

MIXTURES -

Forthcoming 8 p.m. recitals on the three-manual Fisk organ in the First Congregational Church, Winchester, Mass., are: John Ogasapian, March 21; John Skelton, April 25; and Bruce Bennet, June 20.

St. George's Episcopal Church, New York, which houses a huge Moller organ, bills itself as "The church with the pipe organ Albert Schweitzer helped design."

Thomas Murray, the well-traveled B.O.C. member from California, will play two recitals in our region: Christ Episcopal Church, Westerly, R.I., Sunday evening, March 7; and the Unitarian Church, Newburyport, Mass., 3:30 p.m., March 21.

A splendid 56-page booklet with many illustrations, A Snetzler Chamber Organ of 1761, is available for 70 cents from the Superintendent of Documents, U. S. Government Printing Office, Washington, D.C., 20402. Written by John Fesperman and published by the Smithsonian Institution in 1970, the monograph describes the history of the restored six-rank organ at the Institution and provides data on several other Snetzler organs shipped to the American colonies.

The First United Baptist Church, Lowell, Mass., has contracted with C. B. Fisk for a large "new" two-manual organ, which will replace the altered three-manual 1901 electric-action Jesse Woodberry described in the Newsletter for August, 1970. B.O.C. member Carroll Craft worked tirelessly for the successful merging of two E. & G. G. Hook organs built for churches in New Haven, Conn. The Lowell instrument will include the "Greek Revival" case front of Opus 180, an 1855 three-manual built for the Centre Church, and most of Opus 195, built in 1856 for the Church Street Church, and salvaged from another church last year.

On January 24, Ed Boadway "gave a recital and hymn sing" at Calvary Baptist Church in Springfield, Vt. The 2-16 J. G. Marklove organ suffers from recently-introduced acoustics of the worst sort, but the program was highlighted by Dick Boutwell's singing of the tenor arrangements of Mendelssohn's "Hear my prayer" and "O, for the wings of a dove," both guaranteed to have little old ladies purring in the pews.

John Brombaugh & Company of Middletown, Ohio, a tracker-building firm in business about three years, have an impressive list of contracts. Completed are church organs in Ithaca, N.Y., and Lorain, O., as well as two 2-stop 27-note portatives for Dean Nuernberger of Oberlin, O., and a similar instrument for LaNoue Davenport of Stony Hill, N.Y. A 1-3 residence organ is being built for Martin Littmann of Middletown, O., and under construction are two two-manual church organs for St. James Episcopal Church, Columbus, O., and Pilgrim Congregational Church, Toledo, O. Mr. Brombaugh writes: "There are organs contracted for Ashland Avenue Baptist, Toledo, Ohio, practice organs for Oberlin Conservatory, and Mrs. Stephen Folts, Ames, Iowa, as well as two special instruments for the New York Pro Musica."

Robert Abkes of Waldorf College, Forest City, Iowa, is looking for information on Edmund Giesecke of Evansville, Indiana, who at least seventy years ago built a 2-10 tracker installed in the Christian Reformed Church, Austinville, Iowa, about 1930.

Cannarsa Organs, Inc., of Hollidaysburg, Pa., are to rebuild Hook & Hastings Opus 2210, built in 1909 for St. Andrew's Episcopal Church, Clearfield, Pa. The present eight ranks will be enlarged with the adding of a 2' and Mixture II in space left by the builders. Mr. Virgil N. Cannarsa appreciates old tracker organs and reports that he has worked on the following organs in recent years: St. Joseph's Church, Renovo, Pa., 2-20 A. B. Felgemaker; St. Francis Xavier Church, Cresson, Pa., 2-12 George Jardine & Son, Opus 1147; Bethlehem Lutheran Church, Scenery Hill (Glyde), Pa., 1908 2-9 A. B. Felgemaker; and Sacred Heart Church, Portage, Pa., 2-16 Hook & Hastings.

* * *

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Meetings are usually held on the last Sunday afternoon of each month. Membership: \$5.00 per year. Treasurer: Alan M. Laufman, Mountain Road, Cornwall-on-the-Hudson, New York, 12520.

FIRST BAPTIST CHURCH, Park Street, NEWPORT, NEW HAMPSHIRE. Hook & Hastings Co., Boston, Mass., Opus 1776, 1897.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Salicional	8' 61	Bourdon	16' 27
Dulciana	8' 61	Stopped Diapason	8' 61		
Melodia	8' 61	Flute Harmonique	4' 61	Couplers:	
Octave	4' 61	Oboe	8' 61	Sw. to Gr. Unison	
		Tremolo		Sw. to Gr. Super 8 ^{va}	
				Great to Pedal	
				Swell to Pedal	
		Blowers Signal			

Despite the prosaic stoplist, this organ is an excellent instrument. The organ is well-voiced and the acoustics of the room are superb--surely the best combination of organ and acoustical environment in New Hampshire is at First Baptist Church, Newport.

The rambling frame "Gothic" building on the town common was erected in 1870 and it has not been greatly altered in a century. In the attic are the remains (the chest, some action and much of the elegant mahogany case) of a c.1824 1-5 Lemuel Hedge organ. It apparently stood in a rear gallery until the arrival of the Hook & Hastings, the firm's last 1897 installation. The latter organ is in a large recess behind the pulpit platform. The choir area between is fronted with heavy brass railings and yards of old maroon velvet. On December 17, 1897, the Argus & Spectator said

---The new \$1650 pipe organ, which has been purchased of the Hook & Hastings Co., Boston, was shipped to town Tuesday. Mr. Benz, of this company, is now setting it up. It will take him about eight days to perform the job.

On December 24, the same paper described at length the renovated sanctuary and a simple woodcut pictured the organ case:

...The gallery for the singers, which hitherto has been located at the south end, has been removed, leaving the dimensions of the room about 42 by 65 feet. ... The organ...will be turned by waterpower, and presided over by Mrs. N. S. Tandy.

The oak paneling around the attached console supports three flats of decorated Open Diapason and Dulciana basses arranged 7/13/7 without visible supporting woodwork. At each end is a small five-pipe flat framed in the Gothic style, that on the left containing a few Open Diapasons in the tenor octave; the other contains dummy pipes. The console has overhanging manuals, a flat Pedal clavier; round-shanked oblique knobs (ebony wood for the speaking stops) lettered in Italics; and a wood shoe-shaped Swell pedal at the far right. As is typical of the builders during the 1890's, the distance from the Pedal naturals to the Great keys is a bit too much. The manual pipework is arranged chromatically and the Swell is behind the Great. The box has vertical shutters and an access panel on the treble end. The Pedal rank is at the rear, a bit too close to the Swell box, and beneath the single vent chest are metal rollers because the largest pipes are at the ends. The two feeders are present and work well; the bellows handle is in the chamber near the single wind trunk that feeds both manual chests. The organ is quite clean, has received adequate maintenance, and the action is a pleasure to play upon.

The Open Diapason is on the chest from G#₀ and is of spotted metal; the Dulciana is of spotted metal and 12 zinc basses are in the case front; the Melodia is of open wood with screwed caps from F₀; the Octave has 5 zinc basses, is of spotted metal, and is slotted to C₁. The Salicional is of spotted metal, has beards for three octaves, and the 12 zinc basses are stopped pipes; the Stopped Diapason has screwed caps and 12 open metal trebles; the Flute Harmonique has 5 zinc basses and is harmonic from C₁; the Oboe has mitered basses, spotted metal bells on zinc resonators and 12 flue trebles. All of the metal flue ranks had coned trebles which are now

fitted with slide tuners. The two-stop chorus is elegant, the strings are really quite pleasant and useful, the flutes are good examples of their type, the Oboe is bold and even a bit "brassy," and the Bourdon fits well under anything. There are no divided or short-compass stops! The Pastor, Rev. Richard A. Wallace, an anti-quarian who lives next to the church, is more than cordial when visitors arrive.

* * *

Samuel S. Hamill (1830-1904), published a small 47-page book shortly after March, 1867. While primarily advertising, the volume does give seven pages of organ history, twenty-two pages of "schedules" (specifications of Hamill organs, many of which were carried in stock), and a five-page description of the Walcker organ in the Music Hall, Boston. The book closes with six pages of testimonials, indicating that during the first eight years of business, Mr. Hamill had built organs for the North Street M. E. Church, Auburn, N.Y.; several for churches in Cuba; a Protestant church in Auburn, Maine (1866); the Presbyterian Church, Little Falls, N.Y.; St. Paul's Episcopal Church, Wickford, R.I. (1864); the Second Universalist Society, Cambridge, Mass.; and St. Paul's Episcopal Church, Newburyport, Mass. (1867). Mr. Hamill's publication has a lengthy title:-

A BRIEF/HISTORY OF THE ORGAN/FROM THE EARLIEST PERIOD TO THE PRESENT DAY./
COMPILED/FROM THE MOST AUTHENTIC SOURCES. DESIGNED/AS A MANUAL OF REFERENCE
FOR THE/MUSICAL PROFESSION AND PUBLIC GENERALLY./TO WHICH IS APPENDED/
SCHEDULES OF CHURCH ORGANS OF EVERY SIZE/AND DESCRIPTION, TOGETHER WITH MUCH
VALUABLE INFORMATION FOR CHURCH/COMMITTEES AND OTHERS./BY/SAMUEL S. HAMILL,/CHURCH ORGAN MANUFACTURER,/EAST CAMBRIDGE, MASS.

(page 1)

SAMUEL S. HAMILL,
Manufacturer of Church Organs
of every size and description,
91 Gore Street, East Cambridge, Mass.

Keeps constantly on hand finished, and ready for delivery, Organs with one and two Manuals, with and without Pedal Bass, built from eight different Schedules, containing from four to twenty-two Stops. Every Organ warranted to be made from the best materials, and by experienced workmen, at prices from \$350 to \$1800.

No other Organ Builder in the United States keeps organs of these classes on hand for sale. An Organ with Two Manuals must be ordered from any other house, and the purchasers must wait from three to six months for the instrument, while we can furnish the same instrument in from one to three weeks.

Good Second Hand Organs, with one and two Banks of Keys, always on hand. For sale at low prices.

Orders for Tuning and Repairs to Church Organs promptly attended to.

The Trade supplied with Metal Organ Pipes of every description.

The Horse Cars from Revere House, Boston, pass our Factory every ten minutes throughout the year. Distance, one mile from Boston.

Schedules of Organs of any Class, Drawings of Organ Cases, &c., sent to any Address free of charge.

All Letters should be addressed to

S. S. HAMILL, Organ Builder,
East Cambridge, Mass.

(pages 9-11)

A Few Important Facts.

Among the many advantages we claim for our Organs are:

1. We are Practical Organ Builders, having had twenty-seven years practical

experience in all of the largest Organ Manufactories in the United States, and six years in our own business.

2. Every part of the work is done under our own personal supervision. We employ no apprentices, or young inexperienced men. All of our workmen are first-class organ builders, thoroughly experienced in the business, some of whom have worked twenty-five or thirty years at this trade.
3. Experience has taught us that the best materials are the most profitable in the end; and of this kind of material all our organs are made.
4. All our Metallic [sic] Pipes are made in our own Factory, and by our own workmen, while other organ builders, having no metal pipe makers, are compelled to put up with such pipes as can be obtained at the pipe shops.
5. All of our Organs, large and small, have a full CC Swell of 58 notes compass, all enclosed in the Swell Box. We make no half Swells of F or C compass, as used by other builders.
6. All of our organs have the full compass, CC to A, 58 notes, on the Manuales. The Pedale, on the smallest organs we make, have not less than one and one half octaves, while the larger ones have from two to two and one half octaves. On all of our organs of two, three, and four Manuales, we have the Improved Bevelled Projecting Key-Board, bringing the whole Key-Board into more compact space, and therefore under more easy control of the organist. By this improvement we make a positive gain of two inches on every additional manual over the old-fashioned plan still in use by many builders.

All of these important advantages have attracted the attention and hearty commendation of the Musical Profession in all parts of the country.

Notwithstanding all these valuable advantages, we have kept our prices so low as to be beyond competition; and having now such increased facilities and resources, we can produce superior instruments at shorter notice, and at more favorable prices, than can be obtained of any organ builder in the United States.

When any Church Committee desire to purchase an Organ, and will notify us, we will go in person, and confer with them. We will examine their church, and give them the benefit of our experience in regard to the acoustic [sic] requirements of the house. We will freely answer all questions, and explain fully the nature or meaning of any and all technical terms that come within the province of the organ business, that may not be understood from such specifications as they may have obtained.

Hundreds of dollars may frequently be saved by a conference with an experienced organ builder, or a more valuable schedule adopted than otherwise would be done.

Drawings and plans of the work will also be furnished free of expense, and the whole matter made clear before the order is given. . . .

On pages 12 - 13, Mr. Hamill discusses the problem of a century ago that is much like the electronic "organ" blight of the present era;:-

PIPE ORGANS versus REED ORGANS.

We are daily in receipt of letters from all parts of the country, whose general complaint is as follows:

"We have a Reed Organ in our Church, but it does not answer our purpose; it does not sustain our Choir; it has no body of tone. The Choir complain that they can scarcely hear it while they are singing. We are heartily sick of it; we want something better; we want a good Pipe Organ."

And then comes the mortifying reflection that they paid a high price for the Reed Organ, and now they must sacrifice one half or two thirds of its cost, in order to get rid of it, and get just what they ought to have had at the outset, --a good Pipe Organ.

Many societies purchase a Reed Organ for the want of timely knowledge of the vast superiority of a Pipe Organ over a Reed Instrument. Others again argue that they cannot afford to purchase a Pipe Organ; that they have expended all their money on their church edifice, and must get something within their means. To the latter class we desire to say a few words, to convince them that a Pipe Organ is not beyond their means.

We will suppose, for example, that a Society having a medium-sized church, have raised for the purchase of an organ five or six hundred dollars, and can raise no more at present. To any such, we would here make the following liberal offer, namely:

We will place one of our \$1000 or \$1200 organs in the church, taking in payment one half the amount in cash, and giving credit for the balance for one year. Before the expiration of the year, they can easily devise means of paying the balance.

Now, on the other hand, suppose they purchase a Reed Instrument for \$500, and in the course of six months find it unsuitable, and are then compelled to sell it at a sacrifice of two or three hundred dollars, and then raise funds for a Pipe Organ, would they not feel that they had spent their money injudiciously for a Reed Instrument? Most certainly they would; and this is no merely fancied case, but one of very frequent occurrence, as our experience has abundantly proved.

How much better, then, would it be for such societies, of limited means, to avail themselves of our liberal terms, and get the right thing,---a good Pipe Organ at the outset.

In the February Newsletter, some of Mr. Hamill's "Schedules" and prices will be published, but the above extracts should close with the following testimonials:-

/Translation./

Calle de Lamparilla, 21
Havana, Cuba, 14th March, 1863.

We desire to add our testimony to the excellence of the Organs manufactured by the house of S. S. Hamill of East Cambridge, Mass., U. S. A.

In 1862 we contracted with Mr. Hamill to construct to our order four Church Organs of different class and capacity.

The instruments were built and shipped according to agreement, and have now all been erected in their respective churches.

The superiority of workmanship, and power and excellence of tone has in each instance exceeded our expectations, and raised the builder high in our esteem.

We consider his organs fully equal in tone and finish to any Organ of European Manufacture now on this island, and they are especially adapted to the service of our churches.

We cheerfully recommend Mr. Hamill as a superior constructor of Organs, and a man of honor and business integrity.

Juan Comellas & Sons,
By Ramon Jose Comellas.

From the Waltham Sentinel, March 12, 1865.

We had the pleasure, a few days since, of listening to a new organ just completed for the church of San Phillippe, Havana, Cuba, built at the factory of Samuel S. Hamill, East Cambridge, Mass. The organ had two manuals and twenty-four registers, and was very powerful for an instrument of this class. It contained some novel features, viz. -- A SET OF BELLS and some imitations of birds. The bells, particularly, were a most beautiful attachment; they were arranged to play with the great manual. The compass was from middle C to G in alt. -- 32 bells. They were made of steel plated with silver, tuned perfectly with the organ, and could be combined with the melodia, or dulciana, with an accompaniment on the second manual. The tone of these bells was clear

and beautiful, and their effect in the organ very striking and characteristic. This feature has never before been introduced into an organ in America, and thousands of the curious thronged the factory of Mr. Hamill during the exhibition.

Whether the bells will be generally adopted in organs in this country or not, remains to be seen. But certain it is, we were very much pleased with the beautiful tone of these bells, and the facility with which they were played. The organ is the third built by Mr. Hamill for Havana, who has orders for one or two more, which are also to have the bells and birds. The musical public should be on hand at the next exhibition, of which due notice will be given.

* * *

MIXTURES -

Miss Helen E. Pfatteicher, editor of the Journal of Church Music since 1959, died December 4, 1970. She was a staunch supporter of good church music and tracker organs. Your editor first knew her as a librarian at the University of Vermont.

The Yale School of Music is sponsoring "The Romantic Organ" as the 1971 Organ Symposium on March 28-30. Among the participants will be Clarence Watters at the four-manual console in Woolsey Hall. The registration fee is \$10, and a handsomely-printed brochure is available from the Yale University School of Music, 96 Wall St., New Haven, Conn., 06520.

Time magazine for January 4 contains this item:-

Fresh from his Washington get-together with President Nixon, Britain's Prime Minister Edward Heath caromed back to his home town of Broadstairs, Kent, whipped up a practiced baton and led the choir through its annual Christmas carol concert. The P.M. knows at least as much about conducting a choir as conducting a parliamentary majority; this is the 27th year he has presided over the caroling, and only his first at No. 10 Downing Street. "An improvement, on the whole," he said of the choristers. "Must be something to do with the change in climate." It was obvious that he did not have the weather in mind.

The Cape Cod Standard-Times for January 5 has a full-page "spread" on the Methodist Church in East Harwich, Mass. The 1-10 unknown organ rebuilt by George H. Ryder as his Opus 31, c.1875, is pictured as a "...beautifully decorated organ... known as a single key pipe organ. The organist faces the towering pipes, 15 in number, decorated in gilt over soft blue." The ordinary router-carved golden oak pews are described as having "...fine details...unique touches in an old church." The common c.1905 stained glass is "very effective against the golden oak woodwork" when the afternoon sun shines. To think that the 1905 ruination of a handsome old meeting house can be described with such awe!

Troubles at the Parliament Buildings in London have caused thirty policemen to search Westminster Palace with tracker dogs. One B.O.C. member states that they are far superior to electric action dogs.

An small two-manual 1895 C. S. Haskell tracker organ was set up in the First Baptist Church, 217 Fulton St., Hanover, Pa., last Fall by Fred Sponsler and Bob Whiting of Philadelphia. The organ came from a Presbyterian Church in Philadelphia.

Here we go again! The American Organist for August 1970 published this item:-

The Gress-Miles action culminates a century's development of the electro-mechanical principle. Pipes speak in the traditionally clear way with no leather pneumatics to disturb their speech. The player gains precise rhythmic control superior even to that of direct tracker action.

A useful and delightful 22-page pamphlet, WHY DON'T WE EVER SING ANY HYMNS WE KNOW?, has been published by Forward Movement Publications, 412 Sycamore St., Cincinnati, Ohio, 45202. It contains fine answers to all the usual questions and the Hymnal 1940 provides examples of the good and bad. No price is given, but send a quarter dollar and receive a pleasant piece of propaganda!

On November 14, 1970, 600 people evacuated Sacred Heart Church, Amesbury, Mass., "after a small electrical fire broke out in an unused pipe organ."

Commissions have been appointed for the planning of the bicentennial celebrations honoring the birthday of the United States. We do not yet know of any musical events for the 1976 celebration, but similar past occasions (notably those at Philadelphia in 1876 and Chicago in 1893) always included several pipe organs, one large and "grand" instrument being the organ. Perhaps some such instrument will be built for 1976, but the present state of the economy and the fact that builders hardly need to display their products in such a manner may preclude the commission of an organ.

Early in 1876, E. & G. G. Hook & Hastings erected their "Centennial Organ," Opus 828, a "4-59" in a gallery of the main exhibition building in Philadelphia, Pa., an organ seen and heard by hundreds of thousands of visitors. It was sold, apparently in 1877, to St. Joseph's Roman Catholic Cathedral, Buffalo, N.Y., where it still serves the "old cathedral" congregation despite electrification and some minor tonal changes. The colorful case front appeared a few years ago on the jackets of some Westminster recordings of organ music played by Carl Weinrich on other instruments. During 1876, the builders distributed a brochure describing the organ and containing a woodcut of the case and attached console:-

Description of the Grand Organ at the International Exhibition, Philadelphia, U. S. A., built by E. & G. G. Hook & Hastings, Boston, Mass.

The instrument comprises four Manuales, each of 58 notes, 47 Speaking Stops, 12 Mechanical Registers, including Couplers; 10 Pedal Movements for combinations, &c., including a Crescendo Pedal controlling the full power of the organ. Total number of Pipes, 2,704.

GREAT ORGAN. 14 Stops.

1.	16'	Open Diapason,	Metal,	58	29.	8'	Rohr Flöte, Wood & Metal,	58
2.	8'	Open Diapason,	"	58	30.	4'	Flute d'Amour, "	58
3.	8'	Doppel Flöte,	Wood,	58	31.	4'	Fugara,	58
4.	8'	Gamba,	Metal,	58	32.	2'	Piccolo,	58
5.	6'	Quinte,	"	58	33.	8'	Clarinet,	58
6.	4'	Flute Harmonique,	"	58	34.	8'	Vox Angelica,	58
7.	4'	Octave,	"	58				
8.	3'	Twelfth,	"	58				
9.	2'	Fifteenth,	"	58				
10.	3	rank Cornet,	"	174	35.	8'	Stentorphon,	58
11.	4	rank Mixture,	"	232	36.	8'	Tuba Mirabilis,	58
12.	16'	Trumpet,	"	58				
13.	8'	Trumpet,	"	58				
14.	4'	Clarion,	"	58				

SOLO ORGAN. 2 Stops.

35.	8'	Stentorphon,	Metal,	58
36.	8'	Tuba Mirabilis,	"	58

PEDALE.

37.	32'	Bourdon,	Wood,	42
38.	16'	Open Diapason,	"	42
39.	16'	Violone,	"	42
40.	16'	Trombone,	"	42
41.	8'	Bell Gamba,	Metal,	42

By Coupling.

42.	16'	Bourdon,		
43.	12'	Quinte,		
44.	8'	Violoncello,		
45.	8'	Octave,		
46.	8'	Trumpet,		
47.	4'	Super Octave.		

MECHANICAL REGISTERS.

					48.	Swell to Great, Coupler.
					49.	Choir to Great, Coupler.
26.	8'	Geigen Principal,	Metal,	58	50.	Solo to Great, Coupler.
27.	8'	Dulciana,	"	58	51.	Great Organ Separation.
28.	8'	Melodia,	Wood,	58	52.	Choir, Sub-Octave.

- 53. Great to Pedal, Coupler.
- 54. Swell to Pedal, Coupler.
- 55. Choir to Pedal, Coupler.
- 56. Solo to Pedal, Coupler.
- 57. Swell to Choir, Coupler.
- 58. Tremolo Swell.
- 59. Solo to itself, Super Octaves.

PEDAL MOVEMENTS.

- 1. Forte Combinational Pedal for Great Organ with appropriate pedal stops.
- 2. Mezzo Combination " " " " " " "
- 3. Piano Combination " " " " " " "
- 4. Forte Combination Pedal for Swell Organ " " " "
- 5. Piano Combination " " " " " " "
- 6. Forte Combination Pedal for Choir Organ " " " "
- 7. Piano Combination " " " " " " "
- 8. Full Organ, all stops.
- 9. Reversible Pedal for Great and Pedal Coupler.
- 10. Crescendo Pedal.

All Manuale Couplers connecting with the Great Key-board are controlled by knobs directly over it, and are operated by pneumatic motors.

Pneumatic motors are applied to each note of the Great Manuale and its Couplers, to the Pedale in part, and to the Registers.

There are three Bellows. The two main ones have vertical feeders, and can supply 3600 cubic feet of compressed air per minute. An extra wind pressure is used for the Pedal, all Motors, and a portion of the Great Manuale. An independent bellows supplies wind of great pressure for the Stentorphone and Tuba Mirabilis.

Hydraulic Motors operate the different bellows. These are placed below the organ on the main floor. They are furnished by the Boston Hydraulic Motor Co.

The Organ stands in the east gallery of the vast nave of the Main Exhibition Building which is nearly 1900 feet long by 500 feet wide.

The exterior comprises groups of metal and wood pipes, sustained by ornamental bands, above a substantial casing of walnut wood. The larger metal pipes are grouped at the sides; between them, raised on a light open arcade, are smaller pipes; behind and over which appear the tops of the pipes of the Solo Organ; while above and back of all are seen the tops of the 32 feet Bourdon pipes. Large pedal pipes of wood form the front corners, and others are ranged across the ends in regular gradation.

The Organ is 40 feet high, 32 feet wide and 21 feet deep.

It is an Exposition of Organ-building Art as practised by us, and comprises every essential principle and device. Passages traverse it in every direction at different altitudes, connected by stairways giving ready access to every part for adjustment and inspection.

In the selection of the stops, in the voicing, and in the treatment of the Organ generally, consideration has been given to the greatest variety of useful effects at the least cost, with a view to make it not alone a temporary exhibit of our work, but a desirable instrument for any large church or public hall for permanent use.

No exaggeration of tone has been attempted beyond a moderate increase of wind pressure under conditions allowing its reduction as may be desired.

THE ORGAN IS FOR SALE.

* * *

Miss Barbara J. Owen has arranged a Club meeting for Sunday, March 28 in Belmont and Lincoln, Massachusetts. We will hear three two-manual tracker organs during the afternoon, and at 8:00 p.m. George Bozeman will play the Dupre "Stations of the Cross" at the Memorial Church, Harvard University. Those who miss the latter event may hear Mr. Bozeman repeat the work on the elegant 3-33 1860 E. & G. G. Hook organ in the First Congregational Church, Woburn, at 7:30 p.m., Sunday, April 4. The March 28 meeting:-

- 2:30 - First Church of Christ Scientist, Common Street, Belmont. Miss Ina Cannon, organist of the church, will demonstrate the eleven-stop Fisk organ, Opus 47, 1967. Common Street is between the center of Belmont and Trapelo Road; the church is a modern brick "colonial" on the west side and there is a parking lot at the rear.
- 3:30 - "Stone Church" of the Federated Church, Lincoln. Formerly the Congregational Church in the center of Lincoln, the building is now a parish hall and houses G. S. Hutchings' Opus 271, a nine-rank organ built in 1892. Mr. Edward W. Flint will speak to the group about the Lincoln organs.
- 4:00 - "White Church" of the Federated Church, Lincoln, a short distance from the stone building. Mrs. Allan Shepp, organist of the church, will demonstrate the Noack organ, Opus 45, 1970. The instrument is an unusual unenclosed, unencased installation of eleven ranks and six extensions into the Pedal division. The former organ was a 2-7 Hook & Hastings, Opus 1908, built in 1901 for the First Unitarian congregation. It was rebuilt in 1970 and sold to the University of Maine at Orono.

* * *

MIXTURES -

Barbara Owen requests an April meeting! She will be on the west coast at the end of the month, so the volunteer will have to take complete charge. If any member would like to plan for an April 25 gathering, please contact Miss Owen soon -- her address is below. The May meeting will be a recital on the "new" Howard-Andover organ in the rebuilt First Parish Unitarian-Universalist Church, Billerica, Mass.

St. Paul's Episcopal Cathedral, Burlington, Vermont, was totally destroyed by fire on February 15. The large Gothic building of stone was erected in 1830-32 and subsequently tastefully enlarged under the supervision of Bishop John Henry Hopkins, an architect who did not detract from the original plans of Ammi B. Young. The first organ was a one-manual 1833 Henry Erben, which exists in a damaged state in Grace Episcopal Church, Sheldon, Vt., and the second instrument was a three-manual 1867 W. A. Johnson. The three-manual 1914 Austin organ, Opus 365, was destroyed with all of the furnishings during the spectacular afternoon fire. One of the nine 1895 Meneely bells was damaged, but the rest may be used in a new edifice on the same site. The loss of so splendid an architectural treasure is indeed unfortunate, and your editor remembers two years of choir-singing and bell-ringing at St. Paul's from 1955 to 1957.

St. John's Episcopal Church, Waverly Place and West 11th Street, New York, N.Y., was gutted by fire on March 6. The Greek Revival building was erected in 1846, had just been extensively renovated, and contained a "60-year-old organ."

Rev. William E. Soule, Episcopal priest and organist, died on September 7, 1970,

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone 546-2946. Treasurer: Alan M. Laufman, Mountain Road, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month; membership: \$5.00 per year.

at the age of eighty. Fr. Soule was a founder of The Organ Historical Society, a man who did not mind the physical labor involved in saving an old organ, and will be remembered as the priest who would busily officiate at the altar and the organ during a service. At the time of his death, Fr. Soule was organist-choirmaster at St. James' Church, Glastonbury, Conn., and was cataloguing 10,000 hymnals in the Case Memorial Library, Hartford Seminary Foundation.

Thomas C. Sargent will conduct a concert of Lenten and Easter music at Calvary Methodist Church, 300 Massachusetts Ave., Arlington, at 4 p.m., Sunday, March 28. (On March 1, Mr. and Mrs. Sargent became the parents of Thomas C. Sargent, Jr.)

The Ernest M. Skinner Co., "manufacturers of custom wind chests for organs," is now located at 1 Charles St., Newburyport, Mass. John Boulten owns the firm and Roy E. H. Carlson is a trustee. It is remarkable that the much-traveled Skinner concern still thrives so long after the death of the founder!

Brian Jones will play a recital at Trinity Episcopal Church, Wrentham, Mass., at 4 p.m., Sunday, March 21. Another Jones recital is scheduled for 4:30 p.m., Sunday, April 18, in the chapel of the Mount Hermon School, Northfield, Mass.; the organ is a large new two-manual Andover tracker.

At 8:00 p.m., Tuesday, April 13, Frederick Swann will play the rededictory recital on the Hutchings-Lahaise organ in the Mission Church, Roxbury. On Sunday, May 9, Dr. Max Miller will play the opening recital on the new three-manual Fisk organ in Old West Church, Cambridge Street, Boston.

Charles W. Ludington will conduct a concert featuring the Vierne Mass in C# Minor at the Methuen Memorial Music Hall, 8:30 p.m., Wednesday, April 14. The singers are to be the combined glee clubs of Bowdoin College and Bradford Junior College.

Philip A. Beaudry's excellent rebuild on an 1869 William Stevens two-manual organ will be dedicated in the Union Church, U.C.C., West Concord, Mass., at 4 p.m., Sunday, March 21. The program includes Patricia Zirkle, organist of the church; Samuel Chase, the former organist and the person responsible for the "new" instrument; and Fr. David F. Gallagher. The organ was built for the Unitarian Church in Wilton, N. H., and is now a 2-19 in its fourth home!

St. Matthew's Messenger, published by St. Matthew's Episcopal Church, Evanston, Ill., printed this prayer last year:

In unison we rise and stand, and wish that we were sitting, and listen to the music start, and wish that we were quitting. We pass our hymnal to a guest or fake a smoker's cough; we drop our pencils, lose our gloves, or take our glasses off. We move our lips to keep in style, emitting awkward bleats, and when the last Amen is sung, sink gladly in our seats.

Oh Lord, who hearest every prayer, and savest us from foes, deliver now Thy little flock from hymns nobody knows.

The careful reader of the Newsletter will note that there are many Sunday events which occur at the same hour! It is impossible to schedule every concert to suit the many who would like to attend all of them. Your editor suggests that he and Miss Owen be kept informed by postcard of forthcoming events, and it is surprising that Club members involved in major organ programs almost consistently inform nobody! There are three publications that contain most of the scheduled meetings and recitals: this Newsletter; the Newsletter of the Merrimack Valley Chapter of the A.G.O., edited by Miss Charlotte E. Ricker, 34 Talmouth Ave., Haverhill, Mass., 01830; and the Newsletter of the Boston Chapter of the A.G.O., edited by Adele C. Holveas, 44 Florence Avenue, Arlington, Mass., 02174. PLEASE keep us up-to-date!

An issue of The American Organist, dated November 1970, has finally arrived! The Diapason continues in the same old pleasant format, and your editor passed a delightful hour comparing The Diapason and Music reviews of the Mid-Winter Conclave of the A.G.O., held in Washington, D.C., last December...!

The Anglican Digest for Summer 1970, informs us that "St. Mark's Church, Bridgeport, in the Diocese of Michigan, has a 91-year-old organist who has been a Church organist continuously for almost 75 years." Who has the record in the Boston area?

Casavant Frères Limitée of St-Hyacinthe, Québec, Canada, established in 1880 and pioneers in the use of electric and tubular-pneumatic actions, produced 96 instruments with tracker-action before discontinuing the use of that mechanism in 1902. In 1961 the firm began again with Opus 2798 as Casavant's first "modern" tracker organ. The work of the past decade is listed below, a compilation arranged by opus numbers rather than actual dates of installation; the final column gives the number of manuals and stops. Appended is a list of future installations for which your editor does not have opus numbers.

Joliette	Québec	Séminaire de Joliette	No. 2691	1962	2-24
St-Hyacinthe	Québec	Eglise de l'Assomption de Notre Dame	2798	1961	2-14
Boulder	Col.	University of Colorado	2707	1963	2-10
Kenwood	N.Y.	St. Joseph Motherhouse	2715	1963	2-16
Amherst	N.S.	Christ Church	2718	1963	2-14
Montreal	Québec	Redpath Hall, McGill University	2725	1962	2-9
Edmonton	Alberta	Maison St-Joseph	2727	1963	2-11
Wolfville	N.S.	Chapel, Acadia University	2730	1963	2-20
St-Jean	Québec	Séminaire de St-Jean	2732	1962	2-20
St-Pascal (Kamouraska)	Québec	Eglise St-Pascal	2747	1964	3-29
Iowa City	Iowa	Iowa State University	2775	1963	2-7
Grand Forks	N.D.	United Lutheran Church	2790	1964	3-34
Wellesley	Mass.	St. Andrew's Episcopal Church	2791	1965	3-32
Toronto	Ont.	Church of Our Lady of Sorrows, R.C.	2805	1965	2-25
Montréal	Québec	Sanctuaire de Marie-Reine-des-Coeurs	2855	1966	2-29
Oxford	N.C.	Oxford Presbyterian Church	2867	1966	2-12
Wilmington	N.C.	St. James Episcopal Church	2887	1966	2-24
Havre de Gaspé	Québec	Hospitalières de St-Augustin	2894	1966	2-11
Edmunston	N.B.	Eglise Notre-Dame-des-Sept-Douleurs	2910	1967	3-38
Montréal	Québec	EXPO 67, moved to:	2915	1967	2-18
Bridgeport	Conn.	St. George's Episcopal Church }			
Richmond	Ky.	First Presbyterian Church	2940	1967	2-20
Fort Collins	Col.	Colorado State University	2955	1968	3-34
Marblehead	Mass.	Clifton Lutheran Church	2961	1968	2-14
Montréal (Westmount)	Québec	St. Andrew's United Church	2965	1968	2-28
Wallingford	Conn.	Chapel, The Choate School	2985	1968	3-45
Norton	Mass.	Chapel, Wheaton College	3025	1969	3-39
London	Ont.	First St. Andrew's United Church	3045	1969	3-36
Vancouver	B.C.	University of British Columbia	3055	1969	3-43
Rimouski	Québec	Eglise St-Pie X	3065	1969	2-21
Pelham Manor	N.Y.	Christ Church, Episcopal	3075	1969	2-29
Nashville	Tenn.	Chapel, Scarritt College	3080	1970	2-26
Pittsburgh	Pa.	Carnegie-Mellon University	3085	1970	3-27
Toronto	Ont.	Deer Park United Church	3095	1970	3-48
Iowa City	Iowa	University of Iowa		1971	3-53
Milton	Mass.	Milton Academy		1971	2-29
St. Paul	Minn.	St. Stephanus Lutheran Church		1971	2-21
Cincinnati	Ohio	Corbett Pavilion, University of Cincinnati		1971	2-29
Providence	R.I.	Cathedral of SS. Peter and Paul, R.C.		1972	4-73
Boston	Mass.	First & Second Church		1972	3-43
London	Ont.	University of Western Ontario		1972	3-29
Lake Forest	Ill.	First Presbyterian Church		1973	2-33

* * *

As indicated in the January Newsletter, this issue contains several of the organ "schedules" from S. S. Hamill's c.1867 booklet, A Brief History of the Organ.... The stoplists below are altered to Newsletter format to conserve space. Many one and two-manual Hamill organs much like those described are still in use, but no three-manual of his make is known to exist. No "portable" Hamill is known to your editor, unless

it is without a nameplate and the usual Hamill characteristics. Pages 14-36 describe two "portable" organs and give ten "schedules":-

Portable Pipe Organs.

These organs are built in a very compact form. The Keys, Windchest, Bellows, and Action complete, are contained in one section of the Case, and is packed and transported in one Box, -- The Upper Section and Pipes in another. The Organ is carefully tuned, and every Pipe numbered, and corresponding numbers placed upon the Rack-Boards in which the Pipes stand, and their position marked, so that a child might put them together easily. These Organs are designed to supersede Reed Organs, by whatever name they may be called, being infinitely superior in tone and power, -- every Portable Pipe Organ being worth twice as much as any Reed Organ of the same price.

They are enclosed in Elegant Cases of Black Walnut, and have Gilded Pipes in front. They are designed for Small Churches, Sabbath Schools, Chapels, Lodge Rooms, or Private Dwellings.

Portable Pipe Organ, No. 1, Four Stops, contains

1. Open Diapason, Metal,	F to G,	39 pipes.
2. Stop'd " Bass, Wood,	CC to E,	17 "
3. " " Treble, Metal,	F to G,	39 "
4. Flute D'Amour, "	F to G,	" "
		134 "

Dimensions. -- 7 feet 6 inches high, 4 feet 6 in. wide, 2 feet 8 inches deep.

Price - Packed, ready for Transportation, \$350.

Portable Pipe Organ, No. 2, Six Stops, contains

1. Open Diapason, Metal,	F to G,	39 pipes.
2. Stop'd " Bass, Wood,	} CC to G,	56 "
3. " " Treble, Metal		
4. Dulciana, "	F to G,	39 "
5. Flute D'Amour, "	" "	" "
6. Piccolo, "	CC to G,	56 "
		229 "

Dimensions, -- 7 feet 6 inches high, 4 feet 6 inches wide, 3 feet 2 inches deep.

Price - Packed, ready for Transportation, \$450.

SCHEDULE A, priced at \$1000, is "Enclosed in an Elegant Case, built of Chestnut or Black Walnut, having Gilded or Illuminated Pipes in Front." The dimensions are "7 feet wide, 10 feet high, and 5 ft. from front to rear, having the New Style Projecting Key-Board, -- the whole Organ inclosed in a Swell." Mr. Hamill considers the organ "Suitable for a Small Church or Chapel" and states that "Organs of this Schedule always on hand, or nearly so. Can be delivered at two weeks' notice." Of the specification, he mentions that "The Principal is here divided, in order that the Bass may be used as an accompaniment, while the Open Diapason, Melodia, Flute or Oboe, may be used as a Solo Stop, -- a very desirable feature in a Organ of this description."

Open Diapason (F ₀)	8' m	41	Pedale Coupler
Dulciana ("with Stop'd Bass")	8' m	58	
Melodia Treble	8' w	41	Pedal compass: C to F, 18 keys
Stop'd Diapason Bass	8' w	17	
Principal Treble (F ₀)	4' m	41	
Principal Bass	4' m	17	
Flute D'Amour (F ₀)	4' m	41	
Fifteenth	2' m	58	
Oboe or Keraulophon (F ₀)	8' m	41	

SCHEDULE B, priced at \$1100, "...makes a very desirable organ for a medium-sized church, having a good combination of stops for accompanying a choir, and good Solo or Fancy Stops. ... The Pedale is here made and voiced on the German plan, giving a purer fundamental tone, and greater power, than by the old-fashioned method." Mr. Hamill mentions that "Organs made from this exact Schedule always on hand, completed or nearly so. Can be furnished at two weeks' notice."

Schedule B has 12 knobs, is similar to Schedule A, and the last manual stop is given as an Oboe of 41 pipes. There is a "Signal" and the 16' Pedal Bourdon is from CCC to F, 18 wood pipes.

SCHEDULE C is a "Specification of an Organ with One Manuale and a Pedale of Two Octaves, Enclosed in an Elegant Case of Gothic or Grecian Design, built of Chestnut or Black Walnut, having Gilded or Illuminated Pipes in Front." The dimensions are "8 feet wide, 12 feet high, 6 feet from front to rear, exclusive of Pedal Keys, having the New Style Projecting Key-Board and Improved Pedal Keys from the German pattern." Mr. Hamill states that "This makes a very desirable organ for a medium-sized church, having ... ample chorus, -- Two full octaves in the Pedale giving ample scope for pedal practice." The builder says the specification is "...believed to be the best that can be compiled for an Organ with One Manuale", and that instruments of this description could be supplied on two weeks' notice for \$1400:

MANUAL:

Open Diapason (C ₀)	8' m 46
Dulciana (C ₀)	8' m 46
Melodia ("Stop'd Bass")	8' w 58
Stop'd Diapason Treble (C ₀)	8' w 46
Stop'd Diapason Bass	8' w 12
Principal Treble (C ₀)	4' m 46
Principal Bass	4' m 12
Flute D'Amour (C ₀)	4' m 46
Twelfth	2 2/3' m 58
Fifteenth	2' m 58
Oboe (C ₀)	8' m 46

PEDALE:

Bourdon	16' w 25
"Coupler Manual and Pedale"	
Tremolo	

SCHEDULE D is a "Specification of an Organ with Two Manuales and a Pedale of one and one half Octaves," with a case of "Gothic or Romanesque design ... all Sounding Pipes in Front." A height of 14 feet is increased to 16 feet for Gothic cases and "The Swell Organ, entire Bass and Treble, are enclosed in a large CC Swell Box, -- an important advantage over the F Swells made by other Organ Builders." Mr. Hamill says of his \$1800 instrument:

Organs built from this Schedule have commanded the most extensive sale. No Organ in our entire List has been so eagerly sought for. They are in use now in Churches of every denomination, and in nearly every State in the Union.

Being a very desirable Organ with Two Manuals, one and one half Octaves of Pedals, with a good combination of Stops, and ample power for any Church not over 100 feet in length by 70 feet in width; and will sustain a Choir of 40 or 50 voices, or Congregational Singing.

These Organs have been pronounced by the best Musical Judges to be the NE PLUS ULTRA of Medium Class Organs, while the price is so low as to be within the reach of any church society, -- about the same as that asked by other organ builders for an organ with only one bank of keys.

Organs of this Schedule always on hand, completed or nearly so. Can be furnished in from one to three weeks.

GREAT:

Open Diapason	8' m 58
Dulciana (F ₀)	8' m 41
Melodia, Treble (F ₀)	8' w 41
Stop'd Diapason Bass	8' w 17
Principal	4' m 58

SWELL:

Open Diapason (F ₀)	8' m 41
Viol D'Gamba ("Stop'd Bass")	8' m 58
Stop'd Diapason Treble (F ₀)	8' m 41
Stop'd Diapason Bass	8' w 17

Flute D'Amour (F ₀)	4' m 41	Principal Treble	}	4' m 58
Fifteenth	2' m 58	Principal Bass		8' m 41
PEDALE:		Oboe		
Bourdon Sub Bass	16' w 18	Tremolo ("New French Pattern")		
Signal		Swell to Great		
		Great to Pedale		
		Swell to Pedale		

SCHEDULE E, costing \$2000, has a Pedale compass increased to 25 notes with a 16' Bourdon Sub Bass of 25 pipes. The Great has an additional stop, a 2 2/3' Twelfth of 58 pipes, and the 4' Flute bears no "D'Amour" in the catalogue. The Swell reed rank is a divided Oboe and Bassoon of 58 pipes. The mechanical registers and the compasses of ranks remain the same as in Schedule D. Mr. Hamill says that "An instrument of ours, built from this Schedule, is sufficient for any church 120 by 80 feet in the audience room. The combination of Stops is excellent, -- the Bassoon giving a very firm and rich effect to the Bass of the entire Organ, and may be used in any combination in which the Oboe is not desired, while it properly forms a bass for the Oboe." Apparently an organ of this size and all those larger were not available on short notice!

SCHEDULE F costs \$2500 and would have a case "...of Design suited to the Architecture of the Church Edifice ... 12 feet wide, 17 or 18 feet high, (20 feet for Gothic Style,) and 8 feet from front to rear, exclusive of Pedal Keys. The shape may be varied somewhat; the Depth can be reduced to 6 1-2 feet, by increasing width, and the height may be reduced a little if necessary." The builder estimates that

An Organ of ours, built from this Schedule, is sufficient for any church 140 by 85 or 90 feet. If greater power is needed, a Trumpet to CC, 58 notes, should be added to the Great Organ, which can be done at an additional expense of \$100.

We have built a very large number of Organs from this Schedule, it being adapted to a large proportion of our Modern Churches.

The Maximum Strength of the Organ is here stated; but these organs are used in much Smaller Churches with equally good effect.

GREAT:		SWELL:	
Open Diapason	8' m 58	Bourdon (C ₀)	16' w 46
Dulciana	8' m 58	Open Diapason	8' m 46
Keraulophon	8' m 58	Viol D'Gamba ("Stop'd Bass")	8' m 58
Melodia, Treble	} 8' w 58	Stop'd Diapason Treble	8' w&m 46
Stop'd Diapason Bass		Stop'd Diapason Bass	8' w 12
Principal	4' m 58	Principal Treble	} 4' m 58
Flute Harmonique	4' m 58	Principal Bass	
Twelfth	2 2/3' m 58	Mixture	II. m 116
Fifteenth	2' m 58	Oboe	8' m 46
		Tremolo	
PEDALE:		Swell to Pedale	
Open Sub Bass	16' w 25	Great to Pedale	
Signal		Swell to Pedale	
Pedal Check			

SCHEDULE G is priced at \$3500 and shows a "Pedale of Two and One Sixth Octaves." The builder states that the stoplist "...is the most complete and perfect for an Organ with Two Manuales that can be drawn. Every Stop in the Organ being of full compass, CC to A, 58 notes, with Two Stops in the Pedal Organ."

The Bourdon Bass is made to draw separate from the Treble, in order that the Bass may be used with the Pedal Coupler as a Soft Bass of 16 feet depth of tone, while any soft combination may be used on the Manuales -- equivalent to having three Stops in the Pedal Organ -- a most valuable arrangement for soft

combinations for accompaniment, as any Organist will readily see.

Having also Two and One Sixth Octaves in the Pedale, -- ample scope for Pedale practice.

The Bourdon and all other Wood Pipes are voiced upon a New and Improved Plan, -- the result of many years study and labor, by which the hard speech and harmonic tendency is entirely avoided, and a pure, fundamental, and steady tone obtained.

The Maximum power of this organ is sufficient for any Audience Room not over 150 feet long by 100 feet wide, and 50 feet high, and will sustain a chorus of 300 voices.

GREAT:

Bourdon Treble	}	16'	w	58
Bourdon Bass				
Open Diapason		8'	m	58
Dulciana		8'	m	58
Melodia ("Stop'd Bass")		8'	w	58
Stop'd Diapason		8'	w	58
Octave		4'	m	58
Flute Harmonique		4'	m	58
Twelfth		2 2/3'	m	58
Fifteenth		2'	m	58
Mixture		II	m	116
Trumpet		8'	m	58

SWELL:

Open Diapason	8'	w&m	58	
Viol D'Gamba ("Stop'd Bass")	8'	w&m	58	
Stop'd Diapason	8'	w&m	58	
Violin Octave	4'	m	58	
Flauto Traverso	4'	m	58	
Piccolo	2'	m	58	
Oboe	}	8'	m	58
Bassoon				
Tremolo				
Swell to Great				
Great to Pedale				
Swell to Pedale				

PEDALE:

Double Open Bass	16'	w	27
Flute	8'	w	27
Blower's Signal			
Pedal Check			

SCHEDULE H is for a small three-manual organ costing \$5000, "Enclosed in an Elegant Case, built of Chestnut, Oak or Black Walnut, of design suited to the Architecture of the Church Edifice, -- having Gilded or Illuminated Sounding Pipes in Front." Mr. Hamill offers to vary somewhat, if necessary, the dimensions: "12 to 13 feet wide, 20 to 24 feet high, 10 feet from front to rear." The 16' Bourdon is described as in Schedule G and "To this Organ we sometimes add the famous Vox Humana Stop, made from the Celebrated Scale of Cavallae /sic/ Coll, of Paris. The additional cost is about \$250."

GREAT: ("I. MANUALE.")

Bourdon Treble	}	16'	w	58
Bourdon Bass				
Open Diapason		8'	m	58
Stop'd Diapason		8'	w&m	58
Octave		4'	m	58
Flute Harmonique		4'	m	58
Twelfth		2 2/3'	m	58
Fifteenth		2'	m	58
Mixture III (15-19-22)		2'	m	174

SWELL: ("II. MANUALE.")

Open Diapason	8'	w&m	58
Viol D'Gamba	8'	w&m	58
Stop'd Diapason	8'	w&m	58
Violin Octave	4'	m	58
Flauto Traverso	4'	w	58
Flautina	2'	m	58
Oboe and Bassoon	8'	m	58
Tremolo			

SOLO: ("III. MANUALE.")

Geigen Principal	8'	m	58
Melodia	8'	w	58
Figura /sic/	4'	m	58
Flute D'Amour	4'	m	58
Piccolo	2'	m	58

PEDALE:

Open Pedal Bass	16'	w	25
Flute Bass	8'	w	25
Swell to Great			
Swell to Solo			
Solo to Great			
Great to Pedale			
Swell to Pedale			
Solo to Pedale			

"Two composition pedals"

Note: if the couplers are properly named in the catalogue, it seems that Mr. Hamill's first manual was the Solo.

SCHEDULE I costs \$6000, and is an enlarged version of Schedule H. The case description, couplers, and mechanical registers remain unchanged, but there is no mention of composition pedals. The Great receives an 8' Trumpet of metal, 58 pipes. The Swell string is an 8' Keraulophon of wood and metal, 58 pipes; the Violin Octave becomes an Octave and a 4' Violina of 58 metal pipes is added, making three 4' stops. The Solo is enlarged by an 8' Dulciana and an 8' Clarinet [sic], each of 58 metal pipes. The Pedale compass is increased to 27 notes and the division has a 16' Pedal Open Bass of wood, a 16' Bourdon of wood, and an 8' Violoncello of metal, each of 27 notes.

Mr. Hamill's closing "pipe dream" is a \$14,000 four-manual "with Pneumatic Action" --probably Barker Levers to the Great. He offers to build the case "of any kind of wood corresponding with the Finish of the Church ... 16 feet wide, 20 to 24 feet high, and 12 feet from front to rear." The Pedale compass is an up-to-date 30 notes! SCHEDULE J has 51 registers and 6 composition pedals:

GREAT: ("I. MANUALE.")

Bourdon Treble	}	16'	w	58
Bourdon Bass				
Open Diapason		8'	m	58
Stop'd Diapason		8'	w	58
Octave		4'	m	58
Flûte Harmonique		4'	m	58
Twelfth		2 2/3'	m	58
Fifteenth		2'	m	58
Mixture III		III	m	174
Trumpet		8'	m	58

SWELL: (II. MANUALE.")

Open Diapason	8'	m	58
Keraulophon	8'	m	58
Vox Angelica	8'	m	58
Stop'd Diapason	8'	w	58
Octave	4'	m	58
Violina	4'	m	58
Flauto Traverso	4'	m	58
Flautina	2'	m	58
Oboe and Bassoon	8'	m	58
Vox Humana	8'	m	58

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

CHOIR: ("III. MANUALE.")

Geigen Principal	8'	m	58
Dulciana	8'	m	58
Leiblich Gedakt <u>[sic]</u>	8'	w	58
Figura <u>[sic]</u>	4'	m	58
Flute D'Amour	4'	m	58
Flageolette	2'	m	58

SOLO: ("IV. MANUALE.")

Horn Diapason	8'	m	58
Viola Di Gamba ("German")	8'	m	58
Melodia	8'	w	58
Prestant	4'	m	58
Hohlflote	4'	m	58
Concert Flute	4'	m	58
Flute Harmonique	4'	m	58
Piccolo	2'	m	58
Cornopean	8'	m	58
Clarinet <u>[sic]</u>	8'	m	58

PEDALE:

Double Open Sub Bass	16'	w	30
Pedal Bourdon <u>[sic]</u>	16'	w	30
Violincello	8'	m	30
Trombone ("Reed")	16'	m	30

Tremolo

Signal

Note: Mr. Hamill's printer seems to have been accurate, and thus the above stop-list indicates a distinct preference for open flute tone at 4' pitch!

* * *

The following item appeared in daily papers recently:

SEAGOVILLE, TEX. -- The 25 members of St. Timothy Episcopal Church waited for months until they could buy a new organ for their tiny mission. Finally, the mission's lay leader, James Duncan, purchased the instrument. The church agreed to make payments until it had paid \$850. On Sept. 24, a few days after the organ was installed, burglars broke into the mission and took it. But Dallas County sheriff's deputies received information from an informant. Today, the last of three young burglary suspects was arrested. Deputies found the organ where the burglars had sold it for \$30 to a tavern operator.

The next meeting of the Club will occur on Sunday, April 25, for which Alan Laufman has made the arrangements.

At 3:00 we will visit the tracker organ in St. John's Episcopal Church, Westwood, Mass., a 1-6 with preparation for a second manual and permanent Pedal division. The organ was built in 1959 as Opus 31 of the Andover Organ Company, when it was owned by Charles B. Fisk and Thomas W. Byers.

At 4:00 Brian Jones will give a recital in Trinity Episcopal Church, Wrentham, Mass., where the fine organ is a 2-21 tracker containing the work of William Goodrich (1825), W. B. D. Simmons (c.1860), Hutchings, Plaisted & Co. (1883), and the Andover Organ Company (1968).

The evening provides a choice of two events: At 8:00, Theodore Marier will conduct the St. Paul Choir School in "The Play of Daniel" at St. Paul R.C. Church, Bow and Arrow Streets, Cambridge. Tickets are available at the door, but reservations are made by calling 868-8658. The program will be repeated on April 26 at the same time. At 8:00, John Skelton will play a recital on the Fisk organ in the First Congregational Church, Winchester, Mass.

To reach the Westwood church: take Route 109 south from Route 128, $1\frac{1}{2}$ miles to Westwood Center; turn left on Gay Street (Robin Hood's Barn is at the corner); take the first left (Deerfield Street), and the church is at the end of the street.

* * *

MIXTURES -

Mabel Daniels, a Massachusetts composer and a delightfully witty woman, died in Boston on March 12 at the age of 92. Your editor knows her only as a writer of several good anthems, but her work was far, far greater in scope.

St. Mary Magdalene's Church, East Ham, England, recently celebrated the birthday of a choirman who has been on the job eighty of his ninety years.

The AP news service recently reported:

Sioux City, Iowa -- "When my children can sing every beer commercial but can't sing anything about the teachings of Jesus ... I've missed the boat somewhere," says the Rev. William K. Burns, of Maplewood, N.J., president of the United Methodist Musicians Fellowship. He urged church musicians to quit "playing games" and "get about our Father's business."

Your editor notes with pleasure that the craze for guitars in churches is quite definitely disappearing, but he plays for a Methodist church which feels that "How Great Thou Art" is surely "the Father's business." After all, it's in the officially approved new hymnal, and you can't argue with that!

The Organ Literature Foundation has undertaken the good (and expensive) work of reprinting that very useful and delightful 1877 book, Organ Building for Amateurs by Mark Wicks. The 287-page volume contains specifications, designs, and full instructions for making every portion of the instrument and is called "a practical guide for home workers." Mr. Baker is issuing 1000 paper-bound copies with the 15 folding plates and 208 figures; it is one of the rarest of organ books since Dom Bedos published his treatise, and Mr. Baker's price is \$10.00. Order a copy of a book telling all about tracker action -- and how to make pipes of brown wrapping paper! The Organ Literature Foundation, Braintree, Mass., 02184, is the address.

* * *

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone 546-2946. Treasurer: Alan M. Laufman, Mountain Road, Cornwall-on-Hudson, N.Y., 12520. Meetings are usually held on the last Sunday afternoon of each month; membership: \$5.00 per year.

Our thanks to Storey Clamp and other AEolian-Skinner personnel who provided the "open house" on March 7. The weather prevented many Club members from attending, and we hope for another such event. Several came away saying that, in their experience (which is considerable), they had never seen a more beautifully-made tracker organ than the new AEolian-Skinner for Marblehead. The firm has issued another recording in "The King of Instruments" series: a two-volume set of Robert Anderson playing twentieth century organ music on the large 1970 tracker organ in Zumbro Lutheran Church, Rochester, Minn. The cost is \$10.98 and the address is: AEolian-Skinner Organ Company, Inc., Pacella Park Drive, Randolph, Mass., 02368.

Lafayette Presbyterian Church, Ellisville, Mo., dedicated a 1-4 1892 Kilgen organ on 10 January; the organ was built for Grace Episcopal Church, Crystal City, Mo., and the work of placing it in the new location was done entirely by parishioners.

John G. Ballard of San Marcos, Texas, purchased in 1967 a 2-7 Hook-Hastings organ, Opus 1990, 1903, built for the First Baptist Church, Bridgeport, Conn.

Harvey & Zimmer Organ Company of Dallas, Texas, are building a tracker organ for Plymouth Park United Methodist Church, Irving, Texas. There is no swell box and the mechanical stop action has no combination action; the Prestant and Horizontal Bassoon are of copper; the compass is 56/30:

MANUAL I (Hauptwerk)	MANUAL II (Brustwerk)	MANUAL III
Wooden Stopped Flute 8'	Quintadena 8'	Coupler keyboard
Prestant 4'	Chimney Flute 4'	
Octave 2'	Principal 2'	PEDAL
Mixture (1 1/3') IV	Cymbel (2/3') II	Horizontal Bassoon 16'
	Regal 8'	
	Bell Star	Pedal + I Pedal + II

The First Unitarian Church of Louisville, Kentucky, recently dedicated a tracker organ built by Steiner of Louisville (Phares Steiner and Gottfried Reck). The organ replaced a three-manual 1912 Moller. The action is entirely of metal; the stop action is electric and has a complete combination action; the compass is 56/32:

GREAT	POSITIV	PEDAL
Principal 8'	Holz-Gedackt 8'	Pommer 16'
Rohrfloete 8'	Quintadena 8'	Openbass 8'
Octave 4'	Koppelfloete 4'	Choralbass 4'
Spitzoctave 2'	Principal 2'	Nachthorn 2'
Mixture (1 1/3') IV	Quint 1 1/3'	Mixture (2') III
Trumpet 8'	Scharf III-IV	Fagott 16'
	Sesquialtera (TC) II	
	Krummhorn 8'	
	Tremulant	

Your editor breaks his rule in publishing the two stoplists above, for he is always interested in descriptions of new tracker organs, but he dislikes publishing the details of an organ he has not seen. The dedication brochure for the Louisville organ does not even mention the couplers.

Kate Friskin, pianist, Elisabeth Colson Tierney, soprano, and Ivar Sjöström, organist, will present a recital in the Methuen Memorial Music Hall at 8:30 p.m., May 12. Haydn's Piano Concerto in D Major and Franck's Symphonic Variations are two of the attractions. The 1971 Summer Series of organ recitals will commence on 9 June and continue for fifteen consecutive Wednesday evenings.

The November 1970 issue of Pilgrim State News says that eighty Christian leaders in New England, at a meeting in Waltham in October, called for a moratorium on church building. The New England Consultation of Church Leaders asked that churches plan no new buildings until they have thoroughly explored the joint use of existing facilities. The resolution asked that church building be discouraged except where absolutely essential and where needs can be met in no other way, and further asked that existing property be shared with other church and community groups. Good -- may we see fewer suburban "pup tent Gothic" buildings with imitation organs!

Continuing the series of descriptions of large old American organs, this issue of the Newsletter contains a transcript of the brochure published by Farrand & Votey in 1893 exalting their four-manual instrument built for the Columbian Exposition in Chicago. The many contemporary recital reviews indicate that the organ was indeed a splendid affair, but your editor does not know what became of it when the fair closed. Farrand & Votey purchased the firm of Frank Roosevelt in 1892, and all of the Roosevelt opus numbers were added to those of Farrand & Votey. In 1901 the Detroit builders merged with George S. Hutchings to build organs under the Hutchings-Votey name, and thus the opus numbers of three firms were combined! The Chicago organ, made world-famous by the recitals of Massachusetts-born Clarence Eddy (1851-1937), was Farrand & Votey's Opus 700.

The cover of the booklet shows a drawing of a wide case displaying eleven groups of pipes grouped into woodless towers and flats, the two towers nearest the attached console being supported by caryatids. A drawing of the console names every device and indicates that the Pedal clavier was flat. The title page reads: THE ORGAN in FESTIVAL HALL . . . under control of the BUREAU OF MUSIC of The Columbian Exposition.

The . Columbian . Exposition . Organ
built by
Farrand & Votey Organ Company,
Detroit, Michigan, U. S. A.

The extraordinary progress made by the United States in Manufacturers and Trade is conceded by the whole world. The inventive genius of American artisans is no less cordially recognized. While in both these directions the Columbian Exposition will be a wonderful object lesson, the real revelation will be in the wealth of artistic genius displayed. The buildings themselves will be a surprise and an ever increasing source of delight, worthy storehouses of the rich treasures of industry, thought and creative genius therein gathered, the most marvelous combination of the world's products this, or any age, has ever witnessed.

The directors of the Exposition decided wisely in recognizing the necessity of a full well rounded exhibit of the artistic achievements of America, and were especially fortunate in their choice of advisers in the department of music. Mr. Clarence Eddy, upon whose rare judgment depended the choice of a builder for the magnificent concert organ, which the Board of Directors at an early date determined should be erected in Festival Hall, is an organist whose name is a household word in this country, a man of unimpeachable integrity, in short, the best man in every respect who could have been selected. The problem he was called upon to solve was by no means easy, and a less competent man would undoubtedly have failed.

After a candid and fair consideration of the merits of the leading organ builders in the country, Mr. Eddy finally decided upon Messrs. Farrand & Votey, of Detroit, as the firm best fitted to build such an instrument as would both reflect honor upon the organ builders of America, and satisfy the demands of the leading organists of the world. To meet the requirements of artists of varying habits of thought, of radically opposing types of education, of different schools of playing, demanded in the instrument a combination of many distinct characteristics. Not only had this firm shown excellent ability in ordinary organ construction, but they had already introduced many novel ideas, and given evidence of the possession of an active spirit of investigation, coupled with progressive business spirit, a combination which always brings success. Frank Roosevelt, whose organs have been the admiration of organists for more than a decade and a half, about this time transferred all his interests to the Farrand & Votey Co., and as this firm could thus use all the patented improvements which have made the name Roosevelt synonymous with artistic work, the awarding of the contract to them was inevitable.

For the benefit of organists and music lovers generally, we give the complete specification of the organ and a diagram of the key board, showing arrangement of draw stops, manuals, couplers, etc.

The case (made of "staff") corresponds with the general style of the building in which it is placed. It occupies a space 38 ft. in height, 25 ft. in depth, 34 ft. in width. These details are however of only secondary interest, the more important considerations being the tonal quality and the mechanical perfection of the noble instrument itself.

The four manuals are arranged in the usual order. The Farrand & Votey Patent Electric Key Action is used in all the manuals. The electric fluid lingering under the key is controlled by the slightest pressure, and the problem of making a fine "touch" to the keys is thus made an extremely simple one. The couplers are all electric and the ease of operation makes possible a prodigal use of this mechanical device. The operation of the couplers does not visibly affect the keys, and thus all interference with the fingering is avoided. A row of tablets over the fourth manual operates the couplers. These tablets are made of ivory and are of the same size as the regulation "white key." They are pneumatic and are so delicately poised that the motion of $\frac{1}{4}$ inch will operate them. The lower end throws the coupler "on," the opposite end takes it "off." The value of this device is apparent at the first glance. A rapid sweep of the fingers (a "glissando") over the tablets and the couplers are changed over the whole organ. Striking the tablets as one would strike a chord on the piano-forte makes five changes instantly. Besides this arrangement, there is a pedal which draws all couplers.

The Roosevelt Patent Adjustable Combination Action is also used in this organ. The merits of this invention are so well known that we will be content with a concise account of this most wonderful achievement of mechanical genius. Any combination, manual and pedal, may be made, and then "set" upon the desired piston by drawing it out about a quarter of an inch. A pressure on this particular piston will always draw the desired combination. This device moves the knobs and does not interfere with any modification of the combination the organist may choose to make by other means. The pistons, in the Columbian Organ are placed above the manuals. This is an improvement, as it is more in accordance with the principles of organ technique.

Besides the combination Pistons, fourteen in number (three above Solo - manual, four above the Swell, four above Great, and three above Choir) eight Combination Pedals are provided, which control in the usual manner the Great, Swell and Solo Organs. A full Organ Pedal, Pedal Ventil, which shuts off such pedal stops as are adjustable, two pedals to open and close all swell boxes; Great to Pedal Reversible Coupler, complete the ordinary mechanical pedals. The Echo Organ is played from the solo keyboard, and the change from one organ to another is effected by the "Solo off Echo on" pedal. The larger part of the organ is enclosed in swell boxes, necessitating three swell pedals. These pedals are balanced and are known as the Solo Pedal, Great and Choir Pedal, Swell Pedal. Their location is plainly seen in the diagram of key box. The wonderful effects produced by such a use of the swell, as is indicated by these pedals, are beyond description. A crescendo may be made which rivals if it does not exceed that of the most superbly trained orchestra. The most subtle effects of light and shade may be produced by building up or modifying the varying qualities of tone, which, existing in the different organs are aptly combined by the artist whose sense of tone color makes him alive to the possibilities of "registration," and controlled as by the baton of the conductor by these pedals. The wonderful capacities of the organ have not been fully recognized until the present era, and a complete mastery over all the resources of the instrument, especially in the one direction in which it seemed to be wanting, was only made possible by the plan of inclosing the greater part of the pipes in swell boxes, thus bringing the dynamic effects more completely under the control of the performer.

The bellows are of adequate capacity, made upon the most approved plans, from the finest material, with a care and attention to the minutest detail which is as necessary in the construction of an organ as in the making of a fine chronometer. The wind is furnished by four electric motors. The wind pressures vary from $3\frac{1}{4}$ to 7 inches. There are six different pressures in the organ. The wind chests are the Roosevelt Patent. These chests are "tubular pneumatic," affording a separate pallet for each and every pipe. The advantages of this system are many and obvious: I. The action is rendered light. II. All the disagreeable features of the old fashioned slide and tracker action such as "ciphering" and "robbing" are avoided. III. The repetition is equal to that of a pianoforte. Farrand & Votey combine with the Roosevelt Windchest an invention of their own, known as the Sectional Windchest. This is a most important invention, as each "stop" can be voiced on its own windchest, thus avoiding many of the annoyances found in "setting up" a large instrument. It also makes possible the addition of new stops to an organ already completed. This windchest known as the Roosevelt-Farrand & Votey Sectional Windchest, is a great achievement, and marks another great step in advance.

Having now given a description of the salient features of the mechanical construction, let us direct our attention to the tonal characteristics of the instrument; for however important it may be to produce and control the tone, the artistic value of the organ depends upon the quality of tone. An important characteristic of this organ is the large number of foundation stops, i.e., the Diapasons. Full, rich in quality, they are represented so completely, that dignity of tone is assured thereby to the whole organ. The balance of "flue," "stopped," "flute," "string" and "reed" stops, is admirable in each organ. The solo stops include, besides those ordinarily found in larger organs, several which are not generally included. The Pedal Organ is particularly rich and complete. The whole tonal structure is based upon a fine 32' Open Diapason. The wood for this "stop" was brought from Oregon, and was secured with great difficulty. The reeds in the Solo Organ are imported from Paris, as the French reeds are sharper and more incisive. The other reeds are manufactured in this country, and possess the delicacy, refinement and fine orchestral quality which have always characterized the best American reeds.

The possibilities of this organ are infinite. The general scheme of the organ is so comprehensive, so all-embracing in tonal quality, that while it is a wonderfully brilliant and complete concert organ, lending itself to the most complicated orchestral effects, it is no less, by the exceeding richness of its foundation stops a perfect chorus organ, and would make the central point of attraction in some great cathedral no less certainly. We can not, by any description of its possibilities, make clear to the layman that which the musician will recognize by a study of the specifications and plan of the organ, but we can confidently predict that this Columbian Organ will prove to be not only one of the great attractions of the Exposition, but also mark an epoch in the history of organ building in this country. The specification was drawn up by Mr. Clarence Eddy, of Chicago, in conjunction with Mr. Votey, of the firm of Farrand & Votey, and Mr. Davis, Chicago Representative of Farrand & Votey Organ Co. Mr. Frank Roosevelt, of New York, made many valuable suggestions.

Thus this organ represents the matured judgment of men who stand at the head of their respective professions. It does more than that. The wonderful advancement of music in this country is represented in this noble instrument, for American pianos could not lead the world to-day, such instruments as the Auditorium Organ and the one under consideration could not be built or conceived of, were it not for the fact that America is making each decade an advance in musical appreciation which exceeds all her progress in Literature, Science, Manufacture or Trade.

SPECIFICATIONS.

[Ed. note: the stoplist is not copied verbatim in order to conserve Newsletter space, but the numbering and the spelling of the original are retained.]

GREAT ORGAN:

1 Double Open Diapason	16'	61
2 First Open Diapason	8'	61
3 Second Open Diapason	8'	61
4 Gemshorn	8'	61
5 Viola di Gamba	8'	61
6 Principal Flote	8'	61
7 Doppel Flote	8'	61
8 Octave	4'	61
9 Hohl Flote	4'	61
10 Octave Quint	2 2/3'	61
11 Super Octave	2'	61
12 Mixture	3 ranks	174
13 Scharff	3 & 4 ranks	222
14 Trumpet	8'	61
15 Clarion	4'	61

Stops 4, 6 and 9 to 15 are included
in the Choir Swell Box

CHOIR ORGAN:

33 Contra Gamba	16'	61
34 Open Diapason	8'	61
35 Viola	8'	61
36 Dulciana	8'	61
37 Melodia	8'	61
38 Fugara	4'	61
39 Flute D'Amour	4'	61
40 Piccolo Harmonique	2'	61
41 Cor Anglais	8'	61
42 Clarinet	8'	61
43 Carrillons (from tenor F up), 44 Steel bars.		

PEDAL ORGAN:

54 Double Open Diapason	32'	30
55 Open Diapason	16'	30
56 Violone	16'	30
57 Bourdon	16'	30
58 Quint	10 2/3'	30
59 Violoncello	8'	30
60 Flute	8'	30
61 Super Octave	4'	30
62 Trombone	16'	30
63 Trumpet	8'	30

Mechanical Accessories:

77 Swell Tremulant
78 Choir Tremulant
79 Echo Tremulant
80 Solo Tremulant
81 High Pressure Indicator
82 Low Pressure, Wind Indicator
83 Electric Switch for Motor
84 Combination Release

All but the two indicators are knobs.

SWELL ORGAN:

16 {Bourdon Treble } Split Knob	16'	61
{Bourdon Bass }		
17 Open Diapason	8'	61
18 Violin Diapason	8'	61
19 Salicional	8'	61
20 Aeoline	8'	61
21 Stopped Diapason	8'	61
22 Vox Celeste	8'	49
23 Quintadena	8'	61
24 Octave	4'	61
25 Salicet	4'	61
26 Flute Harmonique	4'	61
27 Flageolet	2'	61
28 Cornet	3, 4 & 5 ranks	212
29 Contra Fagotta	16'	61
30 Cornopean	8'	61
31 Oboe	8'	61
32 Vox Humana	8'	61

SOLO ORGAN:

44 Stentorphone	8'	61
45 Philomela	8'	61
46 Hohl Pfeife	4'	61
47 Tuba Major	16'	61
48 Tuba Mirabilis	8'	61
49 Tuba Clarion	4'	61

ECHO ORGAN:

50 Clarabella	8'	61
51 Dolcissimo	8'	61
52 Dulcet	4'	61
53 Vox Humana	8'	61

Couplers: Farrand & Votey patent electric system.

64 Solo to Great
65 Solo to Great, Super Octave
66 Solo Super Octave
67 Swell to Great
68 Swell to Great, Super Octave
69 Choir to Great
70 Choir to Great, Sub-Octave
71 Solo to Swell
72 Solo to Pedal
73 Swell to Choir
74 Swell to Pedal
75 Great to Pedal
76 Choir to Pedal

Automatic Adjustable Combination Pistons:

85-88 Four affecting Great and Pedal Stops.
89-92 Four affecting Swell and Pedal Stops.
93-95 Three affecting Choir and Pedal Stops.

Combination Pedals:

- 99 Great Organ Forte, with appropriate Pedal Stops.
- 100 Great Organ Mezzo, " "
- 101 Great Organ Piano, " "
- 102 Swell Organ Forte, " "
- 103 Swell Organ Mezzo, " "
- 104 Swell Organ Piano, " "
- 105 Solo Organ Forte, " "
- 106 Solo Organ Piano, " "

96-98 Three affecting Solo and Pedal Stops.

Pedal Movements:

- 107 Full Organ Pedal (Sforzando and Crescendo) drawing all speaking stops without throwing out the registers.
- 108 Pedal Ventil, silencing any adjustable selection of pedal stops without throwing in the registers.
- 109 Great to Pedal Reversible Coupler.
- 110 Pedal to draw all Couplers, excepting 66, 70, 71 and 72
- 111 Balanced Swell Pedal.
- 112 Balanced Great and Choir Pedal.
- 113 Balanced Solo Pedal.
- 114 Pedal to open all boxes.
- 115 Pedal to close all boxes.
- 116 Solo "Off" Echo "On" Ventil.

Summary:

	stops.	pipes.
Great Organ,	15	1189
Swell Organ,	18	1209
Choir Organ (Carrillons),	10	593
Solo Organ,	6	366
Echo Organ,	4	214
Pedal Organ,	10	200
	<hr/>	
Total Speaking Stops	63	
Couplers,	13	
Mechanical Accessories,	8	
Combination Pistons,	14	
Combination Pedals,	8	
Pedal Movements,	10	
	<hr/>	
Total,	116	
		<hr/>
Total Pipes,		3901

* * *

In January, 1896, GEO. H. RYDER & CO., Reading, Mass., published a 31-page DESCRIPTIVE CATALOGUE of SUPERIOR CHURCH ORGANS..., containing 16 two and three-manual specifications. Of more interest, however, is a list of 185 Ryder organs at the end of the booklet. The list supplements the 1892 publication mentioning 168 organs which was reprinted by Alan Laufman eleven years ago. For the benefit of club members who refer to opus lists, the following organs should be added:

No. 169	Andover	Mass.	Baptist Church
170	Reading	Mass.	W. Bancroft
171	Charlottetown	P.E.I.	St. James Presbyterian Church
172	Haverhill	Mass.	Wesley Methodist Episcopal Church
173	Bangor	Maine	First Baptist Church
174	Moncton	N.B.	Methodist Church
175	Norwich	Conn.	Christ Church (rebuilt)
176	East Boston	Mass.	Saratoga Street M. E. Church (rebuilt)
177	Salem	Mass.	Lafayette Street M. E. Church (rebuilt)
178	Salmon Falls	N.H.	Catholic Church (rebuilt)
179	North Berwick	Maine	Baptist Church
180	Westboro	Mass.	First Congregational Unitarian Church
181	Franklin Falls	N.H.	Catholic Church
182	Whitefield	N.H.	Baptist Church (rebuilt)
183	Glens Falls	N.Y.	French Catholic Church
184	Providence	R.I.	Pearl Street Baptist Church
185	Laconia	N.H.	First Baptist Church

The 1896 booklet indicates that a rebuilt organ for sale in 1892 went to I. B. Hosford of Haverhill, Mass. Organ No. 185 is a two-manual now in South Baptist Church, Laconia, and bears the nameplate of Brennan, Gleason & White; John D. Brennan

is named as Mr. Ryder's associate on the title page of the 1896 catalogue. Organs on the above list which are known to exist are: No. 172, a 2-13 in the Church of the Nazarene, Haverhill; No. 179, likely the 2-7 in the Village Baptist Church, Kennebunkport, Me.; and No. 180, a 2-9 not in use. The fine small Gothic case of No. 178 houses a unit organ by Kershaw.

An interesting 48-page catalogue, without the cover or title page, is in your editor's collection of WOODBERRY & HARRIS material. Issued by the Boston builders shortly after October, 1890, the catalogue contains sixteen specifications, several woodcuts of cases, and many testimonials, from which the following list of some of Woodberry & Harris' early work is compiled:

Hudson Centre	N.H.	First Baptist Church	1888	2m
Franklin	Mass.	First Universalist Church	1888	
Boston	Mass.	Shawmut Universalist Church, Shawmut Avenue	1888	
Stafford Springs	Conn.	St. Edward's R. C. Church	1888	2m
Melrose	Mass.	First Universalist Church	1889	
Wellesley Hills	Mass.	Unitarian Church	1889	
New York	N.Y.	Trinity German Lutheran Church	1889	
South Norwalk	Conn.	Congregational Church	1889	3m
Chester	N.H.	Congregational Church	1889 or	1890 2m
Greens Farms	Conn.	Congregational Church	1890	2m
Salem	Mass.	Tabernacle Society	1890	
Rutland	Vt.	St. Paul's Universalist Church	1890	2m
Burlington	Vt.	First Congregational Church	1890	3m

Of the organs listed above, those in Hudson Centre, Chester and Rutland exist in their original locations. Specification Number Three in the catalogue cost a mere \$800, and was called THE STUDENT'S ORGAN:

Case of appropriate design and finish, of Walnut, Oak, or Ash woods. Height, 12 feet; width, 7 feet; depth, 5 feet. These dimensions can be changed to meet the requirements of different locations.

Front Pipes decorated in gold and colors.

9 Registers, 271 Pipes, viz.:

GREAT ORGAN. Compass from CC to C⁴.

1. Open Diapason, 8 feet (largest pipes in front), metal, 61 pipes.
2. Dulciana, 8 " wood and metal, 61 "

SWELL ORGAN. Compass from CC to C⁴.

3. Salicional, 8 feet, metal, 61 pipes
4. Flute Harmonique, 4 " " 61 "

PEDAL ORGAN. Compass from CCC to D⁰.

5. Bourdon, 16 feet, wood, 27 pipes

MECHANICAL REGISTERS.

6. Swell to Great, Coupler.
7. Swell to Great, Super Octave Coupler.
8. Great to Pedal, Coupler. Balanced Swell Pedal.
9. Swell to Pedal, Coupler. Organist's Seat.

This Organ is designed specially for house use, and is recommended to Teachers of Music and Students as being well adapted for practice.

* * *

The four-manual 103-stop 1875 "Father" Willis organ in the Alexandra Palace, London, has begun another vicissitude in its often-precarious career. Recent word from England states that the organ has been bought for £500 by Henry Willis IV and a Mr. Allen. The latter gentleman will store it until a suitable place for its re-erection is found. The framework and case will remain in the Palace until that time.

AN EDITORIAL -

Last Fall, the Newsletter contained an exchange of letters between Dr. George E. Becker and David W. Cogswell discussing the flexibility of wind in organs and in particular, the opinions of C. B. Fisk. We received several letters, the majority being in favor of an absolutely steady wind. Those preferring Mr. Fisk's practices are many, but have not committed their feelings to paper. Your editor received one complaint, and a justifiable one at that, regarding the letters, but he then published Mr. Cogswell's Current Trends and Fashions in Organbuilding in the November-December issue!

Again the Cogswell writings brought several letters in agreement, and not a few wanted to know the extent of his visits to organs and builders in Europe. It was by no means a typical American's jaunt to hear a few measures of music played on a few often-heard organs! However, another complaint-to-the-editor, possibly under pretense that such material would reach a greater audience in The Diapason or The American Organist, really revealed a distinct dislike for any Cogswell appearance in our publication, rather than a disagreement with his opinions. Whether or not we like the organs produced by the Berkshire Organ Company, the writings of the firm's president do appear to meet with general approval!

In a larger sense, the flurry over the Cogswell article raises a question. Should the Newsletter become involved with current organ controversies or even dare to mention the merit of any living builder? It probably should not, for the Club was founded (in the days when the Organ Historical Society dragged its feet in permitting the formation of chapters) for New Englanders who wanted a publication dealing with old organs in their region. While we all appreciate a good new pipe organ, our brotherhood is really based on a love for old instruments, and most especially those with tracker action. The Newsletter includes material of historic interest from all over the nation and Canada because many of our 150 members do not live within 300 miles of Boston, and they are members solely for the purpose of receiving the Newsletter.

Your editor has resolved to publish an occasional description of a worthwhile new organ, but the Newsletter will continue to reproduce only old printed and manuscript material not generally available, and descriptions of old organs extant and extinct. Coverage of current trends will be left to several other organ publications. We hope that some day our pages will provide facts for a truly definitive history of organbuilding in North America. Because so much data is discovered almost daily across the nation, such a project should be allowed to wait for at least a decade.

But, thank you, Mr. Cogswell! The careful reader should insert a correction on page 9, - 1.(e.) of the Nov.-Dec. Newsletter: "A majority of the actions judged best by the writer..." The article was based on the careful examination of more than sixty old and new European organs by the finest builders, during two trips. Mr. Cogswell has good acquaintance with the products of thirteen European suppliers of organ parts and pipes, and during the last excursion he interviewed important representatives of twelve organ firms, including some in Poland, Nigeria and Australia. Notes were made during five lectures at the last congress of the International Society of Organ-Builders. Mr. Cogswell has visited at length the following shops, (all but Mr. Rensch make their own pipes): Anderser (Copenhagen, Denmark); Marcusen (Aabenbraa, Denmark); Flentrop (Zandaam, Holland); Ahrend & Brunzema (Loga,

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone 546-2946. Treasurer: Alan M. Laufman, Mountain Road, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month; membership: \$5.00 per year.

Germany); Laukhuff (Weikersheim, Germany); Nenninger (München, Germany); Reiser (Biberach, Germany); Rensch (Lauffen am Neckar, Germany); von Beckerath (Hamburg, Germany); and Mander (London, England).

Appreciation is extended to those few who write for the Newsletter, and the friendship of those who offer advice is cherished!

* * *

MIXTURES -

Alan Laufman, our tireless organ hunter, recently returned from a successful safari in western New York and Ohio. His most recent discovery in our area is a 2-23 c.1891 tracker Woodberry & Harris in St. John's Roman Catholic Church, Hopkinton, Mass.

Player piano enthusiasts should examine a new book on the subject: Player-Piano, The History of the Mechanical Piano and How to Repair It, by A. W. G. Ord-Hume. The cost is \$15.75, but the publisher, A. S. Barnes, has included 112 photographs and 110 line drawings.

Saki says: "The fashion just now is a Roman Catholic frame of mind with an agnostic conscience; you get the medieval picturesqueness of the one with the modern conveniences of the other."

A recent UPI news release was headlined "Catholic Church Wedding Music Due for New Sound." The "traditional" marches and the Schubert "Ave Maria" are to be replaced "by something more sacred," according to word from the Vatican. As usual in musical matters, Rome has left a loophole, which is why so many Catholic churches are still buying imitation organs: "The Vatican Congregation for Divine Worship has advised against the use of such music ..." Your editor underlined the important word.

The sixteenth session of the Colby Institute of Church Music will be held August 22-28, 1971. The well-known teacher of organ, Mildred Andrews of the University of Oklahoma, has been added to the faculty. A brochure may be obtained by writing to Paul D. Walker, Jr., Director of Special Programs, Colby College, Waterville, Maine, 04901.

The Northern New England Regional Convention of the American Guild of Organists takes place in Keene, N.H., August 15-17, 1971. Donald R. M. Paterson, Samuel Walter, Calvin Hampton, Monadnock Music, John Ogasapian, a drama production, a tracker organ tour, and the one and only appearance of the Ryder Hall Quartette will be a few of the events. Information and booklet advertising forms may be obtained from Ed Boadway.

On April 3, The New York Times contained a lengthy article entitled "Despite the Hurdles, Schools Are Attracting More Organ Students," and states that "The Roman Catholic Bishop of Worcester, Mass., the Most Rev. Bernard J. Flanagan, recently decreed that all churches in his diocese must hire competent musicians by the end of the year." One would like to know who judges the competency, where musicians who want to go to Mass every Sunday can be found, and what number of the good Bishop's churches have a competent organ?

Do you have any storage space? The continued closing of old churches and the purchasing of new organs (many unworthy of being heard in a church) is causing a crisis for The Organ Clearing House. Contact Mr. Laufman if you can help during this coming summer. Tracker organs only, of course!

Your editor recently heard a Ted Alan Worth recital in a school auditorium. Mr. Worth pranced around the stage and on the much-publicized three-manual Rodgers "touring organ," an instrument "worth a quarter of a million dollars" and yet one with the usual wretched sound. Mr. Worth provided speaker-changing, amazingly untruthful program notes, and sloppy playing for his audience, and the middle-aged ladies and local critics loved the show, which revealed a lack of musicianship and plenty of showmanship. Mr. Worth stated emphatically that "...if your organ does NOT have 61 notes in the manuals and 32 notes in the pedals, it is NOT an organ!" He neglected to mention that pipes do count for something.

Do not forget our May 23 meeting, a 4:00 recital by Donald R. M. Paterson at the rebuilt First Parish Church on the common in Billerica, Mass. The organ is a large two-manual Emmons Howard rebuilt by the Andover Organ Company during the past year.

The first Estey pipe organ, a 1902 2-7 tubular-pneumatic instrument described in the Newsletter for July, 1966, has been moved to the new First United Methodist Church building in Brattleboro, Vt., by John Wessel. In good Methodist tradition, it is right up front.

There was a young lady from Rio
Who attempted a Beethoven trio;
But her technique was scanty,
So she played it andante
Instead of allegro con brio.

Frederick Archer (1838-1901), gave "Positively Last Performance on the Great Organ" in the Boston Music Hall on the evening of May 14, 1884. The programme: Sonata in D minor -Merkel; Andante in G -Batiste; Storm Fantasia -Lemmens; Aria (Dinorah) -Meyerbeer; Andante & Fugue -Archer; Fantasia -Callaerts; Andante con Moto (Symphony IV) -Mendelssohn; Fugue in G -Krebs; Allegretto -Tours; and the Overture to Tannhauser -Wagner. Thus the Walcker ended its days in Boston. Two months before Mr. Archer's recital, Arthur Foote performed and a critic wrote that the organ was "...very out of tune, particularly the flute stops... In fact, the only stop which can be recommended on this organ is to stop playing, at least until the organ is tuned!"

Newsletter errata: January 1971, page 7, line 10 - "...seen and heard by..." (The organ was dedicated in St. Joseph's Cathedral, Buffalo, N.Y., February 13, 1877.) February 1971, page 2, paragraph 6, line 1 - "Philip A. Beaudry's excellent rebuild of an..." Page 3, line 19 - William Conner states that Casavant #2775 is in Ames, Iowa. Page 6, Schedule F - add (C₀) after the Swell Stop'd Diapason and Oboe. (Your editor uses such signs to indicate the note on which a short-compass stop begins.) March 1971, page 1, - Mr. Baker's secretary probably erred; Organ Building for Amateurs was published in 1887.

On April 3, Thomas Murray played a recital on the two-manual 1845 Henry Erben organ in the French Huguenot Church, Charleston, S.C. The notes mentioned that "Henry Erben, one of America's greatest organ builders, placed seventeen of his instruments in Charleston churches. Only this one, which is well known throughout the United States, remains in use. The others were destroyed by fire, neglect, or ignorance." Mr. Murray's programme: Sonata in A Major -Mendelssohn; My Young Life Hath an End (six variations) -Sweelinck; Voluntary II in A minor and Voluntary IV in F Major -Stanley; Pastorale (Opus 19) -Franck; Pastorale and Fugue in C minor -Bach.

The increase of postage rates usually means decrease in service. A few Club members in the Portsmouth, N.H. region did not receive the January Newsletter, and the mailings are carefully checked with the membership list each month. Send a post card to the editor if you miss an issue.

A recent visitor at a Club meeting was Donovan Ryan, A.R.C.O., 269 Jersey Road, Osterley, Middlesex, England. Mr. Ryan has played for more than forty years at Heston Parish Church, and the organ is an unaltered electric two-manual Casson.

Wisconsin town names include Appleton, Jardine and Stevens Point. Does anybody know of other organ-builders honored by place names in North America?

F. Robert Roche is rebuilding the large c.1904 Hutchings-Votey organ in Memorial Unitarian Church, Fairhaven, Mass. The building is a stunning "cathedralesque" stone Gothic structure with the organ divided in the "chancel." When completed as his Opus 10, Mr. Roche will have provided a three-manual instrument of five divisions and 3,235 pipes; new action, new chests, etc. The stoplist is somewhat complicated for publication here, but we assume that Mr. Roche will provide a detailed dedication program for the public. The organ is rather close to the ocean and considerable work has been done to eliminate humidity problems in the woodwork.

A little more about Hilborne Roosevelt's use of French reeds: the New York organ builder visited Paul Ferat in 1878, and wrote in his diary the price lists of Ferat reeds dated 1874 and 1875. In those days, you could buy a 16' Trumpet of 56 pipes for \$154; a small-scaled 8' Trumpet for \$94.50; an Oboe and Bassoon for \$89.25; a Vox Humana for \$57.75; a Clarion for \$52.50; and a 27-note 16' Bombarde for \$252.00!

An uncommon and great joy in the life of many a Club member is the discovery of an opus list of the work of an "early" American organ-builder. While authentic lists of organs by William B. D. Simmons and George Stevens have not been found, hardly a year passes without the finding of an opus list. Your editor and L. W. Leonard recently found in a basement near Worcester, Mass., several rat-ridden piles of old organ material, and one catalog published about 1885 is that of L. C. HARRISON & CO. of New York.

Mr. Lewis C. Harrison (1838-1918) was the successor of Henry Erben (1800-1884), and the catalogue contains a list of 102 instruments. An insert probably published in 1892 lists an additional 49 instruments and indicates that Mr. Harrison was at that time turning to considerable use of tubular-pneumatic action. Several fine Harrison organs of the 1890's are in use with such action and slider chests. Though the catalogue states that the firm produced more than 1400 organs prior to 1875, Harrison nameplates in the 1890's bore numbers in the 1300's. In the 1880's the factory was at 260 and 262 W. 28th St., but the main office and factory were moved to Bloomfield, N.J., in 1891, and a New York office was maintained at 8 E. 18th St. Mr. Harrison's associates were F. A. and J. C. Pettit.

Nearly all of the first 31 organs on the list are mentioned in Erben literature and are dated from 1875 through 1878. One may assume that Harrison was responsible for those instruments, which definitely bore the Erben nameplate. The opus list is here adapted from the two publications mentioned above; the last column gives the number of manuals:-

1. St. James' Episcopal Church	Richmond, Va.	2
2. Masonic Temple	New York, N.Y.	3
3. St. Patrick's Cathedral, R. C.	Newark, N.J.	3
4. St. George's Episcopal Church	Fredericksburg, Va.	2
5. Calvary Episcopal Church	Memphis, Tenn.	2
6. St. Matthew's R. C. Church	Washington, D.C.	2
7. St. Mary's R. C. Church	Glens Falls, N.Y.	2
8. Trinity Episcopal Church	Williamsport, Pa.	2
9. St. Anthony's R. C. Church	Greenpoint, N.Y.	3
10. Church of the Immaculate Conception, R.C.	Birmingham, Conn.	2
11. St. Mary's R. C. Church	Birmingham, Conn.	1
12. St. Peter's R. C. Church	Danbury, Conn.	1
13. Church of the Good Shepherd, Episcopal	Raleigh, N.C.	1
14. Oltman's Lodge, Masonic	Brooklyn, N.Y.	1
15. St. Patrick's Chapel, R. C.	Hartford, Conn.	1
16. St. Patrick's Cathedral, R. C.	Hartford, Conn.	3
17. St. Mary's R. C. Church,	Lakeville, Conn.	1
18. St. Malachi's R. C. Church	Cleveland, Ohio	1
19. St. Michael's Monastery, R. C.	West Hoboken, N.J.	2
20. St. Agnes' R. C. Church	New York, N.Y.	3
21. St. Augustine's Episcopal Church	New York, N.Y.	2
22. First Presbyterian Church	Bound Brook, N.J.	2
23. Convent of Visitation, R. C.	Washington, D.C.	1
24. St. Mary's R. C. Church	Portland, Conn.	2
25. First Presbyterian Church	Nyack, N.Y.	2
26. Centenary Methodist Episcopal Church	Richmond, Va.	2
27. Mr. W. E. Tanner	Richmond, Va.	2
28. Presbyterian Church	Clarksville, Tenn.	2
29. Five Points House of Industry	New York, N.Y.	2
30. St. John's R. C. Church	East Albany, N.Y.	1
31. St. John's Anglican Church	St. John, N.B., Canada	2
32. Prof. George F. LeJeune	New York, N.Y.	2
33. First Presbyterian Church	Liberty, Va.	2
34. St. Augustine's R. C. Church	Newark, N.J.	2
35. Temple Mishken Israel	Selma, Ala.	1
36. St. Joseph's R. C. Church	Newark, N.J.	2

37.	Christ Episcopal Church	Germantown, Pa.	rebuilt	2
38.	Second Presbyterian Church	Paducah, Ky.		2
39.	Mr. R. V. D. Wood	Sparkill, N.Y.		2
40.	South Park Presbyterian Church	Newark, N.J.	rebuilt	3
41.	Grace Episcopal Church	Petersburg, Va.		2
42.	Second Presbyterian Church	Petersburg, Va.		2
43.	Mr. C. D. Spencer	Clifton, N.J.		2
44.	Presbyterian Church	Mahopac Falls, N.Y.		2
45.	First Baptist Church	Atlanta, Ga.		2
46.	Central Park Baptist Church	New York, N.Y.		2
47.	Morris K. Jesup, Rivington Street Presbyterian Chapel	New York, N.Y.		1
48.	St. John's Cathedral, R. C.	Paterson, N.J.		3
49.	Church of St. John the Evangelist, R.C.	New York, N.Y.		2
50.	Leigh Street Baptist Church	Richmond, Va.		2
51.	Mr. William M. Wilson	New York, N.Y.		2
52.	Jewish Temple	Newark, N.J.		2
53.	North Reformed Dutch Church	Passaic, N.J.		2
54.	Clinton Street Congregational Church	Newark, N.J.		2
55.	St. John's R. C. Church	Madison, N.J.	rebuilt	1
56.	First Presbyterian Church	South Orange, N.J.	rebuilt	2
57.	First Baptist Church	Passaic, N.J.		2
58.	Emanuel Reformed Episcopal Church	Newark, N.J.		2
59.	Universalist Church	Mount Vernon, N.Y.	rebuilt	1
60.	Memorial Presbyterian Church	Brooklyn, N.Y.		2
61.	Church of the Disciples of Christ	New York, N.Y.		2
62.	St. John's Episcopal Church	Wytheville, Va.	rebuilt	1
63.	First Presbyterian Church	Bloomfield, N.J.		2
64.	Metropolitan Presbyterian Church	Washington, D.C.		2
65.	Broadway Tabernacle, Congregational	New York, N.Y.	rebuilt	3
66.	Twenty-fourth Street M. E. Church	New York, N.Y.		2
67.	English Lutheran Church	Omaha, Neb.		2
68.	Swedish Lutheran Church	Brooklyn, N.Y.		2
69.	Christ Episcopal Church	Short Hills, N.J.		2
70.	St. James' Lutheran Church	Ashland, Pa.		1
71.	St. Peter's Episcopal Church	New York, N.Y.	rebuilt	3
72.	Lafayette Methodist Episcopal Church	Jersey City, N.J.		2
73.	First Methodist Protestant Church	Newark, N.J.		2
74.	St. Luke's Episcopal Church	New York, N.Y.		2
75.	Grace Episcopal Church	Newark, N.J.		3
76.	First German Presbyterian Church	Newark, N.J.		2
77.	Second German Presbyterian Church	Newark, N.J.	rebuilt	2
78.	First African Baptist Church	Richmond, Va.		2
79.	First Reformed Church	Flatbush, L.I., N.Y.		3
80.	St. Raphael's R.C. Church	New York, N.Y.		2
81.	Christ Episcopal Church	Riverton, N.J.		2
82.	First Presbyterian Church	Newark, N.J.		3
83.	Roxboro Baptist Church	Philadelphia, Pa.		2
84.	Metropolitan Conservatory of Music	New York, N.Y.		2
85.	Second Presbyterian Church	Newark, N.J.		3
86.	First Presbyterian Church	Carbondale, Pa.		2
87.	Trinity Episcopal Church	Cranford, N.J.		1
88.	St. Mark's Episcopal Church	Orange, N.J.	rebuilt	2
89.	Memorial Presbyterian Church	Newark, N.J.		2
90.	Methodist Episcopal Church	Hackettstown, N.J.		2
91.	Calvary Episcopal Church	Conshohocken, Pa.		2
92.	Church of the Holy Apostles, Episcopal	New York, N.Y.	rebuilt	2
93.	Grace Episcopal Church	East Saginaw, Mich.		2
94.	St. Paul's Episcopal Church	Newark, N.J.		2

95.	St. Paul's Episcopal Church	Chattanooga, Tenn.	2
96.	Grace Episcopal Church	Richmond, Va.	2
97.	Lutheran Church	Osnaburg, Ohio	2
98.	Methodist Episcopal Church	Greenville, N.J.	2
99.	St. Michael's R. C. Church	New York, N.Y.	rebuilt 3
100.	First Presbyterian Church	Wayne, Pa.	2
101.	Baptist Church	Somerville, N.J.	1
102.	Reformed Dutch Church	Fordham, N.Y.	2

"Recent Organs." (c.1885-1892)

First German Presbyterian Church	Orange, N.J.	2
Christ Episcopal Church	Newton, N.J.	2
Trinity Episcopal Church	Collinsville, Conn.	1
156th Street Reformed Church	New York, N.Y.	1
John Reisenweber, Lodge	New York, N.Y.	1
First Congregational Church	East Orange, N.J.	2
First Congregational Church	Birmingham, Conn.	2
Walter Luttgen, Parlor	Linden, N.J.	2
St. Luke's Episcopal Church	Montclair, N.J.	3
St. Paul's Methodist Church	Newark, N.J.	3
Christ Episcopal Church	East Orange, N.J.	3
First Presbyterian Church	Hightstown, N.J.	2
Five Points House of Industry	New York, N.Y.	2
Trinity Episcopal Church	Bergen Point, N.J.	2
First Baptist Church	Hoboken, N.J.	2
Church of the Good Shepherd, Episcopal	Hamburg, N.J.	1
First Reformed Church	Newark, N.J.	2
Bethel Presbyterian Church	East Orange, N.J.	2
First Presbyterian Church	Lakewood, N.J.	2
Temple Israel	Brooklyn, N.Y.	2
Christ Episcopal Church	Middle Haddam, Conn.	2
First Baptist Church	Bloomfield, N.J.	2
First Baptist Church	East Orange, N.J.	2
Church of St. John the Evangelist, R.C.	White Plains, N.Y.	2
Christ Episcopal Church	Jersey City, N.J.	2
Baptist Church	Passaic, N.J.	2
Church of the Sacred Heart, R. C.	Bloomfield, N.J.	2
First Baptist Church	Waterville, Maine	2
Reformed Church	Paramus, N.J.	2
Christ Episcopal Church, Bedford Avenue	Brooklyn, N.Y.	rebuilt 2
St. Luke's Episcopal Church	New York, N.Y.	3
Christ Episcopal Church	South Amboy, N.J.	rebuilt 2
First Congregational Church	Newark, N.J.	2
Thirteenth Street Presbyterian Church	New York, N.Y.	rebuilt 2
Reformed Church	Franklin Park, N.J.	2
Retreat of St. Paul of the Cross, R. C.	Pittsburgh, Pa.	2
St. Paul's Methodist Church	Ocean Grove, N.J.	rebuilt 2
Presbyterian Church	Jamesburg, N.J.	2
Methodist Church	Bay Shore, N.Y.	2
Arlington Avenue Presbyterian Church	East Orange, N.J.	2
Ramapo Presbyterian Church	Hillburn, N.Y.	1
St. Barnabas' Episcopal Church	Brooklyn, N.Y.	2
Cranston Street Baptist Church	Providence, R.I.	2
Christ Episcopal Church	Bloomfield, N.J.	2
South Park Presbyterian Church	Newark, N.J.	3
First Universalist Church	Danbury, Conn.	2
St. Peter's Episcopal Church	Fernadina, Fla.	2

St. Luke's Methodist Church
First Presbyterian Church

Newark, N.J.
Newton, N.J.

rebuilt 2
2

SIX MILE RUN REFORMED CHURCH, FRANKLIN PARK, NEW JERSEY. L. C. Harrison & Co., New York, N.Y., Opus 1337, c.1892.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Bourdon Bass	16' 12	Double Open	16' 27
Gamba	8' 58	Bourdon	16' 46	Bourdon	16' 27
Dulciana	8' 58	Open Diapason	8' 58		
Melodia	8' 58	AEoline	8' 58	<u>Couplers:</u> (by "pistons")	
*Doppel Flute	8' 46	Stop ^d Diapason	8' 58	Coup. Sw. to Gr.	
Principal	4' 58	Violina	4' 58	Coup. Sw. to Gr. 8 ^{vs}	
Harmonic Flute	4' 58	Wald Flute	4' 58	Coup. Gr. to Ped.	
Twelfth	2 2/3' 58	Piccolo	2' 58	Coup. Sw. to Ped.	
Fifteenth	2' 58	Cornet	III 174	<u>Unlabeled combination pedals:</u>	
Trumpet	8' 58	Oboe	8' 46	Great Piano	Swell Piano
		Bassoon	8' 12	Great Forte	Swell Forte
		Tremolo			

*bass 12 from Melodia

Your editor visited this pleasing organ five years ago and hopes that it is still intact. The sanctuary contains fine woodwork, galleries on three sides and some elegant chandeliers. The organ stands in a recess behind the pulpit platform, and above the impost are 7 woodless flats of once-decorated Open Diapason, Gamba, Dulciana and dummy pipes arranged 3/9/3/13/3/9/3! The interior of the attached console is finished in black and has overhanging manuals; a flat Pedal clavier; a wood Swell pedal at the right; oblique, round-shanked knobs lettered in Italics; a Chimes knob that perhaps once operated a Bellows Signal; "on" and "off" couplers in the key slips; and an ivory nameplate that, like those on later Harrison organs, gives "New-York" as the address. The opus numbers of Harrison follow those arbitrarily assigned to Erben organs.

The key action is tubular-pneumatic, and while light, not especially pleasant to operate. The stop, coupler and combination action is mechanical, and the chests are of the slider type. The instrument is very well-made, and despite some soft upperwork, it is tonally outstanding for the period. The Trumpet is exceptionally good. The Swell box is behind the Great and below the vertical shades are two panels for Oboe-tuning access. There are three feeders, once operated by a water motor. The organ has no mitered pipes.

The 8' flutes in the Great are entirely of wood with hardwood fronts; the Harmonic Flute is of open metal with arched mouths, and is harmonic from C₁; there is zinc only in the resonators of the lowest 18 Trumpet pipes, and the top 9 are flue pipes. The Swell Bourdon Bass, 6 Open Diapason and 6 AEoline pipes are unenclosed at the sides of the box; the Stop^d Diapason has 34 metal chimney flutes in the treble; the Violina is a small Principal; the Wald Flute is of open wood with inverted mouths and hardwood fronts, with 12 open metal trebles; the 12-15-17 Cornet has no breaks; the Oboe and Bassoon, like the Trumpet, is a spotted metal rank with slots and the top 9 pipes are flues. The Pedal Double Open has small sliding panels for tuning the basses.

* * *

In 1904, Charles-Marie Widor wrote The Technique of the Modern Orchestra, which contains six chapters on the Organ. The following excerpts are from Edward Suddard's translation (London, 1906):

The solidity of the simple mechanism of the 18th century Organs has, so far, defied competition, and held its own against all modern systems, whether pneumatic or electric. Nothing can surpass it in principle, but if this principle has been religiously respected by the great organ-builders, it is nevertheless true that its application has been greatly improved within the last 50 years.

The ingenious invention of Barker, an English watchmaker, now allows of coupling together any number of keyboards without affecting the touch, which

remains as light as that of an Erard Pianoforte. The sound is instantaneous; the will of the virtuoso encounters neither resistance nor surprise; his hand is in direct contact with the sonorous material, which he moulds at will, ...

Could as much be said for the pneumatic or electric systems? Certainly not.

They are like insulating bodies coming between the organist and the sound; he strikes a wooden keyboard, an unconscious piece of mechanism, which seems to transmit to another more distant piece of mechanism motions of only approximate precision. He can never be sure at what precise moment after the depression of a key a pipe will speak. The virtuoso is not in communication with a soul: he has to deal with an automaton.

Widor complains of sluggish pneumatic tubing, a Full Organ that "does not seem very full," slow-speaking reed stops, and a Swiss inventor's pneumatic Swell mechanism that "...was never up to time--the automaton was lazy. When he was needed, he put in an appearance two bars late. The wind began to blow when the storm was over."

Barbarous seems too mild a term under the circumstances; such inventors should be brought before the assizes, and finish their days in prison.

With the pneumatic system just attempt playing rapid successions of chords, shakes, or iterated notes, and you will soon form an opinion as to its qualities.

Perhaps the electric action is a trifle superior. ...but I would not vouch for it; electricity being impulsive, "uncanny," and changeable by nature, we must be prepared for surprises if we trust to its tender mercies.

However, what I am sure of, is that nothing equals a well-made mechanical action.

Widor objects to combination systems that involve the use of the hands, stating "that an organist always has one foot at liberty, whilst both hands are always occupied."

When writing for the Organ, the composer so contrives his music that the foot may be able at the right moment to depress the combination-pedal...

The system of this other variety of barbarians keeps one foot idle, while, contrary to all reason and artistic feeling, one of the hands is obliged to quit the keyboard, in order to seize the combination-stop required, afterwards returning to the keyboard as if nothing had happened.

I once saw an organist accompanying singers with a single flute-stop. In pianissimo passages his fingers barely touched the ivory; in forte passages he struck the keys as if he meant to smash them. When, towards the end of the piece, I took the liberty of drawing out an Open Diapason, in order to support the poor weak Flute, incapable of bearing up against the vigorous singing of the choir, he looked at me in great astonishment, and somewhat mortified, he said: "So I have not strength enough in my finger ends?"

We must also protest not so much against those rollers which mechanically open all the stops of the Organ as against the abuse of them in the performance of the works of the great masters.

Now and then, unfortunately, there may be heard, introduced into the development of a fugue, tone-colors which enter according to the rules of the mechanical contrivance, without at all coinciding with the outlines of the piece. They burst forth one after the other, running the risk of bumping heads with the composer's ideas, a Piccolo suddenly making its appearance in the middle of the Subject, a Cornet towards the end of the Answer, a Trumpet somewhere in the Stretto. ...

Is not a fugue in reality a simple quartet? In what cracked brain could the idea crop up of little by little bedizening a fugue with instrumental spangles and bangles, till in the end it would seem to be masquerading about in the guise of a Symphonic Piece, accompanied by a Fife and Drum Band?

[The Organ] is a stupendous mass, a monument of granite, the most powerful means on earth of expressing what is great, unchangeable, eternal.

The next Club meeting will be at the First Parish Unitarian-Universalist Church, Billerica, Mass., Sunday, May 23, at 4 o'clock. The opening recital on the "new" organ will be that always-successful combination of the work of Donald R. M. Paterson and the Andover Organ Company. Mr. Paterson, a B.O.C. member and organist at Cornell University, will play the following program:

Diferencias sobre el canto llano del Caballero	Antonio de Cabezón
Capriccio sopra La, Sol, Fa, Mi, Re, Ut	Girolamo Frescobaldi
Partita on the Chorale "Christus, der ist mein Leben"	Johann Pachelbel
Passacaglia, in D Minor	Dietrich Buxtehude
Voluntary in G Major, Op. 5, No. 3	John Stanley
Prelude and Fugue in C Major	Vincent Lübeck

Andante tranquillo (Sonata in A Major, Op. 65, No. 3)	Felix Mendelssohn
Two Chorale Preludes from Opus 122:	Johannes Brahms

"O wie selig seid ihr doch, ihr Frommen"

"Es ist ein' Ros' entsprungen"

Two Chorale Preludes:

J. S. Bach

"Komm, heiliger Geist, Herre Gott" (S. 651)

"Kyrie, Gott Vater in Ewigkeit" (S. 669)

Fantasia and Fugue in C Minor (S. 537)

J. S. Bach

The Billerica congregation dedicated its new church edifice earlier this year. The building is almost a replica of the structure which burned December 26, 1967. The former building was a frame 1797 meeting house remodeled in the Greek Revival fashion in 1844, with minor subsequent alterations. The first organ, according to the notes of the late John B. Goodwin of Lowell, was E. & G. G. Hook's Opus 2, a "1-10" built for an unknown purchaser in Burlington, Vermont, in 1829. S. S. Hamill of East Cambridge, Mass., apparently installed a 2-13 of his own make in the low rear gallery in 1886, but the slightly altered instrument had been built in 1869. In 1957 it was rebuilt and enlarged to a 2-17 by the Andover Organ Company of Methuen, Mass. A few portions of the building and fragments of the Hamill-Andover organ survived the fire and are incorporated into the present building and organ. The organ to be played by Mr. Paterson, the third second-hand organ in the church, was built for the First Methodist Church of Holyoke, Mass., by Emmons Howard of Westfield, Mass., c.1888, and obtained through The Organ Clearing House. The rebuilding and tonal alteration was done under the direction of Robert J. Reich of the Andover Organ Company, who is also the organist of the church, and was completed a few weeks ago. Howard's 2-17 has been increased to a 2-23 of considerable versatility, with old and new pipes from sixteen different sources! With the exception of a slight changing of the cherry case front, and appropriate changes in the stop labels and toe and rack boards, the Howard woodwork remains intact.

The Club is cordially invited to attend the recital and examine the organ. A complete description of what F. R. Webber would have called "a thoroughbred of mongrel antecedents" will appear in the June Newsletter. We congratulate the church for the possession of such a handsome organ, the result of the efforts of Mr. Laufman, Mr. Reich, and employees of the Andover Organ Company, who have accomplished a worthy result with barely sufficient insurance money. Both the building and the organ stand today because of many persons who are not members of the parish.

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone 546-2946. Treasurer: Alan M. Laufman, Mountain Road, Cornwall-on-Hudson, New York, 12520. Meetings are usually held on the last Sunday afternoon of each month; membership: \$5.00 per year.

MIXTURES -

Mr. J. M. Spearman of Jackson, Miss., has informed us of his recent tracker organ discoveries in the southern states:

Searcy, Ark.	Trinity Episcopal	Henry Pilcher & Sons	1882 2-12
Convent, La.	St. Michael's R. C.	Henry Erben	1857 1-7
Edgard, La.	St. John the Baptist R.C.	Hinners	1921 2-8
Maplewood, La.	Trinity Lutheran	Pilcher Bros.	1-6
New Orleans, La.	Felicity St. United Metho.	Hook & Hastings #1366	1887 2-10
New Orleans, La.	St. Teresa of Avila R.C.	Jardine & Son	2-15
New Orleans, La.	Second United Methodist	Hinners	1907 2-7
Lexington, Miss.	First Baptist	M. P. Möller #2112	1916 2-8
Lexington, Miss.	First United Methodist	Henry Pilcher's Sons	1914 2-7
Yazoo City, Miss.	Trinity Episcopal	Henry Pilcher's Sons	2-10

The Andover Organ Company is rebuilding and enlarging the 2-9 George S. Hutchings organ in the Presbyterian Church, Bedford, N.H. The instrument is Opus 148, 1885, and when completed the 2-11 will include a new 8' Rohrflöte and Mixture III in the Great and a new 4' Spitzflöte in the Swell; the old Great 8' Dolcissimo is being converted to a 2' Principal in the Swell and the Tenor C 8' Oboe will receive a bass octave of second-hand pipes.

Eugene Kelley has renovated and enlarged the 1-7 1864 Wm. H. Davis organ in St. Luke's Episcopal Church, Trenton, N.J., badly damaged by vandals. The Pedal division has been expanded and the organ now has nine ranks.

Ed Boadway presented an hour's program on "Old Organs and their Music" for the Claremont, N.H., Historical Society on April 29. Good newspaper publicity resulted in several additions to his scrapbooks, brought in by interested townspeople. On May 2 he played the dedicatory service-recital on the 1-5 1882 Estey reed organ in the chapel of the Crotched Mountain Rehabilitation Center, Greenfield, N.H., assisted by Richard Boutwell and David Pratt, tenors, singing Dvorak, Purcell and J. Varley Roberts. The more-than-capacity crowd might have been drawn by the abundant refreshments before and after the program, rather than by the uniqueness of a reed organ concert these days!

Esther B. Aresty's book, The Best Behavior, says that it is not correct to keep "...a church congregation waiting in order to display one's virtuoso talents at the organ." Well, your editor has no virtuoso talents and never wants to be blamed for holding things up, so he stops on the dot of 11 o'clock. Such a practice often results in a five-minute wait for the minister and organist to arrive -- in silence.

M. V. Lomax of Stony Brook, L.I., N.Y., has "restored" a one-manual English organ, said to have been built in 1772. It has been in the Caroline Church, Setauket, L.I., since 1845, and was described in an illustrated article in Newsday, April 24, 1971. Mr. Lomax found several hundred pieces of buckshot in the woodwork!

Late last month Alan Laufman and Leo Howard dismantled the 1-6 1885 Hook & Hastings organ, Opus 1280, in the former Baptist Church, Hopkinton, N.H. Under the auspices of the Organ Clearing House, the organ will be set up without alterations in Christ Lutheran Church, Woodstock, N.Y. The instrument was still in excellent condition when moved and has a very pleasing quasi-Gothic case. Mr. Laufman has purchased the 1-3 1869 organ of unknown make in the Chapel of the Thomas More School, Harrisville, N.H., which he installed several years ago. The school, once the home of Mr. Laufman and your editor, is being closed because of the current recession.

A few of us do somewhat wickedly rejoice inwardly at such news items as this one, referring to an aged Hammond in a New Hampshire church last month:

The main power transformer of the organ at the ... Congregational Church failed last night, causing smoke and concern to the practicing adult choir.

After attempts to determine the source of the smoke were unsuccessful, the ... Volunteer Fire Department was called to the scene.

Department members and choir members were relieved to locate the source, as it was feared that wiring might set off a fire in the old church.

Attempts are being made to repair the organ in time for Sunday services.

George Warren Reed, organ-builder, was born in West Boylston, Mass., July 28, 1851, and died at his home in the same town on April 25, 1915. His father was Reuben Gaylord Reed, born in West Sterling, Mass., in 1830. The elder Reed erected a small home in West Boylston in 1852, a house that later grew to a two-family dwelling with two stories and seventeen rooms. His 40' by 28' shop nearby was equipped with water power and Mr. Reed was well-known as a manufacturer of small and fancy wooden articles such as cabinets, what-nots, reed organ cases, and sporting goods such as snowshoes and tennis rackets. George W. Reed continued the business well into the 1890's (after becoming an organ-builder) and his account books mention the production of desks, picture frames, book cases and occasional "sets of drawers" as well as work at house and church carpentry.

Reuben Reed apparently built several pipe organs, the first of which is said to have been placed in the Worcester Jail in 1858. A few years ago a small one-manual of his manufacture was in the collection at the Princeton Auto Museum, now dispersed. He is known to have done some rebuilding in the 1880's and surely he trained his son, but he evidently did not live long after George W. Reed opened his shop in 1890. The account books list small sums in the Credit columns under "Organ" in 1890 and 1891, but the first instrument was probably the one-manual built in 1892 at a cost of \$835 for "Joel Walker" and placed in the Baptist Church of West Boylston. The deserted stone building still stands next to the Wachusett Reservoir and the 1901 building (which no longer houses the organ) was closed this year. In 1892, George W. Reed built a two-manual organ for St. Anthony's Roman Catholic Church in West Boylston. The oldest known Reed is the 2-15 of 1893 in the First Congregational Church, Upton, Mass.

In 1901 the old house and shop were demolished and the land covered by the reservoir. New buildings were erected on Worcester Street in West Boylston and the firm employed from two to four men constantly until George W. Reed's death. His brother Charles was an employee who died in 1918, and Herbert A. Holmes was with the firm for many years from its establishment. Mr. Reed's last contract was signed on March 22, 1915, for a 2-13 \$2250 tubular-pneumatic organ for St. Patrick's Roman Catholic Church, Monson, Mass., built by his son Earle Warren Reed, born in West Boylston on July 27, 1890. The younger Reed, who still lives in the town, was a student of applied electricity at Pratt Institute in Brooklyn, N.Y., and returned home to continue for many years with the nameplate "Geo. W. Reed & Son." He never built a tracker organ after his father's death and was principally a rebuilder. The last Reed organ was a four-manual built in 1966 for the First Church of Christ, New London, Conn.

George W. Reed built most of each instrument, though he purchased small parts and all of his metal pipes from Pierce of Reading, Mass.. The smaller wood pipes came from another supplier. The firm never represented another organ-builder, and Reed's account books (which contain some unusual spelling) indicate that he did some maintenance in central Massachusetts and southern New Hampshire. Several of the older Reed organs are quite pleasing but nearly all have exceptionally thick chest tables very prone to severe cracking. The tubular-pneumatic instruments have not fared well. Fortunately, most of Mr. Reed's organs had tracker action.

In 1900 Mr. Reed issued a 24-page catalogue of Church and Chapel Organs, evidently his only such publication and containing 14 one, two and three-manual stoplists priced from \$800 to \$5,500, plus photographs of three unidentified two-manual organs. A four-page brochure probably issued in 1914 indicates that he was building both tracker and tubular-pneumatic actions and tuned, repaired and remodeled old organs. This publication lists "...churches in which some of my organs are placed," and of the 67 instruments mentioned, 5 are "rebuilt." The account books indicate minor alterations to organs not listed and the opus list on the next page is based on the c.1914 brochure, which does not list the organs in geographical or chronological order. In addition to an incomplete set of contracts, family and newspaper accounts mention three organs not on the printed list: "early" Reed organs are said to have been in St. Joseph's Roman Catholic Church, Webster, Mass., and the First Baptist

Church, Palmer, Mass. A Reed organ in the Church of the Unity, Worcester, Mass., is said to have been rebuilt as a three-manual for St. Stephen's Church, Grafton Square, Worcester. In September, 1903, Mr. Reed received \$500 for "One Pipe Organ Rochdale Catholic Church," very likely a second-hand instrument. Most of Mr. Reed's organs were two-manual instruments of medium size and he did not build any with three manuals. To the c.1914 opus list your editor has added columns giving the date, cost, size and type of action when given in extant contracts. A few tracker organs had tubular-pneumatic Pedal divisions.

GEORGE W. REED, West Boylston, Mass., 1892-1915

Connecticut

Hartford	St. Ann's French Roman Catholic	1903	\$1300	2-13	tr.
Hartford	SS. Cyril & Methodius Polish Catholic	1906	\$1750	2-15	tr.
Jewett City	Baptist	1898	\$865	2-10	tr.
Norwich	St. Andrew's Episcopal	1910	\$1125	2-9	
Norwichtown	St. Patrick's Roman Catholic, Chapel	1900	\$950	2-9	tr.
Putnam	Roman Catholic	1907	\$1450	2-13	tr.
Putnam	St. Philip's Mission Church	1908	\$1000	2-8	tu.
South Meriden	Roman Catholic	1912	\$1000	2-7	tr.

Massachusetts

Adams	St. Thomas' Roman Catholic	1907	\$2485	2-20	
Athol	Roman Catholic	1908	\$1885	2-	
Baldwinville	Congregational	1898	\$1500	2-14	tr.
Berlin	Congregational				rebuilt
Boylston	Congregational	1896	\$1050	2-	tr.
Charlton City	Methodist Episcopal	1905	\$1085	2-10	tr.
Clinton	First Baptist	1894	\$1950	2-22	tr.
Clinton	Roman Catholic			1-	tr.
Clinton	Congregational	1899	\$2325	2-28	tr.
Clinton	Episcopal			2-1	
Dunstable	Congregational	1913	\$1295	2-9	tr.
Fall River	Catholic			2-	
Fisherville	Catholic	1894	\$1700	2-14	tr.
Franklin	Methodist Episcopal	1905	\$1575	2-12	tr.
Gardner	French Roman Catholic	1900	\$1000	2-	
Gardner	Sacred Heart Roman Catholic	1893	\$1150	2-13	tr.
Greenfield	Roman Catholic	1903	\$1900	2-18	tr.
Hatfield	Roman Catholic	1910	\$1250	2-9	
Housatonic	Roman Catholic	1911	\$1500	2-11	tu.
Lenox	St. Ann's Roman Catholic			2-	
Merrimac	Baptist	1897	\$975	2-	tr.
Millbury	French Roman Catholic	1893	\$1000	2-13	tr.
Nantucket	St. Mary's Roman Catholic	1911	\$1575	2-10	tu.
North Attleboro	Masonic Lodge			2-	
North Oxford	St. Ann's Roman Catholic	1906	\$1150	2-9	tr.
Oakdale	Methodist Episcopal	1894	\$850	1-	tr.
Palmer	Second Baptist	1909	\$2000	2-	tr.
Pittsfield	St. Charles' Roman Catholic	1901	\$2000	2-18	tr.
Shrewsbury	Congregational	1905	\$1770	2-16	tr.&tu.
Southbridge	French Roman Catholic	1901	\$1020	2-	
Springfield	Holy Family Roman Catholic	1910	\$2600	2-19	tr.
Sterling	Baptist		\$375		rebuilt
Thorndike	St. Mary's Roman Catholic	1913	\$1300	2-10	
Turners Falls	St. Ann's French Roman Catholic	1895	\$2000	2-18	tr.
Upton	First Congregational	1893	\$1725	2-14	tr.
Upton	Roman Catholic	1897	\$1475	2-	tr.
Westboro	St. Luke's Roman Catholic	1900	\$2000	2-18	

West Boylston	Baptist	1892	\$835	1-	tr.
West Boylston	Congregational	1903	\$1218	2-	tr.
West Boylston	St. Anthony's Roman Catholic	1892	\$1250	2-	tr.
West Springfield	First Baptist (some old pipes)	1911	\$1550	2-	tr.&tu.
Williamstown	Roman Catholic	1906			rebuilt
Winchendon	Baptist	1897	\$1100	2-11	tr.
Winchendon	Congregational				rebuilt
Worcester	Adams Square Baptist	1901	\$1645	2-13	tr.
	Adams Square Congregational; originally in studio of Chas. S. Pratt, Day Bldg., Worcester; moved in 1900 for \$625.	1899	\$1200	2-11	tr.
Worcester	Church of the Ascension	1914	\$2100	2-15	tu.
Worcester	Swedish Lutheran Emanuel Church	1899	\$1100	2-	tr.
Worcester	Lake View Congregational	1895	\$750	1-	tr.
Worcester	Laurel Street Methodist Episcopal	1904	\$1600	2-13	
Worcester	St. Thomas' Episcopal			2-	
Worcester	South Baptist	1897	\$1075	2-	tr.
Worcester	Tatnuck Congregational			2-	
<u>New Hampshire</u>					
East Jaffrey	Congregational	1895		2-10	tr.
Lancaster	Congregational	1898	\$1540	2-14	tr.
<u>New Jersey</u>					
Long Branch	Baptist	1906	\$350		rebuilt
<u>New York</u>					
Hornell	Baptist	1905	\$2100	2-	
<u>Rhode Island</u>					
Providence	Polish Catholic			2-	
<u>Vermont</u>					
West Rutland	St. Bridget's Roman Catholic	1910	\$1725	2-13	tr.

CONGREGATIONAL CHURCH, HINSDALE, NEW HAMPSHIRE. E. & G. G. Hook, Boston, Mass., Opus 93, 1849.

GREAT:		SWELL: (enclosed, from Co)		Couplers:
Op. Diapason	8' 59	Dou. St. Diapason	16' 44	Cou. Gt. Or. & Sw. Unison
Dulciana (Co)	8' 42	Op. Diapason	8' 44	Cou. Gt. Or & Sw. at <u>va</u>
Melodia (Co)	8' 42	*Viol Di Gamba	8' 44	Coupler Pedals & Gt. Or.
St. Diapason Treble (Co)	8' 42	St. Diapason	8' 44	Coupler Pedals & Sw. Bass
St. Diapason Bass	8' 17	Principal	4' 44	
Principal	4' 59	Night Horn	4' 44	
Flute (Co)	4' 42	Twelfth	2 2/3' 44	
Twelfth	2 2/3' 59	Fifteenth	2' 44	
Fifteenth	2' 59	Trumpet	8' 44	
Tierce	1 3/5' 59	Hautboy	8' 44	
Sesquialtra	II 118	Tremulant		
Trumpet (Co)	8' 42			
Trombone	8' 17	SWELL BASS: (unenclosed)		Two combination pedals for Great.
Cremona (Co)	8' 42	St. Diapason Sw. Bass	8' 17	
		Dulciana Sw. Bass	8' 17	
		Principal Sw. Bass	4' 17	*Bellows Signal
PEDAL:				
Dou. Op. Diapason Pedals	16' 25			

*denotes original stop label missing

Manual compass: GGG-f₃, 59 notes; Pedal compass: CCC-C, 25 notes

The Hinsdale organ, a splendid but unplayable relic, was built for the First Congregational Church, Springfield, Mass., and is listed as a "2-34." It stood in the rear gallery of the old frame church and the organ recess is still plainly visible. The congregation purchased a three-manual Steere & Turner tracker, Opus 159, in 1881, and the large chamber at the front of the room is now filled with the work of AEolian-Skinner. The Vermont Phoenix of Brattleboro mentioned the arrival of the Hook in several issues:-

August 5, 1881:

The Congregational society have bought a large, nice organ from a church in Springfield, Mass., and it will be set up as soon as a place can be built for it in the rear of the pulpit. Its size is 14 x 11½ feet, and 16 feet high. Their old organ, which would answer well for a smaller church, is for sale cheap.

The enlargement of the plain frame building, now on an ugly street in a decaying mill town, began late in August and the addition was plastered late in September. On October 28, the Phoenix stated that

Workmen are setting up the new organ in the Congregational church, and it will be ready for use in a few days, when it is proposed to have a grand organ concert, with an organist from Springfield, Mass.

November 11, 1881:

The Congregational society have got their new organ set up and tuned, and will have an organ concert Nov. 16th in the evening. A Springfield organist will officiate on that occasion. Prof. Alexander of Brattleboro will have charge of the singing. The organ is one of the best in Cheshire county. A good organist and tiptop singers, we expect, will make the concert a rare treat.

Friday, November 18, 1881:

The organ concert at the Congregational church Wednesday evening was a great success, both financially and otherwise. Prof. J. G. Wilson of Springfield, Mass., rendered six or eight selections on the organ in splendid style. The double quartette was under the direction of Prof. H. W. Alexander of Brattleboro. The solos rendered by Misses Amidon and Ferren and also the double quartette were excellent. Miss Nutting assisted at the piano and organ, and Mr. J. G. Beaman on the violin. The house was well filled, and the exercises highly appreciated by those present.

The Hook organ was in use until about 1950, when an abominable one-manual electric gadget was purchased. The old organ has suffered the usual effects of time, poor maintenance, too much heat, and footsteps in the Great upperwork during the needless installation of lights to display the beauty of a common tin ceiling above the organ! The organ is the largest "intact" two-manual Hook built before 1852, but a few miles away is the elegant and unaltered 2-13 Hook, Opus 48, 1842, in the First Parish Church, Northfield, Mass.. Also second-hand from a Springfield church, the Northfield instrument is greatly appreciated and quite playable.

The Hinsdale organ has a free-standing pine case painted white, but the delicate pipe shades and decorations above the cornices, made of wood and plaster, have been destroyed in recent years. The paneled sides of the case have duplicates of the handsome pilasters and capitals on the front. The three flats of gilded Open Diapason basses arranged 5/7/5 (CC-E₀) appear somewhat squatly because the Springfield gallery is not one of great height. The console is a very early example of the "projecting" style, covered by six hinged and paneled "wrap-around" doors and a two-fold lid at the top. The flat jambs and some other woodwork are of walnut, and the music desk of mahogany covers two shelves for music. The flat rosewood knobs are attached to square shanks and are lettered in script; the manual naturals have plain wood fronts; the rectangular dated silver nameplate is between the manuals; the two large wooden combination pedals (attached to the bass end of the sliders) appear to be original and operate (1) all Great fluework on, and (2) all fluework of 4' pitch and higher off. The Pedal compass is unusual for 1849 and the narrow keys are quite

comfortably spaced. The original hitch-down Swell pedal at the far right has been replaced by a crude "balanced" pedal, but in addition is another Swell pedal that matches the combination pedals. It can be operated by the right foot, for which a metal heel rest is provided, and the device apparently could be used if the standard Swell pedal was not hitched open. The whole apparatus is somewhat useless, and was probably installed for an organist who liked to "pump" the shades and did not mind the obstruction above the higher Pedal keys. The Pedal couplers are rather odd in their compass: CCC-FFF# couple in the bass octave of the manuals; at GGG the couplers commence operating the lowest 18 manual keys through C₀. Thus, a Pedal coupler of 25 notes couples nothing above Tenor C!

The bellows handle was on the right side and operated two feeders under the large reservoir. At each side of the Great chest is a staircase-shaped offset chest for the lowest pipes of the Open Diapason, with regulators in the chest for each note. The Great chest has a large winker under the pallet box and most of the action is rollered. The Swell chest is above and somewhat behind the Great, and the pipes are arranged in \wedge formation. The box is of double thickness with a 3" space between the inner and outer panels. There are no passage boards for the Swell box, which is fitted with inner and outer sets of six horizontal shades. The Swell Bass is on three slider chests behind the Great passage board, and the pipes are in \vee formation. The Pedal pipes are unmitered and 18 stand on a long chest at the rear in \vee formation, with the trebles offset inside the case. The Pedal chest contains four bungboards and all of the 16' pipes have regulators in the feet. The organ has metal roller arms; the Swell horizontal trackers pass through the Great horizontal trackers; the Swell rollerboard is behind the Swell Bass pipework; the Swell wind trunk has a winker; and most of the interior woodwork is painted with "brick dust and sour milk red." The only mitered pipes are three low Trombone notes, that appropriately-named bass of the Trumpet. The Swell pipework is quite intact but there is considerable damage in the Great. When played fifteen years ago, the organ had very pleasing reed stops and a rich and "silvery" chorus.

The Great Open Diapason has 5 open wood basses with inverted mouths of walnut; the remainder of rank above the 17 zinc case pipes is of common metal -- there is no spotted metal in the organ; the Dulciana has 5 zinc basses; the Melodia is of open wood with glued walnut caps; the Stopped Diapason is entirely of wood with similar caps; the Principal has several zinc basses; the Flute stands next to the reeds and is a chimneyed rank with large ears, slightly arched mouths, and 5 open trebles; the Twelfth has 6 zinc basses; the Sesquialtra is 19-22 through B₀ and 12-15 from C₁; the Trombone has zinc resonators with common metal tops on 12 basses and the remainder of the rank has zinc resonators; the Cremona has small cylindrical resonators. All of the reed stops are without flue trebles and the wedges are of brass. The usual Hook practice of the "C side at the treble end of the chests" is here, and 10 Great notes are transferred to what most builders called the C# side.

The Swell Double Stopped Diapason is of wood, with glued walnut caps and long stopper handles; the Open Diapason has a few zinc basses; the "Viol" is a soft Dulciana; the Stopped Diapason is a metal chimney flute from C₁; the Night Horn is of wide scale and without unusual ears or cut-up; the two reed stops have boots of common metal but the resonators are entirely of zinc. The 8' Swell Bass ranks are of stopped wood and the 4' Principal Sw. Bass has 12 zinc basses.

* * *

MIXTURES -

Fred Gillis writes that a few years ago he visited a Woodberry & Harris "Student's Organ" (page 8, Newsletter, March 1971) in the former Methodist Church, Abington, Mass. The Methodists merged with the Congregationalists -- does anybody know if the organ exists?

In a 1954 letter to John V. V. Elsworth, the late F. R. Webber wrote:

Today you don't hear much peal ringing. Many churches were destroyed, and in other cases peals have become silent for some reason. The same is true in America. Years ago every church had at least one bell. Today Sunday

morning is a silent, glum affair, with hardly any bells other than lousy Schulmerichs, with some dumb woman very slowly and laboriously picking out the treble of "Softly and tenderly." "Tedd'n't wut un use tu be," as the Cornish say, "leastwise not down yirr mongst the like o' we."

Twenty-five members of the Boston Organ Club are sustaining members of the Methuen Memorial Music Hall, Inc., this season. An admission fee of \$2.00 is asked of non-members attending the recitals on Wednesday evenings at 8:30 during the summer. In addition to the schedule below, David Craighead will play a recital honoring the twenty-fifth anniversary of the incorporation, October 20 at 8:30 p.m.

June 9	Clarence Watters	July 28	John Kuzma
June 16	Carolyn Skelton	August 4	Jack Russell
June 23	Charles Krigbaum	August 11	McNeil Robinson
June 30	Marion Ruhl	August 18	Karen Laycock Leonard
July 7	George Lamphère	August 25	Donald Olson
July 14	Donald R. M. Paterson	September 1	Donald Dame
July 21	Mary Vivian	September 8	Carroll Hassman
		September 15	Henry Lowe

Jack Morse continues the search for old tracker organs in western New York. He has found a 2-12 J. W. Steere & Sons instrument in the stone building of the United Presbyterian Church, Caledonia. The second-hand organ is perhaps Opus 319, built in 1891 for the Frank Street Methodist Church, Rochester, N.Y.

The Organ Historical Society will convene in Baltimore, Md., June 23-25; for a brochure, address: Mr. T. S. Eader, 8392 Merryman St., Ellicott City, Md., 21043.

On May 3, Thomas Murray presented a recital on the 3-47 1910 Murray Harris organ (with a Reuter console) in the Second Church of Christ, Scientist, West Adams Blvd., Los Angeles, California. The building has a concrete dome sheathed in copper with a diameter of nearly seventy feet, and is one of the city's official "Cultural Historical Monuments."

Shortly after Easter Sunday, the minister of the Unitarian-Universalist Church in Haverhill, Mass., received a telephone call from a person asking that he be identified only as "a former doubting Thomas." He said that he had been one of the opponents to placing the new organ (a second-hand tracker Hook & Hastings) in the rear gallery, but after listening to the Easter anthems, he realized that the rear gallery proponents were correct! The organ was placed in position more than five years ago. We appreciate the enthusiasm of the convert, but how often has he been to church?

The British band named Emerson, Lake & Palmer, made its first American appearance in New York a few weeks ago. The New York Times reviewer headlined his report: DROPPING OF ORGAN MARKS ROCK SHOW and said in part:-

There must be some relationship between audiences who go to stock car races to see crashes and ones who go to the Fillmore East to watch somebody drop an organ. ...the group's whole sound is built around Mr. Emerson's flashy but too-busy keyboard work... Mr. Emerson plays too many notes with too little idea of what to do with them ... he has two organs, a piano and a Moog, all of which are played so loud any attempt at melody is completely lost.

Mr. Emerson appeared ... in a metallic suit; played both organs at once standing spread-eagled; jumped up and down on top of one of them; used a cattle-prodder type of gadget attached to the Moog like a machine gun, sweeping the audience; and finally received a round of applause for lifting up one organ and dropping it.

The audience loved all this. My first reaction was disbelief followed by amusement; then disbelief again and finally headache, and flight into the Fillmore office where, incidentally, Emerson, Lake & Palmer's agents stayed for almost the entire show.

Add to our growing list of American places with organ-builders' names: Johnson, Vt.; Rowland, N.C.; Adams, N.D.; Roosevelt, N.J.; Howard, Kan.; Stuart, Iowa; Hale, Mo.; Abbott, Ark.; Jackson, Miss.; and Hofmann, N.C.

William Conner has arranged the July 25 Club meeting in the Exeter, New Hampshire area. We are to visit four nineteenth-century organs and end the afternoon with supper in Exeter, to be arranged by those members present. The schedule is:

- 3:30 Community Church, Newfields, N.H.; 1-6 c.1875 Joel Butler organ, described on page 8 of this Newsletter.
- 4:15 United Methodist Church, Exeter, N.H.; 2-13 1854 E. & G. G. Hook organ, Opus 172.
- 4:45 Masonic Hall, Exeter, N.H.; 2-7 1897 Hook & Hastings Co. organ, Opus 1744.
- 5:30 Residence of A. Graham Down, Epping, N.H.; 2-21 c.1881 Alexander Mills organ, to be demonstrated by the owner.

Club members are invited to visit the pleasant and historic countryside. To reach the Newfields church, exit from Interstate 95 at the Hampton, N.H. toll station and follow the signs for Manchester until you are on the Exeter - Hampton Expressway, which becomes Route 101 west. Follow this highway about ten miles until you reach Route 85 north, and after three miles one finds the church in the center of the village. Those who arrive late should be able to locate the Exeter buildings with ease, but allow time to find the Down homestead. It is on Blake Road, off old Route 101 on West Epping. If you have time for a lengthier excursion, consult a road map and avoid the main highways!

* * *

Your editor's announcement that he will henceforth avoid discussion of controversial organ matters in the Newsletter met with some dismay, for it seems that the revered editors of the past, Dwight, Thayer, Truette and Buhrman did speak their minds. However, the "Mixtures" column appears to be well-received because of the combination of information and editorial comment. Therefore, this belated issue of the Newsletter contains more than four pages of such miscellany! Readers should remember that the Club has no "official" policy on anything, and the editor is responsible for published opinions.

* * *

MIXTURES -

Donald R. M. Paterson's superb recital at the First Parish Church in Billerica on May 23 was a memorable occasion. A host of Club members swelled a somewhat small group from the church and community. The appearance of the organ, which will someday be improved, is not one of beauty, but the sound is stunning!

Your editor's paper on William Nutting, the 19th century Vermont builder, once announced for publication in the Newsletter by this date, is delayed by the delightfully annoying discovery of new material almost monthly. The work will be mimeographed for the Central Vermont Convention of the Organ Historical Society in June 1972. Robert C. Newton is chairman of the committee, and if possible, all should plan for a three-day Vermont vacation next year. Headquarters will be at Woodstock, where Dr. James Bratton will play a Thayer program on the composer's own organ.

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone 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.

A 2-21 c.1881 tracker organ by Alexander Mills of New York City has been set up in a room built for the instrument at the home of A. Graham Down, Epping, N.H. Formerly in the Elmendorf Reformed Church in the Harlem section of New York City, the organ was dismantled by the Hartman-Beatty Organ Company and erected by Robert K. Hale. In spite of poor weather, Mr. Down played an "opening" recital for 165 persons on May 16, including works by Raison, Clérambault, Buxtehude, J. S. Bach, Haydn, Messiaen and Rheinberger.

The final line on page 3 of the May 1971 Newsletter states that a George Reed organ is said to have been in St. Joseph's R.C. Church, Webster, Mass. The contract for that organ has been found, and the 2-14 tubular-pneumatic instrument built in 1915 should be added to the opus list. The Reed organ in the Episcopal Church, Clinton, Mass., was probably a 2-15.

Add to the list of places with American organ-builders' names: Goodrich, Mich.; Warren, Mich.; Ferris, Texas; and to date, the best of the lot, Alexander Mills, N.C.

A recent advertisement in the Washington Post read: "ORGAN - Spinet pipe. Beautiful. Shiny. Walnut finish."

The Andover Organ Company has completed the installation of reed stops at 16', 8', and 4' pitch on empty Great toeboards in the Methuen Memorial Music Hall organ. The organ has, at last, unenclosed manual reeds; those previously in the Great are said to have been removed by Ernest Skinner when he owned the hall.

Club members in the Boston area should not overlook the weekly broadcasts of music prepared by the Boston Chapter of the A.G.O., and presented over Station WCRB, 1330 AM and 102.5 FM, Saturdays at 5:30 p.m. Several club members may be heard on the programs, most of which are new tapes:

- July 17, 24, 31 Lorraine Snowden, Martha Folts and Barbara Owen at the First Unitarian Church, Jamaica Plain, Mass. (Hook organ).
- August 7, 14 George Bozeman, Jr., at the Unitarian Congregational Church, Grafton, Mass. (Erben - Noack organ).
- August 21, 28 Terry Decima at the First Parish Church, Weston, Mass. (Hook & Hastings organ).
- September 4 Homer Whitford at the Episcopal Theological Seminary, Cambridge, Mass. (Holtkamp organ).
- September 11, 18 Christopher King at the Methuen Memorial Music Hall.
- September 25, & Rosamond Brenner, Yuko Hayashi and Mary Crowley Vivian at
October 2, 9 the Busch-Reisinger Museum, Cambridge, Mass., with Mr. Dirk Flentrop speaking (Flentrop organ).
- October 16, 23 Brian Jones at Wheaton College, Norton, Mass. (Casavant organ).
- October 30 The Bradford Junior College Choir at the Methuen Memorial Music Hall.

The splendid four-manual organ in the Cincinnati Music Hall has been completely destroyed by order of the Music Hall Association so that the stage might gain more room for operatic productions. Despite the pleas of competent organ builders and historians, the pipework was dispersed and broken up. The organ was E. & G. G. Hook & Hastings' greatest work, Opus 869, 1877, later rebuilt by Austin. A description of the organ as originally built is in the Newsletter for November & December 1970.

The June 1971 issue of the Yale Alumni Magazine contains an interesting interview with the university organist, Charles Krigbaum, entitled "The Organ Is Alive And Well." In response to the question "But if people are turning away from religion and the church, what will happen to the organ?" Mr. Krigbaum says:

You say people have turned away from religion, and actually I'm not even sure I agree with that. But I think that the people who are turning away from the church are not turning away from the music. The music continues to make its appeal to those who are sympathetic and sensitive to it. The vibrations still touch them in very much the same spiritual way. People don't go to church, but they go to organ recitals, and I think that even going to an organ recital, if it's the right kind of music and played well, is a religious experience.

The c.1890 2-10 Cole & Woodberry organ in the Universalist Church, Everett, Mass., tonally altered a few years ago by C. B. Fisk, has been moved to the home of its new owner, Edward Swainson, 59 Gay Street, Newton, Mass.

The Organ Clearing House has arranged for a fine 1-6 E. & G. G. Hook & Hastings, Opus 676, 1876, to be moved from the Masonic Hall, South Berwick, Maine, to the chapel of Concord Academy, Concord, Mass. The instrument was purchased for \$300, has a handsome black walnut case, and will not be altered. The OCH also arranged for the relocation of two other organs recently: a 2-7 Hook & Hastings, Opus 1239, 1884, is in its third home, Cloria Dei Lutheran Church, Chatham, N.J., with a new case and tonal revisions by Guy Henderson of New York City; and a 2-7 Geo. H. Ryder, Opus 44, c.1876, has been moved from a closed church in Hope, R.I. to the Rhode Island State University at Kingston.

James Boeringer of Selinsgrove, Pa., is installing in his home a 1-4 17th century organ (with 19th century alterations) that was perhaps built by the famous "Father" Smith. The instrument is surely one of North America's oldest residence organs!

On June 6, Ed Boadway gave a recital honoring the 150th anniversary of the church building of the First Baptist Church, Newport, N.H. The 2-9 1897 Hook & Hastings drew a large audience from surrounding counties and the choir of the church assisted in the program. Tenor Richard Boutwell performed works by Dvořák, Purcell and Mendelssohn.

For those who collect hymn parodies, Tom Murray sends the following, taken from a recent publication of the Royal School of Church Music:

Sit down, O men of God!
His kingdom He will bring
Exactly when it pleases Him;
You cannot do a thing.

The handsome old Universalist Church in Alstead, N.H., has been sold to the town and the interior was stripped by an antique dealer. Ed Boadway salvaged parts of the long-unplayable organ, a 1-8 probably built in 1844 by John D. Nutter of Nashua, N.H. Every pipe in the organ was of wood, including the Twelfth and Fifteenth!

In the past few months, the following organs have been destroyed: a 1-8 c.1900 Geo. Kilgen & Son in the Wicks factory, Highland, Ill.; a 2-14 1896 Odell, Opus 336, in the Odell factory, Yonkers, N.Y.; a 2-8 1891 Felgemaker, Opus 526, in the Valley Methodist Church, Conneautville, Pa.; a one-manual c.1920 Hinners in the Hungarian Reformed Church, Perth Amboy, N.J.; a 2-10 1909 Henry Pilcher & Sons in the First Christian Church, Madison, Ind.; a 2-11 1901 M. P. Möller, Opus 380, in Trinity Lutheran Church, Mount Joy, Pa.; a 2-10 c.1875 Giles Beach in St. Patrick's R.C. Church, St. Johnsville, N.Y.; and a gas station now stands on the site of Immaculate Conception R.C. Church, Newport, Ky., which housed a splendid 2-22 c.1897 Grimm & Sons rebuild of a Koehnken & Grimm.

In addition to tracker organs replaced by electronic gadgets, the following losses have come to the editor's attention: Fire has destroyed the former Congregational Church in Millington Green, Conn., which contained a one-manual c.1850 Elmore Smith organ. The console has been removed from the 2-19 1889 J. F. N. Tallman, Opus 14, in St. Paul's United Methodist Church, Middletown, N.Y. The Great pipework has been removed and dispersed from the 2-29 c.1890 Carl Barckhoff Church Organ Co. instrument in St. Joseph's R.C. Church, Lancaster, Pa. A 2-16 c.1885 Carl Barckhoff has been "rebuilt" in St. John's Episcopal Church, Worthington, Ohio. A 2-12 1913 Hinners in the First Methodist Church, McMinnville, Tenn., has also been electrified.

But, there is often good news of old tracker organs "discovered": Holy Trinity R.C. Church, Wallingford, Conn., has a 2-18 c.1895 Cole & Woodberry; the United Methodist Church of Woodbury, Conn., owns but does not use a 1-8 c.1890 Emmons Howard; St. Paul's Lutheran Church of Woodworth, Ill., has a 2-17 1970 Roderer rebuild of a 2-12 1892 J. G. Pfeffer; St. Paul's Episcopal Church, LaPorte, Ind., has Steer & Turner Opus 45, a 2-15 of 1872; the Assembly Hall at St. Mary's Convent, South Bend, Ind., has a 2-17 c.1872 Louis van Dinter; First Presbyterian Church, New Albany, Ind., has Odell's Opus 356, an 1898 2-21; St. Francis of Rome R.C. Church, Louisville, Ky., has a 2-22 c.1890 Louis van Dinter; St. Philip Neri R.C., Louisville, Ky., has a two-manual August Prante; St. Maurice R.C., Napoleon, Ripley County, Ind., has a 1-4

c.1875 Joseph Lorenz; Galilee Baptist Church, Trenton, N.J., has a 2-13 c.1908 John Brown; the Nativity of the Blessed Virgin Mary R.C. Church, Buffalo, N.Y., has a two-manual 1863 Odell; Baird Hall of the State University of New York, Buffalo, N.Y., has a c.1900 John Sole, rebuilt as a 2-14 by Schlicker in 1959; the Reformed Church, Hyde Park, N.Y., has Odell's Opus 253, an 1888 two-manual; St. Paul's Lutheran Church, Kingston, N.Y., has a second-hand and unused 2-14 c.1900 M. P. Möller; St. John's Episcopal Church, Compass, Pa., has an unused and altered 1-5 c.1850 Henry Knauff.

Despite William Conner's correction to the Casavant tracker list on page 3 of the Newsletter for April 1971, the builders assure us that the organ is not and never was in Ames, Iowa. In Iowa City since 1963, it was recently refurbished at the Casavant shop.

The status of several old tracker organs changed recently: the 2-12 c.1857 Giles Beach in the Kingsborough Presbyterian Church, Gloversville, N.Y., has been superseded by a new electric-action instrument, but the old organ remains in the gallery. The 2-10 1876 Steer & Turner, Opus 108, has been removed from St. Luke's Episcopal Church, Troy, N.Y., to storage by the new owner, William Carragan of Troy. An altered 1-3 c.1870 Henry Knauff organ has been purchased by the Louisiana Society for the Arts, Lafayette, La. A 2-8 1900 Hinners & Albertson, formerly in the German Methodist Church, Troy, N.Y., is being set up in the home of John Hinners, Kent, Conn.; Mr. Hinners is being assisted by his father, Capt. Robert Hinners, son of the builder. A 2-9 c.1905 James Cole in the Armenian Congregational Church, Methuen, Mass., has been sold to "a couple in the area." A 2-9 1898 Methuen Organ Company has been sold to Arnold Kelley of Salem, N.H. A 2-7 George Kilgen in the Lutheran Church, Lake Preston, S.D., has been sold to the State University of South Dakota.

Art of the Organ is a new English-language quarterly magazine for those persons with a serious interest in the organ. One of the three editors is George Bozeman, Jr., of Andover, Mass. A one-year subscription is \$8.00; brochures may be obtained by addressing: Art of the Organ, Box 878, Albany, Texas, 76430. We wish the new journal success!

A team consisting of Alan Laufman, Chris Capers and several volunteers have put in storage the excellent 1-9 1877 W. B. D. Simmons organ in the former Universalist Church, South Acton, Mass. The building has deteriorated since becoming a recreation center, and the organ, despite being carefully "boarded up," was damaged by vandals. The organ is described in the Newsletter for October, 1967, and George Bozeman, Jr., played the final (if not the first) recital on it for the Club meeting in August, 1967.

The Buffalo Courier of Saturday, September 7, 1901, indicates on page one that President William McKinley was assassinated while the large four-manual tubular-pneumatic Emmons Howard organ was sounding Bach in the Temple of Music:

Two hundred people had not passed the President when the tragedy which was to startle the world turned the joyous scene into one of indescribable excitement, assault and pandemonium. Organist Gomp had reached the highest notes in one of Bach's masterpieces on the great pipe organ, and as he stopped at the height to let the strains reverberate through the auditorium the two shots rang out.

We hope that the score permitted the pause, which the assassin perhaps did not expect because he may have wanted the music to cover the gunfire. The piece is identified in a paragraph on page two:

Organist W. J. Gomp started on the sonata in F, by Bach, low at first and swelling gradually to more majestic proportions, until the whole auditorium was filled with the melodious tones of the big pipe organ. ...the organist brought from his powerful instrument its most roaring notes, drowning even the scuffle of feet.

A. Graham Down played the rededicatory recital on a rebuilt one-manual 1864 Wm. H. Davis organ in St. Luke's Episcopal Church, Trenton, N.J., on June 13. The organ came to St. Luke's in 1917, and was vandalized last year. Restored and enlarged by Eugene Kelley and many friends, the organ is now a much more versatile instrument of nine ranks. It is believed to be the oldest organ in greater Trenton and the oldest in use in the diocese.

Marcel Dupré, the world-famous organist, composer and improviser, died in the Paris suburb of Meudon on May 31 at the age of 85.

The fourth St. Dunstan's College Conference on Sacred Music will be held at St. Stephen's Church, 114 George St., Providence, R.I., from Monday, August 30th at 9 a.m. through Friday, September 3, at 12 noon. Faculty and performers will be Gerre Hancock, McNeil Robinson, Allen Lannom, Dorothea Waddell, the Mastersingers of Lexington, the Trinity Church Choir of Boston, Alexander Peloquin, Barbara Owen, Nancy Plummer Faxon and George Faxon. The fee for the entire week is \$10.00, and housing as available at Brown University at \$5 per night. Information may be obtained from Hollis E. Grant at the address above.

At 7:30 p.m. on Sunday, July 18, John Ferris will play the dedicatory recital on a two-manual 1886 Emmons Howard organ in the new edifice of the United Church of Christ, Richmond, Mass. The organ was obtained through the Organ Clearing House from Grace Episcopal Church, Trumbull, Conn., and erected by the Andover Organ Company. The church which burned in January 1969 housed a second-hand and altered Steere & Turner, Opus 274, 1889, and parts of the congregation's first organ, a one-manual Steere & Turner, Opus 180, 1883. Mr. Howard's grand-daughter, Mrs. Richard Peale of West Hartford, Conn., has provided your editor with memorabilia regarding the organ builder, but his business records have been lost or destroyed.

The Andover Organ Company has completed some renovation, revoicing and Swell tonal changes in the two-manual 1883 Hutchings, Plaisted & Co., organ in the United Church, Bellows Falls, Vt.; is renovating and making tonal changes in the two-manual 1885 Geo. S. Hutchings organ in the Presbyterian Church, Bedford, N.H.; is to renovate, alter and completely change all of the manual pipework in the two-manual c.1905 Jesse Woodberry & Co. organ in the Episcopal Church of Our Saviour, Middleboro, Mass.; is partially renovating and extending two Great stops in the two-manual 1866 W. A. Johnson in Grace Episcopal Church, Oxford, Mass.; is continuing the improvement of the two-manual c.1905 Hutchings-Votey organ in St. Paul's Episcopal Church, Nantucket, Mass., where a new metal 8' Stopped Diapason and Mixture IV have been installed in the Great; are improving and tonally altering the two-manual 1900 Hook & Hastings in the United Methodist Church, Old Orchard Beach, Maine; and are to partially renovate and install one new stop in the two-manual c.1900 Jesse Woodberry & Co. organ in the United Church, Sangerville, Maine.

This poem appeared in the Pianist & Organist dated September, 1897; the author is unknown, but the last line probably indicates that the writer was an organ builder:

A young lady sings in the choir
Whose hair is the color of foir
But her charm is unique
She has such a fair chique
It is really a joy to be nhoir.

Whenever she looks down the aisle
She gives me a beautiful smaisle
And of all of her beaux
I am certain she sheaux
She likes me the best all the whaisle.

Last Sunday she wore a new sacque
Low cut at the front and the bacque
And a lovely bouquet
Worn in such a cute wuet
As only fair girls have the knacque.

Some day, ere she grows too antique
In marriage her hand I shall sique
If she's not a coquette
Which I'd greatly regruette
She shall share my six dollars a wique.

The list of L. C. Harrison organs published in the Newsletter for April 1971 apparently covers the period up to February 8, 1894, for on that date, the last

organ on the list, a 2-20 with tubular-pneumatic action, was opened in a recital by Wenham Smith in the First Presbyterian Church, Newton, N.J. Club member Elizabeth Kampf (daughter of the tracker organ builder, F. J. N. Tallman) also sent your editor a copy of the opening recital program for the 2-20 Harrison organ in Christ Episcopal Church, Newton, N.J., installed in October, 1889. Both instruments are now gone.

Raymond Whalon of Newport, R.I., who renovated the 2-12 1876 E. & G. G. Hook & Hastings, Opus 822, in the First Parish Church, Groton, Mass., last year, is revoicing and improving the 2-14 1866 E. & G. G. Hook organ in the Unitarian Church, Kingston, Mass. The organ is Opus 384, later "botched" by Hook & Hastings, considerably "mucked" by a local "butcher," and later improved and enlarged with a full-compass Pedal stop on electric action by the Andover Organ Company. Mr. Whalon's work on the manual stops has been done in stages since 1969.

* * *

We will publish occasionally organ material from The Springfield Daily Republican, surely the best paper in western Massachusetts during the 19th century, and in many respects a truly great newspaper. Your editor finds the almost-complete file in the spacious, cool, and well-lighted basement of the Pocumtuck Valley Memorial Association in Deerfield, Mass. a pleasure to peruse, and the enthusiasm of the librarian, Mr. D. R. Proper is an asset, for he is also a member of the Boston Organ Club. The Republican was evidently very fastidious about the publishing of stoplists; a great number of them appeared in the local news columns for forty years before 1900. Here is a sample from page 8 of the issue for Saturday, January 9, 1869, referring to Johnson's Opus 274, 1868, a "2-33" that is no more, though the elegant Gothic building stands at 2309 Main Street, Springfield, as the Greek Orthodox Memorial Church of St. George:

THE MEMORIAL ORGAN.

There was an informal, but none the less entertaining exhibition, yesterday afternoon, of the organ just erected in the Memorial church by William A. Johnson of Westfield. A few musical people who were present by invitation, spent an hour or two very pleasantly in hearing what the organ could say for itself under the fingers of E. S. Hoadly of this city and W. H. Johnson, son and "right hand man" of the builder. The former confined himself mostly to extemporizations, but the latter played the brilliant Triumphal march and one or two other compositions of Dudley Buck, the renowned Hartford organist, who will officiate at the public "opening" of the instrument, soon to be given. As to the organ, there was yesterday but one verdict--that of unqualified approval and delight. The introduction of such a noble instrument in Springfield really marks a new era in our church music. It is incomparably finer than any other organ in the city, and has the advantage over them all in embodying numberless and important improvements in the art of organ-building which were unknown when the others were erected. The progress which has been made within a few years in the minutiae of this art, which go so far towards making up the completeness and perfection of the whole, is wonderful. For instance, it is only a short time comparatively, that organ builders have been able to imitate successfully the tone of stringed instruments; but the Memorial organ has a stop, the gamba, which does this astonishingly well. The clarinet stop instantly suggests the instrument of that name, and the flute, bassoon and other stops are equally happy imitations. Indeed it is a crowning glory of this organ that each of its stops has an unmistakable individuality, so that, whether heard alone, or in skillful combinations, they fascinate every listener. The full organ effect--the grand bombardment, as the French call it--is extremely grand, and the effect of the full swell organ is greater than that of many complete instruments. In fine, the organ is a splendid one, and the builder and the Memorial church have alike reason to be proud of it. Its cost was \$4000.

The whole number of registers is 32 and the whole number of pipes 1519. Besides the mechanical movements mentioned below, there are three separate

pedal movements, one of which, by a neat device, couples the pedals to the great organ, or uncouples them, while the second brings on the full organ, and the third takes it nearly all off. Here is the specification of the instrument:- [which your editor has put into Newsletter format]

GREAT:		SWELL:		PEDAL:	
Double Open Diapason	16' 58	Bourdon	16' 46	Double Open Diapason	16' 27
Open Diapason	8' 58	Bourdon Bass	16' 12	Bourdon	16' 27
Viol di Gamba	8' 58	Open Diapason	8' 58	Violoncello	8' 27
Clarabella	8' 46	Keraulophon	8' 58		
Stopped Diapason Bass	8' 12	Stopped Diapason	8' 46	MECHANICAL MOVEMENTS:	
Octave	4' 58	St. Diapason Bass	8' 12	Swell to Great	
Flauto Traverso	4' 58	Octave	4' 58	Great to Pedal	
Twelfth	2 2/3' 58	Piccolo	2' 58	Swell to Pedal	
Fifteenth	2' 58	Cornet	III 174	Bellows Signal	
Mixture	IV 232	Oboe	8' 46	Pedal Check	
Trumpet	8' 58	Bassoon Bass	8' 12	Tremolo (French pattern)	
		Clarinet	8' 46		

* * *

Mrs. Richard S. Peale has presented to the Club library the four-volume Lehrbuch der Orgelbaukunst by J. G. Töpfer, published at Weimar in 1855 and the most important nineteenth-century German work on organ-building. The set belonged to Mrs. Peale's grandfather, Emmons Howard (1845-1931). The following programme from Mr. Howard's files describes an organ still in use in Maine; the recitalist was the man in whose memory the huge Austin was given to the City Hall in Portland:

INAUGURAL CONCERT

at the
 CONGREGATIONAL CHURCH,
 South Paris,
 September 12th, 1890,

by
 PROF. HERMAN KOTZSCHMAR,

assisted by
 Mrs. Agnes B. Penfold, Mr. George W. Horne,
 Miss Minnie A. Plummer, And the Congregational Choir.

SPECIFICATION OF ORGAN
 in

Congregational Church, South Paris, Me.
 Built by Emmons Howard, Westfield, Mass.

TWO MANUALS AND A PEDAL.

Great Organ.				Couplers.	
1.	8 ft.	Open Diapason,	Metal, 58	Pipes.	20. Swell to Great.
2.	8 ft.	Dulciana,	" 58	"	21. Swell to Pedal.
3.	8 ft.	Melodia,	Wood, 58	"	22. Great to Pedal.
4.	4 ft.	Flute D'Amour, Wood and	Metal, 58	"	
5.	4 ft.	Octave,	Metal, 58	"	Mechanical Accessories.
6.	2 2-3 ft.	Twelfth,	" 58	"	23. Swell Tremolo.
7.	2 ft.	Fifteenth,	" 58	"	24. Bellows Signal.
					25. Wind Indicator.
Swell Organ.				Pedal Movements.	
8.	8 ft.	Open Diapason,	Metal, 58	Pipes.	
9.	16 ft.	Bourdon Bass,	Wood, 12	"	26. Great Organ Forte.
10.	16 ft.	Bourdon Treble,	" 46	"	27. Great Organ Piano.
11.	8 ft.	Salicional,	Metal, 58	"	28. Balanced Swell Pedal.

12.	8 ft. Dolce,	Metal,	58	Pipes.	Summary. Great Organ, Seven Stops, 406 Pipes. Swell Organ, Eleven Stops, 522 " Pedal Organ, One Stop, 27 " Total number of Pipes, 955. Total number of Speaking Stops, 19 Couplers, 3 Mechanical Accessories, 3 Pedal Movements, 3 Total, <u>28</u>
13.	8 ft. Stopped Diapason,	Wood,	58	"	
14.	4 ft. Flute Harmonique,	Metal,	58	"	
15.	4 ft. Violina,	"	58	"	
16.	2 ft. Flageolet,	"	58	"	
17.	8 ft. Oboe,	"	58	"	
18.	8 ft. Bassoon,]	"	58	"	
	Pedal Organ.				
19.	16 ft. Bourdon,	Wood,	27	Pipes.	

PROGRAMME.

- 1 Prelude, Kotzschmar.
- 2 Recit. "Behold a Virgin Shall Conceive,"
Aria. "O Thou That Tellest Good Tidings to Zion," Handel.
Miss Plummer.
- 3 Largo, Beethoven.
- 4 Song. "There is a Green Hill Far Away," Gounod.
Mr. Horne.
- 5 (a) Pastoral Symphony from Messiah, Handel.
(b) Offertoire, Batiste.
- 6 Song. Selected
Mrs. Penfold.
- 7 Gavotte, Godard.
- 8 Anthem. "Sing Alleluiah Forth," Dudley Buck.
Quartette.
- 9 Postlude, Kotzschmar.

* * *

COMMUNITY CHURCH, NEWFIELDS, NEW HAMPSHIRE. Joel Butler, Boston, Mass., c.1875.

MANUAL:

PEDAL:

Open Diap. Treble	8' 37	Sub Bass	16' 27	Tremulant - knob now the switch, and a later pedal operates the tremulant.
Open Diap. Bass	8' 24	Coupler. Ped. to Gr.		
Dolce Treble	8' 37			
Dolce Bass	8' 24			
Stop ^d Diap. Treble	8' 37			
Stop ^d Diap. Bass	8' 24			
Principal Treble	4' 37			
Principal Bass	4' 24			
Fifteenth	2' 61			

The small and pleasant Victorian frame church houses another "organ," but the Butler has been preserved in good playing condition. It is chambered at the right of the pulpit platform, and the case front displays a flat of 13 decorated Open Diapason basses. The projecting console has no supporting brackets; the round-shanked oblique knobs are lettered in script; the horizontal Swell shades are operated by a hitch-down pedal at the far right, and with the exception of the 16' stop and the 13 basses of the Open Diapason, all of the pipework is enclosed. The manual stops divide at Middle C, and one might wish that the 2' rank was also "split." The case has no side paneling, and the bellows handle is at the left side within the chamber. We know little about Mr. Butler, and in all of New England there exist just five or six organs of his make.

This "combined issue" of the Newsletter is the result of your editor's busy summer and lack of time to produce two issues. He was chairman of the Northern New England Regional Convention of The American Guild of Organists, held in Keene, N.H., August 15-17, which was successful because it was planned like many a meeting of The Boston Organ Club! Of our membership, John Ogasapian, Carrol Hassman, Raymond Ackerman, Robert Newton, Richard Boutwell, Donald Paterson and Barbara Owen were performers, and 150 persons attended the convention.

The 1971 membership list is a part of this issue. Please inform the editor of any changes or corrections and note that there are several new addresses.

* * *

MIXTURES -

John Van Varick Elsworth, long a member of the Club and one of America's first "tracker organ hunters," died suddenly at his home in Watertown, N.Y., on July 16 at the age of 65. Mr. Elsworth was an engineer who retired a few months before his death, and a prominent organ consultant and Episcopalian. His lengthy series of articles on Johnson organs in Massachusetts appeared in The American Organist for more than a decade and were the first articles of the type in print in this country. His enthusiasm, knowledge, companionship and delightful letters will be greatly missed by his many friends, and our sympathy is extended to his wife, Lois Hunt Elsworth.

Frederick MacArthur will play a recital at the church of the Faith Community Parish, 10 East Street, Providence, R.I., at 7:30 p.m., Sunday, September 26. The organ is a superb 2-22 E. & G. G. Hook, Opus 341, 1864, moved from the Brown Street Church and altered in 1876. It is currently for sale through The Organ Clearing House.

Barbara Owen spent two weeks on the west coast last April, giving six recitals and lectures in Seattle, Tacoma, Portland, Los Angeles and Berkeley. One recital was given on April 23 in the former Calvary Presbyterian Church in Portland, Oregon. The organ is a two-manual 1883 Hook & Hastings, Opus 1141, now maintained by The Old Church Society, an amazingly energetic group that has access to a printer with plenty of Victorian type. Miss Owen has indeed spread knowledge of our old New England organ-builders from coast to coast!

The 2-25 1871 George N. Andrews organ in the Presbyterian Church, Clyde, N.Y., has been moved to the former Methodist building, for the congregations have merged. Despite the protests of the consultant, David Craighead, and the rebuilder, Bryant G. Parsons, the action was electrified. Again, the knowledge of experts is opposed by ignorant church authorities.

A mixture of good and mediocre music was played by the United States Army Strings at the White House wedding of Tricia Nixon last June. Snatches of Broadway musicals were heard among Bach and Handel items, and one wonders if the President or the overburdened American taxpayer paid the salaries of the men from the Army that day.

John Ferris played the dedicatory recital on the 1971 Andover rebuild of the 1886 Emmons Howard organ in the new building of the United Church of Christ, Richmond, Mass., on July 18. The 2-15 organ is in a small rear gallery and the "full house" audience sat in pews turned to face the instrument.

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone 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 Andover Organ Company has contracted to make tonal changes in the Swell of the 2-15 1904 J. W. Steere & Son organ in the First Congregational Church, Nantucket, Mass. An 8' Celeste of old pipes, a new 4' Spitzflöte, a new 2' Principal and a 1 1/3' Larigot of old pipes will be installed among the other unchanged stops. The Berkshire Organ Company is renovating; revoicing; and rearranging the two flute stops in the 1-7 organ in the Congregational Church, New Salem, Mass. The c.1860 organ, rebuilt by Geo. H. Ryder & Co. c.1897 and altered in 1925, is by an unknown builder.

Robert C. Newton of Methuen, Mass., entertained a hundred guests at his first "open house" on August 25. The former Tyler Street Primitive Methodist Church has been elegantly rebuilt and contains several antique and new instruments, including a superb Chickering grand with an Ampico player mechanism.

John Ogasapian, St. Anne's Episcopal Church, Lowell, Mass., has a new two-manual harpsichord for sale at a reasonable price. The instrument is modeled after a 1760 Taskin, is seven feet long in a mahogany case, and has three registers and buff stop.

The three-manual 1969 Casavant organ in Cole Memorial Chapel, Wheaton College, Norton, Mass., will be heard in four Friday evening recitals, all free and at 8:30: Donald R. M. Paterson, Oct. 8; John Ferris, Oct. 29; Carlton T. Russell, Jan. 7; and Martha Folts, April 14.

The Corn Hill Methodist Church, Rochester, N.Y., was destroyed by fire on August 7. The organ was a 2-19 tracker built by Jesse Woodberry & Co. of Boston around 1900.

Rubin S. Frels will soon install his Opus 16, a 2-16 tracker organ in Oak Hills Presbyterian Church, San Antonio, Texas, using the chassis of a 2-11 1909 Henry Pilcher's Sons organ, but with a new case and virtually all new pipework. Mr. Frels' Opus 17 is a large three-manual recently completed for Holy Family R. C. Church in Fort Worth, to be "opened" by E. Power Biggs next month. Opus 18 will be a 1-8 portable for the Texas Boys' Choir of Fort Worth.

On July 4, Barbara J. Owen gave an afternoon recital on the 1875 Hutchings, Plaisted & Co. organ in the North Parish Universalist Church, Woodstock, Vt., and on the same day, Sallay Slade Warner gave an evening recital on the one-manual 1970 A. David Moore organ in the United Church, Strafford, Vt. Both events included items of a patriotic nature.

Brian Jones was a finalist this summer in the Organ Playing Competition of the International Festival at Saint Albans, England. Twenty-three organists from Europe, the British Isles and North America participated in the eliminations, and the five finalists performed an evening concert. Mr. Jones will play a recital on the 1869 Simmons - 1964 Andover organ in the First Church of Christ, Unitarian, Lancaster, Mass., on Sunday, October 17, at 4:00 p.m.

Mr. & Mrs. Henry Karl Baker are the parents of a son, Karl Henry, born August 17, and the subject of a humorous organological birth announcement.

Miss Mabel Willard of Water Village, N.H., recently completed her thirtieth year of playing the foot-pumped reed organ in the Community Church and her ninety-third birthday!

A 2-7 Carl Barckhoff tracker organ in the Reformed Church, Griggstown, N.J., has been superseded by a second-hand electro-pneumatic Aeolian organ, Opus 1573. If the old organ is kept, it will soon succeed the deteriorating Aeolian.

The July 25 Club meeting was a successful affair, highlighted by A. Graham Down's playing of a Mendelssohn sonata on his "new" residence organ. There is an error on page 8 of the June Newsletter: the Butler organ in Newfields, N.H., has 27 Pedal keys but just 13 pipes in the Sub Bass.

Ernest D. May, Assistant Professor Music at Amherst College, gave a recital on the two-manual 1831 Goodrich organ in the Unitarian-Universalist Church, Nantucket, Mass., on August 22. The program "for the benefit fund for re-setting the clock and bell" in the tower was successful and Mr. May's enthusiasm for the organ was given lengthy coverage in The Inquirer & Mirror.

SAINT PAUL'S EPISCOPAL CHURCH, VERGENNES, VERMONT. E. & G. G. Hook, Boston, Mass.,
Opus 306, 1862.

MANUAL: (enclosed)		PEDAL:	
Open Diapason	8' 44	Sub Bass	16' 13
Dulciana	8' 44		
St'd Diapason Treble	8' 44		
St'd Diapason Bass	8' 12		
Principal Treble	4' 39	Pedal Coupler	
Principal Bass	4' 17	1 blank knob (now blower switch)	
Flageolette	2' 56		
Hautboy	8' 44	Bellows Signal (now a Tremolo)	

This fine, small example of the best Hook work was installed early in 1862 in Grace Episcopal Church, Medford, Mass., and is listed as a "1-11," but a twelfth knob was provided for symmetry. In 1875 the Medford parish purchased a "2-22" from E. & G. G. Hook & Hastings (Opus 803, electrified by Rostron Kershaw), and the old organ was sold to the Vergennes church. The organ stands in the corner at the right of the chancel in the 1834 Gothic brick building, which is well-preserved and has rather excellent acoustics.

The plain five-sectional Gothic case is of stained chestnut wood and displays five flats of metal dummy pipes arranged 3/3/5/3/3. The sides are paneled and the bellows handle was on the left side. The projecting console has flat, square-shanked knobs lettered in script, a silver nameplate, wood key-fronts, 13 narrow Pedal keys centrally located, and a hitch-down pedal operates seven horizontal shades. The manual compass is 56 notes; the four 8' ranks commence on Tenor C and the 4' stop divides at Tenor F; the Open Diapason is "grooved" to the St'd Diapason Bass. Many years ago, the 2' rank was changed to a Tenor C 4' chimney flute, made of good old pipes. In 1961, Robert K. Hale of Short Falls, N.H., renovated the organ and replaced the flute rank with a set of good second-hand 2' Fifteenth pipes. The original stop label is in use.

The organ is extremely satisfying, having a rich chorus and a fiery, trumpet-like reed stop. The Open Diapason has 5 zinc basses; the Dulciana is marked "Viol;" the St'd Diapason Treble is a metal chimney flute from Middle C; the Hautboy has 7 bell gamba trebles; and the excellent Sub Bass, limited only by its compass, stands at the rear with the tallest pipe on the middle of the chest.

Research reveals that the church was "...furnished with an organ..." by May, 1835, and it appears on the 1845 list of 153 church organs by Henry Erben of New York. Late in 1872, the church "...was much improved by the removal of the organ and choir, formerly in the gallery over the entrance, to the left of the Chancel, and by coloring anew the walls..." By September of 1875 a "...new organ, of fine power and great sweetness and purity of tone has been placed in the Church, and wholly paid for." In that year the organ was valued at \$1200 and insured for \$800, but by June of 1881, the insurance had been increased to \$1300.

Rarely does a weekly newspaper report in such detail the installation of a second-hand organ, but the following informative column appeared in The Vergennes Vermonter on Friday, March 26, 1875, and closed with a list of all the Easter music for March 28:

New Organ in St. Paul's Church.

The efforts of the clergyman in charge of St. Paul's church, in this city, in relation to the new organ, have at last been accomplished. An instrument was set up in the church, last week, which will compare favorably with any of its size in the State. It was built, a few years since, by Messrs. E. & G. G. Hook, of Boston, for Grace church, of Medford, Mass. The vestry of this church, having built a new church, were compelled to have a different size of organ to conform to the new building, and therefore offered this one for sale. The Rev. Mr. Chapin, hearing of this, and knowing the value of the instrument, (having at one time been in charge of the parish at Medford) made

strenuous efforts to purchase it. The case is of chestnut of a rich color, heavily moulded, of gothic style, twelve feet high in rear, fifteen feet to the cross in front, seven and a half feet face, and six feet deep, and of very artistic design.

The Messrs. Hook give it as their opinion that they could not build a better organ on the same scheme. The organ contains 330 pipes, including 17 large and handsome gilt pipes in front; it has nine stops--open diapason, stopped diapason bass, stopped diapason treble, sub bass, dulciana, principal bass, principal treble, flageolette, and hautboy; also swell, pedal coupler and bellows signal. The pedal bass comprises a full octave; the key-board four and three-fourths octaves. For convenience the organ is blown on the front side, but it can be blown from side or rear.

At Friday evening service the organ was consecrated; after which, by request, Mr. Bach, the gentleman who has had charge of the work, played several sacred airs, and among others the celebrated German choral, "Ein Fest Burg," on the full organ. The heavy sub-bass, joined with the sweetness of the dulciana and flageolette and the mournful tones of the hautboy, filled the church with rich music. Had a new organ been built expressly for St. Paul's church, it could not have answered the purpose better.

Every one who has had the pleasure of listening to the music expressed themselves in unbounded praise, and consider the congregation at St. Paul's exceedingly favored in having an instrument they may well be proud of, and which will add greatly to the effect of the solemn church music.

The organ used previous to this was made expressly for the church by Henry Erben, of New York, the maker of the expensive organs in Trinity church and St. John's chapel, in New York. It has four stops--principal, dulciana, stopped diapason bass, stopped diapason treble; five octaves on the key-board. It is an instrument of very fine tone and has been thoroughly overhauled and put in tune by an experienced artist from Boston. The case is of mahogany, about seven feet high, four and a half feet face, and nearly three feet deep. The tone is exceedingly sweet, and in the opinion of competent judges the organ will be of good service for years to come to any society purchasing it. It is understood that the organ is to be sold.

* * *

The following reference to an unknown builder has been found in the Niagara Falls Gazette for Wednesday, September 25, 1861:

Organ Building. -- Sometime since we announced that Mr. Michael Rish was about to engage in the entirely new business -- to this place -- of organ building. We now have the pleasure of announcing that he has nearly finished a large sized organ which we judge to be an excellent instrument. It has six full stops (a fact that will be understood by organists to render it quite equal to other instruments having a greater number of stops and half stops) and pedal, and also a greatly improved bellows, the patent of which was secured in Germany by a brother of Mr. Rish. The tone is very clear and full. Several musicians here and from abroad have thoroughly tested the qualities of the instrument and unite in praising it highly. It can be seen at No. 2 Frontier Mart. Church officials who are about to purchase an organ would do well to give this one an inspection.

Your editor could not find the earlier reference to Mr. Risch, whose name is very likely more correctly spelled in an advertisement which appeared in the Gazette from August 14 to the end of September, 1861:

MUSIC, MUSIC.

Pianos, Melodeons, Organs, Accordeons, tuned and repaired in the best possible manner. Orders can be left with Mr. Mayer (Watchmaker) Falls Street or

with Mr. Risch, Main Street.

Michael Risch.

Organ Builder, No. 2 Frontier Mart, Niagara Falls, N.Y.

* * *

MORE MATERIAL FROM SPRINGFIELD, MASSACHUSETTS -

The Springfield Daily Republican for January 18, 1869, described Johnson's Opus 287, built for St. Paul's Universalist Church at the corner of Chestnut and Bridge Streets. The \$40,000 brick building, dedicated early in June, is now gone, and the "2-31" organ cost \$3,500. The stoplist is adapted from the erroneous copy in the Republican, which omits mention of the Pedal compass:

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Bourdon Treble	16' 46	Double Open	
Viola di Gamba	8' 58	Bourdon Bass	16' 12	Diapason	16'
Dulciana	8' 46	Open Diapason	8' 58	Violoncello	8'
Melodia	8' 46	Keraulophon ("or			
St. Diapason Bass	8' 12	Dolce")	8' 46		
Octave	4' 58	St. Diapason Treble	8' 46	Swell to Great	
Flute d'Amour	4' 58	St. Diapason Bass	8' 12	Great to Pedal	
Twelfth	2 2/3' 58	Violin	4' 58	Swell to Pedal	
Fifteenth	2' 58	Flauto Traverso	4' 58		
Mixture	III 174	Mixture	II 116	Pedal Check	
Trumpet	8' 58	Oboe	8' 46	Tremblant	
Clarinet	8' 46	Bassoon Bass	8' 12	Bellows Signal	

On September 3, 1869, the Republican published the stoplist of Johnson's Opus 299, built for Trinity Methodist Church on Bridge Street, but temporarily placed in the city hall:

OUR "GREAT ORGAN."

The anvils were ringing in the city hall last night, and workmen were engaged, all day, in putting up the new organ, in preparation for the great musical festival next week. The organ pipes are now going in, and will probably be completely arranged, ready for tuning by Saturday. The instrument is the largest of its kind in the city, and will undoubtedly prove fully equal to all demands upon it, next week, and thereafter. The following is a full description of its pipes, stops and registers:-

GREAT ORGAN.

1. Double open diapason, metal to G, with seven wood pipes to C C,	16 ft. metal	58 pipes.
2. Open diapason,	8 " "	58 "
3. Salicional or gamba,	8 " "	58 "
4. Dulciana - soft and sweet,	8 " "	58 "
5. Stopped diapason base,]	8 " wood	58 "
6. Clarabella,		
7. Octave,	4 " metal	58 "
8. Flauto traverso,	4 " wood	58 "
9. Twelfth,	2 3/4 " metal	58 "
10. Fifteenth,	2 " "	58 "
11. Mixture, 4 ranks,		232 "
12. Trumpet,	8 " "	58 "
13. Clarionette,	8 " "	46 "

SWELL ORGAN.

14. Open diapason, 7 pipes wood,	8 ft. metal 58 pipes.
15. Keraulophon,	8 " " 58 "
16. Bourdon—bass,	16 " wood 58 "
17. " treble, }	
18. Melodia,	8 " " 46 "
19. Stopped diapason—base,	8 " " 58 "
20. " " treble, }	
21. Octave,	4 " metal 58 "
22. Flute (metal instead of wood),	4 " " 58 "
23. Mixture or cornet, 3 ranks,	" 174 "
24. Oboe—treble, }	8 " " 58 "
25. Bassoon—base, }	
26. Cornopion—treble,	8 " " 46 "

PEDALE.

27. Open diapason,	16 ft. wood 27 pipes.
28. Bourdon,	16 " " 27 "
29. Violincello,	8 " metal 27 "

MECHANICAL REGISTERS.

30. Swell to great,	Pedale check.
31. Swell to pedale,	Bellows signal.
32. Great to pedale,	Tremolo.

On September 13, 1869, the Republican reported that

The work of taking down the organ used for the musical festival at the City hall commenced on Saturday, and the instrument will be at once erected in its permanent home, the Bridge street Methodist church. Although inadequate for our capacious City hall, last week's trial proved it a beautiful instrument, and when applied to the church purposes for which it was designed, it will doubtless be found wholly satisfactory.

On September 20, 1869, the same paper mentioned that the organ "...is now in its place, and was tested on Saturday evening, before the organ committee, by Mr. Hoadly, the organist." The congregation now possesses a large stone Gothic building named Trinity Methodist Church, with an E. M. Skinner organ recently rebuilt by the Berkshire Organ Company. Mr. Johnson, perhaps looking for a chance to "make a splash," is mentioned in the Republican for December 9, 1869, but the project never came to fruition:

This is not the first time we have argued how excellent and desirable it is that we should complete our city hall with an organ worthy of its ample spaces, nor do we think it is the last. It recurs just now, because our lovers of music have a capital chance offered to show how much they value it, and how much pride they have in increasing our city's attractions, in just this thing. Mr Amos Whiting received a letter, a few days ago, from W. A. Johnson, the great Westfield organ builder, in which he makes the liberal offer that, if the citizens of Springfield will put a \$10,000 organ from his factory, he will take \$1000 stock in it. Such an organ would be a magnificent instrument, with a capacity of sixty registers, and every modern improvement. Such an organ we ought to have, and we wish we dared hope the time had come, and we could see Mr Johnson's generous offer accepted. It must come before many years.

On September 16, 1873, the Republican gave the stoplist of another large Methodist two-manual Johnson, Opus 409, which is probably still in use in the Congregational Church, Thompson, Conn. The stoplist below is adapted from the Republican article:

THE ORGAN OF THE STATE STREET METHODIST CHURCH.

The organ, making by Johnson & Co. of Westfield, for the State street Methodist church, will cost \$3500, and will be finished and put in its place early in October. Its case will be of ash and black-walnut, elaborately ornamented, and the character and power of the instrument appear in the following specifications:-

GREAT:		SWELL:		PEDALE:	
*Bourdon	16' 58	Open Diapason	8' 58	*Open Diapason	16' 27
Open Diapason	8' 58	Salicional	8' 58	*Bourdon	16' 27
Viola da Gamba	8' 58	*Stop'd Diapason	8' 58	Violincello	8' 27
Dulciana	8' 58	Quintadena	8' 58		
*Melodia	8' 58	Fugara	4' 58	Swell to Great	
Octave	4' 58	Flute Harmonique	4' 58	Great to Pedale	
*Flauto Traverso	4' 58	Flautina	2' 58	Swell to Pedale	
Twelfth	2 2/ 1 58	Cornopeon	8' 58	Blower's Signal	
Fifteenth	2' 58	Oboe	8' 58	Pedale Check	
Mixture	III 174	Tremulant			
Trumpet	8' 58			Great Forte	
Clarinet	8' 46			Great Piano	

*stops thus marked are of wood; the Sw. 8' Open Diapason had wood basses; stop names are given without changes, but "Cornopeon" and "Violoncello" probably appeared on the knobs.

Great Forte
Great Piano
Great to Pedale reversible
Pedal to operate Tremulant

On October 21, 1873, the Republican noted that

The new organ of the State street Methodists, already described in the Republican, is now in position behind the pulpit, and gives a fine finish to that end of the audience-room. The organ was satisfactorily tried, Saturday; Mrs J. R. Tiddy of this city is to be its player. ...

In a description of the new building in the Republican for November 26, 1873, the organ was thought to be "...just strong enough to fill the room and does it admirably."

Two new instruments by the Springfield firm of Steere & Turner are described in the Republican. On February 3, 1885, Opus 200, built for Hope Congregational Church, received this mention:

THE NEW HOPE CHURCH ORGAN.

Steere & Turner of this city have contracted to build for Hope church a two-bank organ, which will be in place by May 1. The manuals will have a compass of 58 notes and the pedale 27. The 23 stops are as follows: Great organ—bourdon, bourdon bass, open diapason, dulciana, melodia, octave, flute d'amour, twelfth, fifteenth, mixture, trumpet, clarinet; swell organ—open diapason, salicional, stopped diapason, flute harmonique, violin, flautino, oboe, bassoon; pedale — open diapason, bourdon, violoncello. By a recently patented contrivance the reed stops in the great organ, the mixture, trumpet and clarinet, are controlled from the swell. The four mechanical registers are, swell organ to great, great to pedale, swell to pedale and tremulo. The pedale movements include a reversible pedale to operate the pedale coupler and a balanced swell pedal. The scheme calls for 1249 pipes. A water motor is specified in the contract, but the precise style and finish of the case are not determined. The wood may be black-walnut, ash, oak, cherry or gum wood. Steere & Turner are now building a similar organ for the Central Baptist church in Norwich, Ct., which will have a case of sweet gum wood. The organ in the Hope church will occupy the recess designed for it when the church was built, the ornamental pipes being set in the arch at the left of the pulpit platform, while the organist will sit on this platform, with his back to the preacher.

Hope Church now has a newer building and a three-manual Casavant organ. Christ Episcopal Church, now the Cathedral, erected a new building in 1876 and Steere & Turner's Opus 205 was described in the Republican on September 14, 1885; the church now houses a three-manual 1955 Austin organ. The stoplist below is adapted from the Republican article:

THE NEW ORGAN IN CHRIST CHURCH.

Worshippers at Christ church yesterday heard for the first time the new organ, which was set in the chancel recess last week. It was built by Steere & Turner of this city in their very best style, and both in workmanship and in tone effects it may be said to do the builders no little credit. The organ is very compactly built, yet its arrangement is a model in the ease with which every part may be reached for voicing or repairs. It is so much larger than the old organ that the key-board and organist's seat are outside the chancel arch. Very little case-work is needed, but that little is very finely finished and the key-board frame is of highly polished gum wood. The organ has three manuals of 58 notes each and a pedale of 27 notes. The solo organ is inclosed in a swell box beneath and separate from the swell organ, and is operated by an independent balanced foot-pedal. In the solo organ swell-box is placed the mixture and trumpet of the great organ, comprising 290 pipes, some of which are the smallest pipes ever made by this firm. They are in the upper register of the trumpet and are smaller than a common lead-pencil. By this device of separating the great organ, a very satisfactory crescendo effect is produced with the swell pedal of the solo organ. The balance [sic] pedals controlling the shades of the two swell boxes are side by side and may be operated together with one foot, if desired. All the pedal and manual couplers are reinforced with pneumatic motors and the manual couplers are double-acting by piston pneumatics. The tremulo combines with both swell and solo organ. An Amherst water motor of remarkably delicate action works the two bellows, the smaller of which is fed from the larger, giving the wind-chest a constant and even supply. The organ has 2126 pipes, 33 speaking stops and 11 mechanical and pneumatic movements. The details of the organ scheme are as follows:-

GREAT: (first manual)		SWELL: (second manual)		SOLO: (third manual)	
Open Diapason	16' 58	*Bourdon Treble	} 16' 58	Geigen Principal	8' 58
Open Diapason	8' 58	*Bourdon Bass		Dulciana	8' 58
Viola da Gamba	8' 58	Open Diapason	8' 58	*Melodia	8' 58
*Doppel Flute	8' 58	Salicional	8' 58	Fugara	4' 58
Octave	4' 58	*Stop'd Diapason	8' 58	Flute d'Amour	4' 58
*Flauto Traverso	4' 58	Violina	4' 58	Piccolo	2' 58
Twelfth	2 2/3' 58	Flute Harmonique	4' 58	Clarinet (C ₀)	8' 46
Fifteenth	2' 58	Flautina	2' 58	Cor Anglais	8' 58
Mixture	IV 232	Dolce Cornet	V 290		
Trumpet	8' 58	Cornocean	8' 58		
		Oboe and Bassoon	8' 58		
PEDAL:					
*Open Diapason	16' 27				
*Bourdon	16' 27	*stops thus marked are of wood; the bass of the Sw. 8'			
Violoncello	8' 27	Open Diapason was of wood; the Flute d'Amour was of			
Trombone	16' 27	stopped wood with open metal trebles.			

* * *

Eighteenth century Boston papers contain a considerable amount of organ material, mostly in advertisements, and your editor will occasionally reprint such items as he discovers them. The pioneer organ-builder, Josiah Leavitt, is the subject of the following extracts:

Massachusetts Centinel, May 26, 1790:

CURIOUS MECHANISM.

Every friend to his country, to science, and the liberal arts, must feel the most pleasurable sensations in observing the rapid improvements which are

made in the various branches of mechanick arts. — It is with pleasure we announce that our countryman and townsman, Dr. JOSIAH LEAVITT, has lately constructed and completed an Organ under a Harpsichord; a piece of mechanism so curious was never before attempted or executed in America. Either instrument may be played upon separately, or with the greatest ease be connected together. The tones are exceedingly sweet, and when combined, afford a most rich and pleasing variety. Those Ladies and Gentlemen of taste and knowledge who have seen and heard it have not hesitated to express their approbation; and Mr. SELBY, whose superior knowledge is too well known to be doubted, has pronounced as his opinion that it is superiour to any instrument of the kind he ever saw. It was built by desire of, and is now owned by, Mr. ABIEL SMITH, of this town. Dr. LEAVITT has begun another, to be put under a FortePiano, to be completed in two months. A Harpsichord alone is truly pleasing, and a FortePiano alone extremely agreeable; but when combined with an Organ, and touched by the fingers of the Fair, are truly rapturous and transporting.

Columbian Centinel, February 8, 1792:

AMERICAN ORGAN.

We never feel more happy than when it is within our power to do justice to the genius and industry of our countrymen. We therefore with pleasure inform the publick of the proficiency made in the art of constructing ORGANS, by Dr. LEAVITT. One of these instruments, made by this gentleman, has lately been purchased by the Universal Religious Society in this town, and erected in their house of worship. For compass and sweetness of sound, and elegance of construction, it is exceeded but by few imported Organs.

Columbian Centinel, December 14, 1793:

JOSIAH LEAVITT,
ORGAN-BUILDER, BOSTON,

HAVING a Church-ORGAN nearly completed (except the Case and Pipes), and whereas the price of said Organ when finished will be greater or less in proportion to the number of pipes, and elegance of the case which shall be made for the same, he begs leave to inform any Church or Society that may wish to contract with him for the said Organ that it shall be finished, in the above respect, as may be most agreeable, provided timely application be made.

He likewise informs the public that he has completed, and for sale, an elegant HOUSE-ORGAN, with a Mahogany case, and which might be sufficient for a small Church or Society; which should it be purchased, and found not large enough to answer their expectation, will be received by him, at any time within the course of one year from the delivery, in part pay for one of larger size.

He gratefully acknowledges the several favours he has received from the public, by employing him in his line of business; and assures them that he shall still endeavour to give the utmost satisfaction to those who have occasion to employ him.

Connecticut Courant, Hartford, November 5, 1792:

ORGAN.

The public are hereby notified that Mr. Josiah Leavitt, of Boston, Organ-BUILDER, hath lately been employed to construct an ORGAN for Worthington parish, which is completed and set up in the Meeting-House. The Organ will be opened by said Leavitt on Thursday the 8th of November instant, at which time a Sermon will be preached on the occasion, and Music will be performed. After the exercises there will be a collection for the benefit of said builder.

The exercise will begin at one o'clock P.M.

Worthington, Nov. 1, 1792.

Note: Leavitt was also a physician and clock-maker; he died in 1804.

MEMBERS OF THE BOSTON ORGAN CLUB, 1971:

Ackerman, W. Raymond	5 Louisburg Sq., Apt. 12	Nashua, N.H.	03060
Aish, William J.	614 Hipodromo Rd.	20 Santurce, Puerto Rico	
Arden, Mr.&Mrs. William M.	81 Phillips St.	Boston, Mass.	02114
Atkinson, Deborah	18 Cardington St.	Pinehurst, Mass.	01866
Baird, James R.	2352 Monroe St.	Herndon, Va.	22070
Baker, Henry Karl	The Organ Literature Foundation, 45 Norfolk Rd.	Braintree, Mass.	02184
Barlow, Dr. John S.	241 Holden Wood Rd.	Concord, Mass.	01742
Barry, Wilson	76 Morton St.	Andover, Mass.	01810
Beasley, William J.	346 Hot Springs Rd.	Santa Barbara, Calif.	93103
Beaudry, Philip A.	P.O. Box 123	Somerville, Mass.	02145
Becker, George	Lake Rd.	Columbia, Conn.	06237
Belash, David C.	3 W. Cedar St.	Boston, Mass.	02108
Bellocchio, Matthew-Mich'l	456 E. 16th St.	Brooklyn, N.Y.	11226
Bennett, Richard	33 Stow St.	Concord, Mass.	01742
Berry, Chester	P.O. Box 1912	Hartford, Conn.	06101
Blackinton, Lyle W.	236 N. Cuyamaca	El Cajon, Calif.	92020
Boadway, Edgar A.	335 Court St.	Keene, N.H.	03431
Boeringer, James	R.D. 1, Box 360	Selinsgrove, Pa.	17870
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 S. Cherry St.	Denver, Col.	80222
Breton, Rodney	8 Cedar Rd.	Norfolk, Mass.	02056
Calkins, Grosvenor Jr.	207 Franklin St.	Newton, Mass.	02158
Cameron, Peter T.	138 Amity St., Apt. 4B	Brooklyn, N.Y.	11201
Carlson, Roy E. H.	Old Coach Rd.	Magnolia, Mass.	01930
Carr, Dale C.	19 S. Park St.	Hanover, N.H.	03755
Carver, Ralph E.	246 Commonwealth Ave.	Boston, Mass.	02116
Chase, Sidney	67 Decatur St.	Worcester, N.Y.	12197
Chatis, Despina	7 Haverhill St.	Methuen, Mass.	01844
Clamp. Storey	95 Chestnut St.	Randolph, Mass.	02368
Clark, John	82 Prospect St.	Manchester, N.H.	03104
Cogswell, David W.	68 South Boulevard	West Springfield, Mass.	01089
Comfort, Webb T.	Arnold Rd.	Amherst, Mass.	01002
Connely, George W.	c/o Mrs. G. L. Taylor, 2098 Trenholme Ave.	Montreal, P.Q., Canada	262
Conner, William	Box 128, Grinnell College	Grinnell, Iowa	50112
Cotton, David Ashley	Astor Station, Box 154	Boston, Mass.	02123
Craft, Carrol F.	Tufts Lane	Billerica, Mass.	01821
Danyew, Mary R.	P.O. Box 1	North Chatham, N.Y.	12132
Davis, Charles L.	44 Woodland Rd.	Shrewsbury, Mass.	01545
DiBona, Raymond A.	87 Liberty St.	East Braintree, Mass.	02184
Down, A. Graham	P.O. Box 470	Epping, N.H.	03042
Drake, William G.	Box 486, R.R. 1, Wheatsworth Rd.	Hamburg, N.J.	07419
Ehrich, Marion	10 Frost Lane	Hadley, Mass.	01035
Elliott, Joseph	Mount Hermon School	Mount Hermon, Mass.	01354
Farmer, John A.	166 Main St.	Wilmington, Mass.	01887
Faxon, George	Trinity Church, Copley Sq.	Boston, Mass.	02116
Ferguson, James	P.O. Box 209	Burlington, Vt.	05401
Fife, C. Truesdell	Standish Shore	Duxbury, Mass.	02332
Finch, Thomas L.	Physics Department, 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.	Box 28	Gloucester, Mass.	01930
Flint, Edward W.	P.O. Box 68	Lincoln Center, Mass.	01773

Fonteneau, Jean	7, Avenue Vion-Whitcomb	75 Paris 16 ^e , France	
Forish, George Jr.	Main St.	Blandford, Mass.	01008
Fuchs, Brian	2 Canary Court	Huntington, L.I., N.Y.	11743
Gagnier, Larry	36 Lawrence St.	Boston, Mass.	02116
Gallagher, Rev. David F.	900 Washington St.	Wellesley, Mass.	02181
Gaylor, Madeleine	5 Prospect St.	Fitchburg, Mass.	01420
Gillis, Frederick E.	79 Donaldson Ave., Rockingham	Halifax, N.S., Canada	
Gillis, Mrs. Thomas B.	Saddleridge Rd.	Dover, Mass.	02030
Goodwin, John	10 Longview Dr.	Chelmsford, Mass.	01824
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
Grey, Donald B.	34 Highview St.	Westwood, Mass.	02090
Grobe, Dalos	16931 Griggs	Detroit, Mich.	48221
Hamar, Richard C.	"Solhaga," Steele Rd.	New Hartford, Conn.	06057
Hansen, Ivan J.	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
Harris, Leonard	34 Congress St.	Lawrence, Mass.	01841
Hartman-Beaty Organ Co.	15 Humphrey St.	Englewood, N.J.	07631
Hassman, Carrol	111 Jersey St.	Boston, Mass.	02215
Hastings, Allen	Chestnut Hill	Athol, Mass.	01331
Hawkes, Walter V.	120 E. Main St.	Merrimac, Mass.	01860
Hedgebeth, Richard S.	201 Tyler St.	Methuen, Mass.	01844
Hill, Richard	1681 Broadway	Raynham, Mass.	02767
Holland, Thomas F. III	47 Union Park	Boston, Mass.	02118
Houseman, Michael	Brandeis University	Waltham, Mass.	02154
Howard, Leo	Storm King School	Cornwall-on-Hudson, N.Y.	12520
James, Robert A.	6412 Eleventh Ave.	Brooklyn, N.Y.	11219
Jameson, Edward E.	P.O. Box 402	Natick, Mass.	01760
Jameson, Kenneth P.	33 Summer St.	Saugus, Mass.	01906
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. 5K	Boston, Mass.	02114
Kelley, Eugene A.	40 Trenton St.	Lawrence, Mass.	01840
Kelvin, Mr.&Mrs. Norbert	26 Sargent St.	Needham, Mass.	02192
Kirkpatrick, Bryan	Hamilton College	Clinton, N.Y.	13323
Krigbaum, Charles	10 Mansfield Rd.	North Haven, Conn.	06473
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
Loehr, William	46-C Downey Drive	Manchester, Conn.	06040
Long, Stephen E.	37 Pinckney St.	Boston, Mass.	02114
Loris, Michael A.	R.F.D. 2	Barre, Vt.	05641
Lush, Mr.&Mrs. Morley J.	74 Independence Rd.	Concord, Mass.	01742
MacCormack, H. J. W.	Bradley's	St. Huberts, N.Y.	12943
MacDonald, Robert S.	The Riverside Church, 490 Riverside Drive	New York, N.Y.	10027
Malmstrom, Lloyd D.	7329 Balson Ave.	University City, Mo.	63130
Matson, Uno A.	P.O. Box 57	West Newbury, Mass.	01985
McPeak, David H.	201 Tyler St.	Methuen, Mass.	01844
Miller, Max B.	45 Hunnewell Avenue	Newton, Mass.	02158
Moore, A. David	8 Pasture Rd.	Rockport, Mass.	01966
Moore, Raymond E.	Emerson Ave.	Hampstead, N.H.	03841
Morgan, Benjamin B.	Pomfret School	Pomfret, Conn.	06258

Muench, Richard F.	2032 High Tower Drive	Hollywood, Calif.	90068
Muise, Joseph A.	1861 N.W. 36th St., Oakland Park	Fort Lauderdale, Fla.	33309
Muise, Joseph A. Jr.	Brandeis University	Waltham, Mass.	02154
Murray, Thomas	1613 S. Primrose Ave.	Alhambra, Calif.	91803
Myers, Allen C.	East Hill Farm	Chester, Vt.	05143
Myrvaagnes, Mr.&Mrs. R.N.	Boylston 17-E, 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 S. College Ave.	Whittier, Calif.	90602
Ogasapian, John K.	14 Park St.	Pepperell, Mass.	01463
Olson, Donald H.	Box 281	Methuen, Mass.	01844
Ontko, Allan J.	135 Columbus Ave.	Palisades Park, N.J.	07650
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
Perkins, Elmer W.	Birch Rd.	South Berwick, Me.	03908
Piercey, Gerald L.	Box 513, 2825 Lexington Rd.	Louisville, Ky.	40206
Powers, Charles Jr.	P.O. Box 175	Tilton, N.H.	03276
Proper, David R.	51 S. 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
Registein, Lois	51 Belle Ave.	Boston, Mass.	02120
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844
Ricker, Charlotte E.	34 Talmouth Ave.	Haverhill, Mass.	01830
Robinson, Albert F.	413 Spruce St.	Philadelphia, Pa.	19106
Roche, F. Robert	60 Park St.	Taunton, Mass.	02780
Rockwood, Donald C.	50 Rockwood Rd.	Norfolk, Mass.	02056
Russell, Carlton T.	P.O. Box 299	Norton, Mass.	02766
St. George, Paul	270 Beacon St.	Boston, Mass.	02116
Sampson, Edward J. Jr.	A-2 Colonial Drive, Apt. 11	Andover, Mass.	01810
Sargent, Mr.&Mrs. Thomas C.	10 Radcliffe Rd., Apt. 6	Allston, Mass.	02134
Saunders, Jonathan	122 Cross St.	Chatham, Mass.	02633
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. William V.	30 Mohegan Rd.	Acton, Mass.	01720
Steinmetz, C. Martin	6 Ayer Rd.	Wellesley, Mass.	02181
Stevenson, Peter	Phillips Exeter Academy	Exeter, N.H.	03833
Strauss, A. Richard	109 Glenside Rd.	Ithaca, N.Y.	14850
Suttie, James	3904 S. Grand	Independence, Mo.	64055
Swainson, Edward L.	59 Gay St.	Newtonville, Mass.	02160
Taylor, Donald C.	923 Amesbury Rd.	Haverhill, Mass.	01830
Terrill, Dudley A.	5 Mountain Rd.	East Concord, N.H.	03301
Thoene, Marijim	430 Arvin St.	Bakersfield, Calif.	93308
Van Zoeren, Allan	46 E. 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
Zirkle, Patricia M.	235 Main St.	Concord, Mass.	01742

In lieu of a Club meeting this month, members should attend a recital of their choice.

Two evening events on Sunday, September 26 merit our presence:

At 7:30, Frederick MacArthur will play the excellent two-manual 1864 Hook organ in Faith Community Church, 10 East Street, Providence, R.I. A few details are in the last issue of the Newsletter; you may wish to buy the organ after the recital!

At 8:00, Gaston and Lucienne Arel of Montreal will play the inaugural recital at the dedication of the organ in St. Mary's Roman Catholic Church, Princeton Street, Jefferson, Mass., a part of the town of Holden. The organ is an 1880 two-manual Hook & Hastings, Opus 1010, built for the Baptist Church of Skowhegan, Maine and for fifty years in the Methodist Church, North Anson, Maine. Moved last summer by Ed Boadway, Stephen Crandall and Dick Boutwell, the organ has received a new Pedal division and manual tonal changes by the Berkshire Organ Company. The instrument fits the room perfectly and replaced an aged electronic, though the church did have a tracker organ for many years. Dr. Paul E. Shannon, the organist, is chiefly responsible for the successful relocation of the organ. M. and Mde. Arel's program is: Chaconne in E minor -Buxtehude; three Choral-Preludes from the Orgelbüchlein -Bach; Prelude and Fugue in A Major -Bach; and Sonata No. 1 -Hindemith; played by Lucienne Arel; Fantasy No. 1, K.594 -Mozart, and Fantasy No. 2, K.608 -Mozart, both arranged for four hands; Variations on "Est-ce, Mars" -Sweelinck; Prelude and Fugue in A minor -Bach; three Choral-Preludes -Brahms; and Transports de joie (from the Ascension Suite) -Messiaen; played by Gaston Arel.

* * *

MIXTURES -

A "flashy" brochure designed to raise funds for the recently-completed three-manual C. B. Fisk organ in Old West Church, Boston, contains the following paragraph which the builders of the organ truthfully deny writing:

...Its four soaring tonal towers are sheathed in rich, glowing Honduran mahogany and house the massive tubes and keyboard. The diapason of this instrument is incredible. Sound swells from its mighty throats in waves of beauty. Even the most fragile note lingers in the ear with the delicacy of a hummingbird in arrested flight. And the deep chords rise majestically--like thunder in the distant hills.

The Sunday Press of Binghamton, N.Y., has erroneously described the work of Elsworth Phelps, an organ-builder in Guilford, N.Y. about 1819. The July 18, 1971 article tells of the remnants of a one-manual organ found prior to the demolition of a house and repeats the unshakable local story that Mr. Phelps carved a few willow whistles, "later completed the sufficient number of pipes to form a double chromatic scale", and that his work was known throughout the east. Other newspaper accounts inform us that Mr. Phelps' invention was appropriated by others who became rich, while the hero died a pauper in New York City! The Sunday Press proves more knowledgeable than the Syracuse Post-Standard, which claimed in 1951 that Phelps invented the pipe organ (see the Newsletter for September, 1968).

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, 335 Court Street, Keene, New Hampshire, 03431. 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.

It is officially rumored that "there is a law on the books" which permits an American firm which feels that its business has been harmed by foreign competition to make a claim for a government subsidy. M. P. Möller is said to have been the only organ firm to make the claim and receive the cash. We hope that this ridiculous waste of our tax dollars is only a rumor!

At 8 p.m. on Friday, October 15, Carleton T. Russell will play the rededicatory recital on the recent Andover rebuild of George S. Hutchings' Opus 148, 1885, in the Presbyterian Church, Bedford, N.H. In addition to a tracker organ, the church interior has "mahogany" and white woodwork, dark green walls, a red carpet and brass chandeliers about ninety years old - altogether a delightful combination!

At 5 p.m., Sunday, October 24, Dr. George E. Becker, M.D., will play the dedicatory recital on the new 1-12 C. B. Fisk organ in Trinity Episcopal Church, Collinsville, Conn. The Fisk replaced a worn-out and much-altered 1-8 c.1885 L. C. Harrison organ.

George Bozeman, Jr., of Andover, Mass., gave three recitals in Texas early last May: St. Mary's Roman Catholic Church, Taylor - 2-14 A. B. Felgemaker & Co., Opus 770, c.1902; Church of the Good Shepherd, Episcopal, Terrell - 2-9 J. W. Gratian, 1907; and First Methodist Church, Canton - 2-9 Hillgreen, Lane & Co., Opus 331, 1914, moved and altered in 1967 by Roy Redman. Your editor is an admirer of Mr. Bozeman's organ-playing and knows that the "tracker gospel" was ably preached in Texas.

Alan D. McNeely of Waterford, Conn., has moved a 1-4 1916 Hinners tracker, without tonal changes, from St. Paul's Lutheran Church, Terryville, Conn., to the Masonic Temple in Niantic, Conn. Mr. McNeely removed a 2-14 c.1885 J. Wordsworth & Co. organ from St. Paul's Episcopal Church, Plainfield, Conn., last April.

Club members A. Graham Down, Donald Olson, Richard Hedgebeth, Ed Boadway and Dick Boutwell performed at the first annual Epping organ recital in Mr. Down's new Hampshire home on September 5. The heat did not help the Alexander Mills 8' Trumpet, but the day was made more pleasant by the excellent assistance of a harpsichordist and violinist.

Your editor is not an enthusiast of such modern spellings as "nite" and "thru." He therefore regrets the unintentional "plese" which appeared on page one of the last Newsletter. He has retired from playing the organ at Grace Methodist Church in Keene, N.H., after several years of labor and expense. The minister insists upon an "informal service" and the new Methodist hymnal unfortunately contains too many "officially approved" gospel songs... The singing of "Happy Birthday, Dear Jesus" during Advent is still considered by some people to be in poor taste.

Our meeting on October 31 will be in Concord, Mass., and include a 4 p.m. recital by Yuko Hayashi, rededicating the 1869 William Stevens organ rebuilt and moved last year by Philip A. Beaudry to the Union Church, West Concord.

Two old two-manual tracker organs are available immediately: a 2-13 c.1870 George Stevens in southeastern New England must be removed by October 1 and is free; a two-manual 1897 Hook & Hastings in central Massachusetts is in a building soon to be demolished. A 1-15 Erben with a reversed console is available free to a church and is in use in New York City. The chassis of a small two-manual E. W. Lane can be bought in the Boston area. Johnson & Son's Opus 686, an 1887 2-16 rebuilt to fit an 8' height is available for \$1500 in Michigan. Contact Alan Laufman of the Organ Clearing House for details. If he cannot be reached by telephone at Area 914, 534-7170, write!

Alan Laufman and Leo Howard have completed installing a 1-6 1885 Hook & Hastings, Opus 1280, for the delighted congregation of Christ's Evangelical Lutheran Church, Woodstock, N.Y. The Hartman-Beaty Organ Company did the finishing but the organ has not been altered.

Boston has a new organ firm (which has joined the Club): Kinzey - Angerstein Organ Service, 113 Pembroke St., Boston, Mass., 02118.

Sacred Heart Roman Catholic Church, Weymouth Landing, Mass., has voted to have the 2-16 Jesse Woodberry & Co. organ rebuilt by the Andover Organ Co. Raymond A. Di Bona acted as consultant for the committee.

In the archives of Trinity Church, New York, is the only known copy of what may be North America's oldest opus list, published by HENRY ERBEN (1800-1884) in 1845. The leaflet lists 153 organs (150 of which were in churches), the greater portion, but by no means all, of Mr. Erben's work for twenty years. A majority of the instruments were in Episcopal churches, and several of these early one-manual organs are in use in their original homes.

The List of Churches for which Organs have been Built, by Henry Erben, Organ Builder, New-York. has been here rearranged to conserve Newsletter space, and the word "Church" removed from nearly every entry. Two buildings are listed only as "Church" and though some errors have been corrected, some old-fashioned spellings are retained. West Virginia now has some of Erben's Virginia territory; can any reader identify "Carthagena"? As late as the 1840's, some Unitarian and Congregational churches were called Presbyterian -- the 1845 one-manual organ by Erben listed for such a church in Burlington, Vermont, was a Unitarian organ.

<u>Alabama</u>		<u>Maine</u>	
Huntsville	Church	Belfast	Congregational
Mobile	Christ		
Montgomery	Church	<u>Maryland</u>	
"	Roman Catholic	Baltimore	Christ
		Emmitsburg	St. Joseph's Seminary
<u>Connecticut</u>		<u>Massachusetts</u>	
Bridgeport	Presbyterian	Taunton	Roman Catholic
"	St. John's	"	St. Thomas'
Chatham	Trinity		
Hartford	Christ	<u>Michigan</u>	
Middletown	Christ	Tecumseh	St. Peter's
New Britain	St. Mark's		
New Haven	St. Paul's	<u>Mississippi</u>	
Norwich	Presbyterian	Columbus	St. Paul's
Saybrook	Grace	Port Gibson	Presbyterian
Waterbury	St. John's	Woodville	Trinity
<u>District of Columbia</u>		<u>Missouri</u>	
Washington City	Trinity	St. Louis	Christ
<u>Florida</u>		<u>New Jersey</u>	
Appalachicola	Trinity	Elizabethtown	Presbyterian
Tallahassee	St. John's	Hoboken	St. Paul's
<u>Georgia</u>		Hope	St. Luke's
Columbus	Trinity	Newark	Trinity
Macon	Presbyterian		
Savannah	Christ	<u>New York</u>	
"	St. John the Baptist	Albany	St. Mary's
"	Unitarian	"	St. Paul's
<u>Illinois</u>		Astoria, L.I.	St. George's
Chicago	St. James'	Auburn	Second Presbyterian
Galena	Episcopal	Avon	Episcopal
Jacksonville	Episcopal	Brooklyn, L.I.	Dutch Reformed, Henry St.
<u>Kentucky</u>		"	St. Ann's
Louisville	Roman Catholic	"	St. James'
"	Unitarian	"	St. John's
<u>Louisiana</u>		"	St. Paul's R. C.
New Orleans	Christ	"	Unitarian
"	Roman Catholic	Buffalo	St. Paul's
		Delhi	St. John's

New York (cont.)

East Chester St. Paul's
 Fishkill Landing St. Anne's
 Hempsted, L.I. St. George's
 Hudson Dutch Reformed
 Lyons Grace
 Morrisania St. Ann's
 Newburg St. George's
 New York City All Saints
 " Annunciation
 " Ascension
 " Eglise du St. Esprit
 " Dutch Reformed,
 Broome St.
 " Dutch Reformed,
 Greene St.
 " Dutch Reformed,
 Market St.
 " Epiphany
 " German Reformed
 " Grace
 " Methodist Chapel,
 Vestry St.
 " Moravian
 " North Dutch
 " Presbyterian,
 Christopher St.
 " Presbyterian,
 Mercer St.
 " St. Bartholomew's
 " St. Clement's
 " St. James'
 " St. Joseph's
 " St. Luke's
 " St. Mary's
 " St. Nicholas'
 " St. Peter's,
 Barclay St.
 " St. Peter's, 20th St.
 " St. Phillip's
 " St. Thomas'
 " Second German
 Reformed
 " South Church,
 Garden St.
 " South Church,
 Murray St.
 " Universalist
 Ogdensburg Presbyterian
 Oswego Grace
 Peekskill Dutch Reformed
 Rye Christ
 Sacket's Harbor Episcopal
 Saugerties Trinity
 Troy Presbyterian
 " St. Paul's
 Utica Dutch Reformed
 " First Presbyterian
 Watertown Trinity

Williamsburg, L.I. Roman Catholic
 Yonkers St. John's

North Carolina

Elizabeth City Christ
 Fayetteville St. John's
 Hillsborough St. Matthew's
 Salisbury St. Luke's
 Washington St. Peter's

Ohio

Cleveland Presbyterian
 " Trinity
 Columbus Trinity
 Granville St. Luke's
 Painesville St. James'

Pennsylvania

Germantown St. Luke's
 Philadelphia Christ
 " Grace
 " St. Mary's

Rhode Island

Lonsdale Christ
 Pawtucket St. Paul's
 Providence Grace
 " St. Stephen's
 Warren Baptist

South Carolina

Camden Grace
 Charleston Baptist
 " Hebrew Synagogue
 " St. Finbar's
 " St. Peter's
 " St. Philip's

Tennessee

Columbia Female Institute

Vermont

Burlington Presbyterian
 " St. Paul's
 Highgate St. John's
 Rutland Trinity
 Vergennes St. Paul's

Virginia

Alexandria St. Paul's
 Charlestown Presbyterian
 Fredericksburg Presbyterian
 Kanahwa St. Mark's
 Norfolk Christ
 Petersburg Presbyterian
 " St. Paul's
 Richmond St. James'
 Williamsburg Bruton Parish

Wisconsin

Green Bay Episcopal

Upper Canada		Convent of La Merced, Havana, Cuba
Brockville	St. James'	Church at Valencia, Columbia (Venezuela)
Lower Canada		Church at Guatemala, Central America
Montreal	Methodist Chapel	Church at Garthagna

* * *

BETHANY CONGREGATIONAL CHURCH, RANDOLPH, VERMONT. George S. Hutchings, Boston, Mass., Opus 344, 1894; moved in 1905 from the Christian Church, Randolph, Vt.

GREAT:		SWELL:		PEDAL	
Open Diapason	8' 61	Bourdon (C ₀)	16' 49	Bourdon	16' 27
Dolcissimo	8' 61	Salicional	8' 61	Flote	8' 27
Melodia	8' 61	Stop ^d Diapason	8' 61		
Octave	4' 61	Flute Harmonique	4' 61	Swell to Great	
Octave Quint	2 2/3' 61	Violina	4' 61	Great to Pedal	
Super Octave	2' 61	Oboe (C ₀)	8' 49	Swell to Pedal	
		Bassoon	8' 12	Forte Great	
		Tremolo (by pedal)		Piano Great	
				Reversible Gt. to Ped.	
				Blowers Signal	

The 4' Violina was moved up an octave (probably in 1914) and is now an 8' Celeste from C₀, 49 pipes.

The frame church in the "classic" style was erected in the 1860's and has an exceptionally handsome tower with a bell and a hand-wound Howard clock. In 1891 the interior was considerably altered; the sloping sanctuary floor has semi-circular oak pews facing an organ chamber on what was originally the right side of the room. While regrettable, the alterations were carefully and even tastefully done. A 2-9 J. W. Steere & Son organ, Opus 318, 1891, was installed, and when the Congregational and Christian churches merged in 1905, the smaller Steere instrument was moved to the Methodist Church, which is now the Masonic Temple, where the organ exists. The Hutchings organ is mentioned in the Herald & News, a local weekly:-

September 28, 1893:

The new pipe organ for the Christian Church is being built by the well known firm of Johnson & Son of Westfield, Mass. and will be put in place as soon as the repairs upon the church which are progressing rapidly, have been completed. Six artists - one of whom is a lady - from Monmouth, Maine are this week frescoing the interior and no pains are being spared...

October 26, 1893:

The Christian Ch. Society has decided not to buy a pipe organ of the Westfield Mass. firm but will purchase an organ costing \$2800 of George S. Hutchings, an organ dealer in Boston who was here Tuesday to confer with the committee having this matter in charge. The new organ will be 18 ft high, 11 ft wide and 8 ft deep. It will consist of a great organ of 6 stops and 366 pipes, a swell organ of 6 stops and 354 pipes and a pedal organ of 2 stops and 54 pipes. 3 couplers, with 4 pedal movements - making a total of 21 stops and 774 pipes. With such an instrument the Christian Ch. choir ought to be able to "make a joyful noise before the Lord."

January 18, 1894:

The elegant new organ for the Christian Church has arrived from the Hutchings Manufactory, Boston, and is being set up by Mr. H. P. Seaver of Springfield, Mass.

The work of setting up and tuning the new pipe organ for the Christian Church is completed, and the instrument now stands ready, under skillfull /sic/ fingers, "to raise a mortal to the skies or draw an angel down." The case is of highly finished oak, corresponding with the woodwork of the church, and as the circle is prominent in all the decorations of the audience room,

the builder, Mr. Geo. S. Hutchings of Boston, has adopted the idea in designing the case, in the front of which is a large semicircular opening filled with thirteen pipes, tastefully painted in colors On either side of this opening are nine pipes, similarly ornamented, and making thirty-one in view, all of which belong to the open diapason, the loudest and strongest set in the organ. Across these groups of pipes, and near the top, is an oaken bar pierced with circular openings, and the keyboards, two in number, are of the modern style, setting out from the organ and, consequently, more accessible to the organist. That great improvement on the boy-power for pumping, the Ross Motor, made in Troy, has been put in by L. R. Stanley of Boston, and this contrivance, which will always be on hand when wanted, is warranted not to let the wind out of the bellows with a dismal squeak in the middle of a particularly fine voluntary. The instrument is 14 feet wide and 15 feet high, completely filling the organ loft ... and in sweetness and volume of tone it is not easily excelled.

February 3, 1894:

An organ recital will be given at the Christian Church next Tuesday night at 8 o'clock. George S. Hutchings, who built the new organ, will send a fine musician to show up the organ and give the people a rare treat in music. Added to this will be a program consisting of chorus, quartette, duet, solo and saxophone music and readings. Only 400 people can be seated...

The article closes with a list of the organ selections to be played at the concert, for which 25¢ admission was charged: Communion in E minor -Batiste; Cantilene Pastorale and Elevation in A Flat -Guilmant; Largo -Handel; Allegretto -Tours; Andante -Lefébure-Wély; Gavotte -Thomas; Traumerei and Romance -Schumann; Intermezzo -Mascagni; Pilgrim's Chorus -Wagner; and Triumphal March -Costa. On February 15, 1894, the Herald & News reviewed the event:

The organ recital given by E. V. Clarke of Boston with the magnificent new organ ... was thoroughly enjoyed by one of the largest audiences of the season, between four and five hundred tickets being taken. The program was the same as given in the last issue of the HERALD with the addition of one or two organ selections in response to encores. The organ recital was interspersed with a duet, "Moonlight on the Rhine," by Mr. and Mrs. Hayes; song, "An Old Garden," by Mrs. C. H. Tewksbury; reading by Galen Fish, "A Boy's Composition on Noses," and "A Hindu's Dream," in response to an encore; "Tell Her I Love Her So," by Mrs. Hayes; song, "One Sweetly Solemn Thought," by Mrs. J. B. Adams; duet, "The Curfew Bell," by Mrs. Tewksbury and Mrs. Ford. Both songs and recitations were very pleasing, the song by Mrs. Adams being especially applauded. ...

The case "finish" has been removed and the front pipes are now gilded. A 1914 "rebuild" probably included the alteration of the 4' Violina and the installation of an electric blower. The console has oblique knobs lettered in plain capitals; labels for the "pedal movements" above the Swell manual; and a metal Swell pedal at the far right operates a very effective double set of vertical shutters. The organ needs a renovation but it is in good condition and pleasing to play. The Swell is above the Great and the Pedal is on two chests - the Bourdon on the left side and the Flote on the right. There are no winkers; the Great has metal rollers; eight of the case pipes are "dummies"; a set of Deagan chimes added in 1961 has a small keyboard below the Great manual.

Tonally, the organ is adequate, but typical of the period. The upperwork is too soft and the stopped flutes are too similar in quality. The Great Dulciana has 12 zinc basses and the Melodia has 12 stopped basses. The Swell Salicional has 7 capped zinc basses; the Stop Diapason has 12 open metal trebles; the Flute Harmonique is of metal, harmonic for two octaves - c₁ to c₃. The Oboe has 12 flue trebles and the Bassoon has mitred basses. The Pedal Flote is of open wood without inverted mouths.

The editor here thanks Mr. L. W. Leonard, a BOC member in Laconia, N.H., who supplied the newspaper accounts of the installation of the organ, now in his "home church."

The following items are from old Boston newspapers. The first perhaps refers to a church in Salem and the sentiments expressed are not out of date! The second tells of an early Thomas Appleton organ, refers to King's Chapel and the Handel myth, and mentions a service that would be a pleasure to attend even today.

American Apollo, April 20, 1792:

Lines written, rather out of temper, on a Pannel
in one of the Pews of S---m Church.

Could poor King David but for once
To S---m Church repair,
And hear his Psalms thus warbled out,
Good Lord, how he would swear!

But could St. Paul but just pop in,
From higher scenes abstracted,
And hear his gospel now explain'd,
By ---, he'd run distracted!

Columbian Centinel, November 22, 1817: (italicized words are here underlined)

NEW AMERICAN ORGAN.

The very elegant and costly Organ, manufactured at the Franklin Musical Warehouse in Milk-street, has been purchased by the members of the Rev. Mr. Thatcher's society, and will be put in operation To-Morrow. It is said, by those who are capable of judging its merits, that this Organ is inferior only in power to that in the Stone Chapel, and in regard to the melody of its tones it is thought to be equal. This is a high eulogium on the American Artist, as it is said that the Organ in the Chapel was selected by the great Handel, after undergoing his severest scrutiny, as one of a very superior make. In the purchase of this valuable piece of workmanship, the New South Society have risen above the prejudices which have been suffered too long to cramp the efforts of native genius, and evinced a disposition in the highest degree honorable to patronize and reward the enterprizing Artists of their own country in preference to any other. We learn that the religious exercises of To-Morrow at this Church will be adapted to the occasion of the opening of this excellent instrument; That the subject of the afternoon sermon will be Sacred Music, by the Rev. President Kirkland; that of the musical performances will be Old Hundred, Anthems, &c., from Handel, Madan, and Slade, — "Strike the Cymbals," accompanied by a full chorus of a select choir and the Organ; and that they will conclude with the Pastoral Hymn, "Nothing True but Heaven," in which the children of the Female Orphan Asylum will take a part.

* * *

FIRST PARISH CHURCH, UNITARIAN, NORTHFIELD, MASSACHUSETTS. E. & G. G. Hook, Boston, Mass., Opus 48, 1842; given in 1871 by the Church of the Unity, Springfield, Mass.

GREAT:

Open Diapason 8' 47
Dulciana (G₀) 8' 35
Stop Diapason Treble (G₀) 8' 35
Stop Diapason Bass 8' 23
Principal 4' 58
Flute 4' 58
Twelfth 2 2/3' 58
Fifteenth 2' 58
Cremona (G₀) 8' 35

SWELL:

Open Diapason (G₀) 8' 35
Stop Diapason (G₀) 8' 35
Stop Diapason Bass 8' 23
Principal (G₀) 4' 35
Hautboy (G₀) 8' 35
Gt. Or. & Ped. Couple
Sw. & Gt. Or. Couple
(stop label missing)

PEDAL:

Sub Bass 16' 13
Two Great combination pedals
Bellows Signal

Manual compass: GGG-f₃, no GGG#, 58 notes. Pedal compass: GGGG-CC, no GGGG#, 17 notes; 13 pipes from CCC, the lowest 4 keys operate pipes an octave higher.

Though there is no nameplate, the organ is definitely a Hook, was "largely the gift of the Springfield society", and was erected in Northfield at a cost of \$500. The Third Congregational Church of Springfield built the Church of the Unity in 1868 and purchased Hook's Opus 449, a large two-manual organ with an odd case designed by H. H. Richardson. On Christmas eve in 1870, the handsome 1833 frame building of the Northfield congregation burned, and in 1871 the present frame church, designed by Boyden & Son of Worcester, was erected at a cost of \$15,000. The organ was in the rear gallery until about 1902, when it was moved to a free-standing position in a spacious recess behind the pulpit platform.

So little has been changed that the organ is likely the oldest two-manual Hook extant and perhaps the oldest unaltered two-manual organ in the nation. In 1871 the gilded case pipes were redecorated in the colors seen today; an electric blower, a recent duplicate of the worn-out 1842 Pedal keyboard, electric light fixtures and a few sets of slide tuners are later additions. Because three mitered 16' Pedal pipes are visible from the pews, two stand outside the case, and the rear of the organ is designed to hold removable panels, it is obvious that the present Sub Bass is a very early Hook addition, but it is not an original stop. The organ perhaps had an 8' Sub Bass going to the lowest G (10 2/3' in length), much like the same stop in the 1847 Hook in the Federated Church, Sandwich, Mass. In the gallery locations, the largest pipes were not visible above the casework.

The handsome pine case is "fake-grained" to imitate dark oak and the sides are paneled. The five flats are arranged 3/5/7/5/3 and are small in scale but considerably enriched by plaster pipe shades and decorations above the cornices in "classic" style. The end flats house the lowest six pipes of the Gt. 4' Principal and the rest of the front pipes are Open Diapasons from GG. The cornice of the taller center flat extends at the sides to form the top of the small Swell box above the Great. The bellows handle is on the right side and the blower is in a small room at the left of the chamber.

The recessed console is covered by sliding doors, the wood-fronted manual natural keys have ivories in perfect condition; the mahogany music desk covers two shelves and the unit is removable for access to the action; the flat knobs are on square shafts and are lettered in handsome script, arranged in a single column at each side of the manuals; a hitch-down Swell pedal operates horizontal shutters; the two wooden combination pedals at the left bring on all of the Great stops and take off all but the four 8' flue stops, working a wooden roller at the bass end of the Great chest; the Pedal keys are quite narrow and somewhat uncomfortably situated. The unenclosed Sw. Stop Diapason Bass stands behind the Great passage board and two pipes are tubed off to the ends of the Cremona toeboard; the Swell action is by long backfalls below the Great chest; the key-depth is regulated by adjustable wedges below the backfall frames; the Swell wind trunk passes in front of the Great pipes and the Swell pipes are in ^ formation. The organ is in good playing condition but it does need a thorough renovation.

The 11 bass notes of the Great Open Diapason are borrowed by channeling from the Stop Diapason Bass and the Open's own pipes begin in the case at GG; the Stop Diapason is entirely of wood with glued caps; the Flute has 16 stopped wood basses and is a metal chimney flute with arched mouths and 5 open trebles; the Cremona is entirely of reeds and the narrow resonators are not belled. The Swell Stop Diapason is a metal chimney flute from Middle C; the Hautboy now has two bell gamba trebles. All of the metal pipes are of common metal and there is a minimum of sagging among the feet. The reed stops add considerably to "full organ."

The tone of this Hook is mild, rich and "silvery" - quite pleasing for old English music. As the player becomes accustomed to the console, the great charm of the voicing is more apparent, and even those persons who prefer more brilliant and "chiffy" organs usually leave convinced that the Northfield organ is a splendid survival that is adequate, useful and satisfying as a church organ and a musical antique.

The Club meeting on October 31 will be in Concord, Massachusetts. The itinerary for the afternoon is:

- 2:45 Alcott House, Route 2-A; interesting but unplayable one-manual Henry Erben organ in historic surroundings.
- 3:00 Chapel, Concord Academy, Main Street; 1-6 1876 E. & G. G. Hook & Hastings organ, Opus 676, recently moved from the Masonic Hall, South Berwick, Maine.
- 4:00 Union Church, West Concord; recital by Yuko Hayashi on the two-manual 1869 William Stevens organ, rebuilt early this year by Philip A. Beaudry, and now serving its fourth congregation.

It is rumored that a new Noack organ will be dedicated at the University Lutheran Church in Cambridge during the evening, but your editor has no details.

* * *

MIXTURES -

The Andover Organ Company has contracted for renovating and tonally improving the 2-30 1897 Hook & Hastings Co. organ, Opus 1797, in St. Mary's R.C. Church, Dedham, Mass. The instrument has a detached console.

Jack Fisher and Kate Friskin, duo pianists, assisted by Barbara McClosky, contralto, will perform works by Mozart, Grieg, Brahms, Schumann and Milhaud at Conover Hall, Bradford Junior College, Bradford, Mass., at 8:15 p.m., November 2.

George Bozeman writes regarding the last issue of the Newsletter that he gave five recitals in Texas and believes that Henry Erben's "Carthagenia" is Cartagena, Columbia, one of the first important cities in the area. Your editor can't fool Barbara Owen, who corrects an item on page 7: the 1817 New South organ was by William Goodrich.

The King's Chapel Concert Series, excellent free programs on Sunday afternoons at five o'clock, are on October 24, January 16 and March 5 for this season. Each utilizes organ, instruments and voices and the last program is to be "Music for the Court and Chapel Royal under the Stuart Kings." Go early for a good seat!

The Andover Organ Company recently rescued, at the "eleventh hour," two two-manual tracker organs and have placed them in storage: the 1897 Hook & Hastings Co. organ in St. Louis R.C. Church, Webster, Mass., and the c.1870 George Stevens organ in United Church, Chepachet, R.I. A small two-manual Geo. S. Hutchings in Vermont and a large two-manual Hook in Boston are available immediately. Contact Alan Laufman for details on these and other organs soon to be broken up for parts. The superb two-manual 1864 Hook organ in Faith Community Church, Providence, R.I., has been purchased by the Tinney family for Belcourt Castle, a museum in Newport, R.I.

On September 26, Charles Krigbaum played the rededictory recital on the 1875 2-13 Holbrook organ in the Congregational Church, Killingworth, Conn., recently restored by Richard Hamar. On November 3, Mr. Krigbaum will play the dedicatory recital on the new Rudolf von Beckerath organ in Dwight Chapel, Yale University, New Haven, Conn., and on November 7 he will play the opening recital on the new Fisk organ in Center Church, New Haven.

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.

F. Robert Roche has completed rebuilding the three-manual Hutchings-Votey organ in the Unitarian Church, Fairhaven, Mass., essentially a new instrument of three manuals and four divisions in the old cases at the front of the large Gothic sanctuary. The following recitals are scheduled: W. Raymond Ackerman, 8:30 p.m., 26 November; Deane Place, 4:00 p.m., 16 January; Peloquin Chorale and Orchestra, 3:00 p.m., 20 February; Bernard Lagacé, 8:00 p.m., 19 March; and Rollin Smith, 8:00 p.m., 12 April. Tickets for the Ackerman, Peloquin and Lagacé recitals are \$3.00; the other programs are \$2.00 each. Club members may obtain tickets to the entire series for \$10.00 by addressing Mr. Roche soon at P.O. Box 971, Taunton, Mass., 02780. Mr. Ackerman has just been appointed organist and choir director at the First United Baptist Church, Lowell, Mass., succeeding our member Carrol F. Craft, who is moving west.

A fine J. H. & C. S. Odell organ, Opus 370, 1899, in the Rondout Presbyterian Church, Kingston, N.Y., is being broken up and the pipes of the 2-23 instrument will become an echo organ in the Fair Street Reformed Church, Kingston.

* * *

FIRST CONGREGATIONAL CHURCH, CHESTER, NEW JERSEY. J. H. & C. S. Odell, New York, Opus 128, 1873.

MANUAL: (enclosed)		PEDAL:	
Open Diapason	8' 58	Bourdon	16' 25
Keraulophon	8' 46		
Dulciana	8' 46		
Clarionet Flute	8' 46		
Stopped Dia. Bass	8' 12		
Principal	4' 58		
Wald Flute	4' 46	Tremulant	
Twelfth	2 2/3' 58		
Fifteenth	2' 58	Pedal Coupler	
Sesquialtera	III 174		
Trumpet	8' 46	Bellows	

This very pleasing organ stands on a platform at the right of the pulpit in a white-painted frame Greek Revival building, in which the walls still bear the late 19th century painted decorations. The chestnut case has black walnut trimmings and decorated front pipes are in three simple flats, arranged 7/7/7, of which 17 are Open Diapason bass pipes. The upper part of the sides of the case show the Bourdon pipes. The console is covered by two large sliding doors; the flat, round-shanked knobs are lettered in Italics and script; the mechanical and Pedal knobs are of a light-colored wood; the foot rest folds down; the wooden Swell pedal operates a very effective set of vertical shades; the diamond-shaped red-stained ivory nameplate is above the elaborate, fretworked music desk. The organ is in good condition, having been renovated by the Odell firm a few years ago, and the manual natural keys are now covered with celluloid. The instrument occupies a large amount of space and the console is quite comfortable for the player, being more spacious than most built in the recessed console period. The Pedal pipes are at the sides and the pallets are at the front end of each chest.

The organ is one with excellent voicing and the chorus, topped off with a bold Trumpet, is fully the equal of the best Boston work. The Dulciana, Clarionet Flute (wood, with bored stoppers), Wald Flute and Trumpet are Tenor C ranks, and the bass of the Keraulophon is "grooved" to the Stopped Dia. Bass.

The pleasant village of Chester has another one-manual Odell organ, Opus 76, 1868, in the Community Presbyterian Church. The playable but unused instrument stands in a white case in the rear gallery. The console is covered with two sliding doors and a hitch down Swell pedal is at the right of the narrow Pedal keys. The compass is 56/20 and the stoplist is: Open Diapason 8', 44; Keraulophon 8', 44; Dulciana 8', 44; Clarionet Flute 8', 44; Stopped Dia. Bass /sic/ 8' 12; Principal 4', 56; Fifteenth 2', 56; Ped. Bourdon 16', 20; Coupler; and Tremulant.

* * *

EDWARD HODGES was one of America's most competent and best-known church musicians in the nineteenth century. He was born in Bristol, England, in 1796 and received his Doctor of Music degree at Cambridge in 1825. Well-known as a composer, organist and inventor, Dr. Hodges was interested in a variety of subjects. He "pushed" for the C compass in organs, invented a complicated but effective swell mechanism, and liked narrow, brass pedal keys.

Dr. Hodges accepted a position at St. James' Cathedral in Toronto in 1838, but was discouraged by political troubles in Canada and came to New York early in 1839 as "an organist at Trinity Parish" for \$300 per annum. Late in that year a three-manual Firth & Hall organ was installed in St. John's Chapel, where Dr. Hodges played and led the double quartet until the new Trinity Church was completed in 1846. The organ was built for old Trinity Church but the building was demolished shortly after the contract was signed. Dr. Hodges was evidently a man of strong opinions and met his match in the person of Henry Erben, organ builder and son of the organist at Trinity, Peter Erben, who retired in 1839. The story of their disagreements over the huge Erben organ for Trinity Church is another tale!

Dr. Hodges retired from Trinity in 1859, returned to England in 1863, and died near Bristol in 1867. Among his children were Faustina Hasse Hodges, a composer; George Frederick Handel Hodges, an organist; and John Sebastian Bach Hodges, an Episcopal clergyman in Baltimore, who in 1919 gave thirty volumes of the Doctor's musical memoranda to the Library of Congress. However, much of Dr. Hodges' property was taken to England, and your editor has purchased two small notebooks and some of his music from a bookseller there. The items in the Library of Congress deal with the Trinity organ affairs and have never been published.

Two good sources of Hodges material in print are Edward Hodges by F. H. Hodges (his daughter), New York: G. P. Putnam's Sons, 1896, illus.; and A History of the Choir and Music of Trinity Parish, New York by A. H. Messiter, New York: E. S. German, 1906, illus.

Dr. Hodges' trials as an organ consultant in his parish are found in a small manuscript notebook of nineteen pages, entitled St. Paul's Organ/New York. 1841. The three-manual 1802 George Pike England organ, built in London, may have been rebuilt between 1843 and 1870, but in the latter year, J. H. & C. S. Odell installed a large three-manual, Opus 92, and the interior of the England case was moved, with alterations, to the Roman Catholic Church in Port Jervis, N.Y., where it was destroyed a few years ago. A few pipes exist in a Delaware organ. The Odell was succeeded by an Aeolian-Skinner, and the handsome case (enlarged in 1870 - or earlier), exists, housing a two-manual tracker-action Schlicker.

In the biography of her father, Miss Hodges quotes two letters written by her brother G. F. H. Hodges in May and June 1840:

...Last Sunday I played at St. Paul's Church, ... It is not by any means a fine organ, except as regards the tone of some of the stops. There are no Pedal pipes. Papa has a very fine one at St. John's Church, which will be completed in about a fortnight.

...The organ is no great shakes, though I make some shakes upon it occasionally. It is an old one, built by G. P. England, London. There are no pedals, and each rank of keys is separate and distinct from the other, and incapable of coupling or combining.

Dr. Hodges' notebook does not indicate what may have been done to the organ after the closing entry of May 16, 1843. He apparently had little liking for Henry Erben, just mentions Mr. Robjohn (the builder of organs for Firth & Hall, music dealers), and seems to have preferred his fellow Englishman, Henry Crabb. The notebook is here copied in its entirety:

Preliminary Meeting of Committee

Having received verbal notice to that effect, I attended the gentlemen of the "Committee of Repairs" at St Paul's Chapel on Monday, May 17th 1841, when Mess^{rs}. Youngs, Dunscombe, Hyslop & Harrison attended, & a consultation was held as to the condition of the organ & the best means of improving it, as also of

enlarging the space appropriated to the choir, and setting the instrument farther back. Mr H Erben, organ builder was also present, by invitation from Mr Dunscombe, & offered various suggestions. I also stated my views, & in the end received instructions to prepare a specification of the particulars which I deemed necessary & expedient, & procure thereon estimates from two or three organ-builders.

Having been much indisposed during the following week, I did not commence operations until May 24. EH.

Contents
of the
Organ as it now stands
May 24th 1841

Great Organ. GG (no GC#) to f
Open Diapason
Stopt D9
Principal
Twelfth
Fifteenth
Tierce
Sesquialtera
Trumpet
Cornet (to C)

Remarks. The general quality very good, but the Open Diapason not sufficiently powerful for the upper work, the effect of which is fierce, especially when the Trumpet is not drawn.

Choir Organ. Compass as before.

Stopped Diapason
Dulciana
Principal
Flute
Fifteenth
Vox Humana

Remarks. Much too loudly voiced, many of the stops being almost equal to corresponding stops of the great organ.

Swell. to Sw

Open Diapason
Stopt Diapason
Principal
Trumpet
Hautboy

Remarks. Quality good. Swell ineffective. Quantity & compass much too limited. Voicing unequal. The bass keys (below the swell,) dumb.

General Remarks. The bellows abominable. (Old angular kind) The touch not a pleasant one, being harsh & hard at the top. No Pedal pipes, but a row (an octave & a half) of very clumsy pedal keys, making when at work a noisy & disturbing rattle. General condition of the organ as good as could be expected, & the pipes generally, apparently in very fair order. No copula movements. A Tremulant, unserviceable. The old wolf system of tune.

Skeleton sketch
of the

"Specification
of
Additions, Alterations & Improvements
suggested by me,
sent in to the Committee
this day. May 25. 1841.

The Swell to be enlarged down to C, 4 ft.

All the present stops to be retained, and completed downwards.

The Vox Humana to be transplated thither from the Choir organ, throwing away the pipes below C 4 ft.

Add. {Cornet. 3 ranks. (12th 15th 17th)
Clarion.

Enlarge old Sound-board, or make a new one at the option of the builder.

Double Swell-box, with cavity all round of 5 inches clear, stuffed.

Interior lined with tin.

Three sets of shades, hung on frame hinged as folding doors.

Shades to be lined on each side with milled-board, overlapping the joints one inch, wood of the shades not more than 4 inches wide. Distance apart of the sets 4 inches or more. The axis at the bottom. Motion outwards. Range of Swell Pedal at least 7 inches. Accelerative action, all terminating together at an angle of 45°.

Swell box to be placed as high as possible without unsightliness.

Promise of assistance & advice from EH in case of difficulty.

S^t John's swell referred to.

Bass keys below the swell, to be permanently attached to those of the Choir Organ. Now dumb.

The Choir Organ stops all to remain, saving the Vox Humana. Bassoon bass, & Cremona treble (from 4 ft C) to be substituted, drawing separately.

The Choir Organ generally to be softened.

The Great Organ to remain unaltered, saving a strengthening of the Open Diapason by planting up the lower part of the scale a semitone, & adding a pipe at or near the bottom.

The keys & attendant draw-stops &c to be brought down 15 or 18 inches, (the floor of the choir being to be lowered,) and the whole organ to be set back 12 inches.

Two octaves of brass-pedals (as at S^t John's) to be added.

EH to furnish the model.

Compass CCC to C - twenty five notes.

Stops {Open Diapason 16 ft. 16 in by 17½ in
Dulciana. 16 ft. 8 in by 9.

Both of wood.

The pedal pipes to be planted in the passage way behind the organ (15 inches after the organ shall have been set back 12 inches, to be yet further augmented by the removal of the back. This for the Open Diapason. The Dulcianas to be laid down horizontally on the floor where the bellows now are, saving one or two for which space may be found to stand erect.

The estimate to include the cost of making good the case in mahogany to the wall, to match the old work.

Entirely new & sufficient bellows with competent feeders for the whole organ, old & new, to be provided & erected in the belfry adjoining.

The weight of wind 2½ inches of water.

Tell-tale & blower's signal to be furnished.

The present instrument to be thoroughly repaired & set in good order throughout, & where originally defective, or injured, or decayed by lapse of time or other circumstances, to be rectified & restored.

If from the complexity of the movements now specified, the builder should deem new keys & action necessary, he is to state so much in his estimate.

Tuning that of equal temperament.

The pitch of the organ not to be raised.

Leave granted to order extra work to the amount of \$50, without vitiating the contract, such extra work to be made the subject of special agreement in writing. The whole to be performed in a workmanlike manner; the materials used to be the best of their kind usually employed in similar undertakings, & the entire work to be completed by the day of next, subject to the superintendence, direction, supervision & approbation of D^r Hodges, upon production of whose certificate of the completion of the work, payment is to be made.

Mem^m Keys to be left at the Office for the use of the Estimators.

Estimates to be sent to D^r H. 70 Franklin St by Monday, May 31. 1841. 9. am.

(EH. May 25. 1841.)

Mem^m I learnt on Sunday last (23rd inst!) from M^r Youngs, that M^r Erben had sent to him his ideas as to what was needful to be done to the organ; & today I chanced by accident to see the document, but upon both occasions declined to peruse it, or to become acquainted with its contents.

EH. May 25th 1841.

Mem^m p.s.

This afternoon I delivered the Specification, together with three copies thereof, to M^r Youngs, at S^t Paul's Chapel.

M^r W^m Hall & M^r Robjohn were present, & some discussion and explanation ensued, M^r Youngs apparently being apprehensive that I was about to involve the Vestry in unnecessary expense.

He (M^r Youngs) produced M^r Erben's statement of needful repairs & additions (as I believe, in the writing of M^r Thomas Hall) & at his urgent request, I at length perused it. As in conscience & duty bound, I, after perusal, pronounced it vague, meagre & altogether unsatisfactory; & that if carried into effect it would not make such an improvement in the instrument as to justify the outlay.

For additions, it included nothing more than two octaves of pedal pipes, (size, material & description, alike indeterminate,) & three or four copula stops; for improvements, simply a new bellows (nature not mentioned) & cleaning out!

EH. May 25. 1841. 8 p.m.

May 27. M^r Youngs returned to me one of the copies of the specification for M^r Crabb, saying that he had transmitted the other two to the parties before named.
EH.

Mem^m May 26th 1841

I called upon M^r Youngs this morning, expecting to receive back the three copies of the specification, with his signature as chairman of the Committee; but he thought it expedient first to consult the other members of the Committee, & thereto distribute them for estimates himself; wherefore I gave him in writing the names of the three organ-builders to whom I had intended sending them, viz

Henry Erben
Henry Crabb (Flatbush)
Firth & Hall.

EH. same day. 6 p.m.

May 27th M^r Youngs returned to me one copy of the specification, to be by me handed to M^r Crabb. It was not signed by him, as he said that the committee deemed his official signature unnecessary.

May 28. I this day handed the specification to M^r Crabb, for him to prepare an

estimate; & afterwards accompanied him to St Paul's Church, for him to examine the instrument.

EH. same day. 11 p.m.

May 29. Called upon Mr Erben, & conversed with him about the specification.
Compliments exchanged!

June 12. Drew up a note to Crabb, & also a similar note to Firth & Hall, asking what amount of reduction of expense would take place if the following parts of the specification were dispensed with

1. All the Dulciana pedal pipes, except those necessary to complete the Dulciana of the C.O. down to 16 ft C. (17 pipes less)
2. The Clarion of the Swell
3. & 4 Bassoon & Cremona of the C. O.
5. Cop. Pedals & CO, the pedals being permanently attached instead.

& lastly if the Great Organ Cornet were placed in the Swell (instead of a new one & completed down to C 4 Ft.

June 12. Same day called upon Mr Thomas Hall (principal mechanician &c at Erben's) at his house, & asked him verbally a similar question. He told me I could about as well as he could himself, & seemed unwilling to enter further into the subject.

June 14 Received replies in writing from Firth & Hall & Mr Crabb, both giving precisely the same amount of reduction, viz \$400. Mr Crabb also informed me verbally, that if the organ were not set back, but suffered to remain on its present site, a further saving of \$100 would be effected. Total \$500.

June 14. I communicated the foregoing information to the chairman of the Committee, both verbally & in writing, previously to the Vestry meeting held this day.

June 15. 1841. Mr Youngs (the Chairman of the Committee) told me this morning that at the Vestry meeting of last night, the matter had been referred back to the Committee, with instructions simply to get the organ cleaned, tuned & set in order, as originally constructed & no more.

So all ends in smoke!

I told him that the instrument had better remain untouched, saving & excepting ordinary tuning, & that as for cleaning out, once in seventy years was about often enough!!!

Memorandum.

Throughout the whole progress of this business, the Committee I am sorry to say has evinced that it reposed no sort of confidence in me. Up to the present moment I am totally uninformed of the amount of any one of the estimates sent in by the gentlemen concerned.

EH. June 15th 1841.

The organ was cleaned, and (by the common consent of the choir & of all others who could form a judgment upon the business) not improved by the operation!

Mem. On Monday May 15th 1843 an examination into the state of the instrument was entered upon by C C Moore Esq^re & Mr Thomas Hall, in the presence of the rector (Rev^d Dr Berrian) & the comptroller (W H Harrison Esq^re); when the examiners (as I understand) suggested nearly a similar set of additions & improvements to those herein described in the foregoing "specification"; the extension of the swell, addition of pedal-pipes and copulas, and giving more Diapason to the Great Organ. The principal variation from my plan I believe consisted of the idea of taking away the Cornet from the Great Organ & substituting an open Diapason, which of course could be only a half stop. Probably also the Clarion & other small additional stops before proposed have not been recommended on this occasion.

EH. May 16. 1843

May 16, 1843. I this day called upon Mr Thomas Hall, showed him the whole of the memoranda in this book up to the foregoing page inclusive, and conferred with him as to the intended alterations & improvements; when he made the discovery that in my "specification" as copied into this book I had altogether omitted mention of the copulas, although they constituted almost the leading feature of my intended improvements, and were certainly enumerated in the copies of the document which were given out for estimates.

* * *

On September 24, Bernard Lagacé played the dedicatory recital on the new tracker-action organ in the Harrison Otis Aphorp Chapel, Milton Academy, Milton, Massachusetts. The instrument is by Casavant Frères, Limitée, of St. Hyacinthe, Quebec, and stands in four cases in the rear gallery (the Pedale is divided). The electric combination action includes six pistons for each division and eight generals; the compass is 56/32; and there are 1,952 pipes in the forty ranks. The stoplist is:

GRAND ORGUE:		POSITIF:		PEDALE:	
Bourdon	16'	Salicional	8'	Soubasse	16'
Montre	8'	Bourdon	8'	Octave basse	8'
Flûte à cheminée	8'	Principal	4'	Bourdon	8'
Prestant	4'	Flûte	4'	Octave	4'
Flûte	4'	Nasard	2 2/3'	Fourniture (2')	IV
Doublette	2'	Doublette	2'	Bombarde	16'
Fourniture (1 1/3')	V	Quarte de nasard	2'	Basson	16'
Douçaine	16'	Tierce	1 3/5'	Trompette	8'
Trompette	8'	Larigot	1 1/3'	Chalumeau	4'
Clairon	4'	Cymbale (2/3')	IV		
		Cromorne	8'	<u>Couplers (reversible)</u>	
		Tremulant		Positif à Grand orgue	
				Grand orgue à Pédale	
				Positif à Pédale	

* * *

The Organ Literature Foundation, that excellent private library not far from Boston, is also a firm dealing in books, magazines and recordings, and every Club member should be on the Foundation's mailing list. Henry Karl Baker has again reprinted a worthy and interesting older treatise -- H. F. Milne's The Reed Organ: Its Design and Construction, originally published in London in 1930. The 168-page paperback tells how to build such an organ, as well as perform maintenance, and provides answers for people with free reed difficulties. Mr. Baker has, as usual, provided a copy for the Club library, and will be happy to send out others for \$5.00 each. Address the Foundation at 45 Norfolk Road, Braintree, Mass., 02184.

* * *

Your editor has at long last moved his place of residence to his place of work -- farther from Boston, unfortunately. The new mailing address is P.O. Box 779, Claremont, N.H., 03743. He is now the organist and choir director for a small and friendly congregation in an old and very reverberant church building, the First Baptist Church, Newport, N.H., where he is even allowed the pleasure of choosing the hymns each Sunday. The organ is a 2-9 1897 Hook & Hastings described in the Newsletter for January 1971.

* * *

New members of The Boston Organ Club:

Gammons, Edward B.	Groton School	Groton, Mass.	01458
Lewis, Jim	6216 Yucca Street	Hollywood, Calif.	90028
McCarthy, Marjorie	Box 187	Dublin, N.H.	03444
Meikle, Sue	Box 802	South Lancaster, Mass.	01561

* * *

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 7, No. 10, Whole No. 71

November 1971

Raymond A. DiBona has planned the Club meeting for Sunday, November 21. We are to visit four two-manual turn-of-the-century organs south of Boston and the schedule is:

- 2:30 A. Russell Lucid estate, Cedarcliff Road, Braintree; 2-9 Jesse Woodberry & Co.
- 3:15 St. Paul's Roman Catholic Church, Main Street, Hingham; 2-12 John H. Sole.
- 4:00 Congregational Church, 1320 Commercial Street, East Weymouth Center; Hutchings-Votey Organ Co.
- 5:30 Supper at Maria's Italian-American Restaurant, Quincy Avenue, Braintree.
- 7:00 Recital honoring the centennial of the parish at Sacred Heart Roman Catholic Church, Washington Street, Weymouth Landing; Brian Jones organist; 2-16 Jesse Woodberry & Co., partially renovated and tonally altered by the Andover Organ Company in 1971.

If you wish you help demonstrate an organ, bring some music. There will be an opportunity to play the organ in Sacred Heart Church.

To reach the Lucid home, exit from Route 128 South (after it has become Route 3) at Exit 27 ("So. Braintree, Union St."); go off the ramp (by Valle's Steak House) and under the overpass, keeping right and on to Union Street; proceed a mile and turn left in the center of Weymouth (at the intersection are a white church, Capitol Market and Clark & Taber Chevrolet); go up Quincy Avenue and take the third street on the left, which is Cedarcliff Road; the house is the first large brown mansion on the left side.

Persons who can attend only Mr. Jones' recital should use the above instructions, but turn right at the intersection in the center of Weymouth described above and a brick church will be visible.

* * *

MIXTURES -

Yuko Hayashi's superb recital at the West Concord Union Church on October 31 was certainly the highlight of the last Club meeting. The church and Mr. Beaudry are be congratulated too! Go and hear Brian Jones this month.

Please send announcements of special Christmas programs to the editor as soon as possible. Do not forget that the December issue is the last you will receive with the 1971 dues.

The University Lutheran Church, Winthrop and Dunster Streets, Cambridge, Mass., is displaying the new two-manual Noack organ in a Bach Festival series. The future concerts are: Partitas for Harpsichord, No^s 4-6, David Berger, harpsichordist, 8 p.m., Nov. 21; Marian Ruhl, organist, 8 p.m., December 5; Musica Sacra, Allen Huszti, conductor, 8 p.m., December 12; The Goldberg Variations, Ellen Polansky, pianist, 8 p.m., January 9; and Trudi Saloman and Nicholas Van Slyck, duo-pianists, 8 p.m., January 16. The organ was dedicated in a recital by David Beyer during the afternoon of October 31.

James M. Bratton of Denver would like to examine organ compositions by W. Eugene Thayer (1838-1889) for an O.H.S. convention recital. Anything in your attic?

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.

In the Newsletter for September 1971 is a description of the 1842 Hook organ in the church of the Third Congregational Society (Unitarian), Springfield, Mass., now in use in the First Parish Church (Unitarian), Northfield, Mass. The old building in Springfield, converted to commercial purposes, burned a few years after the erection of the splendid stone church on State Street, described in the following articles from The Springfield Daily Republican. The edifice was an early work by the famous architect, H. H. Richardson. The organ was E. & G. G. Hook's Opus 449, 1868, a 2-33 rebuilt and enlarged by J. W. Steere & Son in 1901. The site of the church is now a weed-filled vacant lot.

Monday, February 15, 1869:

The Church of the Unity.

THE ASPECT OF THE INTERIOR

The new and beautiful church which has been erected and just completed by the Third Congregational (Unitarian) society on State street, will be first opened to the public, to-morrow evening, for the organ exhibition, and will be dedicated on the following day. Its finely proportioned exterior, with solid walls and spire of Longmeadow free stone, has become familiar to every dweller in Springfield, and has been more and more admired as its Italian-Gothic architecture, so graceful, yet so dignified, has been oftener seen and more fully appreciated. Internally, however, it has been viewed by few, except those who will hereafter make it their house of worship, and the public may therefore read with some interest a general description of what may be seen there.

Entering through the tower doors or those at the northeast corner of the building, one comes into the cloister or vestry, with its row of handsome mullioned windows, looking toward State street. Three doors lead thence into the audience room, and over the middle and principal one are the appropriate inscriptions, "The Lord is in his holy temple." "Enter into his gates with thanksgiving and into his courts with praise." On passing into the audience room the visitor receives at first the impression of novel and profuse decoration, but the harmony, unity and beauty of the whole design soon becomes apparent, and a doubtful admiration gives place to one that is complete and hearty. There is no accounting for tastes, and there are some, perhaps, who will dislike this church; but the vast majority will pronounce it a beautiful temple for the worship of God.

The audience room has a lofty nave and two lateral aisles, with rows of heavy brown stone columns on the line separating the main nave from each of the two side naves or aisles. These columns have carved bases and capitals, and from them spring pilasters and the arches which visibly support the roof. The latter is divided into 252 panels of ultra-marine blue by ornamental brown bands. By day the church is lighted from the rose window (which is fifteen feet in diameter) and from twelve arched windows on each side, six of which are in the clear story. By night, light is furnished by 180 gas burners, nine of which encircle the cap of each of the pilasters, forming a very brilliant yet not dazzling illumination. At the end of this room opposite to the entrances from State street is a simple desk of black walnut, with a cross emblazoned in front. It stands at a slight elevation, and is approached by stairs from either side, while two other flights of about the same length lead from the pulpit, one to the singers' balcony in front of an arch or alcove on the left, and one to a corresponding balcony and alcove on the right, which will be made a sort of mausoleum. High up--seemingly about half way from the floor of the church to the apex of the roof--is the organ arch. Entirely outside of this arch and upon a large bracket of black walnut (which is decorated with gold, the panels being a deep, rich maroon), stand fifty pipes of English block tin, forming the front of the organ. These are arranged in a novel and singular way, there being two towers, composed of large pipes, at each side, with smaller pipes extending in gradation downwards toward the center. These pipes are unstained, except their mouths, which are gilded, and their tops, which have a band of red and gold. The relief of color is principally given by means of blue metal bands passing across the front of the pipes, not horizontally but at different angles. On some of these bands are painted, "Serve the Lord with gladness;" "Break forth into singing;" "Make a joyful noise unto God;"

"Make his praise glorious." But the most novel thing about this very unique organ front is a musical scroll at the top of each of the two towers referred to, on which appears "the ninth Gregorian tone," written with ancient musical characters, on a staff of only four lines.

The Egyptian order of decoration prevails elsewhere in the church, and is carried out with strict fidelity; there are innumerable patterns, but always the same general style of treatment. The ground color is a stone buff, which is enlivened with browns, blacks and vermillion. The trusses of the roof and wall are bordered by a maroon band, and a frieze of blue extends around the room, bearing in Gothic letters these inscriptions: On the south (pulpit) side--"O worship the Lord in the beauty of holiness;" on the west side--"Lord who shall abide in thy tabernacle? who shall dwell in thy holy hill? He that walketh uprightly and worketh righteousness, and speaketh the truth in his heart;" on the north side, under the large rose window--"Peace be within thy wall;" on the east side--"Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind, and with all thy strength. Thou shalt love thy neighbor as thyself." On the wall above the rose window is painted a quatrefoil--a beautiful kaleidoscopic figure which will repay long examination and study; and there is one precisely like it at the opposite end of the room, in the space above the organ pipes. The pews are made of unpainted chestnut, trimmed with black walnut, and are arranged alternately for five and seven persons, except those in the side naves, which retain somewhat the ancient square form, seen in the old Unitarian church. The carpets are maroon, with a small black figure. Every detail in its relation to every other one shows a unity of design that is at once satisfactory and admirable.

The church has been nearly two years in building. Ground was broken on March 1, 1867, and the corner stone was laid on the 20th of May in the same year, since which time the work has progressed steadily and without interruption. The entire cost is a little short of \$145,000, of which nearly \$30,000 was paid for the lot, and \$7500 for the organ,--the front of the organ alone costing \$1000. H. H. Richardson of New York, was the architect, Ponsonby & McGuinn the stone masons, Marshall and Ricker of New York the carpenters, W. J. McPherson of Boston, the decorator, and E. & G. G. Hook of Boston, the organ builders. Most of the actual labor of the decoration has been done by William Healey, a fine artist employed by Mr. McPherson, who has executed the work without drawings or sketches of any kind to aid his eye. Great credit is due to these artificers, as well as to Col J. M. Thompson, chairman of the building committee, who has given almost his whole time to the church, watching the labor in all its details with as much care and attention as if the building had been his own. And now "the end crowns the work."

Thursday, February 4, 1869:

The new organ in the church of the Unity nears completion. Almost all the pipes are in, and the labor of tuning them will soon commence. The plan of the location of the instrument has been modified somewhat from its original shape. It was at first intended to put all the pipes within the arch that was left for the organ, and to arrange the front ones in fan shape. Instead of this, some fifty speaking pipes have been placed upright outside of the arch and about a foot from the line. They are pure block tin, unstained by paint or gilt, and stand tastefully in groups, according to difference in size. The relief of color is furnished by broad metal bands, which pass in front of the pipes from one group to another and which are now being brilliantly illuminated. The position of the organ has been generally considered objectionable in being so much within an arch of stone; but by putting pipes outside the arch and by placing the whole organ very high, as has been done, it is believed that this disadvantage will be largely overcome.

Tuesday, February 16, 1869:

THE UNITARIAN ORGAN--TO-NIGHT'S CONCERT.

The organ which the Hooks of Boston have just erected in the new Church of the Unity deserves more than a passing notice. There have been, it must be confessed,

grave apprehensions with regard to it. The organ loft, as at first designed, was within a stone arch, and it was feared that an organ, so placed, be it ever so fine, would give a poor account of itself to the public. The pipes, however, have been arranged on a plan somewhat different from the one at first proposed. Many of the important ones stand on brackets outside the arch, and almost all the others are placed so that there is slight if any impediment to the exit of the sound into the audience room. In fact, only a very few pipes--and those the large wooden ones--stand behind the stone walls of the arch at all. The result is that the organ, instead of being the failure which many persons have predicted, is a gratifying and magnificent success. It is placed so high that the sound seems to roll out and fill completely the great gothic nave and thence permeate every part of the room. The stone walls of the church help to make the room an excellent one for sound, and the effect of the instrument in the loudest passages as well as the softest is all that could be desired.

It is the grand fault of most of the organs built now-a-days, that sweetness, with every other agreeable quality, is sacrificed to mere noise. If the organ makes a thundering sound, it is supposed to be exceeding fine. Every pipe is therefore voiced to shriek its utmost, and as to soft stops, there are positively none at all; so that, however brilliant and showy an instrument may be for concert purposes, it is of no practical use in accompanying voices, except a large chorus. It is but fair to say that this fault, now becoming so common, is not chargeable upon the Unitarian organ. Perhaps its location, rather than the builders, may be responsible for this merit, and if so the Unitarians should be devoutly thankful that it stands where it does. Its full power is grandly loud without being boisterous or harsh, while it can be softened almost to a whisper. For the benefit of organists and others interested in such matters we append a list of its stops, giving in each case the number of pipes:-

Great Organ--Open diapason (8 feet) 58, open diapason (16 feet) 58, dulciana 58, salicional 58, stopped diapason bass 12, stopped diapason treble 46, melodia 46, octave 58, flute d'amour 58, twelfth 58, fifteenth 58, mixture (four ranks) 232, trumpet 58.

Swell Organ--Open diapason 58, keraulophon 58, lieblich gedact 58, stopped diapason 58, flauto traverso 58, octave 58, iolina 58, piccolo 58, mixture (two ranks) 116, clarionet 46, bassoon 12, oboe 46.

Pedal Organ--Double open diapason 27, violoncello 27, bourdon 27.

Mechanical Stops--Great to pedal, swell to pedal, swell to great, tremulant, bellows signal.

Besides the mechanical appliances mentioned above there are five combination pedals--three for changing stops on the great organ and two for the swell organ. These are great conveniences for the player, saving him much trouble in shifting stops by hand. There is also a separate pedal for coupling the pedal organ with the great organ.

The instrument, here briefly described, will, to-night, under the fingers of Dr Willcox, speak its own merits more clearly and forcibly than words of ours can do. The fame of Willcox as a brilliant and captivating player is too well known to need recital, and the public's expectation that the concert will be an unusually fine one will not be disappointed. The choir of the church will lend their aid, giving a welcome variety to the occasion. Details can be learned from the program, printed elsewhere in this paper, to which we invite attention. The number of tickets is limited, and an early application may be necessary to secure them.

GRAND CONCERT

and

OPENING OF THE NEW ORGAN

just erected in the
CHURCH OF THE UNITY,

By Messrs E. & G. G. Hook of Boston.

J. H. WILLCOX, Mus. Doc.,
 From the Church of the Immaculate Conception,
 Boston, Organist,
 Assisted by the QUARTETTE OF THE CHURCH.

PROGRAMME.

Part I.

1. "Gloria in Excelsis Deo," Mass No. 1. Hummel.
2. Andante--1st Symphony. Beethoven.
3. Trio from the Creation, Haydn.
 By the Choir of the Church.
4. Overture. "Jeune Henri Chasse." Mehul.
5. "Offertorio" in D. Morandi.
6. Sacred Song--For My soul thirsteth for Thee O God Mendelssohn.
 (from As pants the Hart).
 Mrs William C. McLallan.
7. Improvisation. J. H. Willcox.

Part II.

1. Overture. "Listocq." Auber.
2. Quartette from "Rigoletto." Verdi.
 By the Choir of the Church.
3. Representation of a Thunder Storm. J. H. Willcox.
 1. Intended to give an idea of the calmness and repose of nature on a summer afternoon. The pipe of the shepherd is heard in the distance, then echoed from hill to hill, and now near by. Rustic dance interrupted by distant mutterings of thunder. 2. Approach of the storm. Distant thunder is heard; it grows louder as the storm grows nearer; moaning and rushing of the wind. The storm breaks with full violence. 3. The storm subsides and the Vesper Hymn is heard, sung by the peasants, as a thanksgiving for a safe deliverance from the tempest.
4. Song. "L'Estasi." Arditì.
5. Communion in E for oboe and bassoon stops. Batiste.
6. Overture. "Fra Diavolo." Auber.

Concert to begin at 8 o'clock precisely.

Tickets \$1, for sale at H. Foot & Co's and Powers Paper Company's until 6 o'clock, and after that time at the Church.

Wednesday, February 17, 1869: (Paragraphs on the dedication and history of the church, appended to the review, are here omitted.)

The Church of the Unity.
 THE ORGAN CONCERT, LAST NIGHT.

Can't Willcox play, though? His performance, last night, on the splendid organ in the Church of the Unity, was just superb. It was the next thing to hearing a full orchestra. The endless variety and contrasts of tone; the agreeable little conversations which the various instruments seem to hold, each having its "say," and each, as it were, expressing its opinion; the crescendos, swelling into a grand volume of sound; the diminuendos, sinking away, as light fades, almost into silence--these effects and many more were produced with the hand of a master. It is generally

conceded that Dr Willcox, as an exhibitor of the capacities of an organ, is without a peer. He is not a strict player, and does not pretend to be; the purists on music may frown upon him, but the fact remains that he is a magnificent performer. A gentleman--himself a famous player--who has heard Batiste, the renowned French organist, a hundred times, declares that Willcox is greatly the Frenchman's superior, and the comparison is a fair one, as the styles of the two performers are nearly the same. Willcox played nothing so finely, last night, as his overtures, and the one from Auber's "Istocq" was especially brilliant and effective. His thunder was about as good as Nature's own.

The vocal pieces were likewise successful. We never heard Mrs McClallan sing so well. She gave that exquisite air of Mendelssohn's,--"For my soul thirsteth for Thee,"--with a true appreciation of its beauty, which was mirrored perfectly in her clear, placid voice. And then that bewitching waltz trifle of Ardit's (L'Estasi)--how sweetly and charmingly she sang it! The lovers of choice music would rejoice to know that this concert, so auspiciously opening the new organ, was the forerunner of many as good. If such is the case, we can safely predict that every seat in the beautiful church will be filled on each occasion as they were last night.

Wednesday, November 13, 1901:

A FINE NEW CHURCH ORGAN.

The Reconstruction of the Instrument at the Church of the Unity by a Local Firm--Plans for Organ Recital.

The work on the reconstruction of the organ in the church of the Unity, which has been in progress since July, is now practically completed, and the organ will be played on publicly for the first time at the church services on the 24th. The church is to hold 5 o'clock vesper services in future in place of the evening gathering, and the completion of the organ will facilitate the plan of making the afternoon service largely musical. The first recital on the new organ will be given Tuesday evening, the 26th, by the church organist, Mr Turner, at which the regular choir will probably assist. It is Mr Turner's plan to give weekly recitals through the winter, and the valuable work which he has been doing in this way will be much helped by the modernizing of the organ. Until recently this city has been notably deficient in what may be called "up-to-date" organs. Most of our larger churches were organized a good while ago, and were financially so prosperous as to be able to put in substantial instruments, which have endured to the present day, for the "life" of an organ is almost unlimited. It does not wear out like a piano. So it happens that Springfield is backward in this respect, as compared with many smaller and newer towns. In some cases a few modern improvements have been added, but the organ of the church of the Unity is the first of the old instruments to be completely modernized.

This excellent instrument was built by E. Hook and G. G. Hook of Boston, whose name is more familiar through the Hook & Hastings organs. The action was, of course, old-fashioned, and there were practical difficulties in the effective use of the instrument, but it had many merits, some of the stops being of exceptionally fine quality, and the effect of the instrument in the church was sonorous and telling. The pipes were voiced by John Wilcox, a celebrated expert, whom many of the older organists will remember, not only for his skilful work, but for his musical gifts. He had unusual facility in improvisation. The work of remodeling the organ has been carried by the John S. Steere & Sons /sic/ company of this city, and is a very complete and searching piece of work. The fine old pipes are left, and that is practically all. There is no change in the external appearance of the instrument, but within it is as different from the old organ as a modern battle ship with electric appliances is from an old frigate. In the first place, the resources of the organ have been vastly increased by the addition of nine new stops, giving not only more power, but more variety and richness of expression, especially in solo passages and for very soft effects. In the second place, the old tracker-action has been taken out and replaced throughout by the Weigle tubular-pneumatic action, a German invention, for which the Steeres have American rights, and which has taken a foremost

place among the many competing systems of pneumatic action.

Finally, the instrument has been equipped with all those ingenious mechanical devices which have evolved in recent years by French and American inventors, and which give the organist an immensely increased command over the resources of the instrument. Such are the adjustable combination stops, by which the organist can prepare several effects before he begins to play, and then throw on the whole combination at the proper place by pressing a button, instead of pulling stop by stop in the old style. There are four such combinations possible in this instrument, which suffices amply for almost any composition. Then there is a new crescendo pedal which gives the organist absolute control over the instrument, so that from a pianissimo he can work up to the full power of the organ with ease and certainty. All these modern appliances are snugly packed in a handsome new console of quartered oak and mahogany, which stands behind the choir and is turned obliquely so that the organist can see the singers easily. The results can be described better after the organ has been heard, but what is to be expected can be judged by those who are familiar with organs from this schedule:-

Great organ (11 stops): Double open diapason, 16 feet; open diapason, 8; clarabella, 8; stopped diapason, 8; salicional, 8; flauto d'amore, 4; octave, 4; fifteenth, 2; twelfth, 2 2-3; 3-rank mixture; trumpet, 8.

Choir organ (seven stops): Melodia, 8 feet; geigen principale, 8; viola d'orchestre, 8; dulciana, 8; flute harmonique, 4; clarinet, 8; flautino, 2.

Swell organ (13 stops): Bourdon, 16 feet; open diapason, 8; stopped diapason, 8; keraulophon, 8; voix celeste, 8; flauto traverso, 4; violine, 4; piccolo, 2; two-rank mixture; oboe and bassoon combined, 8; vox humana, 8.

Pedal (four stops): Lieblich gedackt, 16 feet; bourdon, 16; double open diapason, 16; Violoncello, 8.

Couplers (9): Swell to great; choir to great; swell to choir; great to pedal; swell to pedal; choir to pedal; swell to great, super-octave; choir to great, sub-octave; total coupler.

Miscellaneous: Swell tremolo; choir tremolo.

Set combinations (four pistons): (1) piano on all organs; (2) mezzo forte; (3) forte; (4) fortissimo.

Adjustable combinations (four pistons): Can be set to any combination.

Grand crescendo and sforzando pedal.

Balanced pedals (two): choir and swell.

All the stops are in the swell box except the open diapason in the great organ. There are 61 notes in the manual and 30 in the pedals, which is the full standard size. The pneumatic action operates the pipes without mechanical connection, by means of a large number of small tubes, one for each note, leading from the keyboard to the organ. The action is very light and elastic, but not so treacherously easy as some of the first pneumatic-action organs that were built. This system is made by the Weigle company in Stuttgart, and has been in use since 1889.

In 1935, the unnecessary mutilation of the Richardson interior began with the installation of a chancel in the old organ chamber. Above the stalls for the divided choir were deep chambers for a three-manual Aeolian-Skinner organ, Opus 937, and the plain pipe-fence fronts faced only into the chancel. The church was demolished in 1963, and a three-manual Berkshire organ, essentially the 1937 instrument, was dedicated in the new building on March 1, 1964.

* * *

Our member Jim Lewis of Hollywood, California, has provided the editor with several items pertaining to old organs in that state. The following item is from the California Independent, Los Angeles, January 15, 1898:

PIPE ORGAN BUILDING IN OUR CITY.

We were surprised and delighted, one day this week, by a visit to the pipe organ manufactory of Mr. Murray W. Harris, located at 657-659 San Fernando

street (formerly Upper Main street). It will no doubt be welcome news to many of our readers to know that pipe organs are being constructed in Los Angeles that are in no particular inferior to the best articles constructed in large eastern cities.

Mr. Harris' education in this line of handicraft was obtained in Boston, in the largest and finest organ factory in America. To this training he adds natural ability of a high order in toning and developing the musical powers of these wonderful instruments, possessed by but few men. He has charge of nearly all the large organs in Southern California. He has also quite a business in re-building and re-voicing organs, and in every case leaves them in finer condition than they were originally. Notable instances of this are the organs of the Immanuel Presbyterian Church and St. John's Episcopal Church of this city, and the one in St. Paul's Episcopal Church of San Diego.

Mr. Harris has the only pipe organ factory west of St. Louis. All parts of the complicated machinery are made here. The wood largely entering into the construction of these organs is our California sugar pine, pronounced by experts, superior for its resonant qualities to the white pine used by eastern houses, or to any other wood yet discovered.

As samples of the work done by this firm, we call attention to the new organ in the University of Southern California, the one in the Jewish Synagogue, and a fine instrument now being made for the Lincoln Avenue M. E. Church in Pasadena, secured in competition with eight eastern firms.

We feel a great interest and pride in this notable addition to the manufacturing industry in our city, and urge all who contemplate putting in pipe organs to give Mr. Harris a chance to give figures. He requires no cash until the organ is set up, and gives entire satisfaction.

On August 28, 1897, the California Independent published a description of Geo. S. Hutchings' Opus 421, a "2-19" by the firm that probably employed Murray W. Harris:

THE NEW UNIVERSITY CHURCH ORGAN.

The new pipe organ just completed in the University M. E. Church of Los Angeles comes from the well-known organ builder, Geo. S. Hutchings, of Boston. Owing to the lack of space in depth in the church, the organ has been built in a peculiar manner, spreading it out at either side and mounting it high. This gives the instrument a very imposing effect. The exterior comprises a casing of selected quartered oak, supporting groups of pipes, richly decorated in gold and colors, harmonizing with the church decoration.

The organ is voiced with the utmost nicety, and special attention is called to its tonal character. For the information of organists and other musical people, a full description of its contents is here appended: ...

A concert will be given by the choir under the direction of Prof. Williams, on Friday evening, September 3, in which the new organ will perform an important part:

GREAT:		SWELL:		PEDAL:	
Open Diapason	m 8' 61	Bourdon	w 16' 49	Bourdon	w 16' 30
Dulciana	m 8' 61	Violin Diapason	w&m 8' 61	Swell to Great	
Clarabella	w 8' 61	Salicional	m 8' 61	Great to Pedal	
Octave	m 4' 61	AEoline	8' blank	Swell to Pedal	
Rohr Flute	4' blank	Stopped Diapason	w 8' 61	Blower's Signal	
Super Octave	m 2' 61	Flute Harmonique	m 4' 61	Wind Indicator	
		Oboe	m 8' 49		
		The Violin Diapason had a 12-note stopped bass of wood;		"Pedal Movements":	
		the Salicional had a stopped bass of metal.		Forte, Great Organ	
				Piano, Great Organ	
				Swell Tremolo	
				Balanced Swell Pedal	

The 1972 membership forms are enclosed with this issue of the Newsletter. You are urged to complete the form and return it to our treasurer soon. Several persons are receiving gift subscriptions and many have already sent their dues. The 1971 membership has been the largest ever, and our bank account contains a pleasing balance at the end of the year.

* * *

MIXTURES -

George Bozeman, Jr., for several years a member of the Noack Organ Company, is now an independent builder; his address is 96 Maple Avenue, Andover, Mass., 01810. Daniel Angerstein and Allen Kinzey, formerly of the AEolian-Skinner Organ Company, have their new shop at 299 East Street, Wrentham, Mass., 02093.

The following recitals will be given on the three-manual Fisk organ in the First Congregational Church, Winchester, Mass., Sunday evenings at 8 o'clock: John Skelton, Jan. 23; Carolyn Skelton, March 12; Martha Folts, April 16; and Yuko Hayashi, May 28.

The Andover Organ Company has contracted to renovate and tonally improve two two-manual tracker organs: Hook & Hastings opus 1146, 1883, in the United Church, Greenwich, N.Y., and W. A. Johnson opus 253, 1868, in the Federated Church, Greensboro, Vt.

An altered 2-7 Hook & Hastings, opus 1700, 1896, was dedicated in St. Columba's Episcopal Church, Bristol, Tenn., on November 14. Mr. Peck Daniel must be credited with making a very playable instrument from an incomplete pile of wreckage! Leonard Berghaus of Chicago has completely rebuilt the large two-manual E. & G. G. Hook & Hastings, opus 648, 1872, in the First Baptist Church, Lafayette, Indiana. The organ is now a 2-29 with much new pipework and the opening recital was played by Robert Schuneman, editor of The Diapason, on November 7.

The following item appeared in daily papers this month:

Spalding, England (UPI)--A chorus of 15-year-old schoolboys today claimed a new world record for nonstop hymn singing. Aided by five boxes of throat pastilles, they belted out hymns for 48 hours, three longer than the previous record, said an official at Spalding Township secondary school.

More unpleasant is this December item:

Hamel Hempstead, England (UPI) -- Andy Messenger, 10, suffered a black eye when he was caught in the crossfire of a mince-pie battle between rival Christmas carolling groups outside the local Baptist church.

Christopher C. Lavoie of Ludlow, Mass., has purchased a 2-12 Woodberry & Harris organ from Bruce Porter of Walpole, N.H. The organ was built in 1890 for the Greens Farms Congregational Church, Westport, Conn., and served until 1961. It is being restored and will be installed in a new addition to the Lavoie house.

Recent recitals on tracker organs: Charles R. Krigbaum at the Congregational Church, Killingworth, Conn., on September 26 (rededication of the 2-16 1875 E. L. Holbrook organ, restored by Richard C. Hamar); Eileen Hunt at the North Universalist Chapel, Woodstock, Vt., on November 21 (2-16 1875 Hutchings, Plaisted & Co. organ); Kurt Lueders, assisted by Gary Towne, tenor, and the Backroad Baroque Players, at the First Baptist Church, Burlington, Vt., on November 11 (2-19 1864 E. & G. G. Hook organ); Richard G. Boutwell at his home, Ryder Hall, Richmond, N.H., on December 7 (2-9 1898 Ryder organ); Joseph Grillo, assisted by combined choirs, at St. Rosalia's R.C. Church, 14th Avenue at 63rd Street, Brooklyn, N.Y., on October 31 (dedication of

* 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.

a 2-15 L. C. Harrison organ, formerly in the Park Avenue Presbyterian Church, Bloomfield, N.J., and rebuilt by G. F. Adams of New York City); Thomas Jenei at the Episcopal Church of Our Saviour, Milford, N.H., on December 12 (dedication of the new 2-22 Noack organ); and E. Power Biggs on the four-manual Adams gallery organ at St. Thomas Episcopal Church, New York City on December 22 -- the only recital known to have been interrupted and subsequently cancelled by a "bomb scare"!

Calvin Hampton played the opening recitals on a new 2-31 Berkshire organ in St. John's Episcopal Church, Bangor, Maine, on October 31. The program booklet contains a history of the organs in the parish by Ed Boadway.

Mrs. Abbie S. Wilcox, a church organist for 62 years, died in Bradford, Vermont, last March at the age of 100. Her entire career in one church included many years playing the 2-14 c.1870 Geo. Jardine & Son organ in the Federated Church, North Thetford, Vt.

Dr. Samuel Walter will play the centennial recital of the 3-55 E. & G. G. Hook & Hastings organ, opus 576, 1871, in St. Alphonsus' R.C. Church, 308 West Broadway, New York City. Though electrified by Hook & Hastings as opus 2514, c.1925, no tonal changes were made, and the organ is superb. The elaborate Victorian printing done for the anniversary concert is indeed a pleasure to behold! The program will be at 4 p.m., Sunday, February 27.

Coming Recitals: Frank Taylor at Old West Church, Cambridge Street, Boston, 8:00 p.m., January 26; Susan Cleverdon at Christ Episcopal Church, Westerly, R.I., 8:00 p.m., February 6; David Fuller at Memorial Church, Harvard University, Cambridge, Mass., 8:00 p.m., February 8; Yuko Hayashi at King's Chapel, Boston, 8:00 p.m., February 11; John Schaeffer at the Church of the Advent, Boston, 4:00 p.m., February 20; Piet Kee at the Unitarian Church, New Bedford, Mass., February 20; Brian Jones at Old West Church, Boston, 4:00 p.m., February 27; Bach's Mass in B Minor by the Choir and Orchestra of The Church of the Advent, Boston, at the church, 8:00 p.m., March 3; The Kent State Chorale with Instruments, at the Church of the Advent, Boston, 4:00 p.m., March 19; and the Boychoir of St. Luke's Chapel, New York City, at the Church of the Advent, Boston, 4:00 p.m., April 23.

Eugene A. Kelley (sub-contracting to Philip Beaudry and Richard Hedgebeth) has revoiced original stops and installed "new" pipes in the 1881 two-manual Alexander Mills organ in the home of A. Graham Down, West Epping, N.H. Mr. Kelley has also purchased the 2-10 c.1897 Geo. H. Ryder & Co. organ in the Parish House of the United Church, Westford Center, Mass. Mr. Kelley wishes it understood that all of the old pipes replaced in the Mills organ have been carefully stored so that the organ can be restored; it is the last large Mills organ known to exist.

Club members are urged to have their names placed on the mailing list of the Musical Instrument Collection, Museum of Fine Arts, Boston, Mass., 02115. The well-printed "Calendar of Musical Events with Historical Instruments" is issued monthly and contains too much interesting matter to be copied into our Newsletter!

Ed Boadway was recently a guest of Storey Clamp in Randolph, Mass. Four busy days were spent compiling the first really complete list of E. M. Skinner and AEolian-Skinner organs, and the manuscript may be published eventually... Has anybody seen the two volumes of manuscript Steer & Turner and Steere stoplists (1884-1912), probably given away when AEolian-Skinner moved from the South Boston plant?

Another English item appeared recently in the United Church Herald:

The organist and entire choir of St. Thomas' Anglican Church in Golborne, England, resigned because the rector, the Rev. Harold Cunliffe, wanted brighter and more lively hymns.

He introduced modern hymns from his own book, Twentieth Century Hymn Tunes, seven months ago.

Every time one of the modern numbers was announced by Mr. Cunliffe, the choir reacted by standing silently while the organist clasped his hands on his lap.

A spokesman for the choir said their action stemmed from an aversion to "cheap gimmicks aimed at getting people into church," and that the choir would resign. ...

The famous JARDINE firm, established in New York in 1836 (according to advertisements in the 1890's, though other sources say 1834 and 1840), built 1257 organs by 1899 and closed the business the next year. Many excellent small George Jardine organs are still in use, though some of the later work was more cheaply-made than the products of other builders, despite delightful tonal and architectural excesses which were probably the whims of the younger Jardine. An 1838 advertisement is on page 4 of the Newsletter for September 1970.

One history states that the company became George Jardine & Son in 1860, but the term appears in press items as early as 1856. Several instruments built in the 1860's and 1870's bear nameplates reading simply "Jardine." George Jardine was an able architect (occasionally doing battle with the Upjohns) and Edward G. Jardine was a good organist who often played the opening recitals on his own instruments.

In 1869, the Jardines issued what appears to have been their only catalogue, a 6"x9" booklet containing six pages of self-complimentary information, six pages of "dimensions" of organs, three pages of testimonials, and an incomplete and hastily-prepared opus list of 335 organs on the last six pages. The front cover (which duplicates the information on the title page) is in a Victorian rococo style and the rear cover bears a woodcut of the large factory occupied by the firm until 1900, a building which contained two-storey erecting rooms in the rear wing.

Peter T. Cameron has provided the editor with a copy of the catalogue, much of which is transcribed here for our many readers interested in the minutiae of American organ-building in the nineteenth century. The testimonials and "list of the principal Organs" will appear in the next issue of the Newsletter.

DESCRIPTIVE CIRCULAR/and/Price List/of/GEORGE JARDINE & SON,/Organ Builders,/ Nos. 314, 316, 318 and 320/East Thirty-Ninth Street,/Between First and Second Avenues,/New York City./New York:/Baker & Godwin, Printers,/Printing House Square./1869.

. . .

AMONG the many inventions of the human mind, the ORGAN undoubtedly stands in the highest rank. It is the grandest, the most perfect and comprehensive, the very "king of all musical instruments."

Hence Organ building is one of the most difficult arts, for if the skillful hand of the master is to produce a work perfectly in harmony with its lofty purpose, he requires not only extensive knowledge, but also the greatest accuracy in calculations and inexhaustible patience.

In this, however, the Organ builder will not even then succeed, unless he understands the mechanical part of his work thoroughly, and is likewise conversant with mathematics, natural philosophy, acoustics, and the theory of the diffusion and power of sound.

Devoid of this higher knowledge (and how very few possess it), he will never attain great proficiency, nor deserve the name of a true ARTIST.

THE SCIENCE OF ORGAN BUILDING

may rightfully be called a sublime art, for it is used for the most sublime purposes; no other instrument is capable of producing such a wonderful effect on the human mind.

Mr. Jardine, Senr., was at an early age initiated into the mystery of this almost divine art, and eventually became principal voicer and designing artist, for planning out the interior mechanical construction, and also for the architecture of the exterior (having studied the necessary sister art) in the Organ establishment of Messrs. Flight & Robson, at that time the most celebrated organ builders in Europe, and the makers of that magnificent instrument, the Apollonicon, then the largest and most comprehensive organ in the world; and who were the original inventors of nearly all the modern improvements which have since been copied and claimed by imitators as their own inventions, viz.:

COMPOSITION PEDAL ACTION,

by means of which combinations and groups of stops for various orchestral effects were instantaneously effected.

PNEUMATIC ACTION.

An old German invention, first re-adapted by Hamilton, of Edinboro, in 1825, afterwards by Barker, in 1840, and by Willis, both of London, in the Great Exhibition Organ of 1851. This power, derived from the bellows of the same instrument, at once relieved the organist from the heavy touch of the keys, and also the trouble of manipulating the stops; and this was controlled by separate keys or studs, ranging above and below the key-boards of the Apollonicon, which contained six ranks of keys, two ranks of pedals, and about eighty stops, including also reversible couplers and pedals, with crescendo, diminuendo, and sforzando pedals, drum, cymbal and storm effects similarly operated; any claim, therefore, of recent makers, as originators of these valuable improvements, is simply untrue, being chiefly invented by the above named gentlemen.

MR. JARDINE WAS THE FIRST TO BRING OUT IN AMERICA

the combination movements, reversible pedals and couplers, his own patented pneumatic and vacuum pallets--now generally used by the London organ builders, and accredited to him as one of the best improvements, (see "Hopkins & Rimbault's work on the organ") published in London--also vertical swell blinds, rendering a single set more effective than the double blinds as usually made. He was the first to make, several years ago, projecting or over-hanging keys, now so universally adopted, with diagonal draw-stops, and also arranged in steps; radiating and curved pedals, also the grand improvement of reversed bellows ribs, which entirely remedies the variability of the wind caused by unsteady blowing.

NEW AND BEAUTIFUL STOPS.

Mr. Jardine first introduced (from Paris) the Vox Celeste, or Angelica; also the Clariana, Flute harmonique, Flute à Pavillon, Viol de Gamba, and the improved Vox Humana, free from the usual unpleasant nasal quality,--also the Dolcan, the French tremolo, &c.

EQUAL TEMPERAMENT SYSTEM OF TUNING

was first used by Mr. Jardine in this country; also the mathematical and scientific scales of pipes of Professor Töpfer, and the simplification principle of the Abbe Vogler (both of Germany) in construction, so that the action goes direct from the keys to the valves of the wind chest, whereby our organs articulate more quickly, will stand longer in perfect order, and will keep longer in tune than those made on the usual complicated principle.

THE REPUTATION OF OUR ORGANS

is now so well established and acknowledged in all parts of the United States, and the demand for them is so large and constantly increasing, that we have found it necessary to purchase a large plot of ground, on which we have erected

OUR NEW AND EXTENSIVE FACTORY

of six working floors, containing every convenience, coupled with ample means to construct from the largest to the smallest class of organs.

OUR INSTRUMENTS are made with the most scrupulous care, none but the best materials being used, the most skillful workmen engaged, with our own practical knowledge and long experience in that most important particular--

VOICING--in which we combine the utmost purity, with prompt, clear, round and decided individuality and equality of tone, free from disagreeable and asthmatic hissing so common with most organs finished by inexperienced makers.

CHEAP AND WORTHLESS ORGANS.

It is a matter of regret that organ building is too much regarded as a mere manufacture, rather than as an ART, (which in truth it is) and that contracting parties imagine they fulfill their duty by obtaining through the means of competing estimates, the greatest amount of material at the smallest price, whereby the real and conscientious artist builder is necessarily excluded. These cheap and inferior instruments will soon be found to have defects;--the mechanism becomes uncertain in

its action, its touch gets more and more disagreeable and irregular, the wind escapes at many points, the harmony of the instrument is disturbed by sounds of other pipes not touched, the pipes are wrongly set, or distorted, and they sink or bend because badly made and of poor metal, the tones are windy, coarse, uneven and ill balanced, grow worse in time, can never be permanently tuned, nor will they stand in tune, needing frequent repairs. Such is the condition of those things whose only recommendation is their cheapness.

SKILL IN MUSIC AND PLAYING ESSENTIAL.

It is of no small importance that the artist who can design and carry out, and, by his skill, bring to perfection this "most noble instrument," should be an educated musician, and that he should be fully competent to display all its various and beautiful orchestral effects, as well as to perform the grander compositions of the great masters. His ear being thus cultivated and refined, can the more nicely discriminate and equalize the sounds of the various stops, especially those imitating the orchestral instruments, such as the violin, the different flutes, the clarinet, the haut-bois, the trumpet, &c., to the sonorous diapasons and pedals.

Mr. Jardine's acknowledged reputation as an organist stands in the very highest rank, and there is no other maker in this city who enjoys a similar distinction, or who can at least perform upon the instrument he professes to make.

Messrs. Jardine having had long experience in different churches, can bring that experience to bear in toning and balancing their instruments, as knowing the various styles of services and music required for every church, they can adapt the effects, power, and combinations necessary to best meet their several requirements.

THE UNUSUAL ADVANTAGES WE POSSESS

of being connected with several of the principal organ builders of Europe, from whom we receive every information, plans, and details of every improvement as they arise, and as we make frequent journeys to Europe in order to examine their various manufactories.

TESTIMONIALS.

A great number of the most flattering testimonials are received from clergymen, gentlemen, and professors of the highest character. We have received from the American Institute of New York, two gold and three silver medals and diplomas for the best instruments, and not one of which was ever awarded to any other maker.

OUR LONG LIST OF ORGANS

erected in all parts of the United States, especially those recently erected in the cathedrals of New York, Pittsburg, and Mobile--those in St. John's M.E. Church, Williamsburg, St. Paul's and Trinity M.E. Church in New York, and in the Fifth Avenue Presbyterian Church, and which rank as among the largest in the United States.

Also, in our being preferred, above all other makers, to build the immense organ of St. George's Church (the Rev. Dr. Tyng's), containing four ranks of keys and seventy stops--two of which are of thirty-two feet and eight of sixteen feet--being the most important and largest instrument ever built by any firm in New York. All of which is sufficient evidence that we stand first and foremost in the list of organ builders of this city.

In submitting the following

SCHEDULE AND PRICE LIST,

please therefore to bear in mind that these are the descriptions of the real, honest, Church Pipe Organs, and that we manufacture none other.

VARIOUS DIMENSIONS/of/CHURCH ORGANS,/with the/Best Combinations of Stops,/On Hand, For Sale, or Finished to Order.

The bold, powerful, and sweet tone of these instruments produces an effect far more grand than any of the old school, containing double the number of stops.

No. 1, ORGAN.

Full Compass from CC, of 4 5/8 Octaves, with Four Stops.

- | | |
|-------------------|---------------------------|
| 1. Open Diapason. | 3. Principal. |
| 2. Dulciana. | 4. Stopped Diapason Bass. |

All inclosed in a Swell. In handsome Case, with gilded Pipes, 9 feet high, 5 feet 6 inches wide, and 2 feet 6 inches deep. \$700.

No. 2, ORGAN.

Full Compass with Six Stops.

- | | |
|---------------------------|----------------------|
| 1. Open Diapason. | 4. Principal Treble. |
| 2. Dulciana. | 5. Principal Bass. |
| 3. Stopped Diapason Bass. | 6. Fifteenth. |

All inclosed in a Swell. Case 9 feet 6 inches high, 6 feet wide, and 3 feet deep. \$750.

No. 3, ORGAN.

Same as No. 2, with addition of One Octave of Pedals. \$800.

No. 4, ORGAN.

[Organs 4-15 are all here described as "Full Compass with ... Stops."]

- | | |
|---------------------------|----------------------|
| 1. Open Diapason. | 5. Boehm Flute. |
| 2. Clariana. | 6. Principal Treble. |
| 3. Clarionet Flute. | 7. Principal Bass. |
| 4. Stopped Diapason Bass. | 8. Fifteenth. |

All inclosed in a Swell. Case 10 feet high, 6 feet 6 inches wide, and 3 feet 6 inches deep. Also one a a-half Octaves of Pedals. \$1,000.

No. 5, ORGAN.

- | | |
|---------------------------|--------------------|
| 1. Open Diapason. | 7. Principal Bass. |
| 2. Clariana. | 8. Fifteenth. |
| 3. Clarionet Flute. | |
| 4. Stopped Diapason Bass. | PEDAL ORGAN. |
| 5. Boehm Flute. | 9. Bourdon. |
| 6. Principal Treble. | 10. Pedal Coupler. |

All inclosed in a Swell, except the Pedal Pipes. Case 11 feet high, 7 feet wide, and 4 feet deep. \$1,200.

No. 6, ORGAN.

[The stoplist is the same as No. 5, but two mechanical stops are added, Tremulant and Bellows. Included in the price of \$1,400 is a larger case, "... 12 feet high, 7 feet 6 inches wide, and 5 feet deep."]

No. 7, ORGAN.

- | | |
|---------------------------------|--------------------|
| 1. Open Diapason. | 9. Fifteenth. |
| 2. Montre (front gilded pipes). | 10. Trumpet. |
| 3. Clariana. | 11. Tremulant. |
| 4. Clarionet Flute. | |
| 5. Stopped Diapason Bass. | PEDAL ORGAN. |
| 6. Boehm Flute. | 12. Bourdon. |
| 7. Principal. | 13. Pedal Coupler. |
| 8. Twelfth. | 14. Bellows. |

All inclosed in a Swell, except the Pedal Pipes and the Montre. Case 13 feet high, 10 feet wide, and 6 feet deep. \$1,750.

No. 8, ORGAN.

[The stoplist is the same as No. 7, but two Manual speaking stops are added, a Bourdon and a Mixture; the Pedal stop is named "Contra Bass."]

All inclosed in a Swell, except the Pedal pipes and Montre. Case 14 feet high, 10 feet wide, and 7 feet deep. \$2,000.

No. 9, ORGAN.

- | | |
|-------------------|-------------------|
| GREAT ORGAN. | SWELL ORGAN. |
| 1. Open Diapason. | 8. Open Diapason. |
| 2. Melodia. | 9. Dulciana. |

- | | |
|-------------------------|-------------------------|
| 3. Stop Diapason Bass. | 10. Stop Diapason Bass. |
| 4. Boehm Flute. | 11. Violino. |
| 5. Principal. | 12. Trumpet. |
| | 13. Tremulant. |
| PEDAL ORGAN, 2 Octaves. | |
| 6. Bourdon. | COUPLERS. |
| 7. Bellows. | 14. Swell to Great. |
| | 15. Great to Pedal. |
| | 16. Swell to Pedal. |

Case 14 feet high, 10 feet wide, and 7 feet 6 inches deep. \$2,250.

No. 10, ORGAN.

- | | |
|-------------------------|-------------------------|
| GREAT ORGAN. | SWELL ORGAN. |
| 1. Open Diapason. | 10. Open Diapason. |
| 2. Melodia. | 11. Dulciana. |
| 3. Stop Diapason Bass. | 12. Clarionet Flute. |
| 4. Boehm Flute. | 13. Stop Diapason Bass. |
| 5. Principal. | 14. Violino. |
| 6. Twelfth. | 15. Flageolet. |
| 7. Fifteenth. | 16. Trumpet. |
| | 17. Tremulant. |
| | COUPLERS. |
| PEDAL ORGAN, 2 Octaves. | 18. Swell to Great. |
| 8. Bourdon. | 19. Great to Pedal. |
| 9. Bellows. | 20. Swell to Pedal. |

Case 15 feet high, 11 feet wide, and 7 feet 6 inches deep. \$2,500.

No. 11, ORGAN.

[The stoplist is much the same as No. 10; a Clariana is added to the Great, the name of the Pedal stop is "Double Open Diapason," and a Bourdon is added to the Swell. The Swell 8' string rank is a "Viol d'Amour" and the Stop Diapason of No. 10 has no "Bass" in No. 11, though it probably should be so named.]

Case 16 feet high, 12 feet wide, and 8 feet deep. \$3,000.

No. 12, ORGAN.

- | | |
|--------------------|---------------------|
| GREAT ORGAN. | SWELL ORGAN. |
| 1. Open Diapason. | 13. Bourdon. |
| 2. Clariana. | 14. Open Diapason. |
| 3. Melodia. | 15. Viol d'Amour. |
| 4. Stop Diapason. | 16. Gedact. |
| 5. Boehm Flute. | 17. Stop Diapason. |
| 6. Principal. | 18. Violino. |
| 7. Twelfth. | 19. Flageolet. |
| 8. Fifteenth. | 20. Cornet. |
| 9. Sexquialtra. | 21. Trumpet. |
| 10. Trumpet. | 22. Tremulant. |
| | COUPLERS. |
| PEDAL ORGAN. | 23. Swell to Great. |
| 11. Open Diapason. | 24. Great to Pedal. |
| 12. Bourdon. | 25. Swell to Pedal. |
| | 26. Bellows. |

Case 17 feet high, 12 feet wide, and 9 feet deep. \$4,000.

No. 13, ORGAN.

[The stoplist is the same as No. 12; but the Great is enlarged with a Double Diapason and a Trombone (of unspecified pitch); the Swell receives one more stop, a Vox Celestis, and the 8' reed is changed to a Hautbois; the Pedal receives a Violoncello as the third stop.]

Case 18 feet high, 14 feet wide, and 10 feet deep. \$5,000.

No. 14, ORGAN.

- | | | | |
|--------------|-------------------|--------------|------------------|
| GREAT ORGAN. | | SWELL ORGAN. | |
| 1. | Double Diapason. | 18. | Bourdon. |
| 2. | Open Diapason. | 19. | Open Diapason. |
| 3. | Harmonic Flute. | 20. | Clariana. |
| 4. | Stopped Diapason. | 21. | Gedact. |
| 5. | Principal. | 22. | Stop Diapason. |
| 6. | Twelfth. | 23. | Violino. |
| 7. | Fifteenth. | 24. | Flageolet. |
| 8. | Sexquialtra. | 25. | Cornet. |
| 9. | Trumpet. | 26. | Hautbois. |
| | PEDAL ORGAN. | 27. | Tremulant. |
| 10. | Open Diapason. | CHOIR ORGAN. | |
| 11. | Bourdon. | 28. | Dulciana. |
| 12. | Violoncello. | 29. | Clarabella. |
| | COUPLERS. | 30. | Lieblich Gedact. |
| 13. | Swell to Great. | 31. | Keraulophon |
| 14. | Swell to Choir. | 32. | Gems Horn. |
| 15. | Great to Pedal. | 33. | Boehm Flute. |
| 16. | Swell to Pedal. | 34. | Flageolet. |
| 17. | Choir to Pedal. | 35. | Vox Celestis. |
| | | 36. | Bellows. |

Case 20 feet high, 16 feet wide, and 12 feet deep. \$7,000.

No. 15, ORGAN.

- | | | | |
|--------------|-----------------------|---------------|------------------|
| GREAT ORGAN. | | 23. Clariana. | |
| 1. | Double Diapason. | 24. | Gedact. |
| 2. | Open Diapason, Major. | 25. | Dolce. |
| 3. | Open Diapason, Minor. | 26. | Violino. |
| 4. | German Gamba. | 27. | Piccolo. |
| 5. | Stopped Diapason. | 28. | Cornet. |
| 6. | Harmonic Flute. | 29. | Cornocean. |
| 7. | Quint. | 30. | Vox Humana. |
| 8. | Principal. | 31. | Tremulant. |
| 9. | Twelfth. | CHOIR ORGAN. | |
| 10. | Fifteenth. | 32. | Dulciana. |
| 11. | Sexquialtra. | 33. | Clarabella. |
| 12. | Mixture. | 34. | Lieblich Gedact. |
| 13. | Trumpet. | 35. | Keraulophon. |
| 14. | Clarion. | 36. | Gems Horn. |
| | PEDAL ORGAN. | 37. | Flute Traverse. |
| 15. | Open Diapason. | 38. | Flageolet. |
| 16. | Double Violon. | 39. | Vox Celestis. |
| 17. | Contra Bass. | COUPLERS. | |
| 18. | Violoncello. | 40. | Swell to Great. |
| 19. | Trombone. | 41. | Swell to Choir. |
| 20. | Bellows. | 42. | Great to Pedal. |
| | SWELL ORGAN. | 43. | Swell to Pedal. |
| 21. | Bourdon. | 44. | Choir to Pedal. |
| 22. | Open Diapason. | | |

Case 25 feet high, 20 feet wide, and 15 feet deep. \$10,000.

The above dimensions can be modified to conform to the locality.

Though the Jardines did make 8' Clarionet ranks, they do not receive mention in the 1869 catalogue. Such stops were more important to Boston builders and organists!