

MIXTURES -

The fifty-first summer series of carillon recitals, played on the 51-bell English carillon in St. Stephen's Episcopal Church, Cohasset, Mass., will be on Sunday afternoons at 4:00, June 22 through September 28. The Bancroft Memorial Carillon is in a tower high on a rock ledge overlooking the town common, and the programs are under the direction of Earl Chamberlain, carillonneur of the church. Guest artists during this season are Edward B. Gammons, Frank K. Griesinger, Christopher Kane, and Sally Slade Warner. The latter two Boston organists are members of the Carillon School being developed in Cohasset by Mr. Chamberlain, and Miss Warner has been named Academy Carillonneur at Phillips Academy, Andover, Mass.

Raymond Kelton, director of music at the First Parish Church, Lexington, Mass., has found receipts and a proposed contract for the organ which preceeded the 1897 three-manual George S. Hutchings now in the church. George Stevens evidently built a \$1200 two-manual organ in 1848, and offered to rebuild and enlarge it for \$900 in 1887, but there is not yet proof that the job was actually done.

The Berkshire Organ Company has contracted with the United Church, Bernardston, Mass., for providing a 2-9 electric-action organ to replace the two-manual electric-action 1909 Hook & Hastings, Opus 2211. The old organ, in Sage Chapel at the Northfield School for Girls, Northfield, Mass., was sold to the Bernardston Church for \$500 in 1937. Berkshire has also contracted for a 2-12 electric-action instrument using some old material now in the Asbury United Methodist Church, Warwick, R.I.

Recent bad news: The 2-18 Cole & Woodberry organ in the former Church of the Glorious New Hope, Sycamore Terrace, Somerville, Mass., was destroyed by fire early in February, just before Philip A. Beaudry was to take it down and place it in storage. The c.1900 Emmons Howard organ, once in St. Monica's R.C. Church, Methuen, Mass., and rebuilt in 1963 by the Andover Organ Company for the Chapel, Thompson Academy, Thompson's Island, South Boston, Mass., was so badly ruined by vandals that the remains have been salvaged for use as parts by the Andover Organ Company. The organ had been installed and received extensive tonal improvements under the enthusiastic supervision of Ralph Stevens. An ignorant clergyman who sought the advice of an ignorant organ "butcher" has destroyed the 2-19 c.1880 S. S. Hamill rebuild of an older G-compass organ in the basement chapel of St. Joseph's R.C. Church, Somerville, Mass. A small tubular-pneumatic Estey organ, Opus 425, 1907, was destroyed by fire on January 31. In the past two decades, all four churches in Hardwick, Vermont, have burned, and the United Church Estey was the last pipe organ in the town.

An eight-member choral group, part of the Cecilia Society, will provide music for any occasion in the Boston area. The "choir for hire" sings a cappella Renaissance selections - \$25 for 15 minutes, \$45 for 30 minutes, \$65 for 45 minutes, and \$80 for one hour. Contact the Madrigal Singers - Joyce Mannis, Cambridge, 491-6537.

Despite the protests of your editor and several others, the handsome American walnut case of the organ in the Methuen Memorial Music Hall has been "refinished". During the time of the work, some of the tin-covered wood case pipes in the center flat became badly (and expensively!) dented. One hopes that there is insurance.

The Andover Organ Company is to build a new 2-19 tracker organ for Grace Episcopal Church, Manchester, N.H., a pleasing, stone Gothic building erected in 1860. The present organ is a cramped, three-manual electric-action 1955 Kilgen, and the

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new organ will be placed on the right side of the chancel arch, with an attached console below the five-sectional case front. The organ is to be completed late this year.

Club member Edward J. Sampson, Jr., Vice-president of the Board of Trustees of the Methuen Memorial Music Hall, has prepared a display of historic photographs for the lobby of the Hall. The eleven pictures constitute a brief visual history of the Walcker organ and its homes, including interior and exterior views of the factory building that adjoined the Hall and which housed the firms of James E. Treat & Co., the Methuen Organ Co., and the Ernest M. Skinner & Son Co. The display will remain on view during the Summer Organ Recital Series on Wednesday evenings at 8:30. The performers are Rev. David Gallagher - June 4; Max Miller - June 11; Henry Lowe - June 18; Thomas Murray - June 25; Paul Wright - July 2; Arnold and Frances Kelley, duo pianists, and Ivar Sjöström, organist - July 9; Carolyn Skelton - July 16; Earl Barr - July 23; Linda Whalon - July 30; Andrew Clarke - August 6; Victoria Sirota - August 13; John Dunn - August 20; Charles Krigbaum - August 27; Craig Stine - September 3; and Eileen Hunt - September 10.

In addition to Charles Chaplin, knighted on January 1 by Queen Elizabeth, "The British Empire medal went to Henry James, 86, who has tuned the Westminster Abbey organ for a half-century."

The two-manual 1887 Steere & Turner organ, built for the Unitarian Church, Lebanon, N.H., and moved several years ago to the Chapel of the Wooster School, Danbury, Conn., by the Andover Organ Company, was played in two December recitals by Anthony Newman. The tickets were \$50 each! The Andover firm bought back the well-voiced pipework needlessly replaced in a recent renovation supervised by Mr. Newman, and the thirty-one rank organ now bears the nameplate of John Wilson and Guy Henderson of the Wilson Organ Company.

Norman W. Fitts, of Manchester, N.H., for many years organist at the Universalist Church and the Masonic Temple in that city, died at the age of 88 on February 24. He was a founder and the first Dean of the New Hampshire Chapter of the American Guild of Organists, and faithfully attended meetings and conventions.

Fritz Noack has contracted with Bethany Church, Montpelier, Vt., to complete the large two-manual tracker organ begun several years ago by Michael A. Loris. The very excellent Loris positiv division, in a cherry case at the front of the gallery, will be retained, but with some tonal change which your editor feels quite unnecessary.

The Community Church, Durham, N.H., will install a two-manual tracker by Rieger, which replaces a small two-manual Ernest M. Skinner organ, Opus 413, 1923.

Some of us occasionally leaf through "organ collections" and find such titles as these, all by renowned 18th and 19th century composers, all common transcriptions, and all bearing names invented by rather ignorant editors: "Evening Prayer" (Bach); "Sunday Morning" (Haydn); "Easter Jubilation" (Beethoven); "Grand Offertoire" (Mozart); "In His Presence" (Handel); "Sabbath Reverie" (Brahms); "Triumphal Postlude" (Pergolesi); and "Village Chimes" (Scarlatti)!

The First Congregational Church, Long Beach, Calif., sponsored a "Bach Marathon" for nine hours on January 4. Sixteen organists helped gather money for "...needed repairs on the M. P. Moller organ at the church ... installed in 1956."

Dudley Terrill of Northwood, N.H., has completed adding a second manual to the William B. D. Simmons organ in the Congregational Church, Hopkinton, N.H. The old manual chest has been moved back, the Pedal pipes placed at the sides, and the unenclosed four-rank (with one spare slider) second manual division placed at the front. The three couplers are operated by pedals.

The Buffalo Courier-Express dated December 6, 1974 contains the obituary of a famous organ-builder, whose firm continues in business:

Schlicker Rites Set Saturday

Funeral services for Herman L. Schlicker, 72, founder and president of the Schlicker Organ Co., Town of Tonawanda, will be held at 2 Saturday afternoon in the First Trinity Lutheran Church, Niagara Falls Blvd. and Glenalby Rd., Town of Tonawanda.

A well known organist, Dr. Paul Manz, chairman of the Music Dept. at Concordia College, St. Paul, Minn., will play a memorial recital before the services.

During the funeral services Dr. Manz will also play and the St. Paul's Episcopal Cathedral choir of men and boys will sing. Officiating will be the Rev. James E. Brockmann, pastor of First Trinity Lutheran Church. Burial will be in Elm Lawn Cemetery, Town of Tonawanda.

Mr. Schlicker died on Wednesday (Dec. 4, 1974) in Kenmore Mercy Hospital shortly after suffering a heart attack in his Town of Tonawanda home.

Mr. Schlicker represented the third generation of organ makers in his family. Under his leadership the Schlicker Organ Co. has become one of the largest producers of organs in the United States and the largest in New York State.

Born in Hohentreudening, Germany, Mr. Schlicker completed his apprenticeship in organ making in Germany, France and Denmark. He moved to America about 1925 and settled in the Buffalo area.

In 1932 Mr. Schlicker established the Schlicker Organ Co. over a garage at Bailey Ave. and Broadway in Buffalo. Two years later the business was moved to bigger quarters nearby on Bailey Ave. In 1941 the company was moved to a building at Bailey and Kensington.

The Schlicker firm moved to its present location at 1530 Military Rd., Town of Tonawanda, in 1947.

Mr. Schlicker was president of the company and his wife, the former Alice Hagman, served as vice president. The business will be carried on by the Schlicker family.

One of the Buffalo area's largest church organs is the Schlicker organ in St. Paul's Episcopal Cathedral. In 1957 the company enlarged the then 198-year-old pipe organ from the historic Old North Church of Boston, Mass.

In 1962 Mr. Schlicker was presented a citation by the Buffalo Chapter, American Guild of Organists, for his years of service and devotion to the cause of music.

Mr. Schlicker was an active member of the First Trinity Lutheran Church and a member of its Music Committee.

The First Trinity Church's Memorial Organ, given in 1966, was built by the Schlicker firm.

Mr. Schlicker also was a member of the Lions Club of Kenmore and the Men's Sustaining Society of Kenmore Mercy Hospital.

Surviving besides his wife, are two daughters, Mrs. Rolfe Dirwoodie II of North Tonawanda, and Mrs. Elizabeth A. Schlicker of the Town of Tonawanda; and four sisters, Mrs. Wilhelm Kogler, Mrs. Otto Eberle, Mrs. Adolph Scherer and Miss Frieda Schlicker, all of West Germany.

The following obituary appeared in The Boston Globe, Tuesday, January 14, 1975:

H. A. Stimpson
Organ technician

Services will be at 11 a.m. today at All Saints Episcopal Church in Stoneham for Herbert A. Stimpson, 49, of Marble street, Stoneham. He died Saturday at the New England Memorial Hospital in Stoneham.

He was a noted church and concert organ reed voicer and technician.

Mr. Stimpson had worked for the Dennison Organ Co. and had voiced organs for the Aeolian Skinner Organ Co. for a number of years, including instruments in the Mormon Tabernacle Church in Utah; Riverside Church in New York and Philharmonic Hall in New York.

He leaves his wife, Ruth A. (DeWitt); two sons, George H. and Scott A., and three daughters, Jane Ellen, Sandra Jean and Leigh Ann Stimpson, all of Stoneham ...

Burial will be in Lindenwood Cemetery, Stoneham.

The First Presbyterian Church, Annandale, Va., has dedicated a new two-manual tracker Lewis & Hitchcock organ with an electric Pedal division playing extensions of the manual stops.

The three-page leaflet issued by the builders and copied below describes a huge tracker installation that was surely the ultimate in a three-manual Victorian church specification. This long-gone example was one of fifty Johnson organs in Chicago:-

No. 410.
A. D. 1873.

Specification of the Organ
built by
Johnson & Son, of Westfield, Mass.
for the
SECOND PRESBYTERIAN CHURCH,
CHICAGO, ILL.

REFERENCES:

Mr. D. N. Hood, Organist,
Mr. T. B. Carter, 108 Dearborn St.

All Organs from this Establishment built strictly "to order."

Three Manuals each from CC to a³, 58 Keys.
Pedale from CCC to D, 27 Keys.

GREAT MANUAL.

No.	Pitch.		Material.	No. of Pipes.
1.	16	ft. Open Diapason, - - - -	metal,	58
2.	16	ft. Quintaten, - - - -	wood,	58
3.	8	ft. Open Diapason, - - - -	metal,	58
4.	8	ft. Viola da Gamba, - - - -	metal,	58
5.	8	ft. Spitz Flöte, - - - -	metal,	58
6.	8	ft. Doppel Flöte, - - - -	wood,	58
7.	5 1/3	ft. Quint, - - - -	metal,	58
8.	4	ft. Octave, - - - -	metal,	58
9.	4	ft. Flute Harmonique, - - - -	metal,	58
10.	2 2/3	ft. Twelfth, - - - -	metal,	58
11.	2	ft. Fifteenth, - - - -	metal,	58
12.	2	ft. Mixture, III Ranks, - - - -	metal,	174
13.	1 1/3	ft. Scharf, IV Ranks, - - - -	metal,	232
14.	8	ft. Trumpet, - - - -	metal,	58
15.	4	ft. Clarion, - - - -	metal,	58

SWELL MANUAL.

16.	16	ft. Bourdon, - - - -	wood,	58
17.	8	ft. Open Diapason, - - - -	metal,	58
18.	8	ft. Salicional, - - - -	metal,	58
19.	8	ft. Dolcissimo, - - - -	metal,	58
20.	8	ft. Stopped Diapason, - - - -	wood,	58
21.	8	ft. Quintadena, - - - -	metal,	58
22.	4	ft. Octave, - - - -	metal,	58
23.	4	ft. Fugara, - - - -	metal,	58
24.	4	ft. Flauto Traverso, - - - -	wood,	58
25.	2	ft. Piccolo, - - - -	metal,	58
26.		Mixture, III Ranks, - - - -	metal,	174
27.	16	ft. Contra Fagotto, - - - -	metal,	58
28.	8	ft. Cornopeon, - - - -	metal,	58
29.	8	ft. Oboe and Bassoon, - - - -	metal,	58
30.	8	ft. Vox Humana, - - - -	metal,	58

SOLO MANUAL.

31.	16	ft.	Still Gedackt, - - - -	wood,	58
32.	8	ft.	Open Diapason, - - - -	metal,	58
33.	8	ft.	Geigen Principal, - - - -	metal,	58
34.	8	ft.	Dulciana, - - - -	metal,	58
35.	8	ft.	Melodia, - - - -	wood,	58
36.	4	ft.	Violin, - - - -	metal,	58
37.	4	ft.	Flute d'Amour, - - - -	wood and metal,	58
38.	2	ft.	Flautino, - - - -	metal,	58
39.	8	ft.	Clarionet, - - - -	metal,	58

PEDALE.

40.	32	ft.	Contra Bourdon, - - - -	wood,	27
41.	16	ft.	Open Diapason, - - - -	wood,	27
42.	16	ft.	Contrebasse, - - - -	metal,	27
43.	16	ft.	Bourdon, - - - -	wood,	27
44.	10 2/3	ft.	Quint Floete, - - - -	wood,	27
45.	8	ft.	Violoncello, - - - -	metal,	27
46.	8	ft.	Floete, - - - -	wood,	27
47.	4	ft.	Super Octave, - - - -	metal,	27
48.	16	ft.	Trombone, - - - -	wood,	27
49.	8	ft.	Tromba, - - - -	metal,	27

ACCESSORY STOPS.

50.			Swell to Great Coupler.
51.			Swell to Solo Coupler.
52.			Solo to Great Coupler.
53.			Great Organ Separation.
			N.B.-The above work by pneumatic power and are controlled by small ivory pistons placed directly over the Great Manual.
54.			Swell to Pedale Coupler.
55.			Great to Pedale Coupler.
56.			Solo to Pedale Coupler.
57.			Tremolo (to Swell).
58.			Blower's Signal.
59.			Pedale Check.

PEDALE MOVEMENTS.

1.			Forte, Great Manual and Pedale.
2.			Piano, Great Manual and Pedale.
3.			Forte, Swell Manual.
4.			Piano, Swell Manual.
5.			Forte, Solo Manual.
6.			Piano, Solo Manual.
7.			Great to Pedale Coupler, (Reversible movement).
8.			Balanced Swell Pedal.

SUMMARY.

The Great Manual contains	- - - -	15 Stops, and 1160 Pipes.
The Swell Manual contains	- - - -	15 Stops, and 986 Pipes.
The Solo Manual contains	- - - -	9 Stops, and 522 Pipes.
The Pedale contains	- - - -	10 Stops, and 270 Pipes.
Accessory Stops,		10.
Pedal Movements,		8.
Total,		59 Draw Stops, 2938 Pipes, and 8 Pedal Movements.

The Pneumatic Motor is applied independently to the Great

Manual, Pedale, and Accessory Stops Nos. 50, 51, 52, and 53: also;
to the Swell and Solo Manuals by Couplers.

* * *

ST. PAUL'S EPISCOPAL CATHEDRAL, Tremont Street, BOSTON, a superb stone building in the Grecian style, was designed by Alexander Parris and erected in 1819-20 at a cost of \$83,000. A considerable amount of the original woodwork remains. The present gallery organ is a three-manual Aeolian-Skinner, and an imitation organ in the chancel occasionally accompanies the singing. However, under the leadership of Thomas Murray, the present organist and choirmaster, the organ situation has been much improved, for the Andover Organ Company of Methuen is to build a new two-manual tracker-action chancel organ using some Hook pipes and with a three-manual console that will, through pistons, play much of the electric-action gallery organ. The Andover will be in a shallow chamber behind the left case front remaining from the former electric-action Hook & Hastings.

Mr. Murray's research into the history of the early organs and organists of the church, which became the cathedral in 1912, included the discovery of several 19th century documents in longhand, four of which are copied below. The four-page contract for the first permanent organ is beautifully written; the "Schedule" which is decidedly the specification of the organ is in Mr. Goodrich's penmanship; and the two-page 1843 letter is from a prominent organist and consultant.

The first organ was a small instrument hired from Gottlieb Graupner, and the next was a temporary organ provided by Mr. Goodrich as mentioned in the contract. The well-known Goodrich was replaced in the gallery by E. & G. G. Hook's Opus 160, 1854, and is said to have been sold to a Congregational church in Framingham. The Hook, replaced by a three-manual George S. Hutchings, Opus 242, 1891, was provided with a new projecting console and some slight tonal changes and placed in St. Thomas Aquinas R.C. Church, Jamaica Plain, where it is in use and was recently "restored". The Hutchings, on the Epistle side of the chancel, was replaced by a divided Hook & Hastings in the 1920's. The organists of the church, particularly Dr. S. P. Tuckerman (1819-1890), were leaders among church musicians in Boston - as well as the entire Episcopal church.

Memorandum of Agreement made between Francis Wilby one part and Wm Goodrich of the other Witnesseth. That whereas the said Wilby has engaged with said Goodrich that he shall build for him a suitable Organ for St Pauls Church such as shall be hereafter more particularly described in a schedule for that purpose to be prepared submitted to said Wilby by the said Goodrich for which Organ said Wilby is to pay said Goodrich the sum of four thousand five Hundred dollars in all when the same shall be completed, it being understood that said Organ shall surpass in tone power compass Variety and in all other good qualities, the best organ in Boston, and be equal to any in the United States And whereas said Goodrich has in contemplation of this contract set up in St. Pauls Church a new Organ to be used by the Parish and others worshipping there untill said large Organ shall be completed and whereas the said Wilby has paid and advanced to said Goodrich on the pledge of said Organ appropriation of it as aforesaid the sum of One thousand dollars Now the said Goodrich hereby transfers & assigns the aforesaid Organ now at St Pauls to him the said Wilby to have and to hold the same to him as security to him for the aforesaid sum of One thousand dollars and together with the parts of the large Organ as the same shall be found as hereinafter is provided to be and remain to him as security for all such sums as he shall from time to time pay and advance to said Goodrich for and on account of or towards the construction of the said large Organ, and the said Goodrich further agrees with the said Wilby in consideration of the advance aforesaid and the promises of said Wilby that he will proceed forthwith in the construction of a great Organ suitable for St. Pauls Church as aforesaid and will complete the same within twelve months and to the end that the kind of Organ may in some particulars be more exactly defined, the

said Goodrich hereby further agrees to make and exhibit a schedule of all the material parts of said Organ and a drawing or plan of the Case thereof, to be submitted to said Wilby within fourteen days from date of this instrument and when agreed upon by him, the said schedule shall be endorsed hereon and be held and considered as part of this agreement and whereas the said Wilby desired to be made secure for all such sums as he advances against all casualties as far as may be. Now the said Goodrich further agrees that all and every piece of Material upon which he shall have put any labor with a view to form and fashion the same into any part of great Organ shall thereupon and without further act or delivery be considered as sold and delivered to the said Wilby and thenceforth be held and considered absolutely and entirely the property of said Wilby saving only that said Goodrich shall have right to complete the said parts and fit and place them in the aforesaid church and the said Wilby does hereby agree to pay said Goodrich in all the sum of four thousand five Hundred dollars as aforesaid. But that he will pay the same by installments when the parts as specified in the schedule to be endorsed shall be done or wrought as in said schedule may be specified said Goodrich giving bills of sale of any part or parts or other form of transfer from time to time as may be required by said Wilby it being agreed by said Goodrich that three thousand dollars of the great organ shall remain unpaid for till completed to the satisfaction of said Wilby

Boston, January 15th 1822.

Witness

L Barnes.

W M Goodrich

F Wilby

Two copies of the "Schedule of the Contents of the proposed Organ for St. Pauls Church" exist, one written by Goodrich and the other more neatly copied. The latter reads as follows:

Great Organ		Choir Organ	
1	Large Open Diap	58	
2	- - Open Diap	58	
3	- - Stop'd Diap	58	
4	- - Principal	58	
5	- - Twelfth	58	
6	- - Fifteenth	58	
7	mounted Cornet 5 Ranks		
	Diap prin. 12 th 15 th 17 th]	150	
8	Sesquialtra 3 Ranks		
	17 th 19 th 22 ^d]	174	
9	Furniture 3 Ranks		
	repeating octaves]	174	
10	Trumpet - - - - -	58	
11	Clarion - - - - -	58	
12	Sub Bass - - - - -	58	
	coupled to the manuals.	980	pipes
	Height	27 ft	
Case	Width	16 "	
	Depth back	9 "	
			348 pipes
			Swell Organ
			1 Open Diap
			2 Stop'd Diap
			3 Principal
			4 Cornet three Rank
			12 th 15 th 17 th]
			5 Trumpet
			6 Hautboy
			296 pipes
			whole number 1624 pipes

The later specification written by Goodrich indicates that several changes were made. The names in the left columns likely appeared on the knobs, but the builder provided standard nomenclature also. One name is difficult to decipher - that of the compound stop in the Swell. Your editor finds the stoplist contains the oldest American use of the name "Bourdon" he has seen, and the Chelys is unique.

Schedule of the Organ in St. Pauls Church

Height	27 ft.	}	Contains	-	{	30 Stops of registers, to
Width	16 ft					33 rows of pipes, played by
Depth	9 ft 7 in					3 banks of Keys. -- with Sub and pedal Bass, viz -

Great Organ, Middle row of Keys

Front Diapason	- -	58	Metal	- -	Great Open Diapason
Second do.	- -	47	do	- -	Small Open Diap -
Octave Prestant	- -	58	do	- -	Principal
Tonic Bourdon	- -	58	{30 metal 28 wood }		Stoped Diapason
Chelys	- -	58	{42 metal 16 wood }		Chelys, Harmonic Principal
Diapente	- -	58	Metal	- -	Twelfth
Double Octave	- -	58	do	- -	Fifteenth
Tierce	- -	58	do	- -	Seventeenth
Sesquialtra	- -	232	do	- -	15 th 17 th 19 th 22 ^d
Cornet	- -	150	do	5 rows	Stoped Diap. Prin. 12 th 15 th 17 th
Bombardo	- -	58	do	- -	Trombone or Great Trumpet, reeds
Trumpet	- -	58	do	- -	Trumpet, reeds

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Choir Organ Lower row of Keys

Diapason	- -	58	Metal	- -	Open Diapason
Bourdon 8	- -	58	{30 metal 28 wood }		Stoped Diapason
Octave	- -	58	Metal	- -	Principal
Bourdon 4	- -	58	{42 metal 16 wood }		Flute
Diapente	- -	58	Metal	- -	Twelfth
Double Octave	- -	58	do	- -	Fifteenth
Dulciano	- -	58	{42 metal 16 wood }		Dulcina Brilliant

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Swell Organ uper Keys

Diapason	- -	37	metal	- -	Open Diap
Bourdon	- -		{30 metal 7 wood }		Stopt do
Octave	- -	37	metal	- -	Principal
Dia-diac/?/	- -	111	do	- -	{the compound chord, ratio of ten to three }
Trumpet	- -	37	do	- -	reeds
Hautboy	- -	37	do	- -	do

296

Sub-Bass with 1 octave and half Pedals,
with pedal shifting movement to Great & Choir Organ.
viz Sub-Bass, 17 pipes from Double Double C

Pedal, Pedal great Organ, Pedal choir Organ

Total number of pipes 1670 -- the largest pipe is 1 ft 5 in. by
1 ft 3 in square 15 ft 9 in. long - the smallest pipe is 1/8 inch
diameter and 5/8 inch in length --

Built in Boston by William M. Goodrich
Finished April 24th 1827 \$4500. ---

Boston March 20. 1843.

(To Dr Warren)

Sir,

I have deferred until now, answering your Questions in relation to the S^t Pauls Organ, not having been able to take a minute survey of the Interior, before Saturday last, after making several ineffectual attempts to get into the inside before employing a Locksmith.

Your first Question is, 'What are the defects of the Organ now I really cannot discover any material defects in it, and in judging of the general effect, I think it ranks high amongst the best Organs in Boston but it cannot be expected to produce that grandeur of tone you hear from the Trinity Organ, every thing in your Organ being upon a much smaller Scale, but what is there, is, upon the whole pleasing and agreeable, the reeds are the most ineffective, but this is not to be wondered at, when we consider, what a science reed making is reduced to of itself in London --

Secondly, you ask, what additions and improvements can be made to the Organ -- I think that, if a new Trumpet on a grand Scale, and a new Open Diapason were inserted in the G^t Organ in lieu of the old ones, also a new Hautboy in the Swell and by adding, say about three fourths of an Inch more weight of wind, (but the quantity must be determined upon by existing local dependencies) these alterations would I think throw a sprightly Character into the Instrument, that would make it much more effective although, before I strongly recommend these alterations, I should wish to ask the advice of one of the best London Organ builders, representing its present capabilities which I can soon do, if you think it necessary to make any alterations, I can then also ascertain nearly what the expense would be, but my present impression is that it would be about \$500 or \$600 as those Stops are the most valuable ones in the Organ.

I remain, Sir, respectfully
Your Obed^t Serv^t
A. U. Hayter

* * *

In 1847, The Boston Musical Gazette published a series of articles describing the history, buildings, organs, and services of the principal Christian congregations in the city. The exteriors of many edifices are shown in woodcuts and the editor seems to have been particular in obtaining stoplists. One complete article from the series will appear in each coming Newsletter; the first was published February 1, 1847:--

CHURCHES IN BOSTON.

Number One.

At the suggestion of some of our country friends, we propose to give a short description of each of the principal churches in Boston, with as particular an account of their musical arrangements as we may be able to obtain. We shall take them according to their geographical position, commencing with the most northerly. For the benefit of those of our readers who have never visited the famous town of Boston, it may be well to premise that this goodly city is a little less than three miles in length, and a little more than one mile in breadth. It is almost entirely surrounded by water, being connected with the main land by a long and very narrow neck of land-- by which circumstance the early settlers were enabled to keep the town comparatively free from wolves, rattlesnakes, and mosquitoes. In addition to Boston proper, of which the above is a description, another peninsula, called South Boston, and an island, called East Boston, are under the city government. South Boston contains 10,000 inhabitants, and is connected with the city proper by two bridges. East Boston contains 6,000 inhabitants, and is connected with the city proper by a steam ferry.

The city proper is divided into sections, known among the citizens as the north

end, west end, centre, and south end. The west and south ends are almost entirely occupied with dwelling houses. The centre is almost entirely occupied with stores, and the north end with both stores and dwelling houses. The neck which connects the city with the main land is at the south end, consequently all the other sections border upon the water.

We commence, as before intimated, with the north end churches. This section of the city has one episcopal, two unitarian, one orthodox congregational, two methodist, one baptist, one universalist, and two catholic churches, and one seamen's bethel. The north end is the oldest portion of the city, and was formerly the aristocratic part of the town, having been the residence of the royal governors of the Massachusetts colony, as long as the said colony needed such governors. At present, however, the west end is generally considered the "upper crust" section, although the north end has by no means lost all of its former glory. The two churches here described are the northernmost in the city. Christ Church is an episcopal church, and the New North a unitarian church.

CHRIST CHURCH.

Rev. John Woart, rector; B. F. Leavens, organist.

The corner stone of this building was laid April 15, 1723, and it was opened for public worship on the 29th of December in the same year. It stands at the northerly part of Salem street, on Copp's hill, and is one of the most prominent buildings in this section of the city. It overlooks the harbor, navy yard, and Bunker's hill, and is built of brick, with the exception of the spire, which is of wood. The walls are not less than three feet thick, even to the top of the brick tower, which is 78 feet high. The wooden spire above is 97 feet high, making the tower in all 175 feet high. This is the oldest church building in the city. The tower contains eight bells, which produce the tones of the diatonic scale. Any tune, the melody of which does not go out of this scale, and which does not contain accidentals (for example, Greenville, Sicilian Hymn, Uxbridge, Duke Street, &c. &c.,) can be played upon these bells. In order that the performer may readily strike the required bell, a rope is tied to the tongue of each, and the eight ropes are then passed through holes in a plank, which is about five feet long, and about seven feet above the floor. The ends of the ropes are fastened to the floor, so that the performer has them all within an arm's length, and can strike either bell, simply by pulling its rope towards him. On the sabbath, the bells are usually played for fifteen or twenty minutes, an hour previous to the commencement of service, i.e., for the first bell, and about five minutes for the second bell, at the commencement of service. For a week before Christmas, they are played from nine to ten o'clock each evening, and at twelve o'clock on Christmas eve, they usher in the day "on which the Prince of Peace was born." To our own ear, there is no sweeter music, than to hear the sound of these bells, gently wafted upon the ear at dead of night. On the sabbath, hymn tunes are played upon them. At Christmas time, tunes of a more lively cast are given. Frequently at funerals, a solemn and melancholy air is pealed from that belfry tower, with an expression that will arrest the attention of the most thoughtless. The bells are rung in the room which is lighted by the small round windows in the tower. The bells themselves are in the loft above, from which they have an extensive prospect, both of land and sea. They had a full view of the battle of Bunker's hill, and could they speak as well as they sing, they would doubtless be able to tell many a tale of the times which tried men's souls. The following mottoes are inscribed upon the bells:

1st bell--"The peal of eight bells is the gift of a number of generous persons to Christ Church in Boston, N.E., anno 1744, A. R."

2d bell--"This church was founded in the year 1723, Timothy Cutler, D.D., the first rector, A. R. 1744."

3d bell--"We are the first ring of bells cast for the British empire in North America, A. R. 1744."

4th bell--"God preserve the church of England, 1744."

5th bell--"William Shirley, Esq., governor of Massachusetts Bay, in New England, anno 1744."

6th bell--"The subscription for these bells was begun by John Hancock and Robert

Temple, church wardens, anno 1743; completed by Robert Jenkins and John Gould, church wardens, anno 1744."

7th bell—"Since generosity has opened our mouths, our tongues shall ring aloud its praise, 1744."

8th bell—"Abel Rudhall, of Gloucester, Eng., cast us all, anno 1744."

It may interest some of our distant friends, to know that it was upon these bells that our musical genius first developed itself. We learned to ring them when about eleven years of age, and used to perform on them every sabbath, to the great edification of large audiences of boys and girls, who doubtless looked upon our performance as truly wonderful. When about thirteen, however, our zeal for such public exhibitions had greatly abated, and we have since devoted our attention to less noisy instruments.

The interior of this church is long, narrow, and very high, its form being decidedly favorable for speaking and musical effect. It has the old-fashioned high galleries, and the roof is supported by pillars which reach from floor to ceiling. The organ loft projects in a semi-circular form some two or three feet in front of the gallery. It will seat about fifteen or twenty singers in front of, or parallel with the organ, or if filled to its utmost capacity, with the seats at the side of the organ occupied, it will accommodate thirty singers. The present choir numbers eight members, whose services are voluntary, i.e., without pay. The organist's salary is two hundred dollars per annum. The organ contains in the great organ, open diapason, stop diapason, flute, principal, 12th, 15th, sesquialtra (half stop,) cornet (half stop,) treble and base trumpets. The swell contains, stop diapason, dulciana, violano, principal, hautboy. Upon the church records are the following votes, which is all the information we have respecting the age and make of the organ:

"August 17, 1736.—Whereas Mr. Wm. Price has received a letter from Mr. Claggett of New Port therein offering an organ for four hundred pounds, ready fixt and sett up in the church. It is now voted, That Mr. Price do write to said Claggett, in answer to the above proposal, that the church wardens and vestry are resolved not to pay above three hundred pounds this currency for said organ when fixt up in the church and in good order according to the approbation of proper judges."

"October 5, 1736.—Voted, That the church wardens get the front gallery prepared after the best manner for the reception of the organ, and further to add what is proper in the beautifying and fixing up said organ in the church. Voted, That Messrs. Wm. Price, Geo. Monk, and Jno. Horton, be added as a committee to assist the church wardens in fixing up said organ."

It has a large, high front, and is much better outside than in. There are few organs in the city that present a better external appearance; but internally it is worn out. It was undoubtedly originally an English organ, and a good instrument, but is now probably like the man's jack-knife, which had been in constant use in his family for two centuries; to be sure, every time the blade was worn out, it had a new blade fitted to it, and every time the handle gave out, it had a new handle, but it was still the same knife. This organ has apparently been patched and mended until there is little of its original goodness left, and it is high time that it should give place to a successor.

Editor's note: The organ provided by Claggett was replaced by a two-manual 1759 Thomas Johnston, built in Boston, and the case of which exists. Twenty-five years before the above article was written, William Goodrich made extensive repairs, and it was not until 1884 that the case was filled with another organ -- second hand, too!

NEW NORTH CHURCH.

Francis Parkman, D.D., pastor; Rev. Amos Smith, colleague pastor; James Flint, organist and conductor.

The first house erected upon this spot was dedicated May 5, 1714. In 1803 it was taken down, and the present house erected in its place. The present house was dedicated May 2, 1804. It stands at the corner of Hanover and Clarke street, about in line with Christ Church, perhaps a hundred rods easterly from it. A church called the old north formerly stood in an adjoining street, which is the reason why this was called the new north. The old north was pulled down and used for fire-wood by

the British soldiers, in the winter of 1776, (at which time Boston was closely besieged by the American army under Washington,) and it has never been re-built. The new north, however, still retains its distinctive name, although one of the oldest churches in the city. It is built of brick, with stone pilasters in front, and a series of attic pilasters over them. The cupola is of wood, the vane being about one hundred feet from the foundation. The organ was built by Thomas Appleton, of Boston, in 1827. It has two banks of keys, and contains, in the great organ, stopped and open diapasons, principal, 12th, 15th, cornet, sesquialtre treble and base, trumpet, clarion. In the swell organ, stopped and open diapasons, flute, principal, hautboy, clarinet. The swell base consists of stopped diapason, principal, and flute. The swell organ extends down to E, third space on the base clef. Besides the above stops, the organ has a sub-base, from GG to F sharp, a couplet for keys and pedals, and a check pedal to take off all but the two diapasons, from the great organ. The singing is performed by a quartett choir, i. e., one voice to a part. The organ loft will accomodate a choir of thirty singers, but the organ is placed so near the front of the gallery, that it would effectually divide such a number into two distinct choirs. The organist's salary is three hundred dollars per annum. The order of service in this church is, A. M., 1st, singing (usually a chant or anthem;) 2d, prayer; 3d, reading the scriptures; 4th, prayer; 5th, singing; 6th, sermon; 7th, prayer; 8th, singing; 9th, benediction;--P. M., 1st, singing; 2d, prayer; 3d, singing; 4th, sermon; 5th, prayer; 6th singing; 7th, benediction.

[Editor's note: The handsome and restored Bulfinch church, once Unitarian, has been the property of St. Stephen's Roman Catholic congregation since 1863. The Appleton was evidently succeeded by an 1883 two-manual Steere & Turner, replaced by a two-manual restored and enlarged organ probably built by William M. Goodrich in the 1820's. A description is in the Newsletter for March, 1968.]

* * *

This brief obituary of a renowned organ-builder appeared in The Musical Courier, New York, January 1, 1887:

Hilborne. L. Roosevelt.

Hilborne L. Roosevelt, the organ builder and an inventor of electric appliances, died Thursday afternoon at his residence, No. 58 West Eighteenth-st. He was thirty-seven years old, and was born in this city, being the son of the late S. Weir Roosevelt. While still very young he studied the manufacture of church organs at Hall & Labagh's factory, and then made several trips to Europe to study the manufacture, and at the same time he identified himself most particularly with electric inventions as applied to organ manufacture. Among the organs that he built was the one in the Garden City Cathedral, and also the one in Grace Church, this city, each of which has many miles of electric wire in it. He also built the Trinity Church organ [Boston - Ed.] and one of the organs in the main building of the Centennial Exposition of 1876. He started his organ factory first at No. 40 West Eighteenth-st., and then moved it to No. 145 in the same street. He also established branch factories in Philadelphia and Baltimore. Mr. Roosevelt invented several important details of the telephone, and up to his death he received a royalty on the telephone switch. He also invented the magnetic telephone call-bells. At one time he was largely interested in the New York Bell Telephone Company, and carried it through a great deal of litigation, but sold out his interest just before the "boom" of the company. He was widely known in electrician's circles, and was an intimate friend of Edison. His death was caused by a complication of disorders, aggravated by pleurisy. He leaves his widow and daughter.

* * *

WHERE IS A COPY? On June 3, 1878, The Music Trade Review of New York published this mouth-watering little mystery:

--"History of Church Organs in the United States" is the title of a work of many years' labor by Mr. Walter B. Gilbert, organist of Trinity Chapel, New York. The work will shortly make its appearance.

THE ESTEY OPUS LIST - continued

Baltimore, Md.	Prince of Peace Episcopal Church	857 1911 2
Dundee, Ill.	Bethlehem Evangelical Lutheran Church	858 1911 2
Johnston, S.C.	Baptist Church	859 1911 2
North Cambridge, Mass.	Masonic Temple	860 1911 2
Shabbona, Ill.	Congregational Church	861 1911 2
Buckhannon, W.Va.	First Methodist Episcopal Church	862 1911 2
Camden, S.C.	Grace Episcopal Church	863 1911 2
McKinney, Texas	First Methodist Episcopal Church, South	864 1911 2
Philadelphia, Pa.	Emmanuel Methodist Episcopal Church, Roxborough	865 1911 2
Knoxville, Tenn.	Church of the Immaculate Conception, R.C.	866 1911 2
Dobbs Ferry, N.Y.	Summerfield Methodist Episcopal Church	867 1911 2
Medford, N.J.	Methodist Episcopal Church	868 1911 2
Old Town, Maine	Methodist Episcopal Church	869 1911 2
Bridgeport, Conn.	Newfield Methodist Episcopal Church	870 1911 2
Everett, Mass.	Palestine Masonic Lodge	871 1911 2
Sunnyside, Wash.	First Brethren Church (Gamba added later)	872 1911 2
Des Moines, Iowa	First Presbyterian Church	873 1911 2
Philadelphia, Pa.	Church of the Holy Angels, R.C.	874 1911 2
South Perkaspie, Pa.	St. Andrew's Reformed Lutheran Church	875 1911 2
San Diego, Calif.	First Methodist Episcopal Church	876 1911 2
Galveston, Texas	First Baptist Church	877 1911 2
Camden, N.J.	State Street Methodist Episcopal Church ("burned" on a later list)	878 1911 2
Pasadena, Calif.	A. H. Hayes, Jr.	879 1911 2A
Crete, Neb.	Grace Methodist Episcopal Church	880 1911 2
Turin, Italy	Turin Exposition ("George Holzer, Berlin, Germany" on a later list)	881 1911 1A
Stoughton, Mass.	Methodist Episcopal Church	882 1911 2
Hastings, Mich.	First Methodist Episcopal Church	883 1911 2
Danville, Va.	Calvary Methodist Episcopal Church, South	884 1911 2
Mexico City, Mexico	British Cemetery Chapel Association (sold to the Lady Cowdray for the Association; mahogany case, burnished tin front pipes; seven ranks with Pedal)	885 1911 1
Clarinda, Iowa	First Presbyterian Church	886 1911 2
Gainesville, Texas	First Baptist Church	887 1911 2
Elkridge Landing, Md.	Grace Episcopal Church	888 1911 2
Avoca, Pa.	Langcliff Presbyterian Church	889 1911 2
Maplewood, Mo.	Congregational Church	890 1911 2
Watertown, S.D.	First Church of Christ, Scientist	891 1911 2
Mobile, Ala.	Government Street Presbyterian Church	892 1911 2
Greeley, Col.	First Methodist Episcopal Church	893 1911 2
Patchogue, L.I., N.Y.	First Baptist Church	894 1911 2
Los Angeles, Calif.	George J. Birkel & Co. (Estey representatives; by 1927 in the home of W. J. Hale, Los Angeles, when a new console was provided)	895 1912 2A
Wilmington, N.C.	St. Mary's R.C. Church	896 1911 2
South Lee, Mass.	Church of the Good Shepherd, Episcopal	897 1911 2
Azusa, Calif.	First Presbyterian Church ("burned" on a later list)	898 1911 2
St. Cloud, Minn.	St. John's Episcopal Church	899 1911 2
South Paris, Maine	Methodist Episcopal Church	900 1911 2
Orange, Va.	First Presbyterian Church	901 1911 2
Jamaica, L.I., N.Y.	Chapin Home for the Aged and Infirm	902 1911 2A
Portland, Ore.	Sunnyside Methodist Episcopal Church ("burned 1950" on a later list)	903 1911 2
Fond du Lac, Wis.	First Baptist Church	904 1911 2

New Haven, Conn.	St. Andrew's Episcopal Church	905 1911 2
Lansing, Mich.	First Baptist Church	906 1911 2
Raphine, Va.	New Providence Presbyterian Church	907 1911 2
Missoula, Mont.	Methodist Episcopal Church	908 1911 2
Wilmington, Del.	Delaware Avenue Baptist Church ("Delaware Avenue Bethany Church" on a later list)	909 1911 2
Providence, R.I.	Second United Presbyterian Church	910 1911 2
New York, N.Y.	Henri Bendel, 520 Fifth Avenue ("Park Avenue Congregational Church, Brooklyn, N.Y." on a later list)	911 1911 2
New York, N.Y.	Estey Store (later sold to St. Stephen's Episcopal Church, Netherwood Heights, Plainfield, N.J.)	912 1911 2
Chicago, Ill.	Otis Bigelow (purchased for or soon sold to the First Congregational Church, Hamilton, Mo.)	913 1911 2
Philadelphia, Pa.	Estey Store (sold to Sacred Heart Convent, Torresdale, Pa.)	914 1911 2
Philadelphia, Pa.	Estey Store (sold to St. Francis de Sales R.C. Church, Lenni Mills, Pa.)	915 1911 2
Salem, Ore.	Oregon Institute for the Blind ("sold to a private individual" on a later list)	916 1911 2
Keyport, N.J.	St. John's Methodist Episcopal Church	917 1911 2
River Falls, Wis.	Congregational Church ("burned" on a later list)	918 1911 2
Minneapolis, Minn.	Frank E. Little ("Evangelical Lutheran Church" on a later list)	919 1911 2A
Jersey City, N.J.	Bergen Masonic Lodge	920 1911 2
Baltimore, Md.	St. Mary's Industrial School for Boys ("school closed 1955" on a later list)	921 1911 2
Pleasant Plains, S.I., N.Y.	St. Mark's Methodist Episcopal Church (town name is "Prince Bay" on a later list)	922 1911 2
St. Louis, Mo.	Estey Store (later returned to factory and sold to the Methodist Church, Pittsfield, Vt.)	923 1911 1A
Fullerton, Neb.	Presbyterian Church	924 1911 2
Burlington, N.C.	St. Athanasius Episcopal Church ("Church of the Holy Comforter" on a later list)	925 1911 2
San Rafael, Calif.	Dominican College	926 1911 2
Priceburg, Pa.	St. Mary's R.C. Church ("St. Mary's R.C. Church, Dixon City, Pa." on a later list)	927 1911 2
Nutley, N.J.	St. Paul's Congregational Church	928 1911 2
Catasauqua, Pa.	St. Mary's R.C. Church	929 1911 2
Huntingdon, Pa.	First Methodist Episcopal Church (Chimes added in 1922)	930 1911 2
Indianapolis, Ind.	First Friends Church	931 1911 2
Chula Vista, Calif.	Congregational Church	932 1911 2
Fairhaven, Pa.	Zion Lutheran Church	933 1911 2
West Orange, N.J.	Mission of the Holy Innocents, Episcopal	934 1911 2
Rockford, Ill.	Westminster Presbyterian Church	935 1911 2
Mayfield, Ky.	First Baptist Church	936 1911 2
State College, Pa.	St. Paul's Methodist Episcopal Church	937 1911 2
Turtle Creek, Pa.	McMaster Methodist Episcopal Church	938 1911 2
St. Louis, Mo.	Estey Store (sold in 1914 to the German Methodist Church, Enterprise, Kan.)	939 1911 2
Vallejo, Calif.	First Presbyterian Church ("Vallejo Bible Church" on a later list)	940 1911 2
Worcester, Mass.	Bethany Congregational Church	941 1911 2
Trenton, N.J.	Greenwood Avenue Methodist Episcopal Church	942 1911 2
Huntington, W.Va.	First Congregational Church	943 1911 2
Wheeling, W.Va.	Simpson Memorial Methodist Episcopal Church	944 1911 2
Philadelphia, Pa.	Evangelical Lutheran Church of the Resurrection	945 1912 2

The next meeting of the Boston Organ Club will occur on Saturday, September 27, in Worcester, Massachusetts. The journey to that city should indeed merit the effort, for we are to visit four organs and hear what promises to be an historic recital on a huge "depression period piece". Our thanks go to John Ogasapian and Stephen Long for making the arrangements; the schedule follows:

- 2:00 p.m. - Trinity Lutheran Church, 73 Lancaster Street, corner of Salisbury Street - two tracker organs by Fritz Noack, a 3-63 in the church and a one-manual in the chapel, both built in the 1960's.
- 3:00 p.m. - Armenian Church of the Martyrs, Congregational, 22 Ormond Street - a 2-14 1879 E. & G. G. Hook & Hastings with a detached console, moved, rebuilt, and tonally altered by Wilson Barry of Andover, Mass., in 1975.
- 4:00 p.m. - Mechanics Hall, 321 Main Street - a four-manual 1864 E. & G. G. Hook tracker-action-with-Barker-lever instrument rebuilt in 1927 by Charles F. Chadwick of Springfield, Mass., but without tonal alterations. Though the organ barely speaks because of crumbling leather links in the electric pull-down actions, it is a most fortunate survival as the only four-manual Hook and the oldest large American concert organ. The stoplist is in the Newsletter for September, 1968.
- 5:30 p.m. - Supper at local restaurants, and we recommend Putnam & Thurston's, 27 Mechanic Street, not far from the Hall.
- 8:15 p.m. - Worcester Memorial Auditorium, Lincoln Square at Highland Street - a recital by THOMAS MURRAY on the huge four-manual 1933 W. W. Kimball organ. The tickets are \$5.00, available at the door, \$4.00 being a tax-deductible donation to the Mechanics Hall Organ Restoration Fund. The event is sponsored by the Worcester Chapter of the American Guild of Organists and the Worcester Mechanics Association. Mr. Murray, of St. Paul's Episcopal Cathedral, Boston, needs no introduction!

The Mechanics Hall organ is in a splendid Victorian edifice which is to be fully restored when \$3,000,000 is obtained. The first phase of the organ renovation includes releathering of the action, cleaning, regulating of the pipework, and a new Pedal clavier. Other options include new chest tables and retrackerization. Phase I is surely a possibility and its accomplishment deserves our support.

The Memorial Auditorium organ has 88 stops, 105 ranks (plus percussion registers), and more than 6,500 pipes. No two published accounts agree on the details of the specification, but the most accurate appears in The Diapason for April, 1933. The movable drawknob console is on an elevator, and though much of the organ is enclosed in chambers, it possesses a very satisfying sound, with plenty of upperwork. A 50 h.p. Spencer blower supplies wind pressures from 5 to 20 inches, and the console has such rarities as a switch for six changes of crescendos - if, for instance, you wish to crescendo just the string stops, you can have it! The auditorium cost \$2,000,000, and the organ was formally opened in a recital by Palmer Christian on November 6, 1933.

Trinity Lutheran Church is between Park Avenue and Main Street, and Salisbury Street is Route 9. If you are coming from the east, on Route 9 follow signs West to

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Leicester, cross over I 290; go part way around the traffic circle at the bottom of the hill; turn left at the lights after the circle; and Trinity Church will be in front of you on the left at the next set of lights two blocks down. On the Mass. Pike exit on Route 9, the best place being Framingham, and follow the instructions above. On I 290, take exit 18 for Lincoln Square; turn at the first right after the exit; at the second set of lights Trinity Church will be in front of you on the left. From the south (Routes 146, 86, 15, etc.), take I 290 going East; leave on Exit 17; turn left on Route 9 to Leicester (see above under Route 9); bear left at the first set of lights after the traffic circle. From the west, take the Mass. Pike or Route 20, leave on Exit 10 to Auburn and get on I 290; leave on Exit 17 and proceed left on Route 9 West (see above under Route 9). From the north, Route 12 becomes Park Avenue; go to Salisbury Street and turn left at the light, which is Route 9 East to Shrewsbury; proceed to the first set of lights; turn right on Lancaster Street, and Trinity Church is on the right.

The Armenian Church of the Martyrs is a short distance from Trinity Church, and all of the buildings we are to visit are within walking distance of each other. Follow the instructions above to reach the Trinity Church area, and when the Worcester Art Museum is on the near left corner and Trinity Church is on the far left, turn left on Lancaster Street and continue to the second set of lights. Turn right on Highland Street and then left on Ormond Street, the fifth street on the left. The frame church is a few blocks down, on the right side.

* * *

MIXTURES -

The large two-manual 1848 George Stevens organ in the First Parish Church, Belfast, Maine, has been thoroughly restored by Bozeman - Gibson & Co. The missing 1 3/5' rank has been restored to the Great Sesquialtera and the original Pedal keys and hitch-down Swell pedal duplicated. George Bozeman, Jr., will play the dedicatory recital at 5:00 p.m., October 12. A new, commissioned work is on the program.

Two Vermont tracker organs will receive their Historic Organ Citations from the Organ Historical Society in presentations by Mr. Bozeman. On October 4 at 7:30, 1-10 1867 W. A. Johnson in the Community Church, Shrewsbury, will be heard in a recital honoring the occasion, played by Harold Knight of Iowa City, Iowa. George Bozeman, Jr., will play at the 11:00 service at the North Parish Universalist Church, Woodstock, on October 5; that evening Mr. and Mrs. Carrol Hassman will perform the hundredth anniversary recital honoring the presentation recognizing the 2-16 Hutchings, Plaisted & Co. organ. The 7:30 recital will include Eugene Thayer's Concert Variations on Pleyel's Hymn, for two performers, Op. 25.

The Andover Organ Company has completed renovating the 1-9 c.1865 George Stevens organ in the Baptist Church, Blue Hill, Maine. Donald H. Olson of the firm, assisted by a violin and a violoncello, will play a recital at 4:00 p.m., October 19.

The 1-8 S. S. Hamill organ in an 1825 Lemuel Hedge case, long the "emblem organ" of The Organ Historical Society, was dismantled and placed in storage following a festive musical service on April 20. Your editor, the organist at St. Paul's Episcopal Church, Windsor, Vt., will be playing a reed organ for some time! An appeal for funds will be made in the future, and at present the 1820 brick building is undergoing a thorough renovation, initiated by Mr. Boadway.

Wilson Barry has discovered a handsome 1-6 c.1860 organ of unknown make in St. Denis R.C. Church, North Whitefield, Maine, and it is, hopefully, to be restored.

At 8:30 p.m. on September 26, Beverly Scheibert, director of music at Christ Episcopal Church, Cambridge, Mass., will present a recital on the 1969 Casavant organ in Cole Memorial Chapel, Wheaton College, Norton, Mass. She will also play the 1966 William Ross double harpsichord.

Found on a church bulletin in Keene, N.H., this anthem title must indicate the Gounod "chestnut" -- "Lovely Up Here".

Do you have the Organ Literature Foundation's latest catalogue? It's worth your perusal, and those records you've long-delayed purchasing should be bought soon, for the oil situation has caused a sharp increase in the price of discs.

From The Boston Musical Gazette, February 16, 1847:

CHURCHES IN BOSTON. -- NO. II.

SALEM STREET CHURCH.

Edward Beecher, D.D., pastor, David C. Long, organist and conductor.

This is an orthodox congregational church. It stands at the corner of Salem and Bennet streets, a few rods south of Christ Church, and is built of brick. The house was dedicated January 1, 1828. The engraving above represents it as it was a few months ago, not as it is now. During the past year it has been raised twelve feet, so that the floor of the vestry is now two feet above the ground, instead of being under ground, as before the alteration. In outward appearance the shape remains the same, with the exception that the two side front doors have been bricked up, and the steps to the centre front door have been removed, bringing the bottom of the door to a level with the sidewalk. The tower has also been altered, and now nearly resembles the tower of the Baldwin Place Church. Although this is perhaps the least expensive of the congregational churches in the city, in our estimation it transcends them all, in the possession of everything that is really desirable for the purposes of a church. The first floor, which is a foot or two above the sidewalk, contains a large lecture room; two smaller rooms, carpeted, connected with the larger, by wide folding doors, and also connected with each other by folding doors; and two good-sized committee rooms. These rooms, as well as the church above, are lighted with gas. One of the carpeted rooms contains a piano, and is otherwise fitted up for the meetings of the choir. The church is one flight of stairs above the first floor, and is perfectly plain, but as neat and pleasing to the eye as heart can desire. It has an elegant mahogany pulpit, and is beautifully carpeted throughout.

Previous to the alteration of the house, it contained an organ with sixteen stops, and two banks of keys, built by Thomas Apoleton, of Boston, one of the finest instruments of the size we ever saw. At the time of the alteration, this organ was sold to the congregational church in Manchester, Mass., and a superb organ of forty stops and three banks of keys, built by Simmons & McIntire, of Boston, purchased in its stead. This splendid instrument is twenty feet high, fifteen feet front, eleven feet deep, and contains 1818 pipes. The contents are--

GREAT ORGAN.

- 1,2 Open diapasons
- 3 Stop diapason, treble
- 4 Stop diapason, base
- 5 Clarabella
- 6 Horn
- 7 Principal
- 8 Twelfth
- 9 Fifteenth
- 10 Sesquialtra, 3 ranks
- 11 Mixture, 3 ranks
- 12 Trumpet, treble
- 13 Trumpet, base
- 14 Clarion

CHOIR ORGAN.

- 1 Open diapason
- 2 Stop diapason, treble
- 3 Stop Diapason, base
- 4 Dulciana
- 5 Principal
- 6 Fifteenth
- 7 Flute
- 8 Cremona

SWELL ORGAN.

- 1,2 Dbl. stop diapasons, treble and base
- 3 Open diapason
- 4 Stop diapason
- 5 Dulciana
- 6 Principal
- 7 Piccolo
- 8 Flute
- 9 Cornet, 3 ranks
- 10 Trumpet
- 11 Hautboy
- 12 Tremulant

Pedals, compass from CCC to C

SUB-BASE COUPLERS.

- 1 Pedals and great organ
- 2 Pedals and choir organ
- 3 Great and Swell
- 4 Great and choir
- 5 Pedal check

The organ stands in an arched niche, which is admirably adapted to throw out the sound, both from the organ and choir. The organ loft contains three rows of seats, which will seat sixty-one singers. The choir at present numbers sixty-two members. A meeting for practice is invariably held every Thursday evening the year round, and every member of the choir is expected to regularly attend this meeting. During the winter, this meeting is held alternately in the room under the church and at the houses of members of the congregation, i.e., about once a fortnight the choir is invited to the house of some member of the church or society. At the meeting held in the room under the church, the time is occupied in practicing such music as is performed on the sabbath. At the meetings at private houses the exercises are of a more social character. The meetings of the choir for practice are closed with prayer. The organist's salary is three hundred dollars. The present organist has held his office for eight consecutive years. The order of services is, 1, voluntary (either a chant or anthem, or a voluntary on the organ, but never both;) 2, invocation; 3, reading of the scriptures; 4, hymn; 5, prayer; 6, hymn; 7, sermon; 8, prayer; 9, benediction; -- P.M., 1, voluntary on the organ; 2, hymn; 3, prayer; 4, hymn; 5, sermon; 6, prayer; 7, hymn; 8, benediction. The congregation always stand during the prayers, and also during the first singing in the morning, and the first and last in the afternoon. The Church Psalmody is the hymn-book used in this church.

BALDWIN PLACE BAPTIST CHURCH.

Baron Stow, D.D., pastor; B. F. Edmunds, chorister; W. R. Bradford, organist.

This church was organized in 1743. The first meeting-house was erected upon the present location 1746. The corner stone of the present edifice was laid May, 1810, and the house was dedicated January 1, 1811. In 1842 the house was raised eleven feet, and its interior arrangements are now like the Salem Street Church, which was re-modeled after it. Like the Salem Street Church, although not an expensive building, in point of convenience it is in advance of most others in the city. It is built of brick, and stands on Baldwin Place, of which it forms the end. Baldwin Place is a short court leading from Salem street, a short distance south from the Salem Street Church.

The plan of the singing gallery and organ loft was drafted by the chorister, and its adoption by the building committee redounds to their credit, inasmuch as interior accomodation is consulted, rather than outward beauty. To accomplish the design, it was necessary to dispense with the rear brick wall of the tower, and substitute a wooden one, slated, above the roof. The organ stands in an arched niche nineteen feet high, thirty-five feet wide, and twelve feet deep, the front of the organ being exactly in line with the rear of the tower. The singing gallery is of the same width as the niche, having three rows of seats, except immediately in the centre, where there is only one row of seats, which extends across the front of the instrument, the other two rows being discontinued in the centre, thereby giving ample room for the chorister and organist. A choir of fifty can be seated without occupying any of the seats at the sides of the organ. This arrangement has been, by trial, found to be an admirable one for musical effect, and has been copied in other churches since erected.

The organ was built by Thomas Appleton, in 1834, is eighteen feet high, twelve feet wide, and seven feet deep, and has two banks of keys. The great organ has open diapason, stop diapason treble and base, dulciana, flute, principal, twelfth, fifteenth, sesquialtra, cremona, and base trumpet, a pedal register to connect the pedals and great organ, with a sub-base to CCC within the case. The swell organ has open diapason, stop diapason, dulciana, principal, cornet, three ranks, and hautboy, with a stop diapason base. A coupling register to connect great organ and swell.

This society seems to have been remarkably exempt from the mutations usually attendant upon the administration of its musical department. The present chorister has been a member of the choir twenty-five consecutive years, and director of the music twelve years. Since the erection of the organ (1834) there have been but three permanent organists, one having served four years and a half, one six years, and the present organist two years; others have occasionally played, but merely as

temporary supplies. The present choir numbers forty members.

The church is one of the largest in the city, and the organ but of a medium size, and by no means so loudly voiced as is the fashion in building organs at the present time; yet such is its advantage of position, that it is more efficient than many larger instruments not so favorably situated.

The order of service is, 1, voluntary; 2, hymn or chant; 3, prayer; 4, reading of the scriptures; 5, hymn; 6, sermon; 7, hymn; 8, prayer; 9, benediction; -- P.M., 1, voluntary; 2, hymn; 3, prayer; 4, hymn; 5, sermon; 6, prayer; 7, hymn; 8, benediction.

The voluntaries are sometimes both instrumental and vocal, an anthem or chant being introduced in the course of the voluntary, and the organ continuing to play after the singing is completed, a practice it is believed, peculiar to this choir. The hymn book used in this church is "The Psalmist," edited by Rev. Baron Stow, D.D., and Rev. S. F. Smith. Chanting is practiced, but in no case (except in the voluntary) unless the congregation is supplied with a copy of the hymn or selection chanted; the hymn book containing a compilation (by the chorister) of chants and selections for chanting.

The choir meets for practice every Thursday evening the year round. Five hundred and fifty dollars are annually appropriated for the singing. The pastor manifests a lively interest in the choir.

* * *

Your editor has purchased a faded four-page programme containing the delightfully-detailed stoplist of a remarkable Steer & Turner organ, Opus 105. Within a decorative banner on the brittle gray paper is "Organ Exhibition/at the/First Presbyterian Church,/BRIDGEPORT, CONN./Wednesday Evening, May 24, 1876,/at 8 o'clock./By/JOHN M. LORETZ, JR."

PROGRAMME.

Part I.

1. Grand Prelude and Fugue Bach.
2. Fackeltanz Meyerbeer.
With Pedal Obligato.
3. Symphony in C Beethoven.
Introduction -2d, 3d and 4th Movements.
4. Fille du Regiment arranged by Loretz, Jr.
With Pedal Introduction.
5. Overture -- "Fra Diavolo" Auber.

The audience will please rise and sing two verses of the Hymn "America."

My country! 'tis of Thee.

* * * *

Our fathers' God, to Thee.

Part II.

6. "Music of Nature"* Loretz, Jr.
7. Coronation March Meyerbeer.
8. [a. Serenade Schubert.
b. Mazourka Chopin.
9. Improvisation on Favorite Airs
10. Overture -- "Robespierre" Litolf.
Episode of the French Revolution.

The audience will please rise and sing Old Hundred:
Praise God, from whom all blessings flow.

* Improvisation. -- "Music of Nature" is a series of sketches in which is shown what can be done on a good and large organ. "Morning:" Rising of Sun, Warbling of Birds, Rustling of Leaves, Peasant's Song -- "Noon:" Storm, Thunder in Distance, Howling of Wind in the Forest, Approach of Storm, Frightened Birds, Rain, Hail, etc., gradually dies away -- "Evening:" Calm, Cuckoo, Nightengale, Pipers Gathering their Flocks, Hymns of Shepherds.

Specification of a Three-Manual Organ,
Containing 53 Stops and 2439 Pipes.

I MANUALE, (GREAT), COMPASS FROM C₀ TO a³.

1.	Open Diapason, 16 feet. 33 1/3 per cent. pure English tin. Full and bold,	58	pipes.
	Largest pipes in front, of best German zinc.		
2.	Open Diapason, 8 feet. 33 1/3 per cent. pure English tin. Very full and bold,	58	"
	Largest pipes in front, of best German zinc.		
3.	Viola da Gamba, 8 feet. 45 per cent. pure English tin. Crisp and incisive,	58	"
4.	Doppel Flöte, 8 feet tone. Wood--stopped. Very full and strong,	58	"
5.	Octave, 4 feet. 33 1/3 per cent. tin. Full scale,	58	"
6.	Flauto Traverso, 4 feet. Wood--open. Very beautiful,	58	"
7.	Twelfth, 2 2/3 feet. 33 1/3 per cent. tin. Full scale,	58	"
8.	Fifteenth, 2 feet. 33 1/3 per cent. tin. Full scale,	58	"
9.	IV Ranks, Mixture, 33 1/3 per cent. tin. Full scale,	232	"
10.	Trumpet, reed, 8 feet. 45 per cent. tin. Very powerful,	58	"
	Total,	754	"

II MANUALE, (SWELL), COMPASS FROM C₀ TO a³.

11.	Bourdon Bass, 16 feet tone, } Wood--stopped. Full intonation,	58	pipes.
12.	" Treble, 16 " " }		
13.	Open Diapason, 8 feet. 33 1/3 per cent. tin. Medium strength, . .	58	"
14.	Salicional, 8 feet. 45 per cent. tin. Delicate and crisp,	58	"
15.	AEoline, 8 feet, 45 per cent. tin. Delicate string tone--softest register in the organ,	58	"
16.	Quintadena, 8 feet tone. 45 per cent. tin. Peculiar,	58	"
17.	Stopped Diapason, 8 feet tone. Wood--stopped. Clear and full, . .	58	"
18.	Vox Celestes, 8 feet. 45 per cent. tin. Undulating character, . .	46	"
19.	Flute Harmonique, 4 feet. 45 per cent. tin. Brilliant and penetrating,	58	"
20.	Violina, 4 feet. 45 per cent. tin. Delicate,	58	"
21.	Flautino, 2 feet. 45 per cent. tin. Clear,	58	"
22.	III Ranks, Mixture. 33 1/3 per cent. tin. Medium scale,	174	"
23.	Cornopean, reed 8 feet. 45 per cent. tin. Powerful and Horn like,	58	"
24.	Oboe, } reed, 8 feet. 45 per cent. tin. Plaintive,	58	"
25.	Bassoon, }		
26.	Vox Humana, reed, 8 feet. 45 per cent. tin. Imitative,	58	"
	Total,	916	"

III MANUALE (SOLO), COMPASS FROM C₀ TO a³.

27.	Lieblich Gedacht, 16 feet tone. Wood--stopped. Clear and full,	58	pipes.
28.	Geigen Principal, 8 feet. 45 per cent. tin. String tone,	58	"
29.	Dulciana, 8 feet. 45 per cent. tin. Delicate,	58	"
30.	Melodia, 8 feet. Wood--open. Rich and mellow,	58	"
31.	Stopped Diapason, 8 feet tone. Wood--stopped. Clear and full, . .	58	"
32.	Flute d'Amour, 4 feet tone. Wood--stopped. Clear and liquid, . .	58	"
33.	Fugara, 4 feet. 45 per cent. tin. String tone,	58	"
34.	Piccolo, 2 feet. 33 1/3 per cent. Flute-like,	58	"

35. Clarionet, reed, 8 feet. 33 1/3 per cent. tin. Orchestral,	58	"
36. Cor Anglaise, free reed, 8 feet. 45 per cent. tin. Imitative,	58	"
Total,	580	

PEDALE, COMPASS FROM c/ TO d^o.

37. Open Diapason, 16 feet. Wood--open. Powerful and grand,	27	pipes.
38. Bourdon, 16 feet tone. Wood--stopped. Deep and pervading,	27	"
39. Bell Gamba, 16 feet. Best German zinc. Orchestral,	27	"
40. Quint, 10 2/3 feet tone. Wood--stopped,	27	"
41. Violoncello, 8 feet. 45 per cent. tin and best German zinc. Or- chestral,	27	"
42. Doppel Floete, 8 feet tone, Wood--stopped. Very full and strong,	27	"
43. Fagotto, reed, 8 feet. 45 per cent. tin. Imitative,	27	"
Total,	189	pipes.

MECHANICAL REGISTERS.

- 44. Great to Pedale, Coupler.
- 45. Swell to Pedale, Coupler.
- 46. Solo to Pedale, Coupler.
- 47. Bellows Signal.
- 48. Tremulo to Swell.
- 49. Tremulo to Solo.

PISTON PNEUMATICS.

- 50. Great Manuale to Pneumatic, Coupler.
- 51. Swell Manuale to Pneumatic, Coupler. (Swell to Great.)
- 52. Solo Manuale to Pneumatic, Coupler. (Solo to Great.)
- 53. Swell to Solo, Coupler.

PEDAL PNEUMATIC MOVEMENTS.

- 1. Forte, Combination Pedal, I Manuale.
- 2. Mezzo, Combination Pedal, I Manuale.
- 3. Forte, Combination Pedal, II Manuale.
- 4. Piano, Combination Pedal, II Manuale.
- 5. Forte, Combination Pedal, for Pedal Organ.
- 6. Piano, Combination Pedal, for Pedal Organ.

The above Pedals are operated by Pneumatic power.

- 7. Reversible Pedal to operate Pedal Coupler, I Manuale.
- 8. Adjustable Swell Pedal, II Manuale.
- 9. Adjustable Swell Pedal, III Manuale.

Stops No. 35 and 36 are enclosed in a separate swell box.

All interior zinc pipe work is lacquered.

All the interior construction is coated with shellac varnish, including the wood pipes.

Case of this instrument is constructed of Ash. The dimensions of Case are twenty-two feet wide, thirty-seven feet high, and contains 65 ornamented pipes.

This Instrument has extended action. The Key Board is located twenty-one feet from the Organ, the Pulpit being between the Organ and the Key Boards. Pneumatic Action applied to Great Manuale and all its Couplers.

STEER & TURNER,
Builders,
Westfield, Mass.

* * *

Two additional manuscript documents referring to the three-manual William M. Goodrich organ in St. Paul's Episcopal Church, Boston, have been provided by Mr. Murray; they are a portion of the papers transcribed in the last issue of the Newsletter.

They give some additional details regarding the stoplist and the cost of parts 150 years ago. Your editor does not know of John King, and cannot be sure the copying of his address. Both papers bear the same date.

On reverse: "Mem^o/This paper Given to me June 23. 1825 by W. M. Goodrich/H.C."

Prices of Organ Stops in Metal by John King Organ Builder No. 1 Collier St^r Pentonville near London. Also from Avery of London --

Open Diapason	£ 27.. 0..0	120.---
Principal	9.. 0..0	40.---
Twelfth	7.. 0..0	31.11
Fifteenth	4..16..0	21.44
Teirce	4.. 0..0	18.67
Sesquialter 3 Rows	9.. 0..0	40.00
Trumpet	16..16..0	74.00
Dulciana 4 ft. 42 pipes	6..16..6	30.33
Hautboy (30 pipes)	5.. 0..0	23.33
Flute Short Octave	4.. 4..0	18.67

All the Stock of Wood, Pine & Mahogany is on hand for case
 Largest stock of metal wanting
 Weight of Pipes in Metal will be Over 2000 Pounds

Arangement of Organ

Large Organ	1	Open Diapason large	58	Pipes.
	2	Open ditto Small	47	do
	3	Principal large	58	
	4	Twelfth	58	
	5	Fifteenth	58	
	6	Teirce	58	
	7	Rhor Flute or Night Horn	58	
	8	Cornett large 5 Rows	150	
	9	Sesquialtra 4 Rows	232	
	10	Trumpet large	58	
	11	Clarion	58	
	12	Stop ^d Diapason large	58	951
Choir Organ		Dulciana large	58	
		Stop ^d Diapason	58	
		Principal	58	
		Brilliant	116	
		Flute	58	
		Cremona	58	406
Swell Organ		Open Diapason	37	
		Stop ^d Diapason	37	
		Principal	37	
		Cornet 2 Rows	74	
		Trumpet	37	
		Hautboy	37	259
Sub Bass		With Trombone	24	24
				<u>1640</u>

(Pencilled in the margin by Great stop number 7 is "? Chelys")

Schedule of the parts of the Organ Intended for St Pauls Church as now Prepared of Metal

	Num Pipes	Price
2 Open Diapasons (32 Bass pipes to be Made)	84	\$106.00
3 Principals (12 to be Made)	162	85.---

2 Twelfths	116	62.---
3 Fifteenths	174	63.---
1 Tierce	58	17.---
3 Sesquialters	174	40.---
Large Cornetts 5 Rows	150	50.---
Trumpet (16 to be made)	42	60.---
Clarion (4 to be Made)	58	35.---
2 Dulcianas (32 to be Made)	84	60.---
Flute	58	50.---
3 Stop ^d Diapasons	90	60.---
Cremona	58	50.---
Violana	37	18.---
Hautboy	37	30.---
Trumpet	37	30.---
Small Cornetts	111	36.---
	<u>1530</u>	<u>852.00</u>
Large Wood Pipes Pipes	28	40.---
Stop Diapason Wood	58	35.---
	<u>1616</u>	<u>927.00</u>

- 4 Wind Chests half finished or equal to two finished 200.---
- 3 Setts Keys a \$14 42.---
- 3 Roller boards finished . . . 75.---

Bellows, conductors, Backfalls and other things such as communications for Action and movements that cannot be estimated.

It may be understood that this schedule is estimated under the English Prices although made on a larger Scale, The above is mostly labour, the Stock but a small Item in the cost, The metal pipes of the largest Stops of the lowest Octave to be made from 4 ft upwards are made, which is principally Stock, the labour small in proportion, The largest Metal Pipes will weigh eighty pounds each.

* * *

WILLIAM S. B. MATHEWS (1837-1912), a prominent Victorian author, magazine editor and organist at Centenary Methodist Episcopal Church, Chicago, from 1867 until 1893, was editor of The Musical Independent. The Chicago monthly, issued from 1868 through much of 1872, contains considerable detailed organ information, and it seems that the great fire caused the demise of so worthy a publication. In this and coming issues of the Newsletter, some of the data gathered by Mr. Mathews will be re-produced.

May, 1869 - E. & G. G. Hook's Opus 472, a "3-35" of 1868:

NEW ORGAN IN CHICAGO.

On Easter Sunday the beautiful Grace (Episcopal) Church was dedicated. The building is one of the finest in the city, and richly deserves a particular description, for which, however, we do not have space. We can speak only of the organ, which is of three manuals, and is from the factory of E. & G. G. Hook, of Boston. Its contents are as follows:

Great Organ. - Bourdon, sixteen feet; Open Diapason, eight feet; Stopped Diapason, eight feet; Flute Harmonique, four feet; Octave, four feet; Twelfth; Fifteenth; Mixture (three ranks); Trumpet.

Swell Manuale. - Open Diapason, eight feet; Keraulophon, eight feet; Stopped Diapason, eight feet; Flauto Traverso, four feet; Octave, four feet; Violina, four feet; Flautino, two feet; Oboe and Bassoon.

Solo Manuale. - Geigen Principal, eight feet; Dulciana, eight feet; Melodia,

eight feet; Stopped Diapason, eight feet; Fugara, four feet; Flute d'Amour, four feet; Piccolo, two feet; Clarionet, eight feet.

Pedale. - Open Diapason, sixteen feet; Bourdon, sixteen feet; Violoncello, eight feet.

Mechanical Registers. - Swell to Great; Solo to Great; Swell to Solo; Great to Pedale (operates by pedal); Swell to Pedale; Solo to Pedale; Tremulant Swell; Bellows Signal; Two composition pedals (Great Organ *ff* and *mp*.)

The organ stands in a recess at one side of the chancel. The front is a beautiful gothic tracery in black walnut. The displayed pipes are illuminated in blue and gold. The tone is full, pervading, powerful, yet mellow and musical. The open diapason in the Great Organ is remarkably sonorous. The string-toned stops, as usual in Messrs. Hook's works, are very lovely. The clarionet is very perfect, as also is the flute in the swell organ. And then, too, the action is of great excellence. This organ is one of which the Grace Church people, and the Messrs. Hook, may well be proud, for it is all it pretends to be, and, although not pretentious in size, is sufficiently powerful to meet the reasonable demands of the organist and people.

August, 1869 - Another Hook stoplist, that for Opus 471, a "3-46" of 1868:

NEW ORGAN IN UNITY CHURCH.

The new organ in Unity Church was opened and exhibited on Sunday, June 26th, and then at a concert, July 9th, of which we give an account elsewhere. This beautiful instrument was built by Messrs. E. & G. G. Hook, and is undoubtedly one of their best. It has three Manuales and a Pedale 2½ octaves (C to F). It contains the following stops and pipes:

Great Manuale. - 1. Open Diapason, 16 feet; 2. Open Diapason, 8 feet; 3. Doppel Flöte, 8 feet; 4. Viola de Gamba, 8 feet; 5. Flute Harmonique, 4 feet; 6. Octave, 4 feet; 7. Twelfth 2 2/3 feet; 8. Fifteenth, 2 feet; 9. Mixture, 4 ranks; 10. Acuta, 5 ranks; 11. Trumpet, 8 feet.

Swell Manuale. - 12. Bourdon, 16 feet; 13. Open Diapason, 8 feet; 14. Stopped Diapason, 8 feet; 15. Salicional, 8 feet; 16. Octave, 4 feet; 17. Violina, 4 feet; 18. Flauto Traverso, 4 feet; 19. Flautino, 2 feet; 20. Mixture, 3 ranks; 21. Oboe, 8 feet; 22. Cornopean, 8 feet; 23. Vox Humana, 8 feet.

Solo (or Choir) Manuale. - 24. Geigen Principal, 8 feet; 25. Dulciana, 8 feet; 26. Melodia, 8 feet; 27. Fugara, 4 feet; 28. Flute d'Amour, 4 feet; 29. Piccolo, 2 feet; 30. Stopped Diapason, 8 feet; 31. Clarionet, 8 feet; 32. Carrillon (chimes) 2½ octaves.

Pedale. - 33. Open Diapason, 16 feet; 34. Bourdon, 16 feet; 35. Violone, 16 feet; 36. Violoncello, 8 feet; 37. Trombone, 16 feet.

Mechanical Registers. - 38. Great to Pedale; 39. Solo to Pedale; 40. Swell to Pedale; 41. Swell to Pneumatic; 42. Solo to Pneumatic; 43. Great to Pneumatic; 44. Swell to Solo; 45. Carrillon to Swell; 46. (Pedal) brings on full Great Organ; 47. (Pedal) takes off all but Nos. 2, 3, and 5; 48. Tremulant to Swell; 49. Tremulant to Solo.

The pneumatic lever is applied to all the great organ action, and to its couplers, so that the full organ or any of the manual stops can be played from the pneumatic action by the great organ keys.

Nos. 41, 42, and 43 are operated by ivory knobs placed over the great organ keys.

The case is of black walnut. A large number of the largest pipes are displayed (in gilt) including the lowest of No. 2, of which two are twenty-one feet long. In the central background towers the swell-box, itself quite a good-sized bed-room, being "on the ground" (or in the air) eight by ten, and nine feet high, containing upwards of eight hundred pipes. The whole organ contains about twenty-four hundred pipes.

But after all, a Hook organ is not to be estimated by its stops and pipes,

nor by its lumber and gold leaf; but by the beautiful and characteristic tones it gives out. And in this respect the Unity organ is of the very best. Every organ worthy of the name is required to produce four distinct and characteristic varieties of tone:

The Diapason, the Flute, the String, and the Reed. Of the first class Unity organ gives us Nos. 1, 2, 6, 7, 8, 9, 10, 13, 16, 20, and 33. Of Flute-tone, we have 3, 5, 14, 18, 19, 26, 28, 29. Of string-tone, we have 4, 15, 17, 24, 27, 35, and 36. Of reeds, 11, 21, 22, 23, 31, and 37. In each manuale we have representations of these several varieties of tone. But not only so, each manuale contains those particular specimens of the variety that is best suited for the true function of that division of the organ. The great organ is for power. The swell, for richness and sweetness. The solo, for clear, pronounced, yet not angular effects. So, for instance, the brilliant harmonic flute is found in the great organ; the lovely traverse flute in the swell; the flute d'amour in the solo. On all these several varieties of tone the Hooks have workmen who excel. But we can not forbear to speak particularly of the exceedingly delicate and characteristic tones of the string variety, for these are very seldom well-voiced. Their reeds have a well-known excellence. The oboe is so quiet and plaintive; the cornepean so bold and grand; the trumpet is clear and warlike; the clarionet, a precise imitation. And so, to make a short story of it, we must pronounce Unity organ a grand and valuable acquisition to our circle of church-organs in Chicago, and another worthy monument of the skill and artistic taste of the Messrs. Hook. Of the church itself, also, we ought to speak, for its elegance is so unique, and its architecture so pleasing, that it is itself "a sermon in stones." The organ, perhaps, is a sermon in "running brooks," and -- reverently be it said! -- the distinguished pastor, a sermon in trowsers!

November, 1869 - In a letter from "Physharmonica" describing the Brattle organ in St. John's Episcopal Church, Portsmouth, N.H.:

The old organ in St. John's church was built in 1807, by Thomas Elliott, of London, England, and the diapasons are excellent. It is to be regretted that our American organ-builders strive to imitate the noisy German gamba-like quality of tone in their modern diapasons, rather than the mellow delicacy of the old English organs.

March, 1870 -

Edgefield, Tenn. - The first organ ever built in Tennessee was opened in the Presbyterian church here, January 20, by Mr. A. Weber, of Nashville (author of "The Storm," etc.) The organ was built by Mr. S. Hahn, of Nashville, and the local papers say the usual handsome things of it. It has the following stops: 1. Open Diapason; 2. Clariana; 3. Melodia; 4. Stopped Diapason Bass; 5. Principal; 6. Flute; 7. 12th; 8. 15th; 9. Bourdon (Ped.); 10. Coupler; 11. Tremolo; 12. Bellows Signal.

June, 1870 -

Philadelphia. - A new organ was opened in the Columbia M. E. Church, April 18, with a miscellaneous concert. The built by M. Oestrich, of Pottsville, Pa. The specification is the following:

Great Organ. - Open Diapason, 8 ft.; Flute, 8 ft.; Principal, 4 ft.; Flute, 4 ft.; Fifteenth, 2 ft., Mixture, 3 ranks.

Swell Organ. - Stopped Diapason, 8 ft.; Salicional, 8 ft.; Flute Harmonic, 4 ft.; Viola, 4 ft.

Pedale. - Sub Bass, 16 ft.; Octave Bass, 8 ft.; Violoncello, 8 ft.

The manuales have 54 keys, and all the stops run through. The pedale has 25 keys. There is no coupler "swell to pedal." The choice and disposition of stops displays poor taste and judgment. Price, \$2,000.

Alterations to the Boston Organ Club membership list published in the Newsletter, December, 1974:

New members (and returning old friends)

Baker, William	44 North Maple Street	Florence, Mass.	01060
Belash, David C.	1514 Canton Avenue	Milton, Mass.	02186
Davis, Charles Lane	44 Woodland Road	Shrewsbury, Mass.	01545
Fisher, Cleveland H.	9255 Bennett Drive	Manassas, Va.	22110
Gibson, David V.	68 Washington Street	Lowell, Mass.	01851
Harrah, Allan	2737 Jodeco Road	Jonesboro, Ga.	30236
Hawkins, Larry	c/o Benner, 3373 Allen St.	Easton, Pa.	18042
Huff, Dean	1617 South 12 th	Waco, Texas	76706
Kime, Glenn	6141 Ridgecrest Drive	North Syracuse, N.Y.	13212
McFarland, James R.	114 North George Street	Millersville, Pa.	17551
Morgan, Benjamin B.	Pomfret School	Pomfret, Conn.	06258
Music/A.G.O. Magazine	630 Fifth Avenue	New York, N.Y.	10020
Nowinski, Rev. Claudius	Our Lady of Good Voyage, 142 Prospect Street	Gloucester, Mass.	01930
Yeomans, Richard P.	2 Possum Ridge Road	Newtown, Conn.	06470

Changes of address and miscellaneous corrections

Ackeman, W. Raymond	21 Moulton Street, 3R	Charlestown, Mass.	02129
Boutwell, Richard G.	Keene Road, R.D. No. 3	Richmond, N.H.	03470
Bozeman, George L., Jr.	68 Washington Street	Lowell, Mass.	01851
Carver, Ralph E., RN	R.F.D. 1, Buccaneer Way, Pirate's Cove	Mashpee, Mass.	02649
Coleberd, Robert E.	Price Drive, Box 450	Farmville, Va.	23901
Donelson, Samuel O.	99 South Duncan	Fayetteville, Ark.	72701
Down, A. Graham	924 25th Street, N.W., #706	Washington, D.C.	20037
Fonteneau, M. Jean	36, Boulevard Gouvion- Saint-Cyr	75017 Paris, France	
Grebb, Jack A.	120 Colchester Avenue	Burlington, Vt.	05401
James, Robert A.	Box 283A, Route 1	West Hurley, N.Y.	12491
Jameson, Edward E.	275 Randall Road	Berlin, Mass.	01503
Kowalyszyn, Stephen P.	3 Currier's Court	Newburyport, Mass.	01950
Laufman, Alan M.	Box 104	Harrisville, N.H.	03450
Mack, Forrest C.	262 Main Street, Apt. 4	Watertown, Mass.	02172
Russell, Carlton T.	P.O. Box 299	Norton, Mass.	02766
Van Zoeren, Allan	13585 S.W. Aragon	Beaverton, Ore.	97005
Wright, Gary	2 Union Street	North Andover, Mass.	01245

* * *

The Mormons, currently issuing an edict that no pipe organs are to be purchased for, or expensively rebuilt in, their church edifices, do seem to be proud of the huge Aeolian-Skinner in the Tabernacle, Salt Lake City, Utah. Tourists have, for generations, been told that the instrument was built in the city by pioneers, but organ historians know that it was almost all the product of W. B. D. Simmons of Boston. Just how much was fabricated in Salt Lake City is evident in this item, which appeared in the New York Musical Pioneer, June, 1864:

-- A manufacturer in Boston is building one of the largest organs in the country, to be erected in the great Mormon Tabernacle at Salt Lake City, which building will seat 15,000 people. Owing to the great cost of transportation, the case of the organ, and the 16 and 32 feet diapasons, are to be made and finished in the building under the supervision of a skillful workman, now en route.

The organ was a modest two-manual, but it was perhaps the first of such size in America that had a 32' rank. It has been rebuilt and replaced several times.

THE ESTEY OPUS LIST -- continued

Greensboro, Ga.	Greensboro Baptist Church	946 1912 2
Viriden, Ill.	Presbyterian Church	947 1912 2
Durham, N.C.	Memorial Methodist Episcopal Church, South (enlarged by Estey in 1929)	948 1912 2
Philadelphia, Pa.	Mission of St. Vincent de Paul, Germantown	949 1912 2
New York, N.Y.	St. George's Chapel	950 1912 2
Red Springs, N.C.	Memorial Methodist Episcopal Church, South	951 1911 2
Williamsport, Pa.	First United Evangelical Church (later the First Church of Christ)	952 1912 2
Philadelphia, Pa.	Fairhill Baptist Church	953 1912 2
Dallas, Texas	Westminster Presbyterian Church	954 1912 2
South Acton, Mass.	Congregational Church ("old front No. 717" on Cost Card)	955 1912 2
Atlantic City, N.J.	St. James A.M.E. Church	956 1912 2
St. Petersburg, Fla.	First Methodist Episcopal Church, South ("sold" on a later list)	957 1912 2
Govans, Md.	New Church of the Epiphany	958 1911 2
Terrell, Texas	First Baptist Church	959 1912 2
Saco, Maine	Congregational Church	960 1912 3
Blue Island, Ill.	English Methodist Episcopal Church	961 1912 2
San Francisco, Calif.	C. Parker Holt	962 1912 2A
Amesbury, Mass.	First Church of Christ, Scientist	963 1912 2
Durham, N.C.	Memorial Methodist Episcopal Church, South; Sunday School	964 1912 2
Greenville, Tenn.	Methodist Episcopal Church	965 1912 2
Baltimore, Md.	Church of the Holy Nativity, Episcopal; Forest Park ("Methodist Episcopal Church, Relay, Md." on a later list)	966 1912 2
Ayer, Mass.	Congregational Church	967 1912 2
St. Louis, Mo.	Lafayette Park Baptist Church	968 1912 2
Millville, N.J.	First Baptist Church	969 1912 2
Newark, N.J.	Weequahic Presbyterian Church	970 1912 2
Newark, N.J.	DeGroot Methodist Episcopal Church	971 1912 2
New York, N.Y.	Our Saviour Norwegian Lutheran Church	972 1912 2
Milton, N.Y.	Methodist Episcopal Church	973 1912 2
Haddon Heights, N.J.	Baptist Church ("burned" on a later list)	974 1912 2
Minneapolis, Minn.	St. Paul's Norwegian Lutheran Church	975 1912 2
North Woburn, Mass.	Congregational Church	976 1912 2
Philadelphia, Pa.	Frankford Avenue Methodist Episcopal Church, Frankford	977 1912 2
Bellingham, Wash.	Broadway United Presbyterian Church	978 1912 2
Logansport, Ind.	Baptist Church	979 1912 2
Waynesboro, Va.	Baptist Church	980 1912 2
Seattle, Wash.	James Clemmer ("Theatre" and "St. Joseph's Church, Yakima, Wash." on later lists)	981 1912 3
Hamilton, N.Y.	St. Thomas' Episcopal Church	982 1912 2
Wappingers Falls, N.Y.	Methodist Episcopal Church	983 1912 2
Philadelphia, Pa.	Weston Memorial Baptist Church	984 1912 2
Burlington, N.C.	First Presbyterian Church	985 1912 2
Bound Brook, N.J.	St. Paul's Episcopal Church	986 1912 2
Philadelphia, Pa.	First Association of Spiritualists	987 1912 2
Philadelphia, Pa.	Lehigh Avenue Baptist Church	988 1912 2
Gloucester, N.J.	Methodist Episcopal Church	989 1912 2
New York, N.Y.	Corpus Christi R.C. Church	990 1912 2
Catasauqua, Pa.	St. Stephen's Episcopal Church	991 1912 2
South Portland, Maine	People's Methodist Church ("Choir")	992 1912 2

Zelienople, Pa.	Reformed Church ("St. Peter's" on a later list	993	1912	2
Salem, Mass.	Calvary Baptist Church (later sold to the First Baptist Church, Etna, N.H.)	994	1912	2
Waynesboro, Va.	Presbyterian Church	995	1912	2
Jeffersonville, Pa.	Henry Tetlow	996	1912	2A
New Brunswick, N.J.	St. Ladislaus R.C. Church	997	1912	2
Greenville, N.C.	Memorial Baptist Church	998	1912	2
Sycamore, Ill.	Elmer E. Boynton	999	1912	2
New York, N.Y.	St. Francis de Sales R.C. Church ("sold" on a later list)	1000	1912	3
Orange, Mass.	First Baptist Church	1001	1912	2
Jersey City, N.J.	St. Mary's Episcopal Church	1002	1912	2
Chelmsford, Mass.	Central Baptist Church	1003	1912	2
Mansfield, Ohio	First Christian Church	1004	1912	2
Hamilton, Md.	St. Dominic's R.C. Church	1005	1912	2
Brooklyn, N.Y.	Windsor Terrace Methodist Episcopal Church	1006	1912	2
Chicago, Ill.	Normal Park Methodist Episcopal Church	1007	1912	2
Randolph, Vt.	First Baptist Church	1008	1912	2
Norfolk, Neb.	First Congregational Church ("burned 1947" on a later list)	1009	1912	2
New York, N.Y.	Estey Store, 42nd St. (sold to J. W. Baxter, Greenwich, Conn.)	1010	1913	3A
Los Gatos, Calif.	First Presbyterian Church	1011	1912	2
Moultrie, Ga.	Presbyterian Church	1012	1912	2
Ashton, Ill.	St. John's Lutheran Church	1013	1912	2
Chicago, Ill.	Otis Bigelow "consigned for store"; later lists state that it was altered and placed in St. Andrew's Episcopal Church, later St. Timothy's Church.	1014	1912	2
Newport, R.I.	St. Joseph's R.C. Church	1015	1912	2
Castleton, N.Y.	Emmanuel Dutch Reformed Church	1016	1912	2
Mansfield, Ohio	First Congregational Church	1017	1912	2
Bilbao, Spain	Mar & Co. ("for Bilbao church" on a list)	1018	1912	2A
LaMott, Pa.	LaMott A. M. E. Church	1019	1912	2
Highland, N.Y.	First Methodist Church	1020	1912	2
St. Peter, Minn.	St. Peter's R.C. Church	1021	1912	2
East Providence, R.I.	First Baptist Church	1022	1912	2
Evansville, Ind.	Olivet Presbyterian Church	1023	1912	2
Waxahachie, Texas	Main Street Christian Church	1024	1912	2
Attleboro, Mass.	Murray Universalist Church	1025	1912	2
Haddonfield, N.J.	First Methodist Church	1026	1912	2
San Diego, Calif.	Dream Theatre ("St. Mary's Episcopal Church, Palms, Calif." on a later list)	1027	1912	2
Seattle, Wash.	German Lutheran Church	1028	1912	2
Brooklyn, N.Y.	German Evangelical Reformed Church ("St. Mark's Reformed Church" on a later list)	1029	1912	2
Philadelphia, Pa.	St. James Methodist Episcopal Church, Olney ("Lindley Avenue M.E. Church" on a later list)	1030	1912	2
Selbyville, Del.	Salem Methodist Episcopal Church	1031	1912	2
Shenandoah, Pa.	Trinity Reformed Church	1032	1912	2
New York, N.Y.	St. Ambrose R.C. Church	1033	1912	2
Everett, Mass.	Mystic Side Congregational Church	1034	1912	2
Rensselaer, Ind.	First Presbyterian Church	1035	1912	2
Sydney, N.S.W., Australia	W. H. Paling & Co., Ltd.	1036	1912	2A
St. Joseph, Mich.	First Congregational Church (rebuilt by Sauter in 1956)	1037	1912	2
Wilmington, Del.	St. Hedwig's R.C. Church	1038	1912	2

Members and friends of the Club will meet in Cambridge, Massachusetts, on Sunday afternoon, November 9, to hear a new one-manual organ. Later in the day, recitals are to be given on two rebuilt two-manual organs in suburban Boston. The occasion will be the last Club meeting during 1975, and the arrangements are the work of Philip Beaudry. The schedule is below.

2:00 p.m. - Cowley Fathers Monastery (Society of St. John the Evangelist), 980 Memorial Drive, Cambridge - George Bozeman, Jr., and Orpha Ochse will play a two-part recital (fifteen minutes each) on the new 1-11 chapel organ built by the Philip A. Beaudry Co. The tracker instrument has six divided manual stops and a Cornet Treble, and two Pedal stops extended and borrowed from the manual division. Following the recital, there will be a reception for Dr. Ochse, who will be happy to autograph copies of her recent book, The History of the Organ in the United States. If you do not yet own a copy, one may be purchased at the reception for \$20.00.

The Monastery is within easy walking distance from Harvard Square; take Boylston Street to the Charles River and turn right on Memorial Drive, past the MTA car barns. Parking is allowed on the Drive.

4:00 p.m. - Auburndale Congregational Church, 64 Hancock Street, Auburndale - E. & G. G. Hook's Opus 538, 1870, moved and enlarged for its third home by George Bozeman, Jr., in 1972. William Osborne, organist at Denison University in Ohio, will play a recital of works by those nineteenth-century New England gentlemen, Horatio Parker, John Knowles Paine, W. Eugene Thayer, and Arthur Foote. Refreshments will follow the programme.

Detailed instructions for reaching the church are in the Newsletter for September, 1972, and it is easily accessible from all routes leading west.

6:00 p.m. - Dinner in area restaurants.

8:00 p.m. - St. Ann's Roman Catholic Church, 125 Cochituate Road, Wayland - John Skelton will play works by Purcell, Buxtehude, Bach, Rheinberger and "anonymous" on the 2-25 Johnson & Son organ, Opus 640, 1885, moved and rebuilt by the Andover Organ Company last year.

The church is a brick "colonial" structure on the east side of Route 27, south of Wayland.

* * *

MIXTURES -

Thomas Murray will play a recital on the 1863 Hook organ in the Church of the Immaculate Conception, Harrison Avenue, Boston, at 3:00 p.m., Sunday, November 16. The church is surely doing us a great favor by preserving the building and organ, and such a recital deserves our support!

At 3:00 p.m., Sunday, November 23, Marian Ruhl will play the dedicatory recital on the Kinzey-Angerstein rebuild of a two-manual Geo. H. Ryder & Co. tracker in Our

The Newsletter is published 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 Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer and Membership Secretary: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone Area 603, 827-3055. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Dues: \$5.00 per year, which includes a subscription to the Newsletter.

Saviour's Lutheran Church, 500 Talbot Avenue, Dorchester, Mass., near Ashmont Station. The 1893 organ, Opus 172, originally in a Methodist church in Haverhill, Mass., was relocated through the Organ Clearing House.

The "small" Illinois builder of a century ago, W. Evans & Co., of Lockport, is mentioned at length later in this Newsletter. One Evans organ is known to exist, a 1-5 in the residence of Peter Ziegler, 11700 Medwick Court, Upper Marlboro, Md.

A new two-manual Bozeman - Gibson & Co. tracker organ, Opus 4, utilizing a few old Hook & Hastings pipes and parts, will be opened in a recital at 3:00 p.m., Sunday, November 2, in the Federated Church, Castleton, Vt. The tall and shallow case is worthy of the handsome and unique church interior, and the instrument has 12 stops, 12 ranks, and provision for a 16' Trombone and a Sesquialtera II.

The Philip A. Beaudry Co. is to retrackerize and move to St. Catherine of Siena R.C. Church, Norwood, Mass., a large two-manual electrified organ, second-hand in St. John's R.C. Church, Roxbury, Mass. In its new home, the organ will be divided on each side of a window, have a detached console and electric Pedal action, and there will be no tonal changes in what appears to be pipework by William B. D. Simmons. Mr. Beaudry is renovating a 2-11 Geo. S. Hutchings tracker organ, Opus 296, c.1893, in Christ Episcopal Church, Somerville, Mass. The organ was tonally altered by Thad H. H. Outerbridge in 1962. Mr. Beaudry has available a 2-7 Geo. S. Hutchings, Opus 492, c.1900, saved not long ago from the wrecker's ball at the convent behind St. Thomas Aquinas R.C. Church, Jamaica Plain, Mass. Unfortunately, the ornate and superbly-maintained brick Victorian building and chapel are gone.

On Monday, November 3, at 8:00 p.m., Carrol Hassman will play a program of early American music in Dwight Hall, the Howe Building, at the Perkins School for the Blind, Watertown, Mass.

Glenn Kime, a student at Syracuse, N.Y., will play organ works by Bach, Marchand, Franck, and Gordon Young on the two-manual 1892 Geo. H. Ryder & Co. organ in the United Baptist Church, Lakeport, N.H., at 3:30 p.m., Sunday, November 16.

The large, handsome, and rather unusual frame Gothic Revival edifice of the First Parish Church, Unitarian-Universalist, Watertown, Mass., built in the 1830's, has been demolished. The congregation, now meeting in the parish hall, has given the antique tower clock to the First Parish Church in Arlington, Mass., gutted by fire a few months ago. However, the 2-21 Geo. S. Hutchings organ, Opus 374, 1895, is now in storage, and will probably not be retained by the congregation.

Barbara Owen has sold her music-room organ, a 1-6 E. & G. G. Hook & Hastings, Opus 676, 1872, to the Smithsonian Institution, Washington D.C. The organ has a handsome black walnut case, was built for the Masonic Hall, South Berwick, Maine, later stood in the chapel at the Concord Academy, Concord, Mass., and is to be carefully restored as one of John Fesperman's Bicentennial projects.

Plan to attend many of the well-chosen and neatly-scheduled events at the gala National Biennial Convention of the American Guild of Organists, to take place in Boston, June 21-25, 1976. Registration forms and brochures are available from the convention treasurer, John Woodworth, 94 Birch Hill Road, Belmont, Mass., 02178.

A "Worst Anthem Award" should go to the now somewhat improved Lorenz Publishing Company, who in 1940 issued "Mother's Hymns" for soprano and chorus, by Dale Asher Jacobus. Do save any copies discovered while you are cleaning out such gems!

Two future concerts in the renowned King's Chapel Series, Boston, Sundays at 5:00 p.m., are on January 25 and March 14, 1976. The first includes choral and instrumental works of the 15th, 16th, and 17th centuries; the second features choral works by Handel, Caldara, Vivaldi and Mendelssohn, accompanied by orchestra and organ. Arrive early for a seat -- any seat!

Larry Trupiano has added one more tracker organ to the New York list -- a 2-8 of unknown make in the First Presbyterian Church of Richmond Hill, Queens. Not long ago, Thomas Murray found a one-manual unused chamber organ, probably Boston-built, in the Coffin House, Newbury, Mass. The building is open to the public.

At 4:00 p.m., Sunday, November 16, David Westerholm will play the 150th anniver-

sary recital on the two-manual 1825 William M. Goodrich organ now in Trinity Episcopal Church, Wrentham, Mass. The organ is a 2-21 with much of the action and some pipework by Hutchings, Plaisted & Co., and it was renovated by Robert C. Newton of the Andover Organ Co. in 1968.

The St. Thomas Organ Co. of Gardner, Mass., has contracted to build a new 2-21 tracker of 17 stops for the First Parish Church, Dedham, Mass. The case of E. & G.G. Hook's Opus 209, 1857 (a "2-28") will not be retained and is available. The present instrument is a tubular-pneumatic Hook & Hastings, Opus 2324, 1913, a "2-46." The new organ is scheduled for installation late in 1976.

Carolyn Skelton will play the dedicatory recital on the new two-manual Andover organ in Grace Episcopal Church, Manchester, N.H., at 7:30 p.m., Sunday, December 14. The organ is partially recessed at the right of the chancel and the case front overhangs the attached console.

Frank Kieran and associates of Framingham, Mass., recently renovated the large four-manual 1933 Casavant Frères organ in St. Cecelia's R.C. Church, Leominster, Mass., and Berj Zamkochian played the rededicatory recital on April 8. The Berkshire Organ Co. has been renovating and improving the small three-manual Casavant organ in St. Leo's R.C. Church, Leominster. Both are electric-action instruments.

Be sure to buy Thomas Murray's recording of Franck's Three Chorales, recorded at the Church of St. Mary of the Sacred Heart, Boston, shortly before the large three-manual 1877 Johnson & Son organ was dismantled this spring. It is Volume 10 of Nonesuch's Master Works for Organ Series, Nonesuch No. H-71310. The tone and acoustics are spectacular, the playing superb and meticulously-registered, and what a pleasure it is to see adequate and correct jacket notes on both the music and the instrument!

The "first" organ built by John G. Marklove, the English builder active in Utica, N.Y., from 1858 to 1892, has been relocated. The one-manual tracker, built in the mid-1850's for the Universalist Church, Perry, N.Y., was given to the Unitarian-Universalist Fellowship of East Aurora, N.Y., in 1972. The church building at Douglas Lane and Grey Street was enlarged to accommodate the organ, dedicated at a recital by Beverly Stanger on May 4, 1975.

C. B. Fisk, Inc., Gloucester, Mass., have signed several important contracts, including one for three manuals and fifty stops for the House of Hope Presbyterian Church, St. Paul, Minn.

The Andover Organ Co., Methuen, Mass., is busy renovating the 1-8 c.1856 Stevens & Jewett organ in the First Congregational Church, Fryeburg, Me., and the 2-7 1904 Hook & Hastings, Opus 2029, in the Unitarian Church, Vineyard Haven, Mass. The 2-6 1917 Hook & Hastings, Opus 2416, in St. John's Episcopal Church, Sandwich, Mass., is to have 11 ranks, with just the Swell enclosed. The 1-8 1877 Steer & Turner organ, Opus 114, in All Saints R.C. Church, Ware, Mass., is receiving renovations, a new chest table, and tonal improvements and additions. The 2-7 1899 Hook & Hastings, Opus 1823, standing unused in the former Unitarian Church (now the Doll Museum), Sandwich, Mass., is being tonally altered for the Chapel of the Community of Jesus, Orleans, Mass.; the action will be renovated in 1976.

The Roche Organ Co., Taunton, Mass., is building a new five-sectional case for the once-behind-a-grille two-manual 1872 E. L. Holbrook organ in Union Congregational Church, Taunton. The case contains some of the 8' Principal and the organ has been partially renovated. The firm is moving and renovating a 2-10 tracker Hinners & Albertsen from a Pawtucket, R.I. church to the "music barn" of Donald C. Rockwood, Norfolk, Mass. Mr. Roche is rebuilding an altered 2-9-1888 Geo. S. Hutchings organ, Opus 183, in All Saints Episcopal Church, Pontiac Village, Warwick, R.I. The case has been renovated, the chests retabled, and many tonal changes include 5 stops (seven ranks) in the Great, four stops (four ranks) in the Swell, 1 stop in the Pedal, and four couplers.

The Reader's Digest quoted the Laconia, N.H., Citizen recently, announcing a performance of a cantata during the minister's vacation:

NO SERVICE SUNDAY / "Rejoice, Beloved Christians"

From The Boston Musical Gazette, March 1, 1847:

CHURCHES IN BOSTON. -- NO. III.

FIRST METHODIST CHURCH.

Rev. M. Raymond, pastor; C. B. Mason, chorister.

This house was erected in 1828, and is a substantial and spacious brick edifice. It is situated on Bennet street, a short distance east from the Salem Street Church. Hanover and Salem streets are long streets running through the north end lengthwise. Bennet street is a short cross street running from Salem to Hanover streets. Salem Street Church stands at the corner of Hanover and Bennet streets, the First Universalist Church at the corner of Hanover and Bennet streets, and the First Methodist Church stands on Bennet street, about opposite the end of the universalist church.

The choir consists of thirty members. It is an organized society, choosing its officers annually. The officers are a president, who presides at all meetings for business, vice president, secretary, librarian, and chorister. The performances of the choir are accompanied by a violin, double base, clarinet, and ophclide [sic]. The choir regularly meet for practice on Friday evenings, the year round. Two hundred dollars are annually appropriated for music. Candidates for admission to the choir are examined by a committee, and if approved by them, are received by a vote of the choir.

FIRST UNIVERSALIST CHURCH.

Rev. Sebastian Streeter, pastor; Levi Hawkes, chorister.

This commodious brick edifice was erected in 1838. Previous to its erection, a large wooden building belonging to the same society occupied its site. This wooden house was erected in 1741, by the society under Rev. Samuel Mather, by whom it was occupied till 1785, when it was sold to the First Universalist Society, then under the pastoral care of Rev. John Murray.

The performances of the choir are accompanied by a violin, a double base, a clarinet, and an ophclide [sic]. Mr. Kendall, the celebrated performer, is the clarinet player, and the other instrumental performers are equally celebrated professional musicians. The instrumental performers and leading singers are paid. Seven hundred dollars are annually appropriated for music. The choir numbers thirty members. The order of service is, 1, singing; 2, reading of the scriptures; 3, prayer; 4, singing; 5, sermon; 6, prayer; 7, benediction; 8, voluntary; -- P.M., 1, sometimes a voluntary by the choir; 2, prayer; 3, singing; 4, prayer; 5, singing; 6, sermon; 7, prayer; 8, singing; 9, prayer; 10, benediction.

Streeter's Hymn Book is used in this church.

March 15, 1847:

CHURCHES IN BOSTON. -- NO. IV.

BETHEL.

Rev. E. T. Taylor, pastor; S. Hubbard, chorister; Mrs. Frances C. Dow, organist.

This edifice is built of brick, with the exception of the basement, which is of unhammered granite. It stands upon North Square, and is owned by the Boston Port Society. The pastor is of the methodist episcopal persuasion, but the society to whom the building belongs is not sectarian. It is, of course, a "sailors' church."

The organ contains five stops, and is a fine-toned instrument. The organ loft is very convenient, and contains seats for fifty persons. The present choir numbers twenty-five persons. They meet for practice on Friday evenings, through the year. Three hundred dollars are annually expended for singing.

RICHMOND STREET METHODIST CHURCH.

Rev. James Shephard, pastor; Mr. Perkins, chorister.

This is a cheap wooden building, without cupola or spire, erected in the year 1842.

The choir consists of seventeen members, and meets for practice every Friday evening. Like the choir of the Bennet street methodist church, the choir is an organized

society, electing its officers annually. The performances of the choir are accompanied by a violin, flute, and double base.

March 29, 1847:

CHURCHES IN BOSTON. -- NO. V.

ST. MARY'S CHURCH.

Rev. P. Flood, pastor; Miss ----- Garcia, organist.

This edifice is built of rough stone, and stands on Endicott street. It was consecrated in May, 1836, by Bishop Fenwick, of the catholic church. It has a splendid organ, made by Geo. Stevens, of East Cambridge, containing, in the great organ, 1st and 2d open diapasons, stopped diapason, sub-base and treble, dulciana, clarabella, principal, 12th, 15th, sesquialtera, and trumpet. In the swell organ, open and stopped diapasons, dulciana, cornet, and hautboy. The organ also has a swell-base, consisting of stopped diapason and principal, couplers, and a sub-base to CCC, an octave and a half. The organ case is twenty feet high, fourteen feet wide, and nine feet deep. The choir in this church is voluntary, and very variable as to numbers; sometimes half a dozen being present, and sometimes five times that number. The appropriation for musical expenses is very small.

The building is admirably adapted for sound. The ceiling is arched from gallery to gallery, the organ being at one end of the arch, and the altar at the other. We have seldom seen a house in which music can be more distinctly heard. The building is not an expensive one, either externally or internally. It has, however, a magnificent altar, made from a single block of Italian marble, and also the finest fresco painting in the city.

[Editor's note: The 1844 Stevens organ, moved to the First Baptist Church in Groton, Mass., when the new St. Mary's Church edifice received the famous three-manual Johnson & Son organ in 1877, was recently sold through the Organ Clearing House to Susquehanna University, Selisgrove, Pa., where it is in storage.]

CHURCH OF ST. JOHN THE BAPTIST.

Rev. Mr. Margrath, pastor; Mr. Lloyd, organist.

This is a free catholic church, situated near the Bethel Church, in North Square. It was altered from a large warehouse to a church, in 1846. The singing is performed by a choir of boys, accompanied by a fine organ, made by Geo. Stevens, of East Cambridge. The great organ contains 1st and 2d open diapasons, stopped diapason, principal, 12th, 15th, sesquialtera, dulciana, flute. The swell organ contains open diapason, stopped diapason, dulciana, principal, hautboy, swell base. The organ also contains an octave of sub-base, with shifting movements, &c. Although this is a very cheap building, it will accomodate a large audience.

* * *

Alterations to the Boston Organ Club membership list published in the Newsletter,
December, 1974:

New members

Morlock, John	201 Tyler Street	Methuen, Mass.	01844
Navien, Charles F.	9 Caldwell Road	Waltham, Mass.	02154

Changes of address

Adams, Judith M.	258 Bedford Street	Lexington, Mass.	02173
Grebb, Jack A.	27 North Winooski Avenue	Burlington, Vt.	05401
Hinson, Robert D.	12436 S.W. 64th Avenue	Portland, Ore.	97219
Murray, Thomas	1 Oak Street	Newbury, Mass.	01950

* * *

This flowery advertisement appeared in The Musical Gazette, New York, February 3, 1855:

WM. B. D. SIMMONS & Co., Organ Builders, No. 1, Charles street, Boston.
Having removed to our new establishment, we are prepared to furnish Church

Organs of the best quality on BETTER TERMS THAN HERETOFORE, OR THAT CAN BE OFFERED by any other manufacturers of instruments of as good quality. Ability to do so may be inferred from the following: our manufactory, erected expressly for our business at a cost of near sixty thousand dollars, is in size, location, and arrangement unequalled; its proximity to water enables us to receive materials from ship by the cargo, at FIRST COST. It is furnished with drying-house and a steam-engine, which operates turning lathes, circular and scroll saws, planing, surfacing, mortising, tenoning, grooving, boring, moulding, reed, and numerous other machines. These and OTHER facilities are such as can be found in NO OTHER ORGAN ESTABLISHMENT IN AMERICA; and with them we are enabled to realize a satisfactory profit, and at the same time furnish FIRST-RATE INSTRUMENTS at what they must COST BUILDERS who purchase in small quantities, and make by hand that which can be executed better and at half the expense by steam machinery. A knowledge of the foregoing is sufficient to justify the propriety of not placing implicit confidence in the representations of interested individuals, who not unfrequently ascribe to other than the true reasons our ability to offer inducements to purchasers which they or their principals can not offer. Reference of the highest authority furnished when desired.

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Organ items from W. S. B. Mathew's The Musical Independent, published in Chicago, - continued:

January, 1870 - Unfortunately, the builder of the second organ described is not mentioned, but the Congregational Church, Janesville, Wis., purchased a Garrett House organ in 1887. No. 20 (a Tremolo?) in the stoplist below is missing.

ORGANS.

We recently had occasion to examine a new organ at the factory of Messrs. Chant & Jackson, in this city. The following is a specification of its stops and contents.

GREAT ORGAN, CC TO G -- 56 NOTES.

		Feet.	Pipes.
1 - Open Diapason	metal,	8	56
2 - Melodia, Treble,]	wood,	8	56
3 - Stop. Bass,]			
4 - Dulciana	metal,	8	114
5 - Harmonic Flute	"	4	44
6 - Principal	"	4	56
7 - Fifteenth	"	2	56
8 - Sesquialtra and Cornet	"	3 ranks,	168
9 - Trumpet	"	8	56

SWELL ORGAN, CC TO G -- 56 NOTES.

10 - Lieblich Bourdon, Treble,]	wood,	16	56
11 - " " Bass,]			
12 - Bell Open Diapason	metal,	8	114
13 - Viol d'Amour	"	8	114
14 - Rohr Flute	wood,	8	56
15 - Gemshorn	metal,	4	56
16 - Doublette	"	2	56
17 - Echo Dulciana Cornet	"	3 ranks,	168
18 - Hautboy, Treble,]	"	8	56
19 - Bassoon, Bass,]			

PEDAL ORGAN, CCC TO C -- 25 NOTES.

21 - Grand Open Diapason	wood,	16	25
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MECHANICAL MOVEMENTS.

- 22 - Coupler, Swell to Great.
- 23 - Coupler, Swell to Pedal.

24 - Coupler, Great to Pedal.

25 - Bellows Signal.

Four Pneumatic Composition Knobs, for Great Organ Combinations.

The following improvements are embodied in this instrument:

- 1 - Diagonal Stops.
- 2 - Two pressures of wind.
- 3 - Eccentric Blower.
- 4 - Pneumatic Composition Knobs.
- 5 - Jackson's Reservoir, with compensating valve, giving two pressures, and steadies the tone.
- 6 - Radiating Pedals.

We regard Mr. Jackson's blowing apparatus as a valuable improvement. It consists of an eccentric blower, which furnishes wind by a rotary, or semi-rotary motion, preventing the possibility of the jerking so often met with where the lever is used, and lessening the power required to produce a given amount of wind.

The organ was not completed when we saw it, but the voicing was quite well spoken of by some of our organists who heard it. The builders say that they are determined to turn out as good work as any builders in the country. We certainly hope they may succeed in doing so. We see no gain in the diagonal arrangement of the stops.

The Congregational Church, at Janesville, Wis., was recently dedicated, and an organ opened in it, of which the following is the specification.

THREE MANUALS.

Compass of each set of Manuals, CC to A	58 notes.
Compass of Pedals, CCC to C	25 notes.

GREAT ORGAN.

	Feet.	Pipes.
1 - Tenor Diapason	16	46
2 - Open Diapason	8	58
3 - Viol d'Amour	8	46
4 - Stopped Diapason	8	46
5 - Stopped Diapason Bass	8	12
6 - Principal	4	58
7 - Clarionet Flute	4	46
8 - Twelfth	2 [sic]	58
9 - Fifteenth	2	58
10 - Mixture	3 ranks,	174
11 - Trumpet	8	58

SWELL ORGAN.

12 - Tenoroon Dulciana	16	46
13 - Sub Bass	16	12
14 - Viol Diapason	8	46
15 - Stopped Diapason Amabile	8	46
16 - Diapason Bass	8	12
17 - Dulcissima	8	46
18 - Principal	4	58
19 - Cornet	3 ranks,	138 [sic]
20 - Cornopean,]		
21 - Cornopean, Bass,]	8	58
22 - Hautboy	8	46

POSITIVE ORGAN.

23 - Salicional	8	46
24 - Hohl Diapason	8	46
25 - Diapason Bass	8	12
26 - Violin	4	46 [?]
27 - Harmonic Flute	4	46
28 - Piccolo	2	58

29 - Clarinet Harmonique	8	46
PEDAL ORGAN.		
30 - Contra Diapason	16	25
31 - Sub Bass	16	25

ACCESSORY DRAW STOPS.

- 32 - Coupler, Great Organ to Swell.
- 33 - Coupler, Pedals to Great Organ.
- 34 - Coupler, Pedals to Swell.
- 35 - Swell to Positive.
- 36 - Tremulant to Entire Swell Organ.
- 37 - Pedal Check.
- 38 - Bellows Alarm.
- 39 - Three Composition Pedals.

SUNDAY SCHOOL ATTACHMENT.

In the Sunday School Room, in rear of Audience Room, with separate set of manuals, and an entirely independent action, bringing into use the entire swell organ, and having eleven draw stops and separate crescendo pedals with all of its connections.

Concerning the specification, the organist will observe that there are an unusual number of "short stops." It is a very poor plan to arrange the "positive" (or choir) as it is here -- so few of the stops being "through."

As to the tone, we are told that it is very fair indeed. Some of the stops are spoken of as remarkably sweet. The open diapason in the great organ is light, very useful for solo, but by no means adapted to chorus effects. The church itself is a very elegant one, and does great credit to the town. It is certainly a striking token that the world moves, that a small town in the wilds of Wisconsin should erect so fine a church as this (which would be considered elegant and commodious in any city) and place in it so large an organ, such as ten years ago one would scarcely find beyond the larger seaboard cities.

March, 1870 - Mr. Mathews stirred up a small "tempest in a teapot":

CRITICISM UNCOMMON.

We take the following from the Tribune. We ought, however, to say that the notice was probably furnished the paper, ready made by some friend in the interest of the organ-builder. Behold:

NEW ORGAN.

The Grant Place Methodist Episcopal church, recently built, on the corner of Larabee street, under the fostering care of Rev. Dr. Reid, editor of the Northwestern Christian Advocate, is now graced by the presence of a new organ, constructed with especial reference to the capacity of the edifice, by Mr. Evans of Lockport, in this state. Mr. E. has been known in the west for many years past as a maker of very superior reed instruments, but as an organ-builder he has done very little hitherto. We believe that this is not his first essay at the pipe instrument, but it is the first reported in this city, and it does him great credit.

The organ is quite small and unpretentious, as compared with the many mammoth instruments which are found in the churches of Chicago. It boasts but a single manual, and a demi-pedal board, with ten stops, of which one is a coupler, while the pipes are built on the small scale, in which the sixteen foot is not admissible. It is a fine instrument nevertheless--we might almost say a perfect bijou--just such a one as any musician would be proud to own for his parlor use, and yet it contains none of the so-called modern improvements. But it is built in a style of solid excellence, which argues in favor of a long term of usefulness, without need of doctoring, and is one of the sweetest-toned instruments we have ever heard, the notes having a rotundity of volume not to be found in many more costly instruments.

The stops are: Open Diapason (through); Stop Diapason (treble and bass); Dulciana; Principal (through); Flute; Twelfth; Fifteenth; Bourdon; and Coupler. Of these we may particularize the Open Diapason, the Flute, and the Dulciana, as particularly

excellent in quality. The mechanical action seems also to be all that need be desired, though, of course, in a small instrument there is less danger of dragging, with ordinary good work, than in larger ones. The cost is understood to be only \$1,400.

The young society may congratulate themselves on the possession of so fine an instrument, at so moderate a price. It will be first exhibited on Thursday evening next, when a selected concert will be given, under the direction of Mr. C. G. Knopfel, who will be assisted by several prominent artists. We trust that the entertainment will be liberally patronized, as a large part of the purchase-money has yet to be raised, and the society is much richer in faith than in this world's goods.

Now, we do not propose to criticize Mr. Evans' work, which, although one of his first attempts, may be equal to the productions of leading builders who have had from twenty-five to forty years' experience and the aid of the best workmen that money can hire; yet such a result is hardly to be expected. But what we do wish to comment on is the intimation as to price. It is no doubt desirable to Mr. Evans that a high price should be "understood" to have been paid for one of his organs by a Chicago church. The specification, plainly stated, is this:

	Pipes.
Open Diapason	56
Stopped Diapason	56
Dulciana, (short)	36
Flute	14
Principal	56
Fifteenth	56
Bourdon, (ped)	12

[Editor's note: the compass of the Dulciana was probably 37 or 39 notes, and the Twelfth is missing -- both probably printer's errors.]

Price understood, \$1,400. Compare this with the specification "A" of the distinguished builders, Messrs. E. & G. G. Hook:

MANUALE.

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

PEDALE.

8. Sub-bass (Bourdon)	16 ft. tone,	Wood,	25 Pipes.
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MECHANICAL REGISTERS.

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

In this, it is true, that the open diapason does not "run through," but the compass of the Pedale is twenty-five keys, and the upper octave of this would just finish out the open diapason. Moreover, this instrument has a "twelfth" in the mixture, adding \$100 to the value of the organ. So that, allowing the workmanship to be equally good in both, and the voicing equally excellent (a concession which no organ connoisseur would dream of making), this latter specification is worth \$100 or \$150 more than the former. Yet, the actual price of specification "A" is \$1,200.

Further: see also the following specification of an organ which Mr. Wm. A. Johnson, the well-known builder, of Westfield, Mass., is prepared to furnish for \$1,000:

MANUALE.

1. Open Diapason	8 ft.	Metal,	58 Pipes.
the lowest six of Wood			
2. Dulciana	8 "	"	46 "

3. Melodia	}	. . . . .	8 "	Wood,	58	"
4. Std. Diapason Bass						
5. Octave		. . . . .	4 "	Metal,	58	"
6. Flute d'Amour		. . . . .	4 "	Wood,	58	"
7. Mixture		2 ranks,		116	"
8. Oboe		8 ft.	Metal,	46	"

PEDALE.

9. Bourdon	16 ft. tone,	Wood,	27	"
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MECHANICAL REGISTERS.

- 10. Pedal Coupler.
- 11. Octave Manual Coupler.
- 12. Bellows Signal.

Our object in writing these comments is not to reflect unjustly, or, indeed, at all critically, upon the work of a comparatively unknown organ-builder; although, since the preceding observations were in type we have personally examined the organ itself, and find it open to the usual objections that lie against too many of the small organs we have occasion to examine. These are, a general want of sweetness, mellowness and purity of tone; a deficiency in characteristic voicing of the different registers; and especially a failure in intonation of the pedal Bourdon (allowing it to speak the fifth, instead of the fundamental tone). When to this we add that the proper balance of tone is not preserved between the harmonic registers and the "eight-foot stops," and that the pedal board is only half as long as it should be, thus rendering the organ entirely useless for any legitimate organ practice, we have said enough, we think, to caution other organ committees to look well to the antecedents of the seller before they buy this kind of "a pig in a poke."

April, 1870 -

Mr. Evans, the builder of the Grant Place organ, criticized in our last, has written us a long letter to prove that he was not fairly treated by us. He says that his organ has a twelfth in it that we did not give him credit for. Very true; but the omission was unintentional. He says, further, that he received only \$1,150 for the organ in the factory. This improves the case very much, and we cheerfully give him credit. He says, further, that the organ was voiced loud on purpose to support the congregational singing; and that great power is to be had at the sacrifice of some sweetness. This also is true; but we understood sweetness to be claimed as the dominant excellence of the organ, a claim not born [sic] out, to our ears. He says, further, that the church like to have the pedal Bourdon speak the harmonic tone; that he could just as well have voiced it differently, etc. We made our criticism not for the purpose of injuring the business of Mr. Evans, but because we found extravagant claims set up for a very fair instrument. The fact remains that the price, although not higher than Hook's, is higher than the market value of instruments that sound to us like better-toned organs. We have no doubt whatever that the builder is an honest man, who intends always to deal fairly with his customers. It was also our intention to deal fairly with him.

* * *

A now-forgotten American organ-builder was mentioned in the American Art Journal, New York, November 8, 1884; the "Walker system" mentioned was surely the "Walcker system", using ventill chests:

Death of Albert Gemunder, Organ Builder.

Albert Gemunder, one of the best-known German citizens of Columbus, Ohio, died at his residence Oct. 23. He went to Columbus some twenty years ago, and entered upon his calling of an organ builder, which he followed until his illness prevented further labor. He was born in Ingerfurgen, in the Kingdom of Wurtemberg, Germany, December, 1817, and came to America over thirty years ago. He spent a short time in Boston, from whence he went to Springfield, Mass., where he married and established himself as an organ builder. Later he came to New York, where he was connected with Steinway & Sons. His organs, which he built on the Walker system, are well known

throughout the West, where he has made a large number. He was a brother of the celebrated violin makers, August and George Gemünder. He left surviving him a wife, two daughters and three sons. All of his children have attained the age of manhood and womanhood, and were a source of comfort and solace to him in his declining days. He was universally respected, and left many of the very warmest friends to mourn his loss.

* * *

A few years ago, Robert J. Reich, then organist at the First Parish Unitarian-Universalist Church, Billerica, Massachusetts, directed the moving of a second-hand Howard tracker organ into the new church edifice, much of the work being done by the Andover Organ Company. The old church and its Andover-altered 1869 two-manual S. S. Hamill organ were destroyed by fire in December, 1966, and the new structure is almost an exact duplicate of the old building, erected in 1797 and "Greek Revivalized" in 1844. The organ, obtained through the Organ Clearing House, is in a cherry wood case (of undistinguished design), and considerable tonal alterations were made by Mr. Reich. Below is a transcript of the dedication programme leaflet issued by the first owners of the organ:

Inaugural * Concert / at the / NEW * M * E * CHURCH, / June 24, 1890. / By Mr. W. C. Hammond, / with the assistance of / Miss Mary L. Shumway, Mrs. Joshua Taylor, / Mr. H. C. Buckley.

SPECIFICATION OF ORGAN

in

* M. E. Church, Holyoke, Mass. *

BUILT BY EMMONS HOWARD, WESTFIELD, MASS.

Two Manuals and a Pedal

Great Organ.			Couplers.		
1.	8 ft. Open Diapason,	Metal, 58 Pipes	19.	Swell to Great.	
2.	8 ft. Dulciana,	" 58 "	20.	Swell to Pedal.	
3.	8 ft. Melodia,	Wood, 58 "	21.	Great to Pedal.	
4.	4 ft. Octave,	Metal, 58 "	Mechanical Accessories.		
5.	4 ft. Flute D'Amour, Wood and Metal,	58 "	22.	Swell Tremolo.	
6.	2 ft. Super Octave,	" 58 "	23.	Bellows Signal.	
7.	8 ft. Trumpet,	" 58 "	24.	Wind Indicator.	
Swell Organ.			Pedal Movements.		
8.	8 ft. Open Diapason,	Metal, 58 Pipes	25.	Great Organ Forte.	
9.	16 ft. Bourdon,	Wood, 46 "	26.	Great Organ Piano.	
10.	8 ft. Stopped Diapason,	" 58 "	27.	Balanced Swell Pedal.	
11.	8 ft. Salicional,	Metal, 58 "	Summary.		
12.	8 ft. AEolina,	" 58 "	Great Organ, Seven Stops,		
13.	4 ft. Flute Harmonic,	" 58 "	406 Pipes		
14.	4 ft. Violina,	" 58 "	Swell Organ, Nine Stops,		
15.	8 ft. Oboe,]	" 58 "	452 Pipes		
16.	8 ft. Bassoon,]	" 58 "	Pedal Organ, Two Stops,		
Pedal Organ.			54 Pipes		
17.	16 ft. Bourdon,	Wood, 27 Pipes	Total number of Pipes, 912.		
18.	8 ft. Flote,	" 27 "	Total number of Speaking		
			Stops, ... 18		
			Couplers, 3		
			Mechanical Accessories, .. 3		
			Pedal Movements, 3		
			Total, 27		

PROGRAMME.

1. Grand Choeur in D, Guilmant

- 2. (a) Bouree, Dupont
- (b) Andante Grazioso, Petrah
- 3. (a) Recit. "And God Said, Let the Earth."
- (b) Aria. "With Verdure Glad," Haydn
 Miss Shumway.
- 4. (a) Gavotte, "Orpheus," Gluck
- (b) Night Song, Vogt
- 5. (a) Recit. "And God Created Man."
- (b) Aria. "In Native Worth," Haydn
 Mr. Buckley.
- 6. Allegro in C, Wely
- 7. Song. "Paradise," Cotford Dick
 Mrs. Taylor.
- 8. Overture. "Wm. Tell," Rossini

* * *

JARDINE NEWS - from old New York musical papers:

A Surprise to Mr. Geo. Jardine on his Eightieth Birthday.

On Monday evening, November 1, the men employed by Geo. Jardine & Son, organ builders, gathered around Mr. Geo. Jardine, the senior member of the firm, and after a few remarks by one of their number, presented him with a magnificent cane, made of ebony with a massive golden head, upon which was inscribed:

"Presented to George Jardine by his Employees on his 80th Birthday, Nov. 1, 1880."

Mr. Edward G. Jardine, in a bright and happy speech, received the cane in behalf of his father, who was too unwell to utter what his heart felt. Mr. Dudley Jardine and Chas. Jardine also kept the time merrily moving with fitting remarks of good cheer, which was followed by a fine collation. After many "three cheers for the fine old gentleman of 80 years," the jolly fellows started for home.

- American Art Journal, November 13, 1880

Messrs. Jardine & Sons have just completed an organ for the Presbyterian Church, Cleveland, which was publicly exhibited at their factory on Saturday last. The following is a synopsis of its contents:

Swell Organ, CC to A.			
Bourdon	15 ft. tone.	Gamba	8 ft. tone.
Open Diapason	8 ft. "	Flute Harmonique	4 ft. "
Stopped Diapason	8 ft. "	Principal	4 ft. "
Dulciana	8 ft. "	Nasard	3 ft. "
Clariana	8 ft. "	Flageolet	2 ft. "
Violino	4 ft. "	Trumpet	8 ft. "
Flauto Traverso	4 ft. "		
Fifteenth	2 ft. "	Pedal Organ, CCC to F.	
Cornet	3 ranks.	Bourdon	16 ft. tone.
Oboe	8 ft. tone.	Open Diapason	16 ft. "
		Violoncello	8 ft. "
Great Organ, CC to A.		Combination Pedals.	
Open Diapason	16 ft. tone.	Great Forte.	
Open Diapason	8 ft. "	Great Mezzo Forte.	
Melody Diapason	8 ft. "	Great Piano.	
		Great to Pedals (reversible.	

The case is of pine, relieved with mouldings in chestnut and black walnut.

- American Art Journal, May 7, 1881

THE ESTEY OPUS LIST - continued

Salem, N.J.	First Methodist Episcopal Church	1039 1912 2
Biddeford, Maine	Second Congregational Church	1040 1912 2
Stoneham, Mass.	First Baptist Church	1041 1912 2
Lancaster, S.C.	First Methodist Episcopal Church, South	1042 1912 2
Philadelphia, Pa.	Estey Store; later sold to the Washington Street Methodist Episcopal Church, Petersburg, Va.	1043 1913 3A
Greenfield, Ohio	First Methodist Episcopal Church	1044 1912 2
Hundred, W.Va.	Methodist Episcopal Church	1045 1912 2
Mount Pleasant, Iowa	First Congregational Church	1046 1912 2
West Roxbury, Mass.	Daniel Dorchester Memorial Methodist Episcopal Church	1047 1912 2
Pittston, Pa.	First Baptist Church	1048 1912 2
Bound Brook, N.J.	Reformed Church	1049 1912 2
Philadelphia, Pa.	Mount Hermon Methodist Episcopal Church	1050 1912 2
Los Angeles, Calif.	St. Joseph's R.C. Church, 218 E. 12th Street	1051 1912 3
Pikesville, Md.	St. Charles R.C. Church	1052 1912 2
North Abington, Mass.	First Baptist Church	1053 1912 2
Lincoln, Neb.	Jewish Temple	1054 1912 2
Goldsboro, N.C.	First Baptist Church	1055 1912 2
Santa Barbara, Calif.	Grace Evangelical Lutheran Church	1056 1912 2
Pemberton, N.J.	Methodist Episcopal Church	1057 1912 2
Stamford, Conn.	First Congregational Church (new console in 1953; broken up for parts in 1973)	1058 1913 3
Springfield, Ill.	Masonic Temple	1059 1912 2
Coshocton, Ohio	First Presbyterian Church	1060 1912 2
Carthage, Ill.	First Baptist Church	1061 1912 2
Arcola, N.J.	Methodist Episcopal Church	1062 1912 2
Chester, Neb.	Methodist Episcopal Church	1063 1912 2
Baltimore, Md.	Church of the Redeemer	1064 1912 2
New Sharon, Maine	Congregational Church	1065 1912 2
Cape Girardeau, Mo.	Centenary Methodist Episcopal Church ("burned" on a later list)	1066 1912 2
Troy, Mo.	First Baptist Church (some old pipes used)	1067 1912 2
Charlotte, N.C.	Church of the Holy Comforter, Episcopal	1068 1912 2
Branchville, N.J.	First Methodist Episcopal Church ("burned" on a later list)	1069 1912 2
Warren, Ohio	Second Christian Church	1070 1912 2
Dorchester, Mass.	Central Congregational Church	1071 1912 2
Marion, Ind.	Masonic Temple	1072 1913 2
Philadelphia, Pa.	Church of the Redeemer, Presbyterian, Germantown	1073 1912 2
Philadelphia, Pa.	Mrs. Jennie Effinger "for Moving Picture Theatre"; "Brooklyn Hebrew Orphan Asylum, Brooklyn, N.Y." on a later list	1074 1912 2
North Wales, Pa.	Sanctuary Methodist Episcopal Church	1075 1912 2
Philadelphia, Pa.	Our Lady of Victory R.C. Church	1076 1913 3
Grenada, Miss.	Presbyterian Church	1077 1912 2
Eugene, Ore.	A. H. McDonald & F. B. Upham ("Rex Theatre" and "Progressive Theatre" on a later list)	1078 1912 2
Granby, Mass.	Congregational Church	1079 1912 2
Olyphant, Pa.	Blakely Baptist Church	1080 1913 2
Far Rockaway, L.I., N.Y.	St. Mary, Star of the Sea R.C. Church	1081 1912 2
Wilmington, Del.	Bethany Baptist Church (later moved to the First Parish Church, Wayland, Mass.)	1082 1913 2

Cape May Court House, N.J. Philadelphia, Pa.	First Baptist Church	1083 1913 2
	Mount Carmel Methodist Episcopal Church ("Second Baptist Church" on a later list)	1084 1913 2
Kahului, Maui, Hawaii	Church of the Good Shepherd	1085 1913 2
St. Louis, Mo.	Memorial Congregational Church	1086 1913 2
Charlotte, N.C.	Westminster Presbyterian Church	1087 1913 2
Cheboygan, Mich.	St. Mary's R.C. Church	1088 1913 2
<u>location unknown</u>	sold to the First Presbyterian Church, Quincy, Mass., for \$670 in 1938	1089 1913 -
Alton, Ill.	First Presbyterian Church	1090 1913 2
Poultney, Vt.	St. Raphael's R.C. Church	1091 1912 2
Philadelphia, Pa.	Bellvue-Stratford Hotel	1092 1913 2
Belleville, Ill.	St. Peter's R.C. Cathedral	1093 1913 2
Richmond, Va.	St. Thomas' Episcopal Church, Ginter Park	1094 1913 2
Buenos Aires, Argentina	Samuel Furze & Co.	1095 1913 2A
New York, N.Y.	Philip Berolzheimer, 125 W. 79th Street	1096 1913 2A
East Orange, N.J.	Elmwood Presbyterian Church	1097 1913 2
Quincy, Mass.	First United Presbyterian Church	1098 1913 2
Nevada, Iowa	Central Presbyterian Church	1099 1913 2
Portland, Maine	St. Stephen's Episcopal Church	1100 1913 2
Beckley, W. Va.	Raleigh Presbyterian Church ("Mullens Presbyterian Church, Mullens, W.Va." on a later list)	1101 1913 2
Paterson, N.J.	Market Street Methodist Episcopal Church	1102 1913 2
East Philadelphia, Pa.	Methodist Episcopal Church (later "Mary A. Simpson M.E. Church", named for the donor of the organ)	1103 1913 2
Taylor, Texas	First Presbyterian Church	1104 1913 2
Harrisonburg, Va.	Methodist Episcopal Church, South (rebuilt as No. 2929, a 1930 three-manual for the Methodist Episcopal Church, Harrisburg, Pa.)	1105 1913 2
Eugene, Ore.	Savoy Theatre ("Nadrona Presbyterian Church, Seattle, Wash." on a later list)	1106 1913 2
Starwood, Wash.	Trinity Evangelical Lutheran Church	1107 1913 1
Boston, Mass.	Estey Store; sold in 1916 to the Masonic Hall, Haverhill, Mass., and the automatic mechanism removed	1108 1913 2A
South Branch, N.J.	Reformed Church	1109 1913 2
Philadelphia, Pa.	Church of the Transfiguration, R.C.	1110 1913 2
Eugene, Ore.	First Christian Church	1111 1913 2
Los Angeles, Calif.	Old Mission Plaza Church	1112 1913 2
Green Bay, Wis.	First Baptist Church	1113 1913 2
Trenton, N.J.	Trenton Lodge No. 105, B.P.O.E.	1114 1913 2A
London, England	Estey Store; "Montague Grahame-White, Warsash, Hants." on a later list	1115 1913 2A
Arkansas City, Kan.	First Methodist Episcopal Church	1116 1913 2
Mount Carmel, Ill.	St. Mary's R.C. Church	1117 1913 2
Philadelphia, Pa.	First Baptist Church, Passyunk	1118 1913 2
Mitchell, S.D.	St. Mary's Episcopal Church	1119 1913 2
Haddon Heights, N.J.	First Presbyterian Church	1120 1913 2
Wollaston, Mass.	Park & Downs Congregational Church	1121 1913 2
Wytheville, Va.	Presbyterian Church	1122 1913 2
Chicago, Ill.	St. Andrew's Chapel, St. James' Episcopal Church	1123 1913 1
Lawrence, Mass.	Masonic Hall (later electrified by Estey)	1124 1913 2
San Diego, Calif.	Rudder's Cafe	1125 1913 2A
Sandusky, Ohio	Masonic Temple	1126 1913 2
Williamstown, Pa.	Methodist Episcopal Church	1127 1913 2

The first 1976 meeting of the Club will take place in Boston, Sunday, March 14. The arrangements were made by Ray DiBona and the schedule is below. In particular, we are observing the hundredth anniversary of the opening of the organ in Holy Cross Cathedral.

3:00 - Roman Catholic Cathedral of the Holy Cross, 1400 Washington Street. Rev. James T. McDonald, Administrator of the parish, will guide us through the huge, stone Gothic edifice, erected in 1867-75, and Thomas Murray will demonstrate the organ, still maintained by the rebuilders and no longer in excellent condition.

The "3-83" E. & G. G. Hook & Hastings, Opus 801, 1875, had a reversed draw-knob console and tracker-action with some pneumatic assistance. Electrified by John F. White & Son of Mattapan in 1927, the console is now the "horseshoe" type but there were no tonal alterations. The Great has 22 stops, including four mixtures and 3 reeds; the Swell has 18 stops, including 2 mixtures and 4 reeds; the Choir has 16 stops, including a Cornet V and among the 3 reeds is a Tuba; the Pedal has 14 stops, including a Cornet V and two reeds. The 1875 stoplist is in the Newsletter for January, but your editor regrets to note that he omitted the Great Cymbale VII, 394 pipes.

5:00 - King's Chapel, (Unitarian-Universalist), Tremont and School Streets (three-manual C. B. Fisk organ). Daniel Pinkham will direct the last of the three 1975-76 concerts, to include: "Sinfonia to Act III" of Solomon -Handel; "Laudate Pueri" (Elizabeth Parcells, soprano) -Caldara; "Magnificat" (for quartet, chorus, orchestra and organ) -Vivaldi; and the motet "Hear My Prayer" (for soprano, chorus, orchestra and organ; Barbara Wallace, soloist) -Mendelssohn. An offering is taken. Supper follows "on your own" in area restaurants.

8:00 - Church of St. John the Evangelist, (Episcopal), 33 Bowdoin Street. Jack Fisher will play a recital in the Club's "headquarters". The instrument is an 1890 two-manual tracker-action George S. Hutchings; moved to the rear gallery and electrified by Hook & Hastings in 1930; tonally altered and improved by the P. A. Beaudry Company in 1967; and retrackerized by the same firm in 1974. The console is detached and the 28 stops control 32 ranks.

Do attend -- the April and May gatherings will be out of town.

* * *

The Club deeply regrets that three loyal members died during the past few months. Each gentleman made significant contributions to our musical culture.

Richard G. Appel of Cambridge died on November 18 at the age of 86, survived by two sons, a daughter, and seven grandchildren. He was for many years at the Music Department of the Boston Public Library and among his publications was a detailed history of the 1640 Bay Psalm Book. Mr. Appel was a delightful and helpful correspondent, researcher and organist, and he played for several years at the First Parish Church in Jamaica Plain, home of the renowned three-manual 1854 E. & G. G. Hook.

Roy E. H. Carlson of Magnolia died in Gloucester on September 30, leaving no immediate family. The funeral was held at the Church of Our Saviour in Brookline on October 3. Mr. Carlson was an organ builder and maintenance man in the Boston area for many years, having the care of many large and well-known instruments, and he did some tracker organ restoration. Within recent years he was an owner of the Ernest M. Skinner Company of Newburyport, known for the manufacture of fine Pitman chests. Mr.

The Newsletter is published 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 Owen, 46A Curtis Street, Pigeon Cove, Massachusetts, 01966; telephone Area 617, 546-2946. Treasurer and Membership Secretary: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone Area 603, 827, 3055. Meetings are usually held on the last Sunday afternoon of each month, except June and December. Dues: \$5.00 per year, which includes a subscription to the Newsletter.

Carlson trained several younger builders and we shall miss his presence (and wit) at our meetings.

Edward W. Flint died at his home in Lincoln Center on November 12 at the age of 73, leaving a wife and two daughters. A native of Lincoln, he graduated from Concord High School, Phillips Andover Academy, and from Harvard College in 1925. Mr. Flint received his master's degree in music from Harvard in 1934 and worked for a short time for AEolian-Skinner. Except for teaching mathematics at West Point for four years during World War II, he spent his life as organist and choirmaster and later as a mathematics teacher at the Brooks School in North Andover, retiring in 1968.

Mr. Flint was on the committees which were responsible for the new organs in Appleton Chapel, Memorial Church, Harvard University, in 1932 and 1967. He served as a trustee of the Methuen Memorial Music Hall, as an organ consultant, and for the last three years was a member of the Executive Committee of the Boston Chapter, American Guild of Organists. A careful and prolific writer on organ subjects for British and American publications, he was well-known for his book, The Newberry Organ at Yale, A Study in the History of American Organ Building. Mr. Flint's charm, enthusiasm and knowledge will be sorely missed.

On November 19, John Ferris and members of the Harvard University Choir presented a Memorial Concert in the First Parish Church in Lincoln. Mr. Ferris played five pieces by J. S. Bach, the congregation sang two hymns, and the choir performed eight anthems, in addition to other work by Mr. Ferris.

* * *

MIXTURES -

Alan Laufman, Ed Boadway and a team of enthusiastic volunteers removed the large two-manual 1902 (and there are indications that it is older) Emmons Howard organ in the former First Methodist Church, Bangor, Maine, during the last week of December. The instrument, damaged by vandals and missing most of the Great pipework, was purchased by the United Methodist Church in Orono, Maine, where it will eventually be rebuilt for the new sanctuary.

At 8:00 p.m., March 8, the Ad Hoc Organ Committee of the Archdiocese of Boston will meet at St. Thomas Aquinas R.C. Church, Centre Street, Jamaica Plain. The group is concerned with the preservation of old organs in various buildings owned by the church, and makes recommendations regarding new instruments. For more information, call Ray DiBona at 843-7638.

A. David Moore of North Pomfret, Vt., has completed the restoration of the large W. B. D. Simmons organ in the United Methodist Church, Northfield, Vt., and similar work and enlargement of the John G. Marklove organ in Calvary Baptist Church, Springfield, Vt. He is currently restoring the two-manual organ (perhaps a Hook of the 1830's) in St. Mary's Episcopal Church, Northfield, Vt., and has contracted to renovate and improve the 1904 two-manual Hutchings-Votey organ in Hedding United Methodist Church, Barre Vt. Another Moore contract is for the renovation of the three-manual E. & G. G. Hook & Hastings organ, Opus 667, 1872, in the Congregational Church, Barre Vt., an instrument in the New England Conservatory of Music, Boston, until 1896. The last three-manual tracker in Vermont, its console was damaged by the removal of the Choir manual more than twenty years ago (and the pipework made playable from the Great). Mr. Moore is to restore that keyboard and make other minor alterations.

At 5:15 p.m. on April 7, the Victorian Quartette (in full dress) will sing a program of 19th century music by composers who were organists at St. Paul's Cathedral, Tremont Street, Boston. Works by Dudley Buck, Dr. George K. Jackson and S. P. Tuckerman may be heard directed by Thomas Murray. Another cathedral concert at the same hour will be on May 5, with the Cathedral Choir of Boys and Men singing Five Mystical Songs and other music by Ralph Vaughan Williams. Admission is free.

Have you ever noticed that some of our builders who favor baroque tonal design are themselves "romantically scaled"? One builder reported recently that, inscribed in a second-hand Robert Morton theatre organ in California, are the words, "When you care enough to give the second best." He also described leathered diapasons as

"hard core".

Dr. Uwe Pape is preparing for publication late this year a book on modern tracker organs in the United States. The unique volume will have the opus lists of every known builder of such organs, prepared with the considerable aid of Alan Laufman. If you wish to obtain brochures about other publications and recordings, send a card to Dr. Pape, 1 Berlin 37, Prinz-Handjery-Strasse 26 a, Germany.

If you are in downtown Boston on Fridays at 12:15, hear a recital at Old West Church, Cambridge Street: February 27 - Mamiko Iwasaki; March 5 - Frances Fitch; March 12 - Jane Eston. John Skelton will play the two-manual C. B. Fisk organ in the Parish of the Epiphany (Episcopal), 70 Church Street, Winchester, at 5:00 p.m., April 4. At 7:30 p.m. on March 7, Donald R. M. Paterson gives a recital on the three-manual 1968 Rieger organ in the Wellesley Congregational Church, Routes 16 and 135 at Wellesley Square.

Harpsichord enthusiasts -- obtain the interesting brochure and pricelist of William Post Ross, Chamberlain Street, Greenville, N.H., 03048. Mr. Ross also builds virginals and clavichords of exceptional quality.

Most Club members have received a brochure and subscription form for The King's Letter, a new four-page monthly organ publication. The cost is \$15.00 per year and if you do not know of the endeavor, write to The King's Letter, Dept. C276, R.F.D. 1, Winsted, Conn., 06098.

Do you read The Boston Globe on Sundays? The magazine section for November 9 had a lengthy article on the carillon at St. Stephen's Church, Cohasset, mentioning our member Sally Slade Warner and including a photograph of her at the keyboard.

Charles Thompkins of the Eastman School of Music, Rochester, N.Y., is to give a recital at Memorial Church, Harvard University, at 8:30 p.m., April 9.

On October 19, the new two-manual Berkshire organ was opened at St. Mark's Episcopal Church, 10 Turner Avenue, Riverside, R.I. The electro-pneumatic instrument has the console and some parts of the former organ in St. Mark's Episcopal Church, Augusta, Maine.

The famous, early and still very useful work on organ-building, L'Art du facteur d'Orgues, by Dom Bédos de Celles (1766-1778), is to be published in English early in 1976. The 320 pages of text will be supplemented by 101 full-page illustrations and 36 large, fold-out plates. While expensive, the book will be a very valuable addition to our libraries. The translator is Charles Ferguson and the publisher is The Sunbury Press, P.O. Box 1778, Raleigh, N.C., 27602.

This article appeared in Zion's Herald, October 1975:

Canadian Organist Plays 22 Hour Recital

London, Ont. - Organist Albert Furtney celebrated the 50th anniversary of the United Church of Canada with 22 hours of hymn playing at Dundas Street Centre United Church here.

Director of Christian education and music, he started his hymnathon on a Friday at noon and played all the verses of the 506 hymns in the Anglican - United Church hymn book. He took a 10-minute break every two hours. ...

The chairman of the board gave him a back massage and his wife fed him sandwiches while he played.

Church members sponsored him at so much a hymn and he cleared more than \$2000 for the church. When he completed his last hymn, he received a standing ovation, but declined to play an encore.

* * *

Well, a Newsletter at last! Perhaps your editor should place "...published occasionally" at the bottom of each first page. May the size of this issue compensate for its tardiness; we do try to give you an adequate number of pages for your money. The editor found the fall season somewhat hectic, climaxed by remarkable difficulties with a tyrannical rector -- a situation experienced by others in the Club!

The 1976 dues notice is enclosed for all who have not paid for the coming year. Please remember that it is the ONLY request made and that our dues have not been increased in ten years!

CHURCH FIRES Serious church conflagrations, the majority the result of arson, have caused considerable losses in our heritage of nineteenth century church buildings, as well as old organs. While the problem is nationwide, it has become especially apparent in the Boston area this year. Among the structures damaged or destroyed are the following:

Fires on February 27 and May 9 destroyed St. George's Russian Orthodox Church, 105 Paul Gore Street, Jamaica Plain. The organ was a two-manual c.1890 Cole & Woodberry.

On August 12, the Spanish Church of God, 397 Shawmut Avenue, Boston, was gutted. Completely destroyed was E. & G. G. Hook's Opus 276, an 1861 one-manual being purchased by E. A. Kelley Associates.

The First Baptist Church, Centre Street, Jamaica Plain, was seriously damaged on October 30, but the three-manual 1859 E. & G. G. Hook organ, Opus 253, was fortunately chambered and suffered minor water damage in the console area. Bob Lahaise directed the firemen's hoses away from the area around the organ.

The sanctuary of Concord Baptist Church, 197 West Brookline Street, Boston, was damaged on November 2, and the unused but intact two-manual 1869 E. & G. G. Hook, Opus 494, ruined by water. Philip A. Beaudry salvaged the metal pipes and some parts a few days after the fire.

In Springfield, Mass., Wesley United Methodist Church was partially gutted by fire on September 25, destroying an early three-manual Austin organ, Opus 56.

Other church edifices in Hyde Park, Roxbury, Roslindale and Boston have been damaged this year, but your editor finds none of them on his list of "tracker holders".

* * *

Alterations to the Boston Organ Club membership list, published in the Newsletter, December, 1974:

New members

Aiken, Earle D.	1650 Harvard Street, N.W.	Washington, D.C.	20009
Cogan, George	Wigglesworth D-11, Harvard College	Cambridge, Mass.	02138
Curry, Donald D.	4 Roma Court	Lincroft, N.J.	07738
Gagne, Thomas W.	21 Davis Road	Belmont, Mass.	02178
Hogan, Rev. Cornelius	124 Cochituate Road	Wayland, Mass.	01778
Kieran, Frank G.	P.O. Box 903	Framingham, Mass.	01701
Leightner, Robert A.	115 Dunder Road	Burlington, Vt.	05401
Lewis, Jerry Wayne	Pasture Road	Rockport, Mass.	01966
Mohnson, Rosalind	40 Grove Street	Belmont, Mass.	02178
Mowers, Rev. & Mrs. Culver L.	7 Main Street	Candor, N.Y.	13743
Parsons, Bryant G.	1932 Penfield Road	Penfield, N.Y.	14526
Sears, Mrs. Permelia S.	435 Manor View Drive	Millersville, Pa.	17551
Shuster, Stewart	21 Thomas Street	Portland, Maine	04102

Changes of address

Denton, Howard P.	15 Brook Street	Shrewsbury, Mass.	01545
Ochse, Orpha C.	7926 C South Newlin Avenue	Whittier, Calif.	90602
Smith, Tony	Kirkland A-13, Harvard College	Cambridge, Mass.	02138

* * *

Found in the printed Sunday bulletin of a renowned California church: Offertory Solo - "Jerusalem, Thou that Killest the Profits", Mendelssohn. According to another bulletin, Cleveland Fisher played recently for an offertory, "Air (H₂O Music), Handel." The Schober Organ News, Fall/Winter 1975 issue, quotes one Jim Ramsey:

If you haven't read "The History of the Organ in the United States" by Prof. Orpha Ochse (Indiana University Press), take Malcolm Wright's advice (and mine) and get it. Wright, Clarks Summit, Pa., built a Theatre Organ, and got hilarious over the book. ...

SAINT MICHAEL'S EPISCOPAL CHURCH, MARBLEHEAD, MASSACHUSETTS. C. B. Fisk, Inc., Gloucester, Mass., Opus 69, 1975.

GREAT:		SWELL:		PEDAL:	
*Bourdon	16' 49	Spire Flute	8' 61	Sub Bass	16' 32
Open Diapason	8' 61	Flûte Céleste (TC)	8' 49	Flûte	8' 32
Stopt Diapason	8' 61	Chimney Flute	4' 61	Octave	4' 32
Principal	4' 61	Flageolet	2' 61	Mixture	III 96
Flute (preparation)	4' (61)	Sesquialtera	II 114	Bassoon	16' 32
Fifteenth	2' 61	Sharp	IV 244		
Cornet	III 183	Hautboy	8' 61	Gymbal Star (by knob and piston; in Swell box)	
Mixture	IV-V 276	<u>Couplers:</u> (by knobs and pistons)			
Trumpet	8' 61				

*speaking for 61 notes; the lowest 12 borrowed from the Pedal by electric action. Swell to Great Great to Pedal Swell to Pedal Tremulant (attached to reservoir; affects entire organ)

Mechanical key action; electric stop and combination action; the latter including 4 Great pistons, 4 Swell pistons, 4 Pedal pistons (toe studs), 4 General pistons (pistons and toe studs), Cancel (piston), and Tutti (piston and toe stud). The setter board is behind the bench area.

The 1833 Hook case is free-standing in the rear gallery of the much-altered but charming early 18th century frame building. The handsome "Carpenter's Gothic" pine front has gilded wood dummy pipes arranged 3 5/5 7 5/5 3, and the woodwork is dark brown, gold and red. The Hook organ, not on the opus list, was a one-manual apparently without pedals, was enlarged and electrified in 1919, and was altered by Williams around 1950. Some basses are visible at the sides of the case, which has new paneling, and the twelve lowest Sub Bass pipes are tastefully exposed at each side, against the wall and on electric actions. The case front was raised one foot and altered to accomodate the vertical Swell shades of that division, which is below the Great; there is a roof over the Great and the rear is fitted with doors; the two Pedal chests, uncased and at the rear, flank the offset basses of the Great 8' Open Diapason.

The "low profile" console has no lid; the music rack is adjustable. The short manual naturals are of grenadil, with antique boxwood nosings; the sharps are of rosewood, capped with ivory. The flat, rosewood stop knobs are in terraced rows and have ivory faces engraved in script; each knob is numbered (1-26). The wind pressure is 2 1/4"; the pipework is fitted with slide tuners; and below the Swell manual are signal "buttons" to the Sexton and Rector. The action and voicing are Fisk's usual fine quality, and the organ is thoroughly adequate for the room.

The Great Bourdon is of wood, principally old George Stevens pipes, with 12 new trebles; the Stopt Diapason is of wood, contains some Stevens pipes, and has 12 new open metal trebles; the Trumpet has mitered basses and 12 flue trebles. The Swell Spire Flute has 12 old stopped wood basses and 49 metal pipes; the Céleste rank is tapered; the metal Chimney Flute has 12 capped metal basses and 14 open metal trebles; the Hautboy is at the rear, and has mitered basses and 12 flue trebles. The Pedal Sub Bass is of old pipes; the open wood Flûte is a Casavant rank with Melodia mouths; the half-length Bassoon is of wood and metal. No old pipes came from the previous organ in St. Michael's Church.

The Cornet is 2' 1 3/5' 1 1/3' at C₀; 2 2/3' 2' 1 3/5' at E₀; and 3 1/5' 2 2/3' 2' at C_{#3}. The Mixture is 1 1/3' 1' 1/2' 1/3' at C₀; 1 1/3' 1' 2/3' 1/2' at C₀; 2 2/3' 1 1/3' 1' 2/3' at C₁; 2 2/3' 1 1/3' 1 1/3' 1' at F_{#1}; 4' 2 2/3' 2 2/3' 1 1/3' 1 1/3' at C₂; and 5 1/3' 4' 2 2/3' 2 2/3' at C_{#3}. The Sesquialtera is 2 2/3' and 1 3/5' throughout; the lower rank has 24 chimneyed pipes in the bass and the Tierce stops on E₃. The Sharp is 2' 1 1/3' 2/3' 1/2' at C₀; 2' 1 1/3' 1' 2/3' at C₀; 2 2/3' 2' 1 1/3' 1' at F_{#1}; 4' 2 2/3' 2' 1 1/3' at C₂; and 8' 4' 2 2/3' 2' at C_{#3}.

The following paragraphs appeared in a recent recital program:

In November of 1754, St. Michael's acquired its first organ. ... made in London in 1743, and presented to St. Peter's Church in Salem by John Clark. When St. Peter's commissioned Thomas Johnston to build a new organ for that church, the old London organ was presented to St. Michael's. ... If we can believe that "churches without organs had thinner congregations", we may attribute the growth of the parish during this period in no small way to Clark's organ. In April of 1757, the Vestry voted to "treat with Mr. Jacob Wilmore about tuning and playing upon the organ".

Jacob Wilmore received 4 pounds for playing this instrument during 1758, and John Horn (sometimes Hohn) 30 pounds in 1762. Although he came well recommended, Mr. Horn's playing was evidently questionable, for in 1766 he was given only 4 pounds for his services, and he removed to St. Peter's. In 1768 James Poor was paid to keep order in the gallery and "to blow ye bellows". In that same year the organ was unfit for further use. It was given to "M^r. Tho^s Porter, Clerk" for his faithful service in that capacity.

The gallery was enlarged in 1767 and a new organ set up by November of 1769. This was probably made by Thomas Johnston before he died in 1767, as preparations began for the new organ as early as 1766. St. Michael's used this organ until 1819, when it purchased from St. Peter's an old organ in use there since 1770, which St. Peter's had purchased from Gilbert Deblois. In May of 1820, St. Michael's still owed \$100.00 to St. Peter's for this organ, and by the time the remaining debt had been paid, the organ was no longer in playable condition.

The Vestry voted in April of 1822 that a committee "dispose of the remains of the old organ as they may deem it expedient". The committee was evidently busy with more pressing matters, for in 1833 the organ was still there. In March of that year the parish voted unanimously to have the church repaired and "the old organ taken away".

Mr. John Hooper, Esq. generously presented the church with a new organ in 1833, made by the firm of Elias and George Hook. In 1919 the Hook organ was electrified "to the glory of God and in loving memory of Helen Sharp, 1837-1919". ... It was at this time that pipe "wings" were added on either side of the Hook case, nearly doubling the area required for the instrument in the gallery. Since 1950 repairs to this organ were becoming increasingly frequent, and the much-patched instrument was finally dismantled in 1974. The present organ was contracted for in August 1972, was first played on Christmas Eve, 1974 and blessed at Candlemas, 1975. The case of the Hook organ has been carefully restored to its mid 19th century appearance. This restoration has been made possible in part by a grant of the Massachusetts Council on the Arts and Humanities.

* * *

The Boston Organ Club's membership is too widely spread across the nation to limit the contents of the Newsletter to Boston material alone. While your editor much prefers an old Boston-built organ, fine and delightful things happened in New York, unfortunately a city with a very high old organ attrition rate. The Jardine firm was innovative and occasionally daring, apparently after 1860 never building two organs alike. The following program of the opening of a three-manual organ now gone contains a very orchestral stoplist for the period, and some charming descriptions of the stops. Note that there is not even a 4' Principal!

Concert and Recital

on the
GRAND ORGAN

(Built by George Jardine & Son, of New York),

at

ST. JOHN'S CHURCH,

YONKERS, N.Y.

THURSDAY EVENING, SEPTEMBER 30, 1886,
Commencing at 8 P. M.

Vocalists:

- MISS IDA HUBBELL, Soprano of Grace Episcopal Church,
New York.
MR. W. C. BAIRD, Baritone, of Clinton Avenue Church,
Brooklyn, N. Y.

Organists:

- MR. WALTER R. JOHNSTON, of St. Paul's M. E. Church,
Fourth Avenue, New York.
MR. FRANK W. TAFT, of Clinton Avenue Church, Brooklyn.
MR. EDWARD G. JARDINE, of New York.
MR. EUGENE C. CLARK, of St. John's Church, Yonkers.

Mr. Clark played only the "Dedication of the Organ", during which the congregation sang "Old Hundred", but probably provided the accompaniments. Mr. Johnston played the Overture to Pique Dame by Suppé, an "Organ Impromptu" and selections from Verdi's Aida. Mr. Jardine played an Organ Fantasia of his own, "Displaying the solo stops, variety and power of the Organ", his "Fantasia descriptive of a Thunder Storm", with the three movements described in the leaflet, and some real organ music, Hesse's Prelude, Tema and Variations. Mr. Taft played a Slumber Song by Kucken, a Serenade by Taft, a Bach Fugue in G Minor and the Grand March in C Minor by Batiste. Miss Hubbell sang "I know that my Redeemer liveth" and "So shall the harp and lute awake" by Handel, plus one unidentified "Selected" item. Mr. Baird was more up-to-date with "The Gate of Heaven" by Tours and Dudley Buck's "Judge me, O God".

SPECIFICATIONS.

.....

GREAT ORGAN.

1.	8 ft.	Open Diapason, full majestic tone	Metal.	61 Pipes.
2.	8 ft.	Doppel Flute, beautiful solo effect	Wood.	61 "
3.	8 ft.	German Gamba, sweet string tone	Metal.	61 "
4.	4 ft.	Harmonic Flute, perfect imitation	"	61 "
5.	2 ft.	Flageolet, clear, bright tone	"	61 "
6.	8 ft.	Tuba,		
7.	8 ft.	Trombone, } round, mellow tone	"	61 "
8.	8 ft.	Dulciana, very subdued tone	"	61 "

SOLO ORGAN.

9.	8 ft.	Dolce or Aeolina, delicate, sweet tone	Metal.	61 Pipes.
10.	8 ft.	Lieblich Gedackt, a German solo stop	Metal and Wood.	61 "
11.	8 ft.	Vox Celestis, a beautiful French solo stop	Metal.	61 "
12.	4 ft.	Vienna Flute, an exquisite flute tone	Wood.	61 "
13.	2 ft.	Piccolo, bright, sparkling tone	Metal.	61 "
14.	8 ft.	Saxophone, very orchestral and a new solo stop	"	61 "
15.	8 ft.	Chime of Bells, [very effective and made with an independent piano action.]	Bell Metal.	32 "
16.	8 ft.	French Horn, round, mellow tone	Wood.	61 "

SWELL ORGAN.

With Jardine's Improved Vertical Blinds and Balance Pedal.

17.	16 ft.	Bourdon Treble, } very soft, deep tone, [.....	Metal.]	61 Pipes.
18.	16 ft.	Bourdon Bass, }	Wood.]	
19.	8 ft.	Quintadena, a new stop, very sweet	Metal.	61 "
20.	8 ft.	Salicional, sweet reed quality	"	61 "
21.	4 ft.	Violin, clear and bright	"	61 "
22.	2 ft.	Octave Flute, distinct and bright	"	61 "

23.	2 ranks	Cornet, brilliant chorus	.....	"	122	"
24.	8 ft.	Horn Diapason, round, full tone	.....	"	61	
25.	8 ft.	Oboe,	] exquisite quality	"	61	"
26.	8 ft.	Bassoon,				
27.	8 ft.	Vox Humana	.....	"	61	"
28.	Tremulant.					

PEDAL ORGAN.

29.	16 ft.	Double Open Diapason - extra	.....	Wood.	30	Pipes.
30.	32 ft.	Grand Bourdon, deep cathedral tone	.....	"	30	"
31.	16 ft.	Contra Bass, deep, soft, pervading tone	.....	"	30	"
32.	8 ft.	Violoncello, perfect imitation	.....	Metal.	30	"
33.	Octave Coupler, doubling power of pedal base.					

COUPLERS OPERATED BY KNOBS BETWEEN MANUALS.

34.	Swell to Great Manuals.	37.	Great to Pedal Manuals.
35.	" " " " at Octaves.	38.	Swell " " "
36.	Solo to Swell " "	39.	Solo " " "
40. Electric Bell to Engine.			

COMBINATION PEDALS.

41.	Forte to Great Organ.	43.	Forte to Swell Organ.
42.	Piano " " "	44.	Piano " " "

.....

The Organ is blown by a Backus Water Motor, having four horse power, which drives an independent bellows, connected automatically with the main bellows--which cannot be exhausted.

* * *

GRACE EPISCOPAL CHURCH, MANCHESTER, NEW HAMPSHIRE. Andover Organ Company, Inc., Methuen, Mass., Opus 76, 1975.

GREAT:		SWELL:		PEDAL:	
Principal	8' 56	Gedeckt	8' 56	Subbass	16' 32
Spitzflöte	8' 56	Koppelflöte	4' 56	Bourdonbass	8' 32
Octave	4' 56	Nazard	2 2/3' 56	Choralbass	4' 32
Rohrflöte	4' 56	Principal	2' 56	Fagott	16' 32
Mixture	IV 224	Tierce	1 3/5' 56		
Trumpet	8' 56	Krummhorn	8' 56		
				Couplers:	
				Swell to Great	
				Great to Pedal	
				Swell to Pedal	
				Bellows Signal (switch)	

Mechanical key and stop action; no combination action; no Tremulant.

The stone Gothic building was designed by Upjohn and consecrated late in 1860. The previous edifice, called St. Michael's Church, was erected in 1843 and contained "an excellent organ" in 1844. A 1941 history of the parish mentions that "During the winter [1857-58] the organ was moved from the gallery in the back of the church to a place at the side of the chancel and congregational singing introduced." The organ evidently went to the new edifice and "The organ-room was placed in the tower and across the chancel was a robing-room for the clergy." In 115 years, four instruments have been placed in the chamber at the right of the chancel, which does have an arched opening facing the side aisle of the nave.

Late in 1878, Geo. H. Ryder & Co. of Boston installed their Opus 77, Mr. Ryder himself playing the opening recital on December 20. The Manchester Daily Union described the event the next day:

Organ Concert.

A goodly number of music lovers assembled in Grace church last evening to listen to a performance upon the new organ by its builder, Mr. Geo. H. Ryder of Boston. The reputation of the firm has been considered as a sufficient

guaranty for the excellence of the instrument, and under the hands of Mr. Ryder expectations were more than met. The following programme was given, to the great satisfaction of the listeners: The Coronation March; overture to Crown Diamonds; the Thunderstorm; overture to Lestog [sic]; Flourish of Trumpets; fantasia on Oberon.

The original composition, entitled "The Thunderstorm," excited the admiration of the audience as a specimen of imitative art, and as showing the versatile powers of so sober an instrument as the organ is generally supposed to be. These however, do not seem so impossible when we look over the following technical description:

The organ has two manuales or keyboards, of compass from CC to C 4th, 61 notes, and a pedale of 27 notes, CCC to D. The great manuale has five stops, as follows: 1, open diapason, 61 pipes; 2, dolciana [sic], 61; 3, melodia, 61; 4, octave, 61; 5, fifteenth, 61. The swell manuale has four stops as follows: 6, viola, 61 pipes; 7, stopped diapason, 61; 8, flute celeste, 61; 9, oboe, 61. Pedale, 10, sub-bass, 27 pipes. Mechanical stops, 11, swell to great; 12, great to pedale; 13, swell to pedale; 14, blower's signal. There are also five combination pedals for grouping the stops - and for tremulant and swell pedals - and for the octave coupler to the great manuale. This last gives the effect of a third hand, so that the power of the great manuale can be doubled and many fine effects produced in solo work. The organ tones in this instrument are unusually fine, as are also the reed and solo stops.

Great commendation is due to Messrs. B. C. Dean and W. L. Killey for the efforts in securing sufficient funds to pay for the organ, and in giving personal supervision and assistance in setting it up in the church. The screen work will be put in in a few days, and by Christmas the whole will be finished.

The history of the church mentions that "The organ was made of black walnut, the front pipes finished in nickel and gold with a dark stripe." A flat filled the arch in the chancel, but an old photograph does not show enough of the front to tell us whether or not the nave opening existed in 1878. In 1912, M. P. Möller of Hagerstown, Md., installed Opus 1374, a "3-45", but that total includes many a movable console gadget. The chamber was enlarged; the console placed in a niche in the opposite wall; the oak case and other chancel woodwork was designed by Frank E. Cleveland of the firm of Gram, Goodhue and Ferguson; and the electro-pneumatic action controlled 34 speaking stops. In 1955, Kilgen of St. Louis installed a larger three-manual organ behind the old case, much of it impossible to maintain and below floor level; the drawknob console was in the same location as that of the Möller; and many old pipes were probably used.

The Andover organ is entirely new and quite compact, occupying a small portion of the chamber. The Spencer blower is in the cellar and two reservoirs behind the Pedal Subbass chest give pressures of 3" for the manual divisions and 2 3/4" for the Pedal. The five-sectional oak case front overhangs the attached console 26 inches, and the flat groups of burnished zinc 8'. Principal basses are arranged 4/7/3/7/4. The second and fourth flats are topped with a severely plain scroll-type band of wood and the other flats have somewhat Gothic pipe shades. Except for the Trumpet, the Great is forward of the arch; the Swell is behind, in an unusual peak-roofed box fitted with vertical shades; the Pedal is divided at the sides of the Great chest and is in front of the arch, but the 16' Subbass is on a separate chest on the floor. The "suspended" manual action is superb and has genuine shock absorbers!

The lidless console has some rosewood trimming; the flat, found-shanked rosewood knobs are in double columns at each side of the overhanging manuals and have script engraving; the manual natural keys are finished in heavy ivory and were made at the Andover shop; much of the knee panel is carved grillwork from the Möller case front.

The Great Spitzflöte has 12 capped and polished zinc basses, and the remainder are tapered; the Rohrflöte is entirely of metal and chimneyed throughout; the Mixture is 15-19-22-26 at CC, 12-15-19-22 at C₁, 4-12-15-19 at C₂, and 8-4-12-15 at C₃; the Trumpet has two mitered basses and no flue trebles. The Swell Gedeckt is all of stopped wood pipes; the metal Koppelflöte has a few tapered metal trebles; the two

off-unison ranks are tapered; the Krummhorn has no flue pipes and the cylindrical resonators have movable caps with flaps. The Pedal 8' Bourdon is of metal and has movable caps; the Fagott is half-length and the boots are of wood.

In all, a fine, small organ, proving again that when there is no place other than a chancel chamber, "it can be done!"

* * *

FEDERATED CHURCH, CASTLETON, VERMONT. Bozeman-Gibson & Company, Lowell, Mass., Opus 4, 1975.

GREAT:		SWELL:		PEDAL:	
Principal	8' 61	Dulciana	8' 61	Bourdon	16' 30
Bourdon	8' 61	Chimney Flute	8' 61	Principal (Gt.)	8' --
Octave	4' 61	Spindle Flute	4' 61	*Trombone	16' (30)
Recorder	2' 61	Principal	2' 61		
Mixture	III 183	*Sesquialtera	II (122)	<u>Couplers:</u>	
				Swell to Great	
*two stops fully prepared for		Tremulant (affects entire organ)		Great to Pedal	
				Swell to Pedal	

Mechanical key and stop action; no combination action.

The handsome brick church, designed by Dake, a notable local architect, dates from the 1830's. Basically Greek Revival with a pillared portico, the building is set back from the long main street, and the clear-glazed windows have arches that are the only nod to the Gothic style. The exterior, upon the advice of an incompetent out-of-town decorator, was for the first time entirely painted white late in the 1950's, and the walls are now very shabby. The congregation realizes the error and also has plans for redecorating the interior. The choice of the new organ reveals that better taste is prevailing!

The large and original sliding doors open into an entrance hall which has two doors leading to the side aisles on the sloping floor. As one enters, he sees the faces of the congregation and the organ, the elegant pulpit being in a semi-circular recess between the doors. Such an arrangement makes a late-comer obvious! The side galleries are intact, but the rear gallery over the present organ and choir platform was removed many years ago. The large, crystal chandelier is spectacular in such a country church.

The previous organ, evidently the first pipe organ in the church, was a two-manual second-hand instrument purchased in 1918 and probably was not very old at that time. Badly rebuilt and electrified in 1955, and now rebuilt again by John Wessel of Brattleboro, Vt., it is in use in the Methodist Church, Weston, Vt.

While the room is not particularly reverberant, the new organ is especially remarkable when heard as one stands in front of the pulpit with his back to the organ. The alcove amplifies the sound so much that the effect of an Echo division immediately behind the pulpit is astounding.

The Bozeman-Gibson instrument is in a tall, shallow, and striking pine case, painted white. The front has five flat groups of Principal basses arranged 5/7/5/7/5, the three smaller center flats being above the three double-folding Swell shades, which give the effect of paneled doors when closed. Tin pipes are in flats 2 and 4, and the other basses are zinc. The pipe shades are carved and gilded. The attached console is of oak; has no lid but a full-length fixed music rack; square-shanked, oblique knobs lettered in script; overhanging manuals with the original ivory; and a concave, radiating Pedal clavier.

The origins of the used materials are mentioned in the dedication brochure:

Some parts of this organ were recycled from older instruments. The manual keyboards and pedal clavier, the Swell windchest, the reservoir, and some pipes are from a Hook and Hastings organ, Opus 2319, built in 1913 for the First Presbyterian Church of Deckertown in Sussex, New Jersey, later moved to the Methodist Church in Goldens Bridge, New York. It was removed from the latter church by David Gibson, David Willett, George Sawyer, Churck Clokey, and Alan

Street thereby providing easier access to the church through the maze of tree stumps.

Nov. 15, 1818. The church building was dedicated. Its appearance outside was "lofty and alone, in the stark simplicity of its wide boards without clapboards, paint or blinds." Inside were high-backed box pews, massive columns supporting the balcony, a high pulpit with a winding-stair approach, but no heat.

Sept. 1860. Grading and fencing were accomplished.

1868. \$2000 was voted for remodeling. The present pews replaced the box pews. The pulpit area was altered and heat and gaslights were installed. The columns gave way to iron rods extending up to the attic beams. Doors and small-paned windows were changed to new style and outside shutters were added.

THE ORGANIST

George Bozeman, Jr., a native of Texas, majored in organ at North Texas University in Denton. He apprenticed in organbuilding with Otto Hofmann of Austin, Texas, and later worked with Joseph E. Blanton, Robert L. Sipe, and Fritz Noack in this field. In 1967-68 he studied organ and organbuilding at the Academy of Music in Vienna under a Fulbright grant. He has done organ research in most of the countries of Europe, Canada, Mexico, and the United States and has published a number of articles on various organ topics. He has played recitals in the Southwest and New England and will perform at the National Convention of the American Guild of Organists at Boston in 1976. He is organist and choirmaster at the First Congregational Church in Woburn, Massachusetts, and is chairman of the Historic Organs Committee of the Organ Historical Society.

THE COMPOSER

Miss Gladys Pitcher, composer of the 5th number on today's program, is a Belfast native whose parents, Mr. and Mrs. Elbridge S. Pitcher, were active in developing the program of music in the local schools, in church music and in Gilbert & Sullivan productions. Miss Pitcher began her musical training when she was 3 years old and accompanied her mother to school. From Belfast High School she went to the New England Conservatory of Music and graduated with honors in three years. A year of post-graduate work there, in harmony and composition and in piano and cello, was followed by 12 years of teaching music, both at college and public school levels. She also studied theory and composition under Frederick C. Converse in Boston, about this time, before joining C. C. Birchard & Co. of Boston. She remained with them for 31 years, serving as editor-in-chief from 1916 - 1956. Since then she has free lanced as a school music consultant, composer and arranger, working in Boston until 1962 when she returned to her home town - but not for retirement - for only this summer she wrote "Reflections" for Mr. Bozeman's program today.

THE ORGANBUILDERS

Bozeman-Gibson and Company, Organbuilders, of Lowell, Massachusetts, was founded in 1971, and specializes in mechanical-action organs. Their work ranges from historical restorations of old organs and rebuilding of old organs into contemporary instruments, to custom designing and building of new organs, and their instruments are located in New England, New York, Ohio, and Colorado. A current project is the restoration of an 1862 E. & G. G. Hook organ in Marine City, Michigan. David Gibson is a native of Texas where he began working with organs. He was engaged in the aerospace industry before co-founding the firm in 1971. Others who worked on the Belfast project were: John Bishop, Brenda Collins, John Harley, Keith Henderson, and John Morlock.

THE ORGAN

Before 1835 the only musical instrument used in the First Church was a bass viol which cost \$25. In 1835 an organ, ordered from Newburyport, Massachusetts, was lost in a ship-wreck enroute. A replacement was immediately purchased and it is shown in the accompanying photograph which is the oldest known photograph of an organ. When the present instrument was bought in 1848 a credit of \$400 against the price of \$1,300 was given for the handsome old organ. Restoration was being studied in 1974. Now, in 1975, 127 years later, restoration is complete.

George Stevens (1803-1894), the builder of the 1848 organ, and his brother William (1808-1896) journeyed from Maine around 1822 to work in the organbuilding shop of William Goodrich in Boston. Goodrich was perhaps the first successful organ-builder to build truly American organs, and his influence on American organs lasted well past the middle of the nineteenth century. When he died in 1833 his successors were George Stevens and William Gayetty who set up their shop in a spacious building in East Cambridge. This partnership lasted until about 1835, and George Stevens was also associated with James Jewett around 1855, while his brother William was in business with Jewett and Horatio Davies in 1853 and again with Jewett in 1860. During the greater part of this period, however, George and William Stevens maintained separate shops, although their instruments were very similar. George Stevens took an active part in civic affairs and was mayor of Cambridge from 1851 to 1853.

The Stevens ^[sic] were not the style-leaders of this period in organbuilding and this is reflected in the conservative design of their instruments and their clientele which was mostly smaller churches. This conservatism or 'old fashioned' quality in George Stevens' work gives special importance to the value of the organ in First Parish. Surviving essentially intact, and being large enough to show the full scope of Stevens' work in the 1840's, it gives an excellent idea of what organs were like in the first half of the nineteenth century.

To understand these organs, and this organ in particular, it is necessary to recognize that their design is directly derived from English practice. Unlike European organs, particularly in Germany, English organs did not have pedals. In order to provide the deep tones characteristic of the organ, English organs extended the manual keyboard compass below our present low C to low GG, thus each 8' stop is really a 10 $\frac{2}{3}$ ', etc. This practice was followed by Stevens as late as 1852.

In eighteenth century English organs the second manual is usually a Choir or Chair organ, corresponding to the Positive or Rückpositiv in German organs, and acting as a bright, light-weight tonal foil to the Great organ. By the beginning of the nineteenth century, however, the newly invented Swell organ had begun to supplant the Choir in two-manual organs. This division, which grew out of the old English Echo organ, was simply some of the same stops as found on the Great organ, but in the treble range only, and they were placed in a box which made their tones very distant and sweet. This is also found in the Belfast organ where only one stop in the Swell, the Swell Bass, plays in the bass range below Tenor F.

Meanwhile, although they were still very rare in England, it became quite common in America during the early nineteenth century to have pedals, perhaps because of the influence of German organbuilders in Pennsylvania and New York. However, as long as the manual compass remained down to low GG, the compass of the pedals was a problem. To extend the pedals down to GGG, an octave lower than the manual, would require pipes of 21 $\frac{3}{3}$ ' length, which only the largest organs could afford. To begin the pedals on 16' CC was confusing when the manuals started on GG. This explains the rather confusing arrangement of the Belfast pedals, where the keys extend from GG to tenor C, 18 notes which couple to the manual keys in this same sequence, but where the pedal pipes start from a low FF (11 $\frac{3}{5}$ ' length) so that playing the pedal keys in sequence from low GG, the pitch ascends to bass E and the next note drops back to low FF continuing on up to bass C. Obviously such a pedal is intended only for playing bass notes, and was never capable of playing a Bach pedal theme.

Still another aspect of the Belfast organ is its very soft, sweet tone. This is a result of early Romanticism, with its interest in the mysterious, the sentimental, and the dynamically expressive potentials of organ music. The ensemble is still bright and clear, but much softer than we expect today. We must remember, too, that the world was a quieter place in 1848, with no constant automobile noise outside.

Because of the unique survival of these qualities, we endeavored in our restoration of this organ to return it as nearly as possible to its original condition, with no attempt at making it suitable for present-day expectations. In some instances we removed modern "improvements," such as the balanced swell shoe and the beater-type tremulant in favor of the original hitch-down swell and a re-creation of Stevens' original Tremblant doux. The hand-pumping bellows were carefully releathered and the new electric blower installed in such a way that the organ can once again be pumped

by hand easily. The damaged pipes were repaired, and carefully-researched replacements were made for one rank which had been removed, but every effort was made to preserve the original quality of voicing, avoiding every temptation to louden or 'improve' the tonal effect.

The amazing result is that, although this organ is incapable of many effects provided by modern organs, it remains, on its own terms, an exciting and satisfying musical instrument to our modern ears. Thus we see once again that truly artistic work is universal, transcending the rise and fall of fashions.

George Bozeman, Jr.

An Organ Recital

Presented by

The First Church in Belfast

with the support of the

Maine State Commission on the Arts and Humanities

George Bozeman, Jr., Organist

October 12, 1975 - 5 P.M.

- | | |
|---|------------------------------|
| VOLUNTARY | William Selby (1738-1798) |
| Full Organ | |
| Fuga | |
| VOLUNTARY, Opus 5, No. 1 | John Stanley (1713-1786) |
| Adagio (Diapasons) | |
| Andante (Trumpet, Eccho) | |
| Slow (Swell) | |
| Allegro (Ecchos, Flute) | |
| VOLUNTARY | Thomas Loud (-1834) |
| VOLUNTARY No. 31 | Charles Zeuner (1795-1857) |
| Allegretto Fantasia all Extempore | |
| REFLECTIONS on an Early American Hymn tune: | Gladys Pitcher (1890-) |
| "Distress" from <u>Southern Harmony and</u> | |
| <u>Musical Companion, 1835)</u> | |
| (Composed especially for this occasion) | |
| Dr. George F. Holmes, Baritone Soloist | |
| INTERMISSION | |
| VARIATIONS on "The Last Rose of Summer" Opus 59 | Dudley Buck (1839-1909) |
| FROM HEAVEN ABOVE | Ernst Pepping |
| I Allegretto cantabile | |
| II Scherzando | |
| III Pastorale | |
| PREMIER SUITE DE NOELS | Glaude Balbastre (1727-1799) |
| Introduction | |
| A la Venue de Noel | |
| (with six variations) | |
| HYMN No. 1, Holy, Holy, Holy | |
| (Congregation please stand and sing all verses) | |
| VARIATIONS on "Holy, Holy, Holy" | Piet Post |

The booklet includes the stoplist (omitting the 8' Hautboy in the Swell), the names of the Organ Restoration Committee and Fund Drive members, and quotations from organ-builders and musicians praising the instrument.

The church is happy to have visitors play the organ, but the building is unheated during the winter. A call should be made in advance to the minister, Dr. Daniel W. Fenner.

From The Boston Musical Gazette, April 12, 1847:

CHURCHES IN BOSTON. -- NO. VI.

We have now given an account of the north end churches, with one exception, which, being a new church, we defer for the present. Of those churches already described, in the episcopal, unitarian, and two Roman catholic churches, it is customary for the organist to play the congregation out. In the other churches, this custom does not prevail. We now proceed to describe the churches in the centre of the city. Of these, two are baptist churches, three unitarian congregational, four orthodox congregational, one unitarian episcopal, one trinitarian episcopal, one methodist, one universalist, one Roman catholic, and one mariners' church (orthodox congregational.) In our division of the city we have followed Bowen's Guide Book, which says the north end is that part of the city north of Blackstone street; the centre, between, Blackstone, Hanover, Court, Tremont, Winter, and Summer streets, and the water; the west end, west of Hanover and Tremont streets and the common; and the south end, south of Summer and Winter streets. Most of the churches in the centre of the city are much more expensive buildings than those at the north end; but, as we have already remarked, none in the city are superior to some we have described, in point of convenience, or anything connected with their usefulness for church purposes.

FIRST BAPTIST CHURCH.

Rev. R. H. Neale, pastor; E. J. Long, organist and conductor.

This house is built of brick, and stands at the corner of Union and Hanover streets. The basement contains four stores, which rent for from \$1500 to \$2000 per annum, and a large vestry. The church was gathered in 1665. The present house was erected in 1829. The choir is composed of forty members, none of whom receive compensation. Four hundred dollars are annually appropriated for music. The choir meets for rehearsal every Friday evening the year round. The present organist has held his office between seven and eight years. The organ was built by Thomas Appleton, of Boston, and contains two banks of keys, sub-base to CCC, three coupling stops, check pedals, and bellows alarm. The great organ contains, 1st and 2d diapasons, stopped diapason, dulciana, principal, 12th, 15th, sesquialtra, flute, cremona. The swell organ contains, open and stopped diapasons, principal, dulciana, cornet, hautboy, with stopped diapason and principal base. The order of exercises is, A.M., 1, organ voluntary; 2, invocation; 3, hymn; 4, reading of the scriptures; 5, prayer; 6, hymn; 7, sermon; 8, voluntary chant by the choir; 9, prayer; 10, benediction; -- P.M., 1, organ voluntary; 2, hymn; 3, prayer; 4, hymn; 5, sermon; 6, hymn; 7, prayer; 8, benediction. An interesting elementary singing class for adults, under the direction of a committee of the church, is held in the lecture room under the church, every Thursday evening the year round. This class has been held for four years, the course of instruction commencing anew every year. The attendance of this class has varied from two to three hundred. A juvenile class is also held in the same place every Wednesday afternoon. The provision made by this church for elementary instruction in singing, is worthy of all praise, and the imitation of every church in the land. Winchell's Hymn Book is used in this church. The congregation sit during prayer, and rise, facing the pulpit, during singing.

CHURCH IN BRATTLE SQUARE.

Rev. S. K. Lothrop, pastor; George Hews, organist and conductor.

This edifice is solid and substantial. It is built of brick, and stands in Brattle square. The exterior presents little that is striking, but in its interior it is one of the most imposing churches in the city. This church was established in 1699. The present building was erected in 1773. During the revolution it was used as a barrack by the British soldiers. Governor Hancock was a liberal benefactor of this society. His name is inscribed on one of the stones at the corner of the building. The British soldiers defaced it, and the stone remains in the condition in which they left it. A cannon ball from the American army at Cambridge, struck the tower on the night preceding the evacuation of the town by the British, and it is now fastened in the

in the place where it struck. It may be seen in the cut, just at the right of the window, over the front door. The organ has been in the church for seventy years. It is of English manufacture, and in point of tone is the finest in the city. It contains, in the great organ, diapasons, principal, 12th, 15th, sesquialtra, cornet, mixture, treble and base trumpets, cremona, dulciana. In the swell organ, diapasons, principal, flute, and hautboy. The choir consists of four members, (one voice on a part,) who are paid for their services. Eleven hundred dollars are annually appropriated for music.

The order for services is, A.M., 1, organ voluntary; 2, select piece of music; 3, prayer; 4, hymn; 5, reading of the scriptures; 6, chant; 7, sermon; 8, hymn; 9, benediction; 10, organ voluntary; -- P.M., 1, organ voluntary; 2, hymn; 3, prayer; 4, reading of the scriptures; 5, short organ voluntary; 6, sermon; 7, hymn; 8, benediction; 9, organ voluntary.

Originally, in the congregational churches of Boston, the minister was not allowed to read from the scriptures, as part of the service, the custom being supposed to savor of episcopacy. This church was the first to establish this custom. No doubt the innovation was regarded with as much horror as innovations in the musical exercises are regarded in our day.

April 26, 1847:

CHURCHES IN BOSTON. -- NO. VII.

OLD SOUTH CHURCH.

Rev. G. W. Blagden, pastor; I. S. Withington, chorister. Summer Hill, organist.

This is an orthodox congregational church, constituted in 1669. The present edifice was erected in 1730, on the site of the original building. It is of brick, and stands on the corner of Washington and Milk streets, opposite the house in which Benjamin Franklin was born. During the occupation of Boston by the British in 1775, the inside of this house was entirely destroyed by the British dragoons, who took possession of it for the purpose of a riding school. After the siege was raised, the Old South people improved the King's Chapel until their house was put into repair. For many years the Old South was the only orthodox congregational church in Boston. It is probably the most capacious house in the city.

The organ was built by Thomas Elliot, of London, in 1822. It has three banks of keys, a tremblant, sub-base to CCC, a pedal base, an octave and a half of pedals, pedal coupler, choir and swell coupler, and cost from nine to ten thousand dollars, including the expense of putting up, for which purpose a man accompanied it from England. The great organ contains two open diapasons, stopped diapason, principal, 12th, 15th, sesquialtra, mixture, treble and base trumpets, clarion. The choir organ contains stopped diapason, dulciana, principal, fifteenth, flute, cremona. The swell organ contains open and stopped diapasons, principal, hautboy, trumpet. The sub-base and tremblant were added to the organ by Mr. Appleton, organ builder, of Boston. The coupler connecting the choir and swell organs was made by the present organist, Mr. Hill. The pedal pipes belonging to this organ were used at the coronation of George IV., in Westminster Abbey. In the Old South, the pulpit is on the side of the house, and not at one end, as in most churches. The singing seats occupy about half of the gallery opposite the pulpit. The organ, consequently, is entirely within the house.

The Church Psalmody is the hymn book used in this church. The choir numbers about forty members, of whom two or three are paid for their services. Eight hundred dollars are annually appropriated for music. The choir meets for practice every Saturday evening throughout the year.

The order of service is, A.M., 1, organ voluntary; 2, invocation; 3, reading of the scriptures; 4, hymn; 5, prayer; 6, hymn; 7, sermon; 8, prayer; 9, benediction; -- P.M., 1, organ voluntary; 2, hymn; 3, prayer; 4, hymn; 5, sermon; 6, prayer; 7, hymn; 8, doxology; 9, benediction. It was formerly the custom to "play the congregation out," but the present organist has abolished the custom.

Organ items from W. S. B. Mathews' The Musical Independent, published in Chicago,
- continued:

August, 1870 - E. & G. G. Hook's Opus 534, 1870, a "3-41".

A NEW ORGAN.

The organ in the First Congregationalist Church was opened by Mr. Dudley Buck, as elsewhere recounted, Friday night, July 8th. The following is its specification:

There are three Manuales of 58 notes' compass, from C₀ 8 feet to a³, and a Pedale of 27 notes' compass, from C to d.

The Great Manuale contains the following stops and pipes:

1.	16	ft.	Open Diapason,	58	Pipes.
2.	8	"	Open Diapason,	58	"
3.	8	"	Viola di Gamba,	58	"
4.	8	"	Doppel Flöte,	58	"
5.	4	"	Flute Harmonique,	58	"
6.	4	"	Octave,	58	"
7.	2 2/3	"	Twelfth,	58	"
8.	2	"	Fifteenth,	58	"
9.	3 rks.		Mixture,	174	"
10.	3 rks.		Acuta,	174	"
11.	8	ft.	Trumpet,	58	"

The Swell Manuale contains the following stops and pipes:

12.	16	ft.	Bourdon,	58	Pipes.
13.	8	"	Open Diapason,	58	"
14.	8	"	Stop'd Diapason,	58	"
15.	8	"	Keraulophon,	58	"
16.	4	"	Flauto Traverso,	58	"
17.	4	"	Octave,	58	"
18.	4	"	Violina,	58	"
19.	2	"	Flautina,	58	"
20.	3 rks.		Mixture,	174	"
21.	8	ft.	Cornopean,	58	"
22.	8	"	Oboe and Bassoon,	58	"

The Solo Manuale contains the following stops and pipes:

23.	8	ft.	Geigen Principal,	58	Pipes.
24.	8	"	Dulciana,	58	"
25.	8	"	Melodia (with Stop'd Bass),	58	"
26.	4	"	Fugara,	58	"
27.	4	"	Flute d'Amour,	58	"
28.	2	"	Piccolo,	58	"
29.	8	"	Clarionet,	46	"

The Pedale contains the following stops and pipes:

30.	16	ft.	Open Diapason,	27	Pipes.
31.	16	"	Bourdon,	27	"
32.	8	"	Violoncello,	27	"
33.	16	"	Trombone,	27	"

Mechanical Registers:

1. Great to Pneumatic.
2. Solo to Pneumatic (Solo to Great).
3. Swell to Pneumatic.
4. Great to Pedale (operates with Pedal).
5. Swell to Pedale.
6. Solo to Pedale.
7. Tremulant Swell.
8. Bellows Signal.

Nos. 1, 2 and 3 are operated by ivory knobs placed between the Great and Swell

Manuales.

Pedal Movements:

1. Pedal to bring on Full Organ.
2. Pedal to reduce Great Organ to "Piano."
3. Pedal to bring on full "Swell" Organ.
4. Pedal to reduce "Swell" Organ to "Piano."

The Pneumatic Lever is applied to the Great Manuale, and is so arranged that it can be made to operate either or all the three manuales, at the option of the player.

This beautiful instrument was built by the Hooks, and adds another to their already formidable list of large organs in Chicago. It contains exactly the same stops as the famous organ in Centenary Church, with the single omission of the "vox angelica" in the Choir organ. Unity organ has all these stops and a "vox humana" in the swell, and a "violone" in the pedale. The organ in Grace Church is smaller.

The tone of this organ is for the most part admirable. The reeds are all remarkably even, sonorous and musical, without being in the least rough or blatant. The "doppel flöte" in the Great is possibly the best of the kind in the city. The pedal organ is full and pervading. The volume of the full organ, however, is not quite sufficient for so large a room. Two or three more stops in the Great organ would have been a valuable acquisition.

The pedal organ, although excellent, is not heavy enough to support so large an over-work. There ought to have been at least three more stops in the pedale in order to make an effective balance in Fugue playing. This criticism, of course, does not reflect on the builders, who would have been only too glad to extend the pedal organ to any extent consistent with the treasury of the church. But in making up an organ one has to "draw a line" somewhere, and the trustees probably did as well as they could. Taken in all it is an instrument that any church might be proud to possess, and one that will bear its part in sustaining the high reputation of the builders, who, in respect to artistic voicing and judicious disposition of stops, are by long odds the foremost builders in the United States.

September, 1870 - Another large Chicago organ, Johnson's Opus 329, a "2-33".

NEW ORGAN IN CLARK STREET M. E. CHURCH.

Mr. Wm. A. Johnson, of Westfield, has just erected an organ here with the following appointment:

Two manuals, 58 notes each,
Pedal manual /sic/, 25 notes.

GREAT MANUALE.

1, Double Op. Diapason, 16 feet; 2, Open Diapason, 8 feet; 3, Melodia (stopped bass), 8 feet; 4, Dulciana, 8 feet; 5, Viola Da Gamba, 8 feet; 6, Octave, 4 feet; 7, Flute d'Amour, 4 feet; 8, Twelfth 2 2/3 feet; 9, Fifteenth, 2 feet; 10, Mixture, 4 ranks; 11, Trumpet, 8 feet; 12, Clarionet, 8 feet (46 notes).

SWELL MANUALE.

1, Lieblich Gedacht, 16 feet; 2, Open Diapason, 8 feet; 3, Stopped Diapason, 8 feet; 4, Salicional, 8 feet; 5, Quintadena, 8 feet; 6, Fugara, 4 feet; 7, Flute Harmonique, 4 feet; 8, Piccolo, 2 feet; 9, Mixture, 3 ranks; 10, Oboe, 8 feet; 11, Cornopean, 8 feet; 12, Vox Humana, 8 feet (46 notes).

PEDALE.

1, Open Diapason, 16 feet; 2, Bourdon, 16 feet; 3, Violoncello, 8 feet.

COUPLERS AND MECHANICAL DRAW-STOPS.

1, Swell to Pedale; 2, Great to Pedale; 3, Swell to Great; 4, Bellows Signal; 5, Pedal Check.

PEDAL MOVEMENTS.

1, Brings on Full Swell, except Vox Humana; 2, Full Great; 3, Tremulant to Swell; 4, Great and Pedal coupler; 5, Operates all the couplings; /6 is not listed/; 7, Reduces Great Organ to stops 2, 3, 4, and 7; 8, Reduces Great Organ to 3 and 4; 9, Reduces Swell Organ to piano.

The case is of ash and walnut, and the front pipes are richly illuminated. The exterior is very elegant notwithstanding the difficulty of accomplishing such a result in so difficult a position.

This organ is the largest and most complete one of two manuals in the city. The tone is very satisfactory indeed, both in the individual voicing of the several stops, and in the balance of the whole. The Quintadina is, we believe, only the fourth that has yet been made in this country. It is a stopped metal pipe (improved by Mr. Johnson from the European model) which is very effective for filling up in combinations. It possesses the usual "stopped" tone, with the additional particularity of speaking the twelfth above the foundation note, very perceptibly. The draw-stops are of a new pattern, so arranged that every knob seems to have twisted its neck so as to look the organist in the face; that is, the surface of every knob-face is in a plane at right angles with the line of the organist's vision as he looks down to draw a stop. The couplers are placed above the swell keyboard, just in the middle. This instrument will undoubtedly be a great advantage to the worthy builder, as well as a pleasure to the church.

October, 1870 -

THE ORGAN IN BOSTON MUSIC HALL.

The BIG ORGAN, as the Bostonians call it, formed a prominent attraction to us when recently in Boston. As mentioned in our last number, we had the pleasure of hearing three different concerts upon it, played, respectively, by Messrs. Thayer, Wilcox and Torrington. This instrument when built was about twice as large as any other organ in the United States. It contains, all told, about ninety-eight draw stops, and combines the best results of German and English organ building. It was procured as a great public enterprise, although owned by the corporation of the Boston Music Hall. When the project of procuring it was under advisal, the plea was, that such an instrument would give a great impetus to American organ-building, by affording our builders more perfect models than were elsewhere accessible to them. That a great organ of unusually perfect construction might furnish valuable hints to American builders, is certain; but what is the history of the management of this organ? The simple truth is, that no man, organ-builder or otherwise, is allowed to go inside the organ under any circumstances, with the single exception of the tuner and his assistants. It thus happens that no hints of mechanical contrivances can be gathered by our American builders from this great instrument. Yet, one says, they can at least listen to the tone, and so get hints as to the voicing of the particular stops. On the contrary, no man is allowed either to practice on the instrument, or to play upon it for any purpose whatsoever, except at the concerts (and those are kept within quite a small "ring" of favorite organists), and a single hour grudgingly allowed for preparatory rehearsal. We ourselves desired particularly to compare the voicing of the "string-tones" of American and German builders, and, for that purpose, desired to try certain stops for just five minutes or so --- just enough to hear the distinctive quality; but no such privilege could be allowed. It seems that on the one hand the Music Hall couldn't afford to furnish wind for such a purpose, and, on the other hand, there was no rule that would allow us to pay them the cost of the wind so consumed. There remains only the opportunity of hearing the organ at concerts; but this does not answer the purpose, for the listener can rarely tell whether he is listening to a single stop or a combination.

Of course, it is easy to see that some reserve must of necessity be exercised; yet, in this case, it seems extreme. Such caution is entirely unusual. Last year the same builders erected a large organ in Dr. Ellis' church (where Mr. Thayer now plays), and it is not difficult for proper persons to get opportunities to hear this, or to inspect the work. The fine organ in Tremont Temple, rebuilt last year by the Hooks, stands always accessible, no prudishness whatever being exercised in regard to it.

Another pet idea in connection with this organ was, that its regular concerts, occurring twice a week, would tend to elevate the standard of organ music. And for a time this idea seemed in a way to be realized. Programmes were printed, and the best organists vied with each other in performing choice selections. But to prepare a

good programme required that the organist should have some privilege of preparatory (and, in a sense, experimental) rehearsal at the organ. So it has now come to be the practice that no programmes are printed, and the organists are particularly discouraged from playing good music. If they will sit down and improvise the hour through, they meet the fullest approval of the managers.

The different organists have each their own way of satisfying their love for Art under this combination of circumstances. Some of them play good programmes nevertheless. Mr. Thayer gives frequent recitals at his church organ, and plays the choicest music, and contents himself with putting in now and then a good piece at the Music Hall. Mr. Wilcox, of course, is only too happy to improvise. Mr. Torrington, as we recorded, plays a pretty good programme. Mr. Paine, when he plays at all, plays classically.

The stupidity of this system of management appears more plainly if we compare the result with that of the weekly concerts in Plymouth church in Brooklyn. In Boston, an audience of a hundred is exceptionally large; in Brooklyn, the church is crowded week after week, the whole season through. Plymouth organ is smaller, the organists no better, the church no more accessible or popular than Boston Music Hall; and there is no greater love for music in Brooklyn than in Boston. The long and short is this: Boston gives poor music at a high price; Brooklyn, good music at a low price.

ORGAN IN THE CHURCH OF THE HOLY FAMILY.

The new organ in the Jesuit church is now complete, and the following is its specification:

There are three Manuales and a Pedale.

GREAT MANUALE.

- | | |
|---------------------------------|----------------------------|
| 1. Double Open Diapason, 16 ft. | 10. Principal, 4 ft. |
| 2. Bourdon, 16 ft. | 11. Stopped Flute, 4 ft. |
| 3. Open Diapason, 8 ft. | 12. Twelfth, 2 2/3 ft. |
| 4. 2d Op. Diapason, 8 ft. | 13. Fifteenth, 2 ft. |
| 5. Flute Traverse, 8 ft. | 14. Mixture, 5 ranks. |
| 6. Gamba (Bell), 8 ft. | 15. Sesquialtera, 5 ranks. |
| 7. Gemshorn, 8 ft. | 16. Double Trumpet, 16 ft. |
| 8. St. Diapason, 8 ft. | 17. Trumpet, 8 ft. |
| 9. Harmonic Flute, 4 ft. | 18. Posaune, 8 ft. |
| | 19. Clarion, 4 ft. |

CHOIR MANUALE.

- | | |
|--------------------------------|------------------------|
| 1. Bourdon, 16 ft. | 9. Gamba, 8 ft. |
| 2. Euphone (Free Reed), 16 ft. | 10. Principal, 4 ft. |
| 3. Open Diapason, 8 ft. | 11. Gemshorn, 4 ft. |
| 4. Harmonic Flute, 8 ft. | 12. Piccolo, 2 ft. |
| 5. Dulciana, 8 ft. | 13. Cremona, 8 ft. |
| 6. Voix Celeste, 8 ft. | 14. Cor Anglais, 8 ft. |
| 7. Clarabella, 8 ft. | 15. Trumpet, 8 ft. |
| 8. Clariana, 8 ft. | |

SWELL MANUALE.

- | | |
|--------------------------|----------------------------|
| 1. Bourdon, 16 ft. | 10. Oct. Harmonic, 2 ft. |
| 2. Open Diapason, 8 ft. | 11. Mixture, 2 ranks. |
| 3. Harmonic Flute, 8 ft. | 12. Sesquialtera, 4 ranks. |
| 4. Keraulophon, 8 ft. | 13. Vox Humana, 8 ft. |
| 5. St. Diapason, 8 ft. | 14. Clarinet, 8 ft. |
| 6. Salicional, 4 ft. | 15. Cornopean, 8 ft. |
| 7. Principal, 4 ft. | 16. Horn, 8 ft. |
| 8. Flute Creuse, 4 ft. | 17. Hautbois, 8 ft. |
| 9. Stopped Flute, 4 ft. | 18. Clarion, 4 ft. |

PEDALE (CCC to G).

- | | |
|-------------------------|-------------------|
| 1. Contra Basso, 32 ft. | 7. Quinte, 12 ft. |
| 2. Bombarde, 32 ft. | 8. Violon, 8 ft. |

- | | |
|------------------------|---------------------|
| 3. Sub-bass, 16 ft. | 9. Principal, 4 ft. |
| 4. Bourdon, 16 ft. | 10. Trumpet, 8 ft. |
| 5. Violoncelli, 16 ft. | 11. Clarion, 4 ft. |
| 6. Diapason, 8 ft. | |

Usual couplers and an octave coupler.

There are twelve composition pedals for moving stops. Any desired combination on any manual can be controlled by these pedals, by re-arranging the combination, which can be done in five minutes. The Pneumatic Lever is applied to the great organ.

The organ was built by Mr. Louis Mitchell, of Montreal. The reeds and string-toned stops were imported from Paris. In point of mere size, this organ is as large as any ever built in America. Of its appointment and quality of tone we will speak more fully at another time.

November, 1870 -

HOW THEY MAKE ORGANS.

While on a recent visit to Boston, we took occasion to examine the church-organ factory of Messrs. E. & G. G. Hook, situated on Tremont st. We found the arrangements so complete, and the manufacture so systematized, that we are confident a description will interest our readers. The firm of E. & G. G. Hook has been established over forty years. Within the last fifteen years they have been regarded as the first of American builders; a position attained by the uniform nicety of construction, and beauty and purity of tone, that are so marked traits in all their work. The main factory consists of a single building, two hundred feet long, fifty feet deep, and about fifty feet high. It contains four and five stories. The lower story, a light, high basement, was lately added, by raising the old building some five feet, in the manner so familiar to us in Chicago. This alteration gave at once a most important addition of space, equalling a quarter of the room formerly occupied, and affording exactly the right kind of a location for the new steam engine and labor-saving machinery. In the basement we find the only fire in the building (except that used for melting metal for pipes) in a vaulted fire-proof room, the iron door of which is closed at night, very materially diminishing the risk of conflagration. This story contains also the engine room, the reserve of packing boxes, and a place to make them, all the machinery that has so far been applied to organ building in its various branches, and large steam drying-rooms for seasoning lumber. The pieces for all the wooden pipes, cases, bellows, wind-chests, etc., etc., are cut here on the cutting table, and planed, grooved, moulded, as may be required, ready for putting together, after which they are sent up to the workmen in the rooms above. This is analogous to the cutting-room of a large tailoring establishment. The remoteness of the machinery from the voicing rooms and finishing hall, prevents any interruption or annoyance in the nice adjustment of tune and tone. The lumber used is stored in the yards for some two years or more; it is also seasoned for several months in separate buildings kept for that purpose, after which it is kiln-dried until it is completely free from injurious moisture. Kiln-drying alone, without the previous thorough weather seasoning, does not result in that equable texture of the wood which alone makes it possible to do reliable work in this material. On the other hand, weather-seasoning by itself is not enough; the true way is to unite both methods, as is here done, although to do so involves large expense, as an immense quantity of choice and valuable lumber, of all the various kinds, must be kept constantly on hand. It is the great care bestowed on this fundamental point of seasoning lumber, which has made it possible, by careful workmanship, for this firm to establish the high reputation of their actions and constructive parts for keeping in order.

On the first floor, adjacent to the main entrance, we find the offices and draughting-rooms, which are convenient, and tastefully furnished. This is the brain of the establishment, for in this well-ordered factory every blow struck is directed to an end determined by the presiding mind of the institution. Passing through the hall between the offices, we enter the packing-room, which is well provided with

facilities for handling heavy parcels; turning to the right, we enter the rooms in which are made the wood pipes. The pieces of these, as already remarked, are cut out, and matched, and grooved, at the cutting-table in the basement. The pipe-maker, therefore, has only to put the pieces together, and finish the pipes ready for the voicer, whose room is adjacent, but of whose work we will speak hereafter, under the head of "Voicing."

In the next story above we find the wind-chest department, presided over by Mr. Holland, Senior, who has worked in this line for this same firm thirty-eight years! Mr. Holland says, if he is a poor workman, the Hooks must have a vast quantity of poor work in the country, as he alone has made probably twelve-hundred to two thousand wind-chests.

THE WIND-CHEST,

our readers may not know, is one of the most vital parts of the organ, since it contains the entire mechanism by which the wind is distributed from the bellows to the pipes. All its parts must be air-tight, yet the movable portions must be as free from friction as possible. Moreover, the wood must be seasoned entirely above suspicion, as a single piece of poor lumber might easily ruin an entire wind-chest (and temporarily the organ to which it belongs), by inconsiderately expanding in a swell of damp weather. The construction is very complicated, and can not be explained without the aid of diagrams. The construction of a wind-chest is very slow, as at several stages of its growth it must be suffered to wait until the pieces "find themselves," as the workmen call it -- that is, settle well into their new relations.

An organ contains as many wind-chests as claviers. The common one-manual organ, with pedale, has two; the three-manual organ, four. When there are more than twelve stops to stand on a wind-chest, it is commonly made in two pieces, in order to be more easily handled. A wind-chest for twelve stops weighs nearly a thousand pounds.

Near this are made the wind-trunks, the square wooden tubes that carry wind from the bellows to the different wind-chests, the swell-boxes, and sundry minor parts.

In the next story above we come to the

"HOSPITAL,"

in which are stored second-hand organs, taken in exchange for new ones. Here are always five or six dilapidated specimens, which never had any "best days" to see; organs, so-called, by builders with whom the entire job, from planing the first piece of lumber to the finishing touches of voicing, was one prolonged experiment. Now and then, very good organs are taken in exchange, and by a few touches in voicing, a little mending in action, and an entire new pedal stop or two, are made as good as new -- better, indeed, for when new they were entirely innocent of any modern innovations whatever.

Here also we find

THE FIRST ORGAN

ever built by Mr. George Hook, a little affair of four stops. When we were there, most of the pipes were taken out; but the case was very tasteful, and the whole affair was good for those days.

Out of this we find the

CASE-ROOM,

in which the cases are built, and where are executed all the carved mouldings and ornaments; nothing at all that enters into the organ being made outside. There is a separate room for the decoration of the front pipes, and skilled painters kept constantly engaged in this work.

In another part of the building we find the metal pipe-room, in which are fabricated all the metal pipes and the wind conductors -- the tin tubes that convey wind from the wind-chest to the front pipes.

The metal pipes are made of a composition consisting of the best Cornwall tin and lead, usually in the proportion of 40 to 60 per cent. tin, but varied according to the requirements of tone to a much larger proportion of tin. The German builders are accustomed to use pure tin for many of the stops, because tin is cheap there, and the

pipes in that case can be made lighter, and so attain, as is claimed, a more crisp tone. In this country, however, owing to the protective tariff, tin is very high-priced, and our builders profess to be unable to discern the superior quality of tone derived from pure tin pipes, in diapasons and flutes. Yet the Hooks make a large number of pure tin pipes, and are glad to do so when paid the additional cost. In some cases the cost is very much augmented if pure tin be employed, as in the case of the "double open diapason" of 58 pipes, for the great organ, this, if made of "metal," costs about seven hundred dollars; if made of pure tin, the price is about twelve hundred dollars. For several years this firm bought many of their metal pipes of one of their old workmen, who had established a separate factory for the business of making metal pipes for the trade. This course allowed them a certain additional space in the factory, which they found very convenient. It was found, however, that the practice was open to the objection that inferior organ builders were in the habit of purchasing their pipes from the same maker, and representing that they used the same kind of pipes as the Hooks, entirely ignoring two very vital facts: first, that the Hooks' pipes were made of a superior quality of metal, as specified in their orders, and to unusually large scales, costing, the pipe-maker says, fully twenty-five per cent. more than the ordinary grade; and second, that the value of the work does not consist in the use of a certain quality of raw material, but in the superiority of the musical tone it is finally made to produce, which is the work of the voicers. And of this presently. We now pass to the action-room, where are made all the various mechanical appliances. Here we find a number of "boys" at work, who have been long with this firm. One of them is seventy-two years old, but seems as hale and hearty as need be for years of future service. From every room, speaking-tubes communicate with the office.

We now turn to the

VOICING,

which is the operation of causing the pipes to produce the right amount and quality of tone. An organ contains four distinct families of tone, and each family has several subordinate varieties. The families are: 1. Diapasons; 2. Flutes; 3. Strings; 4. Reeds.

The ideal of the diapason is a clear, bold, resonant, manly tone, entirely free from any affectation whatever. All the chorus-work of the organ, the stops relied on for "body" of tone, are of this kind. Quality of tone, or clang-tint, as Tyndall calls it, is now much more perfectly understood than formerly. It may aid in an understanding of the voicer's problem, if we remark briefly concerning quality in sounds. There is hardly such a thing as series of vibrations not intermingled with other series of vibrations which are multiples of the main or fundamental series. For instance, if a string be made to vibrate 264 times in a second, it will also vibrate at the same time in its aliquot parts, giving a variety of shadowy yet perceptible tones, whose vibrations will be 528, 792, 1,056, 1,320, 1,584, 1,848, 2,112, 2,376, 2,640, and these are respectively the 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th, and 9th over-tones (or harmonics) of the principal or fundamental tone. These over-tones in their normal condition ought to diminish in intensity as they rise above the foundation-tone, so that the entire sound should have, so to speak, the form of a pyramid, the fundamental tone greatly preponderating. But in point of fact, a tone rarely contains all these harmonics in symmetrical proportion. Some resonant cavity near allies itself to some one or two of the harmonics, bringing these out in much greater power than the others, and so imparting a characteristic coloring to the sound. It is precisely in this way that a violin produces a different quality of tone from the flute, and this, again, from the horn, and so on through the various components of the orchestra. Philosophers have managed to determine precisely which of these over-tones must be brought into prominence in order to produce a tone of any given color. What these formulas are in the case of organ tones, we have not the works at hand necessary to ascertain, nor is it necessary to our present purpose. It is enough to illustrate the subject in hand, if we suppose, for instance, that the essence of a flute-tone consists in a reinforcement of the even harmonics, the 2d, 4th, 6th, and 8th, and the elimination of the odd ones. Differ-

ent varieties of the flute family give certain ones of these even harmonics plainer than the others, thus giving rise to characteristic individualities in the same family. String tones, on the other hand, reinforce different members of the odd harmonics, the 3d, 5th, 7th, 9th. Now, whenever a man attains to such exquisite nicety of ear as to be able to discriminate accurately in minute differences of this kind, and reaches such a degree of skill in manipulating pipes as to be able readily to create the conditions necessary to the production of the desired tone, he has become a skillful voicer of organ pipes; and if he be sober and industrious (as he is likely to be), his price is above rubies; for it is on this kind of work that perfection in organ tone depends. In point of fact, a man rarely excels on more than one department of voicing. One workman excels in flutes; another in strings; another in reeds; and so on. The nicety of the voicer's problem further appears, if we consider what a stop is. A stop is simply fifty-eight pipes, so constructed as to give fifty-eight tones (four octaves and a half), which sound like fifty-eight different tones of the same instrument. In order to produce this effect, each one must have its own proper degree of power and pitch, and all be voiced to exactly the same quality --- that is, give prominence to exactly the same over-tones. Nothing is more common than to find complete failures in both these points. And failures will inevitably result wherever one man attempts to voice a variety of different kinds of stop, as he necessarily has to in the shops that employ only fifteen or twenty men. In this factory, however, there are no less than seven men who divide this labor among them, and each gives his whole time to his own department. Every voicer works in his own room, shut in, and surrounded with deadened walls, so as to keep out intruding sounds as much as possible.

THE HISTORY OF AN ORGAN.

before it is set up in the church may be thus sketched: A contract is made, stipulating for a certain number of stops, of certain material, to be set on so many claviers, the construction throughout to be of the best materials and workmanship, the case to be of approved design (not to exceed a certain cost), the whole organ to be erected in the church by a certain day, for a stipulated price. The contract being signed, the dimensions and outline of the space devoted to the instrument is next in order, and all particulars obtainable as to size of church, style of architecture, and acoustic peculiarities. This being done, a plan is made of the interior of the organ, showing in general the disposition of the principal parts; from this sketch the draughtsman proceeds to make elevations, sections, and detailed drawings, showing the precise position of every pipe, and all parts of the action. The scales of the pipes are chosen with reference to the size of the organ, the space it is expected to fill, and the general effect intended. The foremen of the several departments are furnished with detailed drawings and specifications of the parts desired of them. All parts go forward in due season. The pipe-makers pass over the pipes to the voicers, who voice them, and lay them away. A few days or weeks before the organ is to leave the factory orders are given to erect the organ. All parts are then finished, except the "trackers," register rods, and similar connections, which are cut in as wanted. In a very few days the instrument stands complete, ready for the final test and criticism as to the ensemble --- the general balance and evenness of tone. When satisfactory in this respect, it is taken down, packed, and forwarded to its destination, where experienced men erect it in the church, give it its final tuning, and even up any inequality that may appear in any stop, and the organ is done.

THE CAPACITY FOR WORK

in this factory is wonderful. The average rate of production is one organ, of average cost, say about \$5,000, every five working-days. Of course every instrument is from four to six months or so in its progress from commencement to finish. This firm has produced five hundred and forty organs, and has upwards of thirty orders now on file.

Our sketch, long as it is, would be incomplete without some mention of the

PERSONNEL

of the firm.

The senior member, Mr. Elias Hook, a gentleman of most prepossessing appearance

and manners, whose uniform courtesy and genial disposition has made for this firm so many warm friends, is now upwards of sixty, yet maintains his position at the head with the natural sagacity and breadth of intellect which denotes a man of musical faculty. Much we have said applies equally to his brother, Mr. Geo. G. Hook. The latter, with a temperament better fitted for action, more robust and vigorous, makes full amends for the quiet and less active temperament of the former. The junior partner, Mr. F. H. Hastings, has been connected with the Messrs. Hook for sixteen years, and has done much in increasing and developing the resources of this firm by an active brain and increasing attention actuated by an ardent love for his art, and a laudable ambition to excel. Together the three partners comprise the judgment, discretion and skill of a ripened experience, with eminent executive ability.

* * *

Likely because of Mr. Hastings' interest in "developing the resources" of the firm, E. & G. G. HOOK & HASTINGS commenced the production of "stock model" tracker-action organs in 1871 and continued the practice well into the following decade. Of course there had been standard specifications since the early 1860's, and many Hook organs of that period have similar cases, but all were built "to order". The early stock organs had elegant and handsome walnut cases, but by the mid-1880's the front pipes were projecting above the woodwork, oak became more popular, and while nine-rank models had a standard specification, they appear to have been built only when ordered.

The oldest extant instrument that was probably a stock model 2-7 is the altered organ in the Congregational Church, Warren, Conn., Opus 636, 1872, built for \$1300. A 2-6 (without a 16' Pedal rank) is Opus 662, 1872, built for the Unitarian Church, Revere, Mass., and now in Holy Cross Episcopal Church, Weare, N.H. An unaltered and charming 2-7 is Opus 674, 1872, in the Baptist Church, Hoosick, N.Y. The oldest known one-manual, a "Size No. 4", is Opus 676, 1872, built for the Masonic Hall, South Berwick, Me., later owned by Concord Academy and Barbara Owen, and purchased this year from Miss Owen for restoration at the Smithsonian Institution, Washington, D.C.

The following is a transcript of the twelve-page $4\frac{1}{2} \times 7\frac{1}{2}$ " brochure printed in red and black. It contains four woodcuts of cases, and was mailed with an additional sheet stating the firm's policy on paying commissions.

DESCRIPTIVE CIRCULAR/of/"CHAPEL" ORGANS,/manufactured by/E. & G. G. HOOK & HASTINGS,/1131 TREMONT STREET,/Boston, Mass./E. Hook, G. G. Hook, F. H. Hastings.

Boston, July, 1871.

For several years we have studied how best to meet a growing demand for something that would be less complicated, cumbersome, and expensive, than the ordinarily constructed Church Organ, and still possess those characteristic qualities which make the Church Organ pre-eminent for use, where voices are used in connection with instruments in public and private worship.

Bringing to this task, an experience of over forty years in organ building, we have at last perfected our plans and are now manufacturing, a new class of small pipe organs -- or

"CHAPEL" ORGANS

as we term them -- which we place before the musical public, as the best possible instrument for use in Churches and Chapels, also Lodge-rooms, School-rooms, and Parlors.

They also afford the Organ Students means to pursue their practice at their homes, upon an organ where every part is relatively the same as in the largest Church Organs, thereby avoiding the difficulty and inconvenience of resorting to a church.

They are in all respects perfect instruments, the tone being formed from pipes alone, constructed upon the same principle as our larger organs, and of the same quality of material and workmanship; no cheap expedient being resorted to to lessen the cost, nor is there anything about them immature or experimental.

Every instrument is

WARRANTED PERFECT IN EVERY RESPECT.

The manufacture of this class of instruments is now a specialty in our business, and we shall endeavor to keep on hand an assortment for ready sale.

The facilities at our command enable us to offer these instruments at a comparatively low price, and will sustain the standard of excellence, which has won for our work its great reputation.

THE PRICES

here given are our LOWEST CASH PRICES, covering the delivery on board the cars in Boston securely packed, from which we make no abatement.

No. 1. One Manuale 8 stops, \$600.	No. 4. One Manuale 10 stops, \$1000.
" 2. " " 10 " \$700.	" 5. Two " 12 " \$1200.
" 3. Two " 12 " \$1000.	" 6. " " 16 " \$1500.

When desired we could deliver set up in the church ready for use, covering freight and all expenses at from \$50 to \$100 additional, -- according to the size, -- where the distance is not over 100 miles from Boston, and in proportion to distance, in places more remote.

A WALNUT SEAT

sent with every instrument.

Nos. 1, 2, and 3 are made

PORTABLE,

they easily take apart in sections convenient to handle, and with the aid of directions from us can be put together by a person of ordinary mechanical skill.

THE CASES

are all of Black Walnut nicely finished. The tops above the cornice are movable and may be omitted when there is limited height.

Either size may have either style of top desired, to suit the style and height of the place.

On page 4 is shown the design for sizes 1 and 2, when with a Gothic top.

Size 3 is shown on the first page as it appears with a Circular top. On page 8 is given an illustration of sizes 4 and 5 with pediment top.

Size 6, is shown with a Gothic case and decorated pipes on the last page. The greater length of the front pipes in this size prevents having a movable top, but the style and height may be varied to meet the requirements of any place not less than 14½ feet high.

SIZE No. 1. - PRICE \$600.

Dimensions, 5 feet wide, 2 feet 2 inches deep, 8 feet 8 inches high, exclusive of any ornament above the cornice, which may be added, of from 6 inches to 3 feet, as may be required.

Keyboards project 10½ inches.

Front Pipes, (speaking) gilded, or burnished block tin.

One Manuale, Compass from C₀ to g³, 56 notes.

Pedale, Compass from C₀ to d¹, 27 notes.

8 Stops, 200 Pipes, viz:-

MANUALE.

1. Open Diapason,	metal 32 Pipes.
2. Unison Bass,	wood 24 "
3. Stopped Diapason,	metal 32 "
4. Octave Bass,	" 24 "
5. Flute,	" 32 "
6. Viola Bass,	" 24 "
7. Violina,	" 32 "
8. Pedale Coupler.	

Swell Pedal.
Bellows Pedal.

The stops are divided at middle C, leaving the lower two octaves for left hand accompaniments.

All the pipes, but those in front, are in an effective swell.

The Bellows can be worked by a pedal in front, or by a lever at the side.

No reed instrument of any number of stops and manuales, can have the effectiveness of this sized organ. The tone is not noisy nor "drony," but has the quiet, dignified, pervading character, peculiar alone to the Pipe organ.

SIZE No. 2 - PRICE \$700.

Dimensions, 5 feet wide, 2 feet 6 inches deep, 8 feet 8 inches high, exclusive of any ornamentation above the cornice, which may be added of from 6 inches to 3 feet as may be required.

Keyboard, projects $10\frac{1}{2}$ inches.

Front Pipes, (speaking) gilded or of burnished block tin.

One Manuale, Compass from C_0 to g^3 , 56 notes.

Pedale Compass, from C_0 to d^1 , 27 notes.

10 Stops, 227 Pipes, viz:-

MANUALE.

1. Open Diapason Bass,			
2. Open Diapason,	metal	32	Pipes.
3. Unison Bass,	wood	24	"
4. Stopped Diapason,	metal	32	"
5. Octave Bass,	"	24	"
6. Flute,	"	32	"
7. Viola Bass,	"	24	"
8. Violina,	"	32	"
9. Violone Ped.,	"	27	"
10. Pedale Coupler.			

Swell Pedal.

Bellows Pedal.

The "Open Diapason Bass" pipes are comprised with those of the "Violone Ped.," and are so arranged as to form an independent pedal bass, or when desired, a manual bass by drawing the "Open Diapason Bass" register.

The stops are all divided at middle C, leaving the lower two octaves for left hand accompaniments.

All the pipes but those of the "Violone Ped.," and those in front, are inclosed in an effective Swell.

The bellows can be worked by a pedal in front, or by a lever at the side.

This size gives a wider range of effect than any instrument of its size and cost, ever before introduced.

The independent Pedale Violone, the division for left hand accompaniments, and the judicious selection and voicing of the stops, give the facilities for orchestral effects, solo and chorus accompaniments, that have hitherto been supposed impossible in so small an organ. They are voiced with sufficient power to sustain a moderate chorus of voices; a more subdued tone can be imparted when required for parlor use.

SIZE No. 3. - PRICE \$1000.

Dimensions, 6 feet wide, (may be but 5 feet when desired, 4 feet deep, 9 feet high, exclusive of any ornamentation above the cornice, which may be added to give an increased height of from 6 inches to $3\frac{1}{2}$ feet as required.

Keyboards, project 1 foot 3 inches.

Front pipes, (speaking) gilded, or of burnished block tin.

Two Manuales, Compass from C_0 to g^3 , 56 notes each.

Pedale, Compass from C_0 to d^1 , 27 notes.

12 Stops, 327 Pipes, viz:-

I. MANUALE.

- 1. Open Diapason Bass, metal 32 Pipes.
- 2. Open Diapason, " 56 "
- 3. Dulciana, " 56 "
- 4. Octave, " 56 "

II. MANUALE (Swell).

- 5. Viola, metal 44 Pipes.
- 6. Unison Bass, wood 12 "
- 7. Stopped Diapason, wood and metal 44 "
- 8. Flute, metal 56 "

PEDALE.

- 9. Violone Bass, metal 27 Pipes.

COUPLERS.

- 10. Manuale Coupler.
- 11. I. Manuale to Pedale, Coupler.
- 12. II. Manuale to Pedale, Coupler.

Swell Pedal.
Bellows Pedal.

The "Open Diapason Bass" pipes are comprised with those of the Ped. "Violone" Bass, and are so arranged as to form an independent pedal bass, or when desired, a manual bass by drawing the "Open Diap. Bass" register.

All the pipes of the II manuale are in an effective swell. Besides the usual lever at the side, there is a Pedal in front for working the bellows for light playing.

All that we say of the preceding size applies equally to this one. A small, two manuale organ of moderate cost has long been in demand. The smallest regular sized two manuale organ built by us the past few years has cost \$2100, --- although we have occasionally built a special size somewhat smaller. Where one church can afford to buy a \$2000 organ, there are at least four that can pay but \$1000, and would willingly invest this sum, if they knew it would pay, for a really good and complete pipe organ.

To such we would commend our Nos. 3 and 4 sizes, as the best organs that can be obtained at the price, and as being especially adapted to their want.

SIZE No. 4. - PRICE \$1000.

Dimensions, 7 feet wide, 4 feet deep, 10½ feet high, exclusive of any ornamentation above the cornice which may be added to give an increased height of from 6 inches to 4½ feet as required.

- The Key Board projects 10½ inches.
- Front Pipes, (speaking) gilded, or of burnished block tin.
- One Manuale, Compass from C₂ to a³, 58 notes.
- Pedale, Compass from C₁ to d⁰, 27 notes.
- 10 Stops, 305 Pipes, viz:-

MANUALE.

- 1. Open Diapason Bass (lower 7 pipes wood stopped), 24 Pipes.
- 2. Open Diapason, metal, 34 "
- 3. Unison Bass, wood, 24 "
- 4. Stopped Diapason, wood metal, 34 "
- 5. Dulciana, metal, 46 "
- 6. Octave, " 58 "
- 7. Violina Bass, " 24 "
- 8. Flute, " 34 "

PEDALE, ETC.

- 9. Sub Bass, wood, 27 Pipes.
- 10. Pedale Coupler.

Swell Pedal.
Bellows Pedal.

All the pipes but those of the Sub Bass, and those in front, are in an effective swell.

Besides the usual lever at the side, there is a pedal in front for working the bellows for light playing.

This size has additional to size 2, a Pedale Sub Bass, giving an increased gravity and depth of tone. It has the further addition of a Dulciana stop. There is also increased effectiveness to the stops generally.

SIZE No. 5. - PRICE \$1200.

Dimensions, 7 feet wide, 5 feet deep, 10½ feet high, exclusive of any ornamentation above the cornice which may be added to give an increased height of from 6 inches to 4½ feet as required.

Keyboards, project 1 foot 3 inches.
Front Pipes, (speaking) gilded, or of burnished block tin.
Two Manuales, Compass from C₀ to a³, 58 notes.
Pedale, Compass from C₁ to d⁰, 27 notes.
12 Stops, 363 Pipes, viz:-

I MANUALE.

- 1. Open Diapason (lower 7 pipes wood stopped), 58 Pipes.
- 2. Dulciana, metal 58 "
- 3. Octave, " 58 "

II. MANUALE (Swell).

- 4. Viola, metal 46 Pipes.
- 5. Unison Bass, wood 12 "
- 6. Stopped Diapason, " 46 "
- 7. Flute, metal 58 "

PEDALE.

- 8. Sub Bass, wood 27 Pipes.

COUPLERS, ETC.

- 9. Manuale Coupler.
- 10. I. Manuale to Pedale, Coupler.
- 11. II. Manuale to Pedale, Coupler.
- 12. Tremulant.

Swell Pedal.
Bellows Pedal for light Playing.

SIZE No. 6. - PRICE \$1500.

Dimensions, 8 feet wide, 6 feet deep, 14 to 18 feet high, varied according to the requirements of the place.

Keyboards, project 1 foot 3 inches.
Front Pipes, (speaking) gilded, silvered, or richly ornamented in gold and colors.
Two Manuales, Compass from C₀ to a³, 58 notes.
Pedale, Compass from C₁ to d⁰, 27 notes.
16 Stops, 455 Pipes, viz:-

I. MANUALE.

- 1. Open Diapason, metal 58 Pipes.
- 2. Dulciana, " 46 "
- 3. Unison Bass, wood 12 "
- 4. Melodia, " 46 "
- 5. Octave, metal 58 "

II. MANUALE (Swell).

- 6. Viola, metal 46 Pipes.

7.	Unison Bass,	wood	12	"
8.	Stopped Diapason,	"	46	"
9.	Flute,	metal	58	"
10.	Oboe,	"	46	"

PEDALE.

11.	Sub Bass,	wood	27 Pipes.
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COUPLERS, ETC.

12. Manuale Coupler.
13. I. Manuale to Pedale, Coupler.
14. II. Manuale to Pedale, Coupler.
15. Tremulant.
16. Bellows Signal.

Swell Pedal.

Bellows Pedal for light playing.

SPECIFICATIONS

for organs of larger size furnished upon application.

The practice of claiming and of paying commissions, which has prevailed more or less among organists and organ-builders, has been frequently embarrassing to all interested in the purchase of church-organs. Though we generally deal directly with the purchaser, yet instances sometimes occur when we make payments to organists, but under circumstances and conditions, making it quite right for us to pay and for them to receive; and where neither the purchaser's interests nor other than our own is affected.

1. We have FIXED PRICES published, with the specifications of the different sizes, and these are our very LOWEST NET cash prices, and ALLOW NO MARGIN FOR COMMISSIONS.

Some organists have supposed that organ-builders always had a reserve of five or ten per cent, or more, to pay as commissions to such as could make claims on the strength of having advocated their merits. Perhaps this may be the custom of some builders; it has never been ours, and we have been obliged to disappoint many friendly advocates who, though uninfluenced by the expectation, have felt there was a commission reserved for some one, and naturally considered they were as fully entitled to it as any person.

2. We pay no one for expressing their convictions in our favor; but depend upon the merits of our work to furnish us advocates.

Organists and others who recommend our work as the best, after becoming familiar with it and its comparative merits, do so voluntarily and unbiased. We are grateful for the kindly generous praise we have received from so many eminent musicians, and we shall ever strive to merit it, and by further improvement in every possible way, without stint of effort or expense, seek to sustain and increase a reputation which places us at the head of our profession.

3. We do pay those whom we may sometimes ask to make effort, and do incur loss of time and expense in our behalf.

Instances sometimes occur where we specially desire a particular order, and are willing to make extra effort to obtain it, where, perhaps, it requires personal influence and effort at a distance, -- and where we need a representative or be obliged to spend valuable time and money in travelling. What it costs us in one way is as thoroughly consistent with honorable dealing as in the other.

Our payments for such service are at no fixed rate; except that for the most extreme and rare cases, we never exceed what would be five per cent of the price of the organ; the compensation varying with the circumstances, and according to the effort each case may require.

Organ committees themselves have done much to foster an abuse in the practice of claiming and paying commissions by seeking to avail themselves of the time and opinions of every organist they encounter without thought of compensating for it, and leaving the organ-builder their only recourse. If organ committees were more considerate of the time and trouble they sometimes require of organists, and pay them reasonably for their professional advice and service, it would go far towards removing an evil so often chargeable to many organ-builders and their advocates.

E. & G. G. HOOK & HASTINGS,
Boston, Mass.

* * *

The main auditoriums of Tremont Temple, Boston, essentially a Baptist place of worship but also the scene of many public gatherings and concerts in the last century, contained three renowned tracker organs built by one firm. The first was a three-manual E. & G. G. Hook, Opus 64, 1845, which burned in 1852; the building was the former Tremont Theatre, purchased in 1843. The second organ was E. & G. G. Hook's Opus 149, 1853, a four-manual considered by many to be the best concert organ in America, and certainly the first large one; it was later enlarged and burned in 1879. E. & G. G. Hook & Hastings installed Opus 975 in 1880, a spectacular four-manual which burned in 1893. The Temple exists today and houses a large, old electro-pneumatic Casavant organ in a 1900 Jesse Woodberry & Co. case.

The third organ stood in a room 122 feet long, 72 feet wide, and 66 feet high; the gallery occupied three sides and 2,600 people could be seated. The organ front had three flats of pipes surmounted with elaborate woodwork; the attached console was at the top of a considerable expanse of "risers". An elegant four-page leaflet published by the builders of the organ describes the instrument:

PRIVATE EXHIBITION
of the
TREMONT TEMPLE ORGAN,
by the builders,
MESSRS. E. & G. G. HOOK & HASTINGS,
Boston, October 8, 1880.

PROGRAMME.

Part I.

- 1. FANTASIE in G major - - - - - Bach.
- 2. PASTORAL - - - - - Bach.
- 3. FUGUE on B. A. C. H. - - - - - Schumann.
- 4. IMPROVISATIONS. Theme from - - - - - Bach.

By B. J. Lang,
Organist, South Congregational Church.

Part II.

- 1. FUGUE, in C dur - - - - - Bach.
- 2. FANTASIE, in three movements - - - - - Berthold Tours.
- 3. VORSPIEL - - - - - Wagner.
- 4. TRANSCRIPTION. Vesper Hymn - - - - - Whitney.

By S. B. Whitney,
Organist, Church of the Advent.

DESCRIPTION OF THE ORGAN.

The Organ has 4 Manuals and a Pedale of two and a half octaves.
 Compass of Manuals, from C₀ to C⁴, 61 notes.
 Compass of Pedale, from C₁ to F⁰, 30 notes.
 The stops and pipes are as follows:—

GREAT ORGAN.

1.	16	ft.	Open Diapason,	metal,	61 pipes.
2.	8	"	Open Diapason,	"	61 "
3.	8	"	Viola da Gamba,	"	61 "
4.	8	"	Doppel Flöte,	wood,	61 "
5.	8	"	Gemshorn,	metal,	61 "
6.	5 1/3	"	Quint,	"	61 "
7.	4	"	Octave,	"	61 "
8.	4	"	Flute Harmonique,	"	61 "
9.	2 2/3	"	Twelfth,	"	61 "
10.	2	"	Fifteenth,	"	61 "
11.	4	rks.	Mixture,	"	2 1/4 "
12.	4	"	Acuta,	"	2 1/4 "
13.	16	ft.	Trumpet,	"	61 "
14.	8	"	Trumpet,	"	61 "
15.	4	"	Clarion,	"	61 "

SWELL ORGAN.

16.	16	ft.	Bourdon,	wood,	61 pipes.
17.	8	"	Open Diapason,	metal,	61 "
18.	8	"	Salicional,	"	61 "
19.	8	"	Std. Diapason,	wood,	61 "
20.	8	"	Quintadena,	metal,	61 "
21.	4	"	Flauto Traverso,	wood,	61 "
22.	4	"	Violina,	metal,	61 "
23.	4	"	Octave,	"	61 "
24.	2	"	Flautino,	"	61 "
25.	4	rks.	Dolce Cornet,	"	2 1/4 "
26.	16	ft.	Contra Fagotto,	"	61 "
27.	8	"	Corno pean,	"	61 "
28.	8	"	Oboe (with Bassoon),	"	61 "
29.	8	"	Vox Humana,	"	61 "
30.	4	"	Clarion,	"	"

CHOIR ORGAN.

31.	16	ft.	Lieblich Gedackt,	wood,	61 pipes.
32.	8	"	English Open Diapason,	metal,	61 "
33.	8	"	Geigen Principal,	"	61 "
34.	8	"	Dulciana,	"	61 "
35.	8	"	Std. Diapason,	wood,	61 "
36.	8	"	Melodia,	"	61 "
37.	4	"	Flute d'Amour,	wood and metal,	61 "
38.	4	"	Fugara,	metal,	61 "
39.	2	"	Piccolo,	"	61 "
40.	8	"	Clarinet,	"	61 "
41.	8	"	Vox Angelica,	"	61 "

SOLO ORGAN.

42.	8	ft.	Stentorphone,	metal,	61 pipes.
43.	8	"	Tuba Mirabilis,	"	61 "

PEDALE.

44.	32	ft.	Bourdon,	wood,	30	pipes.
45.	16	"	Open Diapason,	"	30	"
46.	16	"	Dulciana,	metal,	30	"
47.	16	"	Violone,	wood,	30	"
48.	10 2/3	"	Quintflöte,	"	30	"
49.	8	"	Violoncello,	metal,	30	"
50.	8	"	Octave,	wood,	30	"
51.	16	"	Trombone,	"	30	"
52.	8	"	Trumpet,	metal,	30	"

MECHANICAL REGISTERS.

- 53. Great Organ Separation.
- 54. Swell to Great Coupler.
- 55. Choir to Great Coupler.
- 56. Choir to Great Sub-octave Coupler.
- 57. Solo to Great Coupler.
- 58. Great to Solo Coupler, for "melody" purposes.
- 59. Great to Pedale Coupler.
- 60. Swell to Pedale Coupler.
- 61. Choir to Pedale Coupler.
- 62. Solo to Pedale Coupler.
- 63. Swell to Choir Coupler.
- 64. Tremolo.
- 65. Bellows Signal.
- 66. Solo at Octaves on itself.

PEDAL MOVEMENTS.

- 1. Crescendo movement, bringing on the whole organ from the softest stop, and diminishing at the will of the performer.
- 2. Sforzando pedal, giving all the stops and the great manual couplers.
- 3. Forte combination great organ, with appropriate pedal stops.
- 4. Mezzo combination great organ, with appropriate pedal stops.
- 5. Piano combination great organ, with appropriate pedal stops.
- 6. Forte combination swell organ, with appropriate pedal stops.
- 7. Mezzo combination swell organ, with appropriate pedal stops.
- 8. Piano combination swell organ, with appropriate pedal stops.
- 9. Mezzo combination choir organ, with appropriate pedal stops.
- 10. Reversible pedal to operate No. 59.

All the pedal movements are double-acting, and do their work without affecting the registers drawn by hand. Pneumatic motors are applied to the great organ and all its couplings, to the lower two octaves of the swell, and to the register and pedal action throughout. The organ is blown by one of the Boston Hydraulic Motor Company's engines, water from the high-pressure service having been brought into the building for that purpose.

RECAPITULATION.

	Registers.	Pipes.
Great organ	15	1,281
Swell organ	15	1,098
Choir organ	11	671
Solo organ	2	122
Pedal organ	9	270
Mechanicals	14	
Total	<u>66</u>	<u>3,442</u>

Ten pedal movements.

/below a photograph of the organ/ -

THE NEW TREMONT TEMPLE ORGAN (1880).

The richly carved case, designed by Mr. Carl Fehmer, Architect, is painted of a delicate cream color, and profusely gilded; the displayed pipes being of burnished block tin. The organ extends back of the screens upon either side, making the extreme width 60 ft., its entire height being 42 ft.

* * *

For twenty years, organ historians have continued uncovering considerable organ material in the dozens of American music magazines published during the nineteenth century. Your editor, Barbara Owen, and Peter Cameron delight in such research, and are now greatly aided by copying machines, but are hampered by the lack of complete files in libraries. In fact, many issues of some magazines cannot be located in any catalogue.

The following is a sample, taken from the June 15, 1839, issue of The Musical Review, published in New York by E. Ives, Jr.

ORGAN BUILDING.

The following article which first appeared in the Pennsylvania Inquirer, was handed to us by a friend, whose critical knowledge in the subject upon which it treats, is undoubted. He is an experienced organist of the English school, late from a cathedral, and fully acquainted with the comparative merits of English and American organs. He speaks in terms of high commendation of the general conducting of the business of organ building at Mr. Erben's extensive factory, of the general character of the organs which are there turned out, and assures us that, in his judgment, the organ alluded to in the following article, fully warrants the praise which is bestowed upon it.

We fully accord with our esteemed friend in his commendation of the enterprise of Mr. Erben, and the skill of Mr. Hall (the latter is the principal mechanic in the establishment) in conducting the manufacture of organs. They carry on the business upon a larger scale, we believe, than is done at any other similar establishment in this country. The mechanism of their organs is unexceptionable. In regard to the manner of their voicing and tuning, there are various opinions among good judges; owing in part, probably, to divers tastes, and not a little to prejudice. After allowing great praise to Mr. Erben, we feel bound to say that equal praise, at least, is due to others in this country. Appleton, of Boston, we believe, stands next to Erben in regard to the extent of his business, and the age of his establishment. In regard to Appleton's organs, we believe that Mr. Erben himself would not wish to call them inferior to his own. Then there is Mr. Hook, of Boston, who from the specimen he has recently sent to this city (the organ in the church of the Messiah) may justly claim equality with either of the others.* There are also Mr. Crabb and his sons, late from England, who, though they have hardly had a fair chance to show their skill, yet in what they have done, they have given indications of superiority in some particulars. Messrs. Firth & Hall are carrying on the business, but we have not heard an organ of their completion. Mr. George Jardine has shown a good degree of enterprise and ingenuity in the construction of various small or chamber organs; and also, several small church organs. One of the best organs in this city is in Christ Church, and was built by Mr. Corri. He has of late years carried on the business in Philadelphia, in company with Mr. Hubie--firm, Corri & Hubie. At the time when we were acquainted with their establishment they contracted for the building of several organs at a lower price than the usual estimate; the natural consequence of which was, an injury to the reputation that Mr. Corri had

*We intend soon to give a particular description of this organ. It is said to be one of the first specimens of mechanism in the interior, and of architecture externally, that this country affords. /E. & G. G. Hook's Opus 36, 1839, a "2-22"./

before gained. Mr. Knauff in Philadelphia has of late made considerable noise in the manufacture of organs.

We would not speak of either one of the above artizans to the disparagement of the others; they all do credit to themselves in their calling; they should be friendly to each other, and the community should feel proud that this department of the mechanics is carried to such perfection in this country. There are numerous other establishments for organ building in this country, some of which we believe to be highly respectable, though we cannot speak of them from our own personal observation.

We have extended these cursory remarks beyond what we intended; we conclude by offering one, as an encouragement to all those who have embarked, or who may embark in the business of organ building. There is not such a field open for the sale of organs in any part of the globe as is afforded in this vast country. The probability is, that the demand for organs will be much beyond the possibility of supply. How many churches even in this city are now destitute of an organ; that this will long be the case no one can reasonably suppose.

We here give the article to which we alluded at the commencement of these remarks:

Ed. Mus. Rev.

THE GREAT ORGAN OF ST. MARY'S CHURCH.

Among the mechanical arts, few could be named which have a more direct influence on the external part of divine worship, than that of organ-building. Men who come together to praise God, do not leave their senses behind them, and where the senses are alive, the objects which appear to them will have their due effect. This is well understood, and hence it is that the order and descency [*sic*] of the sanctuary and its offices, will always be heightened by the science and good taste expended upon religious edifices and their furniture. In this point of view the organ fills a place of considerable importance, and will do much to assist the mind of the worshipper, unless he have more than the ordinary share of the faculty of abstraction.

We are not now speaking of the performance upon the organ (which is another important matter) but refer principally to the qualities of the instrument itself, and no greater annoyance can be realized amid the songs of the church, than to be doomed to the hard task of rallying one's devotional feelings, within hearing of a wretched "kist fu' o' whistles," the crazy monument of some rustic mechanical genius, or the worm-eaten relict of a by-gone century. Thanks to modern enterprise, our ears are not very often afflicted with the wheezing sound of an asthmatic bellows, the ineffectual efforts of disabled pipes, the rattling of time-worn jacks and levers, or worse than all, the outcry of some rebellious whistle, in spite of all the organist's tact, or the hearer's patience. For these things there is now no apology but poverty -- poverty too pressing to abolish the grievance. Within the last twelve or fifteen years, the business of organ building has been prosecuted with such success in several of our cities, that the importation of instruments for our churches has become an obsolete thing, and public confidence has been fully established in respect to the purity of tone and perfection of workmanship of the organs manufactured at home. This may be particularly asserted of the highly finished instruments constructed in the establishment of Mr. Henry Erben, of New-York. To the enterprise of this gentleman, and the judicious system pursued in his manufactory, a large number of churches in all parts of the country are indebted for the fine specimens of art that adorn their galleries. Among these, none are more remarkable than the powerful instrument just completed for St. Mary's (Roman Catholic) church in this city. This is the largest organ in the United States, and certainly a master-piece of mechanical skill in every point of view. Its architectural style in Corinthian, (after a design by Thomas U. Walter, Esq.) chaste in its model, and corresponding with the church in which it is placed. The dimensions are 20 feet across the front, 15 feet in depth, and the entire height 27 feet. There are three rows of keys, extending from GG to F in alt, with the unusual addition of the G sharp in the lower octave. The pedals extend from CCC to G, one octave and fifth. -- The stops are as follows:

Great Organ.

1 Great open diapason

- 2 Lesser open diapason.
- 3 Great stopped diapason.
- 4 Lesser stopped diapason.
- 5 Principal.
- 6 Twelfth.
- 7 Fifteenth.
- 8 Sesquialtera.
- 9 Mixture.
- 10 Night horn.
- 11 Trumpet.
- 12 Clarion.

Swell Organ.

- 1 Open diapason.
- 2 Stopped diapason.
- 3 Clarabella.
- 4 Principal.
- 5 Fifteenth.
- 6 Cornet.
- 7 Trumpet.
- 8 Hautboy.
- 9 Piccolo.
- 10 Tremulant.

Choir Organ.

- 1 Open diapason.
- 2 Stopped diapason.
- 3 Dulciano.
- 4 Principal.
- 5 Fifteenth.
- 6 Mixture.
- 7 Flute.
- 8 Cremona.
- 9 Bassoon.

Pedals.

- 1 Double open diapason.
- 2 Bass viol.
- 3 Trombone.

There are also three coupling stops, the first of which connects the pedals with the great organ keys, the second the great organ with the swell, and the third the great organ with the octave below on the choir organ. By means of these, the performer may combine the power of the entire organ on one set of keys, with the additional advantage of the choir organ accompanying in octaves below, in the manner of a double diapason, but with the increased effect of all its stops. A great facility is given to the organist in shifting the stops, by the "composition pedals," one of which draws the full great organ, another the diapasons, and principal, and the last the diapason, principal, twelfth, fifteenth and trumpet. These are so placed as to be at the full command of the performer, and yet entirely free from interference with the pedal keys. — The effect of such an array of stops may be easily imagined by any one in the least degree acquainted with this class of instrument.

The chorus of the great organ is exceedingly brilliant, and yet well sustained by the richness and volume of its four diapasons and trumpet. In contrast with this, the choir and swell present an abundance of imitation, and fancy stops of admirable quality of tone, and capable of being blended in every requisite variety of combination. Some idea may be formed of the magnitude of the organ, from the circumstance that it contains upwards of two thousand pipes, and weighs about fourteen tons.

An instrument of such extent, so complicate in its machinery, and so perfect in its details, is certainly an honor to the artist who could devise it, and see his way through its labyrinths. We could wish that he may not only meet with a remuneration as ample as it is deserved, but have his ingenuity tested by a demand upon him for a further specimen, which in power, size and splendor, may dispute the ground with those of Birmingham, Harlaem, or the York Minster.

The cost of the instrument to which we have referred, is \$6000. We on Thursday afternoon had an opportunity of listening to its rich, sublime and solemn tones, as elicited by Mr. Cross and Mr. Stanbridge [sic], two of the most celebrated players in Philadelphia. A number of our respectable citizens were present, of every denomination of christians. Also, a majority of the leading musicians of our city. We took some pains to ascertain the sentiments of several gentlemen known to be good judges, and the opinion was universal, that a superior instrument had never been manufactured in this country.

* * *

There is a great and gratifying manifestation of enthusiasm for old American organs and their music during the bicentennial era. Some notable restorations of pre-1850 organs have been completed, and the best of the limited supply of early American music is being republished and heard in recitals. While books and magazines deal adequately with the instruments themselves, one wonders how a "limited" G-compass organ was actually played. Here is an essay from The American Journal of Music, Boston, February 25, 1845, which opens with a remarkable 96-word sentence: -

On the Use of the Stops of the Organ.

The Organ being of all instruments the best calculated (on account of the variety it contains) for extempore playing, the effect of which by skilful masters is far superior to that of music precomposed for it) on which subject, as I do not recollect to have ever heard of any practical treatises, I shall subjoin a few hints thereon, and on the style in general, in order to attain which, it will be first necessary that the proper method of touching the different stops, (as the style of playing varies considerably in each,) should be shown.

Secondly, the proper selections of these or voluntaries, and lastly, something of the art of modulation, without a knowledge of which, a very small progress can be made in extempore playing. As to fancy and invention, I shall say nothing on that head, they being gifts of nature, and not to be acquired, but of which some small share is at least, also necessary.

For the Diapasons, the style should be grave, and of the sostenuto kind, gliding from chord to chord, with almost a holding note, either in the treble, tenor or bass of the organ. If the principal be added, the style may be brilliant, the fingering more Staccato, and quicker passages may be executed with better effect than on the Diapasons alone. The Bass also being more distinct by the Principal, it is usual, (as well to avoid the shrillness of the upper notes) to keep both hands lower down, than when the Principal is not drawn.

For the Trumpet, the style should also be grave, and majestic, playing chiefly in the key of C, or D, and keeping nearly to the natural compass of the real Trumpet, on which rapid and chromatic passages not being to be executed, they must of course be improperly used in imitation of it. Double notes in the manner of two Trumpets may occasionally be used, and a long holding note, on the fifth or key note, with a second part moving, has a good effect. The Bass should chiefly be played on the Diapason, Dulciana, Principal and Flute of the Choir Organ, except now and then by way of contrast, particularly towards a grand close, when the Trumpet Bass (qualified by the Principal) or Full Organ, may be introduced with great effect.

For the Cornet, quick music and in a brilliant, without double notes or chords is proper. This stop, though frequently used in voluntaries before the first lesson, is yet I think of too light and airy a nature for the church. I should therefore recommend its being but sparingly used in voluntaries, and only in the minor key, except on festivals and joyous occasions, for which it may properly be reserved. The Bass to it may be played on the same set of keys, provided the left hand is kept below

middle C.

The Flute may be played in much the same style as the Cornet, except that the Bass may be played on the same stop, which being an octave one, there may be more execution with the left hand than usual on the Organ. This also being of too light and trifling a nature to be used in churches, I think entire Flute pieces should be avoided, and the Flute only used as an echo, or by way of relief to the more noble parts of the Organ. The Dulciana may be touched something like the Diapasons, except that it being seldom or never carried throughout the Bass, the left hand should be kept higher up. A tender soothing style, without the least degree of execution (which this stop is too delicately voiced to hear) is proper for it.

The Stopt Diapasons and Principal, are together capable of as much execution as the Flute alone, the same style of playing will also serve for them. I should indeed, almost at all times recommend this mixture instead of the Flute, it being by no means so trivial in effect.

For the Cremona, or Vox Humane (if it be worth using, which is not always the case) the Cantabile style is of course proper, confining the right hand to about two octaves, or more, from about the C below middle C, upward, and playing the Bass on the Diapasons. Double notes in the manner of two voices singing, may have a good effect. The Bassoon may also be played in much the same style, except the Bass being infinitely better than that of the other two, it may be used down to Gamut or lower.

The manner of playing the Swell requires more judgment than any other part of the Organ, as by a judicious management of the Pedal, the human voice may be much better imitated than by a Vox Humane; the Cantabile style is therefore also proper for it, though it is capable of a considerable degree of execution, particularly when the Cornet is drawn. Double notes and Chords judiciously used and diminished have a good effect. The Bass may generally be played with the Stopt Diapason and Flute of the Choir Organ, (with or without the Principal, according to the number of stops drawn in the swell) or where the compass of the Swell extends below middle C, both hands may be occasionally employed thereon. The Swell is frequently used as an echo to the Trumpet, Cornet, &c., the finest mixture in which is, that of the Diapasons and Hautboy, with the Trumpet to strengthen it, if required. The Principal should not be drawn without both the Reed Stops, as the octave will otherwise be too predominant, and destroy the effect of the Sostenuto passages. The Cornet in the Swell should, I think, never be used as such, it being necessarily so very inferior to the great Cornet (which consists of more ranks of pipes, and which has the great Diapasons to qualify it) but only used with the other Stops to make a full Swell, as an echo to the Full Organ. It is, however, frequently used as an echo to the great Cornet, and strictly so, in repeating the two or three last notes of it, it may be proper, but in repeating whole passages after the great Cornet, it has but a mean effect.

In making Cadences on the Swell, they being of an episodical nature, (if I may so express myself,) and not essential to the subject, (especially in giving out Psalm tunes) should be introduced or prepared loud, sustaining the note at the pause, till the Pedal is gradually raised, (or the sound diminished,) after which the Cadence should be continued soft till the close of it, when the sound should be gradually increased again. By this means, the Cadence (or Episode) may be kept (as in a parenthesis) distinct from the main subject.

The holding down the 4th below the key note, on the Bass of the Choir Organ, during a Cadence, has a good effect, as it confines the Cadence to one key, and thereby prevents unnatural excursions, and also helps to distinguish it from the original subject. As to the peculiar advantage and effect of the Swell in expressing the Pianos, Fortes, Crescendos, and Dimenuendos, the performer must there be left to his own judgment, as no particular rule can be given in extempore performance. He should however, consider that the mere see-sawing of the Pedal up and down at random, and without meaning, can have no better effect than what is produced by a peal of bells ringing on a windy day.

For the Full Organ, Choral Music, Fugues, &c.&c., are most proper. Upon the Treble, rapid progress may be executed, but Arpeggios and quick passages of accompaniment in the Bass, such as are common in Piano Forte lessons, should be avoided, the Bass of the Organ being too powerful for accompaniment. Where however, the Bass

is made principal, and the Treble only a kind of Thorough Bass to it, execution for the left hand may have fine effect. Chords, held down in the Treble, with the Bass moving in Quavers have a good effect, but Chords in the Bass should seldom or never be used, though a fifth to the fundamental or key note may occasionally be added.

As to Extempore fugues, (a very common style of playing for the Full Organ) though I am far from denying that there have been and are now many, who by dint of practice and study, have attained to great proficiency therein; yet most of those commonly played as such do not appear strictly to deserve that appellation, as I cannot help suspecting them (especially when they are coherent and well worked up,) to have been studied before. Though they may not have been actually written down; and when that is not the case, the air in the Treble when the Bass takes the subject, is seldom superior to that of common Thorough Bass. --- Selected.

* * *

Chest Shafer's national organization, The Guild of Former Pipe Organ Pumpers, founded in the 1920's and active for two decades, proved that not all great men started their careers selling newspapers. In 1926, Greenberg of New York published Mr. Shafer's delightful 70-page book, The Pipe Organ Pumper, which contained material that had appeared in The Saturday Evening Post. The organization had several "lofts" and Mr. Shafer traveled widely. Members received elegant certificates still prized today, but very little is known about the founder. David R. Proper has given your editor the only Boston T.G.F.P.O.P. item the latter has seen, a nicely-printed invitation illustrated with a woodcut portraying a boy struggling to keep the wind indicator at a proper level. Are any of the officials now living? And, what animals?

PUMP!

at Parker House, Boston
Friday night, at 6.30 o'clock

DECEMBER 18th, 1931

"PUMP FOR THE WIND IS FLEETING"

HEY YOU!!!

FELLOW PUMPER

Wake up from your lethargy -- shake
yourself together -- Start PUMPING
-- Put on your glasses and read this
and weep if you can't come.

BOSTON LOFT, GUILD OF FORMER PIPE ORGAN PUMPERS, was formed in July, 1929, on board the Hamburg American Line S.S. "St. Louis" enroute Boston to Hamburg under the most auspicious circumstances and with gorgeous ceremony.

The TIE SHEDS are creaking and groaning under the heavy load of our ever increasing species of cast-iron animals. Winter is upon us. Hard times have been knocking at the door. Jack is hard to get. But why worry? Our pet animals must be fed. We are sorely in need of a few cast-iron watering troughs and a few hitching posts. An executive meeting must be held immediately to devise ways and means to relieve this intense and most serious situation which threatens the very lives of our most cherished and prize collection of wild animals and Indians who have sold many a cheroot.

Our GRAND DIAPASON CHET SHAFER is now on a hurried aerial swing around the circle in a terrific struggle to relieve this distress; with him is Sam Moore, Vox Humana of the New York loft. They are to land at the Boston Air Port in the Dirigible "Magnum Organum" on Friday, December 18th.

BOSTON LOFT of the GUILD OF FORMER PIPE ORGAN PUMPERS is to royally receive them at our TIE SHEDS, PARKER HOUSE, on the evening of that day. Liquidinous ceremony starts at thirty minutes after six by the clock and we dare not predict when or how it will end. Come in your old clothes with an apron, prepared to work. An oasis has been discovered in the desert and much pumping must be done in order to prevent the inundation of our animals.

CHET brings along a fresh lot of harangue about Pipe Organ Pumpers and their purposes in life, also their excuse for living and taking up valuable space in an already overcrowded world. He has many stereopticon slides showing many of the prominent and distinguished pumpers of the country, pumping.

This is going to be a very exclusive party. The 400 will have nothing on us. Only Pipe Organ Pumpers of New England will be present together with the Governor, Mayor, the Police Commissioner (in case of a riot) and the Fire Commissioner (in case of fire).

Del Castillo will preside at Fellow Pumper Skinner's Organ and every member present will have to take a crack at Pumping just to show that he has not forgotten the lost art and woe be unto the Pumper who fails to keep the lead at bottom. No newspaper scribes, unless they be fellow pumpers, will be allowed inside the tie sheds so you have no need to fear that the home town folks are going to find out where you have been.

Of course you are coming. NOW, YES, RIGHT NOW, make a dive for your fountain pen, sign the enclosed card, scratch the date on your calendar, cancel any engagements you may have made for that day and we suggest also for the day after, put on your hat and coat, rush out to the Mail Box and drop it in and you have signed yourself up for one swell time. More fun than you have ever had in your life and you have had some darn fine times, we bet.

The BOSTON LOFT takes real genuine pleasure in inviting all New England pumpers to these festivities which will be unique in the annals of New England history. It is your privilege to have a "lily white" tag that will enable you to pass the outer guard of the TIE SHEDS. This can be had in exchange for ten (10) United States Dollars in any form except postage stamps or I.O.U.'s. The time that you will have for it will be worth three times the money. If you don't say so when we are through (if you can talk) ask the guard for your money back. You will get it.

If you have a friend whom you can vouch for as being qualified to enter our sacred realm, bring him along so he can join and become a member before the fee is advanced to equal that of almost any golf club.

Yours for more wind.

Edward H. Kittredge, F.P.

Augmented Bombarde

George A. Haynes, F.P.

Dulciana

John W. Withington, F.P.

Melodia

Chester M. Pratt, M.P.

Aeoline

W. Chester Cornell, F.P.

Flugel Horn

Dr. Walter B. Robbins, F.P.

Tremolo

Hon. Chester H. Pearson, F.P.

Lieblich Gedeckter

Norman Pearson, F.P.

Gauge Watcher

Dr. John J. Gallivan, F.P.

Greaser of the Pump Handle

COMMITTEE.

Please reply at once to
George A. Haynes, Sec.
173 Newbury Street,
Kenmore 8214
Boston, Massachusetts.

THE ESTEY OPUS LIST - continued

Winchester, N.H.	First Universalist Church	1128 1913 2
Brattleboro, Vt.	J. H. Estey (electric action; residence later the Elks' Lodge)	1129 1913 2A
Danville, Pa.	Shiloh Reformed Church	1130 1913 2
Wolfeboro, N.H.	First Congregational Church	1131 1913 2
Monroe, N.Y.	First Presbyterian Church	1132 1913 2
Providence, R.I.	Second Presbyterian Church	1133 1913 2
Dayton, Ohio	Sugar Creek United Presbyterian Church	1134 1913 2
Newark, N.J.	Second Church of Christ, Scientist	1135 1913 2
Manistee, Mich.	Methodist Episcopal Church	1136 1913 2
Fairfield, Maine	Methodist Episcopal Church	1137 1913 2
Paris, France	Castallat & Co.	1138 1913 2A
Missoula, Mont.	Empress Theatre	1139 1913 2
Macomb, Ill.	First Baptist Church	1140 1913 2
Neligh, Neb.	First Congregational Church	1141 1913 2
Washington, Iowa	First Presbyterian Church	1142 1913 2
Bradford, Mass.	Sacred Heart R.C. Church	1143 1914 2
Ashland, N.H.	St. Mark's Episcopal Church	1144 1913 2
Noroton, Conn.	First Presbyterian Church of Darien	1145 1913 2
Skowhegan, Me.	Centenary Methodist Episcopal Church	1146 1913 2
Highland, N.Y.	Lloyd Presbyterian Church	1147 1913 2
Carlisle, Mass.	First Parish Church, Unitarian (later enlarged by N. Grier Parke III)	1148 1913 2
Bourne, Mass.	Methodist Episcopal Church	1149 1913 2
Farmington, Maine	Methodist Episcopal Church (later rebuilt by Fred Thorpe)	1150 1913 2
Bar Harbor, Maine	Church of the Holy Redeemer, R.C.	1151 1913 2
Roaring Spring, Pa.	Church of God	1152 1913 2
Wheeling, W.Va.	First Christian Church	1153 1913 2
North Yakima, Wash.	Majestic Theatre (electric action; enlarged & new console installed 1917)	1154 1913 3
Philadelphia, Pa.	Mrs. R. M. Cadwallader Jr., 2211 Rittenhouse St. ("Camp Hill" on a later list; enlarged in 1928 for the Masonic Temple, Ardmore, Pa.)	1155 1913 2A
Pittsfield, Mass.	Morningside Baptist Church (rebuilt by Estey in 1949)	1156 1913 2
St. Louis, Mo.	Choteau Place Methodist Episcopal Church	1157 1913 2
Providence, R.I.	Advent Christian Church	1158 1913 2
Norwood, N.Y.	Methodist Episcopal Church	1159 1913 2
Antrim, N.H.	First Presbyterian Church (rebuilt by Ray Douglas in 1973)	1160 1913 2
Magnolia, Ark.	First Presbyterian Church	1161 1913 2
Athens, N.Y.	First Reformed Church	1162 1913 2
Mount Vernon, N.Y.	First Church of Christ, Scientist ("Asbury Methodist Episcopal Church" on a later list)	1163 1913 2
Brooklyn, N.Y.	Dietz Memorial Baptist Church (also listed as "First Italian Baptist Church")	1164 1913 2
Dallas, Texas	J. H. Cassidy ("Baptist Church" on a later list)	1165 1913 2
New York, N.Y.	Day Star Baptist Church ("colored")	1166 1913 2
St. Johns, Mich.	St. John's Episcopal Church	1167 1913 2
Hamburg, N.Y.	Second Methodist Episcopal Church	1168 1913 2
Greenville, S.C.	Fourth Presbyterian Church	1169 1913 2
Trenton, N.J.	Grace Baptist Church ("St. Valentine's Church, Frankford, Philadelphia, Pa." on a later list)	1170 1913 2
Sydney, N.S.W., Australia	W. H. Paling & Co.	1171 1913 2

Caruthersville, Mo.	Sacred Heart R.C. Church	1172	1913	2
Hobart, N.Y.	Hobart Methodist Episcopal Church	1173	1913	2
Morrisville, Pa.	Methodist Episcopal Church	1174	1913	2
Huntington, W.Va.	Central Christian Church	1175	1913	2
Wilmington, N.C.	St. John's Episcopal Church	1176	1913	2
Watertown, N.Y.	Asbury Methodist Episcopal Church	1177	1913	2
Cambridge, Md.	Zion's Chapel, Methodist Episcopal	1178	1913	2
Baltimore, Md.	Walbrook Methodist Episcopal Church	1179	1913	2
Orlando, Fla.	First Baptist Church	1180	1913	2
St. Louis, Mo.	St. Michael & All Angels Episcopal Church	1181	1913	2
Bozeman, Mont.	St. James' Episcopal Church	1182	1913	2
Lewistown, Mont.	First Methodist Episcopal Church	1183	1913	2
Butte, Mont.	Sacred Heart R.C. Church	1184	1913	2
Covington, Ky.	Masonic Temple	1185	1913	2
Hamburg, Pa.	Bethany Methodist Episcopal Church	1186	1914	2
Charleston, W.Va.	Bream Memorial Presbyterian Church (rebuilt by Estey in 1937)	1187	1913	2
Swanton, Vt.	Congregational Church	1188	1913	2
Swampscott, Mass.	St. John the Evangelist R.C. Church	1189	1913	2
Waterville, Maine	Notre Dame R.C. Church	1190	1913	2
Braintree, Mass.	J. H. Stedman, 79 Cedar Street	1191	1913	2A
Johannesburg, South Africa	Congregational Church	1192	1913	2
Ambler, Pa.	Calvary Methodist Episcopal Church ("Philadelphia" on a later list)	1193	1913	2
Newark, N.J.	Emmanuel Methodist Episcopal Church	1194	1913	2
Waterford, N.Y.	St. Mary's R.C. Church (electric action)	1195	1913	2
Winnboro, Texas	First Methodist Episcopal Church, South	1196	1914	2
Columbus, Ohio	West Park Avenue Methodist Episcopal Church	1197	1913	2
San Diego, Calif.	Our Lady of the Angels R.C. Church	1198	1913	2
Skowhegan, Maine	Bethany Baptist Church	1199	1913	2
Swampscott, Mass.	Henry B. Sprague, 33 Walker Road (electric action)	1200	1914	2A
Minersville, Pa.	First Methodist Episcopal Church	1201	1914	2
Freeland, Pa.	St. Casimir's R.C. Church	1202	1913	2
Mapleville, R.I.	L'Eglise de Notre Dame de Bonsecours, R.C.	1203	1913	2
Marion, Ohio	First German Methodist Church ("Prospect Street Methodist Episcopal Church" on a later list)	1204	1913	2
Petersburg, Va.	Wesley Methodist Episcopal Church	1205	1913	2
Tacoma, Wash.	Trinity Episcopal Church ("Christ Church" on a later list)	1206	1914	2
Hilton, N.J.	Hilton Christian Church	1207	1913	2
Lewisburg, W.Va.	Methodist Episcopal Church, South	1208	1913	2
Pawnee City, Neb.	First Methodist Episcopal Church	1209	1913	2
Waxahachie, Texas	First Baptist Church	1210	1914	2
Chicago, Ill.	St. Andrew's Chapel, St. James' Episcopal Church (enlargement of No. 1123, using old case)	1211	1914	2
Aberdeen, N.C.	Methodist Episcopal Church ("Page Memorial" on a later list)	1212	1914	2
Rockport, Mass.	First Universalist Church	1213	1914	2
Mexico, Maine	Congregational Church	1214	1914	2
Burlington, Mass.	Christ Church	1215	1913	2
Springfield, Ill.	Douglas Avenue Methodist Episcopal Church	1216	1914	2
Atlantic City, N.J.	Mrs. Martha M. Richards (electric action)	1217	1914	2A
Oglesby, Ill.	Union Church	1218	1914	2
Los Angeles, Calif.	Hon. Wm. A. Cheney, 1913 Ocean View	1219	1914	2A
Sea Cliff, L.I., N.Y.	Methodist Episcopal Church	1220	1914	2

Union Course, L.I., N.Y.	Shaw Avenue Methodist Episcopal Church ("First M. E. Church" on a later list; burned)	1221	1914	2
Mansfield, Ohio	Mayflower Congregational Church	1222	1914	2
Hollidaysburg, Pa.	Holy Trinity Episcopal Church	1223	1914	2
Frenchtown, N.J.	Methodist Episcopal Church	1224	1914	2
Buffalo, N.Y.	Church of the Covenant	1225	1914	2
Eustis, Fla.	Presbyterian Church (new Estey console, 1953)	1226	1914	2
Jackson Township, Pa.	Trinity Reformed Church	1227	1914	2
Rockingham, N.C.	First Baptist Church	1228	1914	2
Chicago, Ill.	Bethlehem Lutheran Church (new Estey console, 1950)	1229	1914	2
Union Hill, N.J.	Grace Episcopal Church	1230	1914	2
Newark, N.J.	Vailsburg Methodist Episcopal Church, Richelieu Terrace	1231	1914	2
Greeneville, Tenn.	Cumberland Presbyterian Church (rebuilt as No. 3219, 1954)	1232	1914	2
Piper City, Ill.	Presbyterian Church	1233	1914	2
Newport, N.Y.	St. John's R.C. Church	1234	1914	2
Providence, R.I.	St. Raymond's R.C. Church	1235	1914	2
Madison, Neb.	First Presbyterian Church	1236	1914	2
Kansas City, Mo.	Pleasant Green Baptist Church ("colored")	1237	1914	2
Broadalbin, N.Y.	Baptist Church	1238	1914	2
Philadelphia, Pa.	Church of the Holy Child, R.C.	1239	1914	2
Brooklyn, N.Y.	Leffert's Park Baptist Church	1240	1914	2
Boston, Mass.	The Modern Theatre, Inc.	1241	1914	3
New Cumberland, Pa.	Trinity Church of the United Brethren	1242	1914	2
Pine Plains, N.Y.	First Presbyterian Church ("burned" on a later list; replaced by No. 2502)	1243	1914	2
Kingman, Kan.	First Methodist Episcopal Church	1244	1914	2
Dunn, N.C.	First Baptist Church	1245	1914	2
Ridgway, Pa.	Bethlehem Swedish Evangelical Lutheran Church	1246	1914	2
Rocky Mount, N.C.	First Presbyterian Church (rebuilt by Estey in 1950)	1247	1914	2
Haverhill, Mass.	St. Michael's R.C. Church	1248	1914	2
Amesbury, Mass.	Methodist Episcopal Church	1249	1914	2
Helena, Mont.	Sacred Heart R.C. Cathedral (electric action; two consoles)	1250	1914	3
Corry, Pa.	First Methodist Episcopal Church	1251	1914	2
Farmville, Va.	Farmville Baptist Church	1252	1914	2
Englewood, N.J.	Methodist Episcopal Church	1253	1914	2
Somerville, Mass.	St. Joseph's R.C. Church ("old case pipes re-decorated")	1254	1914	2
Wilton, Maine	Methodist Episcopal Church	1255	1914	2
Malden, Mass.	Maplewood Methodist Episcopal Church	1256	1914	2
Athol, Mass.	St. John's Episcopal Church (five ranks; duplex "experimental" organ)	1257	1914	2
Philadelphia, Pa.	Our Mother of Sorrows R.C. Church (organ of same type as No. 1257)	1258	1914	2
Greenville, S.C.	Second Presbyterian Church	1259	1914	2
Littleton, N.H.	Methodist Episcopal Church	1260	1914	2
Mount Vernon, N.Y.	Masonic Temple	1261	1914	2
Herkimer, N.Y.	First Baptist Church	1262	1914	2
Whatley, Mass.	Congregational Church	1263	1914	2
Marietta, Ga.	First Methodist Episcopal Church, South	1264	1914	2
Brooklyn, N.Y.	Grace Baptist Church	1265	1914	2
Taylorville, Ill.	First Presbyterian Church	1266	1914	2
Brattleboro, Vt.	First Universalist Church (later named "All Souls Church"; later new case by Estey)	1267	1914	2

Burlington, Vt.	Cathedral of the Immaculate Conception, R.C. (later enlarged; destroyed)	1268	1914	2
McAdoo, Pa.	St. Patrick's R.C. Church	1269	1914	2
Reidsville, N.C.	Reidsville Baptist Church	1270	1914	2
Danville, Ill.	Jewish Reformed Congregation	1271	1914	1
Lancaster, N.Y.	First Presbyterian Church of Cayuga Creek	1272	1914	2
West Long Branch, N.J.	First Methodist Episcopal Church	1273	1915	2
Sulphur Springs, Texas	First Baptist Church	1274	1914	2
Sharon, Mass.	First Baptist Church	1275	1914	2
Marietta, Ga.	First Presbyterian Church	1276	1914	2
Fulaski, N.Y.	First Baptist Church	1277	1914	2
Calumet, Mich.	St. Mary's R.C. Church	1278	1914	2
Pittsburgh, Pa.	Northside Unitarian Church	1279	1914	2
Richester, N.Y.	Brighton Presbyterian Church	1280	1914	3
Trenton, N.J.	Broad Street Presbyterian Church	1281	1914	2
Sparrows Point, Md.	St. Matthew's Episcopal Church	1282	1914	2
Onandaga Valley, N.Y.	Onandaga Valley Presbyterian Church	1283	1914	2
Medford, Mass.	First Universalist Church (later moved to the Congregational Church, Sanbornton, N.H.)	1284	1914	2
Salisbury, Mo.	First Baptist Church	1285	1914	2
New York, N.Y.	Woodlawn Heights Methodist Episcopal Church	1286	1914	2
Princeton, Ill.	First Christian Church	1287	1914	2
Goldsboro, N.C.	Ohev Sholem Congregation	1288	1914	2
Albany, N.Y.	B.P.O.E. Lodge, No. 49	1289	1914	2
Riverside, Calif.	Owl Theatre (enlarged in 1923; sold)	1290	1914	2
Peabody, Mass.	Methodist Episcopal Church	1291	1914	2
Zanesville, Ohio	Forest Avenue Presbyterian Church	1292	1914	2
New York, N.Y.	Dr. G. E. Brewer, 16 E. 64th Street ("Coliseum Theatre, Brooklyn, N.Y." on a later list)	1293	1914	2
Brockton, Mass.	Pearl Street Methodist Episcopal Church	1294	1914	2
Durango, Col.	First Presbyterian Church	1295	1914	2
Clearfield, Pa.	Lutheran Church	1296	1914	2
Spring Lake, N.J.	St. Andrew's Methodist Episcopal Church	1297	1914	2
North Dighton, Mass.	Methodist Episcopal Church	1298	1914	2
New Rochelle, N.Y.	Huguenot Lodge No. 46, F. & A. M. (six-rank duplex)	1299	1914	2
Allegheny, Pa.	First Presbyterian Church	1300	1914	2
Norfolk, Va.	Colonial Avenue Methodist Episcopal Church, South	1301	1914	2
Altoona, Pa.	Grace Methodist Episcopal Church (later moved to St. Edward's R.C. Church, Barnesboro, Pa.)	1302	1914	2
Succasunna, N.J.	First Presbyterian Church	1303	1914	2
Batesville, Ark.	First Methodist Episcopal Church, South	1304	1914	2
Cape Girardeau, Mo.	Centenary Methodist Episcopal Church	1305	1915	2
Arlington, N.J.	First Presbyterian Church	1306	1914	2
Summit, N.J.	G. P. Dunlap (later residence of W. N. Dennison; nine-stop duplex; five-stop Echo and new console installed in 1917)	1307	1915	2
Concord, N.C.	First Presbyterian Church (sold in 1929 to the New Bethel Baptist Church, Winston-Salem, N.C.)	1308	1914	2
Dorchester, Mass.	St. Mark's R.C. Church	1309	1915	2
Raleigh, N.C.	First Baptist Church	1310	1914	2
Chillicothe, Mo.	First Baptist Church	1311	1914	2
Oakland, Maine	Dunn Memorial Methodist Episcopal Church	1312	1914	2
Easton, Md.	Trinity Methodist Episcopal Church, South	1313	1914	2
Mount Pleasant, Iowa	St. Alphonsus R.C. Church	1314	1914	2
Tacoma, Wash.	Moore Instrument Company ("Stadium High School, Tacoma" on a later list; electric action; 3 stops and traps added in 1917)	1315	1914	2