

THE BOSTON ORGAN CLUB

1977

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Goldstein, Ron	33 Pinckney St.	Boston, Mass.	02114
Gossard, A. S.	33 West Sixth St.	Waynesboro, Pa.	17368
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Hansen, Ivan J.	81 Phillips St., No. 4	Boston, Mass.	02114
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Hogan, Rev. Cornelius J.	St. Ann's Church, 124 Cochituate Road	Wayland, Mass.	01778
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Hull, Dana	1407 East Stadium	Ann Arbor, Mich.	48104
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Jameson, Edward E.	275 Randall Road - Box 127	Berlin, Mass.	01503
Johnson, Henry C.	518 Bennett Street	Luzerne, Pa.	18709
Jones, Brian E.	90 Richards St.	Dedham, Mass.	02026
Kampf, Elizabeth T.	8 Linwood Ave.	Newton, N.J.	07860
Kelley, Eugene A.	40 Trenton St.	Lawrence, Mass.	01841
Kelvin, Dr. Norbert V.P.	35 Fairlawn Ave.	Turrumurra, N.S.W., Australia	2074
Kieran, Frank G.	P.O. Box 903	Framingham, Mass.	01701
Kime, Glenn	6141 Ridgecrest Drive	North Syracuse, N.Y.	13212
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Kobelt, Jakob	Institut für Kirchenmusik, Hirschengraben 7	CH 8001 Zurich, Switzerland	
Kowalyshyn, Stephen P.	3 Currier's Court	Newburyport, Mass.	01950
Krewson, Margaret	3 Appletree Drive	Plainville, Mass.	02762
Lacey, James T. III	10 Craig Circle	Westford, Mass.	01886
LaFleur, Kenneth	21 Irving St.	Hingham, Mass.	02043
Lahaise, Richard C.	78 Carroll St.	West Roxbury, Mass.	02132
Lahaise, Robert J.	81 Carroll St.	West Roxbury, Mass.	02132
Laufman, Alan M.	Box 104	Harrisville, N.H.	03450

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Loris, Michael A.	R.F.D. 2	Barre, Vt.	05641
Loschky, Ulrich	673 Neustadt/Weinstrasse, Stiftskirche im Turm	Pfalz, Federal Republic of Germany	
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Mowers, Rev. Culver L.	7 Main St., Box 113	Candor, N.Y.	13743
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Nowinski, Rev. Claudius	142 Prospect St.	Gloucester, Mass.	01930
Ochse, Orpha	7926 South Newlin Ave., No. C	Whittier, Calif.	90602
Odgren, Robert	82 Country Club Boulevard, No. 296	Worcester, Mass.	01605
Ogasapian, John K.	14 Park St.	Pepperell, Mass.	01463
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Ontko, Allan J.	P.O. Box 3244	Wallington, N.J.	07057
Outerbridge, Thad H. H.	11 Bayview Ave.	Beverly, Mass.	01915
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Pape, Prof. Dr. Uwe	Prinz-Handjery-Str., 26A	1 Berlin 37, West Germany	
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Ribeiro, Anna B.	52 Alcott St.	Acton, Mass.	01720

Ricker, Charlotte E.	34 Talmouth Ave.	Haverhill, Mass.	01830
Roberts, Joseph G.	R.R. 2, Box 882	Westfield, Ind.	46074
Rockwood, Donald C.	50 Rockwood Road	Norfolk, Mass.	02056
Rosales, Manuel J. Jr.	2954 Hyperion Ave.	Los Angeles, Calif.	90027
Rosenfield, Jack	53 State St.	Boston, Mass.	02109
Russell, Carlton T.	Box 299	Norton, Mass.	02766
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Saakvitne, James	335 Marrett Road	Lexington, Mass.	02173
Sampson, Edward J. Jr.	38 Chestnut Court	North Andover, Mass.	01845
Sargent, Thomas C. Sr.	26 White Pine Drive	Littleton, Mass.	01460
Schmidt, Genevieve	177 Marlborough St.	Boston, Mass.	02116
Sears, Permelia S.	P.O. Box 61	Dunstable, Mass.	01827
Simmons, Kenneth F.	17 Pleasant St.	Ware, Mass.	01082
Skelton, Carolyn	55 Gray Road	Andover, Mass.	01810
Smith, Charles P.	6 Edgehill Road	Woburn, Mass.	01801
Smith, Rollin	1150 41 st St.	Brooklyn, N.Y.	11218
Smith, Tony	Kirkland L-12, Harvard College	Cambridge, Mass.	02138
Smith, Mr. & Mrs. Wm. V.	30 Mohegan Road	Acton, Mass.	01720
Stanley, Charles Jr.	917 N.E. 18 th St.	Fort Lauderdale, Fla.	33305
Steinmetz, C. Martin	6 Ayer Road	Wellesley, Mass.	02181
Strauss, A. Richard	109 Glenside Road	Ithaca, N.Y.	14850
Suttie, Jim	3904 South Grand	Independence, Mo.	64050
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The Beehive of Alfred, Maine	P.O. Box 41	Alfred, Maine	04002
Thomas, Robert I.	11816 Devonshire	St. Louis, Mo.	63131
Thompson, Bernice	Littleton Road	Harvard, Mass.	01451
Van Pelt, William T. III	Route 4, Box 404	Glen Allen, Va.	23060
Van Zoeren, Allan	13585 S.W. Aragon	Beaverton, Ore.	97005
Vollenweider, Hans	Alte Landstrasse 57	CH 8800 Thalwil, Switzerland	
Walsh, Martin R.	Stuart Organ Co., 59 Kaveney St.	Aldenville, Mass.	01020
Walter, Samuel	83 Schoolhouse Lane	East Brunswick, N.J.	08816
Warner, Sally Slade	4 Morton St.	Andover, Mass.	01810
Whittier, Charles H.	112 14 th St., S.E.	Washington, D.C.	20003
Wigton, David K.	1481 Baldwin Ave.	Detroit, Mich.	48214
Wirling, Eliot	40 Everett St.	Lynn, Mass.	01904
Witham, Burton B.	62 Gray Road	Gorham, Maine	04038
Wolf, Merrill K.	84 Leeson Lane	Newton Center, Mass.	02159
Wright, Gary R.	2 Union St.	North Andover, Mass.	01845
Zion Lutheran Church	310 North Johnson	Iowa City, Iowa	52240
May, Ernest	Department of Music, University of Massachusetts	Amherst, Mass.	01003

We take great pride in announcing the publication-subscription to a new book:

ORGAN BUILDING IN NEW YORK CITY, 1700 to 1900

The author is Prof. John Ogasapian of the University of Lowell (music Dept.) and organist of St. Anne's Church in Lowell. Mr. Ogasapian is the chairman of the 1978 OHS convention. The book was his thesis for his PH.D. from Boston University. The following is the table of contents:

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(ISBN 0-913746-10-X)

The book will be over 300 pages and will contain photos never published before. Covers will be paper.

Added to the final pages of the book will be the subscribers* list. Pre-publication subscribers' price is \$16.50 per copy postpaid. Your order must be received by NOVEMBER 1st, 1977 to qualify for this discount price. Orders received after that date will be at the official final price of \$20.75 per copy. Payment must be made in advance and enclosed with your order to qualify for the discount and the listing in the subscriber section. The book will be ready for distribution by mid-December 1977. It will appear on time without any delays in delivery. It is not our intention to keep anyone waiting for any books we sell or publish,

THE ORGAN LITERATURE FOUNDATION
Braintree, Mass. 02184

(ISBN 0-913746-10-X)

Please send _____ (copy/copies) of John Ogasapian's Organ Building in New York City 1700 to 1900 at the pre-publication subscription price of \$16.50 per copy which price is honored only if received in Braintree by November 1st, 1977.

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name in the subscribers section. If you order 2 books you may list 2 names or your name and the company's name etc.

Also send the following materials NOW:

We will join the Brockton Chapter of the American Guild of Organists for our Club meeting in Fall River, Massachusetts, on Sunday, May 22. The programme has been planned by Matthew-Michael Bellocchio, and the afternoon tour includes three very interesting organs.

3:00 - St. Mathieu Roman Catholic Church, 82 St. Mary Street; 2-23 Hook & Hastings, Opus 1595, 1894. Philip A. Beaudry will demonstrate the splendid rear gallery organ in an acoustically superb room.

3:45 - St. Anne's Roman Catholic Church, South Main Street; 3-83 Casavant Frères, 1964, with electro-pneumatic action. Normand Gingras, organist at St. Anne's Shrine, will demonstrate the organ, which stands in the largest sanctuary in southern Massachusetts.

4:45 - Espirito Santo Roman Catholic Church, 249 Alden Street; 2-17 Geo. Jardine & Son, Opus 1049, 1891, a rebuild of an 1886 2-9 instrument. John Danis, organist at St. Mary's R.C. Church, Bristol, R.I., will demonstrate the exceedingly unusual organ, recently restored and moved to the new church building by the Roche Organ Company. The specification includes such stops as an 8' Freen Gamba and a 3' Quintena, and some odd mechanical accessories. The organ was not built for the church and was once on casters!

5:45 - Dinner at the China Royal restaurant.

7:30 - "Messiah Sing" at St. Mary's Roman Catholic Cathedral, 327 Second Street; Glen Guittari, Music Director at the cathedral, will conduct parts II and III of Handel's oratorio, accompanied by a chamber orchestra. The admission charge is \$1.00.

Travel instructions:

To reach St. Mathieu's Church from Route 24 South, take the exit marked "North Fall River, Somerset, Route 79". From Route 79, take the North Main Street exit and turn left on North Main Street. Proceed down that street and turn right on Brightman Street, just before a cemetery. Take the first right after the railroad overpass, and the large brick church is on the right, next to a cemetery.

To reach St. Anne's Shrine, return to Brightman Street and turn right. Take Route 138 South (follow the signs for Tiverton, R.I.), and continue to the second traffic light, which is at the top of a long hill. Turn left on Middle Street (Kennedy Park will be on your left), and St. Anne's Shrine faces the park at the next traffic light, which is the corner of Middle and South Main Streets.

To reach Espirito Santo Church, drive north on South Main Street, which is to the right as you leave St. Anne's Shrine, and continue through the downtown area. Turn right on South Frontage Road just after The Academy Theatre. Go through the lights to a traffic island and bear left, crossing over Route I-195. Immediately after crossing the highway, turn right on Pleasant Street and proceed for about 1½ miles (aim for the twin copper spires of Notre Dame Church). Take the first right after the B. M. C. Durfee Trust Company and at the end of the street; turn left on Alden Street. Espirito Santo Church is a modern building on the right.

The Newsletter is published bimonthly 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. The Club is also The Boston Organ Club Chapter of The Organ Historical Society, Inc. Dues: \$5.00 per year.

To reach the China Royal, return to Pleasant Street and turn left. Turn right at "Carpetland", where all traffic turns right at the rotary, and the China Royal is within sight on your left.

To reach St. Mary's Cathedral, take Bedford Street (a one-way street behind the restaurant) toward the center of the city. Just past the Police Station, turn left on Third Street. Go through the lights to the end of Third Street, turn right, and follow the long uphill curve to the Cathedral.

There will be no June meeting of the Club because so many members attend the annual convention of The Organ Historical Society. This year's gathering will be in Detroit, Michigan, and environs, June 28-30. If you do not receive O.H.S. publications, the details of the twenty-second convention may be obtained by sending a postcard to Mr. William M. Worden, 1427 Burns Avenue, Detroit, Mich., 48214.

A few words about the mail -

Many copies of the Newsletter are mailed "third class" to members who live too far away to attend meetings. However, the Club uses envelopes in this generation of unwrapped magazines and stapled or taped newsletters. Members joining late in a calendar year will receive back issues for that year, and if you do not find the Post Office very efficient, request lost issues of the Newsletter by sending a card to Mr. Laufman. Remember, it now takes six days for a first-class letter to travel two hundred miles in New England!

No mail should be addressed to the Club's headquarters, where a busy secretary has enough work already! All communications other than those regarding membership and monthly meeting arrangements should be sent to Mr. Boadway; the rest are for Mr. Laufman.

Enclosed with this Newsletter is a copy of our Club information sheet and membership blank, a little out-of-date, perhaps, but something you should pass on to a friend who may be interested in old organs. Additional copies are available.

The deadline for the July & August Newsletter is June 30, and the issue will be published about July 10. Please inform the editor of events through mid-September.

The sad news of the death of E. Power Biggs on March 10 reached your editor a few hours too late for mention in the last Newsletter, and members were informed by postcard of the subsequent cancellation of two events. Mr. Biggs was too well-known to require a summary of his life's work here, and in particular, The Boston Globe, The Diapason, and The New York Times published extensive obituaries. "Biggsy", all by himself, made the word "organ" mean an instrument with pipes, and his delightful presence among us will be a cherished memory for each person who met him, however brief the meeting was.

Those who do the day-to-day work of the Club have met informally and decided that like most other musical organizations, we indeed should have honorary members. Mr. Biggs, an early member of the Club, should have been the first. Such people should receive recognition while they are living, and three persons who continue to make major contributions to the world of ecclesiastical music in Boston (and elsewhere!) have been chosen as the first Honorary Members of The Boston Organ Club:

Theodore Marier, Music Director of the Boston Archdiocesan Choir School and Director of Music at St. Paul's Roman Catholic Church, Cambridge.

Barbara Owen, Director of Music at the Church of the First Religious Society, Newburyport, Mass., first President of The Organ Historical Society, teacher, and author.

Daniel Pinkham, Director of Music at King's Chapel, Boston, teacher, and composer.

Those of you who have planned a Boston Organ Club meeting know that it involves a great deal of preparation, letter-writing and telephoning. To coordinate the meetings and get the information to Club members on time, a firm date and rough plans must be sent to Mr. Laufman, program chairman, and Mr. Boadway, editor, well in advance -- six

months is helpful. Detailed plans are needed at least six weeks prior to the publication of the Newsletter which announces details of the meeting. Because we are now on a bimonthly publication schedule (January & February, etc.), an event which is occurring in the second month must be fully planned and reported ten weeks in advance.

It is discouraging to prepare an event months in advance and have twelve or fifteen people turn up because some competing event of great interest, planned much later, has drawn many of our members. We do not wish to compete with other events; indeed, we are delighted to "hitchhike" on someone else's program whenever possible, perhaps adding an informal "organ crawl" in the afternoon, which may be of interest to our members. Thus we can add to an evening event which usually attracts a wider audience. If members know of events around which a Club meeting might be built, please inform the program chairman.

We are grateful to those who have planned meetings, especially Bob Newton, Matt Bellocchio, and Ray DiBona, who usually organize a meeting a year. Our demonstrators devote a great deal of time to a short recital, and last month, Tom Murray played a remarkable program on an organ in delicate condition (with an astounding Trombone!); Lois Regestein produced a superb variety of music on a sticking coupler action; Ben Mague performed around many non-sounding pedal keys; Ray Ackerman got everything that could be extracted from pipes on an action defunct for twenty years; and people who did not attend Rosalind Mohnsen's recital simply deprived themselves. The occasion was all a pleasure, and in the rain, too!

Future events

Don't forget that the July 23 excursion to Nantucket is on a Saturday. The August 28 meeting in Amherst includes the large two-manual Stuart organ just completed at Grace Episcopal Church. The "September" meeting is on October 2, and will include visits to the Thomas Appleton organ in the Baptist Church, Biddeford, Me., the large Hook & Hastings organ in St. Dominic's R.C. Church, Portland, Me., and an early evening recital on the new three-manual Berkshire organ in St. Alban's Episcopal Church, Cape Elizabeth, Me. October and November are still open...

* * *

MIXTURES -

A 2-13 Johnson & Co. organ, Opus 401, 1874, removed a few years ago from the Odd Fellows Hall, Haverhill, Mass., has been rebuilt and enlarged by the Andover Organ Company. It is now a 2-18 with provisions for two stops totalling four ranks, and will be opened in a recital at Christ Lutheran Church, 10 Wilson Street, Natick, Mass., at 7:30 p.m., June 5. The organist will be Paul Anderson, director of music at Christ Lutheran Church. The Organ Clearing House relocated the instrument.

On May 23, the large two-manual c.1856 George Stevens organ recently rebuilt and increased in size by A. David Moore of North Pomfret, Vt., will be dedicated at Zion Lutheran Church, Iowa City, Iowa. The instrument was originally in an unknown church in Bangor, Me., later for several decades in the Christian Church (finally the Masonic Temple), Woodstock, Vt., and recently set up in a barn on the Moore farm. Again, the first negotiations for moving the organ west were done by the Organ Clearing House.

An organ concert in memory of E. Power Biggs will take place at the Methuen Memorial Music Hall at 4:00 p.m., May 15. Ivar Sjöström, John Skelton, Lorene Banta, Jack Fisher and Max Miller will honor Mr. Biggs' life and accomplishments, and in particular, his many associations with the Hall. There is no admission charge.

A fine, full two-page illustrated article by Henry S. Miller, Jr., appeared in the Episcopal Times of the Diocese of Massachusetts, for March, 1977. Titled "Organ music tradition strong in Diocese", the essay contains pictures of seven old and new tracker organs, and is definitely good publicity for our cause.

Donald T. Gammons, 80, died on April 29. He directed the music at the First Parish Church (Unitarian), Cohasset, Mass., for more than fifty years, and was for two decades was the director of the Hingham Civic Orchestra and Chorus. Well known as a violinist, conductor, and lecturer, Mr. Gammons was a brother of Edward B. Gammons.

One cannot say that all stop names have been invented, but some recent specimens are decidedly silly. The huge, new Ruffatti - Aeolian-Skinner in California's Garden Grove Community Church has a 4' Cor de Schuller, named for the minister. The 1977 Muench rebuild of a four-manual 1957 Wicks rebuild of a 1926 E. A. Spencer organ in the First Baptist Church, Pasadena, Calif., has an 8' horizontal Bombarde de Baptiste located over the baptistry!

Recent church fires include the burning of the Quinsigamond Congregational Church, Worcester, Mass., on April 30, and the Congregational Church, South Hero, Vt., on December 9, 1976. Both buildings contained organs of no interest. However, St. Joseph's Roman Catholic Church, Wakefield, Mass., was completely gutted on March 24, and the excellent 2-16 c.1891 Woodberry & Harris organ is gone.

A workshop named "Organ S507 - Classic Organ Technology and Design" is described in the 1977 catalogue of the New England Conservatory Summer School. Fritz Noack will conduct the sessions from July 11 to 22, and they will not conflict with Robert Schuneman's morning "Seminar in 19th Century Organ Music" during the same period. More facts are available from the Conservatory, 290 Huntington Avenue, Boston, or from Mr. Noack, Main & School Streets, Georgetown, Mass.

Richard M. Geddes Pipe Organs, 3 Lake Street, Winsted, Conn., 06098, is being sold out this spring. For sale are office furnishings, pipes, organ parts, a two-rank Pitman-action voicing machine, tools, work benches, and two organs: a new 1-4 portable and a rebuilt 2-14. Mr. Geddes may be telephoned at 203, 379-2888. He publishes The King's Letter, now in its second year and a worthy, if expensive, publication.

The Andover Organ Company will build a 2-6 tracker practice organ for the Eastman School of Music, Rochester, N.Y., next year. On Saturday Afternoon, May 21, the Methuen shop will be the scene of an open house to exhibit the new two-manual, twenty-four stop organ for the Main Street United Methodist Church, Hattiesburg, Miss.

The following paragraph appeared in a letter from a prospective bride-to-be to a well-known organist in Oberlin, Ohio, a few years ago:

My request is that "Here Comes the Bride" and the recessional be played slowly because my Dad has pleurisy in his leg, my matron of honor is troubled with arthritis in her leg, and Jim got out of Lakewood hospital yesterday, following a hemorrhoid operation. All of these people will walk faster than they should if the music is played fast. I hope you can understand my request.

The 1896 2-8 Henry Niemann organ in Trinity Episcopal Cathedral, Easton, Md., has been dismantled and moved to St. Charles Episcopal Church, Poulshoro, Wash., where it will be set up later this year. The relocation was arranged through the Organ Clearing House, and the dismantling was done by William VanPelt, Amory Atkins, and Alan Laufman, assisted by David and Susan Caley of Poulshoro, who flew east to collect the instrument and head home with it by truck. The Cathedral is installing a new electro-pneumatic Möller. The removal of the old organ was the occasion of much media interest, with an article in the Cambridge Banner on April 22, and a front-page article (with photograph) in the Easton Star-Democrat on April 20.

Mrs. Mildred A. Wright, 83, died in Hanover, N.H., on April 23. For 55 years she was the organist and choir director at the Methodist Church, White River Junction, Vt. (two-manual Hook organ), and also served the Congregational Church, Quechee, Vt. (two-manual Johnson organ). For several years she played the Hutchings, Plaisted & Co. organ in the Congregational Church, West Lebanon, N.H., and was on the bench a week before her death. Mrs. Wright was a founding member of the Vermont Chapter of The American Guild of Organists, and was a delightful and witty woman — definitely not the Lorenz-loving "little old lady" organist one meets so often.

The 1-8 tracker organ at Emmanuel Episcopal Church, Franklin, Va., made by an unknown builder c.1860 and rebuilt c.1898 by Adam Stein, has been dismantled and moved to St. Thomas Episcopal Church, Slaterville Springs, N.Y., where it is being restored by A. Richard Strauss and the pastor, Culver L. Mowers. The relocation was arranged by the Organ Clearing House, and the instrument was taken down by William VanPelt, Bryan Dyker, Amory Atkins, and Alan Laufman. Emmanuel Church has installed a new two-manual tracker organ built by the Kinzey-Angerstein Organ Company of

Wrentham, Mass. A business card found inside the old organ gives Adam Stein a New York City address: 234 East 58th Street, and another card indicates that the organ was shipped via the Chesapeake & Ohio Railway to Adam Stein at 668 West German Street, Baltimore. When it arrived in Franklin, the instrument was the first pipe organ in Southampton County. It was moved again, around 1914, from the old edifice to the present church building.

News from Bozeman-Gibson & Co., Deerfield, N.H.: The new shop, a thoroughly renovated barn with 3,600 square feet of floor space, survived a record winter using only solar heat, four cords of wood, and a few old Melodia pipes. The work of the firm was described in an illustrated article in the New Hampshire Sunday News on May 8. Opus 10, a 2-3 practice organ for Sharon Kleckner of St. Paul, Minn., was completed in February; Opus 11, a 2-27 rebuild and enlargement of George S. Hutchings' Opus 356, c.1894, removed from the First Church, Unitarian, Somerville, Mass., in 1976, has been dedicated at Redeemer Evangelical Lutheran Church, Robbinsdale, Minn.; and Opus 12, the new 1-11 heard in Holy Cross Cathedral, Boston, during the A.G.O. '76 convention, will be dedicated in the Community Chapel, Squirrel Island, Me., on August 14, when Martha Folts will perform her work composed for the occasion. Three new two-manual mechanical-action organs, each having a few tracker-duplex stops, and all to stand in rear galleries on Long Island, are Opus 13, for St. Luke's Lutheran Church, Farmingdale, N.Y.; Opus 14, for Faith Lutheran Church, Syosset, N.Y.; and Opus 15, for Our Lady of Mercy R.C. Church, Hicksville, N.Y. Opus 13 and Opus 14 are in progress at the shop this spring, and an open house will take place this summer. Descriptions of the first three instruments mentioned above will appear in the next Newsletter.

The All Saints Organ Restoration Committee, established early this year to raise funds for restoring the fine 1859 E. & G. G. Hook organ, Opus 254, in All Saints Lutheran Church, 85 West Newton Street, Boston, Mass., 02118, is at work. Thomas Murray is the Chairman, Barbara Owen is the Secretary, Eugene Washington of the church is Treasurer, and Stephen Long is another member. Club members are urged to send a donation to Mr. Washington at the address above, and gifts are tax-deductible. The organ will be heard during the South End Historical Society House Tour from 10 a.m. to 5 p.m., when Lois Regestein, Rosalind Mohnsen, and Thomas Murray will demonstrate the organ for seven hours on Saturday, May 21!

A free concert at 8:30 p.m., May 16, will inaugurate the 1976 William Hyman harp-sichord at Appleton Chapel, Memorial Church, Harvard University. The recitalist is Lenora McCroskey.

A three-manual 1921 Estey organ, Opus 1914, had two consoles in the Pennsylvania Hotel, New York City. A 1930 letter to the builders, now in the archives at the University of Vermont, reported that one console was missing all of the Great stop tablets, a few manual keys, and assorted wires and springs; the roll-top canvas had been slashed with a penknife. G. S. Boyer of Philadelphia, an Estey representative, wrote: "As you know this organ is equipped with two consoles, one in the Dining Room, and one in the Ball Room. We never have any trouble with the one in the Dining Room, as they are able to keep a pretty close watch on this, but the one in the Ball Room has been put out of commission on several occasions. It seems they have parties there occasionally at which guests consume more 'fire water' than they should, and under this condition they hie to the console to find out what it is all about."

The Universalist Church of Barre, Vt., has contracted with the Berkshire Organ Company, West Springfield, Mass., for a new two-manual mechanical-action organ of 14 stops and 17 ranks. A few parts of the 1950 Estey rebuild of the c.1919 rebuild of the c.1876 two-manual Geo. H. Ryder & Co. instrument will be used in the Berkshire.

The Daily Hampshire Gazette, Northampton, Mass., published a long article on the organ firm of William Baker, on April 14. Mr. Baker's shop is in Florence, Mass., and he has just completed installing a restoration of William A. Johnson's Opus 268, 1868, in the case of Johnson's Opus 182, 1865, in the Congregational Church, Williamsburg, Mass. The "new" organ was in the Unitarian Church, Chicopee, Mass., and lost its original case in the 1890's. The Williamsburg case was gutted some thirty years ago.

The Boston Organ ClubNew members:

Cotie, William L.	Church Street	Deerfield, N.H.	03037
Dunn, John	67 Cedar Avenue	Arlington, Mass.	02174
Emerson, David	8 Tally Ho Lane	Wayland, Mass.	01778
Johnson, Henry C.	518 Bennett Street	Luzerne, Pa.	18709
Skelton, Carolyn	55 Gray Road	Andover, Mass.	01810
Thompson, Bernice	Littleton Road	Harvard, Mass.	01451
Walter, Samuel	83 Schoolhouse Lane	East Brunswick, N.J.	08816
Wolf, Merrill K.	84 Leeson Lane	Newton Center, Mass.	02159

Changes of address:

Hamar, Richard C.	Box 334 / 10 Front Street	Collinsville, Conn.	06022
Myrvaagnes, Rodney & Barbara	7 East 14th Street, Apt. 1119	New York, N.Y.	10003

* * *

SAINT MATTHEW'S EPISCOPAL CHURCH, LISBON FALLS, MAINE. James Cole, Boston, Mass., Opus 335, c.1900; altered by the Andover Organ Co., Methuen, Mass., 1976.

GREAT:

Open Diapason	8' 61
Melodia	8' 61
Octave	4' 61

SWELL:

Viola	8' 49
Lieblich Gedeckt	8' 61
Flute	4' 61
Flautino	2' 61
Tremulant (pistons)	

PEDAL:

Bourdon	16' 27
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Couplers:

Swell to Great	(pistons)
Great to Pedals	"
Swell to Pedals	"
Sw. to Gr. Octaves	(knob)

Labeled pedal:

Motor Starter

Blowers Signal

The organ was built for the Masonic Temple, Water Street, Augusta, Maine, an 1894 brick edifice still in use. The instrument was removed several years ago and placed in storage in a grocery store in Jefferson, Maine; it was later partially set up in another town. Obtained through the Organ Clearing House, the Cole was set up by a local "organ technician" employed by the Lisbon Falls parish. Later in the year, Robert J. Reich of the Andover Organ Company rectified some of the previous workman's repairs and finished the installation. The 2' rank is really a Principal, replaced a full-compass "string" stop, has a Hook & Hastings stop label, and is the only tonal change.

The small, board-and-batten frame church is a much-altered mid-nineteenth century structure, just slightly Gothic in appearance and having a false front in the style of old western stores. The windows retain their clear glass and the interior walls are covered with metal. The foundation is currently collapsing, but the active congregation is attending to that problem. The organ replaced an electronic substitute and stands on the floor at the rear of the room, immediately to the left as one enters from the hall. It is tall and very compact, occupying a small amount of floor space, and the attached console is beneath a curving overhang which supports the front pipes. The main reservoir and blower are in a room above the hall, and at the bass end of the manual chests is a small additional reservoir, visible through the side flat of 13 dummy pipes. This arrangement existed in Augusta, and thus the organ appears to have been designed for its new home.

The polished oak case has removable front panels and needs only some additional woodwork to fill the gap to the rear wall. There is no paneling on the treble end, which is against the side wall, and there is no wood above the impost. The three flats of Open Diapason and dummy pipes are arranged 11/11/11, the center pipes being nicely set forward on the toeboard. The tallest speaking pipe was mitred by Cole at a point suitable for both Augusta and Lisbon Falls! The manual chests are placed

to the right, and all the stop action is connected to the sliders at the treble end. The Swell is slightly higher than the Great, and there is no passage board between the Great chest and the vertical shutters. The Great bungboard faces the front, and is accessible by removing tubing to the case pipes. The lowest five 16' Bourdon pipes are placed horizontally in the usual location of a reservoir, and the trebles are on the Pedal chest at the rear.

The console has overhanging manuals, oblique knobs lettered in Old English, a rectangular Swell pedal in an oblique position, and an unusual original back on the bench. The "On" and "Off" thumb pistons for the Great to Pedals and Swell to Great are in the Swell keyclip; the Swell to Pedals and the Tremulant are in the nameboard.

The tone is moderately bright, dignified, and pleasing — very adequate for both the room and the music program. There is no Dulciana; the mild Melodia is open from Tenor F; the lowest twelve notes of the Viola are borrowed from the Lieblich Gedeckt; and the harmonic Flute is quite excellent.

Inside the case is a large printed address label:

Handle Carefully.

W G Boothby
Augusta
Maine

JAMES COLE,
Church Organ Builder.
98 & 101 Bristol St. BOSTON.

* * *

MISCELLANEOUS CLIPPINGS from your editor's scrapbook, uncorrected in the transcripts:

Travelling Organ.

An organ of large dimensions has been built by Mr. H. Erben of this city, for Dr. G. R. Spaulding of Albany, to accompany a traveling Circus. It is named the Apolonicon, and was driven through the streets of our city on Thursday of last week with an organist who performed some beautiful airs on it. The carriage was built by Mr. J. Stevenson, and is a splendid piece of workmanship, and so constructed with springs that the huge organ, 20 feet long, 10 feet high and 6 wide, is not in the least affected by jolting. The organ has two octaves, of pedals and 8 stops; three composition pedals to connect with keys, beside coupling stops. With this a traveling band is to hear its dead march performed a la grande mode.

- Scientific American, New York, April 21, 1849

Tuning an Organ by Telephone.

A Birmingham paper says that a novel experiment was recently tried there with the telephone. A letter was received by Messrs. Rogers & Priestly, musical caterers in that town, asking them to send an organ to suit a pianoforte to a room at Moseley, where a concert was to take place that night. The firm were totally at a loss to know the precise tone of the piano, and consequently despaired of being able to comply with the demand in time. However, much to their surprise, they found that they could communicate with the people at Moseley through the telephone. Forthwith Messrs. Rogers asked that one of the notes of the piano should be struck. When this was done, the sound could be distinctly heard in Colmore Row, and by gradually reducing the pitch pipe the tones of both instruments were made to correspond.

- Scientific American, June 11, 1887

From Punch 100 Years Ago

An enormous uproar has been caused by the publication of Sir Arthur Sullivan's new hymn, Onward Christian Soldiers. "Doggerel," fumes The Times. "Militaristic clap-trap," roars the Morning Post. The truth seems to be that many people are offended by the presumption of a composer of light operettas daring to write a solemn hymn. True, the verses are not exactly a masterpiece of lyrical writing, hardly rising above the level of a marching song commissioned by the Ministry of Defence, but they were not designed to be read; they were meant to be sung, and we have no doubt that with a lusty choir doing justice to this musical setting, it may well sound very effective. Sir Arthur himself, somewhat distressed by the criticism, urges his detractors to hear it in church before they make up their minds. Personally, we feel it is a storm in a teacup. In a hundred years time, when this hymn has been long forgotten, people will discover the controversy in dusty newspaper archives and wonder what on earth all the fuss was about.

- Punch, London, February 16, 1977

ILLINOIS.
Bloomington.

July 23, 1879.

Now that musical entertainments are things of the past and creations of the future, I have undertaken to gather from the best sources the most authentic information concerning our church music.

In October, 1874, the First Baptist Church, of this city, purchased a fine Hook & Hastings organ, costing some \$3,500. It was made to order, with a case of walnut to match the church. It is a very fine-toned instrument, and is said by many that in this respect it has no equal in the city. It has twenty registers, two combination pedals for increasing or diminishing the volume of tone, and twenty-seven notes in the pedals. The length of tone pipe is sixteen feet; two banks of keys, and has both great and swell organ; is sufficiently large for the size of church, and produces good effect. The organist is Professor J. S. Fuller, who was organist seven months at the First Baptist Church, Albany, New York, with a very large chorus; moved to Galesburg, Ill., in 1872, where he successively presided over the organ at the First Congregationalist and First Baptist churches. About a year and a half ago he came to Bloomington as organist for the church above-named. The professor is also director of the choir, which has quite a local reputation, and numbers about twenty voices.

The Second Presbyterian Church organ was bought of Garratt House, Buffalo, N.Y., some fourteen years ago, for or from \$1,800 to \$2,000, which was said at the time to be very cheap. It is a two-manual organ, with twenty stops; with eight feet pipe; with a sixteen foot tone; is fair for accompaniment; well balanced; choir organ good, but the swell passable. The mechanical construction of this organ is very poor, and it is continually getting out of repair. Wire couplings are used throughout. Professor A. Beuter is the present organist. He was organist of the German Catholic Church, Massillon, Ohio, for three years; afterwards played in the best churches throughout Central Ohio; moved to Bloomington in 1874, and at once filled the vacant place at the First Baptist, and then went to the Free Congregational Church. About one year and a half ago, on the resignation of Mr. Bollar, he became organist for this church. Professor Beuter has the choir in charge, and does excellent work. It numbers about eighteen, with Mrs. Beuter, first soprano, as leader.

St. Matthew's Episcopal Church has an organ which was bought of the same maker and at about the same time as the Second Presbyterian, but cost some more money. It has two more registers and a sixteen-foot tone pipe, and several other improvements and enlargements. But the same difficulties that exist in the Second Presbyterian organ exist in this, and its mechanical parts are, I may say, rudely constructed. Mr. Edward R. Humphreys is the organist, and does exceedingly well for an amateur. Mrs. Laura B. Humphreys is director of the choir, but, owing to the absence of the pastor, can scarcely be called in a state of organization.

Some eleven years ago, the Johnson Organ Company, of Westfield, Mass., erected one

of their superior organs at the First Presbyterian Church. It was made to order and cost \$3,500. Case of walnut, plain but neat; has nine registers in the swell organ and twelve in the great organ; compass, two octaves in pedals; double banks of keys and three couplers. The tone is extra and the voicing superior to many organs of higher grade. Tone pipe, sixteen feet. Mr. F. A. Bollar has been organist for eighteen months. He is the oldest organist in the city, having had fifteen years of experience here and remembers when pipe organs were a rarity. He played in the Third Presbyterian Church, Springfield, Ill., several years, and then removed to Bloomington in 1863. He played in the Second Presbyterian until he resigned. The choir is a quartet, under the charge of Mr. Bollar. At present it is somewhat disorganized, but will soon be placed in its old pristine strength.

A Marshall organ was built to the order of the First Congregational Church some two years ago, and cost between \$1,200 and \$1,500; is quite small, but the quality of tone much better than many larger ones; has sixteen stops, double banks of keys, pipe eight feet, with a sixteen-foot tone. Mrs. Professor Flora M. Hunter was the organist for the past year. It is somewhat uncertain whether she will accept this position again or not. She is the only lady organist in the city, but her previous organ experience I do not know. The choir is under her direction, but, owing to unavoidable circumstances on her part, it has not the strength it should and might have. Re-organization will soon be in order. Prof. Hunter is dean of the Conservatory of Music.

The last organ of which I will have occasion to speak is that of the First M. E. Church. This is an extra fine instrument of great power, with purity and sweetness of tone. It has scarce its equal in the West. Lancashire & Turner, Moline, Ill., built it to order, and placed it in position December 17th, 1877. Case is walnut and oak, to match church; is chaste, elegant and massive, and cost \$5,000 in cash. List price, I have been informed, was \$6,500. Compass of manuals from CC to C, sixty-one notes; great manual runs from sixteen feet, sixty-one notes to one hundred and eighty-three notes; swell manual, from sixty-one to one hundred and twenty-two notes; solo manual, forty-nine to sixty-one notes; pedal manual, eight to sixteen feet; pedal compass from CCC to F, thirty notes; number of stops, thirty-six; three banks of keys, and has swell, quick and great organs.

Prof. A. J. Criswold introduced the organ to the public with an organ concert, December 21st, 1877. It was the finest organ playing ever heard in the city, and showed its quality and tone to the greatest advantage.

Professor Frank Mueller Jr., has been organist for the church for the past five years, played at St. Mathews Episcopal Church, then Free Congregational, and thence here. The choir is under the management and direction of Mr. Geo. B. Crawford, who has had it in charge for two years. It numbers some fifteen active members, whose promptness is unusual. Selections are sung from a number of classical Masses, as Weber's Mass in G, Farini's Mass in F, Mozart's Twelfth Mass, etc. Mr. Crawford has succeeded much better than his predecessor with the choir, and now it has no superior in the city.

In thus reviewing the various organs and choirs I wish to state as a summary that the grade of church music has materially changed within the past three years for the better, and the improvement is still going on with more effect each quarter. As performers our organists will favorably compare with cities of even much larger size. ...

Samuel Booth.

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

Editor's Note: The E. & G. G. Hook & Hastings organ in the First Baptist Church was Opus 734, an 1873 "2-22". Many years ago, it was moved to the First Baptist Church, El Paso, Ill., and was removed from that building two years ago. Relocated by the Organ Clearing House, it is currently being rebuilt for St. Mark's Episcopal Church, Upland, Calif., by Steuart Goodwin & Co., Redlands, Calif.

The new organ for the Park St. Methodist church has arrived and is now being set

up in the gallery. It was made by Wm. B. D. Simmons & Co. of Boston. It is a fine looking instrument. The case is of black walnut finished in oil and measures 12 feet 3 inches front, 6 feet 6 inches in depth, and 19 feet high. It has 700 pipes and 22 registers, 2 banks of keys, compass from C to G 56 and the pedal compass is 27, from CCC to D in tenor.

The pedals are made in the style of those of the great organ in the Boston Music Hall and are different from any in this city. This organ, which we had the pleasure of inspecting Monday, will be open to the public this Wednesday evening on which occasion an organ concert will be given by Prof. Whiting, organist at King St. Chapel and Music Hall Boston.

- Lewiston Evening Journal, Lewiston, Maine, April 8, 1868

The new organ just completed by Henry Erben of New York, is now in it's place in the choir of the beautiful First Baptist church audience room on Bates street, in this city. We had the pleasure to-day of inspecting it and hearing it's voice. The best musical critics in New York, have pronounced very heartily in it's favor, and the unprofessional cannot but agree with them with all cordiality. The architecture is gothic, the case of solid walnut with heavy carved gothic finials. The front range of pipes are plainly gilded. The architectural effect of the organ is fine and cannot but pleasantly impress the beholder. The following interior description gives a good idea of the capacity of the instrument: --

The organ has two manuals, from CC to A, 58 notes; 29 stops, 3 pedal stops. The great organ has 12 stops; the swell has 10 stops. There are 3 couplers; two composition pedals, one swell pedal. The organ has about 2000 pipes. The stops are as follows: --

GREAT ORGAN -- Open diapason; gamba; keraulophon; melodia; stop diapason bass; harmonic flute; principal; twelfth; fifteenth; mixture; trumpet; cremona.

SWELL -- Bourdon; open diapason; dulciana; stop diapason bass; stop diapason treble; principal; piccola; cornet; hautboy; vox tremulo.

PEDALS -- Double open diapason, 16 feet; bourdon, 16 feet; violoncello, 8 feet; couplers, sw. to gr. and sw. to ped. and gr. to ped.; two composition pedals, one to bring on full great organ, the second to take off chorus stops. The compass of the pedals is CCC to F -- 30 notes.

The woods used in the interior of the instrument are mahogany and black walnut -- the most efficient for the service demanded. The slides are all of mahogany.

The organ is 27 feet high, 10 feet deep, and 21 feet wide. The largest pipes are 16 feet long.

The organ is valued at 6000. The church organist is Mr. E. W. Hanscom.

Our readers are aware that an organ concert to be given Thursday evening at the First Baptist church, on the occasion of the first public test of the instrument in this city. Prof. Wilcox of Boston, is to preside as organist, one of the best organists in the country. The occasion will be doubly attractive. We were delighted this morning with a private trial of the instrument. It's volume and capacity, as well as the sweetness and harmony of it's tones, render the new instrument one which we are rejoiced the church has been able to secure; and which it is a credit to the city to hold. Let the audience room be filled to overflowing to welcome this superb organ.

- Lewiston Evening Journal, July 6, 1870

Editor's Note: The building and organ are "long gone". The Journal for July 7 contained Dr. John H. Wilcox's programme, which included an improvisation and his "Representation of a Thunder Storm", as well as works by Batiste, Haydn, Auber, and Wely. On July 8, the Journal reported that "...the house was decently well filled. The organist, Dr. Wilcox, had selected such a program as displayed to good advantage all the qualities of the instrument, and the performance seem to justify the expectations that had been formed." The above, and other articles, have been recently located by David Letourneau of Auburn.

THE ESTEY OPUS LIST - continued

Wabash, Ind.	Dickson Amusement Company ("Eagles Theatre" on a later list)	2060	1922	2
San Bernadino, Calif.	First Presbyterian Church	2061	1922	2
East Greenwich, R.I.	First Baptist Church	2062	1922	2
Paterson, N.J.	F. C. Reinhardt, 111 Belmont Avenue	2063	1923	2
Pittsburgh, Pa.	Hazelwood Presbyterian Church	2064	1922	2
Northumberland, Pa.	Methodist Episcopal Church	2065	1922	2
Ashland, Ky.	Holy Family R.C. Church (used the casework of No. 1267)	2066	1922	2
Port Henry, N.Y.	First Presbyterian Church	2067	1923	2
Zanesville, Ohio	Brighton Presbyterian Church	2068	1922	2
Greenwich, Tenn.	Tusculum College	2069	1922	2
Gilbertsville, N.Y.	Christ Episcopal Church	2070	1923	2
Pleasantville, N.Y.	Central Methodist Episcopal Church	2071	1923	2
Bloomington, Ind.	Princess Theatre (enlarged in 1927)	2072	1923	2
New York, N.Y.	J. J. Hopkins ("Los Angeles" crossed out on later list and "H. A. Nichols, 1075 Park Ave." pencilled in)	2073	1923	2A
New York, N.Y.	Third Church of Christ, Scientist	2074	1923	4
Lowell, Mass.	St. Margaret's R.C. Church	2075	1923	2
Merrill, Wis.	First Presbyterian Church	2076	1923	2
Baltimore, Md.	Faith Evangelical Lutheran Church	2077	1923	2
Union City, Conn.	St. Mary's R.C. Church	2078	1923	2
Philadelphia, Pa.	Corpus Christi R.C. Church	2079	1923	2
North Bennington, Vt.	Congregational Church	2080	1923	2
Fargo, N.D.	Swedish Lutheran Church	2081	1923	2
Blissfield, Mich.	Methodist Church	2082	1923	2
New Bedford, Mass.	Elim Swedish Baptist Church	2083	1923	2
Shelton, Conn.	First Methodist Episcopal Church	2084	1923	2
El Reno, Okla.	St. John's Methodist Episcopal Church, South	2085	1923	2
Palestine, Ill.	First Methodist Episcopal Church	2086	1923	2
West Medford, Mass.	St. Raphael's R.C. Church	2087	1923	2
Scarsdale, N.Y.	W. J. Griffin ("Miss Florence Griffin, Route 3, Kingston, N.Y." on a later list)	2088	1923	2
West De Pere, Wis.	St. Joseph's R.C. Church	2089	1923	2
Kansas City, Mo.	Second Church of Christ, Scientist (a rebuild of No. 183)	2090	1923	3
Lancaster, Pa.	Olivet Baptist Church ("First Baptist Church" on a later list)	2091	1923	2
Plymouth, Mich.	First Methodist Episcopal Church	2092	1923	2
Conroe, Texas	First Baptist Church	2093	1923	2
Bloomington, Ind.	First Christian Church	2094	1923	2
Stamford, Texas	St. John's Methodist Episcopal Church, South	2095	1923	2
Camp Hill, Pa.	Mrs. Richard M. Cadwalader	2096	1923	2
Richwood, W.Va.	Methodist Episcopal Church (crossed out on a later list)	2097	1923	2
Johnstown, Pa.	Maxham United Evangelical Church (or "Moxham")	2098	1923	2
Fort Worth, Texas	Allen Chapel, African Methodist Episcopal Church	2099	1923	2
Evansville, Ind.	St. Mary's R.C. Church ("Purchased by Wicks" on a later list)	2100	1923	2
Bennington, Vt.	Mount Anthony Masonic Lodge	2101	1923	2
Philadelphia, Pa.	Phillips Brooks Memorial Chapel, Episcopal	2102	1923	2
Maumee, Ohio	Presbyterian Church	2103	1923	2
Arlington, N.Y.	Holy Trinity R.C. Church	2104	1923	2
Jacksonville, Fla.	First Church of Christ, Scientist	2105	1925	3

Gardiner, Maine	Universalist Church	2106	1923	2
Huntington, Mass.	Federated Church	2107	1923	2
Chicago, Ill.	South Side Masonic Temple	2108	1923	2
Riverside, Ill.	First Church of Christ, Scientist	2109	1923	2
Philadelphia, Pa.	Emmanuel Evangelical Church	2110	1923	2
Point Loma, Calif.	Madame Tingley's Theosophical School (the files also name it "Peace Temple International Theosophical Society" and later "Point Loma Homestead")	2111	1923	2
Portsmouth, Va.	Ebenezer Baptist Church ("colored")	2112	1923	2
Redford, Mich.	First Baptist Church	2113	1923	2
Port Huron, Mich.	St. Joseph's R.C. Church	2114	1923	2
Cleveland, Ohio	East Glenville Baptist Church (the "East" is omitted on a later list)	2115	1923	2
Altoona, Pa.	Bethany Evangelical Lutheran Church	2116	1923	2
Grand Rapids, Mich.	First African Methodist Episcopal Community Church	2117	1924	2
Forest Hills, L.I., N.Y.	Presbyterian Church	2118	1923	2
Hot Springs, Ark.	Visitor's Chapel, African Methodist Episcopal Church	2119	1923	2
Frankfort, Ill.	St. Peter's Evangelical Lutheran Church	2120	1923	2
New York, N.Y.	St. Jude's Chapel, Episcopal	2121	1923	2
Grand Rapids, Mich.	Congregation Emanuel ("Emmanuel Congregational" on a later list is probably incorrect)	2122	1923	2
Greenwich, N.Y.	Methodist Church	2123	1923	2
Dayton, Ohio	St. Luke's German Evangelical Lutheran Church	2124	1923	2
Philadelphia, Pa.	J. E. Zimmerman, Chestnut Hill (organ later purchased by James Reynolds, Lake Wales, Fla.)	2125	1923	2A
Dayton, Ohio	First Church of the United Brethren	2126	1923	2
Great Neck, L.I., N.Y.	Henri Bendel (enlarged and moved in 1930 to Mr. Bendel's home in North Stamford, Conn.)	2127	1923	3
Covington, Va.	William A. Luke	2128	1923	2
Aldan, Pa.	Union Church	2129	1923	2
Barron, Wis.	First Evangelical Norwegian Lutheran Church	2130	1923	2
Sheldon, Iowa	St. Patrick's R.C. Church	2131	1923	2
Greenville, S.C.	Auditorium, Greenville Woman's College	2132	1923	2
Rockland, Maine	First Baptist Church	2133	1923	2
Stewartstown, Pa.	Presbyterian Church	2134	1923	2
St. Ignace, Mich.	St. Ignatius R.C. Church	2135	1923	2
Berea, Ky.	Union Church (enlarged in 1929)	2136	1923	2
Elizabethtown, Pa.	St. Peter's R.C. Church	2137	1923	2
Brooklyn, N.Y.	Shore Road Theatre, 435 86th Street (later moved to the Universal Theatre, Fitchburg, Mass.)	2138	1924	2
Bridgeton, N.J.	Immaculate Conception R.C. Church	2139	1923	2
Newport, R.I.	Edson Bradley, Marine Avenue	2140	1925	2A
Hendersonville, N.C.	Presbyterian Church	2141	1923	2
Plainfield, Conn.	First Congregational Church	2142	1923	2
Houtzdale, Pa.	First Methodist Episcopal Church	2143	1923	2
Columbia, S.C.	Associate Reformed Presbyterian Church	2144	1923	2
Beloit, Wis.	St. Jude's R.C. Church (theatre console; new Estey console installed in 1949)	2145	1923	2
Philadelphia, Pa.	J. Addison Henry Memorial Presbyterian Church	2146	1923	2
Keene, N.H.	Latchis Theatre (organ later dispersed for parts)	2147	1923	2
San Diego, Calif.	First Unitarian Church (theatre console)	2148	1923	2
Monte Vista, Col.	First Methodist Episcopal Church	2149	1924	2
Boston, Mass.	Estey Studio (sold in 1931 to Walter U. Gutman, 100 Highland Avenue, Auburn, Maine; exists)	2150	1924	2A

Our July 23 meeting in Nantucket, Massachusetts, includes the club's first boat trip, and it is part of a celebration honoring the bicentennial of the birth of William M. Goodrich, father of the New England school of organ-building. Mr. Goodrich, born in Templeton, Mass., July 21, 1777, trained his brother-in-law, Thomas Appleton, the Hook brothers, and the Stevens brothers. The Saturday excursion to Nantucket will provide the opportunity to hear the four tracker-action organs on the famous island, and the programs in the Center Street Methodist Church and the Unitarian Church are part of the Historic Organs Recitals Series of the Organ Historical Society. The important organs will receive citations in recognition of their historical and musical significance.

You are "on your own" for meals in the many Nantucket restaurants. Two churches will be open for you to play their organs at your convenience: St. Paul's Episcopal Church houses a 2-9 c.1905 Hutchings-Votey, partially ruined by a local "organ technician" in the 1960's, but the deed was later undone and the organ enlarged to 12 ranks by the Andover Organ Company in 1971; the First Congregational Church is a large frame edifice with a 2-15 1904 J. W. Steere in the rear gallery, the Swell division of which was tonally altered by the Andover Organ Company in 1972. The latter church has remarkable painted wall decorations, recently restored.

At 2:00 p.m., Carolyn Skelton will play a recital at the Center Street Methodist Church. The organ is an 1831 one-manual Thomas Appleton, moved from an unknown church and enlarged to two manuals and fourteen ranks by E. & G. G. Hook, Opus 241, 1858. In 1968, it was unfortunately mechanically altered by the same local "organ technician", but a complete and correct restoration is being planned.

At 3:00 p.m., John Skelton will play a recital at the Unitarian Church (the Second Congregational Meeting House Society). The organ is a 2-13 1831 William Goodrich, rebuilt by George Pierce of New Bedford in 1893. Most of the Goodrich pipework and even the stop knobs are intact, but the Swell and Pedal divisions are essentially new. The organs to be played by Mr. & Mrs. Skelton have superb mahogany-veneered cases in the Georgian style.

Some ferry boats transport cars and bicycles, but the churches are all a short distance from the docks and each other. The Islands ferry leaves Woods Hole at 8:00 a.m., and arrives in Nantucket at 11 a.m.; it leaves the island at 4:45 and arrives at Woods Hole at 7:45. The Islands ferry leaves the Pleasant Street Dock in Hyannis at 10:00 a.m., and reaches Nantucket at noon. It departs from Nantucket at 5:45 and reaches Hyannis in two hours. The round-trip fare for an adult is \$9.00, and children aged 5 to 15 ride for \$4.50. The Hy-line ferry leaves the Ocean Street Dock in Hyannis at 9:15 and 10:30 a.m., the first reaching the island in two hours and the second ferry docks at 12:45. The Hy-line leaves for Hyannis at 4:05, 5:00, and 8:30, docking at 6:05, 7:15, and 10:25 respectively. The one-way adult fare is \$5.50, and children under 15 ride for \$2.75. The 10:30 departure from the Ocean Street Dock in Hyannis is recommended, and the return trip depends on your dining desires. Allow three hours travel time from Boston! Now, can you imagine a nicer Summer Saturday for an enthusiast of old tracker organs?

The Newsletter is published bimonthly 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. The Club is also The Boston Organ Club Chapter of The Organ Historical Society, Inc. Dues: \$5.00 per year.

The Boston Organ Club's journey to western Massachusetts on the afternoon of Sunday, August 28, has been planned by Chris Lavoie. The schedule follows:

3:00 - United Methodist Church, Belchertown - demonstration of the 1-8 instrument by Sylvia Conkey, organist of the church. The building, with "all its fixtures and furniture", was purchased from the Union Street Methodist Episcopal Church of Springfield, Mass., in 1873, and reconstructed in Belchertown. The organ has what appears to be an authentic "1826" written inside the case, and shows many signs of being the work of William M. Goodrich. It may be the \$1,000 organ built for a church in Springfield between 1815 and 1820 by Mackay & Co. of Boston, in which Goodrich was a partner. A rebuilding, perhaps done when the building was moved and altered, included the slight alteration of one or two stops, the addition of a swellbox and Pedal division, and the reduction of the manual GGG compass to CC compass. Unhumidified heating has almost ruined the organ, which bears the nameplate of a Pennsylvanian who recently did "restorative" maintenance. Despite the vicissitudes of a century and a half, this remarkable organ merits careful restoration.

4:00 - Fine Arts Center, University of Massachusetts, Amherst - Dr. Ernest May and his students will demonstrate three 1976 organs by Gebr. Oberlinger, Orgelbauwerkstatt, Windesheim, West Germany. A 2-16 practice organ in Room 170 has mechanical key and stop action; the slider chests have no pallets. The 2-23 in the Organ Recital Hall has mechanical action throughout. The 3-65 (46 stops) in the Organ Concert Room (commonly called the Band Room) has a detached console; electric stop, combination, and Swell coupler action; and several gadgets unusual even in organs with electric action. The Oberlinger organs are striking in appearance, have appeared in color photographs reproduced in the ISO Journal, and there are controversies regarding their merits.

5:30 - dinner at the Lord Jeffery Inn, Amherst. The menu is a choice of roast prime ribs of beef at \$9.50 or filet of sole with shrimp newburg sauce at \$6.95. The prices are for a complete dinner, tax and tip included. Please send a card, stating your preference, to Chris Lavoie, 67 Davis St., Ludlow, Mass., 01056. Or, if your plans are not made until the last minute, leave a reservation with the 24-hour answering service at Grace Church, Amherst, Area 413, 256-6754.

7:30 - Grace Church, Episcopal, on the common, Amherst - Chris Lavoie will demonstrate the 1-3 1857 William H. Davis organ owned by the Organ Clearing House and temporarily in the nave of the church. Elaine Chesnut, oboist, will assist Mr. Lavoie.

8:00 - William McCorkle will play a recital on the 1977 Stuart organ at Grace Church, Episcopal, Amherst. Opus 12, a 2-27, is an essentially new organ, containing some recycled parts from a Marklove organ built for a Methodist Church in Albany, N. Y., Opus 131, 1883, relocated through the Organ Clearing House. The instrument also contains many old pipes, suitably revoiced, including most of those from the previous Grace Church organ, a two-manual electro-pneumatic M. P. Möller, Opus 7697, 1949. The action is mechanical, with the exception of electro-pneumatic stop action for the Pedal division. Much of the organ stands outside the chamber and the case has an unusual Gothic corner tower. Mr. McCorkle is a former organist at Grace Church, a recent pupil of Nadia Boulanger, and will join the Yale University faculty this fall.

Travel instructions:

From Boston, take the Mass Pike west to Exit 8 at Palmer. After leaving the toll booth, turn right on Route 32 south. Proceed 1/2 mile to the first light (the junction of Route 20), continue straight ahead and turn right at the second light, where a sign reads "To 181". Follow Route 20 west for a mile and bear right at the light on Route 181 north. Drive 11 miles into Belchertown and go straight ahead at the junction of Routes 202 and 101. The frame Methodist church is a few hundred yards further on the left side. Persons coming from other directions will find the church a mile south of the junction of Routes 9 and 202, facing the common.

To reach Amherst from Belchertown, continue north on Route 202 for a mile and turn

AN OUTLINE OF THE STRUCTURE OF THE PIPE ORGAN by William H Clarke
(1877 reprint) 134 pages, illustrated paper covers. \$8.00 + 50¢ for postage.

This scarce Americana organ book is the 11th publication of The Organ Literature Foundation.

Contents: The Church Organ; The Position of the Organ; The Organ Case; Exterior Decorations; The Interior of the Organ; The Wind-Chests; Key Action; The Pipes; The Materials for Wood and Metal Pipes; The Standard Length of Organ Pipes; Harmonic Stops; The Voicing; Scales of the Pipes; Description of Manual Stops in Common Use; Pedal Stops; Tuning and Care of the Organ; Organ Music List; Repertoire of Organ Music!; Specifications. 6 pages of testimonials and advertisements for Clarke Organs.

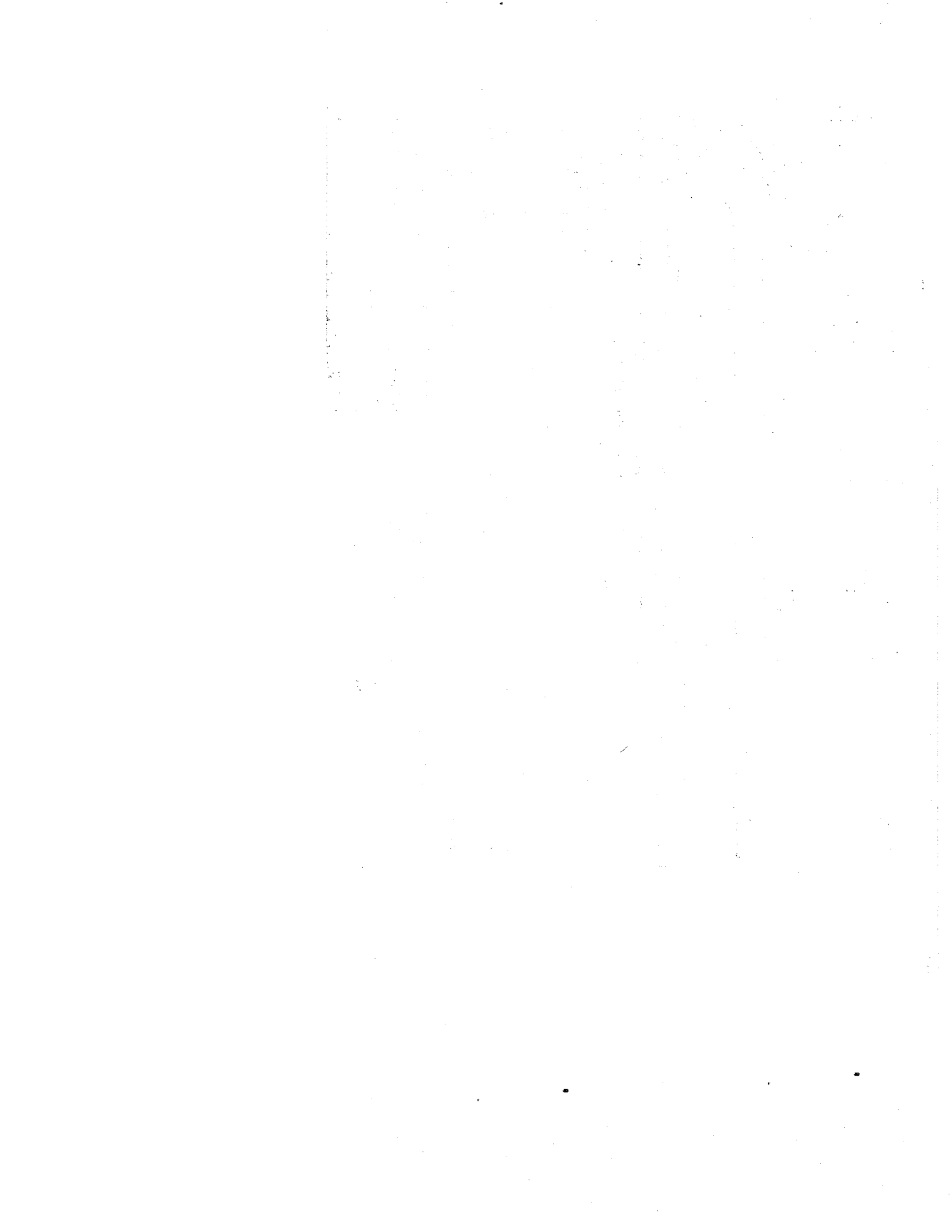
The Organ Literature Foundation. Braintree, MASS 02184

Please send _____ copy/copies of AN OUTLINE OF THE STRUCTURE OF THE PIPE ORGAN at \$8.00 per copy plus 50¢ of total order for postage and handling. Postfree if total order is \$20.00 or more.

Name _____ Address _____ City _____

State _____ Zip: _____ Date: _____

Also send:



left on Route 9 west. Proceed 9 miles to the junction of Routes 9 and 116 at a traffic light on the common in Amherst. Turn right and drive through two lights, bearing left at the fork on North Pleasant Street. Continue a half-mile, going straight ahead at the next intersection (still North Pleasant Street), and take the first right turn into Lot No. 2. The Fine Arts Center is the sprawling concrete structure in front of you as you enter the parking lot. Cross North Pleasant Street and take the inclined sidewalk to an entrance. To reach the Lord Jeffery Inn and Grace Church, take North Pleasant Street back to the common, where parking is available.

* * *

MIXTURES -

Mrs. Charlotte Luippold, 1007 West Street, Walpole, Mass., (Area 617, 668-0990), has a one-manual Wilcox & White "Symphony" player reed organ for sale. The instrument has some rolls, needs work, and is in an oak case. The price is not low, but you can negotiate. Contact her soon, for she is moving.

The summer concert series featuring the one-manual 1799 Henry Pratt organ in the Conant Public Library, Winchester, N.H., includes Elizabeth Bolton, organist, assisted by a violinist and a cellist on July 7; Samuel Walter, organist, on July 28; Lois Regestein, organist, on August 25; and Richard Boutwell, organist, assisted by a violinist, flutist and cellist on September 23. The concerts begin at 8 p.m. in the upstairs exhibition room of the splendid Victorian brick building. The organ was restored by the Stuart Organ Company last year and is tuned in "quarter, meantone."

The Estey list - Your editor suspects that there are many more "automatic" organs than appear in the Newsletter opus list, especially among the duplexed installations in residences, but there is no proof in the data available. No. 35 exists, unaltered except for the removal of the player mechanism, in the former Presbyterian Church, Tupper Lake, N.Y.; the building has been stripped of its furniture and is now owned by the town. No. 1504 was built for the residence of Henri Bendel, later purchased by W. P. Chrysler; it was eventually sold for \$2000 to the Methodist Church in Montour Falls, N.Y., and moved there by Fred Hale of Syracuse, N.Y. It has a later supply-house console, has lost a manual division and many pipes, and the player mechanism is gone.

The Club meeting announced on page 3 of the May & June Newsletter has been indefinitely postponed, probably until next summer. The American Institute of Organbuilders meets in Pittsburgh that weekend and several of our members wish to attend. Also, except during the summer, attendance at meetings outside Boston has been poor. On September 18 we will join the Boston Chapter of the A.G.O. for a "Festival of Romantic Music" arranged by Barbara Owen. Programs will be in two churches: the Unitarian Meeting House in Roxbury at 3 p.m., and Immaculate Conception Church in Boston at 4:30 p.m.

A church in Barre, Vt., recently advertised for an organist: "Applicants for good church organist. Must also be good accompanist for solo singer. A good pianist can play our organ as there are no foot pedals. ..."

Albert F. Robinson, editor of The Tracker, will play a recital on the 2-28 William B. D. Simmons organ in the United Methodist Church, Northfield, Vt., at 8 p.m., July 13. The composers represented in the program include Purcell, Bach, Mouret, Thayer, Handel, Vaughan Williams, Walter and Robert Bennett.

The Amherst (Mass.) Record contained this letter from Eva Schiffer on May 28, 1977:

Questions chimes in the center

I have not seen or heard any reaction, positive or negative, to the newly instituted practice of electronic chime playing. I for one relish every bit of quiet one can salvage in this age of noise pollution, and I resent any kind of music that is forced upon me.

I would like to know by whose decision the chimes were made a part of our lives and would like to express my own vote against them.

The coming concerts at the Methuen Memorial Music Hall include Henry Lowe of Cincinnati, Ohio, on July 13; Earl Barr of Hamline, Minn., on July 20; Richard Johnson of

of Amherst, Mass., on July 27; Clinton Miller of Allentown, Pa., on August 3; John Russell of Wooster, Ohio, on Aug. 10; Corliss Arnold of East Lansing, Mich., on Aug. 17; Paul Wright of Gerrards Cross, England, on Aug. 24; the choir of St. Paul's Cathedral, Boston (Thomas Murray, organist & choirmaster, James Johnston, associate director), on Aug. 31; and Eileen Hunt, who has returned from a year of study in Paris, on Sept. 7. The Wednesday evening recitals are at 8:30 and adults are admitted for \$3.00. The Fall Variety Series, at the same hour and admission price, include John and Carolyn Skelton (organ and harpsichord respectively), on Oct. 5; Joel Moerschel, Rita Moerschel, and Ivar Sjöström (cello, piano, and organ respectively), on Oct. 12; Kenneth Wilson, organist, on Oct. 19; and the Phillips Academy Instrumental Ensembles on Oct. 26.

David and Permelia Sears, co-chairmen of the Extant Organs Committee of The Organ Historical Society, have published several lists of all the known old and new tracker organs in many states. The list of several hundred such organs in Massachusetts costs \$2.00. The most recent compilations are Illinois (60¢), Chicago (20¢), Indiana (60¢), Iowa (50¢), Kentucky (30¢), Michigan (60¢), Minnesota (60¢), Wisconsin (50¢), Ohio (\$1.00), and Missouri (70¢). No profit is involved, the money goes into a copying machine; and postage is 15¢ for a 1-6 page order, 25¢ for 7-12 pages, 40¢ for 13-20 pages, and 60¢ for 21 or more pages. You should keep more than road maps in the glove compartment of your car! Order lists from Permelia S. Sears, P.O. Box 61, Dunstable, Mass., 01827.

Remember that contributions toward the maintenance and restoration of the grand three-manual 1847 Ferris organ in the Auditorium at Round Lake, N.Y., are tax deductible, and may be sent to the Round Lake Historical Society, Box 186, Round Lake, N.Y., 12151, payable to "Round Lake Historical Society". Mrs. Edna Van Duzee, the hard-working chairman of the summer organ concerts, reports that a federal grant has been received for a new roof and exterior renovations to the hall. The Sunday evening concerts this season are at 8 p.m., and the admission is \$2.50: W. Raymond Ackerman on July 24; Stephen Long on July 31; Lois Regestein on August 7; Stephen Pine1 on August 14; Carrol Hassman on August 21; and Susan Armstrong on August 28.

A poster seen in a Manchester, N.H. restaurant: "Sunday Movie - Deadly Trackers".

Another item from the Amherst Record; this one appeared in the issue dated March 14, 1877:

CHURCH CALLING — The latest invention in acoustics is the telephone, a curious instrument by means of which vocal and musical sounds are transmitted great distances by electricity. By means of the telephone, an audience of 600 persons, recently assembled in Salem, heard distinctly a tune upon the organ, a solo on the cornet, the singing of "Hold the Fort" by members of the Tabernacle Choir, and a discourse upon politics, all rendered in Boston ... The telephone comes into being just in time to rescue churches from financial embarrassment, quarreling choirs and commonplace preachers. By means of the telephone, all churches of the same sect in a town might be maintained at about the present cost of one.

Church fires — three two-manual tracker organs are gone: on April 13, a c.1906 Eifert & Stoehr burned in Trinity Lutheran Church, Metropolitan Avenue and Pleasant Street, Middle Village, Queens, N.Y.; a c.1890 Jardine & Son was ruined when the Reformed Church in Warwick, N.Y., was gutted on April 24; and the c.1880 S. S. Hamill in the Quarry Street United Methodist Church, Fall River, Mass., was destroyed some time ago.

Ten Club members have paid their dues for 1978, apparently assuming that the information sheet and membership form mailed with the last Newsletter was a reminder! However, several new memberships have been received on those old forms passed on by the "regulars".

Rosalind Mohnsen reports a correction in the stoplist for St. Mary's R.C. Church, Charlestown, Mass., published on page 2 of the Newsletter for September, 1966: the 16' Choir stop is a "Leiblich Gedakt".

Richard Hamar of Collinsville, Conn., has contracts for work on old organs in five churches. Geo. H. Ryder's Opus 76, 1878, a two-manual now in the Congregational Church, Hebron, Conn., is being retabled and restored in stages. Geo. S. Hutchings' Opus 234, 1891, a 2-9, is being overhauled for its new home, Regina Laudis Monastery, Bethlehem, Conn. The large two-manual 1887 Cole & Woodberry Bros. organ is being completely restored in Holy Trinity R.C. Church, Wallingford, Conn.; the chests will be retabled and a Pedal chest damaged in a fire in 1911 is being rebuilt. The three-manual 1899 George S. Hutchings organ, originally tubular-pneumatic with ventil chests and electrified by Hall in 1910, is being renovated in Christ Episcopal Church, Ansonia, Conn. E. & G. G. Hook's Opus 221, 1857, later enlarged by Gilbert & Butler, electrified in the 1920's, and retrackerized by the Andover Organ Company, is being cleaned and improved. Mr. Hamar is finishing the thorough restoration of the excellent three-manual Johnson & Son, Opus 778, 1892, in Sacred Heart R.C. Church, Waterbury, Conn.

Ed Boadway and Mark Holt are cleaning the Steere/Berkshire organ in St. John's Lutheran Church, Hudson, N.Y., this summer. A plaster ceiling fell into the organ last year and cleaning done by a local firm has proved unsatisfactory.

Cullie Mowers has sent us two items from New York church bulletins. One says, "We wordially welcome all our visitors to the service this morning." An ambivalent announcement: "...our organist and choir director has submitted her resignation to be effective September 1. We will be able to express our appreciation more adequately later on."

Geo. S. Hutchings' Opus 124, 1883, in the Congregational Church, Warren, Maine, is to be completely restored by Bozeman-Gibson & Co. this year. The 2-7 organ's Octave was converted to an 8' metal Melodia many years ago, and that will be removed. The organ was dismantled by Alan Laufman and Amory Atkins in July; and, by the way, Mr. Laufman is always available for such tracker work for firms who do not keep full-time employees in great number or who have busy schedules.

Your editor has recovered from the westward trip to attend the Organ Historical Society's 22nd annual convention in Detroit, Mich., which we assume will be reviewed by the editor of The Diapason. The most memorable event is surely the High Mass at St. Anne's R.C. Church, done in the good old pre-Vatican II manner, with the choir and orchestra performing Rheinberger's Grosse Messe in C, Op. 169.

* * *

The Organ Literature Foundation has published its ninth book, this one another reprint of a scarce nineteenth-century volume.

William Horatio Clarke's An Outline of the Structure of the Pipe Organ, first published in 1877, is a most interesting piece of American Victorian organabilia, written by the builder-composer-recitalist-consultant of Reading, Mass., while he operated a short-lived but amazingly successful and progressive organ factory in Indianapolis, Indiana. The reprint of the first edition includes six illustrated end papers advertising Mr. Clarke's products, now hard to find because he built principally for prominent churches that had the money to replace the organs in this century.

The 128-page book includes sound opinions on placement, case, action, wind systems, tuning, and repertoire. There are several pages of woodcuts illustrating pipes, two pages on scaling, a "description of stops in common use", and twenty-five specifications, some of which show Mr. Clarke's ideas as carried out by the Hook brothers in "his" three-manual 1870 organ in use in the First Unitarian Church, Woburn, Mass.

Clarke's book is more than a curiosity, for much of his philosophy is still valid, and Henry Karl Baker does the organ world a great service (and charity!) by republishing the volume in its centennial year. The price is \$8.00, plus 50¢ for postage, from The Organ Literature Foundation, 45 Norfolk Road, Braintree, Mass., 02184. An order form is enclosed with this Newsletter.

Mr. Baker has access to many foreign suppliers of magazines and recordings, and Club members would do well to request his catalog. While the Foundation's quarters were not designed for shopping or use as a reference library, the occasional visitor is warmly received!

The Boston Organ ClubNew members:

Ackerman, Dennis H.	One Mill Plaza	Laconia, N.H.	03246
Gossard, A. S.	33 West Sixth Street	Waynesboro, Pa.	17268
Lay, Gilbert	C/o Grace Episcopal Church, 270 Main Street	Oxford, Mass.	01540
Marier, Theodore	34 Horne Road	Belmont, Mass.	02178
Pinkham, Daniel	150 Chilton Street	Cambridge, Mass.	02138
Stanley, Charles Jr.	917 N.E. Eighteenth Street	Fort Lauderdale, Fla.	33305
Witham, Burton B.	62 Gray Road	Gorham, Maine	04038
Zion Lutheran Church	310 North Johnson	Iowa City, Iowa	52240

* * *

CENTRE CONGREGATIONAL CHURCH, BRATTLEBORO, VERMONT -

The prominent, white frame edifice was erected in 1843, and has been altered. The Annals of Brattleboro by Mary R. Cabot, 1921, state that Franklin H. Fessenden (1811-1863) joined the church in 1831 and "...raised the money for the first organ." She also mentions that "A gallery extended the entire length of the rear of the church where the organ was placed opposite the pulpit,—and curtains hung on upright posts obscured the choir." On September 13, 1873, The Vermont Chronicle of Windsor, stated that the church was building a new "choir gallery", apparently at the front of the room. Your editor has a photograph of what appears to be a one-manual organ built about 1860, with a three-sectional "Italianate" case of the George Stevens type, taken a few years before the arrival of the organ described below. The articles appeared in The Vermont Phoenix, Brattleboro, and the organ was Steere & Turner's Opus 167.

Friday, January 27, 1882:

The Congregational society have sold their church organ to Hornellsville, N.Y., the sum bargained for being \$400. Immediate steps will be taken for the purchase of a new organ. ... It is understood that an instrument worth \$3000 will be bought. The society have three-fourths of the requisite sum in hand."

Friday, February 10, 1882:

The organ committee of the Congregational society have ordered an organ of Steere & Turner of Springfield, Mass. It is to have two manuals, with 21 full speaking registers and complete pedals to match the manuals, the whole to cost \$2800 and to be completed about July 1. Mr. Steere will come here next week to look the ground over, and next week the taking down of the old organ will begin. In the interval before the completion of the new instrument Estey & Co. will furnish one of their large organs for use in the church.

Friday, June 16, 1882:

As we have already mentioned, the new Congregational church organ will be first introduced to the public at a grand concert to be given in the church on Thursday evening, June 29. An organist from Norwich, Conn., will preside at the instrument on that occasion, and a celebrated soprano soloist from New York will be present and assist.

Friday, June 23, 1882: [the stoplist, taken from the paper and the console itself, is here rendered into Newsletter format]

THE CONGREGATIONAL SOCIETY'S NEW ORGAN.

Description of the Instrument -- The Organ Exhibition.

— The new organ for the Congregational church, built by Steir [sic] & Turner, Springfield, Mass., has arrived and is now being put in place. Following is a full description of it:

GREAT:			SWELL:			PEDALS:		
Bourdon Treble (F ₀)	16'	41	Open Diapason	8'	58	Open Diapason	16'	27
Bourdon Bass	16'	17	Salicional	8'	58	Bourdon	16'	27
Open Diapason	8'	58	Stopped Diapason	8'	58			
Viola da Gamba	8'	58	Violina	4'	58	<u>Couplers:</u> (above Sw. keys)		
Dulciana	8'	58	Flute Harmonique	4'	58	I Manuale to Pedale		
Melodia Stopped Bass	8'	58	Oboe (C ₀)	8'	46	II Manuale to Pedale		
Octave	4'	58	Bassoon	8'	12	Manuale Coupler		
Flute d'Amour	4'	58	Tremulo					
Twelfth	2 2/3'	58				<u>Unlabeled combination</u>		
Fifteenth	2'	58	Blower's Signal			<u>pedals:</u>		
Trumpet	8'	58	Wind Indicator			Piano, I Manuale		
			"Self-balanced swell			Forte, I Manuale		
			pedal"			Manuale Coupler reversible		

Our Congregational friends are to be congratulated on the possession of so fine an instrument as this promises to be. As already intimated in our columns, the organ will be first introduced to the public at a concert to be given in the church on Thursday evening of next week, when the following programme will be presented:

PROGRAMME.

1. St. Ann's Fugue. Bach.
2. Pastorale from "William Tell." Rossini.
3. Sonata in F minor, No. 1. Mendelssohn.
 - a. Allegro moderato. b. Adagio.
 - c. Andante recitativo. d. Allegro assai vivace.
4. Song. Mdlle. Alicia Macias.
5. Improvisation to display the resources of the organ.
6. Variations on "God save the Queen." Hesse.
7. Song — "Fior di Margherita." L. Arditi.

Mdlle. Macias.
8. Marche funebre et chant seraphique. Guilmant.
9. Overture — "Euryanthe." Von Weber.

Mr. George Kies of Norwich, Conn., who will preside at the organ on this occasion, is an organist of rare attainments, having spent several years in study abroad. Of Miss Macias, the soloist of the evening, very much is anticipated. She is a favorite in New York musical circles, and in a private letter from that city a musical critic writes of her recent appearances there: "The honors of the evening were carried off by Mdlle. Alicia Macias, who has a pure soprano voice of unusual sweetness and power, which she displayed to advantage in selections from the 'Chimes of Normandy,' etc." We bespeak for the entertainment a full house.

Friday, June 30, 1882:

THE ORGAN EXHIBITION.

The organ concert at the Congregational church last evening was a rich treat to our music-loving public. The singing of Miss Macias was fully appreciated by the large audience, who demanded an encore after each of her numbers of the programme. She sings in a rich, full and sweet voice, of remarkable compass and promise. Careful study will certainly ensure her a brilliant musical future. Miss Macias is a pupil of the celebrated Madame De Barri of New York, but, although her musical accomplishments are well known and highly appreciated by her friends in New York, her studies have not been pursued with a view to a professional career, and we believe this is only the second occasion on which she has appeared in any public capacity. To her rare musical gifts she adds an unaffected graceful simplicity which wins at once the favor and admiration of her hearers.

The playing of Mr. Kies was masterly. It showed the result of years of careful and intelligent study. His phrasing of "St. Ann's Fugue," by Bach, was especially good for the expressive evenness and stateliness of the tempo taken. But his rendition of the difficult Sonata in F minor, No. 1, by Mendelssohn, was the gem of the evening, and evinced perhaps more clearly than any other selection, to the general audience present, Mr. Kies's wonderful technical skill and breadth of interpretation. Mr. Kies is a pupil of Haupt, of Berlin, the greatest contrapuntal organist living, and as a classical organist he has no superior in the country. The organ at which he presides in the Park church, Norwich, Ct., is one of the finest in the United States. Where the performances of both artists were so satisfactory, we need not mention at further length the particular excellences of each.

The Congregational society is to be congratulated on the possession of so fine an instrument, and the builders deserve great credit for the erection of an organ so thoroughly made in every particular of tone, action and case.

The floral decorations for the concert were in exquisite taste, and added not a little to the attractions of the music.

The Steere & Turner tracker stood in a solid cherry case in the front gallery, and was replaced by a \$16,000 three-manual electro-pneumatic Estey, Opus 2640, dedicated September 11, 1927. On October 27, 1927, it was ruined by fire and replaced by Opus 2714, a three-manual dedicated April 1, 1928, which has been altered and is still in use. The Steere & Turner was moved to a "front right" chamber in the United Church, Johnson, Vermont, where your editor visited it in 1956.

The case front had three flats of pipes arranged 7/13/7, the end groups having surrounding woodwork of a "Victorian Romanesque Gothic" style. The plain, handsome attached console had paneled cheeks; overhanging Swell keys; oblique, round-shanked knobs lettered in Italics; metal combination pedals at the left of a centrally-located Swell pedal; concave and parallel Pedale keys; and the name of the builder in gold letters at the left of the upturned coupler knobs. The Pedale stops were divided on slider chests. The Violina had become an 8' Aeoline, and while the chorus was rather dolce, there were many excellent stops. The organ was in poor condition and obviously unappreciated. When it was destroyed by fire several years ago, an electronic imitation was purchased for the new building.

* * *

REDEEMER EVANGELICAL LUTHERAN CHURCH, 4201 Regent Avenue North, ROBBINSDALE, MINNESOTA. Built by Geo. S. Hutchings, Boston, Mass., Opus 356, 1895, for the First Unitarian Church, Somerville, Mass.; removed and relocated by the Organ Clearing House, Harrisville, N.H., 1976; rebuilt by Bozeman-Gibson & Co., Deerfield, N.H., Opus 11, 1977.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	+Bourdon Bass	16' 12	Double Open Diap.	16' 27
Dolcissimo	8' 61	Bourdon Treble	16' 49	Bourdon	16' 27
Melodia	8' 61	Violin Diapason	8' 61		
Octave	4' 61	Salicional	8' 61	<u>Couplers:</u>	
Flute d'Amour	4' 61	*Aeoline	8' 54	Swell to Great	
Super Octave	2' 61	Stop ^d Diapason	8' 61	Great to Pedal	
Mixture	III 183	Violina	4' 61	Swell to Pedal	
Trumpet	8' 61	Flute Harmonique	4' 61		
		Oboe	8' 49	<u>Labeled combination pedals:</u>	
		Bassoon	8' 12	Piano Swell	
		Tremolo (hitch-down pedal)		Forte Swell	
Blower's Signal				Piano Great	
Reversible Gt. to Ped.		*the seven basses "grooved"		Forte Great	
+unenclosed		to the stopped metal basses			
		of the Salicional			

As described above, the organ was in use at the Somerville church until 1974, and stood in a niche behind the pulpit platform in the large stone building. The paneled oak case front supported several flats of decorated pipes, with little wood above the impost. The attached console had oblique knobs lettered in plain capitals, overhanging manual keys, metal combination pedals labeled above the Swell manual, a metal Swell pedal at the far right, and a flat Pedal clavier. The Swell had vertical shades and was above and behind the Great.

The Great Open Diapason had 17 basses in the case front; the Dolcissimo had open zinc basses; the Melodia had 12 stopped basses; the Octave had 5 zinc basses; the Flute d'Amour had 24 open metal trebles; the Mixture was 1 1/3', 1', 2/3' at C₁, 4', 2 2/3', 2' at C₁, and 8', 4', 2 2/3' at C#₃; the Trumpet had 12 open metal trebles. The Swell Bourdon was entirely of wood; the Violin Diapason had 7 stopped wood basses; the Salicional had 7 stopped metal basses; the Stop^d Diapason had 12 open metal trebles; the metal Flute Harmonique was harmonic from C₁; the Oboe had 12 open metal trebles. The Pedal Double Open Diapason, on the right side, had 19 wood basses on the chest and the remainder were open metal pipes in the right end of the case; the Bourdon was on the left side of the organ.

In the contemporary brick Robbinsdale church, a former electronic "organ" speaker chamber behind the rear gallery was replaced with a well-designed, solid, hard-enameled chamber, and the flooring of the choir area was improved. The organ is "laid out" as it was in Somerville, but the case front now has five groups of gilded pipes arranged 5/6/5/6/5. The center flat has some woodwork and the end flats have tall pipes projecting above the ceiling. The new "B-G" pedal keyboard is concave and radiating; the knobs now have ivory labels engraved in script; and in order to have enough space for additional Pedal knobs, the couplers are now operated by labeled hitch-down pedals. The Hutchings mechanism was essentially retained intact except that the new Pedal keyboard required a new rollerboard to accommodate the couplers. The double-rise bellows and the feeders were releathered, and the organ may be pumped by hand. A new German blower is within the chamber. With the exception of the zinc basses, the metal flue pipes are either cone-tuned or scroll-tuned, or have soldered-on caps for exceptional tuning stability.

Mr. Bozeman writes of the organ:

... Typical of Hutchings' work, it was beautifully engineered and constructed of first-class materials, but it had a tonal effect that emphasized refinement and nobility at the expense of brilliance and excitement. For these reasons, the organ provided excellent raw materials for providing the equivalent of a fine new organ at Redeemer Lutheran Church. In the stoplist which follows, the "original" stops remain at their 1895 pitch and location, but all pipes were re-regulated or revoiced to varying degrees in order to achieve a sound expressive of the 1970's. The builders endeavored to preserve some of the better tonal characteristics of the original organ, but in no way was the project considered as an historical restoration.

GREAT:		SWELL:		PEDAL:	
Bourdon	16' 61	Salicional	8' 61	Double Open Diapason	16' 30
Open Diapason	8' 61	Celeste (C ₀)	8' 49	Bourdon	16' 30
Chimney Flute	8' 61	Stopped Diapason	8' 61	Octave	8' 30
Octave	4' 61	Principal	4' 61	Choralbass	4' 30
Flute d'Amour	4' 61	Harmonic Flute	4' 61	Trombone	16' 30
Fifteenth	2' 61	Gemshorn	2' 61		
Sesquialtera	II 122	Sharp Mixture	III 183	<u>Couplers:</u>	
Mixture	III 183	Oboe	8' 61	Swell to Great	
Trumpet	8' 61	Tremulant		Great to Pedal	
no combination action		(hitch-down pedal)		Swell to Pedal	

The Great Bourdon was originally in the Swell; the Open Diapason is original, with 17 basses in the case; the metal Chimney Flute is new and retains the 12 stopped wood Melodia basses; the Octave, Flute d'Amour, and Fifteenth are original; the Sesquialtera

2 2/3', 1 3/5', is new; the original Mixture has a changed composition: 1 1/3', 1', 2/3' at C₀, 2', 1 1/3', 1' at C₀, 2 2/3', 2', 1 1/3' at C₁; 4', 2 2/3', 2' at C₂, and 8', 4', 2 2/3' at C#₃; the Trumpet is original. The Swell Salicional has 9 basses from the old Dolcissimo, and the remainder are rescaled Salicional pipes; the Celeste is the former Aeoline, rescaled; the Stopped Diapason is original; the Principal was once the Dolcissimo, rescaled and with some new pipes; the Harmonic Flute is original; the Gemshorn is new; the new Sharp Mixture is 1/2', 1/3', 1/4' at C₀, 2/3', 1/2', 1/3' at C₀#, 1', 2/3', 1/2' at E₀; 1 1/3', 1', 2/3' at D₁, 2', 1 1/3', 1' at A#₁, 2 2/3', 2', 1 1/3' at F#₂, 4', 2 2/3', 2' at D₃, and 4', 4', 2 2/3' at C#₃; the Oboe is original. The Pedal Double Open Diapason has the metal trebles removed from the case front and offset inside, and 3 pipes were added; the Bourdon rank has 3 added pipes; the Octave uses 12 formerly dummy pipes (which had languids) in the case front, with rescaled trebles from the former Violin Diapason; the Choralbass is new; the Trombone is new, with a half-length bottom octave and oak resonators made by Bozeman-Gibson & Co. A new slider chest at the rear contains the Octave, Choralbass, and Trombone, and tubing runs to the 8' basses in the case.

The dedication of the organ was during a service on March 27, 1977, and Mrs. Paul Bushman, the church organist, played several selections to demonstrate the instrument. The opening recital was played on May 1 by Robert Thompson, organist of Saint Olaf College, Northfield, Minn.

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RESIDENCE OF SHARON KLECKNER, Goodrich Avenue, SAINT PAUL MINNESOTA. Bozeman-Gibson & Co., Deerfield, N.H., Opus 10, 1977.

MANUAL I:		MANUAL II:		PEDAL:	
Chimney Flute	4' 56	Metal Gedeckt	8' 56	Wood Gedeckt	8' 30
				<u>Couplers:</u>	
				Manual I to Pedal	
				Manual II to Manual I	

This practice organ was built for the Minister of Music at House of Hope Presbyterian Church in Saint Paul, and the flat pedal claviers matches that of the three-manual C. B. Fisk organ being built for the church. The compact instrument has a white oak case displaying three flats of pipes: three basses of the 8' Metal Gedeckt in each end flat, and 14 basses of the 4' Chimney Flute are arranged chromatically in the center flat. The pipe shades contain a dragonfly and daisies in the carving. The console has no lid; the manual keyboard has ebony naturals and boxwood sharps with ivory overlays; there is no stop action for the manual ranks, but hitch-down pedals operate the Pedal stop and the couplers. The small blower and wedge bellows are in the case. Mr. Bozeman states that "With the exception of the front pipes and the Wood Gedeckt, all pipes are either cone-tuned or have soldered-on caps for very stable tuning. The voicing is especially designed to provide a clarity and precision in the tone for accurate practice, and to avoid a fatiguing, overbearing sound in a smaller room. The organ is tuned in the Kirnberger III temperament."

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This UPI news item appeared in daily papers on June 2:

Roman Catholic Bishop Jacques Martin, prefect of the pontifical household, apparently was unaware the public address system was on.

A church choir from Karlstadt am Main, West Germany, had just performed a song at the Pope's weekly general audience Wednesday and the pontiff asked who they were. The loudspeakers carried Martin's answer to the congregation:

"They're Germans. Generally they sing better than this."

An announcement from a June bulletin issued by a Catholic church in Vermont: "Please do not bring clothing to Sister Kevin during the summer months."

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THE ESTEY OPUS LIST - continued

Chicago, Ill.	Lyon & Healy Studio ("Chicago Studio" on a later list; enlarged to three manuals as No. 2798 in 1929; moved to the Presbyterian Church, LaGrange, Ill., in 1937)	2151	1924	2A
Clinton, Wis.	First Presbyterian Church	2152	1923	2
Taunton, Mass.	St. Joseph's R.C. Church	2153	1923	3
Dushore, Pa.	Zion Lutheran Church ("theatre console")	2154	1923	2
Altoona, Pa.	Our Lady of Mount Carmel R.C. Church	2155	1923	3
Seal Harbor, Maine	Congregational Church	2156	1923	2
Two Harbors, Minn.	First Norwegian Lutheran Church ("theatre console")	2157	1923	2
Binghamton, N.Y.	Conklin Avenue Baptist Church	2158	1923	2
Richmond, Ky.	First Baptist Church ("theatre console")	2159	1923	2
Terra Alta, W.Va.	Methodist Episcopal Church	2160	1923	2
Troy, N.Y.	Oakwood Avenue Presbyterian Church	2161	1923	2
Xenia, Ohio	Christ Church, Episcopal	2162	1924	2
Lexington, Ky.	St. Paul's A.M.E. Church	2163	1923	2
Dayton, Ohio	Second Church of Christ, Scientist	2164	1924	3
Richland Center, Wis.	First Presbyterian Church	2165	1923	2
Stevens Point, Wis.	St. Paul's Methodist Episcopal Church	2166	1923	2
Ithaca, Mich.	First Presbyterian Church	2167	1923	2
Charleston, W.Va.	First Church of Christ, Scientist ("new type luminous console")	2168	1924	2
Hummelstown, Pa.	First United Brethren in Christ	2169	1923	2
Chicago, Ill.	Sixteenth Church of Christ, Scientist (console later replaced by Estey)	2170	1923	3
Whittier, Calif.	First Friends Church	2171	1924	3
Waupun, Wis.	First Reformed Church	2172	1924	2
Boston, Mass.	Boston University, 27 Garrison Street (later moved to new buildings on Huntington Avenue)	2173	1924	2
Northumberland, Pa.	Presbyterian Church	2174	1923	2
Camp Hill, Pa.	Trinity Lutheran Church	2175	1923	2
Los Angeles, Calif.	St. James Methodist Episcopal Church, 22 ^d & Union Streets (crossed out on later list and "Central Spiritualist Church" pencilled in)	2176	1924	2
Fayetteville, Ark.	First Presbyterian Church	2177	1924	2
Abilene, Texas	First Presbyterian Church	2178	1924	2
Greenville, S.C.	Earle Street Baptist Church	2179	1924	2
Detroit, Mich.	St. Thomas' Episcopal Church	2180	1924	2
Whittier, Calif.	Strand Theatre	2181	1924	2
Manitowoc, Wis.	Manitowoc Chapter No. 196, Order of the Eastern Star, Masonic Temple	2182	1924	2
Chicago, Ill.	Windsor Park Evangelical Lutheran Church	2183	1924	2
Allentown, Pa.	First Mennonite Church	2184	1924	2
Howell, Mich.	Walnut Street Methodist Episcopal Church	2185	1924	2
New Brighton, Pa.	First Baptist Church	2186	1924	2
New York, N.Y.	Miss Lucy G. Scheiffelin, 241 West 70th Street (sold in 1925 to Trinity Methodist Episcopal Church, 108th Street & Brandon Avenue, Richmond Hill, N.Y.)	2187	1924	2
Saticoy, Calif.	First Congregational Church	2188	1924	2
Santa Paula, Calif.	First Universalist Church	2189	1924	2
Buffalo, N.Y.	Mount Mercy Academy	2190	1924	2
Wayne, Pa.	Central Baptist Church (rebuilt in 1951)	2191	1924	3
Rochester, Ind.	C. F. Kriegbaum (a later list indicates that the organ was in a theatre and eventually moved to a Methodist Church)	2192	1924	2

Crawford, N.J.	Paul Gmelin	2193	1924	2
Hazardville, Conn.	Methodist Episcopal Church	2194	1924	2
Los Angeles, Calif.	G. H. Westling ("G. H. Westling, Seville Theatre, Inglewood, Calif." crossed out on a later list and "J. P. N--[illeg.]—" pencilled in)	2195	1924	2
Chicago, Ill.	Ashland Theatre	2196	1924	2
Franklin, N.Y.	Congregational Baptist Church (old pipes used)	2197	1925	2
Columbus, Ohio	Hoge Memorial Presbyterian Church	2198	1924	2
Bethesda, Ohio	Methodist Episcopal Church	2199	1924	2
Chicago, Ill.	Crane Technical High School, 2246 West Van Buren Street (later moved to the Congregational Church, Tabor, Iowa)	2200	1924	3
Central Falls, R.I.	United Presbyterian Church	2201	1924	2
Warwood, W.Va.	Corpus Christi R.C. Church	2202	1924	2
Mount Airy, N.C.	First Presbyterian Church	2203	1924	2
Wildwood, N.J.	First Presbyterian Church	2204	1924	2
Youngstown, Ohio	Hillman Street Christian Church ("burned" on a later list)	2205	1924	2
Zanesville, Ohio	First United Presbyterian Church	2206	1924	2
Eagleville, Pa.	Lower Providence Church of the Brethren	2207	1924	2
Sioux City, Iowa	St. Thomas' Episcopal Church	2208	1924	3
Melrose Park, Pa.	Edward Kelley ("Edward Kelley, Wyncote, Pa." on a later list; for sale by Estey in 1949; perhaps a three-manual organ)	2209	1924	2
Dayton, Ohio	High Street United Brethren Church	2210	1924	2
Sterling, Ill.	First Christian Church	2211	1924	2
Buffalo, N.Y.	Lafayette Avenue Baptist Church	2212	1924	3
Brooklyn, N.Y.	Bethel Baptist Church ("colored")	2213	1924	2
Bell, Calif.	DeVaughn & Spaugh Theatre ("West Coast Theatre, Vermont & Washington Ave., Los Angeles, Calif." pencilled in on a later list)	2214	1925	2
Concordia, Kan.	Our Lady of Perpetual Help R.C. Church	2215	1924	2
Passaic, N.J.	Holy Rosary R.C. Church	2216	1924	3
Allentown, Pa.	(Cost Card blank; "B.P.O.E. Lodge" crossed out on a later list)	2217	1924	2
Maywood, Ill.	First Congregational Church	2218	1924	2
New York, N.Y.	Sedgwick Amusement Co., 170 th Street & Sheridan Avenue, Bronx	2219	1924	2
Richmond, Va.	Randolph Street Baptist Church	2220	1924	2
Garnett, Kan.	First Methodist Episcopal Church	2221	1924	2
Northampton, Mass.	Calvin Theatre	2222	1924	2
Grand Rapids, Mich.	SS. Peter & Paul R.C. Church	2223	1924	2
Niles Center, Ill.	M. C. K. Little (a later list indicates that the organ was moved elsewhere)	2224	1924	2
Los Angeles, Calif.	Polytechnic High School (luminous console; player mechanism later removed; organ for sale in 1977)	2225	1924	4A
Kokomo, Ind.	First Congregational Church	2226	1924	2
East Rochester, N.Y.	Presbyterian Church	2227	1924	2
Elmira, N.Y.	Franklin Street Presbyterian Church	2228	1924	2
Germantown, Ohio	Evangelical Lutheran Church	2229	1924	2
Stamford, Conn.	Masonic Temple	2230	1924	2
Portland, Ore.	First Unitarian Church	2231	1924	3
Narberth, Pa.	Baptist Church of the Evangel	2232	1924	2
New York, N.Y.	Seventh Presbyterian Church	2233	1924	2
Norfolk, Va.	Zion Methodist Episcopal Church	2234	1924	2
Detroit, Mich.	Northwestern Baptist Church	2235	1924	2
Pontiac, Mich.	First Presbyterian Church	2236	1924	2

On September 18, Club members should attend the Festival of Romantic Music sponsored by the Boston Chapter of the American Guild of Organists.

3:00 - First Parish Unitarian Meetinghouse, Eliot Square, Roxbury. Robert Schuneman will play Brahms chorale preludes and Thomas Murray's part of the recital is named "Tone-pieces and Chorale Preludes". The organ is a 3-39 Hook & Hastings, Opus 1171, 1883. To reach the church, take Columbus Avenue, and a mile south of the Massachusetts Avenue intersection is the lengthy intersection at Tremont Street, called Roxbury Crossing. At the second light in the intersection, turn left on Roxbury Street, and the handsome 1804 frame building will be visible.

4:30 - Immaculate Conception Church, 761 Harrison Avenue, Boston. Jack Fisher will play Mendelssohn's Sonata IV and the Prelude & Fugue in G Major; Musica Sacra, conducted by Lenora McCroskey, will sing pieces by Ravel, Franck, and Faure; and George Bozeman will play music by George E. Whiting (once the organist at Immaculate Conception Church) and other American composers. The organ is the renowned three-manual 1863 E. & G. G. Hook, enlarged to four manuals by Hook & Hastings in 1902 and unaltered since that year.

* * *

Our Club meeting on Sunday, October 16, has been arranged by Allen Kinzey and Daniel Angerstein. The schedule for the "south of Boston" excursion is below.

2:30 - Trinity Episcopal Church, East Street (Route 140), Wrentham; demonstration of the much-rebuilt but excellent 2-21 W. M. Goodrich organ. If there is a Patriots home game that afternoon, avoid Route 1; proceed farther on Route I-95, exit on Route 140 and head west through Foxboro.

3:30 - St. Mary's R.C. Church, Park and North Washington Streets, North Attleboro; demonstration of the 2-21 1901 E. W. Lane tracker. The brick church is in the north end of the city, near Route 1.

4:30 - First Congregational Church ("Old Town Church"), Old Post Road, North Attleboro; demonstration of the 2-13 c.1865 George Stevens organ.

5:30 - Dinner

7:30 - Recital at the Evangelical Covenant Church, 841 North Main Street, Attleboro. William A. MacPherson, organist of the church, will play the 1976 2-18 Kinzey-Angerstein organ, Opus 2. The instrument is in the new edifice, cost \$35,000, and has a detached console with mechanical key and stop action.

Messrs. Kinzey and Angerstein will provide directions for travelers and suggest restaurants.

* * *

MIXTURES -

Ed Boadway, Alan Laufman, Amory Atkins, Paul Terry, and Edwin J. Harvie III, moved and set up a 1-6 Augustus Backus organ in Christ Episcopal Church, Old Halifax Road, Glenwood, Va., during August. The much-altered instrument is probably in its fourth home and needs a restoration after some 130 years of life, but it replaced a decaying reed organ in the small church. Earl Miller of Danville arranged for the purchase.

The Newsletter is published bimonthly 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. The Club is also The Boston Organ Club Chapter of The Organ Historical Society, Inc. Dues: \$5.00 per year.

Several Club members have written chapters for Dr. Uwe Pape's The Tracker Organ Revival in America, to be published in Berlin next year. A brochure describing the work, the first European book about American organs, is enclosed with this Newsletter. Dr. Pape's important volume will include scores of photographs and specifications, as well as the important opus lists of every firm known to have built tracker organs for Americans during the past forty-three years.

For Sale: copies of the paper-bound 1970 and 1971 issues of The Organ Yearbook, in good condition and fascinating reading for \$7.50 each, plus postage. Address the editor.

The Music Division of the Boston Public Library has moved to the third floor of the new wing, and though not air-conditioned, it is a far more comfortable location than the previous crowded room. Researchers not having library cards may obtain Courtesy Cards, good for a day or a month, by showing identification when applying in the Abbey Room on the second floor.

John Wessel of Brattleboro, Vt., has replaced the reservoir and renovated the 1-8 S. S. Hamill organ, Opus 135, 1870, in St. Luke's Episcopal Church, Chester, Vt. The organ was heard in a recital by Joan Rollins on August 7. Mr. Wessel has partially renovated the 2-12 c.1855 organ by an unknown builder in the Union Evangelical Church, Heath, Mass.

Michael D. Earp and others have formed a new firm for organ maintenance, named the Westfield Organ Works, Box 595, Westfield, Mass., 01085. Part of a promotional letter reads: "We are not a subsidiary of any building firm. You, the tuning client, will not be helping to pay for someone else's new organ; neither will your service work be scheduled at the mercy of construction schedules. Caring for existing organs is our full-time work."

Thomas Eader has moved Hilborne L. Roosevelt's Opus 395, 1886, from its original home, Martini Lutheran Church, Sharp & Henrietta Streets, to the congregation's new building at Sharp & Hanover Streets. The two-manual tracker, altered and enlarged in 1926, stands in a cherry case in the rear gallery, and all but two 8' stops in the Great are enclosed in the Swell box. Some new upperwork and other tonal changes have been included in the renovation. Mr. Eader has purchased the remains of a two-manual 1870 William Stevens organ, in storage for ten years and formerly in the Congregational Church, Henniker, N.H.

Joanne K. Hiller will play a recital on the three-manual Casavant tracker organ in Cole Memorial Chapel, Wheaton College, Norton, Mass., at 8:30 p.m., December 1.

Your editor is compiling the post-1891 Hook & Hastings opus list, but the firm published no accurate material after 1916. Club members who know of late Hook & Hastings work, most of it having electric action, should inform the editor of the status of such organs, and the size, date, and opus number are particularly desired. The number will appear in four figures on the low C pipe of nearly every rank.

Brian Jones will play a recital on the two-manual Flentrop tracker organ in the First Unitarian Church, New Bedford, Mass., at 7:30 p.m., October 19. The church is at 71 Eighth Street and the recital replaces one scheduled as the first American appearance of Jean Wolfs of Maastricht, the Netherlands. Mr. Wolfs is ill and his American tour will be rescheduled. There is a church supper at 6:00 p.m. the day of Mr. Jones' recital.

The Andover Organ Company of Methuen, Mass., has signed several contracts involving old tracker organs: the c.1860 1-9 George Stevens in the Baptist Church, West Townsend, Mass., is to be restored; the 1895 2-9 Geo. S. Hutchings in the Unitarian Church, Stow, Mass., will be renovated; the c.1856 2-12 Simmons & Fisher in the First Baptist Church, South Berwick, Me., will be restored and the Pedal division extended to complete the usefulness of the 27-note Pedal clavier added after the organ was built; the 1906 2-7 Hook-Hastings Co. in the Swampscott Chapel (Universalist Society), Swampscott, Mass., is to be renovated; and the rebuilding of the 2-15 Erben - Morey organ in Grace Episcopal Church, Lyons, N.Y., will be completed.

The July 23 Club meeting on Nantucket was extremely successful, though a few Club

members found overnight accommodations only in their cars and fields! Both churches were well-crowded and the recitals were much-publicized and tape-recorded by William Van Pelt. The August 28 meeting drew twenty people from Boston and Maine in addition to the local turnout. Your editor (and others) found the monstrous cement Fine Arts Center at the University of Massachusetts excessively ugly and confusing. Dr. Ernest May demonstrated the three organs, assisted by an excellent trumpeter, Walter Chesnut of Amherst, who used three different instruments. Detailed Oblinger brochures were distributed by Dr. May, who also presented a brief slide-tape history of the firm and its Stumm predecessors. The Oberlinger two-manual in the Recital Hall was considered by many to be the best instrument, and the firm makes a practice of placing its name and address (with zip code!) in plain view on the rear of the bench. The evening recital was played by Allan F. Taylor III, a graduate of Trinity College, Hartford, Conn., a pupil of Clarence Watters, and an organist in Westfield, Mass. Mr. Taylor, taking Mr. McCorkle's place "at the eleventh hour", did a remarkable job in warm weather on the excellent Stuart organ.

E. & G. G. Hook's Opus 153, 1853, an unaltered 1-4, the property of Alan Laufman and much-traveled since it was removed from its original home in 1965, is now on permanent loan to his own church, St. Denis, Harrisville, N.H. The event will be celebrated with a festival concert on Sunday, October 9, at 3:30 p.m. George Bozeman, organist, and the Choir of Men and Boys of St. Peter's R.C. Church, Worcester, Mass., will perform sacred and secular works. The concert, sponsored in part by the Boston Organ Club, the Monadnock Chapter of the American Guild of Organists, and the Organ Historical Society, is open to the public. There will be a free-will offering for the benefit of the church. Go early — the sanctuary is small.

At 4:30 p.m., Sunday, September 25, Charles Krigbaum of Yale University will play the dedicatory recital on the William Baker restoration of William H. Johnson's Opus 268, 1868, in the case of Opus 182, 1865, in the Congregational Church, Williamsburg, Mass. Mr. Krigbaum's "program of music especially selected for this old organ's return to active service" will be followed by a reception.

Fritz Noack is completing a large two-manual installation in Bethany Church, United Church of Christ, Montpelier, Vt., and the opening recital will be played by Philip L. Stimmel, organist of the church, at 4:00 p.m., Sunday, September 18. The Vermont Chapter of the American Guild of Organists will sponsor Mr. Noack in a lecture at the church that evening.

Dr. Kenneth Wolf presented another annual recital on the 2-7 E. & G. G. Hook & Hastings, Opus 909, 1878, in the Congregational Church, Wentworth, N.H., on August 21. A remarkable performer on small instruments, Dr. Wolf included in his program Rheinberger's Sonata No. 6 in E-flat minor.

The Stuart Organ Company of Aldenville, Mass., has completed the installation of a 2-18 much-rebuilt and enlarged tracker-action M. P. Möller organ in the Kingston Congregational Church, Kingston, R.I. The organ stands in a new "old" case in the front gallery of the renovated frame church, and replaced a 1949 Wicks with an assortment of second-hand pipes. The Möller, Opus 1033 and in recent years in the Methodist Church, Solvay, N.Y., was relocated through the Organ Clearing House. Sunday recitals on the organ are scheduled for September 18 and 25, and October 2 and 9, all at 4:00.

The tracker organ in the home of A. Russell Lucid, Weymouth Landing, Mass., is very likely Jesse Woodberry & Co. Opus 205, described in The Music Trades on November 15, 1902:

A HANDSOME HOUSE ORGAN.

Boston, Nov. 8, 1902.

Jesse Woodberry & Co., of this city, recently completed a handsome new pipe-organ in the home of Frank O. Wellington, manager of the Fore River Ship and Engine Co., in Weymouth, Mass., which was ordered for Mr. Wellington's son, a gifted young musician. The organ case is of polished mahogany, possesses a beautiful tone and is provided with the latest mechanical accessories. The stops are as follows:

Great organ. — Open diapason, 8 feet; dulciana, 8 feet; melodia, 8 feet;

unison bass, 8 feet; flute harmonique, 4 feet.

Swell organ. — Salicional, 8 feet; voix celeste, 8 feet; stopped diapason, 8 feet; viola oboe, 8 feet.

Pedal organ. — Bourdon, 16 feet.

* * *

Errata et Addenda:

Your editor hopes to make this a regular department, and he would appreciate hearing from eagle-eyed Newsletter readers! Reports of errors in typography, fact, grammar and omission are welcomed, and may be appreciated by future generations of organ historians.

November 1972 — At the end of the Skinner list on page 6, insert "Chicago, Ill. St. Henry's Church 790 1929 2".

January & February 1974 — In the Estey list at the top of page 10, No. 108, 1903 was the Ocala, Florida installation; No. 109, 1904, was a two-manual built for the Kansas Methodist Church, Ottawa, Kansas. The pipes of Estey No. 1318 are in storage (with some other unusual old pipes) at the Henry Ford Museum, Greenfield Village, Dearborn, Mich. The home of Estey No. 2225 is now the Los Angeles Trade Technical College, 400 West Washington Blvd.

September-December 1976 — The Rieger in Emmanuel Episcopal Church, Middleburg, Va., has been examined, and the Pedal stop on page 6 is a Bourdon; the church's name on page 7 should read "Emmanuel".

July & August 1977 — The Nantucket church is Centre Street Methodist, but the Brattleboro church on page 6 is now named Center Congregational. The Goodrich organ in the Unitarian Church, Nantucket, was apparently taken to Boston by E. & G. G. Hook in 1845 for "repairs and Sub Base", mentioned in the treasurer's records. The gallery floor was evidently lowered at the same time. In 1966-67 the Andover Organ Company restored the instrument as it was left in the 1893 rebuilding. Please read "farther" for "further" in the third line from the bottom of page 2. At the end of the second MIXTURES paragraph on page 3, the correct term is "quarter comma meantone".

* * *

Recent organ dedications: a 1-4 c.1856-70 Rudolph Gartenbein at Swamp United Church of Christ, Reinholds, Pa., restored from wreckage to its former home by James McFarland of Millersville, Pa.; a 2-16 1976 tracker Layton in Trinity Lutheran Church, 1111 East 22nd Street, Cheyenne, Wyo.; a 2-6 1976 unit Wilhelm Zimmer & Sons at Holy Shepherd Lutheran Church, Whippoorwill Road, West Columbia, S.C.; a 2-13 1977 Kinzey-Angerstein tracker in Emmanuel Episcopal Church, Fourth Avenue and North High Street, Franklin, Va.; a restored 1-5 1888 Frank Roosevelt tracker-pneumatic, Opus 411, in St. Thomas' Episcopal Church, New Windsor, N.Y., renovated by Corkedale & Marchi; a 2-7 1895 Barckhoff tracker, moved from St. Vincent de Paul R.C. Church, Mt. Vernon, Ohio to the Christian Reformed Church, Silver Spring, Md., by James Baird in 1976; and a 1-6 1915 Hinners in the Vereinigte Deutschsprachige Kirche (German United Church of Christ), 1107 East Howell & 11th Avenue, Seattle, Wash., moved from a German Lutheran Church in Waterloo, Iowa, by Randall Jay McCarty in 1976.

* * *

The Boston Organ Club

New members:

Barnett, David M.	423 North Stafford Avenue	Richmond, Va.	23220
Bauer, William H.	119 North Birchwood Avenue	Louisville, Ky.	40206
Hargett, W. D.	2285 Briarcliff Drive	Beaumont, Texas	77706
Hull, Dana	1407 East Stadium	Ann Arbor, Mich.	48104
Van Pelt, William T. III	Route 4, Box 404	Glen Allen, Va.	23060

Changes of address:

Goldstein, Ron	33 Pinckney Street	Boston, Mass.	02114
Harley, Mark W.	P.O. Box 101	West Millbury, Mass.	01586
Hassman, Carrol	215 Herrick Road	Newton Centre, Mass.	02159

Your editor has found in the Truette Scrapbooks, crumbling away in the Music Division of the Boston Public Library, the dedication programme of the Hutchings organ described in the last issue of the Newsletter. The instrument, rebuilt by Bozeman-Gibson & Co., is in Redeemer Evangelical Lutheran Church, Robbinsdale, Minnesota. The cover reads, "Inauguration of the/New Organ/in the/(New) First Congregational Church,/(Unitarian.)/
Highland Ave., Somerville/by/Mr. Everett E. Truette/Thursday Evening, Nov. 14, 1895./at eight o'clock." In the accurate stoplist, the Mechanical Registers included the Wind Indicator, and the Pedal Movements included the Balanced Swell Pedal. Mr. Truette played

Overture to "Stradella,"	Flotow.
Elevation,	Guilmant.
Grand Choeur,	"
Funeral March and Song of Seraphs,	"
Pilgrim's Song of Hope,	Batiste.
Finale in G (by request),	Truette.
Andantino in D Flat,	Chauvet.
Cantilene Nuptuale,	Dubois.
Toccata,	"

* * *

The following four-page leaflet described the opening of a large organ which exists in electrified form in another location.

INAUGURAL EXHIBITION

of

THE NEW GRAND ORGAN,

in the

BAPTIST TEMPLE,

Fall River, Mass.

Thursday Evening, Sept. 25, 1894.

7.45 o'clock.

Mr. Samuel P. Warren, of New York, Organist;

assisted by

Mrs. Jennie Patrick-Walker, of Boston, Soprano;

Mr. James H. Ricketson, of Boston, Tenor.

PROGRAMME.

1. ORGAN, — Jubilee Overture, C. M. von Weber.
Mr. Warren.
2. ARIA from "Elijah," Mendelssohn.
"If With All Your Hearts."
Mr. Ricketson.
3. ORGAN, { (a) Andante in A, Haydn.
{ (b) Fugue in E minor, Handel.
Mr. Warren.
4. ARIA from "The Messiah," Handel.
"I Know that my Redeemer Liveth."
Mrs. Walker.
5. ORGAN, — Concert Piece, Alex. Guilmant.
"Marche Funebre et Chant Seraphique," in C minor.
Mr. Warren.

6. REC. AND ARIA, from "Rebekah," J. Barnby.
"The Soft Southern Breeze."
Mr. Ricketson.
7. ORGAN, -- Improvisation.
Mr. Warren.
8. ARIA, from "Elijah," Mendelssohn.
"Hear ye Israel."
Mrs. Walker.
9. ORGAN, { (a) Gavotte in A flat, E. H. Lemare.
(b) Allegro, "Fiat Lux," in E, Th. Dubois.
(c) Lento Expressivo, "Vision," in D flat, R. Bibl.
Mr. Warren.
10. DUETT, from "The Hymn of Praise," Mendelssohn.
"My Song Shall be Alway Thy Mercy."
Mrs. Walker and Mr. Ricketson.
11. ORGAN, March of Victory, from "Vom Fels zum Meer," F. Liszt.
Mr. Warren.

NOTICE.

The organ was built by Messrs. Jesse Woodberry & Co. of Boston, and is one of the largest and finest ever constructed by that well known firm. It has three manuals. Compass CC to G4, 61 Notes, Pedals, Compass CCG to D, 27 Notes, and contains 2164 pipes arranged according to the following

SPECIFICATION.

GREAT ORGAN.		CHOIR ORGAN.	
1. Open Diapason,	16 feet.	26. Geigen Principal,	8 feet.
2. Open Diapason,	8 "	27. Dulciana,	8 "
3. Viol Di Gamba,	8 "	28. Melodia, (stopped bass)	8 "
4. Doppel Flute,	8 "	29. Flute d'Amour,	4 "
5. Flute Harmonique,	4 "	30. Violina,	4 "
6. Octave,	4 "	31. Piccolo Harmonique,	2 "
7. Octave Quinte,	2 2-3 "	32. Clarinet,	8 "
8. Super Octave,	2 "	PEDAL ORGAN.	
9. Mixture,	3 rks.	33. Open Diapason,	16 feet.
10. Trumpet,	8 feet.	34. Bourdon,	16 "
SWELL ORGAN.		35. Violoncello,	8 "
11. Bourdon Bass,	16 feet.	MECHANICAL REGISTERS.	
12. Bourdon Treble,	16 "	36. Swell to Great, Coupler.	
13. Violin Diapason,	8 "	37. Swell to Choir, Coupler.	
14. Salicional,	8 "	38. Choir to Great, Coupler.	
15. Aeoline,	8 "	39. Great to Pedal, Coupler.	
16. Quintadena,	8 "	40. Swell to Pedal, Coupler.	
17. Stopped Diapason,	8 "	41. Choir to Pedal, Coupler.	
18. Flauto Traverso,	4 "	42. Swell Tremolo.	
19. Fugara,	4 "	43. Blower's Signal.	
20. Flautino,	2 "	PEDAL MOVEMENTS.	
21. Dolce Cornet,	3 rks.	1. Forte, Great Organ.	
22. Vox Humana,	8 feet.	2. Mezzo, Great Organ.	
23. Oboe,	8 "	3. Piano, Great Organ.	
24. Bassoon,	8 "		
25. Cornopion, [sic]	8 "		

RECAPITULATION.

Great Organ,	10 Registers.	4. Forte, Swell Organ.
Swell Organ,	13 "	5. Piano, Swell Organ.
Choir Organ,	7 "	6. Reversible, Great to Pedal, Coupler.
Pedal Organ,	3 "	7. Swell Tremolo.
Speaking Registers,	33	8. Balanced Swell Pedal.
Mechanical "	7	
Total No. of Registers,	40	
Pedal Movements,	8	

The case was specially designed for the space it occupies, and is made of selected quartered oak, highly finished. The front pipes are decorated in gold and colors, harmonizing with the interior decorations of the church, and make a very handsome effect. It has been voiced with great care, and possesses unusual sweetness of tone, combined with great volume and power. It is indeed a superb instrument, of which the builders, as well as the church and community, may well feel proud.

* * *

SAINT MARK'S EPISCOPAL CHURCH, AUGUSTA, MAINE. Andover Organ Co., Methuen, Mass., Opus 73, 1973.

GREAT:		SWELL:		PEDAL:	
Principal	8' 56	Viola	8' 56	Sub Bass	16' 32
Bourdon	8' 56	Celeste (C ₀)	8' 44	Principal Bass	8' 32
Octave	4' 56	Gedeckt	8' 56	Choral Bass	4' 32
Rohr Flöte	4' 56	Spitz Flöte	4' 56	Mixture	IV 128
Fifteenth	2' 56	Nazard	2 2/3' 56	Posaune	16' 32
Mixture	IV 224	Principal	2' 56		
Trumpet	8' 56	Tierce	1 3/5' 56	Couplers:	
		Scharf	III 168	Swell to Great	
		Krumm Horn	8' 56	Great to Pedal	
		Tremolo		Swell to Pedal	

Mechanical key action; electric stop and combination action, the latter including four Great pistons, four Swell pistons, four Pedal pistons (toe studs), four General pistons (duplicated by toe studs), Master Setter, General Cancel (duplicated by a toe stud), Sforzando (with light and duplicated by a toe stud), and a Great to Pedal Reversible (duplicated by a toe stud).

The 1880's stone "Gothic" building has a dark interior well-filled with original furnishings and stained glass. The successful chambered installation on the left side of the deep chancel occupies the space of the former Cole & Woodberry organ, electrified by Aeolian-Skinner and subsequently enlarged. The chamber opening is covered by an oak front supporting tin pipes arranged 3/11/5/11/3, and some decorative woodwork was retained from the old case. Below the impost are grilles in front of the vertical Swell shutters, that division being below the Great. The Great trackers pass in front of the Swell shutters; the Pedal division is at the rear.

The "low profile" reversed console has room for a page-turner to pass behind the bench. The manual naturals overhang; the music rack is of plexiglass; the key cheeks are nicely-inlaid; the Swell pedal is centrally-located; there is no lid; and the row of stop tablets above the Swell manual has lettering in plain capitals. The action is quite pleasing, the long tracker runs being of wood; the wind supply is absolutely noiseless--as it should be in all new organs.

The organ contains no old pipes and the only wood ranks are the Gedeckt and Sub Bass. The Spitz Flöte, Nazard, Tierce, and treble of the Principal Bass have tapered pipes. The Posaune has half-length resonators. The Great Mixture is 19-22-26-29 at

CC, 15-19-22-26 at C₀, 12-15-19-22 at C₁; 8-12-15-19 at C₂, and 1-8-12-15 at C₃; the Swell Scharf is 22-26-29 at CC, 19-22-26 at F#₀, 15-19-22 at F#₁, 12-15-19 at F#₂, and 8-12-15 at D#₃. Your editor has quibbled for years regarding Andover's mixing of languages and improper spelling of German names, but he admires the firm's voicing of flue pipes.

* * *

MISCELLANEOUS CLIPPINGS from your editor's scrapbook:

ELECTRIC ORGAN.

Vibrators Take Place of the Reeds Used Heretofore.

Electricity has entered a new field and now threatens to supplant one more of the old "stand-bys," says a Philadelphia paper. Through the genius of a Pennsylvania man we now have the electric organ, in which a series of vibrators take the place of the reeds that have been used for so many years. These vibrators are tuned in perfect harmony, and so far as sound goes cannot be told from the reeds. Series of switches and magnets, which may be worked separately or in concert operate the whole. The organ is played as in any of the old-style instruments, but the stops simply set a certain number of electric vibrations into operation.

- The Music Trade Review, New York, November 7, 1908

AN UNUSUAL ACCIDENT.

Suit Brought Against Brooklyn, N.Y., Church Owing to Falling Organ Pipe Killing Woman.

The Church of Our Lady of Victory in Brooklyn, N.Y., has been made defendant in a suit for \$20,000 damages growing out of a very peculiar accident. The suit was brought by the relatives of Miss Martha McCann, who died last March at her home in Brooklyn from injuries suffered Sunday, December 1, 1907, when one of the great pipes of the church organ fell from its place and struck her as she was kneeling in prayer.

The tenor of the choir was singing a part of the service, with organ accompaniment, when there came a crash. A thirty-foot pipe in the organ front in some way became loosened from its fastenings, fell and struck the choir rail. The organist and some of the choristers escaped contact with the pipe by the narrowest margin.

Bounding off the choir rail, the gilded pipe, weighing about 100 pounds, fell like an immense spear into the crowded pews. The downward end of it struck Miss McCann a glancing blow high up on her shoulder. She was carried from the church in a fainting condition and taken to her home in a carriage. Filled with men and women as the church seats were, no other person was injured.

It was discovered that Miss McCann's neck was broken, and despite the efforts of leading specialists, she died on March 5 after having lain in a state of coma for three months.

At the time it was said by a well-known organ manufacturer that within ten years there had been only one accident of a similar kind. The outer pipes of an organ are heavily moored, and it is almost impossible for them to slip. The church organ had been frequently inspected, it was said, and was thought to be in perfect condition.

- The Music Trade Review, January 16, 1909

Organ Exhibition. — The exhibition of the large church organ, built by the Messrs. E. & G. G. Hook, for St. John's Church, Detroit, Mich., took place at their manufactory on Saturday afternoon, according to previous notice. The organ, though not one of the largest manufactured at this establishment, gave evidence of thorough and careful workmanship, and was remarkable for its power and brilliancy as a full organ, as well as great purity of tone, and the smooth and even voicing of its individual stops. The case is in the Gothic style, to correspond with the architecture of the church, built of solid chestnut, and displays a front of massive gilded pipes, which form a part of the Great Diapason. As we listened to the instrument, which, under the skilful hands of J. H. Willcox, Esq., gave such convincing evidence of its capabilities in its solo and orchestral effects, together with its powerful resources for chorale and Fugue, we

could but wish to congratulate our Detroit friends upon the accession of so valuable a musical aid, and at the same time so successful a specimen of New England skill and ingenuity. — Transcript.

— Dwight's Journal of Music, Boston, July 27, 1861. [The organ was Opus 300, a "3-31", moved from the gallery, tonally altered, and given a new case front and reversed console by Hook & Hastings in 1891. See the next clipping.]

\$16,000 Organ Dedicated in a Detroit Church.

The Hutchings-Votey Organ Co., of Boston, Build a Handsome Instrument for St. John's Church. — Specifications of the Large Organ.

Detroit, Mich., Nov. 21, 1904.

On Wednesday evening, the magnificent new pipe-organ lately installed in St. John's Protestant Episcopal Church was heard for the first time by the Detroit public. The instrument is one of the largest church organs in the West. It cost \$16,000, and was built by the Hutchings-Votey Organ Co., of Boston, Mass. It is in many ways an exceptional instrument for this city. The console can be moved to any part of the church, and it possesses four rows of keys, fifty-eight stops and 500 switches, giving an almost unlimited number of combinations. There are 4,000 separate pipes, air being supplied by a fan which makes 1,800 revolutions per minute, and a high-pressure bellows worked by electricity. Six men were over eight weeks in installing the instrument.

The recital was given by Harry Rowe Shelley, the New York composer, and Frank Frutchey, the church organist. The programme was varied and brilliant.

The old organ, which is in good condition after a quarter of a century of use, has been sent to Holy Cross Catholic Church, Marine City, Mich.

— The Music Trades, New York, November 26, 1904. [The Hook survived in very decayed condition until it was thoroughly rebuilt and enlarged in a "restorative" manner by Bozeman-Gibson & Co. in 1976-77. The superb new three-sectional oak Gothic case front in the Victorian style is likely the first such case built in this century. The organ was heard at the recent convention of the Organ Historical Society. St. John's Church has a large electro-pneumatic Casavant behind the Hutchings-Votey case. The story of the Hook and its restoration will appear in a lengthy article in The Tracker.]

PIPE ORGAN FOR DENVER CATHEDRAL.

With the exception of the pipes, which are machine made, the large organ to be used in the new St. John's Episcopal cathedral, Denver, Colo., is being built in that city. In their modest little home, 3507 Franklin street, George T. Foot and his daughter have been working assiduously for the past five months, and unless something unforeseen happens the instrument will be ready for delivery January 1, 1910, says the Denver News.

Foot says he was born in England sixty years ago, and he learned the art of organ building in his own county. He became a master at his trade, and in 1872, when he was twenty-four years old, he was sent by his employers to America to superintend the placing of an organ in a Milwaukee church. He never returned to England, but secured a position with a Milwaukee firm and remained in that city for six years, until he was given a position in the factory of the Roosevelt Organ Co., New York City, of which Hilborne and Frank Roosevelt, cousins of the President, were the proprietors.

In 1887 Foot was sent by the Roosevelts to Denver to superintend the placing of an organ in Trinity Methodist Church and he has remained in that city since that time. Among the famous organs which he says he has constructed is that in the Methodist Church [sic] at Great Barrington, Mass., which was donated by the late Mark Hopkins, a wealthy railroad man. At the time the plans were drawn for the new Denver cathedral Dean Hart requested Foot to build the organ for the edifice. He had not been actively engaged at his trade for a number of years, but he accepted the dean's offer and set to work.

— The Music Trade Review, November 28, 1908

MALICIOUS DAMAGING OF ORGANS.

Several Church Organs Badly Damaged by Vandals Before They Could be Dedicated — Reason a Mystery.

A new field, for those maliciously inclined, has just come to light, and strange to say it is in damaging pipe organs, after they have been installed and before they can be dedicated.

It has been made public that after a number of the large organs constructed by the Hope-Jones Co., of Elmira, have been set up, and just before they are dedicated, they have been injured in such a manner that it is impossible to use them until repairs have been made.

Last week a big organ was opened at the Universalist Church in Rochester, but it was not until after repairs had been made. Recently the men who were tuning the instrument left for supper, and when they returned they found that a man skilled in organ work had taken out about 100 of the pipes and replaced them in a seriously damaged condition. The pipes had been so selected that nearly every stop in the instrument was ruined. The organ installed by this company in St. George's, Hanover square, London, was set on fire and burned just before it was opened. The organ at the Hendon Parish Church near London was put out of commission just before it was opened by a gimlet being forced through the electric cable. The organ erected by Mr. Jones at Burton-on-Trent, England, was not opened on scheduled time, for a pipe from each of the stops was stolen.

When the largest pipe organ in this country, erected by Mr. Jones at Ocean Grove during the past summer, was ready for use it was discovered that some of the bellows springs had been stolen and new ones had to be supplied before the instrument could be used.

It is hard to conceive just why anyone should wish to damage an organ, especially in a church, even in anger over labor disputes, which did not prevail when the cases mentioned occurred.

- The Music Trade Review, October 17, 1908

BUILT ORGAN AS A PASTIME.

Another organ-building genius has cropped up in the person of Joseph Philips, who for the past ten years has been employed by a car manufacturing concern of Philadelphia, and who seven years ago commenced the building of a pipe organ in his home in Bridgeport, Pa. From the description we note that "the organ stands 10 feet high, 6 feet wide and 2 feet deep. The front and sides are made of many kinds of wood, all highly polished, mahogany, oak, hickory, cherry, maple and pine being the chief sorts. Around the edges of these are inlaid with other woods of many colors, giving the case an expensive and highly ornamental appearance. The action, he says, was the most difficult part to make. He spent two years on it alone, experimenting in many different ways and wasting much material. It contains 305 pipes, all made by Philips except a few metal ones, and these he would have made had he not felt that the metal was too high-priced to waste much in experimenting."

"When he sits down to the organ at first the sweet mellow strains are scarcely audible in the next room; but he draws stop after stop until the volume of sound is equal to that of a large pipe organ. He plays well."

- The Music Trade Review, November 7, 1908

* * *

The Organ Literature Foundation, 45 Norfolk Road, Braintree, Mass., 02184, has issued its new Catalogue K. Every Club member should have a copy, which lists 739 items. Mr. Baker's prices are lower than those for similar items in large music stores.

Enclosed with this Newsletter is a flyer describing the Foundation's next publishing venture, a remarkably detailed and accurate volume by Club member John Ken Ogasapian. The book will be the first in-depth study of organ-building in a single city, will put to death several popular myths, and contain a considerable amount of material never examined by organ historians.

THE ESTEY OPUS LIST - continued

Mount Vernon, N.Y.	Chester Hill Methodist Episcopal Church (later provided with a new Estey console)	2237 1924 3
San Antonio, Texas	Second Church of Christ, Scientist	2238 1924 2
Greer, S.C.	First Baptist Church	2239 1924 2
Washington, Conn.	Maj. Adrian Van Sinderen (enlarged in 1927 and to 4 manuals in 1930; 56 ranks; player mechanism now gone; the residence is now the Glenholme School)	2240 1924 3A
Fort Wayne, Ind.	Plymouth Congregational Church	2241 1924 2
Chicago, Ill.	Morgan Park Baptist Church	2242 1924 2
Keene, N.H.	Hugh De Payne Commandery, Masonic Temple (player mechanism now gone)	2243 1924 2A
Syracuse, N.Y.	Crouse College, Syracuse University (a rebuild, retaining the case and some pipes of the former organ)	2244 1924 3
Philadelphia, Pa.	Estey Studio ("Strawbridge & Clothier Store" on a later list)	2245 1924 2
Detroit, Mich.	North Woodward Methodist Episcopal Church ("Metropolitan Methodist" written in on a later list)	2246 1924 2
Mechanic Falls, Maine	Methodist Episcopal Church	2247 1924 2
Lockport, N.Y.	Christ Episcopal Church	2248 1924 2
East Boston, Mass.	St. John the Baptist R.C. Church	2249 1924 2
Cleveland, Ohio	Olivet Baptist Church	2250 1924 2
Fort Worth, Texas	St. Andrew's Methodist Episcopal Church	2251 1924 2
Dexter, Maine	St. Ann's R.C. Church (later moved to St. Luke's Episcopal Church, Woodsville, N.H.)	2252 1924 2
Dupont, Pa.	Sacred Heart of Jesus R.C. Church	2253 1924 2
Cornwall, N.Y.	St. John's Episcopal Church	2254 1924 2
Chicago, Ill.	St. Teresa's R.C. Church	2255 1924 2
Monterey Park, Calif.	Monterey Theatre ("Victor Schertzinger, Los Angeles, Calif." typed in on a later list)	2256 1924 2
Philadelphia, Pa.	Carroll S. Tyson, Jr., Chestnut Hill ("Episcopal Academy, Overbrook, Pa." on a later list)	2257 1924 2
Marshfield, Wis.	First Presbyterian Church	2258 1924 2
Bloomsburg, Pa.	First Presbyterian Church (Chimes added in 1930; new Estey console in 1951)	2259 1925 2
Lansdowne, Pa.	St. Philomena's R.C. Church	2260 1924 2
Massena, N.Y.	St. John's Episcopal Church	2261 1924 2
Franklin, Mass.	Dean Academy	2262 1924 2
Canistota, N.Y.	First Baptist Church	2263 1924 2
Sweetwater, Texas	First Presbyterian Church	2264 1924 2
Cumberland, Md.	Ber Chayin Congregation ("B'er Chayim Temple" on a later list)	2265 1924 2
Bellevue, Ohio	First Methodist Episcopal Church	2266 1924 2
Athol, Mass.	St. Francis R.C. Church	2267 1924 2
Sterling, Ill.	Sacred Heart R.C. Church	2268 1924 2
Easton, Pa.	First United Evangelical Church	2269 1924 2
Claremont, N.H.	First Universalist Church (building now the Church of the Living Word)	2270 1924 2
Waban, Mass.	Church of the Good Shepherd	2271 1924 2
Horton, Kan.	Horton Methodist Episcopal Church	2272 1924 2
Indianapolis, Ind.	B.P.O.E. Lodge, No. 13	2273 1924 2
Decatur, Ill.	Dawson & Wickhoff Mortuary Chapel ("Wikoff" on a later list)	2274 1924 2
Wisconsin Rapids, Wis.	First Moravian Church	2275 1924 2
Ancon, Canal Zone	Cathedral of St. Luke, Episcopal	2276 1924 2
Portland, Ore.	Irvington Theatre, 11th Street & East Broadway	2277 1924 2

Austin, Texas	Ward Memorial Methodist Episcopal Church, South	2278	1924	2
Antrim, N.H.	First Baptist Church (later console by Ray Douglas)	2279	1924	2
San Jose, Calif.	Society of Practical Christianity ("Christian Assembly" on a later list)	2280	1925	3
Tacoma, Wash.	First Baptist Church	2281	1925	3
Elgin, Ill.	First Baptist Church (new Estey console, 1952)	2282	1925	3
Madison, Wis.	First Methodist Episcopal Church	2283	1925	3
Barre, Vt.	First Presbyterian Church	2284	1924	2
Massena, N.Y.	Sacred Heart R.C. Church	2285	1924	2
Burlingame, Calif.	First Methodist Episcopal Church	2286	1925	2
Pinehurst, N.C.	George T. Dunlap ("M. L. Glatfelter" and "Church, Winston-Salem, N.C." written in on later lists)	2287	1924	2
Keyser, W.Va.	Grace Methodist Episcopal Church	2288	1925	2
Pasadena, Calif.	Advent Christian Church	2289	1924	2
Harrington, Del.	Methodist Protestant Church	2290	1924	2
Brownwood, Texas	First Methodist Episcopal Church	2291	1924	2
East Gardner, Mass.	Gardner State Colony	2292	1924	2
Norwalk, Conn.	First Congregational Church	2293	1925	3
Alton, Ill.	St. Paul's Episcopal Church	2294	1924	2
Dubuque, Iowa	Church of the Nativity, R.C.	2295	1924	2
Edgerton, Wis.	Methodist Episcopal Church	2296	1924	2
Appleton, Wis.	Trinity Evangelical Lutheran Church	2297	1924	2
Norwood, Mass.	First Baptist Church	2298	1924	2
Philadelphia, Pa.	Methodist Episcopal Church, Fox Chase	2299	1924	2
San Francisco, Calif.	Estey Studio, in the home of J. B. Jamison	2300	1925	2A
Buffalo, N.Y.	Buffalo Consistory, A. A. Scottish Rite	2301	1925	4
Meriden, Conn.	Evangelical Lutheran Immanuel Church	2302	1925	3
Waynesville, N.C.	First Methodist Episcopal Church	2303	1925	2
Seattle, Wash.	Mount Baker Park Presbyterian Church	2304	1925	2
Adams, N.Y.	First Methodist Episcopal Church	2305	1925	2
Plainfield, Ill.	Congregational Church	2306	1924	2
LaSalle, N.Y.	First Methodist Episcopal Church	2307	1924	2
Wellesley, Mass.	Billings Hall, Wellesley College (rebuild of an E. M. Skinner rebuild of an E. & G. G. Hook & Hastings; later broken up for parts)	2308	1925	3
Needham, Mass.	Evangelical Congregational Church	2309	1925	2
Hampton Bays, L.I., N.Y.	Methodist Episcopal Church	2310	1925	2
Grand Rapids, Mich.	Burton Heights Methodist Episcopal Church	2311	1924	2
Hudson, N.Y.	First Baptist Church	2312	1925	2
Philadelphia, Pa.	Harold B. Mulligan Funeral Parlor, 10th Street & Germantown Avenue	2313	1924	2
New Cumberland, Pa.	Church of God	2314	1924	2
Highland Park, Ill.	Campbell Chapter, O.E.S., No. 712 ("A. O. Fay Lodge" on a later list)	2315	1924	2
Hollis, N.H.	Congregational Church (rebuilt by Rostron Kershaw)	2316	1925	2
Gardner, Mass.	Gardner Theatre	2317	1925	2
Framingham, Mass.	Gorman Theatre	2318	1925	2
Kingstree, S.C.	Williamsburg Presbyterian Church	2319	1925	2
Kokomo, Ind.	First Church of Christ, Scientist	2320	1925	2
Hialeah, Fla.	Methodist Episcopal Church ("destroyed" on a later list)	2321	1925	2
Winston-Salem, N.C.	First Baptist Church	2322	1925	3
Newark, Ohio	First United Brethren Church	2323	1925	2
Philadelphia, Pa.	Tacony Methodist Episcopal Church	2324	1925	2
Far Rockaway, L.I., N.Y.	First Church of Christ, Scientist	2325	1925	2
Wheaton, Ill.	First Church of Christ, Scientist	2326	1925	3

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 13, No. 6, Whole No. 115

November & December 1977

Alan Laufman has made the arrangements for the next two meetings of the Club, which are outlined below.

Sunday, November 13

3:00 p.m. - A joint concert at St. Paul's Cathedral, Tremont Street, Boston. The Men and Boys Choir of St. Paul's Cathedral, Thomas Murray, organist and conductor, and the Archdiocesan Choir School at St. Paul's Church, Cambridge, Theodore Marier, director, and John Dunn, organist. Dinner "on your own."

7:30 p.m. - A recital at the Wellesley Congregational Church, Routes 16 and 135 at Wellesley Square. Brian Jones will play the three-manual Rieger gallery organ, assisted by Robin Collins at the one-manual Rieger chancel organ.

Sunday, December 4

3:00 - St. Angela's Roman Catholic Church, 1530 Blue Hill Avenue, Mattapan. Rosalind Mohnsen will demonstrate (promptly on the hour!) the excellent 2-19 c.1875 Hutchings, Plaisted & Co. organ, second-hand in the large brick church.

5:00 - First and Second Church in Boston, 66 Marlborough Street. Günther Kaunzinger of Würzburg, West Germany, presently Artist in Residence at the Catholic University of America, Washington, D.C., will play works by Bach, Mozart, Franck, and Buck on the three-manual tracker Casavant Frères organ. At 3:00 on Saturday, December 3, Mr. Kaunzinger will give a workshop on Bach Ornaments. The recital is one of thirteen events using the First and Second Church organ during the 1977-78 season, and it is sponsored by the Goethe Institute Boston. Persons who wish to receive the monthly calendar of events should address the Institute at 170 Beacon Street, Boston, Mass., 02116.

* * *

The current membership list of The Boston Organ Club, enclosed with this Newsletter, contains several new names among the 193 entries. It was already getting out-of-date as your editor reached the end! The 1978 membership renewal form is herewith mailed to all who have not yet paid their dues for the coming year, and early remittances will be appreciated.

* * *

Errata et Addenda for issue No. 114:

Page 1, line 4 - read "play" instead of "by"; Thomas Murray's selections were by Niels Gade, a fact not known by your editor when the Newsletter was typed.

Page 3, line 7 - read "Oberlinger".

Page 4 - the Barckhoff and Hinners organs mentioned in Recent organ dedications were relocated through the efforts of The Organ Clearing House.

* * *

MIXTURES -

At 4:00 p.m., Sunday, November 13, Philip A. Beaudry will play a recital on his 1971 rebuild of the 1889 two-manual Cole & Woodberry organ in St. James' Episcopal Church, 1991 Massachusetts Avenue, Cambridge, Mass. Tickets are available at the door.

Samuel Walter will play a recital on the recent Kinzey-Angerstein rebuild of a 1930

The Newsletter is published bimonthly 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 held monthly, except June and December. The Club is also the Boston Organ Club Chapter of The Organ Historical Society, Inc. Dues: \$5.00 per year.

E. M. Skinner rebuild of an organ of unknown origin in Old South United Methodist Church, Reading, Mass., at 7:00 p.m., Sunday, November 20.

Alice Hickey Marier, 64, died in Boston on June 17, 1977, and her funeral mass was offered at St. Paul's Church, Cambridge, where her husband, Theodore N. Marier, has been organist and choir director for 45 years. Mrs. Marier held degrees from Radcliffe and Harvard, and had taught in Amherst, Cambridge, and Belmont. She is survived by her three children and five grandchildren, and the sympathy of Club members is extended to Mr. Marier.

Interested in joining the proposed Virgil Fox Fan Club? The annual dues of \$5.00 will bring you a quarterly newsletter, a membership card, autographed photographs of Virgil, and buttons. Contact Marilyn Brennan, 88 Chestnut Street, Brooklyn, N.Y. 11208.

Richard Hamar has discovered a turn-of-the-century 2-5 Jesse Woodberry & Co. tracker organ in the Church of the Good Shepherd, West Woodstock, Conn. The instrument has two ranks for each manual and four couplers.

Two concerts at King's Chapel, Boston, on Sunday afternoons at 5 o'clock: choral works by Obrecht, Desprez, and Isaac, November 20; and Joseph Haydn's Stabat Mater, the American première of the recently discovered Sopron manuscript, February 12.

Bozeman-Gibson & Co. have completed Opus 16, a 2-19 studio organ for the State University of New York at Stony Brook, Long Island. The organ has an oak case "with screens to prevent unauthorized removal of front pipes", and was displayed at an open house in the shop on October 23. B.O.C. members within driving distance were notified by postcard.

For sale - a splendid 2-20 Steer & Turner organ, opus 71, 1873, in good condition. The chests have been retabled, the case is of black walnut, and the organ is in storage in Kingston, N.Y. The asking price is \$7,500. Contact Alan Laufman, the Organ Clearing House, Box 104, Harrisville, N.H., 03450.

The West Meeting House, formerly the Unitarian Church, 86 Pleasant Street, Marlboro, Mass., has been purchased by the town and renovated for use as a concert hall. The interior has been carefully redecorated, and the two-manual E. & G. G. Hook & Hastings organ, Opus 987, 1880, rebuilt by E. M. Skinner, has been renovated by Frank G. Kieran. The organ was demonstrated by Stanley Hanson during the opening ceremonies on September 18.

You may hear the superb 3-55 1967 Rudolf von Beckerath organ in St. Michael's Church, 225 West 99th Street, New York, N.Y., during six forthcoming recitals on Sundays at 4 p.m.: Paul-Martin Maki, December 4; Jerry Brainard, January 1; McNeil Robinson, February 5; Max Yount, March 5; Rosalind Mohnsen, April 2; and Jay Peterson and Paul-Martin Maki ("Music for Two Organs"), on May 7.

On September 18, The Boston Globe reported that

Ervin A. Henning of Cambridge read a news item about a Texas woman whose electric organ began playing itself after lightning struck her house. He said, "This reminds me of the time I attended one of the first Summerthing concerts in Boston. The orchestra included an electric harpsichord, which for some reason was well tuned to WBZ. Whenever the harpsichordist pressed the volume pedal, WBZ programs came out of the harpsichord and became part of the concert," said Henning.

The manufacturer of the instrument, Caleb Warner of Lexington, confirmed Henning's account, and said, "It's caused by insufficient grounding of the instrument. Rock musicians suffer from the same problem."

A Mass of Thanksgiving and Rededication of the Organ took place at St. Mathieu's R.C. Church, Fall River, Mass., on September 25. The 2-22 Hook & Hastings organ, Opus 1595, 1894, was played by Stephen E. Long, and the choirs, soloists, and orchestra were directed by Glenn Giuttari, Music Director of St. Mary's Cathedral, Fall River. The reservoir has been re-leathered by Paul DeLisle, a parishioner employed by the Kinzey-Angerstein Organ Company.

William McCorkle will play a recital on the new two-manual Stuart organ in Grace

Episcopal Church, Amherst, Mass., at 4:30 p.m., Sunday, November 13. The 16' Trombone is now in the Pedal division.

Three 8:30 p.m. Friday recitals have been scheduled on the four-manual C. B. Fisk organ in the Memorial Church, Harvard University, Cambridge, Mass., and they celebrate the tenth anniversary of the installation of the organ: Lenora McCroskey, December 2; David Craighead, February 17; and Christoph Wolff, March 17.

The Andover Organ Company has contracted with the Church of the Epiphany, Episcopal, Danville, Virginia, for the building of a three-manual tracker instrument in an enlarged rear gallery. The three-manual E. M. Skinner organ, Opus 682, 1927, will remain unaltered in the chancel.

At 8:00 p.m., December 7, John Weaver will play the dedicatory recital on the new two-manual Johannes Klais organ in St. Peter's Lutheran Church, Lexington Avenue at 54th Street, New York, N.Y.

The two-manual 1975 Andover organ in Grace Episcopal Church, Manchester, N.H., is again the focus of a recital series, and the three coming programs at 8:00 p.m. are C. Richard Westerdale, December 4; Nancy Granert, March 5; and John and Carolyn Skelton (organ and harpsichord), May 21. Tickets are available at the door.

Old West Church, Cambridge Street, Boston, is sponsoring its usual fine assortment of recitals featuring the three-manual C. B. Fisk organ: Mireille Lagacé at 8:00 p.m., November 15; Terry Decima at 8:00 p.m., November 29; Bernard Lagacé at 3:30 p.m., January 8; the Cecelia Society Chamber Choir at 8:00 p.m., February 10; a Bach Birthday Benefit Concert at 8:00 p.m., March 21; Jack Fisher at 3:30 p.m., April 23; and Yuko Hayashi at 8:00 p.m., May 5.

* * *

An old History of New Britain, Conn., contains the paragraphs below, describing an organ replaced by Johnson & Son's Opus 825, 1895, a three-manual tracker electrified by Kilgen in 1954. The building has been demolished and portions of the organ were moved to the Congregational Church in Middlebury, Conn.

The first church of New Britain, have worshiped 109 years without the aid of an Organ, until Sept., 1867, when a large and fine one was put into the church by the Baumgarten Organ Co., of New Haven. It was exhibited to the public on the evening of Oct. 2d, by skillful organists to the entire satisfaction of the appreciative audience. The entire wind arrangement is peculiar. The bellows is a double acting force pump, placed in the basement and driven by one of "Stannard's Motors." The wind is conveyed in pipes to the "receiver," in the organ loft, and from there to the various stops of the instrument. Whole expense some \$5,000 only. This instrument is esteemed a great acquisition and success.

I quote some just and sensible remarks of editorial, by Mr. Delavan of the New Britain Record.

"Last Wednesday evening, the Center church was well filled by an appreciative audience, assembled to listen to the rich tones of the new organ. The instrument is one of great power, and by good judges is said, in some respects, to equal the world renowned organ at Music Hall, Boston. It was manufactured by the Messrs. Baumgarten, of New Haven, and is an instrument of which the Center church may justly feel proud. We are unable to give a description of it at the present time, but all who listened to it on the occasion of the opening speak warmly in its praise. It was played by Messrs. Eugene Thayer and T. T. Mansfield--the former of Boston and the latter of Meriden--and the applause--greatly subdued by reason of the sacredness of the place--which greeted their efforts, showed how well they were appreciated. A very large number of persons came from adjoining towns, from Hartford and other cities, (extra trains being run for their accomodation) to enjoy the rich repast, and we feel safe in saying that none returned disappointed."

The organ was a 2-28, with 13 ranks in the Great, 12 in the Swell, and 3 in the Pedal. The Great strings were a Gamba and an AEoline, and the Swell had an 8' Flöte Traverse. Among the mechanical registers was a "De Crescendo Signal".

Two large volumes of manuscript stoplists of organ installations by Steere & Turner, J. W. Steere & Sons, J. W. Steere & Son, and the J. W. Steere & Son Organ Co. of Springfield, Mass., 1884-1911, exist in a private collection and have been copied by your editor. While not numbered, they are probably the middle volumes of a four-volume set, and contain specifications of 289 of the 483 organs on the opus list published in 1901. In addition, descriptions of second-hand trackers and rebuilds also appear in the books, which are probably the only surviving office records of a firm plagued by flood and fire. The three transcripts that follow are typical examples of one, two, and three-manual tracker organs produced by Steere & Turner in the 1880's.

[Opus 225, 1886]

Specification of an Organ For St. Charles College, Ellicott City, Md.
(Rev. I. B. Dougherty) prepared by Steere & Turner, Springfield, Mass.

Compass of Manuale CC to C⁴ 61 Notes
Compass of Pedale CCC to d⁰ 27 "

Manuale

1	8 Ft.	Open Diapason	Treble	Metal	37 Pipes
2	8 "	Open Diapason	Bass	"	24 "
<u>Largest Pipes in Front</u>					
3	8 "	Salicional	Treble	Metal	37 "
4	8 "	Salicional	Bass	Metal	24 "
5	8 "	Diapason [Stopped]	Treble	Wood	37 "
6	8 "	Unison Bass	Bass	Wood	24 "
7	4 "	Octave	Treble	Metal	37 "
8	4 "	Octave	Bass	Metal	24 "
9	4 "	Violin	"	Metal	24 "
10	4 "	Flute	Treble	Wood and Metal	37 "
11	2 "	Piccolo	"	Metal	37 "
12	2 "	Piccolo	Bass	Metal	24 "
13	8 "	Oboe (not in Contract)		Metal	44 "

Pedale

14 16 Ft. Bourdon Wood 27 Pipes

Mechanical Registers

15	Pedale Coupler
16	Blowers Signal
17	Balance Swell Pedal
18	Wind indicator over Manuale for Organist

Pedale Movements

1	Forte Combination Pedal to operate Manuale Stops
2	Piano " " " " " "

Contracted June 26th 186 Erected Augt. 30th 1886

[Opus 189, 1884]

Specification of an Organ For the First Baptist Church of New Britain, Conn.

Prepared by
Steere & Turner Springfield, Mass.

Compass of Manuales from CC to a³ 58 Notes
Compass of Pedale " CCC to d⁰ 27 "

First Manuale - (Great)

No	Pitch	Register		Material	Pipes	Nº Scales
1	16 ft	Bourdon Bass	} full intonation	Wood	58	
2	16 "	Bourdon Treble				
3	8 "	Open Diapason	very full and bold	Metal	58	55
<u>Largest Pipes in front</u>						
4	8 "	Dulciana	delicate	Metal	58	
5	8 "	Viola da Gamba	crisp and incisive	"	58	
6	8 "	Melodia	rich and mellow	Wood	58	
7	4 "	Octave	full scale	Metal	58	58
8	4 "	Flute d'Amour	clear and liquid	Wood	58	
9	2 2/3 "	Twelfth	full scale	Metal	58	
10	2 "	Super Octave	" "	"	58	
11*		Mixture (3 Rank)	" "	"	174	
12*	8 "	Trumpet	very powerful	"	58	
13*	8 "	Clarinet	orchestral	"	46	

Second Manuale - (Swell)

14	8 ft	Open Diapason	medium strength	Metal and Wood	58	58
15	8 "	Salicional	delicate and crisp	Metal	58	
16	8 "	AEoline	softest stop in organ	"	58	
17	8 "	Stop ^d Diapason	clear and full	Wood	58	
18	4 "	Flute Harmonique	brilliant and penetrating	Metal	58	
19	4 "	Violina	delicate	"	58	
20	2 "	Flautina	clear	"	58	
21		Dolce Cornet (3 Rank)		"	174	
22	8 "	Oboe	} plaintive	Reed and Metal	58	
23		Bassoon				
Blank slide to be added						

* These 3 Registers are included in the swell box.

Pedale Organ

24	16 ft	Open Diapason	powerful and grand	Wood	27
25	16 "	Bourdon	deep and pervading	"	27
26	8 "	Violoncello	orchestral	Metal	27

We have introduced and are using a new feature in Pedal key boards arranging them in concave form with radiating sharps.

Mechanical Registers

27	Manuale Coupler				
28	I st Manuale to Pedale Coupler				
29	II nd Manuale " " "				
30	Tremolo				
31	Blowers Signal				
32	Wind Indicator over manuales for organist				

Pedal Movements

1	Forte	Combination Pedal	I	Manuale
2	Mezzo	" "	I	"
3	Piano	" "	I	"
4	Forte	" "	II	"
5	Piano	" "	II	"

- 6 Reversible Pedal to operate Pedal Coupler I Manuale
- 7 Balanced Swell Pedal II Manuale

Boyers Pat oblique faced knobs

The Trumpet, Clarinet, and Mixture subject to the effect of swell Pedal, of our late model (Pat. app. for)

Contract signed Feby 4th 1884 To be completed June 1st 1884

[Opus 227, 1886]

Specification of a Three Manuale Organ for Geo. H. Pillsbury, to be erected in the 1st Bapt. Church, Minneapolis, Minn. by Steere & Turner Springfield, Mass.

Compass of Manuales CC to a³ 58 Notes
 " " Pedale CCC to d₀ 27 "

First Manuale - (Great)

1	Open Diapason	16 Ft	Wood & Metal	58 Pipes
2	Open Diapason	8 "	Metal	58 "
3	Viola da Gamba	8 "	"	58 "
4	Dopple Flöte	8 "	Wood	58 "
5	Octave	4 "	Metal	58 "
6	Flauto Traverso	4 "	Wood	58 "
7	Twelfth	2 2/3 "	Metal	58 "
8	Super Octave	2 "	"	58 "
9	Mixture	4 Rank	"	232 "
10	Trumpet	8 Ft	"	58 "
11	Clarion	4 "	"	58 "

Second Manuale - (Swell)

12	Bourdon Treble } Bourdon Bass }	16 Ft	Wood	58 Pipes
14	Open Diapason	8 "	Wood & Metal	58 "
15	Salicional	8 "	Metal	58 "
16	AEoline	8 "	"	58 "
17	Stop ^d Diapason	8 "	Wood	58 "
18	Flute Harmonique	4 "	Wood & Metal	58 "
19	Octave	4 "	Metal	58 "
20	Violina	4 "	"	58 "
21	Flautina	2 "	"	58 "
22	Dolce Cornet	3 Rank	"	174 "
23	Cornoepen	8 Ft	"	58 "
24	Oboe and Bassoon	8 "	"	58 "
25	Vox Humana	8 "	"	58 "
26	Contra Fagotto	16 "	"	46 "

Contra Fagotto addition of 12 pipes { 12 "
 \$50 extra

Third Manuale - (Solo)

27	Lieblich Gedact	16 Ft	Wood	46 Pipes
28	Geigen Principal	8 "	Metal	58 "
29	Dulciana	8 "	"	58 "
30	Melodia	8 "	Wood	58 "
31	Fugara	4 "	Metal	58 "
32	Flute d'Amour	4 "	Wood	58 "
33	Piccolo	2 "	Metal	58 "

34	Clarinet	8 "	"	58 "
35	Cor Anglais	8 "	"	58 "

Pedale Organ

36	Contra Sub Bass Bourdon	32 Ft	Wood	27 Pipes
37	Open Diapason	16 "	"	27 "
38	Bourdon	16 "	"	27 "
39	Trombone	16 "	Metal	27 "
40	Violoncello	8 "	"	27 "

Mechanical Registers

41	First Manuale to Pedale
42	Second " " "
43	Third " " "
44	Second " " Third Manuale
45	Tremolo for Swell
46	Tremolo for Solo
47	Blowers Alarm

Piston Pneumatics

48	Great Organ to Pneumatics
49	Swell " " "
50	Solo " " "

The Piston Pneumatics are located between the Great and Swell Manuales and are operated by touch knobs "On" and "Off" -

Pneumatic Action applied to the Great Organ and all its Manual Couplers

Pedal Movements

1	Forte Combination	I st Manuale
2	Mezzo Forte "	(double acting) I st Manuale
3	Forte Combination	Second Manuale
4	Mezzo "	(double acting) Second Manuale
5	Piano "	" "
6	Reversible Pedal to operate Great to Pedale Coupler	
7	Balanced Swell Pedal for Swell Organ	
8	Balanced " " " Solo "	

The Solo Organ will be placed in a separate swell box which will also include numbers 9 - 10 - and 11 of the Great organ to be operated by an independent Swell Pedale. The two Swell Pedals to be located in such a position that both can be operated with one foot at the same time.

Contract dated May 4th 1886

To be finished 1st day of September 1886

Price of the Organ with addition of 12 Pipes 16 Ft Contra Fagotto \$6550⁰⁰

* * *

The Stuart Organ Company, Aldenville, Mass., has contracted to rebuild and enlarge two old two-manual tracker organs for new homes. The new building of St. Mark's Episcopal Church, Waterville, Maine, will receive a 2-11 originally a c.1900 Votteler & Hettche in the Lutheran Church, New Haven, Indiana, now the Church of Christ. Trinity Lutheran Church, Chelmsford, Mass., will house George S. Hutchings & Co. Opus 502, 1900, originally in the Universalist Church, Plymouth, N.H., later in the Church of the Epiphany, Newport, N.H., and the residence of R. Gilman Stockwell in the same town. The rebuilt instrument is to contain eleven ranks. Both organs are to be installed in 1978, and the Organ Clearing House initiated the relocation of the instruments.

SQUIRREL ISLAND CHAPEL, SQUIRREL ISLAND, MAINE. Bozeman-Gibson & Co., Deerfield, N.H., Opus 12, 1976.

MANUAL: (unenclosed)		PEDAL:	
Gemshorn Treble	8' 32	Bourdon	16' 30
Gemshorn Bass	8' 12		
Chimney Flute Treble	8' 32		
Chimney Flute Bass	8' 24		
Principal	4' 56	Manual/Pedal coupler	
Spindle Flute Treble	4' 32		
Spindle Flute Bass	4' 24		
Recorder Treble	2' 32	Chimes (a ¹ -e ³)	21 notes
Recorder Bass	2' 24		
Sesquialtera Treble	II 64		
Mixture	II-III 156	Tremulant	

The organ was dedicated at a recital by Martha Folts on Sunday afternoon, August 14, 1977. Ms. Folts played works by Muffat, Walond, Buxtehude, Bach, Mozart, Mendelssohn, and herself, the latter piece being "Pipe Dream II", commissioned by the builders of the organ for the occasion. The small frame building is a non-denominational church used only in the summer months. Mr. Bozeman wrote for the program booklet:

Although a new instrument, designed expressly for the Squirrel Island Chapel, the new Bozeman-Gibson organ already had an interesting musical history by the time it was installed on the island. When negotiations for the new organ began, Bozeman-Gibson & Company were considering ways of displaying their abilities to members of the American Guild of Organists at the National Convention to be held in Boston, June 1976. The proposed Squirrel Island organ seemed a perfect answer, as it was to be a rather small instrument which would be relatively easy to install temporarily in Boston, yet was unusually complete in its way so that it could give listeners a good idea of the scope of the firm's work. Accordingly, agreement was made with the Chapel authorities to allow the instrument to be displayed at the Convention before permanent installation on the island. On June 23, 1976, at 8:30 p.m. the organ was first publicly heard at Holy Cross Cathedral, Boston, in a concert featuring the Handel and Haydn Society Chorus and Orchestra under the direction of Thomas Dunn. It served as a continuo instrument for a performance of the four Coronation Anthems of George Frederick Handel, and the organ was heard more prominently in a performance of Handel's Concerto for Organ in B flat, Opus 4, No. 2 under the able fingers of Barbara Bruns. This concert was warmly received by an audience of some 2,500 members of the American Guild of Organists from all over the country.

In designing an organ for the Squirrel Island Chapel, the problems to be solved were to provide a maximum of tonal capabilities in a minimum of space and to do so in a manner that did not disturb the simple but handsome architecture of the chapel, but at the same time express the organ in pleasing visual terms. For these reasons it was decided to concentrate the tonal resources on a single manual and a pedal keyboard. In order to provide some of the tonal flexibility found in organs with two manuals, some of the sets of pipes are controlled by two stopknobs--one for the bass and the other for the treble register, thus making it possible to have one tonal effect in the bass and a contrasting one in the treble for duet or solo accompaniment effects. The large wooden pipes across the front wall of the chapel belong to the pedal keyboard and provide the deepest tones in the organ. In the main case on the side wall, the front pipes belong to the 4' Principal stop and are made of highly polished tin. All the pipes are actual speaking pipes. The keyboards have naturals covered with ebony and sharps of boxwood covered with genuine ivory, the pedal naturals are of rock maple, and the pedal sharps are of black walnut capped with ebony. The casework and all wooden pipes are made of oiled American white oak. Above the tops of the front pipes are pipescreens cut out with designs based on marine motifs.

Bozeman-Gibson personnel who worked on this organ include: John Bishop, George Bozeman, Paul Dormont, John Farmer, David Gibson, John Morlock, and David Wilde, all of whom with the exception of John Morlock were on Squirrel Island at some time during the installation.

The free-standing instrument is in the right front corner of the room, and the independent Pedal case is at the organist's left and faces the pews. The Pedal case displays three flats of Bourdon basses and houses the Lauckhuff blower and the wedge bellows. The flat, square-shanked knobs project directly from the case, and have elegant script lettering. Above the lidless console are five flats of displayed pipes. All of the action is mechanical, and the manual key action is suspended. The wind pressure is $2\frac{3}{4}$ "", intentionally somewhat flexible. The manual stops divide at Tenor B/Middle C.

The Gemshorn is 50% spotted metal, and the lowest 12 notes are borrowed from the Chimney Flute Bass. The Chimney Flute is 50% spotted metal; C₀-F₀ are capped metal and the rank has chimneys from F₀; the lowest 12 pipes are stopped wood. The Principal is 70% tin. The rest of the manual pipework is of planed 30% tin. The Sesquialtera is a Middle C stop, without breaks. The Mixture is 1 $\frac{1}{3}$ '-1' at CC, 2'-1 $\frac{1}{3}$ '-1' at C₀; 2 $\frac{2}{3}$ '-2'-1 $\frac{1}{3}$ ' at A₀; and 4'-2 $\frac{2}{3}$ '-2' at g₂.

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GEORGE S. HUTCHINGS' large factory at 23-27 Irvington Street, off Huntington Avenue, Boston, was occupied by the firm for at least thirteen years before it was completely destroyed by fire in November, 1904. The fire began in the Harcourt end of the building, occupied by Walker Bros., lithographers. One account says that "The damage to the Hutchings-Votey company is placed at about \$100,000, which is fairly well covered by insurance." The firm moved to Cambridge and to Waltham in 1908. On December 6, 1902, The Music Trades of New York published a full-page description of work in the factory, written by H. M. Bosworth, the organist at Grace Episcopal Church, San Francisco. This issue of the Newsletter contains the first installment of Bosworth's praise for the firm:

A Great Pipe-Organ Plant.

The Work of the Hutchings-Votey Organ Co.--Its Splendid Equipment and Fine Organization.
--The Interesting Story of the Building of a Pipe-Organ.

I must confess the surprise I felt when visiting the large factory of the Hutchings-Votey Organ Co. in Boston.

I am not ashamed to admit that I did not know there existed such a plant in the country. I did know there were shipbuilding plants, locomotive works, sewing machine works, and various vast establishments for the most economical application of men and machinery to commercial output; where all the individual minutiae incident to construction are separated and perfected, under the creative skill of specialists who become experts in their particular production. But while I was familiar with the Union Iron Works plant, that built the "Oregon"--pride of the United States Navy, and many more of its members, simultaneously--I had no idea that a similarly extensive plant was building pipe-organs--pride of the American churches.

From this point of view I was astonished to find in Boston an institution devoted to the building of pipe-organs that, in the extent of its territory, adequacy of its equipment and army of employees engaged, rivals a shipbuilding plant. All its various departments are minutely classified, thus producing, by expert labor, every phase of the many details incident to a completed instrument.

Under conditions most favorable to excellent result, it is not surprising to find that this largest pipe-organ factory in America, or for that matter anywhere on earth, conducted upon scrupulously and zealously artistic principles, is at the "head of the procession" in the pipe-organ industry. Not only is this true regarding the quantity of work turned out, but equally so as to its quality, for a high artistic standard is the first of the "thirty-nine articles" in the Hutchings-Votey "Confession

of Faith."

Their pipe-organ factory occupies a large three-story brick building, about 200 by 300 feet, alongside the New York, New Haven & Hartford Railroad tracks, well fortified, too, by the immense armory of the Massachusetts Militia, immediately opposite, and frowning down a surly protectorate. The basement is crammed with lumber quietly seasoning for ultimate use in organs. Each pile is ticketed with its date and pedigree. A large engine room, fitted with a powerful steam engine and dynamos, furnishes pulsation for the surrounding multiplicity of action, and makes things hum throughout the large body, conveying through endless shafting power to the various members, and blowing bellows here and there for use whenever needed in organs or pipe-voicing rooms galore. There are melting furnaces for casting the composition sheets of tin, zinc and lead from which the metal pipes are made, and many other subterranean wonders in this lower realm.

Several large drying kilns are used specially to prepare the lumber about to be devoted to pipes. These ovens are warmed up to 130 degrees and this wood left therein sometimes for several weeks. By a system of suction drafts every particle of moisture is exhausted and visibly deposited at its exit upon cold water condensers. When no more juice emerges from condensation it is safe to believe the wood is dry. To prevent pipes from sponging again upon atmospheric dampness they are carefully shellaced inside and out, thus quenching once for all, more effectually than the "Gold Cure" for dipsomania, any further thirst of wood for water, so that Hutchings organ pipes can withstand the strongest temptation offered by the dampest and most intemperate climatic environment.

A corps of architectural draughtsmen is employed upon the careful preparation of complete plans for each instrument, whether large or small. Every dimension, be it of location, arch, case, frame, bellows, pedal, windchest, swellbox, console, etc., etc., to the minutest detail, is accurately delineated to a scale and the completed instrument is entirely thought out beforehand, as carefully as might be a battleship or any other important structural problem.

These designs are numbered and "preserved" for reference in the office, where they often prove useful should any additional stops or other changes eventually be desired by the remote purchasers. It follows from this systematic forethought that the man who sets up a Hutchings-Votey organ never has to tinker the thing into place, nor (as has happened in some organs I wot of) saw off the pedal pipes, regardless of pitch, to make them go in the allotted confines.

The "setting-up room," as might be supposed, is a big institution, and specially interesting. It is about sixty feet square and nearly as high. The roof is equipped with a compound running crane, which can furnish hoisting apparatus for the lifting into place of large members of the organ, and taking them down again to be packed for transportation. It is available for every square foot in the great room. The sudden change of landscape here is remarkable. Yesterday I saw five organs rearing their huge frames skywards. To-day two of them have melted away into packing boxes, while before my eyes, as I write, a big three-manual at least three stories high, which has only been growing less than a month, and which seemed intact yesterday, is nearly gone, and will vanish to-day. Along the opposite side a gigantic frame for merely the pedal part of the new \$30,000 instrument building for Yale College looms up. It is at least fifty feet wide and half as high. The other part has been taken down already, after erection. But, though this is the largest of the setting-up rooms, its resources are overtaxed by the Yale organ. Its sequent sections must await their ultimate resting place for final coalition. This huge instrument is to be nearly 110 feet wide, 25 feet deep and 40 feet high, and will contain about the best and most carefully assorted stock of whistles ever sent into Connecticut, where it is due next month. Rather a hasty flight for a 98-stop organ to make, even from a nest so rapid of incubation as is this great organ hatchery. But I'm told a scarcity of coal at Yale may delay the acceptance of the new bantling. It can be kept warmer in the parent nest.

(to be continued)

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THE ESTEY OPUS LIST - continued

Janesville, Wis.	First Baptist Church	2327 1925 2
Taunton, Mass.	Our Lady of the Immaculate Conception R.C. Church	2328 1925 2
Fort Wayne, Ind.	First Presbyterian Church	2329 1925 4
White Plains, N.Y.	B.P.O.E. Lodge No. 535	2330 1925 2
Chicago, Ill.	St. Matthew's Lutheran Church	2331 1925 2
Milwaukee, Wis.	Luther Memorial Chapel	2332 1925 2
Gardner, Mass.	Orpheum Theatre (a later list indicates that it was moved to the Church of Our Lady of the Assumption, R.C., Chelsea, Mass.)	2333 1925 2
Berkeley, Calif.	Third Church of Christ, Scientist	2334 1925 2
Cincinnati, Ohio	Second Church of Christ, Scientist	2335 1925 3
Harrisville, R.I.	First Universalist Church, Burrillville	2336 1925 2
Youngstown, Ohio	Woodland Avenue Lutheran Church	2337 1925 2
Easley, S.C.	Presbyterian Church	2338 1925 2
Roanoke, Va.	First Church of Christ, Scientist	2339 1925 2
Amityville, Pa.	St. Paul's Union Church	2340 1925 2
Phoebus, Va.	Methodist Episcopal Church	2341 1925 2
Stoughton, Mass.	Masonic Temple	2342 1925 2
Harrisburg, Pa.	Park Street Evangelical Church	2343 1925 2
Lancaster, N.H.	All Saints R.C. Church	2344 1925 2
Eagle River, Wis.	First Congregational Church	2345 1925 2
Carrollton, Ga.	Carrollton Presbyterian Church	2346 1925 2
New Bedford, Mass.	St. James' Episcopal Church	2347 1925 2
Detroit, Mich.	Woodmere Methodist Episcopal Church	2348 1925 2
La Canada, Calif.	La Canada Community Church ("Congregational Church" on a later list)	2349 1925 2
Los Angeles, Calif.	Beverly Hills Community Presbyterian Church	2350 1925 2
Baltimore, Md.	St. Margaret's Episcopal Church	2351 1925 2
Castleton Corners, S.I., N.Y.	United Brethren ("Castleton Hill Moravian Church", 1646 Victory Blvd., named in later correspondence)	2352 1925 2
Gonzales, Texas	First Presbyterian Church	2353 1925 2
Cameron, W.Va.	First Christian Church	2354 1925 2
Knoxville, Tenn.	First Presbyterian Church	2355 1925 3
Plainfield, N.J.	Netherwood Reformed Church	2356 1925 2
Poestenkill, N.Y.	Evangelical Lutheran Church	2357 1925 2
Newton Upper Falls, Mass.	First Methodist Episcopal Church	2358 1925 2
St. Joseph, Mo.	St. Joseph Auditorium	2359 1925 3
Alexandria, Minn.	Jacobson - Peterson Co. ("Theatre" on a later list)	2360 1925 2
Chestnut Hill, Mass.	Robert W. Sayles, 263 Hammond St.	2361 1925 2
Mangum, Okla.	First Methodist Episcopal Church, South	2362 1925 2
Orange, Va.	Trinity Methodist Episcopal Church	2363 1925 2
Philadelphia, Pa.	Wayland Baptist Temple ("Colored")	2364 1925 2
Wildwood, N.J.	First Methodist Episcopal Church	2365 1925 2
Hancock, N.Y.	First Baptist Church	2366 1925 2
Hammondsport, N.Y.	First Methodist Episcopal Church	2367 1925 2
Pittsburgh, Pa.	The Thomas Moreland Co., Mortuary, North Highland Ave. at Rippey St.	2368 1925 2
Youngstown, Ohio	St. Patrick's R.C. Church	2369 1926 3
Camden, N.J.	Victor Talking Machine Co. (rebuild of No. 1850; with "luminous" console; later rebuilt as No. 2529)	2370 1925 3A
La Plata, Mo.	Community Presbyterian Church	2371 1925 2
Sterling, Ill.	First Congregational Church (altered by Estey in 1949)	2372 1925 3

Plymouth, Mass.	St. Peter's R.C. Church	2373	1925	2
Youngstown, Ohio	First Baptist Church ("First Baptist Temple" on a later list)	2374	1925	4
Greenwich, Conn.	Ernest G. Vietor (No. 1938, enlarged)	2375	1925	2
Brooklyn, N.Y.	Concord Baptist Church of Christ ("Concord Baptist, Colored" on a later list)	2376	1925	2
Whitmell, Va.	Methodist Episcopal Church	2377	1925	2
Charlotte, Vt.	Congregational Church	2378	1925	2
Brookline, Mass.	Ohabei Shalom Congregation	2379	1925	2
Bastrop, Texas	Methodist Episcopal Church, South	2380	1925	2
Fordyce, Ark.	Methodist Episcopal Church, South	2381	1925	2
Detroit, Mich.	Charles T. Fisher	2382	1925	2A
Asbury Park, N.J.	Second Baptist Church	2383	1925	2
Stockton, Calif.	College of the Pacific (enlarged in 1927)	2384	1925	4
Columbus, Ohio	Worthington Methodist Episcopal Church ("Worthington, Ohio" on a later list)	2385	1925	2
Negaunee, Mich.	St. Paul's R.C. Church	2386	1925	2
Celina, Ohio	St. Paul's Methodist Episcopal Church	2387	1925	2
Thomaston, Conn.	St. Thomas R.C. Church	2388	1925	2
Portsmouth, Va.	Park View Baptist Church	2389	1925	2
Columbus, Ohio	Chapel, White Cross Hospital	2390	1925	2
Haynesville, La.	First Baptist Church	2391	1925	2
Great Falls, S.C.	Presbyterian Church	2392	1925	2
New Rochelle, N.Y.	Bethesda Baptist Church	2393	1925	2
Yonkers, N.Y.	South Yonkers Presbyterian Church	2394	1925	2
Columbus, Ohio	First Community Church, Grandview (two consoles, the other having two manuals)	2395	1925	3
Hornell, N.Y.	Masonic Temple	2396	1925	2
Warren, Pa.	First Baptist Church (No. 790, rebuilt)	2397	1925	2
Little Rock, Ark.	Asbury Methodist Episcopal Church, South	2398	1925	2
Allentown, Pa.	Grace Episcopal Church (a note in the file reads "not an Estey" and "St. John's P.E. Church, Bala, Pa." See entry below for the real No. 2399)	2399	1925	-
Flint, Mich.	Charles S. Mott (No. 1509, enlarged with 5-rank Echo division; parts stored and some sold to L. W. Leonard, Laconia, N.H.)	2399	1925	2A
Philadelphia, Pa.	Church of the Ascension of Our Lord, R.C. (installed in 1928)	2400	1928	3
Benton, Wis.	St. Patrick's R.C. Church	2401	1925	2
Philadelphia, Pa.	St. Agatha's R.C. Church	2402	1926	3
Brooklyn, N.Y.	Norwegian Lutheran Trinity Church	2403	1925	2
Stewartsville, N.J.	Greenwich Presbyterian Church	2404	1925	2
Plainfield, N.J.	Monroe Avenue Methodist Episcopal Church	2405	1925	2
Blackwood, N.J.	First Presbyterian Church	2406	1925	2
Waukesha, Wis.	Salem Evangelical Church	2407	1925	2
Dover, Mass.	First Parish of Dover, Unitarian	2408	1925	2
Saxonville, Mass.	First Methodist Episcopal Church	2409	1925	2
Brooklyn, N.Y.	C. A. Waters	2410	1925	2
Wilmette, Ill.	St. Augustine's Episcopal Church	2411	1925	2
Altoona, Pa.	Ward Avenue Presbyterian Church	2412	1925	2
Brooklyn, N.Y.	Baptist Church of the Redeemer	2413	1925	2
Cambridge, N.Y.	United Presbyterian Church	2414	1925	2
Covington, Va.	Emmanuel Episcopal Church	2415	1925	2
Mays Landing, N.J.	Methodist Episcopal Church	2416	1925	2
Port Chester, N.Y.	Masonic Temple	2417	1925	2
Jersey City, N.J.	St. Matthew's Episcopal Church	2418	1925	2
San Francisco, Calif.	St. John's R.C. Church	2419	1925	2