

At our next Club meeting we will be the guests of the Brockton Chapter of the American Guild of Organists in New Bedford, Massachusetts, Sunday afternoon, April 25. Matthew-Michael Bellocchio has planned another annual historic organ tour, and this event includes three city churches with old two-manual tracker organs in good playing order. The schedule is below.

3:00 - North Baptist Church, 762 County Street. Richard Hill, Dean of the Brockton Chapter, will demonstrate the 2-13 1903 organ, built by Charles E. Chadwick of Reading, Mass., and a quartette will sing anthems by George W. Chadwick.

3:30 - Sacred Heart Roman Catholic Church, 341 Summer Street. John Danis of St. Mary's R.C. Church, Bristol, R.I., will demonstrate the 2-22 organ recently renovated and tonally altered by the Kinzey-Angerstein Organ Company of Wrentham, Mass. The instrument was purchased second-hand a century ago and is perhaps a Simmons or Stevens of the 1850's.

4:30 - Trinity United Methodist Church, County Street. Lois Regestein will play a recital on the 2-31 organ in the rear gallery. The instrument was built in 1859 by E. & G. G. Hook as a "2-36", Opus 244, was rebuilt with a projecting console by Hook & Hastings in 1904, and was renovated and tonally altered by C. B. Fisk, Inc., in 1964. Each manual has two compound stops and two reeds. Mrs. Regestein needs no introduction!

Dinner will follow at the famous Skipper Restaurant in Fairhaven, and at 7:00 David Carrier of St. Mary's R.C. Cathedral, Fall River, Mass., will demonstrate the three-manual 1971 Roche rebuild of the Hutchings-Votey organ in the Memorial Unitarian Church, Fairhaven.

Travel directions - From Route 140 South, exit on Route 195 East to Fairhaven and take the Penniman Street exit toward New Bedford. At the first stop sign, turn right on County Street and go to the end of the street. Turn left on Linden Street and then sharp right on County Street again. Follow County Street to the North Baptist Church, a white frame building on the left side. Trinity Methodist Church is a brick building some ten blocks farther down County Street, on the right side. To reach the Skipper Restaurant, go right as you leave Trinity Methodist Church and in two blocks take Route 6 to the left. Go down the hill, bear left, cross the bridge, and the restaurant is on the right. To reach the Memorial Unitarian Church ("the only English Gothic Cathedral in town"), turn right as you leave the restaurant door and in four blocks turn left on Centre Street. The church is two blocks down, on the corner of Green Street. Late-comers will find the directions to Sacred Heart Church on the North Baptist Church door - it is just a block away.

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Herewith the Newsletter in its new "copy machine" format, a system new to your editor and publisher, but likely easier on his eyes, which are evidently incapable of carefully proof-reading stencils! Typographical errors in the last issue include "Churck" Clokey, "Chest" Shafer, and "Richester", N.Y. Please inform your editor of errors grammatical, factual, and typographical, for he keeps a set of back issues well-filled with marginal notes. Our profound thanks to V. L. Bradford of Keane, N.H., who for eight years has faithfully mimeographed thousands upon thousands of pages for the Club.

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. 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.

New members:

Blanchard, Homer D.	103 Griswold Street	Delaware, Ohio	43015
Dzeda, Joe	11 Court Street	New Haven, Conn.	06511
Holden, Dorothy Jean	923 Gardendale	Ferndale, Mich.	48220
Kobelt, Jakob	Haus am Linden Tor, Hirschengraben 7	CH 8001 Zürich, Switzerland	
Lindquist, Joseph A.	474 Beacon Street, Apt. B-R	Boston, Mass.	02115
Vollenweider, Hans	Alte Landstrasse 57	CH 8800 Thalwil, Switzerland	

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Church Fires - On January 6, St. Paul's Episcopal Church, St. Paul Street & Aspirwall Avenue, Brookline, Mass., was badly gutted by a fire of suspicious origin. The handsome 1852 stone Gothic building, designed by Upjohn, once contained an 1866 two-manual Hook, but the instrument burned was of little historic interest. On January 7, the large stone edifice of the First Unitarian Universalist Church, Nahant Street, Lynn, Mass., was totally gutted by a spectacular fire which damaged surrounding buildings. The two-manual 1873 E. & G. G. Hook & Hastings organ in the former First Universalist Church was replaced many years ago by a four-manual Austin. On January 19, the Free Will Baptist Church, Union Street, Littleton, N.H., was destroyed by a fire that left no vestige of a handsome and well-preserved 2-9 Geo. S. Hatchings organ, Opus 316, 1893. The 1687 frame building was originally Unitarian, was later owned by the Estonian Lutherans, and was a particularly charming and well-appointed small-town Victorian church.

Deaths - Amelia Fisk, mother of organ-builder C. B. Fisk, died in Boston on October 7, 1975, at the age of 85. Her career as a psychiatric social worker included degrees from Radcliffe and Harvard, suffrage activities, prison work in Alabama, and even a stint as an electroplater during World War II. A superb musical memorial service was held at the Memorial Church, Harvard University. Dr. Rodolphe E. Pepin of Lowell, composer, and the organist and director of music at the Basilica of Our Lady of Perpetual Help, Boston, for many years, died in April, 1975, at the age of 83. He studied with Dupré and Bonnet in Paris and was particularly important for his promotion of good French music in the Boston area. Mrs. J. Arnold Kelley of Salem, N.H., well-known to enthusiasts of the Methuen Memorial Music Hall concerts, died in Methuen, Mass., at the age of 70 on October 31. She is survived by her husband, the other member of the husband-and-wife duo-piano team that presented recitals throughout the nation for twenty-five years prior to her retirement in 1970. The Kelley home houses an 1893 2-9 Methuen Organ Co. tracker. Howard D. Craft of Madison, Va., teacher, organ enthusiast, and member of the Organ Historical Society, died recently, but no details are available. Howard E. Himmors, 78, organist and choirmaster at Amherst College 1920-1923, and professor of music at Wellesley College 1923-1946, died in Wellesley Hills on February 2, 1976.

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MIXTURES -

A two-manual seven-stop tracker organ with 436 pipes, built by Jeremy Cooper of Concord, N.H., has been placed in the Harvey Dow Gibson Hall of Music at Bowdoin College, Brunswick, Maine.

Grit reports that

Choirboys at St. Nicholas' Church in Barton, England, have threatened to strike if they must continue to sing the matins service. Calling it a boring service, the choristers said they would picket if it is continued. The Anglican rector at the church said that the service is rather long but is held only once a month. He indicated, however, that the church council might drop the service.

Roger Dame, Route 9, West Brookfield, Mass., is installing in his home (a former church) a much-moved and altered 2-9 1878 Steer & Turner organ, Opus 127, built for the First Baptist Church, Amherst, Mass.

At 8:00 p.m., May 2, Philip A. Beaudry will play the dedicatory recital on the 2-35 four-times-rebuilt mid-nineteenth century organ just placed in Our Lady of Good Counsel R.C. Church, West Upper Ferry Road, West Trenton, N.J. Likely the product of a Westfield, Mass., builder, the organ has a reversed console and was rebuilt in 1894 for Holy Rosary R.C. Church, Holyoke, Mass., by Geo. S. Hutchings. That church was demolished this year and the recent extensive rebuilding and tonal improvement of the organ was accomplished by the Stuart Organ Company, Aldenville, Mass.

Francis Hagar retired last June after forty-six years at the organ console in the Old Cambridge (Mass.) Baptist Church. Charlotte Griffin, 85, of Manchester, Iowa, is well into her seventieth year as organist at the Community Congregational Church.

Two errors in a recent Sunday bulletin from Florida: "Canyonetta" - Buxtehude, and anthem by "Roberta Betgood". For weeks, a Methodist congregation in New York state has heard a "Choral Benediction". Antique dealers call keyboard instruments many improbable names, but a melodeon was recently labeled a "folding parson's organ".

A 2-19 electrified 1893 Cole & Woodberry organ in Christ Episcopal Church, Quincy, Mass., has been replaced by an electronic gadget. Church officials gave away the entire organ in pieces during a November church bazaar, complete with haggling. The rector noted that "with a vacuum cleaner as power, the complete manual can be made to play beautifully in a home setting, and the wood used in constructing the old organ is beautiful - kiln-dried knot free pine and oak - a highly prized material." What is more annoying than such militant and destructive ignorance?

The Choir of King's College Chapel, Cambridge, England, will sing at the National Convention of The American Guild of Organists in Boston during its first American tour. If you cannot attend that performance, a concert is scheduled for 8:15 p.m., June 26, in the Cathedral of St. Joseph, 140 Farmington Avenue, Hartford, Conn. The best tickets are \$4.00 each, which may be obtained by writing Larry Allen, Immanuel Congregational Church, 10 Woodland Street, Hartford, Conn., 06105.

A one-manual John G. Marklove organ, fourth-hand in its new home, has been placed in Salem Lutheran Church, Bethel, Pa., where visiting experts term the installation the most horrible affair they have ever seen. It is indeed a shame that inexperienced persons are hired at cut rates to renovate and set up old American organs with considerable potential.

We enthusiastically welcome two more Organ Historical Society chapter newsletters to the small circle of publications much like our Newsletter. The Cypher is published by the Greater St. Louis Chapter and The Dieffenbuch is issued by the Tannenburg Chapter in Pennsylvania.

Alan Laufman, temporarily vacationing from regular duties in a classroom, is by no means inactive. He is constantly traveling for various organ builders and the Organ Clearing House. The latter has accomplished so much that at least a page in the next Newsletter will be devoted to a summary of its recent activities.

Christ Church, Episcopal, Cambridge, Mass., has voted to accept on "permanent loan" the one-manual 1805 Gray chamber organ stored in a dark hall at the Fogg Museum, Harvard University, for many years. The instrument will be restored by C. B. Fisk, Inc., and set up in the small rear gallery in the church.

A superb 2-20 c.1890 A. B. Felgemaker organ in the First Baptist Church, Warrenton, Va., has been completely destroyed by an ignorant congregation. The organ had a fine "high Victorian" case, a splendid Diapason chorus including a Mixture III, and the regular visitations of organ enthusiasts in the area. Only a few case pipes remain.

Club member Charles Navien, 9 Caldwell Road, Waltham, Mass., 02154, is doing thorough research on the life and work of Waltham builder Emory W. Lane. Do contact him if you have any material regarding Mr. Lane and the Waltham Church Organ Factory.

David P. McKay of Shrewsbury, Mass., has edited a short and worthy Christmas cantata, "Matchless is Thy Form" by William Selby (1738-98), the organist at King's Chapel, Boston. It is \$.85 a copy from the Concordia Publishing House, No. 97-5094.

Help plan a monthly Club meeting! Contact the editor, Alan Laufman, or Barbara Owen if you have any suggestions. We should meet ten times a year!

From The Boston Musical Gazette, May 10, 1847:

CHURCHES IN BOSTON. -- NO. VIII.

KING'S CHAPEL.

Rev. E. Peabody, pastor; Thomas Comer, organist.

This was the first episcopal church established in New England. The first edifice was built on the site of the present one, in 1699. The corner-stone of the present building was laid in 1749. It is of unhammered stone, presenting an appearance of massive grandeur suited to distinguish in former days the place of worship of the king's functionaries. After the evacuation of the British troops, this church remained closed, until re-opened by the society in 1782. They chose as pastor Mr. James Freeman, in 1783. During the term of his ministry, various alterations were made in the liturgy, which finally resulted in the omission of the doctrine of the trinity, and thus the first episcopal church in New England became the first unitarian church in America.

The order of service in this church is similar to that of the episcopal church, beginning with a voluntary on the organ, or introductory vocal piece. Then follows the liturgy, in the course of which may be introduced two chants and a Te Deum, or three chants. There is also an opportunity for another voluntary or anthem. Thus there may be five pieces of music, besides hymns, in the morning service; and an extensive variety may be introduced naturally, and as a part of the service. "In other forms of public worship, the music is too apt to appear as if it were a sort of embellishment, accidentally thrust in." After the liturgy follows a hymn, then the sermon, preceded by a short collect, then another hymn, and the benediction. In the afternoon, the order of service is the same as in the morning, except that the "Venite exultemus," which is called the morning chant, does not occur, and, instead of the Te Deum, a chant is sung after the first lesson.

For twenty years past, the Hon. Samuel A. Elliot (president of the Boston Academy of Music,) has been the committee of the church upon music, and for the greater part of that period he has been the leader of the choir. For several years Mr. Elliot was mayor of Boston, but did not on that account vacate his seat in the choir. The choir consists of five voices, two base, and one on each of the other parts, and has remained unchanged, except by the death of some of its members, for sixteen years. Four members of the present choir have belonged to it for thirteen years. The present organist has held his situation for sixteen years. The present and previous organists have written a considerable quantity of music, chants, anthems, &c., particularly suited to such a choir. The merit of this music has been enhanced by its adaptation to the service of the church, and the powers of those who were to perform it. The members of the choir are paid for their services. The congregation sit during singing; they formerly stood and faced the choir.

The organ was placed in the church in 1756. It has three banks of keys, and the following stops: in the choir organ, open and stopped diapasons, dulciana, flute, principal, cremona. In the swell organ, stopped and open diapasons, principal, hautboy, trumpet. In the great organ, stopped and open diapasons, principal, 12th, 15th, trumpet, cornet No. 1, cornet No. 2, cornet No. 3, cornet No. 4, sesquialtre No. 1, sesquialtre No. 2, sesquialtre No. 3, sesquialtre No. 4, i.e., the sesquialtre and cornet are each of four ranks, but instead of the four ranks being drawn by one stop, as in modern organs, each rank has a separate register. The draw-stops in this organ have black knobs, and the name, instead of being engraved on the knob, is printed on a paper label, and pasted under each stop. In this organ, the upper bank of keys is the swell organ, the middle bank the great organ, and the lower bank the choir organ. It is believed this organ contains the first, or one of the first swell organs, ever built.

The inveterate dislike of the early settlers of New England, to the service of the church of England, is well known. Probably to no part was more objection made than to the chanting, and the "chest full of whistles," as organs were contemptuously called. The first organ used in New England was erected in this church, and it was undoubtedly

an object of pious horror, to our worthy forefathers and fore-mothers. Rev. F. W. P. Greenwood, for many years rector of King's Chapel, has published a work, entitled, "History of King's Chapel, Boston." From it we copy, verbatim et literatim, the account of the first organ erected in this church, and also a notice of the organ now in it, about which, as will be seen, there is a tradition that it was selected by Handel:

"In 1713 a clock was given by 'the Gentlemen of the British Society;' and a more important present still, that of an organ, demands a more particular notice. The following is a record of a meeting held in consequence of the bequest:

'At a meeting of the gentlemen of the Church this 3d day of August, 1713, referring to the Organs given them by Thomas Brattle Esq. deceased, Voted that the Organs be accepted by the Church, and that Mr. Myles answer Mr. William Brattle's letter concerning the same.'

"A few days afterwards, the organ, or organs, as that instrument seems to have been commonly called, was brought into the church, though it was not put up till the following March. A Mr. Price was engaged to be the organist, but only temporarily, till one could be obtained from England; and a contribution was raised from sundry 'well disposed gentlemen and other persons,' of whose names a list is given, 'towards the maintenance and support of the organs,' which amounted to between forty-three and forty-four pounds. The wardens were instructed at a vestry meeting, to write to Col. Redknapp, their agent in London, to entreat of him his favor in going to Mr. Edward Enston, living next door to Mr. Master's, on Tower Hill, to inquire into his ability as an organist, and to offer him the situation at the chapel, with a salary of £30 per annum, colonial currency, 'which,' they observe, 'with dancing, music, &c., they doubt not will be sufficient encouragement.' Col. Redknapp attended to the commission at once, and writes, in a letter dated April 27, 1714, that he had engaged Mr. Enstone or Instone, to go over to Boston on the proposed salary, on the condition that £10 sterling should be paid him for his and his wife's passage; that he would probably sail about the end of July, and in the meantime was to acquaint himself with the manner of keeping an organ in repair. In July he writes again, and sends over a copy of the articles of agreement made with Mr. Enstone, but says he will not be able to sail so soon as was expected. Another letter, dated September 7, same year, mentions Mr. Enstone as having taken his passage, and speaks of him as 'a person of sober life and conversation, and well qualified for what he hath undertaken.' He entered on his duties here as organist about Christmas, 1714, till which time Mr. Price had been serving for the same salary. This interesting business was thus happily concluded, and the music of the chapel must now have been a great and attractive, though to many a very offensive novelty; for there is no doubt that this organ was the first ever heard in public worship in all New England."

"In 1756 the noble organ which now stands in our west gallery was procured from England, and paid for by the subscription of individuals belonging to the church. Its original cost in London was £500 sterling; and when all charges were added, its whole expense amounted to £637. As it was obtained by private subscription, no notice of it whatever is taken in the church records. The only memorial concerning it with which I am acquainted, is a paragraph in the 'Boston Gazette and Country Journal' of 30th August, 1756, which is copied into our later records, and is as follows:

'We hear that the organ, which lately arrived from London by Capt. Farr for King's Chapel in this Town, will be opened on Thursday next in the Afternoon; and that said organ (which contains a variety of curious stops never yet heard in these parts,) is esteemed by the most eminent masters in England, to be equal, if not superior, to any of the same size in Europe. -- There will be a sermon suitable to the Occasion; Prayers to begin at four o'clock.'

"There is a very current tradition respecting this organ, that it was selected by Handel himself. Taking into consideration the above reference to 'the most eminent masters in England,' we may receive this tradition as founded in truth. And moreover, as the organ was designed for the king's chapel in New England, we may readily suppose that his majesty's favorite musician would at least be desired to give his opinion of its merits; and this opinion, being favorable, might be called a selection, even if the 'mighty master' gave himself no farther trouble with its purchase. Handel died in 1758,

and was blind eight years before his death. But sight was not at all necessary in the office supposed to be consigned to him, and though his eyes never could have measured the external proportions of this organ, his ears most probably have judged of its tones and powers, and his own hands rested on its keys."

May 24, 1847:

CHURCHES IN BOSTON. — NO. IX.

PARK STREET CHURCH.

Rev. S. Aiken, pastor; A. N. Johnson, organist and conductor.

This church is situated at the corner of Tremont and Park streets, having Boston Common on one side, and the Granary Burying Ground on the other — one of the most commanding and delightful spots in the city. Indeed, it is a question whether there is a church in New England more pleasantly situated. The spire is elevated 218 feet above the pavement, and forms one of the most striking features of the city. Park Street Church is of the orthodox congregational denomination. In 1809 all of the congregational churches in Boston, except the Old South, had embraced the unitarian faith. Park Street Church was dedicated January 10, 1810. From it and the Old South, have sprung all of the orthodox churches in the city, now thirteen in number. In 1838, the roof of the building was raised twelve feet, and the interior of the church entirely rebuilt, at an expense of \$25,000.

The choir consists of fifty members, none of whom are paid. The organ loft is very commodiously arranged, and contains ample accommodations for a choir of eighty. The choir meets regularly for practice on Saturday evenings throughout the year, besides which, the young ladies connected with the choir devote regularly and hour on two afternoons in the week, to the practice of solfeggios and other practical exercises. The present is the third organ which has been in the house since its erection. It was built by Thomas Appleton, of Boston, in 1838, and has three banks of keys, sub-base to CCC, coupling stops for pedals, and to connect great and swell organs, and (unusual in three-banked organs) three shifting pedals for the great organ. The great organ contains two stopped and two open diapasons, principal, 12th, 15th, sesquialtra, mixture, treble and base trumpets. The choir organ contains stopped and open diapasons, dulciana, flute, principal, 15th, cremona. The swell organ contains stopped and open diapasons, dulciana, principal, cornet, hautboy, clarinet. The organ is painted white, with gilt front pipes. (All of the organs heretofore described have real or imitation mahogany or rosewood cases.) The order of service is, A.M., 1, organ voluntary; 2, chant; 3, prayer; 4, reading of the scriptures; 5, hymn; 6, prayer; 7, hymn; 8, sermon; 9, prayer; 10, benediction; — P.M., 1, organ voluntary; 2, hymn; 3, prayer; 4, hymn; 5, sermon; 6, prayer; 7, hymn; 8, benediction. The congregation stand during prayer, and sit during singing, except during the last singing in the afternoon. The Church Psalmody is the hymn book used in this church. The organist's salary is \$600.

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A BRIEF REVIEW - The Electric Organ by Reginald Whitworth (third edition, London, 1948), republished by The Organ Literature Foundation, 45 Norfolk Road, Braintree, Mass., 02184; 257 pages, paper-bound; \$21.00 postpaid.

This important 1930 volume, twice revised, does discuss mechanical and pneumatic actions. While primarily British in content, the book describes every important non-English invention. Two chapters cover pipework and wind supply, and Mr. Whitworth carefully explains (especially for the tracker enthusiast asked to look over an electric action) such mysteries as couplers that don't draw down the keys, combination actions that don't move the knobs, and the Estey "cash register" stop action. There are many specifications and 135 illustrations. The volume will long be a handy one, for after all, most of our twentieth-century organs are of the pre-solid state electric actions. Mr. Whitworth's facility for describing actions which do not move and his well-justified condemnation of ridiculous "improvements" are commendable.

THE ESTEY OPUS LIST - continued

Kingston, Mass.	Mayflower Congregational Church	1316	1914	2
Bridgeton, N.J.	Christ English Lutheran Church	1317	1914	2
Dearborn, Mich.	Henry Ford	1318	1915	3A
Jamestown, N.D.	First Presbyterian Church	1319	1915	2
Emmetsburg, Iowa	Methodist Episcopal Church	1320	1914	2
Brooklyn, N.Y.	J. P. Mueller ("Concordia English Lutheran Church, Bronx, N.Y." on a later list)	1321	1914	2
Shelburne, Vt.	Methodist Episcopal Church (later altered by E. C. Slack)	1322	1914	2
Millvale, Pa.	Christ Evangelical Lutheran Church	1323	1914	2
Los Angeles, Calif.	Broadway Christian Church	1324	1914	2
Charlotte, N.C.	Masonic Lodge ("Carolina Consistory No. 1 and Coordinate Bodies")	1325	1915	2
Anoka, Minn.	First Baptist Church	1326	1911	2
Portland, Maine	Congress Street Methodist Episcopal Church	1327	1915	2
Johnson City, Tenn.	First Presbyterian Church	1328	1914	2
Dayton, Ohio	Forest Avenue Presbyterian Church	1329	1915	2
Los Angeles, Calif.	Westlake Lodge, F. & A. M., No. 392	1330	1914	2
Pittsburgh, Pa.	Sixth Presbyterian Church (old case retained)	1331	1914	3
Williamsburg, Pa.	Presbyterian Church	1332	1915	2
West Henrietta, N.Y.	Baptist Church	1333	1915	2
Riverside, R.I.	Congregational Church	1334	1915	2
Ward's Island, N.Y.	St. Joseph's R.C. Church	1335	1915	2
Richmond, Va.	Mizpah Presbyterian Church	1336	1915	2
Viroqua, Wis.	Methodist Episcopal Church	1337	1915	2
Washington, D.C.	Union Wesley African Methodist Episcopal Church	1338	1915	2
Greenville, N.C.	St. Paul's Episcopal Church	1339	1915	2?
Chicago, Ill.	Swedish Christian Bethany Church	1340	1915	2
West Manchester, Pa.	St. Paul's Lutheran & Reformed Church	1341	1915	2
Martin, Tenn.	First Baptist Church	1342	1915	2
Jonesport, Maine	Congregational Church "Sawyer Memorial" on a later list)	1343	1915	2
Salem, W.Va.	Seventh Day Baptist Church	1344	1915	2
Warren, Ind.	First Methodist Episcopal Church (rebuilt in 1917)	1345	1915	2
Fredericksburg, Va.	Presbyterian Church	1346	1915	2
Hinsdale, N.H.	Universalist Church	1347	1915	2
Portland, Ore.	Reed College	1348	1915	3
Westerly, R.I.	First Baptist Church	1349	1915	2
Raynham Center, Mass.	First Congregational Church ("Chapel Style" with tracker-action, the only such organ built by Estey; destroyed)	1350	1915	2
Gardner, Mass.	L'Eglise Notre Dame du St. Rosaire, R.C.	1351	1915	2
Neodesha, Kan.	First Methodist Episcopal Church	1352	1915	2
Watertown, N.Y.	St. Paul's Episcopal Church	1353	1915	2
Kennebunk, Maine	Methodist Episcopal Church (now St. David's Episcopal Church)	1354	1915	2
Portsmouth, N.H.	Court Street Christian Church	1355	1915	2
Rockwell City, Iowa	First Methodist Episcopal Church	1356	1915	2
Worcester, Mass.	Newton Square Baptist Church	1357	1915	2
New York, N.Y.	German Lutheran Saviour's Church, E. 187th St.	1358	1915	2
Easthampton, Mass.	Sacred Heart R.C. Church	1359	1916	2
Viroqua, Wis.	First Congregational Church	1360	1915	2
Pocatello, Idaho	First Congregational Church	1361	1915	2
Aurora, Ill.	Marion Avenue Baptist Church ("burned 1926" on a later list)	1362	1915	2

Augusta, Ky.	St. Augustine's R.C. Church	1363	1915	2
McMechen, W.Va.	First Methodist Episcopal Church	1364	1915	2
Dorset, Vt.	Congregational Church	1365	1915	2
Andover, N.H.	Unitarian Church (on campus of Andover Academy)	1366	1915	2
Jackson, Minn.	First Presbyterian Church	1367	1915	2
New York, N.Y.	William M. McNair, 7 E. 79th St.	1368	1915	2A
Grafton, W.Va.	Methodist Protestant Church	1369	1915	2
St. Louis, Mo.	Jackson Johnson, 1501 Washington Avenue ("25 Portland Place" and "console altered 1917" on later lists)	1370	1915	2A
New York, N.Y.	A. B. Bastedo ("George Griffeth" crossed out on a later list; later moved to the Masonic Lodge, Greenwich, Conn.)	1371	1915	2
Mansfield, Mass.	Emmanuel Methodist Episcopal Church	1372	1915	2
Weatherly, Pa.	Presbyterian Church	1373	1915	2
Ashfield, Pa.	Dinkey Memorial Reformed & Lutheran Church	1374	1915	2
Kansas City, Kan.	Armourdale Baptist Church	1375	1915	2
Worcester, Mass.	Chapel, Holy Cross College	1376	1915	2
New York, N.Y.	Mrs. D. Dahlgren, 15 E. 96th St. (later in residence of Pierre Cartier, 653 Fifth Avenue)	1377	1916	2A
Austin, Texas	Majestic Theatre ("University Baptist Church" on a later list)	1378	1915	2
Tipton, Ind.	First Baptist Church ("burned" on a later list)	1379	1915	2
Franklin, N.Y.	First Methodist Episcopal Church	1380	1915	2
Elmira, N.Y.	Masonic Lodge	1381	1915	2
Windhorst, Kan.	Church of the Immaculate Heart of Mary, R.C. ("Bellefont" on a later list)	1382	1915	2
Wilmington, Ohio	First Baptist Church	1383	1915	2
Haverhill, Mass.	Haverhill Theatre	1384	1915	2
Syracuse, N.Y.	St. Peter's Lutheran Church	1385	1915	2
Muncy, Pa.	St. James Episcopal Church	1386	1915	2
Salem, Mass.	Masonic Lodge	1387	1916	2
Brackenridge, Pa.	Methodist Episcopal Church	1388	1915	2
Everett, Mass.	First Baptist Church (old case retained; later enlarged)	1389	1915	2
Manchester, N.H.	St. James Methodist Episcopal Church	1390	1915	2
Quincy, Mass.	Swedish Baptist Church ("Swedish Congregational" on a later list)	1391	1915	2
Delhi, N.Y.	Second Presbyterian Church	1392	1915	2
West Nantmeal, Pa.	Brandywine Presbyterian Church ("Brandywine Manor" on a later list)	1393	1915	2
St. Michaels, Md.	Sardis Chapel Methodist Episcopal Church	1394	1915	2
Foochow, China	American Baptist Church Foreign Missions, for Chapel	1395	1915	2
Cincinnati, Ohio	Holy Family R.C. Church	1396	1915	2
Cincinnati, Ohio	Hyde Park Methodist Episcopal Church	1397	1915	2
Groton, N.Y.	First Baptist Church	1398	1915	2
Crockett, Tex.	First Methodist Episcopal Church, South	1399	1915	2
Lynn, Mass.	First Methodist Episcopal Church	1400	1915	3
Millerton, N.Y.	Methodist Episcopal Church	1401	1915	2
Statesville, N.C.	Statesville Female College ("Mitchell College" on a later list)	1402	1915	2
Middlebury, Vt.	Mead Memorial Chapel, Middlebury College (later enlarged; replaced by Gress-Miles)	1403	1915	2
Telford, Pa.	Trinity Reformed Church	1404	1915	2
Yarmouthville, Maine	Baptist Church	1405	1915	2

The next Club meeting will be held Sunday, May 23, at Immaculate Conception Roman Catholic Church, Harrison Avenue, South End, Boston.

At 3:00 p.m., David Fuller, organist, and The University Brass Ensemble of Buffalo, N.Y., will present a Centennial Concert of works by Ives, Sowerby, Whiting and Normand Lockwood, including an arrangement of Wagner's "Grand Festival March for the Inauguration of the Centennial Celebration of the Declaration of Independence of the United States of North America". The same performers recently presented a similar program at St. Joseph's Cathedral, Buffalo, which houses the four-manual 1875 E. & G. G. Hook & Hastings "Centennial Organ", restored by the Schlicker Organ Company last year.

Dr. Fuller is Associate Professor of Music History at the University of Buffalo, and he is currently writing a book on French harpsichord music. He is a pupil of William Self, E. Power Biggs, and André Marchal, and has given many recitals in the United States and France. The brass ensemble, from the University of Buffalo, is directed by James Kasprowicz, and comprises two trumpets, three trombones, and timpani.

Admission to this event is \$2.00; \$1.00 for students.

* * *

In the evening, one may choose from three events north, south, and west of Boston. At 7:30, Musica Sacra, directed by Lenora McCroskey, will present a concert at St. Michael's Episcopal Church, Marblehead (two-manual Fisk organ). At 7:00, Lois Regestein will play a recital at Sacred Heart R.C. Church, South Weymouth (two-manual Jesse Woodberry & Co. organ). Also at 7:00 is a concert at Christ Episcopal Church, Fitchburg (three-manual Møller organ), featuring the Christ Church Choirs and the Cambridge Brass Quintet. The program includes Renaissance antiphonal motets and music by Gabrieli, Purcell, Vaughan Williams, and Felciano.

* * *

Church Fires On December 19, 1975, the First Baptist Church, Belmont, N.H., was destroyed in a fire set by an arsonist, and the structure is being rebuilt on the same site. The organ was a small two-manual tubular-pneumatic Estey, Opus 1574, 1917. On March 19, the nave and side chapel of Emmanuel Episcopal Church, Anacostia, D.C., was gutted by a suspicious fire, and the electrified Hook & Hastings organ, Opus 1752, 1897, almost completely destroyed. BOC member Cleveland Fisher is the organist for the congregation, now holding services in the parish hall.

Deaths BOC member Donald E. Vaughan of Portsmouth, N.H., died at the age of 59 on February 26. A professional musician who once worked for the Austin Organ Company, Mr. Vaughan was for twenty-five years organist at St. John's Episcopal Church in Portsmouth, where he was one responsible for the restoration of the "Brattle Organ" in 1965. He was also a teacher and a member of several bands and orchestras. Frank T. Hubbard, world-renowned builder of harpsichords and a pioneer in the renaissance of such instruments in the Boston area, died in the Newton-Wellesley Hospital at the age

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of 55 on February 25. An appreciative account of his work, by Michael Steinberg, appeared in the Boston Sunday Globe on March 7.

* * *

Recent Publicity A long and illustrated article on Alan Laufman and the work of the Organ Clearing House appeared in The Keene (N.H.) Sentinel, March 11, headlined "Alan Laufman, antique pipe organs' best friend". The "Calendar" section of The Boston Globe for April 15 contains Otile McManus' "Hallelujah! The sound of organ music", a slightly erroneous but worthy full-page article spreading the gospel of the better organ in Boston and naming fine old instruments the beginning listener should hear. An impressive Alan Hughes feature entitled "Pipe organs: A Jersey Heritage" appeared in the "local" edition of The New York Times, Sunday, April 4. Unfortunately, it did not reach the edition shipped out of the New York area. A two-page color essay, "A Sound Restored", describes the renovation of the Simmons organ in the United Methodist Church, Northfield, Vermont, and is in the "Vermont" section of The Burlington Free Press, March 21. Accustomed to the days when one could head for a newspaper office and buy a back issue a year old, your editor is annoyed to find that one cannot get a paper a week old unless you poke in trash cans or raid a public library!

* * *

MIXTURES -

The Community Church, Durham, N.H., dedicated a two-manual 19-stop Rieger organ in April; the instrument replaces a 2-9 E. M. Skinner.

The four-manual 200-stop Austin organ built for the Sesquicentennial in 1926, Opus 1116, and now in Irvine Auditorium at the University of Pennsylvania, is being restored. The work is, according to the AP news service, costing \$196,000, but the "Curtis Organ" is valued at half a million dollars.

The 2-8 c.1890 Henry Niemann organ in Trinity Episcopal Cathedral, Easton, Md., is to be replaced, and the organ is now advertised for sale on a "highest bid" basis.

At 4:00, Sunday, July 11, John Thomas Burke, organist and choirmaster at the First Congregational Church, Berkeley, Calif., will play a recital on the c.1855 W. B. D. Simmons organ in the United Methodist Church, Northfield, Vt.

A brochure describing the Vermont Mozart Festival (July) and the Organ Master Classes (August 3-7) may be obtained by addressing Mozart Music Workshops, Lane Series, University of Vermont, Burlington, Vt., 05401. Fenner Douglass will conduct the master classes, using the new two-manual C. B. Fisk and the two John Brombaugh organs in the university's new music building.

In 1873, M. J. Paillard & Co. of New York were advertising for sale a music box called the "Organocleide".

The Kinzey-Angerstein Organ Company, Wrentham, Mass., are currently building two two-manual tracker organs, destined for the Evangelical Covenant Church, Attleboro, Mass., and Emmanuel Episcopal Church, Franklin, Va. The latter church has given its old one-manual tracker, rebuilt late in the 19th century by Adam Stein of Baltimore, to BOC member Culver Mowers, Candor, N.Y. Kinzey-Angerstein have rebuilt the organ in Christ Episcopal Church, Fitchburg, Mass., rededicated in a recital by Francis Jackson on May 9.

Wallace Roy Frazee, 59, grandson of Leslie H. Frazee, Boston organ builder from 1910 to 1932, resides in Durham, N.C., where he has done maintenance work since 1953.

Grit contained this item on March 14:

Flame Organ

Among strange musical instruments, one of the most unusual was the pyrophone, or flame organ, invented in Paris in 1875. About 12 feet high, it consisted of 32 glass pipes of graded sizes, through which gas flames were displayed. A keyboard raised and lowered the flames as music was played.

Brochures with details of the Organ/Harpsichord Seminars at the Paul Mellon Arts Center, Choate Rosemary Hall, Wallingford, Conn., during June and July, may be obtained from the Associate Director: Richard J. Griffin, 1029 Main St., Hingham,

Mass., 02043; telephone 749-9649.

The Springfield Republican recently described the Meeting House at Storowton Village, West Springfield, quoting the director, June Cook, regarding the 1824 1-4 Henry Pratt organ: "...it is the only handmade pipe organ still in operating condition in this country." The organ has been twice "restored" since it came to the Village in 1932, and it is not operating very well at present.

Paul Kruger, a house-restorer in Providence, R.I., using Audsley's volumes as a guide, has rebuilt a two-manual tubular-pneumatic organ for his home. Newspaper coverage says that it is "100 years old and European-built", but photographs show all the signs of a common Estey.

The Lawrence Eagle-Tribune listed the music to be played in every local church for the 1976 Easter services. Among the titles were "Sacerdotes Domini" -Byrd; "Trumpet & Tune" -Purcell; "Wymn of Praise"; "Andante Canabile" -Martin; and "Carol of Christ Fictorious" -Ringwald. Gitout's "Toccata" was played in one church, and "Hallelujah" was spelled countless ways.

A few Massachusetts afternoon and evening concerts prior to the AGO National Biennial Convention in Boston, June 20-25: Marian Ruhl at the Episcopal Church of the Ascension, Ipswich, 8:00, May 21; Samuel Walter at the Methuen Memorial Music Hall, 8:15, May 22; Gordon Smith at Appleton Chapel, Memorial Church, Harvard University, Cambridge, 8:00, May 26; the Bethany College Choir of Lindsborg, Kansas, at Trinity Lutheran Church, Worcester, 8:00, May 29; Lorene Banta at the Methuen Memorial Music Hall, 8:30, June 2 (opening of the summer concert series); David L. Beyer at Christ Lutheran Church, 597 Belmont St., Belmont, 3:30, June 13; Choral Evensong, sung by the Choir of King's College, Cambridge, England, at Trinity Church, Copley Square, Boston, 8:00, June 19.

A large supply of many pre-1976 back issues of the Newsletter will be given away at the Club's exhibit booth during the AGO convention. If you want any past issues, please advise the editor soon. His attic no longer has much space!

Donald Olson will play a recital on the new Andover organ in Grace Episcopal Church, Manchester, N.H., at 8:00 p.m., May 23.

Bozeman - Gibson & Co. have contracted to install a new Trumpet rank in the Great of the 1892 Geo. H. Ryder & Co. organ in the United Baptist Church, Lakeport, N.H. The stop will occupy an empty toeboard prepared for a divided 16' Bourdon, and the funds have been raised at recitals, augmented by a donation from Larry Leonard.

The Andover Organ Company is renovating and tonally altering two old two-manual tracker organs, secured through the Organ Clearing House. A J. H. & C. S. Odell, Opus 252, 1888, removed from Holy Cross Academy, New York, N.Y., is destined for the Congregational Church, Acton, Mass., where it will replace a two-manual duplexed Estey, a second-hand organ that replaced a one-manual W. B. D. Simmons. A fine Johnson & Co., Opus 401, 1874, originally in the Odd Fellows' Hall, Haverhill, Mass., is to be installed in Christ Lutheran Church, Natick, Mass., next year.

* * *

The work of the directors and friends of the Organ Clearing House continues at an amazing pace. Mr. Laufman, who usually initiates the negotiations for the re-location of a certain organ, often does much of the physical labor himself. He travels constantly and usually has first-hand knowledge of each organ he recommends to a buyer. In every recent accomplishment listed below, the Organ Clearing House played an important role. Another list will appear in the next Newsletter.

A one-manual George Jardine, once in a church in Brasher Falls, N.Y., has been moved to the chapel of Faith Lutheran Church, North Palm Beach, Florida.

A c.1870 one-manual by an unknown builder, and in a handsome case, has been moved from the Church of Christ, Scientist, Erie, Pa., to the home of Charles Beckenholdt, Collins, Mo.

A two-manual E. & G. G. Hook & Hastings, Opus 1111, 1882, in recent years in

Sacred Heart R.C. Church, Coshocton, Ohio (it was originally built for the Presbyterians), and moved by Michael Swinger to the home of Allan Koenig, Colrain, Mass., has been placed in St. James the Just Episcopal Church, Franklin Square, N.Y., by Richard Barrell.

A one-manual John G. Marklove, has been moved by James McFarland from the residence of Gareth Nichols, Rochester, N.Y., to Grubb's Church, Millersville, Pa.

A two-manual James Cole, built for the Masonic Hall, Augusta, Maine, and later in a store in Jefferson, Maine, has been moved to St. Matthew's Episcopal Church, Lisbon Falls, Maine, by Michael Roy.

A three-manual 1853 George Jardine, built for the Presbyterian Church, Rome, N.Y., rebuilt by C. E. Morey, and later in St. Michael's Ukrainian Church, Rome, is being rebuilt for Trinity Episcopal Church, Redlands, Calif., by Steuart Goodwin. It will replace a three-manual Austin, Opus 111.

A two-manual Barckhoff, once in a church in Alliance, Neb., is to be rebuilt as a practice organ for Emmet G. Smith, Fort Worth, Texas.

A two-manual Karn-Warren, owned by Keith Holmes of London, Ontario, has been moved by Douglas Kricher to Hobart College, Geneva, N.Y.

A one-manual George Jardine once in the Advent Christian Church, Biddeford, Maine, has been sold by The Beehive of Alfred, Maine, to Brian Franck of Auburn, Maine.

A two-manual 1868 W. A. Johnson, Opus 268, originally in the Unitarian Church, Chicopee, Mass., and removed by the Berkshire Organ Co., is being restored by William Baker and will be placed behind the case of the 1865 Johnson, Opus 182, in the First Congregational Church, Williamsburg, Mass.

A two-manual 1877 J. H. & C. S. Odell, Opus 158, has been moved from the First Presbyterian Church, Lowville, N.Y., to Magnolia Presbyterian Church, Seattle, Wash., where it is being set up by Glenn White.

A two-manual 1873 Steer & Turner, Opus 69, in recent years in the Congregational Church, Falls Village, Conn., and removed by Richard Geddes, has been moved to St. Alban's Chapel, The Citadel (a military school), Charleston, S.C., where it was set up by amateurs.

A one-manual Kilgen, formerly in the Lutheran Church, West Point, Ill., and the Lutheran Church in Breese, Ill., has been moved by Dewey Layton to St. Columba's R.C. Church, Durango, Col.

A two-manual organ by an unknown builder has been moved from Sacred Heart R.C. Church, Louisville, Ky., to Ascension R.C. Church in Louisville.

A two-manual 1870 Hall & Labagh organ, built for Princeton University and rebuilt c.1900 for the Bowery Mission, New York, N.Y., is providing parts for a two-manual Stuart Organ Company instrument now being built for the United Methodist Church, Sudbury, Mass. Alan Laufman removed the vandalized organ under difficult circumstances, calling it "absolutely the dirtiest organ I have ever seen". In Sudbury, the organ will replace an electronic and the new console will be reversed.

A two-manual Barckhoff from a Roman Catholic Church in Columbus, Ohio, has been moved by James Baird to a Presbyterian Church in Wheaton, Md.

A three-manual 1850 Henry Erben, originally in the Monumental Episcopal Church, Richmond, Va., has been moved from another church in that city by James Baird. It replaces an electronic in Trinity Methodist Church, McLean, Va., and members of the Hilbus Chapter of the Organ Historical Society assisted in the colossal project.

A two-manual 1907 Gustav Treu has been removed from storage by Roy Redman and rebuilt for Christ the King Episcopal Church, Fort Worth, Texas.

A one-manual 1853 A. Andrews, rebuilt by C. E. Morey (Opus 204) for the Masonic Hall, Newark, N.Y., has been placed in storage at the home of Jack Morse, Webster, N.Y.

A two-manual E. W. Lane, formerly in the Masonic Temple, Lewiston, Maine, has been sold to the Piela Fuel Company, Lisbon Falls, Maine, for warehouse use! The instrument had been badly damaged in recent years.

A two-manual H. Erben & Co., Opus 24, from St. Mary's R.C. Church, Portland, Conn., is to be installed in St. Michael's R.C. Church, Haverhill, Mass.

From The Boston Musical Gazette, June 7, 1847:

CHURCHES IN BOSTON. -- NO. X.
CENTRAL CONGREGATIONAL CHURCH.

Wm. M. Rogers, and G. Richards, pastors; Lowell Mason, organist and conductor.

This building was erected in 1841. It stands on Winter street, a few rods from the common, and a half minute's walk from Park Street Church. The church is of orthodox persuasion. The entrance to the house only is seen in the engraving, the main part being in the rear of the dwelling houses. The front is of granite, of the Corinthian order, 53 feet high and 44 feet in width.

The choir contains fifty members, none of whom are paid. They meet regularly for practice on Saturday evenings, besides occasional meetings on other evenings. The young ladies of the choir also meet for solfeggio exercise on one of the afternoons of each week. The organ was built by Thomas Appleton, of Boston. It has three banks of keys, two octaves of pedals to CCC, and the following couplers, viz: great organ and swell, choir organ and swell, great organ and choir, great organ and swell an octave above, pedals and keys, pedals and keys in octaves. The great organ contains, one stopped and two open diapasons, clarabella, principal, 12th, 15th, sesquialtra, mixture, tr. and base trumpets, clarion. The choir organ contains open and stopped diapason, principal, 15th, dulciana, flute, cremona. The swell organ contains stopped and open diapason, principal, dulciana, cornet, clarinet, hautboy. The keys project two or three feet from the front of the organ, which places the organist in the centre of the choir, and enables him to hear the full effect of the organ. Organist's salary, one thousand dollars. The Church Psalmody is the hymn book used. The congregation are also supplied with Mason's Chant book. A chant is often substituted for a hymn, in which case the page in the chant book is designated by the minister. In this church the hymns are selected by the organist (they are in whole or in part in some of the other churches which we have described.) The order of service is, A.M., 1, organ voluntary; 2, invocation; 3, reading the scriptures; 4, singing; 5, prayer; 6, singing; 7, sermon; 8, singing; 9, prayer; 10, benediction; -- P.M., same as the morning. The congregation rise and face the pulpit during singing, and sit during prayer.

* * *

Organ items from W. S. B. Mathews' The Musical Independent, Chicago - continued:
November, 1870 -

New Organ. - The inauguration concert of the new organ in the Church of the Holy Family took place September 20th. The programme was as follows:

1. Opening of the Organ, by Samuel Mitchel,
son of the Organ Builder, Louis Mitchel,
of Montreal.
2. Overture to "Semiramide," - - - - - Rossini
A. J. Creswold.
3. "Inflammatu," from "Stabat Mater," - - - - - Rossini
Miss Antonia Knaack.
4. Rondo Grazioso, - - - - - Spohr
Dudley Buck.
5. "Cujus animam," from "Stabat Mater," - - - - - Rossini
A. Bischoff.
6. Sonata No. 2 (C minor), - - - - - Mendelssohn
A. J. Creswold.

Interlude (by request).
Vesper Hymn, by the Young Girls' Vesper Choir of the
Holy Family Church.

PART II.

- | | | |
|--|--|----------|
| 1. Grand Offertoire (in F minor), | - - - - - | Batiste |
| | Dudley Buck. | |
| 2. "The Heavens are telling," from the "Creation," | - - - - - | Haydn |
| | Frank G. Rohner, with a Full Chorus. | |
| 3. Improvisazione, | - - - - - | Creswold |
| | A. J. Creswold. | |
| 4. "Quis est homo," from "Stabat Mater," | - - - - - | Rossini |
| | Mrs. Frank E. Craig (Alice Cummings), and Miss Libbie Farrell. | |
| 5. Fugue on "Hail Columbia," | - - - - - | Buck |
| | Dudley Buck. | |
| 6. Hallelujah Chorus, | - - - - - | Handel |
| | Frank G. Rohner, with a Full Chorus. | |

The improvisations of young Mr. Mitchel were tedious and insipid. He concluded his "disconnected remarks" with Wely's Offertoire in G, Op. 35, No. 4, which he did not play clearly. Mr. Creswold made his best successes in the improvisation. We have been accustomed to praise his registration, but we must dissent somewhat from his treatment of the Mendelssohn Sonata. The first movement was taken entirely too fast. Besides, this part ends with a well-implied diminuendo, of which no account was taken. In the Adagio the registration was not such as to give any clear outline to the different voices. Mr. Buck played the Rondo, by Spohr, in a very smooth, delicate manner, producing very pretty effects. The effect of the Offertoire was, perhaps, less pleasing. The Fugue we did not hear. We have no doubt both gentlemen showed the best points of the organ.

We ought not to omit to speak of Miss Knaack, a new addition to our church singers; a lady with a powerful voice, somewhat uneven in the different registers, yet very effective in the Inflamatus. Mr. Bischoff was not successful in his high tones.

The chorus work was a pleasant relief in a tedious programme.

On the organ itself, the newspaper remarks have been rather amusing. One paper informs us that "the organ is the work solely of Mr. Louis Mitchel." However that may be, it is undoubtedly true (and claimed as a virtue, too,) that all the reeds were imported from Paris. The metal pipes were made in New York. How much of the organ, therefore, is "solely the work of Mr. Louis Mitchel," we leave our readers to calculate for themselves. Nevertheless, the instrument is a very large one, and its builder is entitled to the credit of having gotten through with a great undertaking. We come now to speak of its quality of tone.

Of the reeds, we can but say that they do not come up to our anticipations. They are brilliant, it is true, but we do not see that they surpass the best American work. We can find equally good or better oboes, trumpets, clarinets and trombones in the Hook and Johnson organs in this city. In one point, indeed, these new reeds are inferior to some we have, and that is in evenness; this, however, is not the fault of the French maker, but of the finisher and tuner, who left the stops in a rough state. We have no doubt that a week's work from Mr. Holland (of Hook's), or Mr. Treat (of Johnson's), would work a great improvement in this respect.

The string tones are not so good as the best American or German work. This is strictly true of all the gambas and kindred stops in this organ.

The flutes are very good, and so are the diapasons. The balance of the full organ is not unsatisfactory. The pedal organ is very effective for full organ effects, but is deficient in soft effects. Let it be required, for instance to find "16 feet and 8 feet" effect of different degrees of power. We find here "Sub-bass 16 feet, and Diapason 8 feet," "Violoncello 16 feet, and Violin 8 feet," but no 8 feet stop to use with the Bourdon. This was painfully apparent at the concert.

It is claimed, and we believe justly too, that this is "the largest church organ in America," as it has something over 3,900 pipes. But it should be remembered that numbers of pipes do not alone make an organ. What is wanted is power, sweetness, purity,

variety of effect, facility of management, and reliability of mechanism. Now, in power, we are informed by a connoisseur, in whose judgment we have implicit confidence, that this organ is inferior to that in Plymouth Church, Brooklyn, while in variety of effect, and purity and beauty of tone, it falls far below it. Indeed, it is easy to see that to dispose the same number of stops on four manuals instead of three, would at once enlarge the variety of effects. The builders have, in a measure, attempted to give distinctive coloring by employing different wind pressures. The great organ has $5\frac{1}{2}$ inches, the swell 4, and the choir 3.

But space forbids further comment.

January, 1871 - W. A. Johnson's Opus 334, a "3-47" of 1870, in Dudley Buck's church:

NEW ORGAN AT ST. JAMES' CHURCH.

We take the following from the daily Tribune:

The new organ in St. James' Church has just been completed. As this is, in many respects, one of the most remarkable instruments in the city, a detailed description of it will be of interest to the musical reader. The following is the specification:

There are three manuals of fifty-eight notes each, and a pedale of thirty notes ($2\frac{1}{2}$ octaves).

GREAT ORGAN.

1.	Open diapason, 16 feet, metal,	- - - - -	58
2.	Open diapason, 8 feet, metal,	- - - - -	58
3.	Doppel flöte, 8 feet, wood,	- - - - -	58
4.	Gamba, 8 feet, metal,	- - - - -	58
5.	Rohr flöte, 8 feet, wood,	- - - - -	58
6.	Octave, 4 feet, metal,	- - - - -	58
7.	Hohl flöte, 4 feet, metal,	- - - - -	58
8.	Mixture, two ranks (12th and 15th),	- - - - -	116
9.	Mixture, 5 ranks,	- - - - -	240
10.	Trumpet, 8 feet, reeds,	- - - - -	58
11.	Clarion, 4 feet, reeds,	- - - - -	58

SWELL ORGAN.

12.	Bourdon, 16 feet, wood,	- - - - -	58
13.	Principal, 8 feet, metal,	- - - - -	58
14.	Stopped diapason, 8 feet, wood,	- - - - -	58
15.	Salicional, 8 feet, metal,	- - - - -	58
16.	Quintadena, 8 feet, metal,	- - - - -	58
17.	Violina, 4 feet, metal,	- - - - -	58
18.	Octave, 4 feet, metal,	- - - - -	58
19.	Flauto traverso, 4 feet, wood,	- - - - -	58
20.	Mixture, 4 ranks,	- - - - -	232
21.	Tenoroon trumpet, 16 feet, reeds,	- - - - -	46
22.	Cornopeon, 8 feet, reeds,	- - - - -	58
23.	Oboe, 6 feet, reeds,	- - - - -	58
24.	Vox humana, 8 feet, reeds,	- - - - -	58

SOLO ORGAN.

25.	Keraulophon, 8 feet, metal,	- - - - -	58
26.	Dulciana, 8 feet, metal,	- - - - -	58
27.	Melodia, 8 feet, wood,	- - - - -	58
28.	Flute d'amour, 4 feet, metal,	- - - - -	58
29.	Piccolo, 2 feet, metal,	- - - - -	58
30.	Euphone, 16 feet (free reed),	- - - - -	58
31.	Clarionet, 8 feet, reeds,	- - - - -	58

PEDALE.

32. Principal, 16 feet, wood,	- - - - -	30
33. Bourdon, 16 feet, wood,	- - - - -	30
34. Contrabass, 16 feet, metal,	- - - - -	30
35. Flöte, 8 feet, wood,	- - - - -	30
36. Violoncello, 8 feet, metal,	- - - - -	30
37. Bombardon, 16 feet, reeds,	- - - - -	30
38. Tromba, 8 feet, reeds,	- - - - -	30

MCHANICAL APPLIANCES.

- Draw stops -- 1. Great to pedals. 2. Swell to pedals. 3. Solo to pedals. 4. Bellows signal. 5. Pedal check.
- Pneumatic couplings -- (Operated by knobs). 6. Swell to great. 7. Solo to great. 8. Swell to solo.
- Pedals -- 9. Reversible pedal to operate coupler No. 1. 10. Tremulant to swell. 11. Great organ forte. 12. Swell organ forte. 13. Solo organ forte. 14. Pedal forte. 15. Swell organ piano. 16. Great organ mezzo forte. (This pedal is double acting in its nature, reducing the great organ to a certain standard, or bringing it up to that standard if it was before below it). 17. solo organ piano. 18. Pedal organ piano. 19. Ratchet swell pedal.

Pneumatic action is applied to the Great and Pedal organs. No other organ in the West has the pneumatic lever applied to the pedal organ. The draw-knobs are all of the new kind, which turn up and look the performer in the face, so that it is perfectly easy for the player to read the name on any stop. This is a great comfort to the player. The wind is supplied by a rotary motion operated by two persons. The pressure is 3 inch and 4 inch. There are four bellows, and the wind is ample.

The case is magnificently, yet delicately, illumined in gold and colors. The front is 34 feet wide, and about 50 feet high. A very large number of pipes are displayed in front.

In point of size, this organ comes between the one in the First Baptist Church and that in the Church of the Holy Family. The eight largest organs in the city are the following: Jesuit, 64 sounding stops; St. James', 38; First Baptist, 37; Unity, 35; Centenary M.E., and First Congregational, 34; Grace (Episcopal), 28; Clark Street M. E. (two manuals), 28.

As to convenience of manipulation, it takes precedence of all the others, having such a luxuriance of convenient mechanical appliances as to make it a pleasure to play upon it. The tone of a large organ requires to be criticized from two stand-points: First. Is every stop voiced well "after its kind?" and, second, is the balance of tone between the different manuals what it should be? Both these tests this organ bears very well. The string tones are exceedingly fine; yet it is hardly fair to put them before the flutes, the reeds, or the diapasons, for all are alike excellent. This and the Jesuit organ stand alone in respect to having a sufficiently ample pedal department to support the manual tone superimposed upon it. Taken all in all, we can but regard this instrument as a credit to its builder, an ornament to the church which possesses it, and an organ possessing, perhaps, fewer points of criticism than any other in our city. The builder is Mr. William A. Johnson, and the cost of the instrument was \$12,000.

Sandwich, Ill. -- The Congregational church here recently purchased a small organ from S. Hamill, of Cambridge, Mass. It contains: 1, open diapason; 2, melodia; 3, dulciana; 4, st. dia. bass; 5, principal; 6, twelfth; 7, fifteenth; 8, flute; 9, pedal bourdon (13 notes), coupler.

Mr. E. E. Whittemore played at the opening concert a number of selections as good as could be performed on so small an instrument.

We beg leave to insist that all organs ought to have at least two octaves of

pedals. In that case all the legitimate German organ music with obligato pedal can be performed upon it, except where two manuals are required. All fugues, many choral preludes, and a great mass of good music is available on even a small organ, with a pedale of 27 notes, which cannot be performed on one of 15 or 17 notes, even. The expense is very little increased by the addition of these upper notes.

* * *

New member:

Price, J. Michael 17 Madison Avenue Newtonville, Mass. 02160

Changes of address:

Gallagher, Rev. David F.	Holy Family Rectory, 26 Bessom Street	Lynn, Mass.	01902
Mohnsen, Rosalind	9 Pitman Street	Somerville, Mass.	02143
Rosales, Manuel J.	1830 North Echo Park	Los Angeles, Calif.	90026
The Beehive of Alfred, Maine	P.O. Box 41	Alfred, Me.	04002
Whitmore, David G.	23 Jackson Heights	Essex Junction, Vt.	05452

* * *

An item found in Dwight's Journal of Music, Boston, July 24, 1852:

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

"Mr. Baker is from London, and we understand this is the second organ he has built in this country, the first being erected for G. J. Webb, of Boston. He has certainly succeeded in imparting the richest tones and producing a greater brilliancy of its different parts without the usual metallic sounds, than in any organ we have listened to. This art has been acquired by the proper formation and voicing of the numerous pipes, of which this instrument contains some 927 [1,039.]

"Its size is 26 feet in height, by 18 l-2 in width, and 16 in depth. Its exterior finish and architecture are made to conform to the front of the church. It has an extended action, by which the organist is seated in front of the choir. Its cost was nearly \$2,400. The Society for whom it has been built, have been exceedingly fortunate in their selection, and Mr. Baker has established for himself, in the construction of this instrument, a high reputation as an organ builder.

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

DESCRIPTION.

A painted case with gilt front pipes with double Venitian swell box and shutters; two rows of keys; compass C C to G in altissimò; compass of pedals C C C to D, two octaves and two notes, containing the following stops, viz:

GREAT ORGAN.

1.	Open diapason, metal throughout,	Pipes, 56
2.	Dulciana from tenor C or C in 2d space to G,	44
3.	Keraulophon, " C,	44
4.	Stop diapason treble C,	44
5.	" " bass C C,	12
6.	Principal throughout,	56
7.	Twelfth, "	56
8.	Fifteenth, "	56
9.	Sesqualtra,	56
10.	Cremona tenor C,	44
		<u>468</u>

SWELL ORGAN.

11. Double stop diapason tenor C,	44
12. Open diapason,	44
13. Stop "	44
14. Viol de gamba,	44
15. Principal,	44
16. 3 Ranks Cornet,	132
17. Hautboy,	44
	396

CHOIR BASS.

18. Bourdon, eight feet,	12
19. Stop diapason,	12
20. Principal,	12
21. Double open pedal bass C C C 16 to D,	27
Total pipes,	927

SMALL.

- 22. Copula to unite the great organ to the pedals.
- 23. " " " choir bass " "
- 24. " " " swell to the great organ.
- 25. Pedal octave copula.
- 26. Bellows Signal.

Editor's note: The "Sesqualtra" probably had three ranks, and Dwight added the additional 112 pipes to make a larger total; the Choir Bass was, of course, the un-enclosed bass octave of the Swell division, having a 16' Bourdon; the label "Small" for the mechanical registers is an odd error. Except for this stoplist, we at present know nothing of Mr. Baker's career.

* * *

Another item from Dwight's Journal of Music, Boston, December 9, 1854:

A NEW ORGAN.

The new Organ built for Christ Church (Methodist Episcopal,) Pittsburg [sic], Pa., by Mr. Jardine, and now standing for exhibition in his Organ factory, 548 Pearl street, New York, is of an entirely novel construction; it will occupy a large arched recess behind the pulpit and stand upon the pulpit platform, whilst the key desk will be in the large square corner pew on the left side on the ground floor of the church, and in the midst of the members of the choir. The entire work of the trackers, draw-stop rods, pedals, &c., extends horizontally beneath the floor, turns an angle beneath the pulpit and thence into the organ, a distance of 40 feet from the key desk; at the same time the touch of the keys is perfectly easy and under full control of the organist, and the whole of such simplicity and durability of construction as will always keep in order.

Mr. Jardine has introduced some noteworthy improvements in the mechanism as well as the voicing, and also a new stop of extraordinary beauty, called the "Clariana." Among these is a capital contrivance, by means of regulating screws, to adjust at once and keep at the proper depth the touch of the finger-keys; as well as a very singular catch to keep open the swell or otherwise, actually seeming almost to obey the will of the performer.

There has been much discussion as to the best situation in a church for a large organ, which shall combine the advantages of symmetrical and elegant appearance, effectiveness of power, together with sweetness of tone and usefulness in leading and promoting congregational Psalmody. It is considered that this instrument will

fully meet all the requirements. The church edifice for which this organ is designed is of great beauty, of Gothic architecture, with nave and aisles, not encumbered with galleries. All the pews are finely decorated with carved pannels and finials; the windows, of which the front one is of magnificent proportions, all filled in with richly stained glass. The tower and spire will be about 250 feet high, and the whole is of solid cut masonry.

The following is a description of the organ. GREAT ORGAN contains:

Grand open diapason, open diapason, stop diapason bass, stop diapason treble, flute, principal, twelfth, fifteenth, Clariana, (new stop.)

SWELL: - Double diapason or bourdon, open diapason, stop diapason, dulciana, principal, fifteenth, cornet, oboe, trumpet.

CHOIR BASS: - Stop diapason, violino. Sub-bass pedal pipes, double diapasons.

The case, which may be described as "perpendicular Gothic," is 27 feet high, 20 feet wide, 8 feet deep.

New York, Nov. 17

L.

* * *

One of the handsome and well-known organs in Methuen, Massachusetts, is the 2-27 1889 James E. Treat tracker in St. George's Ebenezer Primitive Methodist Church, a superb brick building given, with the organ, by Edward F. Searles to the congregation in 1904. The organ was somewhat brutally electrified by Ernest M. Skinner in the 1940's, but the original console survived storage in a hallway, and in 1962 the instrument was retrackerized and enlarged by the Andover Organ Company. Some reed pipes, removed by Skinner, could not be returned in what seems to have been the "world's first retrackerization", but the Treat console shell, as handsome as the case, is in use.

Mr. Treat, who soon moved to Methuen and built organs for Mr. Searles, exhibited the organ in the Old South Meeting House, Washington Street, Boston, during 1890, where it was photographed and heard in several recitals. The organ was likely paid for by Mr. Searles, and until 1904 it stood in the exhibition hall of the Methuen Organ Company's factory, later attached to the present Methuen Memorial Music Hall.

The programme cover contains a description:

A CARD.

The undersigned, in presenting this instrument for the criticism of connoisseurs, believe that no finer piece of organ work of its class, including material, has been produced in this city, the birthplace of many musical masterpieces. Of medium size, and not without novelties in construction, the object has been a thorough and artistic treatment of the tried and endorsed methods which made the works of our predecessors so agreeable, and which have been to a greater or less extent ignored in the rush of competitive construction -- rather than a radical change for other and doubtful systems of later date. In the division of the manual stops it will be noticed that more than the usual proportion has been given to the Swell. This has been done in the interest of the cultivated taste which recognizes that part of the Organ as the attractive feature of the instrument. If the stops, Nos. 20 and 21, are less prominent in the Full Organ, it will be overlooked in the enhanced effect of the Full Swell. The order of the Case is pure Corinthian, the design of Henry Vaughan, Esq., of Boston, and is of oak, with displayed pipes of pure tin. The instrument contains a Pedal of full compass, 30 notes. The Pneumatic Motor* is applied to the lower octave of the Swell. The action is extended, with Key Desk* of improved construction, situated six feet from the Organ. The pipe work entire, wood and metal, the latter containing more than the usual proportion of tin stops, is our manufacture. The "voicing" or toning throughout, flue and reed, has also been done upon our own premises, and we are enabled to draw the scales, select the stock, compound the

metal, and create the tone with a view to artistic merit alone. We submit this work to the critical as an earnest endeavor to sustain and elevate the sacred character of the "King of Instruments."

Respectfully,

JAMES E. TREAT & CO.

This firm constructed the notably fine instrument of 53 stops at Kellogg Terrace, Great Barrington, Mass.

*Patented.

Specification of the Organ.

Great Organ, - - - - -	61 Notes,	9 Stops,	549 Pipes.
Swell Organ, - - - - -	61 "	12 "	854 "
Pedal Organ, - - - - -	30 "	2 "	60 "
			1463

GREAT.			SWELL.			
		Pipes.			Pipes.	
1. Open Diapason,*	8'	61	10. Bourdon Bass,	}	16'	61
2. Dulciana,	8'	61	11. Bourdon Treble,			
3. Melodia, Stop'd Bass,	8'	61	12. Open Diapason,		8'	61
4. Viola di Gamba,*	8'	61	13. Salicional,*		8'	61
5. Quintadena,*	8'	61	14. Dolcissimo,		8'	61
6. Octave,*	4'	61	15. Stop'd Diapason,		8'	61
7. Flute d'Amour,	4'	61	16. Octave,		4'	61
8. Twelfth,	2 2/3'	61	17. Violin,*		4'	61
9. Fifteenth,*	2'	61	18. Flute Harmonique,		4'	61
			19. Flautino,*		2'	61
			20. Mixture, 3 Rks.*			183
			21. Cornopean,*		8'	61
			22. Oboe,*		8'	61

PEDAL.

23. Open Diapason,	16'	30
24. Bourdon,	16'	30

MECHANICAL.

- | | |
|---------------------|------------------------|
| 25. Swell to Great. | 28. Tremolo for Swell. |
| 26. Swell to Pedal. | 29. Signal. |
| 27. Great to Pedal. | 30. Blank (reserved.) |
- Patent Wind Indicator.

PEDAL MOVEMENTS.

- | | |
|-------------------------------|-----------------------|
| Great Fortissimo. | Swell Fortissimo. |
| Great Piano. | Swell Forte. |
| Great to Pedal, (reversible.) | Swell Piano. |
| Tremolo, " | Balanced Swell Pedal. |

*Pure Tin.

On Sunday afternoon, September 14, 1975, the 2-19 Carl Barckhoff organ in the residence of Joseph G. Roberts, East 196th Street, Westfield, Indiana, celebrated its 75th birthday. Mr. Roberts played works by Bach, H. J. Stewart, Jongen, Manz and Batiste, and the Dudley Buck Singers sang the 1878 quartette by George William Warren, "Fill the Font with Roses". Mr. Roberts is a BOC member, an active member of the Indianapolis Chapter of the American Guild of Organists, and an organ historian.

A HOOK LONG GONE - Opus 159, an 1854 "2-26", survived intact for a hundred years in the Hammond Street Congregational Church, Bangor, Maine. The handsome but gutted three-sectional case front, now pushed back to the rear wall of the gallery, has housed two imitation "organs". The brick building is a prominent landmark in the city, and its authorities should have more musical sense, especially in a congregation closely allied with a theological seminary.

Enthusiasts of old organs often wonder what was in a derelict case, and Alan Laufman recently found the two clippings quoted below.

The Whig and Courier for February 18, 1854, described at length the dedication of the rebuilt edifice, an epitome of mid-century ecclesiastical elegance, saying

. . .

The exterior of the church, with its tall spire, its neat and graceful windows and doors with appropriate openings and ornaments, is quite commanding, and makes a handsome architectural appearance, substantial and church-like -- an ornament to the city and a monument of enterprise, liberality and good taste on the part of the members of the religious society by whom the work has been accomplished.

In the basement of the church is a large vestry room, with two large ante rooms separated by sliding doors, and which can be thrown open for the convenience of a large audience. This room is fitted up with the pulpit formerly occupying the main room, and with seats for a public assembly; is well carpeted, is warmed by two furnaces in the cellar, independent of those for the large room, and is every way convenient and spacious. The entrance to this vestry is by the descent of a short flight of stairs from the ample entry of the main entrance in front of the church.

The church is entered by two ascending flights of stairs leading from this main entry. On entering it, there is a neatness, height and amplitude quite impressive. The room is furnished with four large gilt chandeliers and side lights to the pulpit to correspond. The pulpit is of rose wood, an elegant piece of work... The pews are circular and cushioned and the backs lined with crimson plush, and each pew furnished with a carpet and book rack. The blinds to the windows are painted white as is all the pine wood-work. Connected with the orchestra are two rooms for the accommodation of the singers. The main room is warmed by two furnaces in the cellar.

. . .

We mentioned a few days since that our neighbor, Albert Noyes, Esq., had presented to the pulpit of the Hammond-street Church an elegant Bible and hymn-books. On visiting the church yesterday, we noticed that an inscription had been written on the blank leaf of these books in fancy lettering and elegant style. On inquiry we learned that this beautiful penwork had been executed by a gentleman in this city over ~~["over"]~~ is crossed out and replaced with "nearly" seventy years of age, El-nathan Duren, Esq., father of Mr. E. F. Duren, bookseller.

We remember having seen in a work on the history of church music in America a notice of Mr. Duren as one among the early fathers of the present system of church music in New England. He was the leader of the singing choir in Park-street church in Boston from 1812 onward, and while thus employed there was an exactness of time, correctness in tone, a power and expression given to words, as well as music, such as had not been heard in Boston previously nor found elsewhere; and the excellence of the singing, as much, perhaps as the oratory of the preacher, Dr. Griffin, filled the house. Mr. Duren afterwards taught singing extensively in New Hampshire and Vermont, in which he was eminently successful, none exceeding him for native or acquired musical talent, skill in communicating to others the theory and practice of music, power and sweetness of voice, energy of expression, and the art of instilling the same into his pupils, together with the power of moving a school or choir, at his will, with precision. His son in this city is certainly, in musical matters, an enduring (Duren) chip of the old block, and he has been chosen the organist of the Hammond-street church.

This leads us to speak of the organ, a large and beautiful one recently built and set up by Messrs. E. & G. G. Hook of Boston. We have obtained the following description of it, which may be of interest:

It occupies a space of 13 feet in width, $8\frac{1}{2}$ ft. in depth, and 18 feet in height.

The case is an imitation of rosewood, having carved work on the top and sides, with a row of small pillars extending the whole width in front, which support twenty-one massive gilt speaking pipes, about 14 feet in length, varying in diameter from 6 to 8 inches.

The Manual of the organ extends $2\frac{1}{2}$ feet from the body of the instrument, which gives the organist a better opportunity to observe the effect of its various combinations, as he touches the keys, than in those constructed on the old plan.

There are two sets of keys, and an Octave and a half of Pedals.

Compass of Great Organ from C C to G in Alto, 56 notes.

Compass of Swell Organ from Tenor F to G " 39 notes.

Compass of Swell Bass from C C to Tenor E, 17 notes.

Compass of Pedal Bass from C C C to G, 20 notes.

The Great Organ contains the following Stops and Pipes:

1. Open Diapason, Metal throughout, 56 pipes. 2. Dulciana, do. 44 pipes. 3. Stop Diapason, Bass, and 4. Melodia Treble, divide 4 ft. C wood and metal, 56 pipes. 5. Principal, 56 pipes. 6. Twelfth, 56 pipes. 7. Fifteenth, 56 pipes. 8. Sesquialter, 3 Ranks, 168 pipes. 9. Hohl Flute, 56 pipes. 10. Viol D'Amour, to 4 ft. C, 44 pipes. 11. Trumpet, to 4 ft. C, 44 pipes.

Swell Organ. 12. Bourdon, 39 pipes. 13. Open Diapason, 39 pipes. 14. Viol D'Gamba, 39 pipes. 15. Stop Diapason, 39 pipes. 16. Principal, 39 pipes. 17. Cornet, 3 ranks, 117 pipes. 18. Hautboy, 39 pipes. A space for the Night Horn.

Swell Bass. 19. Stopped Diapason, 17 pipes. 20. Celestina, 17 pipes.

Pedals. 21. Double Open Diapason, to 16 ft. C, 20 pipes.

Coupling, &c. 22. Swell to Great Organ. 23. Great Organ to Pedals. 24. Swell Bass to Pedals. 25. Tremulant Swell. 26. Bellows Signal.

Two Shifting Pedals to bring on, and take off the Chorus Stops of the Great Organ.

Number of Registers, 26. Whole number of pipes in Great Organ, 636. Swell Organ, 385. Pedal, 20. Total, 1041.

The touch of the Organ is remarkably even and easy--indeed, the whole mechanical part is well done.

The Reed Stops are remarkably fine, being smooth and mellow. The Trumpet in the Great Organ is powerful, and prompt in its action.

The Viol D'Amour is a pipe stop of a beautiful tone--something of the quality of a delicate reed--and not so likely to get out of tune. The peculiarity of the tone, is imparted in a great measure by the shape of the pipe, which is in the form of a bell at the top.

The Open Diapason is formed on a large scale and is powerful.

The Dulciana in the great organ, and the viol D'Amour in the swell, are exceedingly sweet and delicate. The latter is designed to represent in part a stringed instrument. So soft can this be made to utter itself, that it requires close attention to catch its sounds, and it comes o'er the ear

"Like the sweet South,
That breathes upon a bank of violets,
Stealing, and giving odor."

The Melodia is a clear, ringing Solo Stop of Messrs. Hook's own invention.

The Hohl Flute is of a purer tone than the Flute inserted in former years.

The Twelfth, Fifteenth, and Sesquialtera, in the Chorus Organ, is well regulated--bold, yet sufficiently subdued,--so that the tones do not overpower the Diapasons.

The Celestina in the Swell is a soft, delicate Principal.

The Bourdon is an octave below any other Stop--producing a fine effect combined with other Stops.

Some few weeks ago, after the organ was set up, an opportunity was offered to the public to judge of its qualities. The members of that Society must have been peculiarly gratified at the general satisfaction expressed, as the instrument under the guidance of Mr. and Mrs. Tufts, and other Organists, gave forth its varied combinations.

The manufacturers also, must have been pleased at this new and successful triumph of their skill.

The instrument combines great power, with remarkable sweetness and delicacy of tone, and is every way worthy of a place in that beautiful church edifice.

The Daily Mercury for February 18 describes the building in more detail:

Re-construction and Dedication of Hammond Street Church. Since last April the Second Parish Church, which had been for twenty years an eyesore to the community on account of its architectural deformity, has been in process of reformation, and the edifice, now one of the ornaments of the city, has been re-dedicated to the worship of God. The improvements have been effected by raising the walls and roof some six feet, affording suitable light, airy and well ventilated vestry rooms, almost entirely above ground, in place of the old ones which were so gloomy and damp that they were abandoned, and a neat Chapel built in the rear of the church for accomodation of small meetings. The raising of the walls has also improved the exterior of the church by giving greater height. A new front has also been added, giving greater length and symmetry to the main proportions, which before approached too nearly a square, and supporting a tower, belfry and spire, rising to the height of about 180 feet, displaying a symmetry of outline, justness of proportion, and chasteness of detail and finish, which are seldom exhibited in similar structures of no greater pretension.

The colors of the exterior are various and have been the subject of some comment. All the wood work is painted pure white, but the spire, being sanded, is of a light gray hue which with the white of the tower, belfry and all the wood work, the redness of the brick walls, and the dark face of the clock dial, affords a medly sufficiently grotesque and varied, but which we doubt not, as we have heard it intimated, will hereafter give place to a more sober and appropriate uniformity.

The interior of the edifice, the entry ways and approaches to the vestries and main audience room are as conveniently arranged as is possible under the circumstances. The walls and ceiling of the church are of plain white stucco, with a neat cornice. The plainness of the walls are relieved by large arched windows on the sides, and at the ends by an arched recess behind the pulpit and cognate receding arches on either hand corresponding with the broad and deep organ loft recess at the other extremity. The blinds are of a rich fawn color. The orchestra is in the modern style, low, and of dimensions calculated for a small and select choir. The pews are arranged in the circular form. The backs and partitions are upholstered with scarlet plush, and the cushions are covered with the same material. The fronts of the pews are painted with pure Florence white, or what is called the porcelain finish, and all the other wood work is coated with beautiful zinc paint. The contrast between the two colors of the pews is striking and brilliant. The prevailing colors of the carpeting are white, green and red, and although very neat, we do not think it contributes to the toute ensemble and general effect, what ought to be expected from so important an item.

The pulpit is of rosewood, elegant but plain. The organ is a superior instrument, with a rosewood case from the manufactory of the Messrs. Hook, Boston. The church is lighted by four splendid gas chandeliers, costing \$600, which depend from the ceiling. There are no side bracket burners, except in the orchestra. This disposition of the lights, is an admirable feature. Owing to the pure white of the walls and ceiling, the chandeliers illuminate the room brilliantly. The whole building is adequately warmed by furnaces in the basement. The interior has a distinctive

character. Purely white with the exceptions we have named—rigidly plain with the exception of being broken into arches as described, and of simply moulded cornices and chandelier pieces, it commends itself to good taste.

The architect is Mr. Towle, of Boston, who also made the drafts of the Unitarian and Third Parish churches. ... The whole cost of the reconstruction is, we understand, about \$19,000, of which a ¹/₂" is crossed out and replaced with "no" considerable amount remains unpaid. ...

* * *

TWO JOHNSON ORGANS - one gone: Opus 262, 1868, a "2-33" in the First Congregational Church, Amherst, Mass., replaced by a three-manual Austin, Opus 266, 1909. The stoplist appeared in the Amherst Record & Hampshire Express, September 17, 1868, and reveals an early use of a Celeste rank in this country.

The First Parish of this town will dedicate their new church on Wednesday afternoon, September 23d, the exercises commencing at 3 o'clock. The installation of their Pastor elect, Rev. J. L. Jenkins, will occur on the afternoon following, at 2 $\frac{1}{2}$ o'clock.

The new bell will be placed in position next week.

The organ which is being set up is from the manufactory of W. A. Johnson, Westfield, and is furnished for \$3,500 according to the following specification arranged by C. H. Parkhurst, organist:

Two Manuals from c c to A ³	58 notes.
Pedale from c c to D.	27 "

GREAT ORGAN.

1. Open Diapason,	8 ft. 58 pipes.
2. Gamba,	8 " 58 "
3. Dulciana,	8 " 46 "
4. Stop'd Diapason Bass, }	
5. Clarabella, }	8 " 58 "
6. Octave,	4 " 58 "
7. Flauto Traverso,	4 " 58 "
8. Twelfth,	2 2/3 " 58 "
9. Fifteenth,	2 " 58 "
10. Mixture 3 Ranks,	17 1/4 "
11. Trumpet,	8 " 58 "
12. Clarionette,	8 " 46 "

SWELL ORGAN.

13. Bourdon Bass, }	
14. Bourdon, }	16 " 58 "
15. Open Diapason,	8 " 58 "
16. Keraulophon,	8 " 46 "
17. Vox Celestis,	8 " 46 "
18. Stop'd Diapason Bass,	8 " 12 "
19. Stop'd Diapason,	8 " 46 "
20. Octave,	4 " 58 "
21. Cornett 3 Ranks,	17 1/4 "
22. Trumpet, }	
23. Trumpet Bass, }	8 " 58 "
24. Oboe,	8 " 46 "

PEDALE.

25. Open Diapason,	16 " 27 "
26. Bourdon,	16 " 27 "
27. Violincello,	8 " 27 "

MECHANICAL MOVEMENTS.

28. Swell to Great.
29. Swell to Pedale.
30. Great to Pedale.
31. Bellows Signal.
32. Pedale Check.
33. Tremulant.

All couplings to be operated by reversible push-knobs.
Ratchet pedale to operate the swell.

And, one unused but extant:

SPANISH CHURCH OF THE NAZARENE (Eglesia del Nazareno), 597 North Goodman Street, ROCHESTER, NEW YORK. Johnson Organ Co., Westfield, Mass., Opus 376, 1872, a "2-18" originally installed in the Masonic Hall, Rochester.

GREAT:		SWELL:		PEDALE:	
Open Diapason	8' 58	*Open Diapason (C ₀)	8' 46	Bourdon	16' 27
Dulciana (C ₀)	8' 46	Stop ^d Dia. Treble (C ₀)	8' 46		
Melodia (C ₀)	8' 46	Stop ^d Diap. Bass	8' 12	<u>Couplers:</u> (knobs over	
Unison Bass	8' 12	Fugara	4' 58	Swell keys)	
Octave	4' 58	Oboe and Bassoon	8' 58	Gr. to Ped.	
Flute d'Amour (C ₀)	4' 46	Tremolo		Sw. to Ped.	
Mixture 2 Ranks	II 116			Sw. to Gr.	
Clarinet (C ₀)	8' 46	*stop label missing			

Rochester is a huge city with very little old tracker-action remaining, and this organ, though in need of a lengthy maintenance visit, is perhaps the best old organ in town. An 1890's lodge room photograph shows that it stood slightly projecting from a tall recess and sported a somewhat taller set of decorated front pipes. When moved in 1929 to the small, frame Swedish Emanuel Church by Arthur A. Kohl (eighty years old and still in Rochester), the work of lowering the Swell was so neatly done that perhaps the organ had been moved once before in the Masonic building. The new Masonic Temple has several non-tracker organs and the Auditorium houses the famous large Wurlitzer owned by the Rochester Theatre Organ Society.

The 1910 building is of absolutely no architectural significance, has been owned by the friendly Spanish congregation for several years, and the organ in the low recess behind the pulpit platform is the chief treasure in the church. The aged Kinetic blower provides wind to a too-small 1929 reservoir and the wind is thus violently shaky. The organ is unused but appreciated, and there is a small fund for its restoration.

The walnut case has short side panels and the rest of the depth of the organ is hidden by grilles; there is a bit of Gothic design in the paneling and the 25 case pipes include 15 Open Diapason basses and 10 dummies, now gilded and crowding the ceiling. The two lowest 8' speaking pipes are offset at the rear of the organ.

The attached walnut console is unusually modern in appearance; it has no brackets, no cheeks, and no lid. The terraced stop jambs, projecting directly from the case, have knobs with round shanks and the oblique faces are lettered in Old English. The music rack is attached to the case; the Swell manual overhangs and the manuals have wood fronts; there are no accessories other than those in the stoplist above; the pedal naturals are screwed to the base of each key; the wood Swell pedal is near the center; and the bench is quite long.

The interior is very compact: the Pedal stop is on C and C# chests at the sides; the Swell is just above the Clarinet, and with the exception of the Open Diapason, every Great rank has basses offset at the sides. This is truly an organ where one could have "mitered the Mixture". The Great has a horizontal rollerboard; there are thumbscrews for key adjustment; the Swell has 8 vertical shades and access through

panels on the rear; each Pedal chest has pallets at the front and rear; the Tremolo is not original; and all of the interior offset tubing is of good, common metal. Though the organ needs a thorough cleaning and some repairs, the pipe work is in excellent condition and the tone is quite bright and colorful.

The Great Dulciana is of spotted metal and has long slots; the Melodia is open from Tenor F and has screwed walnut caps; the Octave is of common metal, has a few zinc basses, and a slotted bass octave; the Flute d'Amour has bored stoppers with rectangular handles, screwed walnut caps and 22 open metal trebles; the 15-19, 12-15 Mixture is slotted in the bottom octave; the Clarinet has movable bells, spotted resonators, common metal boots, and 9 flue trebles. The Swell Open Diapason has long slots in the spotted metal pipes; the Stop^d Diapason has rectangular stopper handles and screwed walnut caps; the Fugara is spotted and has 22 coned trebles; the Oboe and Bassoon has common metal boots, spotted resonators except a few in the bass (which are mitered), and 9 slotted flue trebles.

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MISCELLANEOUS CLIPPINGS from your editor's scrapbook -

Organ Exhibition.

An organ of a somewhat novel style was exhibited at Erben's factory on March 7th. It is intended for the private music room of a gentleman in Richmond, and though it is no more than 10½ feet high, and 4 by 8 feet in the ground plan, it contains two manuals (swell and solo organ), and independent pedal, a chime of bells, etc. The swell contains five registers; the solo stops are also five; there is an eight-foot Bourdon in the pedal, and there are five mechanical stops and couplers. The tone is admirable, being clear and sweet, the voicing, of course, much softer than it would be for a church, and the characters of the different registers are judiciously varied. The instrument has a balance swell. The wind is supplied by a small hydraulic engine.

- The Music Trade Review, New York, March 18, 1878

A New Church Organ.

The magnificent new pipe-organ for St. Patrick's Catholic Church, of Cumberland, Md., was finished on Thursday, November 8, and used for the first time in the services of the church. As the instrument is the largest in Cumberland, and one of the finest in the State, a few descriptive words will be of interest.

The organ was manufactured by the Pomplitz church organ company, of Baltimore, from a specification prepared by Prof. Michael Wiesel, of Cumberland. The cost of the instrument was \$4,000. It is the third largest organ ever manufactured by the company, one of the other two being that in the Mount Vernon Place Methodist Church, Baltimore. There are thirty-one stops in all.

The noble instrument certainly reflects great credit both upon the planner and builders, as it is, as we have said, complete and full, and taken in all is excelled by few in the State. The effects which can be produced and the combinations which can be made are almost endless, and whether the full organ or the softest solo stop is being used there is the same smoothness and uniformity of tone.

- The Music Trade Review, New York, November 18, 1877

Jardine Organs.

We had the pleasure of inspecting the organ works of Messrs. George Jardine & Son, and were interested in observing the different stages of construction, from rough boards and pigs of tin and lead to the highly finished instruments destined for every part of the country. They have just completed one of the finest organs in the city for the new Jewish Temple, on Madison avenue, corner of Sixty-fifth street; it has three manuals and forty stops, some of which are quite new in this country, among which are the corno Anglais 16-foot tone, saxophone, vox humana, a chime of thirty-

two bells and mechanical appliances giving the organist instantaneous control over its varied effects. Mr. Jardine, being an organist, can appreciate the difficulties of registration, and contrive appliances to facilitate the labors of his "brother chips."

- The Musical Courier, New York, April 29, 1885

English Cathedral Music.

The undersigned are about forming a Class, to be composed exclusively of boys, whose ages do not, at the time of commencing, exceed thirteen years. In the course to be pursued by this Class, particular reference will be had to Church Music. When pupils shall have acquired a certain degree of skill in reading, special attention will be directed to the practice of the Services of Tallis, Purcell, and other English masters. No charge for tuition.

For further particulars apply as below.

H. S. CUTLER,
Organist at the Church of the Advent.
B. F. LEAVENS,
Organist at St. Paul's.

At A. N. JOHNSON'S Music Store, adjoining the Tremont Temple, at the hours of 12 M. or 4 P. M.

- Advertisement in Dwight's Journal of Music, Boston, October 16, 1852

We learn from "The Farmer" that an Organ Manufactory has been established at Marysville, California, by Joseph Mayher, a German. The first instrument made by him was sold to the Catholic Church at Marysville for the sum of \$1220. So highly approved was this specimen of his work, that the builder received an order from Shasta for a second instrument to cost \$1500. This is nearly finished. When done Mr. Mayher proposes to commence one still superior, and will have it ready for exhibition at the next State Fair, which is to be held at Marysville, in the autumn of 1858. The two organs were made with the eight stops usual to organs of their size and cost. The one intended for exhibition at the State Fair, will be of larger size, with additional stops.

- New York Musical Review and Gazette, March 6, 1858

PHILADELPHIA ... A new organ, of two sets of keys and pedal base, has just been placed in St. John's Episcopal Church, Brown St., in this city by its builder, Mr. A. G. Hunter. Although not large, yet it is a most excellent and sweet-toned instrument and adds another recommendation to Mr. Hunter's long experience as a practical hand in this branch of business.

- New York Musical Review and Gazette, October 2, 1858

Erben & Co.'s grand organ in St. Michael's Church, attached to the Passionist Monastery, in Hoboken, was played for the first time on Sunday last at a grand concert. Signor H. Elalla, the organist at St. Ann's Roman Catholic Church, of this city, presided at the instrument, assisted by Mr. Lansing, of St. Stephen's. The organ is sixty feet high and forty-two feet wide. It has forty stops, and when finished, will cost \$20,000. It will have over 4,000 pipes.

- The Music Trade Review, New York, June 3, 1877

The Moeller Organ Company of Hagerstown, Md., has assigned. The concern was small and of little significance. Assets: \$4,303.25; liabilities, \$3,822.33.

- The Musical Courier, New York, February 18, 1885

Philadelphia ... St. Augustine's Roman Catholic Church ... The organ was in better

condition than it has been for many years, having been, during the Summer recess, renovated, revoiced, and provided with a new action by Mr. S. P. Wright. It was built twenty-six years ago in Baltimore by F. H. Berger, and contains fifty registers and four manuals. ...

- The Musical Times and Music Trade Review, New York, September 6, 1879

A new stop (open diapason) is being added to the old George Stevens organ in Kirk Street Church, Lowell, Mass., by Hutchins & Plaistead [sic], of Boston. A new organ would be more preferable.

- The Musical Times and Music Trade Review, New York, September 6, 1879

C. F. Durner, church organ manufacturer, Quakerstown [sic], Pa., is about completing a large 24-stop organ for the Salem Reformed Church, Allentown, Pa. He is also building a 16-stop organ for St. Paul's Methodist Episcopal Church, Mauch Chunk, Pa., and one for the Episcopal Church in the same place.

- The Musical Courier, New York, June 17, 1885

Pomplitz & Co. [Baltimore, Md.] have just finished a new organ for the Roman Catholic church of St. Stanislaus de Kosta [sic]. The frame of the instrument, which is of walnut, is built to correspond with the interior architecture of the church. It is sixteen feet in height, nine feet front and six feet deep. The pipes are decorated in gold and colors pleasantly blended. The open diapason has 58 notes; stop diapason 46 notes; unison bass 12 notes; dulciana 46 notes, and principal 58 notes. The bourdon (bass pedal) is 16 feet, with 27 pipes, with mechanical stop pedal to great organ; coupler connecting all. The instrument has been tried by several leading organists, who pronounce it faultless. It will be used for the first time publicly on Easter Sunday.

- The Musical & Dramatic Courier, New York, April 6, 1881

W. G. House, of Buffalo, an old organ builder, claims to have made the first iron frame piano ever made in New York State, in 1835. Mr. House's organs are well known in city and country. He has resided in Buffalo since 1842.

- The Music Trade Review, New York, August 2, 1879

Chicago ... Messrs. Simmons & Fisher (Simmons & Wilcox now) if they have any regard for their reputation in the North-West will come and put the First Congregational organ in a fit state to be played, or throw it into the lake. ...

- New York Musical Review and Gazette, December 20, 1858

The first Congregational Church in Dedham, Mass., have purchased a new and beautiful organ from the manufactory of Messrs. E. & G. G. Hook. Instead of placing it in the singers' gallery as heretofore, a new and chaste arch has been erected on the opposite side of the church, just behind the pulpit, which affords ample room for this magnificent instrument, also accomodation for the excellent choir of the Society. The case of the organ is of black walnut, handsomely finished, which with its richly gilded diapason, presents a fine appearance to the audience in its new position. The old gallery will be used for pews.

- New York Musical Review and Gazette, April 3, 1858 [Opus 227, 1858, "3-40"]

Cole & Treat Co., Boston, were incorporated this week with \$50,000 capital. J. E. Treat is treasurer. Mr. Treat is a manufacturer of pipe organ reeds.

- The Music Trades, New York, February 23, 1907

Hinners & Albertsen, of Pekin, Ill., have just made an important shipment of pipe and reed-organs to Dahlen, Germany.

- Music Trades & Musical America, New York, June 24, 1899

THE ESTEY OPUS LIST - continued

Wellesley Hills, Mass.	Waldo E. Pratt, 51 Abbott Road	1406 1915 2A
Bethlehem, Pa.	Lorenz Theatre ("stored" on a later list)	1407 1915 2
New Canaan, Conn.	A. Van Sinderen (moved in 1925 to St. John's Episcopal Church, Roanoke, Va.)	1408 1916 2
San Marcos, Texas	First Presbyterian Church	1409 1915 2
Orleans, Vt.	Methodist Episcopal Church	1410 1916 2
Philadelphia, Pa.	Methodist Episcopal Home for the Aged	1411 1915 2
Roslyn, L.I., N.Y.	E. Ward Stearns ("First Presbyterian Church" on a later list)	1412 1916 2A
Arlington, N.J.	St. Stephen's R.C. Church	1413 1915 2
Madrid, Spain	Ricardo Campos	1414 1916 2
Westerville, Ohio	Church of the United Brethren	1415 1916 2
Newcomerstown, Ohio	Methodist Episcopal Church	1416 1916 2
Milford, Del.	First Methodist Protestant Church	1417 1916 2
Swedeburg, Neb.	Swedish Lutheran Church	1418 1916 2
Milford, N.H.	St. Patrick's R.C. Church	1419 1916 2
Sloatsburg, N.Y.	Sloatsburg Methodist Episcopal Church	1420 1916 2
Manchester, N.H.	St. Patrick's R.C. Church	1421 1916 2
Athol, Mass.	Evangelical Congregational Church	1422 1916 2
Boston, Mass.	Boston Academy of Notre Dame	1423 1916 2
Fairbury, Neb.	First Methodist Episcopal Church	1424 1916 2
Columbus, Ohio	Indianola Methodist Episcopal Church	1425 1916 2
Berlin, N.H.	Methodist Episcopal Church	1426 1916 2
Wilmington, N.C.	Winter Park Presbyterian Church ("burned" on a later list)	1427 1916 2
Arlington, N.Y.	First Reformed Church	1428 1916 2
Portland, Ore.	Dr. John Sellwood ("broken up" on a later list)	1429 1916 3
Portland, Ore.	Dr. John D. Coleman ("L. M. Scott" on a later list)	1430 1916 3A
Pedricktown, N.J.	Hudson Methodist Episcopal Church	1431 1916 2
Fishersville, Va.	Tinkling Springs Presbyterian Church	1432 1916 2
Houlton, Maine	Methodist Episcopal Church	1433 1916 2
Bar Harbor, Maine	Lyman B. Kendall (later residence of Frederick Vanderbilt and A. Atwater Kent; organ rebuilt by Frazee for the Congregational Church, Bar Harbor)	1434 1916 2A
Everett, Mass.	Glendale Baptist Church	1435 1916 2
Burgettstown, Pa.	Westminster Presbyterian Church	1436 1916 2
Bethany, W.Va.	First Christian Church	1437 1916 2
Buffalo, N.Y.	Zion Reformed Church, 40 Lemon St.	1438 1916 2
Sumter, S.C.	St. Anne's R.C. Church	1439 1916 2
Bar Harbor, Maine	Methodist Episcopal Church	1440 1916 2
Ipswich, Mass.	Sacred Heart R.C. Church (Polish)	1441 1916 2
Norristown, Pa.	St. Patrick's R.C. Church	1442 1916 2
Glen View, Ill.	Immanuel Church of the New Jerusalem	1443 1916 2
San Antonio, Texas	First Church of Christ, Scientist	1444 1916 2
East Boston, Mass.	St. Lazarus R.C. Church (Italian), Orient Heights	1445 1916 2
Burlington, Vt.	Masonic Temple (Vermont Consistory Lodge Room)	1446 1916 2
Old Town, Maine	St. James Episcopal Church ("rebuilt" by Bartholomay)	1447 1916 2
Marion, Ind.	First Church of Christ, Scientist	1448 1916 2
De Land, Fla.	Presbyterian Church	1449 1916 2
Lima, Ohio	Grace Methodist Episcopal Church	1450 1916 2

Forest Hills, L.I., N.Y.	Church in the Garden	1451 1916 2A
Kinston, N.C.	St. Mary's Episcopal Church ("burned" on a later list)	1452 1916 2
Middletown, N.Y.	St. John's Evangelical Lutheran Church	1453 1916 2
Greenville, S.C.	St. Paul's Methodist Episcopal Church	1454 1916 2
Boston, Mass.	Boston Studio, Estey Organ Co. (sold in 1925 to A. M. Barnes, Glen Ridge, N.J.; rebuilt as No. 2604; "Bernardsville, N.J." on a later list)	1455 1916 3A
Kingston, Pa.	St. Hedwig's R.C. Church	1456 1916 2
Easton, Pa.	St. Paul's Evangelical Lutheran Church	1457 1916 2
Daykin, Neb.	German Lutheran Church	1458 1916 2
Columbus, Ohio	Mayflower Congregational Church	1459 1916 2
Boulder, Col.	First Congregational Church	1460 1916 2
Noank, Conn.	H. W. Ranger ("New York, N.Y." and "First Church of Christ, Scientist, Mystic, Conn." on a later list)	1461 1916 2
Cambridge, Mass.	Third Universalist Church	1462 1916 2
Boston, Mass.	Beacon Theatre ("sold" on a later list)	1463 1916 3
Columbus, Ohio	Grace Church of the United Brethren	1464 1916 2
Girardville, Pa.	St. Joseph's R.C. Church	1465 1916 2
Clifton Forge, Va.	Clifton Forge Presbyterian Church	1466 1916 2
Oakland, N.J.	Edw. D. Page ("Mt. Melchisedech Cath. Home Miss. Seminary & Preparatory College, Oakland, N.J." and "St. John's R.C. Church, Newark, N.J." on later lists)	1467 1916 2A
Los Angeles, Calif.	Southern California Music Co. ("Hoyt's Theatre, Long Beach, Calif." on a later list)	1468 1916 2A
Boston, Mass.	Jacob Sleeper Hall, Boston University	1469 1916 2
Los Angeles, Calif.	Sixth Church of Christ, Scientist	1470 1916 2
Lexington, Mo.	First Methodist Episcopal Church, South	1471 1916 2
Franklin, N.Y.	First Congregational Church	1472 1916 2
Camden, N.J.	State Street Methodist Episcopal Church	1473 1916 2
Hoboken, N.J.	Chapel, St. Mary's Hospital	1474 1916 2
Brooklyn, N.Y.	George M. Boardman ("Spanish Portuguese Mission, Elizabeth, N.J." on a later list)	1475 1916 2A
Hope Valley, R.I.	First Baptist Church	1476 1916 2
Dexter, Maine	Universalist Church (Stevens case retained)	1477 1916 2
East Boston, Mass.	Orient Heights Methodist Episcopal Church	1478 1916 2
Winthrop, Mass.	First Unitarian Church	1479 1916 2
South Norwalk, Conn.	St. Ladislaus R.C. Church	1480 1916 2
Camden, N.J.	Masonic Temple	1481 1916 2
Philadelphia, Pa.	Emmanuel Methodist Episcopal Church	1482 1916 2
St. Bernard, Ala.	St. Bernard's Abbey	1483 1916 2
Fitchburg, Mass.	Beth Eden Baptist Church	1484 1916 2
Paterson, N.J.	Max Gold Theatre ("Garden Theatre, Fabian Enterprises, 15 Hamilton St." on a later list)	1485 1916 2
Osceola, Neb.	Methodist Episcopal Church	1486 1916 2
De Land, Fla.	First Baptist Church	1487 1916 2
Lancaster, N.H.	Christian Science Society	1488 1916 2
Pottsville, Pa.	First Reformed Church	1489 1916 2
New York, N.Y.	Charles MacNeill, 13-15 E. 91st St. (later the home of Sir Joseph Drveen)	1490 1916 2
New Scotland, N.Y.	Presbyterian Church (moved in 1954 to St. Catharine's R.C. Church, Mount Union, Pa.)	1491 1916 2
Leonia, N.J.	All Saints' Episcopal Mission	1492 1916 2

Concord, N.H.	First Methodist Episcopal Church (later rebuilt by R. K. Hale and moved to new building)	1493	1917	2
South Orange, N.J.	Felix Fuld (altered in 1921)	1494	1917	2A
Boston, Mass.	Exeter Street Theatre (former case retained)	1495	1917	3
Kents Hill, Maine	Kents Hill Methodist Episcopal Church	1496	1917	2
Connersville, Ind.	First Presbyterian Church (Barckhoff case retained)	1497	1917	2
Santa Barbara, Calif.	George C. Boldt ("Summyside Mausoleum, 347 American Avenue, Long Beach Calif." and finally "Mountain View Mausoleum, Pasadena, Calif." on later lists)	1498	1917	2A
Swathmore, Pa.	Trinity Episcopal Church	1499	1916	2
North Platte, Neb.	First Methodist Episcopal Church	1500	1916	2
Port Washington, L.I., N.Y.	Isaac Guggenheim, Sands Point ("S. R. Guggenheim, 120 Broadway, New York" on a later list)	1501	1917	2A
St. Louis, Mo.	Church of Divine Science, Society of Practical Christianity	1502	1916	2
Pawtucket, R.I.	Park Place Congregational Church ("burned April 1934" on a later list)	1503	1917	2
Great Neck, L.I., N.Y.	A. B. Bastedo, owned organ in 1921; enlarged for W. P. Chrysler, Great Neck, in 1923; later list indicates it was eventually placed in the Methodist Episcopal Church, Mountain Falls, N.Y.	1504	1917	3A
Daytona Beach, Fla.	Sea Breeze Methodist Episcopal Church ("Methodist Episcopal Church, Orange City, Fla." on a later list)	1505	1916	2
Dutch Neck, N.J.	First Presbyterian Church	1506	1916	2
Flint, Mich.	B. Rosenzweig (organ later sold)	1507	1918	2A
LeRoy, N.Y.	Methodist Episcopal Church	1508	1917	3
Flint, Mich.	Charles S. Mott (enlarged in 1925 as No. 2399, with 5-rank Echo division; parts now stored)	1509	1917	2A
Forest Grove, Ore.	First Church of Christ, Scientist	1510	1916	2
Duluth, Minn.	Mrs. A. B. Siewert (later owned by C. A. MacDonald; "Holy Rosary R.C. Church" on a later list)	1511	1916	2
Central Valley, N.Y.	Methodist Episcopal Church	1512	1916	2
Machias, Maine	Universalist Church	1513	1916	2
West Plains, Mo.	First Baptist Church	1514	1916	2
Philadelphia, Pa.	Trinity Norwegian Lutheran Church	1515	1916	2
Bellows Falls, Vt.	Sacred Heart R.C. Church (Polish) (broken up for parts)	1516	1916	2
Lewiston, Mont.	Masonic Temple	1517	1916	2
Junction City, Kan.	First Church of Christ, Scientist	1518	1916	2
Malvern, Pa.	St. Patrick's R.C. Church	1519	1917	2
Sharon, Mass.	First Unitarian Church	1520	1916	2
Attleboro, Mass.	Centenary Methodist Episcopal Church	1521	1917	2
Hamilton Square, N.Y.	Baptist Church	1522	1917	2
Philadelphia, Pa.	Memorial Presbyterian Church, Fox Chase ("Trinity Norwegian Lutheran Church, Philadelphia" on a later list)	1523	1917	2
Steelton, Pa.	St. Mary's R.C. Church	1524	1917	2
Boston, Mass.	Dudley Theatre	1525	1917	2
Chattanooga, Tenn.	Trinity Methodist Episcopal Church	1526	1917	2
Fowlerville, Mich.	John C. Ellsworth (parts rebuilt for a Lutheran Church, Saginaw, Mich.; L. W. Leonard, Laconia, N.H., possesses the console)	1527	1917	2A

Asbury Park, N.J.	West Grove Methodist Episcopal Church ("Neptune, N.J." and "sold" on a later list)	1528 1917 2
Meadville, Pa.	Grace Methodist Episcopal Church	1529 1917 2
Buffalo, N.Y.	Ontario Street Methodist Episcopal Church	1530 1917 2
Bremerton, Wash.	Osran Amusement Company ("Tremont Baptist Church, Seattle, Wash." on a later list)	1531 1917 2
Barre, Mass.	Methodist Episcopal Church	1532 1917 2
Derry, N.H.	Methodist Episcopal Church	1533 1917 2
Moorestown, N.J.	Methodist Episcopal Church	1534 1917 2
Pittsfield, Maine	Free Baptist Church	1535 1917 2
Preston, Md.	Methodist Episcopal Church	1536 1917 2
Plano, Texas	First Christian Church	1537 1917 2
Pickrell, Neb.	German Lutheran Church	1538 1917 2
Tyler, Texas	First Presbyterian Church	1539 1917 2
Providence, R.I.	F. A. Chase (later moved to St. Elizabeth's Home for Incurables, Providence; now gone)	1540 1917 2A
Providence, R.I.	J. R. McColl (rebuilt in 1929; house now gone)	1541 1917 2A
Buffalo, N.Y.	Seneca Street Methodist Episcopal Church	1542 1917 2
Peru, Ill.	First Congregational Church (Vox Humana added in 1927)	1543 1917 2
Keeseville, N.Y.	Church of the Immaculate Conception, R.C.	1544 1917 2
New Bedford, Mass.	Church of the Holy Name, R.C.	1545 1917 2
Roslyn, N.Y.	Arthur Williams ("J. L. Seligman, 15 Brook St., New York" on a later list)	1546 1917 2A
Albion, Mich.	First Methodist Episcopal Church	1547 1917 2
Childress, Texas	First Baptist Church	1548 1917 2
Los Angeles, Calif.	Advent Christian Church of Los Angeles	1549 1917 2
Fort Wayne, Ind.	Christ Lutheran Church	1550 1917 2
Birmingham, Ala.	Richard W. Massey (console rebuilt in 1921)	1551 1917 2A
Grosse Isle, Mich.	R. E. Olds	1552 1917 2A
Washington, D.C.	B.P.O.E. Lodge No. 15	1553 1917 2
Kansas City, Kan.	Ivanhoe Park Congregational Church	1554 1917 2
Newton, Kan.	First Methodist Episcopal Church	1555 1917 2
Orange, N.J.	The Church of the New Jerusalem	1556 1917 2
Washington, D.C.	19th Street Baptist Church	1557 1917 2
Perrysville, Pa.	St. John's Lutheran Church	1558 1917 2
Atlanta, Ga.	West End Presbyterian Church	1559 1917 2
Granville, N.Y.	St. Mary's R.C. Church	1560 1917 2
Round Lake, N.Y.	Charles Fred Cluett ("College of St. Rose, Albany, N.Y." on a later list)	1561 1917 2
Pittsburgh, Pa.	Church of St. John the Evangelist, R.C.	1562 1917 2
Manchester, N.H.	First Universalist Church (rebuilt by Kershaw)	1563 1917 2
Dixfield, Maine	Congregational Church	1564 1917 2
Luray, Va.	Christ Episcopal Church	1565 1917 2
Lockport, N.Y.	East Avenue Congregational Church ("Plymouth Church" on a later list)	1566 1917 2
Portland, Maine	Central Square Baptist Church	1567 1917 2
Seattle, Wash.	Seattle Masonic Temple	1568 1917 2
Clifton, Texas	Scandinavian Evangelical Lutheran Church ("Trinity Lutheran" on a later list)	1569 1917 2
Bradford, Pa.	First Methodist Episcopal Church (new console in 1927)	1570 1917 3
Chicago, Ill.	South Chicago Masonic Association, 91st St. & Exchange Ave. ("Chicago Tri-Har Club" on a later list; perhaps a 3-manual, with Echo)	1571 1917 2
Wilmington, N.C.	Church of the Covenant, Presbyterian	1572 1917 2

Bruce Harmon has arranged the next Club meeting on Sunday, October 31, when we are to hear four two-manual tracker organs north of Boston. The schedule is below.

2:00 - Congregational Church, Groveland, Mass. - Linda Wissinger will demonstrate the 2-9 1908 J. D. Brennan organ rebuilt by Wilson Barry in 1970. The white, frame church is just north of the junction of Routes 113 and 97, on Route 113.

Leave Groveland by heading south on Route 113 and cross Route 97 in Groveland Center (do not cross the bridge over the Merrimack River), and the road continues unnumbered. Go 1.2 miles to Kelly's store, turn left and continue for 2.7 miles to Route 133. Go right (as the road actually leads into it) and proceed for 0.7 mile into West Boxford, where the white, frame church is on the right.

3:15 - Second Congregational Church, West Boxford - Walter Hawkes will demonstrate the 2-12 c.1890 Woodberry & Harris organ, rebuilt by the Andover Organ Company in 1960.

Leave West Boxford on Route 133 (the way mentioned above) and continue for exactly four miles to the large, white, frame Victorian church on the left.

4:30 - Congregational Church, Georgetown - Jan Flyzik will demonstrate the 2-16 1876 Joel Butler organ, renovated and completed by the Andover Organ Company in 1967.

Leave Georgetown by continuing on Route 133 a short distance to Main Street. Drive straight across, leaving Route 133, and head north on North Street. Go exactly 1.5 miles to Jewett Street, which bears to the right as North Street curves to the left. Go right on Jewett Street to the Byfield Parish Church, a 1930's building two miles further on the left. (Do not go straight on North Street into Byfield Center.)

5:45 - Dinner in the parish house, opposite the Byfield Parish Church - roast beef with all the trimmings, including an appetizer, coffee, and home-made pie for \$3.50! While reservations are not absolutely necessary, the committee would appreciate some idea of the number coming, and you should contact Bruce Harmon, 38 North Main Street, Ipswich, Mass., 01938 (telephone 356-7161).

7:30 - Byfield Parish Church, Byfield - Bruce Harmon, organist at the church, and Lee Ridgway, organist at Trinity Episcopal Church, Topsfield, will perform. The organ is a 1976 Stuart Organ Company rebuild and enlargement of a c.1911 E. W. Lane originally in the Puffer Memorial Methodist Episcopal Church, Morrisville, Vermont. The 2-12 instrument has provision for one additional Swell stop and replaced an electronic through the efforts of the Organ Clearing House.

* * *

Despite heat and distance, a very successful August 22 Club meeting was arranged by Christopher Lavoie, and a schedule and travel directions were mailed to nearby members while your editor was on vacation. We joined the Springfield, Mass., Chapter of The American Guild of Organists and the tour opened with a visit to the 13-bell Menceley chime in the Campanile, Court Square, Springfield.

At 2:45, Eleanor Wyatt demonstrated the 1-10 Steer & Turner organ, Opus 82, 1874, in Sacred Heart R.C. Church, Chestnut and Linden Streets, Springfield. The small organ, in the rear gallery of a very large and resonant church, was rebuilt by the Berkshire Organ Company in 1969.

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. 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.

At 3:35, Randall Steere demonstrated the largest tracker organ in the city, a 2-30 Johnson & Son, Opus 440, 1874, in Liberty United Methodist Church, Carew and Liberty Streets. The second-hand instrument is in a small room and it needs a renovation.

At 5:00, Mr. Lavoie demonstrated the 2-12 Woodberry & Harris organ, Opus 77, 1890, in the "organ barn" next to his home, 67 Davis Street, Ludlow. The instrument was restored by the Lavoie family in 1973. The refreshments were indeed superb!

At 8:00, Prescott Barrows demonstrated the 2-27 organ for the United Methodist Church, Sudbury, Mass., at an open house at the shop of the Stuart Organ Company, Kaveney Street, Aldenville. The organ contains rebuilt chests and some pipes from an 1870 Hall & Labagh originally at Princeton University and for some seventy years at the Bowery Mission, New York City, before removal by the Organ Clearing House last December. The new reversed console has electric stop action and mechanical key action.

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The program of the Club's Centennial Organ and Brass Concert at the Church of the Immaculate Conception, Boston, on May 23, was certainly memorable, and included Leo Sowerby's "Fanfare for Organ, Brass, and Timpani" (1958); George E. Whiting's "Cantzonetta" (Opus 59, No. 3, 1907); Norman Lockwood's "Concerto for Organ and Brass" (1953); Sowerby's "Symphony in G for Organ" (1931); and Richard Wagner's commissioned 1876 "Grosser Festmarsch zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeits-Erklärung der Vereinigten Staaten von Nordamerika", arranged by James Kasprovicz and David Fuller for organ, brass and timpani, with timpani cadenzas in place of cannon and small gunfire. David Fuller was the organist, assisted by the University Brass Ensemble of Buffalo, directed by James Kasprovicz.

* * *

MIXTURES -

Barbara Owen recently found an excellent 2-22 c.1890 tracker organ by L. H. Van Dinter & Son, Mishawaka, Ind., in SS. Peter & Paul R.C. Church, Huntington, Ind. The two manual chests are side-by-side and enclosed in one huge swellbox.

The next Club meeting, at St. Paul's Cathedral, Boston, on Sunday afternoon, November 21, will include a business meeting -- herewith duly announced!

On August 15, a rebuilt 1888 Cole & Woodberry Bros. organ, originally in St. Anthony's R.C. Church, Cohasset, Mass., was rededicated at a recital in St. Mary of the Assumption R.C. Church, Hull, Mass. The 2-9 organ was rebuilt by the Roche Organ Company and the recitalist was Philip Fantasia of Centenary United Methodist Church, Auburndale, Mass.

A new RCA recording is Bobby Bare's "Dropkick Me, Jesus (Through the Goal Posts of Heaven)".

Four future organ recitals on Sunday evenings at 8 o'clock in Grace Episcopal Church, Pine and Lowell Streets, Manchester, N.H., are George Bozeman, Jr., November 14; Jay Harold Zoller, January 23; Thomas Murray, March 27; and Kenneth Grinnell, May 8. The organ is a 2-16 1975 Andover tracker.

This sentence appeared in The San Bernadino Sun last December: "The service will be done by the Chancel Choir and a 10-piece orchestra. Miss Kathy Degenhart will beat the console of the pipe organ, using all the keyboards."

The well-known but nearly-hidden and unused one-manual 1805 William Gray (London) chamber organ in the Fogg Museum, Harvard University, has been renovated by C. B. Fisk and placed on permanent loan to Christ Church, Episcopal, Cambridge, Mass. The museum did not have the facilities or the funds to make the organ available for concert use, and it is now in the small rear gallery once occupied by a Snetzler organ. The organ may be heard at a dedicatory concert at 7:30 p.m., October 17, when Beverly Scheibert, organist at the church, will be assisted by Ronald Knudsen and Tison Street, violinists, and Adrienne Hartzell, violist.

Heard in a sermon: "There is no such thing as a perfect church, but if you found and joined one, it would no longer be perfect."

Donald R. M. Paterson, assisted by soloist Phyllis Curtin, performed at the First Congregational Church, Great Barrington, Mass., on August 14. The Celebrity Organist Concert Series, sponsored by The Organ Task Force of the church and the Southern Berkshire Arts Council, is raising money to restore the four-manual 1883 Hilborne L. Roosevelt organ. Mr. Paterson's program included works by Dubois, Rowley, Saint-Saëns, Schumann, Böllmann, Widor, Guilmant, Yon, and Mendelssohn -- all suited to the organ, one of America's very largest "romantic" electric-action instruments. Contributions may be made to the Roosevelt Organ Fund through Mrs. Barbara Syer, Chairman, P.O. Box 608, Great Barrington, Mass., 01230.

The printed Sunday bulletin of a Massachusetts church recently welcomed "interested organ fuggs" to our monthly meeting.

The coming season's King's Chapel Concert Series on Sunday afternoons at 5 o'clock will be on October 17, January 30, and March 13. If your editor could attend just one, he would choose the last program: "A Hymn to St. Columba" -Britten; "Coelstis dum spirat aura" -Handel; "Look down, Harmonious Saint" -Handel; and "Judicium Salomonis" -Charpentier. The choir and orchestra of King's Chapel is directed by Daniel Pinkham.

John W. Steer's Opus 1, a 2-22 built in 1866-67 before he was George W. Turner's partner and originally in the Third Presbyterian Church, Albany, N.Y., has been purchased by the LaSalle Military Academy, Oakdale, L.I., N.Y. The organ stood for many decades in Blessed Sacrament R.C. Church, Albany, and was moved in June by Vincent Baratta, John Bassani, Leonard Fazio, James McIntosh, Gregory Ostrum, Bro. Roger Chingas F.S.C., and Matthew-Michael Bellocchio. The Academy is located on the former Frederick Gilbert Bourne estate and the organ will replace an electronic in the old music room, which once housed a very large four-manual Aeolian player organ. The unaltered Steer will be restored by Bro. Roger and student volunteers, with the advice of several organ-builders, and installation is expected to be completed next summer. The chests will be retabled without the use of slider seals.

Antiques & Auction News, a weekly paper published in Marietta, Pa., featured an illustrated A. F. Robinson article, "Tracking the Trackers", on July 23.

Another excellent Dr. Samuel Walter recital on the two-manual 1892 Geo. H. Ryder & Co. organ in the United Baptist Church, Lakeport, N.H., on August 22, included Mendelssohn's Sonata II; four J. S. Bach works, including the Toccata and Fugue in D Minor; a Suite of Charles Zeuner's organ works, arranged by Lawrence Trupiano; an Andante by S. B. Whitney; and Dudley Buck's "On the Coast". A hymn-sing followed the recital.

Our member Brian Franck of Auburn, Maine, is doing research in the history of old organs in his home state, and is assisted by his organ students. The Newsletter will occasionally publish the results of visits to Maine libraries. Two splendid August recitals by Mr. Franck on the two-manual George Stevens organs in the Congregational churches of Calais and East Machias included Mendelssohn's Sonata I and a variety of American music.

The Estey List appearing in current issues of the Newsletter has drawn many queries and some new members. The "Churches in Boston" transcripts, which concluded with "No. X" in the February-April Newsletter, ended because no other issues of The Boston Musical Gazette have been found. There certainly were other church organs in the city! Your editor has been indexing the Newsletter, a rather time-consuming job, and a list of corrections is also being prepared. Three stoplists have appeared twice, and that alone is sufficient justification for an index! Three hundred pages of organ information from The Music Trades have been copied from the 1900-06 volumes in the Library of Congress, and much more of that important pre-Dianason source of organ history should be examined. The heavy volumes have so far produced photographs of six organ-builders, and a few of the miscellaneous items from the busy turn-of-the-century period appear in this Newsletter. The Johnson material which appears regularly will also assist those members of The Organ Historical Society preparing a book on the work of that firm.

Four Johnson items which conclude the series of excerpts from W. S. B. Mathews' The Musical Independent, Chicago:-

October, 1871 - (Opus 355, 1871, "3-39"; broken up for parts c.1955; a few slight errors corrected below):

NEW ORGAN AT HAVERHILL, MASS.

The large organ for some time past building for the First M. E. Church at Haverhill, Mass., is now completed, and from the Haverhill Publisher we take the following account of it. When it is remembered that Haverhill is a small manufacturing town of some eight thousand inhabitants, and this large organ is in a Methodist Church, where a few years ago such a mechanical son of Belial would not have been permitted, it is evident that the world moves. As to the specification itself, it is a very admirable one except that there are too few pedal stops for an organ of this size, and the sixteen feet stop in the choir is hardly necessary; it was put in by the suggestion of Mr. B. J. Lang, the eminent pianist and organist of the Handel and Haydn Society of Boston.

"We learn that the new organ for Grace Church has already arrived, and thinking our musical friends will be interested in a perusal of its construction and capacity, we give the following description:

		Three manuals from C C to A ₃	58		
		Pedale from C C C to D	27		
		GREAT ORGAN.			
1.	16 feet	Principal	58	10.	8 " Cornopeon 58
2.	8 "	" "	"	11.	8 " Oboe "
3.	8 "	Gamba	"	12.	8 " Vox Humana "
4.	8 "	Rohr Flute	"		PEDALE ORGAN.
5.	4 "	Octave	"	1.	16 feet Grand Principal 27
6.	4 "	Hohl Flute	"	2.	16 " Bourdon "
7.	2 2/3 "	Twelfth	"	3.	8 " Violoncello "
8.	2 "	Fifteenth	"		Total number of pipes, 1879
9.	2 "	Mixture (3 ranks)	174		MECHANICAL STOPS.
10.	8 "	Trumpet	58	1.	Swell to Great.
		SOLO ORGAN.			
1.	16 feet	Bourdon } 58		2.	Swell to Solo.
2.	16 "	Dulciana } "		3.	Solo to Great.
3.	8 "	Geigen Principal	"	4.	Swell to Pedale.
4.	8 "	Dulciana	"	5.	Great to Pedale.
5.	8 "	Melodia	"	6.	Solo to Pedale.
6.	4 "	Flute D'Amour	"	7.	Bellows Signal.
7.	8 "	Clarionette	46	8.	Pedale Check.
		SWELL ORGAN.			
1.	16 feet	Bourdon Bass } 58			COMPOSITION PEDALS.
2.	16 "	Bourdon Treble } "		1.	Great Organ Forte.
3.	8 "	Principal	"	2.	Great Organ Piano.
4.	8 "	Salicional	"	3.	Swell Organ Forte.
5.	8 "	Gedact	"	4.	Swell Organ Piano.
6.	8 "	Quintadena	"	5.	Tremulant.
7.	4 "	Flute Harmonique	"	6.	Great to Pedale, reversible.
8.	4 "	Violin	"	7.	Balance Pedal to operate Swell.
9.	2 "	Mixture (3 ranks)	174		Total number of stops, and mechanical movements operating them 46

"The stops are arranged in terraces with round rods, operated by Boyer's Patent

Oblique-faced knobs, a most convenient arrangement, as each stop is turned directly toward the eye of the organist.

"It will be noticed that the number of pipes in every stop, except the clarionet (in which it is not necessary), correspond with the same number of keys in all the manuals, a thing heretofore unknown in this vicinity, as in the only other large organ in the city, the swell manual of twelve stops has not one running through the whole scale. The reason will be obvious when we mention the fact that the lower octave in one stop of the great organ actually costs nearly \$350. Add to this the cost of making a pipe for each key--instead of leaving out the thirteen largest ones in each stop--and some idea can be formed of the great expense attending the building of an organ of first-class appointments.

"The mechanical movement is also a new feature in our city, and is an indispensable convenience to any ambitious organist, enabling him to produce effects wholly impossible upon an instrument deficient in this respect. The swell pedal, usually so unmercifully "pumped," is admirably arranged, or rather balanced, remaining exactly where the organist leaves it, thus relieving the audience of the constant succession of crescendos and diminuendos, so annoying to sensitive ears.

"Another most valuable improvement is the beautiful little hydraulic engine, placed in the cellar, for the purpose of blowing the instrument. The organist sitting upon his stool, draws a stop marked "engine," and immediately the bellows fill with wind, supplying all necessary demand for the full power of the instrument, and yet none too much for its softest stop, regulating itself in the most ingenious manner, entirely doing away with the muscular efforts of two strong men. Taking it all in all, we are safe in saying there is no organ in Essex county of greater resources, or more perfect in all its appointments, and it can not but be a matter of pride, and gratitude, we may add, to every citizen, and especially to every lover of this sublime instrument, that this liberal and prosperous young society make this addition to our not over-stocked (in this respect) churches. We are much gratified to learn that an opportunity of hearing this organ will be afforded at the opening of this splendid church, on the evening of the 20th.

"The services of Dr. J. H. Wilcox [sic], of Boston, undoubtedly the most brilliant organist in New England, and also Mrs. West, of our own city, we are pleased to say, besides Mr. S. A. Dow, organist of the new church, have been engaged for the occasion. We hear the programme offers great attractions, to which we propose to listen ourselves, and shall be surprised if all our music-loving people are not on hand that evening.

"Of the most gentlemanly, and without doubt the first organ builder at the present day in our country, Mr. W. A. Johnson, of Westfield, we propose to speak in another article, more at length than our present space will permit; but must add, in conclusion, if we had anything to do with purchasing a new church organ, he, of all others, would receive our choice."

July, 1871 - (Opus 216, 1867. "3-54"; burned; apparently replaced by Johnson & Son's Opus 588, an 1882 three-manual):

CHANGES IN THE FIRST BAPTIST ORGAN.

The first large organ brought to this city [Chicago] (or at least the first of three manuals that approached completion in its appointments), was the one erected in the First Baptist Church by Mr. W. A. Johnson, of Westfield, Massachusetts. This organ, although admirable in most respects, was built at a time when the art of organ-building in America was effecting a transition from the English methods hitherto employed, to the German and French methods, in many respects more admirable. The English organs excelled in flutes, and in certain mellowness of diapasons. The Germans produced a more resonant diapason, while the string tones had almost a monopoly.

The French organs were much more abundant in reeds and in brilliant mixtures. In this First Baptist organ, Mr. Johnson adopted the French system in the matter of reeds, of which there was an unusually abundant supply, while in the general disposition of the instrument, and the voicing of the string tones, he adopted the German ideas. But in this disposition it was entirely neglected to provide a diapason power adequate to the unusual amount of reeds. The consequence was that, notwithstanding the great size of the instrument, and the very successful voicing of many of the individual stops, the tone of the full organ was deficient in resonance and brilliancy. In effect, it must suffice to say that just enough of the English element remained in the instrument to mar its complete success.

Quite a long time ago, therefore, it was determined to make important changes and additions, in order to render the instrument as completely effective as might be expected from its size and appointment. Within the past few months this work has been taken in hand by Mr. Ira Bassett (Mr. Johnson being unable to attend to it by reason of other duties), and is now, we believe, nearly completed. The most important changes are in the great organ. The two eight-foot open diapason/s/ are now new pipes of large scale. The sixteen-foot open diapason and principal have been "set up" and revoiced to correspond. A second open diapason has been added in place of a quint. The upper octaves of trumpets and mixtures have been voiced more brilliantly. A doppel flute has been put in place of the stopped diapason.

In the choir organ a dulciana and melodia have taken the place of the mixture. The entire specification in its new form is as follows:

SPECIFICATION.

Three Manuals, from C C to A in Alt, 58.
One Pedale, from C C C to D, 27.

GREAT.							
1	Open Diapason,	16 ft.	58	28	Vox Celestes,	8 ft.	46
2	Open Diap'n, No. 1,	8 ft.	58	29	Stop'd Diapason,	8 ft.	58
3	Open Diap'n, No. 2,	8 ft.	58	30	Stop'd Diap'n, Bass,	8 ft.	12
4	Keraulophon,	8 ft.	58	31	Melodia,	8 ft.	46
5	Clarabella,	8 ft.	58	32	Principal,	4 ft.	58
6	Doppel Flute,	8 ft.	58	33	Flute Traverso,	4 ft.	58
7	Principal,	4 ft.	58	34	Piccolo,	2 ft.	58
8	Flute Harmonique,	4 ft.	58	35	Mixture,	4 ranks	232
9	Twelfth,	2 2/3 ft.	58	36	Trumpet,	8 ft.	58
10	Fifteenth,	2 ft.	58	37	Hautboy,	8 ft.	58
11	Mixture,	4 ranks	232	38	Clarion,	4 ft.	58
12	Mixture,	5 ranks	290	39	Vox Humana,	8 ft.	58
13	Trumpet,	16 ft.	58	40	Tremolo,		
14	Trumpet,	8 ft.	58	PEDALE.			
15	Clarion,	4 ft.	58	41	Double Op Diap'n,	16 ft.	27
CHOIR.				42	Violone,	16 ft.	27
16	Open Diapason,	8 ft.	58	43	Bourdon,	16 ft.	27
17	Viole D'Amour,	8 ft.	58	44	Great Quinte,	10 2/3 ft.	27
18	Dulciana,	8 ft.	58	45	Violoncello,	8 ft.	27
19	Stop'd Diapason,	8 ft.	58	46	Trombone,	16 ft.	27
20	Melodia,	8 ft.	46	MECHANICAL MOVEMENT.			
21	Principal,	4 ft.	58	47	Swell to Great,		
22	Suabe Flute,	4 ft.	58	48	Swell to Choir,		
23	Flageolet,	2 ft.	58	49	Choir to Great,		
24	Clarionette,	8 ft.	58	50	Swell to Pedale,		
SWELL.				51	Great to Pedale,		
25	Bourdon,	16 ft.	58	52	Choir to Pedale,		
				53	Bellows Signal,		

- 26 Open Diapason, 8 ft. 58 54 Pedale Check.
- 27 Salicional, 8 ft. 58

- No. 1. Ventil to act on Pedale.
- No. 2. Ventil to act on Great Organ.
- No. 3. Great Organ Separation.
- No. 4. Pedal to act on Great and Ped. Coupling.

Total, 2910 pipes

The workmanship of these alterations, both in voicing and mechanism, reflects the greatest credit on Mr. Bassett, and the tone of the full organ is now resonant, well-balanced and impressive. All of these changes have been brought about by the untiring efforts of Mr. Havens, the skillful organist.

Editor's note: Six obvious and minor errors have been corrected in the above stop-list, but the spellings "Doppel" and "D'Amour" are unchanged. The list of combination pedals was omitted by Mr. Mathews' printer.

September, 1871 - (Opus 343, 1871, "2-25", was apparently replaced by Johnson & Son's Opus 762, an 1891 two-manual.):

Racine, Wis. -- The new organ built by Mr. W. A. Johnson, of Westfield, Mass., for the First M. E. Church at Racine, was opened not long since. The following is its

SPECIFICATION.

Two Manuals, from CC to A₃ -- 58 keys.

Pedale, from CCC to D -- 27 keys.

The following is a list of stops and pipes:

GREAT ORGAN.

- 1. Open Diapason metal 8 feet 58 pipes.
- 2. Dulciana " 8 " 58 "
- 3. Melodia with stop'd bass wood 8 " 58 "
- 4. Octave metal 4 " 58 "
- 5. Flute d'Amour wood and metal . 4 " 58 "
- 6. Twelfth metal 2 2/3 ft. 58 "
- 7. Fifteenth " 2 feet 58 "
- 8. Mixture 3 ranks, " 2 " 174 "
- 9. Trumpet " 8 " 58 "
- 10. Clarionet " 8 " 46 "

SWELL ORGAN.

- 11. Open Diapason { lowest 7 wood } 8 " 58 "
- { the rest metal }
- 12. Salicional metal 8 " 58 "
- 13. Stop'd Diapason wood 8 " 58 "
- 14. Flute Harmonique metal 4 " 58 "
- 15. Fugara " 4 " 58 "
- 16. Flautino " 2 " 58 "
- 17. Oboe with Bassoon bass " 8 " 58 "

PEDALE.

- 18. Double Open Diapason wood 16 " 27 "
- 19. Bourdon " 16 " 27 "

MECHANICAL STOPS.

- 20. Swell to Great. 23. Bellows Signal.
- 21. Swell to Pedale. 24. Pedale Check.
- 22. Great to Pedale. 25. Tremolo.

Two Combination Pedals to act on Great Organ.
 Ratchet Pedal to operate Swell.

The concert had this programme, and our correspondent makes particular commendation of Mr. Hyer's organ-playing and Mr. Towne's singing:

1. Offertoire in G, - - - - - Wely
2. Beyond — Tenor Solo, - - - - - F. W. Root
 T. Martin Towne.
3. Overture, "Poet and Peasant," - - - - - Suppé
4. Song — Miss Ada Slauson.
5. Overture, "Fra Diavolo," - - - - - Auber
6. Overture, "Masaniello," - - - - - Auber
7. Song — "Sweet Spirit, hear my Prayer," - - - - - Wallace
 Miss Addie Yout.
8. Organ Solo.
9. "My Angel," - - - - - Esser
 T. Martin Towne.
10. Milwaukee Light Guard Quickstep, - - - - - H. N. Hempstead

September, 1871 -

THE JOHNSON ORGAN COMPANY OF WESTFIELD

Mr. Johnson, whose organ factory was recently destroyed by fire, seeing by it nearly all the results of a lifetime swept away from him in one hour, instead of wasting time in useless regrets, went immediately to work with his usual energy, and although it is but a few weeks since the great misfortune overtook him, he is already on a new flood tide of success. A new business firm has been established under the title of the "Johnson Organ Company, Church Organ Builders, Westfield, Massachusetts," comprising the following members: W. H. Johnson, C. E. Chaffin, J. B. Gladwin; W. A. Johnson, Actuary. They have commenced building a new factory, a short distance from the site of the one destroyed. In the meantime they are at work completing orders and are in every way overwhelmed with business. [Which we believe was the correct style of the firm.] The success of Messrs. Johnson & Son in the past has been very great. Their success under the new organization will no doubt speedily retrieve the late disaster.

Everything Mr. Johnson had, with but little exception, was destroyed by the late fire. His losses included in the inventory amounted to over \$45,000, the whole insurance upon which was less than \$21,000, the whole salvage less than \$2,000, making a total loss of more than \$22,000. This was a hard position for Mr. Johnson to find himself in, being a man of limited means. But in eight days after the fire they had organized a new company, and had ten men at work; in twenty days after they had twenty men at work, and now, in less than three months, the company employ twenty-eight men, and will have ten more within the present month (July). They have shipped already three church organs, built since the fire. Three organs nearly complete were burned. The parties all renewed their orders, and most kindly gave them time to rebuild. The company has orders on hand from the following places: Chicago, Ill. — the 11th organ for that city; Indianapolis, Ind. — the second organ for that city; Haverhill, Mass. — the second organ for that city; Brooklyn, N.Y. — the sixth organ for that city; Orange, Mass.; Elizabeth, N.J. Besides these they have four others which were contracted for previous to the fire, and many under negotiation.

Mr. Johnson's business was large and constantly increasing, pressing upon him personally very closely at all times. Notwithstanding the great interruption of work by the destruction of the factory, there has been no falling off in the demands for new organs; on the contrary, an increase of business in this direction has seemingly sprung up. At present they occupy portions of four different buildings for their work, but they expect shortly to have the best appointed and most convenient organ

manufactory in the United States, and they intend to do the best work and use the best of materials.

It will interest some in this vicinity to know that the Elizabeth organ is to be placed in the church next August. We shall not miss the occasion of giving the work of the Johnson Organ Company a close personal inspection. The few stops Messrs. Johnson added to the organ in Holy Trinity Church, Brooklyn, about a year ago, we found most beautiful. — New York Weekly Review.

Editor's note: Sole ownership of the firm apparently passed from Mr. Johnson as a result of the fire and the insufficient insurance. Messrs. Gladwin and Chaffin were local businessmen who likely supplied a great deal of capital, and the firm evidently again became family property when the name was changed to "Johnson & Son" in 1874. The above article contains the earliest known use of the later name. The organ in Elizabeth, N.J., was Opus 356, a "2-33" in the First Baptist Church, rebuilt by Gustav Dohring and destroyed by fire in 1947.

* * *

Additions and alterations to the Boston Organ Club membership list, published in the Newsletter for May & June 1976:

Boutwell, Richard G.	Keene Rd., R.D. No. 3	Richmond, N.H.	03470
Cushing, Brian G.	2265 Maple Rd.	Amherst, N.Y.	14221
Holland, Tom	4 Bowden St.	Marblehead, Mass.	01945
Lawrence, Arthur	1230 Hillcrest Rd.	South Bend, Ind.	46617
Newton, Robert C.	201 Tyler St.	Methuen, Mass.	01844
Reynolds, Thaddeus B.	801 West 4th St.	Marion, Ind.	46952
Saakvitne, James	335 Marrett Rd.	Lexington, Mass.	02173
Hassman, Carrol			
Kirkpatrick, Bryan	Holderness School	Plymouth, N.H.	03264
Lahaise, Richard C.	78 Carroll St.	West Roxbury, Mass.	02132
Muise, Joseph A. Jr.	10A Glenville Ave.	Allston, Mass.	02134
Payne, Anne	91 Concord Rd.	Bedford, Mass.	01730
Royall, Mrs. Jervey D.	70 Bay View Drive	Mount Pleasant, S.C.	29464

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MISCELLANEOUS CLIPPINGS from your editor's scrapbook -

MOVING BROADWAY TABERNACLE ORGAN.

The large organ which has been used in the Broadway Tabernacle, at Thirty-fourth street and Broadway, New York, is being dismantled, and it is said that it will be moved to Methuen, Mass., and be placed in the large country home of Edward F. Searles, who recently purchased the Broadway Tabernacle.

This organ is noted, not only for its remarkable qualities as a musical instrument, but also for its striking appearance as a fine specimen of Gothic architecture. It has three manuals and pedals.

It is said that Mr. Searles already owns several large organs, which are installed in his several houses in various parts of the country.

- The Music Trades, New York, June 7, 1902 [The 1859 Ferris & Stuart became two organs which exist in the former Searles mansion; they are described in the Newsletter for May 1966.]

Samuel Bohler, the veteran organ builder of Reading, Pa., who retired from business in January last, and was succeeded by his daughter's husband, Gideon Jeffries, died on August 1st at the age of 73. Born in Berne, Switzerland, he arrived in Pennsylvania at the age of six and followed in the footsteps of his father as an organ maker. The deceased erected the largest organs in the state of Pennsylvania.

- American Art Journal, New York, August 15, 1896

COLORED MEN BUILDING ORGANS.

Philadelphia, July 6, 1903.

There is a new make of organ in Philadelphia, and its manufacturers are colored men. Most interesting of all, one of them is a Baptist clergyman and he has proved he can build a large pipe organ as skillfully as he can build a good sermon.

He is Rev. J. B. Randolph, pastor of the Metropolitan Baptist church at Twentieth and Tasker streets, which was built entirely by colored mechanics. The same men, after their pastor had constructed the main parts of the organ at his home, erected it. The unveiling and dedicating of the instrument, quite large and of fine tone, was concluded last Sunday. This is the first organ to be built by colored men.

- The Music Trades, New York, July 11, 1903

M. A. WARE COMMITS SUICIDE.

The Organ Pipe Maker of Millis, Mass., Found Dead in a Closet.

Millis, Mass., Nov. 16, 1903.

After telling his wife that he intended to go to Boston on the following day and asking her to call him in time to catch an early train, Marcellus A. Ware, an organ pipe manufacturer of this place, committed suicide November 6, by cutting his throat with a razor.

Mrs. Ware went to her husband's room as he had requested, to call him, and not finding him, tried the closet door. Upon the floor of the closet she found the body lying in a pool of blood.

Mr. Ware was sixty-three years of age and leaves a widow. He was a Mason and also a member of the Medway lodge of United Workmen. No cause has been assigned for the act.

- The Music Trades, November 21, 1903

ORGAN DESTROYED BY LIGHTNING.

White Plains, N. Y., Aug. 3, 1901.

One of the most peculiar freaks of lightning was brought to light on Thursday, when George Lent, the sexton, visited the First Baptist Church in this place. The church had been closed since Sunday and no one had been inside of it since that time until Mr. Lent opened the doors on Thursday. As he entered the Sunday-school room he noticed that the walls bore smoke stains, and upon investigation he found that a large part of the interior of the church had been gutted by fire, the supports and flooring beneath the organ had been destroyed, the organ had dropped through to the basement, where it had been reduced to ashes and melted metal.

The fire had been caused by lightning during the heavy thunder-storm of the previous Monday; but, although the church stands on Mamaroneck avenue, in the heart of the fashionable residence district, no one had seen the fire and no one knew that anything unusual had taken place in the building. The fire had confined itself to the interior and had extinguished itself.

- The Music Trades, August 17, 1901.

MINISTER PUT PADLOCK ON ORGAN.

Binghamton, N. Y., June 17, 1901.

There is an interesting state of affairs at the First Methodist Church at Chenango Forks. The minister had his horse shod at the shop of a blacksmith who was not a member of the church. A rival blacksmith, who was a church member and an intimate friend of the organist's mother, complained and the organist refused to play. The choir took the part of the organist, and there was no music at the service yesterday. Then the minister put a padlock on the organ, and when some of the choir attempted to make it unpleasant for him, the minister barred them from the church.

- The Music Trades, June 29, 1901.

THE ESTEY OPUS LIST - continued

Detroit, Mich.	Trinity Methodist Episcopal Church ("First Congregational Church, Highland Park, Mich." on a later list)	1659	1918	2
Chicago, Ill.	Iyon & Healy (sold in 1922 to Mrs. E. L. McColm, Muscatine, Iowa)	1660	1919	2A
Laurinburg, N.C.	Methodist Episcopal Church, South	1661	1918	2
Auburn, Maine	St. Louis R.C. Church	1662	1918	2
Brooklyn, N.Y.	William Henry Jones, 854 President Street	1663	1918	2A
Santa Barbara, Calif.	Major J. H. H. Peshine ("Rebecca R. Ord-Peshine" on other lists)	1664	1918	2
Riverside, Calif.	Loring Theatre (later moved to a church in Monrovia, Calif.)	1665	1918	2
Roanoke Rapids, N.C.	Presbyterian Church	1666	1918	2
Huntington, W.Va.	Fifth Avenue Baptist Church	1667	1918	2
Detroit, Mich.	Second Baptist Church ("colored")	1668	1918	2
Petersburg, Va.	Gillfield Baptist Church ("colored")	1669	1918	2
Union Hill, N.J.	First Baptist Church ("Union Hill Baptist Church, Jersey City, N.J." on a later list)	1670	1918	2
Sanford, N.C.	Steele Street Methodist Episcopal Church, South	1671	1918	2
Rochester, N.Y.	Trinity Evangelical Lutheran Church	1672	1918	2
Portsmouth, Ohio	First Baptist Church ("burned" on a later list)	1673	1918	2
Wauwatosa, Wis.	Masonic Temple	1674	1918	2
East Providence, R.I.	St. Mary's Seminary, Bay View	1675	1920	2
Granville, Ohio	Denison University	1676	1918	2
Johnson City, Tenn.	Watauga Avenue Presbyterian Church	1677	1919	2
Front Royal, Va.	Methodist Episcopal Church, South	1678	1919	2
Marlboro, N.Y.	Methodist Episcopal Church	1679	1918	2
Syracuse, N.Y.	Church of the Transfiguration, R.C.	1680	1918	2
Minneapolis, Minn.	Trinity Methodist Episcopal Church	1681	1918	2
Columbus, Ohio	Schoedinger Mortuary Chapel	1682	1919	2
Birmingham, Mich.	First Presbyterian Church	1683	1919	2
Galion, Ohio	Christ English Lutheran Church ("First Lutheran Church" on a later list)	1684	1918	2
Madison, S.D.	St. Thomas R.C. Church	1685	1918	2
Watertown, Mass.	Sacred Heart R.C. Church, Mount Auburn	1686	1918	2
Woodbury, N.J.	Central Baptist Church	1687	1919	2
Battle Creek, Mich.	Regent Theatre	1688	1918	2
Hollywood, Calif.	Baptist Church, 1542 N. Las Palmas Avenue	1689	1919	2
New York, N.Y.	Estey Studio (altered in 1923 with three-manual console; renumbered in 1928 and later sold as No. 2765 to St. Martin's Episcopal Church, New York)	1690	1919	2A
Camden, N.J.	Wesley A.M.E. Zion Church	1691	1919	2
New York, N.Y.	Waldorf - Astoria Hotel	1692	1918	2
Momouth, Ill.	Church of the Immaculate Conception, R.C.	1693	1919	2
Westerville, Ohio	First Presbyterian Church	1694	1919	2
Chapel Hill, N.C.	Presbyterian Church	1695	1920	2
Roanoke Rapids, N.C.	Methodist Episcopal Church, South	1696	1919	2
New York, N.Y.	Gustave Pagenstecher, 129 East 69th Street (later sold to C. R. Gibson, Bronxville, N.Y.)	1697	1919	2A
Bolton, N.Y.	Dr. William G. Beckers	1698	1919	2A
Los Angeles, Calif.	Estey Studio (later in the Don Lee Radio Studio, Los Angeles; eventually enlarged)	1699	1920	2A
East Chicago, Ind.	First Methodist Episcopal Church	1700	1919	2

St. Johns, Newfoundland	Ayre & Sons, Ltd. (sold to the Methodist Church, Bay Roberts)	1701	1919	2
Richmond, Va.	Church of the Epiphany, Episcopal, Barton Heights	1702	1919	2
South Richmond, Va.	First Baptist Church ("colored")	1703	1919	2
Mansfield, Ohio	St. Matthew's Lutheran Church	1704	1919	2
Sioux City, Iowa	St. Casimir's R.C. Church	1705	1919	2
Huntington, L.I., N.Y.	E. Z. Nutting ("Miss Martha M. Hall" on a later list)	1706	1919	2
Luverne, Minn.	First Baptist Church	1707	1919	2
Earling, Iowa	St. Joseph's R.C. Church	1708	1919	2
Earlington, Ky.	Church of the Immaculate Conception, R.C.	1709	1919	2
New York, N.Y.	Capitol Theatre (new console and Vox Humana, 1923)	1710	1919	4
South Bethlehem, Pa.	St. Joseph's R.C. Church	1711	1919	2
Madison, Ga.	Madison Baptist Church	1712	1919	2
Salem, Ore.	First Christian Church	1713	1919	2
Easton, Pa.	F. L. Chipman (rebuilt as No. 2459 in 1926 for Mrs. Frank L. Chipman)	1714	1919	2A
Charleston, S.C.	St. Joseph's R.C. Church	1715	1920	2
Newton Center, Mass.	Newton Center Methodist Episcopal Church	1716	1919	3
Marion, S.C.	Marion Presbyterian Church	1717	1919	2
New York, N.Y.	Church of the Holy Spirit, R.C.	1718	1919	2
Baltimore, Md.	St. Anthony's R.C. Church, Gardenville	1719	1919	2
Pelhamwood, N.Y.	C. J. Lyon (rebuilt as No. 1988 in 1921 for John Conley, 46 East 61st Street, New York, N.Y.)	1720	1919	2A
Allston, Mass.	Allston Theatre	1721	1919	2
Sullivan, Ind.	Christian Church	1722	1919	2
Jasper, Ind.	St. Joseph's R.C. Church	1723	1919	2
Baltimore, Md.	St. Bernard's R.C. ("Middletown Presbyterian Church, Elwyn, Pa." on a later list)	1724	1919	2
Manhasset, L.I., N.Y.	Eugene Achille Riotte (later in residence of J. F. Gallagher, Manhasset; moved to the Presbyterian Church, Lansford, Pa.)	1725	1919	2A
Newton Center, Mass.	S. Harold Green (later the residence of Wm. B. Nevin)	1726	1919	2A
Amesbury, Mass.	Union Congregational Church	1727	1919	2
Smithfield, N.C.	Methodist Episcopal Church, South	1728	1919	2
Point Pleasant, Pa.	Point Pleasant Baptist Church	1729	1919	2
Glover, Vt.	Community Church	1730	1919	2
New York, N.Y.	St. Ann's R.C. Church ("Italian"; chimes added in 1930)	1731	1919	2
Princeton, W.Va.	First Methodist Episcopal Church, South	1732	1919	2
Derry, N.H.	First Baptist Church (rebuilt by R. K. Hale)	1733	1919	2
Little Rock, Ark.	First Congregational Church	1734	1919	2
Lansford, Pa.	Presbyterian Church (see notes for No. 1725)	1735	1919	2
Clarksburg, W.Va.	Pride Chapel, A.M.E.	1736	1919	2
Tipton, Ind.	St. Joseph's Academy	1737	1919	2
Baltimore, Md.	Temple Baptist Church	1738	1919	2
Chicago, Ill.	Second Swedish Baptist Church	1739	1919	2
Vancouver, Wash.	State School for the Blind	1740	1919	2
Philadelphia, Pa.	St. John the Evangelist Episcopal Church	1741	1919	2
Grand Rapids, Mich.	Neland Avenue Christian Reformed Church	1742	1919	2
Elburn, Ill.	Congregational Church	1743	1919	2
Warrenton, Va.	Mrs. F. E. Bowman	1744	1919	2A

Thomas Murray is the host for the November meeting of the Club.

At 2:00 p.m., Sunday, November 21, we will experience a rare event, a business meeting, at St. Paul's Cathedral, Tremont Street, Boston. Signs in the vestibule will provide directions.

At 3:00 p.m., the Saint Paul's Cathedral Choir and the Boston Archdiocesan Choir School, both comprising men and boys, will present a concert at St. Paul's Cathedral. The director is Theodore Marier; Thomas Murray and John Dunn will accompany, playing the new Andover chancel organ. Congregational hymn-singing will be embellished with choir descants. Included in the program are Benjamin Britten's "Festival Te Deum" and "Te Deum in C Major", and the superb anthems: C. H. H. Parry's "I Was Glad" and Ralph Vaughan Williams' "O How Amiable".

Among the concerts the same day is one by our member Christopher C. Lavoie, who will play his Boston University Senior Recital at 8:00 p.m. in All Saints Episcopal Church, 1773 Beacon Street, Brookline. The organ is a three-manual electric-action Casavant, built in 1960.

The Boston Organ Club was founded in 1965 in lieu of forming a Boston Chapter of the Organ Historical Society, there being no provision at that time for establishing such chapters. Since then, OHS has established half a dozen chapters, and some members of BOC have expressed interest in forming a Boston Chapter. It seems unnecessary to have two organizations of similar purpose in the Boston area, so your Editor and Treasurer propose that the BOC itself petition OHS for a charter for a "Boston Organ Club Chapter" of OHS. Membership in the Chapter would be automatic for any BOC member who is also a member of the National OHS; membership in BOC without membership in OHS would still be possible. The Chapter newsletter, of course, would be the BOC Newsletter, and Chapter officers would be the same as Club officers. If at any time the Club or the OHS wished to change the relationship, such a change could be arranged by mutual consent.

It does seem that what is in fact, though not in name, the oldest OHS Chapter, should perhaps formally recognize the fact. At our November 21 business meeting this proposal can be discussed and acted upon. More than two dozen members of both BOC and OHS have already signed a petition seeking approval of a charter from OHS for a Boston Chapter, and the business meeting will give yet more members an opportunity for input.

Our thanks for Charles Callahan of St. Peter's R.C. Church, Philadelphia, Pa., who took Tom Murray's place in demonstrating the Holy Cross Cathedral organ at the Club meeting on March 14. At the meeting on October 31, Jack Fisher and Bruce Harmon played at the Byfield Parish Church, Lee Ridgway being ill. Mr. Harmon also demonstrated the organ at the Georgetown Congregational Church. A small but enthusiastic group of members will not soon forget the wonderful dinner served by the Byfield ladies!

Alan Laufman has arranged a Club meeting for Sunday afternoon and evening, December 12, in Maynard and Sudbury, Mass. Bring along a little music to play on three unaltered old Boston-built trackers. The schedule:

3:00 - St. Bridget's R.C. Church, at the corner of Sudbury and Percival Streets, Maynard; 2-14 1895 Hook & Hastings Co. organ, Opus 1696, with a reversed console.

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. 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.

3:45 - St. Casimir's R.C. Church, Great Road, Maynard; 2-9 E. & G. G. Hook & Hastings organ, Opus 588, 1871, built for the Baptist Church, Scotch Plains, N.J.

4:45 - First Parish Unitarian Church, at the common, Sudbury; Stanley Hanson, organist of the church, will demonstrate the 2-12 c.1895 Cole & Woodberry organ, which has a Pedal octave coupler. The area abounds in good restaurants for those who plan to hear the evening recital.

8:00 - Marion Anderson of Bates College, Lewiston, Maine, and St. Mark's Episcopal Church, Augusta, Maine, will play a recital on the new 2-27 Stuart organ in the United Methodist Church, 251 Old Sudbury Road, Sudbury. The origin of some of the organ is mentioned on page 2 of the last Newsletter. The dedicatory recital will be played by Yuko Hayashi at 8:00 p.m., November 14, and other recitals at the same hour include Max Miller on January 9 and Brian Jones and Will Sherwood in the spring of 1977.

The 1977 Club membership form is enclosed with this issue of the Newsletter. Do be sure to return it with your remittance soon, for the mailing of back issues to late re-subscribers is troublesome. Though the Newsletter is not as large as it was a decade ago, the dues remain unchanged. Mr. Laufman has already arranged several meetings for 1977.

* * *

MIXTURES -

The Andover Organ Company, Methuen, Mass., has completed two one-manual three-rank portable organs for the chapel of the Madison General Hospital, Madison, Wis., and the Music Hall of San Francisco State University, San Francisco, Calif. The firm is currently building a 2-30 tracker organ for the Main Street United Methodist Church, Hattiesburg, Miss. A 2-13 1873 Johnson & Co. organ, Opus 401, originally in the Odd Fellows' Hall, Haverhill, Mass., is being rebuilt by Andover for Christ Lutheran Church, Natick, Mass.

Donald R. M. Paterson (assisted by his wife, Linda, soprano) will play the restored 2-21 Geo. Jardine & Son organ, Opus 1107, 1894, in the Memorial Presbyterian Church, Bellona, N.Y., at 4:00 p.m., November 7. The organ was renovated by A. R. Strauss of Ithaca, N.Y., and is an exceptionally fine example of late Jardine work in an unusual brick Gothic country church.

If you do not receive the monthly newsletters of the Boston or Merrimack Valley Chapters of the American Guild of Organists, the best source of local concert and other musical information is the Calendar section of The Boston Globe, inserted in the Thursday editions each week. Listings in the Calendar are free, and must be mailed ten days in advance of the event to Calendar, The Boston Globe, Boston, Mass., 02107.

St. Aloysius R.C. Church, West Hollis Street, Nashua, N.H., a large 1871 brick Gothic church with a three-manual Casavant organ, was heavily damaged by fire on July 20. A considerable portion of the roof was lost and the organ damaged by water. The congregation's plans for the future are not yet certain.

A two-manual six-rank unit Cardinal organ, built by the Berkshire Organ Co., West Springfield, Mass., has been completed for St. Margaret's R.C. Church, Pawtucket Ave., Rumford, R.I. The instrument contains a few revoiced Skinner and Wurlitzer pipes, the latter from the previous instrument and the former replacing the bottom octave of the 16' Wurlitzer Pedal rank, stolen from the church during the summer.

The New York Times continues to give pipe organs good coverage. Recent articles of some length include "Electronic 'Pipe Organs' Distresses Biggs" on June 9, and "At Holy Trinity, A Mighty New Voice" on September 17. The latter item describes the R. M. Turner rebuild of E. M. Skinner's Opus 785, a 1929 three-manual twice rebuilt by Aeolian-Skinner in Holy Trinity Lutheran Church, Central Park West at 65th Street.

The 1976 edition of The Old North Church, a guide to the historic building in Boston's North End, states that "In 1959 Herman Schlicker restored the organ to its original concept of mechanical key action, which accounts for a mellow tone that electric action keys cannot produce, according to the record."

The Unitarian Church, Bangor, Maine, a large brick edifice that survived the great fire of 1911, now has a greatly altered interior and later stained glass. The present organ is a very large two-manual tubular-pneumatic Hook & Hastings, Opus 2173, 1908. It has slider chests, but the congregation is not yet able to afford a cleaning and renovation of the action. The first organ in the church was described in Dwight's Journal of Music, Boston, August 27, 1853:

"A New Church Organ.

Mr. Dwight,

Dear Sir: -- I visited, by invitation of the well-known organ-builder, Mr. Thomas Appleton, yesterday, his manufactory at Reading, to see and test the qualities of an organ which he had just completed for the use of the new Unitarian Church, in Bangor, Me., to be played upon by Mr. John Tufts.

The organ is twenty-two feet high, fourteen feet wide, and ten feet deep. Its case is made by Mr. Newman, of Andover, in a beautiful imitation of rosewood.

It has two manuals, the lower being the great organ, the upper, the swell with a choir bass; also pedals to the extent of two full octaves; and the position of this instrument in the church will be only six feet from the ground floor. (A great improvement; it would be still better if it were placed on the floor.)

The Great Organ comprises--

1. Stop Diapason, bass	}	56	pipes.
2. Melodia,			
3. Open Diapason,		56	"
4. Tenoroon,		56	"
5. Viol d'Amore,		56	"
6. Keraulophon,		56	"
7. Flute,		56	"
8. Principal,		56	"
9. Fifteenth,		56	"
10. Twelfth,		56	"
11. Sequialtra, (3 ranks)		168	"
12. Trumpet, treble, }	}	56	"
13. Trumpet, bass,			
Whole number, ..		<u>728</u>	

The Choir Bass comprises--

1. Stop Diapason,	12	pipes.
2. Open Diapason,	12	"
3. Bourdon,	12	"
4. Principal,	12	"
Total,	<u>48</u>	

The total number of pipes, then, is 1,329. [sic]

The Swell comprises--

1. Stop Diapason,	44	pipes.
2. Open Diapason,	44	"
3. Bourdon,	44	"
4. Principal,	44	"
5. Viol da Gamba,	44	"
6. Night horn,	44	"
7. Cornet, (3 ranks)	132	"
8. Piccolo,	44	"
9. Hautboy,	44	"
10. Trumpet,	44	"
11. Tremulant,		
Total,	<u>528</u>	

also, the following Couples--

- Great Organ and Swell.
- Great Organ and Swell an octave above.
- Pedals and Great Organ.
- Pedals and Great Organ, an octave above.
- Pedals and Choir Bass.
- Pedal Check.
- Bellows Signal.

Mr. Appleton, in building this fine organ, has fully sustained his well-earned reputation. The depth, fulnes [sic] and richness of the diapasons, I have not heard excelled; the sweetness of the reed, and other fancy stops, is superb, especially the Melodia, Viol d'Amore, Keraulophon, Night horn, Viol da Gamba and Hautboy.

I have not seen an organ of that size which has given me such satisfaction, whether in detail or as a whole. I thank Mr. Appleton publicly, for giving me the oppurtunity [sic] of seeing and hearing it. He has a host of admirers who will rejoice to hear of his success; and I address this letter to you, my dear Sir, knowing your willingness in promulgating to your readers whatever may be useful to them and encouraging a worthy man.

Yours truly,
F. F. Miller.

Boston, Aug. 20, 1853."

MARKET SQUARE PRESBYTERIAN CHURCH, GERMANTOWN, PHILADELPHIA, PENNSYLVANIA. Johnson & Son, Westfield, Mass., Opus 692, 1888; electrified c.1961.

GREAT:

Double Open Diap.	16'	58
Open Diap.	8'	58
Viola da Gamba	8'	58
Doppel Flöte	8'	58
Octave	4'	58
Flauto Traverso	4'	58
Twelfth	2 2/3'	58
Super Octave	2'	58
Mixture	III	174
Trumpet	8'	58

SOLO: (unenclosed)

Geigen Principal	8'	58
Dulciana	8'	58
Melodia	8'	58
Fugara	4'	58
Flute d'Amour	4'	58
Clarinet and Fagotto	8'	58

Couplers (knobs above Swell manual; left to right):

Solo to Pedale
Great to Pedale
Swell to Pedale
Solo to Great
Swell to Solo
Swell to Great

Blowers Signal

SWELL:

Lieblich Gedackt	16'	46
Lieblich Gedackt Bass	16'	12
Open Diapason	8'	58
Salicional	8'	58
Dolcissimo	8'	58
Voix Celeste (full-compass)	8'	58
Stopped Diapason	8'	58
Quintadena	8'	58
Violin	4'	58
Flute Harmonique	4'	58
Cornet Dolce	III	174
Cornoepen	8'	58
Oboe and Bassoon	8'	58
Tremolo		

PEDALE:

Double Open Diap.	16'	30
Bourdon	16'	30
Violoncello	8'	30

Combination pedals (labeled above Swell keys; left to right):

Piano Swell
Forte Swell
Gt. to Ped. Reversible
Piano Great
Mezzo Great
Forte Great

Pedale Check

Your editor visited this organ in 1959, but did not have the time to examine the interior. Though definitely in need of a restoration, the mechanism was quite unnecessarily electrified.

The organ stood in a small gallery opposite the corner entrance to the "Akron Plan" room, and thus occupied a triangular floor area. Oak paneling surrounded the attached console, which had overhanging manuals, oblique stop knobs lettered in Old English, the usual long Johnson & Son bench, and a later metal Swell pedal re-located above the flat Pedale clavier. A pedal once operated a water motor.

Tonally, the organ was quite rich and refined, and though there was just one 2' stop and the diapasons were somewhat dolce above 8' pitch, it was a very respectable church organ. The lowest seven pipes of the Great 16' Open Diapason were of stopped wood; the Doppel Flöte and the Cornoepen were exceptionally fine ranks.

An article from The Music Trades, New York, August 31, 1901:

A FAMOUS HAWAIIAN ORGAN.

The Long and Eventful History of the Pipe-Organ in the Sandwich Islands. — A Sailor Organist and His Pupils.

Oakland, Cal., Aug. 17, 1901.

Some of the wealthy Hawaiian planters who reside in this city and who were present at the dedication of the splendid new organ at Kawaihae brought back with them a highly interesting history of the old royal organ so dear to the Hawaiian

people.

The old church organ at Kawaiahao, after thirty-eight years of service in the big stone church, has been taken away to give place to a new one, more modern and more pretentious, but it has not been cast aside as a thing worn and useless. Its tones are yet too sweet and the memories of its melodies too dear to the Hawaiian people of the congregation to permit it to be disposed of as rubbish, so it is being repainted in white and gold and is to begin a new career in the Rice Chapel at Moilili, where it will probably lead the service for many years to come.

In itself the old organ is a wonderful instrument, and recent repairs and renovations have made it almost as good as when it was new. It was brought around the Horn in 1863, its purchase having been a matter of careful deliberation for a long time previous. The money with which it was purchased was taken up by subscriptions, and some of the subscribers contributed upon the condition that the money might be used if it was thought advisable later on, to purchase an ordinary organ, it being argued that there was no one in the islands who would know how to play a pipe-organ if the church had one. This difficulty did arise when the organ was set up, but a sailor on a whaling vessel happened in at the port at the opportune time, and when it was learned that he could play the organ he was persuaded to stay and teach a number of young people of the congregation. Queen Liliuokalani was among his pupils, and became one of the best organists in the islands, playing the instrument every Sunday for a number of years.

The organist who was considered the best in the islands was a native woman, Lizzie Kapohi, and she served the church for a long time.

Before the arrival of the organ in 1863 a melodeon had been used in the old church, and nothing in the nature of a larger instrument was known. The advent of the new instrument, therefore, was a matter of wide interest. It was ordered from Simmons, the famous organ builder, of Cambridge, Mass., early in the spring, and toward the end of the year it arrived. An interesting coincidence is that at the time the old organ was built Mr. Bergstrom, from whom the new organ for Kawaiahao was purchased, and who went to the islands from San Francisco to personally superintend its setting up, was employed in the Simmons factory, and probably helped to build the old organ.

Hundreds of people were at the wharf to meet the organ when it arrived, and as the workmen put the instrument together they were surrounded by throngs of the curious. The process of setting it up was watched with the liveliest interest, and on Christmas Day, when it was dedicated, the big stone church was packed to overflowing, the ceremony being very impressive, King Kamehameha V and all the great dignitaries of the day being present. There were very few workmen in the islands at that time who knew anything about organs, and the task of putting together and setting up the curiosity had been fraught with many difficulties.

Soon after its dedication the sailor above referred to drifted into the islands. His name was Hart, and like all sailors he was somewhat fond of the square-faced bottle. When it was discovered that he could play the church organ he was immediately in great demand, and the entire congregations joined forces to try to keep him sober long enough to give lessons to his pupils.

One of the most notable occasions for which the organ played was the celebration in 1870 of the semi-centennial anniversary of the arrival of the American Board of Missions in the Hawaiian Islands. A number of famous representatives of the Board came out from Boston, and there was a joyous time for several days, elaborate musical programmes being given at the church, interspersed with special sermons and lectures.

Music for the funerals of King Lunalilio, Queen Emma, Queen Dowager Kapiolani and Princess Kaiulani was played on the old instrument, and besides these many other funerals of notable people took place from the old church while the old organ was in use, among them being that of Minister James A. King.

Some five years ago the organ came near being burned up. From some unknown cause fire broke out inside the instrument, and the blaze was discovered just in time to prevent the destruction of the historic old curio. The rats, also, during the past thirty-eight years have not neglected the instrument, and at times have threatened havoc inside it, but such damage as was done by the rodents had been remedied, and the wonderful old organ is now in splendid repair, notwithstanding its hard service and long, eventful career.

The congregation at the new Rice Chapel are delighted with their beautiful white and gold organ, and in its new home the old instrument will continue to peal forth its melodies, the tones the fuller and the richer for the smaller size of the little church.

The dedication of its successor at Kawaihāo took place August 4. It is hardly probable that the service of the new instrument will extend over a period of such change and remarkable events locally as the old one, though it should last for a hundred years.

Stuart W. Booth.

* * *

EMMANUEL EPISCOPAL CHURCH, MIDDLEBURG, VIRGINIA. Rieger, Schwarzach, Vorarlberg, Austria, 1976.

MANUAL I:	MANUAL II:	PEDAL:
Stopped Diapason 8' 56	Dulciana 8' 1/4	Double Stopped Diapason 16' 30
Principal 4' 56	Flute 4' 56	Bass Flute 8' 12
Twelfth 2 2/3' 56	Gemshorn 2' 56	Night Horn 4' 30
Fifteenth 2' 56	Nineteenth 1 1/3' 56	

Couplers:

Manual I to Pedal Manual II to Pedal Manual II to Manual I/Manual I to Man. II

This splendid, charming, compact tracker instrument was dedicated on May 23, replaced a small two-manual duplexed M. P. Moller, and is known as the de Bordenave Memorial Organ. It is basically a stock model \$21,000 Rieger, but with embellishments cost \$26,000. The design and specifications are by James Akright of Baltimore, Maryland, who assisted in the installation.

The church is a small "Colonial Gothic" brick edifice of the 1840's, somewhat "Williamsburgized" in this century. The organ stands at the left of the chancel, the case front facing the nave, and the white-painted pine case is just 4'5" wide and 2' 1" deep, exclusive of the lowest 16' pipes placed horizontally on the floor. Above the lidless, attached console is a bracketed impost supporting two flats of three gilded tin pipes each, flanked by narrow flats of pleated and gathered red silk. The wider central flat is similarly decorated, and the effect is that of early nineteenth century chamber organ fronts. The carved pipe shades and decorations on the cornices were done by an Austrian woman (whose lyre is appropriately horseshoe-like in appearance), and are rococo in feeling and covered with 22 carat gold leaf. The console, concave Pedal keys and bench are of American walnut. The case pipes are dummies and all of the manual pipework is enclosed behind vertical glass shades.

The console has ivory and ebony manual keys, solid ivory knobs on square shanks engraved in script and all on the left side, and a balanced swell pedal. The single manual chest has two sets of pallets; the higher-pitched Pedal pipes are below the manual chest; the blower is within the case; and the Pedal couplers are controlled by knobs. A lever on the outer side of the right key cheeks operates the manual coupler - the lever up engages I-II, and down engages II-I.

The Stopped Diapason is entirely of wood and the lowest 4 pipes are placed horizontally on the top of the swell box; the 4 lowest Principal pipes are Haskelled; the Dulciana borrows 12 basses from the Stopped Diapason and the first 7 pipes are Haskelled; the Flute has capped metal basses, 7 stopped harmonic "Zauberflöte" tenor

pipes, and harmonic pipes from Middle C to the top, which are quite orchestral in tone; the Gemshorn is tapered; the Nineteenth has no break in the treble; the lowest 18 notes of the Bass Flute are borrowed from the wood Double Stopped Diapason; the Night Horn is a capped metal rank of Pommer quality. There are no zinc pipes, English tin and African mahogany being used exclusively. In all, it is an adequate and well-designed instrument, and is in particular a credit to Mr. Akright, who devoted much careful thought to the organ problem at Immanuel Church.

* * *

BETHEL PENTACOSTAL CHURCH, BARTON, VERMONT. E. W. Lane, Waltham, Mass., 1903.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Salicional	8' 61	Bourdon	16' 30
Dulciana	8' 61	Aeoline	8' 61	Couplers (tablets above Swell manual):	
Melodia	8' 61	Stopped Diapason	8' 61	Swell to Great	
Octave	4' 61	Violina	4' 61	Swell to Pedal	
Twelfth	3' 61	Flute	4' 61	Great to Pedal	
Fifteenth	2' 61	Oboe	8' 49		
		Bassoon	8' 12		
		Tremolo			

two unlabeled Great combination pedals

Blowers Signal

The late Victorian somewhat Gothic slate-roofed brick church was originally the Methodist edifice, and that denomination merged with the nearby Congregationalists many years ago. The tracker organ is in a plastered, arched chamber at the right of the pulpit platform, and the oak front supports speaking Great pipes arranged 3/7/9/7/3, without woodwork above the impost.

The attached console has overhanging natural keys with curved fronts, a flat Pedal clavien, oblique knobs lettered in plain capitals, and single-acting metal combination pedals at the right of the wood Swell pedal. The Swell shades are vertical, that division is behind the Great, and the box extends to the rear wall; the Pedal pipes are on the left side of the organ.

The Open Diapason is a bit "big" in the bass and the 17 lowest pipes are in the case; the lowest 12 pipes of the Dulciana are in the end groups of the case front; the Melodia is open from Tenor F and has screwed caps; the Octave is cone-tuned from Middle C; the Twelfth and Fifteenth share one toeboard and each rank has 17 slot-tuned basses; the bearded Salicional has 12 capped zinc basses; the very soft Aeoline has 12 capped zinc basses; the Stopped Diapason is entirely of wood; the Flute has 5 zinc basses and is harmonic from Middle C; the Oboe has mitered basses, is quite smooth and horn-like, and has 12 spotted metal flue trebles.

Tonally, the organ is above-average for the period and ten ranks contain good spotted metal. The instrument is little-used and needs a renovation; the chest table cracks are not yet serious. The bellows handle, accessible through a door at the right of the console, still provides adequate wind, for the blower has failed.

* * *

EDWARD GILMAN, 85, a Boston native who was employed by Kimball, Smallman & Frazee and Ernest M. Skinner before establishing his own pipe organ business, died in Boston on September 17. Mr. Gilman specialized in the installation of theatre organs and supervised the moving of the well-known two-manual Wurlitzer to the Stoneham Town Hall several years ago.

JOHN R. SCOTFORD, 88, author of The Church Beautiful, a Congregational clergyman and architect who designed or renovated 1,400 sanctuaries, died at Hamilton, N.Y., on September 9. Mr. Scotford usually advised doing away with an organ case at the front of a church auditorium, and was responsible for covering many old organs, but he did prefer a real organ.

Francis J. N. Tallman's Opus 16 is a large two-manual tracker organ in FIRST HOPE-WELL BAPTIST CHURCH, 525 Orange Street, NEWARK, NEW JERSEY. The church is in the Roseville section of the city and the organ was renovated a few years ago by the Hartman-Beaty Organ Company. Mr. Tallman's daughter, Mrs. Elizabeth Kampf of Newton, N.J., is the Boston Organ Club's oldest member, and yet a lady very much aware of affairs in the organ world. With the exception of a Gabler upright piano advertisement on the last page, the opening programme is reproduced below.

ROSEVILLE
METHODIST EPISCOPAL CHURCH

Cor. Orange Street and Bathgate Place

ORGAN OPENING

and

CONCERT

Wednesday Evening, May 28, 1890

ARTISTS:

Miss Ida W. Hubbell, Soprano
Miss Emily Winant, Contralto
Mr. Thomas Bott, Bass

Samuel P. Warren, Organist
Mr. Frank L. Sealey, } Accompanists
Mr. C. Wenham Smith, }

PROGRAMME

Part I

- | | | |
|---|---|-------------|
| 1 | TOCCATA in F, | J. S. Bach |
| | Mr. S. P. Warren | |
| 2 | BASS SOLO, "Bedouin Love Song," | Pinsuti |
| | Mr. Thomas Bott | |
| 3 | ALTO SONGS: | |
| | (a) "Kennst du das Land," | Beethoven |
| | (b) Minnelied, | Brahms |
| | (c) Widmung, | Schumann |
| | Miss Emily Winant | |
| 4 | (a) PASTORALE in F, | Merkel |
| | (b) SCHERZO in F sharp, | Jadassohn |
| | Mr. S. P. Warren | |
| 5 | SOPRANO SOLO, "I Know that my Redeemer Liveth," | Handel |
| | Miss Ida W. Hubbell | |
| 6 | OVERTURE to "Midsummer Night's Dream," | Mendelssohn |
| | Mr. S. P. Warren | |

PROGRAMME

Part II

- | | | |
|---|--|--------|
| 1 | CONCERT FANTASIA on "O! Sanctissima," (Sicilian Hymn), | F. Lux |
| | Mr. S. P. Warren | |

- 2 ALTO SONGS:
 - (a) "In Questa Tomba," Beethoven
 - (b) "O Rest in the Lord," Mendelssohn
 - Miss Emily Winant
- 3 (a) MARCHE TRIOMPHALE in E flat, Deshayes
- (b) "NIGHT SONG," Vogt
- Mr. S. P. Warren
- 4 SOPRANO SOLO, "Miriam's Song of Victory," Reinecke
- Miss Ida W. Hubbell
- 5 BASS SOLO, "Why do the Nations," Handel
- Mr. Thomas Bott
- 6 DUET, "Quis est Homo," Rossini
- Miss Hubbell and Miss Winant
- 7 MARCH from "Die Meistersinger von Nürnberg," Wagner
- Mr. S. P. Warren

SCHEME OF ORGAN, BUILT BY F. J. N. TALLMAN, NYACK, N. Y.

Containing Two Manuals of 58 Notes each, and Pedals of 27 Notes

GREAT ORGAN.

1 - 16 ft.	Double Open Diapason, - Metal and Wood,	58	Pipes.
2 - 8 "	Open Diapason, - - - - - Metal,	58	"
3 - 8 "	Dulciana, - - - - - "	58	"
4 - 8 "	Gamba, - - - - - "	58	"
5 - 8 "	Melodia, - - - - - Wood,	46	"
6 - 8 "	Doppel Flote, - - - - - "	58	"
7 - 4 "	Flute D'Amour, - - - - - "	58	"
8 - 4 "	Octave, - - - - - Metal,	58	"
9 - 3 "	Twelfth, - - - - - "	58	"
10 - 2 "	Fifteenth, - - - - - "	58	"
11 -	Sexquialtra, (3 ranks) - - - - - "	174	"
12 - 8 "	Trumpet, - - - - - "	58	"

SWELL ORGAN.

13 - 16 ft.	Bourdon, Bass, } - - - - - Wood,	58	Pipes.
14 - 16 "	Bourdon, Treble, }		
15 - 8 "	Open Diapason, - - - - - Metal,	58	"
16 - 8 "	Viol d'Amour, - - - - - "	58	"
17 - 8 "	Salicional, - - - - - "	58	"
18 - 8 "	Vox Celestis, - - - - - "	46	"
19 - 8 "	Stopped Diapason, - - - - - Wood,	58	"
20 - 4 "	Flute Harmonique, - - - - - Metal,	58	"
21 - 4 "	Violina, - - - - - "	58	"
22 - 2 "	Piccolo, - - - - - "	58	"
23 -	Cornet, (3 ranks) - - - - - "	174	"
24 - 8 "	Cornopean, - - - - - "	58	"
25 - 8 "	Oboe, - - - - - "	58	"

PEDAL ORGAN.

26 - 16 ft.	Open Diapason, - - - - - Wood,	27	Pipes.
27 - 16 "	Bourdon, - - - - - "	27	"

28 - 8 " Violoncello, - - - - - Wood, 27 "
 Total number of pipes, - - - - - 1,681

- | | |
|---|---|
| 29 - Swell to Great Coupler. | 1 - Forte Combination, Great Organ. |
| 30 - Swell to Great Super Octave Coupler. | 2 - Mezzo Combination, Great Organ. |
| 31 - Swell to Pedal Coupler. | 3 - Piano Combination, Great Organ. |
| 32 - Swell to Pedal Coupler. | 4 - Forte Combination, Swell Organ. |
| 33 - Swell Tremulant. | 5 - Mezzo Combination, Swell Organ. |
| 34 - Bellows Signal. | 6 - Piano Combination, Swell Organ. |
| | 7 - Reversible Pedal to Operate No. 32. |
| | 8 - Balanced Swell Pedal. |

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Additions and alterations to the Boston Organ Club membership list, published in the Newsletter for May & June 1976:

Gossard, A. Stanley	33 West Sixth St.	Waynesboro, Pa.	17268
Harrison, J. M.	40 Sparks St.	Cambridge, Mass.	02138
Havenstein, Paul	6 Pleasant Ave.	Bowdoinham, Me.	04008
Needham, Edmund	St. Kilian's Church, 462 Conklin St.	Farmingdale, N.Y.	11735
Ontko, Allan J.	P.O. Box 3244	Wallington, N.J.	07057
Thomas, Robert I.	11816 Devonshire	St. Louis, Mo.	63131
Whipple, Bertram F.	The Fairfield, Suite 14E, 790 Boylston St.	Boston, Mass.	02199
Myrvaagnes, Mr. & Mrs. Rodney N.	271 Dartmouth St., 4E	Boston, Mass.	02116

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MISCELLANEOUS CLIPPINGS from your editor's scrapbook -

CHURCH ORGAN ACTIONS.

One of Winchester, Mass', most prominent industries is the manufacture of Church Organ Actions. The factory of Sylvanus Elliot is one of the best known in the State. This gentleman was for 25 years engaged in the manufacture of Piano Actions, but some ten years ago commenced to make Organ Actions, and since that time has devoted himself entirely to their construction. His factory, which is situated on the corner of Walnut and Main streets, contains all the machinery necessary for this industry. A visit to the factory is full of interest and instruction. He makes actions for church organs only which he supplies direct to organ builders. Mr. Elliot is a practical workman of long experience, and gives his personal attention to all the operations of his business.

- American Art Journal, New York, December 26, 1891

In the factory of Messrs. George Jardine & Son, No. 320 East Thirty-ninth street, stands an interesting relic in the shape of the organ recently removed by that firm from Trinity church, Columbia, S.C., to make room for a larger one of their construction. This venerable instrument was built by Appleton, of Boston, the best part of a century ago. The interior workmanship is most beautiful, the wind-chest and many of the parts being veneered with mahogany, and the craftsmanship displayed would put many a modern builder to the blush. The case, while small, is of graceful Gothic design, with delicate and tasteful carvings, and all worked out in solid mahogany of rich, dark hue.

An episode in the history of this organ occurred during the shelling of the city

of Columbia by Gen. Sherman's artillery in the winter of 1864-65, when one of his gunners sent a round shot crashing directly through it, playing nine-pins among the pipes. It is said that after this catastrophe such of the pipes as were not past mending were replaced, but the destroyed ones were never made good, and the crippled veteran went on doing its duty as best it could until a few weeks ago, when it was taken down and carried away. Some one ought to buy this case, if only to preserve it from being consigned to the old lumber pile. It is a really beautiful piece of church or chapel furniture, and could easily be adapted to a modern organ.

- The Churchman, New York, October 13, 1894

ORGAN PLAYING IN THE NUDE.

Andrew Carnegie is Reported to Have Given Welcome to King Edward Under Strange Circumstances.

According to the London correspondent of the New York "Press," Andrew Carnegie's organist at Skibo Castle had a hard time of it recently during a visit of King Edward to the retired steel magnate at Skibo.

The King's announcement that he would visit Mr. Carnegie was late in reaching the laird of Skibo, so that when the information finally did reach him but a few minutes were to elapse before His Majesty was due to arrive. There was a great rush among the corps of servants, and in the midst of it all Mr. Carnegie thought of his big organ. Here was a chance for a grand welcome to be given the royal guest by the playing of "God Save the King" on the organ as the King entered the castle.

"Have the organist take his seat at once!" was the order that Mr. Carnegie hurriedly gave.

"But he is swimming in the pool nearby," said the servant.

"Out of the water with him then!" thundered the giver of libraries, and the order was obeyed. Several servants went to the pool, dragged the unfortunate organist from the water, and with nothing but a blanket to protect him he was placed upon the organ seat. It was none too soon, for the King's carriage was heard approaching. A screen was placed so that it shielded the organist from view, and there, even the blanket now removed, the shivering man caused the organ to peal forth "God Save the King," while Mr. Carnegie was bidding the King a welcome to Skibo Castle. As the organist played servants rubbed him with coarse towels, but did not interfere with the artistic rendition of the famous air.

Later, when the King was told of the circumstances under which the piece was played on the organ, His Majesty resigned himself to great laughter.

- The Music Trades, New York, January 10, 1903

ORGAN FACTORY FOR MISSISSIPPI.

Jackson, Miss, April 29, 1901.

Linn Crane has established an organ factory at Forest, Scott County, and intends expanding to larger proportions in the near future. He recently built an organ for a church in this section, the first ever manufactured in this State, and it has been so highly commended that he has determined to enter the business on a comparatively large scale as soon as he can make necessary arrangements.

- The Music Trades, May 4, 1901

Boy Builds Pipe Organ.

Chicago, March 16, 1908.

William, the fifteen-year-old son of Charles O. Barnes, has built for his father's house a pipe organ of the ordinary church size.

The work took three years. All of the instrument, except the ornamental pipes, the celluloid keys and a small portion of the outer woodwork, was hand made and fitted.

- The Music Trades, March 21, 1908

THE ESTEY OPUS LIST - continued

West Hampton, L.I., N.Y.	Methodist Episcopal Church	1745 1919 2
Sheboygan, Wis.	First Congregational Church	1746 1920 3
Grand Rapids, Mich.	Bethel Christian Reformed Church	1747 1919 2
Oneonta, N.Y.	George N. Rowe (sold in 1949 to the Church of the Atonement, Syracuse, N.Y.)	1748 1920 2A
Dallas, Texas	Ross Avenue Baptist Church	1749 1919 2
Bronxville, N.Y.	Alexander J. McAllister	1750 1920 2A
Birdsboro, Pa.	H. M. Willetts	1751 1920 2A
Englishtown, N.J.	Sanford Memorial Methodist Episcopal Church	1752 1919 2
Sycamore, Ill.	St. Peter's Episcopal Church	1753 1919 2
Philadelphia, Pa.	Gethsemane Lutheran Church	1754 1919 3
Delavan, Wis.	Methodist Episcopal Church	1755 1919 2
Morristown, N.J.	George Marshall Allen	1756 1920 2A
New York, N.Y.	Van Nest Presbyterian Church	1757 1920 2
Urbana, Ohio	Grace Methodist Episcopal Church	1758 1919 2
Holland, Mich.	Maple Avenue Christian Reformed Church	1759 1920 2
Venice, Calif.	First Church of Christ, Scientist (three stops added in 1923; later in Twentieth Church of Christ, Scientist, Los Angeles, Calif.)	1760 1920 2
Salem, N.H.	Congregational Church	1761 1920 2
Wadesboro, N.C.	First Presbyterian Church	1762 1920 2
Falls Church, Va.	Columbia Baptist Church	1763 1919 2
Franklin, Ind.	Hopewell Presbyterian Church	1764 1920 2
Ward, W.Va.	Community Church	1765 1920 2
Whittier, Calif.	New Theatre (had a "Barbells" stop; "Scenic Theatre" on a later list)	1766 1920 2
Los Angeles, Calif.	Edward R. Maier (later moved to the Forest Lawn Memorial Park's church, Glendale, Calif.)	1767 1920 3A
Long Beach, Calif.	Calvary Presbyterian Church	1768 1920 2
Stanhope, N.J.	Presbyterian Church	1769 1920 2
Hazleton, Pa.	St. Stanislaus R.C. Church	1770 1920 2
Dubois, Pa.	First Baptist Church	1771 1920 2
Weston, W. Va.	First Presbyterian Church	1772 1920 2
Darlington, Wis.	Holy Rosary R.C. Church	1773 1920 2
Tulsa, Okla.	Temple Israel	1774 1920 2
Wadesboro, N.C.	Wadesboro Methodist Episcopal Church, South	1775 1920 2
Hickory, N.C.	First Baptist Church (see No. 3221, 1955)	1776 1920 2
Ontario, Calif.	J. V. Spaugh Theatre (later enlarged)	1777 1920 2
Leesville, S.C.	Wittenburg Lutheran Church	1778 1920 2
Rutherford, N.J.	First Presbyterian Church	1779 1920 3
Athens, Texas	First Methodist Episcopal Church, South	1780 1920 2
South Norwalk, Conn.	Hungarian Reformed Church	1781 1920 2
Medford, Mass.	First Methodist Episcopal Church	1782 1920 2
Enfield, N.C.	Enfield Baptist Church	1783 1920 2
Joliet, Ill.	St. Peter's Evangelical Lutheran Church	1784 1920 2
South Bend, Ind.	Temple Beth-El	1785 1920 2
DuQuoin, Ill.	Sacred Heart R.C. Church	1786 1920 2
Paris, Ky.	First Christian Church	1787 1920 2
Battle Creek, Mich.	Post Theatre	1788 1920 2
Boston, Mass.	Star Motion Picture Theatre	1789 1920 2
Washington, D.C.	Second Baptist Church	1790 1920 2
Goldsboro, N.C.	First Presbyterian Church	1791 1920 2
Butler, Pa.	First Lutheran Church	1792 1920 2
Philadelphia, Pa.	St. Columba's R.C. Church	1793 1920 3

Marion, Ill.	Christian Church (burned in 1927)	1794 1920 2
Montrose, Col.	First Congregational Church	1795 1920 2
Rochester, N.Y.	West Avenue Methodist Episcopal Church (two consoles)	1796 1920 3
Anaheim, Calif.	First Methodist Episcopal Church	1797 1920 2
Lawrence, Mass.	Protectory of Mary Immaculate, Sisters of Charity	1798 1920 2
Dallastown, Pa.	Bethlehem United Brethren Church	1799 1920 2
Dayton, Ohio	C. W. Hoffritz (later the residence of W. J. Lukaswitz, 730 E. Monument Ave.; eventually moved to a church)	1800 1920 2A
Muskegon, Mich.	Fifth Reformed Church	1801 1920 2
Johnstown, Pa.	St. Rochus Croatian R. C. Church	1802 1920 2
Monticello, Ark.	First Presbyterian Church	1803 1920 2
Baltimore, Md.	Forest Park Presbyterian Church	1804 1920 2
Brooklyn, N.Y.	Leo Ritter	1805 1920 2
Canonsburg, Pa.	Chartiers United Presbyterian Church	1806 1920 2
Chelsea, Mass.	Our Lady of Grace R.C. Church	1807 1920 2
New York, N.Y.	Norman S. Riesenfeld	1808 1920 2
Sycamore, Ill.	First Methodist Episcopal Church	1809 1920 2
London, England	Estey Studio (sold in 1933 to J. W. Walker & Sons, organ builders)	1810 1920 2A
Salem Depot, N.H.	First Baptist Church	1811 1920 2
Sterling, Col.	First Presbyterian Church	1812 1920 2
Charlotte, N.C.	Hawthorne Lane Methodist Episcopal Church, South	1813 1920 2
Brewton, Ala.	First Baptist Church	1814 1920 2
Lake Hopatcong, N.J.	West Side Church	1815 1920 2
Corsicana, Texas	First Christian Church	1816 1920 2
Short Hills, N.J.	Joseph P. Day, 69 Liberty Street	1817 1920 3A
Los Angeles, Calif.	Commandery No. 9, Knight Templars, 929 Hope St.	1818 1920 2
Roanoke Rapids, N.C.	All Saints Episcopal Church (original contract with the Baptist Church, Roanoke Rapids)	1819 1920 2
Lexington, Va.	First Baptist Church	1820 1920 2
New Haven, Conn.	Hamden Plains Methodist Episcopal Church	1821 1920 2
Glendora, Calif.	First Methodist Episcopal Church	1822 1920 2
Glen Ridge, N.J.	Charles Wesley Jones, 314 Ridgewood Avenue	1823 1920 2A
Bethlehem, Pa.	Kurtz Brothers Theatre ("Colonial Theatre" on a later list)	1824 1921 3
Saugerties, N.Y.	Methodist Episcopal Church	1825 1920 2
Brookings, S.D.	South Dakota State Agricultural College	1826 1920 2
Cleveland, Ohio	G. G. G. Peckham, 1903 East 19th Street	1827 1920 2A
Seattle, Wash.	John Frederick Duthie ("broken up" on a later list)	1828 1920 2A
Lincolnton, N.C.	First Methodist Episcopal Church, South	1829 1920 2
Gadsden, Ala.	Church of the Holy Comforter, Episcopal	1830 1920 2
Providence, R.I.	R. S. Moore (later moved to St. Mary's R.C. Church, Cranston, R.I.)	1831 1920 2A
Newark, N.J.	Bergen Theatre	1832 1920 2
Philadelphia, Pa.	Fern Rock Reformed Church	1833 1920 2
Norwood, Mass.	St. Catherine's R.C. Church (rebuilt in 1952)	1834 1920 2
Hudson, Mass.	Federated Church	1835 1920 2
Devils Lake, N.D.	First Presbyterian Church ("Westminster Presbyterian" on a later list)	1836 1921 2
Yankton, S.D.	Church of the Sacred Heart, R.C.	1837 1921 2
Orange, Texas	First Baptist Church	1838 1920 2

Glenside, Pa.	Baptist Church	1839	1920	2
Fitchburg, Mass.	First Methodist Episcopal Church	1840	1920	2
Assumption, Ill.	First Presbyterian Church ("Memorial Presbyterian" on a later list)	1841	1920	2
Leggett, N.C.	Olivet Presbyterian Church	1842	1920	2
Allentown, Pa.	Colonial Theatre	1843	1920	3
Washington, D.C.	Grace Baptist Church	1844	1921	2
McGraw, N.Y.	Baptist Church	1845	1920	2
Brighton, Col.	Zion Evangelical Lutheran Church	1846	1921	2
Ashland, Ky.	First Methodist Episcopal Church	1847	1921	3
Oberlin, Pa.	Neidig Memorial United Brethren Church	1848	1920	2
Brattleboro, Vt.	Latchis Theatre (removed by E. E. Hewitt and sold)	1849	1920	2
Camden, N.J.	Victor Talking Machine Company (rebuilt and enlarged in 1925 as No. 2370)	1850	1921	2A
Philadelphia, Pa.	Franklin Baptist Church, Nicetown	1851	1921	2
Fond du Lac, Wis.	Evangelical Association Church	1852	1920	2
Sioux City, Iowa	Third Presbyterian Church	1853	1920	2
Welch, W.Va.	Methodist Episcopal Church	1854	1920	2
Sterling, Ill.	St. Mary's R.C. Church	1855	1921	3
Lenoir, N.C.	First Methodist Episcopal Church, South	1856	1920	2
Germantown, N.Y.	Reformed Church	1857	1921	2
Chestertown, Md.	St. Paul's Episcopal Church	1858	1921	2
Galveston, Texas	Avenue L Baptist Church	1859	1921	2
Fort Morgan, Col.	First United Presbyterian Church	1860	1921	2
Brooklyn, N.Y.	Trinity Norwegian Lutheran Church	1861	1921	2
Franklin, N.C.	Methodist Episcopal Church, South	1862	1920	2
Mineral Wells, Texas	Crazy Theatre ("Grand Theatre" on a later list; eventually moved to Central Methodist Episcopal Church, Galveston, Tex.)	1863	1921	2
Pasadena, Calif.	W. C. & Louise Goodno (later sold to the Glendale Theatre, Glendale, Calif.; later in the residence of Rt. Rev. Bishop Stevens; and by 1946 electrified and in Magnolia Community Church, Burbank, Calif.)	1864	1920	3
Philadelphia, Pa.	Lutheran Church of the Advent, Fifth & Cumberland Streets	1865	1920	2
Florence, S.C.	First Baptist Church	1866	1921	2
Grafton, N.D.	First Presbyterian Church (burned in 1945)	1867	1921	2
Vernon, Texas	First Methodist Episcopal Church, South	1868	1921	2
Canton, Ohio	First Methodist Episcopal Church	1869	1920	3
Manasquan, N.J.	Manasquan Baptist Church	1870	1921	2
Chappaqua, N.Y.	St. Mary's Episcopal Church	1871	1921	2
Chicago, Ill.	Lyon & Healy (theatre organ stoplist; original contract for Memorial Presbyterian Church, Marysville, Kan., cancelled Oct. 25, 1923)	1872	1921	2
New Albany, Ind.	Anders Rasmussen (enlarged in 1928)	1873	1921	2
Bloomington, Ill.	Second Presbyterian Church	1874	1921	3
Norman, Okla.	First Baptist Church	1875	1921	2
Greenville, Texas	Grace Presbyterian Church	1876	1921	2
Wichita Falls, Texas	Temple Israel	1877	1921	2
Beatrice, Neb.	First Congregational Church (the building later became the Masonic Temple or the organ was moved to the Masonic Temple)	1878	1921	2
Philadelphia, Pa.	Methodist Episcopal Church (sold to A. J. Kynett, apparently for a church bearing his name)	1879	1921	2