

Leo E. Constantineau, for many years associated with the Andover Organ Company, Methuen, Mass., died suddenly in Lawrence, Mass., on February 1, at the age of 54. Leo was a pioneer in the revival of mechanical action in the United States, and was a superb draftsman, artist, and woodworker. After selling his interest in the Andover Organ Company, he taught art in the Methuen High School.

Anthems by Henry Purcell, David N. Johnson, and Jean Joubert were sung during a memorial service at Redeemer Lutheran Church, Lawrence, on Sunday afternoon, February 11. Several of Leo's friends and former employees augmented the church choir, directed by Donald H. Olson. Mr. Constantineau's charm, wit, talent, and knowledge will be missed by a large group of friends, and the sympathy of the Club is extended particularly to his wife, Pat.

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Church fires

St. Anthony's R.C. Church, Nanuet, N.Y., was destroyed on November 14. The large chapel of Notre Dame R.C. Church, Montréal, Québec, was heavily damaged on December 7, and the famous 1829 stone church received considerable smoke and water damage. The edifice contains two old and well-known electro-pneumatic Casavant organs. The abandoned Apostolic Church of Jesus Christ, 640 Tremont Street, Boston, was gutted on December 9, and the remains of E. & G. G. Hook's Opus 398, an 1866 "3-63" rebuilt by Austin eighty years ago, were lost. The huge brick building was erected by the Shawmut Congregational society in 1864, and strenuous efforts by the South End Historical Society prevented demolition of the tower and lower floor "at the eleventh hour". For devotees of old American organs, the most saddening loss was the superb 2-18 J. H. Willcox & Co. instrument in the Fifth Street Baptist Church, Lowell, Mass., completely destroyed in a January 26 fire. The unusual 1871 former residence organ, Opus 15(20), was fortunately heard at the last convention of The Organ Historical Society, played by Harold Knight, and was recorded and photographed by the Society. The loss to the congregation is considerable, but particularly affected are the organist, Deborah Sohn, and Robert Newton, who (with other members of the Andover Organ Company) gave countless hours of devoted restorative labor, making the organ really playable for the convention.

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The Post Office continues to decline in service. Many large cities now send out mail just once a day. Your editor receives his copy of The Diapason three weeks after others arrive in small towns nearby. If your Newsletter comes so late that everything in it is historical in nature, send a dollar to the editor and he will mail each issue by First Class post.

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Deaths

Frederick W. Millar, 94, organist at the Congregational Church, Rindge, N.H., died on December 18. Born in England, trained in a cathedral choir, and a graduate of the Royal College of Music, Mr. Millar was truly a delightful gentleman. Mr. Millar

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played the large two-manual 1872 George Stevens organ in the Rindge church until a few days before his death, and he always gave financial support for its preservation. Miss Anna Hall died in Waltham, Mass., on November 10, at the age of 102. She was a niece of Anna Coburn Hastings, wife of Francis Hastings of the Hook & Hastings firm. A resident of Weston for all but five of the past eighty years, Miss Hall preserved some of the material from the factory which closed in 1936, and paid for the rebuilding of the Hastings Memorial Organ in the First Parish Church, Weston. Olive C. (Hansen) Thomas, 59, for many years the organist at the Harvard Street Lutheran Church, Cambridge, Mass., died in Scituate Center on February 3. Frank Israel Carpenter, 88, of Wrentham, Mass., died in Attleboro on November 24. Mr. Carpenter was a teacher who began his theatre career in 1904, and played the piano and organ in Boston movie palaces and the Old Howard Theatre. At the time of his death he was an organist at St. Mary's Church, Wrentham. Harold Schwab died in Rochester, N.Y., last May 16. A well-known organist, he played in several Boston area churches for many years before moving to Rochester in 1963.

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The Boston Organ Club

New members:

Bell, Nancy J.	5 Ridge Road, Apt. 3	Lincoln, Mass.	01773
Brzezinski, James	167 North Taylor Ave.	Norwalk, Conn.	06854
Clary, Rebecca	535 Beacon St., Apt. 206E	Boston, Mass.	02115
Elker, Bradford H.	684 Oronoque Road	Milford, Conn.	06460
Gabel, Art	P.O. Box 164	Avery, Calif.	95224
Huntington, Scot	11 Church St.	Woodstock, Vt.	05091
Kent, Scott	BKM Associates, 6 Ledgewood Road	Wilmington, Mass.	01887
McEleney, Richard	5 Edgehill Road	Woburn, Mass.	01801
McKinney, John V. C.	P.O. Box 112	Nantucket, Mass.	02554
Pinel, Stephen L.	18 Roslyn Drive	Ballston Lake, N.Y.	12019
Preliasco, Alan	116 School St.	Lexington, Mass.	02173
Richardson, Harriette S.	P.O. Box 112	Springfield, Vt.	05156

Changes of address, etc.:

Barden, Nelson	17 Bellevue Street	Newton, Mass.	02158
DiBona, Raimondo A.	87 Liberty St.	East Braintree, Mass.	02184
Hengen, Elizabeth Durfee	45 Cabot St.	Winchester, Mass.	01890
Lay, Gilbert H.	P.O. Box 206	Oxford, Mass.	01540
Jarrell, Susan P.	Box 1113	Nantucket, Mass.	02554
Kampf, Elizabeth T.	South Heritage Convallar- ium, 718 Lakeview Ave., So.	St. Petersburg, Fla.	33705
Muise, Joseph A. Jr.	556 High St.	Fall River, Mass.	02720
Naylor, Earl C.	7722 Dale	St. Louis, Mo.	63117
Price, J. Michael	19 Mill Road	Westboro, Mass.	01581
Rockwood, Donald C.	P.O. Box 433	Norfolk, Mass.	02056

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MIXTURES -

The new two-manual Howard Denton organ in the Unitarian Church, High & Court Streets, Dedham, Mass., was dedicated in a recital by Nancy D. Farris on January 14. The new three-manual Philip A. Beaudry organ in St. Mary's R.C. Church, Washington Street, Winchester, Mass., was heard in a dedicatory recital by Gillian Weir of London, England, on January 30. Both instruments have mechanical action.

The Kinzey-Angerstein Organ Company has finished renovating the 2-13 1851 Simmons/1882 Holbrook organ in the Trinitarian Congregational Church, Norton, Mass. The

work included expanding the 18-note Pedal rank to 27 notes, and removing the wretched repitching system installed twenty years ago. All trackers had been moved one note and newer low C pipes placed on small electric chests!

Four concerts in the Spring Music Festival at the First Religious Society, Newburyport, Mass., are The Golden Age of Vienna - Music for piano, violin, and voice, performed by Allan Sly, Florence Pearson, and Marjorie Schumacher, at 4:00, March 4; the Quadra Lyrica String Quartet at 8:00, March 31; Music for trumpet and organ, with German artists Albrecht Eichberg and Ulrich Loschky, at 4:00, April 29; and the Musica Sacra chorus, conducted by James Armstrong, at 4:00, May 20.

Jack Fisher will be the recitalist on the Johnson/Andover organ in St. Ann's R.C. Church, Cochituate Road, Wayland, Mass., at 8:00, March 4. The two-manual 1967 Flen-trop organ in the First Unitarian Church, New Bedford, Mass., may be heard in a recital by Rosalind Mohnsen at 8:00, March 23.

A. B. Felgemaker's Opus 693, a c.1898 2-17 tracker organ, has been removed from St. Mary's R.C. Church, Piqua, Ohio, by the Organ Clearing House. It has been replaced by an electronic device, but will be rebuilt by Mameel Rosales for St. Paul's Episcopal Church, Ventura, Calif.

Four free recitals on the three-manual 1969 Casavant tracker organ in Cole Memorial Chapel, Wheaton College, Norton, Mass., are on Friday evenings at 8:30: John Ogasa-pian, March 2 (March 9, if snow); William MacPherson, April 6; Lois Regestein, April 27; and Carlton T. Russell, May 11.

Welte Recordings, 292 Shawmut Avenue, Boston, Mass., 02118, has issued two stereo cassette tapes of historic performances by virtuoso organists in the 1910-1929 era, recorded on Welte organ rolls in Germany and New York. They are re-performed on the four-manual 1929 Welte-Tripp organ in the Church of the Covenant, Boston, and have received excellent reviews. WFO 101, "The Welte Philharmonic Organ", has performances of Goss-Custard, Eddy, Farnam, and Gigout, playing music by Hollins, Widor, Lemmens, Schumann, Vierne, and Liszt. WFO 102, "The Art of Edwin H. Lemare", reproduces 1913 Lemare rolls of music by Bach, Elgar, Gounod, Saint-Saens, and Lemare. Have you heard "Danse Macabre" recently? The tapes are \$8.00 each, or both for \$15, postpaid.

Young organists from the Boston area may be heard in four recitals on Monday evenings at 8:30 in Old West Church, 131 Cambridge Street, Boston, June 3, 10, 17, and 24. A similar recital will occur at the First Congregational Church in Winchester, Mass., at 7:30 on April 22.

Madalyn Murray O'Hair, the sharp-tongued American atheist, said recently, "There's nothing more inspiring than organ music".

Joseph Dzeda writes regarding the 1896 Geo. S. Hutchings organ mentioned on page 7 of the Newsletter for November & December 1978:

...the New Britain organ featured a fourth manual for the Tuba unit, similar to the Hill example at Bath Abbey. About 1914 Skinner added a duplexed Echo Organ to the Hutchings, doubtless to increase the resources of the Solo manual.

...Skinner never rebuilt this Hutchings organ, rather it burned about 1927.

Skinner built an entirely new organ in 1928 and simply reconnected the Echo Organ to the new instrument. This entire organ was purchased by a church in Brooklyn about 1971 and moved there... It was barely playing when I saw it in 1975.

The next Club meeting will be our presence at a concert in Immaculate Conception Church, 761 Harrison Avenue, Boston, at 3:30 p.m., Sunday, April 22. Music for organ and trumpet will be played by Ulrich Loschky, organist and cantor of the Collegiate Church, Newstadt, Germany, and Albrecht Eichberg, principal trumpet, the Hamburg Symphony Orchestra, Hamburg, Germany.

The Trinity Choir and the Archdiocesan Choir School of St. Paul's Church, Cambridge, will perform Herbert Howells' Hymn of Paradise in Trinity Church, Copley Square, Boston, at 8:00 p.m., March 18. Theodore Marier will conduct, and Charles Callahan is the organist.

Your editor cannot possibly list all of the organ and choral programs scheduled in eastern Massachusetts. Subscribe to the Newsletter of the Boston Chapter, A.G.O.!

Last year, more than a hundred bound volumes of the weekly Episcopal magazine, The Churchman, were given to The Boston Organ Club by Dorothy Jones, librarian of the Episcopal Diocese of Massachusetts. The periodicals are a rich source of musical information, and are especially useful for the period between 1894 (when The Organ ceased publication) and 1909 (when The Diapason commenced). We are grateful to Mrs. Jones, who has limited shelf space and must rely on microfilm, and the volumes have found an appreciative home with the Club. In this and some future issues of the Newsletter, items will be reprinted for the pleasure of organ historians.

January 7, 1893:

A new musical monthly newspaper called The Cabinet is published in Detroit, Mich., under the editorship of Mr. H. G. Gilmore. It is devoted mainly to local musical matters, is well printed, and besides news and comment contains several hymn-tunes and "half-tone" portraits, etc. We take from The Cabinet the scheme of the new organ built by Messrs. George Jardine & Son, of this city, for Trinity (P. E.) Church, Detroit, which is to be dedicated on the Octave of Christmas. It will contain two manuals of five octaves each and pedal of two and one-half octaves, as follows:

GREAT ORGAN.		SWELL ORGAN.	
16 ft.	Double Open Diapason.	16 ft.	Bourdon.
8 "	Open Diapason.	8 "	Open Diapason.
8 "	Gamba.	8 "	Clarina. [sic]
8 "	Clarabella.	8 "	Aelonia. [sic]
8 "	Doppel Flute.	8 "	Stopped Diapason.
4 "	Flute Harmonic.	4 "	Violino.
4 "	Principal.	2 "	Flageolet.
3 "	Nasard.	8 "	Trumpet.
2 "	Piccolo.	8 "	Tromba.
		3 "	Rks. Cornet. [sic]

Pedal organ—16 ft. open Diapason, 16 ft. Bourdon; couplers—swell to Great Manual, Great Manual to Pedal; Pedal movements—Forte to Great Organ, Piano to Great Organ, Forte to Swell Organ, Piano to Swell Organ; balanced Swell Pedal.

The organ will contain 1,214 pipes.

[The 2-22 organ exists unaltered, and was heard during the 1978 Organ Historical Society convention. The Tromba is the bass of the Trumpet rank and there is a Swell to Pedal coupler.]

September 26, 1903:

The organ in Grace church, New York, has just been finished, after having undergone important alterations and additions. The old instrument, although large and in some respects effective, was frequently a source of trouble on account of old-fashioned mechanism. The system was electric, but it was so often out of order that early in the present year it was decided to thoroughly rebuild both chancel and gallery organs, and at the same time add several new stops and a solo organ in the gallery. As the work proceeded a member of the congregation offered to provide funds for placing all new pipes in the gallery organ, so the organ may be said to be almost a new one. The work was entrusted to Ernest M. Skinner, of Boston, who has combined enthusiasm and skill with the happiest results. Mr. J. M. Helfenstein, the organist of Grace church, has been a watchful superintendent of the rebuilding, and to him much of the success is due.

DESCRIPTION OF THE ORGAN.

The great organ is in two divisions, the chancel instrument comprising the following stops:

First Diapason, 8 feet; Second Diapason, 8 feet; Third Diapason, 8 feet; Diapason, 16 feet; Melodia, 8 feet; Flute, 8 feet; Octave, 4 feet; Flute, 4 feet; Twelfth,

2 2-3 feet; Fifteenth, 2 feet; Cornet (5 Ranks); Mixture (3 Ranks); Trumpet, 8 feet; Clarion, 4 feet.

The scheme of the gallery division is as follows:

Diapason, 8 feet; Diapason, 16 feet; Flute, 8 feet; Gemshorn, 8 feet; Flute, 4 feet; Octave, 4 feet; Fifteenth, 2 feet; Trumpet, 8 feet; Clarion, 4 feet.

The stops in this organ are of great sonority, and very satisfying. It is worthy of note that although very powerful, the quality of tone, both separate stops and full organ, is uniformly good.

The chancel division of the Swell Organ is as follows:

Bourdon, 16 feet; Diapason, 8 feet; Gedackt, 8 feet; Salicional, 8 feet; Quintadena, 8 feet; Flute, 4 feet; Octave, 4 feet; Fifteenth, 2 feet; Cornet (3 Ranks); Oboe, 8 feet; Cornopean, 8 feet; Fagotta, 16 feet; Tremulo; and the Gallery division:

Bourdon, 16 feet; Diapason, 8 feet; Salicional, 8 feet; Gedackt, 8 feet; Vox Celestes, 8 feet; Aeoline, 8 feet; Violin, 4 feet; Cornet (3 Ranks); Oboe, 8 feet; Cornopean, 8 feet; Tremulo.

These two divisions of the swell organ are capable of producing the most delightful effects. The voicing is particularly good, and the effect of the swell from chancel and gallery is very fine.

The Choir Organ is as follows: Chancel division, Diapason, 8 feet; Concert Flute, 8 feet; Dulciana, 8 feet; Gamba, 8 feet; Flute, 4 feet; Principal, 4 feet; Piccolo, 2 feet; Clarinet, 8 feet; Euphone, 16 feet.

Gallery division: Diapason, 8 feet; Melodia, 8 feet; Dulcet, 8 feet; Unda Maris, 8 feet; Flute, 4 feet; Piccolo, 2 feet; Clarinet, 8 feet; Tremulo.

The entire solo organ is in the gallery swell box, and comprises the following registers: Stentorphone, 8 feet; Philomela, 8 feet; Flute, 4 feet; Tuba, 8 feet.

The first three stops are on a seven-inch wind pressure, and possess very characteristic qualities. The Stentorphone is very sonorous, while retaining its quality of tone. The Tuba is a very powerful stop, and is on a fifteen-inch wind pressure. It dominates the whole organ, and is an extremely satisfactory stop.

The Echo Organ is above the roof of the nave and has two stops, a Vox Humana and a Quintadena.

The chancel division of the Pedal Organ is as follows: Contra Bass, 32 feet; Diapason, 16 feet; Gamba, 16 feet; Bourdon, 16 feet; Flute, 8 feet; Octave, 8 feet; Cello, 8 feet; Trombone, 16 feet.

The gallery division: Diapason, 16 feet; Bourdon, 16 feet; Gedackt, 16 feet; Quinte, 10 2-3 feet; Octave, 8 feet.

There are twenty-nine couplers, oscillating tablets, as follows:

Great Organ: Swell to Great; Choir to Great; Choir to Great, 16 feet; Solo to Great; Solo to Great, 4 feet; Solo to Great, 16 feet; Echo On--Great Off; Chancel Off; Gallery Off.

Swell Organ: Great to Swell; Swell to Swell, 4 feet; Swell to Swell, 16 feet; Gallery Off; Chancel Off.

Choir Organ: Swell to Choir; Solo to Choir; Gallery Off; Chancel Off.

Solo Organ: Chancel Swell to Solo; Gallery Swell to Solo; Chancel Great to Solo; Gallery Great to Solo; Solo to Solo, 16 feet; Solo to Solo, 4 feet; Solo Off.

Pedal Organ: Great to Pedal; Swell to Pedal; Choir to Pedal; Solo to Pedal.

The inscription plate bears the following: "In loving memory of their daughter, Fanny Hamilton Kingsford, George and Julia Bowdoin, in the year of our Lord, MDCCCIII., caused this organ to be rebuilt and enlarged.

"For Thy dear saints, O Lord,
Who strove in Thee to live,
Who followed Thee, obeyed, adored,
Our grateful hymn receive."

There is a movable console in the chancel with 125 feet of free cable. Four manuals. Compass CC-C4, and radiating, concave pedal board. There is also a console in the gallery with three manuals, swell pedals, and twelve adjustable combination pedals.

The action is electric throughout, and it works with wonderful promptitude. Taken as a whole, the tone is extremely satisfactory; the reeds are very smooth, and there are many stops possessing orchestral coloring. Both Mr. Skinner and Mr. Helfenstein are to be felicitated upon the result achieved, which gives Grace church one of the representative organs of the country. The "opening" of the instrument which is arranged for All Saints' Day, will be a red-letter day in the musical history of the parish, and it will be awaited with much interest.

Grace Church's three-manual 1830 Henry Erben organ was moved to the splendid new edifice in 1846, and it probably then received its tall, elaborate, pinnacled Gothic case, with many traceried flats instead of case pipes. The large three-manual Hillborne L. Roosevelt organ, Opus 36, 1878, was often described in Roosevelt's abundant literature, and he proudly preserved the Erben gallery organ, connected to his electric Chancel and Echo divisions. The Skinner rebuilding described in The Churchman apparently preserved most of the Roosevelt pipework, but the earliest Skinner opus numbers now known for Grace Church are 152 and 153, for work done c.1907-08. In 1912, Skinner installed a new four-manual Chancel organ, Opus 201; and in 1928, the same firm installed a new console and Gallery organ, Opus 707. The church now has a large electric-action Schlicker in the gallery. The Churchman article reproduces photographs of the Erben case and the typical, compact, late Hutchings/early Skinner console with folding stop jams. There are 42 combination pistons; 5 metal combination pedals to the left of the 4 Swell/Crescendo pedals, and 2 on the right; 41 stop knobs in the left jamb and 43 in the right; and 30 pedal keys.⁷

March 16, 1889:

From the Philadelphia Ledger we learn that the Theodore C. Knauff Company has built a new organ for St. Andrew's church, Stamford, Conn., at a cost of \$3,900. The case is of ash and the instrument is twenty-six feet in height, eighteen feet in depth and fifteen feet wide. Being designed for the corner of the church, the organ has a double front and nearly all the pedal pipes, richly illuminated, are seen at the open side. It has two banks of keys and thirty registers. Six mechanical movements with six combination knobs give the player twelve combinations of stops. All the pipe metal is forty per cent. pure tin and the stops all "run through." It has been thoroughly tested and gives great satisfaction. It will be erected in St. Andrew's without delay.

January 30, 1892:

We print this week the specification of a very fine organ lately erected in Christ church, East Orange, and which takes rank among the finest large organs lately turned out by our American manufacturers.

The organist is Mr. F. B. Shepard, who has made for himself quite a reputation as a trainer of boys' voices, and by the publication of an admirable little manual on that subject, and who last summer gave a series of organ recitals in the church, after the evening service in lieu of the sermon, which not only drew together a large congregation of delighted listeners, but also greatly enhanced the reputation of the organ builders.

The great variety of stops and the voicing, enable an accomplished organist to produce some charming orchestral effects.

Scheme of organ built for Christ church, East Orange, N. J., by L. C. Harrison & Co., of New York and Bloomfield, N. J. Three manuals, compass C C to a³, 58 notes; and pedals, compass C C C to F, 30 notes.

	GREAT ORGAN.	Feet.	No. of pipes.
1.	Double Open Diapason	16	58
2.	First Open Diapason	8	58
3.	Second Open Diapason	8	58

4.	Viol de Gamba	8	58
5.	Doppel Flute	8	58
6.	Melodia	8	58
7.	Flute Harmonic	4	58
8.	Principal	4	58
9.	Twelfth	2 2/3	58
10.	Fifteenth	2	58
11.	Mixture, 3 ranks	various	174
12.	Trumpet	8	58
	Total		<u>812</u>

SWELL ORGAN.

13.	Bourdon	16	58
14.	Open Diapason	8	58
15.	Viola	8	58
16.	Aeolina	8	58
17.	St. Diapason	8	58
18.	Quintadena	8	58
19.	Octave	4	58
20.	Wald Flute	4	58
21.	Flageolet	2	58
22.	Dolce Cornet	various	174
23.	Vox Humana	8	58
24.	Contra Fagotta	16	58
25.	Cornoepen	8	58
26.	Oboe and Bassoon	8	58
	Total		<u>928</u>

CHOIR ORGAN.

27.	Lieblich Gedacht	16	58
28.	Violon Diapason [sic]	8	58
29.	Dolce	8	58
30.	Concert Flute	8	58
31.	Viol d'Amour	8	58
32.	Flute Traverso	4	58
33.	Fugara	4	58
34.	Piccolo [sic]	2	58
35.	Bell Clarionet	8	58
	Total		<u>522</u>

PEDAL ORGAN.

36.	Double Open Diapason	16	30
37.	Contra Gamba	16	30
38.	Bourdon	16	30
39.	Quint	10 2/3	30
40.	Violoncello	8	30
41.	Ophicleide	16	30
	Total		<u>180</u>
	Grand Total of Pipes		<u>2,442</u>

There are twelve thumb piston couplers placed between the keyboards. There are four Mechanical Accessories, viz.: Tremolo to Swell Organ, Bellows Signal, Motor, Wind Indicator. There are eight Pedal Movements operating on the Manuals and Pedals, and also a Balanced Swell Pedal.

One very important and unique feature of this organ is that there are no trackers

in the whole instrument, it being built with the Harrison Tubular Pneumatic Action which renders the touch as light as that of a piano. There is none of the rattling noise so noticeable in an organ built with tracker action, and, although the console is reversed and the distance from the keys to the windchests is not less than twenty-five feet, the response is wonderfully prompt and the repetition as quick as could be wished. The voicing of the various registers is particularly fine and characteristic, and was done under Mr. Harrison's personal supervision. The two bellows are very satisfactorily blown by a Nash gas engine. The organ and motor complete are a gift from two little girls, daughters of a member of the congregation.

September 19, 1908:

New Organ for Church at Woodstock, Vt.

The new church for St. James's parish, Woodstock, Vt., replacing the one erected in 1827, was formally opened by Bishop Hall last spring ... The new organ has now been installed and is the gift of Mr. S. B. Whitney, of the Church of the Advent, Boston. It is a three-manual instrument and was constructed by Cole & Treat, of Melrose, Mass. Its tone is said to be excellent and its workmanship entirely satisfactory. In the choir panels there have been introduced two of carved cedar, which have been given by the rector and parishioners of the Church of St. Mary Magdalene, at Woodstock, Oxfordshire, Eng., where they formed part of the eighteenth century rood screen. ...

[Mr. Whitney (1842-1914), a notable organist, was a native of Woodstock; the non-tracker 1908 organ was replaced by Wicks many years ago; the English panels exist in the handsome stone building.]

September 24, 1892:

The new organ of the Church of the Epiphany, Chicago, Ill. (the Rev. Theodore N. Morrison, rector), was opened with "a service of benediction and recital" on Wednesday evening, Sept. 14, the festival music being repeated on the following Friday evening. It is reported that extraordinary tonal effects are produced on this instrument through lavish use of an English system of couplers (the American patent being the exclusive property of the builders, Messrs. Farrand & Votey, of Detroit), which can be applied almost indefinitely without increasing the pressure of the fingers on the keys. In fact, with three manuals and forty speaking stops, it has more couplers than the largest organ in Chicago. The following table shows the balance of the five great divisions of tone which the organ contains.

	Great.	Swell.	Choir.	Pedal.	Total.
Organ Tone	6	3	1	2	11
Flute "	2	3	4	1	11
String "	2	5	2	2	11
Reed "	0	2	1	1	4
Brass "	<u>1</u>	<u>1</u>	<u>0</u>	<u>1</u>	<u>3</u>
No. of stops	11	14	8	7	40

We append the complete scheme

Compass of Manuals ... CC to C⁴, 5 Octaves, 61 Notes.
 Compass of Pedals ... CCC to F, 2¹/₂ " 30 "

GREAT ORGAN.

1 Double Open Diapason	16 feet.
2 Open Diapason	8 "
3* Viol d'Gamba	8 "
4* Viol d'Amour	8 "
5* Melodia (Flute)	8 "

6	Octave	4	"
7*	Flute Harmonic	4	"
8	Twelfth	2	2/3 "
9	Fifteenth	2	"
10*	Tuba Mirabilis	8	"
11	Mixture	4	ranks
12	Great to Swell Unison		Coupler.
13	" " Sub-octave		"
14	" " Super-octave		"
15	" to Choir Unison		"
16	" " Sub-octave		"

SWELL ORGAN.

1	Double Gamba (String)	16	feet.
2	Open Diapason	8	"
3	Gedackt (Flute)	8	"
4	Salicional (String)	8	"
5	AEoline	8	"
6	Vox Celeste	8	"
7	Flauto Traverso	4	"
8	Octave	4	"
9	Violina	4	"
10	Flautina	2	"
11	Oboe and Bassoon	8	"
12	Vox Humana	8	"
13	Cornopeon	8	"
14	Mixture	3	ranks
15	Tremulant		Mechanical
16	Swell octaves on itself		Coupler

CHOIR ORGAN.

1	Double Flute	16	feet.
2	Violin Diapason	8	"
3	Dulciana	8	"
4*	Concert Flute	8	"
5	Flute d'Amour	4	"
6	Gemshorn	4	"
7	Harmonic Piccolo	2	"
8*	Orchestral Clarinet	8	"
9	Swell to Choir		Coupler
10	Tremulant		Mechanical

* In Great Swell Box.

PEDAL ORGAN.

1	Double Bourdon	32	feet.
2	Open Diapason	16	"
3	Stopped Diapason	16	"
4	Dulciana	16	"
5	Double Bassoon	16	"
6	Violoncello	8	"
7	Trumpet	8	"
8	Great to Pedal		Coupler
9	Swell to Pedal		"
10	Choir to Pedal		"
11	Pedal Octave		"

PEDAL MOVEMENTS.

- 1 Balanced Swell Pedal.
- 2 " Great and Choir Swell Pedal.
- 3 " Crescendo and Diminuendo Pedal.

Four changeable composition pedals to great, also affecting pedal stops.
 Three changeable composition pedals to swell, also affecting pedal stops.
 One changeable composition pedal to choir, also affecting pedal stops.

The crescendo and diminuendo pedal gives the player complete control of the organ without affecting the stop action, the indicator showing the increasing or decreasing power at a glance. By means of pneumatic buttons placed between the keys, the crescendo pedal can be silenced on any row desired.

The couplers are operated by small tablets (like dominoes). These are pivoted in the centre, and by simply touching the upper portion the coupler is thrown on, while a touch on the lower portion throws it off.

The key board is reversed, so that the organist overlooks the south choir and faces the north choir, while at the back of this portion of the choir is placed a complete organ of nearly 500 pipes, played from the key board fifty feet away.

SUMMARY.

Great Organ	11 stops.	854 pipes.
Swell "	14 "	976 "
Choir "	8 "	488 "
Pedal "	7 "	210 "
Total Speaking Stops	40	...
Couplers	11	...
Accessories	12	...
Pedal Movements	11	...
	74	2,528 "

Mr. Walter E. Hall, Fellow of the College of Organists, London, organist and choirmaster of the Church of the Epiphany, prepared the specification from which the organ is built.

Organists who have examined this instrument even in an unfinished state report most highly of its excellence for ease of management, beauty of tone, completeness and effect. The authorities of the second Presbyterian Church of Chicago have commissioned Messrs. Farrand & Votey to rebuild their very large Johnson organ on the same principle.

The programme for the opening service follows, and included organ works by Handel, Mendelssohn, Boccherini, MacMaster, Mozart, Lemmens, Batiste, and Meyerbeer, some of the music being transcribed. The choir sang Psalm XCV by Mendelssohn; two Handel choruses, "Fixed in His Everlasting Seat" and "He Gave Them Hailstones"; and "Sound the Loud Timbrel" by Schachner.]

The variety of this programme tested the organ to the satisfaction of the most critical listener. The choir, which is purely voluntary, surprised those who had not heard it before by skill in attack, balance of parts, and clearness and purity of tone.

The organ exterior gives an additional touch of beauty and symmetry to the church, presenting to the eye a break on either side in the long line of wall, which is unbroken by chancel or sanctuary arch. Its sombre mahogany framework, with a single row of gilded pipes, contrasts agreeably with the walls of blue and terra-cotta.

[Philo A. Otis of Chicago, a church music enthusiast, wrote in 1900 that the organ was a rebuild of the large two-manual 1857 Hall & Labagh sold to Epiphany in 1870 by St. James Episcopal Church. The three-manual Johnson & Son, Opus 410, 1873, in Second Presbyterian Church, burned on March 8, 1900, and the following year the congregation purchased a three-manual Hutchings-Votey organ. Your editor knows nothing of the later history of the Church of the Epiphany instrument.]

THE ESTEY OPUS LIST - continued

Darby, Pa.	Mt. Zion Methodist Episcopal Church	2931 1930 2
New York, N.Y.	Jamaica High School, Queens	2932 1931 3A
" " "	Far Rockaway High School, Queens	2933 1931 3A
" " "	Theodore Roosevelt High School, Bronx	2934 1931 3A
" " "	James Monroe High School, Bronx	2935 1931 3A
" " "	DeWitt Clinton High School, Bronx	2936 1931 3A
" " "	New York Training School for Teachers, Manhattan	2937 1931 3A
" " "	Richmond High School, Queens	2938 1931 3A
Dayton, Ohio	St. Paul's Episcopal Church, Oakwood	2939 1930 2
Danbury, Conn.	Chapel, The Wooster School	2940 1930 2
Pittsburgh, Pa.	United Presbyterian Church, Emsworth	2941 1930 3
Eureka, Calif.	St. Bernard's R.C. Church	2942 1930 2
San Francisco, Calif.	Fitzgerald Memorial Methodist Episcopal Church, South	2943 1930 3
Brea, Calif.	Congregational Church ("First Cong'l Church" on a later list)	2944 1930 2
Seattle, Wash.	Reed & Balcom, organ builders (three-rank grand Minuette; "Northwest Broadcasting System, Inc, KJR, Seattle" and "William Hubley residence" on later lists)	2945 1930 2
Philadelphia, Pa.	Gaston Presbyterian Church	2946 1931 3
Dallas, Texas	Munger Place Methodist Episcopal Church, South	2947 1930 3
Bridgton, Maine	First Congregational Church (George Stevens case retained)	2948 1930 2
Stafford, Conn.	Stafford Baptist Church	2949 1930 2
Pitman, N.J.	Presbyterian Church	2950 1930 2
Philadelphia, Pa.	Mrs. T. M. Quimby (Mr. Quimby operated the Estey Studio in Philadelphia, and the organ was in his wife's studio for a short time; in 1931 it was sold to the Philadelphia Academy of Music, and in 1932 it was placed in the Shelter for Men; the Automatic attachment seems to have been removed early in the life of the three-rank upright Minuette)	2951 1931 2A
Brattleboro, Vt.	Joseph P. Estey residence (three-rank upright Minuette; late in 1931 the organ was in Straw-bridge & Clothier's store, Philadelphia, Pa.; in 1934 it was placed in Ascension R.C. Church, 8611 55th Ave., Elmhurst, L.I., N.Y.)	2952 1931 2
Moscow, Idaho	St. Mary's R.C. Church	2953 1930 2
Wenatchee, Wash.	Jones & Jones Funeral Home	2954 1930 2A
Englewood, N.J.	D. W. French, 159 Lydecker Avenue (three-rank upright Minuette; shipped to Rome, Ga., in 1938)	2955 1930 2
Racine, Wis.	Orson E. White, 1622 Maple St.	2956 1930 2
Corinth, N.Y.	First Methodist Episcopal Church	2957 1930 2
Oak Harbor, Ohio	St. Paul's Evangelical Lutheran Church	2958 1930 2
Marshfield, Ore.	St. Monica's R.C. Church	2959 1930 2
Middletown, Del.	Chapel, St. Andrew's Episcopal School (three-rank upright Minuette; sold in 1937 to St. Paul's-by-the-Sea, Ocean City, Md.; burned)	2960 1930 2
Flushing, L.I., N.Y.	Ebenezer Baptist Church	2961 1930 2
Cleveland, Ohio	George A. Yost, 2936 Washington Blvd., Cleveland Heights (three-rank upright Minuette; "space for player in old theatre type console")	2962 1930 2

Scarsdale, N.Y.	Harvey M. Manss (three-rank upright Minuette; apparently later in St. Agnes Convent, Sparkill, N.Y.; moved to All Saints Episcopal Church, Glen Rock, N.J., in 1935)	2963 1930 2
Philadelphia, Pa.	Faith Reformed Church	2964 1931 2
North Syracuse, N.Y.	Methodist Episcopal Church	2965 1930 2
Hartsdale, N.Y.	Commander Evangeline Booth (an incomplete Cost Card and the name crossed out on a later list indicate that the organ may never have been built)	2966 1930 2
Shelby, Neb.	Sacred Heart R.C. Church (three-rank upright Minuette)	2967 1930 2A
Flushing, L.I., N.Y.	Hallett & Hallett Inc., Funeral Chapel (three-rank upright Minuette)	2968 1931 2A
Tallahassee, Fla.	St. John's Episcopal Church	2969 1931 2
Baltimore, Md.	J. S. Reed Piano Company, for Clifton Summers, Guilford, Md. (three-rank upright Minuette with five notes of Chimes; Clark player in separate cabinet)	2970 1931 2A
Providence, R.I.	The Meiklejohn Company (three-rank upright Minuette; illegible church name on a later list is crossed out)	2971 1931 2A
Carteret, N.J.	St. Joseph's R.C. Church (tubular action)	2972 1930 2
Appleton, Wis.	Wichmann Funeral Home	2973 1931 2A
Philadelphia, Pa.	Frank B. Bower, for Miss Piper (three-rank upright Minuette)	2974 1930 2
Lansing, Ill.	Christian Reformed Church	2975 1931 2
Buffalo, N.Y.	First Pilgrim Congregational Church, Elmwood and Bryant Streets	2976 1931 3
Pawtucket, R.I.	Frederick W. Hoffman	2977 1931 2
St. Louis, Mo.	Evangelical Lutheran Advent Church (unit organ)	2978 1931 2
Watertown, N.Y.	Dr. Howard N. Cooper (sold in 1945 to St. Paul's Rectory, Brownville, N.Y.; unit organ)	2979 1931 2
La Habra, Calif.	R. M. Jackson (unit organ)	2980 1931 2
Claremont, Calif.	Claremont College	2981 1931 4
St. Louis, Mo.	Chapel, DePaul Hospital	2982 1931 2
Boston, Mass.	Porter Sargent, Exhibition (three-rank upright Minuette; later in the Christian Church, Chelsea, Mass., and the Advent Christian Church, Haverhill, Mass., where it had disappeared by 1973)	2983 1931 2
Ridgewood, N.J.	Miss Florence E. Smith (three-rank upright Minuette with detached console)	2984 1931 2
Fogelsville, Pa.	St. John's Evangelical Lutheran Church	2985 1931 2
Wayne, Pa.	Valley Forge Military Academy (moved in 1954 to St. Stanislaus Kostka R.C. Church, West Rutland, Vt.; unit organ)	2986 1931 2
Boonville, N.Y.	St. Joseph's R.C. Church	2987 1931 2
Yakima, Wash.	St. Michael's Episcopal Church	2988 1931 2
Herkimer, N.Y.	Masonic Temple (Herkimer Lodge, F. & A. M.; unit organ)	2989 1931 2
Kennebunk, Maine	C. W. Goodnow (later moved to a church in Portland, Me.)	2990 1931 2
Shoemakersville, Pa.	St. Luke's Union Church	2991 1931 2
Indianapolis, Ind.	Bethlehem Evangelical Lutheran Church	2992 1931 2
San Antonio, Texas	Gospel Tabernacle ("St. Francis de Sales R.C. Church, Bennington, Vt." on a later list)	2993 1931 3

Our next meeting will be attendance at what promises to be a splendid concert at Immaculate Conception Church, Harrison Avenue, Boston, at 3:30 p.m., Sunday, April 22. General admission tickets are \$5.00 each, but we are entitled to enter for half that charge, a Club membership benefit for which we thank Jack Fisher. Following the recital, we are invited to a reception in the Music Room.

Ulrich Loschky, organist, and Albrecht Eichberg, trumpeter, will play the following program: Sonata in G minor, for Trumpet and Organ, by Pavel J. Veyvanovsky (1640-1693); Chaconne, by Johann Pachelbel; Concerto in D Major, for Trumpet and Organ (in four movements), by Georg Philipp Telemann; Prelude and Fugue in B minor, by J. S. Bach; Chorale, "Ach, Gott, vom Himmel sieh darein", for Trumpet and Organ, by Georg Friedrich Kauffmann; Trio Sonata VI in G Major (in three movements), by J. S. Bach; Aria, for Trumpet and Organ (1971), by Jean Rivier (b. 1896); and Passacaglia in C minor, by J. S. Bach.

Ulrich Loschky has studied school music, musicology, music psychology, and theology at the University of Mainz, and church music and organ at the State Conservatory of Music and the Performing Arts at Frankfurt am Main. His teachers were Helmut Walcha, Helmut Rilling, and Kurt Hessenberg. Since 1969, he has been cantor and head organist of the Collegiate Church in Neustadt an der Weinstrasse.

Albrecht Eichberg studied orchestra and ensemble work at the Conservatory of Music in Saarbrücken, and is the master trumpet pupil of Adolf Scherbaum. He has studied under Roger Delmotte in Paris, and was awarded a scholarship at the Second German Music Competition at Bonn in 1976. Mr. Eichberg received a gold medal at the 28th International Music Competition at Vercelli, Italy, in 1977. He has played concerts throughout Europe and Russia, and is a member of the North German Radio Orchestra, of Hamburg.

Please Note: The April 29 concert at Immaculate Conception Church has been postponed.

* * *

MIXTURES -

Another Organ/Harpsichord Seminar will take place at the Choate School, Wallingford, Conn., June 24-July 7, and participants may register for one or two-week sessions. Three tracker organs by Wilhelm, Flentrop, and Casavant are on the campus. A brochure is available from Duncan Phylfe, Seminar Director, Paul Mellon Arts Center, Wallingford, Conn., 06492.

A David M. Greene record note for the Musical Heritage Society states that "...whatever language, race, and climate have to do with vocal production, it is a matter of fact and national pride that little English boys produce one of the most ethereal sounds on earth."

Your editor was Chairman of the 1979 O.H.S. Nominating Committee, and hopes that you will vote! The ballot is well-filled with Club members living in a large geographical area.

Do you have the new brochure mailed by the Repertoire Recording Society, 1150 41st Street, Brooklyn, N.Y., 11218? No other company issues more recordings on American organs.

The Newsletter is published bimonthly by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 779, Claremont, New Hampshire, 03743. 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.

When you have had a particularly hard day on the organ bench, remember these words from Meditations and Devotions by John Henry Cardinal Newman: "God has created me to do him some definite service; he has committed some work to me which he has not committed to another. I have my mission ..."

Two forthcoming recitals in Worcester, Mass., are those by Carol White, organist, at Trinity Lutheran Church, 3:00 p.m., April 22; and Stephen Long, organist, and Alton Baggett, trumpeter, at the Worcester Art Museum, 3:00 p.m., April 29.

A 2-10 tracker organ was opened in a dedicatory recital by John Ferris in the new edifice of St. Mark's Episcopal Church, Waterville, Me., on March 25. Relocated through the Organ Clearing House, the c.1905 Votteler-Hettche instrument was built for the New Haven Church of Christ, New Haven, Indiana, and rebuilt with tonal changes for the Waterville congregation by the Stuart Organ Company. The "rake" of the case pipes and the refinished woodwork harmonize exceptionally well with the architecture, and it is a pleasure to encounter a second-hand organ that does not look at all out of place.

The Guinness Book of Records indicates that the record for service in a choir belongs to Alfred Ernest Pick, who sang at St. Helen's Church, Wakefield, West Yorkshire, England, from August, 1886, to April, 1973, a span of 86 years. Mary Hodge Bush Ledoux died at her home in Claremont, N.H., on March 18 at the age of 101. She retained excellent health and memory, and sang in the choir at the dedication of the 1895 Jesse Woodberry & Co. organ in St. Mary's Church, Claremont.

A Memorial Trumpet Stop was dedicated in All Saints Church, Worcester, Mass., last November in honor of Mary Gage Rice, long a benefactress of organ projects at that church. Your editor cannot imagine that the organ in All Saints needed yet another Trumpet rank!

Don't neglect to consider attending the next annual convention of The Organ Historical Society, in St. Louis, Mo., June 26-28. Convention registration information may be obtained from Earl Naylor, Convention Chairman, 7722 Dale Avenue, St. Louis, Mo., 63117. Details regarding advertising in the usual thick, information-packed, and widely distributed booklet are available from F. Robert Roche, Advertising Manager, 60 Park St., Taunton, Mass., 02780.

Alan M. Laufman has been elected the American representative on the Governing Council of the International Society for Organ History and Preservation, founded in 1975. The twelve-member Council will direct activities of the organization, which include publishing a quarterly journal, preserving old organs throughout the world, and establishing a world inventory of exported organs. Mr. Laufman ends two busy terms as President of The Organ Historical Society this June.

A 3-41 tracker organ built by Ralph Blakely of Davidson, N.C., was dedicated in Steele Creek Presbyterian Church, Charlotte, N.C., on December 4, 1978. The wide oak and ash case contains speaking pipes of pewter and tin, and the attached console has a third manual (E₀-c²) playing a Cornet V.

On February 18, The Living Church published this advertisement under "Positions Offered": "ORGANIST-CHOIRMASTER, downtown Milwaukee parish. Romantic English 'tub' organ. Traditional Anglican music in Eucharistic parish ... Twelve voice choir, A.G.O. scale. Reply: St. James Church, 833 W. Wisconsin Ave., Milwaukee, Wis., 53213."

A new two-manual 2-16 tracker-action Casavant Frères organ was dedicated in Christ Episcopal Church, North Conway, N.H., on February 25. The instrument stands in front of windows at the rear of the nave, and, for the present, the turn-of-the-century 2-7 C. S. Haskell tracker organ remains in the chancel.

Robert & Richard Lahaise have completed restoration of the three-manual E. M. Skinner organ, Opus 286, 1920, in the First Church of Christ, Bradford, Mass. The re-leathered organ, known in the parish as "Mr. Skinner", was damaged by fire on Christmas Eve, 1977.

Dr. J. Melvin Butler of Rochester, N.Y., will play a recital on the two-manual 1971

C. B. Fisk organ in the First Congregational Church, Westfield, Mass., at 7:00 p.m., May 13. Dr. Butler is also a viola player, is the Director of Music at the Downtown United Presbyterian Church in Rochester, and is an Assistant Professor of Music at the Eastman School of Music. The position of organist and choir director at the Westfield church will be open on July 1, considered part-time at \$3250. Inquiries may be directed to Mrs. Bonnie Moccio, Chairman, Music Committee, 154 Highland Ave., Westfield, Mass., 01085.

Good grief - the scourge spreads! Recent news items indicate that Angus MacLellan, a police sergeant in Glasgow, Scotland, has invented the world's first electronic bagpipes. The "pipes" run on battery power and the sound is produced electronically, assisted by a volume control.

Church fires in Connecticut - Center Congregational Church, Torrington, was burned on January 19, apparently by an arsonist. The organ is said to have been an old three-manual Austin, Opus 1013. A 2-15 1856 William A. Johnson, Opus 53, burned with a Pentecostal edifice in Waterbury, on February 18. The former Zion Swedish Lutheran church contained one of the very oldest unaltered Johnson organs left, and the instrument was originally in South Congregational Church, Middletown.

The nation possesses a huge number of fine and valuable cast bells, often in small and unappreciated sets in decaying church towers. A total lack of maintenance and improper ringing has caused the destruction of many good bells. If you suspect that your bell needs attention, or that proper ropes should replace electric gadgets, or that a group can be gathered to ring changes, you should have church officials contact Linda C. Woodford, Church Bellhanger, 2-A Smith Court No. 3, Boston, Mass., 02114; telephone Area 617, 723-9441. She comes with your editor's highest encomiums!

Rosalind Mohnsen will play a recital on the two-manual Stuart organ in the Methodist Church, Sudbury, Mass., at 8:00 p.m., April 29.

Yes, old tracker organs may still be found in "well searched" areas! A well-preserved 2-9 E. & G. G. Hook & Hastings, Opus 938, 1879, is in the chapel of the Worcester State Hospital, Worcester, Mass.

A 2-10 1886 C. F. Durner organ, altered by the builders in 1901, has been removed from the former Methodist Church, Jim Thorpe, Pa., by James R. McFarland & Co., Millersville, Pa. The instrument is in an excellent state of preservation and has been purchased by Yale University, New Haven, Conn., for possible installation in the Institute of Sacred Music. The Organ Clearing House assisted in the negotiations. A 2-7 Hook & Hastings, Opus 1679, 1895, is being moved from the former Trinity Episcopal Church, Winooski, Vt., to All Saints Episcopal Church, South Burlington, Vt., by John Wessel of Brattleboro, Vt. A 2-9 1885 Hook & Hastings, Opus 1276, built for the School of Music, Cleveland, Ohio, was moved from the Church of God in that city by Alan Laufman, George Bozeman, and Bill Van Pelt to Sacred Heart R. C. Church, Marlborough, N.H. The organ will be restored later this year and it replaces a feeble electronic affair.

The Sixteenth Annual Benefit Concert of the Boston Archdiocesan Choir School, St. Paul's Church, Cambridge, Theodore Marier Director, will take place at the church at 3:00 and 8:00 p.m., April 29. All seats are reserved, and ticket information is available by calling 868-8658, or stopping at the school office, 29 Mt. Auburn St., Cambridge.

John H. Newman, Sr., of Goshen, N.H., an excellent singer and an organ enthusiast, died in Claremont, N.H., on March 14 at the age of 68. Your editor, assisted by Sue McLaughlin, violinist, gave a recital in his memory at the Goshen Community Church on March 18. The organ is E. & G. G. Hook's Opus 582, 1870, a 1-9 in its third home and definitely in need of restoration. A generous sum has already been contributed to the organ fund in Mr. Newman's memory.

Two new tracker organs have been installed in the Washington, D.C. area. A 2-20 Rieger is now playable, after many complications, in Pilgrim Lutheran Church, 5500 Massachusetts Ave., Sumner, Md. A 2-22 Holtkamp is to be dedicated in St. Patrick's Episcopal Church, Foxhall Road at Reservoir Road, N.W.

Two Old Maine Specifications

Brian Franck, Club member and organist at the Universalist Church, Auburn, Me., found the clipping copied below, part of a description of the brick Victorian Gothic building published when the building was dedicated. The organ is E. & G. C. Hook & Hastings' Opus 821, a "2-32", standing behind the central arch at the front of the auditorium. The heavy, black walnut case contains "herringbone" panels and supports three flats of metal pipes, as well as a good many wood basses. Your editor possesses an 1876 photograph of the room in its frescoed, marble-topped, gas-jetted glory. Unfortunately, the organ was electrified by Rostron Kershaw of Lowell, Mass., several years ago, and despite slight enlargement, the original chests and refined voicing remain intact.

The Evening Journal, Lewiston, Me., March 22, 1876:

The Organ.

The organ was built expressly for the place it occupies by the celebrated organ builders E. & G. C. Hook & Hastings of Boston. Its dimensions are: width 16½ ft., depth 10½ ft., height 22 ft. The front presents a novel and beautiful appearance. The base to the height of 7½ ft. is composed of black walnut tastefully panelled. Above this rises on each side a group of large metal pipes handsomely decorated in drab, brown, light blue and gold.

The centre shows a background of several rows of pipes in soft drab and brown with ornamental bases and tops, and in front of these a group of beautiful silver pipes with mouths and tops of black and gold.

Bands of carved walnut crossing the front, serve to enrich the whole and form a pleasing contrast.

The sides of the organ, above the panel work, are composed of large pipes with bases of pale blue and ornamented above with fresco in brown, blue and white.

The keyboards are on the left side—extending into the choir gallery.

Great care has been exercised in the selection of stops, and, in tone qualities, variety of effect and power this organ will rank with the finest in the state. It contains the latest improvements—both in mechanism and tone. There is a pleasing variety of solo stops, and the reeds are remarkably smooth and satisfactory.

The following is a specification of its contents:

GREAT ORGAN.

1. Open Diapason,	16 ft.	Metal,	61 pipes.
2. Open Diapason,	8 "	"	61 "
3. Dulciana,	8 "	"	61 "
4. Salicional,	8 "	"	61 "
5. Melodia,	8 "	Wood,	61 "
6. Flute d'Amour,	4 "	Wood & metal	61 "
7. Octave,	4 "	Metal,	61 "
8. Twelfth,	2 2/3 "	"	61 "
9. Fifteenth,	2 "	"	61 "
10. Mixture,	3 ranks	"	183 "
11. Trumpet,	8 ft.	"	61 "
			793

SWELL ORGAN.

12. Bourdon Bass,	16 ft.	Wood,	12 pipes.
13. Bourdon Treble,	16 "	"	49 "
14. Open Diapason,	8 "	Wood & metal	61 "
15. Viola,	8 "	Metal,	61 "
16. Stopped Diapason,	8 "	Wood,	61 "
17. Quintadena,	8 "	Metal,	61 "
18. Flauto Traverso,	4 "	Wood,	61 "

19. Violina,	4 "	Metal,	61 "
20. Flautino,	2 "	"	61 "
21. Dolce Cornet,	3 ranks	"	183 "
22. Cornopean,	8 ft.	"	61 "
23. Oboe,	8 "	"	49 "
24. Bassoon,	8 "	"	12 "
			793

PEDALE.

25. Open Diapason,	16 ft.	Wood,	27 pipes.
26. Bourdon,	16 "	"	27 "
27. Violoncello,	8 "	Metal,	27 "
			81

MECHANICAL REGISTERS.

- 28. Swell to Great Coupler.
- 29. Great to Pedale Coupler.
- 30. Swell to Pedale Coupler.
- 31. Tremulo.
- 32. Bellows Signal.

PEDAL MOVEMENTS.

- 1. Forte Combination, Great Organ.
- 2. Piano Combination, Great Organ.
- 3. Reversible Pedal to operate No. 29.
- 4. Adjustable Swell Pedal.

RECAPITULATION.

Great Organ has	11 stops	793 pipes.
Swell Organ has	13 "	793 "
Pedale Organ has	3 "	81 "
Mechanical Registers,	5	
Total	32 "	1067 "
Pedal movements,	4	

A programme leaflet in the archives of the Bangor Historical Society gives the stoplist of a three-manual tracker-action 1900 E. W. Lane organ that burned in the Great Fire of 1911: "PUBLIC ORGAN RECITAL./By Prof. Karl P. Harrington, assisted by Mr. Herbert Harris, Miss Mae Silsby,/and Miss Grace M. Bramhall./Mrs. Rubina Ravi Brooks,/Mrs. W. A. Nelson,/Soloists./First Congregational Church,/Bangor, Maine, Thursday Evening, Decem-/ber Twentieth, Nineteen Hundred, 8 o'clock."

PROGRAM.

Part I.

- 1. -- Overture, Peter Schmoll, arr. for four hands Weber
Miss Silsby, Mr. Harrington.
- 2. -- a. Prelude and Fugue, Opus 37, No. 2 Mendelssohn
b. Christmas Pastorale Ashmall
c. Marche Funebre Chopin
d. Minuet Boccherini
- 3. -- a. Fugue in C Minor Bach
b. Ave Maria (Melody by Arcadelt, A. D. 1540) arr. by Liszt
Mr. Harris.

- 4. — Vocal Solo, "Repentance" Gounod
Mrs. Nelson.
- 5. — Fantasie in C Minor H. N. Bartlett
Miss Bramhall.

Part II.

- 1. — a. Gavotte Roeder
b. Meditation Harrington
c. Offertoire pour les Simples Dimanches Vilbac
Mr. Harrington.
- 2. — Pastorale in G Minor Silsby
Miss Silsby.
- 3. — Vocal Solo, "'Tis I" Pinsuti
Mrs. Brooks.
- 4. — a. Andante from the 5th Symphony Beethoven
b. Marche Militaire Schubert
c. Selections from "Die Meistersinger" Wagner
Mr. Harrington.

Arrangements are being made for an Organ Recital, about the middle of January, by Prof. William R. Chapman.

SPECIFICATIONS OF THE ORGAN.

E. W. LANE, ORGAN BUILDER.
Waltham, Mass.

Three Manuals. — Compass from C⁴ to C⁷ 61 notes.
Pedals. — Compass from C³ to F, 30 notes.
Twenty-six Stops. Fifteen Hundred Pipes.

Great Organ.

Pipes.		Pipes.	
1. 8 ft. Open Diapason	Metal 61	5. 2 ft. Fifteenth	
2. 8 ft. Doppel Floete	Wood 61	(Super Octave)	Metal 61
3. 4 ft. Octave	Metal 61	6. 8 ft. Gemshorn	Metal 61
4. 3 ft. Twelfth (Octave Quint)	Metal 61		

Swell Organ.

7. 16 ft. Bourdon Treble... }	.. Wood 61	13. 8 ft. Vox Celestis	Metal 49
8. 16 ft. Bourdon Bass }		14. 4 ft. Flute Harmonique	Wood 61
9. 8 ft. Open Diapason Wood and Metal	61	15. 4 ft. Violina	Metal 61
10. 8 ft. Salicional	Metal 61	16. 3 rks Dolce Cornet	Metal 183
11. 8 ft. Stopped Diapason	Wood 61	17. 8 ft. Oboe	}
12. 8 ft. Aeoline	Metal 61	18. 8 ft. Bassoon ... }	

Choir Organ.

19. 8 ft. Geigen Principal	Metal 61	22. 4 ft. Flute d'Amour.....	
20. 8 ft. Dulciana	Metal 61 Wood and Metal	61
21. 8 ft. Melodia	Wood 61	23. 2 ft. Piccolo Harmonique ...	Metal 61
		24. 8 ft. Clarinet	Metal 49

Pedal Organ.

25. 16 ft. Open Diapason	Wood 30	26. 16 ft. Bourdon	Wood 30
--------------------------------	---------	--------------------------	---------

Mechanical Registers.

- | | |
|--|-----------------------------|
| 27. Swell to Great Super Octave Coupler. | 32. Swell to Pedal Coupler. |
| 28. Swell to Great Coupler. Unison. | 33. Choir to Pedal Coupler. |
| 29. Swell to Choir Coupler. Unison. | 34. Tremolo. |
| 30. Choir to Great Coupler. Unison. | 35. Blower's Signal. |
| 31. Great to Pedal Coupler. | 36. Wind Indicator. |

Pedal Movements.

- | | |
|-----------------------------------|--|
| 1. Forte Combination Great Organ. | 5. Reversible to operate Great to Pedal Coupler. |
| 2. Piano Combination Great Organ. | 6. Balanced Swell Pedal. |
| 3. Forte Combination Swell Organ. | |
| 4. Piano Combination Swell Organ. | |

Summary.

	Stops.	Pipes.
Great Organ	6	366
Swell Organ	12	720
Choir Organ	6	354
Pedal Organ	2	60
Totals	26	1,500
Mechanical Registers ..	10	
Pedal Movements	6	
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One of the best of the several newsletters published by Chapters of The Organ Historical Society is The Coupler, edited by B.O.C. member Culver L. Mowers for the Central New York Chapter. He has said of our publication, "...the legendary B.O.C. NEWSLETTER (which began publication in July, 1965) is perhaps the 'grand-daddy' of American periodicals of organ history. It continues to be impeccably (and wittily) edited by Ed Boadway." We thank Fr. Mowers and herewith reprint his excellent review of the Society's recent, ambitious, and successful recording project. It appeared in The Coupler for March, 1979.

RECORD REVIEW: An Evening at Woolsey Hall Charles Krigbaum, organist, playing the 166-stop Hutchings-Votey/J. W. Steere/E. M. Skinner organ. Organ Historical Society OHS-ST100 (\$10 to members, \$13 to non-members).

This is the two-record set which has been advertised in various organ world publications; it is the recital which Mr. Krigbaum played on June 26, 1976, at the close of that year's O.H.S. Convention. The program includes Elgar's Second Sonata, L'Ascension of Messiaen, Mendelssohn's Fourth Sonata, and Widor's Second Symphony.

With this recording, O.H.S. discs have come of age. It is superbly played, immaculately recorded, and handsomely packaged. In my own rather extensive listening experience, it is the most satisfying presentation of the sound of a very large instrument which I have heard. The album and detailed insert are both elegant and informative, with fine photos of the organ's interior and exterior at various points in its history, and a stunning "center spread" of the ornate Woolsey Hall ceiling. Far from least, Charles Krigbaum demonstrates a combination of care and flair which makes these large and colorful pieces both exciting and meaningful. As a part-time organ serviceman, I extend a special award to Joe Dzeda for the uncommonly fine condition and tune in which the huge organ is heard.

Even if your stereo system has cigar-box-sized speakers -- get this album and take it to your local hi-fi store. Even if you don't think you like Romantic organ literature -- get this album and you will probably change your mind. Even

if you think 160-stop organs are "vulgar" — get this album and hear a special kind of glory which we should not mailgn simply because we can no longer afford it.

A-V Committee Chairman Norm Walter, recording engineer Maurice Stith, photographers Bill Van Pelt and Heidi Humphrey, and the graphics-design people at Virginia Commonwealth University have joined with Krigbaum and three of the best Romantic-period organbuilders to bring us something of which the entire O.H.S. can be very proud.

- C. L. M.

* * *

An early Austin is described in The Churchman, October 3, 1903, and Opus 84 is listed as a "3-36". Two photographs show the handsome, carved, towered, overhanging, five-sectional, Gothic case fronts, and the reversed console is below the case on the south side of the deep, brick chancel.

The Trinity Church Organ,
Hartford, Conn.

The Austin Organ Co., of Hartford, Conn., have just completed a new organ for Trinity church, Hartford. It was opened on Wednesday, Sept. 23, when two recitals were given by Mr. Geo. A. West, of Philadelphia.

The instrument consists of a combination of seven sections, or distinct organs, thus distributed: Choir Organ, closed and open sections; Great Organ, in two similar divisions; the Swell in two parts, the one speaking under light, the other under heavy wind pressure; and the Pedal Organ with its thirty-two feet resultant Bass foundation.

The following organs contain:

CHOIR ORGAN.

Open Chest: Melodia Diapason, 8 feet; Dulciana, 8 feet; Leiblich [sic] Gedackt, 8 feet; Salicet, 4 feet; Zauber Flöte, 4 feet.

Closed Chest: Harmonica, 8 feet; Piccolo, 2 feet; Clarinet, 8 feet; Orchestral Oboe, 8 feet.

The Choir Organ stands on the north side of the chancel, and is enclosed by a raised organ case showing the north chapel with its stained glass windows through the oak screen beneath it.

GREAT ORGAN.

Open Chest: Major Diapason, 16 feet; Principal Diapason, 8 feet; Open Diapason, 8 feet; Grosse Flöte, 8 feet; Octave, 4 feet; Quiet Mixture, two ranks.

The Diapasons in this division represent the latest development of the English Cathedral Diapason. They are resonant, and exceptionally musical in quality of tone. The Grosse Flöte is another specimen upon which special thought has been bestowed.

Closed Chest: Violoncello, 8 feet; Doppel Flöte, 8 feet; Harmonic Flute, 4 feet; Great Mixture; Trombone, 16 feet; Trumpet, 8 feet.

SWELL ORGAN.

This is enclosed in a very thick box which stands above and apart from the main organ, which occupies the whole of the organ chamber on the south side of the chancel. It contains the following stops:

Contra Gamba, 16 feet; Open Diapason, 8 feet; Viole d'Orchestre, 8 feet; Viole Celeste (new form), 8 feet; Echo Viole, 8 feet; Rohr Flöte, 8 feet; Octave, 4 feet; Flute Octaviente [sic], 4 feet; Mixture, three ranks; Contra Posaune, 16 feet; Cornopean, 8 feet; Oboe, 8 feet; Vox Humana, 8 feet.

The Contra Gamba forming the foundation of the flue stops in this organ is a light string of specially good quality of tone; unassuming as Gambas go, it is most useful in combination with other stops, and productive of some beautiful musical effects.

The Reeds of this organ are speaking under increased wind pressure.

PEDAL ORGAN (Augmented).

Major Bass (Resultant), 32 feet; Great Bass, 16 feet; Sub Bass, 16 feet; Violone Dolce, 16 feet; Great Flute, 8 feet; Dolce Flute, 8 feet; Viole d'Amour, 8 feet; Bombarde, 16 feet, on varied wind pressures.

This Pedal Organ, with its thirty-two feet foundation tone, occupies the back of the organ chamber, and is, in consequence, somewhat restricted in the distribution of its tones; nevertheless, it presents some unusual characteristics, not the least of which is the delicately soft but all pervading tones of the Violone Dolce of 16 feet; the Bombarde is of fine tone, and, like the other Reeds in the organ, is speaking on heavy wind.

This description would not be complete without mention of the Couplers, by which the player is enabled to combine the organs represented by the three manuals and pedal keys, either in Sub-Octave, Unison, or Super-Octave, and by such means to obtain effects in combination with stops which would be otherwise impossible. These couplers are contained in the console and brought into action by pneumatic agency, permitting the resistance of the key or "touch," as it may be termed, to be regulated to the utmost nicety, the standard adopted being that of the Steinway Concert Piano.

COUPLERS.

Swell to Pedal; Great to Pedal; Choir to Pedal; Swell to Choir Unison; Choir Sub; Choir Super; Swell Sub; Swell Super; Swell to Great Unison; Swell to Great Sub; Swell to Great Super; Choir to Great Unison; Choir to Great Sub; Swell Unison; Great Unison; Choir Unison.

PISTON MOVEMENTS.

Six affecting Great and Pedal Organs; six affecting Swell and Pedal Organs, six affecting Choir and Pedal Organs; three release pistons for respective manual groups, red; general release for all groups, red.

PEDAL MOVEMENTS.

Six affecting entire organ. General release, reducing to stops drawn; Great to Pedal Reversible, moving registers; Sforzando, affecting entire organ with selected couplers; Balanced Crescendo, affecting entire organ without couplers; Balanced Swell; Balanced Choir; Balanced Great.

* * *

ORGAN NEWS OF THE 'NINETIES - found by Peter T. Cameron in The Musical Courier.

May 24, 1893:

The last of the Knauff fizzle — In the United States Circuit Court on Tuesday a petition was received from the receivers of the Theodore C. Knauff Company, organ manufacturers, of Newark, for authority to sell real and personal estate belonging to the defendant company. Col. Benjamin Niolds represented the petitioners, and Messrs Ward, Byrne and Evans the creditors of the company. The court ordered the real estate to be sold subject to a mortgage of \$25,000. The personal property also, consisting of machinery and tools. They are to be sold at public sale on 20 days' notice by receivers, free of all liens and judgments, the proceeds of the sales to be brought into the registry of court and be distributed among the different creditors according to their priorities. — Newark, Del., "Ledger" May 20.

August 16, 1893:

Organ Contracts -- Messrs Jardine & Son, New York church organ builders, closed three contracts last week for the erection of new organs. One for the First Presbyterian Church at Sewickley, Pa.; one for the Suffolk Christian Church at Suffolk, Va.; and one for the First Presbyterian Church at Crawford, N.Y.

May 30, 1894:

By the will of Gottlieb F. Votteler, the South Side organ builder, an estate of

\$22,000 is distributed. The provision is inserted that if Henry B. Votteler, a son of the devisor, will continue in the business of manufacturing organs he shall have the plant on Jennings avenue; but should young Votteler follow other pursuits he shall receive \$150 and the manufacturing plant shall be divided among all the heirs. The major portion of the personal property and real estate of Mr. Votteler is left to his widow, Anna M. Votteler. At the death of the widow the entire estate is to be divided among the three children, Henry, Gustav and Clara Pauline. — Cleveland "Plain Dealer".

October 31, 1894:

The Farrand & Votey Organ Company of Detroit is building a \$10,000 organ for the Hon. Oliver H. P. Belmont, of Newport. [R.I.] The instrument will have an AEolian attachment. The company is also building for Boston a \$5,500 organ with an AEolian attachment. The effect of the AEolian attachment as a part of a pipe organ can be appreciated by musicians, who can study the subject at 18 West Twenty-third street, New York, where the pipe organ is played with the AEolian attachment.

January 23, 1895:

Jesse Woodberry & Co., church organ builders, successors to Woodberry & Harris, have just received an order for a large three manual organ from the Calvary Baptist Church of Washington, D.C. This organ is to be at the back of the pulpit, but raised ten feet above the platform. It is in two parts, connected by an arch that holds the pipes. The keyboard is brought forward so that it will be in the middle of the singer's seats.

They have just completed an organ for the Congregational Church in Tilton, N.H. They say that business is fairly good, — far better than last year.

This firm have on the back of their business card a plan of the streets showing the nearest way to reach their factory from Washington street — capital idea and a great help to strangers or others unacquainted with that part of the city.

* * *

The following lyric, probably sung to a now-forgotten tune, and apparently written many years ago by Robert T. Weston of Omaha, Neb., turned up in an organ chamber recently. It is titled, "Test de Rigueur".

A Unitarian choir - O
 Must pass a test de rigueur:
 It is not just that they must sing,
 Or that they sing with vigor.
 They have to sing the anthem - O
 With technical precision
 For those who will not sing, themselves,
 But greet flaws with derision.
 A Unitarian choir - O
 May only sing what passes
 The critical inspection of
 Religious upper classes.
 The wording of the anthem - O
 Must pass the test of logic
 For those whose faith is not so broad
 As it is pedagogic.
 And hymns the preacher chooses - O
 To match with his oration,
 The choir fervently must sing
 Without the congregation.

THE ESTEY OPUS LIST - continued

Milton-on-Hudson, N.Y.	Presbyterian Church	2994 1931 2
Richmond, Va.	Barton Heights Methodist Episcopal Church, South	2995 1931 2
Mobile, Ala.	Bethel African Methodist Episcopal Church	2996 1931 2
Glendale, Calif.	Forest Lawn Memorial Park	2997 1931 3
Dubuque, Iowa	Strueber Funeral Home	2998 1931 2A
Greenfield, Mass.	Masonic Temple	2999 1931 2
Camden, Ark.	First Methodist Episcopal Church, South	3000 1931 3
Seattle, Wash.	Hollister T. Sprague (contract cancelled by Mr. Sprague, who could not build his new home)	3001 1931 2
South Orange, N.J.	William M. Springer	3002 1931 2A
Bolton, Mass.	Unitarian Church (later the Federated Church)	3003 1931 2
Madison, N.J.	St. Vincent's R.C. Church	3004 1931 3
Hempstead, L.I., N.Y.	Samuel C. Board	3005 1931 2
Cedar Falls, Iowa	Iowa State Teachers College (rebuilt in 1951)	3006 1931 2
Clemson College, S.C.	Fort Hill Presbyterian Church (burned in 1932)	3007 1931 2
Andover, Mass.	West Parish Congregational Church	3008 1931 2
Oberlin, Ohio	Fairchild Chapel, Oberlin College	3009 1931 2
Lincoln, Neb.	Tabernacle Christian Church (enlarged and moved in 1956)	3010 1931 2
Scarsdale, N.Y.	Harvey M. Manss (moved in 1936 to Hope Presbyterian Church, Tarrytown, N.Y., but apparently not set up; sold in 1937 to St. Charles R.C. Church, Bellows Falls, Vt.)	3011 1931 2
Richmond, Va.	St. Joseph's Academy and Orphan Asylum	3012 1931 2
Springfield, Mass.	Holy Family R.C. Church	3013 1931 2
Hofmeyer, So. Africa	Dutch Reformed Church (tubular-pneumatic action)	3014 1931 2
Newark, N.J.	Franklin Memorial Methodist Episcopal Church	3015 1931 2
Austin, Texas	First Southern Presbyterian Church	3016 1931 2
Bala-Cynwyd, Pa.	Methodist Episcopal Church	3017 1931 3
High Point, N.C.	St. Stephen's Metropolitan African Methodist Episcopal, Zion Church (contract cancelled; organ installed in <u>Christ Episcopal Church, Gordonsville, Va.</u>)	3018 1932 2
South Norwalk, Conn.	St. Joseph's R.C. Church (old case retained)	3019 1932 2
Plattsburgh, N.Y.	First Baptist Church	3020 1932 2
Hornell, N.Y.	P. P. O. E. (Elks' Temple)	3021 1931 2
Flushing, L.I., N.Y.	First Presbyterian Church	3022 1931 2
Newark, N.J.	Christ Presbyterian Church	3023 1931 2
Atlanta, Ga.	Chapel, Fort McPherson	3024 1931 2
Pasadena, Calif.	Dr. Mauritz N. Mattson, 1200 Palm Terrace	3025 1931 2
Portland, Maine	Stevens Avenue Congregational Church	3026 1931 2
Bradenton, Fla.	Christ Episcopal Church	3027 1932 2
Sparkill, N.Y.	St. Agnes Convent	3028 1932 2
Meriden, N.H.	Congregational Church (player mechanism restored in 1978)	3029 1932 2A
Utica, N.Y.	Prentiss Bailey	3030 1932 2A
St. Albans, W. Va.	Baptist Church	3031 1932 2
Battle Creek, Mich.	Maple Methodist Episcopal Church	3032 1932 2
Millburn, N.J.	St. Stephen's Episcopal Church	3033 1932 2
St. Johnsbury, Vt.	Union Baptist Church	3034 1932 2
Philadelphia, Pa.	Harold B. Mulligan (contained parts of No. 2313)	3035 1932 2A
Queens Village, L.I., N.Y.	Grace Lutheran Church	3036 1932 2

Woodside, L.I., N.Y.	Byers Recording Studio, Inc., (later in American Recording Studio, 1776 Broadway, New York, N.Y.; moved to the Methodist Church, Norwalk, Conn., in 1940)	3037	1932	2
Johannesburg East, So. Africa	Dutch Reformed Church	3038	1932	2
Princeton, N.J.	First Baptist Church	3039	1932	2
Groton, Mass.	Union Congregational Church	3040	1932	3
Torrington, Conn.	St. Peter's R.C. Church	3041	1932	2
Allentown, Pa.	Wonderly Funeral Home (evidently Estey's last Automatic organ; now gone)	3042	1932	2A
Port Huron, Mich.	Church of Our Saviour, Lutheran	3043	1932	2
South Orange, N.J.	Josiah Stryker	3044	1933	2
San Marcos, Texas	A. C. Burkholder (three-rank upright Minuette)	3045	1932	2
Worcester, Mass.	Church of Our Lady of the Rosary, R.C. (some old pipes used)	3046	1932	2
Philadelphia, Pa.	Gladding Memorial Presbyterian Church	3047	1933	2
Camden, N.J.	Grace Presbyterian Church	3048	1933	2
North Walpole, N.H.	St. Peter's R.C. Church	3049	1933	2
Clemson College, S.C.	Fort Hill Presbyterian Church (replaced No. 3007)	3050	1934	2
Berea, Ky.	Presser Hall, Berea College	3051	1934	3
Clarksdale, Miss.	First Christian Church	3052	1934	2
Kernersville, N.C.	Main Street Methodist Episcopal Church, South	3053	1934	2
Caledon, So. Africa	Dutch Reformed Church	3054	1934	3
Somonauk, Ill.	Somonauk United Presbyterian Church	3055	1934	2
Brooklyn, N.Y.	Borough Park Baptist Church (Italian), 67th St. & 11th Ave.	3056	1934	2
Lawrence, Mass.	German Presbyterian Church (now Christ Presbyterian Church; old case and pipes retained from "Johnson" organ)	3057	1934	2
Fort Benning, Ga.	Main Post Chapel (new console in 1953)	3058	1934	2
Cleveland, Ohio	St. Luke's Evangelical Lutheran Church	3059	1935	2
Woodstown, N.J.	Asbury Methodist Episcopal Church (apparently not installed; "built for stock" notation in files)	3060	1935	2
Riverside, N.J.	St. Stephen's Memorial Episcopal Church	3061	1935	2
New York, N.Y.	Woolworth Memorial Chapel, Woodlawn Cemetery, Webster Ave. & 233rd St.	3062	1935	2
Plymouth, Mass.	Christ Episcopal Church	3063	1936	2
Pawtucket, R.I.	Park Place Congregational Church	3064	1936	3
Calvinia, So. Africa	Dutch Reformed Church	3065	1936	2
Pottstown, Pa.	First Presbyterian Church (pipes retained from former two-manual tracker organ)	3066	1936	2
East Norwalk, Conn.	Advent Christian Church	3067	1936	2
Brattleboro, Vt.	First Church of Christ, Scientist	3068	1936	2
New York, N.Y.	Estey Studio (later sold to Friendship Baptist Church, Atlanta, Ga.)	3069	1936	2
South Boston, Va.	First Baptist Church	3070	1936	2
Fairlawn, N.J.	W. D. Mitchell (later placed in Bethany Lutheran Church, Trenton, N.J.)	3071	1936	2
Concord, N.H.	First Congregational Church ("North Congregational Church"; rebuilt by Dudley Terrill; console now in the Congregational Church, Sanbornton, N.H.)	3072	1936	2
Brockton, Mass.	South Congregational Church (a rebuilding, with a new console)	3073	1936	3
Edenville, Orange Free State, South Africa	Dutch Reformed Church (tubular-pneumatic action)	3074	1937	2

Two prominent organ historians were killed recently. David Hinshaw, 46, of El Paso, Texas, died in an auto accident on January 10. Mr. Hinshaw was organist at two churches and an excellent photographer. His specialty was a detailed study of the old organs in Mexico, and his papers are being preserved. David Lennox Smith, 32, of Los Angeles, Calif., and a member of the Boston Organ Club, was murdered on March 5. He was prominent in A.G.O. affairs, and the memorial service in his church, St. Luke's Episcopal, Monrovia, is described in The American Organist for May, 1979. Mr. Smith has received his Mus.D. degree posthumously from the Eastman School of Music, which possesses the manuscript of his thesis on organbuilder Murray Harris.

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MIXTURES -

Lois W. Regestein has resigned her position at St. Peter's R.C. Church, Dorchester, Mass., where she played an electrified three-manual Hutchings, Plaisted & Co. organ, Opus 117, 1883. She is now the organist at the First Baptist Church, Jamaica Plain, Mass., where the Lahaise brothers have reinstalled the three-manual E. & G. G. Hook, Opus 253, 1859. The church was badly damaged by fire in 1975, and has been restored.

The lengthy Estey opus list is completed in this issue, and your editor and Martin Walsh will begin publishing the annotated J. H. Willcox & Co./Hutchings, Plaisted & Co./Geo. S. Hutchings list in the next Newsletter. Information regarding the present state of any listed organ is most welcome.

Casavant Frères have installed a 2-26 tracker, Opus 3384, in the gallery of the Church of St. Mary the Virgin, Episcopal, Falmouth, Maine. The instrument has a Rückpositif and replaces a small two-manual Austin, Opus 1553, chambered in the attic.

The recent convention of the Organ Historical Society was indeed a success, and one can only wish that the large Pfeffer organs in St. Louis were playable. Our congratulations to the new President, Cullie Mowers, and his Vice-president, George Bozeman, Jr. The next annual gathering will be in central New York state, June 24-26, 1980, with headquarters at Ithaca College, Ithaca.

A former Schlicker employee, Dan Jaeckel of Duluth, Minn., has contracts for three tracker organs: Opus 1 is a 2-7 being finished for St. Casimir's R.C. Church, Cloquet, Minn.; Opus 2, 1980, will be a 2-27 for Lake of the Isles Lutheran Church, Minneapolis, Minn.; Opus 3, 1980, is to be a 2-22 for Holy Trinity Lutheran Church, Duluth, Minn.

Overheard after a demonstration at the O.H.S. convention: "When in doubt, ornament!"

We thank David R. Proper of Keene, N.H., for his recent gift of organabilia to the Club library, including a full set of back issues of the Newsletter which have been passed on to needy members. Mr. Proper is moving to Deerfield, Mass., to be closer to his work as Librarian for the Memorial Association.

William A. Johnson's Opus 183, 1865, ruined in a 1955 Kershaw electrification, is to be re-electrified by Rock Spencer of Berlin, N.Y.! The original console is intact and the manual chests are in place, and thus the organ could have been given a new tracker action. The proposed "improvements" will cost \$35,000.

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

The Andover Organ Company has purchased a building in the Malden Mills complex on Broadway, Lawrence, Mass., and will be moving from their present crowded quarters in the fall. The mailing address will remain Box 36, Methuen, Mass., 01844. Opus 80, a 2-9 tracker for the lower chapel at Phillips Academy, Andover, Mass., is being completed, and the organ has a three-stop unit Pedal rank. Work currently being finished includes tonal changes in the two-manual Hutchings, Opus 135, 1884, at Vermont College, Montpelier, Vt.; renovation and revoicing of the large two-manual c.1890 Geo. Stevens in St. Joseph's R.C. Church, Laconia, N.H.; action renovation and reservoir re-leathering in Hook & Hastings' Opus 1210, 1884, a small two-manual in Resurrection Lutheran Church, Roxbury, Mass.; and a mechanical renovation and tonal changes in the two-manual Geo. S. Hutchings, Opus 1486, 1902, in the Second Congregational Church, Newcastle, Maine. Signed contracts include the rebuilding with some revoicing of Steer & Turner's Opus 117, 1877, in Christ Episcopal Church, Albion, N.Y.; a restoration of the 1-8 1857 Hall & Labagh in Zion Lutheran Church, Oldwick, N.J., to include a TC Hook 8' Trumpet in place of a later Gamba; a rebuilding with tonal changes in the 2-7 Hook & Hastings, Opus 1689, 1895, in the Federated Church of Orleans, East Orleans, Mass.; additional tonal changes in the Great of E. & G. G. Hook & Hastings, Opus 956, 1879, in the Lamington Presbyterian Church, Bedminster, N.J.; a restoration of the two-manual 1852 E. & G. G. Hook in the First Parish Church, Bridgewater, Mass.; and a mechanical renovation of the 1870 two-manual Steer & Turner, Opus 30, in the Second Congregational Church, Wilton, N.H. Three organs are being rebuilt and moved to new homes through the efforts of the Organ Clearing House: a 2-8 Hilborne L. Roosevelt, Opus 233, 1886, will become a 2-12 for the Mount Pleasant Presbyterian Church, Mount Pleasant, S.C.; the 1-9 W. B. D. Simmons described in the Newsletter for October 1967, later vandalized, will be rebuilt for Sacred Heart R.C. Church, Danville, Va.; and the reversed-console two-manual Geo. S. Hutchings, Opus 503, 1900, will be completely rebuilt with a new case and tonal changes for Pilgrim Lutheran Church, Warwick, R.I. The organ was formerly in St. John's Episcopal Church, East Boston, Mass.

Your editor has discovered that the pleasing little Gothic-cased E. & G. G. Hook one-manual in the East Tilton Baptist Church, Lochmere, N.H., for the past seventy years is Opus 247, 1859. Built for Calvary Episcopal Church, Germantown, Pa., it now serves in its fifth home.

Rev. Jay Zoller, organist at Grace United Methodist Church, Keene, N.H., and an employee of Bozeman, Gibson & Co., has placed a balanced Swell front in the 1869 Steer & Turner organ. The new vertical shades replace the remains of a warped double set of horizontal shades removed by your editor ten years ago.

James David Christie, 27, a Club member and organist at the Wellesley Hills Congregational Church, has won the first prize of \$2,500 at the Brugge competition in Belgium. The Boston Globe gave the event front-page coverage on August 6, quoting Daniel Pinkham: "Brugge is the big one, like the World Series for organists." Mr. Christie topped sixty organists and is celebrating his victory by touring baroque organs throughout Europe.

Your editor, on one of his research jaunts to Rochester, N.Y., has found an intact 2-12 E. & G. G. Hook & Hastings, Opus 908, 1878, in the large home of Miss Helen Ellwanger, 625 Mount Hope Avenue, Rochester. The organ was built for her uncle and was originally in the decaying Victorian mansion next door, and Miss Ellwanger is a delightful and keen-minded 94 years of age. The organ stands facing a spacious stair landing, has a cherry case front, and the stoplist is wonderfully decadent for the period.

The large, stone Gothic Institute Building at Rock Point, Burlington, Vt., was totally gutted by fire on April 14. Designed by Bishop John H. Hopkins and originally a boys' boarding school, the well-known edifice was used as a conference center by the Episcopal Diocese of Vermont. The 1860 one-manual Hall & Labagh organ in the chapel had been stripped of its pipes many years ago, but the chassis of the instrument should have been moved elsewhere long before the fire.

Philip A. Beaudry & Company of Lowell, Mass., have completed two organs recently. Geo. S. Hutchings' Opus 492, a 1900 2-7 originally in St. Thomas' Convent, Jamaica Plain, Mass., is now a 2-9 (with provisions for four additional stops) in St. Stephen's Episcopal Church, Westborough, Mass. A 2-23 (with a Positiv provided for) in St. Mary's R.C. Church, Winchester, Mass., was dedicated last January. The organ has a detached console with unusual electric stop action. A William F. Laws rebuild of Estey's Opus 831, 1810, has been renovated with considerable tonal changes in the First Congregational Church, Wenham, Mass. Mr. Beaudry's renovation and tonal alteration of J. H. Willcox & Company's Opus 4, 1871, in the Covenant Congregational Church, Waltham, Mass., was rededicated on April 22. The organ is now a 1-11 with an enlarged Pedal compass and four new ranks of metal pipes made by Sidney Eaton of the Dennison-Warnock Company, Boston. E. & G. G. Hook & Hastings' Opus 863, 1877, originally in Atchison, Kansas, and salvaged from the lower church in the now-demolished St. Mary's R.C. Church, North End, Boston, is being rebuilt by Mr. Beaudry. The damaged organ, relocated through the Organ Clearing House, will contain pipework from E. & G. G. Hook's Opus 494, 1869, and receive a new case and action. The new owner is the Mount Carmel Congregational Church, Hamden, Conn.

Vance Muse is the author of an \$8.95 book named Don't Buy a Car Made on Monday. One reviewer says, "For those who thrive on anxiety, this book will be even more fun than waiting for an IRS audit." The volume is an encyclopedia of things to be afraid of, including snakes, ambulance services, Nevada, and organ builders.

Bruce and Shari Shull are a husband-and-wife organbuilding firm in Charleston, West Virginia. Both are performers on keyboard instruments, build harpsichords and clavichords, and hope to provide small churches with real organs. Mr. Shull was formerly employed by John Brombaugh of Middletown, Ohio. Their Opus 1 is a 1-5 for the chapel of the Baptist Temple in Charleston, and they are now building a 2-16 for the First Presbyterian Church, Huron, Ohio. An illustrated article on the Shulls appeared in High Fidelity magazine for December, 1978.

Thomas Murray will play a recital on the large old Austin organ in John M. Greene Hall, Smith College, Northampton, Mass., at 4:00 p.m., Sunday, November 11.

Alan Laufman of the Organ Clearing House spoke at the dedication of the 1-4 Johnson & Son organ, Opus 579, 1882, in St. Alban's Episcopal Church, Spirit Lake, Iowa, on May 6. The handsome little instrument was rescued from the First Presbyterian Church in Lansing, Iowa, and placed in the new Spirit Lake church by volunteers. Kent Tritle, a promising young organist, played an excellent and varied opening program.

The Andover Organ Company has carefully dismantled and placed in storage the fine three-manual E. & G. G. Hook organ, Opus 254, 1859, formerly in All Saints Lutheran Church, West Newton Street, South End, Boston. The church has been closed and the denomination's officials hope the organ can be relocated intact. First Lutheran Church of Boston, former owners of the West Newton Street building, now have a 2-20 1958 Wicks, enlarged in 1977. Your editor has never met a witness to the reputed two visits of Albert Schweitzer to the Hook, but First Lutheran Church literature states that "R. P. Matthews of the Wicks Organ Company ... patiently made an exact tonal copy ... for their new edifice (minus the Schweitzer Pipes added by Dr. Albert Schweitzer on his second visit.)"!

The 1895 two-manual Jesse Woodberry & Co. organ in St. Mary's R.C. Church, Claremont, N.H., is becoming known for a series of recitals every summer. Samuel Walter played June 3, Mark Howe played August 5, and Earl Miller did one of his "old fashioned" programs on August 19, assisted by violinist Sue McLaughlin of Claremont. Mr. Miller is available for recitals in New England every August, and your editor highly recommends him.

Mrs. F. S. Runehall of 190 Bayswater St., East Boston, Mass., 02128, has a tubular-pneumatic attached-console 2-7 Estey, Opus 1478, 1916, for sale. The instrument may be seen and heard at her home.

The Berkshire Organ Company, West Springfield, Mass., has removed and placed in storage the 1915 four-manual electric-action J. W. Steere & Son Organ Company instrument formerly in Symphony Hall, Springfield, Mass. The retaining of the organ in the fine, unaltered auditorium had long been the subject of controversy between musical, local, federal, and preservation officials, and we do not know how much of the organ was saved or if any of it will ever be heard in the hall again. Your editor's opinions of the "improving" of the building cannot be printed here. The Berkshire firm has finished the installation of a c.1879 John G. Marklove, Opus 108, for its new home, the United Methodist Church, Herkimer, N.Y. The organ has been increased from a 2-14 to a 2-26 with twenty stops, and the three-sectional chestnut and walnut case is retained.

The concerts and seminars of the Old West Organ Society merit your presence if you live near Boston. Karel Paukert, artist-in-residence at the Cleveland Institute of Music, performs and speaks on September 8-9; Juan Gómez and Esteban Elizondo will perform music for horn, alpine tromba, and organ, on October 6-7. Brochures are available by writing Old West Organ Society, Old West Church, 131 Cambridge St., Boston, Mass., 02114.

Flor Peeters: His Life and His Organ Works is available for \$10.75 (postage included) from The Organ Literature Foundation. The book is by John Hofmann, has 211 pages, is illustrated, and while not superbly printed, it is an important contribution to organ literature.

Forthcoming recitals on instruments rebuilt or restored by the Stuart Organ Company include Peter Waring at St. Mark's Episcopal Church, Waterville, Me., on September 26 (two-manual rebuilt Votteler-Hettche); the New York Brass ensemble at the Congregational Church, Kingston, R.I., 4:30 p.m., October 21 (two-manual M.P. Möller tracker, Opus 1033); George Kent and choir at the Congregational Church, Kingston, R.I., 4:30 p.m., December 9.

St. John's R.C. Church, Bangor, Maine, is the acoustically magnificent home of E. & G. G. Hook's Opus 288, a "3-42" of 1860. The decayed but fairly intact organ will soon be the object of fund-raising for a complete restoration, but it is being used for recitals. The organ committee includes several out-of-town Club members.

The Methuen Memorial Music Hall has been placed on the National Register of Historic Places, a list which should contain more buildings as deserving as the hall. With the exception of the installation of the three reed stops in the Great several years ago, your editor feels that everything the trustees have done to the organ and the hall in the past decade has been notably lacking in taste — chrome chairs, cheap paneling on the stage, dung-brown paint on the doors, a chain-link fence, a garishly shellacked case which was damaged in the process, and so forth. Please, trustees, listen to those few members of your board who do know whereof they speak!

The Boston Organ Club exchanges publications with the Danish Organ Society, a group established in 1971. The illustrated magazine Orglet contains English summaries of its articles. Information is available from the editor, Ole Olesen, Ullemosevej 5, DK-3600 Frederikssund, Denmark.

St. Paul's Episcopal Church, LaPorte, Indiana, has had its two-manual 1872 Steer & Turner organ, Opus 45, restored and enlarged by Ronald Wahl of Appleton, Wis. Eight stops were added to the chambered instrument, mostly in the Pedal division, and some early 20th century "improvements" were undone. The organ cost \$2,500, was moved to the present stone edifice in 1898, and the rebuilding completed in May cost \$35,000. The editor of The Diapason, Dr. Arthur Lawrence, is organist and choirmaster at the church.

St. Paul's R.C. Church, Blackstone, Mass., is on the Rhode Island border, and much about the location of the church has appeared in papers this spring. It is said that "the lower keys are in Massachusetts while the upper keys are in Rhode Island." Does anyone know just what the organ is, and if there is any truth in the statement?

Pilgrim Congregational Church, Duxbury, Mass., has purchased a battered two-manual

c.1893 Geo. H. Ryder tracker, Opus 169, from Eugene Kelley. The organ was originally in the Baptist Church, Andover, Mass., and will be rebuilt by Howard Denton. The Duxbury church once owned a one-manual E. & G. G. Hook, Opus 293, 1861, built for St. John's Episcopal Church, Lowell, Mass., and rebuilt for Duxbury by Geo. H. Ryder in 1872. It was removed several years ago by Brian Jones and eventually broken up for parts.

The Organ Clearing House has added several more relocations to its opus list. A 1-11 c.1870 Geo. Jardine & Son, original location unknown, rebuilt in 1892 as a 2-11 by Geo. Jardine & Son for Gravesend Dutch Reformed Church, Brooklyn, N.Y., will be rebuilt and enlarged as Mann & Trupiano's Opus 16 for St. Mary's R.C. Church, Hasell Street, Charleston, S.C. A 2-9 Hook & Hastings, Opus 1724, 1896, built for the Baptist Church, Culpepper, Va., is being rebuilt by Mann & Trupiano for St. Patrick's R.C. Church, St. Philip Street, Charleston, S.C. A one-manual 1853 A. Andrews & Son, originally in Calvary Episcopal Church, Utica, N.Y., and rebuilt as an eight-rank instrument for the Masonic Temple, Newark, N.Y., by C. E. Morey as his Opus 206, 1904, is being rebuilt by Randall McCarty of Seattle, Wash., for St. Matthew's Episcopal Church, Auburn, Wash. A well-made 2-17 1894 L. C. Harrison organ, Opus 1354, has been removed from St. Barnabas Episcopal Church, Stottville, N.Y., and will be restored for First Lutheran Church, Mandan, N.D., by the Johnson Organ Company of Fargo, N.D. A 2-8 1895 Gilbert & Butler containing old pipes and parts, apparently the products of Geo. Stevens and Geo. H. Ryder, has been given by Maplewood Congregational Church, Malden, Mass., to the First Presbyterian Church, Worcester, Mass.

The E. Power Biggs Fellow at the last O.H.S. convention was David J. Hagberg, 21, of Princeton, Mass. He is a Music Education and Performance student at the University of Massachusetts at Amherst, a student of Stephen Long, and a piano technician. You may donate to the fund by sending a check to the Organ Historical Society, Box 209, Wilmington, Ohio, 45177.

Reports indicate that the First International Romantic Organ Music Symposium, at Cornell University, June 17-22, was a definite success. Fifty registrants heard eight programs, principally in Sage Chapel. Thomas Murray and Wayne Leupold played recitals on the large three-manual 1950 Holtkamp in Crouse College Auditorium, Syracuse University.

Our sympathy is extended to organbuilder Michael Quimby of Warrensburg, Mo., whose wife was killed in an automobile accident in July. Mr. & Mrs. Quimby presented a slide-tape program on old organs in western Missouri at the last convention of the Organ Historical Society.

After fifty years of devoted service to the Lord, a pastor died and arrived in heaven rather late in the evening. He knocked on the gates and was met by a very disgruntled St. Peter. "I'm here, after saving souls for half a century," said the minister.

"So?" snapped St. Peter.

"Well, don't I get a harp, or wings, or a white robe, or perhaps a fluffy cloud of my own?" the startled minister replied.

St. Peter answered testily, "We're out of harps, the halos are a bit bent, the robes aren't back from the laundry, and you might find a used cloud a mile down the road on your right."

Greatly disappointed by his reception, for two months the pastor put up with a total lack of appreciation for all he had done. One morning, he woke up to the sound of trumpets and drums, and he peeked over his cloud to see a huge parade passing by. Champagne corks were popping everywhere. Rushing to the gates, he arrived just as a large red carpet was being rolled out. He turned to St. Peter and said, "After all I did for the church, I didn't get much of a welcome here. Somebody mighty important must be arriving today!"

"Yes indeed," St. Peter answered. "We get pastors up here every day, but this^{is} the first organist that has arrived in forty-three years."

TWO LATE PFEFFER ORGANS, visited by your editor following the last O.H.S. convention:

SAINT JOSEPH'S ROMAN CATHOLIC CHURCH, JOSEPHVILLE, MISSOURI. J. G. Pfeffer & Son, St. Louis, Mo., 1903.

MANUAL: (enclosed)		PEDAL:	
Open Diap.	8' 61	Bourdon	16' 27
Dulciana	8' 61		
Melodia	8' 61	Pedal Coupler	
Octave	4' 61		
Flute D'amsur [sic]	4' 61	two unlabeled Great	
Fifteenth	2' 61	combination pedals	

The tall, 1872 brick Victorian Romanesque church is in the small village east of Flint Hill. The plain oak case in the large rear gallery has exposed "tongue in groove" sides, and the front pipes are arranged 4/9/4 in what is really a single flat of the 17 once-decorated Open Diapason basses. The attached, projecting key-desk has overhanging manual natural keys covered with celluloid; upturned knobs on round shanks, lettered in Old English; a flat Pedal keyboard; single-acting metal combination pedals at the left of the Swell pedal, one bringing on all the manual stops, and the other leaving on the Dulciana and Melodia; a metal Swell pedal operates vertical shades and bears "J G PFEFFER & SON/ST LOUIS" cast into the decoration; and there is the usual dated ivory nameplate.

The organ is well-voiced, though a bit small for the room. There is a good deal of spotted metal pipework; the Dulciana has 12 stopped wood basses; the Melodia is entirely of wood; the Flute D'amsur is mostly of stopped wood; and the Bourdon is on a chromatic chest at the rear.

SAINT FRANCIS ROMAN CATHOLIC CHURCH, PORTAGE DES SIOUX, MISSOURI. J. G. Pfeffer & Son, St. Louis, Mo., 1905.

GREAT:		SWELL:		PEDAL:	
*Open Diapason	8' 61	Geigen Principal	8' 49	Subbass	16' 27
Gamba	8' 61	Salicional	8' 61		
Dulciana	8' 61	Lieblich Gedact	8' 61	<u>Couplers:</u>	
Melodia	8' 61	Flute Harmonique	4' 61	Swell to Great	
Doppel Floete	8' 49			Great to Pedal	
Principal	4' 61	Tremulant		Swell to Pedal	
*Flute d'Amour	4' 61			<u>Combination pedals:</u>	
Super Octave	2' 61			Piano	
* Pfeffer label missing		Bellows Signal		"Forte"	

The 1879 brick Victorian Gothic church has been altered, but there is some fine stained glass and the side altars are intact. The free-standing oak case in the rear gallery has paneled sides, and the three flats of gilded Open Diapason basses and the ten lowest Gambas are arranged 9/11/9 in the "bedpost" Gothic manner. The impost is straight, but the end panels are placed at about 45°, leaving more room at the sides of the attached, projecting keydesk. The manual natural keys overhang and are covered with celluloid; the Pedal sharps are quite long; the single-acting metal combination pedals are at the left of the metal Swell pedal, decorated as described in the Josephville stoplist above, and they are labeled below the stop knobs; the speaking stops are arranged in a single row above the Swell keys, the Swell stops at the left; in each tier of the very narrow jambs is one knob; the Tremulant, Swell to Great, and Great to Pedal are on the left, and the Swell to Pedal and Bellows Signal are on the right; the upturned knobs are on round shanks and are lettered in red and black Old English; the Open Diapason label has been replaced, and the replacement for

the Great 4th flute reads "Flute¹ Damour"; the Forte pedal label does indeed have the quotation marks!

The organ needs a renovation, but it is in basically good condition. The 12 vertical Swell shades are above and behind the Great; the Pedal rank is divided at the sides; the Swell division has a horizontal rollerboard; the bungboards are screwed on; and the bellows handle was on the right side. There are several excellent stops, especially the all-wood Doppel Floete, grooved to the stopped bass of the all-wood Melodia; the Dulciana has 12 stopped wood basses; the Flute d'Amour is of stopped wood and has 13 open metal trebles; the Geigen Principal is grooved to the 12 basses of the all stopped wood Lieblich Gedact; the Salicional has 12 stopped wood basses; the Flute Harmonique is an open wood Melodia, harmonic from C₁, with 13 open metal trebles.

* * *

Two items from The Musical Herald, Boston, August, 1880:

Lima, Ohio.—A new organ, built for the Market Street Presbyterian Church, by George R. Ellis, of Indianapolis (successor to William H. Clarke & Co.), was exhibited June 30, by Mr. F. R. Webb, organist, who was assisted by the choir of the church. The instrument has two manuals, and their compass is from C C to C₄, sixty-one keys. The compass of the pedal is from C C C to D, twenty-seven keys. The number of draw stops is twenty-three. The specification, which was prepared by Dr. William H. Clarke, contained no reed stops, the idea being to get as much variety as possible with a few stops. Hence the omission of a diapason in the swell, and the substitution of a bourdon. The dulciana is voiced the softest, the salicional [*sic*] being a soft gamba. At the expense of one of the church trustees, some reed-stops, oboe-bassoon, and clarinet, were added. A peculiar feature of the organ is the fact that the entire organ—great manual as well as the swell—(except the open diapason) is in the swell box. It is a very fine instrument, and unusually effective. The concert was a success, both financially and artistically.

Syracuse, N.Y.—A fine organ, built by Messrs. E. & G. G. Hook & Hastings, of Boston, for St. Paul's Church, was exhibited, June 29, by George A. Porter, organist of the church, assisted by Professor I. V. Flagler, Henry R. Fuller, Grove L. Marsh, and T. H. Hinton. The programme included selections by Dudley Buck, Bach, Guilmant, and Thiele, and improvisations by Mr. Flagler. The instrument is described as sweet and effective. It has forty-three stops, in addition to which are nine pedal movements. The total number of pipes is two thousand one hundred and twenty-six. [Opus 988, "3-43", no longer in the church.]

* * *

The Etude, Philadelphia, September, 1910:

AN OPEN AIR CHORUS WITH CHIME ACCOMPANIMENT.

Grace P. E. Church of New York City recently acquired a plot of ground adjoining the church at a cost of \$375,000. Instead of erecting a building upon this ground it was decided to convert it into a place where an open air pulpit might be erected and where open air services might be held. The ground was covered with a beautiful lawn and the enclosure called Huntington Close, as a memorial to the late Rector of the Church, Dr. W. R. Huntington.

The beautiful marble altar erected at one end of the Close is decorated with carved figures, representing the Beatitudes. During the summer noon-hour daily services are held there.

The point of particular interest to Etude readers is that the congregational singing at these services is accompanied by the church chimes.

The experiment proved a complete success, for though the organist who played the chimes was within the church, out of sight and hearing of the people, chimes and singing were in perfect accord both as to time and tone. This is the more remarkable when it is remembered that between the pressure of the key operating a bell and the sounding of the bell quite an interval elapses, and that the length of interval differs somewhat with each bell.

At present the signal to play is conveyed to the organist in relays. A man is stationed at the door of the chancel opening on the lawn, another stands some distance within, and still another takes his place near the organist. When the hymn is announced the first mentioned raises his hand, and this signal is repeated by the others and so carried to the organist.

Soon, however, a "buzzer" is to be installed, which will be a direct, instantaneous signal.

It might be added that the success of this novel idea is due largely to the fact that the chimes are in splendid tune, pitched nicely for singing, and of specially soft, musical quality—each tongue being sheathed in bronze.

* * *

New York magazine for March 12, 1979, contains an excellent article by Hillel Levin, entitled "Saving Carnegie Hall—The Second Time Around". A few paragraphs quoted below are subtitled "Somewhat Disorganized":

Just by its having forced Vladimir Horowitz's departure, Carnegie Hall's concert-organ escapade has proven most expensive. And even without that latest development, the whole affair demonstrates the corporation's past ineptitude and indecision.

The organ problems started in 1965 with the donation of a \$125,000 instrument by philanthropist Mrs. Leo Annenberg Simon. Convinced by board chairman Frederick Richmond that the new organ was necessary, Mrs. Simon commissioned the Dutch master craftsman Dirk Flentrop to build a giant tracker-action model for Carnegie. The installation was to coincide with planned alterations on the stage. But to make room for the huge instrument, grandiose structural alterations were proposed. The rear stage wall was to be placed on a turntable with the organ on one side so it could swivel on- and offstage. Conductor Leopold Stokowski and board president Stern were incredulous that anyone would even consider touching the stage wall and tampering with Carnegie's inimitable acoustics. A stalemate between pro- and anti-organ factions on the board lingered into the next decade while the organ sat in a Dutch warehouse. Finally the board rejected Mrs. Simon's offer. Her gift then went to New York State University's new arts complex in Purchase, where the organ was just dedicated this past October.

The organ Carnegie finally chose in 1974 was a compact \$200,000 electronic model which the American Guild of Organists has condemned in its members' newsletter. So far, only gadfly organist Virgil Fox has praised the instrument; critic Andrew Porter, himself an organist, has called it "nasty." The instrument has also been plagued by faulty wiring. Last year, during a Boston Symphony performance, it gave an impromptu impression of a jet fighter, which sent orchestra and audience running for cover. Worse yet, the old organ was removed—pipes and all—from stage left, eliminating what Horowitz believes was a vital baffle. As a result, he has been bothered by echoes running notes together during faster passages, an effect he tried to counter by seating listeners onstage but which he will put up with no longer.

Looking back on all the difficulties that accompanied his mother's gift, Stephen Simon says, "I suppose the wise thing would have been to tailor a new organ to the old one's alcove. Somehow no one ever thought of that."

* * *

The Churchman, New York, February 2, 1895:

The new organ for the Church of the Transfiguration [New York, N.Y., Opus 364, 45 registers] is being built by Mr. George S. Hutchings, of Boston, from the following specification, prepared by Mr. Richard Henry Warren.

GREAT ORGAN.

Double Open Diapason, 1st Open Diapason, 2d Open Diapason, Viola di Gamba, (pure tin), Doppel flote, Octave, Flute harmonique, Twelfth, Fifteenth, Mixture (3 ranks), Trumpet.

SWELL ORGAN.

Bourdon (treble and bass), Open Diapason, Salicional, AEoline, Stopped Diapason, Octave, Violina, Flaute [sic] traverso, Flageolet, Dolce cornet, Fagotto (16 ft.), Cornopean, Oboe, Clarion.

CHOIR ORGAN.

Geigen principal, Dulciana, Concert flute, Flute d'Amour, Piccolo harmonique, Clarionet.

PEDAL ORGAN.

Open Diapason, Violone, Bourdon, Quint, Violoncello, Flote, Octave.

There will be eight couplers and mechanical registers and ten pedal movements. The compass of the manuals will be 61 notes and that of the pedal 30 notes.

Another quite notable organ recently completed by the same builder is that of St. John's church, Providence, R.I., where the conditions required the rebuilding of the old gallery organ [E. & G. G. Hook, Opus 123, 1851, "3-40"] and its connection with a small instrument of two manuals and pedal stationed in the chancel. [chancel: Opus 359, "2-17"; gallery: Opus 360, "3-32"; both playable from chancel console] This has been successfully accomplished, the entire action being electric, and the complete specification being as follows:

CHANCEL ORGAN.

Great: Open Diapason, Concert flute, AEoline, Flute harmonique, Octave.

Swell: Bourdon (treble and bass), Salicional, Lieblich Gedackt, Salicet, Flageolet, Dolce mixture, Cornopean, Oboe.

Pedal: Violone, Bourdon, Flote.

GALLERY ORGAN.

Great: Open Diapason (16 ft.), Open Diapason (8 ft.), Doppel Flute, Viola di Gamba, Octave, Twelfth, Fifteenth, Mixture (5 ranks), Trumpet.

Swell: Bourdon, Open Diapason, Salicional, Dolce, Quintadena, Stopped Diapason, Octave, Night horn, Fifteenth, Cornet, Cornopean, Oboe, Vox humana.

Choir: Geigen principal, Dulciana, Clarabella, Violina, Wald flute, Piccolo harmonique, Clarinet.

Pedal: Open Diapason, Dulciana.

There are 16 couplers, 8 combination pistons, 6 combination pedals and 5 mechanical accessories.

At the service and recital which marked the opening of this instrument, Mr. Warren, Mr. Whitney, of Boston, and Messrs. Sprague, Bonner and Eccles, of Providence, performed selections and improvisations, and the choir of the church, assisted by Mr. Mackenzie Gordon, sang several numbers.

* * *

The Churchman, December 21, 1895:

AN IDEAL ORGAN BLOWER.

The Ross Water Engine, for blowing church organs, deserves the most careful consideration of churches and organists who want "an ideal" organ blower—one that never tires, is economical, and entirely reliable. This motor possesses all these qualities, and is durable, noiseless, and automatically keeps the bellows full of wind without a jar. By its use all shafting is avoided, and it is so simply constructed that it can be set up with a little care by any one. It occupies very little floor room, and being noiseless it can be placed alongside the organ, if preferred. It is a most economical user of water. It measures it as perfectly as a meter, and allows none to pass through until its full force is expended. It can be so placed that if instructions are followed it cannot freeze in the coldest of climates. The cost for water rent will amount to but a few cents a service, and is fully guaranteed. In a few months it pays for itself. The manufacturers are the Ross Valve Co., of Troy, N.Y., who invite correspondence on the subject. They have testimonials from the late Dr. Tucker, W. W. Rousseau, Nathan B. Warren, J. E. Van Olinda, and many other prominent organists and clergymen throughout the country.

* * *

The Churchman, March 6, 1897:

So long as organ blowers blow, we suppose they will continue to furnish a fund of entertaining stories. Here are some English ones, which we do not remember to have seen before:

Sometimes the blower has just that little knowledge which is proverbially so dangerous. Mr. Ellison tells that one blower of his acquaintance had a strong objection to the hymns being sung at a rapid pace. "Look here, sir," he would say, pointing to a tune in the hymn book, "this here's a minim, ain't it? Now, if you sing the minims so fast, what is to become of the simmy-quivers?" Aye, what indeed! It used to be the custom of the organist in a certain church to hand the blower a copy of the service to be sung; in fact, the man of the handle demanded it as a right. On one occasion the regular organist was absent, and the deputy who took his place did not furnish the wind producer with the usual music. All through the Te Deum and the Benedictus the wind came in intermittent streams; sometimes there was a cessation, and anon a few jerks. This was enough to try the temper of the most genial organist in existence, and, of course, there was an angry interview at the close of the service. "Well, sir," replied the delinquent pumpist, "wot was the service you was a singin' of?" He was informed that the service was Galkin in C. "There you h'are! You see, I had no music given me; and there was I a blowin' Clarke-Whitefield in G." The story reminds one of the blower who had his own old organist's time, to the fraction of a minute, for getting through the Hallelujah Chorus, and ceased blowing for a strange organist when that time was up. Being expostulated with, he assumed an injured air, and replied that he should know how long it took for that 'ere piece, having "blowed" it so often.

One organist tells of an old blower of his who prided himself on having been a member of a chapel choir in his younger days, and knowing all the tunes in the Bristol Tune Book. This man always took a copy of the choir list, and provided himself with a hymn and tune book, which he managed to fix up so that he could see them while blowing. He said that he could not blow properly unless he knew the music being played, and seemed to think it quite as necessary for the blower to have his tune book as the organist. This was a very advanced blower. How he managed with new anthems when he could not get a copy we are not told, but doubtless there would be some difference in the blowing!

There used to be a blower at St. George's, Bloomsbury, who made a fine thing of it by blowing for the candidates who came to practise their tests for the half yearly examinations of the College of Organists. He was a blind man, and was extremely critical. Very often he would be heard muttering to himself as he listened to the man he was blowing for: "He ain't no use; wot's the good of his coming up to be

examined?" Now and again, of course, he would find himself officiating for a better player, and then he would say to himself: "He's all right; he needn't be afraid of nobody." It must have been a musical blower, too, who was the hero of the following story:

A lady student was once practising, with the aid of a youth at the handle. She was not getting on remarkably well with a certain hymn tune, and, after a time, a head popped round the corner and the remark was ventured: "You don't seem to get on well with that toon, mum. Could you do it better if I was to whistle it over to you fust?" Poor fellow! his assistance was dispensed with for all time. Just one more story of the musical blower. He was an aged man, and the curate was visiting him on his death-bed. "Would you mind, sir, asking our organist to play the Dead March over me?" asked the sick man. "Certainly, I will," said the curate. "Thankee, sir; none o' that 'ere tweedledum Beethoven, you know, sir; only Handel's." The curate responded that he felt sure the organist would respect his wish. The old man lay for a while, and then exclaimed, with fervor: "One good thing; I sha'n't have to blow it."

Stories of the blower going to sleep are common enough, but some of them are, no doubt, apocryphal. Of such, very likely, is that one of the railway porter blower who, being awakened hurriedly, shouted out: "Change here for Dunkeld and the north!" A well-known organist has told how one of his first blowers had the inconvenient trick of going to sleep during the sermon and not waking at its conclusion. One Sunday evening there was no wind for the hymn after the sermon. The organ had a very noisy action, and the organist rattled the keys well in order to wake up the blower, but without success. At last one of the choirmen went to the rescue, and began working the lever, at the same time administering a kick to the sleeping blower. That functionary awoke with a start, and, hearing the sound of the organ, at once mechanically caught hold of the nearest object and began to forcibly work it up and down. As this object happened to be the leg of the man who had aroused him, the poor choirman was overturned and lay on the ground in his surplice and cassock, struggling with the blower, who did not relinquish his grip until the wind went out with the usual ghastly wail, then he realized that what he had got hold of was not the proper lever.

Speaking about the wind going out, that once happened to Mendelssohn when he was playing at St. Paul's cathedral. It was on the afternoon of September 10, 1837. There was a large congregation, and most of them remained to hear the great composer play the outgoing voluntary. Instead, however, of playing the people out, Mendelssohn kept them in. The cathedral vergers were considerably upset at the even tenor of their way being made uneven by a man from "furrin' parts," and, being anxious to clear the cathedral, they withdrew the blowers while Mendelssohn was well into Bach's great A minor fugue. According to the private journal of the composer, "the wind went out near the end of the fugue, before the subject comes in on the pedals." Mendelssohn is reported to have good-naturedly remarked: "It can't be helped;" but there are few would have taken the thing so philosophically. The same misfortune happened to Anton Bruckner, the Vienna composer, when he took the organ at the Crystal Palace. As Mr. Fuller Maitland puts it, Bruckner was "so carried away by the course of his improvisation that the exhausted blowers could not maintain the supply of wind, and the piece came to an abrupt end." Sometimes, of course, the wind will give out through no fault of the blower. In a Dublin church some years ago the choir were startled during the singing of the psalm by the head of the organ blower, who yelled out: "Sing like devils, the bellows is busted!" At another church, when the bellows gave out, the parson got up and said: "Brethren, the bellows has broken, and the organist can't play. Let us, therefore, rise and sing 'Praise God, from whom all blessings flow!'" This was a humorously mal-a-propos intimation, but, doubtless, unintentionally so.

Dr. Spark, of Leeds, has a couple of very good blower stories. The doctor had arranged to give a recital at a certain old church in the East Riding of Yorkshire. Just before the recital the venerable rector took him into a quiet corner and said, in an anxious tone: "My dear doctor, it is so very kind of you to come here and help us in our little village. But there is one point I am wishful to ascertain from you

before you begin. Have you brought your own blower?" The query may have been suggested to the mind of the worthy individual from the well-known fact that, when opening new organs in the East Riding some years before, a half-witted fellow—one Ebenezer Dale, of Driffield—used to follow Dr. Spark and insist on blowing for him. Shortly before the recital began, he would come to the organ pew, put his head round the corner, and astonish the player by saying: "It's all right, doctor; I'm here to blow, and there's sure to be a good performance between us." It was the "we did it" again, you see!

Blowers have occasionally been known to "drop into poetry," like Silas Wegg, of immortal memory. One wrote his own epitaph as follows:

"Tobacco he hated, to smoke most unwilling,
Yet never so pleased as when pipes he was filling.
No reflection on him for rude speech can be cast,
Though he gave our old organist many a blast!"

This was not at all bad; but, generally speaking, the organ blower's verse is of the kind that an intelligent grave-digger might produce after a study of tombstone doggerel.

* * *

The Churchman, March 27, 1897:

The Pianist and Organist for March gives some interesting comment on the new electric organ [Opus 400, "3-54"] built for the Union Congregational church of Worcester, Mass., by the Hutchings factory. It says:

"Mr. Hutchings has succeeded in producing a modification of the electrical action, which enables him to condense the mechanism of the key-box into the smallest possible compass. The draw stops are placed in the doors of the console on either side of the keyboards, the doors being hinged so that the draw stops can be brought to almost any angle desired by the organist. There is no mechanical connection whatever between the keys of the different manuals, or between them and the pedal keys, the entire action being electrical. The only difficulty resulting from this fact is in the securing of action of octave couplers in connection with unison couplers. The swell organ, for instance, is provided with super and sub-octave couplers which may be utilized in connection with the touch of each swell key. This makes it impossible to use the swell at octaves by playing upon the great keys, because the swell to great unison coupler does not pull down the swell key, and hence does not touch the contact for the octave coupler. There is no mechanical connection between the keys, and the octave coupler is not provided with a contact under the great key. Another point that will strike many as defective is the failure of the adjustable composition pistons to move the draw stops; this deficiency, however, has been partially overcome by the use of composition indicators showing the stops that are adjusted for any particular piston. A similar indicator also displays the tonal condition induced by the grand crescendo pedal.

"Many organists find a difficulty in preparing combinations when the pedal organ is adjusted by the same piston that operates the manual stops. This difficulty seems also to have been overcome in the organ under consideration by the device of a "Pedal Organ Release" pedal, which silences all pedal stops excepting the softest. With this pedal down, and while playing a soft combination on (for instance) the swell manual, the great may be prepared full with properly related pedal combination, the undue effect of the latter upon the passage occupying the player's hands being prevented by the inhibitory action of the "Pedal Organ Release."

It certainly seems that a system of combination movements which cannot be readily understood and mastered by a stranger, sitting down to the organ for the first time, is too fine spun to be generally useful. If the mechanical part of an organ is so complex that weeks or months must be spent at it before the player has thoroughly mastered all its ins and outs, it puts the regular incumbent at that organ in a position of too much advantage. No one can play the instrument but himself. Another

performer, be he ever so accomplished, finds himself in front of a collection of "hair triggers," any one of which, if touched, may cause the organ to explode in the most unexpected fashion. As a consequence, he cannot do himself justice, and his credit goes down in the estimation of those who hear him accordingly.

After all, electricity does not seem destined to drive out of existence the old-fashioned "tracker" action. Mr. Hope-Jones, the English builder, has expressed himself distinctly to this effect, and he can be taken as authority. The reason is that any electric action is very expensive. If the organ is to be very large, and correspondingly costly, a goodly amount can be spared for action work alone, but if the total sum to be spent is but moderate, there is little left for the organ proper, after paying for the electric action. Consequently, there is no advantage to be gained in building instruments of two manuals or, perhaps, the smaller class of three-manual organs with electric action, and the old methods are likely to be continued in building such instruments.

And electric actions bring a difficulty in the way of those organists who have them, in the fact that the touch is so very light that it soon unfits the hands for the heavier resistance of the "slide chest" organ. We have in mind the case of a very distinguished player who was asked to play a rather small organ, with a tracker action, somewhat more stiff than usual, and who, after beginning, found his hands so completely upset by the heavy touch that his performance ended almost in a fiasco, to the great disgust of the audience, who promptly set him down as being a very much overrated man, if not a positive fraud.

* * *

The Churchman, June 19, 1897:

In connection with the opening of the new edifice of St. Paul's church, Rochester, N.Y., a special musical service in inauguration of the new organ of the church was held on the evening of Whitsun-Monday, June 7. Five organists officiated at various points in the service: Messrs. Herve D. Wilkins, James E. Bayley, Edward H. Walker, Mrs. Mary C. Fisher and Mrs. Louis E. Fuller. Mrs. Charles G. Hooker was the vocal soloist, and the combined choirs of Christ church and St. Paul's made up the chorus.

The organ is from the factory of Messrs. Jesse Woodberry & Co., of Boston, and the following description of some of its more prominent features is taken from the printed order of service used at the inauguration of the instrument:

"The organ is built with Mr. Jesse Woodberry's pneumatic wind-chests, having a separate pneumatic bellows for each pipe, which are less liable to derangement than any other yet in use, and also greatly enhance the effectiveness of the instrument. These bellows are operated by wind pressure without the assistance of springs, and to exhaust these valves requires less than half the space used by any other heretofore invented; this makes the action exceedingly prompt of speech. There is no loss of wind in this wind-chest when keys are operated, while in the ordinary slide chest there is an escape of wind every time a key is struck.

"Many new features worthy of note have been introduced in this organ, among which may be mentioned, 'Indicators,' located over the manuals, which show at a glance what composition pedals are on or off; 'Pistons' controlling the couplers, and located under their respective manuals; 'Crescendo Pedal,' which is operated by a pedal similar to that which controls the swell organ, and by which all stops in the organ can be brought on, from softest to loudest in order, and by reverse movement the stops are thrown off in order. (This pedal is operated by a movement of two inches.) The sides of key-desk are so arranged that they may be thrown back to an angle of 45 degrees; into these the bevelled ivory-faced knobs are inserted. The size of the key-desk has been greatly decreased, while its effectiveness has been increased. Every accessory is directly before the eyes and within easy reach of the hands of the performer. The console is extended from the organ, and is connected by a cable so that it may be moved and placed in any desired position at will."

The full specification of the organ is as follows:

GREAT ORGAN.

16 ft. Open Diapason, 8 ft. English Open Diapason, 8 ft. Open Diapason, Viol di Gamba, Doppel Flute, Lieblich Gedackt, Flute Harmonique, Octave, Twelfth, Fifteenth, Mixture (3 ranks), Mixture (2 ranks), Trumpet.

SWELL ORGAN.

Bourdon, Open Diapason, Salicional, Aeoline, Voix Celeste, Stopped Diapason, Octave, Flute Traverso, Violina, Flautino, Cornet (3 ranks), 16 ft. Trumpet, Cornopean, Oboe, Vox Humana.

CHOIR ORGAN.

Bell Open Diapason, Dulciana, Melodia, Flute d'Amour, Piccolo Harmonique, Clarinet.

PEDAL ORGAN.

Double Open Diapason, Bourdon, Violone, Quinte, Violoncello. There are eight couplers and twelve mechanical pedal movements.

[St. Paul's Episcopal Church still occupies the 1897 stone Gothic building, and David Craighead is the organist, playing a fine E. M. Skinner four-manual, Opus 655, 1927.]

* * *

Two more nineteenth-century church buildings burn -

July fires destroyed the Presbyterian Church, Whitesboro, N.Y., and Trinity Congregational Church, Gloucester, Mass. The Whitesboro organ was a 2-11 c.1882 John G. Marklove, Opus 126, rebuilt and enlarged by the Noack Organ Company in 1965. The large, frame Gloucester church had a two-manual tracker-action Woodberry & Harris, rebuilt, electrified, and enlarged with the addition of an Aeolian Choir division in 1911. One historian described that work as dreadful and done "by Tolbert Cheek through the dubious munificence and with the equally dubious technical advice of John Hays Hammond." The Cape Ann Advertiser for January 20, 1893, provides the original stoplist of the Woodberry & Harris:

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Bourdon Treble	16' 49	Double Open Diapason	16' 27
Dulciana	8' 61	Bourdon Bass	16' 12	Bourdon	16' 27
Melodia	8' 61	Violin Diapason	8' 61	<u>Couplers:</u>	
Octave	4' 61	Salicional	8' 61	Swell to Great	
Flute d'Amour	4' 61	Aeoline	8' 61	Great to Pedal	
Octave Quint 2 2/3'	61	Quintadena	8' 61	Swell to Pedal	
Super Octave	2' 61	Stopped Diapason	8' 61	<u>Combination pedals:</u>	
Gamba	8' 61	Violina	4' 61	Great Piano	
		Flute Harmonique	4' 61	Great Forte	
		Flautino	2' 61	Gr. to Ped. Reversible	
Blowers Signal		Dolce Cornet	III 183		
Sturtevant blower		Oboe & Bassoon	8' 61		

The Advertiser article describes the instrument as a memorial to the famous singer, Emma Abbott Weatherell; the case was of quartered oak and designed by Reuben Brooks of Gloucester; and that it was dedicated by John Spencer Camp of Hartford, Conn., and Charles Albion Clark of Salem, Mass. The Gamba appears above as it is located in the printed stoplist, and was of "pure block tin". It replaced the usual Trumpet because the designer wished "to avoid [stops] such as are liable to get out of tune easily, and are naturally harsh and blatant in tone."

THE ESTEY OPUS LIST - concluded

West Claremont, N.H.	Union Episcopal Church (three-rank unit organ in 1866 William Nutting, Jr., case)	3075 1936 2
Lowell, Mass.	St. Peter's R.C. Church (basement chapel; in case of early 19th c. two-manual organ)	3076 1937 2
Ozone Park, L.I., N.Y.	St. James Lutheran Church	3077 1936 2
Elizabethtown, Pa.	Church of God	3078 1937 3
Northfield, Mass.	Russell Sage Memorial Chapel, Northfield Seminary (now Northfield Schools)	3079 1938 3
Van Rhynsdorp, So. Africa	Dutch Reformed Church	3080 1937 2
Locust Valley, N.Y.	Reformed Church (old case apparently retained)	3081 1937 2
Atlantic City, N.J.	All Saints Episcopal Church	3082 1937 2
Yonkers, N.Y.	Yonkers Funeral Home (three-rank unit)	3083 1938 2
Riviersonderend, So. Africa	Dutch Reformed Church	3084 1938 2
Lewiston, Maine	Chapel, Bates College (1912 Hook & Hastings case fronts retained from Opus 2312, a "3-54")	3085 1938 3
Rouses Point, N.Y.	St. Patrick's R.C. Church	3086 1938 2
Worcester, Mass.	Hadwen Park Congregational Church	3087 1938 2
Malmesbury, So. Africa	Dutch Reformed Church	3088 1938 3
New York, N.Y.	Bethlehem Congregational Church, 331 E. 187th St., Bronx	3089 1938 2
Chicopee, Mass.	Holy Name of Jesus R.C. Church (case and many pipes retained from E. & G. G. Hook & Hastings, Opus 671, 1872)	3090 1938 2
Brooklyn, N.Y.	St. Anthony of Padua R.C. Church	3091 1938 2
Camden, N.J.	North Baptist Church (console only for a Haskell organ with an Echo division added by Estey in 1931)	3092 1938 4
Woonsocket, R.I.	St. James Episcopal Church	3093 1938 2
Arlington, N.J.	First Baptist Church	3094 1938 2
Winthrop, Mass.	First Church of Christ, Scientist	3095 1938 2
West Roxbury, Mass.	St. Theresa's R.C. Church	3096 1938 2
Raritan, N.J.	First Slovak Evangelical Lutheran Church	3097 1938 2
Lee, Mass.	St. Mary's R.C. Church	3098 1939 2
Summit, N.J.	First Church of Christ, Scientist	3099 1939 2
East Orange, N.J.	Church of the Holy Name of Jesus, R.C. (rebuild and relocation of No. 1914)	3100 1939 3
Berlin, N.Y.	First Baptist Church	3101 1939 2
Littleton, N.H.	St. Rose of Lima R.C. Church	3102 1939 2
Oceanside, N.J.	United Organ Company (sold to St. Josaphat's R.C. Church, 210th St., Bayside, L.I., N.Y.)	3103 1939 2
Bridgeport, Conn.	Church of the Assumption	3104 1940 2
Bennington, Vt.	St. Peter's Episcopal Church (many pipes retained from E. & G. G. Hook, Opus 370, 1865)	3105 1939 2
Edmeston, N.Y.	Second Baptist Church	3106 1939 2
Portsmouth, N.H.	First Methodist Episcopal Church	3107 1939 2
Detroit, Mich.	Seventh Church of Christ, Scientist	3108 1940 2
Waseca, Minn.	First Congregational Church	3109 1940 2
Springfield, Vt.	St. Mary's R.C. Church	3110 1940 2
Rockland, Mass.	First Church of Christ, Scientist	3111 1940 2
Short Hills, N.J.	Christ Church, Episcopal (old pipes retained; rebuilt in 1951)	3112 1940 3
Forest Hills, L.I., N.Y.	Church in the Gardens, Ocean Avenue and Greenway North	3113 1940 2

West New Brighton, S.I., N.Y.	St. Mary's Episcopal Church, Castleton and Davis Avenues	3114 1940 2
Hickory Corners, Pa.	Stone Valley Lutheran and Reformed Church	3115 1940 2
Essex Junction, Vt.	Holy Family R.C. Church	3116 1940 2
New Bedford, Mass.	Holy Name R.C. Church (No. 1545, rebuilt and en- larged)	3117 1940 2
Theresa, N.Y.	Theresa Presbyterian Church (old case and some pipes retained)	3118 1940 2
Wildwood, N.J.	Holy Trinity Lutheran Church	3119 1940 2
Glendale, Calif.	Mrs. Orrie Christ (enlarged in 1949)	3120 1940 2
Warrenton, N.C.	Warrenton Baptist Church	3121 1940 2
Hicksville, Ohio	First Methodist Episcopal Church	3122 1941 2
Fairfield, Conn.	First Congregational Church	3123 1941 3
New London, N.H.	First Baptist Church (case front and many pipes retained from E. & G. G. Hook, Opus 353, 1865)	3124 1941 2
St. Paul, Minn.	St. Andrew's R.C. Church	3125 1941 2
Mishawaka, Ind.	St. Peter's Evangelical Lutheran Church (old pipes retained)	3126 1941 2
Greenfield, Mass.	First Congregational Church (old case and pipes retained; later placed in chamber in new building)	3127 1941 2
Fitzwilliam, N.H.	Federated Church	3128 1941 2
Balfour, Cape Prov- ince, So. Africa	Greyrerk Dutch Reformed Church (tubular-pneumatic action)	3129 1942 2
Somerville, Mass.	Trinity Lutheran Church (rebuilt in 1954 for St. Paul's Lutheran Church, Arlington, Mass.)	3130 1941 2
Wollaston, Mass.	Eastern Nazarene College	3131 1941 2
Roselle, N.J.	First Baptist Church	3132 1941 2
Schenectady, N.Y.	Immanuel Evangelical Lutheran Church ("additions" and "First Church of Christ Scientist" on later lists)	3133 1941 2
Braamfontein, So. Africa	Dutch Reformed Church (tubular-pneumatic action, and perhaps only a console provided)	3134 1942 2
Hicksville, L.I., N.Y.	St. Stephen's Lutheran Church	3135 1941 2
Westfield, Mass.	St. Mary's R.C. Church (old pipes retained from Steer & Turner, Opus 13, 1868)	3136 1941 2
Springfield, Mass.	Chapel, Wesley Methodist Episcopal Church	3137 1942 2
Hellertown, Pa.	Christ Evangelical and Reformed Church	3138 1942 2
Evansville, Ind.	St. Paul's Evangelical Lutheran Church (old pipes retained)	3139 1942 3
Luckhoff, So. Africa	Dutch Reformed Church	3140 1942 2
Ludlow Centre, Mass.	First Congregational Church (old pipes retained)	3141 1942 2
Minneapolis, Minn.	Bethel Evangelical Lutheran Church, 30 th and Emerson	3142 1942 2
St. Paul, Minn.	St. Louis R.C. Church	3143 1942 2
Jamestown, N.Y.	Immanuel Lutheran Church (some old pipes retained)	3144 1942 3
Greenwich, Conn.	St. Paul's R.C. Church, Glenville	3145 1942 2
Seattle, Wash.	Eleventh Church of Christ, Scientist	3146 1942 2
Portland, Ore.	First Methodist Episcopal Church (for sale in 1955)	3147 1943 3
Westfield, Mass.	Church of the Atonement, Episcopal (old pipes and miscellaneous materials in shop used; difficulties in getting "priority permit" from government; organ moved to new building in 1952)	3148 1943 2
Amherst, Mass.	St. Brigid's R.C. Church (pipes retained from tubular-pneumatic Hutchings organ)	3149 1944 2
Springfield, Mass.	Faith Congregational Church (later rebuilt by John Wessel)	3150 1944 3

Brattleboro, Vt.	B.P.O.E. Lodge (former Estey residence; No. 1499, rebuilt)	3151 1944 2
Carthage, N.C.	Presbyterian Church	3152 1948 2
	Cancelled contract for Central Methodist Episcopal Church Syracuse, N.Y., which later had Buhl "re-build" the two-manual Andrews organ.	3153 1948
Belfast, Maine	Baptist Church (two-manual J. W. Steere & Son Organ Company electric-action instrument, moved from Faith Congregational Church, Springfield, Mass.)	3154 1945 2
	An organ apparently never built is listed for St. Joseph's R.C. Church, Stockbridge, Mass., which has Aeolian-Skinner's Opus 1111, 1947.	3155
Cornwell's Heights, Pa.	St. Elizabeth's Convent (old pipes retained)	3156 1949 2
Seattle, Wash.	Seventh Church of Christ, Scientist (no file exists)	3157
Seattle, Wash.	Sixth Church of Christ, Scientist (no file exists)	3158
	An organ perhaps not built for the First Baptist Church, Port Angeles, Wash.; 1945 contract; down payment returned in 1948.	3159 1945
	An organ perhaps not built for the Federated Church, Grafton, N.D., using parts of No. 1867; the opus number appears on an empty file for the Methodist Episcopal Church, Woodstown, N.J.	3160
Corvallis, Ore.	First Christian Church	3161 1948 2
New Hampton, N.H.	Free Baptist Church (case of early 19th c. two-manual organ retained)	3162 1948 2
Seattle, Wash.	St. John's Episcopal Church	3163 1948 2
South St. Paul, Minn.	St. Augustine's R.C. Church ("Cancelled" on one list is apparently not a fact)	3164 1949 2
Brattleboro, Vt.	All Souls Church, Unitarian Church	3165 1948 2
La Mesa, Calif.	First Methodist Episcopal Church (pipes retained from Steere organ)	3166 1949 2
Concord, N.H.	St. Paul's Episcopal Church (case and pipes retained from 1902 Hutchings-Votey organ)	3167 1949 2
Agawam, Mass.	Baptist Church (old case and some pipes retained)	3168 1949 2
Duxbury, Mass.	Church of St. John the Evangelist	3169 1950 2
Carmel, N.Y.	Drew Methodist Episcopal Church	3170 1950 2
Golden Meadow, La.	Church of Our Lady of Prompt Succor, R.C.	3171 1950 2
Poultney, Vt.	Trinity Episcopal Church	3172 1950 2
Hanson, Mass.	Congregational Church	3173 1950 2
Kingston, N.Y.	Frederick Hoyer (apparently later in the home of Ellis Barkerding, Westwood, N.J.)	3174 1950 2
Haddon Heights, N.J.	First Church of Christ, Scientist	3175 1950 2
Laurens, S.C.	First Presbyterian Church (retained some pipes from 2-13 A. B. Felgemaker tracker, Opus 920)	3176 1950 2
Bellows Falls, Vt.	Immanuel Episcopal Church (three-rank unit retaining some pipes from Johnson & Son, Opus 580, 1882; later in St. Paul's Episcopal Church, White River Junction, Vt., and now in the residence of Dennis H. Akerman, Sanbornton, N.H.)	3177 1950 2
Ithaca, N.Y.	Anabel Taylor Hall, Cornell University (burned; replaced by Hellmuth Wolff tracker)	3178 1952 2
Pittsford, Vt.	Congregational Church (blower retained from two-manual E. L. Holbrook tracker)	3179 1950 2
Barre, Vt.	Universalist Church (case front and pipes retained from C. E. Morey tracker rebuild, Opus 350, 1920,	3180 1950 2

Lowville, N.Y.	of Geo. H. Ryder, Opus 59, 1876) St. Peter's R.C. Church (old case and some pipes retained)	3181 1950 2
Wayne, Neb.	First Presbyterian Church (a rebuild of No. 257)	3182 1951 2
Greenville, S.C.	Triune Methodist Church, Rutherford at Stone Ave.	3183 1951 2
Batavia, N.Y.	New York State School for the Blind	3184 1951 3
Greer, S.C.	First Baptist Church (No. 2239, enlarged and rebuilt)	3185 1951 3
St. Paul, Minn.	Trinity Lutheran Church	3186 1951 2
Union, S.C.	First Presbyterian Church	3187 1951 2
Wayne, Pa.	Valley Forge Military Academy (Chimes from No. 2986 retained)	3188 1951 2
White Bear Lake, Minn.	First Presbyterian Church (pipes retained from 2-11 Kilgen tracker)	3189 1951 2
Canton, Mass.	Unitarian Church (some pipes retained from 2-18 G-compass George Stevens tracker)	3190 1951 2
Westfield, Mass.	First Church of Christ, Scientist (case and some pipes retained from "composite type, original make unknown")	3191 1951 2
Norwich, N.Y.	First Congregational Church (case and many pipes retained from Johnson & Son, Opus 621, 1884)	3192 1952 3
Newberry, S.C.	Central Methodist Church	3193 1952 2
Burlington, Vt.	First Congregational Church (1853 W. B. D. Simmons case front on Antiphonal division)	3194 1952 3
Natick, Mass.	Baptist Church (a few wood pipes retained from large, detached console W. B. D. Simmons tracker)	3195 1952 2
De Graff, Minn.	St. Brigid's R.C. Church	3196 1952 2
Granville, N.Y.	Methodist Church (old pipes retained from tracker organ)	3197 1952 2
Wells, Minn.	First Lutheran Church	3198 1952 2
Torrington, Conn.	First Methodist Church (old pipes retained from J. W. Steere & Son tracker, Opus 373, 1894)	3199 1952 2
Wyoming, Ohio	Church of the Ascension	3200 1952 2
Oakville, Conn.	St. Mary Magdalen R.C. Church	3201 1952 2
Tallahassee, Fla.	Florida Agricultural and Mechanical College (later sold)	3202 1952 4
Carrolton, Mich.	St. Josaphat R.C. Church	3203 1952 2
Norwood, Mass.	First Congregational Church (old case and some pipes retained from Geo. S. Hutchings, Opus 375, 1895)	3204 1953 2
New Scotland, N.Y.	New Scotland Presbyterian Church (apparently replaced No. 1491, with old case and some pipes retained)	3205 1952 2
Cincinnati, Ohio	Montfort Heights Community Methodist Church	3206 1953 2
Sanford, N.C.	Steele Street Methodist Church (No. 1671, rebuilt)	3207 1953 2
White River Junction, Vt.	St. Anthony's R.C. Church (old pipes retained from 1907 J. W. Steere & Son Organ Company tubular-pneumatic instrument)	3208 1953 2
Columbia, S.C.	Centennial Associate Reformed Presbyterian Church, 1415 Laurel Street (No. 2144, rebuilt)	3209 1953 2
Timmonsville, N.C.	Baptist Church (No. 670, rebuilt)	3210 1953 2
Brattleboro, Vt.	St. Michael's Episcopal Church (No. 2007, rebuilt; sold to the Congregational Church, Barre, Mass., in 1976 and replaced by Gress-Miles)	3211 1953 2
West Acton, Mass.	Baptist Church (some pipes retained from former two-manual tracker Geo. H. Ryder, Opus 92, 1881)	3212 1953 2

Saginaw, Mich.	Our Lady of Mount Carmel R.C. Church	3213	1953	2
Rockport, Mass.	First Universalist Church	3214	1954	2
Franklin, Mass.	Federated Church (some pipes retained from two-manual E. W. Lane tracker)	3215	1954	2
Spartanburg, S.C.	Chapel, First Presbyterian Church	3216	1954	2
Kawkawlin, Mich.	St. Valentine's R.C. Church	3217	1954	2
Saginaw, Mich.	St. Rita's R.C. Church	3218	1954	2
Greeneville, Tenn.	Cumberland Presbyterian Church, 201 No. Main St. (No. 1232, rebuilt)	3219	1954	2
Allston, Mass.	St. Luke's Episcopal Church (replaced a James Cole tracker)	3220	1955	2
Hickory, N.C.	First Baptist Church (replaced No. 1776)	3221	1955	3
Munger, Mich.	St. James' Lutheran Church	3222	1955	2
Hamilton, N.Y.	Robert L. Murray, Jr., 9 University Avenue (a two-manual Rieger V tracker, one of several sold by Estey; all others are on a separate list)	3223	1955	2
Greeneville, Tenn.	Asbury Memorial Methodist Church (some pipes from No. 965 retained)	3224	1955	2
Los Angeles, Calif.	White Memorial Seventh Day Adventist Church	3225	1956	4
Columbia, S.C.	Eastminster Presbyterian Church	3226	1955	3
Meredith, N.H.	First Congregational Church (a few pipes retained from detached-console George Stevens tracker)	3227	1955	2
Aiken, S.C.	St. Thaddeus Episcopal Church	3228	1955	2
Brevard, N.C.	First Baptist Church	3229	1955	2
Concord, Mass.	Chapel, First Parish in Concord, Unitarian	3230	1956	2
Middleburg, Pa.	Emmanuel Lutheran Church	3231	1956	2
Brooklyn, N.Y.	St. Paul's Episcopal Church, Flatbush (a few 1902 Hutchings-Votey pipes retained)	3232	1956	3
Valdosta, Ga.	Chapel, First Baptist Church	3233	1956	2
Tyrone, Pa.	Trinity Episcopal Church	3234	1956	2
Turners Falls, Mass.	St. Mary's R.C. Church (some pipes retained from two-manual tracker organ)	3235	1956	2
Saginaw, Mich.	St. Paul's Episcopal Church	3236	1956	2
Syracuse, N.Y.	Church of the Transfiguration, R.C. (pipes from No. 1680 retained)	3237	1956	2
Williamstown, N.C.	Church of the Advent, Episcopal	3238	1956	2
Kittanning, Pa.	St. Luke's Reformed Church	3239	1956	2
Kingston, N.Y.	Mr. Frederick Hoyer (three-rank unit)	3240	1956	2
Boonton, N.J.	First Presbyterian Church (some pipes retained from 2-19 Alexander Mills tracker)	3241	1956	2
Fairhaven, Mass.	Centre Methodist Church	3242	1957	2
Nashua, N.H.	Pilgrim Congregational Church (several ranks retained from W. A. Johnson, Opus 289, 1869; burned and replaced by Hartman-Beaty)	3243	1957	2
Keene, N.H.	St. Margaret Mary R.C. Church	3244	1957	2
Altoona, Pa.	Broad Avenue Presbyterian Church (pipes retained from No. 282)	3245	1957	2
Attleboro, Mass.	Murray Universalist Church (pipes retained from No. 1025)	3246	1957	2
Keene, N.H.	St. James Episcopal Church (pipes retained from No. 522)	3247	1957	2
Mystic, Conn.	St. Mark's Episcopal Church (a few pipes retained from E. & G. G. Hook, Opus 124, 1851)	3248	1957	2
Pittsfield, Mass.	South Congregational Church (some old pipes retained from c.1919 Hook & Hastings)	3249	1957	3
Union City, N.J.	St. Augustine's R.C. (some pipes from two-manual tracker retained)	3250	1958	3

Union City, N.J.	Holy Family R.C. Church (some pipes from two-manual tracker retained)	3251 1957 2
Peacham, Vt.	Congregational Church (case and pipes of one-manual 1871 J. H. & C. S. Odell tracker retained)	3252 1958 2
New York, N.Y.	Mount Olivet Baptist Church, 120th St. and Lexington Ave. (many pipes from former two-manual tracker retained)	3253 1958 4
Southington, Conn.	Church of the Immaculate Conception, R.C.	3254 1958 2
Brooklyn, N.Y.	Christ Church, Episcopal, Bay Ridge	3255 1959 3
	Unit organ, perhaps never built.	3256 1958 2
Minneapolis, Minn.	Vanderburgh Presbyterian Church	3257 1959 2
Merrick, L.I., N.Y.	Church of the Redeemer (case and some pipes from former two-manual tracker retained)	3258 1959 2
Arlington, Vt.	St. James Episcopal Church	3259 1959 2
Northfield, Mass.	Auditorium, Northfield School for Girls	3260 1959 2
New York, N.Y.	All Angels' Episcopal Church, West 80th St. (church closed and demolished, 1979; this, the last Estey organ, contained pipes from a Frank Roosevelt, Opus 471, 1890, and a four-manual Midmer, which were dispersed by Larry Trupiano)	3261 1960 3

— finis —

CONGREGATIONAL CHURCH, WELLS RIVER, VERMONT. E. & G. G. Hook & Hastings, Boston, Mass., Opus 826, 1876; rebuilt by Michael A. Loris, Barre, Vt., 1978.

original stoplist

GREAT:		SWELL:		PEDAL:	
Op. Diap.	8' 58	Viola	8' 46	Sub Bass	16' 27
Dulciana	8' 58	St'd. Diap.	8' 46		
Octave	4' 58	*St'd. Diap. Bass	8' 12	Couplers:	
		Flute	4' 58	Sw. to Gt.	
		Tremulo (added later)		Gt. to Ped.	
				Sw. to Ped.	

*This label may have read "Unison Bass." The organ was renovated in 1938 by Russell Sanborn of Concord, N.H., who placed a 58-note second-hand 2' Flageolet rank in the space occupied by the Swell shades; moved the Swell front forward to enclose the Great also; used the St'd Diap. Bass stop action to control the 2' rank; and tubed the Viola to the St'd Diap. Bass. The Tremulo and the balanced Swell pedal (replacing a hitch-down) were likely added at the same time.

present stoplist

GREAT:		POSITIVE: (unenclosed)		PEDAL:	
Spire Flute	8' 58	Stopped Flute	8' 58	Stopped Bass	16' 27
Principal	4' 58	Chimney Flute	4' 58		
Mixture	II-III 162	Principal	2' 58	Couplers:	
		Sesquialtera	II 116	Positive to Great	
				Great to Pedal	
				Positive to Pedal	

This very distinguished little organ stands in a mid-nineteenth century plain frame Greek Revival building that has been considerably altered and enlarged without evidence of good taste. The organ, a typical 2-7 Hook & Hastings stock model, was originally fitted with casters, and stood in a now-obliterated rear gallery until

moved to a free-standing position in the center of a large addition built behind the pulpit platform. The moving was done by W. W. Ricker of Manchester, N.H., in November, 1893. The central portion of the case was later hidden by a large dorsal curtain frame which was removed in 1978.

The black walnut case front supports three flats of now-gilded former Open Diapason basses and dummy pipes, arranged 3/9/3; the original side panels extended partly to the rear. The attached keydesk has overhanging manual natural keys fronted with celluloid and topped with ivory; the key cheeks contain depth-adjustment screws; the new stop labels are lettered in Old English, and the round-shanked, flat knobs are original; the lid has been removed and the wood used for a new music rack and the considerable repairing of the mutilated case. The single chromatic manual chest has two sets of pallets, of course; the Pedal chest is at the rear, and the narrow-scale 16' rank is an excellent one; the action is by backfalls, and there are no rollerboards. The Swellbox, crudely extended to the front in 1938, and the Tremulo were removed in the extensive rebuilding. Mr. Loris' work included a complete action renovation, including new parts; a new Pedal chest and action; new bungboards; and a new, silent blower replacing the 1917 Orgoblo in the room below the organ. The 1938 work resulted in the loss of the feeders, but the old double-rise reservoir is in use and the wind pressure is 59mm. The organ was repitched in 1938, and all but the two stopped wood ranks received a new C₀ or C₁ pipe, and the Open Diapason got a new pipe at D#₀. Mr Sanborn's reracking and slide tuners were not properly done. The Dulciana had 12 stopped zinc basses and the Flute was of non-harmonic open metal pipes.

Many old pipes were used in the rebuilding, with considerable revoicing and the removal of slide tuners. Ten basses in the case are in the new, conical Spire Flute; the Principal has 22 old basses; the Mixture is new, pitched at 19-22 at C₀, 15-19-22 at C₁, 12-15-19 at C₂, and 8-12-15 at F#₂; the Stopped Flute has 17 old stopped wood basses, rebuilt Open Diapason pipes from F₀, and a top octave of new conical pipes; the Chimney Flute has 37 basses made mostly from the old Octave, and the rest are new conical pipes; the 2' Principal has 32 basses made from a Dulciana of unknown origin, and the rest are new pipes; the wide-scale Sesquialtera's Nazard rank has 29 used basses, some of them from the former tapered 4' Flute, and new cylindrical trebles; the Tierce rank has 33 basses made from the former Dulciana, 17 new pipes, and 6 trebles from the old Octave; the 1 3/5' pitch breaks to 3 1/5' on D#₃.

The church is well-known in the upper Connecticut River valley as the home of the North Country Chorus, directed by Mary Rowe, the only large group in the area that produces good music. The organ is another example of Mr. Loris' impeccable craftsmanship, which includes superior finishing of all parts no longer visible in the organ. The instrument was reopened in a recital by M. Andrew Johnson of South Hamilton, Mass., on February 5, 1978.

* * *

Sacred Heart R.C. Church, Cambridge, Mass., is the new home of a two-manual 1882 E. & G. G. Hook & Hastings, Opus 1115, built for the Unitarian Church, Lynn, Mass., and for many years in St. Patrick's R.C. Church, Cambridge. The organ has been put in the rear gallery, occupied before a fire by the remains of a three-manual George Stevens, and the work has been done by Paul DeLisle. The initial arrangements for the relocation of the organ were made by the Organ Clearing House. The Stevens organ, one of the builder's largest and having a detached console, was mentioned in a description of the new church edifice in a Boston Globe article on January 28, 1883:

The organ of the church is in all respects in keeping with the excellence of the other parts of the edifice, and the largest in the city. It cost \$6000. The dimensions of the case, the front of which is black walnut, are 24 ft. long, 12 ft. deep and 32 ft. high. The key board extends seven feet beyond the case. The organ is a three manual, reversible keyboard, containing 200 [sic] pipes, the keyboard having five octaves. It has six reed stops, the

vox humana, the oboe and cornopeon in the swell organ, the trumpet in the great organ, and the tuba in the pedal organ. The Choir Clarionet is not listed. Its largest metal pipe is 23 feet long and 11 inches in diameter and the largest wooden pipe in the pedal organ is 16 feet long and 16 inches in diameter. The longest pipe reaches a height of 32 feet from the floor.

* * *

Early in 1882, Hilborne L. Roosevelt of New York City published a small 18-page catalogue of second-hand organs for sale, and The Organ Literature Foundation owns the only known copy. Six stoplists of second-hand organs are given in detail, as well as a description of a L-3 Roosevelt exactly like one in use in the Methodist Church, Bethel, Vt., and some reed organs are mentioned. The cover states that

The following is a list of New and Second-hand Organs which are offered for sale at greatly reduced prices, owing to the fact that they occupy valuable room in the factories and must be sold. All those about to purchase will do well to avail themselves of this chance to get a good instrument at a low price.

...

No. 2.

An Organ of Two Manuals, Compass CC to g³,—56 notes, and Pedals, Compass CCC to C—25 notes.

GREAT ORGAN.

1	Open Diapason,	8'	56	Pipes.
2	Dulciana,	8'	44	"
3	Stopped Diapason,	8'	44	"
4	Stopped Bass,	8'	12	"
5	Principal,	4'	56	"
6	Wald Flöte,	4'	44	"
7	Twelfth,	2 2-3'	56	"
8	Fifteenth,	2'	56	"
9	Tierce,	1 3-5'	56	"
10	Sesquialtera,	3 Ranks	168	"
11	Clarinet,	8'	44	"
12	Trumpet Treble,	8'	44	"
13	Trumpet Bass,	8'	12	"

SWELL ORGAN.

14	Bourdon Treble,	16'	44	"
15	Bourdon Bass,	16'	12	"
16	Open Diapason,	8'	44	"
17	Viola da Gamba,	8'	44	"
18	Stopped Diapason,	8'	44	"
19	Stopped Bass,	8'	12	"
20	Principal Treble,	4'	44	"
21	Principal Bass,	4'	12	"
22	Night Horn,	4'	44	"
23	Nazard,	2 2-3'	44	"
24	Flageolet,	2'	44	"
25	Oboe,	8'	44	"

PEDAL ORGAN.

26	Double Open Diapason	16'	25	"
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COUPLERS.

27	Swell to Great.
28	Swell to Pedal.

29 Great to Pedal.

MECHANICAL REGISTERS.

30 Swell Tremulant.
31 Bellows Signal.

PEDAL MOVEMENTS.

32 Great Organ Forte.
33 Great Organ Piano.
34 Swell Pedal.

This organ was built by Messrs. E. & G. G. Hook & Hastings Obviously E. & G. G. Hook of Boston. It is in perfect condition and will be sold for \$2,250. Its dimensions are: width 12'; depth 9', and height 19'. It has a handsome black walnut case, with large gilded front pipes.

No. 4.

An Organ of One Manual, Compass CC to g³—56 notes, and Pedals, Compass CCC to C—25 notes.

MANUAL.

1 Bourdon,	16'	44 Pipes.
2 Open Diapason,	8'	56 "
3 Montre,	8'	"
4 Clariana,	8'	56 "
5 Clarinet Diapason,	8'	56 "
6 Principal,	4'	56 "
7 Boehm Flute,	4'	56 "
8 Twelfth,	2 2-3'	56 "
9 Fifteenth,	2'	56 "
10 Mixture,	2 Ranks	112 "
11 Trumpet,	8'	56 "
12 Trombone,	8'	"

PEDAL.

13 Contra Bass, 16' 25 "

ACCESSORIES.

14 Manual to Pedal Coupler.
15 Tremulant.
16 Bellows Signal.
17 Balanced Swell Pedal.

The dimensions of this organ are: width, 10'; depth, 6', and height, 13'. It was built by Messrs. George Jardine & Sons, of New York, and is comparatively new. It has been put in perfect order, case regrained and pipes redeccorated. It can be seen and heard at the Philadelphia factory.

Price, delivered in or near Philadelphia, or on cars there, \$1,050.

No. 6.

An Organ of One Manual, Compass CC to g³—56 notes, and Pedals, Compass CCC to C—25 notes.

MANUAL.

1 Open Diapason,	8'	44 Pipes.
2 Dulciana,	8'	44 "
3 Gamba,	8'	44 "
4 Stopped Diapason,	8'	44 "
5 Stopped Bass,	8'	12 "

6 Principal, 4' 56 "
 7 Fifteenth, 2' 56 "

PEDAL.

8 Bourdon, 16' 25 "

ACCESSORIES.

9 Manual to Pedal Coupler.
 10 Bellows Signal.

PEDAL MOVEMENTS.

11 Forte Combination Pedal.
 12 Piano Combination Pedal.
 13 Swell Pedal.

Though the stops are few, this instrument is very effective. The scales are large, and the tone rich and full. The pedal stop, in particular, is of immense power. It was built by Mr. Henry Erben, of New York, and has just been renovated. The case, which is pure Gothic in style, and of imitation black walnut, has been carefully re-grained, and the front pipes regilded. The whole organ is enclosed in the swell box. Its dimensions are: width, 10'; depth, 5'10", and height, 15'. It can be seen and heard at the New York Factory, and is offered at \$800.00 in or near New York, or on cars there.

The Boston Organ Club

New members:

Boner, Sidney W.	Box 35	Howe, Ind.	46746
Coco, David S.	24 Longmeadow Drive	Brewer, Maine	04412
Dickinson, Robert C.	256 Main Street	Spencer, Mass.	01562
Garner, James R.	Box 478	Crestline, Calif.	92325
Kuhlmann, Frank L.	6609 Pinehurst	Dearborn, Mich.	48126

Change of address:

Owen, Barbara	28 Jefferson Street	Newburyport, Mass.	01950
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Errata (our thanks to Chris Lavoie!)

No. 118, page 8, paragraph 4, line 8 - should end with "ex-".
 No. 118, page 3, paragraph 2, line 1 - the Skinner in Worcester is Opus 748.
 No. 123, page 1, paragraph 2 - the name is Albrecht Eichberger. Various posters, upon which your editor relied with some doubts, spelled his name incorrectly.

Deaths

Mrs. Margaret R. (Power) Banks, 89, died in Rockland, Mass., April 17. She was a graduate of the New England Conservatory of Music and was the organist at St. Christine's R.C. Church, Marshfield Hills, from 1955 to 1967. Mrs. Mabel R. Learnard, 77, died on July 14, and was a resident of Norwood, Mass. She was formerly the organist at the First Parish Church of Needham, the First Parish Church of Westwood, and the First Congregational Church in Sharon. She had also served churches in Walpole, Norwood, and Sagamore.

Your editor has taken a long time to publish the final Newsletter for 1979, and he apologizes for his procrastination, which is somewhat abetted by his busy schedule. Facing realities, he wishes to promise quarterly issues in 1980, but with a good number of pages in each edition. The dues notice is enclosed with this Newsletter, and the reduction in separate mailings will help our low annual membership fee keep pace with rising costs. Please return your payment and the form to the treasurer soon, for we do wish to continue this publication!

* * *

Our spring meeting has been arranged by Tom Holland and Phil Beaudry for Saturday afternoon, May 24, 1980. While Phil can demonstrate the first two organs to be seen, he'd prefer an old-fashioned "organ crawl" where the visitors bring their music! The schedule is below.

2:00 - Chapel, Monastery of St. John the Evangelist (the Cowley Fathers), 980 Memorial Drive, Cambridge; 1-7 P. A. Beaudry & Co. tracker organ, Op. 25, 1975. There is usually parking available on the Drive, and one can walk to the next church.

3:15 - Church of the New Jerusalem (Swedenborgian), Quincy and Kirkland Streets, Cambridge; 2-17 Hutchings-Votey Organ Co. tracker, Op. 564, 1903, with tonal alterations and enlargement by P. A. Beaudry & Co., Op. 31, 1977. The church is near Sanders Theater in Memorial Hall, Harvard University.

4:45 - Church of the Sacred Heart, Roman Catholic, 47 Sixth Street, East Cambridge; 2-16 Hook & Hastings organ, Op. 1115, 1882, built for the Unitarian Church, Lynn, Mass., as a "2-23"; later in the lower church of St. Patrick's Roman Catholic Church, Berkshire Street, Cambridge. The organ was set up at Sacred Heart by Paul R. DeLisle of Fall River, Mass., where it replaced an electronic gadget in the large and resonant stone church that once housed a three-manual George Stevens tracker. Tom Holland is the organist for the parish, which has a cordial pastor very active in his support of good music. A description of the organ will appear in a future Newsletter.

A Solemn Mass of Pentecost at 5:00 will include service music by Vaughan Williams, Tallis, Schroeder, Wyton, and Marier. Barbara Bruns will direct the parish choir of St. Michael's Episcopal Church, Marblehead, and the congregation will also participate. Visitors are welcome in the organ gallery after the service.

Bostonians attending just the service may reach the church easily by walking or driving out Cambridge Street near the Museum of Science and Lechmere Station, which can be reached on the Green Line. Do not take the Msgr. McGrath highway; the church is one block to the left of Cambridge Street.

* * *

James Berrow of Birmingham, England, an organist, television producer, and photographer, will give a lecture on English organ cases at 7:30 p.m., Tuesday, May 6, 1980, in the church of the First Religious Society, 26 Pleasant Street, Newburyport, Mass. The free program, arranged by Tom Murray, will include Mr. Berrow's excellent slides that show the merits of the 19th century "architect-designed" cases.

The Newsletter is published by The Boston Organ Club, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 863, Claremont, New Hampshire, 03743. Treasurer and Membership Secretary: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone Area 603, 827-3055. Meetings are occasionally arranged by Club members, and those wishing to do so must contact Mr. Boadway or Mr. Laufman. The Club is also the Boston Organ Club Chapter of The Organ Historical Society, Inc., Box 209, Wilmington, Ohio, 45177. The Club dues are \$5.00 per year, and \$6.00 if you wish to receive the Newsletter by first-class mail.

The Boston Organ ClubNew members:

Ballad, Christopher A.	205 West 54th Street	New York, N.Y.	10019
Bell, Donald D.	Box 64	Arlington, Mass.	02174
Berberian, Raffi	59 Monument Avenue	Charlestown, Mass.	02129
Browning, Richard J.	21100 Rampart, No. 247	Southfield, Mich.	48034
Mann, Roy Jr.	Mann Manufacturing Co.	Summerville, Ga.	30747
Stewart, Art	23 Follen Street, Apt. 4	Boston, Mass.	02116
Wessel, John	44 Chestnut Street	Brattleboro, Vt.	05301

Changes of address:

Adair, Rev. Ralph H.	St. Thomas More House, 650 Jackson St., N.E.	Washington, D.C.	01020
Bell, Nancy J.	51 Moore Road	Wayland, Mass.	01778
Burrows, Thomas A.	1621B Salisbury Court	Wheaton, Ill.	60187
Davis, Forest K.	85 Leroy Street, No. 2	Binghamton, N.Y.	13905
Harley, Mark W.	Box 931	Shirley, Mass.	01464
Jones, Brian	42 School Street	Dedham, Mass.	02020
Sargent, Thomas C. Sr.	186 Metcalf Street	New Bedford, Mass.	02745
Wright, Gary R.	3 Coffins Court	Newburyport, Mass.	01950

* * *

MIXTURES -

While attending one of the fine concerts at St. Paul's Roman Catholic Church, Bow and Arrow Streets, Cambridge, Mass., you might have wondered what is in the gallery case, attached to the two-manual electric-action Casavant organ in the right transept. It was a three-manual Jesse Woodberry & Co., the first electric-action organ in the city, and dedicated in the old building (formerly Shepard Congregational Church) at Mt. Auburn and Holyoke Streets, on September 24, 1904. The organ is no longer in its original state.

Ken Kajkowski, formerly of New York City, is a piano and organ technician who has established a business in Great Falls, Montana. A news release in the Billings Gazette on November 26, 1979, quotes his optimistic words regarding building pipe organs, "even though he considers Great Falls the worst city in Montana for pipe organ awareness."

Vandals destroyed a Hammond "organ" in St. Gertrude's R.C. Church, Far Rockaway, L.I., N.Y., on December 16. Within two days, \$5000 was donated by sympathizers, and the church will purchase a new "organ" and a security system.

St. Joseph's R.C. Church, St. Joseph's Street, Lancaster, Pa., possesses a 2-29 c.1885 Carl Barckhoff tracker organ with pneumatic stop and combination action. The Great pipework is piled on the floor and some of the action is damaged, the result of the installation of "organ" speakers. However, the organ is very restorable and there is considerable enthusiasm in the parish for such a project; and the room "has a rich, absolutely fat, turgid acoustic with long decay that is altogether stunning."

One of those many newspapers for collectors, Joel Sater's Antiques and Auction News, published in Marietta, Pa., contained a long, illustrated article, "Second Wind for the Old Pipe Organ," on December 21, 1979. The work of the Organ Clearing House received praise, and the photographs were by James McFarland and William Van Pelt.

Natalie Blaisdell Weidner, 84, died January 22, 1980, in Eatontown, N.J. She was organist at the First United Methodist Church, Melrose, Mass., for 45 years, and her funeral was held at that church.

Mark your calendar for the 1981 annual national convention of The Organ Historical Society. Brian Franck of Lewiston is in charge of arrangements for tours in central and coastal Maine, June 23-25.

Hats off to Charles Krigbaum of Yale University! His 1979-80 series of many free

recitals on the huge Hutchings-Votey/Steere/Skinner organ in Woolsey Hall included Searle Wright accompanying three silent film classics on September 30.

After many years of negotiations with various builders, All Saints' Episcopal Church, Peterborough, N.H., has contracted with Austin for a 3-28 of five divisions, to be distributed in the gallery and chancel of the handsome stone building. A few pipes from the former Austin, Opus 969, 1921, will be used in the \$80,000 replacement.

Sold, at last! Many months of advertising by Trinity Episcopal Church, Concord, Mass., has resulted in the sale of the small, decayed, electro-pneumatic two-manual 1923 Hook & Hastings in the former church building. The instrument was purchased by Mr. & Mrs. Douglas Reicher for their home in Syracuse, N.Y., in August.

In 1963, St. John's R.C. Church, Millers Falls, Mass., threw out a fine little two-manual Hook & Hastings, built in 1924 as the firm's last tracker instrument. This year, the Wurlitzer electronic replacement refused to sound another note, and the church has bought a \$10,500 "organ" with "stereo speakers on each side of the balcony."

At 7:30 p.m., June 17, 1980, Richard W. Hill will play a Bunker Hill Day Organ Recital of music by 20th century American composers in Unity Church, North Easton, Mass. Mr. Hill's summer series includes "Oldtimers Night at the Organ", 7:30 p.m., July 10.

Archie Marchi and Joe Corkedale of Newburgh, N.Y., have renovated the 2-21 1895 Geo. H. Ryder organ in the Dutch Reformed Church, Beacon, N.Y. Ryder's Opus 188, unaltered and purchased for just \$1800, is one of six old trackers in the small city.

Mark Howe of Springfield, Vt., a student at Westminster Choir College, will play in recitals on the two-manual Estey/F. W. Johnson organ in his home church, St. Mark's, Springfield, Vt., May 18, June 1, and June 15. The 4 o'clock programs include the well-known organist of the church, Harriette Slack Richardson, assisted by wind instruments and a soprano soloist. Tickets are \$10.00 for the series or \$3.50 for a single concert, available from Mrs. Richardson at 112 Union Street, Springfield, Vt., 05156. An 8' Krummhorn has recently been added to the organ.

Two church fires: Cornerstone Baptist Church, Massachusetts Avenue, Cambridge, Mass., was gutted during November. The large case, older than the late 19th century building and from a tracker organ discarded by the church several years ago, burned. The frame edifice of the Indian Castle Church, Danube, N.Y., built in 1769, was seriously damaged recently. Arson is suspected.

Musica Sacra of Cambridge, Mass., will present a concert in the church of the First Religious Society, Newburyport, Mass., at 8:00 p.m., May 17, using the Alley/Hutchings/Andover organ.

Gordon Auchincloss of Millbrook, N.Y., has refurbished the 1-6 Augustus Backus organ in St. Peter the Apostle Lutheran Church (the "Stone Church"), Rhinebeck, N.Y. Mr. Auchincloss releathered the bellows of the organ, said to have been built in 1848, and the Rhinebeck Historical Society sponsored a concert on August 19.

St. John's R. C. Church, York Street, Bangor, Maine, has contracted with Bozeman-Gibson & Co. of Deerfield, N.H., for the complete restoration of the splendid 1860 three-manual E. & G. G. Hook organ, Opus 288. The work will be done in time for the convention of The Organ Historical Society, and will include replacement of a missing Swell stop and the installation of a 16' Posaune, for which the builders provided chest space. Considerable credit for the decision to restore the organ and raise the funds goes to the pastor, Rev. Raymond P. Bertrand, S.J., and the energetic young member of the Organ Restoration Committee, David S. Coco. The very excellent acoustics in the large, brick church will enhance what is to be a landmark in organ preservation in New England.

The annual Organ Seminar at Choate Rosemary Hall School, Wallingford, Conn., is to be from June 15 to 28, 1980. The faculty includes Bernard Lagacé, James David Christie, and Roberta Gary. Brochures are available from Duncan Phyfe, Organ Seminar Director, Choate Rosemary Hall, Wallingford, Conn., 06492.

The rather pleasing three-manual Casavant Frères tubular-pneumatic organ in St. Anne's R.C. Church, Berlin, N.H., is being rebuilt by Luc Santoire of the Casavant firm. The organ is Opus 272, 1907, and is in a divided case with highly decorated front pipes.

St. Alphonsus Roman Catholic Church, West Broadway, New York, N.Y., a huge and ornate Victorian Romanesque building, has developed serious structural problems because it was built on filled-in marsh land. Unfortunately, the church may be closed and even demolished during 1980. Plans are being made to remove the fine three-manual 1871 E. & G. G. Hook organ, Opus 576, electrified but tonally unaltered by Hook & Hastings in the 1920's. The sanctuary has the usual stunning acoustics, and the organ has been recorded by Rollin Smith.

Bill Van Pelt travels extensively at his own expense for the benefit of The Organ Historical Society, and recently found a 2-15 tracker in Glad Tidings Tabernacle, 7th and Prospect Streets, Kansas City, Mo. Trackers are now rare in that city, and this instrument contains some pipes from a two-manual Hilborne L. Roosevelt, Opus 295, built for the Central Presbyterian Church, Kansas City; has tubular Pedal action; and bears the nameplate of George E. Fradenburg, Kansas City, dated 1918.

The spacious black-walnut case, which contains the large manual chests, in the former Universalist Church, Augusta, Maine, has been given to the Organ Clearing House. The instrument was a George Stevens of the late 1860's, stripped of its pipes and mechanism when an imitation organ was purchased many years ago. If you need a nice Victorian case 19' 9" tall, 11' deep, and 19' wide (the measurements include cornices, etc.), contact Alan Laufman.

William Baker is installing his restoration of Johnson & Son's Opus 460, 1875, in St. Stephen's Episcopal Church, Middlebury, Vt. The two-manual instrument contains some older pipes, and no bears all the marks of a typical, meticulous Baker job. The organ received lengthy, illustrated coverage in the Daily Hampshire Gazette, Northampton, Mass., on November 8.

The New England Conservatory's Organ Master Class from July 7-11, 1980, will include Yuko Hayashi, Charles Krigbaum, Joan Lippincott, William Porter, and Frank Taylor. A catalog may be obtained by writing to Robert L. Annis, Director of the Summer School, New England Conservatory of Music, 290 Huntington Avenue, Boston, Mass., 02115.

E. & G. G. Hook & Hastings' Opus 829, 1875, a "2-20" built for the Theological Seminary, Andover, Mass., and for many years in the Baptist Church, Clinton, Conn., has been sold to Dr. Andrew M. Diggs of Middlebury, Conn., who plans to rebuild it for his own use.

The Organ Clearing House has relocated a 1-3 1881 Hilborne L. Roosevelt Gothic-cased tracker, Opus 57. Built for the Dutch Reformed Church, Alexandria Bay, N.Y., it was later sold to the First Presbyterian Church, Evans Mills, N.Y. The organ will be placed in the chapel of St. Anne's Episcopal Church, Lowell, Mass., during 1980, thus filling a long-felt need of the organist, John Ogasapian.

Christ the King Lutheran Church, Nashua, N.H., has dedicated a small one-manual tracker built by Darien Wissinger of Amesbury, Mass. The white oak case displays four flats of stopped wood cherry pipes, an unusual and handsome effect.

Have you seen the latest catalog of the Tracker-Tool Supply Co., Inc., 799 West Water Street, Taunton, Mass., 02780? The catalog lists items hard to obtain anywhere else and costs \$3.50, but the subsidiary of the Roche Organ Co., Inc., offers good discounts, term payments, and guarantees.

The First Baptist Church of South Berwick, Maine, celebrated the completed restoration of its c.1856 2-12 Simmons & Fisher organ at a rededication recital played by Harold Knight on November 25.

Sad to relate, electrification is still popular in Maine. The chief exponent of such "organ building" is Dr. Dwight Leighton of Yarmouth, who has thus redone Hook & Hastings' Opus 2026, 1904, a two manual tracker moved from the former building of St. Hyacinth's R.C. Church, Westbrook, to a much larger edifice several years ago. Its seventeen ranks were inadequate and the organ needed a tonal transformation. However, the pipes remain the same and the new and noisy pull-down action is operated by a second-hand console. The work cost \$12,000 and will be completed in 1980.

In Portland, Oregon, a court has ordered Rev. Archie Hopkins to hold down the noise at services in the Greater Solid Rock Church of God in Christ, but he has refused to do so. The "music" comes from an "organ," drums, saxophone, tabourine, electric guitar, and singers, all assisted by giant amplifiers.

The July/August 1979 issue of that handsome magazine, Historic Preservation, has an informative and illustrated feature article, "Second Wind for the Old Pipe Organ." Principally an introduction to the work of the Organ Clearing House, it mentions The Organ Historical Society and Schoenstein & Sons of San Francisco. There are the usual fine Van Pelt and McFarland photographs, and reprints are available from the pleased subject of this prestigious publicity, Alan Laufman.

Rock D. Spencer, 78, of Berlin, N.Y., died in Troy, N.Y., August 16, 1979. He was an electrifier of tracker organs who did some work in western Massachusetts. His last contract was to rebuild the Kershaw electrification of Wm. A. Johnson's Opus 183, 1865, in the Congregational Church, Stockbridge, Mass., a large two-manual instrument with the case, chests, pipes, and original console in place. Despite months of gentle admonition from historians and members of The Organ Historical Society, who offered every bit of good advice and various plans to utilize, exchange, store, or purchase for intelligent use elsewhere, the existing Johnson parts, the church has voted to have an employee of Mr. Spencer obliterate the integrity of the organ in a new, "exposed" instrument.

Grace Brown Tilton, 91, organist and choir director at Grace Baptist Church, Concord, Mass., for fifty years, died in Waltham on October 27. She was a 1910 graduate of Mount Holyoke College and received a degree from the New England Conservatory of Music.

Hamilton C. MacDougall, Professor Emeritus at Wellesley College, wrote in The Diapason for July, 1940: "Speaking of the old tracker action -- has the electro-pneumatic set-up ever given the personal satisfaction, the feel of the instrument that you get in the former when applied to a small two-manual organ? There's all the difference between holding the reins over a good horse and pushing a button to ring a doorbell."

"Orgelabend" recitals for 1980 are on Monday evenings at 7:30 in Old West Church, Cambridge Street, Boston. The free programs are part of Boston's 350th anniversary celebration: Nancy Hines and Peter Chapmen (trumpet), June 2; Nancy Granert, June 9; Stephen Long and Alton Baggett (trumpet), June 16; and Peter Sykes, June 23.

Errata on the Estey Opus List: Op. 2979 is a 3-rank unit organ in St. Paul's Church, Brownville, N.Y., and may have replaced the 1832 Erben listed for the parish. The Estey seems to have once had a player mechanism and was moved by Fred Hale of Syracuse for \$2,515.59 in 1946. That large price included the installation of a now-defunct 8' Vox Humana, and the organ is badly chambered. Op. 3177 is a 4-rank unit installation.

The magazine section of The Sunday Sun, Lowell, Mass., contains two good articles on the Organ Clearing House and Philip A. Beaudry. The cover features a full-page Van Pelt photograph of the Hook & Hastings in St. Peter's R.C. Church, Lowell, below the headline, "Saving antique organs," and the dateline, August 26, 1979.

A three-manual tracker organ in St. Joseph's R.C. Church, Lynn, Mass., is perhaps E. & G. G. Hook's Opus 64, built in 1844 for the old Catholic Cathedral, Franklin St., Boston. Rebuilt for the Lynn church by Woodberry & Harris of Boston early in the 1890's, much of the original pipework remained. This year, \$5,000 worth of "restoration" has been done under the supervision of Rev. David F. Gallagher, director of music at the church. Joseph Deptula of the Aethereal Organ Company, Franklin, Mass., Thomas Anderson of North Easton, Mass., and John Henricksen of Pembroke, Mass., have revoiced the Great pipework and plan to treat other divisions similarly in the future. Your editor has not yet visited the organ, and can render no opinion on the results of such alterations, which included repitching the Mixture.

Brian Jones played the hundredth anniversary recital on E. & G. G. Hook & Hastings'

Opus 950, a "3-48" in St. John's Roman Catholic Church, Orange, N.J., on September 26, 1979. This elegant organ, restored by the Hartman-Beaty Organ Company of Englewood, N.J. in 1972, was finished just as Thomas Alva Edison was completing his first electric light in a laboratory three blocks from the church. The Hook & Hastings cost \$7,000, has a Barker machine in the Great action, and is played by the genial and enthusiastic Vincent G. Clarke.

Agnes Witham, wife of Maine organ-builder and Club member, Burton Witham of Gorham, died at the age of 79 in Portland on November 24. Our sympathy is extended to Mr. Witham, who is still quite active, especially as custodian of the famous Austin organ in the City Hall, Portland. That organ and Mr. Witham's career in it were featured in a three-page article, "Portland's Unsung Musical Treasure," in Down East magazine for December, 1979.

Sam Walter will play his fifth annual recital on the 1895 Woodberry organ in St. Mary's R.C. Church, Claremont, N.H., at 8:00 p.m., May 14. He will be assisted by Elisabeth Lindberg, soprano, of New London, N.H., singing four of Dvořák's Biblical Songs, composed in the United States in 1894. The console of the organ has at last received 21 stop labels and other accessories engraved in Old English by Kimber-Allen.

A Festival of Liturgy and the Performing Arts will occur at Grace Church, Salem, May 15-18, an ambitious event that will include five guest performers, one being Dr. Sam Walter. A leaflet describing the services, workshops, and lectures may be had by writing Grace Church in Salem, 385 Essex St., Salem, Mass., 01970. Harold Knight is the director of music at the church.

A two-manual Allen "organ" used at the Mass celebrated by Pope John Paul II at Logan Circle, Philadelphia, in October, is now known as "the Papal organ". It cost more than \$14,000 and the "remarkably sophisticated" instrument is now in the chapel of St. John the Evangelist R.C. Church, Morrisville, Pa.

Faith Lutheran Church, Andover, Mass., dedicated its c.1845 Henry Pilcher 1-6 organ on October 21. It is much altered, but is thought to be the oldest existing work of Henry Pilcher (1798-1880), built in New York City. For many decades it was in the Episcopal Church, Prattsville, N.Y., and later in St. Christopher's Episcopal Church, Cobleskill, N.Y. The 16' Pedal stop and an electric blower were added several years ago by Robert Rowland of Ossining, N.Y., and the present rebuilding was carried out by Fr. John Crum, rector of St. Christopher's, Cobleskill, and an organ technician.

Celusniak & Dugal, Inc., of Southampton, Mass., have renovated the 2-16 c.1881 organ built by Pomplitz & Co. of Baltimore as their Opus 214 for Trinity Episcopal Church, Staunton, Va. The organ was replaced by Emmons Howard of Westfield, Mass., who moved it to its present home, the Village Congregational Church, Cummington, Mass., in 1903. A recital on the instrument opened Cummington's bicentennial celebration on June 17.

Humor - A church notice in the Manchester, England, Guardian announced: "Sermon Subject: 'Three great failures.' Choir. Sermon. Pipe organ offertory." The choir sang Copeland's "Simple Gists" at St. Paul's Church, Newburyport, Mass., a few years ago. In 1978, the United Church of Chelsea, Vt., had a Sunday afternoon "Orange Recital." A recent line from the bulletin of the First Baptist Church, Ithaca, N.Y.: "Organ Offertory - Oh, Blest the House, Whate'er Befall Natalie Jenne." A paragraph from Gerald Durrell's The Whispering Land: "Squatting there in the puddle of torch-light was a pygmy owl, a bird little bigger than a sparrow, with round yellow eyes that glared at me with all the silent indignation of a vicar who, in the middle of the service, has discovered that the organist is drunk." A hymn listed in the bulletin of the Reformed Church, Interlaken, N.Y.: "O Master, Let Mr. Walk With Thee." And in Beverly, Mass., an Old Fashioned Tent Meeting featured "Anointed Singing."

Klug & Schumacher, 3604 Waterfield Parkway, Lakeland, Florida, 33801, is a young and hard-working firm doing work on every type of organ from Wisconsin to Puerto Rico. Among their current projects is a five-stop tracker for Jason Lee United Methodist Church, Salem, Oregon. Klug & Schumacher publishes a newsletter.

Thad H. H. Outerbridge of Beverly, Mass., has built a new 45-rank organ (with provisions for future enlargement) for the First Baptist Church, 221 Cabot Street, Beverly. The instrument was dedicated on November 4 and contains pipes saved from the fire that ruined the former building. The organ may be heard again at 8:00 p.m., October 17, 1980, at a recital by Robert MacDonald, organist at the Cathedral of the Sacred Heart, Newark, N.J. Mr. Outerbridge has a two-story brick shop at 38 Cabot Street, where he produces his own slider chests and "electro-mechanical" actions.

Two large organs in Episcopal churches in the Boston area have received professional attention this year, but your editor does not know who has done the work. The instrument in All Saints Church, Ashmont, Dorchester, has been enlarged. The Toppan Memorial Organ in Christ Church, Cambridge, Aeolian-Skinner's Opus 1007, 1940, has been renovated.

Nicely-printed brochures and registraion forms for the 25th annual national convention of The Organ Historical Society are available by addressing a card to O.H.S. Convention 25 - 1980, 210 N. Cayuga St., Ithaca, N.Y., 14850. The convention will be in the Finger Lakes region around Ithaca, June 24-26, 1980, and some particularly fine advertising is appearing in the national magazines.

Rev. Culver L. Mowers, O.H.S. President, has completed the installation of a 1-9 c.1855 organ, rebuilt by Adam Stein of Baltimore in 1898, in his church, St. Thomas' Episcopal, Slaterville Springs, N.Y. The organ's original home is not known, but it served 78 years in Emmanuel Episcopal Church, Franklin, Va., and was relocated through the Organ Clearing House after the Virginia congregation purchased a two-manual tracker Kinzey-Angerstein organ. Church volunteers, under the rector's guidance, helped in the restoration of the organ, which was dedicated on April 1.

Thomas Murray has issued another excellent recording, and copies may be purchased from him. It is The Organ in St Dominic's Priory, London, and Tom plays Mozart, Schumann, and Mendelssohn on an unaltered 3-41 "Father" Henry Willis tracker completed in 1883. The sound of the instrument is absolutely stunning, and one wonders why so many large Willis instruments have been scrapped. Those who claim that English organs are "tubby" should buy this record, and if they don't like it, your editor will refund their money. Another recent Murray production is A Christmas Service of Lessons and Carols, sung by the choir of St. Paul's Cathedral, Boston. The record is available from BKM Associates, Box 22, Wilmington, Mass., 01887, and features both the gallery organ (Aeolian-Skinner) in the cathedral, and the 1882 Hook & Hastings recently installed in Sacred Heart R.C. Church, East Cambridge, Mass., by Paul R. DeLisle, a member of the cathedral choir of men and boys. Yes, there are churches in the United States that still have wonderful acoustics in this era of carpeted Catholic floors.

Two Geo. S. Hutchings trackers have been rejuvenated in recent months. Opus 340, 1893, a 2-7 built for St. Margaret's R.C. Church, Dorchester, Mass., and later mechanically altered and squeezed under a low ceiling in the lower church, was removed by the Organ Clearing House and C. B. Fisk employees in 1976. It has been thoroughly restored by Richard Hamar of Collinsville, Conn., and was dedicated in Our Lady of Sorrows R.C. Church, Essex, Conn., on September 30. Opus 135, 1884, a 2-16 built for the chapel of the Vermont Methodist Episcopal Seminary, Montpelier, Vt., is still in its original location, now the auditorium of College Hall, Vermont College. Renovated, revoiced, and enlarged to 19 ranks by the Andover Organ Company, it was reopened at a recital by Guy Bovet of Switzerland on October 26. Particularly noteworthy is the complete repainting of the case pipes, stencilled again in their 1884 colors and patterns by a team under the direction of Robert C. Newton.

On November 18, Brian Jones played the opening recital on the new 2-26 tracker built by the Roche Organ Co., Inc., Taunton, Mass., as their Opus 20 in the First Congregational Church, Fairhaven, Mass. The first organ purchased by the church was E. & G. G. Hook's Opus 44, 1841, and it was enlarged for the new building by the Hooks as their Opus 63, 1845. The small, two-manual instrument was placed behind a tall and handsome pipeless Gothic three-sectional screen, and served until replaced by a three-manual 1911 Kimball, Smallman & Frazee. That organ gave out six years ago.

Mr. Roche located the electrified remains of a large two-manual tracker in the basement of Immaculate Conception R.C. Church, Lowell, Mass. The chests and pipes of that organ formed the basis of the new Fairhaven instrument, placed behind the Hook screen, now displaying pipes. The console is distinctly in the Hook style, with "wrap-around" doors. Visitors judge it a distinguished instrument.

Alfred Nash Patterson, 65, the well-known director of the Chorus Pro Musica, died in Newton, Mass., on October 7. Mr. Patterson was a native of Lawrence, Mass., studied at the New England Conservatory of Music, and served as organist and choirmaster at three prominent churches during his career: Christ Church, Cambridge, the Church of the Advent, and New Old South Church. "Pat" was deeply involved with the best of Boston's choral music, and commissioned or premiered a large number of new works. The Chorus Pro Musica began as an evening choir at Christ Church in 1949, and we hope that the famous group will continue its work.

Bozeman-Gibson & Co. have renovated the large two-manual 1871 Geo. Stevens organ in the First Congregational Church, Rindge, N.H. The organ cost \$2,500, and it has survived the great hurricane of 1938 and the collapse of the church ceiling in 1951. The Andover Organ Company made a few tonal changes in 1962, and a 16' Bourdon will be added to the one-stop Pedal division in the future.

South Parish Congregational Church, Augusta, Maine, is a tall, stone Gothic church—architecture unusual north of Portland. The interior is complete with a polychromed ceiling, clerestory windows, and a massive black walnut case in the rear gallery. The organ is a slightly-altered E. & G. G. Hook, Opus 389, 1866, "2-28" which cost \$4,625. The church has contracted with the Andover Organ Company for a restoration.

A. David Moore & Company of North Pomfret, Vt., have restored pipes of a 1-5 1837 Hill & Davison, built in London and the only known organ with that nameplate. The much-battered organ is the property of Florida State University, Tallahassee, where it was somewhat vandalized and the pipework covered with folding chairs! Scot Huntington worked on the pipes, which include an original Clarabella 8' from Middle C, a stop older than the date usually assigned for the "invention" of the type. The organ was in Episcopal churches in Charleston and Savannah before reaching the man who gave it to the college about twenty-five years ago. The Moore firm is to restore the two-manual 1873 Johnson & Co. organ, Opus 392, in the Congregational Church, Quechee, Vt. The organ was tonally altered in 1913, at which time all of the Swell stops became 8' ranks.

Hildene, the home of Abraham Lincoln's son, Robert Todd Lincoln, in Manchester, Vt., has a two-manual 1908 Aeolian player organ and a collection of 210 rolls. Like most existing Aeolians, the organ was built of first-rate materials but has long been unplayable. The Friends of Hildene have contracted with Larry Nevin of Guilford, Vt., to restore the organ next year at a cost of \$10,000.

Various versions of the following story have appeared in American papers recently, and here is the Associated Press release, found under the headline, "Choir Takes a Fall":

St. Mawgan, England—The local male choir was singing "When Stars Begin to Fall" when suddenly the baritones and tenors fell right through the floor.

An astonished congregation looked on at St. Mawgan Methodist Church as rotten flooring gave way beneath the St. Columba Choir.

"It's my most unusual experience in 10 years conducting," choir director Ivan Kessell said.

"People gasped, but they all saw the funny side of it afterwards when it was discovered no one was hurt.

Within five minutes of Sunday's accident, the choir was back in action with the hymn "My Anchor Holds," he said.

The 3-36 1858 Ferris & Stuart organ in St. Mary's R.C. Church, Norfolk, Va., has received a plaque from the Organ Historical Society citing it as "an instrument of exceptional historic merit, worthy of preservation." John Ogasapian played a recital on November 17, and the church issued a detailed, illustrated commemorative brochure.

TWO HOOK ORGANS IN BANGOR, MAINE - David S. Coco's research continues in old newspapers, and he sends us contemporary descriptions of a pair of organs destroyed in the Great Fire of 1911. St. John's Episcopal Church was an Upjohn building, and the organ was moved to the chancel later in the century. The frame First Baptist Church was replaced with a stone structure housing a two-manual Hall organ.

Opus 76, 1847, "2-27" - Whig and Courier, Thursday, August 19, 1847:

New Organ in St John's Church.

The Organ recently placed in this church is from the manufactory of Messrs E. & G. G. Hook of Boston, and fully sustains their well earned reputation. It is an instrument of the highest order. For beauty of finish, richness and sweetness of tone it ranks among the very best organs of these accomplish [sic] builders. The case is of the Gothic order, in beautiful harmony with the architecture of the church, 23 feet high, 12 wide and eight deep. There are two full sets of keys with an octave and a half of pedals.

The great organ contains the following stops; Open Diapason, Stop Diapason, Principal, Twelfth, Fifteenth, Flute, Clarabella, Dulciana, Cremona and Trumpet, Treble and Bass. The Swell has, Open Diapason, Double Stop Diapason, Viol de Gambia [sic], Stop Diapason, Principal, Night Horn, Trumpet, Hautboy, Tremulant and Stop Diapason Bass. The Sub Bass, a Double Open Diapason, extends down to C. C. C. (16 ft.) There are three coupling stops and two shifting movements.

This beautiful instrument gives universal satisfaction and ought to procure for the builders further patronage in this vicinity. The cost of it, though large, has been met with an unexpected liberality on the part of the parishioners of St John's, who in addition have just suffered a heavy draft upon them for the complete repair of their church.

This is an important addition to the musical appointments of our city. And we understand that the best musical talent amongst us has been very generously offered for a concert of sacred music, to occur at an early day in St John's when the organ will be still further exhibited by accomplished performers.

Opus 427, 1867, "2-22" - Whig and Courier, Friday, September 13, 1867:

Organ Concert this Evening - Description of the new Organ in the First Baptist Church. The Organ has two keyboards or manuales of four and three-quarters octaves each, or 58 notes to each keyboard, and a Pedale of two octaves and two notes (27 notes) and contains in the great Organ eight stops, viz: Open Diapason, Dulciana, St. Diapason Bass, Melodia, Octave, Bourdon, Fifteenth, Mixture; and in the Swell, Keraulophon, Stopped Diapason, Bass and Treble, Flute Harmonique, Violin, Oboe and Bassoon, and the Pedale contains a Bourdon and Flote. The Swell Organ contains 278 pipes, the Great Organ 452, the Pedale 54; total 784. The Organ has many modern mechanical appliances, by which the effects are multiplied so as to almost equal the variety of an Organ of twice its capacity. The Diapasons are of a lofty, grave, majestic character, forming a grand foundation for the brilliant chorus stops, which are wonderfully effective. Aside from these the solo and soft stops are of the sweetest character, and when brought out by the master hand of a skillful organist, are really enchanting. The style of the case and ornamentation of the front pipes are quite novel and attractive. Instead of a large awkward box case, with plain gilt pipes, which after a few years assume a decidedly brassy appearance, we are greeted at first sight with a light airy case with pipes illuminated in gold and colors, and with the swell organ almost in view, the pipes inside standing like an army ready to respond to the motions of the Commander-in-Chief.

We refrain from saying anything further, except to remind our readers of the Concert this evening, when we understand Mr. Davenport will be assisted by Mr.

Ryder of Boston, under whose supervision the Organ has been finished and put in order in the Church, and who is employed by the Messrs. Hook to exhibit their Organs. — Mr. Davenport is so well known as a master in musical affairs that we feel that it is not necessary to assure our readers that the Organists and singers will do their utmost to make the occasion worthy of the patronage of the music loving portion of our community.

Whig and Courier, Monday, September 16, 1867:

The New Organ, built for the First Baptist Society, by the celebrated Messrs. E. & G. G. Hook, of Boston, was opened on Friday evening, by a grand concert, under the direction of our Mr. Davenport, assisted at the Organ by Mr. George H. Ryder, of Boston, and by the following vocalists: Mrs. J. A. Crowell, Mrs. B. F. Bradbury, and Mr. Ora Pearson. Mr. Davenport handled the Organ in his usual masterly manner. — The voices were in the best of tone, and each performed its part admirably, and to the satisfaction of all. But the most interesting feature of the evening, was the performance by Mr. Ryder, representing a thunder-storm in the Highlands, in three movements, as follows:

First. Intended to represent the calmness and repose of nature on a summer afternoon; the pipe of the shepherd is heard in the distance, then echoing from hillside and valley; rustic dance interrupted by distant mutterings of thunder.

Second Movement. Approach of the storm; the tempest breaks in full violence.

Third Movement. The storm subsides; the thunder dies away in the distance, and the peasants are heard singing the Vesper Hymn as a thanksgiving for safe deliverance from the Tempest; "Finale."

This was rendered in such a manner that the audience were completely carried away, and one of our most respected old citizens, whose failing sight prevented his reading the programme, arose and was on the point of hurrying home to escape a drenching. — The bagpipe imitation was a novelty; and some present declared that they could understand some of the words in the vesper hymn as played.

* * *

Your editor does not have the exact date, but the following prophetic item was published in The New York Times during the year 1868:

ORGAN-PLAYING BY ELECTRICITY

Curious and Ingenious Invention—Probable Revolution of Church-Organ Playing.

There is on exhibition at the factory of Messrs. Hall, Labaugh [sic] & Co., No. 5 Bedford-street, in this City, an invention which bids fair to come into general use among church organists. The matter we refer to is an electro-organ action, by the use of which the performer may play the instrument with precision, though he be seated one, two, or three hundred feet therefrom. In fact, distance offers no bar at all to his manipulations of the organ, the principle on which the operation is based being similar to that of the telegraph. The inventor is Mr. Hilburne [sic] L. Roosevelt, of this City, a practical organ builder, and an excellent musician. The invention consists in using electric power in such a manner that the valves in the pipes of the instrument are opened and closed at will by the organist. A common key-board is used by the performer, and this may be placed in any position and as far from the instrument as is desirable. Surmounting the key-board, and just back of the ivory plating on the keys, is a small trough, not more than three-quarters of an inch in width, running across the whole and partially filled with quicksilver. Each key has a small wire firmly screwed on to the back of it, just

outside the pivot on which it works when pressed down in playing. The act of pressing down the key brings the end of this wire, which is arched over the inner side of the trough, into the mercury, where it remains immersed so long as the performer's finger is on the key. The other end of this wire connects with an electric battery; first, however, passing through a magnet in front of each pipe in the instrument corresponding with the keys. When the end of the wire attached to the key is drawn into the quicksilver trough, an electric current is instantly sent to the magnet, which operates upon and opens the valve in the pipe, and sounds the note struck on the key-board just as if the organist were playing after the usual manner. The mercury in the trough, we may remark, is covered over with glycerine, which prevents its being affected by dust or dirt. A small automatic bellows acts upon the pieces of zinc that are immersed in the acid cups to produce the electric magnetic current. This is filled with wind from the regular organ bellows, and closes of its own accord when the instrument is not in use, thus lifting the zinc plates from the cups, and destroying the electric continuity. The touch of an organ having this improvement affixed to it is no heavier than it would be without it. By a very simple arrangement, an organ having three banks of keys may be played with the same facility as one having only a single key-board. Many eminent performers have examined the invention, and speak of it in terms of praise.

* * *

Westminster Presbyterian Church, also called First Westminster, was a handsome stone Victorian Gothic/Romanesque building at the corner of Seventh and Blondeau Streets, Keokuk, Iowa. The Daily Gate City for January 12, 1872, described the interior of the \$45,000 edifice, and mentioned E. & G. G. Hook & Hastings' Opus 621, 1871, a "2-16":

The organ is a fine instrument and was purchased at a cost \$1,625 put up. It has 16 stops two manuals and one pedal stop. It was manufactured by E. & G. G. Hoops [sic] and Hastings, of Boston, and was bought from them. This arrived only a day or two since, and is not yet in its place. Workmen are now engaged in putting it up, and will have it ready for use in a day or two. We shall give a more extended notice of this instrument at some future time.

The case was of black walnut and there were probably nine ranks; the "extended notice" has not yet been found. The Constitution-Democrat described its successor, Hook & Hastings' Opus 1678, 1895, a "2-22," on November 22, 1895:

THE NEW ORGAN.

Description of the New Instrument to be Inaugurated at Westminster Church This Evening.

The grand concert to be given at Westminster Presbyterian church this evening is of much more than ordinary interest, for it marks the inauguration of the splendid new organ recently procured by that church. The purchase and installation of a large church organ is not an event that occurs so often that it fails to attract attention. On the other hand it is an occasion of great moment, not only to the congregation who are to enjoy the beauty of its music in their regular worship, but to the people in general of the city where the instrument is installed. A church organ is supposed to last a generation or longer. To be perfect it must possess that refined and sympathetic character so essential to a place of worship, Its tones must be solemn and grand, expressive of devotion and praise. It must be capable of effects suitable for both serious and cheerful occasions.

That the new instrument in Westminster church fully reaches these requirements was demonstrated to the few who were favored in seeing and hearing it Thursday evening, when a rehearsal for tonight's concert was held and the organ

used for the first time. The instrument was manufactured and put in place by the Hook & Hastings company of Boston, among the largest and most prominent concerns in the world engaged in organ building. This company built the old organ in this church, which the new one replaces, in 1871. In 1874 they furnished the organ now used in the Unitarian church, [Opus 779, "2-22"] and the Congregational church organ was constructed by them in 1880. [Opus 976, "2-18"] Some of the largest and finest organs in America were built by this old and well known firm.

The place where the old organ stood, on a high platform back of the pulpit, is the position occupied by the new instrument. Here it is elevated and unconfined, where the tone may be generally diffused throughout the large church. Its dimensions are fourteen feet wide, twenty-one feet high and seven feet, six inches deep. The effect of the organ, as viewed from the auditorium, is magnificent. Its proportions are in keeping with the size of the church. The case is a handsome one of quartered oak and impresses one more with its elegant simplicity than it would were it more elaborate and gaudy. The lower part of the case is composed of close panels, giving an effect of solidity in keeping with the size. The front pipes, which compose the upper part of the organ which is seen, are richly ornamented in gold and colors, cream and soft brown, with gold mouths, bands and figures, all in perfect harmony with the finishings of the church. In this respect the new organ is much better than the old, which with its walnut finish, was in severe contrast to the rest of the church. The new instrument must ever be a delight to the eyes of the congregation.

That it must be a pleasure to the ear is shown by its perfect mechanical construction. It has two manuals or keyboards, and a pedal, or foot notes, of two octaves and two notes. The compass of the manuals is from C to A, fifty-eight notes, and of the pedal from C to D, twenty-seven notes. There are twenty-two stops and 912 pipes, divided as follows:

Great organ--Open Diapason, 58 metal pipes; dulciana, 58 metal pipes; melodia or doppel floete, 58 wood pipes; octave (principal), 58 metal pipes; fifteenth (super octave), 58 metal pipes; trumpet, 58 metal pipes.

Swell organ--Bourdon, 46 wood pipes; open diapason, 58 wood and metal pipes; salicional, 58 metal pipes; stopped diapason, 58 wood pipes; flute harmonique, 58 metal pipes; dolce cornet, 116 metal pipes; oboe and bassoon, 58 metal pipes;

Pedal--Bourdon, 27 wood pipes; open diapason, 27 wood pipes.

Mechanical registers--Swell to great coupler; great to pedal coupler; swell to pedal coupler; tremolo; bellows signal.

Pedal movements--Great organ, forte combination; great organ, piano combination; swell organ, forte combination; swell organ, piano combination; reversible pedal to operate great to pedal coupler; balance swell pedal.

The music committee, on which devolved the duty of contracting and arranging for the organ and of attending to the details of tonight's concert, is composed of H. B. Blood, chairman, Henry Strickler, C. D. Mann, D. B. Hamill and W. C. Howell. While all are entitled to credit for the splendid way in which their work has been done, a special word of praise should be spoken for Mr. Mann. It was with him that the idea of a new organ originated, and he took the initiative in soliciting the necessary funds for the purchase of the organ, the price of which is \$3,000. He was untiring in his work until the instrument was an assured fact.

The church was completely gutted by fire on April 19, 1963, and only the records were saved. The Hook & Hastings was valued at the time at \$30,000, and the brown sandstone walls were knocked down in August. Westminster United Presbyterian Church moved to its new, brick "colonial" building at First and Main Streets early in March, 1966. Included in the completed edifice were the two-manual electric-action Casavant organ and three new cast bells from Petit-Fritsen of Holland.

Jim Lewis has found a copy of the four-page program leaflet for the

Formal Opening * * * * * Granger Recital Hall

Paradise Valley, California, .. January Eighteenth
Eighteen Hundred and Ninety-Nine

Programme

Organ, Introduction and Allegro from Sonata, D Minor	Guilmant
Mr. W. F. Skeelee	
Violin, "Zigeunerweisen"	Sarasate
Mr. Rinardy	
Piano, Impromptu, Op. 142, No. 3	Schubert
Mrs. May Cook-Sharp	
Soprano, (a) "My Mother Bids Me Bind My Hair"	Haydn
(b) Irish Folk Song	Foote
Mrs. Gertrude Auld Thomas	
Organ, (a) Canon, in B Minor	Schumann
(b) "The Question"	Wolstenholme
(c) "The Answer"	Wolstenholme
(d) "A Drop of Rain"	Kopylow
Mr. Skeelee	
Bass Flute, Concert Caprice, Op. 23	Terschak
Mr. Murray M. Harris	
Soprano, Aria from "Don Pasquale"	Donizetti
Mrs. Thomas	
Piano and Organ, "Consolation"	Dusseck
Mr. Sharp and Mr. Skeelee	
Violin, Fantasie on Verdi's "Il Trovatore," Op. 37	D. Alard
Miss Laura Mabel Johnson	
Soprano, (a) "Les Adieux de Manon"	Massenet
(b) "Les Filles de Cadix"	Delibes
Mrs. Thomas	
Piano, Rhapsodie Hongroise, No. 12	Liszt
Mrs. Sharp	
Organ, Overture to "William Tell"	Rossini-Buck
Mr. Skeelee	

Specification of the Two Manual Organ

Manufactured Expressly for Mr. Ralph Granger, of San Diego,
by Murray M. Harris, Organ Builder, of Los Angeles.

		<u>Great Organ</u>			
1.	Open Diapason - - - -	8 feet	metal	61	pipes
2.	Dulciana - - - -	8 "	metal	61	"
3.	Clarabella - - - -	8 "	wood	61	"
4.	Principal - - - -	4 "	metal	61	"
5.	Flute d'Amour - - - -	4 "	wood and metal	61	"
6.	Fifteenth - - - -	2 "	metal	61	"
		<u>Swell Organ</u>			
1.	Bourdon - - - -	16 feet	wood	49	pipes
2.	Violin Diapason - - - -	8 "	metal	61	"

3.	Salicional - - - - -	8	"	metal	61	"
4.	Vox Celeste - - - - -	8	"	metal	49	"
5.	Aeolina - - - - -	8	"	metal	61	"
6.	Stopped Diapason - -	8	"	wood	61	"
7.	Violina - - - - -	4	"	metal	61	"
8.	Harmonic Flute - - -	4	"	metal	61	"
9.	Harmonic Piccolo - - -	2	"	metal	61	"
10.	Oboe - - - - -	8	"	metal	49	"

Pedal Organ

1.	Bourdon - - - - -	16 feet	wood	30 pipes
2.	Lieblich Gedackt - -	16 "	wood	30 "

Mechanical Registers

1.	Great to Pedal Coupler	4.	Swell Tremolo
2.	Swell to " "	5.	Bellows Signal
3.	Swell to Great "	6.	Wind Indicator

Couplers also operated by Pneumatic Pistons between Manuals.

Pedal Movements

1.	Full Organ	5.	Mezzo, Swell Organ
2.	Forte, Great Organ	6.	Piano, " "
3.	Piano, " "	7.	Reversible Swell Tremolo
4.	Forte, Swell "	8.	Balanced Swell Pedal

Pedal Movements double acting.

Summary

Great Organ - - - - -	6 stops	- - - - -	366 pipes
Swell Organ - - - - -	10 "	- - - - -	574 "
Pedal Organ - - - - -	2 "	- - - - -	60 "
Total Speaking Stops -	<u>18</u>		
Mechanical Registers - -	6		
Total Registers - - -	24		
Pedal Movements - - -	8		
Total Movements - - -	<u>32</u>	Total Pipes -	<u>1000</u>

Pneumatic Action throughout entire organ. Extended key desk. This organ is designed with especial reference to great variety and beauty of solo and combination effects.

The beautiful Knabe Concert Grand was especially selected for Mr. Granger by the Fitzgerald Music Co., of Los Angeles.

Your editor has corrected a few spelling errors in the above copy, and there are likely a few remaining. Mr. Harris was an excellent builder, and he evidently played an unusual instrument.

* * *

The following editorial by B.O.C. member and Sub-dean of the New Hampshire Chapter of The American Guild of Organists, Roger Berube, appeared in the chapter's newsletter recently. Your editor tried a few pieces on just the Salicional 8' and Violina 4' after reading Mr. Berube's words, and they are useful stops!

—Yes, Jennifer, playing the organ can be hazardous to your health, if you play it loudly. A recent Purdue University research team made some startling discoveries concerning noise and human behavior. In their efforts to determine the serious effects of noise in plants where machines wage war with their operators, they also discovered

some alarming facts concerning music. In their tests they measured sound pressure in decibels, A-weighted (how the ear responds to sound), as the unit of measurement. Here is what they found. At 70 decibels, steady sound becomes annoying. At 75 to 80 decibels, possible ear damage can result. At 90 decibels there is speech interference. Loud singing enters here. One hundred decibels are termed Very Loud, equal to a loud orchestra. A rock concert enters at 110 decibels. At 120 decibels begins the threshold of discomfort equal to an overhead thunderclap. The threshold of pain is 130 decibels. The researchers found that background music is rated at 60 decibels, conversation at three feet is 70 decibels, and loud classical music registers at 80 decibels. They have also found that when a person is subjected to high noise levels, blood pressure rises. When a person moves away from the noise source, blood pressure returns to normal.

Relating all this information to our organ and music world, we have to ask ourselves, are we indeed going deaf or making ourselves insensitive to some audio frequencies? Why don't we hear more Dulcianas and soft-toned organ stops? Why are the reed stops in new organs almost always raucous and buzzy? And what about Mixtures that are supposed to add depth, clarity, and brilliance to an ensemble? They should not drown it out and make the listener cringe under a pew! Much serious thinking is needed by our church organists and musicians if we are to continue enjoying beautiful organ sounds.

Use only a minimum number of stops to do the job. Don't assail your listeners (and yourselves) with a barrage of pipes that don't mix well. Pay attention to the singing line and choose ranks that will deliver the needed sound or registration. Study the music carefully and be sympathetic in your choice of registration. You are fortunate if your reed stops are smoothly voiced. Use them carefully, especially if they are un-enclosed. You do not have to use a Mixture that contributes nothing but noise to the music. It is best to leave it out. If you do have a soft and beautiful stop like a Dulciana, Aeoline, Melodia, or Oboe, count your blessings and start using them again. Your audience probably won't hear them fully at first, but once their ears are soothed again, they will appreciate the subtle nuances in the music they hear and sing.

The "full organ" sound with reeds and mixtures can well exceed the 90 decibel level at which possible ear damage can result. In fact, some organs in certain acoustic environments can produce upwards of 120 decibels of discomfort. Can we afford to foist this clamor on our sensitive ears? Let our organists listen to the music they play, and most of all be gentle to yourselves. We deserve the very best, but the very best is not necessarily the loudest. Artistry manifests itself in the most subtle and gentle movements. As we are players, let us be first of all good listeners.

* * *

Rupert B. Lillie has written an interesting 21-page illustrated booklet, History of the Organs of First Church in Wenham (Mass.), published for the rededication of the organ on May 6, 1979. Mr. Lillie's research includes descriptions of the 1851 Parkman & Greenwood two-manual (a very unknown firm!); the 1910 two-manual Estey, Op. 831, and its 1955 expansion by Wm. F. Laws of Wenham; subsequent improvements by Robert G. Morel; and the recent tonal transformation carried out by Philip A. Beaudry.

The large and unusual annual catalog published by the Mechanical Music Center, Inc., Box 88, Darien, Conn., 06820, is worth perusal. The firm's showrooms merit a visit when you are in that area. William H. Edgerton, President, always has a large stock of restored and unrestored pianos, pipe and reed organs, music boxes, rolls, literature, etc. At Mr. Edgerton's home is a fully-equipped, large workshop.

St. Joseph's Roman Catholic parish, Laconia, N.H., has published a large booklet in honor of the fiftieth anniversary of the dedication of the present stone Gothic church. L. W. Leonard, of the the organists at the church, provided newspaper coverage of the purchase of the 2-20 1890 George Stevens organ, moved from the former building. The booklet contains a photograph and the stoplist of the instrument, renovated, revoiced, and provided with a new blower by the Andover Organ Company in 1979.

GEORGE SHERBURNE HUTCHINGS

The renowned Boston organ builder, George S. Hutchings, of English ancestry, was born in Salem, Massachusetts, on December 9, 1835. His parents, Eben and Harriet (Symonds) Hutchings, had four boys and two girls, of which George was the youngest. Directories list Eben's trade as "laborer and soap boiler." His parents died when George was quite young, and he was apprenticed to his brother Augustus, a carpenter and house-builder. George's talents as a carpenter came to the attention of the well-known Salem cabinet-maker, William Hook, the father of the famous Boston organ-builders, Elias and George G. Hook. Upon their father's recommendation, the Hooks hired Mr. Hutchings as a case-maker in 1857.

An 1896 article describing Mr. Hutchings' career states that, "When he had been in the factory but a few months, the foreman of the case makers left, and the position was offered to him. He at first declined it, feeling that it belonged to one of the older employees; but his employers insisting, and the men in the department joining in the request, he finally accepted."

On June 29, 1861, Mr. Hutchings enlisted as a Private in the Thirteenth Regiment, Massachusetts Volunteer Infantry, listing himself as a carpenter residing in Roxbury, not far from the large, frame Hook factory on Tremont Street. He was discharged in Boston on February 28, 1863, for disability "occasioned by the hardships of war," and was ill for some time thereafter. Mr. Hutchings returned to the Hook firm, "starting this time in the action department, he went rapidly through every department, and was then made superintendent of the entire factory" in 1867.

In October, 1869, George S. Hutchings became a partner in J. H. Willcox & Co. of Boston, a new firm of builders formed by Dr. John Henry Willcox, which included Mark H. Plaisted and G. V. Nordstrom, also former Hook employees. Nothing is now known of Charles H. Preston, a financial backer of the company.

John H. Willcox was born in Savannah, Georgia, on November 6, 1827, the son of Jacob Willcox of Berlin, Connecticut. Apparently a precocious organist, he played at St. Peter's Church, Chelsea, New York City, from 1839 to 1844, and for two years took lessons from Dr. Edward Hodges of Trinity Church. He spent two years at Yale, and received his degree at Trinity College, Hartford, in 1848. While at Yale, he was organist at Trinity Church, New Haven; during his Hartford years, Mr. Willcox played at St. John's Church. From 1849 to 1852, he was organist at St. Paul's Church, New Haven, and after coming to Boston in 1852, he was organist at St. Paul's and Grace Church. During the 1850's, he formed a close friendship with Elias Hook, and he played the "exhibition" recitals on many Hook instruments. Between 1858 and 1861, he was a partner of William B. D. Simmons, and Simmons & Willcox built many notable instruments with up-to-date tonal delights. Unfortunately, no confirmation of a visit by Simmons or Willcox to Europe has been found. Retaining his friendship with the Hook brothers, Willcox was their most popular player on instruments across the nation. In 1863, he became a convert to Roman Catholicism and was appointed organist at the prestigious new Church of the Immaculate Conception, Harrison Avenue, Boston. For his contributions to Catholic music as a recitalist, director, and composer, Willcox received an honorary Doctor of Music degree from Georgetown University. Around 1855, Willcox married Anna, daughter of the well-known piano-maker, Jonas Chickering, and they resided in a three-story house at 8 West Cedar Street, Boston. In 1872, suffering from increasing debility because of Bright's disease, Dr. Willcox withdrew from his firm. He died at his home, 29 Chester Square, Boston, on June 20, 1875, aged 47. The death certificate lists his occupation as "Musical Director" and he was buried in Mount Auburn Cemetery, Cambridge. The Willcoxes had no children.

Dr. Willcox was extroverted and personable. Some critics of his day questioned the real worth of his playing, for he performed mostly transcriptions and improvisa-

tions, and little genuine organ literature. But he was a prolific recital-player with definite opinions regarding what made an organ worth hearing. An obituary said of Willcox: "As an organist, Dr. Willcox was without a superior in the particular school which he preferred. A few surpassed him in technique, but no one in the country could rival him in exhibiting the capabilities and resources of the instrument."

Hutchings catalogs indicate that J. H. Willcox & Co. built and rebuilt about 35 instruments, four of which are known to exist, including Opus 1. The factory was located at 1758 Washington Street, Boston. The interests of Mr. Nordstrom were purchased, and beginning in January, 1873, Hutchings, Plaisted & Co. built and rebuilt approximately 95 tracker-action instruments in the factory at the corner of North Grove and Cambridge Streets, Boston. The building was formerly the shop of William Stevens, and was also the location of S. C. Symonds, a pipe-maker.

In 1884, Mark H. Plaisted moved to California, and is believed to have never again been in the organ business. His son, Roger W. Plaisted, was an expert in electricity, and was employed by George S. Hutchings in the 1890's. After the first months of 1884, the nameplates read, "Geo. S. Hutchings," and the considerable expansion of the business resulted in the move to spacious, leased quarters in the Harcourt Building, between Irvington and Harcourt Streets, Boston. While there were a few other tenants, pictures of the factory display only the Hutchings name very prominently, and it was advertised as "the largest church organ factory in the world" for fourteen years after Hutchings moved there in 1890.

Among Hutchings employees better-known as independent builders were James E. Treat, a voicer and finisher from 1876 to 1881, who returned in 1885, and was later known for his association with Edward F. Searles and the Methuen Organ Company; around 1890, Carleton Michell was a Hutchings voicer; and George H. Ryder was a Hutchings agent from 1893 to 1896. Ernest M. Skinner was an important employee from about 1889 to 1901, and his name appears in much of the correspondence from Hutchings' office during the late 1890's. Always a friend of Mr. Hutchings, Ernest Skinner perfected most of the company's pneumatic and electric mechanisms, and apparently had some control over tonal matters. Hutchings employed over a hundred men in the 1890's, and himself patented a pneumatic Barker machine design in 1887. Skinner assigned his employer half of his 1898 patent for the movable electric console. In 1892, Hutchings issued a 32-page catalog which showed the four-story brick building at 23-27 Irvington Street; contained the stoplists of the large organs in New Old South Church, Boston, and the New York Avenue Methodist Church, Brooklyn; gave the specifications for fifteen two and three-manual organs at prices from \$1800 for nine ranks to \$8500 for 39 ranks in 35 stops; and listed the homes of 290 instruments built since 1869.

Hutchings was not a prolific writer for the public, but he did leave a small, stained, leather-bound, data-filled pocket notebook, fortunately owned by your editor. It shows a great imagination, and considerable experimentation and observation. While a builder of superb mechanical action at least through 1907, Mr. Hutchings produced tubular actions as early as 1892, and the first electric actions appeared in 1893. His delay in adopting such mechanisms apparently gave way under the persuasion of Mr. Skinner and the obvious success of his chief competitors, Hook & Hastings and Farrand & Votey.

Historians have not located a complete list of Hutchings organs published after the completion of Opus 485, in June, 1899. From 1899 to 1901 the nameplate read, "Geo. S. Hutchings & Co.", and in January 1901, the Hutchings-Votey Organ Company was formed as a West Virginia corporation with Mr. Hutchings as President and Mr. Skinner as Vice-president. The new firm had purchased the name, assets, and Roosevelt patents (purchased in 1893) of the Votey Organ Company of Detroit, Michigan, formerly Farrand & Votey. It appears that Edwin S. Votey himself, a pioneer in

"player" mechanisms for organs, had little, if any, connection with the Boston firm. Just the name of Hutchings appeared on organs through at least Opus 550, but the merger resulted in adding the Roosevelt and Votey opus numbers to the Hutchings list, and commenced renumbering with the new, grand total. The huge and justifiably well-regarded four-manual instrument in Woolsey Hall, Yale University, is Opus 1469, 1902. In 1901, the firm published William Horatio Clarke's booklet, Concerning Organ Mixtures, which did not treat such stops favorably!

At the Yale commencement in 1903, five men received honorary Master of Arts degrees, and Mr. Hutchings was on the Woolsey Hall platform with two other recipients, Louis Comfort Tiffany, the artist, and Benjamin Johnson Lang, musician, of Boston. The Yale gentlemen making the award to the "Master Organ-builder" are quoted in the Yale Alumni Weekly for July 15, 1903:

Professor Perrin—Mr. Hutchings has just brought to climactic point his work of nearly half a century in the building of organs. In this work he has obscured the distinction between the artizan and the artist. This work, so preeminently a work of peace, has been interrupted but once, and then by honorable service in a Massachusetts regiment of volunteers for the Civil war, where the notes of the harps and organs of all the sons of Jubal were drowned in the rattle and thunder of musketry and cannon. The Newberry Memorial Organ can be made to voice war and tempest; but its prevailing diapasons force all harshness and discord into peaceful resolution.

President Hadley—For all that you have done in promoting the art of organ building, which is so signally illustrated in the great instrument which we have heard to-day, we confer upon you the degree of Master of Arts.

We do know that it was indeed a proud moment for the orphan from Salem, who had very little formal education.

In November, 1904, the Harcourt Building was destroyed by a fire which did not start in the major portion leased by Hutchings-Votey, and the office records were burned. The builders immediately moved to temporary quarters, principally on Wareham Street, Boston, and in June, 1905, a permit was issued for the building of a \$90,000 plant at the corner of Pacific and Albany Streets in Cambridge. The large, brick building exists, but its construction did not begin a happy period in the firm's history. The Hutchings-Votey Organ Company was best-known for its fine tubular-pneumatic and electro-pneumatic actions, operated by well-appointed key-desks, but many tracker instruments bear the nameplate. The Church Organ Worker strike from June to October, 1907, involved 150 men in various Boston shops, but just three of the 125 men in the Cambridge factory went on strike.

In December, 1907, Hutchings-Votey "assigned for the benefit of creditors" and the nameplate was no longer used. On February 1, 1908, the Hutchings Organ Co., Inc. was formed by the partnership of Mr. Hutchings and Emory W. Lane, a Waltham Mass., builder for eighteen years, with a factory at 1041 Main Street, Waltham. The new company moved to the shop of Mr. Lane, now gone. On February 18, all of the Hutchings-Votey machinery and equipment was sold at auction in 800 lots. Charles D. Irwin, a Chicago organist and long a Hutchings supporter, and John R. Murphy were assignees of what was likely a sale to avoid bankruptcy. On October 26, 1908, Mr. Hutchings mortgaged his home to the Home Savings Bank of Cambridge for \$6000.

The Hutchings Organ Co., Inc., listed assets at \$47,878.58, and Mr. Lane was the factory manager. The principal officers were Mr. Hutchings and Frederick J. Flaherty, formerly an organ-builder in St. John, New Brunswick. The firm did well, and published Everett E. Truette's Chimes and Carillons in 1910. In February, 1911, Mr. Hutchings was ill in a New York City Hospital, and Mr. Lane evidently wished to be an independent builder again. In March, 1911, the firm purchased land on Beaver Street in Waltham, and moved into a new cement-block factory in June, 1912. Mr. Lane continued in the Main Street building. In 1911, the company published a list of 1660 completed organs, but a copy of the booklet has not been found. While the

76-year-old Mr. Hutchings was ill, Mr. Flaherty assumed management, and the firm's assets were listed at more than \$124,000. By 1912, Hutchings' old New York office at 23 Union Square had moved to 156 Fifth Avenue. Public records show legal financial manipulations that indicate trouble in the corporation. On March 12, 1913, the Hutchings Organ Company bought the Beaver Street property from the mortgage-holders.

George S. Hutchings died at his Cambridge home on June 1, 1913, aged 77, of arteriosclerosis. His last months were no doubt troubled by the knowledge that his firm, much reduced in size but still producing a quality product, was not financially secure. He was, like Ernest M. Skinner, an exceptionally worthy builder, but not an astute businessman. The funeral was conducted at his home on the afternoon of June 5, and the body was buried in Greenlawn Cemetery, Salem.

Mr. Hutchings was conscientious, genial, honest, respected, and a craftsman who never skimped on workmanship and materials. He was a member of St. Philip's Episcopal Church, Cambridge, a Mason, and a Republican. His first wife was Lydia Augusta Foster of Salem, whom he married there on Christmas Day, 1856. She died in 1869 and was the mother of two daughters, Alice Augusta (Alden) and Susie Mabel (Clapp), both living in 1931. Mr. Hutchings' second wife was Mary Elizabeth Cook of Salem, where he married her on January 18, 1872. Their daughter, Florence H. (Gorton), was also living in 1931. In 1863, Mr. Hutchings boarded on Fourth Street, North Cambridge, and the family lived in Boston in the 1870's. During the 1880's, the Hutchings' had a frame house at Pearl and Chestnut Streets in Cambridge, and in 1890, Mr. Hutchings bought land nearby at 75 Henry Street. The large, frame, two-story "Queen Anne style" house was first occupied in 1892, and the building exists almost intact today, though the area has deteriorated slightly. The elegant oak hall paneling is obviously the work of men in the Hutchings factory. Mrs. Hutchings sold the house soon after 1913 and moved to Arlington, where she died in 1931.

Though some excellent (if orchestrally voiced) organs were built after the death of the founder, the Hutchings Organ Company was definitely in a decline, and the First World War finished it. In 1914, the assets were claimed to be \$300,000, and no President was listed after Hutchings' death, but William B. Rogers was the Vice-president. Mr. Flaherty left in October, 1914, and was associated with another Boston builder, James Cole. Assets decreased in 1916, but a news item that November said the company "had a good year." The factory was closed in November, 1917, and the firm was officially dissolved in 1919. However, Mr. Flaherty incorporated yet another Hutchings Organ Company in June, 1927, having used the name a year earlier at his home address, 29 School Street, Waltham. That brief and now unknown revival of the great name in organ-building was dissolved in 1932.

George S. Hutchings was personally associated with the production of about eight hundred instruments, of which perhaps a hundred exist in recognizable form. Perhaps unfortunately, many organs were built for prominent churches that have had money for replacements. The organs that remain reveal that Mr. Hutchings was one of the very finest builders in the last 150 years.

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Your editor wishes to thank Martin R. Walsh, who has done a large amount of research condensed into the paragraphs above. He spent many hours checking the variations in the printed opus lists of 1876, 1892, 1897, and 1899, and has visited many of the churches on the lists. Much remains to be discovered, including the manner in which Mr. Hutchings spelled his middle name, often found without the final e.

The annotated opus list begins in this issue, and while it takes a major amount of Newsletter space, the record of Mr. Hutchings' work is an important documentation. The word "exists" is underlined with the admonition that the organ has been seen in recent years... Your editor would be pleased to receive details regarding the past or present state of any of the listed organs, including the non-tracker instruments built early in this century.

THE HUTCHINGS LIST

including the opus lists
of

J. H. Willcox & Co., Hutchings, Plaisted & Co., and Geo. S. Hutchings,
to be concluded with a partial listing of organs built by
Geo. S. Hutchings & Co., the Hutchings-Votey Organ Co.,
and the Hutchings Organ Co., Inc.

1869 - 1917

* * *

The oldest known catalog is the 1876 Hutchings, Plaisted & Co. brochure that lists sixty-nine instruments and two-one manual, ten-register organs "For Sale in Factory" as No. 70 and No. 71. They probably appear on the later lists with different numbers, as mentioned below. Three organs do not appear on the later lists: No. 49, for the Baptist Church, Guelph, Ontario, having twelve registers; No. 68, for the Baptist Church, Franklin, Mass., having fourteen registers; and No. 69, for Immaculate Conception R. C. Church, Lowell, Mass., having fifty-two registers. Four early organs listed in the August 1892, catalog of 290 organs, and appearing on the transcript below (which uses the later numbering system), are not on the 1876 list: No. 6, No. 10, No. 25, and No. 69. Of the four, the first and last have ten registers each.

The printed lists give no dates of installation or number of manuals, and such data has been included by the editor when it is definitely known. Spelling corrections and more specific church names have been inserted where necessary. In the early years of the firm, organs having up to twelve registers had one manual, but by 1891, two-manual instruments of seven ranks had twelve knobs. Organs of thirteen to thirty-two registers were almost always two-manual instruments, and a larger number indicates three manuals. However, in the vicinity of thirty-one stop knobs (the pedal movements were never part of the total), one could have a large two-manual or a small three-manual organ.

With the exceptions of Barker lever devices and some pneumatic stop actions in the larger installations, all of the organs prior to Opus 284, 1892, had tracker action. Whenever the type of action is known, it will be mentioned in the notes after Opus 285. Prior to the Hutchings-Votey merger in 1901, the great majority of Hutchings organs had mechanical action. With the exception of Opus 328, 1893, Hutchings evidently built no four or five-manual organs before June, 1899.

J. H. Willcox & Co.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>	<u>City or Town</u>	<u>State</u>	<u>Church, Hall, or Residence</u>
1	1869	1	12	Jamaica Plain	Mass.	St. Thomas' Catholic Church Exists in St. Stanislaus Bishop & Martyr Catholic Church, South Deerfield, Mass.
2		1	10	Woodstock	Md.	Jesuit College Now College of the Sacred Heart; "12" registers on later lists.
3		1	8	Boston	Mass.	Church of the Redemptorist Fathers Likely the predecessor of the Basilica of our Lady of Perpet- ual Help, the "Mission Church" in Roxbury.

No.	Year	Man.	Reg.			
4		2	16	Hingham	Mass.	First Church "Old Ship Church"; replaced by Hutchings-Votey in 1902.
5		3	54	Philadelphia	Pa.	St. Peter's Catholic Church Rebuilt or replaced; case may exist; "40" registers on 1876 list.
6		1	10	New York	N.Y.	St. Alphonsus' Catholic Church Moved by 1892 to St. Michael's Church, Chicago, Ill.
7	1871	1	11	Waltham	Mass.	Swedenborgian College <u>Exists</u> ; always in Piety Corner Chapel, now Covenant Congregation- al Church; rebuilt as 1-11 by P. A. Beaudry Co. in 1979.
8		2	32	Salem	Mass.	Mechanics' Hall Gone.
9		2	19	Macon	Ga.	Christ Church, Episcopal No information.
10		-	--	South Boston	Mass.	St. Vincent's Catholic Church Organ gone.
11		2	24	La Crosse	Wis.	First Congregational Church Gone; Wicks instrument.
12	1871	1	10	West Springfield	Mass.	Episcopal Chapel Church and contents taken by creditors in 1883 and shipped by barge to become the Church of the Good Shepherd, Wareham, Mass.
13		2	16	Fitchburg	Mass.	Masonic Hall No information.
14		2	16	Boston	Mass.	Horatio Harris residence Moved by 1892 to the Unitarian Church, Newton Centre, Mass.; organ gone.
15	1871	2	18	Westford	Mass.	Unitarian Church Now the United Church; renovated, revoiced, and enlarged from 14 to 17 ranks by the Andover Organ Co. in 1966; <u>exists</u> .
16		2	19	South Weymouth	Mass.	Universalist Church Taken out by William Laws.
17		2	26	Jackson	Mich.	First Baptist Church No information.
18		2	24	Wheeling	W. Va.	First Presbyterian Church Church listed for Hook & Hastings' Op. 2031, 1904, "2-33."
19		2	24	Philadelphia	Pa.	Spring Garden Presbyterian Church <u>Existed</u> in 1960 in McDowell Memor- ial Presbyterian Church; case front altered.
20	1871	2	30	Lowell	Mass.	Joseph H. Ely residence Moved c.1884 to the Fifth Street Baptist Church, Lowell, and the case altered by Geo. S. Hutchings; burned January 26, 1979.

No.	Year	Man.	Reg.			
21		3	39	Baltimore	Md.	Christ Church, Episcopal Organ gone.
22		1	11	Manalapan	N.J.	Presbyterian Church No information.
23		2	21	Syracuse	N.Y.	Central Baptist Church <u>Exists in St. Cecilia's Catholic Church, Solvay, N.Y.; case front altered.</u>
24		2	25	Lynn	Mass.	First Congregational Church Former building sold to a Jewish congregation; electric-action organ in later edifice.
25		2	--	South Boston	Mass.	St. Augustine's Catholic Church W. B. Simmons organ rebuilt by <u>Joel Butler</u> of Boston, under the supervision of J. H. Willcox; electrified in 1979.
26	1873	2	23	Lawrence	Mass.	Eliot Congregational Church Opened in Jan., 1873, and <u>Hutchings, Plaisted & Co.</u> named as the builders; likely built under the former name; church merged to form Trinity Congregational Church in 1884; organ gone.
27	1872	2	32	Fall River	Mass.	First Baptist Church Replaced a two-manual Henry Erben moved to the Congregational Church in Plymouth, N.H.; replaced by Austin three-manual, Op. 1197; part of the case exists.
28		2	18	Bethlehem	Pa.	Presbyterian Church No information.
29		2	30	Brookline	Mass.	Harvard Congregational Church Said to have had a Hutchings, Plaisted & Co. nameplate and sold to Trinity Episcopal Church, Bristol, R.I., when replaced by Op. 407; church later purchased Aeolian-Skinner's Op. 885.
30		2	24	Chelsea	Mass.	Carey Avenue Baptist Church May have burned; no information.
31	1872	3	40	Boston	Mass.	Second Universalist Church, Columbus Avenue Church at corner of Clarendon Street; no information.
32	1872	2	30	Boston	Mass.	World's Peace Jubilee, 1872 Placed in the temporary Coliseum; no information.
33		2	24	Fitchburg	Mass.	First Parish Unitarian Church Replaced by E. M. Skinner three-manual, Op. 721; electrified and altered c.1928 by Joseph Smith and in Emmanuel Evangelical Lutheran Church, Fitchburg.

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34		30	Providence	R.I.	First Universalist Church Electrified twice; many original pipes retained.
35	2	19	Medford	Mass.	Methodist Episcopal Church No information.
36	2	16	Doylestown	Pa.	First Presbyterian Church Now the Doylestown Presbyterian Church; organ taken in trade for \$1000 by C. S. Haskell of Philadelphia in 1913.

Several of the organs numbered 27 to 36 and listed above may have borne the name-plate of the successors of J. H. Willcox & Co.: -

Hutchings, Plaisted & Co.

37	1873	2	23	Providence	R.I.	Church of the New Jerusalem The building was later the Meat Cutter's Union and then Salvation Army headquarters; moved to the Methodist Church, Long Prairie, Minn., and altered by Charles Hendrickson in 1978; <u>exists</u> .
38	1873		30	Washington	D.C.	New York Avenue Presbyterian Church Said to have been rebuilt or replaced by John Brown of Wilmington, Del.; some pipes are in Aeolian-Skinner's Op. 1149 in the later building.
39		2	16	Chicago	Ill.	Grace Methodist Episcopal Church No information.
40		2	16	New Orleans	La.	Presbyterian Church No information.
41		2	16	East Boston	Mass.	Church of the Sacred Heart of Jesus <u>Exists</u> in St. Hyacinth's Catholic Church, New Bedford, Mass.
42		2	16	Boston	Mass.	Congregational Church, Ward 23 Central Congregational Church in Ward 23 burned in the 1930's.
43		2	24	Salem	Mass.	St. Peter's Episcopal Church There is now an electric-action hodgepodge in the church.
44	1873	2	21	Enfield	Mass.	Congregational Church May have been a rebuild; burned in August, 1936.
45		2	27	Lynn	Mass.	Washington Street Baptist Church Burned in 1905; replaced by Möller three-manual, Op. 646.
46			32	Malden	Mass.	Methodist Episcopal Church If it was what is now Central Methodist Church, the organ burned in 1913 and was replaced by the Hutchings Organ Co.
47		2	16	Windsor, N.S.	Canada	Baptist Church No information.
48		2	17	Boston	Mass.	St. John's Episcopal Church, Ward 22 Also listed as "Boston Highlands";

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49	2	16	East Milton	Mass.	the church was at 1262 Tremont Street, Roxbury; no information. Congregational Church Later in the B.P.O.E. Lodge and destroyed in the 1960's.	
50	2	16	Cambridgeport	Mass.	Masonic Hall Building destroyed in 1904.	
51	2	30	Lowell	Mass.	First Universalist Church Building demolished c.1940; parts of organ said to have been salvaged.	
52	1	10	Saxonville	Mass.	Congregational Church Replaced in 1906 by an existing three-manual Geo. Stevens tracker, rebuilt by James Cole.	
53		12	Taunton	Mass.	St. Thomas' Chapel Organ gone; nameplate found in Wm. Laws collection.	
54	1875	2	21	Boston	Mass.	Eugene Thayer's Studio, Odd Fellows' Building, Tremont and Berkeley Sts. Exists in the North Parish Universalist Church, Woodstock, Vt., which purchased it for \$1500 in 1881; 16 ranks; restored by the Andover Organ Co., Inc., in 1969.
55	2	24	Providence	R.I.	Pilgrim Congregational Church Exists in St. Angela's Catholic Church, Mattapan, Mass; 29-note Pedal compass.	
56	1	12	York	Me.	Congregational Church A rebuild of a c.1845 organ; junked in 1959, but parts salvaged and the organ rebuilt by Jeremy Cooper of Epsom, N.H., for Church of the Ascension, Lutheran, Glendale, L.I., N.Y., in 1980.	
57	2	23	Salem	Mass.	First Church Organ gone.	
58	1876	3	64	Boston	Mass.	New Old South Church, Congregational Rebuilt by Hutchings-Votey; replaced by E. M. Skinner four-manual, Op. 231, 1915; case taken away when new Reuter was purchased c.1970.
59	2	19	Houston	Texas	Christ Church, Episcopal Aeolian-Skinner three-manual, Op. 976, 1938.	
60	2	24	Boston	Mass.	Highland Congregational Church, Ward 22 Church on Parker St., Roxbury; organ sold in 1979 to the Church of the Immaculate Conception, Newburyport, Mass., where it will be restored by the Lahaise brothers.	