

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 14, No. 1, Whole No. 116

January & February 1978

The Club's next two meetings have been arranged by Lois Regestein and Alan Laufman.

On Sunday, January 8, we gather in the heart of Boston to hear recitals on two three-manual C. B. Fisk organs:

3:30 - Bernard Lagacé will play Bach's "Art of the Fugue" at Old West Church, Cambridge Street.

7:00 - David Westerholm will play an all-Bach program at King's Chapel, Tremont Street, a duplicate of his doctoral recital at the University of Iowa. The event is a Boston Organ Club recital, and the public is invited.

On Sunday, February 12, three Hutchings two-manual tracker organs in Cambridge will be demonstrated before the King's Chapel concert:

1:45 - Chapel, Divinity Hall, Harvard University, Divinity Avenue - Geo. S. Hutchings, Opus 511, 1900. The Busch-Reisinger Museum is at the corner of Kirkland Street and Divinity Avenue, and the brick Hall is a short walk down the street.

2:30 - The Church of the New Jerusalem, corner of Kirkland and Quincy Streets - Hutchings-Votey Organ Co., Opus 564, c.1901, deonstrated by Rosalind Mohnsen. The organ is in a handsome stone Gothic edifice opposite the Busch-Reisinger Museum, and was recently rebuilt and enlarged from ten to seventeen ranks by Philip A. Beaudry.

3:30 - Harvard-Epworth United Methodist Church, Massachusetts Avenue, opposite the Cambridge Common - Geo. S. Hutchings, Opus 317, 1894, altered by C. B. Fisk, demonstrated by Permelia Sears.

5:00 - King's Chapel, Tremont Street, Boston - Daniel Pinkham will direct soloists, chorus and orchestra in the first American performance of Joseph Haydn's Stabat Mater, from the recently discovered Sopron (Oedenburg) manuscript.

The meeting on Sunday, March 5, includes visits to the Highland Congregational Church and the Mission Church in Roxbury, and Jack Fisher will give a recital in St. Ann's Church, Wayland, during the evening.

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MIXTURES -

The Hutchings, Plaisted & Co. organ in St. Angela's R.C. Church, Mattapan, Mass., visited at the last Club meeting, has been carefully examined by Marty Walsh. It is Opus 46 (55), built in 1874 for Pilgrim Congregational Church, Providence, R.I.

A line in a recent Methodist service bulletin: "While you can, please join in the singing of Thanksgiving hymns."

Several members of the New Hampshire Chapter of the A.G.O. plan to refurbish the 2-24 E. & G. G. Hook & Hastings organ, Opus 946, 1879, in St. Ann's R.C. Church, Manchester, N.H. The organ is described in Newsletter No. 15. The elegant interior of the church was recently redecorated after replacement of the plaster ceiling, and the organ is almost unplayable because of dirt and disintegrating leather nuts.

A sign seen last month in the window of a Richmond, Va., music store which sells electronic "organs": "Free Rifle or Shotgun with the purchase of a New Piano or Organ."

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 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.

Joyce Painter's recital on the 2-24 Geo. Jardine & Son organ in St. Catherine of Genoa R.C. Church, Somerville, Mass., on November 27, drew two hundred listeners. Reports indicate that Joyce should be heard by all of us!

A tonally unaltered four-manual electric-action J. W. Steere & Son Organ Company instrument, Opus 673, 1915, is in danger of being scrapped in a federally-funded "improvement" program at Symphony Hall, Springfield, Mass. The last Steere concert organ known to exist is now the subject of considerable controversy, and a "blue ribbon" committee led by Richard Hedgebeth is making recommendations regarding the preservation on the instrument in place. The old Municipal Auditorium also has excellent acoustics, equally in danger.

An unaltered all-tracker 3-36 Hilborne L. Roosevelt organ, Opus 73, 1880, in St. Charles Borromeo R.C. Church, 20th and Christian Streets, Philadelphia, Pa., is being restored by Edwin Alan Ohl. A recital series has included Mr. Ohl as a performer. The organ is one of your editor's favorite Roosevelts, and it has an 8' Fagotto in the Pedal division.

The Extant Organs Committee of the O.H.S. is pleased to announce the availability of a new list of all known extant tracker organs in the Southwest United States, including California and Texas. This list is the second in a series of six regional lists that are being prepared, and costs \$2.80 post paid. The Midwest list is \$6.25 post paid. The lists for the South and New England will be published later this year. They are available from David and Permelia Sears, Box 61, Dunstable, Mass., 01827; the checks to be made payable to David F. Sears.

A 2-7 Geo. S. Hutchings organ, Opus 124, 1884, has been restored by Bozeman-Gibson & Co. for the Second Congregational Church, Warren, Maine. A recital celebrating the event was played on November 13, 1977, by Michael Gaul, William Visscher, and Jay Zoller.

Brian Franck played another recital on the large two-manual 1872 George Stevens organ in the First Congregational Church, Calais, Maine, on November 25, 1977. The program included music by Bach, Mendelssohn, Franck, Brahms, Elgar, and Janáček. The Calais Advertiser for November 17 featured the organ on the entire front page.

A 1902 Geo. Kilgen & Son tracker, built for St. John's German Evangelical Church, Muskegon, Mich., and moved and given a new case in the building by the Treu Organ Co. of St. Louis in 1926, was dedicated at St. Gregory's Episcopal Church, Muskegon, on September 18, 1977. The organ was purchased from St. Luke's Baptist Church on the recommendation of the Organ Clearing House and through the efforts of the organist, Ruth Sutherland, who had played it regularly in its former home. The instrument was rebuilt by the Lauck Pipe Organ Company of Kalamazoo, Mich., and the case was again modernized. The revised specification includes seventeen ranks.

The Methuen Music Hall organ has been recorded by Leonard Raver, and through modern multi-track recording techniques, will be electronically merged with a performance of the Saint-Saëns Symphony No. 3, taped in New York in December 1976. The symphony was played by the New York Philharmonic, conducted by Leonard Bernstein, and the Columbia Masterworks recording will soon be available.

Last November 1, the UPI news service issued this item:

Stolen Pipes of Organ May Produce Illicit Air

Officials at the University of Miami [Florida] think that a student is stealing pipes from the organ at the Episcopal chapel to use as marijuana-smoking "bongs."

Fourteen of the pipes, valued at \$600 and ranging in length from three and a half feet to the size of a cigarette holder, have been taken since the opening of classes.

"The incidents were too selective to be simple vandalism," said the Rev. Henry Minich. "Some students have told me the pipes could be used as a bong."

He said that he had been told that by using the pipes as a bong, which is like a water pipe, a marijuana smoker "could inhale an extra strong dose."

"It's actually a possibility," said David Wike, campus security director. "Some guy will get a crazy idea and do things like that." He said that bongs and other marijuana paraphernalia were outlawed in dormitories this year.

A California Kilgen - the following item appeared in the Los Angeles Times on March 14, 1885:

THE TRINITY CHURCH ORGAN.

Its Dedication Last Night, With Appropriate Services.

The Trinity M. E. Church South has cause for pride in the new grand organ recently finished and last night appropriately dedicated by a recital. The organ, the largest and finest on the coast outside of San Francisco, was built for this church by George H. Kilgen, of St. Louis. It has 1125 pipes, twenty-five stops, two manuals and pedal compass of twenty-seven notes. It has also pneumatic action for operating couplers, two combination pedals for making forte and piano effects with the great organ, reversible pedal for operating the great to pedal coupler, and balanced swell pedal.

The registers are as follows:

Great Organ--Open Diapason, Melodia, Dulciana, Principal, Twelfth, Fifteenth, Mixture, Trumpet.

Swell Organ--Bourdon, Open Diapason, Stopped Diapason, Salicional, Flauto traverso, Violin, Flautina, Oboe, Bassoon.

Pedal Organ--Grand double open Diapason, Bourdon, Flute Bass.

Couplers, etc.--Swell to Pedal, Great to pedal, Swell to great, Vox Tremulant, Bellows signal.

The speaking front consists of thirty-five handsomely decorated pipes, which are mounted on a case of black walnut finished in gothic style and embellished with columns, capitals and rails carved to correspond with the interior decorations of the church.

An excellent programme was rendered at the dedication last night, by the following musical talent of this city: P. W. Hurdall, Mrs. C. S. Nellis, Mrs. B. W. Mattison, John L. Howes, Mrs. Fiske, Miss Mollie Hobbs; W. M. Foss, conductor.

* * *

ST. PAUL'S - EMMANUEL UNITED METHODIST CHURCH, DANVILLE, PENNSYLVANIA. A. B. Felgemaker, Erie, Pa., Opus 584, 1894.

GREAT:		SWELL:		PEDAL:	
Bourdon (C ₀)	16' 49	*Open Diapason	8' 49	Double Open Diapason	16' 27
Bourdon Bass	16' 12	Salicional	8' 61	Bourdon	16' 27
Open Diapason	8' 61	AEolina	8' 61		
Dulciana	8' 61	Stop ^d Diapason	8' 61	<u>Couplers:</u>	
Melodia	8' 61	Fugara	4' 61	Swell to Great	
Octave	4' 61	Flute Harmonique	4' 61	Great to Pedal	
Flute D'Amour	4' 61	Oboe (C ₀)	8' 49	Swell to Pedal	
Twelfth	2 2/3' 61	Bassoon	8' 12	<u>Unlabeled combination pedals:</u>	
Fifteenth	2' 61	Tremolo		Piano Great	
				Forte Great	
Pedal Check		*12 basses borrowed from		Gr. to Ped. Reversible	
Bellows Signal		Stop ^d Diapason			

This excellent organ stands in the front right corner of the well-preserved Victorian interior of the former St. Paul's Methodist Episcopal Church, which possesses some very pleasing "period piece" windows. The instrument's widest case front faces the opposite side wall of the sanctuary, and above the console are five flats of decorated pipes, the group at the right being a "tower" forming a transition to the three flats of dummy wood and metal pipes that face the pews. The paneled casework is of black walnut wood.

The interior of the console is finished in black enamel, and the name of the builder is lettered in gold at the left of the Tremolo and coupler knobs above the Swell keys. The overhanging manual keys have celluloid fronts; the oblique rosewood knobs are lettered in elegant shaded script; the combination pedals are of metal and the "piano" pedal is double-acting; the Pedal sharp keys radiate; the openwork metal Swell pedal at the right has "ABF" cast in the design; at the far right is a metal hitch-down pedal that once operated the water motor, which was raised by a parishioner before flood

waters arrived in 1912.

Two ventral Pedal chests are on the left side, the key action running at 45 degrees below the reservoir. The Swell, behind and somewhat higher than the Great, has a hinged reed-tuning panel below the vertical shades. The bellows handle is inside the spacious chamber, accessible through a door below the corner "tower". The organ has never been renovated, but remains in good condition, standing within the almost square, large room, which has good acoustics.

The Great Bourdon Bass is offset; 17 basses of the Open Diapason are in the case; 10 Dulciana basses stand in the case; the Melodia is open from C₀; the Flute D'Amour has 25 open metal trebles, and the wood basses have pierced black stopper handles. The Swell Salicional has 12 half-length zinc basses; the Aeolina has 12 stopped wood basses and is a bearded rank; the Stopped Diapason is entirely of wood; the metal Flute is harmonic from C₁; the Oboe has spotted metal bells on zinc resonators, and the top 12 pipes are flues. The Swell is dolce, but the Great chorus is very bold for the period.

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A BRIEF REVIEW - Organ Building in New York City: 1700-1900 by John Ogasapian. The Organ Literature Foundation, Braintree, Mass., 02184

This new book, the first to thoroughly cover organ-building in a single American city, is the worthy result of long, patient, and expensive research by the author. A few myths are dispelled, and at last the complexities of the New York builders' vague partnerships, sub-contracting, and squabbles are made clear for the organ historian. The 277-page text covers nearly the entire history of organ production in the city, for only in recent years has any significant activity recommenced. Tonal matters are adequately discussed and enhanced by 111 stoplists.

Mr. Ogasapian typed the copy reproduced by the publisher. As a result, the factual errors are perhaps three at the most, and the typographical errors are very few indeed. The footnotes are conveniently located at the end of each of the eleven chapters, and the main body of the text is not cluttered with stoplists, recital programs, and photographs. The latter are placed in three appendices, which make reference and comparison much easier.

Your editor hopes that a second edition will contain more mention of imported organs, extend the coverage of Brooklyn and Long Island organ builders, and contain many more illustrations, especially some of the superb old photographs of organs now gone. The cuts are too few, too small, and too dark in the present volume. There are no pictures of the builders themselves.

Unless inflation is more serious than the news media indicate, it seems that the buyer deserves a little more for his money. Orpha Ochse's The History of the Organ in the United States is available at a similar price, elegantly hard-bound and set in type. But such a consideration is secondary -- what is between the covers counts, and Mr. Ogasapian's hard-working pen should not retire!

* * *

The following editorial is reprinted with permission from Culver L. Mowers, editor of The Coupler, the newsletter of the Central New York Chapter of the Organ Historical Society, in which the paragraphs appeared in September, 1977:

WHAT WE ARE

At several recent gatherings of O.H.S. members, I have managed to ask many people the question "Why are you in this organization?" in some form or other. The underlying similarity of the answers indicates something special and unusual about why we have joined the society. A few exclusions appear immediately:

We have NOT joined in order to belong to a trade guild. Organizations such as the A.G.O., A.P.O.B.A., I.S.O. and A.I.O. seem to meet most people's needs in that area. Although many of us are professionals, that's not why we are in the O.H.S. For that matter --

We are NOT, largely, full-time performers, teachers, builders or historians. Every

kind of vocation and career is represented among us, and the majority of our 1000-plus members probably spend most of their time doing something "non-organic."

We have NOT, in most cases, joined just to get THE TRACKER. There are many other publications which specialize in our field of interest (MUSIC, THE DIAPASON, THE ORGAN, I.S.O. INFORMATION, THE A.M.I.S. JOURNAL, etc.). The O.H.S. means more than THE TRACKER to most of us.

Since there are so many things which are not true of us, what is left for us to be? If informal research at O.H.S. gatherings is at all accurate, the answer is: "Lovers: lovers of the organ, its history and its music."

Being a lover (of anything or anyone) is both more demanding and more rewarding than being otherwise. Being a lover means that the things which are really enjoyable and fulfilling are not often the things for which we are fairly paid. Being a lover means belonging to a fellowship of those who are much more interested in that which they love in common, than in what they have accomplished individually. Being a lover requires a willingness to spend much time and money, and often to take risks, in pursuit of things which make little sense to non-lovers. To be a worthy and gracious lover demands discipline, patience, courtesy and prudence. But at the heart of the matter, being a lover requires a substantial amount of what non-lovers call irrationality; it also requires acceptance of that judgement as part of a lover's lot in life.

This style, observed in many of our members, makes the Society different from nearly every other apparently similar group. To be a lover is, by definition, to be an amateur. And in this sense, every member of the O.H.S. from the full-time professional recitalist to the veteran coxer of a wheezy old 1-5, and from the much-published superstar scholar to the eager teenager discovering old newspaper files for the first time, can wear that often-maligned label with pride. It has indeed been the source of some of our weaknesses; but it is also the ground of our greatest strength and success — past, present and future.

C. L. M.

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OUR LADY OF GOOD COUNSEL ROMAN CATHOLIC CHURCH, VALLEY FALLS, NEW YORK. Woodberry & Harris, Boston, Mass., c.1893.

GREAT:		SWELL:		PEDAL:	
Op Diap	8' 61	Salicional (C ₀)	8' 49	Bourdon	16' 27
Dulciana (C ₀)	8' 49	St' ^d Diap (C ₀)	8' 49	Couplers:	
Octave	4' 61	St' ^d Diap Bass	8' 12	Swell to Great	
		Flute Har' ^c	4' 61	Swell to Great 4'	
				Great to Pedal	
				Swell to Pedal	

Bellows Signal

This pleasing and compact little organ stands free in the rear gallery of a late Victorian brick "Gothic" village church, which has very decent "pattern" glass, two early brass "electroliers", and good acoustics.

The case has paneled sides, a bellows handle slot on the right side, and three flats of decorated Open Diapason basses arranged 3/11/3 with some supporting woodwork. A roof truss passes behind the front pipes. The Swell has vertical shades and is behind the Great; the 16' stop is on a chromatic chest at the rear. The action is excellent, but the organ needs a renovation. An opus number could not be found during your editor's brief visit to the church in 1972.

The console has oblique knobs lettered in script, overhanging manual natural keys, an unlabeled metal hitch-down pedal for the octave coupler, and a wooden Swell pedal at the far right.

The Op Diap has 17 zinc basses in the case and 24 cone-tuned trebles; the Dulciana bass space is available for pipes, and the rank has 12 cone-tuned trebles; the Octave has 5 zinc basses and is cone-tuned from C₁; the Salicional has 12 cone-tuned trebles; the St'^d Diap has 12 cone-tuned metal trebles; the Flute Har'^c is all of spotted metal and is harmonic for two octaves above C₁. The 8' and 4' Principals are quite bright and satisfying.

"A Great Pipe-Organ Plant" - continued

I spent much pleasant time with Richard Brooks, who established and still conducts the reed-voicing department. Reed pipes, though of secondary importance to the diapasons, are probably the most difficult feature in organ pipes. Formerly many builders procured them elsewhere, often in France, whose reputation for reeds was once far more distinguished than it now is, and a comparison of the best French reeds with those of Boston production now is by no means unfavorable to the latter.

As may be inferred, Mr. Brooks is an expert. Having a zealous interest in his specialty, coupled with a healthy, well-informed thinking apparatus, a good vocabulary for expressing his ideas, and the rare taste to avoid mere technicalities, unintelligible to a layman, his cheerful exposition of the reed subject was not only charmingly interesting but instructive. I learned more upon the subject than I ever knew before. He showed me the whole process of construction and of voicing, the latter by getting a proper curve to the tongue, and he illustrated the faulty forms as well as the perfect, how to get the golden mean that shall withstand overblowing, or the reverse, and other vicissitudes, of weather, and especially of incompetent tinkering. He pointed out also the possibility of overdoing the voicing by so much delicate manipulation that both man and metal might get befuddled.

The wood pipe department offers amusing variety, for in it are constructed whistles from an inch long to gigantic tubes measuring 32 feet by $2\frac{1}{2}$. Although there is a 64-foot tone in organ possibilities, it is no longer necessary to make the pipes so large to produce it; for ingenuity has devised a plan for getting that pitch tone by a combination of two higher pitches, which evolve the deeper one. Some of the big pipes carry a smaller one, barnacle fashion, on one side, which, taking its wind from the bigger twin, unites with it to produce the 64-foot tone. This acoustical trick reminds one of the elimination of heavy "weights" from the modern system of balance scales, making things weigh themselves.

The wood-pipe domain is under charge of Daniel C. Dow, who, I am privately informed, knows all that has hitherto been discovered regarding the extraction of pleasing effect from wooden whistles. Mr. Dow, with the enthusiasm of an expert, is always ready to enlarge upon the subject and enlighten a visitor. He showed me many most interesting features of his specialty. I found him making Bourdon pipes, eight sets at a time, incidentally illustrating Hutchings' method, keeping standard registers in stock ready for any organ. Mr. Dow's sure hand was fastening these little pipes with that freedom and confidence only born of long study, which reminded me of a Cremona violin-maker, who probably wrought upon his priceless fiddles much in the same instinctive, apparently offhand, but really infallible, manner.

These fluty little square pipes are glued together in lengths of two, subsequently divided midway, at what becomes their separate tops. Before this surgery they much resemble kindling wood, but closer attention reveals a carefully united combination of four sides, blocked at either end. The evolution of these blocked ends into vocal mouths is even more interesting than one's boyish experience at whistle-making in the spring-time woods, and certainly more rich in resultant sound. Although Mr. Dow has fifteen assistants, every whistle, big or little, has to go through his own hands before it can be trusted to "speak out in meetin'."

And in an intelligent explanation of the importance of things that to any but an expert don't seem to amount to much, he instanced the trouble he encountered in getting a reliable, conscientious bung-maker. Now, certain wood pipes are furnished with a plug, which makes the pitch an octave lower, serving to tune it also. These plugs are square, have a handle, and are all leathered with soft sheepskin to make them air tight. From an artistic point of view their exact fitting cannot be too accurate. This square plug must just fit; not too tightly, not too loosely. In one place there is danger of splitting the pipe; in the other that the plug, slipping out of place, will put the pipe out of tune. Mr. Dow, with fine esthetic integrity, appreciates the fundamental importance of perfect plugs, but he finds it impossible to get what he wants from any but a man with artistic probity, who will devote his whole time to plugging, and thus become an expert at that little trick which looks as though a novice could do it. Besides himself there

is only one man here able to do this work as Mr. Dow insists upon having it done. Each plug in Mr. Dow's pipes is upright, exactly in line with the foot, and will stay there, not topple over like a limp cock's comb. Moreover, these bungs, from the least to the greatest, are made in quantities, fifty sets at a time, and are sedulously devoting their spare time to "seasoning." There is no chance for them to split or warp, for the smaller ones are made with the grain, and all above four inches square consist of glued together two or three ply, opposite grain pieces, not merely of a single board, liable to split, as has sometimes been done. For the great pedal-pipe plugs over eighteen inches square, a frame with panels screwed on, is resorted to. All of which impresses me with a strong belief in the integrity of work in every detail prevailing throughout this big factory. I did not find a man (and I talked with many) who failed to impress me with his personal enthusiasm at being associated with this fine artistic manufactory.

I wandered into H. H. Bartlett's metal pipe voicing room, and found him a delightful enthusiast, who, after thirty years of devotion to his art, still coaxes sweetest tones from the shining tubes, not from a wage-earning standpoint, but from that of mere artistic result. He was voicing pipes to be heard in a small organ now building for La Salle Seminary, where it will be kept busy with students' practice. If all of it sounds as well as those few chords Mr. Bartlett gave me from his "voicer" I congratulate those who will hear it when completed, for the rich, even luscious mellowness of the tones I tasted with my hungry ears was like unto a breath of spring to an invalid, and it was merely produced by a simple Gemshorn stop. Mr. Bartlett next brings out a sample of diapason, that fundamental, all-essential tone element in organs, and it speaks out "straight from the shoulder," as it were, with noble authority, such as could only come from a weighty member of society, which, when I lifted this pipe, I at once decided it to be.

Then we heard a "Flute Harmonic" equally worthy the aristocratic community, and he told me of a "Gross-Gamba," just gone into the Trinity Church instrument, that he dotes on, and congratulates himself that "nobody's got it but us." This shows the esprit du corps actuating every member of Hutchings' cohorts.

In one large department, under charge of Mr. Murray, I find a bevy of pretty girls deftly working glue paste and leather into harmonious results anent the breathing apparatus of the wind chests. Occasionally the foreman comes along to encourage or direct their work, which is dainty and delicate.

At one of the long tables the wrapping of metal pipes in superfluous Sunday newspapers is progressing, thereby carefully preparing pipes for transportation and promoting "yellow journal" circulation simultaneously.

As I had previously exploited the Austin ample wind-chest and its facilities for access to interior mechanism when in need of attention, as being a conspicuous instance of new departure in organ building, those who extended the Hutchings hospitalities were quite willing for me to learn that, though the wind sewers of their organs are still too small for personal perambulation, their contents, when originally located, are never expected to need any subsequent visitation. This, unless they are mistaken, is a point very well taken, and they also claim with justice a great saving of room.

A striking feature in every department of this great organ plant is the glib celerity with which everything progresses toward completion. Every man seems to know just what he's about, and goes straight along in his work with a certainty and confidence only born of practice and long experience. Every facility for good work is at hand. Material is all ready, plans are complete, and results are sure. There's no disposition or occasion to slight anything, and the finished work speaks for itself. Every employee naturally feels and is actuated by an esprit du corps which stimulates his best endeavor to maintain the high standard of the establishment, almost as though he were a stockholder and personally interested in its good reputation. Although the output is so numerous and varied, they seem to know the identity of the particular organ they are contributing to, and are correspondingly gratified when its parts are united in the finished whole and give a good account of themselves.

In these days of industrial turbulence it is pleasing to note the prevalent harmony of relation between employer and employee in this big plant. There is no conflict of interests. Although utterly destitute of any possible advantage inherent in trade unions, this institution goes peacefully along, paying good wages and eliciting good

work. Some of its experts are paid by the piece, while others are rewarded by the hour and get in about eight and one-half comfortable hours a day all the year round.

The packing of organs for their destination is an art in itself and a large item here. Some organs constitute several carloads of big wooden cases, into which the delicate members must be most securely imbedded to withstand a long railroad jolting.

Economy of space being important in saving freight charges, the problem requires ingenuity. Considering the rapidity with which some of these big organs have gone from my gaze "to their long home," I am impressed most favorably by the skill of Mr. De Coursey, who, as chief undertaker, superintends their obsequies and accomplishes this funereal office so satisfactorily. Each coffin, by the way, contains the card of the deputy who "laid out the remains" to make him responsible for their safe embalming.

As an indication of the rush of organ building here I see upon the foreman's desk a list of nineteen organs, one 4-manual, nine 3-manual and nine 2-manual. Ten of these are tubular, seven electric and two tracker action. They are destined for various places, from Maine to Minnesota, and are marked for delivery within a surprisingly short space of time from their engagement.

I have written of the Hutchings-Votey organ factory as I saw it. I was turned loose in it, untrammelled by a guide, to wander at will, ask all questions I chose and form my own conclusions. I have only mentioned a tithe of its features, nor do I suppose I discovered more than half of its "dips, spurs and angles," for I was getting continually lost—a habit in Boston.

Mr. Fowler, who attends to the missionary phase of the business as its apostolic bishop, with a See coextensive with the map, travels extensively to see every one in need of a pipe-organ and to see that he gets a good one, seems to be a regular St. Paul at the business. Geo. S. Hutchings smiles over all, a man covered with success which he has deservedly earned.

H. M. Bosworth.

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The Boston Organ Club

New members:

Barden, Nelson	17 Bellevue St.	Boston, Mass.	02158
Belash, David	1514 Canton Ave.	Milton, Mass.	02186
Jarrell, Susan P.	Nobadeer Ave., Surfside E	Nantucket, Mass.	02554
Naylor, Earl C.	4942 West Pine, Apt. 2E	St. Louis, Mo.	63108
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844

Changes of address:

Bliss, Norman F.	The Taft School	Watertown, Conn.	06795
Cameron, Peter T.	18 Stevens St.	Methuen, Mass.	01844
Cogan, George	54 Fifth Ave.	New York, N.Y.	10003
Down, A. Graham	1518 32nd St., N.W.	Washington, D.C.	20007
Kime, Glenn	245 Moore Ave., Apt. 3H	Syracuse, N.Y.	13210
LaFleur, Kenneth	188 Summer St.	Hingham, Mass.	02043
Smith, Tony	Kirkland A-33, Harvard College	Cambridge, Mass.	02138
Warner, Sally Slade	Phillips Academy	Andover, Mass.	01810

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Errata et Addenda

No. 111, page 6, line 13 - the case is probably of ash wood, skillfully finished to resemble "golden oak".

No. 115, page 2, line 18 - Opus 13, for St. Luke's Lutheran Church, Farmingdale, L.I., N.Y., was exhibited at the open house. Opus 16 has not yet been built!

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The American Organist for May, 1925, contains an illustrated biography of Ernest M.

Skinner, a praise-filled and somewhat erroneous article by the editor, T. Scott Buhrman. Mr. Skinner began numbering his organs at Opus 100, and the earliest instrument is named:

The first Skinner Organ in the world was a two-manual instrument of seven stops, three of them interchangeable, for the Unitarian Church of Ludlow, Vermont. Interchangeable is Mr. Skinner's term for borrowing or duplexing or whatever one may call it. In his own schemes he uses it only to avoid duplication in limited specifications or for an occasional special effect. ...

Your editor visited the handsome brick and marble Fletcher Memorial Library in Ludlow a few weeks ago and found that their complete files of the local weekly, The Vermont Tribune, are not on microfilm. The small, "Gothic" brick Universalist Church replaced an 1837 edifice, and the dedication of the building on July 16, 1902, was delayed until the Skinner was completed. The congregation dwindled to near-extinction in 1925, and in 1929 the building was given to Black River Academy. The fate of the organ is not known at present. On Friday, July 18, 1902, the Skinner was described in the lengthy article, "A NEW CHURCH.":

The New Pipe Organ.

The new pipe organ, for which there has been much waiting and anticipation, was set up complete by Wednesday noon by E. M. Skinner, the manufacturer and his assistant, E. F. Switzer, both of Boston. The organ is a gift to the church from Colonel Volney S. Fulham of this place. It is a handsome instrument; not gaudy or showy, but neat and attractive. The case is of quartered oak and mahogany. The specifications are as follows: Great Organ: Diapason, Melodia, Dulciana, Gedackt of eight feet pitch and flute of four feet pitch. Swell Organ: Gedackt, Salicional, Dulciana, Vox Celestis of eight, and the flute of four feet pitch. The Pedal Organ consists of a Bourdon of sixteen and a Gedackt of eight feet pitch.

The organ has fourteen stops, four couplers, a Tremolo and a balanced swell pedal and contains 475 pipes. The front pipes are done in gold with a stippled surface. The organ is blown by a Spencer water engine which automatically keeps the bellows full of compressed air. The action is tubular pneumatic throughout.

There are seven stops on one wind chest and two manual key boards. Three of the stops have two registers each and they may be drawn on either key board as independent stops. This feature is a late development in organ building and was designed by the builder, Mr. Skinner. It makes possible many combinations which cannot be obtained on the largest organs.

* * *

CLEVELAND H. FISHER, a member of the Boston Organ Club and the Organ Historical Society since the groups were established, died of cancer at his home in Manassas, Va., on November 16, 1977, at the age of 59.

For decades, Mr. Fisher was active in the A.G.O. and several theatrical, musical, and historical organizations. He gave many piano and organ recitals, and his students are legion. The "Willie Davis Organ House" in Manassas, a mecca for musicians in the Washington area, is a backyard building housing Cleve's phenomenal collection of tracker organs, pianos, books, records, and the paraphernalia for woodworking and instrument restoration. The large house itself, still occupied by his mother, was an extension of the collection, which we hope will remain intact in the Manassas area.

Cleve was an excellent church organist in the "High Anglican" tradition, and his last position for several years was at Emmanuel Church, Anacostia, D.C., where his Sunday bulletins were models of perfection. He restored and rebuilt several old organs in Washington and Virginia, and always found time to escort visitors on memorable organ tours over a large part of his native state. Mr. Fisher originated O.H.S. chapters, and he often demonstrated organs at the annual conventions, where his wit will surely be missed in the future.

With Cleve's passing, your editor, in the company of many other musicians, has lost an old friend -- an unusually unique personality who contributed immeasurably to good music, historic preservation, and the lives of all who knew him.

TREMONT TEMPLE, BOSTON - The stoplist of the first large E. & G. G. Hook organ, Opus 64, a "3-44" of 1845, is in Newsletter No. 1. The organ burned in 1852 and was replaced by Opus 149, a "4-70". Your editor has not located an accurate stoplist of that instrument, though there is a detailed description following rebuilding by the Hook firm in 1868. Opus 149, often described as the best concert organ in America, burned in 1879 and was replaced by Opus 975, an 1880 E. & G. G. Hook & Hastings "4-65" described in Newsletter No. 104. This flowery review of the opening of Opus 149 appeared in Dwight's Journal of Music on August 26, 1854:

The New Organ in the Tremont Temple.

It is not an easy matter to fully understand and estimate the merits and capacities of a great church Organ, built upon so large a scale, with all the modern improvements, as this last work of the Messrs. Hook. It is like analyzing the composition of a grand orchestra, and without the aid of the eye, since most of the principal stops or instruments are almost never heard except in combination with others. Of the beauty or grandeur of the effect, when it is heard in various kinds of music, the power or sweetness, the brilliancy or pathos, a music-loving audience of course can judge, according to the character and variety of the compositions played, and the mastery and judgment of the player. And no one, at all familiar with the organs in our cities, could listen on that opening evening, of which we spoke last week, and on the subsequent occasions on which the organ has been used in the support of great choral music, or in various kinds of interludes, both classical and fanciful, without noting its superiority in several important points.

1. Power and Largeness. — This was felt to be surpassingly grand when the full organ was employed, as in accompanying the Handelian chorus sung by the members of Messrs. Baker and Johnson's Musical Convention; in the Chorale which opened and the brief Fugue of Bach's which closed the tasteful improvisation by Mr. Willcox; in the noble prelude and fugue of Bach, in C minor, played by Mr. Zundel of New York, who is a thorough master of the solid German school of organ-playing, although he necessarily was somewhat embarrassed in playing for the first time on an organ where the arrangement of the stops and pedals was somewhat novel; and in the grand chorus from Handel: "The Horse and his Rider," played with four hands by Messrs. Willcox and Downes of Hartford, one of the most satisfactory performances of the evening.

Here was a voluminous richness, fulness and solidity of harmony, which entirely filled and satisfied the ear. In the grandly vibrating, deep substructure of the basses, piled in octave below octave, you felt as it were the eternal foundations of harmony. We have heard nothing like those basses, especially when those deepest Double Bourdon (reed) tones of the pedal organ, (whose intervals the ear can scarce discriminate when sounded singly, so deep are they,) are brought in underneath the other basses to give them a new weight and firmness. Pile upon these the diapasons of the grand organ, which are remarkably rich and round and musical, (not verifying the usual charge of weakness brought against the diapasons of American organs); raised another octave in the Principal, and another one in the Fifteenth; with the intermediate Triad harmonies, of Twelfth, and Sesquialtera and Furniture and Mixture, (the frequenter the higher you ascend into the sky-ey octaves,) and covered or balanced (so as to neutralize the discord incidental to such bold accessions of richness and power) by the Trumpet, Clarion, &c.: and we have here already, without estimating the reinforcements of the abridged or "Choir Organ," the Swell, the Solo stops, &c., a vast orchestra of harmony at work, speaking at once throughout the compass of five octaves or more. The test of success here is that this mighty mass of tone shall sound rich, musical, well balanced, free from harshness and from the very common screaming of the upper stops. And this we think was noticed with peculiar satisfaction in this instrument.

2. Balance of the various parts, therefore, may be set down as one of the most important merits of this Organ. For this implies that all the separate tones are good, and that the foundation stops, the basses, diapasons, &c., must be large and solid, to sustain the inevitable brilliancy and outspokenness of some of those high stops, every note of which is armed with full chords, which it is a great art to balance and fore-shorten to the vanishing proportions of the natural harmonics. (to be continued)

THE ESTEY OPUS LIST - continued

New York, N.Y.	Church of the Blessed Sacrament, R.C.	2420	1925	4
Rockville, Conn.	German Evangelical Church	2421	1925	2
Canton, N.Y.	Chapel, St. Lawrence University	2422	1926	4
Detroit, Mich.	E. F. Fisher, 892 Boston Blvd.	2423	1925	2A
Dolgeville, N.Y.	First Presbyterian Church	2424	1925	2
Ferrum, Va.	Ferrum Training School ("Methodist Episcopal Church, South, Ferrum, Va." on a later list)	2425	1925	2
Cambridge, Md.	St. Paul's Methodist Protestant Church	2426	1925	2
Okmulgee, Okla.	First Methodist Episcopal Church	2427	1925	2
Pawling, N.Y.	DePew Memorial Chapel, Pawling School	2428	1926	2
Elkins Park, Pa.	First Church of Christ, Scientist	2429	1925	2
Washington, D.C.	H. H. Gordon ("Ouray Building, 805 G St., N.W." on a later list)	2430	1925	2
Detroit, Mich.	Alfred J. Fisher (enlarged in 1928)	2431	1925	2A
Detroit, Mich.	W. A. Fisher (enlarged in 1928)	2432	1926	2A
Jamaica, L.I., N.Y.	Victoria Congregational Church	2433	1925	2
New Martinsville, W.Va.	First Presbyterian Church	2434	1926	2
Worcester, Mass.	Trowbridge Memorial Methodist Church	2435	1925	2
Lorain, Ohio	First United Brethren Church	2436	1926	2
Chester, N.Y.	First Presbyterian Church	2437	1925	2
Corning, Ohio	First United Brethren Church ("Cancelled" on a later list)	2438	1925	2
Philadelphia, Pa.	Mrs. Richard M. Cadwallader, Jr., 2019 Delancy St. (sold in 1940 to the Reformed Church of the Good Shepherd, Boyerstown, Pa.)	2439	1926	2A
Brenham, Texas	St. Paul's Evangelical Lutheran Church	2440	1926	2
Warsaw, Ind.	First Presbyterian Church	2441	1925	2
Pikeville, Ky.	Wickham Chapel, Pikeville College	2442	1926	2
Beaver Falls, Pa.	First Christian Church	2443	1926	2
Rochester, Ind.	Church of Christ	2444	1925	2
Brooksville, L.I. N.Y.	Reformed Dutch Church ("Reformed Church of Oyster Bay, Brooksville, L.I." on a later list)	2445	1926	2
Glenn Mills, Pa.	Glenn Mills School for Boys	2446	1926	2
Dayton, Ohio	Patterson Memorial Presbyterian Church ("South Park Methodist Church" on a later list)	2447	1925	2
Jackson, Tenn.	First Christian Church	2448	1925	2
Watervliet, N.Y.	North Reformed Church	2449	1926	2
Glendale, Calif.	First Baptist Church	2450	1926	3
Au Sable Forks, N.Y.	St. James Episcopal Church (organ now gutted)	2451	1926	2
San Francisco, Calif.	St. Philip's R.C. Church	2452	1926	2
Mooresville, N.C.	Central Methodist Episcopal Church, South	2453	1926	2
Waterbury, Conn.	Swedish Baptist Church	2454	1926	2
Martinsville, Va.	First Baptist Church	2455	1926	2
Woodmere, L.I., N.Y.	Methodist Episcopal Church	2456	1926	2
Chicago, Ill.	Shiloh Seventh Day Adventist Church	2457	1926	2
South Bend, Ind.	Epworth Memorial Methodist Church	2458	1926	2
Easton, Pa.	Frank L. Chipman (No. 1714, rebuilt; enlarged in 1929)	2459	1926	2A
Santiago, Chile	Union Church	2460	1926	2
Mt. Wolf, Pa.	Otterbein United Brethren Church	2461	1926	2
Elyria, Ohio	Second Congregational Church	2462	1926	2
New Canaan, Conn.	G. M. L. Baynes	2463	1926	2A
Brattleboro, Vt.	Factory office, "for display"	2464	1926	2A
Winter Haven, Fla.	First Presbyterian Church	2465	1926	3

Philadelphia, Pa.	Bethanian Reformed Church, Lawndale	2466	1926	2
Circleville, Ohio	First Methodist Episcopal Church	2467	1926	2
Brownwood, Texas	Dr. L. P. Allison	2468	1926	2
Freeport, L.I., N.Y.	Christ Evangelical Lutheran Church	2469	1926	2
Youngstown, Ohio	First Unitarian Church	2470	1926	2
Gary, Ind.	Masonic Temple	2471	1926	2
Franklin, N.J.	First Presbyterian Church	2472	1926	2
Newport, R.I.	St. Joseph's R.C. Church	2473	1926	2
Orlando, Fla.	George F. Freymark (later sold to the First Baptist Church, Arcadia, Fla.)	2474	1926	2
Unadilla, N.Y.	First Baptist Church	2475	1926	2
Hanover, N.H.	St. Denis R.C. Church	2476	1926	2
Maplewood, Mo.	Immaculate Conception R.C. Church	2477	1926	2
Herrin, Ill.	First Presbyterian Church	2478	1926	2
New Bedford, Mass.	Immanuel Baptist Church	2479	1926	2
Ventnor, N.J.	St. James R.C. Church	2480	1926	2
Columbus, Ohio	Wilson Avenue Reformed Church (Chimes added in 1928)	2481	1926	2
Wilmette, Ill.	Axel Lonnquist ("J. Kronenberg, 500 Elmwood Ave." on a later list)	2482	1926	2
Bridgeport, Conn.	Commandery Hall, Masonic Temple	2483	1926	2
Craigville, Mass.	John H. Johnson (house reputed to have been a "speakeasy"; organ now ruined)	2484	1926	2A
Kalamazoo, Mich.	Fourth Reformed Church	2485	1926	2
Taunton, Mass.	Holy Rosary R.C. Church (replaced in 1977 by Roche Organ Co., Opus 19, a 2-13 tracker, using some of the Estey instrument)	2486	1926	2
Lynbrook, L.I., N.Y.	Christ Episcopal Church (enlarged in 1930)	2487	1926	2
Bristol, N.H.	Free Baptist Church	2488	1926	2
Springfield, Mass.	Commandery Room, Masonic Temple	2489	1926	3
Elwood, Ind.	First Presbyterian Church	2490	1926	2
Binghamton, N.Y.	St. John the Evangelist R.C. Church	2491	1926	2
White Plains, N.Y.	First Baptist Church	2492	1926	2
Durban, Natal, South Africa	Prince of Wales Theatre	2493	1926	2
Reading, Pa.	St. Margaret's R.C. Church	2494	1926	2
Leesburg, Fla.	First Presbyterian Church (electrified in 1953)	2495	1926	2
Wallingford, Conn.	Advent Christian Church	2496	1926	2
Dayton, Ohio	First Evangelical Lutheran Church	2497	1926	4
Poughkeepsie, N.Y.	Avery Chapel, Hudson River State Hospital	2498	1926	2
Woodlawn, Pa.	First Methodist Episcopal Church	2499	1926	2
Chicago, Ill.	American College of Surgeons	2500	1926	3
Forest Park, Ill.	Charles F. Smith	2501	1926	2
Pine Plains, N.Y.	Presbyterian Church	2502	1926	2
Hillsborough, Calif.	George T. Cameron (rebuild of a Murray Harris organ)	2503	1926	2
Chicago, Ill.	Masonic Temple	2504	1926	2
" "	" "	2505	1926	2
" "	" "	2506	1926	2
" "	" "	2507	1926	2
" "	" "	2508	1926	2
" "	" "	2509	1926	2
" "	" "	2510	1926	2
" "	" "	2511	1926	2
" "	" "	2512	1926	2
" "	" "	2513	1926	2
" "	" "	2514	1926	2
" "	" "	2515	1926	2

The Club's February 12th meeting, not held because of the Great Blizzard of '78, was the first such gathering ever cancelled. Our thanks to the radio station personnel at work while private vehicles were at a standstill for a full week. We hope all of our members came safely through the exigencies of the storm. The Hutchings tour in Cambridge will probably be divided up and rescheduled as visits in conjunction with other events. The King's Chapel concert has been postponed until the spring.

* * *

Our next meeting on Sunday afternoon, March 5th, has been altered by the relocation of the 3 o'clock concert and the recent illness of Jack Fisher, who will not be playing the organ at St. Ann's Church, Wayland, that evening.

At 2 o'clock we will gather in Highland Congregational Church, 738 Parker Street, Roxbury. Philip A. Beaudry will play a short demonstration-recital on the excellent 2-16 1875 tracker by Hutchings, Plaisted & Co., Opus 55 (60). The instrument is described in the Newsletter for March, 1966. The walnut case front displays five flats of Great 8' basses, and the Swell division has a 4' Spitz Viola. The church is at Parker and Oscar Streets, a little south of Tremont Street, and near the intersection of Tremont Street and Columbus Avenue.

At 3 o'clock, Stephen E. Long, of Trinity Lutheran Church, Worcester, will conduct a program of romantic music for chorus, organ, and orchestra at New Old South Church, Copley Square, Boston. The organ is a four-manual electric-action Reuter.

* * *

Church Fires

Freezing temperatures and deep snow have hampered the efforts of firemen attempting to save buildings destroyed by teen-age arsonists. An unattended church should no longer be left unlocked.

On December 22, St. Francis of Assisi R.C. Church, Windsor, Vt., was gutted by a fire which destroyed the 2-8 tubular-pneumatic Estey organ, Opus 2778, 1928.

On January 21, the Trinitarian Congregational Church, Northfield, Mass., was completely destroyed. The organ was Geo. S. Hutchings' Opus 304, 1892, a 2-11 built for Samuel Brenton Whitney of Boston. The large frame church was erected in 1888.

On February 3, St. Mary's R.C. Church, Bangor, Maine, was gutted, but the organ, said to have been a large second-hand Hook, had been junked several years ago. The 1873 brick building was one of the few churches that survived the great Bangor fire in 1911.

* * *

Errata et Addenda

No. 111, page 6, line 2 - the opus number is 136. (Your editor should know the number of the organ he plays six times a week!)

No. 116, page 2, paragraph 3, line 3 - "as" should replace "has".

No. 116, page 9, second paragraph of Cleveland Fisher's obituary - read "Cleve" for "have".

* * *

There are 170 paid members in the Club as of February 15, 1978. Enroll a friend!

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 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.

MIXTURES -

St. Augustine's R.C. Church, South Boston, Mass., has lost its superb and very tall Victorian Gothic spire. Instead of soliciting funds for a restoration, the parish chose R & M Wood Products, Inc., of Brighton, an outfit specializing in "corrective repair work to minimize future annual maintenance costs". The landmark steeple has been replaced by a squat, four-sided roof.

Christ United Methodist Church, Northampton, Mass., will dedicate its organ in a recital by Elizabeth Bolton at 4:00 p.m., February 26. The new church building houses a two-manual 1977 John Wessel rebuild of a 1953 Carter electrification of Johnson & Son's Opus 802, 1893. Mr. Wessel, of Brattleboro, Vt., has just completed a two-manual direct-electric rebuild of Estey Opus 1929, 1921, in South Congregational Church, Newport, N.H. The 1868 walnut W. B. Simmons case front and zinc case pipes were retained for the tubular-pneumatic Estey and are in use today.

Those Organ Historical T-shirts are available for \$4.45 (postage included) from OHS, Box 209, Wilmington, Ohio, 45177. They are short-sleeve, tan, 100% cotton, fully washable, and come in small, medium, large, and extra large sizes. The name of the society and a navy blue representation of the emblem organ are on the front. The case pictured is that of the 1824 Lemuel Hedge organ now in storage at St. Paul's Episcopal Church, Windsor, Vt.

The 2-17 Geo. Jardine & Son organ, Opus 1049, 1891 (mentioned on page 1 of the News-letter for May & June 1977), in Espirito Santo R.C. Church, Alden Street, Fall River, Mass., was seriously damaged during the February storm. The window behind the organ blew in, and deep snow on the Great and Pedal divisions melted when the heat came on. There is insurance coverage, but before the organ can be dedicated, it must make another lengthy journey to the Roche shop!

For sale: a rebuilt 1924 3-26 M. P. Müller organ, being replaced by a new tracker. Address Mr. R. E. Walters, Chairman, Organ Committee, Zion Lutheran Church, Church & Sixth Streets, Indiana, Pa., 15701. The telephone number is Area 412, 465-5597.

The annual choir concert at Redeemer Lutheran Church, Lawrence, Mass., will be at 7:30 p.m., March 4. Works for organ, orchestra and choir will include the Mozart Vespers and a Handel organ concerto. Donald H. Olson and Harold Knight are among the performers, and the small two-manual organ is the first Andover tracker.

"Filler" from a recent daily paper: "In 1870 the first railroad train crossed the American continent. The train's baggage car carried five ice closets and a printing press; its smoking car contained a game room, wine room, barber shop, and newspaper office, and the remaining sleeping cars, drawing room cars, and dining cars included two library rooms and two organs." Reed organs, no doubt.

A 1-5 1865 Wm. H. Davis organ has been restored by Lewis & Hitchcock, Inc., of Silver Spring, Md., for the United Methodist Church, Louisa, Va. The organ was dumped in a flimsy shed when the church purchased an imitation organ in 1952, but it survived the ravages of snow and rodents. The Davis organ has a three-sectional Gothic case front, a recessed console, and an octave of narrow pedal keys. George L. Payne, President of Lewis & Hitchcock, played at the dedicatory service on December 4, 1977.

Rodney Myrvaagnes, B.O.C. member and harpsichord maker, has produced a pamphlet containing 45 machine-computed beat rate tables, fifths and thirds, for a variety of keyboard tunings. The cost is \$4.50, postpaid, and copies are available from the author at 55 Mercer Street, New York, N.Y., 10013.

At 8:00 p.m., March 13, Thomas Murray will play a recital for the Portland Chapter of the A.G.O., at St. Dominic's R.C. Church, Portland, Maine. The organ is a fine three-manual 1893 Hook & Hastings with a reversed console and tonal alterations by the Andover Organ Company.

The last and largest Johnson organ factory, a three-story frame building on Elm Street in Westfield, Mass., was torn down early in January. Following the closing of the firm in 1898, the building was occupied by Emmons Howard and other builders, and it eventually was the home of the Hudson Cigar Company. The attic contained many old slider chests and other organ material at the time of demolition, but persons who could have salvaged items were not informed.

Bozeman-Gibson & Co. are planning an "open house" for Opus 14, a two-manual organ for Faith Lutheran Church, Syosset, L.I., N.Y. Postcard announcements will be mailed to all B.O.C. members within driving distance of Deerfield, N.H.

Mark your calendar - the annual concert of the Boston Archdiocesan Choir School will be given at 3:00 and 8:00 p.m., April 30, in St. Paul's Church, Cambridge.

Lawrence Walker, trained in England, has restored the 1849 one-manual Henry Erben organ in St. Peter's Episcopal Church, Oak Grove, Va. Newspaper accounts state that about one hundred pipes were replaced and the work cost nearly \$10,000.

Two future recitals at the Parish of the Epiphany, 70 Church Street, Winchester, Mass., will utilize the two-manual C. B. Fisk organ: Christopher King (organist), John Crocker (tenor), and Thomas Cheatham III (boy soprano), at 4:00 p.m., March 5; and John H. Corrie (organist), at 4:00 p.m., April 2. A free will offering is received at each concert.

The Ross Street Seventh Day Adventist Church, Danville, Va., mimeographs bulletins distributed at funerals. One line reads, "Morticians Period - Funeral Director in Charge".

Old West Church, Cambridge Street, Boston, a splendid ex-Unitarian building, now suffering an unsanitary interior with inappropriate decor, nevertheless has that treasure, the three-manual 1971 C. B. Fisk organ. The Old West Organ Society provides financial support for a commendable series of recitals and master classes. Information about memberships (Benefactor, \$100 or more; Patron, \$25 or more; Friend, \$15 or more) is available from Yuko Hayashi, Music Director at Old West Church, and James David Christie, Chairman of the Society.

David Westerholm's fine all-Bach recital for the Club, at King's Chapel, Boston, on January 8, included the Fantasia in C minor (BWV 562); the Prelude and Fugue in C Major (BWV 545); two chorale preludes from the Orgelbuchlein, "Nun komm der Heiden Heiland" (BWV 599) and "Christum wir sollen loben schon" (BWV 611); the Fantasia in G Major (BWV 572); chorale preludes on "Liebster Jesu, wir sind hier" (BWV 730 and 731); the Sonata I in E-flat (BWV 525); and the Fantasia and Fugue in G minor (BWV 542). Thank you, Mr. Westerholm, and our attendance should have been greater!

The paragraph below appeared on a January recital program at the First Church of Christ, Scientist, in Boston. Why are the names of the organ technicians not mentioned?

The organ in the Extension of The Mother Church was built in 1952 by the Aeolian-Skinner Organ Company of Boston. During 1977, it underwent tonal improvements including the revoicing of many reed and mixture stops and the addition of the sonorous new Cor des Anges trumpet stop. The organ has 8 divisions, 238 ranks and 13,588 pipes (ranging from 32 feet to $\frac{1}{2}$ " in length) playable from the 4-manual console.

An advertisement in The New Hampshire Times: "Old Upright Piano - needs work on keys and bangers. Board is good. Beautiful oak. Come and get it. Contact the Milton Grammar School. Free."

Geo. S. Hutchings' Opus 221, an 1890 two-manual built for the First Unitarian Church, West Newton, Mass., and electrified when it was moved to the front of the Congregational Church, Abington, Mass., has been moved to the rear gallery of the United Church of Christ, Washington and Bedford Streets, Abington. A rebuilding by the Andover Organ Company included reducing the height of the organ, tonal changes, a detached console, and retrackerization. The dedicatory recital will be played by "a French organist" at 8:00 p.m., March 3. The former gallery organ, a compact 2-5 c.1890 Woodberry & Harris, has been moved to the front of the auditorium.

Music trade magazine articles discovered by Peter Cameron have provided the date 1900 for two existing two-manual trackers: the Jesse Woodberry & Co. in Union Church, Vinalhaven, Maine; and the two-manual Geo. H. Ryder & Co. in the Free Baptist Church, Lyndon Center, Vermont.

The current activity of the Organ Clearing House is so prolific that a full account of Mr. Laufman's work must be delayed until the next issue of the Newsletter.

TREMONT TEMPLE, BOSTON - the conclusion of the article in Dwight's Journal of Music, August 26, 1854:

3. The beauty and efficiency of the Swell was a theme of general admiration. The Swell too, extends through the whole compass of the key-board, from C₂ to A₄ in alt, nearly five octaves. Its pipes are beautifully voiced, and whether played alone, or to lend soft, swelling and dying harmony (like that of the breeze through pines), to solo stops, it was singularly expressive and soul-like.

4. The characteristic beauty of a great variety of Solo Stops, each closely imitating the instrument whose name it bears, was pleasantly illustrated by Mr. Willcox, who for a young organist possesses the art of tastefully varying the combinations of a great organ to an eminent degree, and whose connection with the establishment of the Messrs. Hook, made him perfectly familiar with the resources of this organ. The addition of an entire fourth manual for solo stops alone places this organ by the side of the most modern improvements in Europe, while in this country it is alone in this particular, with the single exception of the organ lately built by Mr. Stanbridge [sic] in Philadelphia, and which, we are told, borrowed the idea from this. Among these "fancy stops," as they are called, we do not notice several that have been used, such as the Vox humana, &c., but we believe it provides under some name for every effect of the kind which is truly desirable, and excludes only what is characterless and over-fanciful.

In speaking of the solo stops we should mention also the very singing and dramatic style of the facile improvisations, that evening, of Mr. Warren, organist of St. Paul's Church, Albany. This was not, like many other pieces in the purposely very miscellaneous programme, the strict organ style of music; it had nothing of the contrapuntal character, but only a singing melody with accompanying chords; yet it was quite effective in its way and won much applause. The object being to display the instrument, each player of course chose a separate task, and all styles had to come in play.

5. Orchestral Effects. An organ, like this, is indeed a sort of orchestra. Each of the 56 stops or registers is a distinct instrument. These, speaking through some 3500 pipes, and played upon by means of five distinct key-boards, four for the hands, or Manuals, and one for the feet, or Pedals, yield combinations only second in variety and brilliancy to those of the modern grand orchestra. In this respect the power of the new organ was triumphantly proved that evening by the performance of two overtures; that to Zanetta, by Mr. Willcox; and that to Fra Diavolo, in which the Swell and the Trumpet came well into play, by Mr. Cross, a young and talented organist from Philadelphia, who brought out the orchestral phase of the organ with a brilliancy and effectiveness such as we have rarely heard. Here the mechanism of the instrument is thoroughly tested. The prompt speaking of the pipes, the sure and easy shifting of the stops, &c., are all-essential to such effects. As the player grasped the great handfuls of bold chords, he seemed to exult in the hearty responsiveness of the noble instrument, as a rider in the obedient motions of a noble courser. One of our oldest organ-builders was heard to say "he never knew an organ to behave itself so well upon its exhibition night."

And here we may as well conclude all we had to say about those opening performances. We should have been glad to hear more of our own city's organists; but opportunities for them will frequently occur. Some who were announced, did not arrive, or did not perform. In place of Mr. Darley, of St. Luke's, Philadelphia, his son, Mr. Frank Darley, gave a pleasing selection from a new Cantata of his own. In such a miscellaneous programme there was of course some tediousness. In extemporizing at a new organ, to show all its powers, there is an unavoidable temptation to indulge at too great length, and to some sacrifice of unity. The true end of the occasion, however, was well answered, namely, to show the virtues of the organ, and to prove that we possess the ability in this country to produce most noble works in this sublime department of musical mechanics. The Messrs. Hook have truly an artistic feeling about their occupation; this has long made them eminent for the fine voicing of their solo stops; it is now equally apparent in the harmonious balance and blending of all the powers of the largest organ in the United States.

We cannot profess any very intimate acquaintance with organs or with organ-making. We are neither organist nor organ-maker, and it requires both to fully judge an organ.

BOSTON ORGAN CLUB

Stop Press

21 February 1978

Events at St. Paul's Church, Bow and Arrow Streets, Harvard Square, Cambridge:

- Sunday 5 March 7:30 p.m. Organ Recital, John Dunn, Organist (this event will be part of the BOC meeting that same day.)
Sunday 12 March 7:30 p.m. Organ Recital, Eugene Pelletier, Organist
Sunday 19 March 7:30 p.m. Lenten Scripture Service, Choir of Men and Boys of the Boston Archdiocesan Choir School, music of J. S. Bach: Jesu, Meine Freude

These concerts open to the public, free of charge

- Friday 28 April 8:00 p.m. Organ Recital, Jean Langlais, Organist \$5.00
Sat. 29 April 8:00 p.m. Two Medieval Dramas, Castle Hill Festival Choir, Thomas Kelly, Director \$5.00, \$4.00, \$3.00
Sunday 30 April 3:00 p.m. Annual Concert, Boston Archdiocesan Choir School, and 8:00 p.m. assisted by St. Paul's Men's Schola \$5., \$4., \$3.

Special: Buy \$5.00 tickets for Saturday and Sunday (\$10.); Langlais FREE
Worcester, Mass. 20 February: The Worcester County Mechanics Association has formally announced that the Noack Organ Co. of Georgetown is to restore the E. & G. G. Hook organ, Op. 334, 1864, at Mechanics Hall.



In what we have said, therefore, we would be understood not to disparage other builders. We trust we shall be equally ready to appreciate their good works, whenever they shall be brought home to us as this has been. But let us conclude this article with one suggestion:

We have often lamented the lack of public opportunities for becoming acquainted with the great, the classical, the true music of the Organ. That opportunity is now afforded us in Boston, if our organists will only second our suggestion. It is that there shall be stated organ concerts, say one afternoon in every week, at which our various organists, who love their Art better than they love display, shall let us hear the Fugues and Choruses of Bach, and Handel, and Mendelssohn and Rink, and all the great ones. They will find their own interest in it, in the taste it will create for true organ music, and the appreciation for their own higher efforts. Let there be a small price of admission, merely nominal, so as to cover expenses and keep out the disturbing loafers. Why will not Mr. Willcox, who has the charge of the Temple organ, and who has a true enthusiasm for his Art, at once take the initiative, and provoke his brethren to this good work?

Dr. Homer D. Blanchard, archivist of The Organ Historical Society, read the last issue of the Newsletter and queried your editor on his requirements for the source of an "accurate stoplist". That depends on the proven reliability of the source, but the best stoplist is one written down at the instrument by a person acknowledged to know the subject and able to tell what is incorrect or a later alteration. A builder's records are usually the next best source, but many firms amend contracts or publish descriptions before an organ is finished, and the instrument does not prove to be what the written word indicates. Newspaper accounts and recital programmes are often astoundingly incorrect, though such was rarely the case in the days of more careful printing. Many an organist cannot put on paper (either at or away from the console) a rudimentary description of an instrument played day after day. An accurate specification is a far rarer item, and the term is too often used for a mere stoplist.

Dr. Blanchard gently reminded your editor that a description of the 1854 Tremont Temple Hook appears on page 566 of the first (1855) edition of The Organ, by Hopkins and Rimbault, taken from a Hook brochure and slightly altered. With further small changes, the stoplist appeared in Dr. Blanchard's article, "A Study in Design", in The Bicentennial Tracker, published by The Organ Historical Society in 1976. Your editor, who has what some historians consider the nation's premier collection of Organabilia Americana, knows that he possesses the largest uncatalogued collection. He returned somewhat shamefaced from his attic with both the Hopkins and Rimbault and O.H.S. volumes, as well as the 1854 E. & G. G. Hook leaflet containing the opening programme and the original stoplist! It is duplicated below, and the only error may be the inversion of the pitches of the Pedal reed stops. The Tremulants and any combination pedals are not mentioned.

Well, thank you Dr. Blanchard, and I quote here your paragraphs which accompany the stoplist in The Bicentennial Tracker:

Although the Hooks had previously built 13 three manual organs, their Opus 149 of 1853 for Tremont Temple, Boston, was their first four manual and in many ways must have been a pace-setter: [the stoplist follows]

Here the Great had a double chorus of Principals at 8'-4'-2', open and closed flutes at 8', three Mixtures totalling nine ranks, and chorus reeds at 8' and 4'. The Choir had a rare Mixture III, a Hohl Flute (probably a 4'), and the soft Viol d'Amour alongside the Dulciana. The Swell Subbass was probably the low octave or so of the Double Diapason. The Swell had a complete Principal chorus. String tone was present in the Swell Viol di Gamba and there was a 4' Night Horn to go with it. For perhaps the first time in an organ for the United States there was a Swell reed chorus at 16'-8'-4', based on a Double Trumpet. The ten voice Pedal was unusually complete, with its 32' Double Bourdon, Principal chorus at 16'-8'-4', Pedal mutation at 6', and 16'-8' reeds. The Solo, also perhaps the first one in the United States, seems to have been trying at some sort of chorus idea with flutes at 8'-4'-2' but avoided any real ensemble structure, since neither reed nor

14. Chorale—Old Hundredth—sung by members of the Musical Convention.

N. B.—For description of Organ see next page

DESCRIPTION OF THE ORGAN.

This instrument, which is by far the largest and the most comprehensive in this country, consists of four complete Manuals, from CC to A in alt, 58 notes, the Swell throughout, and an independent Pedal Organ from CCC to D, 27 notes. Wind is supplied by three bellows at different pressures. It contains seventy registers, comprising every variety of tone, and embracing all the novelties of the most celebrated European Organs.

It occupies a space at the end of the Hall, 50 feet high, and 50 feet wide, and is concealed by an open-work screen.

The following are the stops in this instrument:

GREAT ORGAN.

1. Tenoroon Open Diapason.
2. Grand Open Diapason.
3. Open Diapason.
4. Melodia.
5. Stop'd Diapason.
6. Principal.
7. Grand Principal.
8. Twelfth.
9. Fifteenth.
10. Grand Fifteenth.
11. Sesquialtera, 3 ranks.
12. Mixture, 3 "
13. Furniture, 4 "
14. Trumpet.
15. Clarion.

CHOIR ORGAN.

1. Open Diapason.
2. Dulciana.
3. Stop'd Diapason.
4. Principal.
5. Fifteenth.
6. Mixture, 3 ranks.
7. Hohl Flute.
8. Viol d'Amour.
9. Clarionet.
10. Bassoon.

SOLO ORGAN.

1. Horn Diapason.
2. Gamba.
3. Clarabella.
4. Wald Flute.
5. Picolo. [sic]
6. Trumpet.

COUPLERS, &c.

1. Swell to Great, Unison.
2. Swell to Great, Super Octaves.
3. Choir to Great, Sub Octaves.

SWELL ORGAN.

1. Sub Bass.
2. Double Diapason.
3. Open Diapason.
4. Viol di Gamba
5. Stop'd Diapason.
6. Principal.
7. Night Horn.
8. Twelfth.
9. Fifteenth.
10. Sesquialtera, 3 ranks.
11. Trumpet Bass.
12. Trumpet Treble.
13. Hautboy.
14. Clarion.
15. Double Trumpet.

PEDAL ORGAN.

1. Double Bourdon, 32 ft.
2. Bourdon, 16 ft.
3. Open Diapason, wood, 16 ft.
4. Open Diapason, metal, 16 ft.
5. Open Diapason, 8 ft.
6. Violincello, [sic] 8 ft.
7. Quint, 6 ft.
8. Principal, 4 ft.
9. Trombone, 8 ft.
10. Posaune, 16 ft.

4. Swell to Choir, Unison.
5. Swell to Solo "
6. Solo to Great "
7. Swell to Pedals.
8. Great to Pedals.
9. Choir to Pedals.
10. Pedal Octaves.
11. Pedal Bourdon Separation.
12. Pedal Open Diapason Separation.
13. Solo Organ Signal.
14. Bellows Signal.

The distinguishing features of this Organ are the unusual size, compass and effectiveness of the Swell, the complete Pedal Organ, and the Solo or Fourth Manual, the latter an uncommon thing even in Europe. These, combined with perfect equality and finish in the voicing, and an easy and delicate touch, place the instrument far in advance of any yet built in this country, and put it at least on a level with the celebrated organs of England and the Continent.

* * *

The Boston Organ Club

New members:

Christie, James David	91 Westland Ave.	Boston, Mass.	02115
Dickson, David J.	295 1/2 Hyperion Ave.	Los Angeles, Calif.	90027
Grey, Donald B.	34 Highview St.	Westwood, Mass.	02090
Hedgebeth, Richard	59 Kaveney St.	Aldenville, Mass.	01020
Katz, Dr. Leonhard	9 Highland Terrace	Winchester, Mass.	01890
Lawrence, Arthur	1230 Hillcrest Rd.	South Bend, Ind.	46617
Masters, Sara Louise	961 Masters Lane	North Huntingdon, Pa.	15642
Pease, Nelson B.	43 Foundry St.	Palmer, Mass.	01069
Whitmore, Jonathan F.	R.F.D. 4, Box 67B	Auburn, Me.	04210

Changes of address:

Collins, Leo W.	19 Waverly St.	Brookline, Mass.	02146
Davis, Charles Lane	465 I-5 Boston Turnpike	Shrewsbury, Mass.	01545
Grebb, Jack A.	137 Given Medical Building, University of Vermont	Burlington, Vt.	05401
Harmon, Bruce	127 St. Botolph St.	Boston, Mass.	02115
Jones, Brian E.	42 School St.	Dedham, Mass.	02026
Krewson, Margaret	4 Rainbow Pond	Walpole, Mass.	02081
Nielsen, Elden & Marjorie E.	P.O. Box 113	Dublin, N.H.	03444
Odgren, Robert	23 Florence St.	Worcester, Mass.	01610
Payne, Anne T.	733 Roughbeard Rd.	Winter Park, Fla.	32789

* * *

WILLIAM E. HASKELL, one of an organ-building family and the man who put Estey pipe organs "on the map", is still well-known for his half-length "Haskell basses" and the reedless "reed" stops. Haskell bass pipes are still popular and an occasional new set is produced, but the reedless stops are now curiosities. A fairly accurate biography of the inventor was published on the front page of The Brattleboro Daily Reformer, Brattleboro, Vt., Monday, May 9, 1927:

DEATH COMES TO WM. E. HASKELL

Expert Organ Maker Unconscious for About Two Days

MANY INVENTIONS PATENTED BY HIM

Superintendent of Pipe Organ Department at Estey Organ Plant from Its Establishment Until Incapacitated — Authority on Sound.

William Edward Haskell, 61, who in 1901 became superintendent of the Estey Organ Co.'s pipe organ department, which the Estey company established at that time, and who was instrumental in making it the largest pipe organ department in the world, died of cerebral hemorrhage about 5:30 o'clock yesterday afternoon in his home at 12 Chapin street. Mr. Haskell sustained his first shock in October, 1924, since which time he had not been able to engage in active work at the Estey plant, but he was retained by the company as a consultant.

In January, 1925, he went to Florida, where his health improved during the rest of

the winter. He also spent the winter of 1925-26 in Florida, but remained at his home here last winter. On Wednesday morning, May 4, he sustained a slight shock and on Friday, May 6, he sustained a severe shock about 6 o'clock, after which he was unconscious, remaining so through another stroke yesterday at 10 a.m. and until his death.

Mr. Haskell was born in Chicago Nov. 29, 1865, a son of Charles S. and Ruth (Merrill) Haskell. When he was 18 months old the family moved to Somerville, Mass., where they remained until he was six years of age. Thence they went to Philadelphia, where the elder Mr. Haskell became manager of the Roosevelt Organ Co.'s pipe organ plant. The son attended the public schools in Philadelphia and took a postgraduate high school course, and when he was about 17 years old he was employed as a carver for Pullman cars in the Wilmington, Del., car shops.

When he was 18 years old he began learning the pipe organ trade under his father in Philadelphia. On April 1, 1886, he married Miss Carrie Stevens Peddrick of that city, and they went to Baltimore, where Mr. Haskell finished learning his trade in the voicing department of the Baltimore plant of the Roosevelt Organ Co.

After being in Baltimore two and one-half years Mr. and Mrs. Haskell and a daughter who had been born to them returned to Philadelphia, Mr. Haskell becoming associated with his father, who had gone into business for himself in the making of pipe organs. For a short time Mr. Haskell had his own factory in Philadelphia, and then came the Brattleboro opening. He came here April 1, 1901, and for a few years the family lived in the house on Grove street now owned and occupied by Godfrey Crosby. Twenty-two years ago he bought the Ross White place, also known as the Pullen place, which has since been the family home.

Mr. Haskell not only was an authority on sound and an expert workman, but he was a mechanical genius and a prolific inventor, and many of his patented inventions were of great value. The harp stop and luminous console were among his inventions. Another patented invention was that whereby the same tone could be produced in a pipe one-half the length of the pipe formerly required, which resulted in a great saving in the space required by the completed organ. He also patented devices for the automatic playing attachments, and his genius extended to channels not affiliated with organs. At one time he owned the C. H. Eddy & Co. bottling works, which was operated by one of his sons. His organ patents are the property of the Estey Organ Co.

In 1923 Mr. & Mrs. Haskell went to Europe for business and pleasure, and while there Mr. Haskell lectured in France at the University of Lille, also in London, on sound and sound waves. The editor of Diapason, a leading pipe organ journal, referred to Mr. Haskell as being 25 years ahead of his time. Previous to his European trip Mr. Haskell wrote a paper on The Organ, which he delivered before the American Guild of Organists at the Wanamaker store in Philadelphia.

Mr. Haskell was a member of the Brattleboro lodge of Masons, Connecticut Valley Council, Fort Dummer chapter of Royal Arch Masons, Beauseant commandery of Knights Templar, Webster Lodge of Perfection and Vermont Consistory, 32d degree. He was a member of St. Michael's Episcopal church and of the American Society of Mechanical Engineers. Although he never visited Germany he spoke German fluently.

He leaves his wife and two daughters and two sons, Carrie, wife of William G. Duquette of Chicopee Falls, Mass., Elsie, wife of Frank E. Barber of Brattleboro, William E. Haskell, jr., of Springfield, Mass., and Merrill C. Haskell of Fort Pierce, Fla. There are seven grandchildren, ...

A brother and four sisters also survive. They are Charles E. Haskell of Brattleboro, employed by the Estey Organ Co., Mrs. Harry Bromley of Orange, N.J., Mrs. Harry Wilkinson and Mrs. Robert Moore of Philadelphia and Mrs. Joseph Fitzpatrick of Camden, N.J.

Funeral services will be held in St. Michael's Episcopal church tomorrow at 2 o'clock, Rev. Walter C. Bernard, rector, officiating. The Knights Templar will participate. The burial will take place in Morningside cemetery.

Mr. Haskell was a home loving man who found his greatest pleasure in his family circle. He was a man of integrity, loyal to what he believed to be right, and faithful to every trust. He appreciated the best in music, the mechanics of the musical art making a special appeal to him.

The Andover Organ Company, Methuen, Mass., has recently signed many contracts for tracker organ work, and several of the instruments are now being completed.

New organs: Chapel, Phillips Academy, Andover, Mass., Op. 80, two manuals; Eastman School of Music, Rochester, N.Y., Op. 82, a two-manual practice organ; Church of the Epiphany, Episcopal, Danville, Va., Op. 83, a three-manual gallery organ; Lutheran Seminary, Gettysburg, Pa., Op. 84, two manuals; "Lower Chapel", Phillips Academy, Andover, Mass., Op. 85, two manuals; and St. Mark's R.C. Church, Plano, Texas, Op. 86, a three-manual organ with a detached console, containing chests and some pipes from a two-manual Emmons Howard instrument once in St. Monica's R.C. Church, Methuen, Mass., and later rebuilt by Andover for the Chapel, Thompson Academy, Thompson's Island, Boston, where it was vandalized.

Restorations: South Baptist Church, Laconia, N.H. - two-manual 1895 Brennan, Gleason & White; Congregational Church, Merrimack, N.H. - one-manual Wm. A. Johnson, Op. 276, 1869, which will receive a replacement for its long-missing 8' Oboe; First Baptist Church, South Berwick, Maine - two-manual c.1856 Simmons & Fisher; Chapel, Bates College, Lewiston, Maine - one-manual 1850 Henry Erben; and Trinity Lutheran Church, Shelton, Conn. - one-manual E. & G. G. Hook, Op. 113, 1850.

Rebuilds and renovations: Grace Episcopal Church, Lyons, N.Y. - the 1840 one-manual Erben work will be restored, and the C. E. Morey mechanism and additions are to be improved, completing work begun by Andover several years ago; Second Congregational Church, Newcastle, Maine - renovation and tonal changes in the 1902 Hutchings-Votey, Op. 1486; First Baptist Church, West Townsend, Mass. - the renovation of the one-manual c.1860 Geo. Stevens organ includes a new chest table; Vermont College, Montpelier, Vt. - the rebuilding will include tonal changes in the two-manual Geo. S. Hutchings, Op. 135, 1884; Community Church, Newfields, N.H. - the renovation being completed includes some tonal alterations in the one-manual c.1875 Joel Butler; First Parish Unitarian Church, Stow, Mass. - renovation of the c.1895 Geo. S. Hutchings, Op. 355; United Methodist Church, Schuylerville, N.Y. - the chest tables of the historic two-manual organ, one 222 years old, are to be replaced; United Methodist Church, West Warren, Mass. - Steere & Turner's Op. 235, 1887, is receiving a renovated wind system.

B.O.C. member Peter T. Cameron, editor of The Keraulophon, has joined the staff of the Andover Organ Company.

* * *

On November 19, 1977, The Washington Post published Cleveland Fisher's obituary and a photograph of Cleve at his Wm. H. Davis organ, a picture taken by B.O.C. member Carolyn Fix. This notice of a "local" death is a singular honor in that prestigious newspaper:

Cleveland H. Fisher, Organist, Dies

"Cleve" Fisher was 12 years old the first time he played the organ and it was for a church full of people. He was, as he used to say, "scared stiff."

That was at Grace Methodist Church in Manassas, his hometown. And part of the problem may have been that he had never taken a lesson on the instrument.

The time came when he was so fond of organs that he even had one set up in a corner of the C. E. Fisher and Son hardware store, which his father had started and which "Cleve" ran for a number of years. Sixty-eight people, the gentlemen wearing black ties, crowded in among the nail kegs and paint cans for a recital one snowy evening in 1958.

When he died of cancer at his Manassas home Wednesday, Cleveland Herman Fisher, 59, had no less than three organs, a spinet and several pianos in a studio next to his house.

Until illness forced him to retire last summer, he had been organist and choirmaster of Emmanuel Episcopal Church in Anacostia, a position he had held since 1968. From 1955 until 1968, he had been organist and choirmaster at Truro Episcopal Church in Fairfax.

In addition, he gave piano and organ lessons in the studio next to his home.

Mr. Fisher took his first piano lesson at age 7. He attended Randolph-Macon College in Ashland, Va., but left to learn the printing trade at the Government Printing Office in Washington. Then he went home to take over the hardware store from his father. (The store was closed in 1960).

He continued his musical training by teaching himself. ...

THE ESTEY OPUS LIST - continued

Chicago, Ill.	Masonic Temple	2516	1926	2
Sacramento, Calif.	First Congregational Church	2517	1926	2
Bainbridge, N.Y.	Presbyterian Church	2518	1926	2
Beaumont, Texas	First Church of Christ, Scientist	2519	1926	2
Los Angeles, Calif.	University Lodge, Masonic Temple	2520	1926	2
Concord, N.H.	Masonic Temple	2521	1926	2
	"stock"; no records in file	2522	—	—
Warren, Ark.	First Presbyterian Church	2523	1926	2
Worthington, Ohio	First Presbyterian Church	2524	1926	2
Fort Wayne, Ind.	Masonic Temple	2525	1926	2
Sacramento, Calif.	Memorial Auditorium	2526	1926	4
San Jose, Calif.	Scottish Rite Temple	2527	1927	3
Boston, Mass.	Modern Theatre (No. 1241, rebuilt)	2528	1926	3
Camden, N.J.	Victor Talking Machine Company (a rebuilding and enlargement of No. 2370, itself a rebuild of No. 1850; "Radio-Victor Corporation of America, Camden, N.J." on a later list)	2529	1926	3A
Glidden, Iowa	Presbyterian Church	2530	1926	2
Alma, Mich.	First Baptist Church	2531	1926	2
	"stock"; no records in file; a unit organ with two consoles	2532	—	2
Johnstown, Pa.	Memorial Baptist Church	2533	1926	3
Oklmulgee, Okla.	St. Anthony's R.C. Church	2534	1926	3
Palo Alto, Calif.	Castilleja School	2535	1926	3
Brooklyn, N.Y.	Ocean Parkway Methodist Episcopal Church	2536	1926	2
Philadelphia, Pa.	Our King of Peace R.C. Church ("Cancelled" on a later list)	2537	1926	2
Montclair, N.J.	Ralph H. Ballard ("Bollard" on a later list)	2538	1926	2A
Philadelphia, Pa.	Church of the Annunciation, Episcopal	2539	1926	2
Orlando, Fla.	First Church of Christ, Scientist (later altered by Estey)	2540	1926	3
Columbus, Ohio	First Baptist Church	2541	1926	4
Presque Isle, Maine	Congregational Church (damaged by fire in 1975; replaced by Stuart tracker in 1976)	2542	1926	2
Jamaica, L.I., N.Y.	Howard Orton Wood	2543	1926	2
Mount Hope, W.Va.	Presbyterian Church	2544	1926	2
Hickory, N.C.	Christ Lutheran Church	2545	1926	2
Canton, N.C.	First Baptist Church	2546	1926	2
Canton, N.C.	First Methodist Episcopal Church, South	2547	1926	2
Easton, Pa.	First Presbyterian Church	2548	1926	3
Williamsburg, Va.	Methodist Episcopal Church	2549	1926	2
Bethel, Conn.	First Congregational Church	2550	1926	2
Detroit, Mich.	Faith Lutheran Church, 515 Philip Avenue	2551	1926	3
Cincinnati, Ohio	Walnut Hill Baptist Church	2552	1926	3
Harrodsburg, Ky.	Harrodsburg Christian Church	2553	1927	3
Saginaw, Mich.	St. Joseph's R.C. Church	2554	1926	2
Benton Harbor, Mich.	St. Matthew's Evangelical Lutheran Church	2555	1926	2
Thomasville, N.C.	First Baptist Church	2556	1926	2
Huntington, W.Va.	20th Street Baptist Church	2557	1926	2
Irvington, N.J.	Morrell High School	2558	1926	2
Queen's Village, L.I., N.Y.	Grace Evangelical Lutheran Church	2559	1926	2
Brunswick, Maine	St. John the Baptist R.C. Church	2560	1926	2
Northfield, Mass.	Memorial Chapel, Mount Hermon School (replaced by Andover tracker in 1970)	2561	1926	3
New York, N.Y.	Irving Theatre	2562	1926	2

Oakland, Calif.	Park Boulevard Presbyterian Church	2563	1926	2
North Fairhaven, Mass.	Sacred Heart R.C. Church	2564	1926	2
Framingham, Mass.	Grace Congregational Church	2565	1927	3
Sharon, Pa.	First Presbyterian Church (No. 351, rebuilt)	2566	1927	2
Hancock, N.Y.	Emory Methodist Episcopal Church	2567	1926	2
Stockton, Calif.	College of the Pacific (entry crossed out on a later list and an illegible Sacramento, Calif. address inserted)	2568	1926	2
Scarsdale, N.Y.	W. H. Aldridge (later dispersed to residences in Ohio and Virginia)	2569	1926	3A
Phoenixville, Pa.	St. John's Evangelical Lutheran Church	2570	1926	2
Fairfax, Okla.	First Baptist Church	2571	1927	2
Nasonville, R.I.	St. Theresa of the Child Jesus R.C. Church	2572	1926	2
Onandaga Valley, N.Y.	St. Paul's Methodist Episcopal Church	2573	1926	2
Auburn, N.Y.	Academic High School	2574	1927	2
West Chester, Pa.	Bethel African Methodist Episcopal Church	2575	1926	2
Stamford, Conn.	Zion Evangelical Lutheran Church	2576	1927	2
Glendale, Calif.	First Church of Christ, Scientist	2577	1927	3
Holyoke, Mass.	Strand Theatre (later moved to the Colonial Theatre, Athol, Mass.)	2578	1926	2
Westfield, Mass.	Strand Theatre	2579	1927	2
Barnesboro, Pa.	St. John's Methodist Episcopal Church	2580	1926	2
Columbus, Ohio	Grace Methodist Protestant Church	2581	1927	2
Woonsocket, R.I.	Church of the Sacred Heart, R.C.	2582	1927	2
Orlando, Fla.	Municipal Auditorium	2583	1926	4
Alhambra, Calif.	First Church of Christ, Scientist	2584	1927	2
Easton, Pa.	Christ Evangelical Church	2585	1928	2
The Plains, Va.	Grace Episcopal Church	2586	1926	2
Del Monte, Calif.	St. John's Episcopal Church ("Chapel" on Cost Card)	2587	1927	2
White Sulphur Springs, W.Va.	First Presbyterian Church	2588	1926	2
Turners Falls, Mass.	First Congregational Church	2589	1927	2
Winston-Salem, N.C.	Ardmore Methodist Episcopal Church, South	2590	1927	2
Grandville, Mich.	First Reformed Church	2591	1927	2
Ames, N.Y.	First Methodist Episcopal Church	2592	1927	2
Manchester, N.H.	St. Andrew's Episcopal Church	2593	1927	2
Fall River, Mass.	Union Methodist Episcopal Church	2594	1927	2
Auburn, N.Y.	First Church of Christ, Scientist	2595	1927	2
Chicago, Ill.	Salem Evangelical Church	2596	1927	2
Springfield, Mass.	First Presbyterian Church	2597	1927	2
St. Augustine, Fla.	Memorial Presbyterian Church ("repair old pipes" entry on Cost Card)	2598	1927	4
Erwin, Tenn.	First Presbyterian Church	2599	1927	2
Granville, N.Y.	Peniel Presbyterian Church	2600	1927	2
Philadelphia, Pa.	Church of the Good Shepherd, Episcopal, Germantown	2601	1927	3
Bastrop, La.	C. J. Goodwin Theatre ("sold" on a later list)	2602	1927	2
Cutchogue, L.I., N.Y.	First Methodist Episcopal Church ("burned" on a later list)	2603	1927	2
Glen Ridge, N.J.	A. M. Barnes (No. 1155, from the Boston Studio, rebuilt; enlarged in 1931 and 1939; a later list reads: "A. M. Barnes, Bernardsville, N.J.")	2604	1927	3
LaPorte, Ind.	Christian Church	2605	1927	2
Franklin, N.H.	First Unitarian Church	2606	1927	3
Los Angeles, Calif.	E. L. Petitfils ("burned" on a later list)	2607	1927	2
Nicholasville, Ky.	Christian Church	2608	1927	2
Plainville, Conn.	Strand Theatre	2609	1927	2
London, W.1, England	The Cafe Royal (destroyed in World War II bombing)	2610	1927	2A
Metuchen, N.J.	Centenary Methodist Episcopal Church	2611	1927	2

Your editor expected that this issue of the Newsletter would be in the mail well before the The Organ Historical Society's annual national convention in the Lowell, Mass., area, June 26-29. But he was asked in mid-May to prepare twenty-two organ descriptions for the booklet. Though he considers himself a good stoplist-compiler, he had not seen several of the organs in many years, and some travel was involved before the printer's deadline. Alan Laufman has again produced a handsome booklet, in spite of Ed Boadway's geriatric typewriter. The convention committee is well-staffed with BOC members.

Tentative plans for a BOC meeting in southern Maine during July have been cancelled, but Chris Lavoie is arranging a three-organs excursion to Northampton, Cummington, and Williamsburg, Mass., on August 27.

* * *

More church fires

St. Joseph's R.C. Church, Pawtucket, R.I., a handsome 1873 Gothic edifice housing a 2-20 W. K. Adams & Sons organ, was gutted by fire on August 6, 1977. There are some indications that the organ was not in the building at the time of the blaze.

Salem Lutheran (Rick Memorial) Church, Bethel, Pa., was heavily damaged in December, 1977, and the one-manual c.1870 John G. Marklove organ destroyed. The instrument had been purchased in 1975.

The First Congregational Church, Danvers, Mass., was heavily damaged by an arsonist on May 28, 1978. The large two-manual electrified tracker organ was perhaps built by George Stevens early in the 1890's.

* * *

MIXTURES -

Two new organ books have just been published, and will be reviewed in the next issue of the Newsletter. Dr. Uwe Pape's The Tracker Organ Revival in America is a "must" for every BOC member's library, and worth every penny of the \$28.00 price. Louis J. Schoenstein's Memoirs of a San Francisco Organ Builder costs \$15.00 and is pleasant reading, but the volume is disappointing in appearance.

John Wessel of Brattleboro, Vt., has contracted to renovate the 1868 Erben(?) / c.1910 Smith 1-6 organ in the Federated Church, Putney Vt. The instrument will receive a new blower. Mr. Wessel is the "low bidder" who will set up the 1825 Hedge / 1868 Hamill 1-8 "OHS Emblem Organ" in the gallery of St. Paul's Episcopal Church, Windsor, Vt. The organ will receive a new blower and reservoir, but will not be restored in the manner it really deserves.

The Berkshire Organ Co. has contracted with the Village Lutheran Church, Bronxville, N.Y., to build a new 3-47 tracker organ. The instrument is to be finished in 1980, and will include an electric-action Antiphonal division in the present organ.

Mrs. Anna Lundrigan, 86, has retired as organist at St. Mary's R.C. Church, Brandon, Vt., where she has served continuously for seventy years.

Last March, a prominent American psychic made this prediction: "I predict one of America's all-women choirs will appear topless as a gesture of their new-found freedom. The act will generate new interest in the choir ..."

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 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.

Dr. Paul Manz will conduct a Professional Workshop for Church Musicians at Clifton Lutheran Church, 150 Humphrey St., Marblehead, Mass., October 27-28. Dr. Manz, of Minneapolis, is well-known as a composer and organist. For details, address a card to Lois Bratt Genis, organist and choir director at the church.

Barbara Owen will play a recital at the Unitarian Church, Newburyport, Mass., at 8:00 p.m., August 4.

Peoples Baptist Church, 134 Camden St., Boston, presented Handel's Messiah last December, and the following words appear in the advertising: "Our Senior Choir of fifty dedicated Ambassadors will be the singing force rendering the melodic outline. The orchestra from the singing sweetness of the string instruments to the dominate [sic] intermittent cadence of the Timpani will be the accompanying [sic] force." The fire-damaged two-manual Hook is gone, and a few case pipes are suspended near large mirrors on the walls! Philip A. Beaudry salvaged most of the pipework of Opus 494, 1869.

The four-manual 1864 E. & G. G. Hook organ in Mechanics Hall, Worcester, Mass., will be restored as a tracker instrument by Fritz Noack of Georgetown, Mass. The signing of the \$135,000 contract was made possible by a grant of \$50,000 from the George F. and Sybil H. Fuller Foundation of Worcester, last February.

The Tracker-Tool Supply Co., a division of the Roche Organ Co., Inc., 799 West Water St., Taunton, Mass., 02780, has issued a catalog which will be expanded as the stock is increased. Many of the tools are available elsewhere for other purposes, but it is convenient to have them available "under one roof". Send a card and have your name placed on the mailing list.

Jack Fisher has been appointed Titular Organist of the Church of the Immaculate Conception, Boston. The position, which had been projected by Mr. Fisher and Fr. Francis Gilday, rector, has now been made definite. Mr. Fisher's duties will include serving with others as curator of the famous Hook organ, and organizing a series of organ and choral concerts each year. The first presentation was a recital by Guy Bovet of Switzerland on June 18. Paul Ravita and Allen Thomas gave their Boston University Senior Recitals earlier in the month. Congratulations, Jack!

Among recent advertisements in non-organ publications: "Organ lessons - Professional player will give lessons in popular or regular music. \$6 per hour ..." "Hammond Pipe Organ. 2 years old. Asking \$850 ..." "Ideal for Church. Allen Organ. Less than 2 years old. 32 bass pedals ..." Have we ever head of treble pedals?

Gavin McDonough, 28, of East Burke, Vt., is one of very few carousel organ restorers in this hemisphere, and his work was described at length in The Wall Street Journal on May 25, 1978. Circus organs have not been manufactured for more than forty years, and most merry-go-rounds are now using tapes.

The New Hampshire Conservatory of Music and the Arts, Winchester, N.H., has purchased the former Universalist Church building. The present two-manual tubular-pneumatic Estey organ, Opus 1128, 1913, is to be replaced, but the case front will be kept in place. The conservatory has purchased the 3-39 Robert Noehren organ in the New England Conservatory of Music, Boston. It is an electric-action instrument with a detached console.

An informative brochure, containing an application blank, "Historic Organ Recital Series", is available from the Chairman, Historic Organ Recital Series, P.O. Box 209, Wilmington, Ohio, 45177. The Organ Historical Society grants funds to assist in recital expenses for a dozen programs a year.

The new Pacific Northwest Chapter of The Organ Historical Society is publishing a newsletter, The Bellows Signal, edited by Beth Barber of Seattle. You may join by sending a check for \$3.00 (made payable to Pacific Northwest Chapter, O.H.S.) to David Ruberg, Secretary-Treasurer, 1229 Tenth Ave. E., Seattle Wash., 98102.

Cavelier Organ Builders, Inc., of Buffalo, N.Y., completed a 2-21 tracker organ in East Genesee Presbyterian Church, Syracuse, N.Y., last October. The instrument replaced an electronic, is chambered without a case, has a reversed console, possesses a "bright, aggressive, but well-voiced sound", and there is provision for a Pedal reed stop. Bernard Cavelier is 44 years of age, a native of France, and was employed by Aeolian-Skinner

and Schlicker in this country before establishing his own shop in 1972. The Syracuse organ was opened in a recital by Fr. Antoine Bouchard, Director of the School of Music at Laval University, on October 30.

The remaining concerts in the Methuen Memorial Music Hall organ recital series this season are listed here. The Wednesday programs begin at 8:30 p.m.; adult admission is \$3.00, and children's tickets cost fifty cents. June 28 - Roberta Gary; July 5 - Rosalind Mohnsen; July 12 - Barclay Wood; July 19 - Richard A. Stultz; July 26 - Joyce Painter; August 2 - Jack Fisher; August 9 - Henry Hokans; August 16 - Kenneth Grinnell; August 23 - George W. Decker; August 30 - Philip A. Beaudry; September 6 - Leo Abbott; September 13 - W. Raymond Ackerman. The Fall Variety Series, on Friday evenings at the same hour and ticket prices, features Kenneth Wilson, September 29; Brian Jones, October 6; George Butler and Ivar Sjöström, October 13; the Andover Choral Society, October 20; and the Righteous Jazz Band, October 27.

An E. M. Skinner Opus List "update": Opus 749, a 1929 2-11 player organ built for the residence of Paul B. Morgan, Worcester, Mass., was moved in 1954 to St. Michael's on the Heights Episcopal Church, Worcester. The instrument was the gift of Mr. Morgan's sons.

Howard Denton of Shrewsbury, Mass., is finishing a two-manual, seventeen-stop tracker organ for the First Parish Church (Unitarian), Dedham, Mass. The Hook case and the tubular-pneumatic Hook & Hastings organ in the church have been dispersed. The new organ has 61/32 compasses, electric stop action, three unison couplers, and some recycled pipes.

Letters maintenance men like to receive — your editor has been asked to visit an aged electric-action organ:

... if you'll consider tuning the _____ organ again this summer, as enticements I can list: (1) Wind leaks are fixed — really! (2) It is in much better tune than it was when you started last year; it has held well. (3) Meals and drinks to order. (4) Room. (5) Both _____ and I have stopped smoking! (6) Transportation.

The Cathedral Choir of Men and Boys, established in 1888 at St. Paul's, Boston, will tour England this summer. The choir, directed by Thomas Murray, will sing services at St. Albans Abbey and St. Paul's Cathedral, London. Four benefit concerts for the trip's expenses concluded with Mr. Murray's "outrageous, thrill-filled program of orchestral transcriptions, chestnuts, and forbidden fruits" on June 25. The recital contained the following: The Greats of German Romanticism: Marche Militaire -Schubert, Träumerei -Schumann, Spring Song -Mendelssohn; Pieces about Birds: The Hen -Rameau, The Swan -Saint-Saëns, The Cuckoo -Daquin; The Stars and Stripes Forever -Sousa; Music from Grand Opera: Grand March from Tannhäuser -Wagner, Meditation from Thais -Massenet, Gavotte from Mignon -Thomas, and the Overture to William Tell -Rossini.

Two organs heard at the 1977 annual national convention of The Organ Historical Society are mentioned in this item from The Musical Courier, New York, October 2, 1889:

The Farrand & Votey Organ Company have just completed the purchase of the Granville Wood & Son pipe organ factory, of Northville, Mich., and will run it at Northville until an addition to the Farrand & Votey factory in Detroit can be erected. Mr. Wood and his son will remain in Farrand & Votey's employ. The Northville firm have put about seventy-five large organs into use, one of them being in the new St. Anne's Church, Detroit, and are building a large one for the Trumbull Avenue Presbyterian Church. They also have a contract on hand for a large organ at Johnstown, Pa., another in Columbus, Ohio, and a third in Wayne, Mich. They employ about fifteen men, which number will be increased when the factory is moved to Detroit.

David Dahl played the opening recital on a rebuilt 1874 Geo. Jardine & Son organ in Holy Rosary R.C. Church, Edmonds, Wash., on March 12. The organ was originally in the Presbyterian Church, Port Henry, N.Y., and relocated from the Masonic Temple in that town by the Organ Clearing House. It was enlarged by Olympic Organ Builders of Seattle, Wash., and is now a 2-17.

A 2-13 tracker organ bearing the nameplate of Brennan, Gleason & White of Reading, Mass., is in the South Baptist Church, Laconia, N.H., and the instrument was recently renovated by the Andover Organ Company. Built early in 1895 for the First Baptist Church in Laconia, the organ was moved to its present home in 1918, at a cost of \$600, by Mr. Brennan. The organ replaced a 2-11 1886 S. S. Hamill that was apparently relocated by Mr. Brennan. John D. Brennan is named on the cover of the 1896 Geo. H. Ryder & Co. catalog as an associate of Mr. Ryder; the Laconia organ is very similar to late Ryder instruments; and the last organ listed in the catalog is Opus 185, for the First Baptist Church in Laconia. Mr. Ryder had retired from active organ building for more than a year, and apparently Brennan, Gleason & White fulfilled the contract.

John D. Brennan first appears in an incomplete set of directories in the Reading public library as an organ builder in 1892, and from 1896 to 1899 he is named as part of the Ryder firm. From 1900 until his death, he is listed as an independent organ builder. Rodney H. Gleason is in the 1892 directory as a cabinet maker, is an "organ maker" by 1896, and an organ builder for some years after 1898. In later life he is listed as a farmer. Frederick I. White is in the 1894 directory as a "voicer organ" for Charles W. Griffith, an organ pipe manufacturer. By 1898, Mr. Griffith was the superintendent of the Samuel Pierce Organ Pipe Company, and White is not listed. He reappears in 1900 as a reed voicer, and after 1910 is listed as an "organ reed pipe manufacturer".

The following obituaries, copied without minor corrections, appeared in The Reading Chronicle:

Friday, July 8, 1921

John D. Brennan Veteran Organ Builder Dead

John D. Brennan, one of the oldest church organ builders in the country and a charter member of Quannapissett Tribe, I. O. R. M., passed away Sunday afternoon at his late home, 8 John st., after a long illness, aged 68 years, two months. A wide circle of friends mourn his loss. He leaves a wife, three children, two brothers, two sisters and ten grandchildren. The funeral services were conducted Wednesday morning, at 9 o'clock, from St. Agnes' Church. Rev. Dr. Daniel F. Whalen officiated. Wakefield Lodge, 1276, B. P. O. E. also conducted services. There were many beautiful flowers.

John Brennan was born in Boston, May 3, 1853, the son of Mr. & Mrs. John D. Brennan. He was educated in the Boston schools. Shortly after he was 25 years of age he took up the organ building trade and followed it the rest of his life. When he came to Reading he opened up his shop on Main st. where the Reading Garage is now located. Later he had his shop at the old John st. schoolhouse. He was in business with George H. Ryder, who is well known in this town. Mr. Brennan was noted as a consultant expert on organs and people came from many places to receive advice from him in regards to organs. He built the organ which is now in the First Baptist Church and also the one in the Old South Church which was destroyed by fire in 1909.

On January 25, 1883, Mr. Brennan married Miss Mary Kilmartin of Roxbury. In 1887 the family moved to Reading. They had three children, a daughter, Mrs. Margaret C. Weafer of Woburn, and two sons, J. Gordon of Reading and Walter L. of Woburn. Two brothers, David and Thomas Watson of Philadelphia, and two sisters, Mrs. Margaret Rudillon and Grace Watson, the former of New Orleans and the latter of Philadelphia, also survive.

Mr. Brennan was a member of the finance committee of the Wakefield Lodge of Elks for a number of years.

Friday, May 13, 1932

Rodney Hale Gleason

Rodney H. Gleason, a life time resident of this town, died at his late home, 219 Pearl st. on Friday, May 6, at the age of 80 years. His health had been slowly failing for many years although he showed wonderful courage and patience through his sufferings.

He was born in Reading Nov. 27, 1851, the son of Edward S. and Eliza (Nichols) Gleason.

He was always a kind and thoughtful neighbor and friend; a loving husband and father. He had a very unselfish disposition, thinking of the happiness of those he loved before his own pleasure.

Surviving Mr. Gleason are his wife, Julia R.; two sons, Ralph E. of Hallowell, Maine, Willard N. of Reading; also two daughters, Mrs. Charles R. Herrick and Mrs. Leonard McClintock, also of Reading, and 15 grandchildren and 4 great grandchildren.

His only brother, Julius L. Gleason, passed away last October.

Farewell services were held at the late home on Sunday, May 8, at 2 p.m., Rev. A. K. Perry of Florida officiating. Interment was in Laurel Hill Cemetery. ...

Thursday, May 13, 1948

Frederick I. White Widely Known As Maker of Fine Organ Pipes

Frederick Irving White, of 172 High st., died in his sleep on Friday, May 7, while visiting at the home of his daughter, Mrs. Ethel White Brownell, in Washington, N.J., aged 82 years.

He was the widower of Jennie C. (Eaton) White, and was born in Somerville, Mass., the son of Joseph Armstrong White, a native of Windham, Me., and Emily Melville (Knight) White, a native of Pittston, Me.

He had been affiliated with the First Congregational Church of Reading; a member of Good Samaritan Lodge, A.F. and A.M., Reading Board of Trade and Reading Grange.

Mr. White came to Reading in 1898, working with the Pierce organ pipe factory, and started his own business in 1910. The original factory on Lowell st., had been an organ pipe shop, owned by Mr. Campbell, and moved from the junction of Lowell st. and Middlesex ave. to its present location.

Mr. White was known to the trade throughout the country as a leader in making and voicing reed pipes, and his name was never stamped on a product of his unless it was absolutely perfect in tone.

He supplied reed pipes to many organ manufacturers for church and theatre organs throughout the United States and foreign countries. He was the first to design and voice successfully a reed pipe 32 feet long. This was one of a set installed in the huge organ at the St. Louis World's Fair.

Mr. White is survived by a son, Harold E. White; two daughters, Mrs. Ethel White Brownell of Washington, N.J., and Miss Hazel M. White of Plymouth; two granddaughters, Miss Elisabeth E. White and Mrs. Ralph E. Herrick, Jr.; one great grandson, Steven Scott Herrick; a brother, Clifford A. White of Bar Harbor, Me., and a sister, Mrs. Grace Pride of Somerville.

Farewell services were held at 2 p.m., Tuesday, May 11, at the Edgerley and Bessom Funeral Home, followed by interment in Laurel Hill Cemetery. Dr. Paul E. Sheldon, the officiating clergyman, was assisted by Rev. Payson E. Pierce.

Represented Vanished Era in Local Business

In 1910, Frederick I. White, who as a young man had worked for George S. Hutchings and James Cole of Boston, George H. Ryder of Reading, Jardine of New York and who had enjoyed a successful career as a reed voicer at the Pierce factory, purchased from the estate of the late Carl Prescott the shop and the goodwill of the business that had been established by Mr. Campbell.

Mr. White moved the shop to land he had purchased on Lowell st., greatly enlarged it and established a business specializing in the manufacturing and voicing of reed pipes for the general organ trade. His venture proved very successful and he was soon supplying pipes for the leading organ builders in the country.

It is estimated that over 8,000 reed stops in the largest and finest churches in the United States proclaim Mr. White's artistry. The reed pipes in the great organs in the Wannamaker Stores in New York and Philadelphia also the United States Military Academy at West Point and more recently in Dr. Fosdick's Riverside Church in New York City are the work of Mr. White. He has cut from sheets of brass, polished and skillfully shaped

more than half a million reed tongues.

In some of his busy years Mr. White did a gross business of \$50,000. His factory was the largest pipe factory in existence featuring one variety of pipes—those of the striking reed.

The obituary of Mr. White contains a photograph. Your editor's thanks go to Mr. Gilbert Center of South Baptist Church, Laconia, who did research in Reading.

* * *

The Boston Organ Club

New members:

Adair, Rev. Ralph H.	52 College St.	Chicopee, Mass.	01020
Hengen, Elizabeth	9 Willow St.	Belmont, Mass.	02178
Durfee			
Laporta, Paul	c/o Bozeman - Gibson & Co., R.D. No. 1, Route 107	Deerfield, N.H.	03037
Litton, James	8 Carnation Place	Lawrenceville, N.J.	08648
Morningstar, John	P.O. Box 41	Alfred, Me.	04002
Painter, Joyce L.	73 Hall Ave.	Somerville, Mass.	02144

Changes of address:

Burrows, Thomas A.	158 East Bailey Rd., Apt. L	Naperville, Ill.	60540
Goldstein, Ron	127 Charles St.	Boston, Mass.	02114
Ochse, Orpha	P.O. Box 675	Whittier, Calif.	90608

* * *

THE METHUEN MEMORIAL MUSIC HALL, METHUEN MASSACHUSETTS. E. F. Walcker & Co., Ludwigsburg, Württemberg, Bavaria, Opus 200, 1857-63; rebuilt by the Methuen Organ Co., Methuen, Mass., 1909; rebuilt by the Aeolian-Skinner Organ Co., Boston, Mass., Opus 1103, 1947.

The following up-to-date stoplist and brief history of the organ were prepared by your editor for The Organ Historical Society's 1978 convention booklet. It is reproduced here because some of the material has never been in print. The erroneous booklet sold at the Hall does not detail the number of pipes in each stop, and the mechanical accessories are not mentioned at all. Club members Robert J. Reich, Donald H. Olson, and Jack Fisher provided many details.

The accessories are listed as they appear on the console, from left to right and in descending order, commencing with the coupler tablets above the Choir manual.

Great:

Principal	16' 61	Super Octave	2' 61
Viola Major	16' 61	Waldflöte	2' 58
Bourdon	16' 61	Terz	1 3/5' 61
Principal	8' 61	Septième	1 1/7' 61
Gemshorn	8' 61	Cornet	IV-VI 311
Gedeckt	8' 61	Fourniture	IV 244
Quint	5 1/3' 61	Scharff	IV 244
Octave	4' 61	Kleine Mixtur	IV 244
Spitzflöte	4' 61	Trumpet	16' 61
Koppelflöte	4' 61	Trumpet	8' 61
Flüte d'Amour	4' 61	Clarion	4' 96
Terz	3 1/5' 61		
Quint	2 2/3' 61	Tremulant	

Swell:

Principal	8'	61	Piccolo	2'	61
Viole de Gambe	8'	61	Tierce	1 3/5'	61
Viole Celeste	8'	49	Plein Jeu	IV	244
Aeoline	8'	61	Basson	16'	61
Flute à Cheminée	8'	61	Trompette	8'	61
Prestant	4'	61	Hautbois	8'	61
Flute Couverte	4'	61	Clairon	4'	61
Nazard	2 2/3'	61			
Octavin	2'	61	Tremulant		

Choir: (enclosed)

Quintaten	16'	61	Cymbel	II-III	165
Viola	8'	61	Dulzian	16'	61
Unda Maris	8'	49	Krummhorn	8'	61
Konzert Flöte	8'	61	Regal	4'	61
Traverse Flöte	4'	61			
Gemshorn	2'	61	Tremulant		

Positiv:

Gedeckt	8'	61	Tierce	1 3/5'	61
Quintaten	8'	61	Quinta	1 1/3'	61
Principal	4'	61	Super Octave	1'	61
Nachthorn	4'	61	Scharff	III	183
Nazard	2 2/3'	61	Zimbel	III	183
Oktav	2'	61			
Blockflöte	2'	61	Tremulant		

Pedal:

Principal	32'	30	Nachthorn	4'	30
Principal	16'	30	Terz	3 1/5'	30
Contre Basse	16'	30	Waldflöte	2'	30
Bourdon	16'	30	Grand Bourdon	IV	120
Quintaten	16'	30	Mixtur	VI	180
Liebllich Gedeckt	16'	30	Contre Bombarde	32'	30
Octave	8'	30	Bombarde	16'	30
Cello	8'	30	Basson	16'	30
Spitzflöte	8'	30	Trompette	8'	30
Quint	5 1/3'	30	Clairon	4'	30
Super Octave	4'	30	Rohr Schalmeei	2'	30

Couplers:

Swell to Pedal	8	Swell 16	Swell to Positiv	16	
Great to Pedal	8	Swell 4	Swell to Positiv	8	
Choir to Pedal	8	Swell to Great	8	Swell to Positiv	4
Positiv to Pedal	8	Choir to Great	8	Great on Positiv	
Swell to Pedal	4	Positiv to Great	8	Positiv on Great	
Choir to Pedal	4	Choir 16	(1 tablet; a	transfer switch)	
		Choir 4			

Below Choir keys:

Ch. to Ped.
Choir pistons 1 - 8

Below Swell keys:

General pistons 1 - 4
Sw. to Ped.
Swell pistons 1 - 8

Below Great keys:

General pistons 5 - 8
Gr. to Ped.
Great pistons 1 - 8
Sw. to Gr.
Ch. to Gr.
Pos. to Gr.

Below Positiv keys:

Setter (unlabeled)
Pos. to Ped.
Positiv pistons 1 - 8
Sw. to Pos.
Ch. to Pos.
Cancel

Pedal movements:

General pistons 1 - 8 (in two rows)
Choir }
Swell } ("balanced shoes")
Crescendo }
Gr. to Ped. } (reversibles)
Sforz. }
Tutti I } (disconnected)
Tutti II }
Pedal pistons 1 - 8 (in two rows)

This spectacular instrument, in the most sumptuous hall in the world built solely to house an organ, is justifiably world-renowned. It has been the subject of scores of books, monographs, and articles. The mechanism, specification, and voicing have been praised and criticized for generations, but the American black walnut case, sixty feet tall, has always received admiration. Shortly after the First World War, William R. Shuey wrote

... It is with sincere regret that we realize that this superb instrument bears the tag "Made in Germany." But America has the right to claim some credit because the marvellous case was designed and built by the interior finishing and furniture manufacturing house of Herter Brothers of New York City. While it is true that they sent to the Royal Academy of Art in Stuttgart for the carving of the three groups of figures surmounting the central portion of the case, even these were designed in New York.

Hammatt Billings conceived the design for the colossus of all Victorian organ cases, but Gustave and Christien Herter deserve most of the credit. Edward F. Searles (1841-1920) of Methuen, who eventually restored the organ, was for several years a trusted Herter Brothers employee.

The four-manual organ cost \$60,000, and it was opened in the Boston Music Hall with considerable jubilation in November 1863, despite the exigencies of the Civil War. In the summer of 1884, it was taken down and crated by George S. Hutchings for the new owner, William O. Grover, and Mr. Hutchings put his Opus 138, a monster one-manual, in the hall. Mr. Grover, who had plans to place the organ in the New England Conservatory of Music, purchased the "pride of Boston" for \$5,000. Dr. J. Baxter Upham, the chairman of the committee that arranged for the purchase of the instrument, said it was "expelled from the Hall", but he lived long enough to know that Mr. Searles had suitable plans for a new home. Amid editorial regrets, the Music Hall authorities said that the Boston Symphony Orchestra, established in 1881, needed the space occupied by the organ, but King's Handbook of Boston, published in 1883, said more truthfully:

... Of late years other entertainments, however, have been introduced here, not in keeping with the lofty purposes of those who designed the hall; such as fairs, all sorts of public meetings, balls, cat-shows, dog-shows, foot-races, walking-matches, and wrestling-matches. ... In the winter of 1883 it was determined to sell and remove the great organ, and remodel the hall so as to make it serviceable for theatrical and operatic entertainments as well as for concerts.

In May, 1897, the organ was sold to the only bidder at an auction to settle Mr. Grover's estate. It was purchased for \$1500 by Mr. Searles, represented by his organ builder, James E. Treat (1837-1915). The Methuen Organ Company reconstructed the organ with superb new slider chests and an electric action, as well as new internal woodwork. It was repitched for the third time by adding a bass pipe to every rank, and the manual compass was increased. Otherwise, Walcker's 84 stops were left unchanged, and a stop was added. Serlo Hall, designed by the English architect often employed by Mr. Searles, Henry Vaughan, was opened in December, 1909. Ernest M. Skinner (1866-1960), whose factory occupied the old Methuen Organ Company building adjoining the hall, "held title" to the property from 1931 to 1943. During that period, several ranks of pipes (including the Great reeds) and many large pipes disappeared. A group of local citizens incorporated in 1946 to preserve the hall as a cultural and civic landmark.

William King Covell wrote that

... A committee, appointed to make a study of the condition of the organ, after further consideration reported that since the instrument no longer was complete as originally made, its literal preservation no longer was essential. Since the organ, despite its impressive tonality as a whole, incorporated many of the tonal limitations of the romantic era of the mid XIXth. century when it was built, the committee recommended that some new material might well be introduced to fill the vacant spaces and that also some of the original stops, similar in tonal character to one another and not of the best quality, be replaced by new pipework. ... Tonally, the changes were considerable. Much of the essence of the original organ remained ...

G. Donald Harrison (1889-1956) directed the 1947 rebuilding, and his nameplate is on the console. The 1909 console shell (with the keyboards and stop jams), slider chests, and all internal structure were retained, and most of the Walcker and Searles pipework was kept in some form. The hall was dedicated in June, 1947. A new 7½ h.p. Spencer blower was installed in 1966 by the custodians of the organ, the Andover Organ Company of Methuen. In 1970-71, the firm installed three new Great reeds on empty toeboards, thus rectifying a long-felt need. The stops are of considerable brilliance; the 8' Trumpet has two ranks of flue pipes from $f\#3$, and the Clarion has a similar III-II arrangement from $e2$.

The compass of the Pedal clavier is 32 notes. There are spare toeboards and sliders throughout the organ, but the stop jams are quite filled! The wind pressure is 3½ inches. The Pedal Contre Bombarde and Basson and the Choir Regal have free reeds. There are 84 stops (all of full compass except the two celeste ranks and the Great Wald-flöte), 115 ranks, and 6,023 pipes. A few misspelled stop names and missing accent marks on the ivory stop labels have not been corrected in this description, and Aeolian-Skinner literature is accurate.

Persons who visit the Methuen Memorial Music Hall for the first time should purchase The Great Organ booklet, examine the framed material on a right transept wall, and view the original console.

* * *

Some of the activity of the Organ Clearing House in recent months includes the relocation of the tracker organs listed below. The director, Alan Laufman, often handles more than the initial matching of seller and purchaser -- he frequently does much of the physical labor himself. The unique organization has found new homes for more than 1600 old American and Canadian organs!

A 1-4 1850 Henry Erben, for many years in the Advent Christian Church, Biddeford, Me., has been restored by the Andover Organ Company for Bates College, Lewiston, Me.

A 2-12 1889 Woodberry & Harris, built for the First Universalist Church, Melrose, Mass., has been moved to The Congregational Church in Avalon, Santa Catalina Island, Calif., and is being restored by Manuel Rosales. The Avalon church was built in 1889 and had a space exactly the right size for the "new" instrument.

A 2-10 1877 Hutchings, Plaisted & Co., Opus 72, originally in the Universalist Church, South Berwick, Me., and later badly damaged when incompetently dismantled and stored, will become the chassis for a residence organ in Florida.

A 1-10 1870 Steer & Turner, Opus 26, built for the Chapel at Hamilton College, Clinton, N.Y., and badly damaged before being rescued from a church in Utica, N.Y., is to be rebuilt and enlarged by Mann & Trupiano for St. Joseph's R.C. Church, Charleston, S.C.

A 2-27 1873 Levi U. Stuart, built for Westminster Presbyterian Church, Toledo, Ohio, and for many years in the Knights of Columbus, Hall, Sidney, Ohio, is being restored by Raymond Garner Associates for St. John's Episcopal Church, San Bernardino, Calif.

A 2-13 1907 Henry Pilcher's Sons, Opus 595, built for the First Baptist Church, Sidney, Ohio, will be installed in Faith Lutheran Church, Shelton, Wash., by Randy McCarty.

A 2-13 1905 A. B. Felgemaker, Opus 882, built for First (Sharon) Lutheran Church, Selinsgrove, Pa., was dismantled by James R. McFarland and set up by Alan Laufman and students from Worcester Polytechnic Institute in the United Church, Shirley Village, Mass. The organist, Mark Harley, is finishing the installation.

A 2-10 c.1888 A. B. Felgemaker, Opus 521, built for the First Methodist Church, Xenia, Ohio, is to be restored by Randy McCarty for Epiphany Episcopal Church, Chehalis, Wash.

A 2-9 1898 Jesse Woodberry & Co., Opus 162, formerly in St. Thomas of Manton R.C. Church, Providence, R.I., will be rebuilt by the Stuart Organ Co, for Wesley United Methodist Church, Amherst, Mass.

* * *

A fine tracker heard in a Thomas Murray recital at the 1976 Organ Historical Society annual convention is mentioned in this item, found in The Musical Courier, New York, February 15, 1888:

Miller Organ Company
Lebanon, Pa.

Of the many industries of Lebanon, Pa., not the least is the establishment of the Miller Organ Company. The original founder is Mr. A. B. Miller, who in 1870 as a farm boy made his first organ in his leisure moments. He still owns this instrument and would under no condition part with it. He afterward contrived to make 5 more, which he advantageously sold. This was followed by the building of the first factory, $12\frac{1}{2} \times 11\frac{1}{2}$. Gradually he increased its size til it comprises one main building four stories high, $30\frac{1}{2} \times 30\frac{1}{2}$ which was started two years ago and will in the near future be enlarged. In 1873 he formed a partnership with Mr. A. H. Miller, who is the merchandizing manager, while the former gentleman remains at the head of the mechanical department. The many labor saving contrivances which he has invented are very ingenious, such as a flattener, bending machine, centre machine, boring machine with countersink, wire and brass cutter, &c. They employ seventy hands steady, most of whom own their own homes, never had a strike and still employ the first man whom they engaged at the start.

Their pipe organ department promises to be quite a feature. The last two years they built nine organs and now have three under construction. Their greatest effort in this line is the organ for the Salem Lutheran Church, of Lebanon, Pa. It has three manuals, 27 speaking full registers, six couplers, six combination pedals. Besides the regular swell organ, the choir organ is also enclosed in a swell box. Your correspondent went through the whole factory and vouches that none but the best material and skilled (daily, not contract) labor is being employed, and that both gentlemen are courteous and obliging. All these facts combined have been recognized by the trade, so that their business is from year to year increasing. Lately the firm have also opened an elegant music store in Lebanon. They handle the Steck, Decker, Chickering, Hallett & Davis, Behning, besides small instruments and sheet music.

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THE ESTEY OPUS LIST - continued

Hollis, L.I., N.Y.	Hollis Presbyterian Church	2612 1927 2
Wheeling, W.Va.	First Lutheran Church (Estey did not charge for \$1269.54 worth on work on the "luminous console" in 1931)	2613 1927 3
Fullerton, Calif.	First Baptist Church	2614 1927 2
Rockaway, N.J.	First Methodist Episcopal Church	2615 1927 2
Akron, Ohio	F. W. Work	2616 1927 2
Boston, Mass.	L. G. del Castillo Studio, Loew's State Theatre Building (2 units; moved in 1931 to the First Congregational Church, Chappaqua, N.Y.)	2617 1927 2
Boston, Mass.	L. G. del Castillo Studio, Loew's State Theatre Building (7 units, piano and traps; moved in 1931 to studio of Radio W.E.S.I., Boston)	2618 1927 2
Mount Sterling, Ky.	Christian Church	2619 1927 2
Willmar, Minn.	Bethel Lutheran Church	2620 1927 2
Petaluma, Calif.	St. Vincent's R.C. Church	2621 1927 2
Hancock, N.Y.	Presbyterian Church	2622 1927 2
Concord Junction, Mass.	Our Lady Help of Christians R.C. Church (town is now West Concord)	2623 1927 2
Salt Lake City, Utah	First Unitarian Church	2624 1927 2
West Chester, Pa.	St. Paul's Baptist Church	2625 1927 2
Norristown, Pa.	St. Paul's German Lutheran Church	2626 1927 2
Evansville, Ind.	LaVallette Commandery, Knights Templar, No. 5	2627 1927 2
Irvine, Ky.	Christian Church	2628 1927 2
Hibbing, Minn.	St. James' Episcopal Church	2629 1927 2
Pawtucket, R.I.	Pawtucket Congregational Church ("First Congregational" on a later list; "luminous console" replaced in 1931, and a new console installed in 1951)	2630 1927 3
Mount Vernon, N.Y.	Macedonia Baptist Church ("colored")	2631 1927 2
Lyndonville, Vt.	First Congregational Church	2632 1927 2
Rumford, Maine	St. John the Baptist R.C. Church	2633 1927 2
Chicago, Ill.	Church of the Messiah, Episcopal	2634 1927 2
Sapulka, Okla.	First Methodist Episcopal Church	2635 1927 2
Indianapolis, Ind.	Broadway Methodist Episcopal Church	2636 1927 4
Bridgeport, Conn.	Evangelical Lutheran Zion Church	2637 1927 2
Larchmont, N.Y.	St. Augustine's R.C. Church	2638 1927 3
Oakland, Calif.	Scottish Rite Temple	2639 1927 4
Brattleboro, Vt.	Centre Congregational Church (burned; replaced by No. 2714)	2640 1927 3
Cranbrook, Mich.	Crypt Chapel, Christ Church, Bloomfield Hills	2641 1927 2
Pawtucket, R.I.	Darlington Congregational Church	2642 1927 2
Stockton, Calif.	St. Gertrude's R.C. Church	2643 1927 2
Mountain Lakes, N.J.	St. Peter's Episcopal Church	2644 1927 2
Gloucester, Mass.	St. Anthony-by-the-Sea R.C. Church	2645 1927 2
Waltham, Mass.	Notre Dame Training School ("Notre Dame Convent" on a later list)	2646 1927 2
Worcester, Mass.	Notre Dame Normal Institute ("Notre Dame Insitute" on a later list)	2647 1927 2
Philadelphia, Pa.	Trinity Episcopal Church, Crescentville ("All Saints Church" on a later list)	2648 1927 2
Gardiner, Maine	St. Joseph's R.C. Church	2649 1927 2
Easton, Pa.	Temple of the Covenant of Peace	2650 1927 2
New York, N.Y.	Capitol Theatre (old organ enlarged; new console)	2651 1927 4
Miamisburg, Ohio	First Reformed Church	2652 1927 2
Columbus, Ohio	American Insurance Union	2653 1927 2A

New York, N.Y.	Holy Trinity R.C. Church	2654	1927	2
Montclair, N.J.	First Church of Christ, Scientist (entry crossed out on a later list)	2655	1927	4
New York, N.Y.	Henry J. Gielow (or "Guillow") Inc., architects (the organ was on the yacht "Aronia", owned by Mrs. Richard M. Cadwallader, Jr., of Philadelphia, Pa.; it was removed when the rolling of the ship caused the player mechanism to malfunction, and placed in St. John's Episcopal Church, Germantown, Pa.)	2656	1927	2A
Danbury, Conn.	Baptist Church	2657	1927	2
Brooklyn, N.Y.	Polytechnic Preparatory Country Day School, Dyker Heights	2658	1927	3
Philadelphia, Pa.	Wyoming Avenue Baptist Church	2659	1927	2
Jackson Heights, L.I., N.Y.	Community Methodist Episcopal Church	2660	1927	2
Brooklyn, N.Y.	Swedish Lutheran St. Paul's Church	2661	1927	2
Goshen, Ind.	Masonic Temple	2662	1928	2
Cincinnati, Ohio	Grace Episcopal Church, College Hill	2663	1927	3
Cincinnati, Ohio	Hyde Park Methodist Episcopal Church	2664	1927	3
Sanford, Maine	First Baptist Church	2665	1928	2
Chester, Vt.	First Baptist Church	2666	1927	2
Elkins, W.Va.	Dairs Memorial Presbyterian Church	2667	1927	2
Providence, R.I.	Mrs. Mary K. Hail (the organ exists; the house is now a museum)	2668	1928	2A
Warwick, R.I.	St. Catherine's R.C. Church	2669	1927	2
Buffalo, N.Y.	Gethsemane Evangelical Lutheran Church	2670	1927	2
Salt Lake City, Utah	St. Paul's Episcopal Church	2671	1927	2
Frostburg, Md.	Salem Reformed Church	2672	1927	2
Baltimore, Md.	St. Bernard's R.C. Church	2673	1927	2
Port Richmond, S.I., N.Y.	Scandinavian Lutheran Zion Church	2674	1927	2
Evansville, Ind.	Holy Trinity R.C. Church	2675	1927	3
Danbury, Conn.	Methodist Episcopal Church (new console in 1951)	2676	1927	2
Washington, Conn.	First Congregational Church	2677	1927	3
Easton, Pa.	First Methodist Episcopal Church	2678	1927	2
Mount Olive, N.C.	First Baptist Church (rebuilt in 1952)	2679	1927	2
Rockville, Conn.	Palace Theatre ("cancelled" on a later list)	2680	1927	2
Putnam, Conn.	Bradley Theatre	2681	1927	2
Stoughton, Mass.	Stoughton Theatre	2682	1927	2
Essex Junction, Vt.	Congregational Church	2683	1927	2
Petersburg, Va.	Trinity Methodist Episcopal Church, South	2684	1928	4
Bloomfield, N.J.	St. John's Evangelical Lutheran Church	2685	1927	2
Greenfield, Mass.	The Lawler Theatre (later moved to Holy Family R.C. Church, Pittsfield, Mass.)	2686	1927	2
Jamaica Plain, Mass.	Boylston Congregational Church	2687	1927	2
Glenside, Pa.	Charles H. Evoy	2688	1927	2
Thomasville, Ga.	First Presbyterian Church	2689	1927	2
Berkeley, Calif.	State School for the Blind	2690	1927	2
Vergennes, Vt.	Methodist Episcopal Church	2691	1927	2
Cambridge, Ohio	St. John's Episcopal Church	2692	1927	2
Norristown, Pa.	Central Presbyterian Church	2693	1928	3
Akron, Ohio	North Hills Church of Christ	2694	1927	2
North Attleboro, Mass.	Bristol Lodge, A.F. & A.M. ("North" omitted on a later list)	2695	1927	2
Milton, Mass.	Macedonian Lodge, A.F. & A.M.	2696	1927	2
Dearborn, Mich.	St. Joseph's Retreat	2697	1927	2
Charles City, Iowa	First Methodist Episcopal Church	2698	1927	2

The Third Annual Western Massachusetts Meeting of the Boston Organ Club will be held Sunday afternoon and evening, August 27, in Northampton, Chesterfield, and Williamsburg. The arrangements were made by Chris Lavoie and the schedule is below.

3:00 - John M. Greene Hall, Smith College, Northampton. Messrs Czelusniak & Dugal, curators of the organs at Smith College, will show us the four-manual Austin, Opus 279, 1910, enlarged as Opus 618 in 1915 and given a new console in 1978. The two-manual tracker-action studio organ is the Andover Organ Company's Opus 75, 1975.

4:00 - Departure for Chesterfield.

4:30 - Congregational Church, Chesterfield. Russell Bisbee, organist of the church, will demonstrate the 2-14 William A. Johnson organ, Opus 215, 1867. The well-preserved instrument was built for the Masonic Hall, Hartford, Conn., and moved to Chesterfield in 1895 when Johnson & Son replaced the organ with Opus 830.

5:30 - Departure for Williamsburg.

6:00 - Family style supper at the Williamsburg Grange Community Hall. The \$4.00 charge includes ham, salads, hot vegetables, rolls, desserts, and beverages. Please note that a reservation must be made by sending a card to Mr. Lavoie at 67 Davis St., Ludlow, Mass., 01056, or (and we know the efficiency of the Post Office) telephoning him at Area 413, 583-8407.

7:30 - First Congregational Church, Williamsburg. Recital by Stephen E. Long of Trinity Lutheran Church, Worcester, assisted by Alton Baggett, trumpeter. The two men have just returned from a concert tour of four European countries. The splendid organ is W. A. Johnson's Opus 268, 1868, relocated through the Organ Clearing House from the defunct Unitarian Church, Chicopee, Mass., to Williamsburg's case of W. A. Johnson's Opus 182, an 1865 two-manual thrown out in 1949. The careful restoration was done by William Baker in 1976 and the instrument has thirteen ranks.

Travel instructions:

Northampton may be reached from Interstate 91. If you are coming from the south, leave on Exit 19 "Northampton - Amherst". Route 9 is at the bottom of the ramp. If approaching from the north, you leave Route 91 on Exit 20 "Northampton - Hadley", and follow the "To Route 9" sign. Turn right at the next traffic light. Take Route 9 West for 1.6 miles through the center of town, and John M. Greene Hall is the brown, columned building on the left side, near a small, white "Smith College" sign.

Drive to Williamsburg on Routes 143 and 9, and in the center of the town you turn right just before the Williams House onto Petticoat Hill Road. Just past the fire hydrant, turn left into the parking lot behind the Grange Hall, where cars may be left during the evening recital.

We appreciate Mr. Lavoie's careful planning. Treat yourself to a country excursion before the fall schedules begin!

* * *

More church fires

The unused stone edifice of the Mount Vernon Congregational Church, Beacon Street

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 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.

and Massachusetts Avenue, Boston, was completely gutted by fire on July 20. The large three-manual Geo. S. Hutchings organ, Opus 273, 1892, later electrified, was given to Club member Rev. David Gallagher, who fortunately removed it to storage in Lynn, Mass., three years ago.

The frame tower of Highland Congregational Church, Parker Street, Roxbury, Mass., burned on July 26, but the two-manual 1875 Hutchings, Plaisted & Co. organ, Opus 55(60), was not damaged by water. The congregation does not plan to vacate the building.

The 1799 stone edifice of St. Mark's-in-the-Bouwerie Episcopal Church, New York City, was heavily damaged on July 27, and much of the roof collapsed near the organ. The altered c.1924 Möller organ, Opus 3755, was housed in the case of J. H. & C. S. Odell's Opus 247, an 1888 three-manual, and contained some Odell pipes.

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MIXTURES -

"An Evening at Woolsey Hall" is a new Organ Historical Society two-record album of Elgar, Messiaen, Mendelssohn and Widor, played by Charles R. Krigbaum, Yale University organist, on the mammoth Hutchings-Votey/Steere/Skinner organ. Until September 1, the special pre-publication price is \$10.00 for non-OHS members and \$9.00 for members, and a check may be sent to The Organ Historical Society, Box 209, Wilmington, Ohio, 45177.

Earl L. Miller will play one of his popular programs of "organ transcriptions and assorted chestnuts" at St. Mary's R.C. Church, Central Street, Claremont, N.H., at 8:00 p.m., August 26. The composers include Adams, Ravel, Verdi, Grieg, Strauss, Röder, Lemaigre, Diggle, MacDowell, Paull, Hopkins, and Gade. Mr. Miller, formerly of Rockport, Mass., is organist and choirmaster at the Church of the Epiphany, Danville, Va., where the all-parish music program has spread into the larger community.

William Horatio Clarke's How to Use Organ Stops, published in Reading, Mass., in 1908, contains the following remarkable advice, perhaps an effort to simulate decent reverberation time in church sanctuaries:

Do not end the last chord of organ music abruptly, but change the hands from the Great to the Swell manual, interweaving the notes with the right hand upon the Swell, first, the upper notes being released while the Swell ~~stops~~ are being closed, and then transferring the left hand to the Swell keys, leaving a chord with a third in it, and ending with a soft pedal note sounding for a moment, so that the tone seems to die away. This is an attainment which requires study and skillful practice.

The Organ Literature Foundation, Braintree, Mass., 02184, is republishing the large 1883 catalogue, Hilborne L. Roosevelt Organs. The 117 9 x 12" pages include Roosevelt philosophy, details of construction, many specifications, and an opus list. The pre-publication price until November 1 is \$16.00 (and \$20.00 thereafter), and you may have your name printed as a subscriber. The Roosevelt catalogue, perhaps the most opulent issued by any builder at any time, is so scarce that even your editor does not own a copy!

Kenneth Wolff will play his sixth annual summer recital in the Congregational Church, Wentworth, N.H., at 7:30 p.m., August 27. The organ is an altered 2-7 E. & G. G. Hook & Hastings, Opus 909, 1878, and the program will include the complete Rheinberger Sonata No. 8, in E minor. Refreshments will follow at the Wolff residence.

The Goethe Institute Boston has announced its 1978-79 recital series at the First and Second Church, Marlborough Street. All of the events are on Sundays at 5:00 p.m.: October 1 - Edgar Krapp of Frankfurt; November 5 - Rose Kirn of Hamburg; December 3 - Ludger Mai of Berlin; February 4 - Barbara Bruns, assisted by the Singing Society of the First and Second Church, Leo Collins, director; March 4 - Alfred Mittenhoffer of Vienna; April 11 - Kenneth Grinnell; and May 6 - James David Christie, assisted by the Mystic Valley Chamber Orchestra, Charles Ellis, conductor.

Two recitals are scheduled for the new two-manual Schlicker tracker organ in Durgin Hall, University of Lowell, Lowell, Mass.: John K. Ogasapian, assisted by Natalo

Paella, trumpeter, at 8:00 p.m., October 20; and John Skelton at 8:00 p.m., November 3.

At last, the 4-103 "1975" Phelps tracker organ has been installed in Christ's Chapel, Oral Roberts University, Tulsa, Okla.! The auditorium seats 4,000 people, and the Phelps console also plays the four-manual, 21-rank "Evangelistic" pipe organ, the console of which also plays the Phelps.

The remaining summer organ recitals on the three-manual 1847 Ferris in the Round Lake Auditorium, Round Lake, N.Y., are on Sunday evenings at 8:00, and tickets cost \$2.50: August 13 - Scott Cantrell of Albany, N.Y.; August 20 - Stephen Pinel of Princeton, N.J.; August 27 - James Boeringer, assisted by Grace Nocera Boeringer, violinist, of Selinsgrove, Pa.

On October 14 and 15, the Old Stoughton Musical Society, America's oldest continually active choral society, will hold its first fall music festival, "Music in Old New England". The concerts, exhibits, lectures and workshops will be in two churches in Bridgewater, Mass., and participants include Barbara Owen, Richard Hill, Barbara Lambert, David McKay, and William Childs. Brochures are available from Roger Hall, Chairman, The Old Stoughton Fall Music Festival, 235 Prospect St., Stoughton, Mass., 02072.

Marty Walsh's Geo. S. Hutchings research recently led him to search for Hutchings' grave in a huge cemetery in Salem, Mass. He was confronted by many acres of old stones, and no attendant with a lot plan could be found. Because he had come so far, Marty felt that he might as well drive down at least one lane. Five yards into the cemetery, he rolled down a window for better viewing and a very large bee flew into the car. He quickly exited and found himself - yes - on the Hutchings headstone!

A two-manual 1852 Wm. B. D. Simmons organ, probably the oldest American church instrument in California, will be dedicated at a recital on September 24 in Los Altos United Methodist Church, Long Beach, Calif. The 7:30 p.m. event is to be played by John Ranney, organist of the church, and the instrument has been restored and quite judiciously enlarged by Manuel Rosales and Associates of Los Angeles. The organ was built for the Howard Street Presbyterian Church, San Francisco, was slightly altered by Felix Schoenstein when it was moved to a new Oak Street building in 1896, and was one of the few instruments to survive the earthquake and fire of 1906. The organ now has 26 ranks, with provision for five additional Pedal stops. The Organ Clearing House handled the initial arrangements for relocation of the instrument.

The first international Romantic Organ Music Symposium will be held at Cornell University, Ithaca, N.Y., June 17-22, 1979. Cochairmen Donald Paterson and Wayne Leupold have arranged for an impressive list of lectures, master classes, recitals and concerts by a dozen well-known musicologists and performers. A brochure is available from Organ Symposium, Cornell University, 105 Day Hall, Ithaca, N.Y., 14853.

Frederik M. Bach played the dedicatory organ recital on a "restored" four-manual E. & G. G. Hook & Hastings organ, Opus 1045, 1881, in Immanuel Presbyterian Church, Milwaukee, Wis., on May 21, 1978. The 51-rank instrument was built for the Milwaukee Industrial Exposition, and has been four times tonally altered, rebuilt, electrified and moved at Immanuel Church. The most recent work included a new Austin console, and a tonal design unlike anything ever built by Hook & Hastings. The "restoration" preparations included correspondence with seven churches in Holland which contain old organs!

More than two hundred persons attended the recent Organ Historical Society convention in the Lowell, Mass., area, and many others were present but could not register. The food served at churches could not be better! In spite of the heat and transportation problems, delegates heard twenty-one excellent recitals which displayed a degree of consistently fine playing unsurpassed at any convention. Your editor found the programs by Lois Regestein and Thomas Murray particularly satisfying, and registration at the latter event compensated for the Double Open Diapasons we should have heard elsewhere! The Boston Organ Club is the Society's largest chapter, and our small display added several new members.

Your editor has copies of three early M. P. Möller catalogues, and the opus lists in them do not match. Later lists claim that the first twenty-five organs were built between 1876 and 1880, but the 1898 catalogue states that Opus 26 was built in 1885. The earlier instruments were apparently built over a nine-year period in Warren and Greencastle, Pa., and Hagerstown, Md., where Mr. Möller established the firm in 1880. Testimonial letters in the 1891 catalogue evidently refer to organs built before 1885, and many later installations are not on the opus lists. The firm still thrives, having built some 14,000 organs! When your editor straightens out the pre-1900 discrepancies, he will publish the early Möller list.

The 1891 catalogue, which states that the company was established in 1880, says under a "SPECIAL NOTICE":

Although we have not been engaged in manufacturing organs as long as some other builders, we have, within the last five years, built several of the largest and finest organs in the United States. Our organs are represented in some of the largest cities in this country, viz:--New York City; Chicago, Ill.; Philadelphia, Pa.; Brooklyn, N.Y.; and others, and as far East as Massachusetts; West as Kansas, and South as Alabama. We have exported them to England, Holland, Australia and India.

We give the utmost assurance to customers of fair dealing, and a very high grade Instrument in every detail.

We aim to supply the increasing demand for Pipe Organs with an instrument of superiority in all its mechanical departments, and artistic beauty, and the development and sweetness of tone so much desired by all lovers of music.

We aim to build up a reputation for our organs by all skillful methods, sparing neither means nor labor for their perfection, having our organ under letters patent, obtained June 1st, 1886, covering seven leading points of the organ, giving them that superiority of tone, and reliability, not attained by other methods. All of our large organs have Pneumatic Actions and all the late improvements.

We ask you to read over the details of construction of our organs, where you will find ample and full description.

Our facilities and advantages for manufacturing can not be surpassed. We have recently added very largely of the latest improved machinery, enabling us to work expeditiously and substantially, working thoroughly skilled workmen, some of whom have held positions in some of the largest and prominent firms in Europe and America.

We are not located in a large city, it is true, but in a town that has energy, enterprise, and advantages equally enjoyed by large cities, without those burdens of high rents, taxes, and other unavoidable encumbrances; and quite a railroad centre, having five roads centering here, giving us low rates of freight and facilities of transportation North, South, East and West.

We do not display cuts of our organs, as every instrument is built according to space required and architecture of the church; and if parties wishing an organ, give us the space and fill up the enclosed slip, we will make drawings and give estimates for organs of any size or dimension.

Yours, very truly,

M. P. MÖLLER.

P.S.—Specifications of Three and Four Manual Organs furnished on application, also on drawings.

The booklet contains "Details of Construction of Möller Pipe Organs"; specifications of one and two-manual instruments; testimonial letters; and descriptions of Möller reed organs, Möller upright pianos, Möller piano and organ stools, Möller music cabinets, and Möller piano "scarfs". Two stoplists are given below engravings of the cases: Opus 47, 1889, a 2-18 in the First Presbyterian Church, Shamokin, Pa.; and Opus 56, 1890, Möller's first three-manual, which stood in a rear gallery below a large rose

window. The attached console was below a rather pleasing case front somewhat in the Gothic style. Four slight printer's errors have been corrected below.

Specification and cut of three (3) Manual Pipe Organ built for Bethlehem Lutheran Tabernacle, Harrisburg, Pa., by M. P. Möller:

Dimensions 29 feet high, 28 feet wide, 8 feet deep.

Casing of oak, finished in antique.

Front pipes speaking.

Largest pipe in end group, 20 feet 8 inches high.

Compass of manual, C C to C, 61 notes.

Compass of pedals C C C to F, 30 notes.

This organ contains our Improved Pneumatic Action, and operated with a Ross Water Motor.

References:—Prof. D. C. Custer, organist, Rev. W. H. Fishburn and Mr. L. H. Kennarad.

GREAT ORGAN MANUAL.

1,	16	Double Open Diapason..	Metal,	61
2,	8	Open Diapason	metal,	61
3,	8	Cone Gamba ..	wood and metal,	61
4,	8	Doppel Flöte	wood,	61
5,	4	Principal	metal,	61
6,	4	Flute D'Amour	wood and metal,	61
7,	2	Fifteenth	metal,	61
8,	3	Twelfth	metal,	61
9,	3	Ranks Mixture	metal,	183
10,	8	Trumpet	metal,	61

SWELL ORGAN MANUAL.

11,	16	Lieblich Gedacht	wood,	61
12,	8	Viola Diapason	metal and wood,	61
13,	8	Stopped Diapason	wood,	61
14,	8	Aeolina	metal and wood,	61
15,	4	Flute Harmonic	metal,	61
16,	4	Violina	metal,	61
17,	2	Flutina	metal,	61
18,	3	Ranks Dolce Cornet ...	metal,	183
19,	8	Oboe and Bassoon	metal,	61

CHOIR ORGAN MANUAL.

20,	8	Open Diapason	metal,	61
21,	8	Dulciana	metal,	61
22,	8	Melodia	wood,	61
23,	4	Flute Traverso	wood,	61

24,	4	Clarion	wood and metal,	61
25,	8	Clarionett	metal,	61

PEDAL ORGAN.

26,	16	Double Open Diapason.	wood,	30
27,	16	Bourdon	wood,	30
28,	8	Violoncello	metal,	30

MECHANICAL REGISTERS.

29,	Swell to Great Coupler.			
30,	Choir	"	"	"
31,	"	"	Pedal	"
32,	Great	"	"	"
33,	Swell	"	"	"
34,	Tremolo to Swell.			
35,	"	"	Choir.	
36,	Pedal Check.			
37,	Bellows Signal			
	Bench			

PEDAL MOVEMENTS.

1,	Forte Combination to Great.			
2,	Piano	"	"	"
3,	Forte	"	"	Swell.
4,	Piano	"	"	"
5,	Balanced Swell Pedal.			
	Pneumatic Piston to operate 29, 30, 31, 32 and 33.			

The Historic Organs Committee of the Organ Historical Society has issued a revision of the 1973 guidelines. Culver L. Mowers is chairman of the committee.

GUIDELINES FOR THE PRESERVATION AND RESTORATION OF HISTORIC ORGANS

I Historic American organs may be grouped into several categories:

- A) Any organ in the United States built before 1800 may safely be assumed to be of such overriding historical importance that it should be maintained in, or restored to, utterly original condition. If only the case remains, it should not be altered or enlarged to accomodate a newer organ.

- B) To a great extent, the above applies to any organ built before 1850, particularly if of domestic manufacture.
 - C) Any organ built before 1900 which is a unique or particularly good example of a builder or style should also be preserved from destruction or essential alteration.
 - D) Accepting the difficulty of gaining the perspectives usually granted by time, it is possible that some organs built in the present century are of sufficient artistic worth to warrant the designation "historic."
 - E) Certain organs, because of unusual style or construction, association with an historic person or event, or other unique consideration, may also be considered "historic" even though they may be of indifferent quality or design.
- II An organ which is "historic" by one or more of the above definitions is worthy of preservation in as nearly an original state as possible. "Original state" may be defined as:
- A) The state in which the original builder left the organ.
or
 - B) A subsequent state as rebuilt by the same or another builder which may be considered of equal or greater historic value.
or
 - C) A state in which the organ may be considered to retain a large proportion of its historic value (handsome case, tonal materials, etc.) although incorporating changes which it is not presently possible or desirable to remove.
- III "Restoration" is defined as returning the organ to proper working order in its original condition, guidelines for which are:
- A) It is preferable to retain or restore ALL original mechanical components.
 - B) Retention or installation of electric blowers is generally an exception to this except in very small organs, but it is recommended that hand-pumping mechanisms be restored where possible as an alternative wind supply. Other historic wind mechanisms, such as water motors, even if not restored to operation, should be preserved and, if possible, exhibited as part of the historic interest of the instrument.
 - C) It is most important that the original bellows, wind trunks, and other components which determine the wind characteristics of the original organ be restored rather than replaced. On no account should bellows be replaced with more modern equipment. The addition of concussion bellows to stabilize the wind should be carefully considered: the unstable wind conditions may be an important part of the organ's historical significance.
 - D) Generally, keyboards should be preserved in, or restored to original condition. Modern pedalboards should be added only when absolutely necessary. The key action should be restored with similar materials; the substitution of modern materials such as plastic and aluminum should be avoided. The use of "floating actions" to improve maintenance characteristics should be carefully considered, weighing the historical damage against the benefits.
 - E) Windchests should be restored rather than replaced. Installation of slider seals is considered a change not in keeping with the practices of the original builder.
 - F) Pipework should be very carefully restored, making every effort to retain the original tone quality, even when the restorer may not regard that quality as ideal. Original tuning mechanisms should be restored where possible, and the original pitch and temperament should be restored.

THE MODERN ORGAN by Ernest M. Skinner +

A BIOGRAPHICAL SKETCH OF ERNEST M. SKINNER by T. Scott Buhrman.

(1917 & 1925) 48 pages + 15 pages. 44 figures, illustrated, paper covers.

ISBN 0-913746-11-8. Price \$12.00.

Contents:

Evolution of the Action

Wind Pressure

The Swell Box

The "Augmented" Pedal

Discoveries in Acoustics

Specifications

Location of the Organ

+ Skinner Biography.

The Organ Literature Foundation. Braintree, Mass 02184. Date; _____

Please send _____ copy/copies of THE MODERN ORGAN by E. M. Skinner at \$12.00 per copy plus 50¢ for postage/Handling. Postfree if order is \$20.00 or more.

Name _____ Address: _____ City _____

State _____ Zip _____.

1. The first part of the document is a letter from the author to the editor.

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16. The sixteenth part is a letter from the editor to the author.

17. The seventeenth part is a letter from the author to the editor.

18. The eighteenth part is a letter from the editor to the author.

- G) Tonal modifications, possibly excepting additions which do not alter the original quality of the instrument, have no place in a restoration.
- H) The restorer should keep careful records of the work, and take measurements and notes of interesting features of the organ, and should make these available to anyone interested in the technical details of the instrument, and to the archives of the Organ Historical Society (at Ohio Wesleyan University, Delaware, Ohio.)

A GOOD RESTORATION SHOULD SHOW AS LITTLE AS POSSIBLE OF THE RESTORER AND AS MUCH AS POSSIBLE OF THE ORIGINAL BUILDER.

* * *

The Boston Organ Club

Balance, 20 June 1977		\$ 384.04
Income, 20 June 1977 to 26 June 1978		
memberships, donations, and other		1095.50
	TOTAL	<u>\$ 1479.54</u>
 Expenses		
Printing	\$ 658.01	
Supplies	23.60	
Donation (King's Chapel)	35.00	
Postage, telephone	340.00	
Bank charges	37.20	
	<u>\$ 1093.81</u>	<u>\$ 1093.81</u>
Balance, 26 June 1978		\$ 385.73

New members:

Ackerman, W. Raymond	150 Bunker Hill St.	Charlestown, Mass.	02129
Barber, Mrs. Theodore	2306 Franklin Ave. East	Seattle, Wash.	98102
Corkedale, Joe	17 Innis Ave.	Newburgh, N.Y.	12550
Fehr, Myron	3934 N.E. Union	Portland, Ore.	97212
Hill, Richard	1681 Broadway	Raynham, Mass.	02767
Marchi, Archie	33 Hudson View Terrace	Newburgh, N.Y.	12550
Royall, Mary Julia	70 Bay View Drive	Mount Pleasant, S.C.	29464
Sirota, Victoria	127 Strawberry Hill Rd.	Concord, Mass.	01742
Smith, David Lennox	4837 Mendota Ave.	Los Angeles, Calif.	90042
Traser, Donald R.	128 South Laurel St.	Richmond, Va.	23220
Trupiano, Larry	317 Avenue F	Brooklyn, N.Y.	11218

Changes of address:

Curl, Rev. Charles E.	P.O. Box 308	Stuart, Iowa	50250
Kampf, Elizabeth T.	C/o Stetson, 5692 Eichen Circle	Fort Myers, Fla.	33907
Kime, Glenn	309 Curtis St., No. 12	Syracuse, N.Y.	13208

* * *

Errata et Addenda

No. 118, page 7 - additional couplers in the last group are Choir to Positiv 16, Choir to Positiv 8, and Choir to Positiv 4.

No. 118, page 8, paragraph 3, line 1 - read "colossus".

No. 118, page 9, line 3 - the representative at the auction was John M. Ingraham (1866-1922), superintendent of Mr. Searles' factory, and his obituary states that "The remodeling of the great Boston Music Hall organ ... was one of Mr. Ingraham's tasks."

No. 118, page 9, sixth line from the bottom - the Erben has three ranks.

The text of the 1978 Organ Historical Society convention booklet, prepared by your editor, should be amended as follows:

page 16 - the "Original Great" St. Diap. Bass has 12 pipes.

page 28, line 11 - read "Great key slip". The Henry F. Miller pedal piano was made about 1883.

page 39 - reverse the "Great" and "Swell" headings in the "present stoplist".

page 57 - the Quintadena Treble has 49 pipes and the Quintadena Bass has 12 pipes.

page 60, line 9 - remove "the".

page 72, third line from the bottom - read "Clarion" for "Cornet".

page 82 - add three couplers to the fifth group: Choir to Positiv 16', Choir to Positiv 8', and Choir to Positiv 4'.

page 87, paragraph 3, line 2 - read "colossus".

page 89, paragraph 2 - the Ingraham data mentioned above also belongs here.

In addition, the two-manual organ in St. Andrew's Episcopal Church, Methuen, is the subject of polite controversy. It has all the hallmarks of the Methuen Organ Company, and the pipes are Methuen products. However, there is no nameplate and the key cheeks are of Woodberry design. It is known that Mr. Treat and James Cole of Boston formed a brief partnership shortly after the turn of the century, and perhaps James Treat never returned to Methuen. Proof that the St. Andrew's organ may be the result of a collaboration is in this item, published in The Music Trades, April 22, 1905: "Woodberry & Co. have just taken a contract to build a \$5,000 organ for Edward F. Searles, of Methuen, Mass., for All Saints' Episcopal Church, of that place. It will be a two-manual organ."

* * *

THREE NEW BOOKS -

The Modern Organ by Ernest M. Skinner ... and a Biographical Sketch of Ernest M. Skinner by T. Scott Buhrman, a 1978 reprint by The Organ Literature Foundation, Braintree, Mass., 02184; 64 pages, illustrated, paperbound; \$12.50 (includes postage).

This neatly-printed volume is a reproduction of Mr. Skinner's scarce 1917 book, and the sketch is from The American Organist for May, 1925. An increasing interest in the considerable merits of Skinner organs and the strict preservation of many of them make the reprint timely and valuable. Mr. Skinner's seven chapters detail many "secrets" of the type most builders usually keep to themselves. The fairly definitive short biography, by the delightfully opinionated editor of The American Organist, contains quotations from Mr. Skinner, who describes his early associations with builders Ryder, Hutchings, and Woodberry. The date of the Skinner book does not appear in the reprint. This volume should be in every organ library, and an order form is enclosed with this issue of the Newsletter.

Memoirs of a San Francisco Organ Builder by Louis J. Schoenstein; San Francisco: Cue Publications, 1977; 694 pages, illustrated; paperbound: \$15.00, hardbound: \$35.00, plus 75¢ postage. Available from The Organ Literature Foundation, Braintree, Mass., 02184.

Mr. Schoenstein's remarkable autobiography is the first of such length and detail by an organ builder in the western hemisphere, and it was in preparation for twenty years. The author, still very witty and active at the age of 94, is the son of Felix Schoenstein, a pioneer California builder, and the Schoenstein firm is now 101 years old. His thirteen chapters cover personal and family history, the great earthquake and fire of 1906, nearly every organ in his native city, instruments in the surrounding area and the northwest, the work of other nineteenth century builders (including opus

lists), opinions on tonal design and voicing, and a collection of delightful anecdotes. Mr. Schoenstein lived through a period of profound changes in organ design.

The book appears to have been somewhat hastily printed and not carefully proofread. The illustrations are too few and grouped at the end, and there is just one stoplist — that of a large Austin. There are no documented sources for the histories of the other California builders, but we can assume that Felix Shoenstein's notebooks exist. In spite of these deficiencies, and though the book is primarily of "local interest", it is a valuable work that deserves a nationwide readership.

The Tracker Organ Revival in America (Die Orgelbewegung in Amerika), compiled and edited by Uwe Pape; Berlin: Pape Verlag, 1978; 470 pages, illustrated, hardbound; \$35.00, available from Jan Rowland, 2033 Johanna A-2, Houston, Texas, 77055.

Dr. Pape's large and superb book is a remarkable milestone. It is the first European volume about American organs, and it is indeed a major contribution to organ literature. Part I contains eight illustrated, significant, and occasionally humorous articles in English and German by John Fesperman, E. Power Biggs, Uwe Pape, Roy Redman, Josef von Glatter-Götz, Charles B. Fisk, George Bozeman & Alan Laufman, and James Louder & Hellmuth Wolff. Part II lists North American tracker installations by European builders, and Part III lists similar instruments by American and Canadian builders. The 231 stoplists in Part IV are arranged by towns, a rather inconvenient method. Unfortunately, the phrase "normal couplers" is used too frequently, and compasses are rarely indicated. Part V has 141 excellent full-page photographs of cases and consoles, but there are interior views of just one organ. Part VI contains the brief biographies of 77 contemporary builders, and the few omissions are likely those persons who did not respond to Dr. Pape's solicitations. In fact, anything missing in the book is the result of an occasional lack of response to the published appeals for information. Many of the builders appear in photographs, and several important employees of firms are included. The volume includes lists of European builders' addresses, organ literature and journals, and the names of organ societies.

The paper and printing are superb, though the variety of type faces in the text of the articles creates a "fussy" appearance. The binding may prove to be too light for the weight of the book. The typographical errors are few. Unnecessary duplication of the photographs in the margins of the articles should be eliminated in the second edition — and we hope there will be another edition of this monumental book. The first printing will surely become as much a "collector's item" as Joseph E. Blanton's The Organ in Church Design. Dr. Pape's efforts record more than forty years of activity in the revival of mechanical action in North America, fortunately put on paper while most of the participants in the revolution are still living.

The increased cost of The Tracker Organ Revival in America is the result of a printers' strike, but all enthusiasts of organs should possess this book.

* * *

Miscellaneous clippings from The Musical Courier, New York -

The Barckhoff Pipe Organ Company, of Salem, Ohio, made 103 pipe organs in 1889, a very large trade, to be sure. They make everything pertaining to pipe organs, including metal pipes and keyboards.

- July 30, 1890

An organ recital took place last night at the warerooms of Hinners & Albertsen, builders of reed and pipe organs, Pekin, Ill. for the purpose of exhibiting the new pipe organ built by the firm for the German Evangelical Church at Burlington, Iowa. Prof. Carl C. Christensen, of Pekin, presided at the instrument and played among other things the C minor prelude and fugue of the great John Sebastian, a communion by Batiste, an "Ave Maria" by Liszt and transcriptions of Volkmar, Reinecke and Wagner. This program alone is sufficient to stamp Mr. Christensen as a good musician.

No trash there.

- November 19, 1890

There was a flurry of excitement in the Lyndale Avenue Congregational Church, Minneapolis, Sunday. When the audience was well seated and the notes of the anthem began to peal forth from the organ a strange and less dulcet sound was also heard. The organ sounded suddenly as though it were bewitched and ladies climbed into their seats while others prepared to faint, while all looked for something startling that seemed about to happen. The choir made a stampede from the vicinity of the organ and the music was stopped. Finally the organ was pried up and underneath was found a full grown cat which had been caught there in some way and was loudly lamenting his fate in melancholy cater-wauls. The young bass who removed the feline was severely bitten on the thumb by the infuriated animal and fears that he is poisoned.

- August 6, 1890

Emmons Howard, the Westfield church organ manufacturer is having an abundance of business since occupying his factory near Elm st. bridge, and has been obliged to decline some orders. He shipped a \$2,500 organ to Holyoke Saturday for the Appleton Street Methodist church, and has in process of construction organs for churches in Rapid City, Dak., South Paris, Me., and Sandy Hill, N.Y. -- Springfield "Republican."

- July 9, 1890

The new pipe organ for the Methodist society, at Bar Harbor, Me., is being made by Samuel F. Cobb, an eighty year old organ builder, at Bangor, Me.

- September 26, 1888

* * *

FIRST CONGREGATIONAL CHURCH, ROCKPORT, MASSACHUSETTS. Andover Organ Company, Inc., Methuen, Mass., Opus 74, 1974.

GREAT:		SWELL:		PEDAL:	
Quintaton	16' 56	Gemshorn	8' 56	Subbass	16' 32
Principal	8' 56	Gedeckt	8' 56	Octavebass	8' 32
Bourdon	8' 56	Spitzflöte	4' 56	Choralbass	4' 32
Octave	4' 56	Principal	2' 56	Mixture	IV 128
Rohrflöte	4' 56	Larigot	1 1/3' 56	Posaune	16' 32
Fifteenth	2' 56	Sesquialtera	II 112		
Mixture	IV 224	Scharff	III 168	<u>Couplers:</u>	
Trumpet	8' 56	Hautbois	8' 56	Great to Pedal	
		Tremolo		Swell to Pedal	
				Swell to Great	

no combination action

The organ stands in a chamber on the left side of the wide chancel in the much-altered early 19th century frame building, and the case front faces the opposite chancel wall. Above the white-painted panels are five flats of tin speaking basses of the 8' Principal, arranged 6/7/5/7/6, and below the middle flats are the vertical swell shades. The organ stands well forward in the chamber, and the room has good acoustics. The key and stop actions are mechanical.

The "low profile" console is reversed; there is no lid; the plexiglass music desk is attached to the hinged, mahogany top; the manual natural keys are covered with thick ivory, and the pedal sharps are of walnut; the flat, square-shanked rosewood knobs are lettered in script; the hitch-down coupler pedals are at the right of the swell pedal.

The only old pipes in the organ are those of the Hautbois, taken from the 1955 Williams rebuild of an electric-action Frazee previously in the church. The Quintaton has offset capped metal basses; the Gemshorn has mitered open basses; the Gedeckt is entirely of wood.

The case was designed by Leo Constantineau, Robert J. Reich drew up the specification and voiced the pipes, and Thomas Murray played the dedicatory recital on January 12, 1975.

THE ESTEY OPUS LIST - continued

Indianapolis, Ind.	Meridian Heights Presbyterian Church	2699 1927 2
Eagle Grove, Iowa	First Methodist Episcopal Church	2700 1927 2
Chester, Va.	Methodist Episcopal Church	2701 1927 2
West New Brighton, S.I., N.Y.	St. Paul's Evangelical Lutheran Church	2702 1927 2
Lynn, Mass.	Congregation Beth-El (new console in 1953)	2703 1928 2
Riverside, N.J.	Riverside Methodist Episcopal Church	2704 1928 2
Stuttgart, Ark.	First Christian Church	2705 1928 2
Cutchogue, L.I., N.Y.	First Methodist Episcopal Church	2706 1928 2
Tipton, Ind.	First Presbyterian Church	2707 1927 2
Norwood, N.Y.	St. Andrew's R.C. Church	2708 1928 2
Cairo, Ga.	First Baptist Church	2709 1928 2
Newark, N.J.	Mrs. W. M. Scudder (entry crossed out on a later list and "Longy School of Music, Cambridge, Mass." inserted)	2710 1928 2
Brilliant, Ohio	First Presbyterian Church	2711 1928 2
Boston, Mass.	L. G. del Castillo Studio (a 1931 letter states that the instrument was incorporated into another organ and "there is not any longer 2712")	2712 1928 3
Calonia, N.J.	Dr. Fred H. Albee	2713 1928 2
Brattleboro, Vt.	Centre Congregational Church (replaced No. 2640)	2714 1928 3
Limerick, Maine	First Baptist Church ("Free Baptist Church" on a later list)	2715 1928 2
Harrisonburg, Va.	Church of the Blessed Sacrament, R.C.	2716 1928 2
York, Pa.	S. F. Laucks	2717 1928 2A
Waterbury, Vt.	Methodist Episcopal Church	2718 1928 2
Ford City, Pa.	St. John's Lutheran Church	2719 1928 2
Belmont, N.Y.	St. Philip's Episcopal Church	2720 1928 2
Montclair, N.J.	South Presbyterian Church	2721 1928 2
Radnor, Pa.	St. David's Episcopal Church (console only)	2722 1929 2
Cuba City, Wis.	St. Rose R.C. Church	2723 1929 2
Maumee, Ohio	St. Paul's Episcopal Church	2724 1928 2
Mount Vernon, N.Y.	First Church of Christ, Scientist	2725 1928 2
Philadelphia, Pa.	Lawndale Methodist Episcopal Church	2726 1928 2
Marion, Ind.	Marion Memorial Coliseum	2727 1928 3A
Rumford, Maine	First Baptist Church (replaced No. 595, retaining some old pipes)	2728 1928 3
Lawrence, Mass.	Capitol Theatre	2729 1928 2
Montpelier, Vt.	Christ Episcopal Church (replaced by K. Wilhelm)	2730 1928 2
Kenmore, N.Y.	Kenmore Methodist Episcopal Church	2731 1928 3
Natrona Heights, Pa.	Grace Methodist Episcopal Church	2732 1928 3
Sharptown, Md.	Asbury Methodist Episcopal Church	2733 1928 2
Montpelier, Vt.	Bethany Congregational Church (moved to new building; replaced by F. Noack)	2734 1928 3
Harrogate, Tenn.	Lincoln Memorial University	2735 1928 3
Pittsburgh, Pa.	Emmanuel Evangelical Church	2736 1928 2
Winston-Salem, N.C.	St. Leo's R.C. Church	2737 1928 2
Burlingame, Calif.	R. W. Miller (enlarged in 1930)	2738 1928 2
Conyngham, Pa.	F. W. Stark	2739 1928 2
Denton, Texas	First Methodist Episcopal Church, South	2740 1928 3
Pittsburgh, Pa.	West End Methodist Episcopal Church (old case used)	2741 1928 3
Los Angeles, Calif.	Ruppé Mortuary, 950 West Washington St. (moved in 1932 to West Adams Baptist Church, 4500 West Adams Blvd., Los Angeles)	2742 1928 2
San Mateo, Calif.	First Church of Christ, Scientist	2743 1928 2

Tyler, Texas	First Christian Church	2744	1928	2
Keene Valley, N.Y.	Keene Valley Congregational Church	2745	1928	2
Mount Vernon, N.Y.	St. Ursula's R.C. Church	2746	1928	2
Drexel Hill, Pa.	St. Andrew's R.C. Church	2747	1928	2
McKeesport, Pa.	St. Pius R.C. Church	2748	1928	2
Hot Springs, Ark.	First Presbyterian Church	2749	1928	3
High Point, N.C.	Morris Chapel, Methodist Episcopal	2750	1928	2
San Francisco, Calif.	St. Dominic's R.C. Church (additions only)	2751	1928	4
Sanford, N.C.	Sanford Presbyterian Church	2752	1928	2
Elmira, N.Y.	Southside Baptist Church	2753	1928	2
Orange, N.J.	First Presbyterian Church	2754	1928	2
Johnstown, Pa.	Franklin Street Methodist Episcopal Church	2755	1928	4
Toms River, N.J.	First Baptist Church	2756	1928	2
Boston, Mass.	Congregation Adath Israel	2757	1928	3
Platteville, Wis.	First Congregational Church	2758	1928	2
Springfield, Vt.	St. Mark's Episcopal Church (rebuilt by F. Johnson)	2759	1928	2
Ellwood City, Pa.	Baptist Church	2760	1928	2
Newtown, Pa.	Newtown Presbyterian Church	2761	1928	2
Yakima, Wash.	First Congregational Church	2762	1928	2
Rochester, Pa.	St. John's United Evangelical Protestant Church ("Burry's Church" on a later list)	2763	1928	2
New York, N.Y.	Hopewell Masonic Temple, Bronx	2764	1928	2
New York, N.Y.	Estey Studio (No. 1690 rebuilt with an additional three-manual console; later sold to St. Martin's Episcopal Church, New York)	2765	1928	3
Harrisburg, Pa.	Otterbein Church of the United Brethren	2766	1928	2
Fairfield, Iowa	First Church of Christ, Scientist	2767	1928	2
Bangor, Maine	Columbia Street Baptist Church	2768	1928	2
Newburyport, Mass.	Masonic Temple	2769	1928	2
El Paso, Texas	Scottish Rite Cathedral	2770	1928	3
Hartsdale, N.Y.	Hitchcock Memorial Presbyterian Church (old case retained; new console later)	2771	1928	2
Reinerton, Pa.	St. Peter's Evangelical Lutheran Church	2772	1928	2
Portsmouth, N.H.	St. John's Lodge No. 1, Masonic Temple (later sold)	2773	1928	2
Winchester, Mass.	First Baptist Church (replaced by Casavant Frères)	2774	1929	3
Rutherford, N.J.	First Church of Christ, Scientist	2775	1928	2
Spring Station, Ky.	Dr. A. J. A. Alexander	2776	1928	2
Mountain Lakes, N.J.	Community Church	2777	1928	2
Windsor, Vt.	St. Francis R.C. Church (moved to new building; burned 1977)	2778	1928	2
Plainfield, N.J.	Calvary Baptist Church	2779	1928	2
Chicago, Ill.	Grace Episcopal Church	2780	1928	3
Hollywood, Calif.	Chester Conklin	2781	1929	2
Sacramento, Calif.	First Baptist Church	2782	1929	2
Lowell, Mass.	St. Jeanne d'Arc R.C. Church	2783	1929	2
Los Angeles, Calif.	Estey Studio (sold in 1931 to J. D. Fredericks, Jr., Los Angeles)	2784	1929	3A
Concord, N.C.	Central Methodist Episcopal Church, South	2785	1928	2
Monson, Mass.	St. Patrick's R.C. Church	2786	1929	2
Richmond, Va.	Centenary Methodist Episcopal Church, South (new console and additions only)	2787	1928	2
Baltimore, Md.	Jenkins Memorial Hospital	2788	1928	2
Sharon, Mass.	Our Lady of Sorrows R.C. Church	2789	1928	2
Brooklyn, N.Y.	St. Paul's Methodist Episcopal Church	2790	1929	2
Baldwin, L.I., N.Y.	Methodist Episcopal Church	2791	1929	2
Williamsville, N.Y.	Randall Memorial Baptist Church	2792	1929	2

For our first meeting this fall, we will join the Boston Chapter of the American Guild of Organists for a recital by Almut Rösler on the 1863 Hook/1902 Hook-Hastings organ in the Church of the Immaculate Conception, Harrison Avenue, Boston, at 3:30 p.m., on Sunday, October 8. Miss Rösler will perform works by Messiaen, David, Reger, and Durufle on the world-famous four-manual instrument.

Miss Rösler is the precentor and organist at the Johanneskirche in Düsseldorf, Germany, and is the winner of numerous European awards and contests in organ playing. She has concertized extensively in Europe and the United States, and, as one of the few pupils of Messiaen, she has recorded his complete works.

Before the recital, an official plaque will be presented by representatives of The Organ Historical Society to the rector, The Rev. Francis J. Gilday, naming the organ an instrument of exceptional historical significance and worthy of preservation. At intermission, the rector will comment on the architectural symbolism of the great church's interior. Following the recital, a reception will be given in the Music Room, where Beverly Scheibert, Dean of the Boston Chapter, A.G.O., will present certificates to those who passed the recent, annual A.G.O. examinations.

Admission to the recital, sponsored jointly by the church and the guild, is \$3.00 for the general public, \$2.00 for parishioners of the church and members of The Boston Organ Club, and free to members of the A.G.O.

* * *

MIXTURES -

The Andover Organ Company has contracted with St. Joseph's R.C. Church, Laconia, N.H., for the restoration of the large two-manual George Stevens organ, built about 1890 for the former church edifice. B.O.C. member Larry Leonard is one of the parish organists.

Almut Rösler will give a master class covering three works by Messiaen at Old West Church, Cambridge Street, Boston, from 9-12 a.m., and 1-4 p.m., October 7. The class is sponsored by the New England Conservatory of Music and the fee is \$10.00. Details are available from Yuko Hayashi at the Conservatory.

Elwyn G. Barrow, 86, a former teacher, choral conductor, and for more than forty years organist at St. Cyprian's Episcopal Church, Boston, died in Middleboro, Mass., on August 4. Sarah M. Kelley, 78, for many years organist at Our Lady of Lourdes R.C. Church, Jamaica Plain, Mass., died in that city on August 9.

At 3:30 p.m., November 12, Ralph Vaughan Williams' Concert Mass in G minor will be sung at Immaculate Conception Church, 761 Harrison Avenue, Boston. The Harvard Chapel Choir, conducted by John Ferris, will sing in the rear gallery, and the propers will be sung by the Schola Cantorum of the Archdiocesan Choir School, St. Paul's Church, Cambridge, conducted by Theodore Marier in the sanctuary. The address is to be given by The Rev. Peter Gomes, Chaplain of Harvard University and the Boston Chapter of the A.G.O. The admission fees are \$3.00 for the general public, \$2.00 for parishioners of the church and members of the A.G.O., and \$1.00 for students. The event is another planned by the Titular Organist of the church, Jack Fisher.

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. Treasurer and Membership Secretary: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone Area 603, 827-3055. Meetings are usually 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.

The new Pacific-Southwest Chapter of The Organ Historical Society is publishing The Cremona six times a year, edited by B.O.C. member Jim Lewis. Dues are \$3.00 a year and should be sent to Stephen Baker, 512 S. Ivy Ave., Monrovia, Calif., 91016.

A. David Moore & Co. of North Pomfret, Vt., are building a two-manual, eighteen-stop tracker organ for Emanuel Covenant Church, Rochester, N.Y. The case is of ash cut near the shop and the instrument will be installed next year. Mr. Moore has removed two 8' ranks in the Hutchings-Votey organ in Hedding United Methodist Church, Barre, Vt., and installed a Mixture III and a Sesquialtera II; the labial Oboe has been replaced by a real reed stop. The chest and keyboard of a one-manual Stevens & Jewett, c.1856, junked by the Congregational Church, Norwich, Vt., twenty years ago, are being used to build a voicing machine for the Smithsonian Institution, Washington, D.C.

Catalogue I, just published by The Organ Literature Foundation, Braintree, Mass., 02184, lists 806 books and recordings. It is exceptionally comprehensive, neatly published, and deserves your perusal.

Hutchings-Votey Organ Co., Opus 1594, 1906, originally in St. Mary's R.C. Church, Southbridge, Mass., and rebuilt by the Kinzey-Angerstein Organ Company for St. Mary's R.C. Church, Holliston, Mass., was dedicated on September 8. The opening recital was played by Wojciech Wojtasiewicz, and the 2-21 tracker instrument has the 1 1/3' and 2 2/3' ranks drawing separately from the IV Mixture and II Cornet respectively.

At 7:00 p.m. on October 15, Joan Lippincott will play the opening recital on the new two-manual Bozeman-Gibson organ in Faith Lutheran Church, 231 Jackson Avenue, Syosset, L.I., N.Y. The instrument is the firm's Opus 14, and the church is within walking distance from the Long Island Railroad.

John Ogasapian will play the rededication recital on the organ recently restored by Mann & Trupiano of New York City for the Presbyterian Church (Old Whaler's Church), Sag Harbor, L.I., N.Y., at 4:00 p.m., October 29. The instrument began life as a one-manual 1845 Henry Erben, and was enlarged to two manuals by Earle & Bradley in 1872. The recent rebuilding included restoration of the Erben work and improvement of the somewhat cheaper 1872 alterations. The organ stands in the rear gallery of a large and very unusual frame "Egyptian Revival" building.

The coming King's Chapel Concert Series in Boston comprise three programs on Sunday afternoons at five o'clock, and you must go early! On October 22 one may hear Handel's Organ Concerto in F Major, Opus IV, No. 4, and J. S. Bach's Mass in G Minor, BWV 235, for soloists, chorus and orchestra. Choral and organ music of the English Renaissance and Restoration will be performed on January 28. "I will give thanks unto the Lord" by Purcell, Drei geistliche Lieder by Mendelssohn, and the Mass in G Major by Schubert are included in the concert for March 11.

Thomas Murray will play a recital on the three-manual 1854 E. & G. G. Hook organ in the First Unitarian Church, Centre Street, Jamaica, Plain, Mass., at 7:00 p.m., October 1.

The closing paragraph of a recent Peter Hurford recital review, at Christ Church, St. Louis, Mo.: "The final allegro of the Bach-Vivaldi concerto was disturbed by a young woman who ran screaming the length of the cathedral and out the front door. Hurford didn't miss a note."

An excellent opportunity to see the elegant, restored Mechanics Hall, Worcester, Mass., will be the concert by St. Jacobi's Bach Choir of Hamburg, Germany, at 8:00 p.m., October 16. Tickets are \$3.00.

* * *

Errata et Addenda

No. 119, page 9, line 4 - there are four stoplists in the Schoenstein book.

No. 119, page 8, - "No. 234 Methuen, Mass. Ep. Church 2-22" appears on an unpublished manuscript list of organs by Jesse Woodberry & Co., in the Frazee records.

WILLIAM E. ASHMALL, born in England in 1860, was a composer, teacher, and editor who operated William E. Ashmall & Co., a music publishing firm at 231 East 80th Street, New York City, for several years. In September, 1889, he established an excellent monthly, The Organists' Journal, and within a year its place of publication was permanently located in Arlington, N.J. Mr. Ashmall was the organist and director of music at the Clinton Avenue Reformed Church, Newark, N.J., and in 1898, M. P. Möller built a "3-40" tubular-pneumatic organ, Opus 209, for Mr. Ashmall's conservatory of music, evidently in his home at 11 Pavonia Avenue, Arlington.

The Organists' Journal was one of several monthly Ashmall publications, and at least 283 issues were published in twenty-four volumes until 1919. Only Ashmall advertising appeared during the first year, and articles and news items were included from September, 1890, until August, 1896, if not longer. A considerable variety of advertising continued until 1915. Much of the music is quite good, and Mr. Ashmall was evidently in contact with some of the best European and American composers for the organ. In this and the next few issues of the Newsletter, news items from your editor's collection of 200 copies of the Journal will be reprinted without editorialization.

September 1890:

New Organ for St. Joseph's Cathedral.

The magnificent organ for St. Joseph's Cathedral, Hartford, Conn., has just been completed by Hook & Hastings, of Boston. It occupies a position in the front gallery and presents to view an imposing front 40 feet wide and nearly 40 feet high, comprising groups of many pipes of largest size, richly decorated, and casing of oak of elaborate design.

It has 3 manuals, CC to a, 58 notes; and pedals CCC to F, 30 notes; with 60 stops, 12 pedal movements, and 3240 pipes, as follows:

GREAT ORGAN.

Open Diapason	16 ft.	Flute Harmonique	4 ft.
Open Diapason	8 "	Octave	4 "
Flute Harmonique	8 "	Twelfth	3 "
Viola da Gamba	8 "	Fifteenth	2 "
Gemshorn	8 "	Mixture	4 rks.
Viola	8 "	Acuta	4 rks.
Doppel Flöte	8 "	Trumpet	8 ft.
Quint	6 "	Clarion	4 "

SWELL ORGAN.

Bourdon	16 ft.	Flauto Traverso	4 ft.
Open Diapason	8 "	Violina	4 "
Concert Flute	8 "	Flautino	2 "
Salicional	8 "	Dolce Cornet	4 rks.
Stopped Diapason	8 "	Contra Fagotto	16 ft.
AEoline	8 "	Cornopœan [sic]	8 "
Voix Celeste	8 "	Oboe (with Bassoon)	8 "
Quintadena	8 "	Vox Humana	8 "
Octave	4 "		

CHOIR ORGAN.

Leiblich Gedacht [sic]	16 ft.	Melodia	8 ft.
English Open Diap.	8 "	Flute d'Amour	4 "
Geigen Principal	8 "	Fugara	4 "
Dulciana	8 "	Piccolo	2 "
Stopped Diapason	8 "	Clarinet	8 "

PEDAL.

Contra Bourdon	32 ft.	Quint Flöte	12 ft.
Open Diapason	16 "	Violoncello	8 "
Bourdon	16 "	Flöte	8 "
Violone	16 "	Trombone	16 "
Great Organ	16 Stops.	1272 Pipes.	
Swell Organ	17 "	1118 "	
Choir Organ	10 "	580 "	
Pedal Organ	8 "	240 "	
Mechanical Stops	9 "		
Total	60 Stops.	3240 Pipes.	

In addition there are 9 couplers and 12 combination pedals, grand crescendo pedals, etc., which puts the whole organ under easy control of the player.

The action is extended and reversed. There are two large bellows on different wind pressures. Wind is supplied by a powerful water motor.

Opus 1140, 1890, "3-60"; replaced by Austin Organ Co., Opus 691, 1916, which burned

Organ builders in general throughout the country are at last beginning to see the advantages which are derived from a compass of five octaves (CC to C4 - 61 notes). This is without doubt one of the most important features which the builders have given us in several years past. We hope it will be only a short time ere all the new organs have this compass; true, it costs a little more for these three or four extra notes, but yet think of the incalculable benefit which is derived from them.

We have agitated this subject for a long time. Let "61 notes" be the war-cry.

New Organ for the Brooklyn Tabernacle.

The first organ built for the Brooklyn Tabernacle by Geo. Jardine & Son, was, at the time of its completion, in the year 1873, one of the largest instruments in the country, and under the skillful playing of the renowned organists, Messrs. Geo. W. Morgan and Henry Eyre Browne, earned a world-wide reputation. It was destroyed by fire on October 13, 1889, and Messrs. Jardine are again entrusted with building a still larger organ for their New Tabernacle.

Four Manuals Compass C C to C, 61 Notes. Pedals Compass C C C C to F, 30 Notes.

GREAT.

Double Open Diap.	16 ft.	Gambetta	4 ft.
Open Diapason	8 "	Flute Harmonic	4 "
Second Open Diap.	8 "	Nasard	3 "
German Gamba	8 "	Acuta	2 "
Gemshorn	8 "	1st Sesquialtra	3 ranks.
Open Flute	8 "	2d Mixture	5 "
Dopple Flute	8 "	Double Trumpet	16 ft.
Quint	6 "	Trumpet	8 "
Principal	4 "	Octave Trumpet	4 "

SWELL.

Bourdon	16 ft.	Violin	4 ft.
Open Diapason	8 "	Flauto Traverso	4 "
Second Open Diap.	8 "	Piccolo	2 "
Stopped Diapason	8 "	Cornet	
Viol d'Amour	8 "	Contra Fagotto	16 "
Aeolina	8 "	Cornoean	8 "
Quintadena	8 "	Oboe and Bassoon	8 "

Vox Celestes	8 "	Vox Humana	8 "
Principal	4 "	Clarion	4 "

CHOIR.

(Enclosed in a separate Swell Box).

Lieblich Gedacht	16 ft.	Wald Flute	4 ft.
Violin Diapason	8 "	Salicet	4 "
Keraulophon	8 "	Flageolet	2 "
Dulciana	8 "	Dolce Cornet	
Gedacht	8 "	Clarionet	8 "
Melodia	8 "	Vox Angelica	8 "

SOLO.

Double Melodia	16 ft.	Concert Flute	4 ft.
Cathedral Diapason	8 "	Fife Harmonic	2 "
Bell Gamba	8 "	Bombard	16 "
Flute á Pavillion	8 "	Song Trumpet	8 "

PEDAL.

Double Open Diap.	32 ft.	Bass Flute	8 ft.
Open Diapason	16 "	Night Horn	4 "
Contra Gamba	16 "	Trombone	16 "
Bourdon	16 "	Tromba	8 "
Violoncello	8 "	Bassoon	8 "

There will be 44 accessories, including couplers, combination piston knobs, combination pedals, pedal movements, etc., etc.

SUMMARY.

Great Organ	18 Stops.	1164 Pipes.
Swell Organ	18 "	1342 "
Choir Organ	12 "	854 "
Solo Organ	8 "	488 "
Pedal Organ	10 "	300 "
Total	66 "	4,448 "
Couplers	10	
Mechanical Movements	11	
Pneumatic Great Organ,		
Piston Knobs	6	
Combination Pedals	11	
Pedal Movements	6	
Total	110	

October 1890:

Roosevelt Organ Works.

Some months ago Mr. Roosevelt began negotiations which resulted in his acquiring the block bounded by Park and Lexington Avenues and One Hundred and Thirty-first and One Hundred and Thirty-second Streets, adjoining the Harlem River, between the Third Avenue Road Bridge and the Fourth or Park Avenue Railway Bridge. On this property, familiar to passers-by on the railroad, has stood for some years, though of late untenanted, several large factories and some frame buildings. The work that Mr. Roosevelt is now progressing consists briefly in erecting new four-story factory buildings covering the southern half of the Park Avenue end of the block where the frame buildings stood, and extending back about one hundred feet on One Hundred and Thirty-first Street, together with extensive alterations and improvements to the old factory buildings occupying the balance of the block on Park Avenue and extending eastward one

hundred feet on One Hundred and Thirty-second Street, and some two hundred feet in the center of the block. When finished, the Park Avenue front will be an unbroken factory from street to street, extending one hundred feet toward Lexington Avenue on each of the side streets and well down the center of the block.

Toward the eastern end of the building in the center of the block is a 250 h.p. Corliss engine, boilers, and outfit complete, from which is transmitted and distributed an abundance of power throughout the factory, the arrangement of which is most perfect and complete in every respect.

The entire building is to be heated by steam coils supplied by exhaust steam from the large engine. Every square foot of floor surface from the roof to cellar will be protected from fire by a most complete automatic sprinkling system, calculated to drown out a fire at its inception whether an attendant be present or not.

The erecting room is well lighted, measuring 45 feet in width and 68 feet in length, with a height of 42 feet from floor to underside of the heavy iron trusses that carry the roof. On these trusses is attached the traveling crane, by means of which the various parts of organs can be hoisted and lowered at any point, or carried from one point to any other point in the erecting room.

In view of the prominent location of the building, it is proposed to place on top of it, in a conspicuous position, a non-combustible affair representing a complete organ, so far as the exterior is concerned, and which will serve as a suitable symbol, or emblem, of the manufacture carried on within. This, we understand, will be illuminated at night.

It is expected that the buildings will be ready for occupancy within four or five months, and at such time Mr. Roosevelt expects to close his present New York factory in Eighteenth Street, and to diminish his force in Philadelphia and Baltimore, so that those branches will cease to manufacture organs, but continue to the extent of doing general tuning and repairs. In making these changes Mr. Roosevelt has also arranged to establish similar tuning and repair headquarters in Chicago, which will look after the section of the country more accessible from that city than from New York.

Specification of New Organ for the Cathedral of S. S. Peter and Paul,
Chattanooga, Tenn.
Built by the Carl Barckhoff Co., Salem, Ohio.

GREAT.

Open Diap.	16 ft.	Flute	4 ft.
Open Diap.	8 "	Twelfth	3 "
Doppel Flute	8 "	Fifteenth	2 "
Gamba	8 "	Mixture	3 rks.
Octave	4 "	Trumpet	8 ft.

SWELL.

Bourdon	16 ft.	Flute Harmonic	4 ft.
Open Diap.	8 "	Fugara	4 "
Stopped Diap.	8 "	Cornet	3 rks.
Salicional	8 "	Oboe and Bassoon	8 ft.
Principal	4 "		

SOLO.

Viola	8 ft.	Flute D'Amour	4 ft.
Dulciana	8 "	Clarinet	8 "
Melodia	8 "		

PEDAL.

Open Diap.	16 ft.	Violoncello	8 ft.
Bourdon	16 "		

There are 9 couplers and 18 combinations, operated by pneumatic piston knobs placed between the manuals.

New Organ for the Park Ave. Congregational Church, Minneapolis, Minn.

Built by A. B. Felgemaker, of Erie, Pa.

Three Manuals, Compass CC to G4, 61 Notes.

GREAT.

Double Open Diap.	16 ft.	Twelfth	2 2/3 ft.
Open Diap.	8 "	Fifteenth	2 "
Doppel Floete	8 "	Mixture	2 "
Octave	4 "	Trumpet	8 "

SWELL.

Lieblich Gedact	16 ft.	Flauto Traverso	4 ft.
Open Diap.	8 "	Fugara	4 "
Viola	8 "	Flautino	2 "
AEolina	8 "	Oboe, with Bassoon	8 "
Stopped Diap.	8 "		

CHOIR.

Geigen Principal	8 ft.	Flute D'Amour	4 ft.
Dulciana	8 "	Piccolo	2 "
Melodia	8 "	Clarinet	8 "

PEDAL.

Double Open Diap.	16 ft.	Violoncello	8 ft.
Bourdon	16 "		

In addition there are 17 mechanical movements, consisting of couplers, pedal combinations, etc.

[Opus 511]

November 1890:

A Novel Organ Appliance.

Mr. Alex S. Gibson, of Waterbury, Conn., has lately perfected and applied to his organ in the First Church his device, which he terms the pneumatic swell whereby the "swell-box" may be opened and closed by wind from the bellows, the governing valve being operated by the breath of the player, through a tube held in the mouth. A puff of air sent into the mouthpiece causes the "swell" to open, and withdrawal of the air causes it to close; the motion may be fast or slow, partial or complete, at will. All motion ceases when pressure is withdrawn, and the free use of the pedal in the usual way is not interfered with. In certain difficult pieces of organ music, while the feet are engaged in playing a complex passage, in holding octaves, or in doing "double notes," it has been impossible to attain the best effects, as the swell-pedal could not be moved; this arrangement makes it easy to obtain the desired increase and diminution of power, while it allows perfect freedom for the most elaborate passages. There is nothing experimental about it, as it was used successfully in Norwalk by Mr. Gibson five years ago.

The Carl Barckhoff Church Organ Co. will this month put up a large three manual organ for the Century Piano Co., Minneapolis, Minn., in their new Music Hall, to be used for concert purposes; it will be a complete instrument. The firm has recently opened offices to take care of the interests of the business, and to do general tuning and repairing work in Chicago, Leavenworth, Minneapolis, and Syracuse, N.Y.; the Syracuse office is attended to by Jas. Davis, 713 Warren Street; the Chicago office by W.

H. Turner, formerly of Lancashire & Turner; the Leavenworth office is at Carl Hoffman's Music Hall; and the Minneapolis office at the Music Hall of the Century Piano Co.

December 1890:

Messrs. Woodberry & Harris have just completed a magnificent three manual organ for Plymouth Church, Syracuse, N.Y., at a cost of \$7,000.

The case is of elegant and imposing design. It has two fronts made of English quartered oak, which are surmounted by many pipes handsomely decorated and arranged in graceful symmetry.

Each register extends throughout the entire keyboard, and the compass is sixty-one notes.

The diapasons are exceedingly full and rich, while the softer string tones are mel-low and very even in quality; the Plymouth Church congregation have something to which they can look forward to with delight.

January 1891:

Representative American Organists.

Samuel Brenton Whitney.

Mr. Samuel Brenton Whitney, son of Samuel and Amelia (Hyde) Whitney, was born in Woodstock, Windsor County, Vt., June 4, 1842.

His early education was obtained in the public schools. He afterward attended the Vermont Episcopal Institute, Burlington; studied music first with local teachers, afterwards with Carl Wels in New York, and later still with Professor John K. Paine, of Harvard University, taking lessons on the organ, pianoforte, composition and instrumentation.

Mr. Whitney has been organist and director of music of Christ Church, Montpelier, Vt.; St. Peter's, Albany, N.Y.; St. Paul's Church, Burlington, Vt.; is at present, and has been for the last nineteen years, organist of the Church of the Advent, Boston, the choir of which church has become quite celebrated under his direction. He has frequently been engaged as conductor of choir festival associations in Massachusetts and Vermont; is first vice-president and one of the organ examiners of the American College of Musicians; has written church music quite extensively; also piano and miscellaneous music. He has been conductor of many choral societies in and around Boston, and has the reputation of being very successful in training and developing boys' voices.

In this position he has been identified with liturgical music, vested choirs, and a reverent performance of church music.

As an organist he belongs to the strict school, and but for his modesty would be much oftener heard outside the walls of his own church. His services, however, have been in constant demand in and around Boston, wherever a new organ was to be introduced to the public. It has been said of him that he has a wonderful faculty of getting a great deal of music out of a small instrument.

The late Dr. J. H. Wilcox [*sic*] once said, in this connection, after hearing Mr. Whitney play a very small organ: "It takes a much more gifted organist to play a small organ than it does to play a large one where every resource is at hand." Another musical authority in Boston has said: "Mr. Whitney, by his wonderful mastery of the preludes, fugues, and toccatas of Bach, most of which are so impressed upon his remarkable memory, that he rarely uses notes; by his style, so brilliant and pleasing, and his improvisations, so solid and rich, has won much credit in and beyond professional circles."

Mr. Whitney was for a time a teacher of the organ in the New England Conservatory of Music. He also established in this institution for the first time a church music class, in which not only were the vocal pupils taught how to properly interpret sacred music, but the organ pupils as well, were instructed as to the management of the organ in church music.

Among Mr. Whitney's compositions are a trio for pianoforte and strings, many solos

and arrangements for both pianoforte and organ, as well as several church services, Te Deums, and miscellaneous anthems, both sacred and secular.

March 1891:

A NEW ORGAN FACTORY.

We give on page 2 of cover a view of the new building of the Theo. C. Knauff Co., church organ builders.

The works of this company are located at Newark, Delaware, and consist of a central building, used mainly as a setting up room for the large organs. This room, which covers a floor space of about twenty-three hundred square feet, and if the gallery over the office be included, over three thousand square feet, is more than fifty feet in height to the springing line of the trusses carrying the roof, and is therefore of sufficient size to enable them to set up the largest organs built. Two long wings, each forty by one hundred feet, and two stories high, extend to the right and left of the main building. In these are carried on the various processes of manufacturing which go to make up the completed organ. In the right-hand wing is a complete wood-working establishment, fitted up with machinery of the most improved type. The engines and boilers are located in an extensive one-story addition in the rear. In the left wing are the rooms for metal working, as well as the voicing rooms, and the painting, decorating, varnishing and finishing rooms. Here, too, is a fire-proof store-room for the thousands of patterns which have been accumulated by the company during the many years they have been building organs. Facilities for shipment are provided by the Baltimore & Ohio Railroad Company, which has run a siding through the right wing of the factory.

The building is of hard burned brick, laid up in red mortar. The bricks used not being of uniform color, give a pleasing effect of varying lights, so important in such a large mass of brick work. Around the entire building, between the first and second story windows, will be carried a band of buff tint, rough cast work, on which upon the railroad front of the building, is painted an appropriate sign. In the central clock tower is an organ, so connected with the clock work that at every hour a tune will be played. Besides this, various decorations, in the shape of organ pipes, are also used on the building. The idea in the design has been to obtain as picturesque an effect as possible, while detracting in no way from the dignity required by a building of the size of this. The construction throughout is the modern slow-burning mill construction, of wooden posts and heavy timbers, there being no rough joists or rough under-surfaces of flooring exposed in any way.

This firm was started in 1834 by Mr. Henry Knauff, who had for eight years previously been engaged in experimenting with and building church organs. The first factory was opened in the year named, and the business has been in uninterrupted and successful operation ever since. The large building at Newark is the main factory of the company, but the company also has a large and complete factory in Philadelphia used for local work, repairs, and for receiving overcrowding in any department as needed. The headquarters of the company are in Philadelphia, where the general offices are situated.

During the fifty-five years in which this firm has been in business they have built many of the largest and finest organs which are to be found anywhere. In one instance, an organ was sent to the city of Shanghai, in China, where it is still in use in the P. E. Mission, the first pipe organ in the empire of China. One large instrument was burned in the late fire in Savannah, Ga., where the firm have ten other organs. One in the Presbyterian church in Charleston, S. C., was injured during the bombardment of that city by shells from the Union guns. The church having a tall spire and being a prominent object, was used as a target for the Union gunners.

The headquarters of the company at Philadelphia are at 238-244 Dean street, and the New York office is in the Lincoln Building, Union Square.

May 1891:

NEW ORGANS.

The Carl Barckhoff Church Organ Co., contracted for a large chorus organ costing \$8,000, with the National Assembly at Washington, D.C., to be placed in the Ampitheatre at Glen Echo, Chautauqua, which is to be opened June 16.

The organ in connection with the Washington Marine Band is to be used for accompanying large choruses during the Assembly, and also for organ recitals. The following is the specification.

GREAT ORGAN.

Open Diapason	16 ft.	Gambetta	4 ft.
Open Diapason	8 "	Floete Traverso	4 "
Doppel Flute	8 "	Quinte	3 "
Gamba	8 "	Octave	2 "
Viola	8 "	Mixture	3 rk.
Quinte	5 1/3 "	Trumpet	8 ft.
Octave	4 "		

SWELL ORGAN.

Bourdon	16 ft.	Fugara	4 ft.
Open Diapason	8 "	Piccola [sic]	2 "
Stopped Diapason	8 "	Cornet	3 rk.
Salicional	8 "	Fagotta	16 ft.
Geigen Principal	8 "	Oboe and Bassoon	8 "
Principal	4 "	Cornopean	8 "
Concert Flute	4 "		

PEDAL ORGAN.

Principal	16 ft.	Trombone	16 ft.
Resultant	32 "	Floeten Bass	8 "
Sub Bass	16 "	Violoncello	8 "

MECHANICAL REGISTERS.

Coup. Great to Pedal.	Bellows Signal.
Coup. Swell to Pedal.	Wind Indicator.
Coup. Swell to Great.	Tremolo.

COMBINATION PEDALS.

Great Organ Forte.	Swell Organ Piano.
Swell Organ Forte.	Great Organ Piano.
Great Organ Mezzo Forte.	Balanced Swell Pedal.

Pneumatic compensating valves to be used for Great and Swell Organ.
 A Ross Water Motor to be used to blow the Organ.

* * *

The Boston Organ Club

New member:

Faucher, Robert R. 155 River St., Apt. K-2 West Springfield, Mass. 01089

Changes of address:

Coleberd, Robert E.	7826 Duffield	Houston, Texas	77071
Hill, Richard W.	18 Main St.	North Easton, Mass.	02356
Lewis, Jim	975 San Pasqual, No. 207	Pasadena, Calif.	91106
Paterson, Donald R. M.	210 Farm St.	Ithaca, N.Y.	14850
Van Zoeren, Allan	2021 N.E. 62nd	Portland, Ore.	97213

Fifty issues of the Newsletter are still "in print", and requests for back issues should be directed to Alan Laufman.

THE ESTEY OPUS LIST - continued

Ogdensburg, N.Y.	First Baptist Church	2793 1929 2
Great Falls, Mont.	First Church of Christ, Scientist (new Estey console, 1935)	2794 1929 2
Red Lion, Pa.	Bethany Church of the United Brethren	2795 1929 3
South Pasadena, Calif.	Holy Family R. C. Church	2796 1929 2
Durham, N.C.	Watts Street Baptist Church	2797 1929 2
Chicago, Ill.	Estey Studio (No. 2151, enlarged; apparently once in the Halleman Funeral Home, Chicago, and sold in 1937 to the Presbyterian Church, LaGrange, Ill.)	2798 1929 3
Brattleboro, Vt.	Six-rank unit "Experimental cabinet organ" to demonstrate player mechanism; called "stock" on a later list.	2799 1929 2
New York, N.Y.	Connie's Inn (first "Grand Minuette", a three-rank unit on 8" pressure, with 5-note Chimes)	2800 1929 2
East Springfield, Mass.	East Church Community House ("Community Church, East Springfield, Mass." on a later list)	2801 1929 2
Los Angeles, Calif.	Seventh Church of Christ, Scientist ("San Pedro" appears on a later list)	2802 1929 2
Hubbard, Ohio	First Baptist Church	2803 1929 2
Greenville, S.C.	St. Mary's R.C. Church	2804 1929 2
Newburgh, N.Y.	Union Presbyterian Church (former case retained)	2805 1929 3
Oakland, Calif.	Cooper Funeral Chapel ("Clarence N. Cooper Mortuary" on a later list)	2806 1929 2
Brooklyn, N.Y.	St. John's Lutheran Church (a rebuild of No. 362)	2807 1929 2
Manchester, Vt.	Congregational Church (replaced by Möller)	2808 1929 2
Hinton, W.Va.	Central Baptist Church	2809 1929 2
Philadelphia, Pa.	Grace Evangelical Church	2810 1929 2
Richmond, Va.	St. Benedict's R.C. Church	2811 1929 2
Hollywood, Calif.	United Artists Studio Corporation ("United Artists, Inc." on a later list)	2812 1930 3
Longmeadow, Mass.	First Church of Christ, Congregational	2813 1929 2
Oakland, Calif.	Mountain View Cemetery Chapel	2814 1929 2
El Paso, Texas	Kaster & Maxon, Inc., Undertakers, 110 North Campbell Street	2815 1929 2
	"Stock" three-rank unit organ	2816 — 2
	"Stock" three-rank unit organ	2817 — 2
Philadelphia, Pa.	Arcadia Cafe (three-rank grand Minuette; later sold to H. Franklin Shedd, 219 Fifth Avenue South, Minneapolis, Minn.)	2818 1929 2
New York, N.Y.	Estey Studio (three-rank upright Minuette; later sold to Frederick Feibel, Ridgefield Park, N.J.)	2819 1929 2
Haskell, Texas	First Methodist Episcopal Church, South	2820 1929 2
Collingswood, N.J.	Collingswood Presbyterian Church (perhaps a rebuild)	2821 1930 3
Danville, Pa.	St. Hubert's R.C. Church	2822 1929 2
Dalton, Mass.	St. Agnes R.C. Church	2823 1929 2
Hamilton, Bermuda	St. Andrew's Presbyterian Church	2824 1929 2
Berkeley, Calif.	Trinity Methodist Episcopal Church	2825 1929 3
Oakland, Calif.	Mountain View Cemetery Association	2826 1929 2
Boston, Mass.	Chapel, Arlington Street Unitarian Church	2827 1929 2
Rupert, Vt.	Congregational Church	2828 1929 2
New York, N.Y.	National Theatre Supply Company (three-rank grand Minuette; later sold to the Methodist Episcopal Church, Parsippany, N.J.)	2829 1929 2

Miami, Fla.	Alcazar Hotel (three-rank grand Minuette with 20-note Chimes and 49-note Harp; "Carl Fritz, Station WSUN, 3923 Haines Road, St. Petersburg, Fla." on a later list)	2830	1929	2
Phoenix, Ariz.	Station KTAR (three-rank grand Minuette; "Station KELW, Burbank, Calif." on a later list)	2831	1929	2
St. Louis, Mo.	National Theatre Supply Company (three-rank grand Minuette; later in the Estey Studios in St. Louis and Chicago, the Estey factory, the Teachers Training School, New York City [where it was temporarily fitted with a player attachment], the Byers Recording Studio, Woodside, L.I., N.Y., the Estey factory; sold in 1934 to Rudy Vallee for his summer lodge at Kezar Lake, Maine, and given by him to St. Mary's R.C. Church, Westbrook, Me., c.1936; badly damaged when delivered by two inebriates to the Congregational Church parsonage barn, Bristol, Me., during the 1950's; purchased by L. W. Leonard, Laconia, N.H., in 1971)	2832	1929	2
New York, N.Y.	Paramount Studios (three-rank grand Minuette; "Factory" on some lists indicate that the Studios may never have owned the organ)	2833	1929	2
Boston, Mass.	Estey Studio (three-rank grand Minuette; eventually sold to St. Mark's Congregational Church, Roxbury, Mass.; now owned by David W. Cogswell, West Springfield, Mass.)	2834	1929	2
Laurel, Miss.	First Baptist Church	2835	1929	3
Livingston, Mont.	Holbrook Congregational Church	2836	1929	2
Pittsburgh, Pa.	North End Methodist Episcopal Church	2837	1929	2
Bellefontaine, Ohio	First Presbyterian Church	2838	1929	3
Fargo, N.D.	Moore's Funeral Home	2839	1929	2
St. Louis, Mo.	Santa Maria Degli Angeli Convent Chapel	2840	1929	3
St. Louis, Mo.	Santa Maria Degli Angeli Convent Chapel, Sanctuary Division	2841	1929	2
Hamilton, Ohio	Grace Methodist Episcopal Church	2842	1929	2
Mobile, Ala.	First Church of Christ, Scientist	2843	1929	2
Springfield, Ohio	Zion Lutheran Church	2844	1929	3
Gary, Ind.	M. D. Heiny	2845	1929	3
Lehighton, Pa.	Trinity Evangelical Lutheran Church (former case retained)	2846	1929	3
Springfield, Mass.	Dickinson-Streeter Funeral Parlor ("Streeter's Funeral Home, 305 State Street" on a later list)	2847	1929	2
Oak Park, Ill.	Judson Baptist Church	2848	1929	2
Passaic, N.J.	First Congregational Church	2849	1929	2
Turners Falls, Mass.	Our Lady of Czestochowa R.C. Church (enlarged in 1930)	2850	1929	2
Philadelphia, Pa.	Gene Gordon Culver (three-rank grand Minuette)	2851	1930	2
Astoria, L.I., N.Y.	National Theatre Supply Company (three-rank grand Minuette with 37-note Harp; installed in Paramount Studios, Astoria)	2852	1929	2
New York, N.Y.	Sylvester Oil Company, NBC Studios (three-rank grand Minuette with "tap and repeat action" on Harp)	2853	1929	2
New York, N.Y.	Estey Studio (three-rank grand Minuette; at one time in the "Arcadia Cafe, Pa." and later in the Estey factory)	2854	1929	2A
Los Angeles, Calif.	Estey Studio (three-rank grand Minuette)	2855	1929	2

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 14, No. 6, Whole No. 121

November & December 1978

The Club's last 1978 meeting will be attendance at two excellent programs on Sunday, November 19:

3:00 p.m. - The annual concert of the Choir of Men and Boys of St. Paul's Cathedral, Boston, (Thomas Murray, director), and the Boston Archdiocesan Choir School and Men's Schola of St. Paul's Roman Catholic Church, Cambridge, (Theodore Marier, director, and John Dunn, organist), at St. Paul's Church, Bow and Arrow Streets, Cambridge. Each group will perform anthems independently, and the combined choirs will sing Elgar's "Psalm 29", Vaughan Williams' "Old Hundredth Psalm Tune", Titcomb's "I will not leave you comfortless", and the "Gloria" from Haydn's Lord Nelson Mass. Dinner is "on your own".

7:30 p.m. - Organ recital by Brian Jones at the Congregational Church, Wellesley. The church is at the junction of Routes 16 and 135 at Wellesley Square; the organ is a large three-manual 1967 Rieger tracker; and Mr. Jones will play works by Bach, Langlais, Mendelssohn, Walther, and others.

* * *

The 1979 dues notice is included with this issue. Please respond promptly and note that we have never raised the dues! A reduction in the number of issues and using the third-class postage rates allow us to retain the old budget. Checks are to be sent to Mr. Laufman.

* * *

MIXTURES -

The Detroit, Mich., firm of Melrose & Wigton has installed a new two-manual electric-action organ in Bethany Lutheran Church, Cheney Street, Orange, Mass. It was dedicated with a recital by Peter Beardsley on October 8.

The huge, stone mansion of Mrs. Mark Hopkins, later Mrs. Edward F. Searles, in Great Barrington, Mass., has been purchased for more than \$500,000 by a Chilean group that promises to open it as a restaurant and museum. The house once housed a superb three-manual James E. Treat organ, now electrified and in the First Congregational Church, Methuen, Mass., not far from the well-known later home of Mrs. Searles.

The 1807 brick Charles Street Meeting House, Boston, is for sale, with certain restrictions and a minimum bid of \$125,000. The handsome but decaying building has been owned in recent years by the Unitarian-Universalist Association, and a past congregation removed the three-manual Simmons & Fisher tracker and installed a dreadfully-butchered Skinner residence organ.

Miss Frances M. Platt, 74, has been honored for fifty consecutive years as organist at St. Mark's Episcopal Church, Ashland, N.H. Miss Platt plays a small, tubular Estey organ, and is said to be using the same organ shoes she purchased in 1928!

Your editor neglected to mention in the last Newsletter that the King's Chapel Concert Series is now in its twentieth year, and deserves our support. The Boston Organ Club is a Concert Series Guarantor (helping underwrite the concerts at a share not to exceed \$15.00) and Club members are invited to join as Guarantors by writing to: King's

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. Treasurer and Membership Secretary: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone Area 603, 827-3055. Meetings are usually 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.

Chapel Concert Series, 64 Beacon Street, Boston, Mass., 02108.

At 8:00 p.m., Sunday, November 19, the Trinity Choir and Canterbury Chorus will sing Part I of Haydn's Creation at Trinity Church, Copley Square, Boston. The choirs are conducted by Florence Dunn, and Thomas Murray is the accompanist.

Robert Noehren played the opening recital on his three-manual electric-action organ in the McClung Recital Hall, New Hampshire Conservatory of Music and the Arts, Central Square, Winchester, N.H., on November 3. The instrument was once in a practice room at The New England Conservatory of Music, Boston.

The Cheshire County Historical Society, Keene, N.H., has been given a one-manual chamber organ, built by Joseph Foster (1805-1875) at Winchester, N.H., in 1837. The organ was in storage at the Chicago Historical Society for 45 years, and the case is now on display in the window of the Melody Shop, Main Street, Keene.

Claire M. Coci MacRae, well-known concert organist, was killed in an automobile accident at Saddle Brook, N.J., early in October. Miss Coci was 62 years old.

In Kenneth Clark's The Other Half, his son Colin marries ballerina Violette Verdy, and "At the end there was a scuffle between the local organist and one imported from Canterbury as to who should play the Wedding March. It ended in fisticuffs, so the bridal couple had to walk down the aisle in silence."

This Newsletter is well-filled with organ news of the 1890's, and your editor has not had to pen many words of his own. But, such tidbits seem to be appreciated by organ historians, even when stoplists are lacking. The Club library was recently given 150 volumes of old Episcopal church magazines by the library of the Diocese of Massachusetts. Transported to Claremont, N.H., by Alan Laufman, the nicely-bound sets of The Churchman and The Living Church go back to 1875, and contain many lengthy references to organs, bells, architecture, and decoration. The Music department of The Churchman includes scores of photographs and stoplists, and the best of the latter will appear in future issues of the Newsletter. In this age of microfilm, it is a pleasure to read the originals, and it's far easier to make legible copies!

A c.1886 1-5 Reuben Midmer & Son tracker has been relocated through the Organ Clearing House from Grace Episcopal Church, Stamford, N.Y., to Prince of Peace Lutheran Church, Claremont, N.H. It will be set up next year without alterations or an electric blower, and it was purchased by Ed Boadway.

So many excellent programs are scheduled for the large, new, three-manual tracker-action Casavant organ in Trinity Episcopal Church, Princeton, N.J., that interested persons in the area should send a postcard requesting a brochure to: Trinity - All Saints' Concerts, 33 Mercer Street, Princeton, N.J., 08540. Club member James Litton was active in the designing of the spectacular instrument in his church.

A three-manual 1850 Henry Erben organ in Trinity United Methodist Church, McLean, Va., was dedicated at a recital by Peggy Marie Haas on October 15. This exceptional organ was in Monumental Episcopal Church, Richmond, Va., until 1926, and has an "extended action" console built by Adam Stein of Baltimore in 1897. Rescued from decay in Mount Olivet Baptist Church, Richmond in 1975 by James R. Baird and others, the instrument was put back in its original case (which had housed an E. M. Skinner in Monumental Church), and rebuilt by Mr. Baird and volunteers in McLean. Richard Hamar repitched the organ and did some restorative revoicing earlier this year.

* * *

The Boston Organ Club

New member:

Knight, Harold	201 Tyler St.	Methuen, Mass.	01844
<u>Changes of address:</u>			
Lay, Gilbert H.	Village Church, Memorial Square	Whitinsville, Mass.	01588
Lindquist, Joseph A.	77 North St.	New Bedford, Mass.	02740

More clippings from The Organist's Journal, edited by William E. Ashmall:

July 1892:

Resolutions and Recommendations.

The following resolutions, in the direction of uniformity in the construction of church and concert organs, were adopted at a meeting of organists, held in connection with the third Convention of the Connecticut Music Teachers' Association, July 7, 1892.

Resolved—That, in order to secure greater uniformity in organ construction, especially as regards those portions of the mechanism with which the player has directly to do, we earnestly recommend to all organ builders, and to those engaged in preparing organ specifications, the observance of the following points, based upon resolutions and recommendations adopted some time ago by the English College of Organists, but modified so as to conform more nearly to modern requirements.

1. That the compass of the pedal organ be from CCC to f—30 keys—whatever the size of the organ.
2. That the pedals be parallel with top facings, but without radiation or concavity; the long keys not less than 27 inches in length, the short keys not less than $5\frac{1}{2}$ inches long; the distance from center to center of two adjacent keys to be $2\frac{1}{2}$ inches.
3. That a plumb-line dropped from the middle c key of the manual fall on the center C of the pedal-board.
4. That a plumb-line dropped from the front of the Great organ keys fall 2 inches nearer the player than the front of the center short key of the pedal-board.
5. That the height of the upper surface of the great organ natural key immediately over the center of the pedal-board be 32 inches above the upper surface of the center natural key of the pedal-board.
6. That the relation between the manuals and pedals be subservient to the fixed relative position of the great manual and the pedal-board, as already defined; it being understood that the position of the great manual shall determine the position of the other manual.
7. That it is undesirable to alter the relative positions of the several manual key-boards, as commonly found; viz. Swell above the Great, Choir, (or Solo, if so named in an organ of but three manuals) below Great, and Solo above Swell.
8. That it is desirable that the name of the third manual, when there are but three, shall be Choir, not Solo organ.
9. That the compass of the manuals shall be from CC. to c in altissimo (c^3 y) i.e. 61 keys.
10. That length of the manual natural key be $5\frac{1}{2}$ inches, and that the amount of overlapping of the upper manuals be $1\frac{1}{2}$ inches.
11. That the height from the upper surface of one manual key to the upper surface of the corresponding key of the next manual, shall not exceed $2\frac{1}{2}$ inches.
12. That the positions of the draw-stops belonging to the various manuals and to the pedals, be as follows; those of the great, choir and solo organs, on the right of the player; those of the swell and pedal organs, on the left.
13. That the positions of all the mechanical draw-stops be over the upper manual; the tremolo stops on the left; then the pedal couplers; then the other mechanical draw-stops; all to be distinctly grouped by spacings. When, however, the couplers are operated by pneumatic pistons or electric buttons, these should be placed below the manuals to which they respectively belong.
14. That the several groups of draw-stops be placed in the following relative positions: Left hand side, from top to bottom; Swell organ, pedal organ; Right hand side, from top to bottom; Solo organ (4th manual), Great organ, Choir organ, (or Solo, when so named, in an organ of but three manuals.)
15. That the swell-shades shall be hung vertically, and operated by a sandal-shaped pedal placed in a properly prepared opening in the knee-board, over the space between the middle E and F of the pedal-board. If there be swell pedals other than that affecting the swell organ, they are to be placed in the same opening with it, and to the left of it, and so arranged that they may be operated together (by one foot) or

separately.

16. That the order of the composition-pedals be, from the center outward, from f or ff to pp, and that the various sets be distinctly grouped, and that the order of combination thumb-pistons be from left to right, from p or pp to ff.

17. That the coupler of the great organ to the pedal organ be operated by a reversible pedal, located near the center of the knee-board, in addition to the usual draw-stop.

18. That the several groups of composition and other mechanical pedals stand in the following order from left to right; pedal organ, swell organ, pedal couplers, great organ; it is also recommended that all pedals which operate couplers stand on a slightly higher level than the composition-pedals. If composition-pedals be applied to the choir and solo organs, that they project from the knee-board, at the right of the player, but at a different level from that of the adjoining sets.

RECOMMENDATIONS.

1. That the consideration of organ-builders be directed to the widely expressed desire for some means of operating the swell, in addition to the ordinary swell-pedal.

2. That all composition-pedals affect proportionate combinations of the pedal organ.

3. That a series of ventils, one of which shall entirely silence the pedal organ, be provided, to be operated by locking pedals, to reduce (or silence) the pedal organ, without affecting its draw stops.

4. That the draw-knobs be arranged in terraces.

5. That all draw-stop knobs, placed on either side of the player, have oblique faces; but that, in case of large organs, the terraces be placed obliquely instead, at an angle of 30 degrees.

6. That all center pins be thoroughly secured.

7. That the attention of those engaged in the preparation of organ specifications be directed to the desirability of including in the pedal organ, stops of 16, 8, and 4 feet, of characteristic qualities of tone, suitable for melodic use.

8. That the choir (or solo) organ, with the fifteenth, reeds, and mutation-stops of the great organ be included in swell-boxes.

(Signed)

F. A. Fowler, New Haven,
Alex. S. Gibson, Waterbury,
Geo. A. Kies, Norwich,
Committee.

August 1893:

The large pipe organ built by the Carl Barckhoff Church Organ Company, of Salem, Ohio, for Music Hall on the World's Fair grounds, and which could not be placed in the hall on account of the defective construction of the hall and for which the World's Fair authorities paid the Barckhoff company a \$10,000 forfeit, has been sold to St. Peter's Cathedral, Erie, Pa. It was opened on July 11, by Prof. Henry E. Browne, of the Brooklyn Tabernacle, and proved a tremendous success. A duplicate of the same organ has been ordered by Rev. Father Hartnett for St. John the Baptist Church, Brooklyn, N.Y.

December 1893:

A. B. Felgemaker, pipe organ builder, Erie, Pa., has within recent months shipped the following organs; Warren Avenue Congregational Church, Chicago, having 2 manuals and 25 registers; Moore Memorial Presbyterian Church, Nashville, Tenn., 2 manuals and 30 registers; First Presbyterian Church, Green Bay, Wis., 2 manuals and 35 stops; First Presbyterian Church, Waukesha, Wis., 2 manuals and 21 registers; St. Joseph's Church, New Castle, Pa., 2 manuals and 30 registers; First Presbyterian Church, Sunbury, Pa., 2 manuals, 29 registers; St. Paul's Episcopal Church, Muskegon, Mich., 2 manuals, 24

registers; St. Boniface's Roman Catholic Church, Buffalo, N.Y., 3 manuals, 40 registers; Grace Lutheran Church, Philadelphia, Pa., 2 manuals 20 stops.

May 1894:

The Tabernacle Organ.

The Tabernacle Organ (Rev. Dr. Talmadge's of Brooklyn), which was burned on Sunday, May 13th, was built by George Jardine & Son in 1891, being the third large organ for this church, which shared a similar fate, and in every instance on Sunday. This instrument had a world wide fame on account of its size, power and variety of tonal effects. The compass of the manuals of which there were four, was five octaves each, with a pedal of two and a half octaves. The great organ contained 18 registers, the swell organ 18 registers, the choir 12 registers, and the solo 8 registers, while the pedal organ had 10 stops, including a 32 foot open diapason of cathedral scale, and voiced to a 7 inch wind, the only one ever voiced to such a heavy pressure; the organ had besides 11 stops of 16 foot tone, giving a grandeur to its combined forces unequalled. The total number of pipes was 4,500 embracing every variety of organ and orchestral effect, and all under the control of the organist by its piston knobs, combination pedals, etc. The touch of the keys with or without couplers was easy, and the repetition prompt as a piano, being operated by Jardine's patent pneumatic system, among other attractive features were a chime of 34 bells, a bass drum, operated by pneumatics to produce a single blow or roll. The wind was supplied by three large bellows driven by an electric motor; and while the organ was burning the organist Mr. Henry Eyre Browne, was playing to the crowds who always lingered after service to hear the organ, and Browne stuck to his post manfully, until all had escaped and the organ finished singing its last requiem.

AMONG THE ORGAN BUILDERS.

Mr. Edward G. Jardine, who for many years has been at the helm of the good ship, George Jardine & Son, pipe organ builders, was in one of his characteristic storytelling moods when I dropped in upon him the other day.

"Mr. Jardine," I said, "I see that the Brooklyn Fire Board have decided that the burning of the Tabernacle was the fault of your tuner, notwithstanding the evidence that the man did not even carry a candle into the organ on that fatal Sunday."

"Yes," was the reply, "the electrical company who put in the motor, which really started the fire, must have brought considerable influence to bear in the matter. You see, it would never have done for the case to go against them. Think how it would have hurt their business.

"But I see the Board of Underwriters recognize the true cause of the fire, although they do not say so openly. The best proof of this is that they are putting the electrical people to considerable trouble by making them overhaul and alter all their appliances wherever they have been placed.

"This reminds me of the judge who discharged a prisoner as innocent, at the same time remarking: 'But don't let it happen again!'

"Speaking of organs reminds me of a story. Dr. John M. Loretz, organist of St. Agnes R.C. Church, Brooklyn, once had a row with the architect. I shan't mention the architect's name, as the story is rather hard on him. When he saw the big thirty-two foot pipe for the organ we were building as it was carried into the church, he told the priest that if such large pipes were used there, he wouldn't be responsible for the ceiling not coming down.

"The priest became alarmed, and came over to see us about it. I laughed at the affair as a good joke, but as he wanted something more definite than that, he asked me to get some prominent organist to refute such a possibility.

"I explained the situation to Dr. Eugene Thayer, organist at the Rev. Dr. Hall's church, in New York, one of the best musical authorities in the country. He replied that the only instance he had ever heard of where the sound of musical instruments affected the stability of any building, was when the priests' horns shook down the walls of Jericho. 'And that' said he, 'I attribute to the fact that the horns were so

damnably out of tune.'

"And, speaking of the mistakes people make about organs, reminds me of a priest, for whose church I once built a large instrument. I told him, one day, that his organ would have forty stops. 'Oh, then it won't suit me at all!' he said. 'I don't want an organ with any stops. Give me one that will go!'"

After this we went upstairs to see a splendid set of oboe pipes which were being tested there, ... —Music Trades.

A. B. Felgemaker, of Erie, Pa., has recently completed organs for the following churches:

Temple Israel, Paducah, Ky., 2 manuals, 20 stops. St. Boniface's R.C. Church, Rochester, N.Y., 3 manuals, 45 stops. Centennial Baptist Church, Chicago, Ill., 2 manuals, 29 stops. St. Paul's M. E. Church, Danville, Pa., 2 manuals, 27 stops. Trinity Lutheran Church, (rebuilt). Two manual organ, Danville, Pa. St. Mary's College, Belmont, N.C., 2 manuals, 25 stops. First M. E. Church, Gallipolis, Ohio, 2 manuals, 25 stops. Central M. E. Church, Asheville, N.C., 2 manuals, 27 stops.

Carl Hoffmann, of Leavenworth, Kan., has recently sold a large Barckhoff pipe organ to the First Baptist Church, of Hiawatha, Kan. The instrument, which is a very fine one, is said to be fully worthy of its distinguished manufacturer, who has long enjoyed a leading position among our American pipe organ builders.

Farrand & Votey Organ Co. shipped a fine two manual organ to the Jay Gould Memorial Church of Roxbury, N.Y., on the 16th. They have closed contracts in the last two weeks for large pipe organs in the First M. E. Church, Clarion, Pa.; Second Congregational Church, Waterbury, Conn.; Second Congregational Church, Rockford, Ill.; Westminster Presbyterian Church, Toledo, Ohio; First Congregational Church, Ludington, Mich.

December 1894:

Tremont Temple Organ.

Jesse Woodbury [sic] & Co., of Boston, Mass. are now building an organ which when completed, will not only be one of the finest in Boston, but one of the most novel in point of construction as well.

It is designed for the Tremont Temple, now being rebuilt. The Temple was burned twice before, and strange to say, both times the fire originated within the organ itself. Should such a misfortune occur again, the organ will be in no way to blame, as every precaution has been taken to render it absolutely fireproof.

The case will be made entirely of fireproof materials, and wherever woodwork is necessary in the construction of the organ proper it will be specially prepared with a view to making it incombustible. In fact, a fire might be started inside the organ without the slightest chance of its communicating with the rest of the building.

The construction of the organ, apart from the case, is interesting.

The main bellows is to be located in the lower part of the building, seventy-five feet away from the organ chamber, and is operated by means of an electric motor.

The air from this bellows passes into a reservoir bellows in the organ chamber through an iron wind trunk, and from that into the wind chests.

The action used is the tubular pneumatic, the particular system employed being an invention of the builders. It does away with the tracker system, which requires more space, and involves the use of a good deal of combustible material. These tubes, which are of metal, lead directly from the keyboard, pass underneath the singers' platform—ten feet beneath the main organ floor—and up at the back of the organ chamber.

There is another bellows which supplies the tubes, and when a key is struck the air pressure is communicated to a system of levers, some of the air from the wind chests is released and a tone is produced.

The organ is to be a two-manual instrument, of great power. It is claimed by the builders to surpass in volume a three-manual organ of the same size.

Architecturally the new Temple organ will be a distinct novelty. It is a very

florid Renaissance in style. The front is supported by six large brackets, the projection forming a sort of hood behind the choir.

Running the whole length of the front is a base divided into panels, with balusters between. Rising from the base is a central feature formed of four Corinthian pilasters, with entablature and pediment, all elaborately decorated, and flanked on either side by smaller members in keeping with the whole design.

The whole will be of iron, covered with papier mache, and painted white, with the decorations in gold.

When completed the cost will not be under ten thousand dollars, at the lowest calculation.

[Woodberry enlarged and electrified the organ in 1900, and the case exists.]

March 1895:

Tracker Action.

It is related that a company of epicures, satiated with a continuous series of repasts, one day made common onslaught on a dish of pork and beans. No doubt the simple and wholesome fare did them good.

It seems to me that something of the sort may well occur amongst organists satiated and bewildered by a course of organs impossible of digestion, and that we may see a return to the simple and wholesome tracker touch. It is after all the only real organ touch; for, perfect as are some of the tubular and electro-pneumatic actions in the matter of speech, repetition and lightness, one misses the sympathy between oneself and the instrument, lying in the power to poise the pallet at one's finger end, as one does a pianoforte hammer. Never was I more cruelly disillusioned than when, with the idea of hearing the organ, I made my first tubular action. A terrible turtium quid was between us.

That a real organ touch does exist in good tracker work, and in that only, has been admitted to me by organists of distinction, sometimes in an amusingly diffident way, as if it must have been a fancy; but it is no fancy. It is impossible for the organist to feel with how much rapidity a pneumatic or electro-pneumatic pallet will open and close, and he will either blur rapid and moderately rapid passages, or else make a distinct interval between the notes. The marvellous sensitiveness and speed of brain and finger is recognized in the case of the pianoforte. They exist no less, though they cannot be so thoroughly applied, in the case of the organ.

Organs of considerable size, with all legitimate couplers, may be constructed with well-designed tracker-action, to the great gain of the organist and instrument; but I fear that the rough and ready "dodge" of pneumatics has diverted the attention of builders from this subject. Pneumatics might, however, be universally used for the stop-action, as saving actual physical labor; adding to resources by facility of combination movements; the backfall frames of the couplers being also moved pneumatically.

Thomas Casson.

June 1896:

A COSTLY ORGAN.

What is described as the finest church organ in this country is an instrument just placed in the South Congregational Church in New Britain, Conn. It is the gift of a wealthy member of the church, who offered carte blanche in the matter of expense. R. P. Paine, the organist of the church, who is also well known as a conductor, consulted with expert organists everywhere and planned the specifications of an instrument which should include every possible modern improvement on a scale never before realized in this country. George S. Hutchings, the well-known builder, of Boston, built it at an estimated cost of over \$20,000. Its resources are wonderful—nothing is impossible on it. The wealth of combination is amazing. There are innumerable things that can be done almost with a touch. The builders have exhausted all the resources of modern mechanical ingenuity to make it as responsive and effective as possible. The organ is fitted with the most perfect possible form of electric action. A peculiar advantage

of this system is that the console is movable, so that the organ can be played from any part of the church.

[Opus 385, "3-73"; rebuilt by Ernest M. Skinner in 1928]

A GRAND ORGAN.

At the St. Jean de Baptiste Church, Troy, N.Y., last Sunday, the new organ which has been in process of construction for several weeks was thoroughly tested. The organ was built by Casavant Bros., of St. Hyacinthe, Canada, and is perfect in every detail. It has three manuals, with the tubular pneumatic action, allowing great brilliancy of execution in technical passages, and having the advantage of requiring very little effort when using the couplers and playing full organ. There are six combination pedals and one swell pedal (balance), which allows the organist a large field. The swell organ has ten stops, and the great nine, while the choir has six. There are three stops on the pedal, making in all twenty-eight stops; eight couplers and one tremolo stop. The compass of the instrument is from CC to C—sixty-one notes. The compass of the pedal organ is from CCC to F, forming a grand foundation for the superstructure of harmony. There are 1,725 pipes, the largest of which is sixteen feet long. The organ case is built of oak, which is artistically carved and highly polished. The pipes are bronze green, with delicate traceries of gold.

The inauguration took place Sunday evening, when Organist Bureguard [sic] presided, assisted by Carl Durr and Charles Feeney, who recently returned from Europe. The instrument delighted the large crowd present and the organist pronounced it the finest he had ever touched.

[Opus 68, 1896; the catalogue indicates that the organ had ten couplers]

* * *

A few clippings from The Musical Courier, New York, provided by Peter T. Cameron:

December 10, 1890:

Steere & Turner Dissolve.

The dissolution of the firm of Steere & Turner, organ builders, Springfield, Mass., which has for some time been rumored, was formally announced to take effect from December 6. John W. Steere will continue the business, paying all the old firm's debts and collecting its bills. George W. Turner, the retiring partner, has no immediate plans for the future, but will probably engage in similar business. The firm began operations in 1867, when Messrs. Steere & Turner, then workmen at Johnson's Westfield factory, decided to make a venture for themselves. They accordingly started in a small way, continuing there until 1879, when H. S. Hyde and other business men offered them inducements to move to Springfield. They occupied quarters on Lyman-st. until less than a year ago, when they put up a building at the corner of Chestnut and Sharon streets. Of late years they have employed about 30 men, most of whom are skilled mechanics. Both partners being practical workmen, there was no need of a superintendent, and consequently there will be little change in the working organization of the concern. Mr. Steere's two sons, John S. and Frank J., will continue with their father, and, it is understood, are ultimately to have Mr. Turner's interest, although the business will bear John W. Steere's name for the present. Mr. Turner is a well-known citizen of Springfield, having served last year as alderman from Ward 1 with credit.

December 31, 1890:

FIRES IN BOSTON.

New England Organ Company, Woodward & Brown Piano Company, Guild Piano Company, and Cole & Woodberry.

The above four institutions in the piano and organ industry suffered severe losses from fire on Wednesday night, December 24. The New England organs and the Woodward &

Brown pianos were made in the same building, but the Guild pianos and the pipe organs of Cole & Woodberry were made in a different building, the two fires occurring about a half hour apart and entirely independent of each other. We quote extracts from the Boston "Herald" of December 25:

. . .

Guild Piano Company and Cole & Woodberry.

The Bristol Block is the building occupied occupied by the above named firms. In referring to this the "Herald" says:

The second and third stories are occupied by George M. Guild, who uses them as setting up and finishing rooms. He had some 12 pianos and a large amount of stock and tools, all of which is destroyed or rendered useless. His loss is estimated at about \$5,000, and he is insured through the agency of Hovey & Fenno, but to what extent could not be ascertained.

The upper floor was occupied by Cole & Woodberry, church organ manufacturers. They had three new organs, one valued at \$3,000 and the other two at \$1,000 each, and an old organ valued at about \$1,000, besides a large stock of organ pipes, tools, &c., worth about \$4,000, all of which was practically destroyed. This firm also occupied the upper floor of section 2 of the building, where they have a heavy water damage. Their total loss will be from \$10,000 to \$12,000. They are said to be well insured.

. . .

Cole & Woodberry are heavier losers than previously estimated, and it will take \$15,000 to make them whole.

The fine organ at St. Patrick's new church, West Troy, N.Y., was built by Messrs. Jardine & Son, of New York, who for over half a century have been manufacturing many of the grandest instruments in the country. Among others built by them may be mentioned those of St. George's Church, the Cathedral, New York, and the Brooklyn Tabernacle. The design of the front is that of the new open style, displaying the pipes symmetrically grouped and richly decorated in gold, silver and bronze. The action throughout is made on "Jardine's Simplification System," which reduces the friction to a minimum and secures an easy and noiseless touch. The tone of the organ, by judicious selections of the various registers and by artistic voicing, secures remarkable sweetness and individuality of tone in the solo stops, majesty and depth in the diapason stops, and a rich, interblending tone in the chorus stops. The excellence, durability and finish of the work, even in its insignificant details, have been carried to the highest attainable standard, and this instrument, which is a representative one, shows the perfection to which the art of organ building has advanced.

[The three-manual organ exists in the huge and splendid brick church, now St. Patrick's, Watervliet, N.Y.]

In a casual conversation last night with Mr. Joseph Gratian, a reporter of "The Sentinel-Democrat" learned that, in his usual quiet way, he is doing a very prosperous business. He is now finishing a fine organ for the German Reformed Church at St. Louis, on which no other builders were allowed to bid, which is about as high a compliment as anyone could ask. He has a contract for a monster organ for St. Paul's Episcopal Church at De Moines, [sic] Ia., and more applications for work than he can conveniently attend to, owing to the difficulty in obtaining competent workmen in his line. Notable among the former are those from Davenport, Ia., Paris, Tex., Lexington, Ky., and New Orleans, La.

[The Sentinel-Democrat was published in Alton, Ill., where Joseph Gratian (1830-1897) established his business in 1858.]

November 26, 1890:

Mr. H. S. Hussey, builder, has just put in for Hook & Hastings, on the first floor of their old organ factory on Tremont-st., Boston, four stores, in addition to three others lately fitted up in the north wing.

An obituary from The Utica Daily Observer, Utica, N.Y., Saturday, October 22, 1891:

John G. Marklove

The telegraph lines brought distressing intelligence to this city last evening, in announcing the death by drowning at Scarborough Beach, on the Maine coast, of our well known and esteemed fellow citizen, John Gale Marklove. When Mr. Marklove left Utica a fortnight ago for a brief period of well earned rest, his active and sturdy frame gave promise of many years of vigor and usefulness, but a sudden stroke of fate has laid him low in the full maturity of his useful manhood. The tragic event has filled with sorrow a community in which Mr. Marklove has moved for nearly forty years, winning and holding the respect of the people by his amiable, earnest and unostentatious attributes of head and heart.

Born in Berkeley, Gloucestershire, Eng., March 12, 1827, Mr. Marklove finished a careful education at Oxford University. His taste for music, which was afterwards to shape his business and professional career, was developed when he became a member of the boy choir at Berkeley at the age of six. The occupation of organbuilding, in which he was afterwards distinguished, he acquired by a long apprenticeship with a London firm of manufacturers. After conducting business on his own account for a time at Cheltenham, he sailed for New York early in the fifties, partly with the object of restoring his impaired health. But in this country he was destined to remain, and the year 1854 found him established in business in Utica. His first factory was at the present site of the Utica Free Academy. When the property in that section was destroyed by fire in 1866, he removed to John street at the point where his business has since been conducted. The profession of organbuilding requires for its successful prosecution not only mechanical ingenuity and inventiveness, but fine musical talent and artistic judgement. These gifts he possessed in a marked degree, and his reputation soon extended throughout the State. Year by year his work was improved and his capacity for production increased. In the cities of New York, Cleveland, Indianapolis, Minnesota, Sioux Falls and at other points in the West and South his masterpieces are to be found. In Northern and Central New York the products of his skill were in great demand. His advanced workmanship supplied no less than nine Utica churches with organs — St. Mary's, Calvary, Trinity, St. Francis de Sales, the Reformed Church and four out of the five Lutheran churches — while the fine organ in Masonic Hall is also of his construction. He was a conscientious as well as a splendidly equipped workman, and threw his whole soul into developing and perfecting the instruments which have flooded so many churches with solemn harmony. He regarded them as august mediums for interpreting the fugues and voluntaries of the great masters, and therefore pursued his calling upon a high plane of artistic endeavour. His love of music was manifested in other directions as well. In his earlier days he co-operated with energy and fidelity in the formation and maintenance of the old musical organizations which first gave Utica its reputation as a musical center; and his personal influence was always for unity and efficiency. As he advanced in years his activity in musical affairs became less pronounced, but every worthy musical society found in him a patron.

Mr. Marklove's career as a citizen was quiet and unobtrusive. Though a Republican in politics, his partisanship was so mild and discriminating that few ever knew during his lifetime to which political organization he nominally belonged. In private life he was upright, conscientious and genuine, and he had many warm friends and no enemies. He was a Master Mason, attached to Oriental Lodge, a member of the Y.M.C.A. and a life member of the Utica Mechanics' Association. In religion an Episcopalian, he was a member of Trinity, and since 1879 a vestryman of that church. He was one of the organizers, and at the time of his death a Director of the Commercial Travelers' Mutual Association of America. He was a gentleman of refinement and wide information, a kind-hearted and courteous citizen and a lover of wholesome outdoor sports. Forty years ago, before starting for the United States, Mr. Marklove married Harriet Horne, of Bristol, who died in 1889 in this city. Two children survive — Mrs. James L. Lowery and Clifford F. Marklove, of the firm of Buckingham, Moak & Marklove.

Mr. Marklove worked for Hall & Labagh in New York City and George N. Andrews in Utica before establishing his own business in the latter city in 1858./

THE ESTEY OPUS LIST - continued

Hollywood, Calif.	George Olson, Roosevelt Hotel (three-rank grand Minuette; "J. D. Fredericks, Los Angeles" on a later list)	2856 1929 2
Wayne, Neb.	Methodist Episcopal Church	2857 1929 2
Upper Darby, Pa.	St. Giles Episcopal Church	2858 1929 2
Glencoe, Ill.	North Shore Congregation Israel	2859 1929 2
Chariton, Iowa	First Presbyterian Church	2860 1929 2
Lake Placid, N.Y.	St. Eustace & St. Hubert's Episcopal Church	2861 1929 3
Greensboro, N.C.	First Christian Church	2862 1929 2
Huntsville, Ala.	Our Lady of the Visitation R.C. Church	2863 1929 2
Dayton, Ohio	Oakwood United Brethren	2864 1929 2
Cristobal, Canal Zone	Cristobal Union Church	2865 1930 2
Milford, N.Y.	First Methodist Episcopal Church	2866 1929 2
Worcester, N.Y.	First Presbyterian Church	2867 1929 2
Fargo, N.D.	First Presbyterian Church	2868 1930 3
Holmby Hills, Calif.	Westlake School for Girls	2869 1929 2
Palmerton, Pa.	Trinity Lutheran Church	2870 1930 2
Montgomery, W.Va.	First Presbyterian Church	2871 1929 2
Fulton, N.Y.	All Saints Episcopal Church	2872 1930 2
Fond du Lac, Wis.	Trinity Evangelical Lutheran Church ("Immanuel Trinity Ev. Lutheran Church" on a later list)	2873 1930 2
Los Angeles, Calif.	George H. Johnson (organ exists; equipped with a piano-roll player mechanism)	2874 1930 2A
Philadelphia, Pa.	Narberth Methodist Episcopal Church	2875 1930 3
Springfield, Mass.	Blessed Sacrament R.C. Church	2876 1929 2
Sterlington, N.Y.	St. Elizabeth's Memorial Chapel (three-rank "portable" Minuette with detached console)	2877 1930 2A
San Francisco, Calif.	Mark Hopkins Hotel (three-rank grand Minuette; later in a home in Sierra Madre, Calif.)	2878 1930 2
New York, N.Y.	Seaglades, St. Regis Hotel (three-rank grand Minuette)	2879 1930 2
London, England	Estey Studio (three-rank grand Minuette; "Somerset Hotel, Weymouth" on a later list)	2880 1930 2
Pittsburgh, Pa.	W. F. Frederick Piano Co. (three-rank grand Minuette with Clark player in separate cabinet; later in residence of T. F. Johns, Pittsburgh)	2881 1930 2A
Hooper, Neb.	Rectory, St. Rose of Lima R.C. Church (three-rank grand Minuette)	2882 1930 2
Cleveland, Ohio	Studio, Edwin A. Kraft (three-rank grand Minuette)	2883 1930 2
Springfield, Mass.	Park Congregational Church	2884 1930 2
Swarthmore, Pa.	Clothier Memorial Presbyterian Church	2885 1930 4
San Francisco, Calif.	Seventh Avenue Presbyterian Church	2886 1930 2
Mankato, Minn.	St. John the Baptist R.C. Church	2887 1930 2
Springfield, Mass.	Our Lady of the Sacred Heart R.C. Church	2888 1930 2
Teaneck, N.J.	First Presbyterian Church	2889 1930 2
Winchester, Mass.	Harry G. Sanborn (three-rank upright Minuette; later in the Eastman Funeral Home, Beacon Street, Brookline, Mass.)	2890 1930 2
Pottstown, Pa.	Charles J. Custer, Rosedale Terrace	2891 1930 2
New York, N.Y.	Auditorium, Salvation Army Inc.	2892 1930 5
Pine Bush, N.Y.	New Prospect Reformed Church	2893 1930 2
Cape Girardeau, Mo.	Christ Evangelical Lutheran Church	2894 1930 2
Detroit, Mich.	Grinnell Bros. (three-rank upright Minuette with Clark player; later list reads "Columbia Broadcasting System")	2895 1930 2

San Francisco, Calif.	Christian Science Benevolent Association	2896 1930 2
Brimfield, Mass.	First Congregational Church	2897 1930 2
Hawthorne, N.J.	North Paterson Reformed Church	2898 1930 2
Oak Park, Ill.	Church of the Good Samaritan	2899 1930 2
Cleveland, Ohio	Immanuel Lutheran Church	2900 1930 3
Yakima, Wash.	Shaw & Sons Funeral Home (three-rank upright Minuette)	2901 1930 2A
Aberdeen, Wash.	Eldering Funeral Home (three-rank upright Minuette)	2902 1930 2
Cincinnati, Ohio	Baldwin Piano Co., 142 W. 4 th St. (three-rank upright Minuette)	2903 1930 2
Sunbury, Pa.	United Brethren Church (three-rank upright Minuette; ruined by flood water, April 1936)	2904 1930 2
New York, N.Y.	Joseph P. Day, 34 Gramercy Park (three-rank upright Minuette)	2905 1930 2A
Chicago, Ill.	Estey Studio (three-rank upright Minuette; later owned by Charles P. Hopper, Traverse City, Mich.; placed in Grace Episcopal Church, Traverse City, by 1934)	2906 1930 2A
Pittsburgh, Pa.	Michael J. Quinn (three-rank grand Minuette)	2907 1930 2A
Seattle, Wash.	Builders Exhibit (three-rank grand Minuette with "cabinet player"; moved to Tacoma in 1941)	2908 1930 2A
Detroit, Mich.	Grinnell Bros. (three-rank grand Minuette; sold in 1931 to Radio Station WWJ, Detroit)	2909 1930 2
Pittsburgh, Pa.	W. F. Frederick Piano Co. (three-rank grand Minuette with "Synthetic Clarinet"; sold to Wm. F. McCrady, 566 Briar Cliff Rd., Pittsburgh)	2910 1931 2
Norumbega Park, Mass. (Auburndale)	Ginter Restaurant (three-rank grand Minuette; leased to Ginter Restaurant Co.; in the New York apartment of Fernando Germani, 1931-32; in the Estey Studio, New York, 1932-33; moved to the residence of Walter E. Fowler, Madison, N.J., in 1933; and by 1957 in the Plainview Community Church, Old Bethpage Rd., Plainview, L.I., N.Y.)	2911 1931 2
St. George, S.I., N.Y.	O. G. Pouch (three-rank upright Minuette)	2912 1931 2A
West Chester, Pa.	Baptist Church	2913 1930 2
Fairmont, W.Va.	Fleming Memorial Presbyterian Church	2914 1930 2
Svea, Minn.	Swedish Evangelical Lutheran Church	2915 1930 2
Philadelphia, Pa.	Mrs. T. M. Quimby (three-rank grand Minuette with player in separate cabinet; for sale in 1933)	2916 1930 2A
Webster, S.D.	St. John's Lutheran Church	2917 1930 2
Beverly Hills, Calif.	B. E. Dayton, Inc. Mortuary	2918 1930 2
Peking, China	Peking Union Church	2919 1930 2
Kearney, Neb.	Kearney State Teachers' College	2920 1930 2
Philadelphia, Pa.	Frank B. Bower (unified six-rank residence organ)	2921 1930 2
Glendale, Calif.	Seventh Day Adventist Church	2922 1930 2
Philadelphia, Pa.	Harold B. Mulligan Funeral Parlor, 3140 N. Broad St. (a later list indicates that it was moved to the Stonehurst Hills Methodist Episcopal Church, Upper Darby, Pa.)	2923 1930 2
Hillsboro, N.H.	Methodist Episcopal Church	2924 1930 2
Arcadia, Wis.	St. Stanislaus R.C. Church	2925 1930 2
Rutland, Vt.	Church of Christ the King, R.C.	2926 1930 2
Chicago, Ill.	Carl E. Anderson	2927 1930 2
Ames, Iowa	First Congregational Church	2928 1930 2
Harrisonburg, Va.	Methodist Episcopal Church (No. 1105, rebuilt)	2929 1930 3
Springfield, Mass.	Memorial Church, Congregational (case and some pipes retained from W. A. Johnson's No. 274, 1868)	2930 1930 3