

The next meeting of the Club will be a "Unitarian Sunday" arranged by Eugene Kelley. On April 29 we are to visit four tracker organs in three nineteenth-century white frame meetinghouses south of Boston. The schedule is:

3:00 First Parish Unitarian Church, Norwell - c.1825 one-manual organ by an unknown maker, rebuilt by E. & G. G. Hook in 1865 as their Opus 365, with an enlarged Pedal division installed in 1966 by the Andover Organ Company. To reach the church, take exit 31 from Route 3 South and turn left; proceed $\frac{1}{4}$ mile and turn right on Route 123; continue for three miles into the center of Norwell and bear right by the boulder at the end of the common; the church is a few blocks down River Street.

4:30 First Parish Unitarian Church, Duxbury - 1856 two-manual Wm. B. D. Simmons & Co. organ, rebuilt and enlarged by the Andover Organ Company in 1967; and a 1-8 chapel organ built in 1972 by Storey Clamp of the AEolian-Skinner Organ Company. Portions of the former Simmons Swell division are now in the chapel organ. Edwin Swanborn, organist of the church, will demonstrate the instruments. To reach the church from Norwell, go back to the boulder on the common and proceed east on Route 123; take Route 3A south and in Duxbury, 3A becomes Tremont Street; pass through the only traffic light in the town and the church is a large building on the right.

5:30 Supper at Tassy's Restaurant, Duxbury. Continue south on Route 3A for a little over three miles; cross over Route 3, and the restaurant is at the junction of Routes 3A and 53.

7:30 First Parish Unitarian Church, Kingston - two-manual E. & G. G. Hook organ, Opus 384, 1866, altered in recent years by the Andover Organ Company and Ray Whalon, but partially renovated and tonally improved by the Philip A. Beaudry Company in 1972. Brian Jones will play a recital on the fourteen-rank instrument. To reach the church, leave Tassy's and proceed south on Routes 3A and 53 (which are one road); cross the railroad tracks in Kingston and continue half-way up the hill; turn right and proceed to the end of the street.

* * *

MIXTURES -

There are several other events on April 29, and among them is a 4 p.m. recital by Dale C. Carr on the now-excellent two-manual Hinners organ rebuilt by Michael A. Loris for the First Baptist Church, Barre, Vermont. The vast improvement of the 1911 2-12 tracker will be described in the next Newsletter. At 4:30 p.m., Carrol Hassman will present a recital on the three-manual Hook & Hastings non-tracker organ in the Newton Highlands (Mass.) Congregational Church. The program is one of several events to raise funds for the organ and your editor is always impressed with the fact that Mr. Hassman "can do so much with so little"!

The tenth anniversary concert of the Saint Paul Choir School will be given twice at Saint Paul Church, Bow and Arrow Streets, Cambridge, Mass., at 8 p.m., April 27 and 29, but reserved seats for the Sunday concert were sold out months ago. The Boston Organ Club has long supported these concerts and you may request ticket information by calling the Choir School at 868-8658. Is that group America's finest boy choir...?

At 8 p.m. on May 4, Carlton T. Russell will play "youthful works of J. S. Bach" on the Casavant tracker organ at Cole Memorial Chapel, Wheaton College, Norton, Mass. Mr. Russell manages an impressive recital series, for which admission is never charged.

The Organ Clearing House has accomplished so much in recent weeks that a full summary of its activities will appear in our next issue. Congratulations, Alan!

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. 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.

Please note that your editor has succumbed to the pressures of his several little careers and now has his own telephone. You may dial Area 603, 543-3588 at any time.

The Andover Organ Company has contracted to renovate the 2-14 Johnson & Son organ in the First Baptist Church, Manchester Center, Vt. - Opus 843, 1896; and the 2-11 Hook & Hastings organ in the Methodist building of the Federated Church, Center Sandwich, N.H., - Opus 1590, 1893. The latter job will include the installation of a 2' rank.

Dr. Samuel Walter presented an elegant recital on the 2-13 George H. Ryder & Co. organ, Opus 168, 1892, in the United Baptist Church, Lakeport, N.H., on January 22. The event was arranged by Larry Leonard and the three-page program was prepared by Ed Boadway. The music was by eighteenth-century Europeans and nineteenth-century Americans.

Two B.O.C. members, John B. Clark and Despina Chatis, were married at the United Presbyterian Church, Lawrence, Mass., on December 10, 1972. Mrs. Clark plays the 1869 Hook at the church and performed most of the music at the ceremony. Club members Thomas and Donna Sargent are the parents of a son, Dana Arnold Sargent, born January 8, 1973.

Your editor regrets that he is so far behind in both the publication of the Newsletter and answering his correspondence. The contents of his two desks have flowed over into several bureau drawers, a closet and the entire basement! He gratefully received many Christmas cards and organological gifts, including the usual delightful monthly shipment of photographs from Jim Lewis of Hollywood, Calif., who manages to locate many items of New England interest. Did you see his article on the Searles organs on the front page of the February, 1973 issue of The Diapason? If you write Jim he might send you copies of his two 1972 booklets, The Searles Memorial Organ (in Grace Episcopal Church, San Francisco) and The Great Methodist Organ (an 1899 Harris in First Methodist, Los Angeles).

A. David Moore & Company of North Pomfret, Vt., have issued literature regarding compact, new two-manual practice organs which they are prepared to build. Mr. Moore has, it is said, contracted to restore the very large two-manual c.1855 W. B. D. Simmons organ in the United Methodist Church, Northfield, Vt.

We recommend that you obtain the brochures of the Repertoire Recording Society, 1150 41st St., Brooklyn, N.Y., 11218. Rollin Smith's recordings are of fine quality and he has just released two volumes of the complete organ works of César Franck, played on the three-manual 1871 Hook in St. Alphonsus Church, New York City. The price is just \$6.50 for the set!

On December 17, 1972, Thomas Richner, organist at The Mother Church, The First Church of Christ, Scientist, Boston, played a most excellent recital on the huge AEolian-Skinner organ. Three thousand, eight hundred people attended the event!

This Newsletter contains four more pages of the AEolian-Skinner opus list, which has attracted much favorable comment from the tracker enthusiasts who are members of B.O.C.! Gerald L. Piercey of Silver Spring, Md., has sent lengthy notes on many Skinners in the south. The firm is now believed to be definitely out of business. The Randolph, Mass., building was emptied and some property placed in a moving van, and we hope the records were saved. George Bozeman, Jr., and another builder are finishing the last AEolian-Skinner contracts. Your editor hopes that by the time he types the end of the opus list, more information on the rumored demise of the firm will be available. AEolian-Skinner's present address is 29 Melcher St., S. Boston.

Interesting publicity -- three organ articles have appeared in New York City's Daily News, a tabloid that has recently become quite organ-conscious. Gilbert Adams' career was described on October 30, 1972, under the headline "His Future is in Organs." Alan Laufman's "hobby" is covered under the headline "New Life for Pipe Organs" in the issue for January 24, 1973, and The Organ Clearing House is lauded. Barbara Owen is pictured at the console of the Hook in St. Alphonsus Church, New York, below the headline "The Lady Builds Organs" in the issue for March 21, 1973. Bravo, Daily News and thank you, writer Sidney Fields! On December 10, 1972, the magazine section of The Boston Sunday Globe published a lengthy and illustrated

article, "Making Harpsichords/An exotic art that found a home in Boston."

Ed Boadway will give a recital on the "oldest organ in Vermont" at Saint Paul's Episcopal Church, Windsor, as the concluding event of a tour of old houses for National Preservation Week, at 4:30, Sunday, May 6. In case of rain, the tour will take place the following Saturday. Tenor and soprano soloists expect to assist in the program.

Bozeman - Gibson & Co. of Lowell, Mass., are building a compact two-manual tracker organ for installation late this year in St. Barnabas Episcopal Church, Cortez, Col.

The Organ Loft, operated by Robert K. Hale, Gossville, N.H., 03239, provides kits for "do it yourself" builders of one-manual organs. A nicely-printed brochure is available from Mr. Hale.

Morley Lush writes:

During the 1972 Summer Recital Series at the Methuen Memorial Music Hall we made several "super hi-fi" tape recordings on a four-channel recorder. They were recorded prior to the recitals in order to get the full reverberation of the empty hall and the huge organ sounds very impressive. The first of these will be heard in a special one-hour broadcast on WCRB, 1330 AM, 102.5 FM on April 28, beginning earlier than usual at 5 p.m. To hear the full fidelity of the broadcast will require a four-channel receiver of the "SQ QUADRAPHONIC" type, but regular stereo and monaural receivers can also be used. The program will feature Jack Fisher playing the "Fantasie in A Major" and the "Grande Pièce Symphonique", both by César Franck. The following week, at the usual time of 5:30 p.m., Mr. Fisher will play the "Pastorale" and "Chorale No. 3 in A Minor"; again an all-Franck program. To the best of our knowledge, these will be the first time four-channel broadcasts of organ music may be heard in our area. We hope it will set a precedent for more to come.

At 4 p.m., Sunday, May 13, Dr. Peter Heilman of New York City will play a recital on the Hook - Fisk organ in the First United Baptist Church, Lowell, Mass.

If you did not obtain one of the excellent booklets distributed at the Boston A.G.O.'s Franck Festival last December, you may obtain one from Barbara Owen for \$1.00. Barbara's church, the First Religious Society in Newburyport, Mass., is sponsoring a concert at 8 p.m., Sunday, April 29, featuring the Bradford College Glee Club, directed by Charles Ludington, and Jack Fisher, organist.

Typographical error of the year, found in a printed church bulletin:

Call to Prayer - Et Incarnatus Est (from "Mass in B Minor") J. S. Bach
And was incarnate by the Holy Pontius Pilate, suffered, and was buried.

News from the Berkshire Organ Company: Major tonal rebuilding has been completed on the three-manual 1958 AEolian-Skinner in Old First Church, Congregational, Court Square, Springfield, Mass., and the rededictory recital will be played by Charles E. Page, A.A.G.O., M.Mus., Minister of Music at the church, at 8 p.m., Sunday, April 29. Horizontal reeds, a Trompeta Magna 16' and a Trompeta Real 8', have been installed over the reredos in the First Congregational Church, Wellesley Hills, Mass., and are playable from the console of the three-manual 1960 Schantz. Two contracts have been signed for the renovation and tonal alteration of old tracker organs in Hallowell, Maine. The 2-11 Hook & Hastings, Opus 1277, 1885, in Old South Congregational Church, will become a 2-15 with an enlarged Pedal division having electric action. New Chimes and two general combination pistons will also be installed. The rather charming 2-6 c.1900 E. W. Lane in St. Matthew's Episcopal Church will remain a six-rank organ with a two-stop Great, but the tonal scheme is to be improved. Both instruments will be rebuilt during the summer of 1973.

William Self, organist of Grace Episcopal Church, Utica, N.Y., will give a recital at the Church of the Advent, Boston, at 8:30 p.m., Tuesday, April 24.

Jeremy Cooper of Concord, N.H., has rather thoroughly altered the stoplist and the voicing of the 1-6 E. & G. G. Hook & Hastings, Opus 756, 1874, in St. Andrew's Episcopal Church, Hopkinton, N.H. The work was heard by the public in a recital by John Skelton on December 1, 1972, but your editor was greatly disappointed in the strange regulation of the pipes, the excessive chuff, and the use of meantone temperament.

Robert Coleberd of Farmville, Virginia, found during his comprehensive organ researches a Letterbook of Henry and William Pilcher, organ builders. In the volume is a list of organs destroyed in the great Chicago Fire, October 8 and 9, 1871. A Stevens & Jewett organ is listed for Trinity Episcopal Church, Jackson and Wabash Streets. The following paragraphs appeared in Dwight's Journal of Music, Boston, Saturday, July 6, 1861. The writer is not identified and the stoplist is here rendered into B.O.C. format. Note that just one stop is not of complete compass.

"Organ for Chicago, Ill.

I had the pleasure, on two evenings the past week of listening to the tones of a new organ, built for the Episcopal Church, in Chicago, Ill., by Messrs. Stevens & Jewett, No. 120 Leverett Street, in this city, and can confidently state that the Society will receive one of the handsomest and best instruments that ever left this city. By the kindness of the builders I had an opportunity to examine the interior of the instrument, and to obtain a description of it, which I send you.

The height of the case is 30 feet, width of front, 20 feet, and depth, 10 feet. The style of architecture conforms to the church in which it is to be placed, made from a plan drawn by the architect, T. V. Wadsfrier, Esq., of Chicago, and is Romanesque."

GREAT:

Tenoroon	16'	56
Open Diapason	8'	56
Dulciana	8'	56
Clarabell Treble]	8'
St. Diapason Bass		
Principal	4'	56
Flute	4'	56
Twelfth	2 2/3'	56
Fifteenth	2'	56
Sesquialtra	III	168
Trumpet Treble]	8'
Trumpet Bass		
Cremona (F ₀)	8'	39

SWELL:

Bourdon Treble]	16'
Bourdon Bass		
Open Diapason Treble]	8'
Open Diapason Bass		
Viol de Gamba		8'
Stop Diapason Treble]	8'
Stop Diapason Bass		
Principal		4'
Cornet Fifteenth		2'
Cornet 12th and 17th	II	112
Trumpet Treble]	8'
Trumpet Bass		
Hautboy		8'

PEDAL:

Double Open Diapason	16'	27
Violoncello	8'	27

Couple Pedals and Great
Couple Pedals and Swell
Couple Great and Swell
Great and Swell at Octaves

Tremolo

Bellows Signal

Pedal Check

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Recent corrections on the B.O.C. membership list published in the Newsletter for October, 1972:

Allman, Charles D. III	67 Hillside Drive	Carlisle, Mass.	01741
Arden, William M.	405 Adams Street	Milton, Mass.	02186
Clark, Mr. & Mrs. John B.	3 Laurel Hill Lane, #66	Milford, N.H.	03055
Parke, Nathan Grier III	730 Concord Street	Carlisle, Mass.	01741
Sampson, Edward J., Jr.	38 Chestnut Court	North Andover, Mass.	01845
Sargent, Thomas C., Sr.	26 White Pine Drive	Littleton, Mass.	03055

New members:

McKinney, Karen	5017 Stratford Road	Los Angeles, Calif.	90042
Miller, Earl	St. Mary's Ch., Box 299	Rockport, Mass.	01966
Whitmore, David C.	Box 76	Underhill Center, Vt.	05490
Willett, David W.	58 Hinckley Street	Somerville, Mass.	02145
Wattenbarger, Jon R.	Christ Episcopal Church	Andover, Mass.	01810

THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Boston, Mass.	Gordon Chapel, New Old South Church	896	1932	3
Worcester, Mass.	Choir Room, All Saints Episcopal Church (a two-rank practice organ for Mr. Sydney Webber)	897	1932	2
Great Neck, L.I., N.Y.	Residence of Mr. G. E. Devendorf, 35 Clover Drive (with player attachment; enlarged in 1934)	898	1932	2
Clearwater, Fla.	Mr. Donald Roebing, residence (with player attachment)	899	1932	2
Norwich, N.Y.	Melvin C. Eaton, residence (with player attachment)	900	1933	2
Detroit, Mich.	Robert S. Brown, residence (with player attachment)	901	1934	2
Westmoreland, N.Y.	Mrs. Elizabeth R. Fitch, residence (with player attachment)	902	1933	2
Paris, France	Mr. Pierre Wolff (with player attachment)	903	1935	2
Battle Creek, Mich.	Auditorium, Kellogg High School	904	1933	4
Bayonne, N.J.	Church of Our Lady of Mount Carmel, R.C.	905	1933	2
Brooklyn, N.Y.	South Congregational Church, Fulton & President Streets (rebuild of Hutchings organ)	906	1933	3
Pittsburgh, Pa.	Music Hall, Carnegie Institute (altered in 1950)	907	1933	4
New York, N.Y.	Church of the Holy Cross (altered in 1934 and 1941)	908	1933	3
Worcester, Mass.	All Saints Episcopal Church (incorporated 895; altered and enlarged in 1941, console rebuilt in 1956, Positiv and Antiphonal added in 1961, new console in 1966)	909	1933	4
San Francisco, Calif.	Grace Cathedral, Episcopal (altered in 1952)	910	1933	4
Amherst, Mass.	Chapel, Amherst College	911	1933	3
Houston, Texas	Chapel, First Presbyterian Church	912	1933	2
	First Presbyterian Church	912A	1946	3
Neenah, Wis.	First Presbyterian Church (altered and moved in 1954; new console in 1968)	913	1933	3
Dayton, Ohio	O. Lee Harrison, residence (with player attachment)	914	1933	2
Brookline, Mass.	Alton L. Miller, residence (moved by Frazee in 1947 to Calvary Episcopal Church, Columbia, Mo.)	915	1934	2
Honolulu, Hawaii	Cathedral of Our Lady of Peace, R.C.	916	1934	3
Buffalo, N.Y.	Radio Station WBEN (enlarged in 1936)	917	1934	2
New York, N.Y.	The Frick Collection (museum), 1 East 70th St. (renovation, additions and new console - Aeolian Opus 1263; see 1145)	918	1934	4
Westfield, Pa.	Joseph F. Eberle, residence (with player attachment)	919	1935	2
Princeton, N.J.	Westminster Choir School, Chapel (new Möller console in 1954)	920	1934	3
Princeton, N.J.	Westminster Choir School; <u>four</u> two-manual practice organs	921	1934	-
Pittsburgh, Pa.	Heinz Memorial Chapel, University of Pittsburgh (replaced by Möller)	922	1934	4
New York, N.Y.	Studio 3B, National Broadcasting Company (Solo duplexed; now in Post Chapel Building No. 799, United States Military Academy, West Point, N.Y.; altered and enlarged in 1962)	923	1934	3
Machias, Maine	Church of the Holy Name, R.C.	924	1934	2
Malden, Mass.	The First Church in Malden (Chimes added in 1947)	925	1934	2
Philadelphia, Pa.	Christ Church, Episcopal (relocation and rebuilding of C. H. K. Curtis' Aeolian organ)	926	1934	4

New Haven, Conn.	Trinity Episcopal Church (Chancel Organ rebuilt in 1948; additions in 1957 and 1962)	927	1934	3
Bradford, Pa.	Church of the Ascension	928	1934	3
Millbrook, N.Y.	William J. Knapp, residence (repairs and additions to Aeolian organ with player attachment)	929	1934	3
Woodbourne, N.Y.	Woodbourne Reformed Church	930	1935	2
Hanover, N.H.	Church of Christ, Congregational	931	1935	2
Memphis, Tenn.	Calvary Episcopal Church (relocated in 1952; new console in 1970)	932	1935	3
Pittsburgh, Pa.	Third Presbyterian Church (replaced 157)	933	1935	4
Adrian, Mich.	Chapel, St. Joseph's College and Academy	934	1935	2
Crawfordsville, Ind.	Chapel, Wabash College	935	1935	3
Groton, Mass.	St. John's Chapel, Groton School (enlarged and altered in 1954)	936	1935	3
Springfield, Mass.	Church of the Unity, Unitarian (rebuilt and moved to new edifice by Berkshire Organ Co.)	937	1935	3
Orange, N.J.	Hillside Presbyterian Church (some Roosevelt pipes included)	938	1935	3
Upper Merion, Pa.	Swedish Lutheran Congregation of Christ Church	939	1935	2
Boston, Mass.	Church of the Advent, Episcopal (some 16' and 8' Hutchings, Plaisted & Co. pipes included; tonal changes in 1964 and 1968)	940	1935	3
Union City, N.J.	St. Michael's Church, Passionist Monastery	941	1936	2
Detroit, Mich.	Radio Station WWJ, Evening News Association (sold to First Presbyterian Church, Royal Oak, Mich.)	942	1936	3
Wellesley, Mass.	Houghton Memorial Chapel, Wellesley College (old Antiphonal organ included and altered)	943	1936	3
Salisbury, N.C.	St. Luke's Episcopal Church	944	1936	2
New York, N.Y.	Calvary Episcopal Church (many Roosevelt pipes included; spare manual for future Gallery division; repaired in 1964)	945	1936	4
Jamaica Plain, Mass.	Central Congregational Church (enlarged in 1946)	946	1936	2
Bethany, Pa.	Mrs. H. Strongman Miller, residence (with player attachment)	947	1936	2
Philadelphia, Pa.	St. Mark's Church, Episcopal (included Lady Chapel organ and "floating string" division)	948	1936	4
Dallas, Texas	Hillcrest Mausoleum (with player attachment)	949	1936	2
Mount Holly, N.J.	St. Andrew's Episcopal Church	950	1936	2
Cambridge, Mass.	"Baroque Experimental Organ" for Busch-Reisinger Museum of Germanic Culture, Harvard University; altered in 1950; replaced by Flentrop and moved to Boston University, where it burned in 1971)	951	1936	2
Glendora, Calif.	Albourne Ranch, residence of Arthur K. Bourne duplex organ "playable only from Concertola"; enlarged in 1937)	952	1936	2
Rochester, N.Y.	Strong Auditorium, University of Rochester	953	1936	4
Old Greenwich, Conn.	First Congregational Church of Greenwich	954	1937	2
Sharon, Conn.	W. F. Buckley, residence (with player attachment; altered and moved in 1942 to residence of J. B. Sconce, Edinburg, Md.)	955	1937	2
Middletown, R.I.	St. Columba's Episcopal Church	956	1937	
Pine Orchard, Conn.	Mrs. Alton Farrel, residence (with player attachment)	957	1937	2
Philadelphia, Pa.	Casimir Hall, Curtis Institute of Music (new console and Positiv; see 1022)	958	1937	5
New York, N.Y.	Walton High School	959	1937	3

Lenox, Mass.	Practice organ for Ernest White, perhaps in the choir room of the Church of St. Mary the Virgin (Episcopal), New York, N.Y. (sold in 1939 to John W. Haussermann, Jr., Briarcliff Manor, N.Y., and in 1942 rebuilt for the Cincinnati Conservatory of Music, Cincinnati, Ohio, from which it was removed in 1969)	960	1937 2
Hazleton, Pa.	St. Peter's Episcopal Church	961	1937 2
Omaha, Neb.	First Unitarian Church (old Austin pipes used)	962	1937 3
Philadelphia, Pa.	St. Mary's Church, Hamilton Village	963	1937 2
Brooklyn, N.Y.	Plymouth Church of the Pilgrims, Congregational	964	1937 4
Grand Rapids, Mich.	Westminster Presbyterian Church (Chimes added in 1941)	965	1937 3
Los Angeles, Calif.	Church of Jesus Christ of Latter Day Saints (one manual FF-f ₃ , 49 notes; three 8' stops)	966	1937 1
Allentown, Pa.	Christ Evangelical Lutheran Church	967	1937 3
Williamsburg, Va.	Bruton Parish Church, Episcopal (many old pipes used; enlarged in 1939 to three manuals and a one-manual "gallery organ" built late in the 18th c. by Samuel Green added, a 1-8 tracker playable from the main console as well as its original keyboard; enlarged in 1953 and 1964; now a four-manual instrument)	968	1937 2
Whitemarsh, Pa.	St. Thomas' Church (replaced by Casavant)	969	1937 3
Pasadena, Calif.	Mrs. James G. Newcomb, residence (with player attachment)	970	1937 2
Oil City, Pa.	Good Hope Evangelical Lutheran Church (Echo added in 1940)	971	1937 3
Eureka, Ill.	First Christian Church (tonal changes in 1964)	972	1937 2
Southampton, L.I., N.Y.	Mrs. Albert P. Loening, residence (enlarged in 1940)	973	1937 2
San Mateo, Calif.	Church of St. Matthew (incorporated pipes and chests of Hope-Jones organ)	974	1937 3
York, Pa.	First Methodist Episcopal Church	975	1938 3
Houston, Texas	Christ Church, Episcopal (tonal changes in 1954 and 1967; renovated in 1968)	976	1938 3
Hollins College, Va.	Hollins College (sold in 1969 to the Methodist Church, Commerce, Texas)	977	1938 3
New Haven, Conn.	St. Thomas More Corporation (6 stops, 8 ranks)	978	1938 2
St. Louis, Mo.	St. Mark's Memorial Episcopal Church	979	1938 2
North Andover, Mass.	Chapel, Brooks School	980	1938 3
Princeton, N.J.	Westminster Choir College	981	1938 2
Detroit, Mich.	Sixth Church of Christ, Scientist	982	1938 3
Garden City, L.I., N.Y.	Cathedral House, Episcopal Cathedral of the Incarnation	983	1938 2
Hornell, N.Y.	First Presbyterian Church	984	1938 2
New York, N.Y.	St. Paul's Chapel, Columbia University (replaced 125, retaining a few old pipes; renovated and altered in 1961-62)	985	1938 4
Flushing, L.I., N.Y.	Temple of Religion, New York World's Fair (purchased in 1940 by John W. Haussermann, Jr., of Chappaqua, N.Y., and sold to St. Andrew's Church, Louisville, Ky., in 1947)	986	1938 3
Middleville, N.J.	Harry L. Jones, residence (with player attachment)	987	1938 2
Jersey City, N.J.	St. Mary's R.C. Church (with "floating" Positiv)	988	1938 2
Flint, Mich.	St. Paul's Episcopal Church (replaced 266; old Gallery division retained)	989	1938 4
San Francisco, Calif.	St. Joseph's Hospital	990	1939 2

New York, N.Y.	Broadway Tabernacle (many old pipes used; sold to Robert Turner)	991	1939	4
Boston, Mass.	St. James' Church (incorporated many pipes of former three-manual organ)	992	1939	2
Columbus, Ind.	Tabernacle Christian Church	993	1939	4
North Adams, Mass.	First Congregational Church (pipes from 484 used)	994	1939	3
New York, N.Y.	Studio of Ernest White, Church of St. Mary the Virgin (altered and moved in 1945 to the studio of Gordon D. Jeffrey, Ontario Loan & Debenture Building, Market Lane, London, Ontario; burned in 1968)	995	1939	2
New Haven, Conn.	First Church of Christ, Scientist	996	1940	2
Bridgewater, Mass.	State Teachers' College	997	1940	2
Bradford, Mass.	Denworth Hall, Bradford Junior College	998	1940	3
Meriden, Conn.	First Methodist Church (old pipes used; burned)	999	1940	3
Denver, Col.	St. Philomena's R. C. Church (Trumpet installed in 1947)	1000	1940	2
San Francisco, Calif.	The Sisters of Notre Dame	1001	1940	2
Stockbridge, Mass.	"The Shed" at Tanglewood (Boston Symphony Orchestra)	1002	1940	2
Bethlehem, Pa.	Pro-Cathedral Church of the Nativity (some old pipes used)	1003	1940	3
Atlanta, Georgia	Druid Hills Presbyterian Church (enlarged in 1945)	1004	1940	3
New York, N.Y.	Hunter College (parts of 349 used; enlarged in 1947)	1005	1940	3
Lynn, Mass.	Central Congregational Church (electrification of three-manual tracker organ; new console and Choir moved and enclosed)	1006	1940	3
Cambridge, Mass.	Christ Church, Episcopal	1007	1940	3
Lexington, Mass.	Hancock Congregational Church	1008	1940	2
Ithaca, N.Y.	Sage Chapel, Cornell University (replaced 175; some old pipes retained)	1009	1940	3
York, Pa.	Grace Reformed Church	1010	1940	2
York, Pa.	Zion Lutheran Church (also listed as "Second English Lutheran Church"; old pipes retained)	1011	1940	3
Exeter, N.H.	Phillips Church, Phillips Exeter Academy (32' electronic stop added in 1964)	1012	1940	3
Lenox, Mass.	Trinity Episcopal Church (alterations and additions to old organ; see 1051)	1013	1940	3
Waterbury, Conn.	Miss Orinda E. Hall, residence, 41 Prospect St., (duplex organ without player attachment)	1014	1940	2
Washington, D.C.	Calvary Methodist Church (Chimes from former organ; enlarged in 1957)	1015	1940	3
<u>Cancelled contract for</u>	Catholic Chapel, Bellevue Hospital, New York, N.Y.	1016		
Princeton, N.J.	Westminster Choir College (practice organ)	1017	1940	2
Fremont, Ohio	Grace Evangelical Lutheran Church	1018	1941	3
St. Louis, Mo.	Fourth Church of Christ, Scientist (some old pipes retained in Pedal)	1019	1941	3
High Point, N.C.	First Baptist Church	1020	1941	3
Great Neck, L.I., N.Y.	All Saints Church (a "reconstruction" using many old pipes)	1021	1941	4
Philadelphia, Pa.	Casimir Hall, Curtis Institute of Music (main organ; see 958)	1022	1941	5
New York, N.Y.	Eleventh Church of Christ, Scientist	1023	1941	2
Austin, Texas	Recital Hall, Music Building, University of Texas (8 divisions; new console in 1965)	1024	1941	4

- - to be continued

Stephen Long, Director of Music at the Church of the Covenant, Boston, has arranged for the next Club meeting in the Back Bay area of Boston, Sunday afternoon, May 27th. There is no doubt that Mr. Long's efforts will be worth your presence, and the schedule is:

2:00 - First & Second Church (Unitarian-Universalist), corner of Berkeley and Marlborough Streets. We will see, hear and inspect the 3-64 Casavant Frères organ, Opus 3140, 1972.

3:00 - Church of the Covenant (Presbyterian-Congregational), corner of Berkeley and Newbury Streets. The four-manual electric-action organ is one of the very last built by the Welte-Tripp Company, Sound Beach, Conn., and is Opus 287, 1929. We are to hear a recital-demonstration of the Welte Reproducing Player rebuilt by Ken Clark, with several rather rare rolls cut by the finest players of the 1920's. The organ experienced two periods of rebuilding after 1958 and unfortunately "came out second best". Efforts are now underway to restore as much as possible and feasible the instrument's sound as it left the shop. The player mechanism has given impetus to this work and it enables us to hear again the styles of playing and registration common to the era of the organ's birth.

A suggestion about parking: the churches are within easy walking distance of each other, so one centrally-located space would be sufficient.

* * *

AEolian-Skinner Lives!

E. David Knutson, the new President of the firm, a man who has put much energy and financial backing into the ailing seventy-year-old firm, informed the press not long ago of his plans for revitalizing the company. The press release states in part:

AEolian-Skinner, already a marketer of organ music recordings, will expand its activities in this area as a result of...the "gratifying demand" for these records... The tape library contains organ music performances on AEolian-Skinner instruments played by contemporary artists. AEolian-Skinner has also completed arrangements which will authorize manufacturers of other fine musical instruments to use the AEolian-Skinner trademark as well as its registered slogan "The King of Instruments".

Regarding the continued manufacture of organs, Mr. Knutson stated that the company...is building a contract backlog. The company has analyzed the declining availability and concentration of labor skills needed for manufacture of these instruments. It has decided against locating a completely integrated manufacturing facility in the U.S. Instead it will concentrate pipework fabrication in Boston and take advantage of skills available in several other localities for completing the manufacture of organs.

* * *

MIXTURES -

The Andover Organ Company has rebuilt and enlarged a fine tracker Hook & Hastings Co. organ, Opus 1751, 1897, for Pilgrim Congregational Church, 55 Coolidge Avenue, Lexington, Mass. The instrument was in St. Louis R.C. Church, Webster, Mass., until it was saved by the Organ Clearing House late in 1971, taken down and placed in storage by Andover. The organ is now a 2-19 with much new pipework; the mechanical work was done under the direction of Robert C. Newton and the tonal design and finishing is by Robert J. Reich. John Russell of Montpelier, Vt., the church's

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. 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.

consultant, will play the dedicatory recital on Sunday, June 10, at 8:00 p.m.

The Kinzey-Angerstein Organ Company is replacing E. M. Skinner's Opus 178 in the First Church, Chestnut Hill, Mass. The new 2-25 will have slider chests, and is designed so that it might some day be "trackerized".

Stephen P. Kowalyshyn, a C. B. Fisk, Inc. employee and a graduate of the Peabody Conservatory, will play an all-Bach recital at the First Unitarian Church, Woburn, Mass., at 7 p.m., Sunday, June 3. The organ is a superb, large three-manual 1870 Hook.

Wilson Barry has completed one-manual harpsichords for the First Baptist Church, Menlo Park, Calif., and the First Unitarian Church, Providence, R.I. He has contracted to make tonal changes in the 1962 Keates organ in St. James' Church, Dundas, Ontario.

Hellmuth Wolff of Laval, Quebec, has contracted to build a new two-manual tracker organ at the rear of the nave in St. Thomas' Episcopal Church, Hanover, N.H. The Wolff will replace a wretched, chambered two-manual Laws organ. The new St. Paul's Episcopal Cathedral, Burlington, Vt., will receive a 2-32 tracker by Karl Wilhelm of St. Hyacinthe, Quebec, late this year. The 1895 Meneely chime of bells, the only furnishings saved from the burned church, will be hung in the new edifice by Edward Kehn of Troy, N.Y. One bell of the original nine was cracked and will not be used. Unfortunately, only the Bourdon will be attached to a rope; the remainder are to be rung electrically. Such is the result of architects who have eyes only for calculated uglity!

The first contract of the Stuart Organ Company of Springfield, Mass., directed by Richard Hedgebeth, will be the complete rebuilding of a small two-manual Carl Barckhoff tracker for the 1798 building of the Congregational Church, Hinsdale, Mass. The organ was salvaged by the Organ Clearing House last June and came from the Reformed Church in Griggstown, N.J. Mr. Hedgebeth will place the organ in a gallery and erect a new case. Many of the pipes are to come from the large but worn-out two-manual Stevens organ of c.1850 standing in the Metropolitan Baptist Church, 777 Shawmut Ave., Roxbury, Mass. Urban Renewal has taken the building from its congregation, and Eugene Kelley of the Organ Clearing House will salvage Stevens parts.

The eighteenth season of the Colby Institute of Church Music will be held August 19-25. A detailed brochure is available by writing to Robert H. Kany, Director of Special Programs, Colby College, Waterville, Maine, 04901.

The Organ Clearing House has arranged for the transfer of a 2-8 altered c.1905 Hutchings-Votey Organ Co. tracker, Opus 1547. Originally in the Convent of the Good Shepherd, Roxbury, Mass., it was moved to St. Joseph's Abbey, a monastery in Spencer, Mass. Philip A. Beaudry will rebuild the organ for the Lutheran Church, Belmont, Mass., this year.

Last July 12 the following item appeared in the daily papers:

Villavicencio, Colombia (AP) -- Robert Kennedy Jr. paid \$13 Monday night to get his friend Michael Parkinson out of jail for having played rock music on a cathedral pipe organ, police said. Parkinson, 17, came to Colombia two weeks ago with the young Kennedy on a South American tour. "The boy had the alternative of a 30-day arrest or a \$13 fine," one police officer said.

A secretary at the First Congregational Church in Ipswich, Mass., managed to get the following errors on a badly-spaced mimeographed Sunday bulletin last December: "Angles from the Realms of Glory", "Low How a Rose e'er Blooming", "In Dulc Jubile", "Family (yawn) Service", and "Church School Carrolling", as well as other mistakes, and an illegible black smear served as an anthem title. At the same time, the Ipswich Methodists were listening to "As men of old their first fruity brought".

Please amend the B.O.C. membership list in the October 1972 Newsletter as follows:

Beasley, William J.	640 Aurora Avenue	Santa Barbara, Calif.	93109
Hedgebeth, Richard	P.O. Box 1844	Springfield, Mass.	01101
Hinson, Robert	2465 Brigden Road	Pasadena, Calif.	91104

New members:

Baker, Stephen R.	512 South Ivy Avenue	Monrovia, Calif.	91916
Kowalyshyn, Stephen P.	27 Granite Street	Rockport, Mass.	01966

FIRST BAPTIST CHURCH, BARRE, VERMONT. Hinners Organ Co., Pekin, Ill., Opus 1263, 1911; rebuilt by Michael A. Loris, Barre, Vt., 1971-72.

Original stoplist: (13 stops, 13 ranks, 731 pipes; 3" wind pressure)

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Violin Diapason	8' 61	Bourdon	16' 30
Dulciana	8' 61	Salicional	8' 61	Lieblich Gedackt	16' 30
Melodia	8' 61	Aeoline	8' 61		
Principal	4' 61	Stopped Diapason	8' 61		
Flute d'Amour	4' 61	Flute Harmonique	4' 61	Bellows Signal	
		Oboe (labial)	8' 61		

Combination pedals: (left to right) Knobs above Swell keys: (left to right)

Swell Forte	Gr. to Ped. Coupler
Swell Piano	Sw. to Ped. Coupler
Gr. to Ped. Reversible	Sw. to Gr. Coupler
Great Piano	Sw. Oct. to Gr. Coupler (4')
Great Forte	Swell Tremolo

Present stoplist: (12 stops, 12 ranks, 646 pipes; 1 3/4" wind pressure)

GREAT:		SWELL:		PEDAL:	
Principal	8' 56	Viola da Gamba	8' 56	Stopped Bass	16' 30
Open Flute	8' 56	Stopped Flute	8' 56		
Octave	4' 56	Chimney Flute	4' 56		
Nazard	2 2/3' 56	Principal	2' 56	<u>Couplers:</u>	
Octave	2' 56	Tierce	1 3/5' 56	Great to Pedal	
		Larigot	1 1/3' 56	Swell to Pedal	
		Tremulant (preparation)		Swell to Great	

The brick-veneer church was erected in 1894 and is of undistinguished "Victorian Romanesque" design. It stands by the small common in the center of the city and is chiefly known as the home of America's first Boy Scout Troop, established late in 1909. Though the church authorities have permitted such tasteless furnishings as an electric cross behind a filmy curtain, candles and ministerial robes are not permitted in the auditorium! The organ, surely the best thing in the building, stands in a chamber at the right of the pulpit platform, and much of its original cost was paid by Andrew Carnegie.

Until the major alterations, the Hinners instrument had a case front which more than covered the chamber arch -- one which was designed to impress the common man. On oak paneling were 3 dummy pipes and the basses of the Open and Violin Diapasons, arranged 6/3/17/3/6. The gilded array of 35 pipes was topped with seventeen "tomato cans" above the center flat. The attached console retains the overhanging manual keys and the concave and parallel Pedal keyboard has been recovered. The old knobs were small, oblique, on round shanks, lettered in red and black Old English, and so crowded in the terraced jambs that they were hard to manipulate. Above the Swell manual were the ivory labels for the metal combination pedals (which flanked a metal Swell pedal), and in the nameboard were five upturned knobs for the mechanical registers. The Swell is behind and slightly higher than the Great; the shades are vertical. The Pedal ranks were crowded on two ventil chests at the sides of the organ; the lowest 12 pipes of each rank being at the bass end, pipes 13-24 at floor level on the treble end, and 24-30 were about six feet off the floor. The manual chests are chromatic. The bellows handle was in the chamber on the treble side and a Meidinger blower was installed about 1965. A small set of chimes had a keyboard below the Great manual.

While the tracker-action served well and the organ seemed durably-made, the organ was not built of the best materials, the tone was very ordinary, and the workmanship was less than excellent. For the Club members who are builders and the many people interested in just what was done to completely transform a mediocre old organ, details of the old and new tonal schemes follow. Your editor considers the organ one that is a joy to play, and the voicing is indeed superb.

Both Pedal ranks were of stopped wood, the Lieblich Gedackt being about 4 pipes narrower than the Bourdon. The Great Open Diapason had the three largest pipes offset on the floor and 4-26 were in the case; 1-26 were of zinc. The Dulciana had 12 zinc basses, a few of which were offset and mitered. Twelve Melodia basses were of stopped wood and 13-48 were of open wood; the treble pipes were of open metal. The Principal had 7 zinc basses. The Flute d'Amour was of stopped wood for 36 pipes and the rest of the rank was open metal. The Swell Violin Diapason had 19 zinc basses, the lowest 3 being offset on the floor at the bass end of the chest and 4-12 were tubed to the case front. The Salicional had 12 zinc basses, 7 of which were mounted outside the bass end of the swell box. The Aeoline had 12 stopped basses of zinc. The Stopped Diapason's scale was exactly like that of the Melodia basses and the Flute d'Amour, and there were 12 open metal trebles. The Flute Harmonique had 7 zinc basses and was harmonic from C₁. The flue Oboe had 12 zinc basses mitered to 4' length and crowded into the box; from C₀ the pipes had flat fronts.

Mr. Loris' work included replacement of the split Pedal chests with a new one-stop chest of key-scale with vertical pallets, placed between the console and reservoir. The present Stopped Bass is the old Bourdon, and 1-20 had their cutups lowered. Pipes 1-12 are tubed off to the bass end and the remainder are on the treble side. The manual compass was reduced to 56 notes (the unused keys remain in place) and the octave coupler was removed. The new, flat stop jambs have Hinners knobs on square shanks and the ivory labels duplicate the originals; the lid was removed and a large music desk is permanently attached; the coupler and Tremulant knobs were moved to the jambs; and the combination action was taken out to simplify the mechanism, provide room for the Pedal chest, and make the action much more accessible. The organ received considerable new key action, new pallets and springs, new winkers for each manual wind trunk, new bung boards, and a "roof" over the Great to help reflect the sound. The case was made about twenty inches narrower and the speaking pipes are now arranged 3/5/5/5/3, the three-pipe "towers" being original. The Hinners wood pipes were nicely-made and the metal pipes were excellent Gottfried products. All of the metal pipework not mentioned above was of good spotted metal.

The Great Principal has 12 zinc basses from the old Violin Diapason, offset at the bass end of the chest; 13-19 are of zinc and 13-56 are from the old 4' Principal; there are new scroll tuners in the bass and 20 trebles are cone-tuned. The Open Flute has 19 stopped wood basses and 20-56 are open wood; 20-44 were in the Melodia and 45-56 are new, made of yellow poplar. The Octave has 7 zinc basses; 1-49 were in the Violin Diapason and the rest are new; the rank is cone-tuned from C₁. The Nazard has 24 stopped wood basses that were 8-31 of the Flute d'Amour; 25-56 are from an old Estey Aeoline and are cone-tuned. The 2' Octave has 36 pipes from another Estey Aeoline and the top 20 are new; the rank is cone-tuned from C₀. The Swell Viola da Gamba has 14 zinc basses, 12 of which were in the former Aeoline; the remainder is the old Dulciana scaled two pipes wider; 35-56 are cone-tuned. The Stopped Flute is of wood 1-48, has 8 open metal trebles, and is the former Stopped Diapason. The Chimney Flute has 29 basses made of old Flute Harmonique pipes, 30-38 are from a 2' Fifteenth by Felgemaker, and the remainder are new; 1-38 have new caps. The first 45 Principal pipes were in the old Salicional and the 10 trebles are new; the stop is cone-tuned from C₀. The Tierce has 42 pipes formerly in a Felgemaker Dulciana and 43-56 are new; the rank is cone-tuned from C₀. The Larigot has 37 pipes from the Hinners Aeoline, and 38-56 are new and 30% tin; the stop is cone-tuned from C₀. Of course, every pipe was revoiced. All metal pipes mentioned above are of spotted metal unless described otherwise. The elegant ivory nameplate reads: "Mechanical Renovation/and Tonal Alterations/by/M. A. Loris - 1971."

* * *

The eighteenth annual national convention of The Organ Historical Society will be held in central New Jersey, June 26-28, with headquarters at the Lawrenceville School. Twenty organs are to be visited, and among the recitalists are John Rose, Robert B. Whiting, Lois Regestein, Donald R. M. Paterson, Clinton Doolittle, Carrol Hassman, Graham Down, Donald Morse, Brian Jones, Matthew Bellocchio, Cleveland Fisher, Ruth Tweeton, Donald Olson, Samuel Walter and Richard Hartman. Obtain details by writing Eugene A. Kelley, 40 Trenton Street, Lawrence, Mass., 01840.

The Berkshire Organ Company is attempting to sponsor the first North American Organbuilders' Convention in Washington, D.C., next September. The firm has invested a large sum of money in organizing and promoting the convention and have received numerous enthusiastic letters from some of the "smaller" builders and European advertisers. One well-wisher sent a good-sized cash gift to help with the expenses. However, the following disheartening commentary was received from a very prominent tracker organbuilder in this country, who, while offering his help in running the convention, seems to have doubts about the sincerity and intellectual integrity of the typical American organbuilder. We wish to offend no one, but any worthy builder who "has no interest" in the convention ought to consider the following points:

1. Most American organbuilders, particularly the more "artistic" types, have long exhibited the notion to their prospects, customers and employees that they each know all there is to know about organbuilding. For this reason, they may not be willing to show much interest in a convention which attempts to provide more technical information and education in the field -- even to attend a convention emphasizing technical seminars would be to admit they might still have something to learn!

2. While European organbuilders seem to enjoy and benefit by exchanging technical information and experience (and have been doing this regularly at ISO, FISOB and German Organbuilders' Conventions for decades), Americans seem to be quite the opposite in being paranoid about even meeting anyone else in their same profession -- especially if there is to be any confrontation on technical issues.

3. While any American builder is delighted to be afforded the opportunity to "grandstand" in front of laymen, organists or consultants, the interest dies the moment this opportunity is reduced to an audience of other organbuilders or if other organbuilders are also given a chance to "grandstand".

4. Most American organbuilders shy away from the opportunity to learn much in depth about their customers' musical needs, limiting their attendance at organ concerts to only those played on their own instruments or when other political requirements require their presence. Those builders who are building obsolete instruments refuse to show any interest in even acquiring basic information about ways they might improve the musical performance of their work (even to the point of going out of business before making even the smallest effort), while those builders already building quasi-modern organs are equally uninterested in the technical or tonal ideas of others which might provide inspiration to find new ideas and constructional methods.

5. Held in universal distrust and lack of respect are those builders who seek to attract attention to themselves by building organs impractical for general musical use, such as instruments with repertory-limiting and unusual temperaments, shaky wind, stop lists with rarely-useable registers and other ego-pursuing and egomaniac ideas. These builders are looked upon by the more experienced builders as seekers of propaganda and general editorial material which they can use to disparage standard organbuilding (practiced with up-to-date knowledge and conscience) in favor of very subjective ideas based on a desire "to be different" (at the cost of their customers).

6. The extreme paranoia American organbuilders have about European builders gaining personal access to American markets underscores and proves the basic inferiority of American organbuilding -- especially since European organs are now as expensive or more expensive than American organs. If American organbuilding was what it should be, no European organs would be sold at all! Yet American builders avoid European education about organbuilding -- by the droves.

7. If American organbuilders really cared about the artistic integrity of their product, or even for the future of their own business, they would welcome the Europeans eagerly when afforded the opportunity to learn what they have to offer -- even if they did not always agree with it. The same music is played in Europe that is played here, and probably over 90% of the music played on either continent was composed in Europe by European organists!

8. It is also ironic that two prominent American tracker organbuilders who were both trained in Europe and still speak with distinct accents are the loudest objectors to any open contacts with European builders -- "We don't want any European organ-

builders in der U.S.A.!"

9. American organbuilders are almost completely commercial in their thinking about their profession. Many have expressed interest in the convention if emphasis could be shifted to limiting freedom of potential organ purchasers in dealing with various bidders, institution of trade barriers, industrial collusion to lay down specific sales policies, and other self-serving, non-technical interests. Otherwise, American builders are perhaps interested in a social opportunity and one to examine organs they can criticize freely without making any recognition of anyone else's successful efforts. But possible performance improvements they don't want to hear about.

10. Finally, most American organbuilders who try to run small, artistic shops have some degree of psychiatric problem for which organbuilding is a therapy. It is a therapy to solve problems already solved, philosophize about matters long since settled and agreed on, construct things with their own hands which could be better and more inexpensively constructed by others who specialize in producing such items, while at the same time keeping their heads firmly buried in the sand to avoid learning anything that someone else might think of, confronting anyone who might know almost as much or more than they do, or witnessing successful alternate constructional ideas.

If American organbuilding is considered inferior, or if the European instrument is a real threat, perhaps the above commentary may shed some light. We wish the people at Berkshire and their friends good luck in their effort to help their own competitors! We commend them in trying to recognize different styles of organbuilding in the proposed convention and achieving a program plan which offers "something for everyone". We hope that Berkshire's offer to do this for the organ community will be met with more enthusiasm which may disprove the ten points above and that other builders might undertake similar professional conventions in the future.

Convention information may be obtained by addressing a card to
 North American Organbuilders Convention
 3901 Military Road, N.W.
 Washington, D.C. 20015

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THE SKINNER and AEOLIAN-SKINNER OPUS LIST -continued

Boston, Mass.	Yankee Network (moved in 1955 to Christ Episcopal Church, Needham, Mass., and later rebuilt by Philip A. Beaudry)	1025 1941 4
Dorchester, Mass.	St. Margaret's Church (rebuilding of large two-manual tubular organ with slider chests; many old pipes retained)	1026 1941 2
New York, N.Y.	Central Presbyterian Church (rebuilt; later replaced by Möller and moved to Central Congregational Church, Fort Wayne, Ind.)	1027 1941 4
Gloucester, Mass.	Residence, John Hays Hammond, Jr. (numbered contract for three Mixtures)	1028 1941 -
Beaumont, Texas	First Methodist Church (console replaced and organ later moved to new building)	1029 1941 3
Columbia, S.C.	Airy Hall, University of South Carolina (a residence organ moved and console replaced)	1030 1941 2
Southampton, L.I., N.Y.	Residence, Mrs. Sarah L. Loening (two-rank duplex organ with old pipes)	1031 1942 2
Lake City, S.C.	Lake City Baptist Church	1032 1941 2
Detroit, Mich.	Nardin Park Methodist Church (many old pipes used)	1033 1941 3
Worcester, Mass.	Worcester Polytechnic Institute	1034 1942 3
Greencastle, Ind.	Greencastle Methodist Church (Gallery organ added to Kimball chancel organ)	1035 1941 3

Worcester, Mass.	Worcester Art Museum	1036 1941 3
Augusta, Maine	St. Mark's Episcopal Church (electrification of old tracker organ; later altered; removed in 1972 and to be replaced by an Andover tracker)	1037 1941 2
	No file for Opus 1038 could be found in 1972.	
New Albany, Ind.	Hutchinson Memorial Presbyterian Church (many pipes from old two-manual organ retained)	1039 1942 3
New Britain, Conn.	St. Andrew's Roman Catholic Church	1040 1942 2
Huntsville, Ala.	Church of the Nativity	1041 1942 3
Grand Rapids, Mich.	LaGrave Avenue Christian Reformed Church	1042 1942 3
Glens Falls, N.Y.	Christ Church (tubular-pneumatic organ rebuilt and new console installed)	1043 1943 3
Pelham Manor, N.Y.	Huguenot Memorial Church (Opus 798, removed from Archibald M. Brown residence, Southampton, L.I., and altered)	1044 1943 3
Bloomington, Ind.	Auditorium, University of Indiana (the Frank Roosevelt organ from the Chicago Auditorium, rebuilt and Positiv division added)	1045 1944 4
Allentown, Pa.	St. James Reformed Church (a rebuild)	1046 1944 3
Atlantic City, N.J.	Sen. Emerson Richards, residence (incorporated parts of 755; altered and moved by Aeolian-Skinner to the First Baptist Church, Denver, Col., in 1948)	1047 1944 4
Harrisburg, Pa.	Market Square Presbyterian Church (with two Gallery divisions; contract included a two-manual Chapel organ with separate console)	1048 1944 4
Brockton, Mass.	Carleton E. Knight, residence (enlarged in 1945)	1049 1944 2
Malden, Mass.	Maplewood Baptist Church	1050 1945 2
Lenox, Mass.	Trinity Episcopal Church (rebuilding and enlargement of 1013)	1051 1944 3
San Antonio, Texas	Temple Beth-El (Chimes added in 1947)	1052 1944 3
Scarsdale, N.Y.	Church of St. James the Less	1053 1944 2
Beacon, N.Y.	First Presbyterian Church	1054 1945 2
Chicago, Ill.	Monumental Baptist Church (action rebuilding in Hutchings-Votey organ)	1055 1945 3
New York, N.Y.	Auditorium, John Wanamaker Store (renovation and tonal alterations in 7-division organ)	1056 1945 -
San Antonio, Texas	Madison Square Presbyterian Church	1057 1945 2
Omaha, Neb.	First Central Congregational Church (enlarged in 1956 and 1962)	1058 1945 3
Gastonia, N.C.	St. Mark's Church	1059 1945 2
Whitinsville, Mass.	Trinity Episcopal Church	1060 1945 2
Nashville, Tenn.	First Presbyterian Church (new console only)	1061 1945 3
	No file for Opus 1062 could be found in 1972, but there were drawings for a large four-manual organ bearing that number.	
Brooklyn, N.Y.	Flatbush-Tompkins Congregational Church (renovation and tonal alterations)	1063 1945 -
Deerfield, N.J.	Deerfield Presbyterian Church	1064 1945 2
Shreveport, La.	First Methodist Church	1065 1945 3
New Haven, Conn.	Christ Church ("console only", but likely an electrification of a Hutchings tracker organ; tonal alterations in 1954)	1066 1945 3
Hanover, Ind.	Auditorium, Hanover College	1067 1945 3
Millville, N.J.	First Methodist Church (a rebuild; enlarged in 1946-48)	1068 1945 3
Baltimore, Md.	St. Alphonsus' R.C. Church (tonal additions to Møller organ)	1069 1945 -

Lancaster, Pa.	First Presbyterian Church (console for old organ; Contract 1070A in 1969 for a new four-manual organ)	1070	1946	4
Cambridge, Mass.	North Congregational Church (electrification and enlargement of two-manual Steere & Turner tracker organ)	1071	1946	3
New York, N.Y.	Ernest White, practice organ (duplex action; old AEolian and other parts used)	1072	1945	2
South Plainfield, N.J.	South Plainfield Baptist Church (four-rank unit organ)	1073	1945	2
Oklahoma City, Okla.	Crestwood Baptist Church	1074	1947	3
Salt Lake City, Utah	Tabernacle, Church of Jesus Christ of Latter Day Saints (old case and some pipes used)	1075	1947	5
Chicago, Ill.	First Reformed Church of Roseland	1076	1947	3
New York, N.Y.	St. George's Chapel, Stuyvesant Square	1077	1947	3
Muskegon, Mich.	First Church of Christ, Scientist	1078	1947	3
Chattanooga, Tenn.	St. Paul's Church (contract cancelled)	1079	----	-
New York, N.Y.	Ernest White (organ later moved to London, Ontario)	1080	1946	3
Mason City, Iowa	First Congregational Church	1081	1945	3
Bronxville, N.Y.	Christ Church (a rebuild; rebuilt by Gress-Miles)	1082	1945	3
St. Louis, Mo.	Pilgrim Congregational Church	1083	1945	4
Troy, Pa.	First Presbyterian Church	1084	1945	3
Muskegon, Mich.	East Lawn Reformed Church	1085	1945	2
Chicago, Ill.	Thirteenth Church of Christ, Scientist (old Hook & Hastings Echo division and other pipes retained; a published list indicates 3 manuals)	1086	1946	4
Gaffney, S.C.	Curtis Auditorium, Limestone College	1087	1946	3
Rutland, Vt.	Congregational Church (old case retained)	1088	1947	3
Geneva, Ill.	St. Mark's Episcopal Church	1089	1946	2
Omaha, Neb.	Kountze Memorial Evangelical Lutheran Church	1090	1949	3
Grinnell, Iowa	Herrick Chapel, Grinnell College	1091	1948	3
Ithaca, N.Y.	Barnes Hall, Cornell University (relocation of AEolian organ No. 11464)	1092	1946	3
Roanoke, Va.	St. John's Episcopal Church	1093	1949	3
Nashua, N.H.	First Unitarian Congregational Society (pipes from two-manual Hutchings tracker retained)	1094	1946	2
Nashua, N.H.	Church of the Good Shepherd, Episcopal	1095	1946	3
Tacoma, Wash.	Mason Methodist Church	1096	1946	3
Owensboro, Ky.	Third Baptist Church	1097	1946	3
Rockville Center, N.Y.	Rockville Center Presbyterian Church	1098	1949	2
Woonsocket, R.I.	Church of the Most Precious Blood (Pedal reed added after installation)	1099	1947	3
Newport, R.I.	St. Joseph's Church (a second-hand 19th c. front used; 1148 in lower church)	1100	1948	3
Lenoir, N.C.	First Presbyterian Church (moved and renovated in 1969)	1101	1948	3
Oakland, Calif.	First Trinity Evangelical Lutheran Church	1102	1949	3
Methuen, Mass.	Methuen Memorial Music Hall (rebuilding of four-manual Walcker organ, installed in the Boston Music Hall in 1863 and rebuilt in Methuen in 1909)	1103	1947	4
Newtonville, Mass.	Central Congregational Church (Echo division added to old organ; rebuilt and enlarged by AEolian-Skinner in 1964)	1104	1946	3
Lynn, Mass.	St. Mary's Church (Pedal reed added in 1964)	1105	1946	2
Alpena, Mich.	Trinity Church	1106	1946	3

Our next meeting will be on Sunday afternoon, July 29, in Leominster, North Leominster and Shirley Center, Massachusetts. Three fine 19th century tracker organs are to be demonstrated and supper is scheduled at a well-known restaurant.

3:30 - St. Mark's Episcopal Church, 11 Cotton Street, Leominster; E. & G. G. Hook, Opus 445, 1868, moved c.1899 from Christ Episcopal Church, Fitchburg, Mass. The 2-18 instrument was renovated and improved by the Andover Organ Company in 1964. The stone church is near the common in the center of the city and to reach Leominster, take Route 2 from Boston and turn left on Route 13.

4:30 - Congregational Church, North Leominster; E. & G. G. Hook & Hastings, Opus 982, 1880, an unusual twelve-rank one-manual organ with the console on the left side of the casework. Leave Leominster by Route 13, cross Route 2, and continue north; Route 13 passes the frame church in the center of North Leominster.

5:30 - Supper at the Bull Run Restaurant. Leave North Leominster on the unnumbered Shirley Road and turn north to Shirley Center; pass by the white church in the Center and turn right on Route 2A. The restaurant is a few hundreds yards down 2A, on the right.

7:00 - Recital by Barbara J. Owen at the First Parish Church, Unitarian, Shirley Center. The well-preserved and charming white building contains a tablet honoring the 18th century composer Oliver Holden and a superb, unaltered 1847 2-13 George Stevens organ.

The afternoon and evening events were arranged by Douglas Brown, and the day will surely be a pleasant experience.

* * *

The first North American Organbuilders Convention, mentioned in the last Newsletter, will be held in Washington, D.C., Sept. 2-5, if thirty or more persons register, for that number is required to meet the expenses. The anonymous letter which we published (not the effusion of a certain Massachusetts builder but a transcription of a telephone conversation from the west) perhaps rankled some, but several organ enthusiasts and builders agreed with the contents, regretting only that it was not signed. Unusual reading anyway, even if the lack of a name reduces its value...

The handsome printed program for the convention lists lectures and recitals by several outstanding and international personages. The only requirement for registration is that one's background includes a "basic five-year connection with an established firm building pipe organs or pipe organ parts." The convention registration fee is \$90.00 for the three days and the address is in the February Newsletter.

* * *

MIXTURES -

Albert F. Robinson, editor of The Tracker, will play a recital at the United Methodist Church, Northfield, Vt., at 8 p.m., July 26. The large two-manual c.1855 W.B.D. Simmons organ will be heard in several recitals prior to a complete restoration by A. David Moore & Co., North Pomfret, Vt., and one hopes there will be programs after the renovation. The church is raising more than \$10,000 for the project.

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. 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 large four-manual tracker-action Casavant organ was completed last December for the Roman Catholic Cathedral of SS. Peter & Paul, Providence, R.I. If you wish to visit the organ, contact Dr. C. Alexander Peloquin, director of music at the cathedral. The instrument is, perhaps unfortunately, not in a rear gallery.

A new journal, Organ Quarterly, is to appear this year and the prospectus shows that it will likely be well worth the low subscription price of \$3.50 for one year and \$6.50 for two years. A leaflet may be obtained from the publisher, James D. Lowe, 142 Manhattan Avenue, Jersey City, N.J., 07307. The publication will contain articles and new choral and organ music.

Fenner Douglass will play a centennial recital on the E. & G. G. Hook & Hastings organ in the Congregational Church, Wellfleet, Mass., at 8:00 p.m., August 23. The organ is a 2-14, Opus 724, 1873, and was rebuilt by the Andover Organ Company in 1959. Edward W. Flint has made the arrangements for the celebration.

Edward C. Manogue is an officer of a recently-formed group, Melodeon Owners Association. The club seeks members and has headquarters in Albany, N.Y.

The December 1972 issue of Mennonite Life contains a detailed and illustrated article on the history and restoration of a 1-6 c.1730 Dutch cabinet organ owned by Bethel College, North Newton, Kansas. The instrument has been in the United States since 1868 and the funds were raised by seven American descendants of the 18th century owners of the organ. The Rev. Esko Loewen did the mechanical work and the pipes were restored by Dirk Flentrop.

Rodney Myrvaagnes, 780 Boylston St. 17E, Boston, Mass., 02199, builds harpsichords and spinets, and would be pleased to send inquirers his descriptive price list. Michael Swinger, organ builder, 116 Fitting Ave., Bellville, Ohio, 44813, builds small tracker organs, and his brochure is also available by mail.

A little "filler" appeared recently in the daily papers: "Johannesburg, South Africa (AP) -- Newspaper advertisement: 'Organ lessons. We guarantee you will pay in 10 weeks.'"

The Harvard Summer School's Noonday Concerts in Appleton Chapel, Memorial Church, Cambridge, Mass., are on Thursdays at 12:10, and include: Marian Ruhl, organist, July 12; Marion Anderson, organist, July 19; Aeolian Consort, July 26; A Program of Baroque Chamber Music, August 2; A Program of Baroque Vocal Music, August 9; and Lenore Stein, organist, August 16.

A 2-33 Rieger organ was dedicated in the Chapel of the Church of the Redeemer, Baltimore, Md., on January 27. The elaborate printed program shows a Rückpositiv with all but the front rank enclosed. Of course, the organ has mechanical action.

Barbara Owen played an excellent recital of works by Mendelssohn, Franck, Fleury, Duruflé and Langlais on the three-manual 1871 E. & G. G. Hook organ in St. Alphonsus R.C. Church, New York, N.Y., Sunday afternoon, February 25. Miss Owen also gave an illustrated "history of the organ in New York".

The Boston Organ Club has contributed \$10.00 to the Ruth and Clarence Mader Scholarship Fund in Pasadena, California. The fund will actively perpetuate the memory and good work of two fine musicians who died in 1971, and Dr. Mader was particularly well-known as an organist, composer and teacher of the highest caliber.

A prominent organist in Oberlin, Ohio, found this paragraph in a letter from a middle-aged bride-to-be last December: "My request is that 'Here Comes the Bride' and the recessional be played slowly because my Dad has pleurisy in his leg, my matron of honor is troubled with arthritis in her leg, and Jim /the groom/ got out of Lakewood Hospital yesterday, following a hemorrhoid operation. All of these people will walk faster than they should if the music is played fast. I hope you can understand my request."

A nineteenth-century inscription on a now-covered organ chamber wall in Center Church, New Haven, Conn., was

Organ Blower! Poor!! Unknown!!
Whilst Church is filled with Organ Tone!

THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Owings Mills, Md.	St. Thomas Episcopal Church (tonal changes in 1953; additions and changes in 1970)	1107	1949	3
Norwich, Conn.	St. James Church, Poquetanuck	1108	1948	2
Charlotte, N.C.	Myers Park Baptist Church	1109	1950	3
Richmond, Va.	St. Stephen's Episcopal Church (enlarged and new console installed in 1967)	1110	1950	3
Stockbridge, Mass.	St. Joseph's R.C. Church	1111	1947	2
Canton, Ohio	First Methodist Church (five divisions)	1112	1949	3
Palmyra, Pa.	Church of the Brethren	1113	1948	2
West Roxbury, Mass.	St. Theresa's R.C. Church	1114	1947	3
Danville, Ill.	First Presbyterian Church (some old pipes used)	1115	1947	3
<u>Cancelled contract</u> for	Church of St. John the Evangelist, Duxbury, Mass.	1116		
Danielson, Conn.	St. Alban's Church	1117	1947	2
New York, N.Y.	The Riverside Church (console only; major re-building in 1953, altered in 1955; gallery divisions rebuilt in 1963)	1118	1947	5
Bryn Mawr, Pa.	Church of the Redeemer, Episcopal	1119	1949	4
San Antonio, Texas	Central Christian Church	1120	1947	3
Charlotte, N.C.	Myers Park Methodist Church	1121	1949	3
Altoona, Pa.	First Lutheran Church	1122	1949	3
Belmont, Mass.	Payson Park Church (additions only)	1123	1947	2
Auburn, Mass.	First Congregational Church	1124	1947	2
Dracut, Mass.	First Central Congregational Church	1125	1947	2
Rochester, N.Y.	Eastman School of Music, University of Rochester (five studio practice organs: 1126 in Studio 427; 1127 in Studio 432; 1128 in Studio 424; 1129 in Studio 417; and 1130 in Studio 428. One is now in the First Baptist Church, Brockport, N.Y.)	1126	1947	2
		1127	1947	3
		1128	1947	2
		1129	1947	2
		1130	1947	3
Pasadena, Calif.	Presbyterian Church (console only; organ built 1957-60, and some old pipes retained)	1131	1947	4
New Haven, Conn.	Church of the Redeemer	1132	1950	3
Fall River, Mass.	St. Anne's Church	1133	1947	2
Boston, Mass.	Symphony Hall (six divisions; case and many pipes retained from 1900 Hutchings)	1134	1950	4
Exeter, N.H.	Congregational Church (Hook & Hastings case kept)	1135	1948	3
Buffalo, N.Y.	Chapel, Westminster Presbyterian Church	1136	1950	3
Bloomington, Ind.	First Methodist Church (Pedal enlarged and Positiv added to Kimball organ)	1137	1948	-
Greensboro, N.C.	Presbyterian Church of the Covenant	1138	1951	3
Richmond, Va.	Second Presbyterian Church (A-S files missing)	1139	1947	3
Covington, Tenn.	First Presbyterian Church	1140	1950	2
Beverly Hills, Calif.	First Church of Christ, Scientist (six divisions; "remote machines" added in 1962)	1141	1950	4
Auburn, N.Y.	St. John's Church	1142	1948	2
Whitehaven, Tenn.	Whitehaven Methodist Church	1143	1948	2
Painesville, Ohio	First Congregational Church	1144	1948	3
New York, N.Y.	The Frick Collection (museum), 1 East 70th St. (repairs on Aeolian Opus 1263 and renovation of the Concertola; see 918)	1145	1948	-
Brooklyn, N.Y.	St. Brigid's Church (console and some tonal changes)	1146	1948	3
Philadelphia, Pa.	The Presbyterian Church of Chestnut Hill	1147	1948	2
Newport, R.I.	St. Joseph's R.C. Church, lower church (rebuild of an Estey)	1148	1948	2

Washington, D.C.	New York Avenue Presbyterian Church (some old pipes retained)	1149	1948	3
Jacksonville, Ill.	MacMurray College	1150	1951	4
San Francisco, Calif.	Chapel of Grace, Grace Episcopal Cathedral (old parts and pipes from previous organ, Aeolian Opus 1738, were used)	1151	1951	2
Urbana, Ill.	Smith Memorial Hall, University of Illinois (two two-manual practice organs)	1152	1949	2
Nacogdoches, Texas	First Baptist Church (burned; replaced by a larger new two-manual, 1153-A, in 1954) <u>No file for Opus 1154 exists and it was an "open contract number"</u>	1153	1948	2
Carlisle, Pa.	First Evangelical Lutheran Church	1155	1948	3
Pasadena, Calif.	All Saints Church (seven-rank Echo added to existing organ; a new three-manual console is numbered 1156-A)	1156	1949	-
Evansville, Ind.	St. Lucas Evangelical & Reformed Church	1157	1948	3
Alhambra, Calif.	First Presbyterian Church	1158	1952	2
Durham, N.C.	Duke University (three contracts for "reworking" the Choir; Swell and Echo of Aeolian Opus 1785, 1930)	1159	1949	-
Birmingham, Ala.	First Presbyterian Church	1160	1950	3
Whitinsville, Mass.	Village Congregational Church (many old pipes retained)	1161	1948	3
Louisville, Ky.	Southern Baptist Theological Seminary (console provided for three more divisions; rebuilt in 1962-63 and Positiv, Brustwerk and Bombarde installed)	1162	1948	4
Atchison, Kansas	Chapel, Mt. Saint Scholastica Convent	1163	1950	2
Pine Bluff, Ark.	First Presbyterian Church	1164	1948	3
<u>Proposed contract for</u>	East Lake Methodist Church, Birmingham, Ala.	1165		
Caro, Mich.	First Presbyterian Church	1166	1951	2
Dallas, Texas	Perkins Chapel, Southern Methodist University	1167	1949	3
Southgate, Calif.	St. Margaret's Episcopal Church	1168	1948	2
Milwaukee, Wis.	Nazareth Lutheran Church	1169	1949	2
Williamstown, Mass.	Chapel, Williams College (new console and rebuilding of former organ)	1170	1948	3
Fort Wayne, Ind.	Trinity Lutheran Church (rebuild of Aeolian Opus 1557; new console, additions and changes in 1960; thoroughly rebuilt in 1965)	1171	1952	4
Wooster, Ohio	Methodist Church	1172	1952	3
Kilgore, Texas	First Presbyterian Church (enlarged in 1958 and 1965)	1173	1949	3
Longview, Texas	First Baptist Church	1174	1950	4
Kilgore, Texas	St. Luke's Methodist Church	1175	1949	2
Whitefield, N.H.	Community Baptist Church	1176	1949	2
Urbana, Ill.	Auditorium, University of Illinois (new console and additions to 521)	1177	1948	4
Anaheim, Calif.	First Presbyterian Church	1178	1949	2
Cheshire, Conn.	First Congregational Church	1179	1949	2
Beloit, Wis.	First Congregational Church (a rebuild, retaining pipes and slider chests by Hook & Hastings; later rebuilt by Reuter)	1180	1949	3
Hartford, Conn.	South Congregational Church (Second Church of Christ)	1181	1949	3
Grand Island, Neb.	St. Stephen's Episcopal Church	1182	1949	2
New York, N.Y.	St. Agnes' Church (many old pipes retained)	1183	1949	3
Monkton, Md.	St. James' Church (altered in 1953 and 1962)	1184	1949	2

Burlington, Iowa	First Presbyterian Church (a pair of old "special stops" retained)	1185 1949 3
Columbia, Mo.	Stephens College, Chapel (Spitzfloté added in 1959; files for organ are dated 1955-56)	1186 1949 2
Glendale, Calif.	Church of Jesus Christ, Latter Day Saints, West Ward	1187 1949 2
Richmond, Va.	St. Paul's Episcopal Church (console only; main organ and Antiphonal built in 1960)	1188 1950 4
<u>Cancelled contract</u> for	Frank G. Atherton Memorial Chapel, Central Union Church, Honolulu, Hawaii	1189
Thomasville, N.C.	Memorial Methodist Church	1190 1949 3
Wayne, Pa.	Wayne Presbyterian Church (later replaced by Austin and sold to First Trinitarian Congregational Church, Scituate, Mass.)	1191 1949 2
Greenwich, Conn.	First Church of Christ, Scientist	1193 1949 2
New York, N.Y.	Church of St. Francis de Sales, R.C. (some old pipes retained)	1194 1949 2
Los Angeles, Calif.	St. Paul's Episcopal Cathedral (console only; Kimball organ)	1195 1949 4
Charlotte, N.C.	Covenant Presbyterian Church (two ranks added in 1954; Positiv and Anthiphonal installed in 1962)	1196 1949 4
Lubbock, Texas	First Baptist Church	1197 1950 3
Asheville, N.C.	First Presbyterian Church	1198 1952 3
Carbondale, Ill.	First Presbyterian Church (some Hook & Hastings pipes kept)	1199 1949 2
Boston, Mass.	New England Conservatory of Music (practice organ; altered in 1963)	1200 1950 2
Mount Kisco, N.Y.	St. Mark's Episcopal Church (one manual controls two Swell divisions)	1201 1951 3
Boston, Mass.	First Church of Christ, Scientist (Mother Church; old case and some pipes of 1895 Farrand & Votey retained)	1202 1949 3
Boston, Mass.	First Church of Christ, Scientist (Extension; nine divisions; some Hook & Hastings pipework retained)	1203 1951 4
Kenosha, Wis.	First Congregational Church	1204 1949 2
Mundelein, Ill.	Chapel, Benedictine Convent of Perpetual Adoration	1205 1949 3
Radnor, Pa.	St. David's Church	1206 1949 2
Boston, Mass.	Cathedral Church of St. Paul, Episcopal	1207 1950 3
New York, N.Y.	St. Philip's Episcopal Church (a rebuild of a 1943 Hilgreen, Lane & Co. organ)	1208 1950 3
San Antonio, Texas	Laurel Heights Methodist Church	1209 1953 3
Batavia, Ill.	Bethany Lutheran Church	1210 1952 2
Indianapolis, Ind.	School of Religion Chapel, Butler University	1211 1950 2
River Forest, Ill.	Concordia Teachers College (two studio practice organs; 1214 and 1215 were apparently planned as similar installations but were not built)	1212 1951 2 1213 1951 2
Tacoma, Wash.	First Methodist Church	1216 1952 3
Garden City, N.Y.	Garden City Community Church (Aeolian organ moved and enlarged)	1217 1950 2
Philadelphia, Pa.	St. Paul's Church (office files are missing)	1218 1950 3
New York, N.Y.	Eighth Church of Christ, Scientist	1219 1952 3
Charlottesville, Va.	Chapel, University of Virginia	1220 1952 2
Willimantic, Conn.	First Congregational Church	1221 1953 3
Columbus, Miss.	St. Paul's Episcopal Church	1222 1953 2
West Point, N.Y.	West Point Military Academy, Cadet Chapel (32' reed installed)	1223 1950 -

Your editor recently splurged and spent \$32.00 on a lengthy run of The Churchman, and Episcopal weekly published for many years in New York City. Around the turn of the century "Music." was a separate department, but much interesting organ lore may be found in the news sent in by individual churches. Somebody willing to do really "nitty-gritty" research should examine a complete set of The Churchman... The item below appeared on November 18, 1893.

We hope to publish, from time to time, descriptions of noteworthy organs built for our churches, believing that such information is not only of interest to organists and parishes, but now and then of value to individual purchasers who are fortunate enough to have at command the ample means required to meet the cost of these large and complicated instruments. But the average church must usually be content with an average organ, and we therefore give a specification and short description of the chancel instrument recently erected in St. Peter's church, West Chester, N.Y. It has attracted much notice and favorable comment from musicians, as an example of a small organ which contains (it is believed) the greatest variety of effects that the builders have yet produced with an equal number of registers and mechanical appliances. The specification was drawn by the organist of the church, and was executed most satisfactorily by Messrs. George Jardine & Son, of No. 320 East Thirty-eighth street, New York. The instrument having been a gift to the church we are not privileged to make public its cost, but the builders would of course submit a price for a similar one upon application.

The specification is as follows:

Two manuals, compass, C₂ to A₄, 58 notes. Pedal compass, C₁ to F₃, 30 notes.

Great Organ.

Open Diapason, 8 ft.; Gamba, 8 ft.; Doppel Flote, 8 ft.; Dolce, 8 ft.; Principal, 4 ft.; Flute (very soft), 4 ft.; Gemshorn (string tone), 4 ft.

Swell Organ.

Bourdon Treble and Bass, 16 ft.; Open Diapason, 8 ft.; Salicional, 8 ft.; Stopped Diapason, 8 ft.; AEoline, 8 ft.; Voix Celeste (two ranks), 8 ft.; Harmonic Flute, 4 ft.; Octave (string tone), 4 ft.; Piccolo, 2 ft.; Mixture, 3 ranks; Oboe and Bassoon, 8 ft.; Cornopean, 8 ft.

Pedal Organ.

Contrabass (stopped pipes), 16 ft.; Violoncello, 8 ft.

Mechanical Appliances.

Great to Swell, Great to Swell Octaves, Great to Pedal, Swell to Pedal, Great Organ forte pedal, Great Organ Piano pedal, Swell Organ Forte pedal, Swell Organ piano pedal, Swell Tremulant, Balance swell pedal, Dial wind indicator.

All stops "run through," and there is no "borrowing," except in the case of one rank of the Voix Celeste. This organ occupies part of a chamber 12 by 17 feet, and 19 feet in height, but could be disposed of in a very much smaller space.

There are several distinctive features which call for note. The first of these are the unusually large numbers of "four foot" and "string" stops -- there being five of the former and seven of the latter. The voicing of the "string" stops is strongly characteristic, with the result that the instrument possesses a resonant, incisive quality of tone without undue loudness, which is most valuable in accompaniment, it being quite practicable to support the choir of twenty-five voices on the Swell Salicional alone. The Dolce in the Great Organ is of such small scale and voiced so lightly that it can be played as an accompaniment to every stop in the Swell except the AEoline and Voix Celeste, thereby greatly increasing the number of solo effects. The Gemshorn, when played an octave below true pitch, becomes an excellent Keraulophon, and the four foot Flute in the Great Organ by similar treatment is made to serve as a Clarabella. The defect of slowness of speech, so common to string stops, has been overcome by the builders to such an extent that all of them, even the

Violoncello, respond with a surprising rapidity in runs.

It will be observed that the Swell Organ is proportionately one of great size and power. By coupling it at octaves the voices can be lifted with irresistible force and held with a firmness from which there is no escape. The AEoline and Voix Celeste are "fancy" stops usually found only in much larger instruments; these are valuable for use at times when the most subdued and "far-away" effects are desired, the first of them being so soft that it cannot be heard by the player himself with the Swell-box closed. The Oboe has also been the subject of particular care in voicing; it possesses a much more tender and plaintive tone than is usually found in such reeds, and resembles the instrument from which it takes its name more closely than is common.

The weak spot in the organ is the light quality of the pedal, but as it is hoped at some future day to make electric connections between this instrument and the one now standing in the west gallery of the church (which contains a fine Pedal Open Diapason), the weight now lacking will then be supplied.

Those who may be contemplating the purchase of an organ of moderate size and cost, and who may be within convenient reach of West Chester, would do well to examine this instrument, as its peculiarities, which are quite outside the range of the stereotyped plans of the builders, can hardly fail to commend themselves to any discerning judgment.

* * *

WILLIAM KING & SON of Elmira, N.Y., were excellent builders of tracker organs from 1865 to 1900, and the only printed matter issued by the firm that has been found is a small ten-page booklet distributed around 1895. Larry Leonard has a copy, six pages of which contain photographs of three-manual tracker organs in Philadelphia, Pa., Camden, N.J., and the First Methodist Episcopal Church in Elmira. The latter organ had a detached console immediately in front of the pulpit (the minister and organist thus having a unique eye-to-eye relationship) and the photograph shows absolutely no provision for a choir! The catalogue cover reads: "WILLIAM KING & SON, /CHURCH ORGAN BUILDERS./MAIN OFFICE AND FACTORY, /Elmira, New York./PHILADELPHIA OFFICE, /811 North Thirty-ninth Street./Established 1865." The firm advertised "Organs Rebuilt, Enlarged or Repaired. Electric, Gas or Water Motors Attached." and stated that

Church, Chapel and Parlor Organs built to any design, and fitted with Electric Action throughout, "with movable console if required." Tubular Pneumatic Action, Pneumatic Lever Action, or our Patent Improved Tracker Action, which we guarantee superior to any Tracker action now made, producing the same results obtained by either Electric or Pneumatic action, viz., a light touch. The largest organs supplied with this action can be played with as much ease and with the same resistance to the touch as a "Grand Piano." Patent "Crescendo Pedal" not affecting the stops already drawn; also our Patent, Double Acting Changeable Combination Action, allowing any combination of stops to be put on any piston or pedal before or during the performance of a piece.

We guarantee the Voicing, Workmanship and Material of our organs to be perfect, and warrant every instrument we build for a term of five years.

The booklet ends with a list of 51 organs and states that "We have not a printed list of the many testimonials we have received, but perhaps as good a testimonial as we might publish is the fact that we have built fourteen of the sixteen church organs in this city -- Elmira, N.Y." The partial opus list is:

"The Temple" Baptist Church	Philadelphia, Pa.
Tabernacle Presbyterian Church	" "
Bethlehem Presbyterian Church	" "
St. Matthew's Evangelical Lutheran Church	" "
St. Simeon's Episcopal Church	" "
Church of Our Redeemer, Reformed Episcopal	" "
Heidelberg Reformed Church	" "
Mantau Baptist Church	" "

Hope Presbyterian Church	Philadelphia, Pa.
Westminster Presbyterian Church	" "
First Presbyterian Church	Shippensburg, Pa.
Church of God	Mechanicsburg, Pa.
Reformed Church	" "
First Presbyterian Church	Indiana, Pa.
First Presbyterian Church	McKeesport, Pa.
McClure Avenue Presbyterian Church	Allegheny City, Pa.
Hazelwood Presbyterian Church	Pittsburgh, Pa.
First Presbyterian Church	Elkland, Pa.
Presbyterian Church	Honey Brook, Pa.
First Baptist Church	Norristown, Pa.
St. James Episcopal Church	Downington, Pa.
Westminster Presbyterian Church	Mifflintown, Pa.
Westminster Presbyterian Church	Harrisburg, Pa.
St. Joseph's Roman Catholic Church	Oil City, Pa.
Centenary Methodist Episcopal Church	Camden, N.J.
Central Methodist Episcopal Church	Bridgeton, N.J.
First Presbyterian Church	Canton, Ohio
Methodist Episcopal Church	Barnesville, Ohio
First Presbyterian Church	Fort Wayne, Ind.
Hebrew Temple	" " "
St. Paul's Roman Catholic Church	" " "
Emmanuel Lutheran Church	" " "
First Presbyterian Church	Wabash, Ind.
First Presbyterian Church	Warsaw, Ind.
First Presbyterian Church	Kendallville, Ind.
Broadway Presbyterian Church	Logansport, Ind.
Centre Presbyterian Church	Crawfordsville, Ind.
Methodist Episcopal Church	Monroe, Wis.
Plymouth Congregational Church	Grand Forks, Dak.
State School for the Blind	Faribault, Minn.
Methodist Episcopal Church	Brownsville, Tenn.
Denton Street Methodist Episcopal Church	Gainesville, Texas
Chapel, New York State Reformatory	Elmira, N.Y.
Methodist Episcopal Church	Weedsport, N.Y.
Methodist Episcopal Church	Gouverneur, N.Y.
St. Michael's Roman Catholic Church	Rochester, N.Y.
French Catholic Church	" "
Brighton Presbyterian Church	" "
Grace Episcopal Church	Waverly, N.Y.
St. Patrick's Roman Catholic Church	Lockport, N.Y.

* * *

Recent corrections and additions to the B.O.C. membership list published in the Newsletter for October, 1972:

Comfort, Webb T.	3240 Knapp Road	Vestal, N.Y.	13850
Harriman, Helen B.	111 Morse Street	Sharon, Mass.	02067
Ferguson, <u>Mr. & Mrs.</u>			
James G. Jr.	P.O. Box 209	Burlington, Vt.	05401
Lush, <u>Mr. & Mrs.</u> Morley J.	74 Independence Road	Concord, Mass.	01742

New members:

Baxter, Richard M.	48 Sargent Street	Newton, Mass.	02158
Gossard, A. Stanley	33 West 6th	Waynesboro, Pa.	17268
McVey, David	D./Music, Pomona College	Claremont, Calif.	91711
Rosalès, Manuel J. Jr.	2716 West Avenue, 35	Los Angeles, Calif.	90065
Trupiano, Lawrence	317 Avenue F	Brooklyn, N.Y.	11218

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 9, No. 4, Whole No. 86

April 1973

The Boston Organ Club's meeting on Sunday, August 26, will be a three o'clock visit to the home of Alan Douglas, 409 Barlow's Landing Road, Pocasset, Cape Cod, Massachusetts.

Mr. Douglas is a gracious host who enjoys sharing his restored musical treasures in a spacious building. He owns a two-manual 1936 AEolian-Skinner player organ, Opus 947, and a large collection of rolls. Mr. Douglas' impressive accumulation includes several playable melodeons and reed organs, one of which is a player instrument; a "lap organ"; a Seeburg nickleodeon; a Marshall & Wendell grand piano with an Ampico player; several player upright pianos; and many antique radios.

There is much to see and do during an afternoon and evening at the western end of Cape Cod. Take advantage of this opportunity if time has passed since your last visit to the Cape.

At eight o'clock, Ruth Tweeten will play a recital at St. Barnabas Episcopal Church, Falmouth, Mass., and the building is a handsome stone edifice in a beautiful setting. The organ, housed in an exceptionally fine Gothic case, is a two-manual George S. Hutchings' tracker, Opus 205, 1890, rebuilt and enlarged by the Andover Organ Company in 1968. Mrs. Tweeten will play works by Walther, Pachelbel, Messiaen, Hindemith and Bach.

To reach Mr. Douglas' residence, cross the Cape Cod Canal on either bridge, but if you take Route 3 and cross the Sagamore Bridge, proceed along the canal on Route 6 and turn left on Route 28. Go three miles south on Route 28 (the Otis Air Force Base is on the left), exit at "Pocasset - Barlow's Landing" and drive west for two miles on Barlow's Landing Road. No. 409 is on the left side.

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MIXTURES -

Barbara Owen will speak on early New England singing-school music at the St. Dunstan's Conference in Providence, R.I., on August 28. The Abingdon Press has published Miss Owen's edition of three early American Christmas carols. Miss Owen has purchased for her home E. & G. G. Hastings' Opus 676, 1872, built for the Masonic Hall, South Berwick, Maine, and for the past few years in the Chapel at Concord Academy, Concord, Mass. The instrument is a 1-6 in a pleasing walnut case.

The Andover Organ Company has contracted to completely restore the fine E. & G. G. Hook organ, Opus 396, 1866, a large two-manual instrument in the Presbyterian Church, Newburyport, Mass.

Hook & Hastings' Opus 2369, 1915, a one-manual tracker with an octave of pedals in Sacred Heart R.C. Church, Greenville, N.H., has unfortunately disappeared from the gallery of that church.

On February 3, 1894, this item appeared in the "Music" department of The Churchman, and refers to improvements in E. & G. G. Hook's Opus 386, 1866, a "2-31":

We are indebted to Mr. Walter J. Clemson, organist of St. Thomas's church, Taunton, Mass., for a circular briefly describing the electric action built for the organ of that church upon the system used by Mr. Hope-Jones, the English electrical engineer. The most striking feature of this action is the movable key-box, or console, which is placed on casters and can be rolled about

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, English Department, Clark University, Worcester, Massachusetts, 01610; telephone Area 617, 756-6965. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per annum.

from place to place, so that the organist may play his instrument from any point in the building (or out of it, for that matter) which the length of the cable of wires will permit. In St. Thomas's church, this cable is 100 feet long. We suppose there is no reason why it should not be 1,000 feet long. How happy we shall be when the rector can read prayers and preach the sermon by telephone without leaving his cosy study, and the organist can just have his keyboard rolled in and play the service without getting out of bed on Sunday mornings.

Note Alan Laufman's new address and telephone number at the bottom of the first page of this issue.

In 1849, E. & G. G. Hook built their Opus 95, a "2-36", for Christ Episcopal Church, Norwich, Conn. The instrument was rebuilt in this century by Harry Hall, we believe, and was removed not long ago from the church at 78 Washington Street and broken up for parts. On January 27, 1894, The Churchman mentions the organ and a new instrument in Florida:

SOME NEW ORGANS.

The organ of Christ church, Norwich, Conn., has recently been modernized and remodelled. It was built in 1849 by George Hook, and the new work has been satisfactorily performed by Mr. George H. Ryder, of Boston.

It contains some unique features--notably a set of Diapasons built on the old English measurements, and is said to have unusually perfect reeds. Its present scheme is as follows:

Great Organ: Open Diapason, Stopped Diapason, Melodia, Dulciana, Octave, Twelfth, Fifteenth, Mixture of four ranks, Flute, Trumpet, Cremona.

Swell Organ: Bourdon, Open Diapason, Stopped Diapason, Gamba, Night Horn, Octave, Twelfth, Fifteenth, Mixture, Trumpet, Oboe.

Pedal Organ: Open Diapason, Bourdon. The usual couplers and mechanical appliances.

Messrs. L. C. Harrison & Co. have recently erected in St. Peter's church, Fernandina, Fla., an organ of which the specification (drawn up by Mr. Charles V. Hillyer, a former organist of the church,) is as follows:

Great Organ: Open Diapason, Viol de Gamba, Melodia, Dulciana, Harmonic Flute, Principal, Fifteenth.

Choir Organ (upper manual): Bourdon, Open Diapason, Aeolian, Stopped Diapason, Wald Flute, Violana, Keraulophon.

Pedal Organ: Double Open Diapason.

There are the usual mechanical accessories, and the action is tubular pneumatic. It will be seen that this is a very unusual specification, there being no reeds in the instrument, and the choir manual being placed above the Great Organ instead of below it. Perhaps it is intended to add a Swell Organ at some future day.

Bozeman - Gibson & Co. have completed a 2-20 tracker organ bearing the AEolian-Skinner nameplate for Zion's Lutheran Church, Defiance, Ohio. The organ replaced a Hillgreen-Jane, and most of the pipes, the chests and the case framework were made by AEolian-Skinner; the Opus number is 1536.

On April 8, Harriette Slack Richardson, assisted by Bettina Roulier, violoncellist (of Rutland, Vt.), presented an excellent recital on the little-used 1-8 1866 Hamill organ in the Baptist Church, Meriden, N.H. Most of the expense of the program was paid by Kimball Union Academy and the event was carefully planned by Howard Craft. Robert C. Newton of the Andover Organ Company performed much-needed maintenance and The Organ Historical Society contributed \$100 for publicity expenses.

Mrs. Robert VanDuzee of Round Lake, N.Y., has arranged for another series of "Antique Organ Recitals" featuring the three-manual 1847 Richard Ferris organ in the Auditorium in that village. Benjamin Van Wye, George Bozeman, John Ogasapian and "a potpourri of local organists" will perform on Sunday evenings in August. Mrs. Van Duzee would be happy to put your name on her mailing list.

THE FIRST CONGREGATIONAL CHURCH, GREAT BARRINGTON, MASSACHUSETTS, houses a famous old organ that has been described in several books and magazines, visited by scores of organ enthusiasts, and recorded by The Organ Historical Society. It is the only really large Hilborne L. Roosevelt that has survived with relatively little change, and though electrified by W. W. Laws of Beverly, Mass., in 1936 and recently "tampered with", the Roosevelt tonal design and voicing remains largely intact. The following lengthy description of the organ was probably published by the builders, for the three-page leaflet resembles many others issued by the firm.

THE ORGAN
in the
Congregational Church,
Great Barrington, Mass.

This magnificent instrument was built by Hilborne L. Roosevelt, of New York, and in designing the specification (to be found on the next page), which is of unusual magnitude as compared with the size of the church, special care has been exercised in order to produce the requisite volume of tone without overtaxing the acoustic properties of the building. One of the most important features in securing such good results in this respect, is the extensive recourse had to the placing of pipes within Swell-boxes.

The Swell Organ, which is of unusual amplitude, consists of 18 stops, and in its box are included the Quint, Octave Quint, Super Octave, Mixture, Scharff, Euphone and Trumpet of the Great Organ, thus enabling the organist to subdue at will these usually assertative stops and utilize their tones in a far more extended field than is commonly practicable.

The Choir Organ is independently enclosed by a box of its own, a device which greatly enhances its value and is productive of many charming effects of expression, in general only obtainable by use of the swell organ.

From the above it will be readily seen that, with such an unprecedented proportion of the whole instrument placed within Swell-boxes, viz.: 38 stops out of 55 (exclusive of the Echo), a crescendo or diminuendo of startling intensity becomes feasible to an extent impossible under other circumstances, besides which a beautiful and novel effect is produced by gradually closing one Swell while opening the other. The Louvres of both are controlled by two Balanced Swell Pedals, centrally located above the pedal keys in such relative position that they can be simultaneously operated by the same foot.

The amount of 8' flue work is also in excess of that usually met with, and is thus increased in order to form a foundation of extra solidity, and insure the production of that impressive and dignified body of tone which is the noblest feature of the "King of Instruments." It will be observed, too, that the amalgamation of tone-color in varied pitch has also been considered, the Diapason, Flute, String and Reed qualities being used in carefully regulated proportion, in stops of the various pitches.

The Swell Super Octave Coupler acts on itself, so that in order to bring it into operation it is not necessary to use the Great Organ keyboard and incur the inconvenience of previously rendering that department silent. The Drawstop Knobs are of the patent "oblique faced" form, and are arranged in steps at either side of the manuals, those belonging to each department of the instrument being made of a distinctive kind of wood.

The Couplers are to be found in a horizontal row immediately above the Swell keyboard.

All the Claviers are of the "overhanging" type, and the relative disposition and measurements of the keybox contents are all of the most universally approved standards, the woodwork of the same being highly polished ebony and mahogany.

The entire Drawstop Action is "tubular," and therefore free from the troubles that mechanical connections are subject to, besides which it simplifies the interior arrangements, and dispenses with a great bulk of rods, rollers, squares, &c.

Ample Passage Ways and conveniences for access are provided throughout the organ, rendering inspection, tuning, regulating, &c., much more easy of accomplishment than usual.

The Pedal Ventil admits of instantly reducing the Pedal Organ to a pianissimo without throwing in the stops that may be drawn on, so that on releasing the Ventil the tone of this department returns to the previous quality, dependent upon the combination of stops drawn.

The Choir "Off," Echo "On" Ventil is a Pedal whereby the Choir Organ is detached from its keyboard at the same instant that the Echo is connected, or vice versa, without using the hand to manipulate the Echo Ventil Stop.

The Case, from the design of G. A. Audsley, F.R.I.B.A., of London, is of cherry wood finished in a rich color, similar to that of antique mahogany, and the workmanship is as perfect as that of the finest drawing-room furniture. Though adhering to no strict style of architecture, it is in perfect harmony with the interior of the building, and its pleasing and noble effect is the result of artistic proportions and architectural construction, rather than unnecessary and undue elaboration with carvings, which is so often met with in, and rendered necessary by, less perfect designs. The decoration of the front pipes is exceedingly handsome and of a novel character, affording an effect far richer than ordinary gilding or coloring.

The Action throughout serves as a specially perfect sample of the highest class of workmanship. The greatest care has been exercised, and every known precaution resorted to, to eliminate friction, noise, lost motion, and all the evils that this sort of mechanism is liable to. Every point of contact is "bushed," every piece of small hardware, whether of brass or iron (excepting the screws) is silvered, nicked or tinned and adjustability is accomplished at every joint.

The Windchests are those known as "Roosevelt Chests," and may be briefly described as being "tubular pneumatic" in principle, and affording a separate pallet for every pipe. The construction and operation are such as to preclude the possibility of almost all of the derangements common to most organs, arising from thermometric or barometric variations. No matter how large the organ, these chests render the touch light and agreeable without the intervention of the complicated pneumatic lever, and above all insure a degree of perfection in "repetition" never before attained in an organ and equal to that of the most perfect pianoforte. They dispense with the objectionable "sliders" heretofore commonly used, and are so arranged that each and every part is easy of access for removal or replacement in case of accident.

The Echo Organ, so seldom met with and productive of such exquisite effects, is a device dependent for its existence in so perfect a state upon the possibilities of the "Roosevelt Electric Action." It here consists of an organ of five speaking stops, situated as high as possible in an extension of the main building which is separated from the body of the church by the solid wall back of the pulpit. Its wind is brought from the feeders of the main organ, through a large galvanized iron pipe to a "regulator" in its immediate vicinity, and from thence it passes to the windchests and pipes. The action of both keys and drawstops is electric, the wires being controlled by the Choir manual and the speech is marked by perfect promptitude. The total length of wire used is two and one-half miles, and but a few cells of "Leclanché" battery supply all the necessary electricity. In addition to the subdued and sweet tone imparted to all the pipes by their remote position, the Vox Humana is rendered more imitative and realistic than it can ever be when otherwise located. To connect the Echo it is only necessary to draw the "Echo Ventil" stop, situated above the Swell keyboard.

The Blowing Apparatus is specially noteworthy and is located in a large room in the cellar beneath the vestibule. There are three "Jaques Improved Hydraulic Engines," viz.: two large ones, of 6" diameter, for supplying wind to the pipes, and one of a smaller size to generate a high pressure for the combination pneumatics. Each of the 6-inch engines is firmly framed to a pair of extremely large direct horizontal acting square feeders, from which the wind is led, through capacious wind-trunks, to the bellows in the organ. The third engine controls the feeders of an ordinary small bellows to which it is framed and which is heavily weighted, the wind

passing in a similar manner direct to the pneumatics. All the air that enters the feeder-room is drawn from the organ through large air-shafts, thus preventing the detrimental effects that would be caused by forcing cellar air through the instrument. The water valves are automatically controlled by the rise and fall of the bellows, so that the speed of the engines is regulated by the demands made for wind, and no water is wasted. From the bellows the compressed air is conveyed to a smaller receiver, called a "regulator," which insures absolute steadiness, and from thence it is distributed to the different departments of the organ. To avoid friction, and consequent loss of pressure when the utmost demands are being made on the wind supply, all the windtrunks have been made of extraordinary sectional area, and right-angled bends in the same studiously avoided. Each trunk is fitted with a "concussion bellows" or "lung" to prevent unsteadiness arising from the recoil caused by the simultaneous closing of many pallets, and a flexible joint to avoid the weight of windchests and pipes being transferred from the frame to it, by possible shrinkage or the settling of the floor.

The Combination Action is perhaps the most unique point displayed, and is of recent invention. It is known as the "Roosevelt Adjustable Combination Action," and is exceedingly simple, easy to adjust and manipulate, and unlikely to get out of order. By this novel contrivance the player is enabled to place any combination of stops he may require under immediate control, altering such combinations as frequently as may be desired, instead of being compelled to use invariably the arbitrary and unalterable selection placed at his disposal by the usual form of Combination Pedals. The mechanism is controlled by Pistons to be operated by the thumb, and Pedals by the feet. A series of pistons for each department of the organ is placed under the corresponding manual, there being five under the Swell, five under the Great, and three under the Choir.

The Pedal stops are connected with the Great Organ Pistons, in addition to which there are three Pedals whose action governs them exclusively. The couplers also are controlled by this mechanism, those belonging to each manual being acted upon by its Pistons. Eight horizontal rows of small vertical levers will be found displayed on each side of the keybox above the drawstops. One of these rows belongs to each Piston or Pedal. The levers in each row represent the registers to be controlled by that Piston or Pedal, and are labeled accordingly, and the pressure of the lower end of any one of them will cause its corresponding stop to be drawn on when the Piston is used which governs the row in which the lever in question is situated. For instance, to render Great Organ Piston No. 1 available for producing required changes of tone, it is only requisite to push in the lower ends of the levers in the highest row to the right bearing the names of the desired stops, in order to cause them to be drawn on when the piston is pressed, those levers remaining in a reversed position causing their corresponding stops to be drawn off at the same time. Since these combinations can be altered as often as desired, and so conveniently, and can take any form whatever, the organist can at pleasure, and before he begins to play, set the levers so that each Piston or Pedal will draw on or draw off such stops as he may select for the execution of the piece he is about to perform. The use of this mechanism renders the partial drawing of the stops an impossibility, and as the registers are visibly operated, the tonal condition of the organ can always be ascertained by a casual glance.

The Voicing, on which mainly depends the success of the instrument, is deserving of the close study and examination of those interested in the subject, and combines all the best points of European schools with some effects seldom, if ever, before produced. The great delicacy and characteristic quality of tone in the different stops, the immense power of full organ without harshness, and the perfect blending of the whole into an agreeable and massive tone, yet not lacking in brilliancy, are all noteworthy features and the result of a most careful school of voicing.

The excellence, durability, and finish of the work in every detail, however insignificant, have been carried to the highest attainable standard, and the instrument as a whole, is a representative one of the perfection to which the Art of Organ Building has been advanced.

SPECIFICATION.

Three Manuals, Compass CC to a³, 58 Notes; and Pedals, Compass CCC to F, 30 Notes.

GREAT ORGAN.

1 Double Open Diapason,	16'	10 Gambette,	4'
2 1st Open Diapason,	8'	11 Flute Harmonique,	4'
3 2nd Open Diapason,	8'	12 Octave Quint,	2 2/3'
4 Gemshorn,	8'	13 Super Octave,	2'
5 Viola di Gamba,	8'	14 Mixture,	4 Ranks.
6 Principal Flöte,	8'	15 Scharff,	3 Ranks.
7 Doppel Flöte,	8'	16 Euphone,	16'
8 Quint,	5 1/3'	17 Trumpet,	8'
9 Octave,	4'		

(Stops 8, 12, 13, 14, 15, 16 and 17 are included in the Swell-box.)

SWELL ORGAN.

18 Bourdon,	16'	27 Salicet,	4'
19 Open Diapason,	8'	28 Flauto Dolce,	4'
20 Spitz Flöte,	8'	29 Hohl Flöte,	4'
21 Salicional,	8'	30 Flageolet,	2'
22 Dolce,	8'	31 Cornet,	3, 4 and 5 Ranks.
23 Vox Celestis,	8'	32 Contra Fagotto,	16'
24 Clarabella,	8'	33 Cornopean,	8'
25 Stopped Diapason,	8'	34 Oboe,	8'
26 Octave,	4'	35 Clarion,	4'

CHOIR ORGAN.

(Enclosed in a separate Swell-box.)

36 Contra Gamba,	16'	43 Fugara,	4'
37 Open Diapason,	8'	44 Flute d'Amour,	4'
38 Viol d'Amour,	8'	45 Piccolo Harmonique,	2'
39 Dulciana,	8'	46 Dolce Cornet,	5 Ranks.
40 Concert Flute,	8'	47 Clarinet,	8'
41 Rohr Flöte,	8'	48 Vox Humana,	8'
42 Quintadena,	8'		

ECHO ORGAN.

(Played from Choir keyboard by means of the "Roosevelt Electric Action.")

49 Keraulophone,	8'	52 Oboe,	8'
50 Fern Flöte,	8'	53 Vox Humana,	8'
51 Flauto Traverso,	4'		

PEDAL ORGAN.

54 Contra Bass, . . . (Resultant)	32'	58 Violoncello,	8'
55 Open Diapason,	16'	59 Flute,	8'
56 Dulciana,	16'	60 Trombone,	16'
57 Bourdon,	16'		

COUPLERS.

61 Swell to Great.	63 Swell to Choir.	66 Great to Pedal.
62 Choir to Great.	64 Swell Octaves on Itself.	67 Choir to Pedal.
	65 Swell to Pedal.	

MECHANICAL ACCESSORIES.

68 Swell Tremulant.	70 Echo Tremulant.	72 Eclipse Wind Indicator.
69 Choir Tremulant.	71 Echo Vantil.	

ROOSEVELT ADJUSTABLE COMBINATION PISTONS.

73-77 Five under Great keys affecting Great and Pedal Stops and Nos. 61, 62 and 66.
 78-82 Five under Swell keys affecting Swell stops and Nos. 64, 65 and 68.

83-85 Three under Choir keys affecting Choir stops and Nos. 63, 67 and 69.

PEDAL MOVEMENTS.

- 86-88 Three Roosevelt Adjustable Combination Pedals affecting Pedal Stops.
- 89 Choir "off" Echo "on" Ventil. | 92 Pneumatic Starter for Water Engines.
- 90 Piano Pedal Ventil. | 93 Balanced Swell Pedal.
- 91 Great to Pedal Reversible Coupler. | 94 Balanced Choir Pedal.

SUMMARY.

Great Organ,	17 Stops.	1276 Pipes.
Swell Organ,	18 "	1204 "
Choir Organ,	13 "	974 "
Echo Organ,	5 "	290 "
Pedal Organ,	7 "	210
<hr/>		
Total Speaking Stops,	60	
Couplers,	7	
Mechanical Accessories,	15	
Adjustable Combination Pistons,	13	
Pedal Movements,	9	
<hr/>		
Total,	94	Total Pipes, . . 3954

Roosevelt's Opus 113, 1883, was given by a family that did now endow the organ, and the church has paid considerable maintenance bills! The instrument replaced W. A. Johnson's Opus 101, 1860, a "2-26" that was burned or damaged by fire. The present organ is in the rear gallery of the stone building and the Echo division is an the attic above and behind the pulpit platform, the tone barely escaping through six openings that resemble stove-pipe holes. The Laws work included the installation of a four-manual Austin-style stop-key console near the gallery railing, removal of the old blowing equipment in the cellar, the extension of all manual ranks to c³ and all Pedal stops to 32 notes, the placing of swell shades behind the Echo openings, the addition of tubular Chimes (playable from each manual), and two Pedal "additions": the Swell 16' Bourdon is available as a 16' Lieblich Gedeckt and an 8' Still Gedeckt. The Laws console contains much more combination action than Roosevelt provided, 33 couplers, and sforzando and Crescendo mechanisms. The basses of the 16' Dulciana are in the case "towers" and the "novel character" of the front pipe decoration consisted of painting over small chunks of wood and plaster glued to the pipes, which does present a rather rough-hewn effect! J. B. Fackler signed many of the low C pipes in June, 1883. The Celeste is a Tenor C rank and the Resultant uses a rank of stopped wood pipes at 10 2/3' pitch.

THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Shreveport, La.	Chapel, First Presbyterian Church (a rebuild of portions of 538)	1224 1950 2
New York, N.Y.	St. Joseph's Church	1225 1951 2
Fresno, Calif.	Church of the Brethren (enlarged in 1954 and 1960)	1226 1953 2
New York, N.Y.	Third Church of Christ, Scientist (new console and tonal work)	1227 1951 3
Syracuse, N.Y.	Trinity Episcopal Church (some old parts used)	1228 1953 3
Odebolt, Iowa	Methodist Church	1229 1953 2
Wilkes-Barre, Pa.	St. Stephen's Episcopal Church (rebuild using much old pipework)	1230 1953 3
Dallas, Texas	Highland Park Methodist Church	1231 1953 3
Long Beach, Calif.	Immanuel Baptist Church	1232 1953 3
Roanoke, Va.	Calvary Baptist Church (console altered in '59)	1233 1953 3
Kaukauna, Wis.	Trinity Evangelical Lutheran Church	1234 1953 2

Forest Park, Ill.	St. John's Evangelical Lutheran Church	1235 1953 3
Mount Vernon, N.Y.	First Presbyterian Church (Kimball case retained)	1236 1951 2
Oklahoma City, Okla.	St. Luke's Methodist Church	1237 1955 4
Dixon, Ill.	St. Paul's Evangelical Lutheran Church	1238 1953 2
Meridian, Miss.	St. Paul's Episcopal Church	1239 1953 2
Bethlehem, Pa.	Trinity Church	1240 1954 4
Alexandria, Va.	Episcopal High School	1241 1953 2
Abilene, Texas	First Baptist Church	1242 1953 4
Salinas, Calif.	St. Paul's Episcopal Church	1243 1953 2
Rockford, Ill.	First Church of Christ, Scientist	1244 1953 2
<u>Proposed contract for</u>	Virginia Theological Seminary, Alexandria, Va.	1245
<u>Proposed contract for</u>	Crown Heights Methodist Church, Oklahoma City, Okla.	1246
Boston, Mass.	Greek Orthodox Cathedral Church Evangelismos	1247 1951 1
Washington, D.C.	Bethlehem Chapel, Cathedral Church of SS. Peter & Paul (replaced 183)	1248 1952 2
Buffalo, N.Y.	Westminster Presbyterian Church (connected to 1136 in Chapel)	1249 1956 4
Rochester, N.Y.	Third Presbyterian Church (included a console in Chapel)	1250 1952 2
Georgetown, Texas	Perkins Chapel, Southwestern University	1251 1953 3
Wenatchee, Wash.	Church of Jesus Christ of Latter Day Saints	1252 1953 2
Pittsburgh, Pa.	Mount Lebanon Methodist Church	1253 1952 3
Baltimore, Md.	Church of St. Michael and All Angels (some old pipes used; rebuilt in 1961 after a fire)	1254 1953 3
Fort Wayne, Ind.	First Presbyterian Church (console built in 1953 and organ in 1954; enlarged in 1958)	1255 1953 3
Athens, Ohio	Church of the Good Shepherd	1256 1953 2
Rock Hill, S.C.	Winthrop College (Chimes added in 1955 and "amplification" in 1956)	1257 1954 4
Wichita Falls, Texas	First Methodist Church (some old pipes used)	1258 1954 4
Baltimore, Md.	Peabody Conservatory of Music (five contracts: 1259A - rebuild A-S unit organ, Opus 3002, two manuals, 1937; 1259B - rebuild a two-manual Estey; 1259C - rebuild a three-manual Moller; 1259D - a new two-manual not built and pipes were placed in 1299; 1259E - rebuild console of 537. A c.1968 Aeolian-Skinner opus list contains a 4-60 for the Conservatory)	1259 1954
Terre Haute, Ind.	First Church of Christ, Scientist	1260 1954 2
Salem, Oregon	First Methodist Church	1261 1954 3
Seymour, Conn.	Congregational Church	1262 1953 2
Findlay, Ohio	First Presbyterian Church	1263 1954 3
Oklahoma City, Okla.	St. Paul's Episcopal Church (now Cathedral)	1264 1956 3
Atlanta, Ga.	Hebrew Benevolent Congregation (The Temple; many old pipes retained in rebuilding)	1265 1954 4
Pittsburgh, Pa.	Sixth United Presbyterian Church	1266 1954 4
Norwich, Conn.	Cathedral Church of St. Patrick, R.C.	1267 1954 3
Ardmore, Pa.	St. Mary's Church (console for Haskell organ)	1268 1953 2
Atlantic City, N.J.	Senator Emerson Richards (pipes and parts supplied)	1269 1953 -
	<u>No file for Opus 1270 could be found in 1972.</u>	
Hyannis, Mass.	First Baptist Church (enlarged in 1957)	1271 1954 2
New York, N.Y.	Recital Hall, Julliard School of Music (building is now the Manhattan School of Music)	1272 1953 3
Chester, Pa.	St. Paul's Episcopal Church	1273 1955 2

- - to be continued

Alan Laufman has arranged for our next meeting on Sunday afternoon, September 23. We are to visit two antique tracker organs southwest of Boston, "scatter for supper", and hear a recital on a thoroughly rebuilt instrument. The schedule is:

3:00 - St. John the Evangelist Roman Catholic Church, Church Street, Hopkinton; an unaltered 2-23 c.1891 Woodberry & Harris which has a 16' Open Diapason in the Great. The large, stone building is three blocks from the junction of Routes 135 and 85, and one travels a block east toward Framingham, turns right on Church Street (by the Public Library), and proceeds south for a short distance. Follow Mr. Laufman to Sherborn!

4:15 - Pilgrim Congregational Church, Sherborn; a 2-14 E. & G. G. Hook, Opus 338, 1864, with three stops carefully altered by the Andover Organ Company. When Alan Laufman found the organ in 1960, the console had been completely sawed off, the blade passing through everything! The organ was a candidate for electrification, but the church authorities were persuaded to engage Andover personnel in 1961. The church is a white, frame building on the east side of Route 27 in the south end of the village.

Continue south on Route 27 to Walpole and turn left on Route 1A north to Norwood. The Episcopal church is a stone, wood and stucco building on the right side of the town common. Club members may eat where they wish.

8:00 - Recital at Grace Episcopal Church, Norwood, by Philip A. Beaudry, the builder of the organ; The Rev. Robert McCloskey, rector of St. Mark's Episcopal Church, Westford, Mass.; and Marilyn Haskel, organist at Grace Episcopal Church.

The very excellent organ was once a small two-manual George S. Hutchings, Opus 415, built c.1897 for Grace Episcopal Church, South Boston. Given to and stored for several years by St. Mark's Church in Westford, the organ was obtained through The Organ Clearing House and rebuilt last year by the Philip A. Beaudry Company of Somerville. The instrument could be called a new organ using a few Hutchings parts, and it now has 15 ranks, 16 stops, and a new case. The Westford Congregation just purchased a two-manual Jardine organ, but more about that in another Newsletter!

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MIXTURES -

Mr. & Mrs. Paul Tweeten of North Tewksbury, Mass., have purchased an 1883 2-7 Hook & Hastings organ, Opus 1193, from St. Joseph's R.C. Church, Ballardvale, Mass. The organ, originally built for the residence of Mrs. Thomas T. Fisher, Hartford, Conn., has a cherry case and is being stored for eventual residence use again.

Keyboard Arts, Inc., have scheduled five fall recitals at the Methuen Memorial Music Hall, Methuen, Mass.: September 19 - John Rose, of the Cathedral of the Sacred Heart, Newark, N.J.; September 26 - Dr. Richard Heschke, of Louisiana State University; October 3 - Dr. Frank Speller, of the University of Texas; October 10 - Philip LaGala, co-winner of the New York City Chapter AGO Student Competition for 1973; October 17 - John Davis, Jr., of the Cadet Chapel at the United States Military Academy, West Point, N.Y..

On Tuesday, October 30, Dr. Lorene Banta of Andover, Mass., will give an 8:00 p.m. recital in the Abbey Church, St. Anselm's College, Manchester, N.H..

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, English Department, Clark University, Worcester, Massachusetts, 01610; telephone Area 617, 756-6965. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per annum.

John Ogasapian, St. Anne's Episcopal Church, Lowell, Mass., has for sale a two-manual "kit built" harpsichord with mahogany finish and trestle. It is in good visual and mechanical condition and will be sold for the best reasonable offer. Contact Mr. Ogasapian at St. Anne's or at his home (617) 433-5784.

Three grand recitals of performances recorded on Welte organ rolls between 1910 and 1930 will be re-performed on the four-manual Welte-Tripp organ in the Church of the Covenant, Boston, on three Sunday afternoons at 3:00: November 18 and 25, and December 2. Our Club meeting at the church was a unique occasion that received accolades in The Christian Science Monitor and Stephen Long arranged for the future programs, though he will soon move to Worcester to be the director of music at Trinity Lutheran Church. The Worcester church has a large three-manual Noack organ.

St. Mary's-in-Tuxedo Episcopal Church, Tuxedo Park, N.Y., dedicated a new three-manual Austin organ on May 20. A description of the instrument says in part: "The current trend in organ building is to return to the brighter and more silvery tone in the classic period of organ building--the 1600's and 1700's. This is why we have chosen silver rather than the old fashioned gold pipes."

Joseph Deptula, Jr., of 69 King Street, Franklin, Mass., has installed an old two-manual theatre organ in his home, and a dedicatory recital will soon be scheduled.

Thomas Eader of Ellicott City, Md., has restored a fine 1-11 1816 Christian Dieffenbach organ in the Altalaha Lutheran Church, Reherersburg, Pa., and the instrument was rededicated at a concert on May 6. Thomas Dieffenbach installed a Pedal stop and a reversed console in 1886, but those were removed during the restoration. The organ has four 4' flue stops, an elegant five-sectional case, and stands in the rear gallery. Portions of the original recessed console were found and used by Mr. Eader.

Wilson Barry of Andover, Mass., is rebuilding an unusual two-manual 1879 E. & G. Hook & Hastings organ, Opus 932, originally in the Mt. Ida Presbyterian Church, Troy, N.Y. Dismantled by Sidney Chase several years ago and later stored by The Organ Clearing House (without the original pipes), the instrument will be placed in The Armenian Church of the Martyrs, Worcester, Mass., with some of the Emmons Howard and George Reed pipework presently in the church. The case is of black walnut and the detached console will, of course, be retained.

A recent addition and corrections to the B.O.C. membership list published in the Newsletter for October, 1972:

LaWhite, Eric	Dairy Hill	South Royalton, Vt.	05068
Bellocchio, Matthew-Michael	P.O. Box 106	Taunton, Mass.	02780
Muise, Joseph A. Jr.	715 Cambridge Street	Brighton, Mass.	02135

Your editor did not really intend to fill this issue with lists, but he enjoyed typing the 1905 catalogue of all the organs in the United States that had more than forty stops. It is very likely not complete and corrections and additions are sought. Such a list does have value. For instance: we do not have any Hutchings list for organs built after 1899. The June Newsletter will contain more stoplists!

Klaus Kratzenstein, Professor of Organ at Rice University, Houston, Texas, will play a recital at St. Mary's R.C. Church, Dedham, Mass., Saturday, September 29, at 8:15 p.m.. The organ is a large two-manual 1897 Hook & Hastings, rebuilt last year by the Andover Organ Company.

The Organ Clearing House has arranged for a two-manual 1873 George H. Ryder organ, Opus 7, to be moved from the First Baptist Church, Winthrop, Mass., to the Union Congregational Church, Peterborough, N.H.. Alan Laufman will set up the instrument and the finishing will be done by George Bozeman, Jr.. The organ was enlarged by Fritz Noack in 1961 and replaces a worn-out 1939 two-manual Frazee "rebuild" of little merit. The Peterborough church had a two-manual 1884 Ryder until 1939. The organ will be one heard during the next annual convention of The Organ Historical Society, to be held in the Keene, N.H., area on June 25-27, 1974. The convention committee includes Alan Laufman (chairman), Ed Boadway, Richard Boutwell and Marjorie McCarthy, all Club members.

Lionel Rogg, famed Swiss organist, will give a recital on the Frobenius organ in the First Church in Cambridge, Mass., at 8:30 p.m., Tuesday, October 9.

Pittsburgh, Pa.	Carnegie Hall	4	56	Farrand & Votey
Boston, Mass.	Symphony Hall	3	56	Hutchings-Votey
Minneapolis, Minn.	Auditorium	4	55	Kimball
Newark, N.J.	Peddie Memorial Church	4	55	Odell
Washington, D.C.	Temple Elohim	4	55	Kimball
Boston, Mass.	Arlington Street Church	3	54	Hutchings
Hartford, Conn.	Fourth Congregational Church	3	54	Austin
San Francisco, Calif.	St. Dominic's R.C. Church	3	54	Müller & Abel
Brooklyn, N.Y.	R. C. Church of St. Anthony of Padua	4	53	Midmer
Buffalo, N.Y.	Convention Hall	4	53	Howard
Chicago, Ill.	Second Presbyterian Church	3	53	Hutchings-Votey
Boston, Mass.	Tremont Temple	4	52	Hook & Hastings
Brooklyn, N.Y.	Plymouth Church	4	52	Hook & Hastings
Waterbury, Conn.	St. John's Episcopal Church	3	52	Votey
Hartford, Conn.	St. Joseph's Cathedral, R.C.	4	51	Hook & Hastings
New York, N.Y.	All Saints' R.C. Church	3	51	Roosevelt
Providence, R.I.	Brown University	3	51	Hutchings-Votey
Schenectady, N.Y.	St. John's R.C. Church	3	51	Hutchings-Votey
Chicago, Ill.	Church of Our Lady of Sorrows	4	50	Lyon & Healy
Newton, Mass.	Eliot Congregational Church	4e	50	Hutchings-Votey
New York, N.Y.	Fifth Avenue Collegiate Church	4e	50	Odell
Boston, Mass.	First Unitarian Church	3	50	Hutchings-Votey
Boston, Mass.	Jordan Hall	3	50	Hutchings-Votey
Boston, Mass.	Shawmut Congregational Church	3	50	Hook & Hastings/ Austin
Brooklyn, N.Y.	South Congregational Church	3	50	Hutchings-Votey
Topeka, Kansas	Auditorium	4	50	Kimball
Denver, Col.	Church of Christ, Scientist	4	49	Austin
New York, N.Y.	St. Patrick's Cathedral, R.C.	4	49	Jardine
Chicago, Ill.	Central Music Hall	3	49	Johnson
Chicago, Ill.	Studebaker Hall	3	49	Kimball
Minneapolis, Minn.	Westminster Presbyterian Church	3	49	Steere
Oakland, Calif.	First Congregational Church	3	49	Kimball
Poughkeepsie, N.Y.	Vassar College	3	49	Hutchings-Votey
Naugatuck, Conn.	Congregational Church	3	48	Hutchings-Votey
Norfolk, Va.	Epworth Methodist Church	3	48	Hook & Hastings
Buffalo, N.Y.	St. Joseph's Cathedral, R.C.	4	47	Hook & Hastings
Boston, Mass.	Church of St. Mary of the Sacred Heart, R.C.	3	47	Johnson
Brookline, Mass.	Harvard Congregational Church	3	47	Hutchings
Chicago, Ill.	Union Park Congregational Church	3	47	Hutchings-Votey
Portland, Maine	First Universalist Church	3	47	Austin
St. Louis, Mo.	Christ Church Cathedral, Episc.	3	47	Roosevelt
San Francisco, Calif.	Grace Episcopal Church	3	47	Treat
Boston, Mass.	Berkeley Temple	4e	46	Hutchings-Votey
New York, N.Y.	Second Church of Christ, Sc'ist	4	46	Odell
Rochester, N.Y.	Brick Presbyterian Church	4	46	Odell
Akron, Ohio	German American Hall	3	46	Lyon & Healy
Brooklyn, N.Y.	Holy Trinity Church	3	46	Hutchings
Holyoke, Mass.	Second Congregational Church	3	46	Hutchings
Newark, N.J.	First Presbyterian Church	3	46	Hutchings-Votey
New York, N.Y.	Fifth Avenue Baptist Church	3	46	Hutchings
New York, N.Y.	Fifth Ave. Presbyterian Church	3	46	Odell
New York, N.Y.	Residence of Mr. Pickhardt	3	46	Roosevelt
Philadelphia, Pa.	St. Peter's R.C. Church	3	46	Hutchings
San Francisco, Calif.	St. Mary's Cathedral, R.C.	3	46	Hook & Hastings
San Francisco, Calif.	Stanford University	3	46	Harris

In 1905 the Boston Musical Bureau published an 88-page paper-bound volume, Handbook of Musical Statistics. It contains the advertisements of several organ firms and recitalists, a lengthy compilation of "Noteworthy Foreign Organs", and a similar list of "Noteworthy Organs of America" "...compiled with great care and with the valuable assistance of Mr. C. A. Radzinsky of New York." The organs are arranged according to the number of speaking stops, and the fourth and fifth columns are "Manuals" and "Speaking Stops". Your editor has made many slight alterations and corrections, especially in the "Builder" column. The list evidently contains only instruments which were extant in 1905. An "e" indicates an Echo Organ.

NOTEWORTHY ORGANS OF AMERICA.

St. Louis, Mo.	Exposition Organ	5	140	Harris
Garden City, L.I., N. Y.	Cathedral of the Incarnation	4	115	Roosevelt
Chicago, Ill.	The Auditorium	4	107	Roosevelt
New York, N.Y.	St. Bartholomew's Episc. Church	4	98	Odell/Hutchings
Boston, Mass.	Old Music Hall (removed)	4	89	Walcker
Philadelphia, Pa.	St. Luke's Episcopal Church	3	85	Hook & Hastings/ Jardine
Philadelphia, Pa.	Holy Trinity Episcopal Church	3	81	Roosevelt/Haskell
Cincinnati, Ohio	Music Hall	4	80	Hook & Hastings
New Haven, Conn.	Yale University	4	78	Hutchings-Votey
New York, N.Y.	Church of the Incarnation, Epis.	3	78	Roosevelt/Votey
Pittsburgh, Pa.	First Presbyterian Church	4e	77	Hutchings-Votey
San Francisco, Calif.	St. Ignatius R.C. Church	4	77	Farrand & Votey
New York, N.Y.	Grace Episcopal Church	4	75	Erben/Roosevelt/ Skinner
New York, N.Y.	St. George's Episcopal Church	4	75	Jardine
New York, N.Y.	Madison Square Presby. Church	4	71	Hutchings-Votey
New York, N.Y.	St. Francis Xavier R.C. Church	4	70	Hook & Hastings/ Casavant
Boston, Mass.	Holy Cross Cathedral, R.C.	3	70	Hook & Hastings
New York, N.Y.	First Church of Christ, Sc'tist	4	69	Hutchings-Votey
Denver, Col.	Trinity Methodist Church	4	68	Roosevelt
Boston, Mass.	New Old South Church	4	66	Hutchings
New York, N.Y.	St. Thomas Episcopal Church	4e	66	Roosevelt
New York, N.Y.	Temple Emanu El	4e	65	Odell
Ann Arbor, Mich.	University	4	64	Roosevelt/ Farrand & Votey
Boston, Mass.	Church of our Lady of Perpetual Help, R.C.	4	64	Hutchings
Chicago, Ill.	Church of the Holy Family, R.C.	3	64	Mitchell/Roosevelt
New Britain, Conn.	South Congregational Church	4	63	Hutchings
Albany, N.Y.	All Saints' Cathedral, Epis.	4	62	Austin
Brooklyn, N.Y.	St. Luke's Episcopal Church	4	62	Midmer
Chicago, Ill.	Grace Episcopal Church	4e	63	Kimball
New York, N.Y.	John Wanamaker's Concert Hall	4	62	Austin
Cleveland, Ohio	St. Paul's Episcopal Church	4	60	Howard
New York, N.Y.	Broadway Tabernacle	4	60	Hutchings-Votey
Salt Lake City, Utah	Mormon Tabernacle	4e	60	Ridges/Kimball
Brooklyn, N.Y.	New York Avenue Methodist Church	3	60	Hutchings
Great Barrington, Mass.	First Congregational Church	3	60	Roosevelt
Boston, Mass.	Church of the Immaculate Con- ception, R.C.	4	58	Hook & Hastings
New York, N.Y.	Church of the Divine Paternity	4	58	Hutchings
Philadelphia, Pa.	St. James' Episcopal Church	4	58	Hutchings-Votey
Philadelphia, Pa.	St. Mark's Episcopal Church	4	58	Austin
Pittsburgh, Pa.	St. Paul's Cathedral, R.C.	4	57	Kimball
Chicago, Ill.	Theodore Thomas Music Hall	4	56	Lyon & Healy

Chicago, Ill.	St. Vincent de Paul Church, R.C.	3	45	Lyon & Healy
New York, N.Y.	Brick Presbyterian Church	3	45	Hutchings
New York, N.Y.	Church of the Ascension	3	45	Hutchings
New York, N.Y.	"Old First" Presbyterian Church	3	45	Roosevelt
New York, N.Y.	St. Michael's Episcopal Church	3	45	Kimball
Philadelphia, Pa.	First Baptist Church	3	45	Haskell
St. Louis, Mo.	Lindell Ave. Methodist Church	3	45	Votey
Brooklyn, N.Y.	St. John the Baptist Church, R.C.	4	44	Barckhoff
Boston, Mass.	Trinity Episcopal Church	3	44	Roosevelt/Cole
Buffalo, N.Y.	Trinity Church	3	44	Hook & Hastings
Cincinnati, Ohio	R. C. Church of St. Lawrence	3	44	Hook & Hastings
Hartford, Conn.	First Church of Christ	3	44	Roosevelt
Montclair, N.J.	First Congregational Church	3	44	Austin
New York, N.Y.	St. Agnes' Chapel, Episcopal	3	44	Odell
New York, N.Y.	Immaculate Conception Church	3	44	Kimball
Philadelphia, Pa.	Church of the Saviour	3	44	Austin
Philadelphia, Pa.	St. Clement's Church, Episcopal	3	44	Roosevelt
Pittsburgh, Pa.	St. Michael's Church, R.C.	3	44	Kimball
Pittsburgh, Pa.	First English Lutheran Church	3	44	Austin
Pittsburgh, Pa.	Shadyside Presbyterian Church	3	44	Kimball
Providence, R.I.	Grace Church, Episcopal	3	44	Hutchings
Boston, Mass.	Temple Ohabei Shalom	3	43	Hook & Hastings
Chicago, Ill.	St. Chrysostom's Church, Episc.	3	43	Kimball
Detroit, Mich.	First Unitarian Church	3	43	Austin
Lowell, Mass.	Church of the Immaculate Con- ception, R.C.	3	43	Hutchings
Middletown, Conn.	Music Hall	3	43	Steere
Milwaukee, Wis.	Pabst Theatre	3	43	Farrand & Votey
New Bedford, Mass.	First Congregational Church	3	43	Hutchings
New York, N.Y.	Andrew Carnegie residence	3	43	Hutchings-Votey
New York, N.Y.	Rhineland Memorial Church	3	43	Roosevelt
New York, N.Y.	Temple Beth El	3	43	Odell
Philadelphia, Pa.	Central Congregational Church	3	43	Hook & Hastings
Rochester, N.Y.	Third Presbyterian Church	3	43	Johnson
Worcester, Mass.	Union Congregational Church	3	43	Hutchings
Allegheny, Pa.	Buena Vista St. Methodist Church	3	42	Votey
Braddock, Pa.	Music Hall, Carnegie Library	3	42	Votey
Buffalo, N.Y.	Lafayette St. Baptist Church	3	42	Hutchings
Elizabethport, N.J.	St. Patrick's Church	3	42	Hook & Hastings
Fairhaven, Mass.	H. H. Rogers Memorial Church, Unitarian	3	42	Hutchings-Votey
Germantown, Pa.	First Presbyterian Church	3	42	Haskell
Hartford, Conn.	Park Congregational Church	3	42	Austin
Hartford, Conn.	Trinity Church	3	42	Austin
Homestead, Pa.	Music Hall, Carnegie Library	3	42	Votey
New York, N.Y.	Calvary Church, Episcopal	3	42	Roosevelt
New York, N.Y.	St. Bartholomew's Church, Epis. (gallery organ)	3	42	Odell
Philadelphia, Pa.	St. Ann's Church	3	42	Hook & Hastings
Providence, R.I.	Central Congregational Church	3	42	Roosevelt
Syracuse, N.Y.	Crouse Hall, Syracuse University	3	42	Roosevelt
Troy, N.Y.	Music Hall	3	42	Odell
Brooklyn, N.Y.	Lafayette Ave. Presby'n Church	3	41	Hook & Hastings
Chicago, Ill.	Unity Church	3	41	Hook & Hastings
Des Moines, Iowa	Plymouth Church	3	41	Lyon & Healy
New Bedford, Mass.	Grace Church, Episcopal	3	41	Cole
New York, N.Y.	Church of St. Ignatius Loyola	3	41	Hook & Hastings
New York, N.Y.	First Presbyterian Church	3	41	Austin

Philadelphia, Pa.	Church of the Holy Communion	3	41	Hook & Hastings
Philadelphia, Pa.	Temple Keneseth Israel	3	41	Roosevelt
Syracuse, N.Y.	St. Mary's Church, R.C.	3	41	Roosevelt
Terre Haute, Ind.	St. Benedict's Church	3	41	Kimball
Ansonia, Conn.	Christ Church	3	40	Hutchings
Baltimore, Md.	Emanuel Church, Episcopal	3	40	Roosevelt
Binghamton, N.Y.	First Presbyterian Church	3	40	Hutchings-Votey
Boston, Mass.	Church of the Advent, Episcopal	3	40	Hutchings
Brooklyn, N.Y.	Baptist Temple	3	40	Odell
Campello, Mass.	South Congregational Church	3	40	Hutchings-Votey
Brooklyn, N.Y.	Flatbush Reformed Dutch Church	3	40	Hutchings
Chicago, Ill.	Church of the Epiphany	3	40	Farrand & Votey
Concord, N.H.	Chapel, St. Paul's School	3	40	Hutchings
Cornwall, N.Y.	R. H. Coleman residence	3	40	Roosevelt
Denver, Col.	St. John's Cathedral	3	40	Hook & Hastings
Evanston, Ill.	First Presbyterian Church	3	40	Johnson
Louisville, Ky.	Walnut Street Baptist Church	3	40	Hook & Hastings
Manchester, N.H.	Franklin St. Congregational Ch.	3	40	Hutchings-Votey
Minneapolis, Minn.	Plymouth Congregational Church	3	40	Hutchings
New York, N.Y.	Calvary Baptist Church	3	40	Odell
New York, N.Y.	Mendelssohn Glee Club Hall	3	40	Roosevelt
New York, N.Y.	Church of the Transfiguration	3	40	Hutchings
New York, N.Y.	South Reformed Church	3	40	Roosevelt
New York, N.Y.	St. Michael's R.C. Church	3	40	Odell
Oberlin, Ohio	Warner Hall	3	40	Roosevelt
Orange, N.J.	Grace Church	3	40	Hutchings
Philadelphia, Pa.	Bethany Presbyterian Church	3	40	Bates & Culley
Richmond, Va.	Centenary Methodist Church	3	40	Hook & Hastings
Rochester, N.Y.	Lake Avenue Baptist Church	3	40	Hook & Hastings
Rochester, N.Y.	St. Patrick's Church	3	40	Kimball
St. Louis, Mo.	St. John's M.E. Church, South	3	40	Hook & Hastings
St. Louis, Mo.	First Church of Christ, Scien't	3	40	Hutchings-Votey
St. Louis, Mo.	Second Presbyterian Church	3	40	Hook & Hastings
St. Paul, Minn.	Peoples' Church	3	40	Hutchings-Votey
San Francisco, Calif.	First Congregational Church	3	40	Hutchings
Stamford, Conn.	First Methodist Church	3	40	Hutchings-Votey
Waterbury, Conn.	Second Congregational Church	3	40	Votey
Wellesley, Mass.	Chapel, Wellesley College	3	40	Hutchings

* * *

SAINT JOHN'S EPISCOPAL CHURCH, HIGHGATE FALLS, VERMONT. Henry Erben, New York, N.Y., c.1837.

MANUAL:

Stop'd Diapason 8' 58
Principal 4' 58
Trumpet (from C₁) 8' 30

Silent (the knob operates nothing!)
combination pedal for Principal and
Trumpet is now disconnected

PEDAL:

no pipes; permanently coupled
to the manual keys

Manual: GGG-f₃, lacking GGG#,
58 notes

Pedal: GGG-C#, lacking GGG#,
13 notes

St. John's Church is a charming brick edifice by the common in the small village. The building is "late Georgian" in style but has unusual details, including a Gothic Palladian window over the main entrance. Joel Whitney of Enosburg erected the small but rather lofty church in 1829-30 and the building was consecrated by Bishop John Henry Hopkins in 1833. There was a resident rector until 1896 and the very small number of Episcopalians in the area are now served by the rector of the church in Swanton. The church is in need of tower and interior repairs, and after paying for

the necessities, the members receive just two hundred dollars from the endowment funds. Services are held in the summer but the organ is no longer playable because of rodent damage to the bellows leather.

The interior contains most of the early furnishings and the windows still have clear glass. The spire is probably of late Victorian vintage and houses a bell (33 inches in diameter) cast by Meneely & Oothout, West Troy, N.Y., in 1836. The Vermont Historical Gazeteer, Volume II, 1871, says in a history of the congregation:

... In 1835 the original building was much improved by the addition of a chancel and vestry room and by painting the whole. This desirable change was effected through the liberality of Messrs. S. W. and S. S. Keyes. In 1837, the Hon. Heman Allen gave a bell, a font of Italian marble, a massive silver communion service, and books for the altar, desk and pulpit. About the same time, mainly by the three gentlemen above named, an organ, of excellent quality and tone, was procured and placed in the church.

Many years ago the organ was moved from the center of the rear gallery to the right front corner of the nave, and enough space was left at the rear for the operation of the bellows handle. The instrument cannot be pumped by the organist. The small pine case is painted to imitate a dark, greenish oak, and is rather generously decorated with Gothic details in plaster and wood. Three flats of gilded wood dummy pipes, arranged 3/9/3, and spaces filled with faded red cloth are above a hinged panel which folds down to reveal the console. The keyboard must be pulled out. The sides and rear of the organ are fitted with removable panels. The console is of solid mahogany and behind the four-sectional music desk is a black-on-gold painted nameplate reading: "Henry Erben, /New-York". The four square-shanked flat knobs are lettered in shaded script, but the Principal and Trumpet labels are missing. The "Silent" knob is permanently attached to the jamb. The pedal keys are quite wide and long for the period and the clavier ends on an odd note! The metal combination pedal at the left operated the two right-hand knobs whose shanks were once notched. At the right is a large metal swell pedal which noisily operates seven horizontal shades. The action is light, pleasing, and still in excellent condition.

The reservoir is above two "cuckoo" feeders. The screwed-on bungboard is at the front of the chest and below the shades is a tiny hinged panel for Trumpet-tuning access. Several basses are rolled to the treble end of the chest and the basses of the Stop'd Diapason and Principal are at the rear, tubed off several inches below the top of the chest. Much of the internal woodwork is painted "brick dust and sour milk red". The Stop'd Diapason is a metal chimney flute from Middle C to the top; the Principal has four open wood basses; the Trumpet is entirely of reeds. The pipe metal is high in tin content, the organ has not suffered from improper tuning, and the lowest metal pipes in the flue ranks are marked "Ferris". Unfortunately, several Principal basses have collapsed at the feet (for there are no zinc pipes) and are thus damaging the Trumpet. The organ has a delightful and satisfying sound.

A key is available from Mrs. Oscar A. Rixford, Highgate.

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THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Norfolk, Va.	Church of the Good Shepherd, Meadowbrook (enlarged and relocated in 1968)	1274 1954 2
Albany, N.Y.	Cathedral Church of All Saints, Episcopal (a rebuild using many old pipes; new console)	1275 1953 3
Unionville, Conn.	Congregational Church	1276 1954 2
New York, N.Y.	St. Luke's Chapel, Trinity Parish (renovation and tonal changes in Møller organ)	1277 1953 3
Minneapolis, Minn.	Cathedral Church of St. Mark (Trumpet only)	1278 1953 -
Dallas, Texas	Fifth Church of Christ, Scientist (enlarged in 1968)	1279 1954 2
North Easton, Mass.	Unity Church, Unitarian (renovation and tonal tonal changes in old tracker organ)	1280 1953 2

Chicago, Ill.	St. Paul's First Evangelical Lutheran and Reformed Church (many old pipes retained; burned in Dec. 1955 and replaced by 1328)	1281	1955	3
Bellevue, Ohio	First Congregational Church	1282	1955	2
Beloit, Wis.	Eaton Chapel, Beloit College	1283	1955	3
Philadelphia, Pa.	Church of St. Martin-in-the-Fields, Chestnut Hill (old console used)	1284	1954	3
Washington, D.C.	Washington Hebrew Congregation	1285	1954	3
Marlow, Okla.	First Methodist Church	1286	1955	2
Pomona, Calif.	St. Paul's Episcopal Church (tonal changes in "recent" E. M. Skinner organ)	1287	1955	3
Brownsville, Texas	Church of the Advent	1288	1954	3
New York, N.Y.	Church of the Incarnation (some old pipes retained; enlarged in 1957)	1289	1954	3
Troy, N.Y.	St. John's Episcopal Church (old pipes used)	1290	1955	3
Altoona, Pa.	Cathedral Church (repairs; no file found in 1972)	1291	----	-
<u>No file for Opus 1292 could be found in 1972.</u>				
Washington, D.C.	Westmoreland Congregational Church	1293	1956	3
Princeton, N.J.	Trinity Episcopal Church (two Swell divisions)	1294	1955	3
Northampton, Mass.	Helen Hills Chapel, Smith College (enlarged in 1964)	1295	1955	3
Ridley Park, Pa.	Ridley Park Methodist Church	1296	1955	2
Shreveport, La.	Chapel, Centenary College	1297	1955	3
Savannah, Georgia	St. Paul's Evangelical Lutheran Church (some old pipes used; Antiphonal division also)	1298	1956	3
Newton, Mass.	First United Presbyterian Church (a rebuild, using pipes, console and parts of 747?)	1299	1954	2
Dallas, Texas	Temple Emanu-El	1300	1956	3
Berkeley, Calif.	St. John's Presbyterian Church	1301	1956	3
Grand Rapids, Mich.	Calvin Christian Reformed Church (enlarged in 1957)	1302	1955	3
Jamestown, N.Y.	St. Luke's Episcopal Church	1303	1955	3
Riverside, Calif.	First Methodist Church (Choir prepared for)	1304	1955	3
Silver Spring, Md.	Grace Episcopal Church	1305	1955	2
Washington, D.C.	Georgetown Presbyterian Church (32' reed added in 1967)	1306	1956	2
Boston, Mass.	Arlington Street Church (many old pipes and case retained; see also 154)	1307	1957	3
Shreveport, La.	St. Mark's Episcopal Church (two-manual Antiphonal Organ uses old console)	1308	1957	4
Independence, Mo.	The Reorganized Church of Jesus Christ of Latter Day Saints; Auditorium (Bombarde division also; three-division Antiphonal also has separate two-manual console)	1309	1956	4
Oklahoma City, Okla.	Chapel of St. Edward the Confessor, Casady School	1310	1958	3
Highland Park, Ill.	Trinity Episcopal Church (used 1932 Austin console)	1311	1955	3
Westminster, Md.	Baker Memorial Chapel, Western Maryland College (organ only)	1312	1957	3
Westminster, Md.	Baker Memorial Chapel, Western Maryland College (console "and Schulmerich"; console from Bruton Parish Church, Williamsburg, Va.)	1313	1957	-
Frankford, Pa.	St. Mark's Church (old console and pipes used)	1314	1955	3
New Brunswick, N.J.	Christ Church (a rebuild, retaining old pipes)	1315	1955	4
Upperville, Va.	Trinity Episcopal Church	1316	1957	3

MIXTURES -

Your editor has been unusually busy; in June alone he was elected President of The Organ Historical Society and a member of the Vestry of his church. He here thanks those many B.O.C. members who voted for him and stresses that personal opinions expressed in the Newsletter are those of its editor, not the O.H.S. officialdom! This and the next issue of the Newsletter will be larger-than-usual combined publications.

The Singing Society of the First and Second Church in Boston, Marlborough and Berkeley Streets, has arranged for seven 7 p.m. Sunday evening concerts during the coming season. The three-manual 1972 Casavant tracker organ will be featured and Director of Music Leo Collins will be happy to send you a brochure, which contains a brief outline of important musical milestones in the history of the congregation and tells of the resurgence of the Singing Society. The concerts are: Oct. 14 - Music of Heinrich Schütz; Nov. 4 - Karel Paukert, organist; Jan. 13 - Yuko Hayashi, organist; Feb. 3 - Music of Aaron Copland; Mar. 18 - Robert Anderson, organist (recital co-sponsored by the A.G.O. and at 8:30 p.m.); Apr. 7 - Henry Hokans, organist; May 5 - Music of Franz Schubert.

A ten-rank Hook & Hastings, Opus 1624, 1894, built for the Methodist Church in Elizabeth City, N.C., and for fifty years in the Methodist Church, Lisbon Falls, Me., has been purchased by the Andover Organ Company. The excellent instrument was considered by the ignorant congregation to be inferior to an electronic, but the case was retained to give the illusion of "the real thing". The organ is available.

The King's Chapel Concert Series comprises three 5 p.m. Sunday programs, and we recommend going early to obtain a good seat: Oct. 21 - Cantata, "Weichet nur, betruebte Schatten" -Bach; "For Evening Draws On" -Pinkham; "Alma Redemptoris Mater" -Dufay; and "Jubilate" -J.-J. Cassanea de Mondonville. Jan. 21 - Sacred Music in Austria in the Late 18th Century, including several J. M. Haydn choral works and F. J. Haydn's "Salve Regina". Mar. 17 - Music for the Court and Chapel of Louis XIV and Louis XV of France, including M.-A. Charpentier's "Messe de Minuit pour Noël." The choir and orchestra of King's Chapel will perform ten works for the first time in Boston during the concerts.

Laurens Hammond, inventor of the Hammond "organ", died at his home in Cornwall, Conn., on July 1 at the age of 78. An obituary in The New York Times mentions that George Gershwin purchased the first instrument in 1935.

The Noack Organ Company, Inc., Georgetown, Mass., is soon to install two small tracker organs, one of six stops in the Church of Jesus Christ of Latter Day Saints, Georgetown, and one of seven stops in the home of Dr. J. Fenimore, Houston, Texas.

Christ Episcopal Church, Andover, Mass., is sponsoring six 7:30 p.m. recitals; \$2.00 will be charged but students with identification cards may enter for \$1.00: Sept. 30 - Peter Hurford, organist, St. Alban's Cathedral, England; Nov. 11 - Marleen Montgomery and Friends - Sacred Music of the Renaissance and Medieval Days; Dec. 9 - Advent Festival - Christ Church Choirs and Orchestra; Feb. 10 - Robert McKelvey, baritone; Catherine McKelvey, flute; John Koch, piano; Mar. 10 - St. Paul's Boy Choir and Men's Schola, Cambridge, Mass.; Theodore Marier, Director; and April 7 - Robert Prichard, organist, Pasadena Presbyterian Church.

Donald H. Olson will give a recital on the large two-manual 1866 W. A. Johnson

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, English Department, Clark University, Worcester, Massachusetts, 01610; telephone Area 617, 756-6965. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per annum.

organ in the United Church, West Rutland, Vt., at 4 p.m., Sunday, October 14.

The Andover Organ Company has contracted to rebuild the console of the early three-manual organ (rebuilt c.1890 by Woodberry & Harris) in St. Joseph's R.C. Church, Lynn, Mass.. The same firm is to completely renovate and tonally improve the two-manual George S. Hutchings organ, Opus 429, c.1897, in Christ Episcopal Church, Pomfret, Conn.

Two recent additions and two corrections to the B.O.C. membership list published in the Newsletter for October, 1972:

Curtis, Vernon H.	6200 Penrod	Detroit, Mich.	48228
Wigton, David	68 South Boulevard	West Springfield, Mass.	01089
Murray, Thomas	244 High Street	Newburyport, Mass.	01950
Warner, Sally Slade	4 Morton Street	Andover, Mass.	01810

At 8:00 p.m. on November 11, George Bozeman, Jr., will play a recital on the two-manual 1870 E. & G. G. Hook organ he rebuilt last year for the Auburndale Congregational Church, Newton, Mass.

* * *

RESIDENCE OF CHRISTOPHER C. LAVOIE, 67 Davis Street, LUDLOW, MASSACHUSETTS. Woodberry & Harris, Boston, Mass., Opus 77, 1890; originally in the Congregational Church, Greens Farms (Westport), Connecticut.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Salicional	8' 61	Bourdon	16' 27
Dulciana	8' 61	Stopped Diapason	8' 61	<u>Couplers:</u>	
Melodia	8' 61	Violina	4' 61	Swell to Great	
Octave	4' 61	Flute Har.	4' 61	Great to Pedal	
Flute D'Amour	4' 61	Oboe (C ₀)	8' 49	Swell to Pedal	
Super Octave	2' 61	Tremolo		Bellows Signal	

The organ stood in the front left corner of the Greens Farms auditorium and the console faced the opposite side wall. In 1963, Aeolian-Skinner installed a three-manual organ in the enlarged room and the Woodberry & Harris was stored in a rather unsanitary barn. The Lavoie family built an "organ barn" next to their home during 1971 and 1972 and finished installing the organ early this year. The whole expense for both the building and organ was approximately \$800! Mr. Lavoie plans to make a few tonal changes when he "...can afford them and grows tired of what's in the organ now," but it's a fine practice instrument.

The oak case has been refinished and the paneled left side supports nine 8' Dulciana basses; the right side is exposed and the bellows handle was once there. The attached console is below three flats of once-decorated 8' Open Diapason bass pipes arranged 3/11/3. The manual natural keys overhang; the rosewood knobs are oblique and lettered in script; the pedal clavier is flat; and the wooden swell pedal is at the far right. The Swell has vertical shades and is immediately behind the Great; the Pedal stop is on a chromatic chest at the rear. Much of the action has been renewed; the "touch" is quite pleasant; there are 77 new bricks on the re-leathered reservoir; the Kinetic blower has been made silent in a back room.

The Dulciana basses are of zinc; the Melodia is of open pipes from C₀; the Octave has 5 zinc basses; the Flute D'Amour is of stopped wood and has 24 open metal treble pipes; the Super Octave is an old Moller rank, for the original pipes were lost and broken. The Salicional has 12 stopped zinc basses; the Stopped Diapason has screwed caps and 12 open metal trebles; the metal Flute Harmonic is harmonic from C₁; the Oboe is of spotted metal except for some zinc in the resonators of the first five pipes, and there are 12 flue trebles.

The voicing is typical of the period: the diapasons are decent, the flutes need to be more articulate, and the strings are rather feeble. But the Oboe is quite excellent, and on the whole, the organ is a fine one for so small an expenditure. The Lavoies are happy to have visitors, and your editor was royally entertained by them a few weeks ago.

More than a century ago, the renowned Massachusetts physician and author, Oliver Wendell Holmes (1809-1894), published the following delightful poem in his Songs of Many Seasons. The scene it describes is of interest to us, but also regard the superb rhyme within each line!

The Organ Blower.

Devoutest of my Sunday friends, the patient organ-blower bends;
I see his figure sink and rise, (forgive me, Heaven, my wandering eyes!)
A moment lost, the next half seen, his head above the scanty screen,
Still measuring out his deep salaams through quivering hymns and panting psalms.

No priest that prays in gilded stole, to save a rich man's mortgaged soul,
No sister, fresh from holy vows, so humbly stoops, so meekly bows;
His large obeisance puts to shame the proudest genuflecting dame,
Whose Easter bonnet low descends with all the grace devotion lends.

O brother, with the supple spine, how much we owe those bows of thine!
Without thine arm to lend the breeze, how vain the finger on the keys!
Tho' all unmatched the player's skill, those thousand throats were dumb and still;
Another's art may shape the tone, the breath that fills it is thine own.

Six days the silent Memnon waits behind his temple's folded gates;
But when the seventh day's sunshine falls thro' rainbowed windows on the walls,
He breathes, he sings, he shouts, he fills the quivering air with rapturous thrills;
The roof resounds, the pillars shake, and all the slumbering echoes wake.

The preacher from the Bible text with weary words my soul has vexed;
(Some stranger, fumbling far astray to find the lesson for the day);
He tells us truths, too plainly true, and reads the service all askew,—
Why, why the—mischief—can't he look beforehand in the service-book?

But thou, with decent mien and face, art always ready in thy place;
The strenuous blast, whate'er the tune, as steady as the strong monsoon;
Thy only dread a leathery creak, or small residual extra squeak,
To send along the shadowy aisles a sunlit wave of dimpled smiles.

Not all the preaching, O my friend, comes from the church's pulpit end!
Not all that bend the knee and bow, yield service half so true as thou!
One simple task, performed aright, with slender skill, but all thy might,
Where honest labor does its best, and leaves the player all the rest.

This many-diapasoned maze, through which the breath of being strays,
Whose music makes our earth divine, has work for mortal hands like mine:
My duty lies before me. Lo, the lever there! Take hold and blow!
And He whose hand is on the keys will play the tune as He shall please.

* * *

THE FIRST CHURCH, DEERFIELD, MASSACHUSETTS, known in the beautiful and historic village as "The Brick Church", is a handsome 1824 "Federal" structure now associated with the Unitarian and United Church of Christ denominations. The interior is almost entirely intact and includes pews with doors, a Johnson & Son organ in the rear portion of a somewhat semi-circular gallery on three sides of the room, and the pulpit is between the doors leading from the hall to the auditorium. Thus, as one enters he faces the organ and the congregation if he is late! This unusual reversal of the standard seating arrangement is now rare and your editor has seen it in one other church, the Congregational building at Castleton, Vermont.

David R. Proper has found papers relating to the purchase of a new organ in 1890 in the Arms family papers stored at the Pocumtuck Valley Memorial Association in Deerfield. The church rejected a Steere & Turner proposal and no details regarding

the previous organ and its disposition have been found.

THIS AGREEMENT,

MADE this _____ day of _____ A.D., _____ by and between Steere & Turner, Church Organ Builders, of Springfield, Mass., party of the first part, and _____ party of the second part, witnesseth, that, for and in consideration of the sum of _____ to them to be paid as hereinafter stated, the said party of the first part agrees to furnish all materials for, and to build, place and erect a pipe organ in the _____ according to the annexed specifications and details of construction. Said organ to be completed and ready for use on or before _____. That said organ shall be first-class, and fully equal to any organ of its size built in the United States, and in case of disagreement as to the performance of their part of the agreement, the question is to be referred to any competent and disinterested expert, chosen by the party of the second part, who shall, upon examination, determine the same. That, should said organ, or any part thereof, upon examination, not accord with the terms of this agreement, said first party agree, at their own cost and expense, to make good any defect; or, failing in this, to remove the organ from said _____, and said second party shall no longer be holden by the terms of this agreement.

To remedy any and all defects and imperfections in said organ, resulting from the use of improper materials and from inferior workmanship, upon reasonable notice, at the expense of the party of the first part, for the term of _____ year from the date of completion of said organ.

In consideration of the foregoing, the said party of the second part agree to have said church in readiness for the erection of said organ, upon reasonable notice being given, and to give said party of the first part, or their representatives, undisturbed possession of said church during the erection, regulating and tuning of said organ, not exceeding _____ days. To have said organ examined, as aforesaid, on the completion of the same, or to waive such examination as said party of the second part shall see fit. To assume all risk of damage to said organ or parts thereof, by fire or water, after the same has been deposited in said church.

On the fulfillment of the contract by the party of the first part, to pay said last mentioned party, or their order, the sum of _____ as follows: _____ cash on completion of the organ in said church.

DETAILS OF CONSTRUCTION.

The CASE to be built of Black Walnut, Ash, Oak, Cherry, Hard Pine, Gum Wood, or other hard woods, filled and finished with Oil or Shellac Varnish.

The DESIGN to harmonize with the architecture of the Church, and to be submitted to the purchaser for approval, with the understanding that it shall cost no more than is usual with Organs of its size and style.

The DISPLAYED PIPES to be richly ornamented in colors and Gold or Silvered as preferred.

The BELLOWS to be of modern construction, framed and paneled, with one set of reversed folds, all joints double leathered, and with a feeding capacity to supply the fullest demand.

The WIND CHEST to be made in a very careful manner, with a proper division of windways and valves, that at all times there may be an ample supply of wind. The valve springs shall be made of the best steel wire and be so arranged as to make the touch as light and elastic as possible.

The KEY BOARDS and REGISTERS shall be so arranged as to give the greatest facility to the player and be after the generally accepted standard. The keys to be made of the best Ivory and Ebony with Ivory fronts beveled and overhanging type.

The MANUALS to have THUMB SCREWS for adjusting and regulating the dip of

keys. The arrangement and construction of the ACTION shall give access for adjustment, and be very perfect and durable in its operation. Screws for regulating to be placed at all connections where desirable, and the whole manual and pedal action provided with PIANO JOINTS, carefully bushed in cloth to prevent noise.

The PEDALS to be made of Black Walnut, Ash or Cherry with the naturals capped with maple or other white hard wood. CONCAVE FORM with radiating sharps.

The interior CONSTRUCTION to be covered with Shellac or other coating to prevent, as far as possible, the effects of moisture from the atmosphere.

The large METAL FLUE PIPES shall be made of the best zinc; the others of tin and lead in such proportions as the various stops require, but in no case to have less than one-third pure tin. The Reed Pipes to be made of 40 and the string tones of 50 per cent pure tin except in the Basses, which have zinc in lower parts where stiffness is required.

The DRAW STOPS shall have BOYRER'S OBLIQUE FACED KNOBS and be arranged in terraces and have round rods bushed with felt.

The best and most judicious SCALES of pipes to be used, and the VOICING to secure quality and individuality of tone, giving character to the instrument and at the same time procuring the full and sonorous effects which distinguish the best Organs.

The PEDAL COMBINATION MOVEMENTS to be made mostly of iron, and so constructed that they can be easily adjusted in case of derangement by settling of the Organ.

The INSTRUMENT shall be constructed in the most thorough and durable manner after the best methods and from select and well seasoned materials.

We require from three to six months' time to build an Organ, though we build in less time in special cases. To insure success we should have sufficient time to allow the work to pass through the various departments in a systematic manner.

Specifications of an Organ for the First Congregational Church, Deerfield Mass. prepared by Steere & Turner Springfield Mass.

Compass of Manuales	CC to A3	58
Compass of Pedals	CCC to Do	27

First Manuale (great organ.)

1	8 ft	Open Diapason	very full and bold	Metal	58
Largest pipes in front.					
2	8 "	Dulciana	delicate	Metal	58
3	8 "	Melodia	} rich and mellow	Wood	58
4	8 "	Stopd. Diapason Bass			
5	4 "	Octave	full scale	Metal	58
6	2 "	Super Octave	full scale	Metal	58

Second Manuale (swell organ.)

7	8 ft	Open Diapason	full and bold	Metal	46
8	8 "	Salicional	delicate and crisp	Metal	58
9	8 "	Stopped Diapason	} clear and bright	Wood	58
10	8 "	Stopped Diapason Bass			
11	4 "	Flute Harmonique	brilliant	Metal & Wood	58
12	8 "	Oboe	plaintive	Reed & Metal	46

Pedale Organ.

13	16 ft	Bourdon	deep and pervading	Wood	27
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Mechanical Registers.

14	Manuale Coupler	Swell to Great
15	1st Manuale to Pedal Coupler	Great to Pedal

ALL enclosed in Swell.

16 2nd Manuale to Pedal Coupler Swell to Pedal
 17 Tremulo
 18 Blowers Signal
 Wind Indicator over the manuales for Organist.

Pedal Movements.

1 Forte Combination Pedal 1st Manuale
 2 Piano " " " "
 3 Balanced Swell Pedal
 4 Reversible Pedal to operate No. 15.

Recapitulation.

Great Organ	6	Stops	290	Pipes
Swell Organ	6	"	266	"
Pedal Organ	1	"	27	"
Mechanical	5	"		
<u>Total</u>	<u>18</u>	<u>Stops</u>	<u>583</u>	<u>Pipes</u>
Pedal Movements	<u>4</u>			

The four-page Steere & Turner proposal has two printed pages and a typed specification. The Johnson & Son contract has not been found, but several letters from the firm to Mr. Winthrop T. Arms exist, and they reveal that in the days before the automobile, the mail traveled quickly! The following are on the letterhead copied below:-

Established in 1844.

JOHNSON & SON,

Church & Concert Organs.

W. A. Johnson.

W. H. Johnson

Westfield, Mass. Mar. 23d. 1889 188

Mr. Winthrop T. Arms

Dear Sir

In accordance with your communication of the 22d. inst. we send you some of our Standard Organ Specifications, and other printed matter.

Prices for organs will be as follows:- No. 4 $\frac{1}{2}$, \$1400. No. 5, \$1550. No. 5 $\frac{1}{2}$, \$1575. No. 6, \$1675. No. 7, \$1800. No. 7 $\frac{1}{2}$, \$2000. No. 7 $\frac{1}{2}$, \$2100. The prices are net cash, on completion and acceptance of the organ in the Church, to the full satisfaction of the purchasers.

The organ will be first class in every particular; it will be built of selected materials and of superior workmanship, and will be set up in the Church, complete and ready for use at the prices given above.

The above prices are our regular prices, for these organs. On account of the short distance, and consequent saving in transportation and traveling expenses, we can make some reduction, in all of them.

If you will make a selection therefore, of such an organ, as you want and will also tell us how soon you will want the organ, we will make you a special price on the specification selected.

Please let us hear from you in relation to the matter, and we will be greatly obliged.

Yours truly

Johnson & Son

Westfield, Mass. Apr. 2d. 1889 188

Mr. Winthrop T. Arms

Dear Sir

Your favor of March 30th. rec'd. and contents carefully noted. We will make the price of the No. 6, an even \$1600. provided, that the case shall be of ash, in neat but not elaborate design, and with the displayed pipes decorated, in good taste, but not expensive.; and provided that prices do not advance before, or by the time you get ready to order the organ; and we may say that we have no fears of the latter contingency.

The quality of the inside work will be the same as that of the general run of our production: we do but one quality of work, and that of the very best. We make the reduction on account of having a slightly, less expensive front, and in view of a little saving in expenses of transportation and erection, but as before stated, the quality of the inside work will remain the same. We think it will pay you to visit our factory and examine our work; the distance is not great, and we feel sure that it cannot fail to be of benefit to you. We are not afraid to have our work examined, and compared with that of other builders, for when subjected to that test thoroughly, we invariably come out ahead.

We shall also be pleased, to visit your people at most any time and talk the matter over; such visit to be at our own cost and expense.

In regard to the old organ:- we regret that we are asked to consider it a part of these negotiations, for it is a class of property that we fight shy of, as no one knows how valueless this class of property is, so well as we do, and the amount that we can offer you for it, will be so ridiculously small, that we fear that you would not wish to consider it. All that the old organ is worth to us is in the value of the old metal to melt over, this we can allow the society, 10cts. per lb. for, after deducting freight and cartage.

But the best plan, by far for you is, to advertise the organ and sell it yourselves, as you will realize more for it in this way than in any other.

Yours truly

Johnson & Son

P.S. We will do all that we can, to assist you in selling the organ, but we do not feel willing, to offer you any thing for it in trade.

Westfield, Mass., Sept. 7th 1889

Mr. Winthrop T. Arms

Dear Sir:--

Yours of the 5th inst. rec'd. We return the letter which you sent to us, because, as we wrote to you under date of April 19th, (which was after we had seen the organ) we do not feel that we can conscientiously recommend the organ.

If Mr. Blair writes to us, we will give him the specification and general description of the organ; but we do not feel willing to say anything as to its condition and its musical qualities, but shall in all cases advise the parties to go and see it for themselves.

We do not honestly think that you will ever dispose of it, at the price talked of (\$300. where it stands) If it was ours, the more we think the matter over;- we should be glad to get \$150. for it where it stands.

Our present contracts extend to March 1st 1890.

Yours truly

Johnson & Son

Westfield, Mass., Sept. 20th 1889

Mr. Winthrop T. Arms

Dear Sir:--

Yours of the 19th inst. rec'd. Yes, certainly, we will give a description or scheme of the old organ, to any prospective customer of yours, and as stated several times before, we will do all we can to help you dispose of it; but our idea was, that the parties could tell better about it, if they went right there, and tried it, and looked it all over on the spot: and we was afraid, that if they wrote to us, they would ask us about the tone of it, and what our opinion of it was, &c &c. and we did not wish to give an opinion on

that point if we could avoid it.

We think that it would be a good plan to write Mr. Blair as you suggest, and offer him the organ where it stands for \$200.

You can of course say to him that when it is set in another church, it will be greatly improved in every respect, as regards the interior work, and tone of the organ; as it will cost but very little comparatively, to make necessary repairs, while the organ is going through the process of being taken down and erected in another place.

Yours truly

Johnson & Son

The Gazette and Courier of Greenfield, Mass., mentions the new organ several times in the "Deerfield" columns during 1890:-

April 19: Members of the Unitarian society are much interested in securing funds for a new organ.

May 17: A parish meeting of the Unitarian church was held at Mrs. Porter's, Monday evening, to consider the plans necessary in changing the gallery to make room for the organ that is being built by Mr. Johnson of Westfield, who promises it by the middle of June. Mr. Lincoln presided over the meeting, and in a very appropriate manner expressed the gratitude of all the people for Mr. Amidon's efficiency in securing the money, the parish voting \$1000 of the Chapin fund to be used for the purpose. Many letters from friends, native born, but now living remote, were read, with check, expressing much interest and love for their old home and church.

June 14: The necessary change in the gallery of the Unitarian church is completed and the organ will come next week.

July 12: The new organ in the Unitarian church was first used in last Sunday's service. It gave full satisfaction and the face of Mr. Amidon, who was so prominent in securing it, shines like a new moon.

July 26: The organ recital at the brick church, Thursday afternoon, brought out a small but select audience. There was nothing lacking, however, in appreciation of Mrs. Kellogg's fine rendering of such old favorites as "O, For the Wings of a Dove," "I Know That My Redeemer Liveth," etc.

UNITARIAN CHURCH,

DEERFIELD, MASS.

ORGAN RECITAL.

by

Mrs. HARRY W. KELLOGG,

Thursday Afternoon, July 24, 1890, at 4 o'clock.

PROGRAMME.

1. Priest's March, (Athalie), Mendelssohn
2. Prayer, (Lohengrin), Wagner
3. [a. O for the Wings of a Dove, . . . Mendelssohn
 b. Sweet and Low, Barnby
 c. I Know that My Redeemer Liveth, . . . Handel
4. Offertoire in A, Batiste
5. Jerusalem the Golden, Spark
6. Prelude and Fughetta, Stainer
7. Hymn of Nuns, Wely
8. [a. Invocation, Th. Salome
 b. Pastorale, Zipoli
 c. The Heavens Declare His Glory, . . . Beethoven
9. Ave Maria, Widor-Eddy
10. Triumphal March, Dudley Buck

The Deerfield organ exists much as Johnson & Son left it, though the case has been painted and an electric blower installed. During a "restoration" several years ago, the organ's exterior was "beautified" with very wide and heavy crown mouldings added to the impost, giving the case (which has no wood around the displayed pipes) a very ungainly appearance. Opus 736 has a good tone and an excellent mechanism, which we hope will not be destroyed during a \$10,000 rebuilding program that the church authorities hope to eventually accomplish if fund-raising is successful.

GREAT:	SWELL:	PEDALE:
Open Diapason 8' 58	Open Diapason (C ₀) 8' 46	Bourdon 16' 27
Dulciana (C ₀) 8' 46	Dolce (C ₀) 8' 46	
Melodia (C ₀) 8' 46	Stopped Diap. Treble (C ₀) 8' 46	<u>Couplers:</u>
Unison Bass 8' 12	Stopped Diap. Bass 8' 12	Great to Pedale
Octave 4' 58	Flute Harmonique 4' 58	Swell to Pedale
Flute d'Amour 4' 58	Oboe (C ₀) 8' 46	Swell to Great
Twelfth 2 2/3' 58		
Fifteenth 2' 58	no Tremolo!	<u>Combination pedals:</u>
	Blowers Signal	Piano Great
	Pedale Check	Forte Great

The organ is free-standing and the rear of the Swell box overhangs a narrow passage behind the case. The once-decorated Open Diapason and dummy case pipes are in three flats, 7/17/7; the end flats are at about 45° to the front and join side paneling at 90° to the front. The attached console has overhanging manuals, oblique knobs lettered in Old English, coupler knobs and combination pedal labels above the Swell keys, a wooden swell pedal at the far right, and a flat pedal clavier. The bellows handle is at the left rear corner. Your editor has not examined the interior of the organ.

* * *

THE ORGAN CLEARING HOUSE - Nearly ten years ago, a Massachusetts organ builder told Alan Laufman: "If you run the Organ Clearing House the way you do, you'll never relocate any old organs." Here is a summary of some recent activity.

Last November, Alan Laufman, Dudley Terrill, Morgan Bertram and Stephen Finnigan installed a small one-manual Jardine & Son tracker in St. John's Episcopal Church, Pleasantville, N.Y. The organ was built in 1869 for the Congregational Church in South Britain, Conn., and was moved in 1963 to the Thomas More School in Harrisville, N.H. Mr. Terrill recently converted the Melodia to a Gedeckt, installed a 2' Principal in place of the Dulciana, and made provision for the future addition of a two-rank Mixture and a 4' Flute. The organ is owned by the O.C.H. and is on loan to the Pleasantville church, where Thomas W. Holcombe is organist.

Alan Laufman supervised a crew consisting of Jon Saunders, Chris Willis, and Lorenzo Velez in removing an altered 2-12 George Kilgen of 1906 from the South Brooklyn (N.Y.) Seventh Day Adventist Church. E. A. Kelley Associates own the instrument, which is in storage in New Jersey and for sale.

Fortunately discovered by Alan Laufman "at the eleventh hour", a fine, early 2-15 Steer & Turner, Opus 8, 1868, has been saved. Originally built for the First Baptist Church in Rondout, N.Y. (a part of Kingston), the organ was moved in 1899 to a Jewish temple which eventually became First Emmanuel Church in Rondout. (First Baptist became Rondout Presbyterian and the 1899 J. H. & C. S. Odell, Opus 370, which replaced the Steer & Turner in that building, was only recently removed to become part of an Austin in Fair Street Reformed in Kingston.) The 1868 organ was dismantled in March by Mr. Laufman and eight assistants, including students from the University of Connecticut at Storrs, where the organ has been erected in the rear gallery of St. Thomas Aquinas R.C. Chapel. Richard Hamar supervised the assembling of the unaltered organ and much of the work was done by A. David Moore.

* * *

Don't miss the club's October 27 meeting! Thomas Murray will 4:00 p.m. recital of music by Mendelssohn, Bach and S.S. Wesley on the large 1854 E. & G. G. Hook organ in the Unitarian Church, Jamaica Plain, Mass.

A 1905 advertisement is transcribed below; a few of the smaller instruments listed very likely had tracker action:-

THE
Hutchings-Votey Organ Company
(are the successors of
GEORGE S. HUTCHINGS & COMPANY

of Boston and of THE VOTEY ORGAN COMPANY of New York, who were the purchasers of the business and the direct successors of FRANK ROOSEVELT of New York. The present company has the advantage of all the patents and most skilful workmen of each of these companies. A few of the organs under construction and recently built are:

	Manuals.	Speaking Stops.	Accessories.
New Haven, Conn., Yale University	4	76	53
Boston, Symphony Hall	3	56	39
Boston, Church of Our Lady of Perpetual Help	3	62	45
Chicago, Second Church of Christ, Scientist	3	32	31
Bloomington, Ill., Holy Trinity Church	2	20	16
Seattle, Wash., Trinity Church	3	23	30
Chicago, Ill., Second Presbyterian Church	3	53	40
Binghamton, N.Y., First Presbyterian Church	3	37	32
St. Louis, Mo., Bofinger Memorial Chapel	1	6	5
Charleston, S.C., Porter Military Academy	2	7	7
New York, Residence Mr. Andrew Carnegie	3	42	41
New York, First Church of Christ, Scientist	3	53	35
Boston, First M. E. Church	3	19	28
Stevens Point, Wis., First Presbyterian Church	2	14	10
Campello, South Congregational Church	3	39	31
New York, Residence Mrs. Samuel Thorne	2	15	29
Allegheny, Pa., Emmanuel Church	3	29	31
Newark, N.J., First Presbyterian Church	3	47	44
Columbus, Ga., Trinity Church	2	21	25
Jamaica, L.I., Grace Church	2	10	20
Fairhaven, Mass., Memorial Church	3	42	50
Boston, St. Cecelia's Church	3	24	28
Flatbush, St. Paul's Church	3	36	37
Du Bois, Pa., Residence John E. Du Bois	2	16	29

Correspondence Solicited.

HUTCHINGS-VOTEY ORGAN COMPANY,

23 Union Square, NEW YORK.

23 Irvington Street, BOSTON.

* * *

THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

New Canaan, Conn.	First Congregational Church File for Opus 1318 marked "void", but the contract was for a 4-manual console for St. Paul's R.C. Cathedral, Pittsburgh, Pa.	1317 1957 3
Melrose, Mass.	Melrose Highlands Congregational Church (two Swell divisions; enlarged in 1965)	1319 1956 2
Westfield, N.J.	First Methodist Church	1320 1957 3
Evanston, Ill.	First Presbyterian Church (many old pipes retained)	1321 1955 3
Concord, Mass.	Trinity Episcopal Church	1322 1962 3
San Marino, Calif.	St. Edmund's Episcopal Church	1323 1957 3

Detroit, Mich.	Henry and Edsel Ford Auditorium (organ includes movable Hauptwerk and Positiv)	1324 1956 3
Bloomington, Ill.	Second Presbyterian Church	1325 1956 3
Springfield, Mass.	Old First Church, Congregational (replaced Opus 209; "reworked" in 1963; considerable tonal revision by the Berkshire Organ Co. in 1972)	1326 1958 3
Saginaw, Mich.	Chapel, First Congregational Church	1327 1956 2
Chicago, Ill.	St. Paul's United Church of Christ (replaced Opus 1281; enlarged in 1960)	1328 1957 4
	<u>The file for Opus 1329 was marked "no organ" in 1972.</u>	
Leesburg, Florida	Morrison Memorial Methodist Church (many old Pilcher pipes retained; Choir prepared for)	1330 1957 3
Takoma Park, Md.	Auditorium, Washington Missionary College (later Columbia Union College; burned in 1970)	1331 1956 3
Weston, Mass.	St. Peter's Episcopal Church	1332 1957 3
Pontiac, Mich.	All Saints' Episcopal Church	1333 1958 3
Winter Park, Florida	Mr. & Mrs. Harold Gleason, practice organ (duplex organ using some Laukhuff parts and pipes)	1334 1956 2
New York, N.Y.	St. Thomas Episcopal Church, practice organ for Choir Room (three-rank unit organ; case built later)	1335 1958 2
	<u>The file for Opus 1336 was marked "no organ" in 1972.</u>	
Fort Wayne, Ind.	First Church of Christ, Scientist	1337 1958 2
Starkville, Miss.	First Methodist Church	1338 1957 2
Morganton, N.C.	First Presbyterian Church (also called "The Presbyterian Church"; files dated 1964)	1339 1956 3
Winston-Salem, N.C.	Home Moravian Church (old Vox Humana used)	1340 1958 3
Santa Cruz, Calif.	First Congregational Church	1341 1959 3
Sioux Falls, S.D.	First Lutheran Church (enlarged in 1963)	1342 1957 3
Spokane, Wash.	Cathedral Church of St. John the Evangelist (organ includes Gallery divisions)	1343 1958 3
Danbury, Conn.	First Congregational Church (many old pipes and former Echo division retained)	1344 1958 3
New Bedford, Mass.	Grace Episcopal Church (Chimes added in 1962)	1345 1958 3
Norfolk, Va.	Epworth Methodist Church (many old pipes retained)	1346 1958 3
Short Hills, N.J.	Christ Church (reeds reworked in 1967)	1347 1959 3
Ypsilanti, Mich.	Pease Auditorium, Eastern Michigan University	1348 1959 3
Simsbury, Conn.	Chapel, Ethel Walker School	1349 1959 2
San Francisco, Calif.	St. Luke's Episcopal Church	1350 1959 3
Phoenix, Arizona	Church of St. Agnes	1351 1959 2
Cincinnati, Ohio	Hyde Park Community Methodist Church (old Echo division retained; mechanical changes in 1961)	1352 1958 3
Boston, Mass.	Park Street Church, Congregational (Antiphonal Organ also)	1353 1959 3
Chicago, Ill.	Presbyterian Church of Roseland	1354 1959 2
Mars Hill, N.C.	Moore Auditorium, Mars Hill College	1355 1959 4
	<u>The files for Opus 1356 and Opus 1357 were marked "no organ" in 1972.</u>	
Honolulu, Hawaii	Cathedral Church of St. Andrew (Antiphonal Organ also)	1358 1960 4

CONGREGATIONAL CHURCH, NORTH LEOMINSTER, MASSACHUSETTS. E. & G. G. Hook & Hastings, Boston, Mass., Opus 982, 1880. Tonally altered in recent years; the original stop-list:

MANUAL:		PEDAL:	
Bourdon (C ₀)	16' 46	Bourdon	16' 27
Bourdon Bass	16' 12		
Open Diapason	8' 58	Pedale Coupler	
Viola	8' 58		
Melodia	8' 58	<u>Mixture:</u>	
Octave	4' 58	CC - 19-22; C ₁ - 12-19; F# ₂ - 8-12	
Flute	4' 58		
Fifteenth	2' 58	Bellows Signal (now a Tremolo knob)	
Mixture	2 Rk. 116		
Trumpet Treble (C ₀)	8' 46		
Trumpet Bass	8' 12	two unlabeled combination pedals	

This unusual organ, unlike any other post-1870 Hook & Hastings organ known to exist, was visited by the Boston Organ Club on July 29th. Unfortunately the loss of two original stops is very obvious and what was a rather spectacular large one-manual organ is now without much of its charm. Sometime after 1964, ignorant church officials permitted a "builder" to remove the Mixture and the Trumpet and install another 58-note 8' string and another 58-note 4' flute. While the "new" ranks are acceptable in tone, they are quite redundant.

The organ has a black walnut case front supporting now-gilded Open Diapason basses and eight Bourdon Bass pipes arranged 5/4/9/4/5, the four-pipe flats being Bourdons. The chamber is behind the pulpit platform and its ceiling is painted with a fairly new landscape of what may be part of the Holy Land, done in garish colors and with the evident talent of a first grade pupil! The attached console is on the left side, obscured by the plasterwork between the chamber and the choir area, which is beside the console. Above the console is a simple screen and access to the organ is by a door in the narrow passageway behind the instrument.

The console has flat, round-shanked knobs lettered in script, but many ivory labels are missing; depth-adjustment screws in the key cheeks; a badly-altered bench; a flat pedal clavier; and a later metal swell pedal that replaced a wooden hitch-down pedal at the far right.

The manual action passes at 45° to pallets at the front of the chromatic chest, the treble pipes being at the console end. The Pedal stop is at the opposite end and the vertical swell shades are on the front and the console side of the box. The stop action is attached to the sliders at the bass end. The organ needs a thorough renovation.

The Bourdon Bass and Open Diapason are unenclosed; the Viola has stopped zinc basses; the metal Flute is harmonic from C₁; the Melodia is of open wood from F₀; the Trumpet had spotted bells, mitered basses, and 9 flue trebles.

* * *

MORE MIXTURES -

Eileen Hunt will give a recital at 8:00 p.m. on October 17 in the Memorial Church, Harvard University, Cambridge, Mass.

Ed Boadway will introduce and show the O.H.S. slide-tape "A History of the Organ in America from 1700 to 1900", to The Association of Historical Societies of New Hampshire at Union Church, West Claremont, N.H., on Saturday morning, October 27; and to the Jaffrey Historical Society and the Monadnock Chapter of the A.G.O., at the Civic Center, Jaffrey, N.H., Monday evening, October 28.

A turn-of-the-century two-manual M. P. Möller tracker organ has been set up in St. George's Methodist Church, 235 North Fourth St., Philadelphia, Pa., by Frederick B. Sponsler, and it will be dedicated on Sunday afternoon, September 30. Publicity states that the organ has "...the authentic Philadelphia sound...from Philadelphia-made organ pipes and gives old world charm."

The Club meeting on Sunday, October 28 will certainly be one of the most pleasant events in our history. Thomas Murray will play a program entitled "Mendelssohn -- the Organist" at the First Parish Unitarian Church, 785 Centre Street, Jamaica Plain, Mass., at 4:00 p.m. The recital includes works by Mendelssohn, some of the music of J. S. Bach closely associated with Mendelssohn, and compositions by Mendelssohn's friend, Samuel Wesley.

Mr. Murray, a first-place winner in the American Guild of Organists National Playing Competition, has for eight years been the organist at Immanuel Presbyterian Church, Los Angeles, and is now spending a year in our area. He is, of course, well-known for his recording of Franck, played on the large Hook organ in the Church of the Immaculate Conception, Boston, and many people heard his stunning recital at the Methuen Memorial Music Hall this summer.

The Jamaica Plain program is being sponsored by the church, the Boston Organ Club, and the Organ Historical Society; the latter group contributing one hundred dollars toward expenses. Mr. Murray has prepared extensive program notes and many items of Mendelssohniana will be exhibited at the church. Barbara Owen is in charge of the refreshments.

The organ is a large and renowned E. & G. G. Hook, Opus 171, 1854, completed in 1860 and only very slightly altered since that time. The stone church, the home church of the Hooks, is at the corner of Eliot Street in the center of the city and faces the monument.

Only the most plausible excuse should keep you from Jamaica Plain on October 28!

* * *

MIXTURES -

At 4:30 p.m. on November 4, Stephen E. Long of Trinity Lutheran Church, Worcester, Mass., will play the dedicatory recital on the two-manual Barckhoff organ much rebuilt by the Stuart Organ Company for the Congregational Church, Hinsdale, Mass. At 8:00 p.m. on the same Sunday, George Bozeman, Jr., will play the opening recital on the organ he just set up in the Union Congregational Church, Peterborough, N.H. (see page 8 of this Newsletter).

On September 23, the Roche Organ Company's newest organ was dedicated in the Sheldonville Baptist Church, Wrentham, Mass. It is a two-manual electric-action instrument.

W. Raymond Ackerman will play a recital at 6:00 p.m., Sunday, October 28, in St. Peter's Church, Gorham Street, Lowell, Mass. The large, stone building is very near the end of the Lowell Business Spur of Route 495 and the organ is an electric-action Hook & Hastings, Opus 1848, 1899. Mr. Ackerman is arranging for our next Club meeting in Lexington, Mass., on November 18, and it will include a pot luck supper and recital in Pilgrim Congregational Church.

George Bozeman, Jr., recently completed installing new Pedal and coupler action in the two-manual Alexander Mills organ in the home of A. Graham Down, West Epping, N.H. The chests are now ready for four additional Pedal stops.

Your editor's groans: page 9 of the last issue displays such mistakes as an

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, English Department, Clark University, Worcester, Massachusetts, 01610; telephone Area 617, 756-6965. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per annum.

incorrect date and missing words in the last paragraph, and "Clearning House". One meticulous reader wrote to ask what calendar I use. However, some things do come off nicely. The local press in Windsor, Vermont, said recently, "You should not fail to hear the Sunday morning recitals Mr. Boadway humbly calls preludes." But that item is topped by Marge McCarthy's report that one Sunday in the Dublin, N.H., Community Church the congregation burst into applause after her prelude! If your work is not fully appreciated on Sundays, move north!

George Butler, organist, and Ivar Sjöström, pianist, will play a program of music for organ and piano at the Methuen Memorial Music Hall at 4:00 p.m., Sunday, October 28. Mr. Butler has arranged for organ the orchestral parts of Liszt's "Concerto No. 1 in E flat for Piano", and that should be worth the admission price!

New member: Christopher C. Lavoie, 67 Davis Street, Ludlow, Mass., 01056

Earl L. Miller will play organ works by Widor and Bach at 7:30 p.m., Sunday, November 4, at St. Mary's Episcopal Church, 24 Broadway, Rockport, Mass.

Larry Leonard informs us that he knows of another church with reversed sanctuary seating (the people are facing you as you arrive late). It's the charming frame building of the Baptist Church in Meredith Center, N.H., which houses a two-manual Estey reed organ that has no Pedal division.

Carrol Hassman has published the fall series of musical events at the Newton Highlands (Mass.) Congregational Church:- Nov. 4 at 4:00 p.m. - Concert of Brass Quartet and Organ, featuring the Commonwealth Brass Quartet; Nov. 18 and 19 at 7:30 p.m. - Jubilation, a special service of song, dance and liturgical drama; Dec. 2 at 4:00 p.m. - organ recital by Carrol Hassman; and Dec. 16 at 7:30 p.m. - Christmas Choir Concert. Offerings taken during the series are for the benefit of the organ fund.

The 56-room Hammond Museum and Castle in Gloucester, Mass., is for sale by the Roman Catholic Archdiocese of Boston, probably for less than one million dollars. The well-known place was erected in the 1920's and houses a popular pipe organ. "Rumor has it" that a prominent American concert organist has considered purchasing the property.

Lee Ridgway will play a recital on Hook "Opus 1", 1827, at 4:00 p.m. on November 11. The one-manual organ was recently renovated by C. B. Fisk, Inc., and is in the Essex Institute, Salem, Mass.

The L. C. Harrison & Co. organ described on page 2 of the Newsletter for April 1973 is still in use in St. Peter's Episcopal Church, Fernandina, Florida. The opus number is 1346. A 2-7 A. B. Felgemaker tracker, Opus 1132, 1913, burned recently in Trinity Episcopal Church, Bellefontaine, Ohio.

Christ Church of Hamilton and Wenham, South Hamilton, Mass., has announced four musical events: Henry Lowe will play an organ recital on October 26 at 8:30 p.m.; the Christ Church Cantata Singers and Chamber Orchestra will perform Bach's Cantata No. 144 and other works at Evensong, November 18 at 5:00 p.m.; the Candlelight Service of Lessons and Carols is at 5:00 p.m. on December 23; and choral music by Brahms, Mozart, Vittoria and Britten will be sung at Evensong, 5:00 p.m., January 27.

Reliable sources indicate that the Mexican government is to pay for the complete restoration of the famous colonial organs in the Cathedral, Mexico City! Flentrop will do the work, with assistance from the Smithsonian Institution in Washington.

The First Baptist Church, 69 Belmont Street, Somerville, Mass., sponsors an occasional Silent Film Series utilizing a "Mighty Wurlitzer Live Theatre Organ". On Friday, November 23, \$2.00 will admit you to Charlie Chaplin in The Gold Rush. The show is at 8:00 p.m., Al Winslow is the organist, and the police guard the parking lot! The church is directly off Highland Avenue, half-way between Davis Square and City Hall. Since Belmont Street is one-way down the hill toward Highland Avenue, take Lowell Street up the hill to the traffic light on Highland, and make two left turns to reach the church.

Did you subscribe to Organ Quarterly? The first issue is out and it's worthwhile.

THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Chicago, Ill.	Edgebrook Community Church <u>The file for Opus 1360 was marked "no organ" in 1972.</u>	1359 1960 4
Dallas, Texas	Lovers Lane Methodist Church <u>The file for Opus 1362 was marked "no organ" in 1972, but apparently at least a three-manual console was contemplated for the Abbey Church of St. Bernard College, St. Bernard, Alabama, in 1958.</u>	1361 1959 3
Detroit, Mich.	McGregor Auditorium, Community Arts Building, Wayne State University	1363 1959 3
Kingston, Pa.	First Methodist Church	1364 1959 2
Los Angeles, Calif.	Tenth Avenue Baptist Church (Krummhorn added in 1965) <u>The file for Opus 1366 was marked "no organ" in 1972.</u>	1365 1960 3
Santa Barbara, Calif.	First Methodist Church (two "special stops" retained from former organ)	1367 1960 3
Eureka, Calif.	Mrs. James Eley, residence (parts supplied for a unit organ; enlarged in 1962 and 1964)	1368 1960 2
Manhasset, L.I., N.Y.	Congregational Church (enlarged in 1963)	1369 1961 3
Dallas, Texas	Church of the Incarnation	1370 1960 3
Boise, Idaho	First Methodist Church	1371 1959 3
East Hartford, Conn.	St. John's Episcopal Church (some Hook pipes retained with voicing "as is")	1372 1960 2
Wichita Falls, Texas	First Presbyterian Church	1373 1960 4
Washington, D.C.	Metropolitan Memorial Methodist Church (replaced 843)	1374 1960 3
Ross, Calif.	St. John's Episcopal Church	1375 1960 2
Philadelphia, Pa.	Academy of Music (Philadelphia Orchestra) (two Swell divisions)	1376 1960 3
Topeka, Kansas	Grace Episcopal Cathedral	1377 1960 3
Duluth, Minn.	Glen Avon Presbyterian Church <u>The file for Opus 1379 was marked "no organ" in 1972.</u>	1378 1960 2
Hartford, Conn.	Asylum Hill Congregational Church (replaced 186; old console retained)	1380 1960 4
Berkeley, Calif.	First Unitarian Church <u>The file for Opus 1362 was marked "no organ" in 1972, but apparently at least a three-manual console was contemplated for the Presbyterian Church, Winter Park, Fla.</u>	1381 1961 3
Sherman, Texas	First Baptist Church	1383 1961 3
Birmingham, Ala.	Chapel, Howard College	1384 1961 3
Sarasota, Florida	Church of the Redeemer (a rebuild retaining many old pipes and the console)	1385 1960 2
Baltimore, Md.	Cathedral Church of the Incarnation (a rebuild retaining many old pipes)	1386 1960 3
Ardmore, Okla.	St. Philip's Church	1387 1961 2
New York, N.Y.	Philharmonic Hall, Lincoln Center for the Performing Arts	1388 1960 4
Hingham, Mass.	Church of St. John the Evangelist (some old pipes retained; two Swell divisions)	1389 1961 2
LaGrange, Ill.	First Presbyterian Church (Chancel Organ prepared for)	1390 1962 3

Beaumont, Texas	St. Mark's Episcopal Church (two Swell divisions)	1391 1962 3
Louisville, Ky.	Broadway Baptist Church (enlarged in 1966)	1392 1960 3
Houston, Texas	Central Presbyterian Church	1393 1961 3
McAllen, Texas	First Presbyterian Church	1394 1961 3
Washington, D.C.	St. Thomas' Episcopal Church (burned in 1970)	1395 1962 3
Winter Park, Florida	All Saints' Church (Trumpet added in 1964)	1396 1962 3
	<u>The file for Opus 1397 was marked "no organ" in 1972, but a three-manual console was designed for the First Baptist Church, Worcester, Mass.</u>	
St. Paul, Minn.	Roman Catholic Cathedral of St. Paul (see also 518; old console and Skinner divisions retained)	1398 1962 3
Atlanta, Georgia	Cathedral Church of St. Philip, Episcopal (organ includes Gallery and two Celestial divisions; Solo completed in 1964)	1399 1963 4
New York, N.Y.	Gallery of Modern Art, 2 Columbus Circle	1400 1963 3
	<u>The file for Opus 1401 was marked "no organ" in 1972.</u>	
	<u>The file for Opus 1402 was marked "no organ" in 1972, and a drawing of a three-manual 1961 console for the First Church of Christ, New Britain, Conn., was marked "cancelled".</u>	
	<u>The file for Opus 1403 was marked "no organ" in 1972.</u>	
Alhambra, Calif.	First Baptist Church (enlarged in 1964)	1404 1961 3
New York, N.Y.	St. Bartholomew's Episcopal Church (work on reeds and releathering, 1959-61; see also 275, 651 and 852)	1405 ---- -
	<u>The file for Opus 1406 was marked "no organ" in 1972.</u>	
Sherman, Texas	Wynne Chapel, Austin College	1407 1962 3
San Antonio, Texas	Jefferson Methodist Church	1408 1962 3
New Orleans, La.	Rayne Memorial Methodist Church (32' reed added in 1964)	1409 1962 3
Orlando, Florida	First Methodist Church (Trompette-en-Chamade added in 1965)	1410 1963 4
Kansas City, Mo.	St. Andrew's Episcopal Church (Austin console)	1411 1962 3
New York, N.Y.	Church of the Epiphany, Episcopal (some old pipes retained)	1412 1962 3
Evanston, Ill.	Millar Chapel, Northwestern University	1413 1963 4
Cohasset, Mass.	St. Stephen's Episcopal Church (organ includes three Gallery divisions)	1414 1963 3
Dallas, Texas	Kessler Park Methodist Church	1415 1966 3
Abilene, Texas	Church of the Heavenly Rest, Episcopal	1416 1963 3
New York, N.Y.	Chapel, St. Bartholomew's Episcopal Church (two Swell divisions)	1417 1962 2
	<u>The file for Opus 1418 was marked "no organ" in 1972.</u>	
Bethesda, Md.	Christ Evangelical Lutheran Church	1419 1963 2
Anderson, Ind.	First Methodist Church (organ includes a "Floating Positiv" division)	1420 1964 3
Des Moines, Iowa	Central Presbyterian Church	1421 1963 3
Bloomfield, Mich.	Kirk-in-the-Hills Presbyterian Church (work reeds and reregulating of existing organ, 1960-62)	1422 ---- -

Lansdowne, Pa.	Lansdowne Baptist Church	1423 1963 2
San Marino, Calif.	First Church of Christ, Scientist	1424 1963 2
Tunkhannock, Pa.	Tunkhannock Methodist Church (unit organ)	1425 1963 2
St. Paul, Minn.	St. Clement's Episcopal Church	1426 1963 2
Dearborn, Mich.	First Presbyterian Church	1427 1963 3
	<u>The file for Opus 1428 was marked "no organ" in 1972.</u>	
Honolulu, Hawaii	Kawaiahao Church (manual divisions included two Swells and an Antiphonal)	1429 1963 3
	<u>The file for Opus 1430 was marked "no organ" in 1972, but contained letters proposing a three-manual for the First Baptist Church, Southfield, Mich.</u>	
Rumson, N.J.	St. George's-by-the-River Episcopal Church	1432 1963 3
Worcester, Mass.	First Unitarian Church	1433 1963 4
Westport, Conn.	Green's Farms Congregational Church	1434 1963 3
St. Louis, Mo.	Christ Church Cathedral, Episcopal (replaced 610)	1435 1965 4
Saratoga, Calif.	Saratoga Federated Church	1436 1963 3
West Los Angeles, Calif.	St. Alban's Episcopal Church	1437 1964 3
Dallas, Texas	Caruth Auditorium, Fine Arts Center, Southern Methodist University (enlarged in 1965)	1438 1964 3
Tempe, Arizona	Grady Gammage Memorial Auditorium, Arizona State University	1439 1964 3
Providence, R.I.	Central Congregational Church (Chimes added in 1968)	1440 1964 3
Tulsa, Okla.	First Baptist Church (replaced 631 but some Antiphonal pipes retained)	1441 1964 4
	<u>The file for Opus 1442 was marked "no organ" in 1972.</u>	
San Anselmo, Calif.	First Presbyterian Church	1443 1965 3
New York, N.Y.	Metropolitan Opera House, Lincoln Center for the Performing Arts (a tuning keyboard placed in the organ in 1966)	1444 1965 2
Winter Park, Florida	First Congregational Church (Waldflyöte added in 1965)	1445 1964 3
St. Paul, Minn.	Music Auditorium, Janet Wallace Fine Arts Center, Macalester College (organ includes a "Floating Choir" division)	1446 1965 3
Lincoln, Neb.	Fine Arts Auditorium, Nebraska Wesleyan University	1447 1965 3
College Park, Md.	University Methodist Church	1448 1965 2
Houston, Texas	First Methodist Church	1449 1965 4
Chicago, Ill.	Seventeenth Church of Christ, Scientist	1450 1967 3
Wallingford, Conn.	First Congregational Church	1451 1965 3
Honolulu, Hawaii	Central Union Church (some old parts and Austin console retained; organ includes Gallery divisions)	1452 1965 4
Norman, Okla.	First Presbyterian Church	1453 1965 3
Knoxville, Tenn.	Church Street Methodist Church	1454 1965 3
Kenilworth, Ill.	Church of the Holy Comforter, Episcopal	1455 1965 2
Washington, D.C.	National Presbyterian Church	1456 1968 4
Seward, Neb.	Concordia Teacher's College (two-rank practice organ)	1457 1964 2
Bloomington, Ind.	Clyde Holloway (two-rank practice organ with same opus number as above and probably built at the same time but sold in 1967.	1457 ---- 2

SAINT THOMAS AQUINAS ROMAN CATHOLIC CHAPEL, UNIVERSITY OF CONNECTICUT, STORRS, CONN. Steer & Turner, Westfield, Mass., Opus 8, 1868. Built for the Baptist Church, Rondout, N.Y.; moved in 1899 to Temple Emanuel, which later became First Emanuel Church, 50 Abeel Street, Kingston, N.Y.; moved to Storrs in 1973 and erected by A. David Moore of Pomfret, Vt.

GREAT:

Open Diapason	8'	56
Dulciana (C ₀)	8'	44
*Melodia (C ₀)	8'	44
Stop'd Diapason Bass	8'	12
*Octave	4'	56
Twelfth	2 2/3'	56
Fifteenth	2'	56

PEDAL:

*Open Diapason	16'	25
----------------	-----	----

Bellows Signal (removed)

*indicates original stop label missing

SWELL:

*Violin Diapason (C ₀)	8'	44
Keraulophon (C ₀)	8'	44
Stop'd Diapason Treble (C ₀)	8'	44
Stop'd Diapason Bass	8'	12
Violina	4'	56
Cornett	III	168
Hautboy (C ₀)	8'	44
Bassoon	8'	12
Tremulo		

Couplers:

*Swell to Great
Great to Pedals
Swell to Pedals

This handsome tracker organ will be played for the October wedding of Mr. Moore and Miss Sue Nesbit of the University of Connecticut, one of the volunteers who helped in moving the organ. Your editor regards Mr. Laufman's discovery of this organ and its subsequent relocation by the Organ Clearing House as one of his finest accomplishments. The instrument is free-standing in the rear gallery of the contemporary chapel. The chestnut case is trimmed with black walnut, has paneled sides, and displays three flats of once-decorated Open Diapason basses arranged 5/7/5. The center flat projects and is taller; the simple Romanesque arches are topped with heavy cornices and some chaste carving. The front pipes are now plain zinc. The organ was purchased and installed for \$3,000, and nothing was altered, but the bellows will receive new leather this winter. The dismantling of the instrument was described in lengthy illustrated articles in the Sunday Record, Middletown, N. Y., on March 25, and in Tempo, the magazine of the Sunday Freeman, Kingston, N.Y., on April 1.

The console is almost projecting and of that style with a sectional lid that covers only the manual keys. Two columns of flat, square-shanked knobs lettered in script are at each side; the silver nameplate is between the manuals; the manual naturals do not overhang; there is no combination action; the balanced swell pedal above the flat Pedal clavier operates vertical shades above and behind the Great division; the Pedal pipes, of wood and of large scale, are at the sides of the case, which is 17'5" tall, 13'10" wide, and 9' deep.

BOGLE STREET CONGREGATIONAL CHURCH, FALL RIVER, MASSACHUSETTS. Steer & Turner, Westfield, Mass., Opus 71, 1873. Built for South Congregational Church, Pittsfield, Mass.; dismantled in August 1973 for the Overlook United Methodist Church, Woodstock, New York, where it will be set up in 1974 by the donor, Mr. Robert Guenther.

GREAT:

Bourdon	16'	58
Open Diapason	8'	58
Dulciana	8'	58
Flauto Traverso	8'	58
Octave	4'	58
Twelfth	2 2/3'	58
Fifteenth	2'	58

SWELL:

Open Diapason	8'	49
Keraulophon	8'	58
Dolce	8'	58
Stop'd Diapason	8'	58
Violina	4'	58
Flute Harmonique	4'	58
Flautino	2'	58

Mixture	III 174	Oboe (C ₀)	8' 46
Trumpet	8' 58	Bassoon	8' 12
		Tremulo	
PEDALE:		Couplers: (knobs above Swell keys)	
Open Diapason	16' 27	Swell to Great	
Bourdon	16' 27	Great to Pedale	
Unlabeled combination pedals:		Swell to Pedale	
Great Forte (all stops on)		Swell to Great 4' (added c.1900)	
Great Piano (all but two soft 8' stops off)		A disconnected pedal perhaps once operated a water motor.	
Great to Pedal reversible		Bellows Signal	

A truly splendid instrument, this organ stood for many years in a chamber behind the pulpit platform in the Bogle Street Church, an ordinary frame building that is being converted into apartments. The congregation has merged with the First Congregational Church of Fall River and the organ was purchased by Robert Guenther of Kingston, N.Y., who will erect it next year in the new building in Woodstock. Mr. Guenther plans to have the manual chests retabled and may enlarge the Pedal division. The organ was taken down by an Organ Clearing House team that included Alan Laufman, Mr. Guenther, Lorenzo Velez, Jon Saunders, Adrian Engel, Jeff Doran, Jean-François Gagnon and Doug Hall.

The ornate, three-sectional black walnut case front once had side panels and displays three flats of Open Diapason and dummy pipes arranged 7/15/7, supported by nicely-carved woodwork. The projecting console has overhanging Swell keys; round-shanked knobs lettered in script (the Pedal stops, Bellows Signal and Tremulo labels are red-tinted); a dated ivory nameplate; a balanced swell pedal operating vertical shades; and a flat Pedal clavier. The Swell is above and behind the Great and the Pedal stops are divided at each side on slider chests, the 9 lowest notes of each rank being on the bass end. The octave coupler is not original and was rather poorly built.

The mechanism is very carefully made and the tone of the organ is outstanding. The Great Dulciana has 12 zinc basses, 6 of which are tubed off at the sides of the chest; twelve Bourdon basses are also offset; the Flauto Traverso has 12 stopped basses, two octaves of Melodia pipes with inverted mouths, and the remaining pipes are harmonic Melodias; the Octave has 5 zinc basses; the Mixture is 19-22-26, 15-19-22 at C₀, 12-15-19 at C₁, and 8-12-15 at C₂; the Trumpet has 7 mitered basses, slotted and spotted metal resonators on zinc bottoms, pipes of harmonic length from C#₂ to C₃, and 9 flue trebles. The Swell Diapason has 9 basses borrowed from the Keraulophon and 8 zinc basses through E₀; the Keraulophon has 12 capped zinc basses with large ears, followed by 12 zinc pipes with spotted metal in the mouth area, and the rank has beards; the Dolce basses are much like those of the Keraulophon and both ranks have 9 cone-tuned trebles; the Violina has 12 zinc and spotted metal basses, and ears on the 17 bass pipes; the Flute Harmonique has 12 stopped wood basses, Melodia pipes for 12 notes from C₀, harmonic wood pipes from C₁, and 12 open metal trebles; the Flautino is slotted through C₁ and has ears on the lowest 6 pipes; the Oboe and Bassoon rank has 7 mitered basses of spotted metal on zinc and there are 9 flue trebles.

Stamped on the end of each Great toeboard is "E. C. Miller". The almost illegible names of three males who "Blowed for tuner" in 1876 and 1884 are on the woodwork, and inside the bellows are two inscriptions: "Chas. W. Northrup/June 3 1873/Westfield Mass" and "This Bellows/Repaired by/Louis Beaudry &/Frank Steere/June 22/1900/Springfield/Mass."

* * *

Richard C. Hamar of New Hartford, Conn., is restoring the charming one-manual Henry Erben chamber organ exhibited in the Wadsworth Athenaeum, Hartford, Conn.

UNION CONGREGATIONAL CHURCH, PETERBOROUGH, NEW HAMPSHIRE. George H. Ryder, Boston, Mass., Opus 7, 1873. Built for the First Baptist Church, Winthrop, Mass., and rebuilt by Fritz Noack, Lawrence, Mass., Opus 8, 1961; dismantled in June 1973 by the Organ Clearing House and set up in Peterborough by George Bozeman, Jr., of Andover, Mass.

Original stoplist:

GREAT:		SWELL:	
Principal	8' 58	Violin Principal (C ₀)	8' 46
Dolce	8' 58	Kalophon	8' 58
Melodia	8' 58	Gedackt Treble (C ₀)	8' 46
Octave	4' 58	Gedackt Bass	8' 12
Super Octave	2' 58	Flöte Dolce	4' 58
Mixture	II 116	Flautina	2' 58
		Oboe (C ₀)	8' 46
PEDALE:		Bassoon	8' 12
Sub Bass	16' 27	Tremulant	

Couplers:

Swell to Great	Two unlabeled Great combination pedals.
Great to Pedale	
Swell to Pedale	Blowers Signal

Present stoplist:

GREAT:		SWELL:	
Principal	8' 58	Dulciana (C ₀)	8' 46
Spitzflöte	8' 58	Gedackt Treble (C ₀)	8' 46
Octave	4' 58	Gedackt Bass	8' 12
Nazard	2 2/3' 58	Chimney Flute	4' 58
Flute	2' 58	Principal	2' 58
Mixture	II 116	Sesquialtera	II 116
Cymbel	II 116	Oboe (C ₀)	8' 46
		Bassoon	8' 12
PEDALE:		Tremulant	
Sub Bass	16' 32		

The couplers and combination pedals remain the same.

Another summer project of the Organ Clearing House, this early Ryder tracker was moved to replace a decayed electric-action 1939 two-manual Frazee. The old brick church in Peterborough had a small two-manual by George H. Ryder & Co., Opus 119, 1884, and the organist and congregation are delighted to have another at a bargain price. The latest organ stands in a large chamber at the left of the pulpit platform, the area occupied by the previous instruments, and the room has fair acoustics.

In the frame church in Winthrop, the organ was in a chamber behind the pulpit platform and the case had no sides. The building was recently sold by the congregation which has merged with another church. Messrs. Laufman and Boadway, visiting the organ in 1959, found it somewhat dolce in sound, dirty and run-down.

The handsome, plain black walnut case front has some details highlighted in gold and in the open spaces below the cornice (which resembles the outline of a low, pitched roof) contain cloth. Three flats of Open Diapason basses from C₀# are in Gothic openings and arranged 5/9/5. Four small end flats, each containing three dummy pipes, were above access doors and were removed for the Peterborough installation. The combination of walnut and gold, a little red cloth, gilded case pipes and the revised specification does present a considerable richness for the eye and ear!

The projecting console had round-shanked oblique knobs lettered in script; overhanging Swell keys and celluloid fronts on all manual natural keys; a flat Pedal keyboard with somewhat narrow keys; a swell pedal moved from the far right to a more central position; and a missing ivory nameplate. The Swell was behind the

Great, had nine vertical shades that did not cover the entire front of the box, and a horizontal rollerboard was below the chest. The Pedal stop was on one chest on the treble side. CC of the Open Diapason was inside the case; the Dolce had offset zinc basses; the low-pitched Mixture broke on C₁ and C₂; and the Flôte Dolce was of open metal pipes. The combination pedals operated iron rollers at the bass ends of the sliders and the organ once had a water motor.

Mr. Noack's 1961 rebuilding included two new reservoirs; a new Tremulant; action renovation; new and expanded Pedal couplers; a new Pedal chest, action, and extension of the rank with 5 new pipes; an "A.G.O." Pedal clavier; replacement of the swell pedal; alteration of the manual natural key fronts; moving of the combination pedals to the far left; and considerable tonal changes which included the revoicing of most of the old pipework retained. During the Peterboro installation, the organ received a new Bobco blower, placed with the chamber; new manual chest tables to replace those badly cracked during overheating about ten years ago; lights in the organ; and some reregulating of Great pipework. The rear of the Swell box is now fitted with hinged doors. All details of the console and internal layout mentioned above in the past tense are the same today.

The Great Principal was rescaled above the range of the case pipes; the Spitzflöte is of new tapered metal pipes from C₀ and the lowest 12 are the old stopped wood Melodia basses; the Octave has a bass octave of miscellaneous old pipes and was rescaled two notes larger at C₀; the Nazard is of flute scale, has new pipes for the lowest 12 notes, and is of old Super Octave pipes from C₀; the Flute is of new tapered metal pipes; the Mixture has some old pipes and, breaking on the C's, is 19-22, 15-19, 12-15, 8-12; the Cymbel has a few old pipes and breaks on the C's at 26-29, 22-26, 19-22, 15-19; and the two compound stops together comprise a standard Mixture IV. The Swell Gedackt Treble has 9 open metal trebles and some mouths were lowered near the top of the wood portion of the rank; the Dulciana is the former Kalophon; the new metal Chimney Flute has 17 stopped wood basses, 16 open metal trebles, and is an excellent stop; the Principal has 17 old pipes and new tin pipes from F#₀; the Sesquialtera has old pipes in the bass octave pitched at 1 1/3' and 4/5' (the latter being the octave tierce), and from C₀ it is the usual 12-17; the Bassoon has a few mitred basses, the spotted metal resonators are slotted, and the Oboe has 9 flue trebles. The two reed stop knobs are now connected to draw together. The Pedal stop is of wood and is unfortunately a bit feeble in volume of sound.

Mr. Laufman's work received unusually complete coverage in several papers, especially the illustrated front-page article in the September 4th edition of The Ledger, Jaffrey, N.H., headlined "Church Recycles Irreplaceable Organ in Peterborough".

* * *

THE ORGAN CLEARING HOUSE -

The 2-10 c.1875 Jardine & Son organ in Unity Baptist Church (formerly Browne Memorial Methodist Church), Clerk & Carteret Streets, Jersey City, N.J., was taken down early in September by Alan Laufman, Lorenzo Velez and Jean-Francois Gagnon. It will be rebuilt for St. Mark's Episcopal Church, Westford, Mass.

A 2-9 J.H. & C.S. Odell organ, Opus 252, 1888, was saved at the last moment from the wrecker's hammers at Holy Cross Academy, 343 West 42nd Street, New York City, through Mr. Laufman's efforts and the labor of Don Reich, Bob Newton, Doug Hall and Mark Thompson. It is now owned by the Andover Organ Company and is for sale.

The 2-12 1906 Kilgen mentioned on page 9 of the last Newsletter is no longer for sale. It will be rebuilt by the Andover Organ Company for St. Philip's Episcopal Church, Easthampton, Mass.

Joseph Chapline of Philadelphia, Pa., has installed a c.1870 two-manual George Stevens in Trinity Episcopal Church, Shepherdstown, West Virginia. The organ was removed from Union Church, Chepachet, R.I., and is pictured on the back cover of the Andover Organ Company's booklet, Old Organs in Present Day Churches. The Shepherdstown church has a very interesting organ history which we hope will get into print.

The following article appeared on the front page of The Evening Traveller, Boston, Wednesday, April 6, 1853. The writer mentions in particular Tremont Temple, the edifice of a Baptist congregation still meeting on Tremont Street. The former Temple housed E. & G. G. Hook's Opus 64, an 1845 three-manual that burned on March 31, 1852. The next edifice contained an unusually complete four-manual Hook, Opus 149, 1853. That instrument burned with the building on August 14, 1879 and the next organ was E. & G. G. Hook & Hastings' Opus 975, a four-manual installed in 1880. On March 19, 1893, that organ was destroyed by fire and two organs have served in the present building.

ORGANS AND ORGANISTS.

Boston is now supplied with three first class Music Halls, viz., the New Music Hall at the foot of Bumstead Place, Dover Hall at the South End, and the new Tremont Temple; the last named being nearly completed. Descriptions of those halls have already been given with more or less minuteness. One important, and even indispensable adjunct has, however, scarcely been alluded to. We refer to the Organ. The rapid multiplication of halls and churches, of late, has created an increased demand for this noble instrument, which builders have hardly been able to supply. We propose to enter somewhat into the details of this important department of manufactures, touching hereafter upon players as well as instruments.

There are in Boston and its immediate vicinity four extensive organ factories, viz: Appleton's at Reading; Stevens' at E. Cambridge; Simmons' on Causeway street; and the Messrs. Hook's on Leverett street. Mr. Thomas Appleton commenced operations in the year 1810, and, in connection with several others (among whom was the late lamented John Mackay) occupied the ground on which now stands the "Franklin Block," near the Old South Church. On account of the embargo which existed during the war of 1812, a portion of the material (tin, zinc and ivory) used by organ builders, became so scarce that it could not be obtained except at an almost ruinous expense; consequently this branch of manufactures experienced a temporary decline.

During the year 1820, Mr. Appleton took possession of the extensive old building near the foot of Cambridge street, where he built a majority of the church organs now in use in this city. Among these may be mentioned the large one owned by the Boston Academy of Music during their occupation of the Odeon; the cost of this instrument was \$5000. The first instrument built by Appleton, after having removed to Cambridge street, was for Dr. Ware's church at the North End. It was completed in 1821, and was used till the old church edifice was demolished in 1844, when it was moved to a church in Danvers, where it still does good service. A large and powerful instrument by the same maker now stands in the new edifice occupied by the Methodists.

Mr. Appleton has manufactured thirty-six organs for the city of Boston alone, at a cost, in the aggregate, of \$96,000. Two of these have been consumed by fire, viz: the one at the burning of the church on Hanover street (Doctor Beecher's) about twenty years ago; the other at the burning of the Catholic church at South Boston, some three or four years since. This latter was a magnificent organ, and was held in high repute by all who tested its powers while at the manufactory.

Mr. Appleton has recently opened an establishment at Reading, where he is now engaged in building a large organ intended for the Unitarian church in Bangor. Although advanced in years, the old veteran loses none of the ambition and skill which have always marked his course as an organ-factor.

Mr. Wm. B. D. Simmons (for many years in the employ of Appleton) has within a few years commenced manufacturing on his own account, occupying a large building on Causeway street. He has built several large organs, among which may be mentioned one in the Salem street church (Rev. Dr. E. Beecher's), one in the Rev. Dr. Putnam's church in Roxbury, one for the Rev. Mr. Budington's society in Charlestown, and one just completed standing in Dover Hall. This last is an organ of great size and power, possessing qualities of which the maker may well be proud.

Mr. George Stevens has a manufactory at East Cambridge, and carries on the business so successfully established by Goodrich many years ago. The largest organ of Stevens' manufacture is standing in the Winthrop church, Charlestown, and only

requires the touch of a capable organist to display its many excellent qualities. By personal industry and correct business management, Mr. Stevens has amassed considerable property, which circumstance, coupled with that of having recently become immersed in municipal affairs, has induced him to withdraw, in a measure, from active business.

Messrs. E. & G. G. Hook, a long established and well known firm, carry on their operations in a large building on Leverett street, near Craigie's bridge. In former years, they occupied an ordinary wooden building on Sudbury street (then Deacon street). Persons who have had occasion to pass through that (then unimportant) thoroughfare, will recollect the old sign of a small organ-front, with its gilded quakers, indicating the nature of the business carried on, on the premises. Since removing to their present location, the Messrs. Hook's have sent forth many first-class church organs; in fact, in nearly every city in the Union may be found organs of the largest class, bearing their names. Perhaps no city, of similar size, in the country, is so well supplied with organs of the first class, as is Providence. Here as well as throughout the entire states of Rhode Island and Connecticut, these gentlemen have acquired a reputation as organ-builders, which has enabled them to supply the local demand almost without competition. The large organ recently constructed by them for the St. John's church in Providence, is a model instrument, and, for richness and grandeur of tone, is said, by organists, to be without a rival. These makers are not, however, without a well-deserved reputation in Boston; as those who have heard and examined the excellent organ owned by the Federal street (Dr. Gannett's) society, can testify.

The destruction of the old Temple organ by fire, was the subject of universal regret among musicians, as well as the thousands who had listened to its majestic tones on various occasions. An organ may be constructed of the best materials, and in the most faithful manner, and, after all, fail to be a credit to the maker. The hall or church in which it is placed may not be well designed for musical effect generally; or the particular locality which the instrument occupies in the apartment, may be an unfavorable one. An instance of this existed in the old Temple, where a really good organ was, in a few instances, the subject of unjust criticism. The projectors of the new Temple have evidently profited by experience and observation, and are completing a hall which, in point of elegance (interiorly) and fitness for musical effect, will rank with the best the world affords. The Messrs. Hook are now constructing two organs for the Temple; one for the small hall or Meisonaon, so called, and one for the main hall. The former is a gem of an instrument, and on account of the peculiarity of the position assigned to it, is contrived in a novel manner, and is well worthy of inspection, even when considered only as a specimen of mechanical ingenuity. The organ intended for the main hall is to be the largest in the United States. Its cost will be about \$10,000. Like the one in the new Music Hall, it will be concealed from the view by a screen; its locality being indicated only by the keys, registers and other portions of the instrument necessarily within the grasp of the player. As this gigantic organ is yet unfinished, we can speak of its qualities only in anticipation. The high reputation enjoyed by its builders, seems to justify the most sanguine expectations. Inferior to none in the general construction of their organs, these makers are most signally successful in the manufacture and voicing of the reeds--the most important portion of the organ, next to the diapasons.--The generosity displayed by the builders and proprietors of the old Temple organ, in allowing it to be played upon by every tyro who presented himself, was but poorly rewarded. Nearly all of the churches in our midst are provided with organists, many of whom, in default of both natural and acquired abilities, do nought but defame the character of every instrument at which they aspire to preside. Let the noble instrument soon be completed, be subjected to the touch of men of science: men of unbiassed judgment. While the opinion of such organists as Hodges, Timm and Bristow of New York, and several in our own city, can be obtained, the floating criticism of the day may pass for what it is worth.

Allusion has already been made to the difficulties with which an organ builder must often contend, in the faulty construction of many of our churches and halls with

regard to acoustic principles. His most potent enemy, however, is the unskilful, uneducated organist. Such an one, even under the most propitious circumstances, is likely to do great injustice to the instrument at which he presides. Players of only mediocre talents, instead of carefully studying the works of the Masters, are apt to content themselves with playing their voluntaries etc., impromptu. These are generally listened to with much the same emotions with which one contemplates an edifice made up of scanty materials, of no particular order of architecture, and facing neither north, south, east or west.

With a naturally vivid imagination, aided and tempered by intimacy with the works of the standard composers, a person may hope to rank as an extempore performer. Without these qualifications, all efforts in this particular department of organ playing, will be puerile and ridiculous.--Hence we often find, especially among the Germans, organists, who are excellent readers, and who possess in fact all the qualifications of profound musicians, but whose extemporaneous performances are excessively tame and common-place.

Many of our countrymen abandon, somewhat late in life, an honest calling to which perhaps they are well adapted, with hope of finding the profession of music a more lucrative one than that which they have previously adopted; forgetting that in order to attain eminence as musicians, they must compete with many whose whole lives have been devoted to the hard study and practice of the science. For instance, we have occasion to avail ourselves of the services of our long-tried friend the tailor, or brick-layer. To our surprise and mortification we are informed that in this capacity, he is no longer at our service; he has exchanged the yard stick for the measure--the trowel for the baton, and presto! he is dubbed Professor of Music--most likely, musician only in name, and doomed to occupy during life, (should his perseverance hold out) the position a fourth rate artist. It has been said that "if a man has no talents for anything in particular, make a doctor of him." Were this consistently modernized it would read--if a man has talents for anything but the Fine Arts, make a musician of him. The point in which American organists are the most deficient, is in reading at sight--an accomplishment seldom inherited by nature, but generally the result of long and assiduous practice,--practice differing entirely from that required to build up the execution merely. Under existing circumstances, it can hardly be wondered at that American musicians, as a class, are wanting in this particular. We claim for them special encouragement; and it is for the want of this that that great impellant, ambition, is often weakened or wholly extinguished. Is a prominent or wealthy parish destitute of an organist, the place is retained as a choice morsel, of which an American, of which an American, whatever may be his qualifications, is deemed unworthy. Is a Musical Society in want of an accompanist, its officers set themselves zealously to work to obtain the services of a foreigner; and while arrangements are being completed, perhaps induce some meritorious but dependent American artist to dance attendance upon them for a season, gratuitously. This brings to mind a truthful but spirited article in a recent number of the "New York Musical Times," from the pen of that most accomplished musical writer and critic, W. H. Fry. Although this gentleman deals principally with the difficulties under which American composers labor in obtaining a hearing for their compositions, his remarks apply with equal force to our organists of talent, who are denied the privilege of showing their ability to perform the works of others. As Mr. Fry's communication is quite lengthy we will not quote from it, but would recommend the sentiments therein expressed to the candid consideration of all interested in the encouragement of native musical talent. That there are several organists born and bred in our very midst, who are capable of filling, honorably to themselves, stations hitherto denied them, is beyond controversy. To those students who design to become organists, we would say, look well to your qualifications. Consider the solidity of intellect and grandeur of conception which characterize the works of all strict organ composers. Draw a line between the majestic Fugue and frivolous Overture, and on no occasion avail yourselves of the generous and bountiful resources of the noblest of all instruments as a means of catering to a depraved taste. Let the organ proclaim in thunder tones the merits of the immortal Handel, Rink, and J. Sebastian Bach.

CLARION.

The Club's last 1973 meeting, arranged by Lois Regestein and Raymond Ackerman, will be on Sunday afternoon, November 18, in Lexington and Auburndale, Massachusetts.

If you are in Boston, you may wish to attend the recital of rare performances recorded on Welte rolls to be played at 3:00 in the Church of the Covenant. However, there will be similar programs at the same hour on November 25 and December 2.

If you are west of Boston, at 2:30 Betty L. Fogg will demonstrate the Hook & Hastings organ, Opus 2612, c.1931, in Trinity Covenant Church, Allen Street, Lexington. The organ is a good-sized two-manual electric-action instrument moved in 1966 from the Swedish congregation's former building in Cambridge, and it is a fine sample of the firm's last work.

At 4:00, George L. Bozeman, Jr., will play a recital on the two-manual 1870 E. & G. G. Hook organ he rebuilt and installed last year in the Congregational Church, Hancock Street and Woodland Road, Auburndale. It is the first of four recitals this season.

At 6:00, a Pot Luck Supper will be served to the Club at Pilgrim Congregational Church, 55 Coolidge Avenue, Lexington. The enthusiastic Music Committee of the church will provide coffee and dessert, and the organist and choir director, W. Raymond Ackerman, will provide the rolls. Those attending are asked to bring a "covered dish" capable of serving from four to six people; the ovens will be ready for those which require heat. So that plans may be made, do call the church some morning soon at 617-862-0357, or Mr. Ackerman at 603-888-2424. Do come and make our "pot luck" a success!

At 8:00, Mr. Ackerman will play a recital on the recently-installed 2-19 1897 Hook & Hastings organ, rebuilt and tonally transformed by the Andover Organ Company. Mr. Ackerman's program includes works by Lidon, Couperin, Bach, Marpurg, Franck, Hewitt, Vaughan Williams and Brahms.

Directions - To reach Trinity Covenant Church from Boston: take Route 2, exit on Waltham St., proceed toward Lexington less than a half-mile, turn right on Allen St. opposite the White House Gardens, bear right at the top of the hill, and watch for a "Church" sign pointing out a dirt road to the parking lot. The church is a brick "colonial" structure easily seen from Route 2. To reach the Auburndale church from Trinity Covenant Church: take Route 2 to Route 128 South, proceed $6\frac{1}{2}$ miles and exit on Route 30 ("Newton - Boston"), turn right at the Citgo station and right again at Lasell Bridge. The white frame church is on the left and there is a parking lot on the left side. To reach Pilgrim Congregational Church, Lexington, from the Auburndale Congregational Church: return to Route 128, proceed north ("Waltham - Gloucester") for approximately ten miles and exit on Route 4 and 225 ("Lexington"), proceed $1\frac{1}{2}$ miles to Lexington green and turn right on Hancock St., bear left at a "Y" in the road and watch for the Coolidge Ave. sign, turn right and the church is a white frame "colonial" building on the left.

And, if none of the above is to your liking, attend the Weymouth Landing program mentioned on page two of this Newsletter!

* * *

MIXTURES -

The future recitals at the Auburndale Congregational Church are: Lois Regestein at 8:00 p.m., January 20; Carolyn Skelton at 8:00 p.m., March 24; and Thomas Murray at 8:00 p.m., May 19.

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, English Department, Clark University, Worcester, Massachusetts, 01610; telephone Area 617, 756-6965. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

The United Congregational Church, Norwich, Conn., is sponsoring an Artist Series of six programs utilizing the three-manual electric-action Berkshire organ behind the case front of an 1857 Hook, Opus 215. The concerts are at 8:00 p.m. and cost \$1.00 or \$1.50 "contribution". Oct. 19 - Miss Diane Bish; Nov. 16 - Mr. Donald Morse; Dec. 21 - Mr. George Lamphere; Jan. 26 - Mr. Lee Ridgeway; Mar. 8 - St. Paul Choir School; and Apr. 19 - Mr. John Rose.

Send \$3.50 to the Repertoire Recording Society, 1150 41st Street, Brooklyn, N.Y., 11218, and ask for No. 12, the "American Collection". Eleven 19th and 20th century American compositions are performed by Rollin Smith on the 1883 Roosevelt organ in the Congregational Church, Great Barrington, Mass. Columbia records has issued a new brochure describing 41 E. Power Biggs recordings currently available!

Four recitals are scheduled on the Casavant tracker organ in the Harrison Otis Apthorp Chapel, Milton Academy, Milton, Mass.: Mireille Lacagé, Nov. 9 at 8:30 p.m.; Dee Ann Crossley, Jan. 27 at 3:30 p.m.; Marie-Louise Jacquet, Mar. 11 at 8:30 p.m.; and Edgar Hilliar, Apr. 5 at 8:30 p.m.

A 2-9 Cole & Woodberry organ, Opus 38, 1888, was removed from St. Anthony's R.C. Church, Cohasset, Mass., by Matthew Bellocchio, Roger Chingas, Kenneth Nosul, Gilbert Page, and Raymond DiBona. The organ will be erected, with minor alterations by the Roche Organ Co., Inc., in St. Mary's R.C. Church, Hull, Mass.

The 1927 silent movie King of Kings will be shown accompanied by a 2-17 Jesse Woodberry & Co. tracker at Sacred Heart Roman Catholic Church, Weymouth Landing, Mass., at 7:00 p.m., Sunday, November 18. This unusual event will feature Robert Ligon at the organ and a free will offering is to be taken.

Marshall Bush and David Hewlett of Richmond, N.H., are giving four recitals on the two-manual Noack organ in the First Baptist Church, Keene, N.H., and the three-manual Möller organ in St. James Episcopal Church, Greenfield, Mass.: Nov. 11 at 4:00 p.m. - Mr. Bush at Keene; Dec. 2 at 8:00 p.m. - Mr. Hewlett at Greenfield; Jan. 13 at 8:00 p.m. - Mr. Bush at Greenfield; and Feb. 10 at 4 p.m. - Mr. Hewlett at Keene.

A one-manual c.1885 Jardine & Son organ has been loaned by its owner, Donald R. Mathis of Miami, Fla., to the Unitarian Church in Fort Lauderdale. The organ was set up by Joseph A. Muise, who with his wife performed in a baroque concert on Sept. 30. The Miami Herald coverage was headlined "Old-Time Organ Fits With New-Time Religion".

Have you requested a brochure from The Cantata Singers, Box 1423, Boston, Mass., 02104? The tenth season of the group includes three 8:30 p.m. concerts in Sanders Theatre, Cambridge, with individual seats as low as \$1.00: Dec. 5 - five cantatas, two by Bach and three by Schütz; Feb. 27 - two Bach cantatas, Schoenberg's "Dreimal tausend Jahre" and Three Huguenot Psalms by Sweelinck; May 15 - Monteverdi's "Gloria in excelsis", Ives' "Psalm 90", and a Bach cantata.

Cleveland H. Fisher of Manassas, Va., completed last summer an extensive renovation of the largest old two-manual tracker organ in Washington, D.C., Steere & Turner's Opus 131, 1879, in Immaculate Conception R.C. Church. Your editor recommended Mr. Fisher and was pleased to find himself remembered in prayers at Mass when the work was completed!

The Camerata School at the Museum of Fine Arts, Boston, is now conducting its first semester for instruction in specialized skills needed for the performance of music before 1790. The project is associated with the museum's Leslie Lindsey Mason Collection of Musical Instruments and draws its staff from The Camerata, the performing ensemble of the collection, complimented by other musicians, scholars, and instrument builders in the Boston area. Visit the museum and obtain a copy of the brochure.

On October 29, 1972, Dr. Kim R. Kasling of Mankato, Minn., played a recital on the 2-12 Jardine & Son organ in the First Baptist Church, Hudson, Wis. The organ is said to have been built for a church in Pittsburgh, Pa., in 1864 and came to Hudson in 1872. The recent refurbishing was done by the Lurth Organ Co. of Mankato, Minn.

Whoops! "...of which an American," are words repeated in the middle of the last paragraph on page 12 of the August & September 1973 issue of the Newsletter.

Club member Jim Lewis published "A San Francisco Treat" in the Summer 1973 issue of The Tracker, and the three-manual 1894 organ in Grace Episcopal Church was described in the Newsletter for December 1967 and January 1968. The builder's biography appeared in The Organ, Boston, in March 1894, and the column contains two woodcuts showing Mr. Treat and a model of an organ having a three-sectional case front and a recessed console. Mr. Treat later managed the Methuen Organ Co. and died in 1915.

JAMES E. TREAT.

Mr. James E. Treat, of the firm of James E. Treat & Co., builders of the Memorial Organ for Grace Episcopal Church, San Francisco, Cal., fully illustrated and described in this issue, was born in New Haven, Ct., in 1837. At the age of thirteen years, interest in the pipe organ was shown by the construction of the model of a two-manual organ 2 ft. 2 in. high, 1 ft. 8 in. wide, and 1 ft. 4 in. deep, having great and swell with unison coupler, a cut of which is here given. This crude attempt was remarkable when it is known that at that time a wished-for view of the interior of an organ had not been obtained. Verbal description and books were his only aid. The little organ secured for him favorable notice from several builders, with offers of instruction and employment. Accepting that from Westfield, Mass., he was apprenticed in March, 1855, to Wm. A. Johnson during his minority, the indenture being signed and sealed in due form, now in the possession of Mr. Treat.

Beginning at the work-bench, and ending apprenticeship and engagement as voicer and tuner, in 1860 he accepted a position with Henry Erben of New York, then in the zenith of his fame. The magnitude, thorough and substantial character of the work, purity of tone, and generous use of the 16 ft. octave by this builder, filled him with admiration. He was placed in the "voicing-room," in charge of Mr. Berry, and shortly sent South to erect several organs. Although considered foolhardy by his relatives, for it was a serious thing for a Yankee to be found in that section, he placed instruments in Atlanta and Columbus, Ga., and performed work in Alabama and other Southern States, being in Montgomery during the inauguration of Davis. Ready to return, he found nearly all the transportation companies withdrawn. The Confederacy having made it treason to pay any Northern debt, he was forced to borrow sufficient money from a committeeman to defray travelling expenses; and, passing through many exciting scenes, he reached New York June 1, 1861. Upon his assertion that the South was fixed for a fight, the cordial reception was followed by a general frigidity, which proved a loyalty to the Stars and Stripes.

An interest in other business induced him to make Boston his residence in 1862; but the demands of a service in setting up and finishing the work of other builders made intensive travel a necessity, covering the country from east to west, and including the Bahamas and Cuba, and furnishing that most valuable experience, an inspection of the works of the different makers while adjusting and tuning the same.

Being satiated with travel, and desiring to investigate the "free" reed principle as applied to the cabinet organ, he entered the tuning department of George Woods & Co. in 1871, and with the assistance of pipe-organ experience rapidly rose to the manipulation of the highest class of work in that branch. In 1875 he formed a co-partnership with Mr. John P. Richardson for the manufacture of cabinet organs, of which a few superior instruments were produced. Becoming satisfied that the profit was in the cheaper grades, and impressed with the limited resources of the free reed, he disposed of his interest, and accepted an engagement with Hutchings, Plaisted & Co. in 1876, a voicer, tuner, and finisher, finally making all the reed work for this house.

In 1881 he went to Philadelphia to develop the Schmole Electric Patents in the interest of New York capitalists, building two electric manual and mechanical organs, which were favorably received. Negotiations between the principals failing, after obtaining and assigning to them various patents relating to the

same, he returned to Boston, and re-entered the employ of Hutchings & Plaisted in 1885.

Receiving in 1886 a commission to build the organ for Kellog Terrace Music Hall, Great Barrington, Mass., of three manuals and fifty-three registers, declared by experts to be the most costly and effective instrument in private hands in this country, he equipped a manufactory in Boston, and with a small but select corps of skilled workmen built the organ, completing it in 1888, the hall being then ready to receive it. During this time also was built a two-manual instrument of the same high character of construction, and placed in the Methuen home of Mr. E. F. Searles. A two-manual instrument of thirty stops was then constructed and placed for exhibition in the Old South Meeting-House, and a series of recitals given upon it, beginning Dec. 26, 1889, for which ten thousand gratuitous tickets were issued, to the satisfaction of many patrons.

He then went abroad for study of foreign organs, a large part of the year being spent in England and on the Continent, returning in December, 1890.

Mr. Treat says: "In my opinion the best organs of England are better than those of any other country. It is a religious instrument, and owes its exalted position there to the Church of England. Here it is regarded as a piece of Church furniture - a mystery - opened with great éclat, praised for its push-knobs, and allowed to go to ruin."

Mr. Treat further says: "The cost of a properly built American organ of to-day is out of all proportion to the price received for it. I look to electricity of the future to equalize this. Under this system the organist can be satiated with pedal and piston mechanism, and some of the appropriation will be left for the pedal organ and the builder."

* * *

At the request of your editor, the pen of Matthew-Michael Bellocchio has just produced this poem, which should be sung to the tune St. Gertrude, the 1871 melody for "Onward, Christian soldiers".

ONWARD, TRACKER BACKERS
(dedicated to Barbara J. Owen)

Onward, tracker backers, marching as to war,
Make those 'lectric actions tumble to the floor!
Biggs, our foremost champion, leads against the foe;
Foward into churches, see those leathers blow.

Refrain

Onward, tracker backers, marching as to war,
Make those 'lectric actions tumble to the floor!

Like precision clockwork moves the square and rod;
Brothers, we are treading where Arp Schnitger trod;
We are not divided, one in choice are we;
One in choice of windchest, and its link to key.

Refrain

Leathered organs perish due to age and strain,
But a well-built tracker constant will remain;
Poisoned air can never 'gainst its chests prevail;
We have Hook examples which have never failed.

Refrain

Onward, then, ye people, join our happy throng;
Blend, like ours, your pipework in low-pressure song;

"Good tone and cohesion", organists will say;
And through endless Sundays they will always play.

Refrain

* * *

CENTENARY UNITED CHURCH, STANSTEAD, QUEBEC, CANADA. Hook & Hastings, Boston, Mass.,
Opus 1202, 1884.

GREAT:

Bourdon (Co)	16'	46
Bourdon Bass	16'	12
Open Diapason	8'	58
Dulciana	8'	58
Melodia	8'	58
Octave	4'	58
Twelfth	3'	58
Fifteenth	2'	58
Mixture	III	174
Trumpet	8'	58

SWELL:

Open Diapason	8'	58
Viola	8'	58
St'd Diapason	8'	58
Violina	4'	58
Flauto Traverso	4'	58
Flautino	2'	58
Oboe (Co)	8'	46
Bassoon	8'	12
Tremolo		

PEDAL:

Open Diapason	16'	27
Bourdon	16'	27
*Violoncello	8'	27

Couplers:

Swell to Great	
Swell to Great at 8 ^{va} (4')	
Great to Pedal	
Swell to Pedal	

Unlabeled combination pedals:

Forte Great
Piano Great
Gr. to Ped. Reversible

*stop label missing

Bellows Signal (removed)

The large, Victorian Gothic granite church, once called "the finest Protestant building off the island of Montreal", was built as Centenary Methodist Church in 1867-69. The architects were Martin & Thayer of Boston, and the first organ was W. A. Johnson's Opus 296, an 1869 two-manual having 31 registers. The church was gutted by fire in May of 1883, and Charles W. Pierce of Boston, a native of Stanstead, gave the present organ at a cost of \$1,975. The instrument was dedicated in a recital by S. B. Whitney of Boston in July, 1884, and it is still one of the best organs in the Eastern Townships. Your editor sang in the choir of the church from 1948 to 1953 (thus becoming familiar with many now-retired Victorian anthems), and pumped the organ for Mrs. A. P. Gordon, who is still the organist, who lives next door, and who is delighted to show the Hook & Hastings to visitors.

The high and wide nave contains black walnut woodwork and the windows have very pleasing "pattern" glass. The tower houses a one-ton bell from the foundry of The E. W. VanDuzen Co. of Cincinnati, hung in 1887, and above it is a four-faced hand-wound clock by E. Howard & Co. of Boston. The organ stands in the area occupied by the Johnson, a large chamber at the left of the choir loft, which is above and behind the pulpit platform. Above the choir seats are five small lancet windows depicting the four Evangelists and Christ, and above those is a large rose window. The walnut console projects into the loft almost three feet and above it is an arch filled with 19 decorated Open Diapason basses. The arch facing the nave is fronted with a span of 22 decorated metal 8' Pedal basses supported by a walnut bracketed shelf, and the order is reversed, with the basses on the right side. The Swell is behind the Great and has one set of vertical shutters facing the console. The Pedal action, in need of renovation, runs to chests on three sides. Your editor has not examined the interior of the organ. A vestry room of full height is below the organ chamber.

The console has overhanging Swell keys; flat, round-shanked rosewood knobs lettered in script; a silver-plated nameplate between the manuals; a flat pedal clavier; a wood Swell pedal at the far right; metal combination pedals at the right of center; and there was once an impressive set of metal rods below the pedal keys and combination pedals that could be raised and padlocked. The curtain and bellows handle at the right of the console have been removed. The organ needs cleaning and repairs but continues to serve well. The Pedal 8' rank is of larger scale than the usual Violoncello and may have been named an Open Diapason. The tone is pleasing and adequate but not brilliant. The reeds are excellent and have 9 flue trebles in each rank. The Swell Open Diapason has 5 half-length stopped wood basses and the Viola has 5 half-length zinc basses. The 16' Open Diapason is of wood.

THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

Long Beach, Calif.	Covenant Presbyterian Church (many old pipes retained; Antiphonal division included)	1458 1965 3
Spokane, Wash.	Central Lutheran Church	1459 1965 2
Vicksburg, Miss.	First Presbyterian Church	1460 1965 2
Boston, Mass.	Philip Steinhaus, residence (owned by the builders; altered and sold, see 1508)	1461 1964 3
Richmond, Texas	Calvary Episcopal Church	1462 1966 2
Kinston, N.C.	First Presbyterian Church (two Swell divisions)	1463 1966 3
Houston, Texas	Temple Emanu-El	1464 1966 2
Greenwich, Conn.	Round Hill Community Church (some old pipes retained; replaced 874)	1465 1966 2
Oak Park, Ill.	Judson Park Baptist Church	1466 1966 3
Pasadena, Texas	First Methodist Church	1467 1966 3
New Orleans, La.	New Orleans Baptist Theological Seminary	1468 1966 4
Asbury Park, N.J.	Trinity Episcopal Church (two Swell divisions)	1469 1966 3
Sioux Falls, S.D.	Church of St. Mary	1470 1966 3
Claremont, Calif.	Claremont Presbyterian Church (an "incomplete" organ of thirty stops)	1471 1966 3
Washington, D.C.,	Kennedy Center for the Performing Arts ("floating" and Fanfare divisions included)	1472 1971 3
Winter Haven, Florida	St. Paul's Church	1473 1966 3
Durham, N.C.	The Congregational Church	1474 1966 2
Paris, Texas	Church of the Holy Cross	1475 1966 2
Chattanooga, Tenn.	First Baptist Church	1476 1967 3
Milwaukee, Wis.	Milwaukee Center for the Performing Arts	1477 1969 3
Mountainside, N.J.	Community Presbyterian Church (some old pipes retained)	1478 1967 2
Washington, D.C.	Chapel, National Presbyterian Church	1479 1967 2
Springfield, Mass.	Temple Beth-El (tonal changes in 1968)	1480 1967 2
Ridgefield, Conn.	Jesse Lee Memorial Methodist Church	1481 1967 2
St. Augustine, Florida	Trinity Episcopal Church	1482 1967 3
Boulder, Col.	Room 9A, Macky Auditorium, University of Colorado (unit organ)	1483 1968 2
	<u>The file for Opus 1484 was marked "no organ" in 1972.</u>	
Washington, D.C.	Church of the Epiphany, Episcopal (includes Antiphonal and two Swell divisions; replaced 187)	1485 1967 3
Henderson, N.C.	First Methodist Church	1486 1967 3
Spartanburg, S.C.	First Presbyterian Church	1487 1967 3
Henderson, N.C.	First Presbyterian Church	1488 1967 2
Alexandria, Ia.	First Methodist Church	1489 1967 2
Indianapolis, Ind.	Second Presbyterian Church (contract included a two-manual unit chancel organ with a console also controlling the Gallery Great division)	1490 1967 4
Knoxville, Tenn.	Broadway Baptist Church	1491 1968 3
New Canaan, Conn.	First Presbyterian Church	1492 1969 3
St. Petersburg, Florida	Christ Methodist Church (Antiphonal prepared for)	1493 1968 3
Lincoln, Neb.	First Presbyterian Church	1494 1968 3
San Diego, Calif.	St. Paul's Church (two Swell divisions)	1495 1968 4
Greenville, Texas	Kavanaugh Methodist Church	1496 1967 2

Texarkana, Texas	First Baptist Church	1497 1968 3
Laurel, Miss.	First Presbyterian Church (a rebuild using old Swell division and old console)	1498 1967 3
Kensington, Md.	St. Paul's Methodist Church	1499 1967 3
Port Arthur, Texas	St. George's Church	1500 1968 2
Jackson, Miss.	Pro-Cathedral of St. Andrew	1501 1969 3
Asbury Park, N.J.	First Church of Christ, Scientist	1502 1969 2
	<u>Opus 1503 and Opus 1505 were marked "Engineering Contract" in 1972.</u>	
Nashville, Tenn.	Belmont Heights Baptist Church	1504 1969 3
Atlanta, Georgia	St. Mark's Methodist Church	1506 1969 3
Providence, R.I.	Church of the Blessed Sacrament, R.C. (built from assorted parts in stock)	1507 1969 3
White Haven, Tenn.	Roland Crisci, residence (nine-rank unit organ which is 1461 altered)	1508 1968 3
Rochester, Minn.	Zumbro Lutheran Church (<u>tracker-action</u> ; originally a Robert Sipe contract)	1509 1970 3
St. Augustine, Florida	Flagler Memorial Church (Bombarde installed in 1970, which, as is the Antiphonal, a "floating division")	1510 1969 4
Kalamazoo, Mich.	Cathedral Church of Christ the King, Episcopal	1511 1970 3
Great Neck, L.I., N.Y.	Temple Beth-El	1512 1970 3
Palatka, Florida	First Baptist Church	1513 1970 2
	<u>The file for Opus 1514 was marked "no organ" in 1972, but the proposed contract was for the First Presbyterian Church, Sharon, Pa.</u>	
Pocatello, Idaho	Trinity Episcopal Church	1515 1970 2
Chicago, Ill.	Fourth Presbyterian Church (forty ranks of pipes from 210 retained)	1516 1970 4
Phoenixville, Pa.	St. John's Lutheran Church	1517 1970 3
	<u>The file for Opus 1518 was marked "no organ" in 1972, but work was planned for the National City Christian Church, Washington, D.C.</u>	
San Antonio, Texas	Dr. Bess Hieronymus, residence (<u>tracker-action</u>)	1519 1970 2
Birmingham, Ala.	Shades Mountain Baptist Church	1520 1970 3
San Francisco, Calif.	Ninth Church of Christ, Scientist	1521 1970 2

- - to be continued

* * *

A few of the account books of Charles B. Viner, a voicer for Johnson & Son of Westfield, Mass., who moved to Buffalo, N.Y., and established an organ firm there in 1898, have been loaned to your editor. Mr. Viner's notebook of Johnson stoplists is now the only known detailed record of many of the last Johnson organs, most of which have unfortunately been destroyed. The following is a page describing an organ which is still in use, and the left margin of the notebook indicates two voicers did all the pipework, Mr. Chaffin working for 184½ hours and Mr. Viner working 195 hours. The organ cost \$5,300. There are a few inaccurate spellings of stop names.

#778

Waterbury, Conn.
Church of the Sacred Heart
1892

Gt. Organ

Double Open Diapason, 7 wood
Open Diapason
Viola da Gamba

Scale	Voicer	
48	C.V.	61 notes
44		" "
55		" "

Dopple Flote			61 notes
Octave	58		" "
Flute Traverso		C.V.	" "
Twelfth	65		" "
Super Octave	70		" "
Mixture	(quite mild) IV Ranks	C.V.	244 "
Trumpet			61 "

Sw Organ

Lieblich Gedackt Bass	#2	C.V.	12 notes
Lieblich Gedackt	#2	C.V.	49 "
Open Diapason	7 wood	C.V.	61 "
Salicional	7 cap'd		" "
Dolcissimo	7 cap'd		" "
St Diapason		C.V.	" "
Violin	69		" "
Flute Harmonique			" "
Flautino	68		" "
Cornet Dolce	III Ranks	C.V.	183 "
Cornopeon			61 "
Oboe and Bassoon			" "

Solo Organ

Geigen Principal	50		61 notes
Dulciana	7 cap'd		" "
Melodia		C.V.	" "
Fugara	65		" "
Flute d Amour		C.V.	" "
Clarinet and Fagotta			" "

Ped Organ

Double Open Diapason			30 notes
Bourdon	4" Wind	C.V.	" "
Violoncello			" "
Trombone			" "

Pneumatic Action, Separation &c

A one-manual Johnson & Son was a \$1150 instrument shipped to Illinois; Opus 784, 1892. Even when tonal design was declining, the builders included in the eight ranks a four-stop Diapason chorus. Viner's notes rarely mention the couplers.

Marengo, Ills.

1st Presbyterian Ch.

Open Diapason	46		46 notes
Dulciana	56		" "
Unison Bass	Bd #1	C.V.	12 "
Melodia		C.V.	46 "
Octave	60		58 "
Flute and Violin Bass			" "
Twelfth	67	C.V.	" "
Fifteenth	72		" "

Ped. Organ

Sub Bass	***	C.V.	18 notes
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It was once said of a country organist: "Her heart is in the right place, but unfortunately her fingers aren't."

Though there is no Club meeting this month, you should attend the gala concert in the Church of the Immaculate Conception, 761 Harrison Avenue, Boston, at 4 p.m., Sunday, December 16.

The Dedham Choral Society, conducted by Brian Jones, will perform von Weber's Mass in G and Vaughan Williams' Hodie. A chorus of a hundred voices and an orchestra of 35 pieces in the chancel will be augmented by the voices of 35 children and Thomas Murray at the Hook organ in the gallery. The congregation is to participate in the singing of carols. Tickets are \$2.00, available at the door.

* * *

MIXTURES -

A variety of music is being performed in a series of six concerts in the Unitarian Church, Harvard, Mass., this season. While the organ is not the featured instrument, the content of the programs is most worthy. Information is available from John A. Ball, Oak Hill Road, Harvard, Mass., 01451.

Joseph G. Chapline of Philadelphia, Pa., is building a new, detached console for the 2-23 W. B. D. Simmons organ in the Temple of Divine Love, 1518 Girard Avenue, Philadelphia. The drawknob stop action is now electric, but there is no combination action. The only change will be the expansion of the Pedal keyboard and coupler compass from 27 to 30 notes. The organ was built about 1875 for the Spring Garden Unitarian Church, which moved it to a new stone building in 1895, and the edifice was later occupied for many years by the German Methodists. Mr. Chapline recently renovated a two-manual Knauff organ in St. Joachim's R.C. Church, Frankford, Pa.

The second Cantata Singers concert, originally scheduled for February 27 and mentioned on page 2 of the last Newsletter, will be held on Wednesday, February 20 in Sanders Theatre, Cambridge. The Bach Society Orchestra also performs in Sanders Theatre, and a brochure regarding its activities may be obtained by writing to: Bach Society Orchestra, Music Department, Harvard University, Cambridge, Mass., 02138.

This issue of the Newsletter contains the final pages of the Aeolian-Skinner opus list, which, if letters received may be the judge, was a compilation much appreciated. We hope some day that a computer will be programmed to break several large opus lists into geographical listings. Have you seen the Møller list...?!

Robert MacDonald has made a Mirrosonic stereo recording of "popular" Christmas music on two famous organs in New York City. Standard carols are heard on the large Aeolian-Skinner in the Riverside Church, and secular items are appropriately played on the 4-23 Robert Morton in the United Palace, formerly Loew's 175th Street Theatre. Send \$5.50 to Riverside Church Records, 490 Riverside Drive, New York, N.Y., 10027.

Leaflets describing the concerts in the First Church, Cambridge, are available by writing to: Cambridge Concert Series in First Church, 11 Garden St., Cambridge, Mass., 02138. Tickets are \$2.00 and \$2.50 at the door and the 8:30 p.m. programs include a St. Valentine's Day Concert on February 14, an Easter Night Concert (including Bach's Cantata No. 4) on April 14, and a Spring Concert of Medieval, Renaissance, and Early American Music on May 18. Two concerts added to the series next month will use the three-manual 1972 Frobenius organ: the Quadrivium Collegium on December 15, and James Johnson (organist) and the Cambridge School of Ballet on the 18th.

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, English Department, Clark University, Worcester, Massachusetts, 01610; telephone Area 617, 756-6965. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

You might like to be on the mailing list of Boston's famous Handel and Haydn Society. If so, send a request to the Society at 140 Boylston Street, Boston, Mass., 02116.

Thomas Murray's performance for the Club meeting in Jamaica Plain on October 28th was indeed excellent, and the nicely-printed programs are pleasant souvenirs. Mr. Murray is expected to play a rededictory recital on the 1863 Hook organ in the Church of the Immaculate Conception, Boston, after the Lahaise brothers have completed some renovations in the spring of 1974.

The Monthly Calendar of Musical Events with Historical Instruments is mailed from October through May for just \$2.00 per year. The latest issue describes 62 concerts in December in the Boston area, several being organ recitals. Perhaps you should send a check to: Musical Instruments Collection, Museum of Fine Arts, Boston, Mass., 02115.

Wilson Barry & Co., Inc., P.O. Box 152, Ballardvale Station, Andover, Mass., 01810, are in spacious new quarters, and Mr. Barry has finished tonal improvements in the organs at All Souls Church, Lowell, Mass., and St. James' Church, Dundas, Ontario. Mr. Barry will be happy to send you an illustrated brochure describing his kit and custom harpsichord assemblies.

Dr. David R. Fuller will play a half-hour recital on the Casavant organ in Marsh Chapel, Boston University, at 7:30 p.m., Friday, December 21. A buffet will follow and tickets may be purchased for \$3.00 at the door.

Christopher King will direct Randall Thompson's The Nativity According to St. Luke on Sunday and Monday, December 16 and 17, at 8:00 p.m., in the Church of Our Redeemer, Meriam Street, Lexington, Mass.

Items which actually appeared in church bulletins:

Thursday at 5:00 p.m. there will be a meeting of the Little Mothers Club. All wishing to become Little Mothers will please meet the minister in his study.

This afternoon there will be meetings in the North and South ends of the Church. Children will be baptized at both ends.

* * *

FIRST BAPTIST CHURCH, HALLOWELL, MAINE. S. S. Hamill, East Cambridge, Mass., c.1880.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Viola Diapason (C ₀)	8' 49	Sub Bass	16' 27
Dulciana	8' 49	Dolcissimo (C ₀)	8' 49		
Melodia	8' 61	Stop'd Diapason (C ₀)	8' 49	<u>Couplers:</u>	
Principal	4' 61	Stop'd Diapason Bass	8' 12	Swell to Great	
Flute	4' 61	Violina	4' 61	Octave Coupler (G-G 4')	
Mixture	II 122	Flute Harmonic	4' 61	Great to Pedal	
Trumpet (C ₀)	8' 49	Oboe (C ₀)	8' 49	Swell to Pedal	
		Tremolo			

2 unlabeled Great combination pedals	Mixture:	Pedal Check (label gone)
Great to Pedal reversible	CC 19-22; C ₁ 12-15	Bellows Signal

This pleasant organ stands free in a large recess behind the pulpit platform in the frame edifice. The original auditorium has been reduced in size, and what is obviously one of Hamill's "giant organs" now serves a rather small room. The organ is in poor condition and needs a thorough renovation.

The sides of the case are paneled and the front displays three flats of highly-decorated Open Diapason basses. The projecting console has small, oblique knobs lettered in script; overhanging Swell keys; celluloid natural key tops and fronts; a centrally-located wooden Swell pedal operating vertical shades; wooden combination pedals at the left of the Swell pedal; and a large black-enameled wooden nameplate lettered in white. The Swell is above the Great and the open wood Pedal pipes are at the rear. The Dulciana is "grooved" to the Melodia for the lowest twelve notes. The chorus is quite brilliant and the Trumpet is unusually loud. A similar two-manual Hamill organ built in 1879 is in the United Methodist Church, Belfast, Maine. Your editor has not examined the interior of the Hallowell instrument.

THE SKINNER and AEOLIAN-SKINNER OPUS LIST - continued

President E. David Knutson has supplied us with the following list of the firm's recent completed contracts. Some opus numbers are intentionally left blank.

Birmingham, Ala.	76th Street Presbyterian Church	1523	1970	2
Eau Claire, Wis.	Music Wing, Fine Arts Building, Wisconsin State University	1524	1971	3
Dallas, Texas	Church of the Transfiguration (tracker-action)	1525	1972	2
Palo Alto, Calif.	First Presbyterian Church (Cromorne only)	1526	1970	-
Marblehead, Mass.	Old North Church, Congregational (tracker-action)	1527	1971	2
Dallas, Texas	Cox Chapel, Highland Park Methodist Church (tracker-action)	1528	1973	2
Dallas, Texas	St. Matthew's Episcopal Cathedral (Great and Pedal divisions added to existing organ)	1529	1972	3
Grand Forks, N.D.	First Presbyterian Church	1533	1972	3
Auburn, N.Y.	First United Methodist Church	1534	1973	2
Defiance, Ohio	Zion Lutheran Church (tracker-action)	1536	1973	2

Though some unit work appears in the major list, the firm listed the majority of unit organs separately. While many opus numbers are blank, the following compilation is probably almost complete. The "2000 Series" had two ranks, the "3000 Series" had three ranks, the "4000 Series" had four ranks, the "5000 Series" had five ranks, the "6000 Series" had six ranks, and the "30,000 Series" mentions assorted larger sizes of unit organs, duplexed instruments, and a few rebuilt organs.

2000

New York N.Y.	Union Theological Seminary	2001	1946	2
Ann Arbor, Mich.	University of Michigan	2002	1946	2
Ann Arbor, Mich.	University of Michigan	2003	1946	2
Boston, Mass.	Cathedral Church of St. Paul, Episcopal	2004	1947	2
Salem, Oregon	Willamette University	2005	1949	2
Lexington, Ky.	University of Kentucky	2006	1949	2
Lexington, Ky.	University of Kentucky	2007	1949	2
South Hadley, Mass.	Mount Holyoke College	2008	1949	2

3000

Boston, Mass.	College of Music, Boston University	3001	1938	2
Bangor, Maine	Mrs. Mae Weeks Hinton, residence (see 1259)	3002	1937	2
New York, N.Y.	Carolyn M. Cramp	3003	1936	2
Ferguson, Mo.	St. Stephen's Church	3004	1937	2
Los Angeles, Calif.	Chapel, Emmanuel Presbyterian Church (moved in 1940 to Grace Presbyterian Church)	3005	1936	2
Teaneck, N.J.	Grace Evangelical Lutheran Church	3006	1937	2
Richmond, Va.	Chapel, St. Paul's Episcopal Church	3007	1937	2
Warm Springs, Ga.	Chapel, Georgia Warm Springs Foundation	3008	1937	2
Greenwich, Conn.	First Church of Christ, Scientist (moved in 1953 to the United Congregational Church, Little Compton, R.I.)	3009	1937	2
Detroit, Mich.	St. Catherine's Church (at first on loan to Bruton Parish Church, Williamsburg, Va., and moved to Detroit in 1941)	3010	1937	2
Jamaica Plain, Mass.	Center Street Baptist Church	3011	1936	2
Honolulu, Hawaii	St. Augustine's Church	3012	1937	2
Houston, Texas	Christ Church	3013		2
East Milton, Mass.	St. Agatha's Church (also listed in the "30,000 Series")	3014	1936	2
Chicago, Ill.	Sherwood School of Music	3015		2
Clarksville, Mo.	Grace Church	3016	1940	2

Boston, Mass.	Lower Church, St. James R.C. Church	3017 1940 2
Columbus, Ind.	Chapel, Tabernacle Christian Church	3019 1939 2
Duncannon, Pa.	Duncannon United Brethren Church	3020 1946 2
Denton, Texas	North Texas State Teachers' College	3021 1946 2
Denton, Texas	North Texas State Teachers' College	3022 1946 2
Idaho Falls, Idaho	Church of Jesus Christ of Latter Day Saints	3023 1946 2
East Weymouth, Mass.	Porter Methodist Church	3024 1946 2
Elkhorn, Wis.	Christian Science Society	3025 1946 2
<u>4000</u>		
Lemoine, Pa.	Trinity Lutheran Church (built for the New York Studio; one entry says "relocate in St. James Reformed Church, Allentown, Pa.")	4000 1946 2
Hackensack, N.J.	New Hope Baptist Church	4001 1941 2
Rahway, N.J.	First Baptist Church	4002 1942 2
New Albany, Ind.	Miss Elizabeth Hedden	4003 1942 2
South Plainfield, N.J.	South Plainfield Baptist Church	4004 2
Durham, N.C.	Chapel, First Baptist Church	4005 1946 2
South Bend, Ind.	Chapel, First Methodist Church	4006 1946 2
<u>5000</u>		
Royal, Iowa	Bethlehem Lutheran Church	5000 1946 2
Kinston, N.C.	First Presbyterian Church	5001 1946 2
<u>6000</u>		
Philadelphia, Pa.	Academy of Music	6000 1959 2
<u>30,000</u>		
Norfolk, Va.	Metropolitan A.M.E. Zion Church	30002 1942 2
New York, N.Y.	Chapel, First Presbyterian Church	30010 1938 2
Portsmouth, Va.	Emmanuel A.M.E. Church	30013 1941 2
Norwood, N.J.	St. Philip's Episcopal Church	30014 1935 2
Hampton, N.H.	First Congregational Church	30015 1941 2
Tarrytown, N.Y.	Charles C. Foster, residence, McKeel & Warren Avenues (additions to an old organ, possibly Opus 580; organ divided and enlarged in 1935)	30022 1932 3
Sutton, Mass.	Carl T. Lund, residence (perhaps an Aeolian organ)	30025 1940 -
New York, N.Y.	Chapel, Church of the Ascension	30034 1939 2
San Marino, Calif.	St. Edmund's Church	30036 1941 2
Norway, Maine	First Universalist Church (old Stevens case retained; enlarged in 1938)	30037 1937 2
Acton, Mass.	Mortuary Chapel	30038 1937 2
Setauket, L.I., N.Y.	Caroline Episcopal Church	30041 1937 2
Decatur, Ala.	First Methodist Church	30042 1940 2

* * *

The Boston Organ Club has received written thanks for contributions to the organ funds at the United Methodist Church, Northfield, Vt., and the Pilgrim Congregational Church, Lexington, Mass. The checks are written at the discretion of our treasurer, who always selects a worthy cause. The W. B. D. Simmons organ in Northfield is to be renovated next year by A. David Moore and is described in the Newsletter for December, 1968. The Lexington organ, ably demonstrated to club members by Ray Ackerman on November 18, will be described in the next issue.

Gerhard Krapf and Delbert Disselhorst have produced a recording, "The Tracker Organ at Iowa", including pieces played on the large three-manual Casavant in the Clapp Recital Hall at the University of Iowa. Send \$4.95 to the University of Iowa Press, Iowa City, Iowa, 52242.

ST. ANN'S ROMAN CATHOLIC CHURCH, LENOX, MASSACHUSETTS. Geo. H. Ryder & Co., Boston, Mass., c.1896; built for the First Congregational Church, Westford, Mass., and moved and thoroughly rebuilt by the Berkshire Organ Company, Inc., West Springfield, Mass., in 1973.

GREAT:		SWELL:		PEDAL	
Rohrflöte	8' 61	Bourdon	8' 61	Subbass	16' 30
Dulciane	8' 61	Nachthorn	4' 61	Prinzipalbass	8' 30
Prinzipal	4' 61	Prinzipal	2' 61	Gedecktbass (ext.)	8' 12
Mixtur (1 1/3') III	183	Larigot	1 1/3' 61	Quintbass	5 1/3' --
		Sesquialtera (C ₀) II	98	Choralbass (ext.)	4' 12
Chimes (20 tubes)		Tremolo (prepared)			

Couplers (by pedals)

Swell to Great
Great to Pedal
Swell to Pedal

The Pedal division is on electric action and has two sets of 44 pipes each. The Quintbass is borrowed from the Subbass unit and speaks for 23 notes, CCC - A#.

There is no combination action.

The organ stood at the front of the Westford auditorium long after the parish had merged with the nearby Unitarians, and the Congregational building had become a parish hall. The organ had ten ranks (including a 2' stop in the Swell); the Open Diapason and Dulciana basses were in the case front; and the Pedal had just a 16' Bourdon of 27 pipes.

The Lenox church is a handsome 1911 stone building of Romanesque design and the tower houses four excellent European bells cast in 1928. The previous organ was a cheaply-built two-manual electric-action George W. Reed, which had slider chests and was divided in the rear gallery so that a rose window was not obstructed.

Extensively altered early this year by Berkshire, the organ was dedicated during a recital by Andrew L. Clarke of Pittsfield, Mass., on March 4. The instrument is now free-standing and somewhat "catty-corner" (enabling the organist to direct the choir) at the right side of the gallery. The oak case has been refinished and above the side panels are imitation wood pedal pipes, now painted white. In the front are five groups of zinc basses now cut to their natural lengths and gilded, and there is no wood above the impost. Eighteen basses of the Great 8' Open Diapason are now the Pedal 8' Prinzipal, operated electrically by new chests below the end flats; in the center are the 8' Dulciane basses. The attached and projecting console has overhanging and recovered manual natural keys, round-shanked oblique knobs now lettered in plain capitals, the old dial wind indicator, a new Swell pedal in the center, three wooden hitch-down coupler pedals at the right, and Ryder and Berkshire nameplates. The two former Stopped Diapason bass knobs have blank labels and draw with the 8' flute stops. The knee panel was replaced, the console brackets removed, and the bench altered to accommodate a modern 30-note Pedal keyboard.

The Pedal and coupler action is entirely new, and much of the manual action was replaced. The chests now have slider seals and "automatic bleed holes". The reservoir was reduced to one fold and the feeders removed. The organ is on 3" wind supplied by the renovated former Spencer blower in the tower. The Swell is behind the Great and has vertical shades. The Subbass is at the rear and the new Pedal treble chest is at the bass end of the Great. The Mayland Chimes, which sound from A₀ through E₂, hang inside the case on the right side.

The wood Rohrflöte has bored stoppers and 13 open metal trebles; the Mixtur is of new pipes, 19-22-26 at CC, 15-19-22 at F#₀, 12-15-19 at F#₂, and 8-12-15 at F#₃; the Bourdon is of wood and has 13 open metal trebles; the Nachthorn is the former Ryder 4' Flute Celeste; the 2' Prinzipal is of new pipes; the Larigot breaks back one octave at D₃; and the Sesquialtera is 12-17 to the top, but breaks back an octave. The pipes are from the Reed and Ryder organs, and the new ranks were made by Berkshire.

While your editor dislikes any electric action and prefers the 8' Prinzipal as a manual stop, he considers this organ to be one superbly rebuilt, a joy to play, and just as adequate as fourteen ranks can be in a large room.

MEMBERS OF THE BOSTON ORGAN CLUB, 1973

Ackerman, W. Raymond	5 Louisburg Sq., Apt. 12	Nashua, N.H.	03060
Akright, James F.	8805 Sundale Drive	Silver Spring, Md.	20910
Allman, Charles D. III	67 Hillside Drive	Carlisle, Mass.	01741
Arden, William M.	405 Adams Street	Milton, Mass.	02186
Baird, James R.	2352 Monroe Street	Herndon, Va.	22070
Baker, Henry Karl	The Organ Literature Foundation, 45 Norfolk Road	Braintree, Mass.	02184
Baker, Stephen R.	512 South Ivy Avenue	Monrovia, Calif.	91016
Ball, John A.	Oak Hill Road	Harvard, Mass.	01451
Barlow, Dr. John S.	241 Holden Wood Road	Concord, Mass.	01742
Barry, Wilson	76 Morton Street	Andover, Mass.	01810
Baxter, Richard M.	1172 Saranap Avenue, Apt. 21-B	Walnut Creek, Calif.	94595
Beasley, Dr. William J.	640 Aurora Avenue	Santa Barbara, Calif.	93109
Beaudry, Philip A.	P.O. Box 123	Somerville, Mass.	02145
Becker, Dr. George	Lake Road	Columbia, Conn.	06237
Belash, David C.	3 West Cedar Street	Boston, Mass.	02108
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Boadway, Edgar A.	P.O. Box 779	Claremont, N.H.	03743
Boutwell, Richard G.	P.O. Box 143	Winchester, N.H.	03470
Bozeman, George L. Jr.	96 Maple Avenue	Andover, Mass.	01810
Bratton, James M.	2209 South Cherry Street	Denver, Col.	80222
Calkins, Grosvenor Jr.	207 Franklin Street	Newton, Mass.	02158
Cameron, Peter T.	94 Fairview Avenue	West Springfield, Mass.	01089
Carlson, Roy E. H.	Old Coach Road	Magnolia, Mass.	01930
Carr, Dale C.	19 South Park Street	Hanover, N.H.	03755
Carver, Ralph S.	246 Commonwealth Avenue	Boston, Mass.	02116
Chase, Sidney	69 Decatur Street	Worcester, N.Y.	12197
Clark, Mr. & Mrs. John	3 Laurel Hill Lane, No. 66	Milford, N.H.	03055
Cogswell, David W.	68 South Boulevard	West Springfield, Mass.	01089
Coleberd, Robert E.	Room 320, Ruffner Hall, Longwood College	Farmville, Va.	23901
Comfort, Webb T.	3240 Knapp Road	Vestal, N.Y.	13850
Cotton, David Ashley	Box 154, Astor Station	Boston, Mass.	02123
Craft, Carroll F.	R.R. 1, Box 158	Holy Cross, Iowa	52053
Curtis, Vernon H.	6200 Penrod	Detroit, Mich.	48228
Danyew, Mary R.	44 Woodland Road	North Chatham, N.Y.	12132
Davis, Charles Lane	12 Chapman Park	Shrewsbury, Mass.	01545
Denton, Howard P.	87 Liberty Street	Gardner, Mass.	01440
DiBona, Raymond A.	P.O. Box 470	East Braintree, Mass.	02184
Down, A. Graham	10 Frost Lane	Epping, N.H.	03042
Ehrich, Marion	Box 33	Hadley, Mass.	01035
Elliott, Joseph T. Jr.	P.O. Box 209	Mount Hermon, Mass.	01354
Ferguson, Mr. & Mrs. James G. Jr.	Physics Department, St. Lawrence University	Burlington, Vt.	05401
Finch, Thomas L.	16 Carver Street, Apt. 2	Canton, N.Y.	13617
Fisher, Jack	P.O. Box 28	Boston, Mass.	02116
Fisk, C. B. Inc.	11515 Braddock Road	Gloucester, Mass.	01930
Fix, Carolyn E.	P.O. Box 68	Fairfax, Va.	22030
Flint, Edward W.	7, Avenue Vion-Whitcomb	Lincoln Center, Mass.	01773
Fonteneau, Jean	2 Canary Court	75 Paris 16 ^e , France	
Fuchs, Brian	Elm Bank Seminary,	Huntington, L.I., N.Y.	11743
Gallagher, Rev. David F.	900 Washington Street	Wellesley, Mass.	02181
Gammons, Edward B.	Groton School	Groton, Mass.	01450

Gillis, Rev. Frederick E.	79 Donaldson Avenue	Halifax, Nova Scotia, Canada	
Gossard, A. Stanley	33 West Sixth	Waynesboro, Pa.	17268
Grant, George W.	6 North Street	Lexington, Mass.	02173
Grebb, Jack A.	11 Whitcomb Street	Webster, Mass.	01570
Gregg, Chandler	19 Hundreds Circle	Wellesley Hills, Mass.	02181
Grobe, Dalos	16931 Griggs	Detroit, Mich.	48221
Hamar, Richard C.	Steele Road	New Hartford, Conn.	06057
Hansen, Ivan J.	81 Phillips Street, Apt. 4	Boston, Mass.	02114
Harley, Mark W.	Bolton Road	Harvard, Mass.	01451
Harriman, Helen B.	111 Morse Street	Sharon, Mass.	02067
Hassman, Carrol	24 Queensberry St., Apt. 4	Boston, Mass.	02215
Hastings, Allen	Chestnut Hill	Athol, Mass.	01331
Hawkes, Walter V.	120 East Main Street	Merrimac, Mass.	01860
Hedgebeth, Richard	P.O. Box 1844	Springfield, Mass.	01101
Hill, Mr. & Mrs. Richard	1681 Broadway	Raynham, Mass.	02767
Hinson, Robert	2465 Brigden Road	Pasadena, Calif.	91104
Houseman, Michael	565 South Mountain Road	New City, N.Y.	10956
Howard, Leo	c/o Carter Hamilton,		
	5615 Meadow Lake	Houston, Texas	77027
James, Robert A.	6412 Eleventh Avenue	Brooklyn, N.Y.	11219
Jameson, Edward E.	P.O. Box 127	Berlin, Mass.	01503
Jones, Brian	Noble & Greenough School,		
	507 Bridge Street	Dedham, Mass.	02026
Kampf, Elizabeth T.	8 Linwood Avenue	Newton, N.J.	07860
Kanzler, Robert F.	418 Revere Beach Parkway	Revere, Mass.	02151
Kelley, Eugene A.	40 Trenton Street	Lawrence, Mass.	01841
Kelvin, Dr. Norbert V. P.	76 Bertwell Road	Lexington, Mass.	02173
Kinzey-Angerstein Organ Company	299 East Street	Wrentham, Mass.	02093
Kirkpatrick, Bryan	Phillips Exeter Academy	Andover, Mass.	01810
Kowalyshyn, Stephen P.	27 Granite Street	Rockport, Mass.	01966
Lacey, James T. III	10 Craig Circle	Westford, Mass.	01886
Lahaise, Richard C.	78 Carroll Street	West Roxbury, Mass.	02132
Lahaise, Robert J.	81 Carroll Street	West Roxbury, Mass.	02132
Laufman, Alan M.	English Department,		
	Clark University	Worcester, Mass.	01601
Lavoie, Christopher C.	67 Davis Street	Ludlow, Mass.	01056
LaWhite, Eric	Dairy Hill	South Royalton, Vt.	05068
Leonard, Laurence W.	17 Winnicoash Street	Laconia, N.H.	03246
Lewis, Jerry W.	12 Landmark Lane	Rockport, Mass.	01966
Lewis, Jim	6216 Yucca Street	Hollywood, Calif.	90028
Library of the Boston Athenaeum	10 $\frac{1}{2}$ Beacon Street	Boston, Mass.	02108
Long, Stephen E.	Trinity Lutheran Church,		
	73 Lancaster Street	Worcester, Mass.	01608
Loris, Michael A.	R.F.D. 2	Barre, Vt.	05641
Lush, Mr. & Mrs. Morley J.	74 Independence Road	Concord, Mass.	01742
MacCormack, Hamilton J.W.	The Memorial Chapel of		
	All Souls	St. Huberts, N.Y.	12943
MacDonald, Robert S.	490 Riverside Drive	New York, N.Y.	10027
Mack, Forrest	630 Maple Street	Waltham, Mass.	02154
Malmstrom, Lloyd D.	3909 Genine Drive	Oceanside, Calif.	92054
McCarthy, Marge	P.O. Box 187	Dublin, N.H.	03444
McKinney, Karen	5017 Stratford Road	Los Angeles, Calif.	90042
McVey, David	Department of Music,		
	Pomona College	Claremont, Calif.	91711
Miller, Earl	St. Mary's Episcopal Church,		
	P.O. Box 299	Rockport, Mass.	01966
Miller, Dr. Max B.	45 Humnewell Avenue	Newton, Mass.	02158

Montgomery, C. Robert	10 High Street	Natick, Mass.	01760
Moore, A. David		North Pomfret, Vt.	05053
Moore, Dr. & Mrs. Raymond	Emerson Avenue	Hampstead, N.H.	03841
Morgan, Benjamin B.	Pomfret School	Pomfret, Conn.	06258
Muise, Joseph A. Jr.	715 Cambridge Street	Brighton, Mass.	02135
Murray, Thomas	244 High Street	Newburyport, Mass.	01950
Myers, Allen C.	East Hill Farm, R.D.	Chester, Vt.	05143
Myrvaagnes, Mr. & Mrs. Rodney N.	The Boylston 17E, Prudential Center Apts.	Boston, Mass.	02199
Newton, Robert C.	201 Tyler Street	Methuen, Mass.	01844
Novack, Mark	279 Buckminster Street	Brookline, Mass.	02116
Nye, Eugene M.	12755 Fourth Avenue, N.W.	Seattle, Wash.	98177
Ochse, Orpha	7639 South College Avenue	Whittier, Calif.	90602
Ogasapian, John K.	14 Park Street	Pepperell, Mass.	01463
Olson, Donald H.	P.O. Box 281	Methuen, Mass.	01844
Outerbridge, Thad H. H.	Bayview Avenue	Beverly, Mass.	01915
Owen, Barbara J.	46A Curtis Street	Pigeon Cove, Mass.	01966
Paterson, Donald R. M.	1350 Slaterville Road	Ithaca, N.Y.	14850
Perkins, Elmer W.	Birch Road	South Berwick, Me.	03908
Piercey, Gerald L.	10213 Capitol View Avenue	Silver Spring, Md.	20910
Porter, Bruce E.	1 Old Drewsville Road	Walpole, N.H.	03608
Rand, Richard S.	P.O. Box 1	Amesbury, Mass.	01913
Redman, Roy A.	2742 Avenue H	Fort Worth, Texas	76105
Regestein, Lois W.	6 Worthington Street	Boston, Mass.	02120
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844
Ricker, Charlotte E.	34 Talmouth Avenue	Haverhill, Mass.	01830
Roche, F. Robert	60 Park Street	Taunton, Mass.	02780
Rockwood, Donald C.	50 Rockwood Road	Norfolk, Mass.	02056
Rosales, Manuel J. Jr.	2716 West Avenue, 35	Los Angeles, Calif.	90065
Russell, Carlton T.	P.O. Box 299	Norton, Mass.	02766
Sampson, Edward J. Jr.	38 Chestnut Court	North Andover, Mass.	01845
Sargent, Thomas C. Sr.	26 White Pine Drive	Littleton, Mass.	01460
Saunders, Jonathan	P.O. Box 224	South Chatham, Mass.	02659
Sawyer, George	352 Buena Vista Road	New City, N.Y.	10956
Simmons, Kenneth F.	17 Pleasant Street	Ware, Mass.	01082
Smith, Charles P.	6 Edgehill Road	Woburn, Mass.	01801
Smith, Rollin	1150 Forty-first Street	Brooklyn, N.Y.	11218
Smith, Tony	Box 134, Choate School	Wallingford, Conn.	06492
Smith, Mr. & Mrs. Wm. V.	30 Mohegan Road	Acton, Mass.	01720
Steinmetz, C. Martin	6 Ayer Road	Wellesley, Mass.	02181
Strauss, A. Richard	109 Glenside Road	Ithaca, N.Y.	14850
Suttie, Jim	3904 South Grand	Independence, Mo.	64055
Swainson, Edward L.	59 Gay Street	Newtonville, Mass.	02160
Taylor, Rev. Donald C.	262 Mill Street	Haverhill, Mass.	01830
Thomas, Ladd	1557 East Mendocino Street	Altadena, Calif.	91001
Trupiano, Lawrence	317 Avenue F	Brooklyn, N.Y.	11218
Van Zoeren, Allan	46 East 29th Street	New York, N.Y.	10016
Vaughan, Donald E.	202 Summer Street	Portsmouth, N.H.	03801
Walsh, Martin R.	699 River Road	Yardley, Pa.	19067
Warner, Sally Slade	4 Morton Street	Andover, Mass.	01810
Wattenbarger, Jon R.	Christ Episcopal Church, 25 Central Street	Andover, Mass.	01810
Whitmore, David C.	P.O. Box 76	Underhill Center, Vt.	05490
Wigton, David	68 South Boulevard	West Springfield, Mass.	01089
Willett, David W.	58 Hinckley Street	Somerville, Mass.	02145

Our membership list is used by several organizations for informing you of concerts and other events. Please inform your editor of any changes of address. He is happy to mail to summer addresses or provide copies to replace those lost in the mail.

The 1974 membership form is being mailed with this issue of the Newsletter. Please send your dues to Mr. Laufman soon. In spite of increasing costs, including the possible raising of the postage rates, the Club dues remain unchanged. Thank you!

MIXTURES -

Thomas Murray, organist at the Cathedral of Church of St. Paul, Tremont Street, Boston, will play four mid-week recitals on the 96-rank Aeolian-Skinner organ in the rear gallery. Each half-hour program is at 5:15 p.m. -- March 7, Festive Music for Trumpet and Organ; April 4, Music of Mendelssohn (Organ Sonatas III and VI); May 2, Widor's Sixth Symphony; and June 6, A Program of Favorites Transcribed for Organ. Mr. Murray's recording of Mendelssohn Sonatas played on the 1854 Hook in the Unitarian Church, Jamaica Plain, is to be issued soon.

Two two-manual tracker organs in Massachusetts should, unfortunately, be removed from the lists: Hook & Hastings' Opus 1485, 1891, is no longer in St. Mary's R.C. Church, Ayer, and George S. Hutchings' Opus 169, 1887, has been electrified and moved from South Congregational Church, Ipswich, to the new edifice on the common.

Joanne K. Hiller of Raynham will play a recital on the Casavant organ at Wheaton College, Norton, Mass., at 8:30 p.m., March 1.

The First Congregational Church, Great Barrington, Mass., is raising funds to restore its large 1883 electric-action H. L. Roosevelt organ. The church would be pleased to mail you a lengthy, illustrated brochure describing the organ. The publication is included with Rollin Smith's recording, "The American Collection".

Three coming recitals at Old West Church, Cambridge Street, Boston, are fine opportunities to hear the Fisk organ. All are at 3:30 p.m. on Sundays, and the admission is \$1.50 -- February 17, Yuko Hayashi; February 24, Donald Dame; and March 3, Brian Jones.

George H. Ryder's Opus 140, 1887, has been considerably rebuilt in the First Church of Christ, Congregational, East Haddam, Conn. The instrument is now a 2-15 with electric Pedal, stop and combination action. The \$15,000 contract was done by Charles Aitken of Granby, Conn., employed by Austin Organs, Inc., and trained by J. W. Walker & Sons of London, England. The Walker firm supplied the new pipes and parts for the rebuilding work.

The new two-manual Andover organ in St. Mark's Episcopal Church, Augusta, Maine, will be opened in a recital at 4:00 p.m., Sunday, March 3.

The 2-25 tracker Casavant, Opus 2732, 1962, built for the Seminary at St. Jean, Québec, has been moved to the Benedictine Monastery at St. Benoit du Lac, near Magog, Québec.

At 8:00 p.m. on February 17, John Skelton will play a recital on the Fisk organ in the Congregational Church, Winchester, Mass. At the same hour, James Chapman will play the inaugural recital on the 2-31 Wilhelm tracker organ in St. Paul's Episcopal Cathedral, Burlington, Vt. Barbara J. Owen will perform at All Saints Church, New York City, at 12:30 p.m., February 21.

C. B. Fisk Inc. has enough work to fill the new shop for many months. Contracts were recently signed for a one-manual for St. Peter & St. Andrew Episcopal Church, Providence, R.I., and a large two-manual for the North Carolina School of the Arts, Winston-Salem, N.C. John Brombaugh is to build a 2-22 tracker organ for St. Mark's

The Newsletter is published monthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743; telephone Area 603, 543-3588. Program Chairman: Miss Barbara J. Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer: Alan M. Laufman, English Department, Clark University, Worcester, Massachusetts, 01610; telephone Area 617, 756-6965. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Membership: \$5.00 per year.

Episcopal Church, Storrs, Conn.

The Hilbus Chapter of The Organ Historical Society presented a program of music for organ, flute and soprano at the Convent of the Visitation, Old Georgetown Road, Bethesda, Md., on December 9. James Baird, Paul Birckner and Cleveland Fisher played the 1-9 instrument, built by a now-unknown firm about 1878.

Salem Lutheran Church, 1211 North Brand Blvd., Glendale, Calif., dedicated a new 2-26 tracker Schlicker on November 11. The instrument has electric stop action and provision for one additional rank in each division.

On November 13, Donald R. M. Paterson played a recital of 16th, 17th and 18th century music on the two-manual 1845 Erben organ in the Huguenot Church, Charleston, S.C. The event was sponsored in part by funds from The Organ Historical Society.

George H. Ryder's Opus 63, 1878, is to be installed in Holy Cross R.C. Church, 56th Road, Maspeth, Queens, N.Y., by Bozeman - Gibson & Co. of Lowell, Mass. The two-manual instrument, heading for its third home, will be completely transformed tonally and it replaces a Wurlitzer theatre organ. Alan Laufman of the Organ Clearing House is to assist in the installation.

Your editor finds an occasional Berkshire organ that he considers "too loud". At a service this month in Old First Church, Springfield, Mass., the organist played the first note of the postlude (Bach's Fantasy in C Major) on the 61-rank Berkshirized Aeolian-Skinner, and promptly blew out the transmitter of Station WSPR, which was broadcasting the service. Berkshire has just contracted to build a 3-25 tracker organ for St. Alban's Episcopal Church, Cape Elizabeth, Maine, the first new three-manual tracker in the state since 1893. The Berkshire will be in the chancel of the "contemporary" building, and replaces an electronic device. The Rückpositiv will be behind the organist at the reversed console.

On November 18 The New York Times described the restoration of the famous bamboo organ in the Philippines. The organ, built by a priest from 1816 to 1821, has 22 stops for one manual and limited Pedal. Klais of Bonn, Germany is to do the work at a cost of \$80,000, and the firm has built a room filled with tropical humidity for the organ's stay in Bonn during 1974.

At 8:30 p.m. on March 11, Marie-Louise Jacquer, assistant organist at the Basilique Ste. Clothilde, Paris and a pupil of Jean Langlais, will play a recital on the Casavant organ at Milton Academy, Milton, Mass.

The Banchetto Musicale will present two March recitals of baroque chamber music in University Lutheran Church, 66 Winthrop Street, Cambridge, Mass., Thursday evenings at 8:30. The admission is \$2.50. March 7, music for violin and harpsichord; March 28, baroque concerti and a Handel Organ Concerto.

The Organ Clearing House promises us a full report of activities in the next Newsletter. Two manual organs are headed for Japan and Ontario.

Two Kleuker tracker organs recently arrived in the United States. A 2-31 is now in St. John's Lutheran Church, Parkville, Baltimore, Md., and a 1-8 is in the home of the Kleuker representative, Paul Birckner, 1608 Tucker Road S.E., Washington, D.C.

A Casavant tracker practice organ is now installed at the Peabody Conservatory of Music in Baltimore; the instrument has two manuals and eighteen ranks. The Presbyterian Church in Bryn Mawr, Pa. has contracted for a 4-65 Rieger which will have two 16' principals in the case.

On Sunday, February 24 at 8:00 p.m., the Quadrivium Center will present works by Pachelbel, Schütz and Gibbons in the Lindsey Memorial Chapel, Emmanuel Episcopal Church, Boston. There is an admission charge, and go early if you want a seat!

A c.1860 1-5 tracker by W. Evans & Co., Lockport, Ill., has been found in a house in Upper Marlboro, Md., and M. P. Möller's Opus 196, 1897, is a 1-6 in use at Emmanuel Lutheran Church, New Market, Va. Twenty years of careful tracker-hunting in the Washington area and there are still many to be found!

Several readers have requested more of the "Items which actually appeared in church bulletins", but the rest in your editor's collection remain unprintable!

THE FIRST BAPTIST CHURCH, CONCORD, NEW HAMPSHIRE, is an 1875 brick structure with an interior tastelessly altered in this century. The once-splendid organ was electrified and altered by a local "builder", E. Russell Sanborn during the 1930's, and the instrument now requires a complete rebuilding. The following description is part of a lengthy article that appeared in The Daily Monitor, Concord, Saturday, December 18, 1875, and a few minor spelling errors have been corrected. The organ was Hutchings, Flaisted & Company's Opus 58.

THE NEW ORGAN.

Through the liberality of George A. Pillsbury, Esq., and his son, Chas. A. Pillsbury, of Minneapolis, Minn., the church is furnished with an elegant new organ, manufactured by Hutchings, Flaisted & Co., of Boston, at a cost of about \$4,000. The organ has been set up this week, and the work of tuning it was commenced this afternoon, and will be completed in season for the grand organ concert next Wednesday evening. The firm which manufactured it have an enviable reputation as organ builders, having been in business since 1869, previous to which time some of the partners were for years connected with Hook's organ manufactory. They have just put in a \$15,000 organ for the new Old South Church in Boston, and have some seven or eight organs in Boston churches, including Dr. Miner's, and Highland Street, and also Harvard Church in Brookline. They regard the front of this organ as one of the best which they have ever brought out, and it is beautiful enough, certainly, to satisfy the most exacting taste. The organ has 125 more pipes than the excellent organ at the South Church, and contains all the modern improvements, many of which can be best understood only by practical organists. The organ is to be operated by Long Pond water, the apparatus for which has been attached to the organ and adjusted. It works in a most satisfactory manner, being under the instantaneous control of the organist. We give below the full description of the organ.

It has two Manuales of 61 notes each, and a Pedale of 27 notes. The following is a list of its stops and pipes:

I. Manuale - (Great). Compass, C to c4.

1. Principal, metal.	8 feet.	61 Pipes.
2. Dolcissimo, metal.	8 feet.	61 "
3. Hohlflote, wood.	8 feet.	61 "
4. Flute D'Amour, wood.	4 feet.	61 "
5. Octave, metal.	4 feet.	61 "
6. Quint, metal.	2 $\frac{2}{3}$ feet.	61 "
7. Super Octave, metal.	2 feet.	61 "
8. Trompet, metal.	8 feet.	61 "

II. Manuale - (Swell). Compass, C to c4.

9. Bourdon Bass,] wood.	16 feet.	61 Pipes.
10. Bourdon Treble,]		
11. Geigen Principal, wood and metal.	8 feet.	61 "
12. Salicional, wood and metal.	8 feet.	61 "
13. Quintadena, wood and metal.	8 feet.	61 "
14. Gedeckt, wood.	8 feet.	61 "
15. Flute Harmonique, metal.	4 feet.	61 "
16. Spitz Viola, metal.	4 feet.	61 "
17. Flageolet, metal.	2 feet.	61 "
18. Dolce Cornet, metal.	2 ranks.	122 "
19. Cornopeon, metal.	8 feet.	61 "
20. Oboe,]		
21. Bassoon,] metal.	8 feet.	61 "

Pedale, Compass, C to d.

22. Grand Principal, wood.	16 feet.	27 Pipes.
23. Bourdon, wood.	16 feet.	27 "
24. Violoncello, metal.	8 feet.	27 "

Mechanical Registers.

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

Pedale Movements.

1. Octave Coupler, Swell to Great Octave.
2. Forte, Combination Pedale, 1 Manuale.
3. Piano, Combination Pedale, 1 Manuale.
4. Reversible Pedale, Great to Pedale.
5. Tremulo for Swell Manuale.
6. Swell Pedale, self balancing.

Total number of Pipes, 1301.

Dimension of Case: height, 22 feet; width, 15 feet; depth, 9 feet.

By the above it will be noticed that, unlike other organs, the "swell" contains more stops and pipes than the "great," and that every stop or set of pipes extends throughout the keyboard, a compass of five full octaves each.

The case is of black walnut, with the front pipes illuminated in gilt and colors to harmonize with the frescoing of the church.

An opportunity will be afforded for hearing the organ next Wednesday evening, when Messrs. G. D. B. Prescott, J. H. Morey, W. G. Carter, and W. K. Day, will test its capacity in the well arranged programme for the grand exhibition organ concert. We congratulate the First Baptist Society on having so complete and elegant a church edifice and organ.

* * *

The following poetical effusion was recently dedicated to your editor, and it is to be sung to J. H. Hopkins' tune, "Grand Isle".

Refrain:

All stops bright and beautiful,
All mixtures great and small,
Reeds so wild and wonderful,
The builder made them all.

Each tremolo that flutters,
Each little flute that sings,
He made the stout swell shutters,
He made the limpid strings.

Refrain

The gentle Dulciana,
The luscious Voix Celeste,
Cromorne and Vox Humana,
The Oboe and the rest.

Refrain

The rumble of the Bourdon,
The Rohrflute's tender call,
Salicional and Sordun,
And Larigot and all.

Refrain

Each little note that cyphers,
Each little valve that clicks,
He made the leaky bellows,
He made the key that sticks.

Refrain

With all the aggravations
The changing seasons bring,
We gently curse the builder
Who made the damned old thing.

Refrain

- Barbara J. Owen

* * *

Please add the following names to the membership list in the last Newsletter:

Davidson, Mark L.	P.O. Box 63	Westtown, Pa.	19395
Drake, William G.	The Horseshoe	Rapidan, Va.	22733
Welch, John P.	112 Charles Street	Boston, Mass.	02114
A temporary change of address:			
Paterson, Donald R. M.	Rural Route 2	Bristol, N.H.	03222

PIILGRIM CONGREGATIONAL CHURCH, 55 Coolidge Avenue, LEXINGTON, MASSACHUSETTS. Hook & Hastings Co., Boston, Mass., Opus 1751, 1897; built for St. Louis Roman Catholic Church, Webster, Mass., and moved and rebuilt by the Andover Organ Company, Inc., Methuen, Mass., in 1973.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Bourdon (C ₀)	16' 46	Bourdon	16' 30
Stop'd Diapason	8' 58	Stop'd Diapason	8' 58	Principal	8' 30
Octave	4' 58	Flute	4' 58		
Flute	4' 58	Nazard	2 2/3' 58		
Fifteenth	2' 58	Principal	2' 58		
Mixture (1 1/3') III	174	Tierce	1 3/5' 58	<u>Couplers</u> (by knobs)	
		Sharp (2/3')	II 116	Swell to Great	
		Oboe	8' 58	Great to Pedal	
		Tremolo		Swell to Pedal	

No combination action.

Blowers Signal (now switch)

The Webster congregation recently erected a new building with no provision for a pipe organ. In 1971 the organ was offered for sale through The Organ Clearing House and it was purchased and removed from the rear gallery by the Andover Organ Company. The instrument was stored in Methuen and purchased in 1972 by the enthusiastic Lexington congregation, which owns a large, frame "colonial" church erected in 1961. The Hook & Hastings replaced an electronic substitute and stands in a spacious and high recess behind the pulpit platform in the resonant auditorium.

The paneled sides of the case are exposed, and the oak woodwork has not yet been refinished. The once-decorated case pipes are now plain zinc and the five groups are arranged 5/8/5/8/5, comprising 18 Great 8' Open Diapason basses, two unused former 8' Dulciana basses, and a few dummy pipes. The five-pipe flats are arranged to simulate "towers" and there is no wood above the impost. The projecting console has overhanging manuals; small, oblique knobs lettered in script; a modern Pedal keyboard and a new knee panel; a new, centrally-located Swell pedal; Hook & Hastings and Andover nameplates; and the original bench.

The Swell is behind the Great and has vertical shades. The Pedal, originally of 27-note compass, is divided, the Bourdon on the right and the Principal on the left side. The latter is a boldly-voiced old Woodberry Open Diapason and replaced an 8' open wood Flöte. The feeders have been removed from the original reservoir and the new Bobco blower is in a cabinet near the organ; there is a humidifier within the case. There is some new action, particularly in the Pedal division, and the new metal pipes are from Stinkens.

The old Great Melodia and Dulciana were removed and the Stop'd Diapason is a new chimney flute of metal from C₀; the lowest 12 pipes are the Melodia's stopped wood basses. The open metal Flute was made of the former Dulciana pipes. The new Mixture is 19-22-26 at C₀, 15-19-22 at C₁, 12-15-19 at C₂, and 8-12-15 at C₃. The Swell Bourdon is entirely of wood; the Stop'd Diapason is of wood and has 9 open metal trebles; the Flute is of new, tapered metal pipes; the Nazard is of new, tapered metal pipes; the Principal is made of former string pipes; the Tierce is of new, tapered metal pipes of wide scale; the new Sharp replaced a 116-pipe Cornet (12-15 throughout) and is 26-29 at C₀, 22-26 at C₁, 19-22 at C₂, 15-19 at A#₂, and 12-15 at F#₃; the Oboe has mitered basses and 9 flue trebles.

The Swell specification was originally: 16' Bourdon 46; 8' Viola 58; 8' Stop'd Diapason 58; 4' Violina 58; 4' Flute Harmonique 58; II Cornet 116; 8' Oboé 46 and 8' Bassoon 12. The two unlabeled Great combination pedals were removed to accommodate the modernized Pedal department.

The instrument cost the church \$14,900, considerably under \$1,000 a stop! The organist and choir director is our member W. Raymond Ackerman of Nashua, N.H.

* * *

Please correct on the membership list published in the November Newsletter:
Kirkpatrick, Bryan Phillips Andover Academy Andover, Mass.

SAINT JOHN'S LUTHERAN CHURCH, Sixth & Columbia Streets, HUDSON, NEW YORK. J. W. Steere & Son, Springfield, Mass., Opus 458, 1899, incorporating a few older pipes and parts of unknown origin; rebuilt by the Berkshire Organ Company Inc., West Springfield, Mass., 1973.

GREAT:		SWELL:		PEDAL:	
Dulciane	8' 61	Holzgedeckt	8' 61	Subbass	16' 30
Rohrflöte	8' 61	Nachthorn	4' 61	Prinzipalbass	8' 30
Prinzipal	4' 61	Prinzipal	2' 61	Gedecktbas (ext.)	8' 12
Mixtur	III 183	Quintflöte	1 1/3' 61	Quintbass	5 1/3' --
Trompete	8' 61	Sesquialtera (C ₀)	II 98	Choralbass (ext.)	4' 12
		Tremulant (adjustable)			

Couplers (by knobs)

Swell to Great
Great to Pedal
Swell to Pedal

The Pedal division is on electric action and has two sets of 44 pipes each. The Quintbass is borrowed from the Subbass unit and speaks for 23 notes, CCC - A#.

No combination action.

The brick "Victorian Romanesque" church was erected in 1869, and the Steere organ stood in the rear gallery until 1919, when it was moved to the choir platform at the right of the pulpit and altar area. The oak case and decorated front pipes were quite unsightly, and because the organ had to remain at the front of the room, Berkshire provided a new front above the impost. Thirty-four polished zinc and tin Stinkens pipes are in five nicely-framed flats, and all are speaking Pedal Principal pipes. The cornices of the second and fourth flats extend to the rear of the organ. The organ was operated by a water motor until it was moved. By 1972 the instrument had fallen into wretched condition, some of it caused by the second-hand materials used by Steere, but mostly the result of very unenlightened maintenance. The eleven-rank instrument (which had a 2' Super Octave in the Great and a 46-note Oboe in the Swell), was thoroughly rebuilt and rededicated on the day of a recital by Charles E. Page of Springfield, Mass., September 16, 1973.

The projecting console has overhanging manuals with the natural keys recovered in wood; oblique knobs now lettered in plain capitals; coupler knobs above the Swell keys; a new, centrally-located Swell pedal operating vertical shades behind the Great; interior woodwork of cherry and the Steere name stencilled in gold letters; and an ugly "two-manual" chimes keyboard attached to the right jamb. The new Pedal keys replaced a concave and parallel 27-note clavier.

The Great was once enclosed with the Swell, with the exception of the Open Diapason at the front. The shades have been moved back and the Great pipework brought forward. The Swell chest is chromatic. The manual chests were rebuilt with new tables, slider seals, and the addition of built-in schwimmers. The Pedal chests are new; the Bourdon is on the left and the Principal unit is behind the impost and in the case. The reservoir and much of the action are new, but the old Spencer blower remains in use. The action is very pleasing and the tone is most acceptable.

The Great Dulciane is a mild "Echo Principal" and the open zinc basses are offset at the treble end; the Rohrflöte has 12 old stopped wood basses and 12 open metal trebles, and altered old string pipes with new, inverted chimneys form the middle octaves; the new Mixtur is 19-22-26 at CC, 15-19-22 at F#₀, 12-15-19 at F#₂, and 8-12-15 at F#₃; the new Trompete is unmitered, has harmonic trebles, and there are 7 flue pipes at the top. The Swell 8' rank is the old Stopped Diapason revoiced and it is entirely of wood pipes; the Nachhorn is the former Flute Harmonique, a metal set; the Principal and Quintflöte are basically of old string pipes, and the latter rank breaks back one octave on D#₃; the Sesquialtera is of old pipes, 12-17 throughout, but the Tierce breaks back in the treble. The new Tremulant has an electronic speed control dial next to the knob. The new flue pipes were made in the Berkshire shop. The Pedal Subbass unit has 12 spotted metal trebles offset on a chest below the Great.

The tonal character of the organ emulates principles developed in North Germany by the Lutheran Church hundreds of years ago. The cordial organist at St. John's Church is Mrs. Edward G. Varney.

THE ESTEY LIST

The Estey Organ Company of Brattleboro, Vermont, manufactured excellent reed organs for more than half a century before engaging the Roosevelt-trained Philadelphia builder, William F. Haskell (1865-1927), to open the pipe organ department in 1901. During the next fifty-nine years, the company built and rebuilt 3,261 organs, and with one exception, all of the Estey instruments had tubular-pneumatic or electro-pneumatic action. The large factory continued to produce reed organs, and Estey also dealt in Rieger tracker organs in the 1950's.

During the first three decades of this century, the Estey catalogs described standard designs, the stoplists usually having no upperwork but that Haskell specialty, a labial reed stop. The stop actions used included such oddities as the "stop key" and "luminous" types, and while the organs were built of excellent materials, they were often so compact in design that maintenance was (and is) expensive and nearly impossible to perform. Estey concentrated on stock-model two-manual instruments and regarded any deviation in size and specification a "Special" job. Most of the older organs were sold through agents and Estey stores, and a company policy forbid any dealing in old organs replaced by Esteys. Many organs shipped to the stores or music dealers were not immediately set up in a permanent location, and some with "Store" on the list remained unsold for years. Player organs (called "Automatics") were popular until the early 1930's, and for a few years around 1930, "Minnette" models that vaguely resembled grand and upright pianos were built on the unit system.

Many older Americans still have a great respect for Estey tone, and the firm's name was indeed a household word throughout the world -- though the principal fame came from the reed organs. This list, which may not be completed in the Newsletter for several years, is compiled from many sources, especially the few factory records salvaged when the contents of the Brattleboro offices were needlessly destroyed in 1961. An "A" following the number of manuals indicates that the organ had a player attachment. Opus 1, a 2-7 which cost \$954.35 to build, is in use in the new building of the United Methodist Church in Brattleboro.

* * *

Brattleboro, Vt.	Methodist Church	1 1901 2
Bridgeport, Pa.	St. Augustine's R.C. Church	2 1902 2
Holmesburg, Pa.	Mount Zion Methodist Church	3 1902 2
Milltown, N.J.	Methodist Church	4 1902 2
Osceola, Pa.	Immaculate Conception R.C. Church	5 1902 2
Brooklyn, N.Y.	Prospect Heights Presbyterian Church	6 1902 2
California, Pa.	First Methodist Church	7 1903 2
Gettysburg, Pa.	St. James Evangelical Lutheran Church	8 1903 2
St. Louis, Mo.	Frye Memorial Methodist Church, Clifton Heights (St. Louis Store)	9 1903 2A
Johnstown, Pa.	Laurel Avenue Presbyterian Church	10 1903 2
Morristown, N.J.	Rev. Dr. F. L. Humphreys	11 1902 2
Amherst, Mass.	Grace Episcopal Church	12 1903 2
Norristown, Pa.	Haws Avenue Methodist Church (moved in 1914 to Our Lady of Perpetual Help R.C. Church, Morton, Pa.)	13 1902 2
Frankford, Pa.	St. Paul's Episcopal Church	14 1902 2
Baltimore, Md.	Patterson Memorial Methodist Church	15 1902 2
Morristown, N.J.	Church of the Assumption, R.C.	16 1902 2
Brookline, Mass.	Baptist Church ("Presbyterian" on later list)	17 1902 2
Agawam, Mass.	Baptist Church	18 1902 2
Hazleton, Pa.	Alvin Markle ("Elks Home" on later list)	19 1903 2A
East Rutherford, N.J.	Wesleyan Methodist Church	20 1902 2
Germantown, Pa.	Pemberton S. Betts, 7107 Chew St. (later in Calvin Presbyterian and Martini Lutheran Churches, Philadelphia)	21 1902 2

Kansas City, Kan.	Carl Hoffman Music Co. (later in Covenant Episcopal Church, Junction City, Kan.)	22	1902	2A
Philadelphia, Pa.	W. H. Hart, 3703 Spring Garden (Philadelphia Store)	23	1902	2A
Great Kills, N.Y.	Gifford Moravian Church (for a short time in the Isabella Home, New York City; see #47)	24	1903	2
Ashland, Mass.	First Baptist Church (Boston Store)	25	----	2
Peabody, Kan.	Methodist Church	26	1902	2
Kansas City, Mo.	Carl Hoffman Music Co. (later in St. George's Episcopal Church, Kansas City, Mo.)	27	1903	2A
Yonkers, N.Y.	F. W. R. Eschman, 583 Warburton Avenue (later owned by F. Oelsner, 475 W. Broadway, New York, N.Y.)	28	1903	2A
Winchester, N.H.	Universalist Church	29	1902	2
Green Bay, Wis.	A. & E. Lehman (later in Board of Trade Buffet and Grace Methodist Church, Houghton, Mich.)	30	1902	2A
Harrisburg, Pa.	Fifth Street Methodist Church (moved in 1920 to the Methodist Church, Tower City, Pa.)	31	1902	2
Pittsburgh, Pa.	Walton Methodist Church, 95 S. 24th St.	32	1903	2
West Newton, Pa.	United Presbyterian Church	33	1903	2
Philadelphia, Pa.	Philadelphia Store (moved in 1905 to the Presbyterian Church, Milford, Del.)	34	1903	2A
Bronxville, N.Y.	Reformed Church (New York Store; later in the First Presbyterian Church, Tupper Lake, N.Y.)	35	1903	2A
Wilkes-Barre, Pa.	Westminster Presbyterian Church	36	1903	2
Narberth, Pa.	Baptist Church of the Evangelist (moved in 1923 to the Methodist Church, Berwyn, Pa.)	37	1902	2
Chester, N.Y.	St. Paul's Episcopal Church	38	1903	2
Williamstown, N.J.	Methodist Church	39	1903	2
Wilmington, Vt.	Universalist Church	40	----	2
Orange, N.J.	First Unitarian Church	41	1903	2
New York, N.Y.	Harlem Baptist Church	42	1903	2
Jersey City, N.J.	Church of Our Saviour	43	1903	2
Nassau, N.Y.	Reformed Church	44	1903	2
Sheridan, Wyo.	Holy Name R.C. Church	45	1903	2
Pierce City, Mo.	Congregational Church	46	1903	2
New York, N.Y.	Isabella Home (R.C.), Amsterdam Ave. & 190th St.	47	1903	2
Warwick, N.Y.	Calvary Baptist Church	48	1903	2
Estherville, Iowa	Presbyterian Church	49	1903	2
Pittsburgh, Pa.	Chapel, St. Mary's Convent of Mercy, 700 Webster Ave.	50	1902	2
Trenton, N.J.	Trinity Methodist Church	51	1903	2
Catasauqua, Pa.	Bridge Street Presbyterian Church	52	1903	2
Eagleville, Pa.	Lower Providence Presbyterian Church	53	1903	2
Holmesburg, Pa.	St. Dominic's R.C. Church (later in the Presbyterian Church, Plains, Pa.)	54	1903	2
Canton, Ill.	First Baptist Church	55	1903	2
West Philadelphia, Pa.	E. J. Franks, 60th & Elmwood Ave.	56	1903	2A
Atlantic City, N.J.	Mrs. J. R. Richards (moved in 1912 to the Masonic Temple, Norristown, Pa.)	57	1903	2A
Springvale, Me.	First Baptist Church	58	1903	2
Eureka, Pa.	Pleasantville Reformed Church	59	1903	2
Green Bay, Wis.	R. & E. Lehman ("A. Lehman, Hancock, Mich." on later list)	60	1903	2
Green Bay, Wis.	R. & E. Lehman ("E. Lehman, Calumet, Mich." on later list)	61	1903	2
Minersville, Pa.	Emmanuel Reformed Church	62	1903	2