The church currently has a deteriorating two-manual Frazee played by our member Lois Regestein. The Hook is described in the Newsletter for October 1965, and was salvaged in South Boston last Fall. Mr. Bozeman plans to enlarge the Pedal division to four stops, add a Seventeenth to the Great and a Fifteenth to the Swell, and make a few careful mechanical improvements. The Hook tone is to remain intact.

Wilson Barry of Andover, Mass., has completed renovation and tonal alterations to the organ in St. Anne's Episcopal Church, Lowell, Mass. The "3-39" 1884 Hook & Hastings, Opus 1231, was enlarged to four manuals by W. W. Laws in the 1920's. The choir will sing the Fauré Requiem and Bach Cantatas 4 and 53 on March 19 at 4 p.m. John Skelton will play a recital at 4 p.m. on April 23, and John Ogasapian, organist and choirmaster at St. Anne's, will play a recital at the same hour on May 14.

The following item appeared in daily papers on January 29:

Zurich, Switzerland (AP)--Zurich's Church for the Deaf and Dumb says its congregation can experience Bach fugues with its specially designed organ that conducts vibrations. These can be sensed by persons with total hearing loss.

At 4 p.m. on March 19, Thomas C. Sargent will direct Parts II and III of Handel's Messiah at Calvary United Methodist Church, 300 Massachusetts Avenue, Arlington, Mass. Members of the Arlington Philharmonic Orchestra will assist and admission is free.

The Archdiocese of San Francisco, subjected to the very justifiable protests of many Roman Catholics a few years ago when the ultra-expensive and unnecessary St. Mary's Cathedral was rebuilt following a fire, has announced that it is sixteen million dollars in debt. Archbishop Joseph McGuicken has "declared a moratorium on church building."

James Baird has removed a damaged 1-6 1852 Erben organ from the Episcopal Church in Belle Harbor, N.Y., and hopes to "repipe" and restore it for a Virginia church.

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; Telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

The Newsletter for December, 1971, indicated that more of the 1869 Descriptive Circular and Price List of George Jardine & Son, Organ Builders, would be reproduced in this issue. On pages 15, 16 and 17 are the laudatory comments below:-

TESTIMONIALS.

Mr. Jardine, having applied to me for a Testimonial with regard to his abilities as an Organ-BUILDER, I cheerfully comply with his request.

He is, in my estimation, a man who possesses a thorough knowledge of his business.

He is not a mere pretender, ignorant of the very first principles of his art, and trading on the borrowed capital of other men's brains.

He is not a mere manufacturer of organs, made to sell as per list. He is not even a merely clever mechanic or artisan, who has learned to perform certain manipulations and can perform them dextrously.

But he is in his own department an artist, as every organ-builder should be. Himself a good workman, he knows what good work is.

That, however, is not enough to enable a man to rank with the organ-builders of old, whose names live in history. An organ-builder must know how to contrive, adapt, and accomodate, according to the varying circumstances under which his instruments may be put in requisition. He should be well acquainted with theoretical and practical mechanics, and have insight into the kindred sciences of Architecture with which his operations are connected. Moreover, he must have some inventive genius, or his organs will turn out but stereotyped reproductions of one or two unvarying ideas.

These qualifications I believe Mr. Jardine to possess, and I scruple not thus to express my honest conviction, wishing him all success in the honorable exercise of his profession.

EDWARD HODGES, Mus. Doc.

Organist and Music Director of Trinity Church, N. Y.

New York, November, 1851.

To Messrs. Jardine & Son:

Gentlemen: It gives me much pleasure to bear my testimony to the great excellence of your organs, and especially to that which you have erected in the Rev. Dr. Alexander's Church, corner of Fifth Avenue and Nineteenth Street, New York. Having had an opportunity to become acquainted with this organ, I am enabled to say that I regard it as the best instrument of its size and contents which I have ever known. The superiority of your organs may be briefly alluded to under the two following heads--Action and Tone.

The Action.---This excels both in respect to the quickness and efficiency of its movements. It includes, 1st. The blowing or the bellows action, by which equality and steadiness of wind is secured. 2d. That of the slides or draw-stops, also that of the composition or shifting-pedals and couplers, by which the different registers are so easily and certainly controlled; and 3d. That of the claviers or keys, both manuals and pedals, by which freedom, promptness, and an instantaneous response to the touch of the hand or foot from well-voiced pipes are made sure.

The Tone.---This excels, 1st. In its remarkable pureness, being in a high degree free from the huskiness, hoarseness, or respirated quality, so common to the human voice, as well as to organ-pipes. 2d. In respect to the general sonorousness, resonance, and uniformity throughout each particular register. 3d. In the truly artistic and characteristic qualities or timbre of the different registers of both flue and reed pipes, by which such a pleasing variety of combinations and contrast may be produced. 4th. In the well-balanced dynamic relations between the diapason pitch and the mutation and compound stops; and finally, in the depth, richness, and unity of the combined powers of the full organ.

In all these things, gentlemen, I can in truth say, that in my judgment, your organs excel. Need I say more? Nothing, except to express the desire that, for the people's sake, you may have your hands full of work.

Very truly, yours,      LOWELL MASON.

New York, April, 1856.

Messieurs G. Jardine & Son:

Gentlemen: I gratefully acknowledge that you have surpassed my expectations in the building of your organ for the Mobile Cathedral.

All those who are qualified to judge of the qualities of a superior instrument say that it is not excelled by any other in the United States.

Yours, Mce. PORTIER,  
Bishop of Mobile.

At a meeting of the Consistory of the Reformed Dutch Church, Franklin Street, New York, July 14th, 1845.

Mr. Jardine having erected a large organ in the church, the subscribers can not refrain from expressing in the present form their unqualified approbation of the instrument with which they have been furnished from his manufactory.

A person so liberal in his terms and true to his engagement, so honorable in his dealings and courteous in his manner, can not fail to commend himself to the confidence of the religious community as an organ-builder, and to secure for himself a large share of public patronage.

JAS. B. HARDENBURGH,  
Pastor of the Church.

At a meeting of the Vestry of Christ Church, Georgetown, South Carolina, March 10th, 1850, the following resolutions were adopted:

Resolved, That our thanks are eminently due to Mr. Jardine for the more than faithful performance of his contract in furnishing us with an organ far superior to our most sanguine expectations.

Resolved, That in view of the unqualified satisfaction which the new organ has given, that the vestry do present to Mr. Jardine the sum of two hundred dollars, in addition to the amount called for by the contract.

Resolved, That a copy of these resolutions be furnished to Mr. Jardine, that he and all may know in what appreciation he is held by the vestry.

J. G. HENING, Chairman.

Extract from Watson's Art Journal, September 5th, 1868.

Jardine & Son, of East Thirty-ninth Street, N.Y., have just completed a fine large organ for the Catholic Church of the Redeemer, in Augusta, Ga. We were present at its exhibition and found it to be an admirable piece of workmanship in every particular. Jardine & Son have always been known as builders of sterling instruments, and have carried on a large business in a quiet way, but their recent success in winning competitive contracts for large organs, is thrusting them prominently into public notice. The organ under notice contains many new effects and ingenious mechanical arrangements, facilitating the labor of the organist,--among which are knobs within reach of the fingers while playing, by which instant change can be made. Also, a crescendo pedal, by which a gradual transition from the softest stop to the full power, and vice versa, can be effected. This is a power for grand and varied effects which all organists will appreciate.

Jardine & Son are now at work on four large contracts. They are building for St. John's Church, Williamsburgh, the largest Methodist church in this country, an organ of fifty stops, to be blown by water power. Also, a large organ for Grace Church, Jersey City. For the Third Presbyterian Church, Brooklyn. They are also building a powerful organ with three rows of keys. They are also building the immense organ of Rev. Dr. Tyng's Church, St. George's, in Stuyvesant Square. This will be one of the largest organs in the country. It will contain four rows of keys, 32 feet pipes in the pedal, and over 70 stops containing all the new improvements, both in beautiful variety of stops, and in mechanical contrivances. This is the most important contract given to an American firm for some years past. Jardine & Son's large six story Factory presents at this time the appearance of extraordinary business activity.

George Jardine & Son's 1869 Descriptive Circular concludes with an incomplete and rather inaccurate opus list of 335 organs. Some listings are ambiguous and a few are for proposed organs that were never built; the installation dates and sizes are not indicated. The list below is adapted and rearranged, with some spelling corrected. Where obviously misplaced, a town name has been moved to a different state: Cincinnati and Steubenville, Ohio, were listed under Pennsylvania, and Hoboken, N.J., was under New York. Several towns cannot be found in a modern atlas, and others are now parts of larger cities. The Anglican organs in Canada are listed for "Episcopal" churches, and many Congregational installations in New England are listed as "Presbyterian," a common practice in the mid-nineteenth century. A few buildings are listed as having more than one Jardine organ, and other churches may be listed twice by mistake. A majority of the churches for which no denominations are given are evidently Episcopal, apparent from placement on the list. Peter Cameron's researches in the New York City area inform us that St. Alphonsus is listed, "...but there is no record of a Jardine organ for that church. St. George's is listed twice, but the large gallery organ is the only Jardine known to have been built for the main church." Despite the footnote quoted below, that organ had just 54 stops.

The footnote in the Jardine list refers to the spectacular "exposed" organ at St. George's: "This organ is one of the largest in the world, with four ranks of keys, eighty stops, the largest pipes of which are thirty-two feet long." The list concludes with: "And also over Three Hundred smaller Church and Parlor Organs, erected in various parts of the United States." Some very small organs are on this list; the 1842 barrel organ in Zion Church, Pierrepont Manor, N.Y., has three ranks.

The list is prefaced with this paragraph:

The accompanying list of the principal Organs we have erected, together with the selection from the numerous testimonials we have in our possession, (and are constantly receiving), in addition to the gold and silver medals and diplomas from the great fairs of the American Institute, we think will show that we have not been unsuccessful in our aim.

<u>Alabama</u>		Stamford	St. Andrew's
Carlottesville	Episcopal	"	St. Andrew's Chapel
Farmsdale	Episcopal	"	St. John's
Greensboro	Episcopal	Stonington	Episcopal
Huntsville	Episcopal	"	Presbyterian
"	Presbyterian	Stratford	Episcopal
Mobile	Catholic Cathedral, #1	Woodbury	Episcopal
"	Catholic Cathedral, #2	Woodstock	Baptist
Selma	Episcopal, #1	"	First Baptist
"	Episcopal, #2		
		<u>Delaware</u>	
<u>California</u>		Brandywine	Episcopal
Sacramento	Catholic	Hayley	Episcopal
San Francisco	Trinity	Newcastle	Episcopal
		Wilmington	Presbyterian
<u>Connecticut</u>		"	Trinity
Bridgeport	Presbyterian		
St "	St. John's	<u>District of Columbia</u>	
Bridgewater	Episcopal	Washington	Assembly's
Cromwell	Presbyterian	"	Baptist
Derby	Episcopal	"	Gov't. Insane Asylum
Hartford	Episcopal College		
Middletown	Presbyterian	<u>Florida</u>	
Mystic	Presbyterian	Jacksonville	Episcopal
Norfolk	Episcopal		
Ridgefield	Episcopal	<u>Georgia</u>	
Seymour	Episcopal	Augusta	Methodist Episcopal
South Britain	Presbyterian	"	Most Holy Redeemer
Southport	Episcopal	"	St. Paul's

Macon	Baptist	Jersey City	Freemason's Hall
Newberry	Episcopal	" "	Grace
<u>Illinois</u>		" "	Hedding Methodist
Alton	Baptist	" "	St. Mary's
Chicago	First Unitarian	" "	St. Matthew's
"	Third Presbyterian	" "	Second Presbyterian
Decatur	Episcopal	" "	Second Reformed Dutch, #1
<u>Indiana</u>		" "	Third Reformed Dutch
Michigan City	Congregational	" "	York Street Methodist
<u>Kentucky</u>		Keyport	Methodist
Frankfort	Presbyterian	Long Branch	Episcopal
Louisville	Odd Fellows' Hall	Madison	Convent
		"	First Presbyterian
		Manchester	Presbyterian
<u>Louisiana</u>		Mechanics' Falls	Baptist
New Orleans	Annunciation	Morristown	Episcopal
" "	Bethel	"	First Presbyterian
" "	Christ	Newark	First Baptist
" "	Episcopal	"	First Presbyterian
" "	Odd Fellows' Hall	"	Newark Lodge
" "	St. Charles' Theatre	"	Park Presbyterian
<u>Maine</u>		"	St. John's Lodge
Bath	Episcopal	"	St. Peter's Catholic
Mechanic Falls	Orthodox Society	"	Second Baptist
New Sharon	Presbyterian	"	Third Presbyterian
Wiscasset	Episcopal	Orange	Second Presbyterian
<u>Maryland</u>		Passaic	Episcopal
Baltimore	Second Baptist	Paterson	Second Presbyterian
Berlin	Episcopal	Pemberton	Baptist
Salisbury	Episcopal	Perth Amboy	Episcopal
		Princeton	Presbyterian
		Rahway	Presbyterian
		Shrewsbury	Episcopal
<u>Massachusetts</u>		<u>New York</u>	
Boston	St. Paul's	Adams	Presbyterian
Fall River	Episcopal, #1	Albany	Holy Innocents
" "	Episcopal, #2	"	Unitarian
Lawrence	Episcopal	Amenia	First Presbyterian
Northampton	Unitarian	Astoria	Reformed Dutch
Stockbridge	Presbyterian	"	St. George's
Walpole	Presbyterian	Auburn	Holy Family
<u>Michigan</u>		"	St. Peter's
Detroit	Congregational	Babylon	Methodist
		"	Presbyterian
<u>Mississippi</u>		Beekmantown	St. Mark's
Columbus	Baptist	Binghamton	Odd Fellows' Hall
Vicksburg	St. Patrick's	Brooklyn	Assumption Catholic
<u>New Jersey</u>		"	Atlantic St. Odd Fellows' Hall
Bergen	First Baptist	"	Church of the Messiah, Episcopal
"	Presbyterian	"	First Presbyterian
"	Reformed Dutch	"	Gates Avenue Dutch Reformed
Freehold	Episcopal	"	Jay St. Presbyterian
"	Reformed Dutch	"	Lafayette Avenue Presbyterian
Hoboken	St. Paul's	"	
Jersey City	First Congregational	"	
" "	First Presbyterian	"	
" "	First Reformed Dutch	"	

Brooklyn	Montague St. Odd Fellows' Hall	New York	18th St. Methodist
"	Our Saviour	" "	11th St. Baptist
"	Pacific St. Methodist	" "	First German Baptist
"	St. Ann's	" "	First Presbyterian
"	St. James'	" "	5th Ave. Presbyterian
"	St. John's Methodist	" "	15th St. Presbyterian
"	St. Paul's	" "	50th St. Cathedral
"	St. Peter's	" "	Five Points Mission
"	South Presbyterian	" "	42nd St. Presbyterian
"	State St. Congregational	" "	Fourth Dutch Reformed
"	Third Presbyterian	" "	Franklin St. Dutch Reformed
"	Washington St. Methodist	" "	Grand St. Odd Fellows' Hall (3 organs)
Bushwick	Reformed Dutch	" "	Holy Comforter
Carmel	Daniel Drew Methodist	" "	Holy Innocents'
Carthage	Catholic	" "	Holy Light
"	Presbyterian	" "	Holy Redeemer Catholic
Champlain	Episcopal	" "	Hope Chapel, Baptist
Claverack	Episcopal	" "	Hudson Street Odd Fellows' Hall
Clifton, S.I.	Episcopal	" "	Memorial
Cohoes	Episcopal	" "	St. Alphonsus' Catholic
Esopus	Episcopal	" "	St. George's
Factoryville	Presbyterian	" "	St. George's Episcopal
Flushing	Reformed Dutch	" "	St. James' Lutheran
"	St. George's	" "	St. John the Baptist Episcopal
"	St. Thomas' Hall	" "	St. Matthias'
Glen Cove	Methodist	" "	St. Patrick's Cathed'l
Goshen	Episcopal	" "	St. Vincent de Paul Catholic
Greenpoint	Baptist	" "	Second Universalist
Harlem	First Lutheran	" "	Shiloh Presbyterian
"	Reformed Dutch	" "	16th Street Baptist
Haverstraw	Methodist	" "	Transfiguration
"	Presbyterian	" "	Trinity Methodist
Hornellsville	First Presbyterian	" "	22nd St. Presbyterian
Horseheads	Presbyterian	" "	23rd St. Presbyterian
Hudson	Universalist	" "	University Presby'tian
Irvington	Episcopal	" "	Presbyterian
Islip	Episcopal	" "	Reformed Dutch
Jamaica	Grace, #1	" "	Ogdensburg
"	Grace, #2	" "	Oneida
"	Presbyterian	" "	"
Kinderhook	Episcopal	" "	Palmyra
Kingston	Episcopal	" "	Peekskill
Little Neck	Episcopal	" "	"
Marlborough	Episcopal	" "	Pierrepont Manor
Morrisania	St. Augustine's	" "	Port Jervis
Newburgh	Presbyterian	" "	"
"	Reformed Dutch	" "	Port Richmond,
Newtown	Methodist	" "	S.I.
New York	Advent	" "	Poughkeepsie
" "	Allen St. Presbyterian	" "	Rhinebeck
" "	Carmine St. Presby'ian	" "	"
" "	Christian Brothers' Catholic	" "	Rochester
" "	Church of the Advent	" "	"
" "	De La Salle Institute	" "	Rome
" "	Division Odd Fellows' Hall	" "	St. Peter's
" "	Dr. Hatfield's Presby'n	" "	Second Baptist
			Presbyterian

Rye	Presbyterian	Mahony City	Presbyterian
Saratoga	Catholic	Mauch Chunk	St. Mark's
"	Episcopal	" "	St. Mark's Chapel
"	Presbyterian	New Brighton	Episcopal
Somers	Episcopal	Pittsburgh	Christ Methodist
Stapleton	Reformed Dutch	"	First Methodist
Tarrytown	Christ	"	Methodist College
"	Irving Memorial	"	St. Andrew's Episcopal
Trenton Falls	Hotel (2 organs)	"	St. James' Episcopal
" "	Unitarian	"	St. Mary's Convent
Utica	Catholic	"	St. Patrick's, #1
"	Lunatic Asylum	"	St. Patrick's, #2
"	Presbyterian	"	St. Paul's Catholic
Valatie	Lutheran	"	Cathedral
Wappinger's		"	St. Peter's Episcopal
Creek	Episcopal	"	Second Presbyterian
West Point	Military Academy	"	Trinity Episcopal
Whitehall	Episcopal	Pittston	First Presbyterian
White Plains	Episcopal	Philadelphia	All Saints'
" "	Methodist	"	Church of the
Williamsburg	Ascension	"	Intercessor
"	Christ (2 organs)	"	Spruce St. Presby'ian
Wilton	St. Anne's	Sewickleyville	Presbyterian
Yorkville	Reformed Dutch	Summit	Catholic
		W. Philadelphia	First Baptist
<u>North Carolina</u>		York	Episcopal
Hertford	Episcopal	"	German Reformed
New Bern	Episcopal	"	Moravian
" "	Presbyterian		
Pendleton	Episcopal	<u>Rhode Island</u>	
Pittsboro	Episcopal	Manville	Episcopal
Raleigh	Episcopal		
Tarborough	Episcopal	<u>South Carolina</u>	
Wilmington	St. James'	Abbeville	Episcopal
"	St. John's	Charleston	Episcopal
"	Second Episcopal	Georgetown	Episcopal
		Greenville	Episcopal
<u>Ohio</u>			
Chillicothe	Presbyterian	<u>Tennessee</u>	
Cincinnati	First Baptist	Clarksville	Presbyterian
"	First Presbyterian	Knoxville	Presbyterian
"	Union Methodist Epis.		
Cleveland	First Presbyterian	<u>Texas</u>	
Cynthia	First Presbyterian	San Antonio	Cathedral
Marietta	Episcopal	" "	Catholic
"	Unitarian		
Steubenville	First Presbyterian	<u>Vermont</u>	
Toledo	St. Patrick's	Burlington	Catholic
		St. Albans	Episcopal
		St. Johnsbury	Congregational
<u>Pennsylvania</u>			
Alleghany	Christ	<u>Virginia</u>	
Butler	Episcopal	Alexandria	Episcopal
Easton	First Presbyterian	Danville	Presbyterian
Harrisburg	First Presbyterian	Hampton	Episcopal
"	Lutheran	Lexington	First Presbyterian
"	Presbyterian	Norfolk	Baptist
Kittanning	St. Paul's	"	Catholic
Latrobe	Catholic	"	St. Paul's
Lawrenceville	Episcopal		

Orange	Episcopal	<u>Central America</u>	
Petersburg	Episcopal		
Port Royal	Episcopal		, Nicaragua Cathedral
Portsmouth	Episcopal	<u>Cuba</u>	
		St. Espiritus	Cathedral
<u>West Virginia</u>			
Wheeling	St. Matthew's	<u>Mexico</u>	
"	St. Paul's	Chihuahua	Cathedral
"	Second Presbyterian	Mexico City	Cathedral
<u>Wisconsin</u>		<u>South America</u>	
Green Bay	Episcopal	Bogotá, Columbia	Cathedral
Milwaukee	Episcopal	Buenos Aires, Argentina	Methodist
Oshkosh	Episcopal		
<u>Canada</u>		<u>West Indies</u>	
Montreal, Que.	Episcopal	Barbados	Episcopal
St. John, N.B.	Episcopal		
Williamsburg, Ontario	Episcopal		

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TRINITY EPISCOPAL CHURCH, COLLINSVILLE, CONNECTICUT. C. B. Fisk, Inc., Gloucester, Mass., Opus 56, 1971.

MANUAL: (unenclosed)		PEDAL:	
Open Diapason	8' 61	Bourdon	16' 32
Stopped Diapason Treble	8' 36	Bassoon	16' --
Stopped Diapason Bass	8' 25	Hautboy	8' --
Spire Flute Treble	4' 36		
Spire Flute Bass	4' 25		
Fifteenth	2' 61	Manual to Pedal Coupler (pedal)	
Sesquialtera Treble	II 72		
Sesquialtera Bass	II 50	Machine Stop (to Fifteenth and Mixture)	
Mixture	IV 244		
Hautboy Treble	16' 36		
Bassoon Bass	16' 25	Tremulant (hand lever)	

This elegant organ stands free on the floor at the rear of the nave of the small frame church. The former organ, a much-battered one-manual tracker L. C. Harrison, was taken for parts by Mr. Fisk and Richard C. Hamar. The case of the new instrument is oiled mahogany in the style of Renatus Harris, with some Gothic feeling added. The sides overhang and the five-sectional front displays burnished tin Open Diapason pipes from EE, capped with gilded pipe shades. The design of the front accommodates a small rose window. The simple attached console has a single column of knobs at each side and a concave/radiating Pedal keyboard. The Machine Stop is a pedal which operates extra sliders under the Fifteenth and Mixture stops, and shuts off either or both when drawn, without moving the knobs--an effective "combination" or "ventil" device very useful for the echo effects in old English music. The Tremulant is a lever at the right side of the case, added after the signing of the contract. It operates, in a delightful and almost "Rube Goldberg" manner, a wheel which moves the top of the reservoir. The Tremulant, operated by an assistant, is here used as an art form! The reed stops in the Pedal division are borrowed from the main chest; the treble of the Stopped Diapason is a metal Bourdon, and the Pedal Bourdon is of wood. Four of the Manual stops are divided at Middle C.

The dedicatory recital was played by Dr. George Becker on October 24, 1971, and Mr. Greig Shearer, flutist, assisted. The program included works by Micheelson, Distler, C. P. E. Bach, Brahms, J. S. Bach, Pachelbel, and Buxtehude; two hymns and the distribution of a superbly-printed illustrated booklet.



Because of the busy Palm Sunday and Easter Sunday season, there will be no March meeting of the Club.

A large gathering visited three buildings during the West End tour on February 27. St. Joseph's Church has a new address (due to the redevelopment of the area): 68 Cardinal O'Connell Way, and the 1883 Hook & Hastings organ was given a tubular-pneumatic action when it was rebuilt, not the electric action mentioned in the January Newsletter. The Pastor, Rev. Gerald L. Bucke, is very cordial, and if you wish to examine the 2-12 electric-action organ for sale in the former "lower church," contact him. The interior of the Harrison Gray Otis House is being splendidly restored, and Club members were allowed to wander through the museum. The Stevens chamber organ could date from the 1840's. Brian Jones' excellent recital at Old West Church was heard by a large audience, and we must spend more time with the Fisk instrument in the gallery!

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#### MIXTURES -

One of the well-used 2-8 E. W. Lane practice organs once in the New England Conservatory of Music, Boston, will be completely rebuilt and enlarged by one stop by C. B. Fisk, Inc., for the Congregational Church, Islesford, Maine. The tonal changes and the new case will produce an organ unrecognizable by the hundreds of students who practiced thousands of hours in its former home.

Howard Denton of Gardner, Mass., is building a 2-4 tracker-action practice organ for Mrs. Ralph Farris of Westwood, Mass., to be completed in the spring.

St. John's United Church of Christ, Boalsburg, Pa., rededicated its 2-13 1868 Charles F. Durner organ on November 17, 1971. The instrument, slightly altered and moved from the rear gallery in 1902, was restored (with an increased Pedal compass) by the Hartman-Beaty Organ Company of Englewood, N.J., after initial consultation with Alan Laufman. The recital was played by Prof. Karl E. Moyer of Millersville State College, whose ancestor, Joseph Meyer, died while playing the dedicatory concert in 1868!

The Annual Ecumenical Church Music Conference at the Craigville Conference Center on Cape Cod will be held on July 9-15, 1972. A.G.O. Chapter members will receive copies of the brochure and others interested may obtain information from the Center, Craigville, Mass., 02636.

Jim Lewis of Hollywood, California, continues to supply your editor with organabilia from the Los Angeles region, much of which will be published in a future Newsletter. He has sent a photograph of a one-manual "old Spanish organ" in the San Fernando Mission. Most of the pipes, including the horizontal reed rank, are now gone, and the organ may have been built in this hemisphere. Does anyone have a few details on that relic?

Propaganda picked up recently in an "organ studio" informs us that "...more than 50 years ago Lowery introduced the first electronic organ, ...one of the most sophisticated electronic marvels of the century."

Rodney L. Degner of Mankato, Minn., is rebuilding and installing an old tracker organ in St. Paul Lutheran Church, 7th and Jennings Streets, Sioux City, Iowa. The

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

two-manual organ will have 42 ranks, almost half of which are new German metal pipes.

Edward E. Jameson, Box 402, Natick, Mass., 01760, has an altered 2-7 Jesse Woodberry tracker organ for sale. It needs work, but it already has a new case, Pedal keyboard and reservoir.

Coming recitals: 8:30 p.m., March 27 - Yuko Hayashi at Old West Church, Boston; 8:00 p.m., April 9 - Marion Cate at Christ Episcopal Church, Westerly, R.I.; 8:00 p.m., April 16 - Martha Folts at the Congregational Church, Winchester, Mass.; 4:30 p.m., April 23 - Charles Krigbaum at the Unitarian Church, Newburyport, Mass.

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Simmons & Willcox of Boston built a two-manual organ for St. Mary's Roman Catholic Church, at the corner of Baronne and Commons Streets, New Orleans, Louisiana, just before the Civil War stopped the shipment of Yankee organs to the South. The Boston Daily Evening Transcript of March 11, 1861, contains the following effusive paragraph describing case pipe decoration soon to become so popular in the United States:

A NEW ORGAN has just been completed at the factory of Messrs. Simmons & Willcox, in Charles street, for St. Mary's Catholic Church, New Orleans, of which a private exhibition was given last Tuesday evening. It contains 32 stops, 2 ranks of keys, with a full complement of pedals, and is a large and powerful instrument. The case is constructed in the Romanesque style, grained in imitation of oak, and surmounted by a golden cross. The front pipes are ornamented in an original and unique manner, far more elegant and appropriate than the ordinary gilding [sic]. This part of the work was designed and executed by Mr. Josiah Walcott, the artist, of No. 71 Sudbury street. They are divided into two central series, two subordinate ones, and two towers or projecting groups at the extreme right and left sides; each containing a group of speaking pipes below, and one of short, dumb pipes above. Instead of the figures on each pipe forming a distinct and independent design -- as in the organ at Hollis street Church, and all others hitherto finished in this style -- each group is finished with a design covering the whole. The ground throughout is a cool blue white; the two central series contain an ornamental cross in crimson and gold, with an azure centre and the monograms I. H. S. and I. N. R. I. in gold. Beneath each of these is a cross of St. Andrew in azure, with gold bands relieved by gold on discs and stars. The mouths or "Bay leaves" are finished in gold and vermilion; quatre-foils and ornaments, in harmony with the general design, relieve the interstices. The subordinate groups bear each a radiant sun of crimson and gold, with an azure centre bearing a cruciform ornament in gold, enclosed with a diamond-shaped figure relieved by quatre-foils and light ornaments. The other groups bear triangles in azure and gold, emblematic of the Trinity. The ensemble is at once bold and striking, reflecting great credit upon the artist, who is decidedly original in everything he undertakes, as a visit to his studio and an inspection of his paintings, copied after Nature and the inspiration of his own intuitions, rather than after the Old Masters, will convince those interested in art matters. The organ will at once be taken down, packed and shipped to its destined port.

\* \* \*

The Harvard University Choir, directed by John Ferris, will present two concerts of the music of Heinrich Schütz, commemorating the 300th anniversary of his death. The free programs will be at 8:30 p.m., March 24, in the Memorial Church, Harvard University, and 8:30 p.m., March 26, in Old West Church, Boston. Both programs will include motets, with soloists and an instrumental ensemble.

F. Robert Roche has moved a 2-8 Gorge H. Ryder & Co. organ, Opus 1145, c.1890, from Temple Beth Emunah, Brockton, Mass., to the studio of Donald C. Rockwood, Norfolk, Mass. The Temple was originally the Unitarian Church and Mr. Rockwood is the Treasurer of The Organ Historical Society.

Details regarding the annual convention of The Organ Historical Society, in the Woodstock, Vt., area, June 27-29, may be obtained from the editor of this Newsletter.

UNITARIAN SOCIETY OF WELLESLEY HILLS, MASSACHUSETTS. Andover Organ Company, Inc.,  
Methuen, Mass., Opus 70, 1972.

## GREAT:

Bourdon	16'	56
Principal	8'	56
Chimney Flute	8'	56
Octave	4'	56
Block Flute	2'	56
Sesquialtera	II	112
Mixture	IV	224
Trumpet	8'	56

## SWELL:

Gedackt	8'	56
Spitzflute	8'	44
Principal	4'	56
Koppel Flute	4'	56
Octave	2'	56
Larigot	1 1/3'	56
Scharff	IV	224
Krummhorn	8'	56
Tremolo		

## PEDAL:

Sub Bass	16'	32
Principal	8'	32
Stopped Flute	8'	32
Open Flute	4'	32
Mixture (2 2/3')	IV	128
Bassoon	16'	32

## Couplers:

Swell to Great  
Great to Pedal  
Swell to Pedal

## Mixture:

CC	19-22-26-29
C <sub>0</sub>	15-19-22-26
c <sub>1</sub>	12-15-19-22
c <sub>2</sub>	8-12-15-19
c <sub>3</sub>	1-8-12-15

## Scharff:

CC	22-26-29-33
F <sub>0</sub>	19-22-26-29
f# <sub>1</sub>	15-19-22-26
d <sub>2</sub>	12-15-19-22
a# <sub>2</sub>	8-12-15-19

## Combination pistons:

4 General (duplicated by  
toe studs)

4 Great  
4 Swell

4 Pedal (by toe studs)

## Sesquialtera:

12-17 throughout, with-  
out breaks

General Cancel  
no Crescendo pedal

Sforzando (piston & toe stud)

Completed this month, the tracker-action Andover organ replaced an electric-action three-manual Hook & Hastings moved from the former building. Only the old blower was used in the new instrument, which is a rear-gallery installation in a "contemporary" case of stained oak. The Great is above the Swell, and the Pedal division is divided at the sides. The detached console has an electric stop action controlled by tilting tablets; the "recorder board" combination action is also electric and the three couplers are available by tablet, piston and toe stud.

The Great Bourdon is of stopped metal; the Principal is of burnished tin and the basses are in the case; the Chimney Flute is of chimneyed metal pipes from C<sub>0</sub> and the basses are of capped zinc; the Block Flute is of tapered metal, and the Sesquialtera pipes are of similar design; the Trumpet is entirely of reed pipes. The Swell Gedackt is metal, with soldered caps from C<sub>2</sub>; the Spitzflute borrows 12 zinc basses from the Gedackt and is of tapered metal; the Principal is the front rank, of burnished tin; the Koppel Flute is of capped metal, with movable caps on the lowest 24 pipes; the Larigot has no breaks; the Krummhorn is entirely of reed pipes. The Pedal Sub Bass is of wood; the Principal is of burnished tin and stands partly in the case; the Stopped Flute is of wood; the Open Flute is of metal, with zinc basses; the Bassoon is spotted metal and zinc, half-length, and has wooden boots.

The information above is copied from the contract; your editor has not seen the organ, which cost \$57,000. The organist of the church, B.O.C. member Chandler Gregg, will play the opening recital on the instrument on April 9.

\* \* \*

The splendid old Chicago Auditorium, designed by Louis Sullivan, has been restored, and much ado was made at the opening of the four-manual "172 rank" Saville imitation organ. The large four-manual Frank Roosevelt organ, built in 1890, and moved to the auditorium of Indiana University at Bloomington in 1942, could not be returned to its original home, but the authorities made no attempt to install another real organ in the room. The following review appeared in the Chicago Daily News on April 28, 1971, under the headline "New Organ not for music-lovers" and the critic was Bernard Jacobson:

The Auditorium Theater Tuesday night was a depressing place for lovers of organ music.

A recital by Virgil Fox inaugurated the new electronic organ installed by

the Saville Corp. Thus the last chance for Chicago to have a real pipe organ in a first-class concert hall disappeared--we will have to be content with the instrument now being restored and enlarged in the much less attractive Civic Opera House.

The vulgar, illiterate puff in the program book was only the beginning of the evening's tribulations. Fox evidently fancies himself as a sort of Billy Graham of the musical world. He treated us to long, unnecessary descriptions of all the pieces on the program, interspersed with quotations from such diverse luminaries as Albert Schweitzer, Pablo Casals and Harry Emerson Fosdick, with assorted improving observations on death and our immortal souls and with various bits of musical lore, some of them linguistically and others factually inaccurate.

A fair-sized audience responded to all this with delighted laughter and a standing ovation, which I suppose proves that playing hard enough to the gallery is bound to bring its rewards. But really Bach, to whom nearly half of the program was devoted, does not need spoken introductions, at any rate on this fatuous level.

The whole sorry business was better calculated to demonstrate Fox's qualifications as a standup comic, a race-track commentator or a hot gospeler than his gifts as an organist, in which area he combines a vein of true musical feeling with monumental bad taste and a serene contempt for composers' intentions.

His vaunted adulation of Bach would have been more convincing if he had made some serious effort at faithful representation of the master's message. Instead he indulged an insatiable passion for sleazily sentimental articulation, constant changes of tone-color and inappropriately ear-splitting climaxes--and in denouncing those who disagree with his way of playing Bach, he misrepresented the opposition case with the sort of sophistry you might expect from a president talking about South-East Asia, but not from a musician discussing his art.

One anecdote was symptomatic of his whole attitude. Speaking of his recent performance at Fillmore East (the New York rock center) complete with light-show, he quoted--with evident approval--the reaction of several people who said they never wanted to hear a particular Bach piece again "without that wonderful adjunct."

If you feel that way about Bach, or about music in general, Virgil Fox is your kind of organist, and the Auditorium Theater's new monster is conceivably your kind of organ.

It has 172 ranks of voices, four manuals and nine independent divisions (which apparently makes it the biggest electronic organ in the world). It can make a tremendous din. But that comb-and-paper effect apparently inseparable from electronic organs still, in my judgment, prevents it from sounding like a musical instrument.

A wonderful opportunity has been thrown away. And though Virgil Fox is a master confectioner, I think Julia Child roasting a chicken displays more artistry.

\* \* \*

PARISH CHURCH OF OUR SAVIOUR, EPISCOPAL, MIDDLEBORO, MASSACHUSETTS. Jesse Woodberry & Co., Boston, Mass., Opus 161, c.1900; rebuilt by the Andover Organ Co., Inc., Methuen, Mass., 1972.

Original Stoplist

GREAT:

Open Diapason 8' 61  
Viol di Gamba 8' 61  
Dulciana (C<sub>0</sub>) 8' 49  
Octave 4' 61

FEDAL:

Bourdon 16' 30  
Lieblich Gedeckt 16' 30

SWELL:

Violin Diapason 8' 61  
Salicional (C<sub>0</sub>) 8' 49  
Aeoline 8' 61  
Std. Diapason Treble (C<sub>0</sub>) 8' 49  
Std. Diapason Bass 8' 12  
Flute Harmonique 4' 61  
Viola Oboe (C<sub>0</sub>) 8' 49  
Tremolo

Couplers:

Swell to Great  
Sw. to Gr. Super  
Octave  
Great to Pedal  
Swell to Pedal

Motor (knob)

Labeled combination pedals: Piano Great Reversible Gr. to Ped. Forte Great

1972 Stoplist

GREAT:	SWELL:	Couplers:
Open Diapason 8' 61	Open Diapason 8' 52	Swell to Great
Stopped Diapason 8' 61	Stopped Diapason 8' 61	Swell Octaves to Great
Principal 4' 61	Flute 4' 61	Great to Pedal
Full Mixture IV 244	Principal Fifteenth 2' 61	Swell to Pedal
	Cornet III 183	
	Sharp Mixture II 122	
<u>PEDAL:</u>	Trumpet 8' 61	The combination action remains unchanged.
Sub Bass 16' 30	Tremolo	
Double Trumpet 16' 30		

Full Mixture:

CC 15-19-22-26  
 c1 12-15-19-22  
 c2 8-12-15-19  
 c3 1-8-12-15

Sharp Mixture:

CC 26-29  
 c1 22-26  
 c2 19-22  
 a#2 15-19  
 f#3 12-15

Cornet:

12-15-17 throughout,  
 breaking back at the top

The lowest 9 notes of the Sw.  
 Open Diapason are borrowed  
 from the Stopped Diapason.

The Church of Our Saviour is a plain but handsome stone building in the Gothic style, and the organ is deeply-recessed in a chamber at the right of the chancel. In the rebuilding not yet completed, the 5/9/5 flats of false pipes facing the nave will remain unchanged, but the decorated oak paneling around the console, behind the deep arch opening into the chancel, is being lowered and altered to permit better egress of sound. The original grouping of 7/3/11/3/7 contained no wood above the impost, and the 3-pipe "towers" are being retained. The new front will contain 19 Open Diapason basses, 6 Principal basses and 2 dummy pipes. The console had oblique knobs lettered in Old English; a flat Pedal clavier; a wooden Swell pedal at the far right; and metal combination pedals labeled on the Swell keyslip. The Swell has vertical shutters and is behind the Great. The console will have new ivory stop labels engraved in England and a concave, radiating Pedal keyboard. The \$22,500 rebuilding includes altered chests, complete renovation of the action and wind system, and just one old stop will remain in the organ.

The old specification was, as one can see, extremely uninteresting -- perhaps the flue "Oboe" should not be listed at the end of the Swell stoplist. The Great did not boast even a Melodia, and had some unappealing bearded Viol di Gamba basses of zinc. The two full-compass "strings" in the Swell had capped zinc basses, and the Viola Oboe was especially horrible. The Andover tonal improvements necessitated the scrapping of all the Woodberry pipework except for a rebuilt Bourdon which is now the Sub Bass, three pipes in the tenor octave of the Swell Open Diapason which were in the Swell Violin Diapason, and the other 49 pipes of the stop are from an 1886 Emmons Howard organ now in the United Church of Christ, Richmond, Mass. Every other pipe is new.

The Great Stopped Diapason is of capped metal. The Swell Stopped Diapason is of wood, with 5 open metal pipes at the top of the rank; the Flute is of chimneyed metal pipes. The Pedal Double Trumpet is of metal and a few pipes are mitred. New Mayland chimes are to be played from a separate keyboard which will not interfere with the console.

\* \* \*

In 1878, Hilborne L. Roosevelt listed his one-manual Opus 62 for the  
 Academy of Music (Stage) New York, N.Y. Opera

and while your editor does not know the original specification, he has a copy of the contract for its 1895 rebuilding, and the stoplist appears unchanged. The Pedal division of "9 actual pipes" is a mystery -- perhaps a few pipes were polyphonic.

The present status of the organ is unknown, but we suspect that Mr. Donald R. M. Paterson will eventually discover that information. The contract for Farrand & Votey Opus 792 is on two sheets of lined paper, with an elaborate "F. & V." between the paragraphs immediately below.

Office of  
FARRAND & VOTEY, ORGAN CO.  
Exclusive Owners of  
FARRAND & VOTEY AND ROOSEVELT PATENTS

FARRAND & VOTEY ORGAN WORKS  
Nos 1256 to 1296 Twelfth Street.  
DETROIT, MICH.  
1945 Park Avenue, New York.  
269 Dearborn Street, Chicago.

Elmira, N.Y. Oct 2 1895

Specification for an Organ of  
One Manual, Compass CC to a<sup>3</sup>, 58 Notes;  
and Pedals Compass CCC to FF, 18 Notes.  
Prepared for Col. David C. Robinson  
to be placed in Elmira Opera House

Elmira N.Y.

No	Name of Stop	Pitch	No. of Pipes	Remarks
Manual Organ (Enclosed in a Swellbox)				
1	Bourdon	16'	46	
2	Open Diapason	8'	58	
3	Dulciana (lowest 8 <sup>ve</sup> grooved to #4)	8'	58	46 actual pipes
4	Doppel Flöte	8'	58	
5	Principal	4'	58	
6	Trumpet	8'	58	
Pedal Organ				
7	Open Diapason	16'	18	(9 actual pipes)
Accessories				
8	Octave Coupler			
9	Manual to Pedal Coupler			
10	Balanced Swell Pedal			
11	Bellows Signal			

We hereby agree to rebuild Roosevelt Organ No. 62 as per above specification as follows:

Add entirely new Farrand & Votey Patent, Key action, Drawstop action and Coupler action of the latest electric system, throughout organ, supplying the necessary battery and cable to reach required position for keybox on stage floor.

Add new Pedal windchest and large scale Pedal Open Diapason 16' 27 pipes in place of the present nine pipes of that stop.

Add lower bass of 12 pipes to the Manual Bourdon 16'.

Add new Swell Pedal Action.

We furthermore agree to carefully overhaul and reconstruct the entire instrument and deliver the same set up, complete and ready for use in the space allotted on the gallery of the Elmira Opera House, Elmira, N.Y. on or before two months from date, for and in consideration of the sum of Eleven Hundred &

fifty Dollars (\$1,150<sup>00</sup>), payable \$350<sup>00</sup> in cash on completion of the organ, and the remainder in two negotiable notes of \$400<sup>00</sup> each, bearing interest at the rate of six percent per annum, and maturing respectively in three and four months from aforesaid date of completion of instrument. The organ to be at the purchasers [sic] risk by fire on and after arrival at the Opera House premises.

Farrand & Votey Organ Co.  
by John W. Heins  
Manager

Accepted by D. C. Robinson

Early in 1896, Mr. Heins of Farrand & Votey and F. W. Hale, General Manager of the New England Conservatory of Music, 290 Huntington Avenue, Boston, Mass., signed the contracts for two three-manual organs to be installed by September 1. Opus 804 was a 3-37 for Sleeper Hall and Opus 805 was a 3-17 for Studio No. 105. Both instruments are gone, but the smaller one was in use about twenty years ago.

The organs were guaranteed for ten years "...against any imperfect materials, or defective workmanship, or systems employed in its construction..."; each contained "Roosevelt Patent Pneumatic Windchests and Farrand & Votey Patent Electric Action throughout"; and both had a "Roosevelt Patent Automatic Adjustable Combination System."

Opus 804 cost \$8,250, but \$4,250 was "...to be considered as equivalent value by us for reasons of advertisement that would accrue to us from furnishing this organ, said amount of \$4,250<sup>00</sup> we hereby contributing to the benefit of aforementioned institution." Opus 805 was to cost \$4,600, and \$2,600 was contributed by the builders in a similar manner.

SLEEPER HALL, NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON, MASSACHUSETTS. Farrand & Votey, Detroit, Mich., Opus 804, 1896.

**GREAT:**

Double Open Diapason	16'	61
Open Diapason	8'	61
Viola di Gamba	8'	61
Doppel Flöte	8'	61
Octave	4'	61
Hohl Flöte	4'	61
Octave Quint	2 2/3'	61
Super Octave	2'	61
Mixture	III	183
Trumpet	8'	61

**CHOIR: (enclosed)**

English Open Diapason	8'	61
Dulciana	8'	61
Concert Flute	8'	61
Flute d'Amour	4'	61
Piccolo Harmonique	2'	61
Clarinet	8'	61
Tremulant		

All but the first two Great stops are enclosed in the Choir swellbox.

**Couplers:**

Swell to Great
Swell to Great Octaves
Swell to Great Sub-Octaves
Choir to Great
Choir to Great Sub-Octaves

**SWELL:**

Bourdon	16'	61
Open Diapason	8'	61
Salicional	8'	61
Aeoline	8'	61
Vox Celestis (C <sub>0</sub> )	8'	49
Stopped Diapason	8'	61
Violina	4'	61
Flute Harmonique	4'	61
Echo Cornet	V	305
Cornopean	8'	61
Oboe	8'	61
Vox Humana (in separate box)	8'	61
Tremulant		

**PEDAL:**

Open Diapason	16'	30
Bourdon	16'	30
Lieblich Gedeckt (Sw. 16')	16'	--
Flute	8'	30

Adjustable bench

Wind Indicator

**Pedal Movements**

Three affecting Great and Pedal stops
Three affecting Swell and Pedal stops
Two affecting Choir and Pedal stops
Full Organ and Crescendo pedal

Swell to Choir	Great to Pedal Reversing pedal
Swell Octaves on itself	Balanced Swell pedal
Swell to Pedal	Balanced Great and Choir pedal
Swell to Pedal Octaves	
Pedal Octaves on itself	
Great to Pedal	
Choir to Pedal	

The "Remarks" columns of the specification state that the Great Open Diapason was "bold & smooth, big scale"; the Trumpet was "good scale"; the Swell Bourdon was "very big for good crescendo"; the Open Diapason was "good scale"; the Aeoline was "ppp"; the Violina was "not to override St. Diap."; the Echo Cornet was "pp"; the Cornopean was "good scale"; the Choir (marked "voice up Choir") English Open Diapason was "no string, round smooth good scale"; and the Dulciana was a "loud Keraulophon quality (string tone)".

An appended paragraph reads: "In consideration of the above contract we further agree to furnish a bellows reservoir, size about eight by ten feet, located in cellar in position of present one." The "present one" was that of E. & G. G. Hook & Hastings' Opus 667, 1872, a 3-20 somewhat extant in the Congregational Church, Barre, Vt., which purchased the organ in 1896.

STUDIO NO. 105, NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON, MASSACHUSETTS. Farrand & Votey, Detroit, Mich., Opus 805, 1896.

GREAT:

Open Diapason	8'	61
Viol di Gamba	8'	61
Doppel Flöte	8'	61
Octave	4'	61
Flute Harmonique	4'	61

CHOIR:

Dulciana	8'	61
Melodia	8'	61
Flute d'Amour	4'	61
Clarinet	8'	61

Wind Indicator  
Adjustable Bench

Couplers:

Swell to Great
Swell to Great Octaves
Swell to Great Sub Octaves
Choir to Great
Choir to Great Sub Octaves
Swell to Choir

SWELL:

Bourdon	16'	61
Salicional	8'	61
Stopped Diapason	8'	61
Violina	4'	61
Flageolet	2'	61
Oboe	8'	61
Tremulant		

PEDAL:

Bourdon	16'	30
Lieblich Gedeckt (Sw.16')	16'	--
Flute	8'	30

Pedal Movements:

Two affecting Great and Pedal stops	Great to Pedal Reversing pedal
Two affecting Swell and Pedal stops	Full Organ and Crescendo pedal
One affecting Choir and Pedal stops	Balanced Swell pedal

On the specification, the Great is marked "Extra touch"; the Swell Violina was a "small scale, soft string"; the Flageolet was "delicate," the three Choir flue stops were "delicate"; the Clarinet was given "Individuality the consideration"; and the Pedal Flute was "louder than Mel. good body."

The couplers were controlled by knobs above the Swell manual and the "General Details" stipulated that there was to be "No case or decoration of front pipes ... beyond such suitable oak panel work and arrangement of front pipes as will present a satisfactory appearance of organ front, stretching across the room." There was also a hand wheel for providing wind when the usual supply was shut off during the summer.



Because of the many recitals at the end of April, there will not be a lengthy Club meeting, and members are urged to attend a concert or two.

However, Raymond A. DiBona and his enthusiastic committee have scheduled another recital by Brian Jones at Sacred Heart Church, Washington Street, Weymouth Landing, Mass., Sunday, April 23, at 7:00 p.m. Mr. Jones will play the 2-16 c.1900 Jesse Woodberry & Co. organ, currently being revoiced by the Andover Organ Company. When the work is finished, a description of the instrument will be published in the Newsletter. We can guarantee as successful an occasion as the recital Mr. Jones played on the organ during the Club meeting last November, and for this event, Miss Monica Kensta, violinist, and Miss Joan Kensta, cellist, will assist him. A reception will follow the program. Directions for reaching the church are on page 1 of the November Newsletter.

Mr. DiBona has scheduled an afternoon for persons wishing to spend more time in the area on April 23. At 2:00, the recently-restored 2-11 1898 Hook & Hastings Co. organ, Opus 1777, may be played in the First Baptist Church, 1075 North Main Street, Randolph, Mass. The instrument has an unusually good Gothic case front for the decade in which it was built. At 3:00, members may examine the organ at Sacred Heart Church, and dinner at Maria's Italian-American Restaurant, Quincy Avenue, Braintree, will commence about 4:15.

To reach the Randolph church, one should exit from Route 128 South at Randolph, near the Holiday Inn, and follow Main Street through two sets of traffic lights. The church is just beyond the School for the Deaf. Thank you, Mr. DiBona!

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#### MIXTURES -

Douglas Rafter will play a recital on the Andover-improved 1876 two-manual Joel Butler organ in the Congregational Church, Georgetown, Mass., at 8:00 p.m., April 21. The admission charge is \$1.50.

The Ninth Annual Spring Concert by the St. Paul Archdiocesan Choir School is at 8:00 p.m., April 23, in Sanders Theatre, Cambridge, Mass. The program will include sacred and folk music, plus scenes from Gilbert & Sullivan's "The Pirates of Penzance." Reserved seats are \$2.50 and \$3.50; telephone 868-8658.

The 150th anniversary of the birth of César Franck will occur on Sunday, December 10, 1972. Plan now for your duties at the console on that day! Thomas Murray gave an all-Franck anniversary recital at Immanuel Presbyterian Church, Los Angeles, California, on February 13.

Friedens Evangelical Lutheran Church, Bernville, Pa., rededicated its "new" tracker organ on June 6, 1971, the first recital being played by Joseph Chapline, who did the rebuilding. The small two-manual instrument built by E. E. Palm of Mount Penn in 1896, is now a 2-22, with the case, some mechanism and 300 pipes of the former organ. Mr. Chapline, director of music at the Unitarian Church of Germantown, is the author of two interesting leaflets: Old Tracker Organs/Antique Classics or Antiquated Junk? and Modern Tracker Organs. He can be addressed at 624 West Upsal St., Philadelphia, Pa., 19119.

A 2-8 1913 Hook & Hastings, Opus 2319, built for the First Presbyterian Church of Deckertown, Sussex, N.J., and for the last ten years in the Methodist Church, Goldens Bridge, N.Y., has been dismantled by Alan Laufman of The Organ Clearing House and purchased by George Bozeman, Jr., for future rebuilding.

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, N.Y., 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

The following item appeared in daily papers on March 14, and your editor has no additional details:

Boston (UPI)---At 10:01 yesterday, 10 two-member teams began a marathon-playing session in which they hope to break the world organ-playing record of 39 consecutive hours.

Brian Bromley and Brian Sayer, two Englishmen, set the current mark of 39 straight hours while playing the organ at the All Saints Church in Hertford, England, in 1969.

The Roman Catholic Cathedral of the Immaculate Conception, Burlington, Vermont, was totally destroyed by fire on March 14. The large Gothic stone building, the first church in New England to be built as a cathedral, was finished in 1867, and was a few dozen yards from St. Paul's Episcopal Cathedral, also completely destroyed by fire a year ago. The first organ in Immaculate Conception was a \$1300 two-manual George Jardine of "15 stops," installed in the former building in 1857. In 1914, the Estey Organ Company installed a 2-27 tubular-pneumatic instrument, Opus 1268, later enlarged to three manuals and literally chopped to pieces when an "organ" of concertina quality was purchased in 1958. May the new cathedral have a real organ!

The Northern Advocate, Claremont, N.H., reported on September 21, 1869, that "On the occasion of blessing the 6,000 pound bell of St. Patrick's Cathedral, Rochester, the bishop was asked if it would be proper to use artificial flowers in wreathing it. 'No,' was the reply; 'we must have no sham for St. Patrick. Except,' exclaimed Dr. Anderson, 'sham-rock.'"

John Rose, organist at the Cathedral of the Sacred Heart, Newark, N.J., will play a recital at the Methuen Memorial Music Hall, Methuen, Mass., at 8:30 p.m., April 19. The admission charge is \$2.00.

The Star Weekly for February 26, 1972, contains the following item of interest to us, entitled "Inside a pipe organ is fascinating":

When he had scarcely reached his teens Christopher Jackson became the organist in one of the largest churches in Moncton, N.B. Now at 23 he's one of Canada's most promising musicians, continuing his studies under Bernard Lagace on a scholarship at the Quebec Conservatory of Music in Montreal. But what is even more unusual about Christopher is his ambition to become a master organ builder.

"What is inside a pipe organ has fascinated me ever since I watched craftsmen overhauling the organ in my father's church when I was 12," says Christopher, whose father is associate minister of the First Baptist Church in Moncton, and whose mother is church organist.

Christopher started his musical career at age 15, but had to wait until he arrived in Quebec to learn more about the construction of pipe organs. He spent a year with the Montreal representative of Casavant Freres, celebrated Quebec organ builders, learning how to service, repair, and rebuild pipe organs.

"Montreal must be the best endowed city on the continent for very fine instruments," says Christopher. "The one in St. Joseph's Oratory has thousands of pipes. Few people realize that Quebec was once the centre of organ building on this continent."

When he isn't practising, teaching the piano, playing harpsichord in a chamber music group or leading the church choir, Christopher can be found in old churches around the province cataloguing the organs he finds there. "I do this research with the cooperation of the Roman Catholic Chancellory," he says. "The majority of their organs were made between 1850 and 1890. I photograph them and record tapes of their sound."

And he'll tell you an organ will deteriorate twice as fast in the city as it will in the country.

The three-manual 1906 Breckels & Matthews electro-pneumatic organ in the Church of St. Mary Magdalene, 136 Ulster Street, Toronto, Ontario, is being carefully rebuilt and enlarged as a memorial to Healy Willan (1880-1968), precentor at the church for 47 years. Brochures are available from the church, which also has for sale a recording by its choirs, "Music for the Mass and Evensong," at a cost of \$5.95.

The Club meeting on May 21 will be a recital at the First Parish Church, Billerica, Mass., Madame M. Lagacé of Montreal playing the two-manual Howard - Andover organ.

Jim Lewis has sent to the Club three large photographs and other material pertaining to the organs in St. Ignatius Church, San Francisco, California. The very large and sumptuously decorated building was destroyed in the earthquake and fire, April 18, 1906, and the present church is part of the University of San Francisco.

In 1868, E. & G. G. Hook of Boston installed a three-manual organ of 42 registers in the second gallery. The free-standing instrument had an attached console and the three main flats were framed in Greek Revival casework typical of the firm. Outside the side paneling were extensions fronted with a more clumsy arrangement of casework, partially obscured by large scrolls which gave the appearance of buttressing the main case. The unusual additions perhaps housed more Pedal pipes, and might have been original, but were perhaps carefully added not long after the organ was built. The records regarding the installation and later disposal of the Hook organ were lost in the fire.

In 1896, much of the second gallery was cut away and a much bigger organ was placed on the floor of the first gallery, formerly used by worshippers. On the railing were six tall gas fixtures, each equipped with several jets and dozens of prisms. The very tall nave, handsomely decorated in a Victorian mixture of Greek and Roman motifs, was lighted by large clerestory windows and the most stunning array of chandeliers that your editor has seen in any old photograph.

The Farrand & Votey case front displayed decorated pipes in four groups; and the principal woodwork of the case consisted of four Corinthian pilasters supporting a heavy cornice. The two end flats of seven pipes each (16' plus false length) projected above the cornice, upon which there were balustrades. The paneling below the wider central flat was recessed, and in effect, that section of three flats arranged 7/11/7, appeared to overhang. Unfortunately, the central section's pipes did not stand behind the woodwork, and above them was an additional semi-circular cornice filled with small dummy pipes -- rather giving the effect of a toothy rising sun. That display, flanked by figures which seem to stand on the second and third pilasters, weakened the effect of the case, otherwise acceptable.

The detached console had a flat Pedal clavier with radiating sharps, and a paneled lid. It was placed so that the organist faced the instrument. The sixteen-page brochure published by the builders includes photographs of the casework, Mr. Eddy at the console, and the twin-towered exterior of the church. The information is here reproduced because much of America's organ history between the demise of The Organ in 1894 and the commencement of The Diapason in 1909 was not recorded in music magazines.

Compliments of . . .  
Farrand & Votey Organ Co.  
Detroit, Mich.  
Builders of the Organ

Christmas  
December 25th, 1896

#### SOUVENIR

CLARENCE EDDY  
The Eminent American Organist  
SOLOIST.

Inauguration of the  
GRAND \* ORGAN  
ST. IGNATIUS CHURCH, San Francisco, Cal.

#### HISTORICAL.

On Sunday, June 23, 1895, the Fathers of the Society of Jesus celebrated in their magnificent edifice, St. Ignatius Church, the fiftieth anniversary of the entrance into their Order of their well-beloved companion, Father A. Varsi. The celebration was grand and impressive, and showed to some extent the love and esteem in which Father Varsi is held by his host of friends. Although June 23d was the day of celebration, May 2d was the real day, when Father Varsi turned his back on the world. Some friends, knowing the day, made offerings that would contribute to the beauty of the church. Among these gifts was a check for \$50,000 from Mrs. Andrew Welch, a

member of the congregation, for a grand new organ and choir fund. Correspondence was soon thereafter begun with the various organ-builders of repute, and, after thorough investigation, a contract was signed with the Farrand & Votey Organ Co. of Detroit, Mich., on March 1st, 1896. Work was at once commenced building the organ, and in September (only 6 months later) four extra-large railroad cars laden with the various parts of the instrument arrived in San Francisco. Since then, from two to a dozen men have been constantly engaged in its erection.

Thus the magnificent organ is the gift of a noble woman. Money could hardly have been expended where it would have produced more joy and benefit to multitudes of people and made possible the honest endeavor of artists to produce a masterpiece.

The builders express themselves enthusiastically regarding the liberality and rare courtesy extended to them throughout the entire transaction by the Rev. Fathers who have had the matter of the new organ in charge.

#### DESCRIPTIVE

The enthronement of a "King of Instruments" of such exalted rank among its fellow-monarchs in the realms of musical royalty is worthy of being commemorated by a lengthy account of its attributes and claims to supremacy.

It is rare that either public or private munificence makes possible the construction of an Organ of such colossal dimensions as the one just now erected in the great church of St. Ignatius. This occasion, therefore, has been seized by the builders to produce a work of art.

The instrument is located in the spacious gallery opposite the Sanctuary where its massive case and imposing array of ornamented speaking pipes present a strikingly-beautiful and dignified appearance.

Two life-sized figures of angels with trumpets surmount the central columns, while large urns with blazing torches form the capping of the outer ones. A beautiful console, containing key-boards, stop-knobs, pistons and electric contact stands some ten feet in front of the organ case, from whence the organist can hear to the best advantage. A spacious recess, immediately behind the console, in the center of the case, affords room for eight or ten solo singers facing the organist, while, on each side of the console, there is ample room for a large chorus, all under his immediate control.

The organ is "of the first magnitude," having four manuals of sixty-one keys each, and a pedal-board of thirty keys.

It contains eighty-five speaking stops, seventeen couplers, fourteen adjustable combination pistons, fourteen combination pedals, three swell pedals, and over 5,000 speaking pipes.

The dimensions of the case are: width, 33 feet; depth, not including console, 18 feet; height,  $37\frac{1}{2}$  feet.

The key and pedal action are Electro-Pneumatic, while the stop action and wind chests are Tubular-Pneumatic.

It is what is called an electric organ. The advantages of this system being a perfection of key touch, whether coupled or alone, and absolute promptness of response -- no matter how remote the key may be from the pipes. A four-ounce pressure is sufficient for any key upon the manuals.

Many misstatements having been published regarding the application of electricity to the action of organs, a few words of a historic and explanatory nature may not be out of place.

The first organ with an electric action built in America, was made by Hilborne L. Roosevelt, of New York, in 1869. About the same time an Englishman named Barker was making rapid progress in a similar direction and took out a patent for electric actions in his native land. Mr. Roosevelt, however, being unaware of Mr. Barker's achievement, could fully claim an original invention of the system. He exhibited a large organ at the Centennial in Philadelphia, containing many electrical features, and subsequently erected noted instruments upon this plan in Grace and Calvary Churches in New York, in the Garden City Cathedral, L. I., and at Trinity Church in Denver. He also built the largest organ in the country, in the Auditorium at

Chicago, besides many others in which the electric action was used with entire satisfaction. But it was not until the purchase of the Roosevelt business by Farrand & Votey, in 1892, that the electric action was so simplified and improved as to render it practicable for use in organs of all sizes. Its advantages are so great and its reliability so sure that it is now indispensable in large instruments.

During the last three years of the large number of organs turned out by Farrand & Votey, fully nine-tenths of them have been electric. The great prestige gained by this firm is evidence of the value of the system and of the perfection of their instruments. The electric Action consists of an ingenious form of contact at the keyboard, an electric magnet within the organ and a small connecting copper wire.

In operation the depressed key makes a contact and allows the electric current to pass along the wire to the magnet near the pipe, attracts its armature which is also a pneumatic valve, allowing compressed air to open a valve permitting air from the bellows to sound the pipe. All this is done instantaneously, so that there is no hesitation between touching the key and the resultant sound from the pipe.

Electricity for the operation is obtained from storage batteries, facilities for recharging, which are so provided that the waste force from the electro-motors which operate the bellows is utilized in such a manner as to keep the batteries fully charged, without any additional expense.

The wind chests upon which are planted the little forest of pipes, and through which the latter are irrigated with air from the bellows to force them into bloom with music, are what are known as the Roosevelt patent pneumatic chests, containing a valve for each pipe and a copious supply of wind. They greatly improve the tone of the organ and make possible the easy application of electric action. Stop and combination action are also perfected.

The Stop Action is pneumatic which renders it easy of application and operation, and precludes the possibility of half drawing a stop.

By this system a dozen or more stops can be handled with greater ease than one upon the old system.

Under each manual is a row of pistons or push-buttons a slight touch of the finger or thumb upon one of which will produce any desired combination of stops. But by the patent Roosevelt adjustable system, unlike the pistons in other organs, these can be re-arranged at a moment's notice, by merely drawing the knobs of the stops desired, giving the piston a slight pull, and thus entrusting that combination to that button until it is released from that task by the organist, setting a new combination. This is of marvelous assistance in the performance of a composition.

The Pedal Organ has for its foundation a 32-foot Open Diapason, the scale of which was copied from the celebrated organ at Lucerne, Switzerland, built by Herr Hass. The lower octave of this set of thirty pipes was made in the church, of selected white cedar. Its depth and majesty of tone can be imagined when the pitch or rate of vibration due to its lowest pipe should be less than twenty-five a second. This pipe, besides being thirty-two feet long, is so large that a full-sized man has crawled through it on his hands and knees with facility.

The Echo Organ, designed to be played from the solo manual, preparation being fully made in the console, and to be erected in a filagree hidden gallery on the Sanctuary wall is not yet built. It will cost a few thousand dollars more, and will be a great addition to the already almost unrivalled glory of this superb instrument. The effect produced upon the worshiper during the exalting movements and solemn ceremonies of the church, which already approach the sublime, by the sound of mysterious, soft, weird music from over the altar would be, indeed, celestial and inspiring.

Four swell boxes are used, enclosing all the manual stops except the Diapason, Principal Flute and Octave of the Great Organ. This makes possible an immense crescendo and diminuendo, and charming effects of tone color, by slowly closing one box while opening another. The boxes enclose the pipes and keep them free from dust and dirt, besides strengthening the support of the organ.

The isolation of the bellows plant is a feature in this organ. The storage batteries and charging facilities, together with the entire wind supply, are located in a tower room at the east, and above the organ gallery, from whence the air is carried by galvanized iron conductors to receivers within the organ case, whereby the various wind pressures are obtained.

The motor power is taken from the public service lines and through two electric motors -- one of five, the other of two and a half horse-power -- six sets of bellows are operated. Their speed being automatically regulated by the rise and fall of the wind reservoirs.

The various wind pressures are thus distributed: The Solo Organ has seven inches; the Great Organ and Pedal four and a half; the Swell and Choir Organs having three and a half.

The reed pipes of the Solo Organ and Vox Humana of the swell were imported from a celebrated maker in Paris. Their strength of tone and reedy character is much more marked than those of American make, rendering them almost indispensable for solo effects, while their contrast with American reeds adds greatly to the variety of the instrument.

The "voicing" of the pipes in this organ is worthy of the critical attention of musical people, exhibiting as it does the best fruits of foreign and American researches.

The variety of tone is remarkable, while its gradation of power and quality is so beautifully accomplished that perfectly-balanced effects are possible in almost any degree of force or tone color. The effect of the full organ is wonderfully bold, powerful, without harshness or undue brilliancy, while the solo and pianissimo effects are such as to touch one's very soul.

No pains or expense has been spared to make this noble instrument as nearly perfect as is possible to human brains and hands. And it is hoped and expected that its beautiful tones and sublime harmonies may long delight and impress its hearers, and reflect credit upon its builders.

[The stoplist below is adapted from the booklet, which lists 140 stops, couplers, accessories and pedal movements. The speaking stops are listed in the original order, and the first five Great stops "...are outside of the Great Organ Swell box. All other manual stops are covered by swell boxes, the blinds of which are operated by Pneumatic Motors." The wind pressure of the prepared-for Echo Organ is not given.]

## GREAT:

Double Open Diapason	16'	61
First Open Diapason	8'	61
Second Open Diapason	8'	61
Principal Flote	8'	61
Octave	4'	61
Bourdon	16'	61
Violin Diapason	8'	61
Viol Di Gamba (pure tin)	8'	61
Viol d'Amour	8'	61
Gemshorn	8'	61
Dopple Flote	8'	61
Clarabella	8'	61
Hohl Flote	4'	61
Gambette	4'	61
Octave Quint	2 2/3'	61
Super Octave	2'	61
Mixture	V	305
Scharf	III-IV	202
Double Trumpet	16'	61
Trumpet	8'	61
Clarion	4'	61

## SWELL:

Bourdon	16'	61
Open Diapason	8'	61
Violin Diapason (pure tin)	8'	61
Salicional	8'	61
Vox Celestis (from Tenor C)	8'	49
Flute Harmonique	8'	61
Aeoline (pure tin)	8'	61
Spitz Flote	8'	61
Stopped Diapason	8'	61
Clarinet Flute	8'	61
Octave	4'	61
Salicet	4'	61
Flute Traverso	4'	61
Flageolet	2'	61
Cornet	III-IV-V	268
Ophecleide	16'	61
Contra Fagotto	16'	61
Cornopeon	8'	61
Oboe	8'	61
Vox Humana (French reeds)	8'	61

## CHOIR:

Contra Gamba (full length metal bass)	16'	61	Viola	8'	61
Lieblich Gedeckt	16'	61	Quintadena	8'	61
Open Diapason	8'	61	Dulciana	8'	61
Geigen Principal	8'	61	Concert Flute	8'	61
			Rohr Flote	8'	61

(Choir, continued)

Fugara	4'	61
Flute d'Amour	4'	61
Piccolo Harmonique	2'	61
Mixture	IV	244
Clarinet	8'	61
Cor Anglais (free reed)	8'	61

PEDAL:

Double Open Diapason	32'	30
Open Diapason	16'	30
Violone	16'	30
Dulciana	16'	30
Bourdon	16'	30
Lieblich Gedeckt (from Sw. Bdn.)	16'	--
Quint	10 2/3'	30
Octave	8'	30
Flute	8'	30
Violoncello	8'	30
Super Octave	4'	30
Trombone	16'	30
Trumpet	8'	30

Couplers:

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Solo to Pedal
- Swell to Pedal Octave
- Pedal Octave
- Swell to Great
- Choir to Great
- Solo to Great
- Solo to Swell
- Swell to Great Sub Octave
- Choir to Great Sub Octave
- Swell to Great Octave
- Solo to Great Octave
- Swell Octave
- Solo Octave

"The bellows of the Organ, (6 sets,) are operated by two Holtzer Cabot Electric Motors, one of 5-horse, the other of 2 1/4-horse capacity. A starting Rheostat is placed in a convenient position within the Organ, with which both Motors are started at one time. Automatic Governing Rheostats are placed near the Bellows to regulate the speed of the Motors."

SOLO:

Stentorphone	8'	61
Horn Diapason	8'	61
Violoncello	8'	61
Philomela	8'	61
Hohl Pfeife	4'	61
Tuba Major (French reeds)	16'	61
Tuba Mirabilis	8'	61
Orchestral Oboe	8'	61

ECHO: ("Prepared for in Console Only.")

Viola Diapason	8'	61
Keraulophone	8'	61
Unda Maris (from Tenor C)	8'	49
Quintadena	8'	61
Fern Flote	8'	61
Flute Traverso	4'	61
Dulciana Mixture	III	183
Vox Humana	8'	61

Accessories:

- Swell Tremulant
- Choir Tremulant
- Echo Tremulant
- High Pressure Indicator
- Low Pressure Indicator
- Combination Release

Patent Adjustable Combination Pistons:

- Four affecting Great and Pedal Stops
- Four affecting Swell and Pedal Stops
- Three affecting Choir and Pedal Stops
- Three affecting Solo and Pedal Stops

Pedal Movements:

- Great Organ Piano, with appropriate Pedal Stops.
- Great Organ Mezzo, " " " "
- Great Organ Forte, " " " "
- Swell Organ Piano, " " " "
- Swell Organ Mezzo, " " " "
- Swell Organ Forte, " " " "
- Choir Organ Piano, " " " "
- Choir Organ Forte, " " " "
- Great to Pedal Reversing Pedal.
- Pedal Ventil, reducing Pedal Organ to Mezzo without affecting knobs.
- Solo to Great Special Pedal.
- Solo off Echo on Pedal.
- Crescendo and Full Organ Pedal.
- Balanced Swell Pedal.
- Balanced Choir and Great Pedal.
- Balanced Solo and Echo Pedal.
- Pedal to close all boxes.
- Pedal to open all boxes.

ORGAN SELECTIONS

Played by Mr. Clarence Eddy, at St. Ignatius Church, San Francisco, Christmas Day, 1896.

5 o'clock, A. M.

- 1. Prelude, Alleluia, - - - - - Th. Dubois
- 2. Offertory, Offertoire de Ste. Cecile, in C minor, - - - - - Batiſte
- 3. Communion, Priere à Notre Dame, - - - - - L. Boellmann
- 4. Postlude, Finale, (5th Sonata,) - - - - - Guilmant

10.30 A. M.

- 1. Prelude, Prelude and Cantilene, - - - - - Gabriel Pierné
- 2. Offertory, Fiat Lux, - - - - - Th. Dubois
- 3. Postlude, Concert Satz, in C minor, - - - - - L. Thiele

7.30 P. M.

- 1. Prelude, Double Thème Varié, - - - - - Samuel Rousseau

After Service

- 1. Fantasie and Fugue, in G minor, - - - - - Bach
- 2. Pastorale, in E, - - - - - Lemare
- 3. Pilgrim's Chorus, (Arranged by Clarence Eddy,) - - - - - Wagner
- 4. The Answer, - - - - - Wolstenholme
- 5. Canon, in B minor, - - - - - Schumann
- 6. Toccata, in E flat, - - - - - Capocci
- 7. The Storm Fantasia, - - - - - Lemmens
- 8. Grand Processional March, (Arranged by Clarence Eddy,) - - - - - Goldmark

Opinion of the Eminent Organist, Clarence Eddy.  
 (From S. F. Call, December 25th, 1896.)

The opinion of Mr. Eddy is that this is the best church organ in America and one of the greatest and best organs in the world. Mr. Eddy is known as the "organ opener," for the reason that wherever there is a big organ to be exhibited Mr. Eddy is generally called upon to illustrate its capacities. Therefore Mr. Eddy's opinion, which is given in a signed communication is entitled to, and will receive great weight. The City and the church are to be congratulated upon the possession of this noble instrument.

The St. Ignatius organ is one of the great ones of the world. I consider it the finest and best church organ in America. I have opened nearly all the great church organs in the United States and therefore am familiar with them. The organ at St. Ignatius is the most complete of any in its mechanical accessories. It is admirably placed so that it sends out its full volume all over the church and produces the finest effect. I scarcely took my fingers from the keys for three hours, I was so pleased with it.

Its action is electric. When its four banks of keys are all coupled the touch is no heavier than when only one manual is played. The voicing is superb and thoroughly artistic. Several of the reed stops were imported from France. There is no other four-manual organ west of Denver. I consider the instrument exceptionally fine. ...

Musically it is entirely worthy of the mechanical part. The specification is particularly well designed. It is modeled after the great Columbian organ, which was such a success at Chicago. One feature is the open diapason, thirty-two foot, which has been made in California since the organ was brought here. It is a remarkably effective stop. By one pressure of the pedal the entire resources of the organ can be operated.

The crescendo and decrescendo can be produced by the use of one pedal, and I found the effect startling. The soft-to-full organ and the reverse can be played without taking the hands off. By the adjustable combination pistons between the manuals any combination of manual and pedal stops can be set and locked. Drawing a piston locks the combination and gives perfect control of the organ.

The voicing of the reeds is characteristic. Remarkably rapid repetitions of combinations can be made without robbing the organ of wind. The diapasons are very full and dignified. To sum it all up, this is one of the greatest and finest organs in the world.

CLARENCE EDDY.



THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 8, No. 4, Whole No. 76

April 1972

The Club will meet at the First Parish Unitarian Church, Billerica, Massachusetts, at 4 p.m., Sunday, May 21, to hear a recital by Madame Mireille Lagacé of Montreal. The organ is a 2-23 Emmons Howard - Andover Organ Company tracker in a building that is almost a replica of the former edifice, destroyed by fire.

Persons wishing to dine at the church at 6 p.m. may send reservations to Supper, First Parish Church, Box 488, Billerica, Mass., 01821. The menu is ham and beans and the cost is \$2.00.

\* \* \*

MIXTURES -

Our loyal member, Edward J. Sampson, Jr., writes the publicity for the Methuen Memorial Music Hall concerts, and the quality of the mailings has improved! The 1972 schedule is below. The programs are at 8:30 on Wednesday evenings; admission is two dollars for adults and fifty cents for children.

June 7	Mireille Lagacé	August 2	Thomas Foster
June 14	Carrol Hassman	August 9	Brian Jones
June 21	Lorene Banta	August 16	Jack Fisher
June 28	Lawrence A. Young	August 23	John Skelton &
July 5	Charles E. Callahan		Ivar Sjöström
July 12	John Kuzma	August 30	Marian Ruhl
July 19	Allen G. Brown	September 6	Yuko Hayashi
July 26	John Tuttle	September 13	Wilbur Held

Abbott & Sieker, organbuilders, 2027 Pontius Avenue, Los Angeles, California, 90025, have published a booklet showing much of their work, including several new tracker organs. A copy, and a list of their installations, may be had by sending a post card.

The Colby Institute of Church Music will be held August 20-26, and added to the regular faculty are Arthur Poister of Syracuse University and Valorie Goodall of Douglass College. A brochure is available by addressing Paul D. Walker, Jr., Director of Special Programs, Colby College, Waterville, Maine, 04901.

Stephen Long presented his New England Conservatory of Music "Candidate, Master of Music Degree" recital at the Mission Church, Roxbury, Mass., on April 24. The fine Hutchings - Lahaise organ also performed magnificently, and Mr. Long surely merits the degree.

Donald R. M. Paterson will play an "invitation only" recital on the new two-manual tracker organ in Anabel Taylor Chapel, Cornell University, Ithaca, N.Y., on May 14, but the program will be repeated for the public at 8:15 p.m. on May 15. The organ is by Hellmuth Wolff of Laval, Quebec, and replaces a burned two-manual Estey.

A program of music by Mozart will take place at Christ Church of Hamilton & Wenham, South Hamilton, Mass., at 8:30 p.m., Saturday, May 13. Among the works listed are four of the Church Sonatas for organ and orchestra and the Vespers, K.321. The event is under the direction of Henry Lowe of Christ Church, assisted by members of The Cambridge Festival Orchestra.

The May 1972 Calendar of Musical Events with Historical Instruments in the Boston area lists forty-seven concerts! The next calendar will be published in October and interested persons should request copies from: Musical Instruments Collection, Museum of Fine Arts, Boston, Mass., 02115.

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

Mention of Clarence Eddy, the renowned American recitalist, in the last issue of the Newsletter recalls the somewhat uncomplimentary anecdote written down by W. L. Sumner in the 1971 issue of The Organ Yearbook. Mr. Sumner's most interesting article, "Paris Organs and Organists in the 'Twenties'--Some Reminiscences" mentions the large organ in the Trocadero:

...Vierne told me that as a young man he and Tournemire went to a recital by one Clarence Eddy 'from across the sea'. Eddy apparently gave out a Bach fugue-subject on the Vox humana! The consciences of the two young French organists were outraged and they promptly stood on their seats and protested vociferously. Having satisfied their feelings, they were immediately thrown out by the porters. It is not known if Eddy continued his performance.

A 1971 issue of the now defunct Look magazine informs us that

One of the most spiritual art emporia in America is a former Methodist church in Dobbs Ferry, N.Y., that became too small for its congregation. John Saionz, an artist, and his wife bought the building last year and re-christened it the Summerfield Art Gallery. They maintained the 19th-century atmosphere (the church is 116 years old), and they exhibit and sell paintings, sculptures, ... At art openings, you will hear the mammoth pipe organ played.

Grit magazine for February 13, 1972, showed two photographs and told of an organ built from empty beer cans by Arthur J. Stopes of Bradenton, Florida. Mr. Stopes is called "One of the outstanding organ builders in America." The one-manual organ does not appear to be made entirely of beer cans, but does contain 270 of them, many with labels intact in the case front!

The Down East Enterprise for June 1966 shows pictures of a small white church and a one-manual player reed organ, with the following caption:

The Islesboro Organ -- A self-playing reed organ, similar to those built at the turn of the century by the Aeolian Company of Garwood, New Jersey for the Pope, the King of England and Mark Twain, is still being played in the Free Baptist Church on the island of Islesboro in Penobscot Bay, Maine. The organ, which cost \$8000 [sic] when new, was once owned by Mrs. George Drexel of Philadelphia. It was given to Leslie Pendleton, caretaker of the Drexel summer home on Islesboro, and in 1936 Mr. Pendleton presented it to the church. The church itself was built in 1843.

Our congratulations to Robert K. Hale of Short Falls, N.H., surely one of the nation's oldest active organ-builders. He will be 75 on May 18.

Esquire for January 1972 mentions that

As Siri Nome, a Norwegian pianist, sat down to play In C (a composition in which the solo part is played on one key for a full 26 minutes), the house-lights were turned off for atmosphere. When the lights were turned on 26 minutes later, the hall was empty.

The Berkshire Organ Company has contracted to rebuild two two-manual tracker organs, both of which will receive tonal changes: the 2-10 c.1897 Geo. H. Ryder & Co. organ formerly in the Congregational Church, Westford, Mass., will be placed in St. Ann's Roman Catholic Church, Lenox, Mass.; the 2-11 1899 J. W. Steere & Son, Opus 458, in St. John's Lutheran Church, Hudson, N.Y., will also receive new case pipes and decorations. The Berkshire firm is also to rebuild the 1912 Steere in the First Congregational Church, Milford, Mass., and little of the old organ will remain.

The United Church Herald for Christmas 1971 mentions a pollution problem as old as electronic bells, and we hope that the lady in Chicago has not silenced real bells.

The church chimes at St. Peter's UCC in Chicago have been ringing sour notes lately according to some neighbors. Following a complaint by a woman in the vicinity of the church, the church was issued a noise pollution ticket by the Environmental Control Board. Carl A. Schoeneberger, a lawyer and member of the church, defended the church on the grounds that the chimes are not noise. "Church bells and chimes were not intended," he said, "to be silenced by the city council, who recently adopted the ordinance. ..."

Everett E. Truette's informative Boston magazine, The Organ, published from August through December, 1892, five articles entitled

REMINISCENCES OF ORGAN AND CHURCH MUSIC IN THIS COUNTRY.

The Newsletter will reprint the articles in the next few issues, for the descriptions of the Boston organ scene more than a century ago are delightful. The author is identified only as "An Organist." Incorrect spelling is not altered below.

-- But little justice has been done by the American critics and writers on music to one very important branch of the art, i.e., organ and church music.

In England, Germany, and France, organists and church composers have always ranked as high, if not higher than, musicians in other branches of the profession. In the "Memorial History of Boston" is an account of music in Boston during the past century, by J. S. Dwight, in which I think no mention is made of church music in any form, and organ music is only spoken of in connection with the Music Hall organ. I propose to jot down a few recollections of church music and organists, hoping thereby to partly supply this want, and perhaps to influence other writers to do justice to this important department of the art of music in this country.

How well I remember the first really good organ-playing I ever heard! I was a boy of ten, and had come to the city from the country to visit an elder brother. The city was Boston, and the church was the old Trinity, on Summer Street. It was at Christmas time, and I had heard much of the wonderful music at this church. The organist was the late A. U. Hayter, formerly of England, and at that time probably the best church organist in this country.

That was long before the day of concert-playing. Such a thing as performing a piece alone on the organ had hardly been heard of. The organist of that day made all his reputation as an accompanist (no mean accomplishment). It is related of Mr. Hayter that he considerably astonished the natives by actually playing with his feet a figure of two notes (dominant and tonic) allegro, in a chorus by Regini, when accompanying the Handel and Haydn Society at one of their concerts.

He belonged to the old style of cathedral organists of the English school, the inventors of the "G manual" -- said manual running down five notes lower than the German keyboards, the object of this extension in the bass being to save the vexation of having to spend two or three years in learning to play with the feet! The bass was almost entirely played "in octaves," and the five additional notes enabled the performer to produce, with his left hand, those low tones which are among the most impressive sounds emitted by the "king of instruments."

This method is all very well if the organist had nothing but the bass to play with his left hand. But of course "open position" (the only way of playing effectively on the organ) was quite out of the question. Nevertheless, some of the greatest church music ever written was composed and performed in this manner by the organists and composers of the old cathedral school, the best representatives of which, in this country, being the Musical Doctors Hodges and Tuckerman, the former of New York (dead long since), and the latter now resident in England, of whom more anon.

I have spoken of this peculiar style of playing, as the thing that impressed me most in that service was the low tones of the "trumpet" in the "great" manual. I shall never forget it! As the player held his hand on the lower part of the keyboard, and those low "mellow" tones came floating out into the great spaces of the solid granite walls of the old church, I felt that here was something beautiful, poetic, and a foretaste of what a musician might hope for in another world. I resolved to become an organist from that moment; and to this day the sound of the bass of a modern grand piano (a sound I can liken to nothing but striking on an iron stove with a poker) is excessively disagreeable to me.

Years after, in listening to the choral services in the English cathedrals, I heard the same beautiful sounds, and I then knew that I had heard in those boyish days one of the many charming effects of the grand cathedral service of England.

Mr. Hayter performed on an English organ, with a reversed keyboard. The pipes of the choir organ were placed so as to overhang the front of the organ gallery. I remember little about the singing, which I believe was done by a quartet. But one thing amused me greatly, and that was the queer way in which the organist made the

vocalists wait between each verse of the Te Deum while he banged out and in the stop-handles for a moment or two, probably to give the listeners an idea of the "truly immense" character of the playing.

Mr. Hayter had but lately come to this country, and had the true "British" contempt for the musical knowledge of "the Yankees." It is told of him that he once laid a wager that it did not signify in the least what he played to the Trinity congregation, as long as they heard something in the way of a noise going on in the organ-loft. And to prove it he fastened down three or four of the keys, drew a soft register, and instructed the "bellows blower" to work the handle "just three minutes by the clock" (the length of the ordinary "voluntary"), so that the cultivated and aristocratic congregation of Trinity were treated to a most original performance, consisting of one chord three minutes long!

Mr. Hayter continued to play at Trinity Church until, I think, about 1860, when he gave up his position, retired to a farm near Boston, and died there some years ago.

He was a man of considerable talent, and undoubtedly exercised much influence on the taste of the present Boston church organists. He was succeeded in his position by that excellent musician, Mr. J. C. D. Parker.

## II.

To digress from the subject of these pages, I am tempted here to give a short account of the development of what, for want of a better term, may be called the American style of organ and church music.

The term "American style," I am quite aware, will be likely to bring a smile on the reader's face. It is a term, by the way, first used by Dr. J. H. Wilcox, an organist who probably had more influence on the present generation of church players than almost any one else.

I remember very well the first time I heard the expression used; it was a year or two after the Boston Music Hall organ was opened. The firm of Walker & Co. had sent one of their best workmen over here to take charge of the repairs on the instrument, an old fellow by the name of Sturm; and it was in a conversation in very broken English (enlivened by a goodly number of fearful-sounding German oaths), between Sturm, Dr. Wilcox, and the writer, the main theme of which was the merits or demerits (mostly the latter on our part) of the Boston organ as a concert instrument, that the term was first used.

That there is a very distinct style of church playing in this country, I think no organist, after a moment's consideration of the situation, will deny. Mind, I do not defend it; in fact, I consider it a misfortune that there is such a style, but the fact remains. Now for a few words as to the reason of its existence:-

Our Protestant churches, as a rule, are small structures. Owing to the spread of "isms," and the want of any central authority of church government, it is the tendency of things religious to split into small factions, each section setting up a place of worship for itself, the consequence being that most of our churches are hardly worthy the name of "church," being in reality but little more than chapels; although the name "chapel" will hardly express what one means by a small place of worship, as the writer happens to remember just here that the court "chapel" in Dresden (where probably the finest Catholic church-music in Europe is to be heard) is what would be called in this country a "cathedral," it being fully as large as the Cathedral of St. Patrick, in New York.

But now, supposing that a state of affairs could be brought about whereby the various Protestant denominations could be united in each large town to worship under one roof; as far as the impressive character of the services are concerned, there would be no comparison with the present poverty-stricken, small way of performing the service.

However, the "denominations" are here, with (from the necessity of the case) their small churches, small choirs, small organs, and the American church organist has to make the best of the situation.

(to be continued)

\* \* \*

Remember the Organ Historical Society convention, June 27-29. There will be no June meeting of the Boston Organ Club.

In 1879, J. D. Van Slyck published a large and elegantly-printed two volume work entitled New England Manufacturers and Manufactories, (Boston: Van Slyck & Company). While it contains some notable omissions, especially mention of E. & G. G. Hook & Hastings, who probably did not feel the need to respond to the author's inquiries, the volumes do contain some almost-forgotten facts about Johnson, Steer & Turner and Simmons. The latter builder's name is not correctly spelled, and he had died in 1876, almost three years before the books were published. The Johnson article is accompanied by a fine steel engraving of the founder of the firm.

#### JOHNSON AND SON.

William A. Johnson.

Church Organs have only within a comparatively brief period become an article of American manufacture. They first became an important industry at Westfield, Mass., by the enterprise of William A. Johnson, who was born at Nassau, N.Y., Oct. 27, 1816. In 1825, when he was nine years old, his parents moved to Westfield. He attended school and worked on the farm in his boyhood, and, at eighteen, was apprenticed to a mason. This trade he followed until his twenty-sixth year, when he was attracted by the structure of a church organ. The next winter, having procured some tools and a work-bench, he constructed his first organ, making every part with his own hands.

From this beginning gradually grew up his present large enterprise. He employed a number of operatives, increasing his force as his business expanded; but long continued to do his own voicing and tuning, and to retain the personal supervision of his factory. His first organ was built in 1844; by 1860 he had completed ninety-three; five years later the number of his organs had reached one hundred and seventy-one; in 1870 his production had increased to three hundred and nine; and by 1878 this number had grown to over five hundred. Mr. Johnson has supplied thirty-one organs to Chicago alone; and his organs are distributed in every part of the country. He has been quick to adopt late improvements, and has himself invented many devices adding to the value and excellence of the instrument.

Mr. Johnson has taken into partnership his son, William H. Johnson, and the firm-style is Johnson & Son. The business has grown to be a large and prosperous one, with every promise of increased importance in the future.

Simmonds, William, B. D., organ-builder at No. 190 Charles Street, Boston, was born in that city April 27, 1823, and was the son of a grain-dealer. After receiving a common-school education and instruction from a private tutor, young Simmonds, at the age of fifteen, was apprenticed, first to E. & G. G. Hook, and then to Thomas Appleton, organ-builders. At the same time he took music lessons of Gretorex. His main task at Appleton's was to exhibit to customers the tone and capacity of the instruments. In 1846, when he was twenty-two, Mr. Simmonds opened an organ factory on Causeway Street; and his first organ was built for the Salem Street Church. His progress was at first slow, owing to the formidable competition which he encountered. He made, however, an improvement in reed stops, and in tuning according to the system of equal temperament, which in time created an active demand. Up to 1875 he had made some seven hundred organs, the largest and most elaborate being those in St. Mary's Redemptionist Church, New Orleans, St. Joseph's Church, Albany, N.Y., St. Aloysius Church, Washington, D.C., and St. Paul's and St. Stephen's churches, Philadelphia. He has also sent organs to the British Provinces, the West Indies, and the Sandwich Islands.

Mr. Simmonds has introduced many improvements in organ building; among them the system of building church organs on the "C" compass of manuals and pedals, and tuning by equal temperament; that of long wind-chests and sound-boards; of full surface-feeders, inverted folds, and gallery reservoir to bellows; of the full compass swell, the vertical shade swell box, with self-adjusting pedal; the terraced register manual desks, the crescendo and descendo pedal, the pneu-

matic lever power, applied to the manual, pedal, register and composition pedal action, increasing wind pressure in the ascending octaves, the thumb-screw arrangement, by which an entire row of manual keys may be instantly regulated, stopped sub-bases, and sixteen feet tones to the great and choir manuals. Mr. Simmonds also introduced many valuable stops; and in exterior decoration, he introduced mediæval organ fronts and decorated pipes.

Steer & Turner. — John W. Steer, of this firm was born at Southwick, Mass., in 1825, and was left an orphan at six years of age. After working on a farm until he was seventeen, he was apprenticed to a cabinet-maker until he was twenty-one, at which age he married Ruth B. Johnson, of Westfield. He was a journeyman for a year, and then started a shop at Tariffville, Conn. A little over two years later he was burned out, and then moved to Westfield, where he obtained work in Johnson's organ factory, where he remained fifteen years, setting up and tuning organs. In 1866 he commenced building organs in his own interest, and in the following year formed a copartnership with George W. Turner, under the firm-name of Steer & Turner.

George William Turner, was born at Dedham, Mass., Feb. 24, 1829; and, after spending his early days on a farm, was apprenticed, at sixteen, to the cabinet trade in Boston, for five years. The last year of his apprenticeship he had charge of the shop; and he afterward served two years as a journeyman. He then went to Philadelphia, and learned telegraphy. Six months afterward he repaired to New York, where he made two suits of furniture for Warren Wood, for the World's Fair. In the spring of 1852 he started a shop in New York, beginning with one man, and gradually increasing his force to twenty-five. He sold out in 1854, and went to work for Mason and Hamlin, in Boston, with whom he stayed a year. In 1855 he moved to Westfield, and entered Johnson's organ factory. Here he remained twelve years. His connection with Mr. Steer, as has been said, was formed in 1867. At first the firm employed two men, and began in a small shop; their force soon rose to forty hands. A large factory was built in August, 1868, which was burned in September, 1871, causing a loss of \$20,000. The present factory was then erected, and in two months was occupied and put in operation.

Mr. Turner married, in 1853, Mary C. Griffin, of Boston. They had four children, of whom only one, a daughter, is still living.

\* \* \*

CHRIST EPISCOPAL CHURCH, MONTPELIER, VERMONT. Karl Wilhelm, St. Hyacinthe, Quebec, Canada; 1972.

HAUPTWERK:		BRUSTWERK:		PEDAL:	
Prinzipal	8' 56	Holzgedackt	8' 56	Subbass	16' 30
Rohrflöte	8' 56	Rohrflöte	4' 56	Offenflöte	8' 30
Oktave	4' 56	Prinzipal	2' 56	Choralbass	4' 30
Koppelflöte	4' 56	Quinte	1 1/3' 56	Fagott	16' 30
Nazard	2 2/3' 56	Sesquialtera (F <sub>0</sub> ) II	78		
Waldflöte	2' 56	Zimbel (2/3') II-III	150		
Mixtur (1 1/3')	IV 224	Regal	8' 56		
Trompete	8' 56	Tremolo			
				Couplers:	
				BW/HW	
				HW/PED	
				BW/PED	

The Wilhelm organ replaced an altered and worn-out Estey instrument of two manuals, Opus 2730, 1930, installed in a chamber at the right of the chancel in the handsome old stone Gothic church. The new organ stands free in the right side aisle, the front of the case facing the opposite side wall of the nave, and the choir is thus seated with the congregation. The tall and shallow case of white oak displays five flats of tin Prinzipal pipes, the tall central group being a tower above the Brustwerk doors. The pipe shades and doors are carved, and the appearance of the case is indeed very handsome. The wood is planed, but not sanded or finished in any way, which your editor finds objectionable in appearance, whatever the "acoustical"

reasons might be. The attached console has manuals with black naturals and ivory-capped sharps; the Pedal sharps are capped with rosewood; the plain, large, flat drawknobs are arranged in double columns at each side with, unfortunately, machine-engraved labels that are not of ivory; the hitch-down brass coupler pedals are labeled as indicated in the stoplist above; there is no combination action; the stop and key action is mechanical but the Tremolo is electric; the very silent blower is within the case; the bass 12 pipes of the Subbass are exposed at the rear of the case with the access doors above; the lowest 12 pipes of the 8' Rohrflöte are of stopped wood; and the Fagott is of half-length cylindrical spotted metal pipes.

The opening recital was played by Bernard Lagacé of Montreal, Sunday evening, May 7, and the large audience greatly reduced the limited reverberation time of the room. The event was marred by a cipher in the Pedal and several alarming sounds caused by splitting wood--perhaps the paneling of the case. The church surely needs a humidifier!

Mr. Wilhelm has contracted to build a larger two-manual organ for the new Episcopal Cathedral of St. Paul in Burlington, Vermont, a structure yet to be built, and he is to renovate and improve the 2-9 1882 Hook & Hastings organ in St. Andrew's Episcopal Church, St. Johnsbury, Vermont.

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THE CHURCH OF OUR SAVIOUR, EPISCOPAL, MILFORD, NEW HAMPSHIRE. Fritz Noack, Georgetown, Mass.; 1971.

GREAT:		POSITIVE:		PEDAL:	
*Principal	8' 48	Gedackt	8' 56	Bourdon	16' 32
Chimney Flute	8' 56	Koppelflöte	4' 56	Principal	8' 32
Octave	4' 56	Principal	2' 56	Choral Bass	4' 32
Blockflöte	2' 56	Quinte	1 1/3' 56	Bassoon	16' 32
Sesquialtera	II 112	Cymbal	II 112		
Mixture	IV 224	Krummhorn	8' 56	<u>Couplers:</u>	
Trumpet	8' 56			Pos & Gr	
*bass notes from Pedal		Four General combination		Gr & Ped	
8' Principal		pedals		Pos & Ped	

This beautifully-made, compact, and pleasing organ stands beneath an undistinguished "east" window in the small, stone church. The chancel floor was lowered and the altar moved forward to accommodate the organ, which extends to the side walls. The outer compartments contain the Pedal, which adjoins the divided Great, and the Positive is in the center. Each Pedal front displays 8 copper 8' Principal basses with the trebles immediately behind; the Great 8' Principal is similarly arranged; and the entire 2' rank of the Positive is in a double-row manner at the front of the Positive case. The roll-top console is detached and faces the pipework; the manual keys are Mr. Noack's standard "brown on black"; the electric stop action is by neat, small brass knobs in a long single row above the Positive keys, with hand-lettered names on the wood beneath; the couplers are operated by similar knobs; the four combination pedals are of wood, without labels. The organ was given by Mrs. Edward W. Lincoln in memory of her husband, and replaced a two-manual Estey reed organ in use for a half-century.

Your editor found the organ the best Noack instrument he has played, and while he is so old-fashioned as to miss a 4' flute for use with the Sesquialtera, a Tremolo, and a Swell box in a two-manual church organ, the organ needs no apologies! The Rector is happy to have visitors.

The reed stops at 8' pitch have no flue pipes; the Bassoon has narrow, rectangular resonators of wood; the Chimney Flute has a bass of capped metal pipes; the Gedackt is entirely of capped metal; the first 36 Koppelflöte pipes have movable caps and the remainder are open, tapered pipes; the Great 8' Principal is independent of the Pedal from GG#.

\* \* \*

On September 26, 1971, Charles R. Krigbaum played the rededictory recital on the

two-manual 1875 Holbrook organ in the CONGREGATIONAL CHURCH, KILLINGWORTH, CONN., rebuilt and restored by Richard C. Hamar of New Hartford, Conn. Mr. Krigbaum's program included: Prelude & Fugue in C Major -Bach; Aria and Presto (Concerto X) -Handel; two movements from Symphonie II -Widor; six pieces from the "Flötenuhr" -Haydn; three chorale preludes from the Orgelbüchlein -Bach; and the Toccata & Fugue in D Minor -Bach. The original dedication brochure was reprinted for the occasion.

The four-page 1875 program is entitled: "ORGAN AND VOCAL CONCERT, /September 2d, 1875./EXHIBITION/of the/NEW ORGAN,/presented by/Gen. Wm. S. Pierson and Sister,/to the /Congregational Church,/Killingworth/E. L. Holbrook, Organist, East Medway, Mass./J. Buell, Leader of the Choir."

Mr. Holbrook played four organ solos, three of which are not named, but the last was "Improvisations, closing with the Marseillaise, as played by the French Band at the Boston Jubilee." The choir sang four unidentified anthems, three anthems by Bradbury and one by Haydn, and a "Responsive Double Chorus" by Solon Wilder. The last page of the leaflet contains an erroneous "DESCRIPTION OF THE ORGAN/Built by Mr. E. L. Holbrook, East Medway, Mass.,/for the/Congregational Church,/Killingworth, Conn." and states that "The Organ is enclosed in a Black Walnut Case, with front Pipes, handsomely decorated in gold and colors. Dimension of Case: 13 feet front, 8 feet deep, 15 feet 6 inches high, with projecting Key Board. Every part of the Organ is arranged in the most modern style." Of the mechanical registers, the original Vox Tremulant was removed many years ago and a new one is "prepared for." The Bellows Alarm now controls one of the new Pedal stops. The two Great combination pedals, which brought on "full Organ" and withdrew all but the softer Great 8' and 4' stops, were taken out by Mr. Hamar to facilitate the installation of the enlarged Pedal division.

## GREAT:

Open Diapason	8' 58
German Gamba (C <sub>0</sub> )	8' 46
Melodia (C <sub>0</sub> )	8' 46
Stopped Diapason Bass	8' 12
Octave	4' 58
Concert Flute (C <sub>0</sub> )	4' 46
Mixture	II 116
Sesquialtera	III 174

## SWELL:

Salicional (C <sub>0</sub> )	8' 46
Keraulophon (C <sub>0</sub> )	8' 46
Stopped Diapason Treble (C <sub>0</sub> )	8' 46
Stopped Diapason Bass	8' 12
Principal	4' 58
Oboe (C <sub>0</sub> )	8' 46

## PEDAL:

Sub Bass	16' 30
Gedeckt bass (ext.)	8' 12
Fifteenth	4' 30

## Couplers: (by knobs)

Swell to Great
Great to Pedal
Swell to Pedal

The church is a satisfactory frame building and the organ is in the rear gallery. The Sub Bass is exposed at the sides in V-formation and the four-posted front has two end flats, each with five Open Diapason basses, flanking the exposed and decorated Great pipework in V-formation. The horizontal Swell shades, still operated by a hitch-down pedal, are behind the Great and covered by metal pipes. Above the projecting console is the inscription, "Let All The People Praise Thee," clearly visible from the pews. The knobs are oblique; the old 25-note Pedal clavier was flat, and Mr. Hamar's rebuilding increased the 16' stop to 30 pipes; the 8' extension of 12 pipes completes a "mechanical" extension; the 4' Fifteenth is new. The Pedal is on new C and C# slider chests. All of the action was replaced, and much of it is metal.

The Holbrook pipework was not revoiced, and two stops removed by a nearby "builder" many years ago were replaced: the 4' Octave is new and the 8' Oboe is a revoiced Steere stop. The German Gamba is marked "Sal" and is a plain Dulciana; the Concert Flute is a metal chimney flute; the Mixture is 15-19 at CC and the 12-15 at C<sub>0</sub>; the Sesquialtera is 17-19-22 at CC and 12-15-17 at C<sub>0</sub>; the Keraulophon is somewhat broader than the Salicional; and the Stopped Diapason Treble is a metal chimney flute from F<sub>0</sub>.

The cordial organist is Mrs. George Dreyman, a native of Estonia who studied in St. Petersburg, Russia, and came to the United States in 1920. She graduated from the Julliard School of Music in 1924 and has played at Killingworth for 24 years.



Your editor here apologizes for the tardiness of the Newsletter! Perhaps the line at the bottom of this page should read "...occasionally published monthly...". But, he has enjoyed a summer of research and travel, visiting some eighty old and new tracker organs in the eastern states, and a summary of the excursions will appear in a future issue. Thirteen old organs in New York state were found to no longer exist.

This ten-page issue contains the stoplist of a notable three-manual Canadian organ built in 1876; does any reader know the subsequent history of the instrument? Future issues will contain the almost-complete opus list of E. M. Skinner and AEolian-Skinner, carefully compiled from several sources. While the firm built just one organ with mechanical action before the recent regime, the Skinner organ was world-famous and merits at least an accurate listing in our publication.

There is no word of planned Club meetings until October 29, when we will gather to hear the opening recitals on two recently moved and rebuilt two-manual tracker organs in the Congregational Church, Auburndale, Mass., and the First United Baptist Church, Lowell, Mass. If you wish to be the host for a meeting, contact Miss Owen.

\* \* \*

THE 1863 HOOK ORGAN - Thomas Murray plays César Franck. The Grande Piece Symphonique and the Fantaisie in A played at the Immaculate Conception Church, Boston. Sheffield Records, Box 5332, Santa Barbara, California, 93103; stereo; \$6.00, post paid. (Sheffield Album S-11 (ACML49STA-B))

Who among us does not know of the splendid organ at Immaculate Conception, the pride of Club members, and who has not heard of Franck? Such a combination, in league with Thomas Murray and the Sheffield engineers, has produced a superb recording that should be in the collection of every organ enthusiast who owns a phonograph.

One who cannot play the music should perhaps not review it! However, your editor, like Mr. Murray, is a devotee of the work of the Hooks (surely the greatest builders on the 19th century in at least this hemisphere), and he is, he feels, an accomplished listener. He has heard Franck played on a thousand organs, purchased many a recording of Franck performed by Parisian "greats" on clattering, woolly, and very out-of-tune Cavallé-Coll organs, and has never experienced so moving an hour of Franck as Mr. Murray has made available to us. The composer himself would not object to the elegant voicing and acoustics, and "score-followers" can hardly bicker with the Murray interpretation. Has the definitive recording been made in Boston? What more can one say? Buy this delightful souvenir of Franck's anniversary year and revel in the glory that was Boston and Paris more than a century ago. We are happy that Mr. Murray, a Club member who is organist at Immanuel Presbyterian Church in Los Angeles, is occasionally able to come east for relaxation and recital-playing.

\* \* \*

John Skelton has scheduled two recitals: Old West Church, Boston; at 4:00 p.m., Sunday, September 24; and Church of Our Savior (Episcopal), Middleboro, Mass., at 7:00 p.m., Sunday, October 8. The latter program will be the rededicatory recital on the c.1900 Jesse Woodberry & Co. organ, very much rebuilt by the Andover Organ Company earlier this year and described in the Newsletter for February, 1972. Mr. Skelton is organist at the Congregational Church, Winchester, Mass., and is on the faculties of the University of New Hampshire and Lowell State College.

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

## REMINISCENCES OF ORGAN AND CHURCH MUSIC IN THIS COUNTRY.

The 1892 articles from E. E. Truette's magazine, The Organ, are here continued from the April issue of the Newsletter. An index of The Organ identifies the author as George E. Whiting (1842-1923), and his name appears at the end of the series.

But out of this state of things has arisen what may be termed the "American style" of church music. It would be difficult to explain exactly what I mean by this, but an approximate idea may be had by a glance at the music that forms the staple attraction of most of our choirs.

First, as to psalmody, or, as the American organist or choir-leader terms it, "hymn-tunes." They may be divided into four classes: I. The "old" tunes like "Duke Street," "Old Hundred," "St. Martyn's," etc.; these are mostly from German and English sources. II. The tunes used mostly in the Episcopal Churches. All the late hymn-books of this denomination are "made up" (stolen would be too harsh a term, I suppose?) mostly from a collection of hymns and tunes published in London a few years ago, under the title of "Hymns Ancient and Modern," of which collection it is said more than twenty million copies have been sold! It is an excellent work, edited by Wm. Henry Monk, organist of New Cathedral, with the assistance of such modern church musicians as Arthur Sullivan, Barnby, McFarren, etc. These modern English tunes are of course intended for boy choirs, and are sung to a rather quick alla breve tempo. III. I class the tunes published by the firms of Ditson, of Boston, Root & Son, of Chicago, etc. Every little while one reads in the papers of "a new work on church music," the title of which is most likely to be, "The Sacred Harp," "The Lyre," (!) "The Musical Quiver," "The Sacred Banjo," etc. They are all very much alike; the music consists almost entirely of the tonic, dominant, and subdominant triads repeated ad nauseam to (frequently) the most vulgar rhythms, suited only for dance music, and poor dance music at that. It is almost needless to say that such "music" should never find a place in any choir that aspires to an artistic and devotional rendering of the service. IV. Arrangements from oratorios, masses, and instrumental works; Mendelssohn's songs without words; Schubert's songs; the themes of slow movements of sonatas, quartets, symphonies, etc. I am inclined to rank these, in the absence of anything better, as among the most useful of any of the publications of the day. To be sure, arrangements from secular works are not church music, and cannot be defended as such; but they are good music, and as such are a great improvement on the so-called "American tune."

The best works of this class are "The Grace Church Collection," by King, and "Wilson's Sacred Quartets," by the late Henry Wilson, for many years organist of Christ Church, Hartford, Conn., where, by the way, was maintained, while Mr. Wilson was at that church, a most excellent service.

## III.

I purposely omit any mention at this time of church music in anthem form, chanting, as also of organ music proper, as I wish to speak of these important branches of the art in another connection.

It must have been about the year 1855 /Footnote: The writer makes no claim to exactness of dates./ that organists and musicians, generally, in Boston and New England, began to talk about a young man in Hartford, Conn. (he was then a student of Trinity College, but later, I think, organist of Yale College, New Haven, or, possibly, of some church in that city), as having a very unusual and unique talent for the organ.

I refer to the late "Dr." (his "Mus. Doc." was conferred by a Jesuit college in the vicinity of Baltimore, and was, of course, spurious) J. H. Wilcox, then, and for a good many years afterward, known as "John Wilcox."

Soon after the above date Mr. Wilcox, encouraged by the late Elias Hook (one of "nature's noblemen"), senior member of the firm of E. & G. G. Hook, -- now Hook & Hastings, -- removed to Boston. He was at first organist of Grace Church in Temple Street; but about that time Dr. (a real "Mus. Doc.," by the way) S. P. Tuckerman

happened to have one of his periodical "unpleasantnesses" with the "powers that be" of St. Paul's Church, and took himself off to England, when Mr. Wilcox was appointed his successor.

In the meantime, the young man had developed such a "passion" for everything connected with an organ, that he was given partial employment in the organ factory of the Messrs. Hook; first as an apprentice, and afterwards in the dual capacity of superintendent of the finishing of their organs when set up in the church, and as exhibiter of the completed instruments. It was in the latter capacity that Mr. Wilcox acquired the larger part of his fame.

He had been organist of St. Paul's only a year or two when he became a convert to the Roman Catholic faith, and was appointed organist and director of the music of the Church of the Immaculate Conception, then just finished, a position he held until a few years before his death, which occurred in 1873.

Much of his best reputation in Boston and vicinity was made at this church. He seemed to be peculiarly adapted to the music of the Catholic service, as usually performed in this country; that is, in the so-called "brilliant style."

When Mr. Wilcox first came to Boston, a young man of twenty-five or so, he was singularly attractive personally. He was of good height, very well built, with a distinguished-looking face, and with what is known as a "presence." He possessed also considerable personal magnetism, so that he made friends with great rapidity. To all this was added an unusually good classical education (for a musician), which, combined with his brilliant musical talents, quickly gave him a position in society, where he met Miss Chickering, daughter of Jonas Chickering, of the house of Chickering & Son, whom he afterwards married.

But, unfortunately, with all Mr. Wilcox's great gifts he was afflicted with a malady that finally ended his life; viz., softening of the brain. It was first noticed when he was in college, and grew upon him as he became older. This disease, no doubt, exercised a deteriorating influence on the development of his talents. He lacked the power of application. What knowledge he possessed of music was learned "off-hand." He was a pupil of Dr. Hodges, of Trinity Church, New York, for a short time; and this was about all the instruction he ever received.

Mr. Wilcox, with all his reputation, could not be considered a first-class performer on the organ. He never acquired a command of pedal obligato playing; consequently he was utterly unable to perform even the easier pieces of the usual classical repertory, to say nothing of the great compositions of that school.

But now having told what Mr. Wilcox could not do, I will endeavor (a much more difficult task) to state what he could do, and that supremely well. First, it was really refreshing, for once, to meet a musical performer who was perfectly absorbed in his own instrument, and that instrument the organ. Among musical people one seldom hears anything but the everlasting talk about piano music, or, possibly, vocal music with piano accompaniment. The pianoforte is so come-at-a-ble; it is so easy to learn to play a little on; the piano-makers, piano-dealers, piano-players, and (especially) teachers, are so aggressive, and have, generally, such a sublime contempt for the other branches of the musical profession, that one wonders sometimes if there is any other kind of music worth listening to!

The writer used to amuse himself by occasionally sitting at the "receiving-clerk's" desk at the New England Conservatory, and noting the form of application of the swarms of pupils at the beginning of the term. The following was the usual conversation: Pupil: "I wish to take lessons." Clerk (from long experience, and to save a world of bother): "Vocal or Instrumental?" Pupil (in almost every case): "Instrumental;" and instrumental it was, by which high-sounding term was meant that very poor instrument, the pianoforte! If they wished instruction in playing the organ, violin, or other orchestral instruments, they said so, but their idea of instrumental music was the piano! Consequently, I say again it was refreshing, for once to meet an artist like Mr. Wilcox, who was as far the other way, and could talk of nothing else but organ, organ, organ, from morning till night! Every bit of wood or metal that went into an organ was looked on by him with an artist's eye. He was full of contrivances for the better working of the various parts of the "action," shifting of

the stops, composition pedals, etc. He also had a marvellous ear for "voicing," (one of the most difficult and important of this most difficult art of organ-building).

#### IV.

But this was only one side of Mr. Wilcox's talent for the organ. To the public he was known as a brilliant extempore player. To my mind, however, he scarcely justified his reputation in this particular accomplishment. His knowledge of counterpoint and musical form was so very slight, that his performances were apt to be monotonous. He repeated himself too much; so that after hearing him once, you were apt to be disappointed in a second performance.

But now what was the secret of his great power over an audience? I answer: he was a born master of what is known to musicians as "instrumentation" and "tone color," in music. He always made the organ sound beautifully. The art that Berlioz and some other writers of orchestral music possessed, viz., of writing their musical thoughts in such a manner for each instrument in the orchestra, that the general effect was the best attainable, Mr. Wilcox was an undoubted master of, in performing extempore on the organ. In my opinion, had he been taught to write for the orchestra, and had he possessed the necessary power of application, he would have produced some good work in that direction.

But not only was he a master of "effects;" his ideas were frequently extremely "brilliant," perhaps not especially original, but they sounded excellently, when coming from under his fingers on a good organ. I said he was a master of "color," by which is meant the art of producing musical thoughts that shall be appropriate to the sentiment of the moment; for instance, military music, march rhythms, religious music, choral effects, music in the modern and French style, of whom Rossini and Meyerbeer are good examples, etc. (the list is very long).

Now, Mr. Wilcox could produce these various sentiments in the hearer by his extemporaneous performances on the organ. I will endeavor to jot down a few recollections of his manner of playing. Remember that they are only "recollections," and faint ones at that.

He frequently began his extempore performances by a series of linked chords in the plainest possible harmony, played on the 16 and 8 feet diapasons in the great manual, with the double open 16 feet pedal, coupled to great, as follows:-

[example]

It will be seen that there is nothing remarkable about this; but it sounds appropriate to the organ, and strikes the keynote of the moment, by putting the listener in a sympathetic frame of mind for an organ performance. After this movement had gone on for perhaps twenty or thirty bars, he would introduce a more brilliant style of performance on the "full" organ, something like the following:-

[an "Allegro vivace." example]

The reader is begged to remember that these selections were played "extempore," and that, therefore, no great amount of finish in the connection of the phrases, or of the modulations, is to be looked for.

In exhibiting various "registers" or combinations of registers, some of Mr. Wilcox's happiest ideas were produced. Tone quality seemed to have the effect of forming interesting and frequently brilliant bits of melody in his mind. He was celebrated for his melodies on the stop called the "cornopean" or swell trumpet, of which the illustration is a tolerable example:-

[example]

The following was a favorite method with him of beginning his preludes for high mass, usually played on the great diapasons coupled to swell reeds:-

[example]

It will be seen at a glance that these selections are very "Frenchy;" that is, they sound a good deal like Batiste and Wely (although neither of these writers represents the best French school); but Mr. Wilcox played in this style for years before he ever

saw a note of the organ music of these composers.

To my mind it is a great pity that Mr. Wilcox did not write down his extemporizations, and that no publisher stood ready to print them after they were written. Mr. Wilcox only published two works of any importance; one is his "Domine" and "Dixit Dominus," being the first two movements of a set of figured vespers (and a very effective work by the way), and a "Salve Regina." He also has a number of small pieces in a book of church music called the "Lyra Catholica."

As I said in another of these articles, he undoubtedly exercised a considerable influence on the present generation of church organists in this country; and that seems to be sufficient excuse for giving him a prominent place in these papers.

Editor's note: Mr. Whiting does not mention that John Henry Willcox (1827-1875) founded the famous firm that later became George S. Hutchings' factory, which produced especially fine tracker organs. J. H. Willcox & Co. of Boston built about thirty organs from 1869 to 1873, and the nameplates all spell the name Willcox.<sup>7</sup>

## V.

The year 1853 or '54 was signalized by the completion of the first instrument that could, by any stretch of the imagination, be called a concert organ on this continent; viz., the (old) organ in the Tremont Temple, Boston, built by E. & G. G. Hook (now Hastings).

Tremont Temple (observe the truly Oriental and religious sound of the word "temple") has always been a peculiarly "Boston notion." It is a sort of hybrid between a church and a hall for secular purposes. It can be hired for almost any kind of an entertainment, that is respectable, during week-days. I remember to have attended an exhibition (by "the great Blondin") of tight-and-slack-rope walking, when he closed the performance by walking to and fro with his head in a sack, on a rope suspended just below the ceiling, some sixty feet above the floor of the hall.

But some time between Saturday and Sunday a mysterious transformation takes place. That which during the rest of the week has been given up to worldly and secular purposes, assumes suddenly the air of a place of worship. The minister's desk is rolled to the front of the stage, the choir and organist take their places behind him, and everything is in readiness for "the performance of divine worship."

Previous to this organ being built for Tremont Temple, the only performances on the organ that could be called concert playing were heard at the opening of some new church organ, or before the beginning of the oratorios by the Handel and Haydn Society, in the Music Hall, which then possessed a rather poor three-manual organ.

The society for a long time kept up this most absurd custom of having the organist begin the evening's entertainment with "a piece on the organ." I remember to have heard Mr. C. C. Miller, formerly organist of the society, perform the concerto in F of Rink, as a prelude to the "Messiah"! That is, Handel's overture was not good enough, they must improve on him by the importation of Master Rink!

But to return to Tremont Temple. The (then) new organ, as I said before, was the first attempt on this side of the Atlantic to erect, in a public hall, a large instrument for concert purposes. It contained (if I remember rightly) about eighty registers, four manuals, and numerous combination pedal movements. At the time of its construction it was a very creditable piece of work, and did much to establish the fame of the firm that built it, a fame that has, however, been much extended since. It was considered of importance enough to be described at length by Hopkins and Rimbault, in their "History and Construction of the Organ," an honor paid, I think, to but few other instruments on this continent.

But the most important event connected with the first years of the Tremont Temple organ, was the début (to all intents and purposes), in this country, of the distinguished English organist, George Washburn Morgan. He had arrived from England a year or two previous to his appearing in Boston, and had been organist of Grace Church, in New York City. But as he was more of a concert player than a church organist, and as no other place but Boston contained a concert organ, his first appearance may be credited to the latter city. Mr. Morgan had a first-class

reputation in England previous to his coming to this country, and as he was the first real concert organist heard here, and was a really fine performer, his playing made a great "sensation." I use the word sensation advisedly, as there were some things connected with his appearances at that time that were decidedly "sensational," to say the least.

The organist's bench, in the old Tremont Temple (the hall or church, or whatever it may be called, was burned a few years ago, and now presents a somewhat different appearance), was in a very prominent position, in full view of the audience; the consequence being that the performer's feet and lower limbs could be seen with great distinctness, as he sat at the instrument. Mr. Morgan also heightened the scenic effect of this part of his appearance by always wearing either white or very light-colored trousers. Not only this, but on his seating himself at the key-board to begin his performances, the audience were treated to the following unheard of proceeding:-

The performer was seen to take in his hand a large piece of chalk, and, elevating one foot, he proceeded to cover the bottom of the boot with the substance, afterwards proceeding in the same manner with the other member. This took some time, and at the end of this extraordinary operation the feelings of the audience were worked up to the highest pitch of awe and expectancy.

However, Mr. Morgan had an excuse for this bit of sensational business, in the fact that the old Tremont Temple organ pedal action was exceedingly stiff, and required almost the whole weight of the player's body in order to put the keys down, and the use of the chalk was to prevent the feet slipping.

But it was decidedly a new revelation to hear the bass (and frequently pretty rapid basses too) played by the feet! Not only was this a great novelty, but Mr. Morgan's selections were something entirely new to his hearers. Previous to his coming, hardly anything had been heard at organ recitals but overtures, marches, and extempore playing, with perhaps an occasional selection from a mass by Haydn, or an oratorio played without pedal obligato. But the new performer treated us to a large number of real organ compositions. Bach and Händel's organ works, Mendelssohn's sonatas, etc. Besides, his manner of performing orchestral works, as overtures, slow movements from symphonies, selections from oratorios, etc., was entirely new to us. His tempi were taken faster in overtures and other rapid movements than we had been accustomed to.

He was exceedingly quick in changing his "combinations," and his selection of stops was generally in excellent taste. He has always had a great reputation as a "pedal player," but I think his pedal work, although excellent, was no better than that given us by other organists since that time.

As I remember his programmes, he did not perform many of the great works of the masters for the organ, but whatever he did play was done exceedingly well, and with great neatness of execution, both with hands and feet. The American organists are under very great obligations to Mr. Morgan for having shown them (at a time when they needed it) what could be accomplished on a large organ by the hands (and feet) of a master.

[Editor's note: Mr. Whiting's assessment of the greatness of George Washburne Morgan (1823-1892) is correct. He was trained at the cathedral in his native city, Gloucester, and came to the United States in 1853. Mr. Morgan (whose middle name is spelled three ways in various reference works) was organist at six churches in New York and Brooklyn and was one of the performers at the opening of the organ in the Boston Music Hall in 1863.]

\* \* \*

One of the most remarkable nineteenth-century Canadian organs was a three-manual installation in the Metropolitan Methodist Church in Toronto, Ontario. Built by S. R. Warren & Company of Montreal, Quebec, the organ was opened in a recital by Mr. F. H. Torrington, organist and choir director of the church, who later held a similar position at King's Chapel in Boston. The 13"x8 $\frac{1}{4}$ " four-page programme of the event is dated January 13, 1876, and all but the third page is copied below (the latter

contains a "Classification of Stops..." in "Open Diapason Tone - Full, Bold, and Solid", "Stopped Diapason Tone", "String Tone", "Reed Tone - (Free Reeds)", "Reed Tone - (Striking Reeds)", "Open Flute Tone" and "Mixture Tone". There is also a short list of organs entitled "Size as compared with some Noted Organs in Europe", but a few hundred larger European organs are not mentioned!

Samuel Russell Warren was a native of Rhode Island and worked for Thomas Appleton in Boston before moving to Montreal in 1836. There he built an organ for the church of Notre Dame and in 1837, in partnership with George W. Mead, his firm was known as Mead & Warren. Mr. Warren died in 1882, but the business lasted well into this century as the "Karn-Warren Organ, Woodstock, Ontario", managed by D. W. Karn.

Opening of the Great Organ  
in the  
METROPOLITAN METHODIST CHURCH, TORONTO.

The Organ Committee of the Metropolitan Methodist Church, in this City, have pleasure in announcing that the Organ, which has been in process of re-building and enlargement during the past year, will be completed and opened

On Thursday Evening, January 13th, 1876,  
by an

ORGAN RECITAL  
and  
CONCERT OF SACRED MUSIC,  
under the direction of

Mr. F. H. TORRINGTON, assisted by the Choir of the Church.

As this Organ is the largest and most complete in the Dominion, and, with one or two exceptions, the largest in America, and is, moreover, the product of Canadian skill and workmanship, it not only affords evidence of the high position attained by the builders--Messrs. S. R. Warren & Co., of Montreal--in this important department of Art and Manufacture, but it serves to awaken just feelings of National pride that a Work of such magnitude and importance has been executed by Artists and Manufacturers resident in Canada.

The Committee feel warranted in saying, that in delicacy and refinement of Voicing, Mechanical skill, and completeness of Design, the Instrument is one of rare excellence, and they believe it is scarcely excelled, if equalled, in these particulars on this Continent.

The Scheme and Specification was prepared by Mr. F. H. Torrington, the efficient Organist of the Church, and reflects the highest credit on his professional skill and judgment.

It contains, with the Glockenspiel (or Bell Stop), 3,315 Pipes and Notes, namely:-

1,218	Pipes	in the	Great Organ.
1,160	"	"	Swell "
568	"	"	Choir "
330	"	"	Pedal "

39 Glockenspiel Notes in the Choir Organ.

and has Three Manuals and Pedale, namely, Great, Swell, Choir, and Pedal Organs, the whole embracing 84 Registers, Pistons, and Pedals, of which 53 are Speaking Stops (all of which, with the exception of the Clarionet, running through the entire Register), 9 Pneumatic Composition Pistons, and 22 Mechanical Registers and Pedals.

The total cost, including Water Engine and Blowing Apparatus is about \$15,000.

Accompanying this is a detailed Specification of the Instrument, and also a Classification of the Stops, arranged according to their various Tone qualities. In explanation of this Specification it is only proper to refer to the many new and valuable Inventions and improvements which have been introduced. Among these may be mentioned the Pneumatic Tubular Action, of which there are a number of ingenious applications. The placing of a portion of the Great Organ in the Swell-box is one

of these, enabling the Organist to produce a Crescendo on the Great as well as on the Swell Organ, thereby securing results of the most striking and impressive character. Only one other example of this arrangement is to be found in America.

The Blowing Apparatus is another important feature, and is unquestionably the most successful arrangement yet perfected. In some respects it resembles that in use in St. Paul's Cathedral, London, England.

The Water Engine (made by Mr. W. Berry, Engineer, Montreal) is a triumph of mechanical skill, and possesses sufficient capacity and power to supply the utmost demands of the Instrument.

Another specialty is the application of Vacuum Chambers to the Swell and Pedal Organs, for which purpose Exhaust Bellows, with a separate Hydraulic Motor is provided. This ensures an ample supply of wind to the pipes by use of large collapsing Valves, which renders the touch much lighter than by the use of ordinary Pallets.

The number of Sixteen feet and Eight feet Registers is noticeable, giving not only great depth, dignity, and volume of tone, but when combined with the Reeds (of which there are 13) and Mixtures, the effect produced is truly grand and brilliant.

Two Stops of Free Reeds--the Cor Anglais and Euphone--have been specially procured from Paris, and are richly and most delicately voiced. Free Reeds are very rarely used in this country on account of their increased cost, but they have been procured for this Instrument for the purpose of making it as complete as possible.

The Vox Humana is a very beautiful specimen of this peculiar Stop. It and the Glockenspiel (or Bell Stop) will prove acceptable additions to the instrument.

The Committee in bringing their labours to a close, desire to say that they have throughout given the most careful consideration and attention to this undertaking from the outset, and no step has been taken by them unadvisedly or without the fullest investigation. Two of their number, Messrs. F. H. Torrington and T. G. Mason, having been sent specially to Montreal, New York, and Boston, for the purpose of procuring the best available information, and of comparing the merits of the most noted Organs in these cities, the result being emphatically in favour of entrusting the scheme to the Messrs. Warren.

While the Instrument is in itself a noble specimen of Mechanical skill and Art, they rejoice in the fact that, placed as it is in the Sanctuary of the Most High, it will be consecrated to the service of Him to whom all Praise and Worship belong.

Specification of the Organ

Built by Messrs. S. R. Warren & Co., Montreal.

Compass of Manuals, CC to A. . . . . 58 notes.  
 Compass of Pedals, CCC to F. . . . . 30 notes.

GREAT ORGAN.

(1,218 pipes.)

1	Double Open Diapason	Metal and Wood	16 feet.
2	Open Diapason	Metal	8 "
3	Gamba	"	8 "
4	Dolce	"	8 "
5	Stopped Diapason	Wood	8 "
6	Doppel Flute	"	8 "
7	Wald Flute	"	4 "
8	Principal	Metal	4 "
9	Twelfth	"	2 2/3 "
10	Fifteenth	"	2 "
11	Mixture	"	5 Ranks
12	Mixture	"	3 Ranks
13	Posaune	"	8 "
14	Trumpet	"	8 "
15	Clarion	"	4 "

Nos. 6, 11, 13, and 15 enclosed in the Swell box.



SWELL ORGAN.  
(1,160 pipes.)

16	Lieblich Gedact	Wood	16 feet.
17	Open Diapason	Metal	8 "
18	Viola Di Gamba	"	8 "
19	AEoline	"	8 "
20	Stopped Diapason	Wood	8 "
21	Quintadena	Metal	8 "
22	Octave	"	4 "
23	Traverse Flute (Harmonic)	Wood	4 "
24	Twelfth	Metal	2 2/3 "
25	Fifteenth	"	2 "
26	Mixture	"	3 Ranks
27	Mixture	"	2 Ranks
28	Euphone	"	16 "
29	Horn	"	8 "
30	Oboe	"	8 "
31	Vox Humana	"	8 "
32	Clarion	"	4 "

CHOIR ORGAN.

(568 pipes; Glockenspiel, 39 notes.)

33	Bourdon	Wood	16 feet.
34	Violin Diapason	Metal	8 "
35	Dulciana	"	8 "
36	Clarabella	Wood	8 "
37	Harmonic Flute	Metal	4 "
38	Violina	"	4 "
39	Piccolo	"	2 "
40	Contra Fagotto	"	16 "
41	Cor Anglais	"	8 "
42	Clarionet	"	8 "
43	Glockenspiel	(Steel Bars.)	

PEDAL ORGAN.

(330 pipes.)

44	Quintolophon		32 feet effect.
45	Double Open	Wood	16 feet.
46	Violone	"	16 "
47	Bourdon	"	16 "
48	Bell Gamba	Metal	16 "
49	Violoncello	"	8 "
50	Bass Flute (Octave of Double Open)	Wood	8 "
51	Mixture	Metal	3 Ranks
52	Contra Posaune	"	16 "
53	Trumpet	"	8 "

MECHANICAL REGISTERS.

54	Swell to Great	60	Choir to Pedal
55	Swell to Choir	61	Tremolo to Choir
56	Choir to Great	62	Bellows Signal
57	Swell Octave Coupler	63	Engine
58	Great to Pedal	64	Reversible Piston (Swell to Great)
59	Swell to Pedal		

PNEUMATIC COMPOSITION PISTONS.

65	Nos. 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, 14
66	" 1, 2, 3, 4, 5, 7, 8, 9, 10, 12

67	Nos. 2, 3, 4, 5, 7, 8, 9, 10	Returning all others.	
68	" 2, 3, 4, 5, 7, 8	" "	" "
69	" 3, 5, 7	" "	" "
70	" 2, 5, 8	" "	" "
71	" 5, 7	" "	" "
72	No. 4	" "	" "

COMBINATION PEDALS.

73	Swell Great Forte	[	Governing Great Organ Stops enclosed in Swell box.
74	Swell Great Piano		
75	Full Swell		Excepting Euphone and Vox Humana.
76	Nos. 16, 17, 20, 22, 24, 25, 26, 29, and 32		Returning all others.
77	" 17, 20, 23, 30		" "
78	" 18, 19, and 20		" "
79	Full Pedal Organ		
80	Nos. 47, 48, and 50		Returning all others.
81	No. 48		" "
82	Tremolo Pedal		Operating on Swell Organ.
83	Reversible Pedal		Swell Octave Coupler.
84	Swell Pedal		

PROGRAMME.

Part I.

1. Organ Voluntary (Introducing the Various Stops of the Organ.)
2. Chorus "Nazareth" Gounod.  
The Choir.
3. Organ Solo "Adagio" (from the Septuor) Beethoven.
4. Soprano Solo "Angels ever bright and fair" Handel.  
Mrs. Cuthbert.
5. Organ Solo "Toccata in F" (with Pedal Solo) Bach.
6. Tenor Solo "If with all your hearts" (Elijah) Mendelssohn.  
Mr. T. D. Beddoe.
7. Chorus "The Lord be a lamp unto thy feet" (from the new Oratorio of "St. Peter") Benedict.  
The Choir.
8. Organ Solo "Processional March" Gounod.  
Hymn 540 "Before Jehovah's awful throne," 1st, 2nd, and 3rd verses (The Old Hundredth)  
The Choir and Audience.

Part II.

9. Chorus "O Saving Victim" Gounod.  
The Choir.
10. Organ Solo "Offertoire" (St. Cecilia) Batiste.
11. Soprano Solo "Judith" Concone.  
Miss Reid.
12. Organ Solo [ a "Zitherklange" (Glockenspiel Solo) ] Lange.  
[ b "Quis est Homo" (Vox Humana) ] Rossini.
13. Bass Solo "O God, have mercy" (St. Paul) Mendelssohn.  
Mr. Warrington.
14. [ a Alto Solo, "Thou that takest away transgression" ] Service in G Weber.  
[ b Soprano Solo, "Let Thy mercy be upon us" ]  
Chorus, " "
15. Overture "William Tell" Rossini.  
God Save the Queen  
The Choir and Audience.

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The Next Club Meeting

Members of The Boston Organ Club have the opportunity to hear two fine tracker organs in Cambridge, Massachusetts, on Sunday afternoon, October 1.

At 2:30, Philip A. Beaudry will demonstrate the two-manual 1889 Cole & Woodberry organ rebuilt by his firm early this year for St. James Episcopal Church, 1991 Massachusetts Avenue. The organ has a reversed console, a large amount of new mechanism, and many tonal improvements. The church houses the first Paul Revere bell and is a large stone and brick edifice on the right side of Massachusetts Avenue as you proceed from Harvard Square toward Arlington.

At 3:30, the new three-manual organ by Frobenius of Denmark will be demonstrated in the First Congregational Church, 11 Garden Street. The church is a century-old stone structure facing the end of Cambridge Common farthest from Harvard Square. The organ is the largest imported instrument in the city and replaced an electrified three-manual 1872 E. & G. G. Hook & Hastings. The chapel houses an early and small electric-action Andover organ.

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MIXTURES -

C. B. Fisk, Inc., have contracted to build two new tracker organs for installation in 1974: a thirty-stop three-manual for the new music building at the University of Vermont, Burlington, Vermont; and a twenty-one-stop two-manual for St. Michael's Episcopal Church, Marblehead, Massachusetts. The latter organ will use the 1832 E. & G. G. Hook case front on the present instrument.

Richard C. Hamar is currently restoring two very old one-manual organs: the Pratt instrument in the Church at Storowton Village, Mass., and the organ in the Episcopal Church, Riverton, Conn., probably the product of a New York builder.

The four-manual Rieger organ in All Souls Unitarian Church, Washington, D.C., (which your editor believes is one of the most spectacular organs in the nation) is to be heard at four recitals this season: Anthony Newman, October 15; John Hamilton, November 19; Cherry Rhodes, March 11; and Monika Henking, April 8. The programs are on Sundays at 4:00. In May, the All Souls Choir and Chamber Orchestra will perform.

The famous "bamboo organ" long a nearly-unplayable tourist attraction in the Roman Catholic Church, Las Pinas, Philippines, is the object of a fund-raising campaign for restoration. The bamboo is said to be well-preserved, but the metal parts are rusty, and the estimate for repairs is \$52,000!

An 1816 one-manual Christian Dieffenbach organ in the Altalaha Lutheran Church, Rehrersburg, Pa., is now being restored by Thomas Eader of Ellicott City, Md. The \$3,500 job includes removal of the late 19th century reversed console and replacement of the original recessed console and action, much of which survived the rebuilding.

The National Enquirer (a paper somewhat better than a "scandal sheet") gave coverage to the organ leather problem in the issue for May 28, 1972. An article headlined "Pollution Hits Another Sour Note: It's Destroying Church Organs", tells of leather "looking like Swiss cheese" and severe corrosion in electronic "organs."

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

THE SKINNER and AEOLIAN-SKINNER OPUS LIST

Ernest M. Skinner (1866-1960), trained by George H. Ryder and George S. Hutchings, was surely one of America's greatest organ mechanics and voicers. In 1901, in partnership with James Cole, he established the Skinner & Cole Organ Company, a Boston firm that built and rebuilt organs for two years. An accurate list of the Skinner & Cole work is not extant, and Skinner office personnel and some historians believe that Skinner began numbering his organs at 100. Opus 113 on the list below was a Skinner & Cole opus that is also the first in the AEolian-Skinner file.

From 1903 to 1931, Mr. Skinner's name appeared on all the nameplates, and the firm went through assorted reorganizations and incorporation, so that the plates read "E. M. Skinner & Co.", "The Ernest M. Skinner Co.", "The Skinner Organ Co.", and "Skinner Organ Co., Inc." The factories were in South Boston and Dorchester (and for many years in both cities at the same time), but the nameplates nearly always read "Boston." For several years after Skinner bought the burned-out Steere Organ Company plant in Springfield in 1920, Skinner organs were also built by Steere men in the former Johnson factory in Westfield.

In 1927, Mr. Skinner brought G. Donald Harrison (1889-1956) from England, and as tonal design had been Skinner's department in the first generation, it became Mr. Harrison's domain the the next generation. The men eventually quarrelled and as early as 1930, Skinner was openly soliciting work for the factory he later established in Methuen. In 1931 The Skinner Organ Co., Inc. purchased the pipe organ department of the famous AEolian firm, then suffering from a decline in the popularity of "player" organs and the effects of the great depression. The name was thus changed to the AEolian-Skinner Organ Company, but the exact instance of nameplate change is not known in the opus list. Mr. Skinner remained on the payroll for perhaps another two years, but by the beginning of 1935 he had severed associations with the Boston plant and for eight years built organs in the former Methuen Organ Company factory which was attached to the present Methuen Memorial Music Hall. The name was The Ernest M. Skinner & Son Company, and those "authentic" Skinner organs are, of course, not on the list below. Among them was the huge organ in the Washington Cathedral, since rebuilt by AEolian-Skinner. The Methuen factory burned in 1943.

AEolian-Skinner moved to Randolph, Mass., in 1969, and while no longer a "large operation", the firm still builds instruments of high quality. Under the direction of Robert Sipe, the company began to build tracker organs in 1969. The only organ with mechanical action built by Ernest Skinner was a 1-4 replica of a Roosevelt parlor organ, Opus 765, built in 1929 for the Edison laboratory reproduced at Henry Ford's museum in Dearborn, Michigan. The vast majority of Skinner organs have electro-pneumatic action and Pitman chests, though several of the early instruments had tubular-pneumatic action. The opus list does contain a few rebuilt organs that the firm considered worthy of the name Skinner, but many churches mistakenly think that they possess Skinner organs. Such an organ is often the work of a man who used Skinner parts or an employee who "moonlighted" and was allowed to buy any desired items from the shop.

This lengthy list is compiled principally from office records (though nearly all of the correspondence files have been destroyed), and checked with advertisements, contracts, recital programs, church records, and especially a valuable set of notes prepared by Allen Kinzey for the AEolian-Skinner office. Every moving of the office caused the destruction of "useless" material, and in the move to Randolph the Steere records (1884-1912) were lost and the AEolian contract file was (fortunately) given to Henry Karl Baker. In a few instances, the number of manuals are in doubt because many Skinner organs contained more divisions than keyboards! No attempt has been made to count the number of stops or ranks. Contracts were often signed long before the organ was completed and your editor has striven to give the date of installation. The first column lists the place, the second gives the original location of the organ and some pertinent data, the third gives the opus number, the fourth mentions the year and the last column states the number of manuals. An organ mentioned as a

"rebuild" is nearly always the work of another firm, but "rebuilt" (followed by a few additional facts) indicates a Skinner organ later rebuilt by the same company. The mass of interesting facts can hardly be reproduced in our Newsletter -- for instance: the contracts for organs 131 and 137 were signed by Robert Hope-Jones, the controversial organ "inventor" who was Vice-President of E. M. Skinner & Co. in 1906. Some wags have said that the great success of Skinner and Austin can be attributed to the fact the Hope-Jones once worked for them or was fired by them!

Though superbly-made, many a Skinner organ is eventually doomed to the loss of its original characteristics by the nature of its design. The necessity for rebuilding the actions in a generation that does not generally appreciate beautiful but over-abundant orchestral tone often results in the alteration of the pipework when the actions are renovated. Mr. Skinner, though not a businessman, was erudite, gallant, witty and delightful to the end. But perhaps he did live too long, for he saw much of his fine work "rebuilt beyond recognition" and he bitterly defended his tonal schemes in print and in person. But, the names of Skinner and Aeolian-Skinner will endure for generations, and your editor is happy to begin the task of typing a summary of the work of a firm that brought considerable fame to Boston.

A list of two-manual unit organs numbered separately from the list below will appear at the end of the major list.

New York, N.Y.	Evangelical Lutheran Church of the Holy Trinity (replaced by 785)	113	1903	3
New York, N.Y.	Christ Church, Broadway & 70th Street (rebuild)	114	1904	
Hartford, Conn.	Christ Church (rebuild; "E. M. Skinner & Co.")	115	1903	3
New Milford, Conn.	Congregational Church	116	1904	2
Winsted, Conn.	Methodist Church	117	1904	2
Wellesley, Mass.	Billings Hall, Wellesley College (rebuild & Echo)	118	1904	
Brooklyn, N.Y.	Plymouth Church	120	1904	4
Albany, N.Y.	Trinity Church	121	1905	2
Brooklyn, N.Y.	St. Jude's Church	122	1905	2
North Cornwall, Conn.	Congregational Church	124	1905	2
New York, N.Y.	St. Paul's Chapel, Columbia University (replaced by 985)	125	1905	4
Easton, Pa.	Trinity Episcopal Church	126	1905	3
Charlottesville, Va.	University of Virginia	127	1906	3
Winchester, Mass.	Church of the Epiphany, Episcopal	128	1905	2
Ridgewood, N.J.	Christ Episcopal Church	129	1905	2
Elmira, N.Y.	Park Church	130	1905	4
Cellingwood, Ohio	First Congregational Church	131	1905	2
Newtown, L.I., N.Y.	Presbyterian Church	132	1907	2
New York, N.Y.	Chapel, Church of the Incarnation (console)	133	1905	4
Englewood, N.J.	St. Paul's Church (rebuild)	134	1905	
New York, N.Y.	Great Hall, City College of New York (rebuilt, enlarged, etc., in 1932, '33, '34, '37 & '38)	135	1906	4
Somerville, Mass.	First Methodist Church	136	1906	3
Bridgeport, Conn.	St. John's Church (rebuild)	137	1906	3
Ithaca, N.Y.	First Methodist Church (records date is 1915)	138		2
Charleston, S.C.	Cathedral Church	139	1906	3
Cleveland, Ohio	Trinity Cathedral	140	1905	4
New York, N.Y.	Trinity School	141	1907	2
Brooklyn, N.Y.	Church of the Holy Trinity (second console)	142	1909	4
Tarrytown, N.Y.	Chapel, Hackley School	143	1906	3
Magnolia, Mass.	Union Congregational Church	144	1906	2
Brooklyn, N.Y.	Tompkins Avenue Congregational Church (many old pipes used)	145	1907	4
Cincinnati, Ohio	Church of the Advent	146	1906	3
Tokyo, Japan	Cathedral	147	1906	2
Englewood, N.J.	West Side Presbyterian Church	148	1907	2

Philadelphia, Pa.	Church of St. Luke and the Epiphany (new console)	149	1907
New York, N.Y.	Cathedral Church of St. John the Divine (rebuilt in 1951; enlarged in 1963)	150	4
New York, N.Y.	Calvary Church	151	
New York, N.Y.	Grace Church ("Gallery Solo, 1902" mentioned)	152	
New York, N.Y.	Grace Church (see also 161, 201, 707)	153	
Boston, Mass.	Arlington Street Church (Tuba added; replaced by 1307)	154	
Minneapolis, Minn.	Plymouth Congregational Church (rebuilt 1944)	155	1908 4
Wenham, Mass.	T. C. Hollander, residence	156	
Pittsburgh, Pa.	Third Presbyterian Church (7 stops added; replaced by 933)	157	1908
Port Huron, Mich.	First Congregational Church (the old organ from Plymouth Cong'l Church, Minneapolis; rebuilt)	158	1908 3
Cleveland, Ohio	Old Stone Church (perhaps renovation only)	159	
Plainfield, N.J.	Crescent Avenue Presbyterian Church	160	1908 4
New York, N.Y.	Grace Church (see also 152, 153, 201, 707)	161	
Cleveland, Ohio	Windermere Methodist Church	162	1909 2
Milwaukee, Wis.	Auditorium (with player attachment)	163	1909 2
Springfield, Mass.	South Congregational Church (many old pipes used)	164	1909 3
Toledo, Ohio	Trinity Church (enlarged, see 258)	165	1909 4
Somerville, N.J.	First Dutch Reformed Church	166	1909 3
Holyoke, Mass.	Second Congregational Church (burned in 1919 and replaced by 322; likely an enlargement of old organ by Hutchings)	167	1909 4
Northampton, Mass.	St. John's Church (perhaps renovation only)	168	
Brockton, Mass.	Baptist Church (old Hook & Hastings organ from King's Chapel, Boston, enlarged and electrified)	169	1909 3
Boston, Mass.	King's Chapel (rebuilt in 1946)	170	1909 4
Boston, Mass.	Eighth Society of the Methodist Episcopal Church (rebuild; probably the Hook in Tremont Methodist Church)	171	1909 2
Boston, Mass.	F. E. Peabody, residence (perhaps repairs only)	172	
Portland, Maine	First Unitarian Church (tonal changes and new console, 1959-61)	173	1909 3
Norfolk, Conn.	Congregational Church (rebuild; old case and some old pipes used)	174	1909 3
Ithaca, N.Y.	Sage Chapel, Cornell University (replaced by 1009)	175	1909 4
Lakeville, Conn.	Hotchkiss School (replaced by 848; moved to Trinity Methodist Church, New Britain, Conn., where it was renovated and enlarged in 1961)	176	1909 2
Cincinnati, Ohio	First Church of Christ, Scientist	177	1910 3
Chestnut Hill, Mass.	First Church (rebuilt in 1954)	178	1910 2
Holyoke, Mass.	Skinner Memorial Chapel, Second Cong'l Church	179	1910 3
Pittsburgh, Pa.	Carnegie Music Hall (rebuild)	180	1910
Scranton, Pa.	Mount St. Mary's Seminary (alterations in 1964 and 1966; now 4 manuals)	181	1910 3
New Britain, Conn.	South Congregational Church (rebuild; Antiphonal added)	182	1910
Washington, D.C.	Bethlehem Chapel, Cathedral Church of SS. Peter & Paul (replaced by 1248)	183	1910 3
Cambridge, Mass.	Andover Theological Seminary	184	1911 3
New York, N.Y.	Church of the Holy Communion (rebuilt and enlarged in 1928)	185	1910 4
Hartford, Conn.	Asylum Hill Congregational Church	186	4

Washington, D.C.	Church of the Epiphany, Episcopal (enlarged 1917; replaced by 1485)	187	1911	4
Seattle, Wash.	Plymouth Congregational Church (moved to a private residence)	188	1911	4
San Francisco, Calif.	First Unitarian Society	189	1911	3
Kansas City, Mo.	Grand Avenue Methodist Church	190	1910	4
Fall River, Mass.	First Congregational Church	191	1911	3
Mishawaka, Ind.	Methodist Church	192	1911	2
Lake George, N.Y.	St. James' Church	193	1911	2
Muscatine, Iowa	First Methodist Church	194	1912	3
Williamstown, Mass.	Grace Chapin Hall, Williams College	195	1911	4
Pittsfield, Mass.	First Congregational Church	196	1912	4
Cambridge, Mass.	Appleton Chapel, Harvard University (some old pipes used; altered in 1930; replaced by 886)	197	1912	4
Cleveland, Ohio	Chapel, Trinity Church	198		
Poughkeepsie, N.Y.	M. Welte & Sons	199		
Greensburg, Pa.	First Presbyterian Church (records date is 1917)	200		4
New York, N.Y.	Grace Church (chancel organ; see also 152, 153, 161, 707)	201	1912	4
Pittsburgh, Pa.	St. Andrew's Church	202	1912	4
Sewickley, Pa.	Presbyterian Church	203	1912	3
New York, N.Y.	Synod Hall, Cathedral Church of St. John the Divine	204	1913	3
New York, N.Y.	St. Thomas' Church (rebuilt and enlarged in 1955 and 1963; since rebuilt by G. F. Adams)	205	1913	4
New York, N.Y.	Fifth Avenue Presbyterian Church (new console and alterations in 1955)	206	1913	4
Chicago, Ill.	Kenwood Evangelical Church	207	1913	3
Evanston, Ill.	First Church of Christ, Scientist	208	1913	3
Springfield, Mass.	First Church (replaced by 1326)	209	1913	4
Chicago, Ill.	Fourth Presbyterian Church (replaced by 1516)	210	1913	4
Chicago, Ill.	Hyde Park Baptist Church	211	1913	3
Huntsville, Ala.	Presbyterian Church	212	1912	2
Highland Park, Ill.	First Church of Christ, Scientist (enlarged, '41)	213	1913	2
St. Paul, Minn.	House of Hope	214	1913	4
New York, N.Y.	Church of the Holy Trinity	215	1913	3
Buffalo, N.Y.	Elmwood Theater	216	1913	4
Seattle, Wash.	Alaska Theater (moved to St. Paul's Church, Bellingham, Wash., in 1931)	217	1913	3
Greenville, Ohio	McLain High School	218	1915	2
Newark, N.J.	Temple B'Nai Jesurun	219	1915	3
New London, Conn.	St. James' Church	220	1914	4
Akron, Ohio	First Methodist Church	221	1913	3
Pittsburgh, Pa.	Carnegie Institute of Technology	222		3
New York, N.Y.	Potter Memorial Chapel, Cathedral Church of St. John the Divine (rebuilt in 1961; now St. James' Chapel)	223	1914	2
Walla Walla, Wash.	First Presbyterian Church	224	1914	3
Waterbury, Conn.	Trinity Episcopal Church (some old pipes used)	225	1914	3
Boston, Mass.	Second Church (chancel organ)	226	1914	
Janesville, Wis.	First Church of Christ, Scientist	227	1914	2
Poughkeepsie, N.Y.	M. Welte & Sons, Inc. ("Organ A", with player a.)	228	1915	2
Oberlin, Ohio	Second Congregational Church	229	1914	3
Oberlin, Ohio	Finney Chapel, Oberlin College (rebuilt in 1953)	230	1914	4
Boston, Mass.	New Old South Church (sold to Virgil Fox; con- sole to Richard Wallace, Queens Village, N.Y.)	231	1915	4
Detroit, Mich.	Church of Our Father, Universalist	232	1915	4
Detroit, Mich.	Central Methodist Church	233	1915	4

Indianapolis, Ind.	Roberts Park Methodist Church (old black walnut case and front pipes used)	234	1915	3
Malden, Mass.	First Baptist Church (Processional Organ added in 1933)	235	1915	3
Reading, Mass.	First Church of Christ, Scientist	236	1915	2
Toledo, Ohio	First Congregational Church (enlarged in 1928)	237	1915	4
Omaha, Neb.	First Presbyterian Church	238	1915	3
Poughkeepsie, N.Y.	M. Welte & Sons, Inc. ("Organ B", with player attachment)	239	1915	2
Auburn, N.Y.	First Presbyterian Church	240	1915	4
Boston, Mass.	South Congregational Church (rebuilt as 551)	241	1915	3
New York, N.Y.	Arthur Curtiss James, residence (with player attachment)	242	1915	2
Montclair, N.J.	First Congregational Society	243	1915	3
Poughkeepsie, N.Y.	M. Welte & Sons, Inc. ("Organ W-3", designed for residence use)	244	1915	2
Cleveland, Ohio	Emmanuel Church	245	1916	4
Poughkeepsie, N.Y.	M. Welte & Sons, Inc. ("Organ W-4", perhaps with player attachment; designed for residence use)	246	1916	2
Poughkeepsie, N.Y.	M. Welte & Sons, Inc. ("Organ W-5"; no console or case)	247	1916	2
Armonk, N.Y.	Mrs. Cornelius Rea Agnew, residence (with player attachment; later moved to Presbyterian Church, Bedford, N.Y.)	248	1916	2
Washington, D.C.	Central High School	249	1916	2
Baltimore, Md.	St. Paul's Church (some old pipes used)	250	1916	2
New York, N.Y.	Huntington Chapel, Cathedral Church of St. John the Divine (rebuilt in 1954; now St. Ansgarius' Chapel)	251	1916	2
Upper Montclair, N.J.	Christian Union Congregational Church	252	1916	3
Poughkeepsie, N.Y.	M. Welte & Sons, Inc. ("Organ W-6")	253	1916	3
Poughkeepsie, N.Y.	M. Welte & Sons, Inc. ("Organ W-7", with player attachment; designed for auditorium use)	254	1916	2
New Brunswick, N.J.	Kirkpatrick Chapel, Rutgers College (enlarged and rebuilt in 1931, '57-'58, '61-'62)	255	1916	3
Montclair, N.J.	A. H. Lamborn, residence (with player attachment)	256	1916	2
Pittsburgh, Pa.	School of Applied Design, Carnegie Institute of Technology (evidently a classroom installation)	257	1916	2
Toledo, Ohio	Trinity Church (additions to 165)	258	1916	4
Wilmington, Del.	Christ Church, Christiana Hundred	259	1916	3
Easton, Pa.	Lafayette College	260	1916	3
North Attleboro, Mass.	Grace Church	261	1916	2
Duluth, Minn.	First Presbyterian Church (tonal changes, '49)	262	1916	3
Toledo, Ohio	Ernest Tiedtke, residence (with player attachment)	263	1916	2
South Bend, Ind.	First Church of Christ, Scientist	264	1916	3
Portland, Ore.	Auditorium (sold in 1971 to Alpenrose Dairy, Portland)	265	1916	4
Flint, Mich.	St. Paul's Church (enlarged in 1917; replaced by 989)	266	1916	3
Quincy, Mass.	First Church of Christ, Scientist	267	1916	2
Cleveland, Ohio	Amos N. Barron, residence (duplex action)	268	1916	2
New Bedford, Mass.	First Church of Christ, Scientist	269	1917	2
Pittsburgh, Pa.	Carnegie Music Hall	270	1917	4
New York, N.Y.	Church of the Divine Paternity (additions and improvements)	271	1917	
Sioux City, Iowa	First Congregational Church	272	1917	3



St. Joseph, Mo.	First Christian Church	273	1917	3
Oak Park, Ill.	First Congregational Church	274	1918	4
New York, N.Y.	St. Bartholomew's Episcopal Church (5 divisions in gallery, 4 divisions in chancel; many old pipes used. Gallery rebuilt in '37, and altered in '55; chancel rebuilt and tonally changed in '50, '52, '66-'67, '68, '70.)	275	1917	4
Hamilton, N.Y.	Chapel, Colgate University	276	1917	3
Stamford, Conn.	St. John's Episcopal Church (some old pipes used)	277	1917	3
Wilmington, Del.	Union Methodist Church	278	1919	2
Oshkosh, Wis.	Trinity Episcopal Church	279	1917	3
New York, N.Y.	Brick Presbyterian Church (old case used)	280	1917	4
Chicago, Ill.	Tenth Church of Christ, Scientist	281	1917	3
Wiscasset, Maine	St. Philip's Episcopal Church	282	1917	2
Minneapolis, Minn.	Sixth Church of Christ, Scientist	283	1917	3
Plattsburg, N.Y.	Silas D. Barber, residence (moved to St. Patrick's R.C. Church, Chateaugay, N.Y.)	284	1919	3
Springfield, Ohio	Christ Episcopal Church	285	1917	4
Bradford, Mass.	First Church of Christ	286	1919	3
Southboro, Mass.	St. Mark's School	287	1919	3
Locust Valley, L.I., N.Y.	Mrs. Henry Whiton, residence (duplex action, with player attachment)	288	1919	2
Idaho Falls, Idaho	First Presbyterian Church	289	1919	2
Boston, Mass.	Skinner Studio (with player attachment; altered 1928; moved to "LaGrove Ave., Grand Rapids, Mich.")	290	1919	2
Bryn Athyn, Pa.	Bryn Athyn Church	291	1919	2
Cincinnati, Ohio	East Side High School (with player attachment)	292	1919	4
New York, N.Y.	First Presbyterian Church (Echo division soon added; rebuilt and enlarged in 1929)	293	1920	4
New York, N.Y.	Christ Methodist Church, Madison Avenue (thought not to be 293; relocate and additions)	293C	1933	4
East Deering, Maine	St. Peter's Church	294	1919	2
Asheville, N.C.	Grove Park Inn	295	1919	4
Savannah, Ga.	Independent Presbyterian Church (replaced 1892 George S. Hutchings organ, and some old pipes used; Echo division added in 1920)	296	1919	3
Savannah, Ga.	Lutheran Church of the Ascension	297	1919	3
New York, N.Y.	David Mannes School	298	1919	2
Lowell, Mass.	All Souls Church, Unitarian (enlarged in 1928)	299	1919	3
Yorktown Heights, N.Y.	Arthur Hudson Marks, residence (with player attachment)	300		3
New York, N.Y.	Chapel, St. Luke's Hospital (old case used)	301	1920	2
Saratoga Springs, N.Y.	Bethesda Episcopal Church	302	1920	4
Boston, Mass.	Jordan Hall, New England Conservatory (old "organ screen" used)	303	1920	4
Montclair, N.J.	St. Luke's Church (some old pipes used)	304	1920	4
Eau Claire, Wis.	First Congregational Church	305	1920	3
Shreveport, La.	St. Mark's Episcopal Church (building later bought by Holy Cross Church)	306	1920	3
Cincinnati, Ohio	George B. Wilson, residence (with player attachment; organ later sold to Western College, Oxford, Ohio)	307	1920	3
St. Paul, Minn.	Municipal Auditorium (with player attachment)	308	1920	4
Niagara Falls, N.Y.	First Presbyterian Church	309	1920	3
Cleveland, Ohio	Plymouth Church	310	1920	4
Lakewood, Ohio	First Church of Christ, Scientist (later rebuilt by Tellers for St. Thomas' Church, St. Petersburg, Fla.)	311	1920	3

Youngstown, Ohio	St. John's Episcopal Church	312	1920	4
Phoenix, Ariz.	Trinity Cathedral	313	1920	3
Springfield, Mass.	First Church of Christ, Scientist	314	1920	3
Washington, D.C.	First Congregational Society (old case and front pipes used)	315	1920	4
Johnstown, Pa.	First Lutheran Church	316	1920	4
Roxboro, N.C.	Methodist Church	317	1920	2
Columbia, S.C.	Washington Street Methodist Church	318	1920	3
Fort Smith, Ark.	First Methodist Church	319	1921	3
Mount Airy, Pa.	Grace Episcopal Church	320	1920	3
Lima, Ohio	First Reformed Church	321	1920	3
Holyoke, Mass.	Second Congregational Church (replaced 167; Echo division added as separate contract)	322	1920	4
Rhinebeck, N.Y.	Church of the Messiah	323	1921	3
Holyoke, Mass.	Victory Theatre (with old console from Trinity Church, Toledo, O., and other used parts)	324	1920	3
Rochester, N.Y.	Kilbourne Hall, Eastman School of Music (moved, renovated and tonally altered in 1950-51)	325	1920	4
Savannah, Ga.	First Baptist Church	326	1920	3
Evanston, Ill.	St. Luke's Episcopal Church (main organ and two-manual chapel organ in same contract and inter-playable; Fanfare Trumpet added in '57)	327	1921	4
Cleveland, Ohio	Cleveland Auditorium	328	1921	5
Good Ground, L.I., N.Y.	St. Mary's Episcopal Church	329	1920	2
New York, N.Y.	Fifth Church of Christ, Scientist (rebuilt in 1952 and tonally altered in 1956)	330	1921	4
Rochester, N.Y.	* Studio, Eastman School of Music	331	1921	3
Norfolk, Va.	* Ghent Methodist Church	332	1920	3
Cleveland, Ohio	Cleveland Museum of Art (with player attachment; enlarged and tonally altered in 1930)	333	1920	3
Berkeley, Calif.	First Baptist Church	334	1921	3
Boston, Mass.	Edwin Farnham Greene, residence (later moved to the Charles Street Meeting House, Boston, and considerably altered.)	335	1920	4
Orange, N.J.	* First Church of Christ, Scientist	336	1921	3
New Canaan, Conn.	* First Congregational Church (some old pipes used)	337	1921	2
Baltimore, Md.	Boulevard Theatre	338	1921	3
Little Rock, Ark.	* First Presbyterian Church	339	1921	3
Columbus, Ohio	* King Avenue Methodist Church	340	1921	3
Greenfield, Mass.	First Baptist Church	341	1921	2
Hamilton, Ohio	* First Methodist Church	342	1921	2
Lawrence, Mass.	Palace Theatre (additions and changes)	343	1921	4
New York, N.Y.	Arcadia Theatre	344	1921	3
Decatur, Ill.	First Lutheran Church	345	1921	2
Toledo, Ohio	St. Mark's Church	346	1921	3
New Britain, Conn.	St. Mark's Church	347	1921	3
Chicago, Ill.	First Presbyterian Church	348	1922	4
New York, N.Y.	Skinner Studio (with player attachment; rebuilt and enlarged in 1940 as Opus 1005 for Hunter College, New York, N.Y.)	349	1922	3
Erie, Pa.	First Church of Christ, Scientist	350	1921	3
Albany, N.Y.	St. Peter's Episcopal Church	351	1921	4
New Rochelle, N.Y.	Trinity Episcopal Church	352	1921	3
Montclair, N.J.	Central Presbyterian Church (new Solo division installed in 1948)	353	1922	4

\* Originally contracts of the Steere Organ Co., Springfield.

-- to be continued

Ed Boadway's rules for accurate old organ research:

If the tracker organ in question exists, it's going to be much easier! Sometimes an old organ is second, third, or even fourth-hand, and thus several sets of church records and newspapers need to be checked. Unfortunately, determining the original location of an organ is often impossible.

Few early builders left complete opus lists and many left no lists that have been found. Many lists have, at best, been only partially reconstructed and the office records of every old firm have been destroyed by the hands of successors and heirs. In New England, we have no lists of the work of Simmons, Stevens, Hamill and the later years of Appleton. The finding of an authentic opus list is good cause for celebration.

Initial research is best done in local libraries, and most small towns have a historical society or at least a person that should be contacted. But much material that should be in a local collection can be located in state libraries and historical societies.

Church histories are notoriously inaccurate and often mention nothing about the music or organs, usually because the church records are too brief. At best, the ordinary church history might give the date of a building's dedication or contain a tantalizing photograph of an old organ, or mention in whose pastorate the organ was installed. Catholic church histories are quite scarce and many small "sect" congregations purchased old buildings from a denomination that moved the records to a new edifice or depository. However, a church history can give just enough data for a well-founded excursion to newspaper files.

Town histories are useful for telling what organ-holding structures there were or are in the community, but usually just repeat what inaccurate church clerks provided for organ information. County histories are even less detailed, state histories are worthless, and denominational histories may be of value if they are limited to a small area, such as one state. If you research the organ builders, do not neglect census and cemetery records. Apparently, old organ research in books is not worthwhile, and that fact has discouraged the production of many a thesis. If a book is of use (and even if it is not), be sure to jot down pertinent data so that the volume need never be examined again.

Church records are a fine source, though not often the best. However, some old church safes do contain packets of papers relating to the organs; manuscript items such as receipts and contracts were not usually placed in the record books. Do look for such miscellaneous papers. Many an organ was purchased by a committee or group or was given by a family, and a member of such a group handled the negotiations. Such papers were usually destroyed by that great bane of historians -- the executor cleaning out an estate. Church records are often in poor locations such as damp cellars and barns, or are lost, incomplete, or in a hard-to-enter bank vault. It is best to contact a church clerk (though some are quite unfriendly and you do wonder why things are written down if no person can read the records a century later!) who usually has only the current volumes, but is helpful. "Little old lady" church historians are nice to meet, but often they and "the old man in the congregation who knows everything" don't know much about the period you are researching. Records are excellent for learning the price of a tablecloth in 1898, but a \$5,000 organ isn't mentioned! At least, manuscript records indicate when sums were paid for organ-pumping, what an organist was paid, or when an electric blower was installed. Many records are now in the better hands of denominational headquarters or state historical societies. Do not be surprised if the church thinks it has no records and has forgotten where they are stored.

A good source of material not always easily accessible are sets of convention or conference minutes, those paper-bound annuals issued by most Protestant denominations. They often cover a whole state or district and have been issued in the eastern states for about 145 years. In many instances, each church reported improvements, or a state secretary would review material improvements, or a bishop might list what he found during visitations. In summary, a church history, an item in the church records,

or an entry in a convention booklet give a date, and then the historian may proceed to the best source of accurate information, a newspaper.

Newspapers almost invariably prove to be a "gold mine" of material, and some nineteenth century papers made the publishing of a stoplist editorial policy! If the town in which you are working did not have a paper, locate a publication that had a correspondent for "your" community. Many communities that no longer have a paper had one or more prior to the electro-pneumatic action period. Little local news appears in papers prior to the 1860's, but the arrival of a pipe organ before the Civil War often received mention. Old American papers always put the local news in one or two columns that appear on the same page for decades, but by the end of the 1890's, most local news became "spread out", and the work of the researcher becomes more difficult. Of course working in the original volumes is much easier than turning reels of microfilm, which can be found in a variety of wretched machines. But, by the 1880's newsprint had become cheap and it is now too brittle for pleasant perusal. The destroying of bound original volumes of newspapers is disheartening, for most libraries will not pay for the return of the originals after microfilming, and do not tell local historians of the availability of the papers -- which could also be given to state historical societies. In more than one transaction, the originals and the film have been lost.

Church news was, in some papers, put in a separate column. Many papers contain the full progression of news -- the decision to buy the organ, the installation, the announcement of a recital and a review of the event, and a description of the instrument. If a new or refurbished building is described, a glance at the article will show just how much of our heritage of architecture and decoration we have ruined. Be sure to obtain the correct name of the paper and copy the date, page and column of interest. Remember that after the 1860's the word "organ" was often used for any organ-like instrument. More honest journalism prevailed in earlier years and we see "seraphine," "melodeon", "harmonium" and "reed organ" used accurately. In the late nineteenth century, the cost of the organ might be the only clue for determining whether or not it had pipes, and even then, second-hand pipe organs were quite inexpensive. Good luck! Your editor would like to hear of what you excavate.

\* \* \*

MILLER MEMORIAL UNITED METHODIST CHURCH, BETHEL, VERMONT. Hilborne L. Roosevelt, New York, N.Y., 1881 (opus number unknown).

MANUAL: (58 notes)

Open Diapason Treble	8' 45	Octave Coupler (4')
Open Diapason Bass	8' 13	Tremulant
Dulciana	8' 58	Forte

PEDAL: (13 notes)

Bourdon	16' 13	Pedal Check
		Bellows Signal

This organ is the smallest instrument in use in a Vermont church, and the edifice is a little frame building, "just seven pews deep." The organ was purchased from Hook & Hastings by the Methodist Church, Rochester, Vt., in 1894 and it was brought to Bethel in 1918.

The chestnut case stands on a platform at the left of the pulpit and displays three plain Gothic flats of 13 gilded Open Diapason Bass pipes of stopped metal. The projecting console has a single row of knobs above the keys; the Pedal keys are at the left of the metal swell pedal. The Open Diapason Treble (which commences at C#<sub>0</sub>) and the Dulciana are enclosed, and the latter rank has 12 stopped metal basses. The Bourdon pipes are tubed off the single chest (which has four complete sliders), and the pipes can be played from the manual keys when the Bourdon knob is drawn. The Pedal Check permits the use of a permanently-attached coupler, and the Forte knob draws all the speaking stops. The congregation appreciates the organ, which receives an occasional visit from the Andover Organ Company's maintenance team.

\* \* \*

Our meeting on October 29 will be the opportunity to hear Donald R. M. Paterson, a Club member and a member of the faculty of Cornell University, play the dedicatory recital on the rebuilt E. & G. G. Hook organ the the Auburndale Congregational Church, 64 Hancock Street, Auburndale, Mass. Mr. Paterson's 4 o'clock program should not be missed and the event will include the first performance of a work commissioned for the occasion, written by Jon Wattenbarger of Andover. Lois Regestein, organist and choir director of the church, will accompany Mary Lou Graves of Andover, soprano, in Mr. Wattenbarger's work. Refreshments will follow the recital.

The organ is an exceptionally fine two-manual, built in 1870 as Opus 538 and until last year in the Methodist Church of Our Saviour, East Fifth Street, South Boston. Rescued, restored and carefully enlarged by George Bozeman, Jr., of Andover, the organ replaces a worn-out two-manual electric-action Frazee (still in the church), and it stands in a black walnut case in the rear gallery. Indeed, the Hook matches the interior of the frame Victorian building so well that the evidence of being a "second-hand" instrument is very slight!

The white church is at the junction of Grove Street, Hancock Street and Woodland Road, close to the center of Auburndale. One can reach the area by Routes 9 or 16, or Commonwealth Avenue or the Turnpike, all leading west of Boston. If you take Route 9, exit on Route 16 toward Newton, turn left two blocks before the well-marked Route 30 intersection, and follow Woodland Road for several blocks. If you come on Route 128, exit at Route 30 toward Boston and turn right at the gas station in the Center of Auburndale; proceed several blocks until the church is in view on the right side of Woodland Road.

The Club here recognizes the commendable work of its member, Lois Regestein, in arranging to have the organ placed in the Auburndale church, and extends a very hearty "well done!" to Mr. Bozeman. C. B. Fisk, Inc., is waiting patiently to install the rebuilt two-manual Hook in the First United Baptist Church, Lowell, Mass., for the carpenters and painters have delayed the scheduled recital to a date well past the intended October 29.

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#### MIXTURES -

The 1972-73 organ recitals at The Memorial Church, Harvard University, Cambridge, Mass., begin at 8:30 p.m. and are open to the public without charge. The performers on the four-manual C. B. Fisk organ will be: Cherry Rhodes - October 27; Larry Smith - November 20; John Ferris - February 9; Monika Henking of Thalwil, Switzerland - March 2; and Michael Schneider of Cologne, Germany - April 27.

This item appeared in The Manassas Gazette, Manassas, Va., on July 10, 1896: "A Princeton student who is spending a year in Paris, recently wrote to a friend in this country to send him a pair of good American shoes, a corn popper, and a book of gospel hymns."

The 1972-73 organ recitals in Cole Memorial Chapel, Wheaton College, Norton, Mass., begin at 8:30 p.m. and are open to the public without charge. The following organists will play the three-manual Casavant: George Kent (assisted by Edward Tarr) - October 31; Deane Place - December 8; and Joanne K. Hiller - March 9. Carlton Russell opened

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743; telephone (person-to-person) Area 603, 542-5359. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

the series on October 13.

Fred Gillis has reported finding an 1883 1-6 tracker organ by Jas. Paine & Co. of Saint John, N.B., in the United Church of Canada building in Dorchester, N.B. The organ is little-used and in poor condition, but the church is quite large and has good acoustics.

The 1972-73 organ recitals in the First Congregational Church, Winchester, Mass., begin at 8:00 p.m. and the following persons will play the three-manual C. B. Fisk organ: Christopher King - November 19; Douglas Risner - January 21; John and Carolyn Skelton - April 15; and Henry Hokans - May 6. Mr. and Mrs. Skelton will perform for the dedication of Philip A. Beaudry's recent rebuild of the two-manual electric-action Casavant organ in the Free Christian Church, Andover, Mass., on January 14.

Your editor recently contracted to restore two large and ailing two-manual reed organs in country churches; a Mason & Hamlin in New Hampshire and an Estey in Vermont. The blandishments of electronic "organ" men have caused the loss of so many similar reed organs that it's always a delight to find a small parish that has resisted the purchase of a windless substitute.

The First Church in Cambridge, Mass., dedicated its new 3-49 Frobenius organ on October 6. The tickets cost adults four dollars! "An unique series of musical and theatrical presentations celebrating the new organ" include the following events at 8:00 p.m.: A Courtly Entertainment - December 15; the Harvard University Choir - March 25; E. Power Biggs (with brass instruments) - April 22; James Johnson (with assisting musicians) - May 6; and Lief Thybo, organist, and Eva Borgstrom, soprano - May 12. More detailed information and tickets may be obtained by calling 547-2724 or 876-5829.

Cleveland Fisher has informed the editor that the three-manual Warren organ in Toronto, described in the Newsletter for May & June, 1972, burned with the church edifice in 1928. The present building is the Metropolitan United Church at 51 Bond Street, which contains a five-manual 1930 Casavant of 110 stops, Opus 1367. In Mr. Fisher's collection is a stereo slide of the Warren case, which was somewhat Gothic and sported several delightful towers with open cupolas.

Haskell Thomson, professor of organ at Oberlin, will play the Casavant organ at Milton Academy at 8:30 p.m., November 3. Brian Jones will perform on the Andover organ in the Unitarian Church in Wellesley Hills at 8 p.m., November 5. The recent Andover rebuild of the large two-manual 1897 Hook & Hastings organ in St. Mary's R. C. Church, Dedham, will be opened at 8:00 p.m., November 19. There is perhaps to be another Boston area recital that same day -- the opening of the new Casavant tracker in First & Second Church, Back Bay, Boston, but details are lacking.

Fritz Noack of Georgetown, Mass., has completed a two-manual organ for Room 138, Roberts Hall, Rhode Island College, Providence, R.I. Rev. Harold Westover is to build a one-manual organ for his small and charming stone church, St. John's Episcopal Church, Walpole, N.H.

Clarence Watters will play a program of early 20th century French music on the organ in the Methuen Memorial Music Hall at 8:30 p.m., October 25. At 8:30 p.m. on November 12, the students of Abbot and Phillips Academies, Andover, Mass., will present their Annual Joint Concert in the same hall.

Your editor was delighted to receive several letters commending the commencement of the complete Skinner and Aeolian-Skinner opus list, continued in this issue. Mr. Eugene Nye of Seattle and Mr. Rollin Smith of Brooklyn in particular expressed their interest in the project and sent lengthy comments and details regarding the organs listed. At the conclusion of the complete list, a digest of additional information will appear. Take heart, lovers of tracker action, the Newsletter will never contain the complete Möller list!

The always-delightful King's Chapel Concert Series has published the 1972-73 details. If you are not a guarantor, go early for a free seat. The programs are: Court and Chapel Music of the Early Baroque in Venice - November 5; Court and Chapel Music of the Middle Baroque - January 28; and J. S. Bach's "The Passion of Our Lord

According to St. Mark" - March 11.

The Boston Chapter of The American Guild of Organists is sponsoring a "Franck Fest" at the Church of the Immaculate Conception, Harrison Avenue, Boston, at 4:00 p.m., December 3. Brian Jones, Yuko Hayashi, Frank Taylor, Jack Fisher and John Ferris will play the renowned and appropriate Hook organ, and a chorus will sing "Psalm 150." This will surely be an event not to be missed -- even in adverse weather.

In 1971 The Beacon Press published Boston Observed by Carl Seaburg. The 378-page book contains much of interest, including chapters on organs and bells. "A list of Distinguished Organs in the Boston Area" does not mention such organs as that in the First Church of Christ, Scientist, but contains quotations from Barbara Owen.

On September 24 "The Alleluia Organ" in St. Paul's Episcopal Church, Willimantic, Conn., was dedicated in a service of Choral Evensong. The new 2-25 tracker is C. B. Fisk's Opus 57 and contains several stops borrowed from the Great to the Pedal. It is the gift of Mrs. Alfred S. Hale, who also paid for the construction of a new rear gallery. The 1931 Möller is gone. The inaugural recital series on Sunday afternoons at 4:00 include Dr. George Becker - October 1; Cameron Johnson - November 5; and An Evening of Advent Music for Organ, Instruments and Vocalists - December 3.

The First Presbyterian Church of Cherry Valley, N.Y., is a superb Victorian Gothic stone edifice built in 1872. The interior is currently being redecorated in the original colors and stencilled designs, and the paint, brass, stained glass and black walnut woodwork create a very worthy example of our neglected Victorian past. The organ front in the rear gallery is not handsome but it is part of a 2-15 tracker by C. E. Morey of Utica, N.Y., Opus 276, installed in 1911. Framed in the hall is a piece of pine board, apparently a portion of the former organ, and in ink is this inscription:

August 16, 1839

Double feeders added to the Bellows. Pedals sound pedal pipes - Action to Swell Bass Copula Stops pedal Keys and the organ revoiced and equalized by Henry Crabb from old England -- a decidedly indifferent organ made into a decent instrument by Henry Crabb Senior Henry Crabb Junior and John Crabb -  
Repaired by Julius Hoffman 1883

Kate Friskin and Jack Fisher, duo-pianists are to present a recital in Conover Hall, Bradford College, Bradford, Mass., at 8:15 p.m., October 31.

The Andover Organ Company rebuild of the two-manual Jesse Woodberry & Co. organ in the Parish Church of Our Saviour, Middleborough, Mass., described in the Newsletter last February, was, according to the church historian, "...first installed in the Peirce Academy on the other side of Union Street, where the parish was holding services, and moved to the permanent church building a few years later. At that time, the original tonal character of the organ was retained, although it was scarcely adequate for the building."

The Newton Highlands Congregational Church, 54 Lincoln St., Newton Highlands, Mass., houses a failing 1924 three-manual Hook & Hastings organ. The church celebrates its centennial in November and among the festivities will be a "sermon" by your editor and an organ recital by Carrol Hassman at 4:00 p.m., November 5. Mr. Hassman is working with an organ committee for a tracker-action replacement for the old organ.

The 2-13 George H. Ryder & Co. organ, Opus 172, 1893, built for the Wesley Methodist Episcopal Church (later the Church of the Nazarene), Haverhill, Mass., was put in storage by E. A. Kelley and associates, for the church is demolished. The organ needs a permanent home!

The Andover Organ Company is now rebuilding a well-made 2-20 J. W. Steere & Sons organ for the Pearson Memorial United Methodist Church in White Horse, N.J., a part of the city of Trenton. The organ is Opus 352, built for \$3000 in 1893 for the now-demolished First Baptist Church of Amsterdam, N.Y., and removed and stored by Sidney Chase. Andover is enlarging the Pedal to four stops, adding many new pipes, and the result will be a 28-rank organ with two Mixtures.

## THE SKINNER and AEOLIAN-SKINNER OPUS LIST -- continued

Troy, N.Y.	Lincoln Theatre	354	1922	2
Flushing, L.I., N.Y.	St. George's Episcopal Church, 38th Avenue (rebuilt in 1962)	355	1922	3
Buffalo, N.Y.	Central Methodist Church	356	1922	4
Port Chester, N.Y.	Robert Law, Jr., residence (with player attachment; junked in 1958)	357	1922	3
Oak Park, Ill.	Oak Park Baptist Church	358	1922	4
Atlanta, Ga.	Sacred Heart Church	359	1922	3
Cleveland, Ohio	Dudley S. Blossom, residence (with player attachment; tonal changes in 1925; moved to Western Reserve Academy, Hudson, Ohio)	360	1922	3
Washington, D.C.	All Souls Unitarian Church (tonal changes in 1946; replaced by Rieger in 1970)	361	1922	4
Melrose, Mass.	Wyoming Lodge, Masonic Temple	362	1922	3
Boston, Mass.	Phineas W. Sprague, residence, Commonwealth Avenue (with player attachment)	363	1922	3
Fall River, Mass.	Mount St. Mary's Convent	364	1921	2
Lewiston, Me.	United Baptist Church	365	1922	3
Richmond, Va.	Grace Covenant Presbyterian Church (Echo installed in 1925)	366	1922	4
Holyoke, Mass.	Mount Holyoke College (rebuild)	367	1922	4
Swampscott, Mass.	Church of the Holy Name (old case used)	368	1922	3
Boston, Mass.	Capitol Theatre, Commonwealth Avenue, Allston (building demolished and organ "in storage, St. Mary's, Quincy")	369	1922	4
Elmira, N.Y.	Trinity Episcopal Church	370	1922	3
St. Paul, Minn.	Church of St. John the Evangelist (Chimes from former organ)	371	1922	4
Bowling Green, Ohio	First Presbyterian Church	372	1922	2
Lancaster, N.Y.	Depew Lodge, F.&A.M.	373	1922	2
Canton, Ohio	St. Paul's Church	374	1922	4
Wellesley, Mass.	First Congregational Church (replaced by Rieger)	375	1922	3
Trenton, N.J.	Young Men's Christian Association	376	1922	3
Pittsburgh, Pa.	Schenley High School (with player attachment)	377	1922	3
Kearny, N.J.	Kearny High School	378	1922	3
Harlan, Ky.	Christian Church	379	1922	2
Columbus, Ohio	Cathedral Church of St. Joseph	380	1922	4
Hampton, Va.	R. C. Ogden Auditorium, Hampton Institute (with player attachment)	381	1922	3
Brooklyn, N.Y.	Union Church of Bay Ridge	382	1922	3
Gastonia, N.C.	First Baptist Church	383	1922	3
Reading, Pa.	Church of the Holy Spirit	384	1922	3
Indianapolis, Ind.	William G. Sullivan, residence (with player attachment)	385	1922	2
Stockton, Calif.	First Presbyterian Church	386	1922	2
Endicott, N.Y.	St. Ambrose Church	387	1922	3
Rutland, Vt.	Trinity Episcopal Church (tonal changes by Noack and others since 1962)	388	1922	3
Binghamton, N.Y.	North Presbyterian Church	389	1922	3
Brooklyn, N.Y.	Church of the Holy Innocents	390	1922	3
Providence, R.I.	Mrs. Marion L. Misch, residence (with player attachment; moved in 1928 to residence of J. Harold MacDowell, Larchmont, N.Y., and in 1931 to the Gymnasium of the College of New Rochelle, New Rochelle, N.Y.)	391	1922	2
Ashland, Ohio	T. W. Miller, residence (with player attachment; Harp and Chimes added in 1928)	392	1922	2



Grand Rapids, Mich.	Fountain Street Baptist Church	393	1922	4
Milwaukee, Wis.	Congregation Emanu-El	394	1922	4
Washington, D.C.	Trinity College	395	1922	3
Millbury, Mass.	First Congregational Church	396	1922	2
Boston, Mass.	Henry N. Sweet, residence (with player attachment; sold to Charles M. Remy, Washington, D.C.)	397	1922	2
Elyria, Ohio	St. Andrew's Church	398	1922	3
Trenton, N.J.	First Presbyterian Church	399	1922	3
Honolulu, Hawaii	Central Union Church (Echo and Solo added in 1928)	400	1922	3
Waterloo, Iowa	First Presbyterian Church (tonal changes in 1958)	401	1923	3
Pottstown, Pa.	Lutheran Church of the Transfiguration (tonal changes in 1933 and 1947)	402	1923	3
Cortland, N.Y.	Charles C. Wickwire, residence (with player attachment)	403	1923	2
Toledo, Ohio	W. W. Knight (with player attachment)	404	1923	3
LaGrange, Ill.	Cossitt Avenue School	405	1923	3
Worcester, Mass.	All Saints Episcopal Church (burned; replaced by 909)	406	1923	3
Philadelphia, Pa.	St. Peter's Episcopal Church, Germantown (renovated in 1953)	407	1923	3
New York, N.Y.	Trinity Episcopal Church (enlarged in 1928; cleaned in 1946; rebuilt with new console and Brustwerk in 1958; partly releathered and one stop changed in 1961; rebuilt and second console added in 1968; the organ has Chancel and Gallery divisions, the latter in the 1846 Henry Erben case)	408	1923	4
Piqua, Ohio	St. James Episcopal Church	409	1923	3
Petersburg, Va.	St. Paul's Episcopal Church	410	1923	3
Norfolk, Va.	Park Place Methodist Episcopal Church	411	1923	4
Boston, Mass.	George Hawley, residence, 26 Chestnut Street (with player attachment)	412	1923	3
Durham, N.H.	Community Congregational Church (enlarged in 1946)	413	1923	2
Chicago, Ill.	Chicago Temple (Chicago M. E. Church)	414	1923	4
Waterbury, Conn.	Masonic Temple	415	1923	2
Durham, N.C.	Trinity Methodist Episcopal Church	416	1923	3
Chicago, Ill.	Congregation Kehilath Anshe Mayriv, 50th St. & Drexel Blvd.	417	1923	3
Dalton, Mass.	First Congregational Church	418	1923	3
Burlington, N.C.	First Baptist Church	419	1923	2
Greenville, S.C.	Christ Episcopal Church	420	1923	3
East Radford, Va.	Grove Avenue Methodist Episcopal Church	421	1923	2
Stamford, Conn.	First Presbyterian Church (one stop added in 1938)	422	1923	3
Pittsburgh, Pa.	First German Evangelical Lutheran Church	423	1923	3
Chicago, Ill.	William Zeuch, residence (with player attachment; later enlarged and in the residence of Theodore W. Robinson, Lake Forest, Ill.)	424	1924	3
Hudson, Ohio	Congregational Church	425	1923	3
South Bend, Ind.	Sunnyside Presbyterian Church	426	1923	3
Cincinnati, Ohio	First Presbyterian Church, Walnut Hills	427	1923	3
Pittsburgh, Pa.	Church of the Ascension (renovation and tonal changes in 1954-55)	428	1923	4
Detroit, Mich.	W. G. Arthur Reid, residence (with player attachment)	429	1923	2

Pasadena, Calif.	First Methodist Episcopal Church (tonal changes in 1959)	430	4
Stockton, Calif.	Zion Lutheran Church ("Trinity" in catalogue)	431	1923 2
Cincinnati, Ohio	R. K. LeBlond, residence, Tusculum Heights (with player attachment)	432	1923 3
West Palm Beach, Fla.	Holy Trinity Episcopal Church	433	1923 4
New York, N.Y.	Town Hall (later moved to Seventh Day Adventist Church, Tacoma Park, Md.)	434	1923 4
Chicago, Ill.	First Church of Christ, Scientist	435	1923 4
Raleigh, N.C.	First Christian Church	436	1923 2
Kokomo, Ind.	Elwood Haynes, residence (with player attachment; moved and enlarged in 1934 for Glen R. Willis of Kokomo.	437	1923 2
Whitinsville, Mass.	United Presbyterian Church	438	1923 2
New York, N.Y.	Church of the Mediator, Kingsbridge	439	1923 3
LaGrange, Ga.	First Baptist Church	440	1923 3
Greensboro, N.C.	Temple Emanuel	441	1923 3
Dunn, N.C.	Hood Memorial Christian Church	442	1923 2
Hyde Park, Ill.	First Presbyterian Church	443	1923 4
Port Richmond, S.I., N.Y.	Ritz Theatre	444	1923 4
Lock Haven, Pa.	St. Luke's Reformed Church	445	1923 2
Los Angeles, Calif.	St. John's Episcopal Church (enlarged in 1926)	446	1923 4
Locust Valley, L.I., N.Y.	St. John's Chapel	447	1923 2
New York, N.Y.	Armenian Evangelical Church, 152 E. 34th St.	448	1923 2
Santa Monica, Calif.	Uplifters Club (with player attachment)	449	1923 3
Hinton, West Va.	First Presbyterian Church	450	1923 2
Melrose, Mass.	Thomas Hawley, residence, Florence Street (with player attachment)	451	1923 2
Pittsburgh, Pa.	Carnegie Free Library, North Side	452	1923 4
El Dorado, Ark.	First Methodist Episcopal Church	453	1924 4
Washington, D.C.	Epworth Methodist Episcopal Church	454	1924 3
San Francisco, Calif.	California Palace of the Legion of Honor	455	1924 4
Elon, N.C.	Elon College	456	1924 4
Watertown, N.Y.	Trinity Episcopal Church	457	1924 3
Boston, Mass.	The Boston City Club (later moved to Hastings College, Hastings, Neb.)	458	1924 4
Watertown, Mass.	St. John's Methodist Episcopal Church	459	1924 4
Ithaca, N.Y.	Lutheran Church	460	1924 2
Pittsfield, Mass.	First Methodist Episcopal Church (tonal changes by the Andover Organ Co.)	461	1924 3
Winston-Salem, N.C.	Brown Memorial Baptist Church	462	1924 3
Sioux City, Iowa	First Church of Christ, Scientist	463	1924 3
New Britain, Conn.	Elisha H. Cooper, residence (with player attachment)	464	1924 2
Princeton, West Va.	First Baptist Church	465	1924 2
Cleveland, Ohio	E. S. Burke, Jr., residence (with player attachment)	466	1924 2
Charleston, West Va.	Temple Baptist Church (replaced by Holtkamp in 1969)	467	1924 3
Sharon, Pa.	Church of St. John the Divine	468	1924 3
Coconut Grove, Fla.	St. Stephen's Episcopal Church	469	1924 2
Miami, Fla.	Scottish Rite Cathedral	470	1924 4
Miami, Fla.	Holy Trinity Episcopal Church (many tonal changes and new console, 1964-70)	471	1924 4
Long Beach, Calif.	First Methodist Episcopal Church	472	1924 4
Tallahassee, Fla.	Auditorium, Florida State College for Women (two-manual Echo Organ added in 1931)	473	1924 4
Palo Alto, Calif.	Chapel, Leland Stanford University (improvements and new console only; enlarged in 1936)	474	1924 4

Detroit, Mich.	Jefferson Avenue Presbyterian Church	475	1924	4
Buffalo, N.Y.	Parkside Evangelical Lutheran Church	476	1924	3
San Francisco, Calif.	Trinity Episcopal Church	477	1924	4
Paterson, N.J.	Broadway Baptist Church	478	1924	3
Boston, Mass.	Trinity Episcopal Church (rebuild of Chancel and Gallery divisions; see also 573)	479	1924	
Wheeling, West Va.	St. John's Evangelical Protestant Church	480	1924	3
Hollywood, Calif.	Hollywood High School (enlarged in 1929)	481	1924	3
New Haven, Conn.	Charles F. Bliss, residence, 765 Prospect St. (with player attachment)	482	1924	2
Amsterdam, N.Y.	Second Presbyterian Church	483	1924	4
North Adams, Mass.	James D. Hunter, residence (enlarged in 1925; see also 994; with player attachment)	484	1924	2
New York, N.Y.	Colony Theatre (two manual divisions derived from main divisions)	485	1924	4
Cedar Rapids, Iowa	First Presbyterian Church	486	1924	4
Cleveland, Ohio	First Presbyterian Church ("Old Stone Church")	487	1924	4
Utica, N.Y.	Grace Episcopal Church (enlarged in 1925 and 1928; tonal changes in 1951-52)	488	1924	4
Selma, Ala.	First Presbyterian Church	489	1924	3
St. Paul, Minn.	Unity Church, Unitarian (burned; replaced by Noack)	490	1924	3
Oneida, N.Y.	St. John's Episcopal Church	491	1924	3
Brooklyn, N.Y.	Central Congregational Church	492	1924	2
Portland, Maine	Williston Church, Congregational (burned; replaced by 861)	493	1924	2
New York, N.Y.	Herbert Lubin, residence, 815 Park Avenue (with player attachment; later moved to residence of A. C. Blumenthal, Larchmont, N.Y.)	494	1924	2
Cincinnati, Ohio	Walnut Hills Christian Church	495	1924	2
Paterson, N.J.	Masonic Temple	496	1924	2
San Francisco, Calif.	Temple Emanu-El	497	1924	4
Beech Hill, West Va.	Harry E. Shadle, residence (with player attachment)	498	1924	2
Dayton, Ohio	Westminster Presbyterian Church (later sold to the Congregational Church, Rockford, Ill.)	499	1926	4
Baltimore, Md.	Jerome W. Benesch, residence (enlarged in 1928)	500	1924	2
Gainesville, Fla.	Auditorium, University of Florida (tonal changes and renovation in 1965-66 and 1970)	501	1924	4
Wallingford, Conn.	Chapel, The Choate School (replaced by Casavant)	502	1924	3
New York, N.Y.	Church of the Resurrection, Episcopal (replaced by McManis)	503	1924	4
Chapel Hill, N.C.	Chapel of the Cross (console rebuilt in 1949)	504	1924	3
Kenosha, Wis.	St. Matthew's Church	505	1924	4
Harrisburg, Pa.	Pine Street Presbyterian Church (renovated in 1954)	506	1924	4
Wheeling, West Va.	St. Matthew's Episcopal Church (renovation and new console in 1971)	507	1924	4
Petersburg, Va.	High Street Methodist Episcopal Church	508	1924	3
Indianapolis, Ind.	J. Edward Krause, residence (with player attachment; later in First Evangelical Church, Kendallville, Ind.)	509	1924	2
New Rochelle, N.Y.	North Avenue Presbyterian Church	510	1924	4
Murfreesboro, Tenn.	First Baptist Church	511	1925	3
Somerville, Mass.	St. Anthony's Church	512	1925	2
Washington, D.C.	Chapel, Mount Vernon Seminary	513	1925	3
New York, N.Y.	Chapel, Fifth Avenue Presbyterian Church	514	1925	2
Florence, Ala.	First Methodist Episcopal Church	515	1925	4
Birmingham, Ala.	Independent Presbyterian Church (rebuilt in 1967)	516	1924	3

Rochester, N.Y.	St. Luke's Church (Echo division installed in 1936)	517	1925	3
St. Paul, Minn.	Cathedral Church of St. Paul, Roman Catholic (replaced by 1398)	518	1925	3
New York, N.Y.	St. Paul's Lutheran Church (altered in 1947)	519	1925	2
Charlottesville, Va.	First Methodist Episcopal Church	520	1925	3
Urbana, Ill.	Recital Hall, Smith Building, University of Illinois (new console in 1948; see also 1177)	521	1925	3
Huntington, West Va.	St. Paul's Evangelical Lutheran Church	522	1925	2
Laramie, Wyo.	St. Matthew's Episcopal Cathedral	523	1925	4
Brooklyn, N.Y.	Church of the Holy Trinity	524	1925	4
New York, N.Y.	Collegiate Reformed Church	525	1925	3
New York, N.Y.	Evangelical Lutheran Church of St. Matthew	526	1925	2
Glendale, Calif.	Central Christian Church	527	1925	2
Oak Park, Ill.	Oak Park Methodist Episcopal Church	528	1925	4
Detroit, Mich.	Scottish Rite Cathedral (with two-manual console also)	529	1925	4
New York, N.Y.	Ernest Hopkinson, residence, 1790 Broadway (with player attachment; moved in 1938 to Memorial Hospital, New York City)	530	1925	2
Washington, D.C.	Library of Congress (later moved to Holy Trinity R.C. Church, Georgetown, D.C.)	531	1925	3
Miami, Fla.	First Church of Christ, Scientist	532	1925	4
Jacksonville, Fla.	Riverside Baptist Church	533	1925	3
Washington, D.C.	Hamline Methodist Episcopal Church	534	1925	3
Baltimore, Md.	Franklin Street Presbyterian Church (enlarged in 1926)	535	1925	3
Tiffin, Ohio	G. C. Kalbfleisch, residence (with player attachment)	536	1925	2
Baltimore, Md.	Peabody Conservatory of Music, Recital Hall (renovations and tonal changes in 1942-43 as contract 1259E)	537	1925	4
Shreveport, La.	First Presbyterian Church (rebuilt in 1950; Solo division added in 1967)	538	1925	4
Lynchburg, Va.	Rivermount Avenue Methodist Episcopal Church	539	1925	3
Williamsport, Pa.	St. Paul's Lutheran Church	540	1925	4
St. Petersburg, Fla.	First Congregational Church	541	1925	4
Jersey City, N.J.	St. Michael's R. C. Church (two-manual Sanctuary organ included)	542	1925	4
Akron, Ohio	William O. Rutherford, residence, Diagonal Road (with player attachment)	543	1925	2
New York, N.Y.	Church of St. Paul the Apostle, R.C. (replaced by Möller)	544	1925	3
Boston, Mass.	Metropolitan Theatre (later sold to H. J. Heinz, Pittsburgh, Pa.)	545	1925	4
Reading, Pa.	St. James' Lutheran Church	546	1925	3
Benton Harbor, Mich.	First Congregational Church	547	1926	4
Vermillion, S.D.	University of South Dakota	548	1925	4
Marion, Ohio	First Presbyterian Church	549	1925	4
Huntington, West Va.	The Temple Sisterhood, Ohev Sholom Congregation	550	1925	3
Boston, Mass.	First Church, Unitarian (organ 241 moved and new console installed; Gallery Organ renovated in 1928; burned)	551	1925	4
St. Petersburg, Fla.	First Church of Christ, Scientist	552	1925	4
Miami, Fla.	First Christian Church	553	1925	3
New York, N.Y.	Church of St. Matthew & St. Timothy, Episcopal, West 84th Street (burned)	554	1925	3
Akron, Ohio	Akron Theatre	555	1925	3

Organ enthusiasts near Boston must make choices on Sunday, November 19; a Club meeting is hardly required in a month filled with so many excellent musical programs. Go early for a good seat at any event mentioned below!

At 3:00, Yuko Hayashi will play the dedicatory recital on the new 43-stop Casavant tracker organ in the First and Second Church, Berkeley and Marlborough Streets, Back Bay, Boston. The contract for the organ was signed before First Church's 1868 stone building was gutted by fire, and the new edifice incorporates the front and tower of the former stone building.

At 8:00, the Combined Choir Festival of the Newton United Churches of Christ begins at Central Congregational Church, 210 Walnut Street, Newtonville, Mass. The musicians of six churches will perform sixteen anthems, and several Club members are associated with the event. An LP recording will be available in the future.

At 8:15, Arnold Ostlund of New York City will play the dedicatory recital on the 2-25 electric-action organ just finished for the Pilgrim Congregational Church, Nashua, N.H. The organ replaces a two-manual Estey destroyed by fire, and your editor finds the Hartman-Beatty Organ Company's newest organ very fine indeed.

And, at 8:00, Brian Jones (assisted by Msgr. Davis of St. Paul's Church, Wellesley) will play the rededicatory recital at St. Mary's Roman Catholic Church, 420 High Street, Dedham, Mass. The grand organ is the Andover Organ Company's recent rebuild and enlargement of Hook & Hastings' Opus 1797, 1897, a 2-31 with a detached console. The room is large and reverberant and in addition to considerable revoicing and rescaling of the pipes, Andover installed 1 3/5' and 1 1/3' stops, improved the Mixtures (that in the Swell being entirely new), and moved the Swell Oboe to 16' pitch - with a new bass octave.

To reach the church from Route 1 (south), leave on the "Washington Street Dedham" exit, take the first left (next to Rossi's Restaurant) and go straight ahead for a few blocks. The stone church is on the right. If you are on Route 128, take Exit 60 and follow Route 135 through Dedham Square. Proceed straight, passing under Route 1, and the church is on the right. A parking area is opposite the church and refreshments are to be served in the school hall following Mr. Jones' program.

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#### MIXTURES -

We have not yet received details about the recent "butchering" of E. & G. G. Hook's Opus 405, a splendid 1868 2-26 in St. Joseph's R.C. Church, Pittsfield, Mass., but last summer, St. Anne's R.C. Church of Turners Falls, Mass., threw away the rather nice 2-18 1895 George W. Reed organ. "What fools these mortals be!"

The Andover Organ Company has contracted to build a new 2-29 tracker organ with a reversed console for St. Mark's Episcopal Church, Augusta, Maine. The firm is also to renovate two old trackers, the 3-31 Miller in Salem Lutheran Church, Lebanon, Pa., and the 2-7 E. & G. G. Hook & Hastings, Opus 909, 1878, in the Congregational Church, Wentworth, N.H.

This Newsletter contains our 1972 membership list. Please be certain that your entry is correct, for the editor is not the only person who uses the mailing list. And, there is another segment of the Skimmer list. Thank you, Jim Lewis, for more information pertaining to organs mentioned in the last installment!

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743; telephone (person-to-person) Area 603, 542-5359. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

The Dedham Choral Society, directed by Brian Jones, will present three performances of Bach's Christmas Oratorio, the chorus of 120 voices and the soloists being assisted by an orchestra of 23 performers. (1) 7:30 p.m., December 3, at The Congregational Church of Needham, 1154 Great Plain Avenue, Needham, Mass. (2) 8:00 p.m., December 7, at St. Mary's Roman Catholic Church, 420 High Street, Dedham, Mass. (3) 7:30 p.m., December 10, at the First Parish Church (Unitarian), Tremont Street, Duxbury, Mass. The Society is the only group of its kind in the Boston area that does not charge a specific admission fee, and according to Mr. Jones, "...it's a struggle, and an offering is received at each concert."

Don't forget the Boston Chapter of the A.G.O. is sponsoring the Franck Festival at the Church of the Immaculate Conception, Harrison Avenue, Boston, at 4:00, Sunday, December 3. The Chapter's organ programs on Station WCRB are heard at approximately 5:30 p.m. on Saturdays, October through March. Morley Lush has provided this list of tapes to be used for the 1972-73 season:

Brian Jones	-	Trinity Episcopal Church, Wrentham, Mass.
Bernard Lagacé	-	Milton Academy, Milton, Mass.
Anton Heiller	-	Memorial Church, Harvard University
Thomas Murray	-	Immaculate Conception Church, Boston
Charles Krigbaum	-	First Religious Society, Newburyport, Mass.
Yuko Hayashi	-	Old West Church, Boston
Brian Jones	-	Old West Church, Boston
John Ferris	-	Memorial Church, Harvard University
Mireille Lagacé	-	First Parish Church, Billerica, Mass.
Martha Folts	-	Congregational Church, Winchester, Mass.

The King's Chapel Concert Series announcement in the September Newsletter does not mention the time of the concerts - 5:00.

The November issue of Yankee magazine contains this advertisement: "Pipe organ, 1925 Hook & Hastings model with 27 ranks of pipes. Disassembled now but played fine last year. Want band organ, nickelodeon piano, or large music box." The Massachusetts advertiser should keep the organ -- that's a pretty large music box!

Alan Laufman, Director of The Organ Clearing House, reports some activity this fall. In addition to being responsible for the recent relocations in White Horse, N.J., Auburndale, Mass., and a dozen other eastern communities, the advisors and friends of OCH are active in the following work: Johnson & Son's Opus 640, 1885, a two-manual formerly in the Methodist Church, Fayetteville, N.Y., is being rebuilt by the Andover Organ Company for St. Ann's R.C. Church, Wayland, Mass. The two-manual c.1865 George Stevens organ formerly in the Union Church, Chepachet, R.I., is being rebuilt by Joseph Chapline of Philadelphia for Trinity Episcopal Church, Shepherdstown, West Va. A two-manual Hook & Hastings, Opus 1751, 1897, formerly in St. Louis R.C. Church, Webster, Mass., is being rebuilt by the Andover Organ Company for Pilgrim Congregational Church, Lexington, Mass. Another two-manual Hook & Hastings, Opus 1394, 1888, formerly in Trinity Episcopal Church, Marlborough, Mass., has been sold to Mr. and Mrs. Peter B. Waldeck, Port Treverton, Pa. Two two-manual organs have recently been salvaged and placed in storage: Johnson & Co., Opus 401, 1874, was removed from the Odd Fellows Hall in Haverhill, Mass., by the Andover Organ Company and is for sale. A 2-10 George H. Ryder, Opus 63, c.1877, originally in the Free Baptist Church, Augusta, Maine, and for many years in Bethel A.M.E. Church, New Bedford, Mass., was taken down by George Bozeman, Jr., and is for sale.

In 1895 the Congregational Church in Solon, Maine, "improved" the interior of the 1837 building, and wrote to the pew owners to request permission to take out the old pews, which had doors. One distant owner replied:

This pew is the only property that I own that was my father's and I intend to keep it as long as I live. If you want the pew, you must pay me for it. As I live down here, your alteration will be no benefit to me. And you spoke of giving me a pew in the body of the church. I would not give you one cent for any other pew in the church, and my price is \$30.00.

Please inform the editor of coming Christmas programs as soon as you have details!

## MEMBERS of THE BOSTON ORGAN CLUB, 1972

Ackerman, W. Raymond	5 Louisburg Sq., Apt. 12	Nashua, N.H.	03060
Aish, William J.	614 Hipódromo Ave., Pda 20	Santurce, Puerto Rico	00909
Akright, James F.	8805 Sundale Drive	Silver Spring, Md.	20910
Allman, Charles D. III	62 Main St.	Acton, Mass.	01720
Arden, William M.	81 Phillips St.	Boston, Mass.	02114
Atkinson, Deborah E.	RFD, c/o Marlin	East Kingston, N.H.	03827
Baird, James R.	2352 Monroe St.	Herndon, Va.	22070
Baker, Henry Karl	The Organ Literature Foundation, 45 Norfolk Rd.	Braintree, Mass.	02184
Ball, John A.	Oak Hill Road	Harvard, Mass.	01451
Barlow, Dr. John S.	241 Holden Wood Rd.	Concord, Mass.	01742
Barry, Wilson	76 Morton St.	Andover, Mass.	01810
Beasley, Dr. William J.	346 Hot Springs Rd.	Santa Barbara, Calif.	93108
Beaudry, Philip A.	P.O. Box 123	Somerville, Mass.	02145
Becker, Dr. George	Lake Road	Columbia, Conn.	06237
Belash, David C.	3 West Cedar St.	Boston, Mass.	02108
Bellocchio, Matthew-Mich'l	456 East 16th St.	Brooklyn, N.Y.	11226
Berry, Chester	P.O. Box 1912	Hartford, Conn.	06101
Boadway, Edgar A.	P.O. Box 779	Claremont, N.H.	03743
Boutwell, Richard G.	P.O. 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
Calkins, Grosvenor Jr.	207 Franklin St.	Newton, Mass.	02158
Cameron, Peter T.	190 Pearl St.	Somerville, Mass.	02145
Carlson, Roy E. H.	Old Coach Rd.	Magnolia, Mass.	01930
Carr, Dale C.	19 South Park St.	Hanover, N.H.	03755
Carver, Ralph S.	246 Commonwealth Ave.	Boston, Mass.	02116
Chase, Sidney	69 Decatur St.	Worcester, N.Y.	12197
Chatis, Despina	7 Haverhill St.	Methuen, Mass.	01844
Clark, John	82 Prospect St.	Manchester, N.H.	03104
Cogswell, David W.	68 South Boulevard	West Springfield, Mass.	01089
Coleberd, Robert E. Jr.	Longwood College	Farmville, Va.	23901
Comfort, Webb T.	Lake Oniad Drive	Wappingers Falls, N.Y.	12590
Conner, William	Box 128, Grinnell College	Grinnell, Iowa	50112
Cotton, David Ashley	Box 154, Astor Station	Boston, Mass.	02123
Craft, Carroll F.	R.R. 1, Box 158	Holy Cross, Iowa	52053
Danyew, Mary R.		North Chatham, N.Y.	12132
Davis, Charles Lane	44 Woodland Rd.	Shrewsbury, Mass.	01545
Denton, Howard P.	12 Chapman Park	Gardner, Mass.	01440
DiBona, Raymond A.	87 Liberty St.	East Braintree, Mass.	02184
Down, A. Graham	P.O. Box 470	Epping, N.H.	03042
Ehrich, Marion	10 Frost Lane	Hadley, Mass.	01035
Elliott, Joseph T. Jr.	Box 33	Mount Hermon, Mass.	01354
Emerson, David	Winter St., R.F.D. 3	Lincoln, Mass.	01773
Farmer, John	Noack Organ Co., Inc., 30 Main St.	Georgetown, Mass.	01830
Ferguson, James G. Jr.	P.O. Box 209	Burlington, Vt.	05401
Finch, Thomas L.	Physics Dept., St. Lawrence University	Canton, N.Y.	13617
Fisher, Cleveland H.	9255 Bennett Drive	Manassas, Va.	22110
Fisher, Jack	16 Carver St., Apt. 2	Boston, Mass.	02116
Fisk, Charles B.	P.O. Box 28	Gloucester, Mass.	01930
Fix, Carolyn	11515 Braddock Rd.	Fairfax, Va.	22030
Flint, Edward W.	Box 68	Lincoln Center, Mass.	01773
Fonteneau, Jean	7, Avenue Vion-Whitcomb	75 Paris 16 <sup>e</sup> , France	
Fuchs, Brian	2 Canary Court	Huntington, L.I., N.Y.	11743
Gallagher, Rev. David F.	900 Washington St.	Wellesley, Mass.	02181

Gammons, Edward B.	Groton School	Groton, Mass.	01450
Gilliken, Bro. Lawrence Michael, NOHC	Holy Cross Monastery	West Park, N.Y.	12493
Gillis, Rev. Frederick E.	79 Donaldson Ave., Rockingham	Halifax, Nova Scotia, Canada	
Grant, George W.	6 North St.	Lexington, Mass.	02173
Grebb, Jack A.	11 Whitcomb St.	Webster, Mass.	01570
Gregg, Chandler	19 Hundreds Circle	Wellesley Hills, Mass.	02181
Griesa, Mr. & Mrs. Thomas P.	360 East 65th St., Apt. 14 D	New York, N. Y.	10021
Grobe, Dalos	16931 Griggs	Detroit, Mich.	48221
Hamar, Richard C.	Steele Rd.	New Hartford, Conn.	06057
Hansen, Ivan J.	81 Phillips St., Apt. 4	Boston, Mass.	02114
Harley, Mark W.	Bolton Rd.	Harvard, Mass.	01451
Harriman, Helen B.	295 Mountain St.	Sharon, Mass.	02067
Hassman, Carroll	24 Queensberry St., Apt. 4	Boston, Mass.	02215
Hastings, Allen	Chestnut Hill	Athol, Mass.	01331
Hawkes, Walter V.	120 East Main St.	Merrimac, Mass.	01860
Hedgebeth, Richard	86 Longhill St., Apt. 3 D	Springfield, Mass.	01108
Hill, Mr. & Mrs. Richard	1681 Broadway	Raynham, Mass.	02767
Hinson, Robert	7006 Kester Ave.	Van Nuys, Calif.	91405
Houseman, Michael	Brandeis University	Waltham, Mass.	02154
Howard, Leo	c/o Carter Hamilton, 5615 Meadow Lake	Houston, Texas	77027
James, Robert A.	6412 11th Ave.	Brooklyn, N.Y.	11219
Jameson, Edward E.	P.O. Box 402	Natick, Mass.	01760
Jones, Brian	Noble & Greenough School, 507 Bridge St.	Dedham, Mass.	02026
Kampf, Elizabeth T.	8 Linwood Ave.	Newton, N.J.	07860
Kanzler, Robert F.	2 Hawthorne Place, Apt. 5 K	Boston, Mass.	02114
Kelley, Eugene A.	40 Trenton St.	Lawrence, Mass.	01840
Kelvin, Norbert	76 Bertwell Rd.	Lexington, Mass.	02173
Kinzey-Angerstein Organ Service	299 East St.	Wrentham, Mass.	02093
Kirkpatrick, Bryan	Phillips Andover Academy	Andover, Mass.	01810
Lahaise, Richard C.	78 Carroll St.	West Roxbury, Mass.	02132
Lahaise, Robert J.	81 Carroll St.	West Roxbury, Mass.	02132
Laufman, Alan M.	Storm King School	Cornwall-on-Hudson, N.Y.	12520
Leonard, Laurence W.	17 Winnicoash St.	Laconia, N.H.	03246
Lewis, Jerry W.	12 Landmark Lane	Rockport, Mass.	01966
Lewis, Jim	6216 Yucca St.	Hollywood, Calif.	90028
Loehr, William	46-C Downey Drive	Manchester, Conn.	06040
Long, Stephen E.	4 Edgerly Rd., Apt. 37	Boston, Mass.	02115
Loris, Michael A.	R.F.D. 2	Barre, Vt.	05641
Lush, Morley J.	74 Independence Rd.	Concord, Mass.	01742
MacCormack, H. J. W.	Memorial Chapel of All Souls	St. Huberts, N.Y.	12943
MacDonald, Robert S.	490 Riverside Drive	New York, N.Y.	10027
Mack, Forrest	63C Maple St.	Waltham, Mass.	02154
Malmstrom, Lloyd D.	3909 Genine Drive	Oceanside, Calif.	92054
McCarthy, Marge	P.O. Box 187	Dublin, N.H.	03444
McPeak, David H.	37 Claflin Rd., S-6	Brookline, Mass.	02116
Meikle, Sue	P.O. Box 802	South Lancaster, Mass.	01561
Miller, Dr. Max B.	45 Hunnewell Ave.	Newton, Mass.	02158
Montgomery, C. Robert	10 High St.	Natick, Mass.	01760
Moore, A. David	8 Pasture Rd.	Rockport, Mass.	01966
Moore, Dr. & Mrs. Raymond E.	Emerson Ave.	Hampstead, N.H.	03841
Morgan, Benjamin B.	Pomfret School	Pomfret, Conn.	06258
Muench, Richard F.	2032 Hightower Drive	Hollywood, Calif.	90068



Muise, Joseph A. Sr.	1861 N.W. 36th St., Oakland Park	Fort Lauderdale, Fla.	33309
Muise, Joseph A. Jr.	Box 1334, Brandeis Univ.	Waltham, Mass.	02154
Murray, Thomas	1613 South Primrose Ave.	Alhambra, Calif.	91803
Myers, Allen C.	East Hill Farm	Chester, Vt.	05143
Myrvaagnes, Mr. & Mrs. Rodney N.	The Boylston 17E, Prudential Center	Boston, Mass.	02199
Newton, Robert C.	201 Tyler St.	Methuen, Mass.	01844
Nye, Eugene M.	12755 4th Ave. N.W.	Seattle, Wash.	98177
Ochse, Orpha	7639 South College Ave.	Whittier, Calif.	90602
Ogasapian, John K.	14 Park St.	Pepperell, Mass.	01163
Olson, Donald H.	P.O. Box 281	Methuen, Mass.	01844
Ontko, Allan J.	P.O. Box 689	Englewood, N.J.	07631
Outerbridge, Thad H. H.	Bayview Ave.	Beverly, Mass.	01915
Owen, Barbara J.	46A Curtis St.	Pigeon Cove, Mass.	01966
Parke, Nathan Grier III	P.O. Box 134	Carlisle, Mass.	01741
Paterson, Donald R. M.	1350 Slaterville Rd.	Ithaca, N.Y.	14850
Ferkins, Elmer W.	Birch Rd.	South Berwick, Me.	03908
Piercey, Gerald L.	3852 Bel Pre Rd.	Silver Spring, Md.	20906
Porter, Bruce E.	1 Old Drewsville Rd.	Walpole, N.H.	03608
Proper, David R.	51 South Lincoln St.	Keene, N.H.	03431
Rand, Richard S.	P.O. Box 1	Amesbury, Mass.	01913
Redman, Roy A.	2742 Avenue H	Fort Worth, Texas	76105
Regestein, Lois W.	6 Worthington St.	Boston, Mass.	02120
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844
Ricker, Charlotte E.	34 Talmouth Avenue	Haverhill, Mass.	01830
Roche, F. Robert	60 Park St.	Taunton, Mass.	02780
Rockwood, Donald C.	50 Rockwood Rd.	Norfolk, Mass.	02056
Russell, Carlton T.	P.O. Box 299	Norton, Mass.	02766
Sampson, Edward J. Jr.	A-2 Colonial Drive, Apt. 11	Andover, Mass.	01810
Sargent, Thomas C.	10 Radcliffe Rd., Apt. 6	Allston, Mass.	02134
Saunders, Jonathan	P.O. Box 224	South Chatham, Mass.	02659
Sawyer, George	352 Buena Vista Rd.	New City, N.Y.	10956
Simmons, Kenneth F.	17 Pleasant St.	Ware, Mass.	01082
Sly, Allan	39 Bay St.	Quincy, Mass.	02171
Smith, Charles P.	6 Edgehill Rd.	Woburn, Mass.	01801
Smith, Rollin	1150 41st St.	Brooklyn, N.Y.	11218
Smith, Tony	Choate School, Box 134	Wallingford, Conn.	06492
Smith, Mr. & Mrs. Wm. V.	30 Mohegan Rd.	Acton, Mass.	01720
Steinmetz, C. Martin	6 Ayer Rd.	Wellesley, Mass.	02181
Stockwell, R. Gilman	P.O. Box 177	Newport, N.H.	03773
Strauss, A. Richard	109 Glenside Rd.	Ithaca, N.Y.	14850
Suttie, Jim	3904 South Grand	Independence, Mo.	64055
Swainson, Edward L.	59 Gay St.	Newtonville, Mass.	02160
Taylor, Rev. Donald C.	262 Mill St.	Haverhill, Mass.	01830
Terrill, Dudley A.	R.F.D. 1	Northwood, N. H.	03261
Thomas, Ladd	1557 East Mendocino St.	Altadena, Calif.	91001
Van Zoeren, Allan	46 East 29th St.	New York, N.Y.	10016
Vaughan, Donald E.	202 Summer St.	Portsmouth, N.H.	03801
Walsh, Martin R.	9 Belmont Circle	Trenton, N.J.	08618
Warner, Sally Slade	Abbot Academy - Draper 54	Andover, Mass.	01810
Wyly, James	1711 Park St.	Grinnell, Iowa	50112

\* \* \*

## THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

New York, N.Y.	Wadsworth Avenue Baptist Church	556	1925 3
Westhampton Beach, N.Y.	Westhampton Presbyterian Church (Quioque, L.I.)	557	1925 2
Newport, Ky.	First Church of Christ, Scientist	558	1925 2

Little Falls, N.Y.	Irving E. Stacey, residence, 28 Waverly Place (with player attachment)	559	1925 2
Rochester, N.Y.	East Side Presbyterian Church	560	1925 3
Muncie, Ind.	William H. Ball, residence (with player attachment)	561	1925 2
Gull Lake, Mich.	W. K. Kellogg, residence (with player attachment; moved in 1942 to the Percy Jones General Hospital, Battle Creek, Mich.)	562	1925 3
New York, N.Y.	Fourth Presbyterian Church	563	1927 3
Poland Springs, Me.	All Souls Memorial Chapel	564	1925 2
Reidsville, N.C.	Jefferson Penn, residence (with player attachment)	565	1925 2
Charlotte, N.C.	Pritchard Memorial Baptist Church	566	1925 3
Cranbrook, Mich.	Christ Church (Solo added in 1927; replaced by McManis)	567	1927 4
Mercersburg, Pa.	Chapel, Mercersburg Academy	568	1925 4
Hartford, Conn.	Christ Church Cathedral	569	1925 4
Woburn, Mass.	Sidney A. Beggs, residence (with player attachment; moved to Brandeis University, Waltham, Mass.)	570	1925 2
Detroit, Mich.	St. Matthias Episcopal Church	571	1926 3
Rocky Mount, Va.	First Methodist Episcopal Church	572	1926 2
Boston, Mass.	Trinity Episcopal Church (see also 479; Gallery Organ; rebuilt in 1955 with four divisions in gallery and four in chancel; altered in 1960 and 1962)	573	1926 4
Richmond, Va.	Monumental Episcopal Church	574	1926 3
Birmingham, Ala.	South Highlands Presbyterian Church	575	1926 3
Birmingham, Ala.	Ensley-Highland Presbyterian Church	576	1926 2
Roanoke, Va.	Greene Memorial Methodist Episcopal Church	577	1926 3
Springfield, Mass.	South Congregational Church	578	1926 4
Auburn, N.Y.	Second Presbyterian Church (Swell altered in 1958)	579	1926 3
Tarrytown, N.Y.	Willard S. Burrows, residence (with player attachment)	580	1926 2
Beckley, West Va.	First Presbyterian Church (a 2-7 duplexed organ with a 3-rank Echo)	581	1926 2
Youngstown, Ohio	Henry H. Stambaugh Auditorium	582	1926 4
Malden, Mass.	First Church of Christ, Scientist	583	1926 2
Havana, Cuba	Holy Trinity Episcopal Cathedral	584	1926 2
Pittsburgh, Pa.	Shadyside Presbyterian Church	585	1926 4
El Dorado, Ark.	First Baptist Church	586	1926 4
New York, N.Y.	Park Avenue Methodist Episcopal Church	587	1926 3
Cincinnati, Ohio	W. H. Albers, residence (with player attachment; enlarged in 1928)	588	1926 2
Hampton, Va.	St. John's Episcopal Church	589	1926 3
Palm Beach, Fla.	Bethesda-by-the-Sea Episcopal Church (two consoles; C. E. Morey organ 273 used as one-manual Antiphonal)	590	1926 4
Cincinnati, Ohio	Wise Center Building	591	1926 3
Lincoln, Neb.	Westminster Presbyterian Church	592	1926 3
Springfield, Ohio	Covenant Presbyterian Church (moved to the School of the Ozarks, Point Lookout, Mo.)	593	1926 4
New Haven, N.Y.	Congregational Church	594	1926 2
McKeesport, Pa.	First Methodist Episcopal Church (Echo added in 1947)	595	1926 3
West Chester, Pa.	George Morris Phillips Memorial Auditorium, West Chester State Normal School	596	1926 3

University, Va.	St. Paul's Memorial Methodist Church	597	1926	4
New York, N.Y.	St. Thomas' Episcopal Chapel, 230 E. 60th St. (Chancel division added in 1927; replaced by Noack; building now named All Saints Chapel)	598	1926	3
Rochester, Mich.	Fred M. Shinnick, residence (with player attach- ment; moved to the Methodist Church, Charleston, Mich.)	599	1926	2
New York, N.Y.	Architects Sample Corporation (with player attachment; moved in 1940 to Emmanuel Church, Jewett & Main Streets, West New Brighton, S.I., N.Y.)	600	1926	2
Montclair, N.J.	Grace Presbyterian Church	601	1926	3
Lawrence, Mass.	Empire Theatre (Pedal enlarged in 1926)	602	1926	3
Toledo, Ohio	The Toledo Museum of Art (with player attachment)	603	1926	4
Jackson, Mich.	St. Paul's Episcopal Church	604	1926	3
Newark, N.J.	Auditorium, Mutual Benefit Life Insurance Co.	605	1926	3
Hendersonville, N.C.	First Methodist Episcopal Church	606	1926	2
Chicago, Ill.	Bryn Mawr Community Church (enlarged in 1926; Choir originally "borrowed", and an independent Choir was installed in 1948)	607	1926	3
Painesville, Ohio	St. James Episcopal Church	608	1926	3
Sandusky, Ohio	Sidney Frohman, residence, 1315 Columbus Ave. (with player attachment)	609	1926	2
St. Louis, Mo.	Christ Church Cathedral, Episcopal (in altered Roosevelt case; replaced by 1435 and sold to McLean Baptist Church, Memphis, Tenn.)	610	1926	4
Gary, Ind.	First Methodist Episcopal Church	611	1926	4
McComb, Miss.	Centenary Methodist Episcopal Church (enlarged in 1948)	612	1926	2
Indianapolis, Ind.	J. A. Goodman, residence (with player attachment)	613	1926	2
Astoria, L.I., N.Y.	Trinity Lutheran Church	614	1926	3
Worcester, Mass.	Wesley Methodist Episcopal Church (enlarged in 1955; rebuilt by the Berkshire Organ Co. in 1970)	615	1926	4
Evanston, Ill.	First Congregational Church	616	1926	3
South Orange, N.J.	J. R. Monroe, residence (with player attachment; enlarged to three manuals in 1929)	617	1926	2
White Plains, N.Y.	Perry D. Saylor, residence, North St. (with player attachment)	618	1926	2
Ottumwa, Iowa	First Presbyterian Church	619	1926	3
Oxford, Miss.	University of Mississippi	620	1926	2
Cleveland, Ohio	Fifth Church of Christ, Scientist	621	1926	3
New Orleans, La.	Temple Sinai Sisterhood	622	1926	3
Detroit, Mich.	St. Joseph's Episcopal Church	623	1926	4
Dayton, Ohio	Masonic Temple	624	1926	4
Kansas City, Mo.	J. H. Reveley, residence (with player attachment)	625	1926	2
Memphis, Tenn.	Idlewild Presbyterian Church (revoiced in 1949; Great rebuilt by Möller in 1957)	626	1926	4
St. Petersburg, Fla.	O. C. Greene, residence (with player attachment)	627	1926	2
Pottsville, Pa.	First Presbyterian Church	628	1926	3
Richmond, Va.	St. John's Evangelical Church	629	1926	3
Bronxville, N.Y.	George D. Webber, residence, Elmrock Rd. at Masterton Rd. (with player attachment)	630	1926	2
Tulsa, Okla.	First Baptist Church (replaced by 1441)	631	1927	3
Concord, N.C.	First Presbyterian Church	632	1927	3
Enid, Okla.	First Presbyterian Church	633	1927	3
Chicago, Ill.	Rockefeller Memorial Chapel, University of Chi- cago, 59th St. & Woodlawn Ave. (gallery and chancel organs)	634	1927	4

## THE FIRST CHURCH IN BELFAST, BELFAST, MAINE. George Stevens, Cambridge, Mass., 1848.

## GREAT:

*Open Diapason	8'	59
Dulciana (G <sub>0</sub> )	8'	35
*Clarabella (G <sub>0</sub> )	8'	35
Stop Diapason Treble (G <sub>0</sub> )	8'	35
Stop Diapason Bass	8'	24
Principal	4'	59
Flute	4'	59
Twelfth	2 2/3'	59
Fifteenth	2'	59
Sesquialtra (C <sub>0</sub> )	now II	84

## SWELL: (enclosed from Tenor F)

Double Stop Diapason (F <sub>0</sub> )	16'	37
Open Diapason (F <sub>0</sub> )	8'	37
Viol de Gamba (F <sub>0</sub> )	8'	37
Stop Diapason (F <sub>0</sub> )	8'	37
Swell Bass	8'	22
*Principal (F <sub>0</sub> )	4'	37
Cornet (F <sub>0</sub> )	III	111
Hautboy (F <sub>0</sub> )	8'	37
Tremulant		

Pedals (coupler; see note below)  
Couple Sw. (Swell to Great)

Manual compass: GGG-f<sub>3</sub>, 59 notes  
Pedal compass: GGG-C, 18 notes (see details below)

two Great combination pedals

\*denotes missing stop label

The handsome white-painted frame building was erected on a hill in the seaport town in 1818. Unfortunately, the interior was later Victorianized and the original pews are gone, but the window sash has clear glass. The pillars that supported the galleries were removed to provide a better view of the pulpit and iron rods were run up to the roof beams. Sagging has caused the organ to lean forward several inches, and while the scene is alarming, all appears to be secure and the action functions very well. The organ is appreciated and while in need of a restoration, it is often used. An imitation instrument stands at the front of the room. The first organ was lost at sea in 1837 and its replacement gave way to the Stevens, a remarkable and almost unaltered survival of Stevens' excellent, "silvery voiced" early work.

The organ stands in the rear gallery in a pine case originally fake-grained and now painted a walnut brown. The paneled sides are exposed and the liberally-decorated front has three flats of Open Diapason and Principal basses of zinc, gilded and arranged in three flats, 5/7/5. The recessed console is below the projecting center flat and has double-folding doors. The walnut interior has rosewood knobs, key cheeks and key slips; below the Swell keys is a brass plate reading: "GEORGE STEVENS, /Maker/ CAMBRIDGE, MASS." The manual naturals are fronted with rosewood and the sharps are quite narrow; the flat knobs are in a single column at each side; the two wood combination pedals at the left are disconnected and operated the bass ends of the sliders; the hitch-down Swell pedal at the right was long ago replaced with a balanced pedal operating vertical shades that replaced the horizontal shades. The narrow pedal keys operate open wood pipes at the rear of the case; the lowest pipe is FFF and 8 pipes extend to the top of the clavier; CCC-BEE play the remaining four pipes in the set and the lowest 5 keys operate the appropriate keys above! Thus there is not a real 16' rank and the peculiar arrangement is typical of Stevens in the 1840's and 1850's. The "Pedals" knob is on a notched shank and when partly drawn it engages the Swell keys; when fully drawn the Great keys are also connected. The console is liberally supplied with gas jet holes, oil lamp brackets, and electric lights!

The Swell box (lined with cloth and housing pipes in the ^ formation) is above the Great and the unenclosed stopped wood Swell Bass pipes; access to the organ is by a door on the upper left side of the case. The lowest 7 Great Open Diapason basses are of open wood and stand on stairway-shaped offset chests; the Stop Diapason Treble is a metal chimney flute; the Flute has stopped wood basses, 30 chimneyed metal pipes and 6 open metal trebles; the Sesquialtra was originally 12-15-17, 126 pipes, but the Tierce rank has been removed. The Swell Double Stop Diapason is of wood and quite lovely in tone; the Viol de Gamba is not belled; the Stop Diapason is of wood; the Cornet is 12-15-17; the Hautboy has zinc resonators and 6 flue trebles. There is a decent electric blower and the bellows handle is on the right side of the case.

A few years ago your editor attended a summer service in Belfast and Mrs. Sidney Sandberger of Searsport performed superb accompaniments to two soprano and alto duets: Mendelssohn's "I waited for the Lord" and Henry Smart's "The Lord is my Shepherd." The hour was truly a pleasant one!

In the Newsletter for June 1970 is the ANDREWS opus list, copied from a manuscript list of organs built by Alvinza, George N., and Charles B. Andrews. A twenty-page catalogue entitled The Organ/its early history/Church, Chapel and Parlor Pipe Organs/George N. Andrews/620 Sixteenth Street/Oakland, California, has reached your editor. Published about 1891, the booklet mentions additional organs in the testimonial letters, and the following information may be added to the opus list:

In 1851 or a little earlier, Thomas Hastings of New York City purchased a parlor organ, and 1851 was perhaps the year that the North Reformed Church in West Troy, N. Y., obtained an Andrews organ. In 1852 the Episcopal Church in Oswego, N.Y., bought an instrument and Trinity Church, Rochester, N.Y., apparently bought an Andrews that same year. In 1854 the Second Presbyterian Church, Chicago, Ill., installed a three-manual organ of thirty-five stops. Thee additional organs built in 1858 were one for Westminster Church, Brooklyn, N.Y.; a "2-26" in the Congregational Church, Keeseville, N.Y.; and a "2-26" in the Congregational Church, Stamford, Conn. More organs built in 1859 were those for the Congregational Church, Clinton, N.Y.; a "2-26" for a church in Galesburg, Ill.; and an instrument with a reversed console in the Baptist Church (Dr. Magoon's), Albany, N.Y.. An Andrews organ was installed in the Bleecker Street Baptist Church, Utica, N.Y., in 1860. An organ built by the firm about 1863 for a church in Syracuse, N.Y., burned late in 1868 or early in 1869 and was replaced by the original builders. In 1886, Mr. Andrews repaired and revoiced the organ in the First Presbyterian Church, Oakland, Calif., and in 1888 or somewhat earlier, he did major work on the organ in the First Presbyterian Church, San Francisco, Calif. The 1889 organ listed for "Washington Territory" was a three-manual in the First Methodist Episcopal Church, Marion and Third Streets, Seattle.

\* \* \*

MIXTURES -

On November 17 a "new" pipe organ was dedicated at the Lutheran Church of the Good Shepherd, North Quincy, Mass. Originally a 2-6 (with a two-rank Great!) built by Jesse Woodberry & Co. for the Presbyterian Church, Windham, N.H., c.1904, the organ was replaced by an electronic gadget. Rebuilt by the Andover Organ Company, the organ's stoplist is:- Great: 8' Open Flute 61, 4' Principal 61, Mixture III 183; Swell: 8' Stopped Diapason 61, 4' Flute 61, 2' Fifteenth 61, Tremolo; Pedal: 16' Bourdon 27; Swell to Great, Great to Pedal, Swell to Pedal.

Dr. Samuel Walter will play a recital of 18th century French and German music and 19th century American music for organ at the United Baptist Church, Lakeport, N.H., at 7:30 p.m., Monday, January 22, 1973. Lakeport is now a suburb of Laconia and the excellent 2-13 Geo. H. Ryder & Co. organ is Opus 168, built in 1892 for the almost unchanged Victorian Romanesque frame building. Dr. Walter's program has been carefully chosen to fit the stoplist of the organ.

The 1973 dues form will be sent to each club member with the next Newsletter. Do remember to set aside five dollars for that gift for yourself!

At 7:30 p.m., January 21, 1973, Christ Episcopal Church, Andover, Mass., will show Cecil B. DeMille's silent film classic, "King of Kings", in the church. The

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The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 779, Claremont, New Hampshire, 03743; telephone (person-to-person) Area 603, 542-5359. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

film will be accompanied by Gaylord Carter, the well-known and well-traveled theatre organist who began his career as a high school student in Los Angeles fifty years ago. The production is under the direction of Jon R. Wattenbarger, director of music at Christ Church, and the \$2.50 tickets may be purchased by calling 475-1436 or 475-0529. In addition to the 1927 film there will be an early newsreel and organ solos.

Recent corrections to the B.O.C. membership list published in the last Newsletter:

Jameson, Edward E.	275 Randall Road	Berlin, Mass.	01503
Moore, A. David		North Pomfret, Vt.	05033

Please add:

Lacey, James T. III	10 Craig Circle	Westford, Mass.	01886
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Your editor rushed a bit typing page 8 of the October Newsletter and omitted the Pedal division in the Belfast stoplist. Therefore, insert:

PEDAL

Sub Bass 16' 12"

The things people steal... A New Hampshire paper recently contained this want ad: MISSING: Frary & Clark [sic] Player Piano 1924. If spotted reward offered. Hooksett Trading Post, 627-4969.

Another builder has been "discovered." Hiram Pratt of Montague, Mass., advertised throughout most of 1844 in the Greenfield Gazette and Courier that he "...is manufacturing to order all kinds of church and parlor organs."

The Free Christian Church, Congregational, 31 Elm Street, Andover, Mass., has scheduled a series of recitals celebrating the completion of the rebuilding of the large two-manual 1941 Casavant organ. The work just completed by Philip A. Beaudry includes a very complete tonal transformation and enlargement. The organ will be dedicated on December 10, and the 8:00 p.m. recitals are: John and Carolyn Skelton, January 14; Philip A. Beaudry, Jack Fisher, Donald Morse and Ivar Sjöström, February 11; Brian Jones, March 14; and Dr. Max B. Miller, April 8. The February 11 recital is to be a part of the Boston Organ Club meeting in Andover.

The Andover Organ Company has contracted to rebuild and enlarge the two-manual 1913 George W. Reed organ in the Congregational Church, Dunstable, Mass.

Ed Boadway will become the organist and choirmaster at St. Paul's Episcopal Church, Windsor, Vermont, at Christmas. The organ is a humble one-manual dating from 1825 and 1868 (containing all the original dirt), but he is going because of the church, not the organ, which is in need of a rather extensive rebuilding. He is also now a trustee of the Claremont Historical Society and is currently battling the city fathers over the zoning of nearby countryside for manufacturing purposes.

One week last August, your editor visited a few dozen churches in New York State and discovered that the tracker organs mentioned below should be removed from the lists. In general, few existing organs are really appreciated and maintenance is very poorly done, if done at all. — The House in St. Joseph's R.C. Church, Albion, has been gone for many years; the Midmer in the Presbyterian Church, Canastota, was recently badly electrified; the Morey rebuild in the Baptist Church at Corinth was thrown out several years ago; the Derrick & Felgemaker "portable" in St. Peter's Episcopal Church, Forestville, is gone; the Derrick & Felgemaker "portable" in the Methodist Church, Ohio, has been gutted; the Giles Beach in St. Joseph's R.C. Church, St. Johnsville, was junked three years ago; the Thomas H. Knollin in St. John's R.C. Church, Camden, was junked in 1961; a few old pipes remain in a new unit organ in the House case in St. Mary's R.C. Church, Swormville; the Hamill in the Congregational Church, Rushville, burned two years ago and the edifice is being replaced; the Morey in the Methodist Church, Oriskany Falls, has been electrified by three different "builders" in five years; the Morey in the Methodist Church, Waterville, is no longer in the old building; the Marklove in the Methodist Church, Madison, is to be ruined; and the J. W. Steere & Sons organ in the First Methodist Church, Holley, has been electrified and placed in the new building. With the exception of the charming "portable" organs and the Rushville instrument, all of the lost organs had two manuals.

## THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Hazleton, Pa.	First Presbyterian Church	635	1927	4
High Point, N.C.	First Presbyterian Church	636	1927	3
South Orange, N.J.	South Orange & Maplewood High School	637	1927	3
Mount Vernon, N.Y.	Temple Sinai	638	1927	3
Chicago, Ill.	Chapel, Chicago Theological Seminary	639	1927	2
Waban, Mass.	Union Church	640	1927	2
River Forest, Ill.	First Presbyterian Church	641	1927	3
Rochester, Minn.	Auditorium, St. Mary's Hospital	642	1927	2
Brighton Heights, N.Y.	Reformed Church	643	1927	3
Skaneateles, N.Y.	St. James Episcopal Church	644	1927	3
Cleveland, Ohio	Epworth-Euclid Methodist Episcopal Church	645	1927	4
Boston, Mass.	Architects Exhibit Corp., 11 Beacon St. (with player attachment; moved by AEolian-Skinner in 1941 to the First Baptist Church, Woodruff, N.C.)	646	1927	2
Painesville, Ohio	Music Hall, Lake Erie College	647	1927	4
Knoxville, Tenn.	Central Methodist Episcopal Church (one list has this entry struck out and "Arch. Exb. - Halle Bros. Co., Cleveland, O." inserted. On another list the number is blank, and on yet another list 648A was a two-manual duplex player organ, with the player removed, put in Temple Mishkan Israel, Selma, Ala., in 1941 by AEolian-Skinner)	648	1927	3
Spartanburg, S.C.	First Baptist Church (rebuilt in 1945; burned)	649	1927	3
East Walpole, Mass.	Union Congregational Church	650	1927	2
New York, N.Y.	St. Bartholomew's Episcopal Church (revisions; 4 Gallery divisions, 5 Chancel divisions, fifth manual for Celestial)	651	1927	5
Hyde Park, Mass.	Masonic Temple	652	1927	2
Washington, D.C.	St. John's Episcopal Church	653	1927	4
Savannah, Ga.	Congregation Mickve Israel	654	1927	2
Rochester, N.Y.	St. Paul's Episcopal Church	655	1927	4
Princeton, N.J.	Chapel, Princeton University (Antiphonal added in 1954)	656	1927	4
Mount Vernon, N.Y.	Church of the Ascension	657	1927	3
Newark, N.J.	Fairmount Cemetery Association (with player attachment)	658	1927	2
Pine Orchard, Conn.	M. J. Warner, residence (with player attachment; enlarged in 1932)	659	1927	3
Philadelphia, Pa.	Church of the Immaculate Conception	660	1927	4
Quincy, Mass.	Masonic Temple	661	1927	2
Bethlehem, Pa.	Eugene Grace, residence (with player attachment; sold to James G. Saenger, Alburtis, Pa.)	662	1927	2
Hinckley, Maine	Chapel, Good Will Farm	663	1927	2
Ann Arbor, Mich.	Hill Auditorium, University of Michigan (seven divisions; rebuilt in 1953-54)	664	1927	4
Boston, Mass.	Auditorium, John Hancock Life Insurance Company ("reinstalled" in 1948)	665	1927	3
Benton Harbor, Mich.	First Congregational Church	666	1927	4
Oberlin, Ohio	Warner Hall, Oberlin Conservatory of Music (replaced by Holtkamp in new hall)	667	1927	3
Sharon, Conn.	C. Stanley Mitchell, residence (with player attachment)	668	1927	2
Syracuse, N.Y.	First Church of Christ, Scientist	669	1927	3
Clinton, Iowa	First Presbyterian Church (enlarged in 1944 and 1951; altered in 1957)	670	1927	3

Cincinnati, Ohio	Calvary Episcopal Church, Clifton (old case used)	671	1927	3
Norwood, Ohio	First Church of Christ, Scientist	672	1927	3
Omaha, Neb.	Dundee Presbyterian Church (Echo added in 1939; enlarged in 1950)	673	1927	3
Pawtucket, R.I.	Trinity Episcopal Church	674	1927	2
New York, N.Y.	Col. E. A. Deeds, Savoy-Plaza Hotel (with player attachment; sold to Wesley Steele, Washington, D.C.)	675	1927	2
Los Angeles, Calif.	Immanuel Presbyterian Church	676	1927	4
Charleston, West Va.	Virginia Street Temple	677	1927	2
New York, N.Y.	Christ Evangelical Lutheran Church	678	1927	3
Charleston, West Va.	St. John's Episcopal Church (repairs in 1957)	679	1927	3
White Plains, N.Y.	St. Bartholomew's Church (display pipes added in 1932)	680	1927	3
Fairfield, Conn.	St. Paul's Episcopal Church	681	1927	2
Danville, Va.	Church of the Epiphany	682	1927	3
Lebanon, Pa.	Salem Evangelical Lutheran Church	683	1927	3
Cleveland, Ohio	Parish House, St. Paul's Episcopal Church	684	1927	2
Chicago, Ill.	University Church of Disciples of Christ	685	1928	3
Grand Rapids, Mich.	St. Mary's R. C. Church	686	1928	3
Providence, R.I.	Gloria Dei Swedish Evan. Lutheran Church	687	1928	3
Seminole, Okla.	First Methodist Episcopal Church	688	1928	2
Los Angeles, Calif.	Church of the Immaculate Conception (Chapel organ included in contract)	689	1928	3
Los Angeles, Calif.	Stanley W. Williams, studio (with player attachment; altered, enlarged and moved by AEolian-Skinner in 1947 for the First Baptist Church, Ontario, Calif.)	690	1928	2
Lyons, N.Y.	First Presbyterian Church	691	1928	3
West Medford, Mass.	Congregational Church	692	1928	2
North Adams, Mass.	Masonic Temple	693	1928	2
Dallas, Texas	First Presbyterian Church	694	1928	3
New York, N.Y.	St. John's Evangelical Lutheran Church	695	1928	3
Indianapolis, Ind.	Scottish Rite Cathedral (altered and enlarged in 1949; new console in 1969)	696	1928	4
Macon, Ga.	Mulberry Street Methodist Episcopal Church	697	1928	3
Plymouth, N.H.	Congregational Church	698	1928	3
Portland, Maine	St. Luke's Episcopal Cathedral (contract included two-manual Chapel organ, also playable from main console)	699	1928	3
Pomona, Calif.	W. K. Kellogg, residence (with player attachment)	700	1928	2
Los Angeles, Calif.	Chapel, Hospital of the Good Samaritan	701	1928	2
Port Huron, Mich.	Grace Episcopal Church	702	1928	3
Larchmont, N.Y.	St. John's Church	703	1928	3
Yonkers, N.Y.	First Methodist Episcopal Church	704	1928	3
Detroit, Mich.	St. Columba's Episcopal Church	705	1928	3
Hazlehurst, Miss.	First Baptist Church (Chimes added in 1952)	706	1928	3
New York, N.Y.	Grace Episcopal Church (Gallery Organ and console, Chancel Organ repitched; see also 152, 153, 161, 201)	707	1928	4
North Adams, Mass.	Methodist Episcopal Church	708	1928	3
San Antonio, Texas	Plaza Hotel (with player attachment)	709	1928	3
Kalamazoo, Mich.	First Methodist Episcopal Church	710	1928	3
Rochester, N.Y.	Auditorium, Masonic Temple (the organ had, it seems, seven consoles in various lodge rooms)	711	1928	4
Winston-Salem, N.C.	St. Paul's Episcopal Church	712	1928	4
Wilmington, N.C.	First Presbyterian Church	713	1928	3



Houston, Texas	Third Church of Christ, Scientist	714	1928	2
Providence, R.I.	Church of the Messiah	715	1928	2
Southboro, Mass.	St. Mark's Episcopal Church	716	1928	2
Minneapolis, Minn.	F. M. Crosby, residence, 2120 Park Avenue (with player attachment; moved to a church)	717	1928	2
Monts., France	Chateau de Cando, residence of Charles E. Bedaux (with player attachment)	718	1928	3
Chicago, Ill.	Our Lady of Mount Carmel R. C. Church	719	1928	3
Battle Creek, Mich.	First Presbyterian Church	720	1928	3
Fitchburg, Mass.	First Parish Church, Unitarian (moved in 1948)	721	1928	3
New Haven, Conn.	Woolsey Hall, Yale University (rebuild of Hutchings-Votey - Steere organ; eight divisions)	722	1928	5
Palm Beach, Fla.	W. J. McAneeny, residence (with player attachment)	723	1928	2
Philadelphia, Pa.	St. Paul's Episcopal Church, Chestnut Hill (rebuilt in 1953 and enlarged in 1956)	724	1928	3
Jacksonville, Fla.	Church of the Good Shepherd	725	1928	4
Cincinnati, Ohio	Powell Crosley, Jr., residence (with player attachment)	726	1928	2
East Aurora, N.Y.	Baker Memorial Methodist Episcopal Church (also called "First Methodist")	727	1928	2
Richmond, Va.	First Baptist Church (rebuilt in 1953; replaced by Casavant in 1970; now in Hatcher Memorial Baptist Church, Richmond)	728	1928	4
Springfield, Mass.	Trinity Methodist Episcopal Church (used "old" Echo division)	729	1928	4
Washington, D.C.	St. Alban's Episcopal Church	730	1928	3
New York, N.Y.	Penthouse residence of Robert S. Bickley, 885 Fifth Avenue (with player attachment)	731	1928	2
Holland, Mich.	Chapel, Hope College	732	1928	4
Ardmore, Pa.	First Church of Christ, Scientist	733	1928	2
Mansfield, Ohio	Park Avenue Baptist Church	734	1928	2
Huntington, L.I., N.Y.	Huntington Baptist Church	735	1928	2
Worcester, Mass.	Church of the Blessed Sacrament	736	1928	3
Los Angeles, Calif.	St. Philip's Episcopal Church	737	1928	2
Shelburne Falls, Mass.	Congregational Church	738	1928	2
New Britain, Conn.	South Congregational Church (used old case and Echo division)	739	1928	4
Hoboken, N.J.	Church of SS. Peter and Paul	740	1928	3
Paterson, N.J.	Broadway Baptist Church	741	1928	3
New York, N.Y.	Mr. Harry E. Towle, residence, 280 Park Avenue (with player attachment; moved by AEolian-Skinner in 1941 to residence of E. G. Rodebaugh, Pughtown, Pa.)	742	1928	2
Fitchburg, Mass.	Christ Episcopal Church (old pipe fronts and Echo used; replaced by Möller in 1961)	743	1928	4
Washington, D.C.	Church of the Pilgrims	744	1928	3
New Rochelle, N.Y.	First Presbyterian Church	745	1928	4
Great Neck, L.I., N.Y.	Chapel, All Saints Church	746	1928	2
Bronxville, N.Y.	First Church of Christ, Scientist (rebuilt in 1952; enlarged to three manuals in 1958)	747	1928	2
Worcester, Mass.	Paul B. Morgan, residence (with player attachment)	748	1928	2
Dayton, Ohio	Dayton Art Institute (with player attachment)	749	1929	2
Columbia, Mo.	Missouri Methodist Church (rebuilt and tonally altered in 1956)	750	1928	4
Saginaw, Mich.	First Congregational Church	751	1928	3
Chicago, Ill.	The Chicago Civic Opera, 20 Wacker Drive	752	1929	2
New Rochelle, N.Y.	St. Paul's Episcopal Church	753	1928	3

November 1972		Page	6
Cedar Rapids, Iowa	Mrs. George B. Douglas, residence (with player attachment)	754	1929 2
Midland, Texas	Midland Theatre (never installed; parts in 1047)	755	1929 2
Lexington, Ky.	Memorial Hall, University of Kentucky	756	1929 3
Washington, D.C.	Constitution Hall (National Society, Daughters of the American Revolution)	757	1929 3
Brooklyn, N.Y.	The Brooklyn Art Museum	758	1929 3
Ambler, Pa.	R. L. Bouse, residence (with player attachment; moved by AEolian-Skinner in 1943 for M. F. Brice, Vidalia, Ga.)	759	1929 2
Lexington, Ky.	Second Presbyterian Church	760	1929 3
Davidson, N.C.	Davidson College	761	1929 3
East Orange, N.J.	First Presbyterian Church	762	1929 4
Lancaster, Pa.	St. John's Lutheran Church	763	1929 3
Greenwich, Conn.	Owenoke Farm, residence of Mrs. Percy A. Rockefeller (with player attachment)	764	1929 2
Dearborn, Mich.	Edison Laboratory (Henry Ford's restoration of the Menlo Park, N.J., building with a replica of a four-rank late Victorian organ; <u>tracker action</u> )	765	1929 1
West Orange, N.J.	Residence of Mrs. Wm. H. Dane, Llewellyn Park (with player attachment)	766	1929 2
Schenectady, N.Y.	Zion Evangelical Lutheran Church	767	1929 3
New York, N.Y.	St. Paul's Episcopal Chapel, Trinity Parish (rebuilt in 1950; replaced by Schlicker, who rebuilt it for the Chapel of the Intercession, New York)	768	1929 3
Wyncote, Pa.	All Hallows Episcopal Church	769	1929 3
Mechanicville, N.Y.	First Methodist Episcopal Church	770	1929 3
Cedar Rapids, Iowa	Memorial Building	771	1929 4
Birmingham, Ala.	McCoy Memorial Church	772	1929 2
Columbus, Ohio	First Presbyterian Church	773	1929 3
Reading, Pa.	St. Paul's Memorial Reformed Church	774	1929 3
Rochester, N.Y.	Nazareth Academy, 1001 Lake Avenue	775	1929 2
Louisville, Ky.	Fourth Avenue Presbyterian Church	776	1929 3
Scarsdale, N.Y.	Otto Meyer, residence (no player attachment; later in St. Ignatius' Episcopal Church, New York, N.Y., and moved to residence of David Friedell, Sparta, N.J.)	777	1929 2
Hackensack, N.J.	First Presbyterian Church	778	1929 3
Montevallo, Ala.	Auditorium, Alabama College	779	1929 4
Albany, N.Y.	Westminster Presbyterian Church	780	1929 4
Worcester, Mass.	St. Bernard's Roman Catholic Church	781	1929 3
Madison, Maine	Congregational Church	782	1929 2
Butler, Pa.	B. D. Phillips, residence (with player attachment)	783	1929 2
Grand Rapids, Mich.	First Congregational Church (also listed as "Park Congregational")	784	1929 4
New York, N.Y.	Evangelical Lutheran Church of the Holy Trinity (replaced 113; repairs and tonal changes in 1951; rebuilt in 1962)	785	1929 3
New York, N.Y.	<u>Yacht organ</u> for Col. E. A. Deeds (no player attachment; later moved to home of Ivan F. Baker, Staten Island)	786	1929 2
Battle Creek, Mich.	St. Phillip's Roman Catholic Church	787	1929 3
Battle Creek, Mich.	St. Thomas' Episcopal Church	788	1929 2
Hartford, Conn.	Ralph E. Soby, residence (with player attachment)	789	1929 2

Will Carleton (1845-1912) was a very popular American writer of sentimental verse. Harper and Brothers of New York published his Farm Ballads in 1873 and in the volume is

THE NEW CHURCH ORGAN.

They've got a brand-new organ, Sue,  
 For all their fuss and search;  
 They've done just as they said they'd do,  
 And fetched it into church.  
 They're bound the critter shall be seen,  
 And on the preacher's right  
 They've hoisted up their new machine,  
 In every body's sight.  
 They've got a chorister and choir,  
 Ag'in' my voice and vote;  
 For it was never my desire  
 To praise the Lord by note!

I've been a sister good an' true  
 For five-an'-thirty year;  
 I've done what seemed my part to do,  
 An' prayed my duty clear;  
 I've sung the hymns both slow and quick,  
 Just as the preacher read,  
 And twice, when Deacon Tubbs was sick,  
 I took the fork an' led!  
 And now, their bold, new-fangled ways  
 Is comin' all about;  
 And I, right in my latter days,  
 Am fairly crowded out!

To-day the preacher, good old dear,  
 With tears all in his eyes,  
 Read, "I can read my title clear  
 To mansions in the skies."  
 I al'ays liked that blessed hymn--  
 I s'pose I al'ays will;  
 It somehow gratifies my whim,  
 In good old Ortonville;  
 But when that choir got up to sing,  
 I couldn't catch a word;  
 They sung the most dog-gondest thing  
 A body ever heard!

Some worldly chaps was standin' near;  
 An' when I see them grin,  
 I bid farewell to every fear,  
 And boldly waded in.  
 I thought I'd chase their tune along,  
 An' tried with all my might;  
 But though my voice is good an' strong,  
 I couldn't steer it right;  
 When they was high, then I was low,  
 An also contrawise;  
 An' I too fast, or they too slow,  
 To "mansions in the skies."

An' after every verse, you know,  
 They play a little tune;

I didn't understand, an' so  
 I started in too soon.  
 I pitched it pretty middlin' high,  
 I fetched a lusty tone,  
 But oh, alas! I found that I  
 Was singin' there alone!  
 They laughed a little, I am told;  
 But I had done my best;  
 And not a wave of trouble rolled  
 Across my peaceful breast.

And Sister Brown--I could but look--  
 She sits right front of me;  
 She never was no singin'-book,  
 An' never went to be;  
 But then she al'ays tried to do  
 The best she could, she said;  
 She understood the time right through,  
 An' kep' it with her head;  
 But when she tried this mornin', oh.  
 I had to laugh, or cough!  
 It kep' her head a-bobbin' so,  
 It e'en a'most came off!

An' Deacon Tubbs--he all broke down,  
 As one might well suppose;  
 He took one look at Sister Brown,  
 And meekly scratched his nose.  
 He looked his hymn-book through and through,  
 And laid it on the seat,  
 And then a pensive sigh he drew,  
 And looked completely beat.  
 An' when they took another bout,  
 He didn't even rise;  
 But drew his red bandanner out,  
 An' wiped his weepin' eyes.

I've been a sister, good an' true,  
 For five-an'-thirty year;  
 I've done what seemed my part to do,  
 An' prayed my duty clear;  
 But Death will stop my voice, I know,  
 For he is on my track;  
 And some day I to church will go,  
 And never more come back;  
 And when the folks gets up to sing--  
 Whene'er that time shall be--  
 I do not want no patent thing  
 A-squealin' over me!

\* \* \*

The 1973 Organa Europæe calendars have arrived, as usual filled with delightful large color photographs of European casework and the most atrocious printed information. The English translations on the back of each picture seem to become worse each year. For instance, an 18th century Polish organ has "On each side of the consol on which there are beautiful copered key-stops." The 1772 Isnard organ at St. Maiximin de Provence, France may be in distress, for "Since a few years, the organ has been in refection." But, the calendar is nevertheless worth purchasing from The Organ Literature Foundation every December.

The first 1973 meeting of The Boston Organ Club will be on Sunday afternoon, February 11, in the town of Andover, Massachusetts. Eugene Kelley has arranged a visit to the historic and culture-filled community that includes three churches, dinner, and an evening recital.

To reach Andover from Boston, take Route 93 north, exit on Route 125 north, and then take Route 28 north. Proceed into Andover Square, where the brick Baptist church and library are visible and turn left on Central Street to reach the first church to be visited. Persons coming from the north on Route 93 should exit on Route 495 north and take Route 28 south. After about two miles one reaches Andover Square and should turn right on Central Street. The schedule is:

2:30 South Congregational Church, 41 Central Street - 3-35 Andover Organ Company 1962 electric-action rebuild of a c.1932 electric-action W. W. Laws rebuild of a two-manual c.1905 tubular-pneumatic Harry Hall organ built for Bartlett Chapel, Phillips Andover Academy. The present casework is by Andover and the large, white-painted "Victorian Romanesque" church is more than a century old.

3:30 The Andover Historical Society, 97 Main Street - 1-3 altered chamber organ built c.1810 by Astor & Co. of London, England. (Proceed from South Church to Andover Square and turn right on Main Street. The Society's building is a large, white Federal residence down two blocks on the right.)

4:30 Cochran Chapel, Phillips Andover Academy - four-manual 100-stop Casavant Frères organ with electro-pneumatic action, Opus 1177, 1927. Built for George Washington Hall at the academy, the organ was moved to the new chapel in 1932, where it was placed behind a handsome case front of 18th century English design. (Continue south on Main Street to the flashing light where the highway divides. Turn left on Chapel Avenue and the brick Georgian building is on the left.)

5:30 Dinner at the Andover Inn, next to Cochran Chapel, where we may order from the regular menu.

8:00 Free Christian Church (Congregational), 31 Elm Street - large two-manual Casavant Frères organ with electro-pneumatic action, built in 1941 and rebuilt in 1972 by Philip A. Beaudry of Somerville, Mass., who enlarged the instrument to thirty-nine ranks. Recital by Philip A. Beaudry, Jack Fisher, Donald Morse and Ivar Sjöström. (Take Main Street north to Andover Square and turn right on Elm Street.)

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The 1973 membership forms are mailed with this Newsletter to all who have not yet joined the Club for the coming year. Please send your check now and keep Mr. Laufman happy. Everything costs more, but our dues have remained unchanged for seven years.

Philip A. Beaudry has contracted with our headquarters, the Mission Church of St. John the Evangelist, Bowdoin Street, Boston, to build a mechanical action for the Hutchings - Hook & Hastings organ. Our congratulations to Sally Slade Warner!

The first Sunday Evening Hymn Sing at the First Congregational Church, Cambridge, Mass., will take place at 8 p.m., February 25. All types of hymns are to be sung by the congregation. The organ is an excellent and unusual new three-manual Frobenius.

Edward Flint reports that E. M. Skinner's Opus 722, listed in the November Newsletter has four manuals. And Ed should know -- he wrote a book about that 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, P.O. Box 779, Claremont, New Hampshire, 03743; telephone (person-to-person) Area 603, 542-5359. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, Storm King School, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

## THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Palm Beach, Fla.	Mrs. John H. Cooper, residence (with player attachment; altered, rebuilt, and player removed in 1956 for Union Congregational Church, West Palm Beach, Fla.)	791	1929 2
Williamstown, Mass.	St. John's Episcopal Church	792	1929 2
Hartford, Conn.	Second Church of Christ, Scientist	793	1929 3
Passaic, N.J.	First Methodist Episcopal Church	794	1929 3
Lockport, N.Y.	Grace Church	795	1929 3
Detroit, Mich.	Presbyterian Church of the Covenant	796	1929 3
Steubenville, Ohio	Westminster Presbyterian Church (old case altered; new console and repairs in 1965)	797	1929 4
Southampton, L.I., N.Y.	Lucien H. Tyng, residence (no player attachment; rebuilt and moved in 1943 as Opus 1044 for the Huguenot Memorial Church, Pelham Manor, N.Y.)	798	1929 3
Fishers Island, N.Y.	St. John's Episcopal Church	799	1929 2
Newport, R.I.	Trinity Episcopal Church (18th century case front used)	800	1930 3
Washington, D.C.	College of Preachers, Washington Cathedral (1-6)	801	1929 1
Palm Beach, Fla.	Studio (hotel), 265 Worth Avenue (with player attachment; moved, without player, in 1942 to Avondale Methodist Church, Birmingham, Ala.)	802	1929 2
Muncie, Ind.	High Street Methodist Episcopal Church	803	1929 4
New York, N.Y.	Chelsea Methodist Episcopal Church	804	1929 4
Lancaster, Pa.	Otterbein United Brethren Church	805	1929 3
Greenwich, Conn.	R. P. Noble, residence (with player attachment)	806	1929 2
Middletown, N.Y.	North Congregational Church	807	1929 3
Detroit, Mich.	Trinity Lutheran Church	808	1929 3
Burlingame, Calif.	St. Paul's Episcopal Church (tonal changes in 1958)	809	1929 2
Chicago, Ill.	First Unitarian Church (two-manual chapel organ and "old organ" playable from main console)	810	1929 3
San Francisco, Calif.	St. Patrick's Church	811	1929 3
River Forest, Ill.	William C. Grunow, residence (with player attachment)	812	1929 2
Flushing, N.Y.	Reformed Church	813	1929 3
Wynnewood, Pa.	All Saints Church	814	1929 3
High Bridge, N.J.	Dutch Reformed Church	815	1929 2
Cleveland, Ohio	Severance Hall	816	1929 4
Framingham, Mass.	Plymouth Church	817	1930 3
Los Angeles, Calif.	Royce Hall, University of California at Los Angeles	818	1930 4
San Francisco, Calif.	Temple Methodist Episcopal Church (enlarged and moved in 1938 to Thorne Hall, Occidental College, Los Angeles, Calif.)	819	1930 4
Toledo, Ohio	Cathedral Church of Our Lady, Queen of the Holy Rosary	820	1930 4
Leesburg, Va.	St. James Episcopal Church	821	1930 2
Scranton, Pa.	Jones Memorial Chapel, First Methodist Church, Elm Park	822	1930 2
Passaic, N.J.	First Presbyterian Church (Antiphonal added in 1950)	823	1930 4
Washington, D.C.	National City Christian Church (Aeoline added in 1960!)	824	1930 4
Concord, N.H.	Chapel, St. Paul's School (Hutchings case used; tonal changes in 1940; rebuilt, enlarged, and new console installed in 1952)	825	1930 4
Hanover, Pa.	Emmanuel Reformed Church (rebuilt in 1964)	826	1930 3

San Marino, Calif.	J. Edward Richter, residence (enlarged in 1934)	827	1930	3
Erie, Pa.	Church of the Covenant, Presbyterian	828	1930	4
Petersburg, Va.	First Baptist Church (enlarged in 1943 and 1954)	829	1930	3
Washington, D.C.	Chapel, Walter Reed General Hospital (enlarged in 1945-46)	830	1930	3
Baltimore, Md.	Second Presbyterian Church	831	1930	3
New York, N.Y.	St. Bartholomew's Episcopal Church (Celestial Organ in dome; see also 275, 651, 1405)	832	1930	-
River Forest, Ill.	Grace Evangelical Lutheran Church	833	1930	3
Newtown, L.I., N.Y.	First Reformed Dutch Church	834	1930	2
New York, N.Y.	American Academy of Arts and Letters	835	1930	4
Morristown, N.J.	St. Peter's Episcopal Church (old case used)	836	1930	4
Huntington, L.I., N.Y.	Seminary of the Immaculate Conception	837	1930	3
Santa Barbara, Calif.	First Unitarian Church	838	1930	3
Baltimore, Md.	Brown Memorial Presbyterian Church	839	1930	4
Mount Vernon, N.Y.	Community Church at the Circle	840	1930	3
Washington, Pa.	Second Presbyterian Church (also called "Church of the Covenant"; new console in 1962)	841	1930	3
Allentown, Pa.	Muhlenberg College	842	1930	3
Washington, D.C.	Metropolitan Methodist Episcopal Church (replaced by 1374)	843	1930	3
Cleveland, Ohio	Church of the Covenant (rebuilt and tonally altered in 1957)	844	1930	4
Ventura, Calif.	St. Paul's Episcopal Church	845	1930	2
Lincoln, Neb.	Bethany Church of Christ (also called "Bethany Christian Church")	846	1930	2
Easthampton, L.I., N.Y.	Woodhouse Playhouse; Lorenzo E. Woodhouse (with player attachment)	847	1930	2
Lakeville, Conn.	Chapel, Hotchkiss School (replaced 176; removed in 1969 by Bolton and now in Trinity Episcopal Church, Northboro, Mass.)	848	1930	3
Milwaukee, Wis.	Central Continuation School (with player attachment)	849	1930	3
Norwich, N.Y.	Emmanuel Episcopal Church	850	1930	3

Note: During 1931 the firm name became AEolian-Skinner.

Hartford, Conn.	Chapel, Trinity College (replaced by Austin in 1971)	851	1931	4
New Haven, Conn.	New Chapel, Yale University (also called "YMCA Chapel")	852	1931	3
Haverhill, Mass.	Trinity Episcopal Church (ruined by fire)	853	1931	3
Hartford, Conn.	Crypt Chapel, Trinity College	854	1931	2
Pittsburgh, Pa.	Sacred Heart Church (Antiphonal added in 1957)	855	1931	4
Los Angeles, Calif.	First Congregational Church (rebuilt and connected to Schlicker gallery organ in 1969)	856	1931	4
Holyoke, Mass.	Chapel, Motherhouse of the Sisters of Providence at Brightside	857	1931	3
Winter Park, Fla.	Knowles Memorial Chapel, Rollins College (enlarged in 1952, rebuilt in 1956, and tonally improved in 1963-64)	858	1931	3
Ocala, Fla.	First Baptist Church	859	1931	2
New York, N.Y.	Church of the Ascension, Episcopal (replaced by Holtkamp)	860	1931	4
Portland, Maine	Williston Church, Congregational (replaced 493)	861	1931	2
Philadelphia, Pa.	Old St. Peter's Church, Episcopal (old Echo and 18th century case used)	862	1931	3

Greenwich, Conn.	Chapel, Rosemary Hall School	863	1931 2
Hightstown, N.J.	First Presbyterian Church	864	1931 3
Bronxville, N.Y.	Robert Craig Montgomery, residence (with player attachment; enlarged in 1932 and 1934)	865	1931 3
New Haven, Conn.	Divinity School, Yale University	866	1931 3
North Hackensack, N.J.	Reformed Church	867	1931 3
Schenectady, N.Y.	St. George's Episcopal Church (rebuilt with tonal changes in 1952)	868	1931 3
Danbury, Conn.	St. James' Episcopal Church	869	1931 3
Los Angeles, Calif.	Bishop Johnson Memorial Chapel	870	1931 2
Chambersburg, Pa.	Falling Spring Presbyterian Church	871	1931 3
Philadelphia, Pa.	Chapel, Girard College	872	1931 4
Hoosick Falls, N.Y.	St. Mark's Episcopal Church	873	1931 3
Greenwich, Conn.	Roundhill Community Church (originally an AEolian contract; replaced by 1165)	874	1931 2
Ridgefield Park, N.J.	First Church of Christ, Scientist	875	1931 2
Hershey, Pa.	Community Building, Hershey Estate (originally an AEolian contract; with floating Fanfare division)	876	1931 4
Elsah, Ill.	Chapel, Principia College (originally an AEolian contract; enlarged in 1946, 1954, and 1958)	877	1930 2
West Orange, N.J.	C. W. Nichols residence, Eagle Rock Avenue (originally an AEolian contract; with player attachment)	878	1931 3
Brooklyn, N.Y.	Lenox Road Baptist Church, Lenox Rd. & Nostrand Ave. (originally an AEolian contract; AEolian-style console)	879	1932 2
New York, N.Y.	Metropolitan Methodist Episcopal Temple	880	1932 3
Philadelphia, Pa.	First Church of Christ, Scientist	881	1932 3
Brooklyn, N.Y.	Church of St. Vincent Ferrer, Roman Catholic	882	1932 2
Washington, D.C.	Cathedral Church of SS. Peter and Paul (The National Cathedral; organ "loaned" to the cathedral until the main organ was built...)	883	1932 2
Pittsburgh, Pa.	East Liberty Presbyterian Church (eight divisions)	884	1932 4
Brookline, Mass.	Harvard Congregational Church (main and chapel organs, the latter also an Echo with a two-manual console)	885	1932 4
Cambridge, Mass.	Appleton Chapel, Memorial Church, Harvard University (replaced 197 in new building; replaced by C. B. Fisk, Inc., and sold to Loma Linda University, Loma Linda, Calif., but not set up)	886	1932 4
Boston, Mass.	"Experimental organ" with player attachment; (rebuilt in 1938 for William F. Raskob, Wilmington, Del.)	887	1932 3
Watertown, Mass.	Perkins Institution for the Blind	888	1932 3
Tallahassee, Fla.	First Presbyterian Church	889	1932 2
Binghamton, N.Y.	First Congregational Church	890	1932 3
New York, N.Y.	Church of St. Mary the Virgin, Episcopal (enlarged in 1942)	891	1932 4
Minneapolis, Minn.	Northrop Memorial Auditorium, University of Minnesota (enlarged in 1933-35)	892	1932 4
Pasadena, Calif.	Dr. Raymond B. Mixsell, residence (a rebuild; enlarged in 1937)	893	1932 4
Rochester, Minn.	Chapel, School of Nursing, St. Mary's Hospital	894	1932 2
Worcester, Mass.	Huntington Hall, All Saints Episcopal Church (removed and parts used in Opus 909 in 1933)	895	1932 3



OLD SOUTH CONGREGATIONAL CHURCH, WINDSOR, VERMONT, is a large frame building in the Federal style, erected in 1798. The structure was altered several times during the nineteenth century and "restored" in 1923. The first organ in the rear gallery, used in conjunction with a bass viol, was built by the local inventor and instrument-maker, Lemuel Hedge (1786-1853). A church history gives both 1830 and 1838 as the date of installation, and the organ was perhaps second-hand.

In September, 1856, William Nutting, Jr. (1815-1869) of Bellows Falls, Vt., placed a 1-9 in the gallery for \$700, and an additional \$58.10 was spent for the "Alteration of Galery &c." The Nutting organ had a compass of 56/13, a coupler and a bellows signal. The stoplist has been determined from examining the present organ and the 1885 correspondence copied below: Open Diapason 8' (probably divided, with offset open wood basses); Keraulophon 8' (F<sub>0</sub>); Dulciana 8' (F<sub>0</sub>); St. Diapason Treble 8' (F<sub>0</sub>); St. Diapason Bass 8' 17; Principal 4' 56; Flute 4' (F<sub>0</sub>); Twelfth 2 2/3' 56; Fifteenth 2' 56; and Pedal Sub Bass 16' 13. The manual pipework was enclosed, the recessed console had narrow Pedal keys at the far left, and the pine case has three flats of gilded wood dummy pipes. During the 1870's the bellows pumper received ten cents per Sunday.

During interior alterations in 1879, the organ was moved to a front corner of the room by E. & G. G. Hook & Hastings of Boston, who received \$122.75 for the work. An additional \$11.95 was for "Help about Organ". In September, 1885, Samuel S. Hamill (1830-1904) of East Cambridge, Mass., enlarged the organ to two manuals and thirteen ranks, the work including the changing of two 1856 manual stops, the removal of the old swell box, and enlargement of the Pedal division. Mr. Hamill, who built and rebuilt several organs in the area, did a neat and durable job for just \$532.25!

In 1923 the organ was moved from the northwest corner to a large new recess behind the pulpit platform, an extension that projects over the adjoining cemetery property. To hide the swell box, a pediment was added to the rather low Nutting case front at the suggestion of Maxfield Parrish, a well-known local painter. In 1954, Frederick H. Johnson, Jr., of Norwich, Vt., electrified the organ, installing a detached console. The only tonal "improvement" was the extension of each manual rank to 61 notes. In recent years the organ became almost unplayable and James Ludden of Enfield, N.H., has made major repairs. The Nutting pipework does not appear to have been revoiced and the Pedal rank may contain an octave of his pipes.

Four letters with attached documents regarding the 1885 rebuilding are extant. In March, 1885, two New York builders who evidently had not seen the organ sent proposals. J. H. & C. S. Odell's slovenly and error-filled letter suggested a 2-14 with the old case and manual pipework for \$1650, but could build a similar new organ for \$2000. L. C. Harrison, "Successor to Wm. M. Wilson, Formerly Henry Erben & Co.", proposed a 2-14 in the old case and using the old manual pipes for \$1400, penning a much neater letter. Of chief interest are four papers in the neat handwriting of S. S. Hamill. The first letter is attached to a projected list of expenses, rarely provided in advance by any builder, and attached to the second is a copy of the contract.

E. Cambridge April 7<sup>th</sup> 1885

Sam<sup>l</sup>. Stone  
Windsor Vt.

Dear Sir This is the earliest opportunity I have had since my return to make up an estimate of the Cost of rebuilding the Organ.

I returned from Windsor as you know Via Greenfield. I should have reached home at 10 P.M. but owing to obstructions on the track west of Greenfield the trains were delayed several hours, so that I did not reach Boston till half past 12. Wednesday night.

I have figured the Cost of rebuilding and enlarging the Organ very Carefully, and as closely as possible Compatible with furnishing good Material, and doing the work in a first class manner, and have given you the figures at their bare Cost. I have not added one dollar for profit. I enclose Copy of my estimate, also bid for the work, at the lowest figure I can possibly name.

You may think the Sum excessive. I can assure you it is not. No organ builder can possibly furnish all the Material required and do all the work named for less.

Many things have come into the question. Not counted upon in the outset for example, 2 New Sets of Keys, for Manuals, New Keysills, Extended desk Keyboards. Entire New Manual, Pedal, and Register actions. New Pedal Windchest, and all new Pedal pipes. Also considerable work of reconstruction on the parts to be retained of the original organ. I have after some deliberation arrived at the scheme enclosed which retains the Keraulophon in the great organ, and puts in a Salicet in the Swell, and makes the 4 ft Stop in the Swell a Flute Harmonique instead of Violin Octave. This in my opinion is the best that can be done with the Scheme.

This gives you an Organ just about equal to my No. 10 Organ, Copy of which I enclose. A page of a printed catalogue is attached This Organ is worth \$1350. Net Cash I can guarantee your organ will be equal to it in every respect except the Case, as good in Material, Action, and tone. take now the Market Value of your Organ as it is at present, it cannot be more than \$200. Now by an expenditure of a trifle over \$500, you make a \$1200 organ out of it. I say \$1200 thus allowing \$150. for the more Stylish appearance of a new instrument, but the intrinsic value of a new organ worth \$1350. will be all there. Looking at the matter in that light you cannot say the Cost of rebuilding will be excessive. I think my figures are as low as any good builder can make, the usual rate of profit on such Work by most builders is 25 per cent, which would make this bid about \$700. This item of profit I have left out altogether. I offer to do this job at Cost I have estimated two weeks work for my action maker at the church. I showed him my figures today, he says it will take much nearer 3 weeks than 2, at the church, and I think he is right. if so I am \$30 out more or less, and again there are many little contingencies that arise in a work of this kind that cannot be foreseen but still must be paid for.

But I'll undertake the work for \$513. and the old Material rejected. If these figures are Satisfactory, please give us the order, as soon as possible. I have an opportunity to Start the work now. A month or six weeks hence I would not want it at any price, as I have two large organs now building, one to be finished in June, the other in July. I will do the work well for you, and guarantee Satisfaction.

Very truly yours

Sam<sup>l</sup> S. Hamill.

Specification of work rebuilding the Organ in the Congregational Church Windsor Vt.

1. Put in New Bellows 26 feet. New Windchest 4 Stops. Swell Box with Vertical folds and balanced Pedal.
2. Put in two new Sets of Keys for Manual with new Couplers for Swell to Great, Great to Pedal, and Swell to Pedal.
3. Put in New Pedal Keys CCC to d  $2\frac{1}{2}$  Octaves.
4. Put in New Pedal Windchest 27 Valves, and New Pedal Bass Bourdon 16 ft tone CCC to <sup>Od</sup> 27 pipes.
5. Put in New Action throughout. Pedal, both Manuals, New Register action, Oblique faced Knobs, New Wind trunks to Swell and Pedal, also new Extended desk Keyboards with the Stops arranged on Steps in Modern Style.
6. Lower the present Windchest, change all the Valves so as to be accessible from the rear of the chest, and put the whole in good order equal to new.
7. Put in New Melodia Stop in Great organ in place of Stop'd Diapason, which last shall be transferred to the Swell.
8. Put in Swell Organ the following New Stops, Open Diapason C to g  $4\frac{1}{4}$  pipes. New Salicet C to g  $4\frac{1}{4}$  pipes. Stop'd Diapason Bass CC to E. 17 pipes /sic/. 20 New lower Notes to Harmonic Flute and transfer old St Diap Treble to Swell, and old 12th to Swell revoiced into a Harmonic Flute.
9. Revoice all of the pipes retained in the lower Manual upon the Standard wind pressure equal to new.
10. Furnish all Materials, pay freight and truckage, Send a man to rebuild the organ agreeably to the Scheme hereunto attached, pay his board and expenses, also go myself to re-voice, regulate, and finish the Organ in the church paying my own expenses
11. This specification is intended to include all the Material and work necessary for rebuilding the organ into a double Manual Organ as per scheme, any accidental

omission notwithstanding. Guaranteed by the usual warranty given on all New Organs.

For and in consideration of Five Hundred and Sixty three Dollars. \$563.<sup>00</sup>

The undersigned hereby agrees to do all the work herein Specified for the Sum named above, provided such assistance be given upon the work as indicated in the correspondence with the Rev. W<sup>m</sup> Greenwood.

The undersigned agrees to allow Fifty Dollars, out of the Sum named above, for the old Bellows, Sub Bass, and other old Material rejected.

E. Cambridge Mass April 7<sup>th</sup> 1885.

Sam<sup>l</sup> S. Hamill

Bellows 4 x 6-6. 26 feet a 2.50	65.00
Swell Windchest 4 Registers	48.00
2 Sets New Keys 56 Notes Compass each, with frames &c complete	30.00
Pedal Keys 2 2/12 Octaves 16.00 Swell Box frames & other parts 9.00	25.00
New Sub Bass Bourdon 16 ft CCC to 9d 27 pipes, Voiced	52.00
New Pedal chest 27 Valves, Cushioned Complete	21.00
New Keysills, Cheek pieces, Cover, desk, Bracketts &c complete	9.50
Wind trunk and flanges for Sw. 5.00 Tremolo 5.00 Levers for Gr org action 3	13.00
2 Roller boards for Gr & Sw 3.50 122 Kelleys Squares for Sw action 6.00	9.50
600 ft trackers for Sw 3.00 Register action 20 iron squares, blocks &c 6.50	9.50
Trimming Keys and attaching 3 Couplers Complete in factory 1 Man 5 days	15.00
18 Register Knobs oblique face 60¢ 10.80 75 ft B.Wal Register Rod 2.00	12.80
27 pipe feet for Sub Bass 1.35 35 feet for Melodia 1.05	2.40
56 feet for St Dia Sw 1.70 Rack boards .80 Tapped wires 1 lb 1.50	4.00
50 ft Conductor for Open Bass 2.50 Glue Screws pins &c 2.00	4.50
3 Skins leather for Gr Valves Wind trunks, packing &c	3.75
Setting Swell pipes at factory 4 Stops 10.00 Setting pedal pipes 8.00	18.00
Melodia F to g 39 pipes Gr, Voiced 30.00 Stop'd Dia Bass Sw 17, Voiced 17.00	37.00
Open Diap 44 pipes, Sw. Voiced 30.00 Salicet 44 pipes Sw Voiced 23.00	53.00
Harmonic Flute 4 ft CC to F 20 pipes Voiced, to Meet old 12th for Sw.	12.00
Packing 5.00 Cartage to Boston 2.00 freight on all to Windsor 10	17.00
One Man at Windsor 2 weeks	60.00
Board 10.00 RR fares to Windsor & Ret	8.00
Mr Hamill 3 ds at Windsor, finishing organ	15.00
" " 1 d going to Windsor & Ret 5.00 Board 3.00	8.00
" " Expenses already incurred, 1 d 5.00 Travelling ex 4.50	9.50
	<u>563.45</u>

E. Cambridge 11<sup>th</sup> May 1885

S. N. Stone  
Windsor Vt

Dear Sir, Yours of the 8<sup>th</sup> inst. rec<sup>d</sup>. I have not forgotten the papers you requested, but have been too busy to Copy them until the present time. I have drawn up the Scheme, making the required changes and have added the chief points of the detail of Construction, agreement &c and enclose them to you.

This paper is I think sufficient for both parties. I have a copy, and thoroughly understand what I am to do. Namely make a double manual organ as good in mechanism and tone out of your present Single manual instrument, as any new Organ.

Very truly yours S. S. Hamill

Specification of an Organ for the Congregational Church  
of Windsor Vt. with two manuals and full Pedal  
Rebuilt from the present Single Manual organ in the church.

## First Manual, Great organ, Compass 56 Keys

1. Open Diapason	8 ft.	Metal & wood	CC to g <sup>3</sup>	56 pipes
2. Stop'd Diapason Bass	8 ft.	Wood	" to E.	17 "
3. Melodia	8 "	"	F to g <sup>3</sup>	39 "
4. Dulciana	8 "	Metal	" " "	39 "
5. Keraulophon	8 "	"	" " "	39 "
6. Principal	4 "	"	CC " "	56 "
7. Fifteenth	2 "	"	" " "	56 "
8. Flute	4 "	"	F " "	39 "

## Second Manual Swell, Compass 56 Keys.

9. Open Diapason	8 ft	Metal	C to g <sup>3</sup>	44 pipes
10. Stop'd Diapason Bass	8 "	Wood	CC to B	12 "
11. Stop'd Diapason Treble	8 "	"	C to g <sup>3</sup>	44 "
12. Salicet	8 "	Metal	" " "	44 "
13. Harmonic Flute	4 "	"	CC to g <sup>3</sup>	56 "

## Pedal, Compass 27 Keys.

14. Sub Bass, Bourdon.	16 ft	Wood	CCC to <sup>o</sup> d	27 pipes
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## Accessory Stops

15. Coupler, Swell to Great.	16. Coupler, Great to Pedal
17. Coupler Swell to Pedal.	18. Signal for Blower.

## Combination Pedals.

1. Great Forte. Draws all the Stops
2. Great Piano. Closes all but Nos 2. 3. & 4.
3. Balanced Swell.

The Manual and Pedal Keys, and Manual, Pedal and Registers actions complete, Shall be new, and of Modern Construction. The Bellows, Swell Windchest, Pedal Windchest Swell Box Wind trunks, Register Knobs, Combination Pedal Movements, and all fittings and requisite Supports for the new work shall be new.

The Pedal Bourdon shall be of the largest Modern Scale and all new pipes. The Melodia, in the Great organ, The Open Diapason, Stop'd Diapason Bass, Salicet, and lowest 20 pipes of the Harmonic Flute in the Swell Shall be new. The Open Diapason in the Great organ shall draw the full Stop with one register.

All of the pipes retained in the organ shall be revoiced in Modern Style, and upon the Standard Wind pressure.

There Shall be the New Keysills Register Blocks, projecting desk, cover &c for the Manuals.

A New Walnut Seat for the player.

The undersigned Shall furnish all Material and pipes, and do all the work enumerated above and pay all attendant expenses, the Meaning and intent of this Specification being to include all Material and work Necessary for rebuilding the Single Manual organ into a double Manual organ according to the Scheme above, and accidental omission [sic] notwithstanding, for and in Consideration of \$523, and Such old Material as Shall be rejected, upon the terms named in the Correspondence with Rev W<sup>m</sup> Greenwood, and S. N. Stone Esq of Windsor.

Sam<sup>l</sup> S. Hamill

Church Organ Manuff<sup>r</sup> Cambridge Mass —

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Please make the following corrections on the Club membership list in the October Newsletter:

Walsh, Martin R.	699 River Road	Yardley, Pa.	19067
Long, Stephen E.	41 Edgerly Rd., Apt. 37	Boston, Mass.	02115
New members:			
Gay, David	677 Massachusetts Avenue	Boston, Mass.	02118
Novack, Mark	279 Buckminster Street	Brookline, Mass.	02116