

The next Club meeting will be a joint "organ crawl" with the Merrimack Valley Chapter of the American Guild of Organists on Saturday afternoon and evening, October 11. Five old Massachusetts tracker organs northwest of Boston are to be demonstrated. If you plan to arrive after the tour starts, and desire a dinner reservation or details, call David or Permelia Sears in advance at (617) 649-9379. The schedule is below.

2:00 - Congregational Church, Dunstable, on Route 113 in the center of the town; 2-9 1913 Geo. W. Reed organ, rebuilt and enlarged to 13 ranks by the Andover Organ Company in 1973.

3:00 - Sears residence, High Street, Dunstable, on the right side, 9/10 of a mile from the center of town; 2-10 1888 Hook & Hastings organ, Opus 1394, built for Trinity Episcopal Church, Marlborough, Mass., and currently being set up in the former garage.

4:30 - Baptist Church, West Townsend, on Route 119 in the village; 1-9 c.1860 George Stevens organ.

5:30 - Dinner at the Groton Inn Restaurant, behind the former inn on Route 119 in the center of Groton.

7:30 - St. James Roman Catholic Church, West Groton, a field stone building off Route 225; 2-17 c.1847 George Stevens organ, said to have been moved from the Congregational Church in Groton in 1932.

8:30 - First Parish Church, Unitarian, Groton, on Route 119, next to the Inn; 2-12 1876 E. & G. G. Hook & Hastings, Opus 822, built for the Church of the Advent, Boston, when it occupied the Bowdoin Street building now the Church of St. John the Evangelist.

Plan to attend and also enjoy the fall foliage. Permelia Sears, Harold Knight, and John K. Ogasapian are among the demonstrators.

* * *

Our well-known and valued friend Thomas Murray has issued two excellent and unique recordings of interest to every Club member. E. & G. G. HOOK, The Recorded Documentary of a Great American Organbuilder, has been selling well for several months, and one may order the records for \$6.98 each or \$12.98 for the set, post paid, from BKM Associates, P.O. Box 22, Wilmington, Mass., 01887. A flyer is sent with this issue of the Newsletter.

In Volume I, The First Twenty-five Years, Barbara Owen, Ed Boadway, Robert Newton, and Robert Lahaise describe four organs stop-by-stop as they are demonstrated by Mr. Murray. The instruments chosen are the 1827 one-manual in the Essex Institute, Salem, Mass.; the 1842 two-manual in the First Parish Church, Unitarian, Northfield, Mass.; the large 1849 two-manual in the Congregational Church, Hinsdale, N.H.; and the famous 1854 three-manual in the First Parish Church, Unitarian, Jamaica Plain, Mass. Pieces by Moller, Zeuner, Camidge, Thorley, Boyce, Mendelssohn, and Bach are

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.

performed amid the stop demonstrations.

Volume II, The Boston Masterpieces, shows the magnificence of the 1863 instrument in the Church of the Immaculate Conception, one of the finest 19th century organs in the world. Mr. Murray plays Rheinberger's Sonata No. 5 in F-sharp minor, Opus 111. Every stop in the glorious and large-scaled 1875 opus in the Cathedral of the Holy Cross is demonstrated, and laborious special maintenance was done in the monumental and seldom-heard organ to assure a proper recording.

Our profound thanks to Mr. Murray and the recording engineers for a job well done!

* * *

Boston Organ Club members are cordially invited to attend a recital to be played by Mr. Murray on the 1827 George G. Hook organ in the Essex Institute, 132 Essex St., Salem, Mass., at 8:00 p.m., Monday, September 15. The event will commemorate the one hundredth anniversary of the death of George G. Hook and introduce the recordings. Refreshments and a reception will follow the program.

Mr. Murray has resigned his position as organist and choirmaster at the Cathedral Church of St. Paul, Boston. The change is deeply regretted by many who thus witness the dissolution of the splendid choir of men and boys, considered too "sexist" and too expensive by the current cathedral authorities. The choir stalls have been removed from the chancel and Sam Walter has been appointed the interim organist and choirmaster, directing a paid mixed adult choir in the rear gallery. However, Mr. Murray is enjoying his freedom from the shackles of declining tastes among the Episcopal hierarchy, and has published the following list of his fall recitals:

- Sept. 28, 4:00 p.m. Valparaiso University, Valparaiso, Ind.; with a master class the previous day at 1:00 p.m.; Schlicker organ.
- Oct. 12, 7:30 p.m. Church of Christ at Dartmouth College, Hanover, N.H.; dedicatory recital on the 1935 AEolian-Skinner organ, enlarged by John Wessel, 1980.
- Oct. 19, 8:00 p.m. Calvary Church, Pittsburgh, Pa.; with a master class for the A.G.O. the following day at 8:00 p.m.; Casavant organ.
- Oct. 26, 4:00 p.m. St. Thomas Episcopal Church, Taunton, Mass.; dedicatory recital on the rebuilt three-manual 1899 Jardine organ.
- Nov. 7, 8:00 p.m. First Congregational Church, Los Angeles, Calif.; large Schlicker organ in gallery; Skinner organ in chancel.
- Nov. 16, 4:00 p.m. Pilgrim Lutheran Church, Warwick, R.I.; dedicatory recital on Andover Organ Co. rebuild of Geo. S. Hutchings, Opus 503, 1900, moved from St. John's Episcopal Church, East Boston, Mass.
- Nov. 23, 5:00 p.m. First Presbyterian Church, Dallas Texas; four-manual Sipe tracker organ.

* * *

David & Charles, Inc., Box 57G, North Pomfret, Vt., 05053, have a nice selection of British books about music. A flyer describing Jonathan Rennert's George Thalben-Ball will be sent to all Club members (postage permitting, with this Newsletter), and you are invited to take advantage of the discount made available to us. Those who have heard Thalben-Ball play will know the value of this interesting addition to any library of books about the organ.

* * *

Bozeman - Gibson & Co. of Deerfield, N.H., recently signed two contracts for new mechanical-action organs. A large two-manual is to be built for St. Paul's Episcopal Church, Brookline, Mass., in 1982, replacing the instrument that burned a few years ago. Christ Lutheran Church in Charlotte, N.C., will receive a two-manual instrument in 1981.

The Boston Organ Club

New members:

Armstrong, Susan	Box 291, Maltaville Rd.	Round Lake, N.Y.	12151
Frisiello, Stephen	91 Central Avenue	Everett, Mass.	02149
Langord, Allen	15 Overlook Drive	Southborough, Mass.	01772
Lien, Mrs. R. J.	1010 Nashville Avenue	New Orleans, La.	70115
Mitchell, Walter J.	131 Stewart Street	Fall River, Mass.	02720
Peterson, Stephen K.	166 Jay Street	Albany, N.Y.	12210
Stephens, Julie E.	7919 West Cermak Road	North Riverside, Ill.	60546
Szabo, Julius T.	Quality Woodcraft Co., 328 E. 78 th Street	New York, N.Y.	10021
Thompson, Charles W.	2616 N.E. 30 th	Portland, Ore.	97212
Traugott, Mrs. E. L.	5351 St. Anthony Avenue	New Orleans, La.	70122
Watters, Rev. Timothy J.	Box 818	Charleston, S.C.	29402
Wells, Robert C.	8 Tanners Lane, RD 2	Rensselaer, N.Y.	12144
Williams, Keith B.	341 Second Street	Troy, N.Y.	12180

Changes of address:

Adair, Rev. Ralph H.	577 Carew Street	Springfield, Mass.	01104
Baird, James R.	Box 69	Bealton, Va.	22712
Bell, Nancy J.	51 Moore Road	Wayland, Mass.	01778
Brzezinski, James	4110 Long Beach Blvd., Apt. 4	Long Beach, Calif.	90807
Galkins, Grosvenor Jr.	51 Pembroke St., Apt. 2	Newton, Mass.	02158
Carver, Ralph E., R.N.	RFD 2, Box 41, Buccaneer Way	Mashpee, Mass.	02649
Coleberd, Robert E.	8112 Bleriot Avenue	Los Angeles, Calif.	90045
Gammons, Edward B.	19 Beal's Cove Road, Apt. H	Hingham, Mass.	02043
Hassman, Carrol W.	54 Lincoln Street	Newton, Mass.	02161
Kowalyszyn, Stephen Paul	First Presbyterian Church, 16 Broad St.	Charleston, W.Va.	25301
Lay, Gilbert H.	13 Cleveland Avenue	Worcester, Mass.	01603
Rosenfield, Jack	131 State St., S-201	Boston, Mass.	02109
Walter, Samuel	21 Vaille Avenue	Lexington, Mass.	02173
Whitmore, Jonathan F.	RFD 4, Box 98	Auburn, Me.	04210
Wright, Gary	11 Oak Street	Newburyport, Mass.	01950

Addresses unknown:

Clary, Rebecca
Davis, G. Lane
Pinel, Stephen L.

* * *

Obituaries

Two well-known and well-liked founders of the Boston Organ Club died recently. Both men contributed much to the knowledge and appreciation of organs in areas far larger than the region around Boston, and both are greatly missed by their many friends. The Club extends its sympathy to their families.

Joseph A. Muise, Sr., died in Florida on January 19, stricken while doing maintenance on the large Ruffatti organ in the Coral Ridge Presbyterian Church. Mr. Muise, 62, was an organist and choir director in the Boston area for more than thirty

years, and was active in the American Guild of Organists, the Organ Historical Society, the American Theatre Organ Society, and American Mensa Limited. He founded and for several years directed the Waltham Interfaith Chorus, and he was twice president of the Waltham Musical Club.

Joe's Hook & Hastings/Estey residence organ, around which he built his Waltham home, is now divided and serving in two locations, his Florida home and the Presbyterian Church in Waltham. He was an expert in the restoration of reed organs, and many of his efforts in that field of work are on display in a museum in Montgomery, Alabama. Before retiring to Florida, Joe attended every Club meeting, and we were fortunate to see him occasionally after he moved south.

Mr. Muise is survived by his wife Dorothy, of Fort Lauderdale, Florida, and his son, Joseph A., Jr., of Dedham, both members of the Club. A daughter, Deborah La Penta of Wilmington, Mass., is the mother of his grandson, Jason La Penta. A graveside service for the interment of Joe's ashes was held at Mount Peake Cemetery in Waltham on June 7.

Jack B. Fisher died in Boston on June 14 at the age of 56. While he had been ill for several months, Jack rallied and performed on May 4 at the Louis Vierne Festival which he arranged at Immaculate Conception Church, Boston. A native of Houston, Texas, where his mother and sister reside, Jack had a distinguished career in church music in the midwest and Boston, especially at Emmanuel Church, Newbury Street. He was a tireless worker for the American Guild of Organists, and often gave recitals for the Club and the Organ Historical Society. Jack was in recent years Professor of Organ at Boston University, director of music at the Union Church in Waban, Titular Organist at the Church of the Immaculate Conception (where the preservation of the Hook/Hook & Hastings organ was one of his prime interests), and organist at Temple Sinai in Brookline. His numerous other duties included membership on the board of trustees of the Methuen Memorial Music Hall.

Jack's funeral mass was celebrated at the Church of St. John the Evangelist, Boston, on June 18, an ecumenical celebration which included clergy from St. John's, St. Michael's in Marblehead, Fr. Francis Gilday of the Church of the Immaculate Conception, and Rev. Boyd Johnson of the Union Church, Waban. The music was provided by the Schola of the Monastery of St. Mary and St. John, and Sally Slade Warner was the organist.

Contributions in Mr. Fisher's memory may be made to the Organ Maintenance Fund, Immaculate Conception Church, 775 Harrison Avenue, Boston, Mass., 02111.

Dr. Homer P. Whitford, 87, died in Cambridge, Mass., on April 30. In his long career he was an army band director, assistant professor of music at Dartmouth College, faculty member at the New England Conservatory of Music, organist and choir director at the First Church in Chestnut Hill, and organist at McLean Hospital. Mr. Whitford was organist and choirmaster at the First Church in Cambridge from 1934 to 1956, held two honorary degrees, and published more than 150 compositions and arrangements—many of which are still in print and quite well-known.

Mr. Whitford's family includes two daughters and ten grandchildren and great-grandchildren. A memorial service featuring his compositions was held at the Payson Park Church in Belmont on May 18.

Katherine K. Davis, 87, a nationally-known organist and choral composer, died in Concord, Mass., on April 20. Miss Davis was born in Missouri, and graduated from Wellesley College, where she later taught. More than 800 compositions and arrangements bear her name, and she compiled this nation's most popular anthem books for junior choirs and women's voices. Miss Davis was buried in the Sleepy Hollow Cemetery, Concord, and the Brockton Chapter of the American Guild of Organists honored her in a festival service on May 18.

R. Deane Shure, 95, a prominent composer of piano, organ and choral music, died in Gaithersburg, Md., on August 11. Mr. Shure graduated from Oberlin College, did

graduate work in Dresden, Germany, and was for forty-six years the director of music at the Mount Vernon Place Methodist Church, Washington, D.C., where a memorial service was held on August 17. Mr. Shure's works include five symphonies, often performed by the National Symphony Orchestra.

Other deaths during 1980 have been recorded in The Diapason and The American Organist, and notable losses in the organ world include the two reknowned teachers Arthur Poister and Harold Gleason.

* * *

Errata et addenda for Newsletter No. 125:

- page 1, paragraph 5: The Hook & Hastings was in the upper church of St. Patrick's parish, Cambridge.
- page 3, paragraph 6: Tickets
- paragraph 7: The Organ Clearing House offered to salvage the black walnut case, which survived the fire, but calls and letters were ignored and wreckers destroyed it.
- page 4, paragraph 3: After initially offering the Stevens case and remaining interior parts to the Organ Clearing House, the church decided to sell the salvage rights to the whole building and contents. The remains of the organ, said to have been carefully dismantled, are for sale by a Hallowell, Me., antique dealer for \$5,000.
- paragraph 4: In line 3, read "now" for "no".
- paragraph 8: The builder's name is Darron Wissinger; however, your editor was suspicious of the incorrect spelling published by the church.
- page 7, paragraph 2: Storey Clamp of San Antonio, Texas, did the work at All Saints Church, Ashmont, and Kinzey-Angerstein renovated the Christ Church, Cambridge, organ. If a church can't bother to put the stoplist on a program, it could at least name the builder!
- page 8, paragraph 2: Alan Laufman reports that a 16' Bourdon may be added to the Rindge organ, or the Double Open Diapason may be made to speak on two pressures, or (more likely) nothing will be done.
- page 15, paragraph 4: The Wenham organ was built by Parkinson & Greenwood, and the nameplate exists in the former collection of W. W. Laws.
- page 17, paragraph 2: "M. H. Plaisted" is found with the date Nov. 26, 1898 on the keyboards of Geo. S. Hutchings' Opus 457.
- page 22: J. H. Willcox & Co., Opus 25, may not yet be electrified, and Club members worked hard to convince the parish not to ruin the organ. W. B. D. Simmons was the original builder.
- page 23: Hutchings, Plaisted & Co., Opus 41, was moved by Hook & Hastings in the 1890's as Opus 196 on their list of second-hand installations. Opus 41 is almost certainly an instrument purchased c.1855, rebuilt by Hutchings, Plaisted & Co.
- page 24: Opus 49, a 2-9, remained in the church, which became the lodge hall.

* * *

Thad H. H. Outerbridge has discovered a newspaper description of a two-manual Henry Willis & Son organ installed in Trinity Church, Hamilton, Bermuda, in October, 1871. "Father" Willis stoplists are hard to find because the company's records were destroyed by German bombs in 1941. Trinity Church was an imposing Gothic structure which burned on January 27, 1884, and the site is occupied by the Anglican Cathedral

of the Most Holy Trinity, overlooking the city.

The Willis organ, given to the governor by Lt. Joseph J. Curling, R.E.A.D.C., had 56/30 compasses, a concave and radiating pedal keyboard, and four combination pedals for the Great stops. The stoplist:

<u>Great</u>		<u>Swell</u>		<u>Pedal</u>	
Double Diapason	16'	Open Diapason	8'	Open Diapason	16'
Open Diapason	8'	Viola	8'	Bourdon	16'
Gamba	8'	Lieblich Gedacht	8'		
Salicional	8'	Gemshorn	4'		
Claribel Flute	8'	Flageolet	2'		
Principal	4'	Cornopean	8'	<u>Couplers</u>	
Flute Harmonique	4'	Vox Humana	8'	Swell to Great	
Fifteenth	2'	Tremulant		Great to Pedal	
Tromba	8'			Swell to Pedal	
Clarionet	8'				

* * *

A Hutchings item from The Organ, Boston, June 1893:

Mr. George S. Hutchings, the popular organ-builder, entertained about sixty of his employees at a house-warming and reception, in his new residence, Brookline and Henry Streets, Cambridge, May 17. The house, which has just been completed, is extremely attractive inside and out, and the guests, one and all, were charmed with the comfortable surroundings. There are about eighty men employed at the factory on Irvington Street, and it is doubtful if any organ factory in the country possesses a better class of employees. Two-thirds of the men are performers of more than ordinary ability on some musical instrument, showing that their capabilities are not confined to adjusting roller-boards, winding trackers, gluing up Bourdon pipes, or voicing reeds. The musical programme of the evening, rendered entirely by the employees, consisted of several male quartets, sung effectively, tenor, bass and baritone solos, eliciting generous applause, as well as interesting cornet, violin, and piano solos. Early in the evening a closely covered wagon arrived at the door, when immediately Mr. and Mrs. Hutchings were escorted to a remote corner of the house, and detained with several prolonged "yarns," while the contents of the wagon were smuggled into the parlor. These were surrounded by the guests, and completely hidden from view as the host and hostess were permitted to return to the parlor. Mr. Bowen, superintendent of the factory, addressed Mr. Hutchings with a well-chosen and witty speech, and in behalf of the employees presented him with a mahogany table, an elegant silver service, and a beautiful banquet lamp. A more surprised organ-builder never breathed; in fact, for seventeen seconds he did not breathe. After prolonged applause Mr. Hutchings responded, and thanked the donors heartily. After a sumptuous collation and extended good wishes to the host and hostess, the guests departed to their homes, more than glad that they were among those who constructed organs at 23 Irvington Street.

* * *

Johnson & Son of Westfield, Mass., always advertised that the firm built every organ to order and produced no stock models. No Johnson catalogue has been found, but the company did issue a few "standard specifications" in 1875 or shortly before that year. Your editor has a four-page leaflet describing three two-manual sizes, prefaced by a page of information usually found in the contracts. Two pages of the brochure follow, and the paragraph regarding it being "unnecessary to characterize the tone of the various stops" probably refers to E. & G. G. Hook & Hastings catalogues of the same period.

Specific Details.

The Case to correspond to the architecture of the Church, and to be built of black walnut, chestnut, ash, or other native wood, properly finished. The front pipes to be gilded, plain, or tastefully decorated in gold, white metal, and colors.

The Bellows to be of ample dimensions, double leathered, and to have reversed folds.

The Wind Chests to be made in the most thorough manner, and of well seasoned lumber. The Windways, or Channels and Valves, to be of such proportions as to insure a sufficient supply of wind at all times.

The Swell Box to be of suitable thickness, and to have vertical shades.

The Manuals to project from front of case; the upper setts to be bevelled and overhanging.

The Stops to be arranged in terraces, with round rods bushed with felt, operated by Boyrer's Patent Oblique Faced Knob.

All the principal parts of the interior wood work of the Organ to be covered with shellac.

All the Action both Manual and Pedale, to be prompt to the touch, and to be bushed at all points, where necessary, to render it quiet in its operation.

The Manual action to be provided with compensating screws to regulate the dip of the keys.

The Wood Pipes to be made of first quality material, mainly of pine and spruce, and covered with shellac varnish, or other coating, to protect them from atmospheric moisture.

The large Metal Pipes, from Tenor F Diapason pitch, downward, to be made of the first quality zinc, and the smaller pipes to be made of tin and lead, in such proportions as the various stops require, but in no case to have less than one-third pure tin, varying from one-third to one-half for string tones, or other peculiar stops.

The voicing of all the stops to be executed according to the highest standard of artistic merit; each and every Stop to have its distinctive quality and quantity of tone, and the general balance of the instrument carefully preserved.

All material used in the construction of the Organ to be of approved quality, and the workmanship of superior order, and every Organ built by this house is fully warranted against any and all deficiencies, resulting from inferior workmanship or from the use of improper materials.

Johnson & Son,
Westfield, Mass.

Standard
Organ Specifications.

JOHNSON & SON,
Westfield, Mass.

No. 5.

TO HAVE TWO MANUALS AND A PEDALE.

Compass of Manual from CC to a³, 58 Notes.
Compass of Pedale from CCC to D, 27 Notes.

GREAT MANUAL.

No.	Pitch.	Material	No. of Pipes.
1.	8 ft.	OPEN DIAPASON, - - - - -	metal, 58
2.	8 ft.	DULCIANA, - - - - -	metal, 46
3.	8 ft.	UNISON BASS, - - - - -	wood, } 58
4.	8 ft.	MELODIA, - - - - -	
5.	4 ft.	OCTAVE, - - - - -	metal, 58

6.	4 ft.	FLUTE, - - - - -	wood or metal,	46
7.	2 ft.	SUPER OCTAVE, - - - - -	metal,	58
SWELL MANUAL.				
8.	8 ft.	VIOLIN DIAPASON, - - - - -	metal,	46
9.	8 ft.	STOP'D DIAPASON BASS, - - - -	wood,	58
10.	8 ft.	STOP'D DIAPASON TREBLE, - -	wood,	58
11.	4 ft.	FLUTE HARMONIQUE, - - - - -	metal,	58
12.	8 ft.	CORNO D'AMOUR, (Reeds), - -	metal,	46
PEDALE.				
13.	16 ft.	SUB BASS, (Stop'd), - - - -	wood,	27
ACCESSORY STOPS.				
14.		SWELL TO GREAT COUPLER.		
15.		SWELL TO PEDALE COUPLER.		
16.		GREAT TO PEDALE COUPLER.		
17.		BLOWER'S SIGNAL.		
18.		PEDALE CHECK.		

Balanced Swell Pedal.
Wind Indicator.

This specification may be varied somewhat in the selection of Fancy Stops, to suit the taste of the purchaser.

Dimensions of Case, 11 feet wide, 7 feet deep, and 15 feet high.

A Seat, made of same kind of wood as the case, accompanies each instrument.

Sizes 6 and 7 have increased case dimensions and retain the same compasses, Accessory Stops, Swell Pedal, Wind Indicator, and information regarding the Fancy Stops and Seat.

Size 6 has a 4' FLUTE D'AMOUR of 46 wood and metal pipes in the Great, and in the same division a 2 2/3' TWELFTH of 58 metal pipes is added; the 2' rank is a FIFTEENTH. The Swell retains the divided 8' STOP'D DIAPASON, but the other stops are an 8' OPEN DIAPASON of 46 metal pipes, an 8' DOUCE of 46 metal pipes, a 4' FUGARA of 58 metal pipes, and an OBOE (Reeds) of 46 pipes. The Pedale stop is a 16' BOURDON of wood. COMBINATION PEDALS have been added — a GREAT MANUAL FORTE and a GREAT MANUAL PIANO.

Retaining the stop names of Size 6, Size 7 eliminates the divided 8' stop in the seven-rank Great, and the DULCIANA, MELODIA, and FLUTE D'AMOUR are all full-compass stops. The Swell OPEN DIAPASON is now full-compass, with the "lowest 12 wood stop'd"; the DOUCE, divided STOP'D DIAPASON, and FUGARA remain the same, but the reed has become an OBOE WITH BASSOON BASS, 58 pipes. The Accessory Stops have been enlarged to include a TREMOLO (TO SWELL).

The brochure closes with two paragraphs:

We deem it unnecessary to characterize the tone of the various stops in detail, as each and every stop has a fixed and distinctive quality of tone which should be produced in as great a degree of excellence as possible.

Our instruments have ever been justly celebrated for a correct interpretation of the several stops enumerated in their specifications, and in this respect we stand unsurpassed by any other builder in the United States or Provinces.

* * *

The Organ Clearing House, that estimable organization that will survive at least as long as Alan Laufman can lift a pen, telephone, or pipe tray, has accomplished plenty in recent months! A summary of late 1979 and early 1980 transactions is below. A few others have been mentioned in 1979 issues of the Newsletter.

Geo. S. Hutchings, Op. 457, 1898, 2-9, built for St. Aloysius R.C. Church, St. Johnsbury, Vt., and in storage for several years in Lyndonville, Vt., is to be rebuilt in 1981 by Mann & Trupiano for Elim Baptist Church, Rochester, Minn.

Hook & Hastings, Op. 1724, 1896, 2-9, built for the Baptist Church, Culpepper, Va., was relocated in 1979 to St. Patrick's R.C. Church, Charleston, S.C., where it will be restored.

Geo. Jardine & Son, 1874, one manual, built for Gravesend Reformed Church, Brooklyn, N.Y., and enlarged to two manuals by the same firm for the congregation's new building, was relocated in 1980 to St. Mary's R.C. Church, Charleston, S.C., and enlarged to sixteen ranks by Mann & Trupiano.

Wm. B. D. Simmons, c.1854, two manuals, built for the Congregational Church, East Derry, N.H., and removed in 1960 to a residence in Providence, R.I., and placed in another Providence house in 1976, was taken down by the Clearing House last year. It is now for sale by Manuel Rosales, Los Angeles, Calif.

E. & G. G. Hook, Op. 371, 1865, 2-28, built for Mt. Pleasant Unitarian Church, Roxbury, Mass., a building later owned by the Charles Street A.M.E. Church, was vandalized in the 1960's. Arrangements were made through O.C.H. for the remains to be utilized by Fritz Noack in his restoration of the four-manual Hook in Mechanics Hall, Worcester, Mass.

H. Knauff & Son, c.1880, 1-3, once in the Episcopal Church, Opelousas, La., and later in a museum in Lafayette, La., was sold in 1979 for residence use in Ohio.

Joel Butler, c.1875, 1-6, originally in Everett, Mass., and for several years in the now-closed Prince of Peace Lutheran Church, Beverly, Mass., was moved in 1979 to the Lutheran Church in Needham, Mass., where it will be renovated by Joseph Chapline.

John G. Marklove, Op. 139, c.1885, 2-17, built for Sayre Memorial Presbyterian Church, Utica, N.Y., is being relocated this year in the Presbyterian Church, Whitesboro, N.Y., where it will be restored under the direction of Culver Mowers. The instrument replaces a two-manual Marklove/Noack organ which burned.

Wm. H. Davis, c.1855, 1-6, later altered and enlarged to eight ranks by Cleveland Fisher for his Manassas, Va., residence after its purchase from a Connecticut church, was moved in 1980 to the residence of the minister of the Presbyterian Church, Westminster, Md.

Estey Organ Co., Op. 1716, 1919, a non-tracker much rebuilt at various times in the Newton Centre Methodist Church, Newton, Mass., has been broken up for parts. The pipes were taken by P. A. Beaudry in 1980.

Hook & Hastings, Op. 1697, 1896, 2-9, built for St. Joseph's R.C. Church, Pepperell, Mass., stored in Haverhill, Mass., and later in the Nilson residences in Little Silver, N.J., and Orange, Conn., has been installed this year in the Nilson home in South Sandisfield, Mass.

Hutchings-Votey Organ Co., Op. 1487, 1904, 2-9, with a detached keydesk, built for the Church of Our Father, Unitarian, East Boston, Mass., is to be rebuilt by P. A. Beaudry for the First Baptist Church, Nashua, N.H.

A two-manual of unknown make, c.1860, and rebuilt by Wm. King & Son, c.1895, for the A.M.E. Church in Titusville, Pa., will become the basis for a new two-manual tracker to be installed by Mann & Trupiano in 1981 in Prince of Peace R.C. Church, Taylors, S.C.

W. B. Williams, c.1890, 2-8, from the Long Hill United Methodist Church, Trumbull, Conn., and in storage for several years at the Andover Organ Co., will be rebuilt by that firm in 1982 for Christ United Methodist Church, Wellesley, Mass.

J. W. Steere & Sons, Op. 358, 1893, 2-21, built for the Presbyterian Church, Thompsonville, Conn., moved to the Presbyterian Church, Enfield, Conn., and electri-

fied c.1960, was dismantled in 1977 and stored at the Stuart Organ Co. The chests were relocated this year to St. Mary's R.C. Church, New Baltimore, Mich., to become part of a new two-manual tracker built by David Wigton; the pipes will be placed in a new tracker Stuart organ for the Greek Orthodox Church, Springfield, Mass.

Geo. S. Hutchings, Op. 374, 1895, 2-21, built for the First Parish Church, Watertown, Mass., dismantled and stored by Fritz Noack and later sold (with a few missing parts) to Martin R. Walsh, is to be rebuilt by James R. McFarland for a Presbyterian Church in Omaha, Neb.

Johnson & Son, Op. 677, 1887, 2-26, built for the Unitarian Church, Jamestown, N.Y., was relocated in 1979 to the United Methodist Church, Lakewood, N.Y., where it will be restored.

J. W. Steere & Son Organ Co., 1909, 2-10, formerly in the Methodist Church, Wayland, N.Y., and left open to the weather when all but the portion of the building near the organ was torn down, was rescued last year and will be renovated by James Baird for Trinity Episcopal Church, Upper Marlboro, Md.

Koehnken & Grimm, c.1875, 1-8, original location unknown, but for many years in Asbury Third Methodist Church, Cincinnati, Ohio, and later stored at Cunningham Pipe Organs, Wilmington, Ohio, was partially restored by that firm. It has been fully restored by Dana Hull and Bozeman-Gibson & Co. and relocated to St. Matthew's Episcopal Church, Albuquerque, N.M., where the final restorative touches and installation were accomplished by Alan Laufman, Amory Atkins, and Steuart Goodwin in 1980.

A two-manual of unknown make and original location, but rebuilt as a 2-13 in 1906 by Geo. Kilgen & Son, later in Harrisonburg, Va., and stored in Millersville, Pa., and Victoria, Texas, has been relocated to St. Ignatius R.C. Church, Portland, Ore., where it will be rebuilt by Richard Bond next year.

Geo. Kilgen & Son, 1914, 2-11, originally in the First Presbyterian Church, California, Mo., has been relocated to St. Thomas More R.C. Church, Portland, Ore., to be rebuilt by Richard Bond in 1981.

Steere & Turner, Op. 165, 1882, 2-11, built for St. Michael's R.C. Church, Pawcatuck, Conn., electrified in the 1930's, was dismantled by Richard Hamar, Alan Laufman, and others in 1979. The pipes were purchased this year by Manuel Rosales for use in an essentially new tracker organ for the Episcopal Church in Ojai, Calif.

Johnson & Son, Op. 756, 1891, 2-9, built for the Congregational Church, Canaan, Conn., is to be rebuilt next year by Mann & Trupiano for Our Lady of Lourdes R.C. Church, Greenwood, S.C.

M. P. Möller, Op. 388, 1901, 2-13, built for St. Paul's Lutheran Church, Davenport, Iowa, a building later owned by the Third Missionary Baptist Church, is to be rebuilt by John DeCamp this year for St. John the Evangelist Episcopal Church, San Francisco, Calif.

John Brown, c.1895, 2-9, built for St. Stephen's Episcopal Church, Culpepper, Va., and removed several years ago, was rebuilt in 1980 for the residence of John Dykstra, Ontario, Calif., by Raymond Garner & Co.

An organ of unknown make, but at least 130 years old, originally in Central Presbyterian Church, Auburn, N.Y., was rebuilt in 1895 as a 2-16 for the Universalist Church, Old Town, Me., by C. P. Graves. In storage for several years in East Vassalborough, Me., the organ has been purchased by the Roman Catholic Church, Canton Township, Mich., where it will be restored for the new building by Dana Hull.

Gilbert & Butler, perhaps Op. 2, 1895, 2-8, (utilizing many parts of older organ(s) and casework of an 1875 instrument perhaps by Ryder), in Maplewood Congregational Church, Malden, Mass., has been relocated in the First Presbyterian Church, Worcester, Mass. The organ was installed early this year by Mr. Laufman, Dana Hull, W.P.I. students and church volunteers — renovated but tonally unaltered.

Hook & Hastings, Op. 2251, 1910, 2-7, built for St. Anne's R.C. Church, Providence, R.I., later in Sacred Heart Novitiate, Pomfret, Conn., and finally in St. Joseph's R.C. Church, Dayville, Conn., was sold this year to organbuilder Reubin Frels of

Victoria, Texas.

Hilborne L. Roosevelt, Op. 294, 1885, 1-9, built for the Methodist Episcopal Church, Katonah, N.Y., and later in the Methodist Church in Bedford Hills, N.Y., was dismantled in 1978 by Mann & Trupiano. It has been sold to Our Savior's Lutheran Church (Cathlamet), Puget Island, Wash., where it is to be set up by R. J. McCarty.

Geo. Kilgen & Son, 1894, 2-12, originally in the Presbyterian Church, Louisiana, Mo., where the case remains, and later stored by William Smith of Pittsfield, Ill., has been sold to Rubin Frels, Victoria, Texas.

Geo. Stevens, 1848, 2-12, built for the Universalist Church, Belfast, Me., where it was slightly altered in the 1890's, and sold by the Bible Church (the present owners of the building) to John Shortridge, Rockport, Me., several years ago, is being restored by Mr. Shortridge. It will be installed in 1981 in the Congregational Church, Alfred, Me., with the later Pedal Bourdon removed in favor of the old "pulldown" Pedal division only. The instrument replaces a small two-manual tubular-pneumatic Estey, Op. 426, 1907.

M. P. Möller, Op. 1121, 1910, 2-10, built for Zion Evangelical Lutheran Church, Williamsport, Md., was sold this year to Donald LaClair of Boxford, Mass., for his teaching studio. The case remains in the church, housing a new Möller organ.

Hook & Hastings, Op. 1143, 1883, 2-16, originally in the Universalist Church, Brattleboro, Vt., and for many years in the lower church of St. Peter's R.C. Church, Cambridge, Mass., was damaged when the electronic "organ" installers scraped the Great pipework off the chest and "stored" it by trampling. Rev. Harold Bumpus bought the organ this year for use in a new Roman Catholic Church in the St. Leo, Fla., area.

Geo. Stevens, c.1885, 2-11, in the North Baptist Church, Brockton, Mass., and for the last several years set up in the Unitarian Church, East Bridgewater, Mass., the property of Peter Sykes, has been sold to Philip A. Beaudry, and is now for sale.

E. & G. G. Hook, Op. 254, 1859, 3-34, built for the Church of the Unity, Boston, and rebuilt in the 1890's for the new West Newton Street edifice that later became All Saints Lutheran Church, has found a new home! It will be installed by the Andover Organ Co. in Trinity Lutheran Church, North Easton, Mass.

Hutchings, Plaisted & Co., Op. 105, 1882, 2-9, in Highland Union Methodist Church, Lowell, Mass., has been sold to the United Methodist Church, Newton, Mass., for their new church home, a large residence with an attached auditorium and office building. Philip A. Beaudry will rebuild the organ, and this little paragraph updates the opus list entry in this issue of the Newsletter!

Emmons Howard, c.1900, 2-13, in the United Methodist Church, Lee, Mass., is in a revised location. The building is now an antique auction center and the organ will remain as one of the fixtures.

E. & G. G. Hook, Op. 434, 1867, 1-8, for a century in the Unitarian Church, Ellsworth, Me., and bought by Louis Curran and installed in St. Mary's R.C. Church, Milford, Mass., as a temporary organ, was sold this year to St. Paul's Episcopal Church, Meggett, S.C., where it will be restored with a new Hook-style case by Allan Ontko of Charleston.

A handsome 1-4 1872 organ of unknown make, built for the Gilbraith mansion in Erie, Pa., and later in a Church of Christ, Scientist, Erie, and restored by Charles Beckenholdt, Collins, Mo., is to be installed in the Lutheran Campus Center, Central Missouri State University, Warrensburg, Mo.

Steer & Turner, Op. 71, 1873, 2-21, built for the South Congregational Church, Pittsfield, Mass., and for many years in the Bogle Street Christian Church, Fall River, Mass., was purchased by Robert Guenther of Kingston, N.Y., and retabled by the Stuart Organ Co. as Mr. Guenther's gift to the United Methodist Church, Woodstock, N.Y. The church refused to allow the organ to be displayed in its walnut Victorian splendor, and the instrument has been sold to St. Mary's R.C. Church, Milford, Mass., where it will be rebuilt by the Andover Organ Co. in 1982.

E. & G. G. Hook, Op. 576, 1871, 3-55, in St. Alphonsus R.C. Church, New York, N.Y., electrified by Hook & Hastings in the 1920's, was completely removed from the high gallery in the church during July and stored by Richard C. Hamar in Collinsville, Conn. A consortium of builders, particularly Mr. Hamar and Larry Trupiano, several of their employees and O.H.S. members, and Alan Laufman, spent many long, hot, tiring and dirty days removing the organ under trying conditions. Your editor viewed the operations for an hour and considers it the most colossal job of organ removal he has ever witnessed. The instrument is for sale.

A c.1850 1-2 by an unknown builder, original location unknown, later in the Musical Museum, Deansboro, N.Y., and later in the home of Ronald Johnson, Lowville, N.Y., was sold in 1980 to Warren Winkelstein, Jr., Point Richmond, Calif.

J.H. & C.S. Odell, Op. 391, 1902, 2-18, tubular action with slider chests, in the Village Presbyterian Church, Thirteenth Street, New York, N.Y., has been given to the Diocese of Charleston, S.C., to be used for organ projects in the diocese. The organ is in a particularly handsome and ancient case, probably by Thomas Hall.

J.H. & C.S. Odell, c.1890, 2-15, original location unknown, but for many years in St. Peter's Episcopal Church, Key West, Fla., and badly damaged by termites, has provided pipes to be used in a new organ by Klug & Schumacher.

Wm. A. Johnson, Op. 301, 1869, a large two-manual in the Congregational Church, Suffield, Conn., electrified by Carter, and being replaced this year by a new Gress-Miles tracker, has been removed. The pipework was sold to Rev. Harold Bumpus of St. Leo, Fla.

M. P. Möller, Op. 1647, 1913, 2-12, a vandalized tubular-pneumatic instrument in the First United Presbyterian Church, Wellsville, Ohio, was partly salvaged by Ray Brunner of Lancaster, Pa.

Hook & Hastings Co., Op. 2372, 1916, 2-10, built for the Moravian Seminary, Bethlehem, Pa., and later owned by the Moravian College, has been sold to the Moravian Theological Seminary in Bethlehem.

Hinners Organ Co., c.1905, 2-7, original home unknown, but since 1938 in what was North Congregational Church, Haverhill, Mass., later the Assembly of God, was purchased in 1980 by C. B. Fisk, Inc., for use as a rental organ.

A mid-19th century two-manual Geo. Stevens, built for the Unitarian Church, Walpole, N.H., replaced in 1896 by Geo. S. Hutchings, was in storage for about sixty years. Kenneth F. Simmons purchased the remains several years ago, and the Andover Organ Co. bought the pipes from him this year. They will be used in various old organ projects.

Hook & Hastings, Op. 1394, 1888, 2-10, built for Trinity Episcopal Church, Marlborough, Mass., later in storage and then in the Waldeck residence, Fort Treverton, Pa., was purchased by David & Permelia Sears of Dunstable, Mass., and is being installed in their residence.

* * *

MIXTURES -

Sam Walter has a two-rank, two-manual, electric-action, Kimball unit organ for sale, currently set up in East Brunswick, N.J. The compact, detached console has a Pedal keyboard which folds up, and the two stops are a Dulciana and a Stopped Diapason. The owner's new address is in this issue of the Newsletter.

We congratulate our long-time member Thomas L. Finch, who married Frances Low Chilson at the Unitarian-Universalist Church, Canton, N.Y., on June 7.

The A & J Pipe & Reed Organ Service of Newburgh, N.Y., has moved a one-manual 1856 Hall & Labagh instrument originally in St. George's Episcopal Church, Newburgh, and since the 1880's in the Associate Reformed Church in the same city, to the Convent of St. Helena, Vail's Gate, a section of New Windsor and a suburb of Newburgh.

The former First Methodist Church, Everett, Mass., housing E. & G. G. Hook's

Opus 426, 1867, a 2-16 rebuilt by Geo. S. Hutchings as his Opus 319, 1894, is now the Bethel Revival Center...

On April 20, Philip A. Beaudry played the opening recital on his firm's rebuilt two-manual tracker organ in the rear gallery of Mt. Carmel Congregational Church, 3280 Whitney Avenue, Mt. Carmel, Conn. The basic structure is E. & G. G. Hook & Hastings Opus 863, an 1877 2-9 originally in Trinity Episcopal Church, Atchison, Kansas, and for many years in the lower church of St. Mary's R.C. Church, North End, Boston, Mass., where it had been vandalized. Mr. Beaudry incorporated several ranks of pipes from E. & G. G. Hook Opus 494, an 1869 two-manual in the former Church of the Disciples, Boston, damaged by fire in 1975. Barbara Owen contributed a set of 4' metal Chimney Flute pipes to the project.

A short poem provided by Alan Laufman:

I love the Church of England,
I love its hallowed hush;
O how I love to worship God
On cushions of red plush!

A blunder on a recent Sunday bulletin for the Congregational Church, Sanbornton, N.H.: "Hymn No. 228 'Love Divine, All Loves Expelling' Hyfrydol".

One of the few playable old tracker organs in all of Mexico was demonstrated by George Bozeman on May 16 for the ISO Congress 1980. It is a 2-9 Geo. S. Hutchings, Opus 479, 1899, built for Wilbur K. Matthews of New York, N.Y., and standing in a c.1760 case by Ignacio Mariano de las Casas in the Iglesia de la Congregacion, Queretaro.

James Boeringer, assisted by five string players, played a recital on the c.1850 George Stevens organ in All Saints Episcopal Church, Selinsgrove, Pa., on May 18. Dr. Boeringer installed the entirely intact 1-7 organ before his departure for a position at the Moravian Music Foundation, Winston-Salem, N.C. The instrument was built for the Universalist Church, Orono, Me., and was moved to the Universalist Church in Freeport, Me., in 1906. Dr. Boeringer purchased the organ in 1975.

Mary Motz of La Mesa, Calif., a retired concert pianist and teacher of piano and organ, celebrated her 107th birthday on August 15. She says she now spends her time "reading and watching sports and men."

James A. Konzelman has rebuilt the large three-manual, five-division, electric-action 1909 Philipp Wirsching organ in Our Lady of Grace R.C. Church, Hoboken, N.J. Built to the designs of George Ashdown Audsley, the famous organ was a tubular-pneumatic installation electrified in 1940 and tonally altered in the 1960's. The organ now has 61 stops and 3579 pipes; the Antiphonal division was rebuilt in 1975 by the Berkshire Organ Company.

A UPI item which appeared in many papers on August 28 is this remarkable story, headlined "Handicapped Organist Is Denied Job":

Uppsala, Sweden — A 25-year-old man who plays the organ with his toes and conducts with his feet has been denied his job as church organist, a government official said Wednesday. "It's incredible," said Mats Akerlund. "This means I can never get a job in the field I know and have trained myself in." The government has supported the decision of the Uppsala cathedral chapter that Akerlund cannot be hired because his nervous disease prevents him from singing, a requirement for the job set by the Academy of Music.

The Alexandra Palace, London, England, was heavily damaged by fire on July 10, and the famous 32' case front of the large 1873 "Father" Willis organ was destroyed. Undergoing renovation, the pipework and mechanism had been removed and were not damaged. The Standard said on the day of the blaze that "The fire began in the historic Willis Organ in The Great Hall where volunteers were working, an eye witness claimed." B.O.C. member Peter Cameron, who visited London in August, was told that the Palace will be rebuilt.

Have you made your tax-deductible donation to the St. John's Organ Restoration Fund, St. John's Church, 207 York Street, Bangor, Maine, 04401? The 1860 three-manual E. & G. G. Hook organ is a very worthy cause, and the work is now being done by Bozeman - Gibson & Co.

John K. Ogasapian played a recital on the 1-7 G-compass 1843 Thomas Appleton organ in the Reformed Church, Leeds, N.Y., on July 13. The Gothic-cased instrument was purchased in 1870 from the Presbyterian Church, Lansingburgh, N.Y., and recently received a generous dose of much-needed maintenance from Culver Mowers, Richard Hamar, and Dana Hull. The organ had not been in use for several years.

Meribah E. Bryant, organist for fifty years at the First Baptist Church, Belmont, N.H., retired in May. She has played the two-manual tubular-pneumatic Estey destroyed by fire, and for the past three years the altered two-manual 1892 Geo. S. Hutchings organ, Opus 275, in the new building.

Your editor was given "feature length" treatment in the Sunday Eagle-Times, Claremont, N.H., on August 17. The fairly accurate article mentioned the Newsletter and said, "If an error creeps in, Boadway becomes mildly apoplectic."

This advertisement recently appeared in the Times-Argus, Barre, Vt.:

WANTED

Church of God (Hdq. Cleveland, Tenn.) members, friends, relatives or anyone that loves Christ. As we have started a church in this area, we need musicians to play fast gospel music. Guitar, fiddle, piano, horns, etc. We are temporarily located at District Fire Hall No. 2 on Wilson St. in S. Barre. Services start at 10:00 - 11:00 a.m. on Sunday and ...

Recent church fires include Immanuel Episcopal Church, New Castle, Del., which housed a two-manual Austin in a Geo. Jardine & Son case; and the United Methodist Church, Pownal, Vt., which had both "organ" and "carillon" of the imitation type. The Delaware church may be restored; the Vermont church was leveled.

In the "Musical Events" department of The New Yorker on June 9, Nicholas Kenyon wrote about "Wondrous Machines." He covered at length and rather nicely church music, acoustics, and tracker organs in the city.

The Berkshire Organ Company has completed a 2-26 tracker in the First United Methodist Church, Herkimer, N.Y., the chassis of which is an 1879 John G. Marklove organ originally in the Methodist Episcopal Church, New York Mills, N.Y. Charles E. Page played the dedicatory recital on February 10. A 3-17 tracker (the lowest manual is for coupling only) was dedicated on May 8 in the Universalist Church, Barre, Vt. The organ contains some pipes and the case front of Geo. H. Ryder's Opus 59, 1876, altered by C. E. Morey, Opus 350, 1920, and completely rebuilt by the Estey Organ Corporation, Opus 3180, 1950. Berkshire has also completed a new 2-14 with electric action in the First United Methodist Church, Corinth, N.Y. The organ contains a few parts and recycled pipes from the previous Estey 2-10, Opus 2957, 1930.

Bill Young, a 16-year-old aspiring Eagle Scout in Camden, Maine, has taken on the job of fund-raising for the restoration of the Chestnut Street Baptist Church steeple as a Scout project. The \$15,000 34' replacement for the spire taken down in 1887 will be a replica in fiberglass. The church has only the walnut case front of a small two-manual c.1890 tracker, probably the work of E. L. Holbrook. In fact, the large and popular vacation resort town has just one real organ, a dismally-chambered three-manual 1931 Austin, Opus 1776, in the First Congregational Church.

A superb 3-52 Hellmuth Wolff organ was dedicated in Trinity Episcopal Cathedral, Davenport, Iowa, on September 22, 1979. Mr. Wolff's Opus 22 has a Honduras mahogany case which fits nicely into the decor of the high, Victorian Gothic room, and the Positif is on the gallery railing. The carved pipeshades are finished in 22-carat gold leaf. The 30-note Pedal clavier is flat; and "A certain degree of unsteadiness has been allowed the wind supply, making the organ's speech more expressive. The organist may temper this effect through the use of the anti-

secousses."

Another John K. Ogasapian recital was the tenth annual organ concert using the 2-17 Jesse Woodberry & Co. instrument in Sacred Heart R.C. Church, Weymouth Landing, Mass., on May 4. In addition to some standard literature, Dr. Ogasapian played music by Dudley Buck, Mrs. H. H. A. Beach, and H. Alexander Matthews.

Remember that you can still purchase a recording of the large 1883 Hilborne L. Roosevelt organ in Great Barrington. Donald R. M. Paterson, organist, and Phyllis Curtin, soprano, are on a stereo disc for \$7.95, which benefits the organ restoration fund. It may be ordered postpaid from the First Congregational Church, Box O, Great Barrington, Mass., 01230.

* * *

FIRST UNITED PRESBYTERIAN CHURCH, 1418 Cambridge Street, CAMBRIDGE, MASSACHUSETTS. Hook & Hastings, Boston, Mass., Opus 1495, 1891; tonally altered by the Andover Organ Co., Methuen, Mass., in 1962; relocated in 1980.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Bourdon	16' 46	Bourdon	16' 27
Dulciana	8' 46	Viola	8' 58		
Melodia	8' 46	Celeste	8' 46		
Stop'd Diapason Bass	8' 12	Stop'd Diapason	8' 46	<u>Couplers:</u>	
Octave	4' 58	Unison Bass	8' 12	Sw. to Gr. Unison	
Fifteenth	2' 58	Flute	4' 58	Sw. to Gr. Octaves (4')	
		Flautino	2' 58	Gr. to Ped.	
		Oboe	8' 46	Sw. to Ped.	
Wind Indicator					
Bellows Signal		Tremolo		No combination pedals.	

The organ was built for Old South Christian Church, Jackson and Washington Streets, Haverhill, Mass., and was listed by the builders as a "2-18." The frame building later became the Armenian Congregational Church, from whom the Cambridge congregation purchased the organ. It was carefully moved and set up by church members, and the tonal finishing and mechanical regulation was done by the Andover Organ Company. The Hook & Hastings replaces a two-manual electro-pneumatic M. P. Möller organ, still well-chambered in the small sanctuary. The tracker installation stands in a high and open chamber at the right of the pulpit platform, and the keydesk projects into the area behind the platform. Two fronts of once-decorated and now-gilded Open Diapason basses and dummy pipes are above the console and facing the pews.

The console is higher than the main sill of the organ, which was chambered in the Haverhill church. The organ was enlarged many years ago, a good Fifteenth marked "770" being placed on an additional toeboard. The 1962 renovations included making the 46-pipe Aeoline into a Celeste and the 58-pipe 4' Violina into a 2' rank. The Aeoline was "grooved" to the bass of the Viola, so there was never much need for a separate knob for the bass octave of the 8' flute.

The keydesk has overhanging manual natural keys with celluloid fronts; oblique knobs on round shanks, lettered in shaded script; the Wind Indicator disc is in a slot at the left of the metal nameplate; the wooden Swell pedal is at the far right; and the Pedal keys are capped with maple and walnut. All of the exposed woodwork is oak. Slide tuners were placed on the flue pipes in 1980.

The Melodia is open from Tenor F; the Bourdon is entirely of wood; the Viola has 12 stopped zinc basses; the Flute is metal and harmonic from Middle C; the Oboe toeboard has space provided for a Bassoon, and the stop has 9 flue trebles.

Three stop labels are not original: "Sw. To gt. 4 ft", "Pedal & Swell", and "Celeste". However, more appropriate coupler names are listed above.

The Club congratulates the new owners on having a fine organ that definitely looks as though it was designed for the building.

THE HUTCHINGS LIST - continued

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
61	1876	2	34	Concord	N.H.	North Congregational Church Evidently electrified by W. W. Laws; burned with building in 1936 and replaced by Estey.
62	1875	2	28	Concord	N.H.	Baptist Church (First Baptist Church); electrified by A. R. Sanborn in the 1930's; later altered but in use
63		2	18	Weymouth	Mass.	Baptist Church Organ gone.
64		2	19	Dover	N.H.	Methodist Episcopal Church Console destroyed when electronic was installed; St. John's United Methodist Church replaced by new building and organ is in storage, 1980.
65	1876	2	19	West Lebanon	N.H.	Congregational Church Exists; two Swell stops altered by John Wessel during a renovation in 1979.
66	1876	1	11	Worcester	Mass.	Chapel, All Saints' Episcopal Church Probably burned with the building in 1932.
67	1876	3	46	Worcester	Mass.	All Saints' Episcopal Church Rebuilt by E. M. Skinner in 1923 as Opus 406; burned in 1932 and replaced by the now much-enlarged Aeolian-Skinner, Opus 909, 1933.
68		2	24	Haverhill	Mass.	Universalist Church No information.
69		1	10	New Orleans	La.	Louis Grönerwald No information.
70		2	18	New Orleans	La.	Hebrew Congregation No information.
71			12	South Boston	Mass.	Episcopal City Mission, Washington Village Apparently St. Mary's, on Parmenter or Dorchester Streets; no information.

Note: The printed 1876 list ends here, but not without several little mysteries. Opus 49 is listed as a 12-register organ for the Baptist Church, Gualph, Ont., Canada; Opus 68 is listed for the Baptist Church, Franklin, Mass., and had 11 registers; Opus 69 is a three-manual of 52 registers for Immaculate Conception R. C. Church, Lowell, Mass., an instrument which appears on later compilations of the nation's largest organs; Opus 70 and Opus 71 are "For Sale in Factory," each having 10 registers. Four organs mentioned in the later Hutchings lists do not appear in the 1876 publication; and all are described above: Opus 6, Opus 10, Opus 25, and Opus 68 (listed for Franklin). The problem is further complicated by the discovery of two or three Hutchings, Plaisted & Co. organs which have not yet been matched

with any on the list — the c.1875 two-manual in Temple Sinai, Brookline, Mass., for example.

No. Year Man. Reg.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
72	2	18	South Berwick	Me.	Universalist Church Later the property of the Roman Catholic parish in S. Berwick; for several years in the barn of Mark Chamberlain, Dover, N.H.; mostly ruined by student help when stored at Keene State College, Keene, N.H.; and the remains sold in Wm. F. Baker in 1977.	
73	2	18	Newtonville	Mass.	Universalist Church Replaced by Frazee in 1924; the church is now an art gallery.	
74		12	Waltham	Mass.	Residence of J. S. B. Knox Moved by 1892 to St. Thomas' Episcopal Church, Methuen, Mass.; church closed and organ said to have been destroyed c. 1960.	
75	2	19	Malden	Mass.	St. Paul's Episcopal Church No information.	
76	2	—	Concord	N.H.	St. John's Catholic Church A rebuild of E. & G. G. Hook's Opus 501, 1869, "2-23"; twice rebuilt; some old pipes remain.	
77	1	10	Hampton	Va.	Episcopal Church No information.	
78	2	27	Salem	Mass.	First Baptist Church No information.	
79	2	12	Rye	N.H.	Congregational Church Burned with the building, c.1959.	
80	3	—	Manchester	N.H.	Franklin Street Congregational Church A rebuild of an 1847 Simmons & McIntire; rebuilt by Hutchings-Votey in 1902; replaced by Austin's Opus 1839, now in a later building.	
81	1878	2	25	Dover	N.H.	First Parish Church, Congregational A rebuild of a two-manual 1829 Wm. Goodrich, retaining Great chest and all pipework; electrified by Cornell & Johnston in 1933 and rebuilt by Rostron Kershaw in 1958 and the Berkshire Organ Co. in 1977.
82		13	Philadelphia	Pa.	Broad Street Methodist Episcopal Church No information.	
83	1	7	Boston	Mass.	Chapel of the Evangelists, Charles St.	

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>		
					Probably a temporary organ in the Church of St. John the Evangelist, Episcopal; moved by 1892 to St. John's Episcopal Church, Worcester, Mass.
84		15	Nassau, Bahama Islands		St. Andrew's Church No information.
85		2	Boston	Mass.	Emmanuel Congregational Church, Ward 21, Roxbury No information.
86		12	South Boston	Mass.	The United Fraternity of Churches, Washington Village Perhaps Union Chapel, Andrews Square; no information.
87		2	Newton	Mass.	Eliot Congregational Church A rebuild of E. & G. G. Hook's Opus 297, 1861, "2-33"; replaced by Hutchings' Opus 191 in 1889.
88	1879	2	Portland	Me.	Williston Church, Congregational Replaced by E. M. Skinner's Opus 493, 1924, two manuals; burned and replaced by Aeolian-Skinner's Opus 861, 1931.
89	1880	2	Palmer	Mass.	Universalist Church Destroyed during renovations in 1940.
90	1880	3	Worcester	Mass.	Union Congregational Church Replaced by Hutchings' Opus 400, 1897, probably retaining old pipes; replaced by Schantz.
91	1880	2	Manchester	N.H.	First Congregational Church Erected by James E. Treat; replaced by Austin.
92	1881	2	St. Johnsbury	Vt.	North Congregational Church (listed as Fairbanks' Memorial Church) Electrified in 1922 and rebuilt as a three-manual by the Berkshire Organ Co. in 1964.
93	1881		Methuen	Mass.	Residence of Edward F. Searles Gone; no information; mansion later much enlarged and housed several organs.
94	1881	2	Boston	Mass.	St. Ann's Episcopal Chapel, Ward 20, Roxbury Church was at 8 E. Cottage St.; no information.
95	1881	2	Portland	Me.	St. Paul's Episcopal Church <u>Exists</u>
96		2	Hopedale	Mass.	Congregational Church Rebuilt or replaced by Reed.
97		2	Lawrence	Mass.	Lawrence Street Congregational Church Altered by Hutchings-Votey in 1903; burned in 1913; replaced by a three-manual Kimball, Smallman & Frazee.

No.	Year	Man.	Reg.			
98		2	20	Marblehead	Mass.	First Universalist Church The building was later a Masonic temple and then a Tennis Club.
99		3	44	Worcester	Mass.	Plymouth Congregational Church Removed or rebuilt by W. W. Laws in 1917.
100		2	22	Minneapolis	Minn.	Free Baptist Church No information.
101		1	9	St. Croix, West Indies		Episcopal Church Existed in 1970; four ranks.
102		2	29	Kansas City	Mo.	Presbyterian Church No information.
103		2	20	Nashua	N.H.	Church of the Good Shepherd, Episcopal Replaced by a three-manual AEolian-Skinner, Opus 1095, 1946.
104		2	22	Manchester	N.H.	St. Paul's Methodist Episcopal Church Electrified by Frazee; later placed in new building.
105		2	16	Lowell	Mass.	Highland Methodist Episcopal Church Exists; for sale in 1980.
106		2	24	Dedham	Mass.	St. Paul's Episcopal Church A rebuild of E. & G. G. Hook's Opus 235, 1858, "2-20"; the church now has a Casavant.
107		3	47	Boston	Mass.	Church of the Advent, Episcopal Designed by S. B. Whitney; perhaps later rebuilt with a reversed console below the chamber; replaced by Aeolian- Skinner's Opus 940, 1935, a three-manual retaining the old case fronts.
108		1	11	Castine	Me.	Congregational Church Exists, the property of Ben Mague, Millbridge, Me.; re- placed by a second-hand Estey.
109	1882	2	15	Fair Haven	Vt.	First Congregational Church Exists
110	1882	2	24	Nashua	N.H.	First Baptist Church Destroyed and replaced with an electronic.
111	1882	2	16	Montpelier	Vt.	St. Augustine's Catholic Church Allowed to deteriorate and sold to an unknown individual c.1970.
112	1882	2	27	Brunswick	Me.	First Parish Church, Congregational Electrified by Ray Douglas in 1969.
113	1883	2	18	Spencer	Mass.	Universalist Church No information.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
114	1883	2	18	Los Angeles	Calif.	Methodist Church Case made in California; apparently destroyed.
115	1883	2	30	Haverhill	Mass.	First Baptist Church Electrified and enlarged to three manuals by W. W. Laws; tonally altered by E. A. Kelley, c.1978.
116		2	21	Leavenworth	Kan.	Methodist Church No information.
117		3	42	Boston	Mass.	St. Peter's Catholic Church, Ward 24, Dorchester Badly electrified, but case, pipes and chests exist, 1980.
118		2	27	North Attleboro	Mass.	Universalist Church A rebuild of a c.1860 Simmons & Willcox rebuild of a c.1825 Wm. Goodrich two-manual; moved by Hutchings in 1912 to Trinity Episcopal Church, Wrentham, Mass., where it was rebuilt by the Andover Organ Co. in 1968.
119		2	20	Bellows Falls	Vt.	Congregational Church Exists; tonally altered by the Andover Organ Co. in 1970; now the United Church.
120		2	20	Chicago	Ill.	Swedish Lutheran Church No information.
121	1884	2	14	Franklin Falls	N.H.	Unitarian Church Replaced by Estey's Opus 2606, 1927; the Hutchings was moved to Sacred Heart R.C. Church, Leba- non, N.H., where it was eventu- ally electrified in a new building.

Note: Mr. Hutchings purchased Mark Flaisted's interest in the firm, and the former partner moved to California. Opus 122, installed early in 1884, is the oldest known organ bearing the Geo. S. Hutchings nameplate.

122	1884	2	16	Eastford	Conn.	Congregational Church Exists; contains some old parts, perhaps from E. & G. G. Hook's Opus 79, 1847, "1-8", listed for an unknown Eastford church.
123	1884	2	19	Calais	Me.	Second Baptist Church Exists
124	1884	2	12	Warren	Me.	Congregational Church Exists; one stop later altered, but restored by Bozeman-Gibson & Co. in 1977.
125	1884	3	53	Holyoke	Mass.	Second Congregational Church Rebuilt by Hutchings as Opus 327, 1893; rebuilt and enlarged to 4 manuals by E. M. Skinner, Opus 167, 1909; burned in 1919 and

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
						replaced by Opus 322, 1920, which exists.
126	1884	2	21	Chelsea	Mass.	Third Congregational Church No information.
127	1884	2	19	Cambridge	Mass.	Wood Memorial Church Later St. Paul's A.M.E. Church; all but case front destroyed c. 1970.
128	1884	2	13	Saco	Me.	Free Baptist Church Now in Notre Dame R.C. Church, Saco, and electrified.
129	1884	2	18	Suncook	N.H.	Methodist Episcopal Church Burned in 1911; replaced by M. P. Möller's Opus 1357, 1912, a tracker electrified by Frazee.
130	1884	2	22	Millbury	Mass.	Congregational Church Said to have been electrified by Joseph Smith; First Congregation- al Church purchased E. M. Skinner's Opus 396, 1922.
131	1884	2	20	Marion	Mass.	Congregational Church Exists; tonally altered by the Andover Organ Co. in 1970.
132	1884	2	15	Brunswick	Me.	Main Street Baptist Church No information.
133	1884	2	30	Chicago	Ill.	Residence of Charles D. Irwin Detachable pedal keyboard; coupler knobs over Swell keys; Mr. Irwin was later the treasur- er of the Hutchings-Votey Organ Co.; no further information.
134	1884	2	30	Lawrence	Mass.	Trinity Congregational Church Electrified and enlarged to three manuals by W. W. Laws in 1923.
135	1884	2	22	Montpelier	Vt.	Vermont Methodist Episcopal Semi- nary Exists in College Hall, Vermont Junior College, its original location; restored and tonally altered by the Andover Organ Co. in 1979.
136	1884	2	14	Boston	Mass.	Residence of Mrs. B. F. Nash, Ward 11 Moved to its fourth home, the Community Church, Dublin, N.H., in 1965, where it exists; tonal alterations by P. A. Beaudry in 1967; compact "special chest scale" mentioned in Mr. Hutch- ings' notebook.
137	1884	2	28	Boston	Mass.	Christ Church, Episcopal, Ward 6 Church later called "Old North," Salem Street; rebuild of a two- manual c.1865 W. B. D. Simmons

No. Year Man. Reg.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
138	1884	1	30	Boston	Mass.	removed from Central Congregational Church, Lawrence, Mass., when replaced by Hutchings' Opus 134; placed in the altered 1759 Thomas Johnston case; rebuilt and partially electrified by the Schlicker Organ Co. in 1957. Music Hall, Washington Street, Ward 11 A huge, chambered one-manual of 38 ranks, which replaced the 1863 four-manual Walcker organ; the Hutchings disappeared around the time Symphony Hall was built in 1900.
139	1885	3	44	Boston	Mass.	Spiritual Temple, Ward 11 After the edifice became the Exeter Street Theatre, the organ was replaced by a three-manual Estey, Opus 1495, 1917, but the old case was retained.
140	1885	2	15	Jamaica Plain	Mass.	Boylston Congregational Church Apparently replaced by Estey, Opus 2687, 1927, two manuals.
141	1885	2	17	Attleboro	Mass.	Centenary Methodist Church Apparently replaced by Estey, Opus 1521, 1917, two manuals.
142	1885	2	31	Chelsea	Mass.	St. Rose's Catholic Church Burned in 1908.
143	1885	2	13	Danville	Ill.	Holy Trinity Episcopal Church No information.
144	1885	3	40	Lowell	Mass.	First Congregational Church Electrified and enlarged by Frazee; church closed c.1970.
145	1885	3	46	Middletown	Conn.	South Congregational Church Replaced three-manual 1867 W. A. Johnson, Opus 340; rebuilt or replaced by the Schlicker Organ Co.
146	1885	3	39	Boston	Mass.	Park Street Congregational Church Replaced a three-manual Appleton; moved by James Cole in 1913 to St. John's R.C. Church, Cambridge, where it burned in 1957; the Park Street Church has since had three-manual Frazee and Aeolian-Skinner organs.
147	1885	2	15	Lynn	Mass.	Chestnut Street Congregational Church Rebuilt in 1976 by Bozeman-Gibson & Co. for the chapel of the Salvation Army headquarters, Providence, R.I., where it <u>exists</u> .

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
148	1885	2	15	Bedford	N.H.	Presbyterian Church <u>Exists</u> ; tonally altered by the Andover Organ Co. in 1971.
149	1885	2	20	Claremont	N.H.	First Universalist Church Replaced by Estey two-manual, Opus 2270, 1924, and moved to the United Methodist Church, Danville, Vt., where it <u>exists</u> ; detached console.
150	1885	2	27	South Boston	Mass.	Our Lady of the Rosary Catholic Church A rebuild of a mid-nineteenth century two-manual; moved c.1947 to Shingen Monastery (R.C.), 38 Tajimi-shigifuken, Japan, where it suffered "typhoon and maniac damage"; remains are in storage, 1980.
151	1885	3	40	Glens Falls	N.Y.	First Presbyterian Church Town is properly "Glen's Falls" on the original list; replaced with a four-manual Casavant; church now has a five-manual Bassett "Skinner".
152	1886	2	15	Morrisville	Vt.	Congregational Church A few parts are in an electric-action two-manual 1964 Berkshire Organ Co. instrument.
153	1886	3	54	Providence	R.I.	Grace Episcopal Church Case and some pipes retained by Casavant in 1922, but it had been electrified by the Hutchings-Votey Organ Co. in 1904 for \$10,000.
154	1886		39	Brookline	Mass.	St. Mary of the Assumption Catholic Church A rebuild, now electrified and altered.
155	1886	2	21	Peabody	Mass.	First Unitarian Church <u>Exists</u> greatly altered in the Community Church, Ashburnham, Mass.
156	1886	2	31	Cambridgeport	Mass.	Pilgrim Congregational Church <u>Exists</u> , unaltered; now in Cambridge.
157	1886		12	San Jose	Calif.	Centella Chapel No information.
158	1886	2	16	New Haven	Conn.	Dwight Hall, Yale College <u>Exists</u> in the First Congregational Church, Oxford, Conn.
159	1886	2	29	Andover	Mass.	Christ Church, Episcopal Electrified by W. W. Laws; later altered by Fritz Noack and others.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
160	1886	2	28	Burlington	Vt.	Third Congregational Church Building better-known as the "College Street Church." Organ destroyed in 1959 and a few pipes placed in a new two-manual Austin.
161	1886	2	21	Winchester	Mass.	Church of the Epiphany, Episcopal A rebuild, which was apparently replaced by E. M. Skinner's Opus 128, 1905, a two-manual re- placed by C. B. Fisk.
162	1886	2	21	Charlottetown, Prince Edward Island		St. Peter's Episcopal Church Probably St. Peter's <u>Anglican</u> Church, now the Cathedral; rebuilt by Casavant in 1947.
163		2	20	West Medford	Mass.	Congregational Church No information.
164		2	30	Glens Falls	N.Y.	Baptist Church Town is properly "Glen's Falls" on the original list; no information.
165	1887	2	21	Hanover	N.H.	Rollins Chapel, Dartmouth College Replaced by three-manual Austin, Opus 786, since replaced by a similar Austin.
166	1887	2	18	Riverside	Calif.	Congregational Church Moved to new building in 1915 and junked in 1935; the church of Mark Plaisted, Hutchings' former partner.
167	1887	2	16	Gloucester	Mass.	Second Baptist Church No information.
168	1887	2	15	Old Lyme	Conn.	Congregational Church Replaced by Harry Hall.
169	1887	2	20	Ipswich	Mass.	South Congregational Church Electrified and placed in new building; case burned with former edifice.
170	1887	2	17	New York	N.Y.	Covenant Chapel, 310 E. 42 nd St. No information.
171	1887	2	42	Lowell	Mass.	John Street Congregational Church <u>Exists</u> , altered and enlarged, in St. Paul's United Methodist Church, Lowell.
172	1887	2	16	Longwood	Mass.	Residence of Francis W. Lawrence Later moved to the Church of the Good Shepherd, Elizabeth- town, N.Y., and parts eventu- ally used in a two-manual S. W. Holcombe electric action organ.
173	1887		33	Savannah	Ga.	Independent Presbyterian Church Perhaps replaced by Hutchings' Opus 248, 1892.

Our next meeting requires the purchase of tickets, but the event will be worth the price! At 3:00 p.m., Sunday, April 5, 1981, Brian Jones will direct the 150-voice Dedham Choral Society and a 50-piece orchestra in a production of Verdi's Requiem at the Church of the Immaculate Conception, Boston. In this generation, that's quite a combination of excellent resources, and admission costs \$5.00. Tickets for students and senior citizens cost \$3.00.

* * *

MIXTURES -

Alan Laufman was quoted at length in the April 1 issue of Unitarian Universalist World under the headline, "Heating the church good for the organ?" Of course, the answer is "NO!", but oil companies still pressure congregations to keep thermostats up in order to preserve organs in no need of being dried out.

M. P. Möller has installed its first large modern tracker organ in the Chapel at Shenandoah College and Conservatory of Music, Winchester, Va. Opus 11327, 1980 is a 3-45, and was designed and voiced by Christoph Linde, director of Möller's tracker division.

Stephen Russell has been appointed Director of Music at St. Michael's Episcopal Church, Brattleboro, Vt. He is a graduate of Westminster Choir College and has served Episcopal churches in Plainfield, N.J. and Bethany, Conn. Newspaper coverage of his move to Vermont mentions that "He is also head of his own organ building and organ service company which is relocating in Rockingham, Vermont."

Plymouth Congregational Church, 1900 Nicollet, Minneapolis, Minn., 55403, has a 4-55 1908 E. M. Skinner, Opus 155, for sale. The organ was rebuilt in 1946 by the AEolian-Skinner firm and will provide twelve ranks of pipes for a new Holtkamp. The church is mentioned in this Newsletter's entry for Geo. S. Hutchings' Opus 230.

Cecelia Roy Kenny, for forty years the organist and choir director at Old St. Joseph's Cathedral (now the Cathedral), Buffalo, N.Y., died on July 12. Mrs. Kenny was a delightful person to visit, and was particularly proud of the four-manual 1876 "Centennial Organ" she played, built by E. & G. G. Hook & Hastings and restored because of her enthusiasm.

Another large Italian organ has come to Florida, the latest being a five-manual by Ruffatti of Padua in the sanctuary of St. Paul Lutheran Church, at the top of Orlando Lutheran Towers in Orlando. Six rows of tilting tablets are at each side of the manuals, and the console is prepared for the addition of chancel divisions.

St. John's Church, Agawam, Mass., was considerably damaged by fire on December 25, but your editor has no knowledge of the organ and its fate.

AEolian-Skinner's Opus 931, a 1935 2-13 in the Church of Christ at Dartmouth College (Congregational), Hanover, N.H., has been enlarged to 27 ranks by John Wessel of Brattleboro, Vt. The organ had provision for 13 additional stops, and in 1958 and 1965, Frederick H. Johnson Jr. of Norwich, Vt., added three stops. Thomas Murray played the dedicatory recital on October 12.

The lowly reed organ is definitely "making a comeback." If you have no room for a pipe organ, and can't bear an electronic gadget, a reed organ is not an objectionable alternative. There are restorers with experience, capable of manufacturing new

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 109, 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.

reeds, and one western technician is Dwight Vadnais of Billings, Montana.

Yes, it still happens! Second Baptist Church, Liberty Street, Long Branch, N.J., recently threw its two-manual tracker, perhaps a Pilcher, into the street. An organ enthusiast passed by and was able to salvage only the stop knobs.

The Roche Organ Company, Inc., of Taunton, Mass., will install a new 2-18 tracker in St. Mary's Episcopal Church, East Providence, R.I., next March. The instrument has an attached keydesk, Manual II is an Echo, and the casework is the usual handsome product of the firm.

Grit for November 2 contains this item:

Choir Performs With Dedication

It seemed like an ordinary Sunday mass at St. Mary Magdalene Church in Rossford, Ohio. Paulette Zatko was playing the organ, and the choir was singing beautifully.

Suddenly, a bolt of lightning struck, throwing the electric organ out of action. Within minutes, the roar of fire engines, sirens wailing, filled the air.

Despite the noise and commotion, Mrs. Zatko said the choir members continued to sing.

"Just think," she boasted, "they didn't miss a note."

Our member James Litton directs the Choir of Men, Boys and Girls of Trinity Church, Princeton, N.J., on a Gamut label recording from Abbey of England -- the first known English commercial recording of an American choir. The 53-voice choir recorded twentieth century American music during August in the chapel at New College, Oxford, and with a recording of the new four-manual Rieger organ in Christ Church Cathedral, Oxford, the new Gamut label has been launched.

John Slawson, organist at the First United Congregational Church of Christ, Bay Shore, L.I., N.Y., has done considerable research on the maker of the two-manual 1905 tracker he plays. The organ was built by Carl Magnus Oman, who came from Sweden in 1891 and opened a shop in Brooklyn at the turn of the century. Before he died in 1910, Oman built organs in New York, Pennsylvania and New Jersey, and Mr. Slawson has located his descendants, all interested in their ancestor's career.

Michael A. Loris of Barre, Vt., is rebuilding the two-manual 1899 Hook & Hastings organ, Opus 1847, in St. Kieran's R.C. Church, Berlin, N.H. The organ is the sole antique in the room, stripped of all its Victorian decorations in a modernization program a few years ago -- an act of planned vandalism that included the removal of the stained glass!

Poul-Gerhard Andersen, one of the great organ builders of this century died on June 5th. He was perhaps best known in this country for his classic book, Organ Building and Design, translated by Joanne Curnutt and published by the Oxford University Press in 1969.

When somebody tells you that he can't tell the difference in tone when comparing a real organ with an electronic imitation, remember Robert K. Hale's words: "You can't fool a bee with a plastic flower."

William Baker & Co. of Florence, Mass., have completed the restoration of Johnson & Son's Opus 460, 1875, in St. Stephen's Episcopal Church, Middlebury, Vt. The organ has been slightly repositioned in the chamber, improved in appearance, and now has provisions for three additional stops. Experts agree that it is now better than the day it left the Johnson factory.

Taylor & Boody of Staunton, Va., have contracted to build a spectacular 4-62 tracker for the College of the Holy Cross, Worcester, Mass. Opus 9 will be finished in 1984, and is to have two wedge bellows mounted behind the main case. Present plans list twelve stops in the Rückpositiv. The instrument will replace a 3-28 1924 electric-action Casavant Frères, Opus 1025, which will be broken up for parts.

The Stuart Organ Company of Aldenville, Mass., is installing its Opus 32, a large two-manual tracker, in the Cathedral of St. George (Orthodox), Springfield,

John Ogasapian sent this item, quoted in a recent issue of the Milwaukee Sentinel:

Mass was under way one Sunday, and near the start, the young priest stood up, raised his arms and chanted in that way peculiar to men of the cloth: "~~I-am-the-assistant-pastor-of-this-church-and-I-make-\$600-a-month-and-that's-not-ee-no-ough.~~"

Well, to say there was a general hub-bub among the parishioners would be an understatement. They were absolutely shocked, and waited expectantly to see what the pastor would do. Their wait was soon over, as the pastor raised his arms and intoned: "~~I-am-the-pastor-of-this-church-and-I-make-\$800-a-month-and-that's-not-ee-no-ough.~~"

Again the people squirmed in their pews, whispering loudly to one another as the mass continued. Just then there was a blast from the organ and they heard: "~~I-am-the-organist-of-this-church-and-I-make-\$1600-a-mon-nth. ... 'There's no bus'ness like show bus'ness'!~~"

St. Paul's Episcopal Church, Eastchester, Mt. Vernon, N.Y., has been given to the National Park Service by a congregation no longer able to maintain the 1765 stone building. It will become a national shrine to the Bill of Rights and open as a museum, though religious services may be held there. The organ is a superb 1-6 1835 Henry Erben with G-compass and a five-sectional case front in the 18th century English style.

Fred E. Metcalf, 90, of Norwich, Vt., died in Lebanon, N.H. on December 6. Mr. Metcalf, a "fixture" at Upper Valley organ events for decades, was a founder of the Vermont-New Hampshire Chapter of the A.G.O., which later grew into three chapters in the two states. Beginning his career in 1915 at the Episcopal Church in Norwich, he later played the one-manual 1856 Stevens & Jewett organ in the Congregational Church (electrified and enlarged in 1959) for fifty years.

The damaged but restorable three-manual 1894 tubular-pneumatic Frank Beman organ in St. Mary of the Assumption R.C. Church, Binghamton, N.Y., has been completely rebuilt by the Carey Organ Company of Troy, N.Y. Enlarged to 37 ranks in 1928 by Mr. Beman, a Binghamton builder, the organ was "taken out of service" in 1953 and the console destroyed in favor of an electronic affair on the same spot. The instrument is now a 3-61 with 46 stops, a drawknob console using a rebuilt E. M. Skinner cabinet, and the solid-state electric action is connected to slider chests. The organ is divided in the rear gallery and the matching cases are well-supplied with a spectacular number of decorated speaking and dummy pipes. Will Headlee of Syracuse University played the dedicatory recital on November 30th.

Gerald F. Frazee, 84, a resident of Wellesley, Mass., died December 12th. He was a composer, band director, organist at the First Baptist Church in Newton Centre for 35 years, a former Dean of the Boston Chapter of the A.G.O., and associated with the family firm, the Frazee Organ Company, now out of business. Memorial services were held at J. S. Waterman Chapel in Wellesley on December 15, where Mr. Frazee had been staff organist for 27 years.

Center United Methodist Church, Saugus, Mass., was heavily damaged by fire on December 21st. St. William's R.C. Church, Savin Hill, Dorchester, Mass., was gutted by fire on September 24th, and the 1909 building has been leveled. A two-manual pipe organ was lost, and the congregation plans to rebuild on the same site.

Czelusniak & Dugal Inc. of Southamptton, Mass., have completed their restoration of the 2-19 1883 Johnson & Son organ, Opus 592, in the First Congregational Church, North Adams, Mass. The \$15,000 job was begun in stages in 1978, and the organ is housed in a superb c.1835 Thomas Appleton case, obtained by the church in the 1860's.

The Berkshire Organ Co., Inc., has finished the installation of a three-manual instrument in St. Mary Our Mother R.C. Church, Horseheads, N.Y. The organ was originally a very large two-manual Derrick & Felgemaker, Opus 256, 1875, built in Erie, Pa. at a cost of \$6,000 for the Chapel of the Sacred Heart at the University of Notre Dame, South Bend, Ind. A lengthy description of the instrument, by Michael A. Loris, is in The Tracker for April 1962. The organ was tonally altered, enlarged and ruined in a Tellers electrification in 1961. Replaced with a tracker Holtkamp,

the organ was given to the Horseheads parish in 1977. The organ was reduced in size to three manuals, 21 stops, and 27 ranks, and the damaged manual slider chests were replaced with two from the 1909 Hook & Hastings, Opus 2211, originally in the chapel at the Northfield School for Girls, Northfield, Mass.

The large Hill/Casavant/Hill, Norman & Beard electric-action organ in Christ Church Cathedral, Ste. Catherine Street, Montreal, Quebec, a constant source of tonal and mechanical problems, has at last been replaced with a worthy instrument. A four-manual, forty-one stop mechanical-action organ by Karl Wilhelm of Mont-St-Hilaire, stands in a new rear gallery, and Cathedral organist Gerald Wheeler is undoubtedly very happy. John Ogasapian and Alan Laufman were the consultants for the church.

South Congregational Church, United Church of Christ, Pleasant Street, Concord, N.H., has the case front and some pipes from a 3-32 1902 Hutchings-Votey electric-action organ, rebuilt with a new console by E. M. Skinner. Despite fine maintenance by Dudley Terrill, the church has contracted to have the organ rebuilt with solid-state components by Richard A. Nickerson of Medford, Mass., for \$45,000. There have been delays in obtaining parts, but the organ should be playable late in 1981.

The Congregational Church, Amherst, N.H., which has had W. A. Johnson's Opus 342, 1871, since it was set up by the Andover Organ Company in 1962, plans to have the same firm do additional renovation and restoration. The trustees of the Norwin S. and Elizabeth N. Bean Foundation have presented \$16,850 to the church to assist in the project.

Our member Baxter MacKinnon, an organ builder in Natick, Mass., died recently, but your editor has absolutely no details. Can any friend enlighten us regarding at least the date?

Roman Catholic liturgical music has sunk a notch lower! Sister Adrienne de Champlain directed twenty-five harmonica players at Midnight Mass in Holy Redeemer Church, West Lebanon, N.H. The nun has taught lepers to play harmonicas, hopes to have one hundred in her West Lebanon group next year, and at the Christmas mass, the group played "...such selections as 'Silent Night' and other appropriate music." She says that "A 100-harmonica band is truly marvelous to hear. It sounds like a great church organ."

C. B. Fisk, Inc., are completing a three-manual organ for the Storrs Congregational Church, Storrs, Conn., and are "booked solid" for some time to come.

The Austin Organ Company has installed a new 3-30 in All Saints' Episcopal Church, Peterborough, N.H., replacing their tightly-chambered two-manual Opus 969, 1921. The magnificent stone building has long been in need of a good and audible organ, and Opus 2651, designed by Alan D. Wingard, the organist, has five divisions: the Récit, Positif, and Pédale are in the old chancel chamber, and the Gallery Pédale and Grand Orgue are around the rose window at the rear of the nave. The console is in the left transept.

Our delightful friend, William H. Barnes, organ architect, died in Evanston, Ill., on October 11 at the age of 87. He was the author of The Contemporary American Organ, which appeared in nine editions, and coauthored with Edward B. Gammons, Two Centuries of American Organ Building. He built a two-manual tracker-action organ in his home at the age of 15, played recitals on hundreds of instruments, wrote countless articles about organs, and was a very able teller of good jokes. The organ world will indeed miss Dr. Barnes.

Rosales & Associates, organ builders in Los Angeles, Calif., have signed a contract for a three-manual, 59-stop tracker, their Opus 11, scheduled for completion in 1984 in Trinity Episcopal Church, Portland, Oregon. The organ will have a 17-stop Great, a 16-stop Swell, a 14-stop enclosed Positif, and 12 Pedal stops, voiced to resemble the tonal quality of an 1860's E. & G. G. Hook, without being a copy thereof. The keydesk is to be detached, and the new organ will replace M. P. Möller's Opus 7582, a 1949 three-manual instrument.

The Organ Historical Society has granted funds to assist a concert for chamber organ and strings at 5:00 p.m., Sunday, April 26, in Christ Church, Cambridge, Mass. Beverly Scheibert will play the restored one-manual 1805 Gray organ in the gallery.

A. David Moore & Company, North Pomfret, Vt., have contracted to build a two-manual tracker organ of eighteen stops for Hand Memorial United Methodist Church, Pelham, Georgia. The instrument will be housed in the 1856 Stevens & Jewett case once in the Congregational Church, Norwich, Vt.

There is no doubt that some fine and ancient tracker organs were damaged or lost in the recent earthquake in southern Italy. The American Sandonatesi, a group of 500 persons formed three years ago to raise funds for organ restorations in San Donato churches, may transfer some of their funds to other needy churches. Mrs. Lucy Tempesta of Brighton, Mass., the secretary, reports that our members Ray DiBona and Matt Bellocchio expect to be in Italy to assess damage and oversee restoration during 1981. If you are interested in details or wish to help, do contact them.

Harriette Slack Richardson, assisted by Gail Jennings, harpsichordist, played the dedicatory recital on the 1-10 organ in St. Barnabas Episcopal Church, Norwich, Vt., on January 25, 1981. Both are members of the Club. The Steere & Turner organ, Opus 179, 1883, originally a 1-6 and now in its third home, was installed by Bozeman - Gibson & Company of Deerfield, N.H., with finishing done by Scot Huntington. It was procured through the Organ Clearing House, stands on a new platform at the rear of the 1917 frame church, and replaces a two-manual 1925 Estey reed organ in the chancel.

For shame! A new electronic carillon was dedicated at the Cathedral of St. John the Divine in New York City in September. At least one real bell could have been purchased for the cost of the gadgetry.

The two-manual 1904 Hutchings-Votey tracker, Opus 1487, rebuilt for the First Baptist Church, 143 Manchester Street, Nashua, N.H., was dedicated at a service on January 4, 1981. Installed by P. A. Beaudry of Lowell, Mass, the fifteen-rank instrument replaces an electronic affair that replaced a fine two-manual 1882 Hutchings, Plaisted & Co. organ, Opus 110, in the former Main Street building.

W. Zimmer & Sons of Charlotte, N.C., have installed a 4-41 tracker with a detached console in Bethlehem Evangelical Lutheran Church, Saginaw, Mich. The gallery installation has a Positif on the railing, electric stop and combination action, and 41-note fourth manual playing an 8' Trompette-en-dehors and a Carillon. The Trompette is placed horizontally on the case and is of brass.

A lady in Knoxville, Tenn. reports -

I took my nephew into the church auditorium for the first time when he was five years old. As we sat there listening to the organist, he whispered in my ear, "Why do people come to church?" "To talk with God," I explained. He was thoughtful for a moment, and then he said, "Well, I wish that lady would quit playing that music--I can't hear a word he's saying!"

Unusual Facts of Canadian History by W. A. L. Styles, published in 1947, states that "The first organ in Canada was imported in 1659 by Bishop Laval with Rev. Chas. A. Martin and Louis Joliet acting as organists." What is the source of that data?

The Hampton Congregational Church, United Church of Christ, Hampton, Conn., has voted to have the 1-4 1840 Elmore Smith organ in the rear gallery restored. The instrument is the only known surviving example of the New Haven builder's work, and its pipes were pulled out to make room for a Hammond speaker cabinet after the hurricane of 1938. The work will be done by Richard C. Hamar of Collinsville, Conn.

Newspapers reported the following incident recently:

"OK, everybody cough!" said Keith Jarrett as he jumped up from the piano bench during a concert in Montreal. At first, with embarrassment, then amusement, the audience went into a mass coughing jag. "I used to think coughing was a national disease, but it's happening all over the world," the celebrated jazz pianist said. Only minutes into his 2½-hour program at the Place des Arts, Jarrett gave the directive after one person in the audience coughed, followed, of course, by many others. When the coughing ceased, Jarrett returned to the stage and resumed his performance.

Yes, old organs can still be discovered in "picked over" regions. Alan Laufman recently found a 1-4 1859 Gothic-cased Henry Erben in Howard Valley Christian Church,

Windham Road, Hampton, Conn. Though not in use, it is not for sale.

One of the world's greatest organists, André Marchal, died in France on August 27th at the age of 86. Blind from birth, he was a remarkable performer and teacher who made several American tours and recordings on American instruments.

The United Church, Washington, D.C., dedicated its new 2-20 tracker on November 2nd. Built by Alfred Führer Orgelbau, Wilhelmshaven, West Germany, the organ has a Brustwerk above the attached keydesk. The church is at 1920 G Street, N.W.

Jim Bakker, the television pastor of the PTL Club, is "giving Jesus a mighty organ." His new barn-like auditorium, named the Heritage Village Church in Charlotte, N.C., is to have three or four old theatre organs combined in a stereophonic arrangement. He claims that the finished product will be "five ranks bigger than Radio City Music Hall."

E. A. Kelley Associates of Salem, N.H., in conjunction with the Metroplex Organ Company, formed on the spot among church members, have completed the installation of a colossal four-manual instrument in the Tyler Street United Methodist Church, Dallas, Texas. Using components from several instruments, but particularly the pipes from a two-manual Möller and a 71-rank Casavant, the eleven-division organ has 132 ranks and 7,161 pipes. The Dallas firm of Herman Boettcher & Sons assisted in the project and will maintain the organ after the Metroplex Organ Company disbands.

Barbara Hoag, organist, will play a recital on the new three-manual Austin organ in All Saints' Episcopal Church, Peterborough, N.H., at 4:00 p.m., Sunday, April 12th. At 10:30 a.m., Sunday, May 17th, the Monadnock Chorus will sing Haydn's "Lord Nelson Mass" in the same church -- an event which must involve sacrifice on the part of all the chorus members who are church musicians at that time of the week.

Seen in a Sunday bulletin recently:

Hymn 276 Red Hymnal "Make Channels for the Streams of Love" Trench

A 2-27 1896 tubular-pneumatic organ built by Kimball of Chicago has been carefully restored by Charles Hendrickson of St. Peter, Minn., in the former Presbyterian Church, Clermont, Iowa. The instrument, given by Governor William Larrabee, is in a brick building maintained by the Union Sunday School, and was reopened in ceremonies on October 19.

M. L. Bigelow & Company, organ builders, 1240 West Center Street, Provo, Utah, was established in 1978. The firm makes only tracker organs, plans to open its pipe shop in 1981, and has completed several instruments. Opus 1, 1979, a two-manual in a handsome Renaissance Gothic case, is in St. John's Episcopal Church, Chico, Calif. A 2-7 practice organ was installed this year in the Organ Department, Utah State University, Logan, Utah, and the firm has a contract with Ricks College, Rexburg, Idaho. Michael Bigelow worked for Abbott & Sieker and completed a four-year apprenticeship with John Brombaugh.

On November 15th, John Ogasapian played the opening recital on the restored 1-3 1873 Henry Erben organ in Brandon Parish Church, Burrowsville, Va. The work was done by Mann & Trupiano of New York City, and the organ, unused for twenty years and removed from the rear gallery, required 1,238 hours of work. The three-sectional Gothic case front displays decorated wood dummy pipes, and the projecting console has a 56-note manual playing enclosed pipes on 2½" pressure. The 8' Open Diapason (F₀) has 39 pipes; the 8' Stop'd Diapason Treble (F₀) has 39 pipes; the 8' Stop'd Diapason Bass is of wood and has 17 pipes; the 4' Principal has 56 pipes, 12 of which are zinc. The "Pedal." knob renders the permanently coupled, 20-note pedal keyboard inoperative. There is an Octave Coupler, and the Stop'd Diapason Treble is a metal chimney flute from Middle C. Mr. Ogasapian was assisted by two violinists and a cellist. The program included works by Fleury, Trupiano, Seixas and Ogasapian, as well as Five Bagatelles, Op. 47, by Antonin Dvořák.

The reknowned and controversial Virgil Fox, concert organist, died of cancer in W. Palm Beach, Fla. at the age of 68 on October 25. More than one funeral service was held, but the most flamboyant was that at the "Crystal Cathedral" in Garden Grove, Calif., on the afternoon of Sunday, November 9. The casket was draped with Virgil's red-lined black cape, his recordings were played, and Ted Alan Worth was the guest

organist. Various memorial funds, scholarships, memorial recordings, and a biography are being planned by his foster son David Snyder and the Virgil Fox Society. Robert Schuller's showy "Cathedral" has a large instrument designed by Fox, including major portions of the former Appleton Chapel, Memorial Church, Harvard University four-manual 1932 AEolian-Skinner organ, Opus 882.

Roger A. Dame, Route 9, West Brookfield, Mass., inaugurated his "hausorgel" with a reception and a recital by Galvin Hampton of New York City on the afternoon of Sunday, September 28. The chassis is a much-traveled and much-altered 1878 Steer & Turner 2-9, Opus 127, built for the First Baptist Church, Amherst, Mass. It is now a 2-16 tracker with a Zimbelstern of seven bells and a Nachtigallenruf of three pipes. Mr. Dame's home is the former Kingdom Hall of the Jehovah's Witnesses, the pipes are from several instruments, most of the rebuilding was done by Mr. Dame, with the assistance of David W. Cogswell of the Berkshire Organ Company, Inc., and the organ is in its seventh home.

Your editor is compiling a list of the very oldest Austin organs. Does any Club member know where opuses 6, 17, and 22 were located? Unfortunately the firm has been disposing of some of its archives!

In 1892, Farrand & Votey of Detroit, Mich., built a large two-manual tracker-action organ for St. Joseph's R.C. Church, 709 Croghan Street, Fremont, Ohio. The installation cost \$5,538 and was unfortunately electrified in 1940. In 1942, H. E. McKittrick of Toledo installed a three manual console and several sets of pipes from a Wurlitzer theatre organ. In 1964, an unnamed firm was paid \$11,100 in advance, and mechanism and many pipes were removed from the church, never to be seen again! But, the organ has been playable, minus 1551 pipes. The church hopes to restore it at a cost of \$92,500, and has already raised more than \$25,000.

Does anyone know if the following advertisement, in the 1981 Yearbook of the Boston Chapter, American Guild of Organists, is "for real"? Your editor suspects that it is, and that the firm is a subsidiary of the Aethereal Pipe Organ Company at the same address, operated by Joseph N. Deptula, Jr.

UNWANTED PIPE ORGAN?

Don't throw it out or pay to have it removed!

At NO COST to you (or us) the

CHITTY-CHAT PIPE ORGAN REMOVAL SERVICE

will do the job completely and recycle everything but the dust.

"You don't pay - We don't pay!"

Excellent references provided on request.

Neatness - Efficiency - Congeniality.

69 King Street

Franklin MA 02038

The 26th Annual National Convention of The Organ Historical Society, Inc., will be held "Down East" during the last week of June, 1981. Schedules and registration information are available from Charles Ferguson, Box 44, East Vassalboro, Me., 04935. There will be five recitals, one concert, and eight demonstrations using fourteen old organs, some recently restored. The major programs include a 7:30 p.m. concert on June 23 at the First Church in Belfast, featuring George Bozeman, Lois Regestein, the Haydn Festival Orchestra, and the 1848 Stevens organ; a 7:30 p.m. recital by Charles Page on June 24 at the First Congregational Church in Calais; a Lois Regestein recital at 2:15 p.m., June 25, in the Elm Street Congregational Church, Bucksport; and a recital by Karel Paukert, assisted by his wife, at St. John's R.C. Church, Bangor, at 8:00 p.m., June 25. Other delights include plenty of good seafood, a visit to the Penobscot Marine Museum, and a lecture by Barbara Owen.

On August 11, 1900, another Massachusetts pipe maker was mentioned in Music Trades, under the headline, "Increasing his plant."

H. L. Campbell, the Reading, Mass. maker of church organ pipes, is building a new factory double the capacity of his present one. For several months the building erected by Mr. Campbell seven years ago has proven inadequate to meet the demands of his increasing business.

The remarkable Jardine & Son organ in St. Thomas' Episcopal Church, Taunton, Mass., was described in the Newsletter for May, 1968. The instrument was rebuilt this year by the Roche Organ Company of Taunton, and Thomas Murray played the redeicatory recital on October 26. Mr. Murray reports that the pleasant occasion included a visit to the grave of Walter J. Clemson (1857-1945), who designed the organ, and a hymn he composed was sung in the cemetery. The booklet published for the event includes details not in the Newsletter article, and several paragraphs, as well as the revised specification, are copied herewith:

In 1930, upon Mr. Clemson's recommendation, the original tubular-pneumatic action was electrified by the Nyack, New York firm of Clark & Fenron and the two water motors which supplied the wind were replaced by an electric blower.

By the early 1960's, due to the ravages of time, the organ's mechanisms began to deteriorate. In 1962 emergency repairs were carried out by the Welte-Whalon Organ Co. of Portsmouth, R.I., which would enable the instrument to live on borrowed time while plans were laid for a gradual renovation. This project had to be postponed, however, due to other financial priorities. By 1977 the frequency of needed repairs had reached such a rate that it was evident that a complete rebuilding of the organ would be the only viable solution. In December of that year, upon the recommendation of the music committee and their organ consultant, Thomas Murray, a contract was signed with the Roche Organ Company of Taunton.

The overall goal of the present rebuild -- as expressed by all the parties concerned -- was to enhance the organ's reliability and effectiveness without destroying its original historic character. The rebuilding process actually comprised five different aspects; each with its own separate goals.

The first consisted in the renovation and rebuilding of all the mechanical parts. All of the windchests and windsystem parts were carefully disassembled, cleaned, repaired, and -- where appropriate -- fitted with improved parts or materials which will enhance their performance and longevity. Then they were reassembled and adjusted for optimum functioning.

The second consisted in the modernization of the console and all of the electric action parts. With the exception of its manual keyboards and exterior shell, the entire console is new. A modern tripper-type combination action with a sufficient amount of combination pistons and accessories will make the control of the organ's resources much easier for the organist. A new concave-radiating pedalboard replaces the awkward concave-parallel one. All of the wiring in the organ has been replaced and a solid-state coupling system has been installed -- eliminating the many moving switches which were a source of problems. In spite of all these modernizations the console still retains its original, elegant, appearance.

The third consisted in the correction of problems in tonal projection and maintenance accessibility due to the congested interior layout of the divisions in the main organ chamber. The Choir organ was retained in its suitable position on the south side of the chancel behind a facade of the largest pipes of the pedal Violone. The remaining three divisions, which were crammed on three different levels into the deep chamber on the north (console) side have been repositioned. The Great Organ is now located out in the church, next to the pulpit, behind the aisle facade which has been brought forward and extended. From this location its sound now fills the church, making it much more effective in the leading of hymn-singing.

The Swell Organ has been exhumed from the depths of the chamber, where its sound was lost, and is now positioned so it will speak out from behind the facade pipes over the console directly into the chancel. From this position it is much more usefull [sic] for the accompaniment of the choir. The space

gained by the moving of these divisions now accomodates the new Pedal Trombone pipes and allows more access for tuning and maintenance.

The fourth consisted in the cleaning and repair of all the pipes and their regulation to restore their original evenness of intonation and tone.

The fifth consisted in the addition of certain new stops which would increase the musical versatility of the organ. Aside from the slight change in the overall sound of the instrument due to the relocation of the Great and Swell divisions only minor tonal changes have been made to the organ; and these are mainly additions or borrowings. A new IV rank Mixture has been added to the Great Organ to give needed brilliance which was sorely lacking. The Great 8' Dolce has been removed (and stored in the cellar for posterity) and in its place is a new 1-3/5' Seventeenth which, when used with the existing 2-2/3' Twelfth provides the only Cornet element in the organ. The Swell III Mixture, which was altered in 1962, has been replaced with a new one which more closely resembles the original. A new Trombone stop, which plays in the Pedal at 16', 8', 4' (with windchest preparations for its being extended down to 32') gives needed definition and fire to the pedal line. The Great 16' Major Diapason and 8' Principal Diapason have been duplexed into the pedal to allow a greater variety of tone there. All of these additions have been voiced to blend with the original stops and serve to enhance the organ's usefulness [*sic*] in the exposition of Classical and Modern music, and for a greater variety of tonal combinations. When these stops are not used the organ will still retain its original romantic character.

Preparations have also been made for the future installation of an 8' 4' Festival Trumpet stop which will be playable from the Great, Choir, or Pedal. It is envisioned that the pipes for this stop will be mounted horizontally below the rose window at the rear of the church, from which location they will create thrilling antiphonal effects on special occasions.

The organ was built by Geo. Jardine & Son of New York in 1899, Opus 1257, and rebuilt by the Roche Organ Company, Inc., of Taunton in 1980, Opus 24.

GREAT: (Manual II)

1. Major Diapason	16'	61
2. Principal Diapason	8'	61
3. Small Diapason	8'	61
4. Violoncello	8'	61
5. Claribel Flute	8'	61
6. Octave	4'	61
7. Harmonic Flute	4'	61
8. Twelfth	2 2/3'	61
9. Fifteenth	2'	61
10. Seventeenth	1 3/5'	61
11. Mixture (1 1/3')	IV	244
12. Tromba	8'	61
Festival Trumpet	8'	—
Festival Trumpet	4'	—

PEDAL:

32. Great Bass	16'	42
Major Diapason	16'	(#1)
33. Violon Dolce	16'	42
34. Bourdon	16'	42
35. Quinte	10 2/3'	30
Bass Flute	8'	(#32)

CHOIR: (Manual I)

13. Viola	8'	61
14. Unda Maris (C ₀)	8'	49
15. Echo Salicional	8'	61
16. Lieblich Gedeckt	8'	61
17. Salicet	4'	61
18. Flute Octaviante	4'	61
19. Piccolo	2'	61
20. Clarinet	8'	61
Festival Trumpet	8'	—
Festival Trumpet	4'	—
Tremolo		

SWELL: (Manual III)

21. Lieblich Bourdon	16'	61
22. Geigen Diapason	8'	61
23. Viole d'Orchestre	8'	61
24. Viole Celeste (C ₀)	8'	49
25. Concert Flute	8'	61
26. Fugara	4'	61
27. Flauto Traverso	4'	61
28. Mixture (2')	III	183
29. Contra Fagotto	16'	61

Principal Diapason	8' (#2)	30. Cornopean	8' 61
Flute Douce	8' (#34)	31. Oboe	8' 61
Viola d'Amour	8' (#33)		
Principal Octave	4' (#2)	Tremolo	
Contra Trombone	32' --		
36. Trombone	16' 54	<u>Couplers:</u>	
Trumpet	8' (#36)	Swell to Great	8', 4'
Clarion	4' (#36)	Choir to Great	16', 8', 4'
Festival Trumpet	8' --	Choir to Choir	16', 4'
Festival Trumpet	4' --	Swell to Choir	8', 4'
		Swell to Swell	4'
		Great to Pedal	8'
		Swell to Pedal	8', 4'
		Choir to Pedal	8', 4'

Summary:

36 stops, 41 ranks, 44 speaking registers, 3,832 pipes

Console:

Three manuals of 61 note compass; naturals of implex, sharps of ebony. Concave-radiating Pedal keyboard of 30 notes; naturals of beech, sharps of rosewood.

68 stop tablets for all registers and couplers.

Pistons by tripper-type combination action: 5 Great, 5 Swell, 5 Choir, 5 Pedal, 8 Generals (5-8 duplicated by toe studs). General Cancel.

Reversible pistons: Great to Pedal, Swell to Pedal, Choir to Pedal (duplicated by toe stud), Tutti (duplicated by toe stud).

Expression pedals: Choir (mechanical), Swell (mechanical), Crescendo.

Indicator lights: Power On, Crescendo, Tutti, Procession Signal.

Wind pressures:

7" - actions and Pedal #32

6" - Swell #s 23, 26, 28, 30, 31

5" - Great and Pedal #36

4" - Swell #s 21, 22, 24, 25, 27, 29, and Pedal #s 34, 35

3½" - Choir and Pedal #33

* * *

The following poem is by George W. Stevens, but its age is unknown:

The Organist

I wonder how the organist can do so many things;
He's getting ready long before the choir stands up and sings;
He's pressing buttons, pushing stops, and pulling here and there,
And testing all the working parts while listening to the prayer.

He runs a mighty big machine, it's full of funny things;
A mass of boxes, pipes and tubes, and sticks and slats and strings;
There are little whistles for a cent lined up in many rows;
I'll bet there are twenty miles of tubes as large as garden hose.

There are scores as large as stovepipes and some so big and wide
that several little boys I know could play around inside.
From little bits of piccolos that hardly make a toot
There's every size up to the great big elevator chute.

The organist knows every one and how they ought to go;
He makes them rumble like a storm, or plays them sweet and low;
At times you think them very near; at times they're soaring high,
Like angel voices, singing far off, somewhere in the sky.

He can take this structure, that's as big as any house,
and make it squeak as softly as a tiny little mouse;
And then he'll jerk out something with a movement of the hand,
And make you think you're listening to a military band.

He plays it with his fingers and he plays it with his toes,
And if he really wanted to, he'd play it with his nose;
He's sliding up and down the bench, he's working with his knees;
He's dancing 'round with both his feet as lively as you please.

I always like to take a seat where I can see him go;
He's better than a sermon, and he does me good, I know;
I like the life and movement, and I like to hear him play;
He is the most exciting thing in town on any Sabbath day.

* * *

EVANGELICAL LUTHERAN CHURCH, RAYMERTOWN, NEW YORK. Beach & Freitag, Troy, N.Y.,
1906; restored by William Baker, Florence, Mass., 1980.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Violin Diapason	8' 61	Bourdon	16' 30
Dulciana (C ₀)	8' 49	Aeoline (C ₀)	8' 49		
Melodia (C ₀)	8' 49	Stopped Diapason (C ₀)	8' 49	<u>Couplers:</u>	
Unison Bass	8' 12	Stopped Bass	8' 12	Swell to Great	
Principal	4' 61	Flute D'Amour	4' 61	Swell to Great Sup. Oct.	
Gemshorn	4' 61	Oboe & Bassoon	8' 61	Great to Pedal	
		Tremulant		Swell to Pedal	

Pedal Movements:

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

We are indebted to Rev. Dennis A. Laskey, pastor of the
Raymertown church, who did research on the builders of
the organ. The summary below is from his brochure.

Relatively little is known about the firm of Beach & Freitag. Giles Beach (1826-1906) apprenticed to Augustus Backus in Troy in 1844 and later built his first pipe organ on the family farm in Kingsborough, N.Y. He moved to nearly Gloversville and built organs there until he retired in 1904. Mr. Beach was an amateur astronomer and also made violins. In the 1870's his factory employed ten to fifteen men and was known as The American Church Organ Works. Giles and Charlotte Smith Beach (1828-1913) had at least two sons, one of whom was Arthur D. Beach (1869-1936), who was trained by his father and maintained a shop in Troy after 1904.

From 1906 to 1909, Arnold B. Freitag was a partner of A. D. Beach, and the firm advertised itself as successor to Giles Beach, offering to build new tubular-pneumatic and electro-pneumatic organs and "repairing, cleaning, tuning, moving, and remodeling" old instruments. In 1909, Mr. Freitag moved to Scranton, Pa., and Mr. Beach moved to Watervliet. After 1913, his home and shop were in Lansingburgh, and the shop was closed around 1920.

The Raymertown organ was built for the German Lutheran Church in Troy, the Trinity Evangelical congregation, and was dedicated on October 7, 1906. The "Art Supplement" in the Troy Times of October 6, 1906, described the organ, referring to the "tracker and square" key action to "ventil chests," and the cost of the organ was \$2,000. Much is made of the home-grown nature of the instrument, and even the Ross Water Motor was a Troy product.

The organ is very well made, but it is by no means entirely a Troy-built product. Many parts were obtained from the leading supply house of the day, Samuel Pierce of Reading, Mass. The organ was moved to a chamber in the Raymertown church in 1945,

and Edward Collins of Troy made some unfortunate alterations, mostly necessitated by the new location of the instrument. In Mr. Baker's restoration, missing case parts were duplicated, and the refurbished organ now stands on a low platform/gallery in a tall recess at the rear of the room. Three flats of Open Diapason basses and dummy pipes are arranged 5/19/5, and the keydesk is attached.

* * *

The Boston Organ Club is pleased to exchange its Newsletter with the publications of ten chapters of The Organ Historical Society:

The Bellows Signal - Pacific Northwest Chapter

Editor: Beth Barber, 2306 Franklin Avenue East, Seattle, Wash., 98102

The Coupler - Central New York Chapter

Editor: The Rev. Culver Mowers, 2371 Slaterville Road, Box 130, Brooktondale, N.Y., 11817

The Cremona - Pacific Southwest Chapter

Editor: Jim Lewis, 975 San Pasqual, No. 207, Pasadena, Calif., 91106

The Cypher - Greater St. Louis Chapter

Editor: Elizabeth Schmitt, 1100 Joyce Avenue, Rolla, Mo., 65401

The Dieffenbuch - Tannenberg Chapter

Editor: Raymond J. Brunner, 2729 Sherwood Lane, Lancaster, Pa., 17603

The Keraulophon - Greater New York City Chapter

Editor: Peter T. Cameron, 18 Stevens Street, Methuen, Mass., 01844

The Newsletter of the South Carolina Chapter

Editor: Mary-Julia Royall, 70 Bay View Drive, Mount Pleasant, S.C., 29464

The Stopt Diapason - Chicago-Midwest Chapter

Editor: Susan R. Friesen, 2139 Hassell Road, Hoffman Estates, Ill., 60195

The Whistlebox - Mid-Hudson Chapter

Editor: Beth E. Zahn, 19 Willow Avenue, Cornwall, N.Y., 12518

Where the Tracker Action is... - Hilbus Chapter (Washington-Baltimore)

Editor: Carolyn E. Fix, 11515 Braddock Road, Fairfax, Va., 22939

* * *

Errata et addenda - B. O. C. Newsletter

No. 27, page 3, line 49 - Giles Beach was born in 1826.

No. 119, page 4, line 8 - Möller had built at that time over 10,500 organs, but if we add in all the reed organs the firm manufactured...

No. 126, pages 13 and 15 - The Mount Carmel, Conn. E. & G. G. Hook & Hastings/Beaudry and the Cambridge, Mass. Hook & Hastings were both relocated through the Organ Clearing House.

No. 126, page 17, line 12 - The organ was sold to William Baker, and the remains have been sold to a priest in Florida for residence use.

* * *

Your editor recommends for your reading pleasure Peter Williams' A New History of the Organ, published this year by the Indiana University Press and available from the Organ Literature Foundation. How little we really know about the early history of the instrument is amazing. Mr. Williams writes well and often with considerable humor. Two quotations: "Old organs 'restored' during this century and given modern wind-raising apparatus trap most organists--particularly those working for the record companies--into habits of gross over-registration." "...German ingenuity was exercised to the full, and it is doubtful if the organist of Gröningen Court Chapel--to take an example of an organ still extant in part--knew what to do with the myriad color stops provided by his builder, other than ringing the changes for sets of Protestant chorale-partitas."

SECOND BAPTIST CHURCH, Church Street, CALAIS, MAINE. Geo. S. Hutchings, Boston, Mass., Opus 123, 1884.

GREAT:		SWELL:		PEDAL:	
*Open Diapason	8' 61	Bourdon Treble (C ₀)	16' 49	Bourdon	16' 27
Dolcissimo	8' 61	Bourdon Bass	16' 12		
*Melodia	8' 61	Violin Diapason (C ₀)	8' 49		
Octave	4' 61	AEoline	8' 61		
*Octave Quinte	2 2/3' 61	St. Diapason Treble (C ₀)	8' 49		
Super Octave	2' 61	St. Diapason Bass	8' 12		
The 2 2/3' rank has been		Flute Harmonique	4' 61	Blowers Signal	
replaced with a 4' Flauto		Oboe (C ₀)	8' 49		
Traverso of 61 pipes.		Tremolo (hitch-down pedal)			

Unlabeled combination
pedals:

Piano Great
Forte Great

*indicates missing stop label

Couplers:

Swell to Great
*Great to Pedal
*Swell to Pedal

The 1883 brick Gothic building in the decaying but still pleasant border town has an unfinished or partly-demolished tower and a decent "Episcopal" exterior. The pulpit platform and choir and organ recess are on the right side of the long room, and the semi-circular pews thus face the right, with pillars on the left. Despite the unfortunate "Protestantization" of the floor plan, the room is handsome and there is some good patterned glass.

The oak or chestnut organ front has now-darkened gilded Open Diapason basses and a few dummies arranged 3/15/3, with the end flats placed close to the floor. While the design is what we term "Bedpost Gothic", the pierced bands supporting the flats and the decorated pinnacles beautify the case, which has paneled sides. The keydesk has overhanging manuals with celluloid on the natural key fronts; an ivory nameplate over the Swell manual; oblique ebony knobs on round walnut shanks; stop labels engraved in script; a metal Swell pedal once bracketed out at the far right and now moved to the left next to the metal Tremolo pedal; and a reed organ Tremolo label glued above the latter pedal. The alterations were made about fifty years ago.

The Pedal trackers pass under the existing feeders to a rollerboard at the rear; the Swell is behind the Great and has vertical shades; the manual bungboards, on L pins, face each other; the mechanism has linen ends on the manual trackers and there are brass depth-adjustment thumbscrews. The bellows handle was at the rear of the right side, and there are some indications that the organ once had a water motor. The organ is basically in good condition, the action is pleasant, and the acoustics are above average.

The Great Open Diapason and Octave have later slide tuners, and the latter has 5 zinc basses; the Dolcissimo has 8 offset unmitered zinc basses behind the side flats; the Melodia is entirely of wood, open from Tenor C; the good-looking but fuzzy-sounding 4' flute rank has inverted mouths, is harmonic from Middle C, and has 15 open metal trebles. While carefully installed, it crowds the 2' stop and should be replaced. The Swell 16' basses are unenclosed; the AEoline has half-length capped zinc basses; the top 12 pipes of the St. Diapason are open metal; the Flute Harmonique is of metal, harmonic from Middle C through C₃; the Oboe is of spotted metal on zinc bottoms, with 12 slotted flue trebles. The Bassoon space is empty, but there are no provisions for a bottom octave of pipes.

The organ will be played by Earl Miller of Danville, Va., at 5:00 p.m., Wednesday, June 24, 1981, for the Organ Historical Society convention. The town is well-known for the splendid 2-26 1873 George Stevens organ in the nearby First Congregational Church. In the elegant "Carpenter's Gothic" St. Anne's Episcopal Church, a few doors from Second Baptist Church, is the wreckage of E. & G. G. Hook's Opus 245, 1859, a "1-12" enlarged to two manuals by H. C. Harrison of Portland, Me., early in this century.

The B. F. Wood Music Company of Boston, primarily publishers of anthems, issued a bi-monthly, The Choir Journal, for at least two years after January 5, 1899. Your editor has never seen a full set, but here are some of the organ items in just one issue, that for September 20, 1900:

Winsted, Aug. 28. The choir in the Second Congregational Church, Winsted, Conn., occupied the gallery, so many years that it looked like a fixed institution even though voices as well as faces age and wrinkle with time.

Mrs. Harry Howe, the leading soprano, was a member for thirty years. E. M. Culver, the bass, has been a member for twenty years.

The choir took a vacation this year, as usual, but the unusual thing happened, that substitutes were hired from Hartford, — young substitutes with fresh voices.

When the old choir returned and heard the compliments of the congregation regarding the substitute choir, and the invidious comparisons, it resigned in a body, organist and all. -- Leader, New Haven, Conn.

Mr. Alfred G. Robyn, of the Church of the Holy Communion, St. Louis, Mo., is making great preparations for his choir work there during the coming season. The organ is to be relocated, the chancel enlarged, and the choir of one hundred voices divided and placed on either side. Elaborate programs are being arranged.

An organ recital was given at St. Mary's Church, Waterloo, N.Y., Aug. 15, by Prof. Eugene Bond, organist of St. Patrick's Cathedral, at Rochester, at which time the new organ was heard for the first time. He was assisted by a number of well-known vocalists.

Another item in the same issue states that Prof. Bonn "...opened the new Felgemaker organ in St. Mary's Church, Waterloo, N.Y. ... The organ consists of twenty sounding stops extending to the entire compass, distributed over two manuals; to these are added twelve mechanical stops of the latest designs. The bellows are operated by water-power." The organ is listed as A. B. Felgemaker's Opus 717.

Suit has been entered against the United Presbyterian Church at Sardis, Pa., for a legacy left it many years ago by John Ludwick. Mr. Ludwick bequeathed two hundred and fifty dollars to the church with the proviso that the money should be returned any time an organ was introduced in the church. An organ was placed there lately by the younger set.

On the next Sunday the first note of the Twenty-third Psalm had hardly echoed from the walls when a number of the members left. They will not go back until the organ is removed.

An organist who died in Sweden had held the position of organist in one church for seventy-two years without missing a service. He and his ancestors had played the organ in the same church for two hundred years.

* * *

St. John's Roman Catholic Church, Concord, New Hampshire, is a brick Victorian Gothic building with a handsome and restored exterior. However, the interior has been "botched" and is fully carpeted. Divided and electrified by W. W. Laws many years ago is the gallery organ, which contains the original manual chests and most of the old pipes. Unfortunately, the pressure is high and the pipes have been re-voiced, so the tone is extremely coarse and loud, a course of action not usually followed by Mr. Laws, and perhaps done by a later "technician." The organ was E. & G. G. Hook's Opus 501, 1869, a "2-23", rebuilt by Hutchings, Plaisted & Co. of Boston as their Opus 76, c.1877. The following account of the first recital on the organ

appeared in The Daily Monitor, Monday, September 20, 1869:

Grand Concert.

The concert at St. John's Church, Sunday evening, was a grand success in every view. The audience was the largest we remember ever to have seen at a concert in this city, and the programme was one admirably adapted to test the power and quality of tone of the new organ.

Dr. Willcox played, as he always does, with much spirit and enthusiasm, and if he didn't get music out of that organ than no person can. There were seven selections for the organ, and a better selection it would be difficult to make. The overtures from "Lestocq," "Zenetta" and "Fra Diavolo," especially, were very pleasing, while the thunder storm was as good as one in the "original package." The "Last Rose of Summer" in his improvisation was very charming, and "The Harp that once through Tara's Halls" and the "Hymn to St. Patrick" were specially pleasing to a large portion of the audience. It is unnecessary to speak of Dr. Willcox's playing in detail, however, for he has a style of his own as marked as his individuality, and that style pleases any audience to whom he plays.

The singing was exceedingly good, both Mrs. Smith and Mr. Farley being in excellent voice. The evening was an uncomfortably warm one, particularly in the organ balcony, but the singers went bravely through their solos and duet, and the last solo by Mrs. Smith was sung with as much freshness and power as at the beginning of the concert. We sometimes wonder if she ever tires while singing.

We congratulate "Father Barry" on the success of this concert, and on his having given our citizens three of the best concerts of the year.

The Organ

Is what is technically known as an Open Face one, in Gothic style. The wood is of chestnut, ornamented with "blue and gold," and harmonizes beautifully with the church, giving a solid but not gaudy look.

The "Disposition" of the organ is as follows:

There are two manuals, each extending from C, 8 ft. to A, 58 notes, and a "pedal" of 27 notes in compass, from C, 16 ft. to D.

The first, or great manual, contains the following stops:

Bourdon 16 ft.; Open Diapason 8 ft.; AEoline 8 ft.; Melodia 8 ft.; Octave 4 ft.; 15th 2 ft.; Mixture 2 ranks; Trumpet 8 ft.

The second manual, the pipes of which are inclosed in a remarkably effective "swell," contains--

Geigen Principal 8 ft.; Stopped Diapason 8 ft.; Flute Harmonique 4 ft.; Violina 4 ft.; Oboe and Bassoon 8 ft.

The "pedal" contains--Grand Open Diapason 16 ft., and Bourdon 16 ft.

Mechanical registers operated by the hand, are Coupler to connect the second with the first manual, and second manual with the "pedal."

Mechanical registers operated by the feet, are Coupler to connect the first manual with the pedal, Tremolo for second manual, first manual "Fortissimo," and first manual Piano.

From the preceding description any one at all conversant with organs will at once perceive that this organ is far from being a large instrument, either in number of stops or pipes--the building in which it is placed does not require what is usually termed a "large Organ"--but it must be evident to all who had the good fortune to listen to it last evening, under the skillful treatment of Dr. Willcox, that it is a "large" instrument, in variety, fine quality, and sonority. There is represented in it nearly all the different qualities of tone, each register possessing an individual character, which fact will account for the exquisite blending of the registers generally, and particularly in the "full organ," which is forcible and brilliant, but at the same time very musical and refined in quality. We are not believers in the "mild" "full organ." It seems to us a contradiction, a paradox. Provided the full organ be properly balanced and the quality of the various registers of which it is composed

possess the requisite refinement, there can be no danger of having too much of it; for the use of a skillful performer, at the same time the delicate and charming effects should not be ignored. If the mission of the full organ be to inspire the listener, with awe or excite enthusiasm, that of the quiet portions of the instrument should be to soothe, to calm, and by contrast to induce a contemplative and grateful frame of mind. All who listened to the performance last evening must have been, perhaps in many instances unconsciously, impressed with the fact, that this instrument possesses in an eminent degree all the resources just mentioned and we are proud to be able to say that our city has in one of its churches as fine a specimen of organ building art, as regards quality, as can be found on the continent.

* * *

The Boston Organ Club

New members:

Bauer, William H.	119 North Birchwood Ave.	Louisville, Ky.	40206
DiGiovanna, John B.	25 Ridge Road	Bristol, Conn.	06010
Durfee, Alan	62 Kensington Ave., No. 3	Northampton, Mass.	01060
Gagne, Rev. Ron, M.S.	LaSalette Shrine, 315 Topsfield Road	Ipswich, Mass.	01938
Healey, Thomas	50 Cheriton Road	Wollaston, Mass.	02170
Jennings, Gail	Huntley Street	Norwich, Vt.	05055
Maine, Paul	152 Fargo Avenue	Buffalo, N.Y.	14201
Nilson, Noel & Carolyn	Stonegate, 6 Minnisink Drive	Roseland, N.J.	07068
Prentice, Robert	General Delivery	APO, New York	09047

Changed and corrected addresses; reinstated members:

Ackerman, Ray	P.O. Box 28	Harvard, Mass.	01451
Armstrong, Susan	SS. Peter & Paul R.C. Church, 67 Southmayd Road	Waterbury, Conn.	06705
Baird, James	P.O. Box 69	Bealeton, Va.	22712
Ballad, Christopher A.	6717 Fort Hamilton Parkway, A2	Brooklyn, N.Y.	11219
Davis, C. Lane	7 Congress Street	Worcester, Mass.	01609
Franck, Brian P.	1103 Minot Avenue	Auburn, Maine	04210
Hill, Richard	18 Main Street	North Easton, Mass.	02356
Huntington, Scot	RFD 1, Ridge Road	Deerfield, N.H.	03037
Kowalyshyn, Stephen Paul	3 Currier's Court	Newburyport, Mass.	01950
Lindquist, Joseph A.	477 13th Street	Brooklyn, N.Y.	11215
Muise, Joseph A. Jr.	212 Bridge Street	Dedham, Mass.	02026
Nowinski, Rev. Claudius	112 Prospect Street	Gloucester, Mass.	01930
Payne, Anne T.	733 Roughbeard Road	Winter Park, Fla.	32792
Pinel, Stephen L.	61 Fredericks Road	Scotia, N.Y.	12302
Roberts, Joseph G.	3702 East 196th Street	Westfield, Ind.	46074
Stewart, Arthur I., III	21 Cumberland St., #3	Boston, Mass.	02115
Thompson, Charles W.	Nashotah House	Nashotah, Wis.	53058

* * *

The following paragraphs, referring to a well-known three-manual Boston tracker organ built by C. B. Fisk, appeared in News of King's Chapel on October 15, 1980:

CHANGES IN THE PEABODY MEMORIAL ORGAN

Since 1964, when the new organ was installed, we have had a good chance to evaluate

the effectiveness of the various registers. The two reed stops on the Great Division, the 8' Trumpet and the 4' Clarion, were of very light construction and were found useful only as chorus stops, adding color but insufficient weight to the ensemble. It was determined that these two registers should be replaced by stops which would better fulfill the needs of our busy musical program. To this end the above mentioned stops have been sold and they can be heard in a residence organ in Maryland. C. B. Fisk, the organ builder, is now preparing two new ones. It is hoped that these can be ready for Christmas.

Both of the stops will be able to function in a dual capacity of solo and ensemble. The new 8' Trumpet will have substantial [sic] more fundamental tone than its predecessor. The 8' Cromorne (sometimes known by the German name Krumhorn) will have a plangent quality midway between an oboe and a clarinet and will be very useful in the 18th century French repertoire.

* * *

News from the Organ Clearing House:

Johnson & Son's Opus 462, an 1875 two-manual, built for St. Paul's Episcopal Church, Marquette, Mich., was replaced by Austin's Opus 226 in 1908 and moved to St. Ignatius R.C. Church, Houghton, Mich. It was removed from that church by Alan Laufman a few years ago and partially restored but never made playable in the residence of Dr. James Kvale, Long Prairie, Minn. It has been sold to the First Congregational Church, Columbus Avenue and West Jefferson Street, Sandusky, Ohio, where it will replace Austin's Opus 723, 1917. James Taylor of Appleton, Wis., will complete his earlier restorative work and install the organ in Sandusky.

A 3-26 1887 Geo. Kilgen, built for the First Baptist Church, Los Angeles, Calif., and for many years unused in the former First Baptist Church edifice, most recently the Full Gospel Tabernacle, 1728 West Sixth Street, has been purchased by Holy Rosary R.C. Church, Edmonds, Wash. It will be rebuilt by Richard Bond of Portland, Oregon, for the new and larger Holy Rosary building, and replaces a 2-14 1874 Geo. Jardine & Son organ relocated by the Organ Clearing House a few years ago from Port Henry, N.Y. Rebuilt by Glenn White, the Jardine has been sold to St. Thomas More R.C. Church, Lynnwood, Wash. A happy Clearing House customer buys a second and larger organ!

J. H. & C. S. Odell's Opus 373, a 1900 2-8, built for St. Peter's Episcopal Church, Freehold, N.J., and for some years in the DeVoe residence, Westfield, N.J., has been sold to Richard Bieschlein, Buffalo, N.Y., who will install it in his home.

A 2-22 1913 Hook-Hastings Co. organ, Opus 2315, built for St. Patrick's R.C. Church, Fort Worth, Texas, will be reincarnated as a three-manual tracker by Reuben Frels for Blessed Sacrament R.C. Church, Laredo, Texas. The organ had been vandalized when an electronic imitation was installed in St. Patrick's, and the instrument will receive a new case and a third manual division a Hook & Hastings chest from another butchered organ. The console is to be detached.

A 2-12 E. & G. G. Hook & Hastings, Opus 831, 1876, built for the First English Lutheran Church, Springfield, Ohio, and for many years in a residence in Westernville, Ohio, has been given to St. Paul's Evangelical Lutheran Church, Bridgeport, Conn. Church volunteers dismantled the organ under the supervision of Larry Williams of Port Huron, Ohio, and the Andover Organ Company will do the finishing for the lucky congregation in 1981. Dana Hull of Ann Arbor, Mich., has re-leathered the reservoir.

Updating items on pages 11 and 12 of the last Newsletter, we can report that Hook & Hastings' Opus 1143, 1883, will be rebuilt for St. Edward's R.C. Church, Spring Hill, Fla. The pipework from W. A. Johnson's Opus 301, 1869, will be incorporated in a three-manual electro-pneumatic Klug & Schumacher with slider chests for St. Jerome's R.C. Church, Indian Rocks Beach, Fla.

A three-manual c.1867 tracker built by Wadsworth of Manchester, England, and rebuilt by J. Ross c.1883, in storage for several years in Texas, has been purchased by Calvin Earl, 2455 Lewis Avenue, Signal Hill, Long Beach, Calif., for his studio.

A 2-7 c.1901 Jesse Woodberry & Co. organ, Opus 199, built on speculation and for

many years in the basement chapel of St. Patrick's R.C. Church, Lowell, Mass., has been purchased by Old Donation Episcopal Church, Virginia Beach, Va. It will be completely rebuilt by Mann & Trupiano of New York in 1983.

A 1-5 Hinners tracker, probably the 1913 installation in the Presbyterian Church, Edgar, Neb., and later in Hastings College, Hastings, Neb., was purchased this year by Trinity Lutheran Church, 30th and Redick Streets, Omaha, Neb. Volunteers set up the organ in the church's chapel.

A handsome 2-8 1887 tracker built by Edward H. Smith of Montgomery, Vt., in the Universalist Church, St. Albans, Vt., later the Church of the Nazarene, has been sold to St. John the Baptist Episcopal Church, Hardwick, Vt. It is the only known existing Smith two-manual organ, and will be set up without changes by A. David Moore & Co.

The 2-9 c.1910 Harry Hall tracker in St. Rose of Lima Convent, Meriden, Conn., has been sold to Alex Nixon, New York, N.Y., for residence use.

Hook & Hastings' Opus 1252, an 1885 rebuild of a three-manual 1850 Henry Erben in Christ Episcopal Church, Norfolk, Va., and for many years in storage, has been sold to the Christian Broadcasting Network University, Virginia Beach, Va.

A 2-9 E. & G. G. Hook & Hastings, Opus 938, 1879, built for the State Insane Asylum in Worcester, Mass., now a State Hospital, has been set up in Choral Rehearsal Room 44 in the music building at the University of Massachusetts, Amherst.

A one-manual c.1890 Geo. Jardine & Son in recent years at the Unitarian Church, Fort Lauderdale, Fla., has been sold to B. Paul Bockstege III, Scottsboro, Fla., for studio use.

C. E. Morey's Opus 282, a 2-10 tracker built in 1911 for the First Reformed Church, Mariner's Harbor, Staten Island, N.Y., will be installed next year in St. James of Jerusalem Episcopal Church, Long Beach, L.I., N.Y.

A handsome 1-9 E. & G. G. Hook, Opus 226, built in 1857 for the First Congregational Church, Manchester, Conn., and for the last several years in the residence of Charles Ferguson, East Vassalboro, Maine, has been sold to the Covenant Reformed Presbyterian Church, Rochester, N.Y. It will be restored by Dana Hull of Ann Arbor, Mich.

Hook & Hastings' Opus 1417, an 1889 2-9, has been removed from the closed Christ Episcopal Church, Providence, R.I., and will be shipped to St. Andrew's Episcopal Church, Yokohama, Japan. The original builders would be pleased to see their international opus list, and Tetsuo Kusakari will set up our latest exported tracker.

A 2-8 c.1905 Votteler-Hettche tracker in St. Ignatius Episcopal Church, 983 Main Street, Antioch, Ill., originally built for St. George's Episcopal Church, Chicago, has been dismantled by Richard Schneider, Niantic, Ill. It is to be shipped to Carlos Thomas Guimaraes of Rio de Janeiro, Brasil, for residence use. The Antioch church has purchased a new two-manual, seven-rank, electric action instrument from Robert L. David & Associates of Chicago, built under the supervision of the organist, David M. McCain of The Diapason staff.

On page 11 of the last Newsletter we reported that Allan Ontko would restore E. & G. G. Hook's Opus 434 for St. Paul's Episcopal Church, Meggett, S.C. The church has removed the organ from Mr. Ontko's shop and Mann & Trupiano of New York City will do the work. On page 9 of the same Newsletter we mentioned a one-manual c.1876 Joel Butler being renovated by Joseph Chapline for Grace Lutheran Church, 543 Greendale Avenue, Needham, Mass. The organ is being enlarged to two manuals, an unfortunate development because there are almost no small Butlers extant, and there are many two-manual trackers in need of homes and tonal changes.

* * *

The 1981 Club dues notice is being mailed with the issue of the Newsletter, and please note that dues have not increased. We are able to save money by having fewer mailings, and your editor hopes that the contents and size of each issue compensate for the smaller number published each year. He refuses to lower his standards and mail the Newsletter stapled or taped without benefit of envelope! Organists seem to be a peripatetic lot — do keep the editor informed of any new addresses.

THE HUTCHINGS LIST - continued

No.	Year	Man.	Reg.			
174	1887	3	38	Framingham	Mass.	Plymouth Church, Congregational A rebuilt three-manual 1825 Wm. M. Goodrich, removed from St. Paul's Episcopal Church, Boston, in 1854; burned in 1920.
175	1887	2	15	Epping	N.H.	Congregational Church <u>Exists</u> ; now the Federated Church.
176	1888	3	38	Concord	N.H.	Chapel of SS. Peter & Paul, St. Paul's School Building and case designed by Henry Vaughan; electrified and enlarged to four manuals by E. M. Skinner, Opus 825, 1930; tonally changed in 1940 and enlarged in 1950 by AEolian-Skinner. The 1892 list gives <u>48</u> registers.
177	1888	3	42	Omaha	Neb.	First Congregational Church First Central Congregational Church has a three-manual 1945 AEolian-Skinner, Opus 1058.
178	1888	2	21	Dover	N.H.	First Unitarian Church Burned.
179	1888	2	13	Boston	Mass.	St. Andrew's Church No information.
180	1888	3	40	Worcester	Mass.	Pilgrim Congregational Church No information.
181	1888	2	21	Southborough	Mass.	St. Mark's Episcopal Church Apparently replaced by E. M. Skinner two-manual, Opus 716, 1928.
182	1888	2	20	Newcastle	Me.	St. Andrew's Episcopal Church Building and case designed by Henry Vaughan; <u>exists</u> , slightly altered.
183		2	15	Pontiac	R.I.	All Saints' Episcopal Church <u>Exists</u> ; tonal alterations by the Roche Organ Company, Inc.
184		2	13	Freeport	Me.	Baptist Church Burned in 1944.
185		2	25	Salem	Mass.	Universalist Church Apparently electrified by W. W. Laws; no other information.
186		2	17	Madison	N.J.	Webb Memorial Chapel No information.
187		2	29	Newburyport	Mass.	First Religious Society, Unitarian <u>Exists</u> ; a rebuilding of an 1834 two-manual Joseph Alley, retaining the case, Great chest, and pipes; rebuilt by the Andover Organ Company in 1957, with tonal changes and electrified stop and Pedal action.
188		3	40	Dorchester	Mass.	First Parish Church, Unitarian Destroyed by fire; replaced by

No.	Year	Man.	Reg.			
189		2	25	Cambridgeport	Mass.	Opus 408, 1896, which exists. Universalist Church Now the Syrian Orthodox Church; organ junked, but the case exists.
190		2	18	Dorchester	Mass.	St. Mary's Episcopal Church, 16 Cushing Avenue <u>Exists</u>
191	1889	3	46	Newton	Mass.	Eliot Congregational Church Apparently replaced Opus 87; rebuilt and enlarged to four manuals by Casavant Frères, Opus 899, 1921.
192	1889	2	14	Worcester	Mass.	St. Mark's Episcopal Chapel, Free- land Street Replaced with an electronic; 1953 two-manual Wicks now in use.
193	1889	2	16	Pittston	Pa.	Trinity Church No information.
194	1889		31	Jackson	Mich.	St. Paul's Episcopal Church No information.
195	1889	3	40	Hartford	Conn.	Christ Church, Episcopal Now the Cathedral; rebuilt by E. M. Skinner, Opus 115, 1903; re- placed by Skinner's four-manual Opus 569, 1925.
196	1889	2	17	Woods Hole	Mass.	Church of the Messiah, Episcopal <u>Exists</u> , rebuilt and enlarged by the Schlicker Organ Company in 1964.
197		2	21	Southington	Conn.	Congregational Church Moved and electrified by W. W. Laws for the First Church of Christ, Scientist, Newburyport, Mass.
198		2	22	Nashua	N.H.	Unitarian Church Electrified and enlarged by AEolian-Skinner, Opus 1094, 1946; two manuals.
199	1890	2	28	Woodstock	Vt.	Congregational Church Electrified by F. H. Johnson, Jr.; replaced by a three-manual Austin.
200	1890	3	68	Brooklyn	N.Y.	New York Avenue Methodist Episcopal Church Electrified by C. E. Morey, Opus 397, 1929.
201	1890	2	29	Oswego	N.Y.	Congregational Church <u>Exists</u> , slightly altered.
202	1890	3	45	Boston	Mass.	Second Church, Unitarian Perhaps electrified by the Hutch- ings Organ Co.; moved to the new building by E. M. Skinner; edi- fice is now the Ruggles Baptist Church.
203	1890	2	17	Malden	Mass.	First Unitarian Congregational Church Replaced by AEolian-Skinner's Opus 925, 1934; <u>exists</u> in

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
204	1890	2	20	Somerville	Mass.	Emmanuel Baptist Church, Malden. Prospect Hill Congregational Church, 17 Bow Street <u>Exists</u>
205	1890	2	22	Falmouth	Mass.	St. Barnabas' Episcopal Church <u>Exists</u> , altered and enlarged by the Andover Organ Company in 1968.
206	1890	2	26	Marlboro'	Mass.	Baptist Church Electrified by Earle Reed in 1960.
207	1890	3	42	St. Louis	Mo.	Pilgrim Congregational Church No information.
208	1890	2	12	New Haven	Vt.	Congregational Church Probably burned; replaced by Opus 227.
209	1890	3	50	San Francisco	Calif.	First Congregational Church Destroyed in the earthquake and fire of 1906.
210	1890	2	32	Boston	Mass.	Church of St. John the Evangelist, Episcopal, 33 Bowdoin Street Moved to the gallery and electri- fied by Hook & Hastings in 1930; tonally altered and <u>retrackerized</u> by P. A. Beaudry in 1974.
211	1890	2	16	Dorchester	Mass.	Harvard Congregational Church No information.
212	1890	2	16	Newport	R.I.	Marlborough Street Methodist Epis- copal Church <u>Exists</u> ; now St. Paul's United Methodist Church
213	1890	2	15	Belmont	Mass.	Belmont Congregational Church <u>Exists</u> in Our Lady of Mount Carmel R.C. Church, Methuen, Mass.
214	1890	2	14	North Conway	N.H.	First Church of Christ, Congrega- tional Electrified by the Frazee Organ Company, c.1960.
215	1890	3	40	Akron	Ohio	Residence of A. F. Conger No information.
216	1890	3	52	Boston	Mass.	Emmanuel Episcopal Church, Newbury Street See also Opus 444, perhaps for another church; chancel organ, rebuilt and connected to the electric-action gallery organ by Casavant Frères, Opus 700, 1917.
217	1890	2	14	Manchester	N.H.	Masonic Temple <u>Exists</u> in the later building; case altered.
218	1890	2	24	Portsmouth	N.H.	North Parish Church, Congrega- tional Electrified by W. W. Laws.
219	1890	2	27	Wellesley	Mass.	First Congregational Church Apparently replaced or rebuilt by Hutchings-Votey in 1902; now a Schantz organ in the later edi- fice.

No.	Year	Man.	Reg.			
220	1890	3	41	Morristown	N.J.	South Presbyterian Church No information.
221	1890	2	25	West Newton	Mass.	First Unitarian Church Replaced by Hook & Hastings c.1920 in later edifice; moved to the Congregational Church, Abington, Mass., now the United Church of Christ, where it was electrified; <u>retrackerized</u> and tonally altered by the Andover Organ Company in 1977.
222	1890	2	21	Cincinnati	Ohio	First Congregational Church No information.
223	1890	2	28	Savannah	Ga.	Christ Church, Episcopal No information, but the church now has a 1970 Harrison & Harri- son.
224	1890	3	36	Boston	Mass.	People's Church, Ward 11 A Methodist Church at Columbus Avenue and Berkeley Street; organ gone.
225	1890	2	16	Goffstown	N.H.	Congregational Church Rebuilt or replaced by the Austin Organ Company.
226	1890	2	12	Haverhill	Mass.	Mt. Washington Baptist Church Gone; no other information.
227		2	12	New Haven	Vt.	Congregational Church See Opus 208; said to have burned.
228			30	Omaha	Neb.	First Methodist Church No information.
229		2	22	St. Paul	Minn.	Residence of J. J. Hill, 240 Summit Avenue <u>Exists</u> in the restored mansion, open to the public.
230	1891	3	48	Minneapolis	Minn.	Plymouth Church, Congregational Replaced by E. M. Skinner's Opus 155, a 1908 four-manual, and moved to the First Congregational Church, Port Huron, Mich.
231	1891	2	15	Bar Harbor	Me.	St. Saviour's Episcopal Church Electrified by the Hall Organ Co.; sold and replaced by a three- manual Visser-Rowland tracker in 1976.
232	1891	2	32	Cincinnati	Ohio	Mount Auburn Presbyterian Church A divided organ with a detached console; replaced by Wurlitzer.
233	1891	2	19	St. Johnsbury	Vt.	Methodist Episcopal Church Burned in 1912 and replaced by a Hutchings Organ Co. three-manual instrument, now gone.
234	1891	2	15	Providence	R.I.	Convent of the Sacred Heart, Smith Street Parts are in the Whalon organ, Trinity Church, Rockland, Mass.

No.	Year	Man.	Reg.			
235	1891	2	12	Natick	R.I.	Baptist Church Said to have been destroyed; replaced by Möller.
236	1891	2	12	Concord	Mass.	Trinity Episcopal Church The building is now the chapel attached to the later church; replaced by Hook & Hastings and moved to the Congregational Church, Essex, Mass., where it <u>exists</u> , altered by C. B. Fisk.
237	1891		32	Baltimore	Md.	Baltimore Hebrew Congregation No information.
238	1891	2	13	Winchester	Mass.	Methodist Episcopal Church <u>Exists</u> in the Community Presby- terian Church, New Boston, N.H.
239	1891	2	26	Washington	D.C.	St. Mary's Roman Catholic Church Fifth and H Streets, Northwest <u>Exists</u>
240	1891	2	15	Plymouth	N.H.	Chapel, Holderness School Destroyed by Vincent Treanor in 1958 and parts dispersed; re- placed with a second-hand Wicks, now gone.
241	1891	2	13	Topsham	Me.	Baptist Church Now the United Baptist Church; electrified by Ernest Bartholomay in the late 1950's.
242	1891	3	45	Boston	Mass.	St. Paul's Episcopal Church, Tremont Street Now the Cathedral; reversed con- sole; incorporated into a three- manual 1921 Hook & Hastings, replaced by a three-manual rear- gallery AEolian Skinner, Opus 1207, 1950, which contains some of the Hutchings pipes.
243	1891	2	29	Salem	Mass.	South Congregational Church Burned.
244	1891	2		Taunton	Mass.	Winthrop Street Baptist Church A rebuild, probably of E. & G. G. Hook's Opus 163, 1854.
245	1891			New Bedford	Mass.	Unitarian Church A rebuild, probably of the three- manual 1841 Thomas Appleton, re- placed by a three-manual 1904 Hutchings-Votey, removed for a two-manual D. A. Flentrop tracker in 1967.
246	1891	3	42	Malden	Mass.	First Baptist Church No information.
247			31	Winchester	Mass.	Congregational Church Rebuilt or replaced by Hook & Has- tings, c.1925, and that three- manual organ was replaced by C. B. Fisk's Opus 50, 1969, a three- manual tracker.

No.	Year	Man.	Reg.			
248	1892		32	Savannah	Ga.	Independent Presbyterian Church See Opus 173; some pipes retained in E. M. Skimmer's Opus 296, 1919, which has three manuals.
249	1892	2	20	Cortland	N.Y.	First Congregational Church No information.
250	1892	2	15	River Point	R.I.	Congregational Church Electrified by Wilson-Bolan.
251	1892	2	24	Newton Centre	Mass.	Congregational Church No information except "gone".
252	1892	2	12	Stafford Springs	Conn.	Grace Episcopal Church <u>Exists</u>
253	1892	2	17	Worcester	Mass.	All Souls Universalist Church <u>Exists</u> , though rebuilt, altered, and enlarged by P. A. Beaudry for the First Congregational Church, Harwich, Mass., in 1974.
254	1892	3		Jamaica Plain	Mass.	St. Thomas' Roman Catholic Church A rebuilding, with a new console, of E. & G. G. Hook's Opus 160, 1854, removed from St. Paul's Episcopal Church, Boston, and replaced by Hutchings' Opus 242; <u>exists</u> .
255	1892	2	20	Fairfield	Conn.	First Congregational Church No information.
256	1892	2	24	San Francisco	Calif.	Trinity Presbyterian Church Rebuilt by Felix Schoenstein in 1919; case exists.
257	1892	2	18	Chelsea	Mass.	St. Luke's Episcopal Church A rebuild; no information.
258	1892			Boston	Mass.	St. Leonard of Port Maurice Roman Catholic Church, Prince Street No information; organ gone.
259	1892			Saginaw	Mich.	Baptist Church A rebuild; no information.
260	1892	2	14	Beaver	Pa.	Presbyterian Church The United Presbyterian Church purchased Möller's Opus 606, 1906, and now has a 1972 Austin.
261	1892	2	20	Brockton	Mass.	Swedish Lutheran Church No information.
262	1892	2	18	Warren	R.I.	St. Mark's Episcopal Church Some pipes are in the 1953 Austin organ.
263	1892	2	15	Wollaston Heights	Mass.	Unitarian Church <u>Exists</u> ; the building is now St. Catherine's Greek Orthodox Church, Wollaston.
264	1892	2	16	Concord	N.H.	Free Will Baptist Church Organ gone; church is now an office building.
265	1892	2	19	Brooklyn	N.Y.	Reformed Church No information.

At last, the 128th issue of the Newsletter has reached two hundred subscribers! Your procrastinacious but busy editor apologizes for the excessive delay, and he thanks all members of the Club for their patience. This issue will soon be followed by another for 1981, with a brief wait between mailings for address corrections. Please use a postcard to notify the editor soon if you found this issue improperly addressed. The coming Newsletter will contain several obituaries and more Mixtures, as well as a new roster of Club members.

* * *

Enclosed with this Newsletter is a fund-raising brochure describing the project at the Congregational Church, Hampton, Conn. The c.1840 Elmore Smith four-rank organ is possibly the second oldest church instrument extant in the state, and a restoration completed by Richard Hamar will indeed be a worthy one. Why don't you make a small contribution? Many such donations from our membership can help guarantee the success of the type of project that should be "close to our hearts".

* * *

MIXTURES -

Many an organ restoration or rebuilding is marred by improper engraving on the key-desk--that part of the instrument most subjected to scrutiny! Well, labels on bone and ivory; nameplates on all materials, including silver; drawknobs and other fancy wooden parts; and engraving in any style can be executed by Brunner & Heller, Organ-builders, P.O. Box 66, Marietta, Pa., 17547. You should send for their price list.

Alan Laufman, director of the Organ Clearing House, continues to find "unknown" instruments in his cross-country travels in a large Ryder truck. He recently left the highway in eastern Indiana and found an 1894 1-8 Henry Pilcher's Sons in St. John the Baptist R.C. Church, Dover; a 2-8 c.1911 A. B. Felgemaker in St. Joseph's R.C. Church, Dover; and a 2-10 c.1880 Edmund Giesecke in Holy Guardian Angels R.C. Church, Cedar Grove.

If you are not a member of the Organ Historical Society (and you should be!), you ought to obtain brochures describing recordings and publications available from the organization. Send a request to William T. Van Pelt III, Public Relations Director, O.H.S., P.O. Box 26811, Richmond, Va., 23261.

Fine recordings made on the Cavallé-Coll organ in St.-Ouen de Rouen, France are available from Teleson-America, 333 Beacon St., Boston, Mass., 02116. Principally played by Pierre Labric, the stereo recordings are mostly of 19th and 20th century French music, but there is some older literature and modern Swiss organ music in the catalog.

Earl I. Miller, Director of Music at the Church of the Epiphany, Danville, Va., will play seventeen recitals in Switzerland and Germany during August, 1982, in company with James Sprinkle, a young Danville trumpeter. Prior to their departure they

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: 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., P.O. Box 26811, Richmond, Virginia, 23261. The Club dues are \$5.00 per year.

will give two recitals in New Hampshire: St. Catherine of Siena R.C. Church, Charlestown (1981 W. A. Brys unit organ) at 8:00 p.m., July 24; and Sacred Heart R.C. Church, Marlborough (1885 Hook & Hastings organ, Op. 1276) at 3:00 p.m., July 25.

An intact 2-12 tracker built by William Horatio Clarke & Co. of Indianapolis, Ind., has been restored in Sacred Heart of Jesus R.C. Church, Shelby (Bethlehem), Ohio. The organ was purchased in 1879 for \$1100, and because the firm was not in business by that year, the Shelby organ may be a few years older than 102. The work was done by the John G. P. Leek Organ Company of Oberlin, Ohio; no tonal alterations were made; and the dedicatory recital was played by Garth Peacock on March 22.

Are you on the mailing list for catalogues issued by Tracker-Tool Supply, 799 Water Street, Taunton, Mass., 02730? They carry items hard to find under one roof anywhere else, as well as standard tools for carpenters and machinists.

Mann & Trupiano of New York have installed Johnson & Son's Opus 756, 1891, in a contemporary building, Our Lady of Lourdes R.C. Church, Greenwood, S.C. The organ, which had lost its original wind system and had an oak case covered with hideous green paint, was in the Congregational Church, Canaan, Conn., was a 2-9, but a new Mixture III-V was added to the Great in the rebuilding. The transfer was arranged by the Organ Clearing House, and the director and friends of OHC did much of the physical labor. The opening recital was played by John Ogasapian on May 31, and is remembered with an elegant printed brochure issued by Bill Van Pelt and the Organ Historical Society.

Reed organ enthusiasts: Two dealers in our area are pleased to send catalogs of available instruments to serious purchasers, and both firms do restoration work. Addresses: Ned Phoenix, P.O. Box 3, Jamaica, Vt., 05343; and The Beehive, P.O. Box 41, Alfred, Me., 04002. Why not join the Reed Organ Society, which will soon issue a quarterly newsletter? Send \$5.00 to Mr./Mrs. D. A. Williams, 281 Green Terrace, Clarksboro, N.J., 08020.

The Andover Organ Company has completed the renovation of an exceptionally handsome Steer & Turner, Opus 117, 1877, purchased by Christ Church, Albion, N.Y., for \$1,600. The 2-14 organ had been refurbished by Schlicker for \$5,000 in 1950, but the work was not entirely successful. The Great pipework has been judiciously re-voiced; the Swell Salicional is made of non-Steer & Turner pipes; and the 2' Flautino in that division is made of Delaware Organ Co. pipes which have replaced the 1877 Open Diapason. Peter Browne of Greene, N.Y., played the celebratory concert on September 21, 1980.

Another supplier of excellent organ material is Pascal M. Boissonnet, organ pipe maker, 462 Bay St., Taunton, Mass., 02780. He restores old metal pipes, and among his specialties are beautifully-embossed tin front pipes. Price lists are available upon request.

The fine, large two-manual 1865 W. A. Johnson organ, Opus 183, in the First Congregational Church, Stockbridge, Mass., has received its final death blow. Cheaply electrified in 1955 despite the protests of the organist, Donald R. M. Paterson (who did manage to have the recessed console preserved intact), the organ decayed to the point of requiring rebuilding within 25 years. In spite of many letters received from musicians and organ experts, the church refused to replace the tracker action or even preserve the case. Rock Spencer of Berlin, N.Y., began the re-electrification late in 1979, soon died, and the job was finished by George W. Bayley of Lee, Mass. Only the 1863 pipework remains, spread out behind a wretched grille that is the background for three groups of lonely ex-case pipes that are without benefit of visible supporting woodwork. The printed brochure distributed at the April 5 opening recital even features a picture of Mr. Paterson at the original console!

Harold Knight, 18 Front St., Beverly, Mass., 01915, offers music copying and manuscript service, and neatly done! He'll work on vocal and instrumental scores and

transpose from printed or manuscript copies, doing the work in any historic style.

The Andover Organ Company is thoroughly restoring and returning to its original specification the large two-manual E. & G. G. Hook organ, Opus 389, 1866, in South Parish Congregational Church, Augusta, Maine. The tall, black walnut Gothic case and decorated front pipes in the rear gallery of the handsome stone building quite possibly make the organ the most spectacular musical antique in the entire state. Dr. Samuel Walter will play the first recital at 8:00 p.m., August 17, 1982.

An excellent 2-12 Steer & Turner, probably Opus 4 or 5, 1867, second-hand in Walls Temple A.M.E. Zion Church, Albany, N.Y., has disappeared from the building, and is said to have been destroyed a few years ago.

If you'd like a "down home" recording featuring an 1848 2-21 George Stevens organ restored in 1975 and the choir of the church, send \$9.00 (which includes the postage) to The First Church Record, P.O. Box 234, Belfast, Me., 04915. The proceeds from record sales will help maintain the instrument in the future.

Jack Nelson of Nelson Woodworking, West Main Road, Little Compton, R.I., 02837, is a specialist in keyboards, and will do any plain or fancy work for you. He specializes in bone platings, and writes: "I cut my first bone in 1975, and have since run about 15 tons, the residue from approximately 6,000 cows, through the saw. If you are anxious for an order to arrive, pause to realize that a five-octave manual of contiguous natural covers requires the slaughter of 23 cows, and another cow is needed to supply the sharp tops for a manual of that size."

Your editor has published a detailed list of all the old tracker-action organs in New Hampshire, with special attention to the basic details regarding later alterations. If you want a copy, send him a dollar. He is constantly seeking corrections, and recently excavated enough organ dirt to discover that the 2-9 by an "unknown builder" in the Congregational Church, Boscawen, N.H., is really a second-hand (in 1929) Emmons Howard, c.1885. Ed Boadway, Bill Van Pelt, and J. D. Shamy are currently photographing all of the tracker organs in New Hampshire, and color slides and prints are available.

The Berkshire Organ Company has brought new life to another much battered organ, E. & G. G. Hook's Opus 442, 1868, bought and altered in 1886 by the First Baptist Church, St. Albans, Vt. It was ruined in 1953 when electrified with assorted old parts by Wm. H. Barlow & Son of Utica, N.Y., but it is now a 2-19 with solid-state electric action and the careful preservation of the old pipework. The first recital was played by Nathan J. Burbank, a recent graduate of the University of Vermont, on June 21.

Three western Lutheran organs have been added to the lists of extant trackers: a 2-11 c.1912 Geo. Kilgen & Son in St. Paul Lutheran Church, Wittenberg, Wis.; a 2-8 1919 Hinners Organ Co. in Bethany Lutheran Church, Norway, Mich.; and a 2-8 1914 Geo. Kilgen & Son in Zion Lutheran Church, Thayer, Neb.

The Kinzey-Angerstein Organ Company has installed a superb 2-35 tracker in Bethany Congregational Church, Foxborough, Mass., and the inaugural recital was played by Dr. Max Miller on May 31. The keydesk is semi-recessed below the wide Swell shutter/panels, and the handsome five-sectional front of the free-standing mahogany case has red and gold pipe shades carved by James McClellan of Ipswich. The organ has provision for two more Pedal stops. Your editor found K-A's Opus 6 one of the handsomest organs he has seen in a long time, and in spite of "the economy" these days, it's obvious that there are still churches willing to do the right thing!

A one-manual 1837 Henry Erben (often billed by the church as an 1827 English organ), enlarged by Pilcher around 1880, is being restored in its 1880's format for St. Paul's Episcopal Church, Woodville, Miss. The work is being done by Roy Redman

of Fort Worth, Texas, and the two-manual instrument is in a typical and handsome "classic" Erben case.

We asked for a few details regarding Baxter MacKinnon on page 4 of the last Newsletter. He died suddenly on January 16 at the age of 62, and a memorial service was held at Eliot Church, South Natick, Mass. Mr. MacKinnon, a native of St. Louis, Mo., lived in Natick for many years and was a self-employed organ-builder. He left a son, Tech. Sgt. Richard R. MacKinnon of the U.S. Air Force, and a brother, Bruce A. MacKinnon of St. Louis.

A dictionary of Maine speech contains the following entry:

Thay. Alternate pronunciation of there.

"I hear where thay's going to be a new preacher over to the Methodist Church."

"Ayuh. Young feller. Plays a guitar during the hymn-singing."

"He won't last long."

"Nope."

E. & G. G. Hook & Hastings' Opus 145, a "4-58" built in 1881 for the Industrial Exposition Building, Milwaukee, Wis., (the contract was signed by Frederick Pabst of beer-brewing fame) was placed in Immanuel Presbyterian Church, Milwaukee, in 1888. Unfortunately electrified and tonally altered in 1926, the organ has been renovated and some tonal restoration done under the direction of Frederick Bach, the present organist at the church. It is used for recitals, and a brief article and a photograph of the now-gone 1881 case appear in Americana for January/February 1981.

Two late Hutchings tracker organs have been moved, tonally altered, and supplied with new casework in recent months, and both transactions were initiated by the Organ Clearing House. Opus 502, a small two-manual by Geo. S. Hutchings & Co., and probably built in 1900 for the Universalist Church, Plymouth, N.H., and later in the Church of the Epiphany, Episcopal, Newport, N.H., and the residence of R. Gilman Stockwell in the same town, is now a 2-11 in Trinity Lutheran Church, Chelmsford, Mass. It replaced a wretched and water-damaged theatre organ rebuilt by Kershaw, and the work was done by the Stuart Organ Company as Opus 18R. The dedicatory recital was played by Will Sherwood on September 28, 1980. Philip A. Beaudry has enlarged to fifteen ranks a 2-9 Hutchings-Votey Organ Co. installation once in the Church of Our Father, Unitarian, East Boston, Mass. Opus 1487, probably built in 1902, has a detached console and is now in the new building of the First Baptist Church, 143 Manchester St., Nashua, N.H. The dedicatory recital was played by Dr. William Payn of Coraopolis, Pa., on June 10. The old downtown building of First Baptist Church had Hutchings, Plaisted & Company's Opus 110, 1882, a good-sized two-manual organ that was destroyed many years ago in favor of an electronic gadget.

Recent clippings from New England newspapers mention that in St. Mary's R.C. Church, Fair Haven, Vt., the male soloist at a wedding was accompanied by the organ (a fine two-manual 1856 Hook) and a vibra-harp. St. Andrew's Episcopal Church in New London, N.H., has a choir performing works by "Rolf Von Williams." The New York Christian Institute Choir performed a cantata, "Breakfast in Galilee," by an unnamed composer. Cocktails in Jerusalem, anyone?

The Andover Organ Company's old organ department has been busy. The 2-10 1884 Hook & Hastings, Opus 1210, in Resurrection Lutheran Church, Roxbury, Mass., has had the action renovated and the reservoir releathered. The 2-7 1895 Hook & Hastings, Opus 1689, in the Federated Church, Orleans, Mass., has had a stop changed and a stop added in the Swell division. E. & G. G. Hook's Opus 132, 1852, a 2-19 in the First Parish Church, Bridgewater, Mass., is being restored. Mechanical renovations have been completed in the 2-10 1870 Steer & Turner organ, Opus 30, in the Second Congregational Church, Wilton, N.H. Releathering of the action and tonal restoration is being completed on the 1888 electrified James Treat three-

manual in the First Congregational Church, Methuen, Mass. The 2-3 $\frac{1}{4}$ 1963 Schlicker in St. Paul's Chapel, Episcopal, New York, N.Y., is receiving an all-new key action, a rebuilt stop action, and some tonal work. Signed contracts for future work include a restoration of the 2-9 1898 Methuen Organ Co. instrument in the Pleasant Street United Methodist Church, Salem, N.H.; restorative work on the 3-3 $\frac{1}{4}$ 1897 Geo. S. Hutchings, Opus 435, in the First Parish Church, Lexington, Mass.; a mechanical renovation of the 2-10 c.1879 Geo. H. Ryder, Opus 76, in the First Congregational Church, Hebron, Conn.; a restoration of the 2-9 E. & G. G. Hook & Hastings, Opus 881, 1877, in Trinity Episcopal Church, Milford, Mass.; a mechanical renovation and reinstatement of the Oboe replaced by a Dulciana in Geo. H. Ryder's Opus 93, c.1881, in St. Joseph's R.C. Church, Shelburne Falls, Mass.; renovation and minor tonal changes in the 2-7 Geo. S. Hutchings, Opus 347, 1894, in the basement chapel, St. Mary's R.C. Church, Dedham, Mass.; and renovations will be done in the c.1905 2-17 Jesse Woodberry & Co. organ, Opus 228, in Central United Methodist Church, Lawrence, Mass.

The continuously-rebuilt 1908 three-manual Hutchings-Votey Organ Co. opus in the chapel at the United States Naval Academy, Annapolis, Md., most recently worked over by M. P. Möller has an 8' Cor de la Mer in the Antiphonal division. Yet another name for a standard Trompette-en-Chamade! This specimen is on 17" of wind pressure and "is situated on a ledge at the rear of the chapel on either side of the votive ship."

The Andover Organ Company has completed the restoration of the one-manual 1864 Hall & Labagh organ in Zion Lutheran Church, Oldwick, N.J. Built for a man named Honeyman, it was given to the church in 1865 when he moved away. The recent work included a new chest table, action renovation, replacement of the non-original music desk with one in the style of the 1860's, and the removal of an 8' Gamba installed by James Mandeville in the space occupied by a Trumpet. The Gamba has been replaced with a Simmons Trumpet "of the period."

Two of our Club members will perform at the Methuen Memorial Music Hall, Methuen, Mass., during the Wednesday evening organ recital series in 1982: Stephen Long on July 28, and Lois Regestein on August 25. The tickets cost \$4.00 and the recitals begin at 8:30 p.m.

A much-traveled and somewhat unlucky two-manual tracker Emmons Howard organ built in 1900 has reached its final home, we trust! Probably second-hand in St. Monica's R.C. Church, Methuen, Mass., it was replaced with an electronic machine and eventually taken out by the Andover Organ Company. The 2-13 organ had a two-stop, one-rank Pedal Bourdon unit on tubular-pneumatic action. In 1963, the Howard was enlarged to sixteen ranks with a prepared-for Pedal division, placed in a new case, and installed in the chapel of Thompson Academy, Thompson's Island, in Boston Harbor. The preparatory school "fell on hard times," the main building burned, and in 1975 rampaging adolescents destroyed most of the metal pipework and splintered the case above the impost. Rescued by the rebuilders, it was taken back across the water to storage in the Andover shop. It has just been rebuilt, with a new case and a detached console, as a 3-2 $\frac{1}{4}$ for St. Mark's Roman Catholic Church, Plano, Texas, where it replaces an electronic. The third manual plays the 8' Trompette-en-Chamade, and most of the pipework is new. The opening recital on the valiant organ was played by Edward Schaefer on January 20.

Raven Records, Route 8, Box 404, Glen Allen, Va., 23060, is a new firm with good taste, an enthusiasm for organs, and reasonable prices. Have you heard the first recording in Raven's "Organs in America" series? It's music by Bach, Böhm, Pachelbel, Kerll, and Buxtehude played on Taylor & Boody's Opus 3, 1980, a two-manual tracker in Westminster Presbyterian Church, Charlottesville, Va. Bruce Stevens, the organist at Westminster Church, plays exceedingly well, and though the music is all on other recordings, you owe it to yourself to hear it again on an American organ based on 17th century German tonal ideals. The record is \$7.00 postpaid. Raven

Records will record organs almost anywhere, and has considerable experience. If you have considered having a record made, write to the above address for an estimate.

Important! The Boston Organ Club will publish John Van Varick Elsworth's book, The Johnson Organs, edited by Prof. Donald R. M. Paterson. The paperbound volume, our first book venture, will be approximately 150 pages of the firm's history; stoplists of representative organs; a complete, annotated, numbered, dated opus list and a geographical breakdown; and illustrations. Until October 1, 1982, the subscription price will be \$12.50, and after that, \$15.95. The book is a long-awaited volume at a low price. Please make your check payable to Boston Organ Club and mail it to Box 104, Harrisville, N.H., 03450.

Susan P. Jarrell, Music Director at the Second Congregational Meeting House, Unitarian, Orange Street, Nantucket, Mass., has sent a list of recitalists celebrating the 131st year of service by the two-manual Wm. M. Goodrich organ in 1982. The programs are on Thursday noons, and donations to the building fund are accepted at the door. If you've never been to Nantucket, take the ferry boat and hear one of the recitals! The schedule: René LaPierre, July 8; René LaPierre, assisted by Paulette Allemand, July 15; Lois Regestein, August 5; Barbara Owen, August 12; and there are to be recitals on July 22, July 29, and August 19.

A 1-10 1877 William B. D. Simmons organ, built at a cost of \$1400 for the Universalist Church, South Acton, Mass., damaged by vandals and placed in storage a few years ago, was first heard in its new home in an Earl Miller recital on March 22. Rebuilt and restored with just slight tonal modification by the Andover Organ Company, the organ stands free in the rear gallery of a handsome little stone building, Sacred Heart Roman Catholic Church, Danville, Va. It replaced an electronic and the parish forfeited a payment on a new electronic in order to obtain the Simmons, the relocating of which was accomplished by the Organ Clearing House and the work and enthusiasm of Mr. Miller. Leaflets describing the organ, as well as booklets containing stoplists and photographs of other old organs in the Danville area, are available from your editor or Mr. Miller.

Fritz Noack's splendid restoration of the four-manual E. & G. G. Hook organ, Opus 334, 1864, in Mechanics Hall, Worcester, Mass., is proceeding nicely. The last four-manual Hook, if not the last large mid-nineteenth century American concert organ with pipework intact, the Mechanics Hall instrument will have Barker lever machines and hand-pumping mechanisms duplicated from existing models. The Restoration Committee of the Worcester County Mechanics Association took out a \$100,000 insurance policy on Mr. Noack, who seems to be surviving his research and rebuilding labors quite well! Though you'll hear this remarkable restoration at the 1983 convention of the Organ Historical Society, you may wish to attend one of the gala rededication programs on September 25 and 26, 1982. There will be details in the next Newsletter.

The Andover Organ Company's rebuilding of the three-manual 1859 E. & G. G. Hook, Opus 254, is progressing well. Stephen Long will play the first recital on October 24, 1982, in Holy Trinity Lutheran Church, North Easton, Mass.

A well-made and adequate 2-12 1909 J. W. Steere & Son Organ Co. tracker (with a tubular-pneumatic Pedal action) has been moved from its original home, the Baptist Church in North Woodstock, N.H., to the new Pemi Valley Church building in Woodstock, N.H. The work was done by L. W. Leonard of Laconia, N.H., and Tim Westman of Woodsville, N.H., and at the express request of the church, even more gilded front pipes were placed on the rearranged oak impost!

Opus 3412, a 2-35 Casavant Frères tracker dedicated on February 17, 1980, burned when St. Luke in the Fields Episcopal Church, Hudson Street, Greenwich Village, New York City, was gutted by fire on March 7. The altered but historic 1821 building will be rebuilt with another Casavant tracker, and the popular concert series sponsored by the church is continuing despite the loss.

Book Review

Owen, Barbara. The Organ in New England: an account of its use and manufacture to the end of the nineteenth century. Raleigh: The Sunbury Press, 1979. xx, 629 pp., ill. \$72.00.

This volume is one that no serious student of American organ history can afford to be without. Barbara Owen presents, in a manner at once informative and entertaining, a comprehensive overview of organs and organbuilding in New England. To be sure, just as this volume greatly expands on the more general treatment of the same material presented in Orpha Ochse's landmark book on American organbuilding, so there will be room for yet more detailed treatment of various topics in articles and monographs yet to be written; for now, this book is clearly the standard reference work and is likely to be that for many years to come.

The author chooses (wisely, I think) a chronological format, departing from that organizing principle only when clarity and logic insist. The first two chapters illuminate in detail the somewhat sketchy and heretofore occasionally confusing history of organs and organbuilding in New England in the eighteenth century--a history deriving most of its impetus and inspiration from the English tradition. Chapter 3 discusses that English background and influence, explaining also the important, but less powerful, effect of the famous treatise on organbuilding by the Frenchman Dom Bedos.

Chapter 4 is divided into three parts, the first two chronicling the careers of the Goodrich brothers, William and Eben, and the third part consisting of a fascinating, lengthy tribute to Thomas Appleton. Barbara writes with restrained but moving eloquence of the fate of various Appleton organs, the stupid loss of several having been especially bitter for her. Thomas Appleton comes alive in this chapter as a gentle, humane man; Barbara's account makes me wish I had known him. She quotes W. H. Clarke, describing Appleton at an exhibition of one of his new instruments: "...when some delicate stop kindled his emotional nature, the old builder would involuntarily exclaim: 'Beautiful! Beautiful! Beyond description!'" Barbara continues: "Clarke goes on to say that even in his last years Appleton continued to visit the workshops of other builders, especially when a new organ was being exhibited 'when every good point illustrated would be quickly and generously recognized.'" She concludes this chapter with a quotation from Lilley Eaton's Geneological History of the Town of Reading:

His organs, like himself, were honest clear through. He never counted the cost, but made every instrument as thoroughly as possible. He said he should be ashamed to pass a church that had in it an organ of his that was imperfectly built. He designed his work to last one hundred and fifty years as the best monument he could leave to perpetuate his memory.

Chapter 5 deals briefly (perforce) with the work of some lesser known builders, most of whom specialized in chamber organs. There is room for much more research in this area of New England organbuilding. (Somewhat more detailed information on these minor builders and their more important colleagues is to be found in a valuable Appendix of "Biographical Sketches of New-England Organ Builders", a useful "quick reference" which might well be expanded--perhaps in the pages of The Tracker, or in a separate publication--to cover the activities of organ-builders all over the United States.)

Chapter 6 is a delightful, lyrical hymn of praise to the organ, serving as an interlude between the accounting of the early and middle history of nineteenth century New England organbuilding. In those days, everyone knew what meant by the word "organ."

Today we are faced with... a serious problem of identity. Every year millions of advertising dollars are expended in an effort to convince the public that electronic keyboard instruments which attempt to imitate the true organ are in fact organs in the historical sense. Among a good part of the public this effort has been eminently successful, to the point that, except in a few small circles, the whole concept of the organ has been stripped of its mystique, dignity, and beauty. To the common man the word organ has come to mean the parlor toy of the unmusical, the indispensable accompaniment for a cocktail, the maudlin moaner at funerals, and, most recently, a source of excess decibels in rock bands. Surely this is the kind a familiarity that breeds contempt on a grand scale.

Barbara quotes Mrs. Caroline H. Gilman, writing in 1829:

Who has not felt at once inspired and subdued by the voice issuing from that gilded little sanctuary, which towers in architectural elegance over the solemn assembly below, and seems to enshrine the presiding genius of devotional praise?

and continues, in her own balanced prose:

The gentle-voiced little organs in their handsome mahogany or pine cases which inspired... sentiments of wonder and naïve pleasure are long gone from the urban churches... In a few happy instances some... have survived in rural or small town churches and, if the organ has been cared for and the setting is right, it is not too difficult to recapture some of the sunny aura which surrounded these instruments in that long-ago time when they were new and wondrous.

Chapter 7, another interlude, presents the intriguing tale of Joseph Alley's quest for perfect intonation. Chapter 8 sets forth the story of George and William Stevens, conservative Boston builders, and of William Benjamin Dearborn Simmons, a brilliant, gifted, innovative pioneer.

...Very likely a certain amount of standardization helped to keep his [George Stevens'] prices low while still providing a very good instrument at a modest profit, and his output... contained very few of those large or showy instruments which are good for attracting attention but notorious for leaving their builders out-of-pocket.

Contrast this with the rapid rise and equally rapid decline of the flamboyant Simmons! Consideration of the possible reasons for the split between Simmons and his influential partner John Henry Willcox, make fascinating reading.

Chapter 9 is a detailed account of the development of the firm of E. & G. G. Hook. The Hook brothers possessed

a winning formula that, to some degree, was lacking among the other builders. The fact that there were two of them to share the responsibilities cannot be overlooked, of course, but their relationship with each other went further than that, for they were blessed with differing but complementary gifts which allowed them to remain amicably together while benefiting their joint enterprise. It is quite unlikely that either Elias or George could alone have reached the level both achieved jointly.

Chapter 10 relates the histories of some of the lesser firms (Holbrook, Ryder, Hamill, and Baumgarten) operating "In The Shadow Of The Giants". Chapter 11 is the history of the Great Organ once in the Boston Music Hall, and assesses its effect on Boston and American organbuilding. An interesting aside is speculation on what difference it would have made to the course of organbuilding on this side of the Atlantic had the organ been built by Cavaillé-Coll...!

Chapter 12 considers matters of style and performance. Chapter 13, divided into three parts, discusses "Activity to the West", with fascinating mini-histories of the Johnson Organ Co., Steere & Turner, and Emmons Howard.

Chapter 14, part I, "The flowering of the romantic", deals with the organs that cemented the already formidable reputation of E. & G. G. Hook & Hastings. These include the stock-model catalogue organs and the showpiece instruments at Holy Cross Cathedral in Boston, the Cincinnati Music Hall, and St. Alphonsus Church in New York City (which last was removed from the condemned building in the summer of 1980 by a consortium of OHS builders, many of whom got their first glimpse of this volume during the dismantling!). Part II relates the rise of George S. Hutchings, describing the role of the ubiquitous J. H. Willcox (who had opened many large Hook organs in the 1860's before striking out on his own with Hutchings), and outlining the experimental work, particularly with innovations in action, which distinguished the Hutchings shop at the turn of the century. The arrival on the scene of the young Ernest M. Skinner as a Hutchings employee simply foreshadowed the revolution that was soon to transform American organbuilding.

Hutchings' magnum opus at New York Avenue Methodist Church in Brooklyn is described in detail. (The stoplist is not provided, but stoplists of many other representative organs, large and small, by Hutchings and other builders, are supplied in a lengthy Appendix.) Barbara closes this chapter with these words of Edward Flint:

...the integrity of Hutchings as a man has never been questioned. He was not endowed with great business acumen, and in several instances this shortcoming was taken advantage of by the unscrupulous. On many occasions he used his private funds to correct defects which were not subject to the terms of a contract, but which fell short of his own standards. His conscientiousness and fine craftsmanship, and withal his character as a gentleman, secure him an honored place in the small company of builders who have placed a love of craft before a concern for livelihood.

Chapter 15 sets forth the histories of some of the lesser builders whose work was nevertheless of high quality: Cole & Woodberry, Woodberry & Harris, and E. W. Lane. Pre-eminent among these was James Treat, who had little use for the American rage for "something new"; after a trip to England in 1890 he wrote:

...In my opinion the best organs of England are better than those of any other Country. It is a religious instrument, and owes its exalted position there to the Church of England. Here it is regarded as a piece of Church furniture--a mystery--opened with great eclat, praised for its push-knobs, and allowed to go to ruin.

Alas, even today that is too often all too true...

Over the past thirty years, Barbara Owen and others (including this reviewer) have done much research on New England organbuilding, but to winnow and collate it all in a coherent, literate, and lively account, was a prodigious undertaking. Barbara puts into perspective many different aspects of a long and complex story, often relating social history and arcane organological matters. For example, she points out that during the War Between the States

...sources of good southern white pine, by then extensively used by the northern builders, were entirely shut off. In otherwise fine organs of this period it is not uncommon to find strange combinations of hardwoods, poor-grade pine with knots and shakes in it, and dense, heavy northern pitch pine which must have kept the shop superintendent busy sharpening saws.

Barbara includes many delightful anecdotes and personal glimpses such as stories about George Ryder's cats, a "monkey" in Johnson's shop, and a trip abroad by Wm.

B. D. Simmons' sister. The book is greatly enhanced by a rich selection of photographs, many of which are not in print elsewhere.

In the final chapter, "1900: Retrospect and Prospect", Barbara summarizes all that went before and considers briefly that which was to come. The incipient "Revolution in Organbuilding" was to lead to

the blind and wanton destruction or ruthless rebuilding of countless fine nineteenth century organs which at the time seemed hopelessly and irredeemably out-of-date both tonally and mechanically... Occasionally a few gentle voices... spoke cautiously in favor of preserving some of America's older organs, but the devastation went on in the name of progress.

This book should alert us all to the dangers of judging too harshly the work of our immediate predecessors; for too long, we have made the same mistake of which Barbara writes so persuasively, and precious little of the organbuilding heritage of the first part of the twentieth century has survived into the 1980's. We have learned through Barbara's untiring efforts to value what remains of nineteenth century work; now we need to devote the same attention to more recent work, lest we learn too late that we have been, in the words of James Boeringer, "snobs and fools."

-- Alan Laufman

* * *

CONGREGATIONAL CHURCH, EAST ANDOVER, NEW HAMPSHIRE. E. & G. G. Hook, Boston, Mass., 1852.

MANUAL: (enclosed)		PEDAL:	
Op. Diapason	8' 44	Sub Bass Pedals	16' 12
*Dulciana	8' 35	Sub Bass Manuals	
*St. Diapason Treble	8' 35		
St. Diapason Bass	8' 19		
*Principal	4' 54		
Flute	4' 35	Pedals & Keys	
Fifteenth	2' 54		
Hautboy	8' 35	Bellows Signal	

Manual compass: CC-f₃, 54 notes; Pedal compass: CCC-BBB, 12 notes. The 35-note stops begin on Tenor G; the bottom octave of the Op. Diapason is "grooved" to the bass of the St. Diapason; the "Sub Bass Manuals" makes the Pedal pipes playable from the lowest twelve manual keys; the stops marked * now have no stop labels.

This handsome little organ is an unknown opus, but the only "1-12" listed by the Hooks for 1852 was Opus 142, for the Congregational Church, Mansfield, Mass. In the Swell box is lettered "Manchester NH". It has been in the plain frame building in a rural community for many years, and it is often visited by enthusiasts of old organs.

The instrument is free-standing on an extension of the pulpit platform in the front right corner, and the pine case is fake-grained, now a very dark brown, perhaps because of later varnish. In the front are four groups of gold-leafed zinc dummy pipes arranged 5/5/5/5, the end flats being somewhat taller and arched. The rectangular center flats are topped with a gilded Grecian decoration on the cornice of the otherwise plain case, and the center flats are also a pair of doors giving access to the six horizontal swell shades. The sides of the case are paneled; the bellows handle is on the right side and the original wind system is intact (there is an electric blower in the cellar); the well-voiced Pedal pipes are on a chest at the rear, with the tallest pipe in the center; and, having received Andover Organ Company maintenance, the organ is in good condition.

The recessed console is behind sliding doors; the manual natural keys have wood fronts; the dated silver nameplate is immediately above the keys; the console wood is walnut and the plain music desk hides a book cupboard; the square-shanked rose-wood knobs are lettered in script; the swell pedal is a long, three-position hitch-down lever at the right; the narrow, walnut pedal keys are centrally located, and the action passes over the reservoir.

The Op. Diapason has 5 zinc basses and is at the rear of the chest; 7 St. Diapason Bass pipes are offset at the sides; the St. Diapason Treble is a metal chimney flute from Middle C; the Dulciana is slotted and has a Gamba quality; the Principal has a few zinc basses; the metal Flute is chimneyed, except for the top 5 pipes; the assertive Hautboy at the front of the chest has zinc resonators, and the top 5 pipes are flues.

* * *

Elizabeth Tallman Kampf (7 February 1885 - 29 May 1981) was born in Nyack, New York, the eldest child of the Nyack organbuilder Francis John Newton Tallman (1860-1950) and Kittie Weiant Tallman (1863-1936). Elizabeth had one brother, John (1886-1959), and three sisters: Evie (1888-1900), Margaret (b.1890), and Abigail (b.1893). Elizabeth married William E. Kampf on 28 October 1911; they adopted a son, Robert Edward Kampf, who later assumed his original name, Edward Monroe Stetson. William Kampf died in 1923. Mrs. Kampf worked for many years as a file clerk for the U. S. Rubber Co. in New York City, and also as a teacher. After her retirement, she lived in Newton, New Jersey, before moving to St. Petersburg, Florida, several years ago. She was a lifelong Episcopalian.

In the last decade of her life, she was an enthusiastic member of the Organ Historical Society, and attended OHS National Conventions in 1974 and 1975. Always a careful and voracious reader, she frequently spotted even obscure news items about old organs, and was responsible for saving more than one by her timely notification of OHS members. Her memory was excellent; 66 years after helping her father tune his Op. 50, 1900, in Port Jervis, New York, Elizabeth returned to that city (not having been there in the intervening years) and identified the church building where she had last been as a young girl. Her subsequent inquiries revealed that Op. 50 was about to be junked, but instead it was relocated.

Elizabeth was a long-time member of the Boston Organ Club, and in recent years was named an honorary member of the Mid-Hudson Chapter of OHS, an honor which she cherished. She and I were dear friends and corresponded regularly right to the end; I visited her as often as possible, most recently in October 1980. She provided me with considerable material which I intend to use to write a history of her father's organbuilding career; she also provided many home-cooked meals, warm hospitality, and loving friendship. I shall miss her, always.

-- Alan Laufman

* * *

The "Pipe Organ Notes" column of the Musical Courier, New York, November 5, 1890, contains this item:

Referring to the \$2,000,000 mansion erected by E. F. Searles of Great Barrington, Mass., the Sun says "It has been finished and furnished with princely magnificence. One room alone, the organ hall, is the finest thing of the kind in a private dwelling in the world. Mr. Searles told James E. Treat, of Boston, to build him the best private organ in the world, and Treat did so, charging \$75,000 for the instrument. In it are some pipes that it is said were spirited out of the grand organ in Westminster Abbey. The organ is a wonder -- powerful and exquisitely melodious. When played by an expert it floods the village with melody. At the public organ recital in July the people

heard a grand concert that it would be hard to duplicate in the country. Having erected the great instrument, Mr. Searles had no power with which to work it, so he did a public work that elsewhere a whole community has to execute. He tapped distant Mansfield Lake, among the mountains, brought the water down to his chateau, and made it operate his organ. Incidentally he provided the Great Barrington Fire Department with a waterworks by means of Mansfield Lake. The water on the way to Mr. Searles' organ turns many a motor in shops and churches, and it helps to print the Berkshire News, the village newspaper."

On November 12, 1890, the Musical Courier mentioned Frank Roosevelt's Opus 464, 1890, a 2-26 in Trinity Episcopal Cathedral, Omaha, Nebraska, an organ now gone.

The Omaha, Neb., Excelsior in speaking of the Roosevelt organ recently erected in the cathedral there, says:

There are upward of 1,500 pipes in the organ, and the scheme is an admirable one. There has been a tendency on the part of organ builders toward brilliancy and very often to the sacrifice of solidity and volume of tone, but in this particular instrument special prominence has been given to foundation stops. Of the 20 sets of pipes attached to the manuals, 11 are 8 feet pitch and two are 16, and all but three of the Great organ ranks are inclosed in a swell box. Anyone familiar with the construction of a pipe organ will see at a glance how very effective an arrangement of this nature can be made. The cornet is the only mixture and as this introduces a combination of the third, fifth and eighth, the effect is pleasing rather than piercing. The great metal pipes are so set as to give to the front and imposing and harmonious appearance and by placing the bourdon and open diapason pedal flues close to the floor and at the extreme outer edge ample space has been left for excellent grouping of the smaller pipes, so that concentration of tone has been happily accomplished. All the flute stops are good and some of the reeds are clearly beyond criticism. Taken as a whole the cathedral organ may safely be considered as the most satisfactory representative of Roosevelt's work of its size in the West. In the matter of decoration the artist has been particularly fortunate. A ground of lavender on the central and wing groups and of maroon on the great semicircles, are handsomely ornamented with designs in silver and gold, producing a contrast that is pleasing in the extreme. The case is in harmony with the elaborately carved wood work of the transept and adds very materially to the beauty of that end of the church.

Mention of the Roosevelt's predecessor appeared in the Musical Courier for October 8, 1890, and the Boston-built instrument must have appeared in Omaha second-hand.

A force of workmen is engaged in putting Trinity Cathedral's new organ in place.

The instrument is a handsome affair, costing \$7,200 complete, with water motor attachment. It is a Roosevelt make, with 24 stops and 1,424 pipes.

The old organ which has supplied Trinity Cathedral with music since the time to which the mind of man runneth not to the contrary, has been placed in the crypt where it awaits a bidder. The old instrument was built by Appleton in 1848.

The new organ will be exposed to the vulgar gaze of the world on the evenings of October 1 and 2 and the afternoon of October 4. Frank Taft, organist, of New York, will preside on these occasions. -- Omaha "Herald".

Your editor appreciates the work of Peter Cameron, of the Andover Organ Company staff, who provides us with copies of his research in the Boston Public Library.

Your editor and Martin Walsh welcome any additions to the post-1899 Hutchings list, even if it's just a very brief mention in a musical or local journal. Here is one of those satisfyingly complete descriptions, found in The Churchman, New York, January 5, 1901. The organ was a former instrument in the Episcopal Theological School, Mason and Brattle Streets, Cambridge, Mass.

The new organ, recently completed for St. John's Memorial Chapel, Cambridge, built by Geo. S. Hutchings & Co., is one of the largest and best organs either in or near Boston. The action is electric, throughout, and the compass of the manuals is from C to C 61 notes; the pedal compass C to F 30 notes. The following is the specification, which will be of interest:

Great Organ, 9 stops: Open Diapason 16 ft.; Open Diapason, 8 ft.; Gross Flute, 8 ft.; Gamba, 8 ft.; Viola Dolce, 8 ft.; Flute Harmonique, 4 ft.; Octave, 4 ft.; Fifteenth, 2 ft.; Trumpet, 8 ft.

The Octave, fifteenth and trumpet inclosed in a swell box.

Swell Organ, 12 stops: Lieblich Gedackt, 16 ft.; Open Diapason, 8 ft.; Salicional, 8 ft.; Aeoline, 8 ft.; Vox Celeste, 8 ft.; Stopped Diapason, 8 ft.; Flauto Traverso, 4 ft.; Violina, 4 ft.; Flautino, 2 ft.; Mixture, III ranks; Cornopean, 8 ft.; Oboe, 8 ft.

Choir Organ, 7 stops (enclosed in a swell box): Bourdon, 16 ft.; Open Diapason, 8 ft.; Melodia, 8 ft.; Dulciana, 8 ft.; Violino, 4 ft.; Flute D'Amour, 4 ft.; Clarinet, 8 ft.

Choir Pedal Organ. Bourdon, 16 ft. (from Choir Bourdon). Pedal Organ, 7 stops: Open Diapason, 16 ft.; Bourdon, 16 ft.; Violone, 16 ft.; Flute, 8 ft.; Gedackt, 8 ft.; Violoncello, 8 ft.; Quint, 10 2-3 ft.

Eleven Couplers operated by Tilting Tablets Swell to Great, to Swell 4 ft., and 16 ft.; to Choir to Pedal; Choir to Great, to Great 16 ft. and to Pedal or Great to Swell, to Pedal and Swell to Great (sub). There are 4 combinations on Great, for on Swell three on choir, General release, and Pedal release, all adjustable at organ and operated by pistons placed under their respective manuals. There are also seven Combination pedals--balanced Crescendo, Sforzando (full organ) Great to Pedal reversible, balanced Swell and Choir pedals, Swell and Choir tremolo. The organ is divided, the choir being located by the side of the chancel and the Great, Swell and Pedal organ being located in the gallery of the church. The console is of the movable pattern, but in this case is fixed, some little distance from the chancel.

Mr. Ernest Douglas, organist and choirmaster of the chapel, expected to give the opening recital some day in Christmas week. The organ is well adapted both for church services and recital work, and an excellent example of modern organ construction.

[Editor's note: The gallery Pedal division probably had three ranks, all extended an octave to provide 8' stops; the Quint was probably derived from the Bourdon. The Churchman's punctuation, spelling, and condensation of the mechanical registers leave something to be desired, but we can gain a good idea of what the console possessed!]

* * *

The "No information" remark after many Hutchings opus list entries has brought in some significant material. Thomas Healey of Wollaston, Mass., has provided us with the original opening recital program and a photograph of Opus 246, 1891, in the First Baptist Church, Malden, Mass., as well as similar items regarding its successor, E. M. Skinner's Opus 235, 1916. The Hutchings stood high in the front

gallery of the stone building; the decorated front pipes arranged 5/9/1/17/1/9/5 were above the attached keydesk. The five-pipe groups were towers, the one-pipe flats were framed in wood and literally "roofed in," and a wide span of "tomato cans" rose above the three wide flats. The front of the 1916 Skinner is even more unusual.

The church was gutted by fire and rebuilt within the walls. The Skinner, designed in 1915, was a large three-manual with electric action and five Great stops duplexed from the twenty-rank Swell. Aeolian-Skinner added an 8' Processional Diapason in the Chapel in 1933, and an Austin console was installed in 1962. The forty-one ranks in six divisions are maintained by Jason McKown of Malden. The four-page 7" x 11" 1891 program is transcribed below. The first page contains a woodcut of the new edifice.

INAUGURAL RECITAL.

NEW GRAND ORGAN,

FIRST BAPTIST CHURCH, MALDEN.

MONDAY EVENING, NOV. 23, 1891.

ARTISTS.

- MR. S. B. WHITNEY, Organist Church of the Advent.
- MR. HOMER A. NORRIS, Organist Ruggles Street Baptist Church.
- MR. O. B. BROWN, Organist Church of the New Jerusalem.
- MR. C. H. JONES, Organist, First Baptist Church, Malden.
- MISS GERTRUDE EDMANDS, Contralto.
- MISS HELEN F. TURNER, Violin.

PROGRAMME.

PART I.

1. { a. PRELUDE, Mendelssohn
 b. FUGUE, Bach
 MR. BROWN.
2. ROMANZA, Homer A. Norris
 MISS TURNER.
3. { COMMUNION, Higgs
 FANFARE, Lemmens
 MR. JONES.
4. LOST CHORD (by request), Sullivan
 MISS EDMANDS.
5. FANTASIE IN C, Berthold Tours
 MR. WHITNEY.
6. O REST IN THE LORD, Mendelssohn
 MISS EDMANDS.
7. MARCHE MILITAIRE (by request), Gounod
 MR. NORRIS.

PART II.

- 1. OFFERTOIRE (Saint Cecilia), Batiste
MR. JONES.
- 2. SONG -- Selected.
MISS EDMANDS.
- 3. [a. DUETT, Mendelssohn
b. VORSPIEL,* Wagner
c. PASTORAL, Wely
MR. WHITNEY.
- 4. AIR, Bach
MISS TURNER.
- 5. SELECTIONS FROM "PARSIFAL," Wagner
MR. BROWN.
- 6. [SERENADE, Gounod
CRADLE SONG, Chauvet
MR. NORRIS.
- 7. PRAYER, Dubois
MISS TURNER.
- 8. VESPER HYMN (Transcription), Whitney
MR. WHITNEY.

*This beautiful Vorspiel is supposed to portray the vision in which Elsa sees Lohengrin in the distance, riding in the swan-boat, passing before her, and disappearing in the same mysterious manner.

Specifications of the Organ built by Geo. S. Hutchings of Boston,
for the First Baptist Church, Malden, Mass.

GREAT ORGAN.

1. Open Diapason,	16 feet,	Wood and Metal,	61 Pipes.
2. Open Diapason,	8 "	Metal,	61 "
3. Viola da Gamba,	8 "	Metal,	61 "
4. Döppel Flöte,	8 "	Wood,	61 "
5. Octave,	4 "	Metal,	61 "
6. Flute Harmonique,	4 "	Metal,	61 "
7. Octave Quinte,	2 2/3 "	Metal,	61 "
8. Super Octave,	2 "	Metal,	61 "
9. Mixture,	3 rks.	Metal,	183 "
10. Trumpet,	8 feet,	Metal,	61 "
			732

SWELL ORGAN.

11. Bourdon Bass,] 16 feet,	Wood,	61 Pipes.
12. Bourdon Treble,]			
13. Violin Diapason,	8 "	Wood and Metal,	61 "

14.	Salicional,	8	"	Metal,	61	"
15.	AEoline,	8	"	Metal,	61	"
16.	Stopped Diapason,	8	"	Wood,	61	"
17.	Quintadena,	8	"	Metal,	61	"
18.	Flauto Traverso,	4	"	Wood,	61	"
19.	Fugara,	4	"	Metal,	61	"
20.	Dolce Cornet,	3	rks.	Metal,	183	"
21.	Cornopean,	8	feet,	Metal,	61	"
22.	Oboe,	8	"	Metal,	61	"
23.	Vox Humana,	8	"	Metal,	61	"
					<u>854</u>	

CHOIR ORGAN.

24.	Geigen Principal,	8	feet,	Metal,	61	Pipes.
25.	Dolcissimo,	8	"	Metal,	61	"
26.	Melodia (Std. Bass),	8	"	Wood,	61	"
27.	Flute d'Amour,	4	"	Wood and Metal,	61	"
28.	Violina,	4	"	Metal,	61	"
29.	Piccolo Harmonique,	2	"	Metal,	61	"
30.	Clarinet (Bassoon Bass),	8	"	Metal,	61	"
					<u>427</u>	

PEDAL ORGAN.

31.	Open Diapason,	16	feet,	Wood,	30	"
32.	Bourdon,	16	"	Wood,	30	"
33.	Violoncello,	8	"	Metal,	30	"
34.	Flôte,	8	"	Wood,	30	"
					<u>120</u>	

MECHANICAL REGISTERS.

35.	Swell to Great Coupler.	}	Operated by Thumb Knobs placed over the Great Organ Keyboard.
36.	Choir to Great Coupler.		
37.	Swell to Choir Coupler.		
38.	Great Organ Separation.		
39.	Great to Pedal Coupler.		
40.	Swell to Pedal Coupler.		
41.	Choir to Pedal Coupler.		
42.	Blower's Signal.		

PEDAL MOVEMENTS.

1. Forte Great Organ.
2. Piano Great Organ.
3. Mezzo Great Organ.
4. Forte Swell Organ.
5. Piano Swell Organ.
6. Forte Choir Organ.
7. Piano Choir Organ.
8. Reversible "Great to Pedal" Coupler.
9. Swell Tremolo.
10. Balanced Swell Pedal.

Pneumatic Motors are applied to the Great Organ and its couplers.

* * *

THE HUTCHINGS LIST - continued

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
266	1892	2	23	Cleveland	Ohio	Beckwith Presbyterian Church Building later named Bethany Reformed; organ intact in 1956.
267	1892	2	26	Norfolk	Va.	African Methodist Episcopal Church No information.
268	1892	3	37	Chicago	Ill.	Swedish Lutheran Immanuel Church No information.
269	1892	2	30	Cambridgeport	Mass.	Prospect Street Congregational Church Electrified or replaced; case gone.
270	1892	2	19	Savannah	Ga.	St. Patrick's Roman Catholic Church No information.
271	1892	2	14	Lincoln	Mass.	First Congregational Church Building later the parish hall of the Federated Church; called the "Stone Church." <u>Exists.</u>
272	1892	2	16	Amesbury	Mass.	Episcopal Church Burned; present St. James' Church had a Kimball, Smallman & Frazee organ.
273	1892	3	45	Boston	Mass.	Mount Vernon Congregational Church Rebuilt by Aeolian-Skinner; parts sold to Rev. David Gallagher in 1974; remains in building destroy- ed by fire in 1978.
274	1892	2	21	Cohasset	Mass.	First Parish Church, Unitarian <u>Exists</u>
275	1892	2	15	Bristol	N.H.	Methodist Episcopal Church Removed and tonally altered by Blakeslee Colby, Meredith, N.H., c.1968; moved to the Baptist Church, Belmont, N.H., in 1977 by L. W. Leonard, where it <u>exists</u> , altered.
276	1892	2	26	Woodstock	Vt.	Residence of Henry H. Vail Said to have been moved to an unknown location in Bryn Mawr, Pa.
277	1892	2	13	Westminster	Md.	Methodist Protestant Church No information.
278	1892	2	13	Westminster	Md.	Grace Lutheran Church Organ gone.
279	1892	2	17	Brooklyn	N.Y.	Young Women's Christian Association Building No information.
280	1892	2	20	Sacramento	Calif.	Sixth Street Methodist Episcopal Church No information.
281	1892	2	23	Jacksonville	Ill.	Congregational Church "Rebuilt" by M. P. Möller, Opus 8751.
282	1892	2	26	Cambridgeport	Mass.	Harvard Street Methodist Episcopal Church Twice rebuilt and no longer a

No. Year Man. Reg.

						tracker organ; the building is now St. Bartholomew's Episcopal Church.
283	1892	2	14	Slatersville	R.I.	Congregational Church Tonally altered by the Andover Organ Company; case (which contained some 16' Bourdon and 8' Open Diapason basses) retained to house new Austin organ, and the Hutchings will be moved in 1982 by the Andover Organ Company to Glenville Christian College, Brockville, Ontario, Canada.
284	1892	2	29	Burlington	Vt.	St. Joseph's Roman Catholic Church Listed as "Private Residence" (no town given) and having 24 registers on the 1892 list, the organ was a tubular-pneumatic instrument designed by Ernest M. Skinner. By 1899, it had been moved to the Burlington church, where it <u>exists</u> with the original chests and a later three-manual console.
285	1892	3	40	Lynn	Mass.	Central Congregational Church Electrified by Aeolian-Skinner.
286	1892	2	12	Greenland	N.H.	Methodist Episcopal Church <u>Exists</u> ; building is now the parish house of the Federated Church.
287		2	15	Norfolk	Va.	Methodist Episcopal Church No information.
288		2	16	Auburn	R.I.	Church of the Ascension, Episcopal Organ destroyed, c.1952.
289	1893	2	28	Northampton	Mass.	St. John's Episcopal Church Rebuilt three times, the last work by William Baker; now a three-manual instrument.
290	1892	2	15	Cambridgeport	Mass.	St. Phillip's Episcopal Church <u>Exists</u> ; the building was Geo. S. Hutchings' home church, and is now St. Augustine's African Orthodox Church.

The COMPLETE LIST OF/ORGANS BUILT BY GEORGE S. HUTCHINGS,/And Predecessors, up to Aug. 1st, 1892. ends here.

291	1892	2	20	Eau Claire	Wis.	Presbyterian Church No information.
292		2	16	Portsmouth	Va.	African Methodist Episcopal Church No information.
293	1892	2	17	Berkshire	N.Y.	First Congregational Church <u>Exists</u>

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
294	1893	3		Roxbury	Mass.	St. Patrick's Roman Catholic Church, 400 Dudley Street <u>Exists</u> , with reversed console and exposed Great pipework; a rebuild of E. & G. G. Hook & Hastings' Opus 1005, 1880, two manuals, 39 registers.
295		2	15	Philadelphia	Pa.	Methodist Episcopal Church, Cumber- land Street No information.
296	1892	2	14	Waltham	Mass.	Church of the Ascension, Episcopal <u>Exists</u> , tonally altered by P. A. Beaudry, in Christ Episcopal Church, Somerville, Mass.
297		2	25	New Bedford	Mass.	St. John the Baptist Roman Catholic Church A rebuild; now gone.
298	1893	3	42	Duluth	Minn.	First Methodist Episcopal Church The church is listed for a four- manual Austin, Opus 1813, 1932.
299		2	15	Providence	R.I.	Asbury Memorial Methodist Episcopal Church No information.
300		3	40	Rye	N.Y.	Christ Church, Episcopal Rebuilt and later replaced by Austin in 1962.
301		2	25	Philadelphia	Pa.	Chapel, Episcopal Hospital A rebuild; no information.
302	1893	2	16	Elizabethtown	N.Y.	First Congregational Church <u>Exists</u>
303	1893	3	43	Cleveland	Ohio	Euclid Avenue Baptist Church M. P. Möller organ in later building.
304	1893	2	19	Boston	Mass.	Studio organ, Samuel Brenton Whitney Mr. Whitney (1842-1914) was the organist and choirmaster at the Church of the Advent, Episcopal; the organ was for many years in the Trinitarian Congregational Church, Northfield, Mass., where it burned with the building in January 1978.
305	1893	2	15	Dover	N.H.	Masonic Temple Burned in 1906.
306	1893	2	14	Waterbury	Vt.	Methodist Episcopal Church Replaced by Estey and moved in 1928 to St. Theresa's Roman Catholic Church, Agawam, Mass., where it <u>exists</u> .
307	1893	2	14	Fall River	Mass.	St. Mark's Episcopal Church <u>Exists</u> in St. Mary's Episcopal Church, Warwick Neck, R.I.
308	1893	2	18	Minneapolis	Minn.	Studio organ, J. Warren Andrews Reversed console; later set up in

No. Year Man. Reg.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
						the Church of the Divine Paternity, Universalist, New York, N.Y., where Mr. Andrews was the organist; <u>exists</u> in St. Catherine of Genoa Roman Catholic Church, New York, N.Y.
309	1893	2	25	New York	N.Y.	Church of the Good Shepherd, 152 W. 66th Street <u>Exists</u> , altered; building is now Good Shepherd - Faith Presbyterian Church.
310	1893	2	25	Worcester	Mass.	St. Peter's Roman Catholic Church enlarged and electrified by George Reed; replaced by a three-manual Casavant in 1967.
311	1893	2	16	Middlebury	Vt.	Methodist Episcopal Church <u>Exists</u>
312	1893	3	37	Yonkers	N.Y.	First Presbyterian Church No information.
313	1893	2	16	Mystic	Conn.	Mystic Bridge Congregational Church Organ gone.
314	1893	2	15	Oakland	Calif.	Convent Chapel No information.
315	1893	3	37	St. Paul	Minn.	Park Congregational Church No information.
316	1893	2	16	Littleton	N.H.	Unitarian Church The building was later rented to the Lutherans and was owned by a Free Will Baptist Congregation when it and the organ were destroyed by fire in 1975.
317	1893	2	26	Cambridge	Mass.	Epworth Memorial Methodist Episcopal Church <u>Exists</u> , tonally altered by C. B. Fisk, c.1961; now the Harvard-Epworth United Methodist Church.
318	1893	2	20	Weston	Mass.	Baptist Church Electrified by Conrad Olson in 1959.
319	1893	2	22	Everett	Mass.	Methodist Episcopal Church <u>Exists</u> ; the organ is E. & G. G. Hook's Opus 425, 1867, built for the First Congregational Church, Milton, Mass; Hutchings keydesk.
320	1893	2	12	Northampton	Mass.	Chapel, St. John's Episcopal Church Organ gone.
321	1893	2	30	Gloucester	Mass.	Independent Christian Church, Universalist <u>Exists</u> ; keydesk altered and tonal changes by C. B. Fisk in 1961.
322	1893	3	43	North Adams	Mass.	Methodist Episcopal Church Burned in 1927; E. M. Skinner in new building.
323	1893	2	13	Brockton	Mass.	Masonic Temple No information.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
324	1893	2	25	Waltham	Mass.	First Baptist Church Electrified by Conrad Olson, c. 1960, and now in a newer building.
325			30	Lexington	Mass.	Hancock Congregational Church For sale in 1940; replaced by Aeolian-Skinner's Opus 1008, 1940, two manuals.
326	1894	3	37	Boston	Mass.	Residence of J. Montgomery Sears Electric action; see Opus 346.
327	1893	3	53	Holyoke	Mass.	Second Congregational Church A rebuild of Opus 125; see that entry for additional details.
328	1894	4	59	New York	N.Y.	St. Bartholomew's Episcopal Church Electric action chancel organ.
329	1894		44	New York	N.Y.	St. Bartholomew's Episcopal Church Gallery organ, playable from the chancel console; a rebuild, probably J. H. & C. S. Odell's Opus 112, 1872, a three-manual. Rebuilt as a "4-125" designed by E. M. Skinner; see entry for Opus 402, 1896, for additional details.
330	1893	2	19	Johnstown	N.Y.	First Baptist Church Building demolished c.1970; organ badly damaged by pastor; in storage and for sale, Curwensville, Pa.
331	1893	2	22	Madison	N.J.	Grace Episcopal Church Organ gone.
332	1893	2	22	Roxbury	Mass.	Masonic Hall Organ destroyed in demolition of building, c.1961.
333	1893	3	45	Providence	R.I.	First Congregational Church No information.
334	1893	2	24	Dorchester	Mass.	Dorchester Temple Baptist Church No information.
335	1894	2	29	Gardiner	Mass.	First Congregational Church Electrified by Joseph W. Smith and later altered.
336	1894	3	41	Lockport	Mass.	Grace Episcopal Church The church burned long after the organ had been altered, it is said.
337	1894	2	17	Meadville	Pa.	First Independent Congregational Church, Unitarian <u>Exists</u>
338	1893	2	34	Holyoke	Mass.	Our Lady of the Rosary Roman Catholic Church A \$5,000 2-32 rebuild of an 1873 S. S. Hamill removed from the Methodist Episcopal Church, North Adams, which had second-hand pipes; reversed console; removed in 1974 and rebuilt by the Stuart Organ Company for Our Lady of Good Counsel Roman Catholic Church,

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
339		2	16	North Middleboro	Mass.	West Trenton, N.J., in 1976. Congregational Church <u>Exists</u>
340	1893	2	12	Dorchester	Mass.	St. Margaret's Roman Catholic Church Built for a temporary edifice, the organ was physically altered for use in the basement of the new church consecrated in 1904; removed in 1976 and restored in 1979 by Richard Hamar for Our Lady of Sorrows Roman Catholic Church, Essex, Conn., where it <u>exists.</u>
341	1894	2	20	West Randolph	Vt.	Christian Society Later the Christian Church, Randolph; moved in 1905 to Bethany Congregational Church, Randolph, where it <u>exists.</u>
342	1893	2	15	Belmont	Mass.	Belmont School <u>Exists</u> in St. John the Baptist Episcopal Church, Sanbornville, N.H.; case altered.
343	1894	3	48	Portland	Ore.	First Baptist Church Pneumatic action; case retained for 1959 Austin organ.
344	1894	2	24	Eldora	Iowa	First Congregational Church Electrified by Wicks in 1957.
345	1894	2	13	Watertown	Mass.	Residence of George A. Stearns Moved c.1901 to the Masonic Hall, Reading, Mass.; destroyed c.1960.
346	1894		24	Medford	Mass.	First Parish Church, Unitarian A rebuild of E. & G. G. Hook & Hastings' Opus 898, 1878, built for the Boston residence of J. Montgomery Sears is now in the church. It has ventil chests and is probably this listed opus, a three-manual with 24 ranks.
347	1894	2	15	Dedham	Mass.	St. Mary's Roman Catholic Church <u>Exists</u> in the "lower church."
348	1894	2	17	Lisbon	N.H.	Methodist Episcopal Church <u>Exists</u>
349	1894	2	27	Attleboro	Mass.	Second Congregational Church Rebuilt by Hook & Hastings, c. 1925; three-manual 1968 Schlicker.
350	1894	2	20	Cambridge	Ohio	Presbyterian Church No information.
351	1894		29	Jamestown	N.Y.	St. Luke's Episcopal Church Pneumatic action.
352	1894	2	16	Concord	N.H.	Baker Memorial Methodist Episcopal Church Broken up for parts in 1960; some pipes in R. K. Hale organ in the United Methodist Church, Clinton Street, Concord.

No.	Year	Man.	Reg.			
353		2	27	Tarrytown	N.Y.	First Reformed Presbyterian Church Said to have been moved to the Irving School, Tarrytown, and later to a residence.
354		2	16	Livermore Falls	Me.	Baptist Church <u>Exists</u>
355		2	16	Stow	Mass.	Unitarian Church <u>Exists</u>
356	1895	2	25	Somerville	Mass.	First Unitarian Church Rebuilt by Bozeman-Gibson for Redeemer Lutheran Church, Robbinsdale, Minn., in 1977; <u>exists.</u>
357		2	21	Stapleton	N.Y.	First Presbyterian Church No information.
358		2	19	La Crosse	Wis.	First Presbyterian Church Said to exist in 1962 in the Seventh Day Adventist Church.
359	1895	2	17	Providence	R.I.	St. John's Episcopal Church Chancel organ; only the case exists; the building is now the Cathedral.
360	1895	3	32	Providence	R.I.	St. John's Episcopal Church Gallery organ; a rebuild of E. & G. G. Hook's Opus 123, a "3-40" of 1851, retaining all of the Hook pipes and the case; electrified but tonally left intact by Woodberry in 1905 and Laws in 1951.
361	1895	2	25	Pasadena	Calif.	First Universalist Church Also named Throop Memorial Universalist Church; demolished in the 1950's. Some Hutchings pipes are in the First Church of the Nazarene organ.
362	1895	3	41	Rochester	N.Y.	First Presbyterian Church Pneumatic action; electrified by Bryant G. Parsons in 1964; the building is now owned by Downtown United Presbyterian Church.
363	1895	2	15	Troy	N.Y.	Troy Female Seminary The school is now the Emma Willard School; the building was sold to Russell Sage College.
364	1895	3	45	New York	N.Y.	Church of the Transfiguration, Episcopal No information.
365	1895	2	22	Pasadena	Calif.	All Saints Episcopal Church Enlarged by Murray Harris in 1901.
366	1895	3	46	Worcester	Mass.	St. Matthew's Episcopal Church No information.
367	1895	2	14	Brooklyn	N.Y.	Embury Methodist Episcopal Church No information.
368	1895	2	23	Peace Dale	R.I.	Congregational Church Electrified by Mangler in 1957.

No.	Year	Man.	Reg.			
369	1895	3	43	Bridgeport	Conn.	Second Congregational Church No information.
370	1895	2	26	Los Angeles	Calif.	Simpson Methodist Episcopal Church A rebuild; moved when the building became an opera house in 1898.
371	1895	3	45	Roxbury	Mass.	First Universalist Party pneumatic; no other information.
372	1895	2	12	Milford	N.H.	Unitarian Church <u>Exists</u> ; First Unitarian Society
373	1895	2	23	Pensacola	Fla.	First Baptist Church No information.
374	1895	2	27	Watertown	Mass.	Unitarian Church Removed and damaged in storage; purchased by Martin R. Walsh in 1977 and to be rebuilt c.1983 for the Presbyterian Church of the Cross, Omaha, Neb., by J. R. McFarland & Co.
375	1895	2	23	Norwood	Mass.	Congregational Church Rebuilt by Estey for a later building.
376	1895	3	43	Newtonville	Mass.	Central Congregational Church Echo division added by Aeolian- Skinner in 1946; many pipes used in the same firm's 1964 rebuild.
377	1895	2	26	Fitchburg	Mass.	Universalist Church Organ broken up; congregation merged with First Parish, Uni- tarian.
378	1895	2	14	Jamaica Plain	Mass.	Eliot Lodge, Masonic Hall <u>Exists</u> ; owned by John B. Clark, Manchester, N.H.
379	1895	3	40	Roxbury	Mass.	Walnut Avenue Congregational Church Tubular-pneumatic action.
380	1895	2	22	Garrison	N.Y.	St. Philip's Episcopal Church No information.
381	1895	2	26	New York	N.Y.	Chapel, St. Luke's Hospital Said to have had tubular-pneumatic action; handsome casework; rebuilt or replaced by E. M. Skinner.
382	1895	3	60	Boston	Mass.	Arlington Street Church, Unitarian Electric action; case of E. & G. G. Hook's Opus 302, 1861 retained; rebuilt by Aeolian-Skinner in 1959.
383		2	23	Galveston	Texas	Grace Episcopal Church Electrified in 1972.
384		3	45	New Haven	Conn.	Christ Church, Episcopal Tubular-pneumatic action; electri- fied by the Hall Organ Company in the 1920's; new Aeolian-Skinner console (Op. 1066) in 1945; tonal changes by Aeolian-Skinner in 1954.

The 1981-1983 dues notice is enclosed with this Newsletter. Please note that there is no increase in dues. Do try to send in dues promptly, for it is inconvenient to have to send out back issues of the Newsletter. Your 1981 dues have been extended through September 1982 in order to bring our "dues year" into conformity with that of the Organ Historical Society. Henceforth, each volume of the Newsletter will cover the period October - September. (The present volume covers a longer period, January 1981 - September 1982.) From now on, dues will be for the Boston Organ Club Chapter of the OHS (the only chapter in New England!) for those who are members of the OHS; all others will be subscribers, at the same rate. This makes the BOC Chapter eligible to share the non-profit status of the OHS. To maintain that status, we are expected to hold an Annual Meeting with election of officers. To that end, a ballot is enclosed with this issue; ballots may be mailed, or cast at the meeting. Instructions for voting are printed on the ballot.

The Annual Meeting will be held on Sunday, 26 September 1982, at 3:00 p.m., in St. Paul's Episcopal Church, 130 Aspinwall Avenue, Brookline, Mass. At 4:00, the new 2-31 Bozeman-Gibson & Co. organ, Opus 23, will be opened in a dedicatory recital by Thomas Murray. This event, coupled with the opening concerts on the great Hook in Worcester (described below), will be part of a memorable "organological weekend" that will draw many visitors from great distances. Your editor suggests arriving in Brookline early.

For out-of-towners who can find Memorial Drive in Cambridge, a suggested route to Saint Paul's -- Cross the Boston University Bridge and turn right (west) on Commonwealth Avenue. Stay in the left lane and turn left as soon as you can at the first traffic light. Though it's not yet marked, you are now on St. Paul Street, Brookline. Drive approximately twelve blocks (crossing Beacon St., Longwood Ave., etc.) and the church is at the corner of St. Paul St. and Aspinwall Ave. The Gothic stone Upjohn building has been rebuilt after a fire gutted the nave.

* * *

The Gala Worcester Events:

The two carefully-planned spectacular rededictory concerts celebrating the complete restoration of the four-manual 1864 E. & G. G. Hook organ, Opus 334, in Mechanics Hall, 321 Main Street, Worcester, Mass., should not be missed! Tickets should be ordered immediately by sending the appropriate amount with a stamped return envelope to Organ Rededication, Mechanics Hall, 321 Main St., Worcester, Mass., 01608. Tickets for the 8:00 p.m. program on Saturday, Sept. 25, are \$10.00, and a seat for the 7:30 p.m. concert on Sunday, Sept. 26, costs \$7.50. Patron tickets are available for \$50, and include admission to both concerts and a private historical gourmet dinner preceding the Saturday concert. The proceeds from all ticket sales will be placed in a fund for organ maintenance. When ordering tickets, you should ask for "A.G.O. seating," which will place you amidst a host of fellow players!

Restored by Fritz Noack, the 52-stop 3,504-pipe instrument is complete with Barker levers and hand-pumping mechanisms. Allen Dean of the Noack Organ Company sounded the first pipes in the spacious chamber at the front of the restored hall on June 16,

The Newsletter is published by the Boston Organ Club Chapter of the Organ Historical Society, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boardway, Box 863, Claremont, New Hampshire, 03743. Treasurer: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone Area 603, 827-3055. The Club dues are \$5.00 per year. The OHS address is Organ Historical Society, Inc., P.O. Box 26811, Richmond, Virginia, 23261.

and it was surely a great moment for the hard-working members of the Organ Restoration Committee, of which Stephen Long, Past Dean of the Worcester Chapter of the A.G.O. and Boston Organ Club member, is the Chairman.

The Saturday program will feature the Worcester Chorus and Orchestra, Henry Hokans, guest conductor; Brenda Fraser, Stephen Long, and Barclay Wood, organists; and Paulette LaBarre, soprano, Mary Lou Thompson, contralto, Donald Caldwell, tenor, and Stephen Hermes, bass. The music includes the Budavari Te Deum (1937) -Kodaly; Allegro Vivace (Symphonie V), Op. 42, No. 5 -Widor; Toccatà and Fugue, D Major, D Minor, Op. 59 -Reger; Concerto in F Major ("Romantic"), Op. 137 -Rheinberger; Sinfonia to Cantata 1146 -Bach; Concerto in G Minor (for organ, strings, and timpani) -Poulenc; and three selections from Sampson -Handel. This concert will display the organ's capacity as a solo instrument and its ability to accompany vocal soloists, orchestra and chorus in the style of a typical modern concert.

The Sunday program will be performed by the Salisbury Singers, Malama Robbins, director; the Symphonic Brass Quartet; and organists Donna Merrill, Joseph Policelli, Ronald Stalford, and LeRoy Hanson, all of Worcester. In the style of a typical 19th century Mechanics Hall concert, the programme will include selections performed at the inauguration of the organ on November 10, 1864. The music includes Hallelujah Chorus (Messiah) -Handel; Sonata No. 1 in F Minor -Mendelssohn; "Praise to the Lord" and "America", with audience participation; Coronation Anthem No. 1 ("Zadok the Priest") -Handel; "Butterfly" from Holocaust -David McKay; The William Tell Overture (transcribed) -Rossini; Prelude and Fugue in E Minor -Bach; "Deep River" -arr. Michael Tippett; Coronation Anthem No. 4 ("Let Thy Right Hand be Strengthened") -Handel; and the Allegro from Dudley Buck's Sonata in E-flat. The speakers include Richard F. Jones, Sara Robertson, and David McKay; Rev. Dr. Wallace Robbins will give a brief address.

The telephone number for the ticket office is (617) 752-5608.

* * *

Two new books edited by BOC members

Enclosed with this Newsletter are the pre-publication order forms describing two important organ books, and they should be filled out soon if you wish to save a few dollars. The Johnson Organs, edited by Donald R. M. Paterson, is a careful enlargement and updating of Mr. Elsworth's manuscript, and several experts have assisted in its preparation for several years. The book is the Boston Organ Club's first publishing venture and merits your support. Uwe Pape's Organs in America, Vol. 1 will undoubtedly be printed in his customary elegant manner, and is to contain a great deal of Boston material. If you enjoyed his 1977 volume, The Tracker Organ Revival in America, you should have his latest effort on your shelves. The view of the backfall action of the 1854 Hook in Jamaica Plain, Mass., shown in the leaflet, unfortunately reveals some unprofessional alterations!

* * *

Recent Church Fires

St. Anne's Roman Catholic Church, Salem, Mass., a turn-of-the-century frame building, was completely destroyed on February 3. The last tracker-action church organ in the city, a 2-17 1852 George Stevens, was lost. The instrument was not in use, and the parish had refused to sell it to more appreciative owners.

Notre Dame de Lourdes Roman Catholic Church, Fall River, Mass., a huge stone edifice in that indefinable French Canadian Romanesque style, was totally gutted in a May 11 fire that destroyed several surrounding buildings. The organ was Casavant's Opus 269, 1906, a four-manual with electric action that is said to have recently been succeeded by an electronic imitation during a renovation of the interior of the

twin-spired landmark.

Clarendon Baptist Church, Clarendon and Montgomery Streets, South End, Boston, Mass., a brick Gothic building erected in 1869, was almost completely burned on July 22. Once the home of a world-famous evangelical congregation, the church had recently been sold to the Church of Christ, Lexington, Mass. Your editor has little knowledge of the organ, but it no longer had tracker action.

The former First Methodist Church, Pine Street, Bangor, Maine, an 1836 brick Greek Revival structure in an elegant residential district that survived the great Bangor fire of 1911, was lost on August 13. Once the home of two Hook organs, Opus 53, 1843, and Opus 199, 1856, the church housed a large two-manual 1891 Emmons Howard purchased in 1902. The organ was salvaged in vandalized condition after ten years' pleading by the Organ Clearing House, and was rebuilt by the Berkshire Organ Company in 1978 for the United Methodist Church, Orono, Maine. Despite overtures for its preservation, the Bangor church had deteriorated to the status of a warehouse with windows boarded up.

* * *

Obituaries

William Rhein, 41, of Brookline, died on January 30, 1981. He was the assistant principal bassist with the Boston Symphony Orchestra, and graduated from the Juilliard School of Music in New York City in 1962. In a 1969 interview, Mr. Rhein said, "I wish there were more composers who were interested in just writing music -- in returning to some kind of recognizable structure. I mean, if a musician like myself has to hear a piece three times before he gets anything from it, then something's wrong." A native of New Haven, Conn., Mr. Rhein died at his Brookline home.

Mrs. Bertha T. Watson, 82, of Manchester, N.H., died in that city on March 8, 1981. In the days of silent movies, Mrs. Watson played for theatres in Detroit, Mich., and was the organist and choir director at the South Main Street Congregational Church, Manchester, at the time of her death.

John Harms, 74, died in Englewood, N.J., on March 30, 1981. A native of Savannah, Ga., Mr. Harms was well-known as a concert artist and director of the John Harms Chorus. He made several early LP recordings of organ music and summered in Northeast Harbor, Maine, where he was in charge of the music in the Episcopal Church.

Mrs. Marianne L. Dallas, 42, died in Boston on August 8, 1981. A 1960 graduate of the University of North Carolina, she was a music teacher and organist. In addition to her work as a substitute, she was the organist for twenty years in the Veterans Administration Hospital in Bedford, and was the organist at the Chinese Christian Church, Boston, during the 1960's.

Herbert J. Irvine, 78, died in Lynn, Mass., September 15, 1981. Mr. Irvine was prominent as an accompanist and made many appearances in Europe. A member of the American Guild of Organists for almost sixty years, he was a loyal worker for the Massachusetts and Boston Chapters, serving as treasurer and dean. Mr. Irvine was the organist and choir director in several churches, and from 1970 until his death he served the United Methodist Church in Winthrop, Mass. Born in Lynn, Mr. Irvine studied at the Conservatoire Americaine in Fontainebleau, France.

Edward B. Gammons, 73, died in Boston on September 11, 1981. A member of the Boston Organ Club since its founding and well-known throughout the nation as an organ architect, recitalist, and author, Mr. Gammons was a delightful gentleman who is greatly missed. Born in Cohasset, Mass., Mr. Gammons was a 1931 graduate of Harvard University and was the organist and choirmaster in several Episcopal churches, including Christ Church Cathedral, Houston, Texas. His notable tenure as Chairman of the Department of the Arts and organist and choirmaster at the Groton School lasted from 1941 to 1974. He was the friend of many organ builders, a particular champion of the work of G. Donald Harrison of the Aeolian-Skinner Organ

Company. Mr. Gammons was especially prominent as a carillonneur, and played recitals at St. Stephen's Church, Cohasset, for many years. Though his scrapbooks (which are being preserved) were always available to organ historians, a great wealth of information never put on paper has passed from us. His wife, Betty Allen Gammons, died at the age of 69 on July 26, 1981.

Bertrand T. Miller, 74, died in Lawrence, Mass., on October 15, 1981. An advertising manager for machinery companies, he was a resident of North Andover and was prominent as an organist for Masonic lodges. Mr. Miller was active in the AGO, the North Shore Organ Society, the American Theater Organ Society, and was a dedicated trustee of the Methuen Memorial Music Hall, where he handled the publicity for several years.

Kenneth H. Wilson, 69, died at his home in Wilmington, Mass., on December 29, 1981. A native of Quincy, he graduated from the New England Conservatory of Music in 1933 as class president, receiving a diploma in organ. He studied with Bonnet in Paris for a year, and he was the organist for several churches, retiring from the position at the Church of the Good Shepherd in Reading in 1973. For thirty years, Mr. Wilson was the program director for Boston radio station WHDH. He played hundreds of recitals, including more than 250 concerts at the Hammond Castle in Gloucester, and the last of his many record albums was released shortly after his death.

Miss Bernadette McDonough, 86, died in Manchester, N.H., on January 3, 1982. A pupil of Isador Philipp of Paris, "B'dette" was a prominent New Hampshire pianist who also gave organ lessons in the family home. In the 1930's, she was the associate organist and choir director at St. Joseph's R.C. Cathedral in Manchester.

Lambert G. Trotman, 85, died in his Roxbury, Mass., home on April 8, 1982. Born in Barbados, Mr. Trotman was a troubador in South America and Canada before coming to Boston sixty years ago. As a prominent black musician, he was widely-known for the Music Lovers School of Music and Drama in his home, and he was the organist at St. Augustine's Church, South Boston, and several Roxbury churches on special occasions.

Elmer W. Perkins, 65, died in Dover, N.H., on May 11, 1982. A native of South Berwick, Maine, where he always lived, Mr. Perkins was an Army veteran and retired in 1972 after 37 years of service at the Portsmouth Naval Shipyard. "Perk" was an enthusiastic member of the Organ Historical Society, a member of the Boston Organ Club from its beginning, and was responsible for the preservation of several old Maine organs, as well as the salvaging of usable portions of other instruments. He was a man of considerable energy and good humor, always welcomed at a recital or convention, and one who often spurred others to "get the job done" by pitching in himself. Our sympathy is extended to his wife, Marjorie, and his daughter, Deborah, of Newton, Mass., two members of his family known by many organ enthusiasts in New England.

Lou T. Harriman, 79, died at his home in Sharon, Mass., on May 10, 1982. Mr. Harriman was a retired salesman for Bird & Son of East Walpole. His wife, Helen Bowman Harriman, a member of the Boston Organ Club, was the Secretary of the Organ Historical Society for several years, and contributed a great amount of her time and effort to the promotion of the society in its early years.

Irving D. Bartley, 79, died in Dover, N.H., on July 14, 1982. A graduate of Syracuse University who studied with Jean Langlais in Paris, Professor Bartley held teaching positions in the West and South before coming to the University of New Hampshire in 1945. He was well-known as a composer, arranger, and author, and from 1945 to 1961 was the organist and choir director at the Community Church in Durham, N.H. He later served in a similar capacity at the Congregational Church, Rochester, N.H., and throughout his life he was a loyal member of the American Guild of Organists.

David Ashley Cotton, 54, died in Boston on February 21, 1981. A native of

Quincy and a graduate of North Quincy High School, Mr. Cotton was a Treasurer of the Organ Historical Society, worked for the Massachusetts and Boston Chapters of the American Guild of Organists (especially as editor of their bulletins), contributed to the compilations of the Hymn Society of America, and was an organist. Employed by the First Church of Christ, Scientist, Boston, the Boston Public Library, and for twelve years in the offices of the New England Conservatory of Music, Mr. Cotton was often in positions of financial responsibility. He was an avid collector of organ and vocal music, hymn books, and church bulletins, and many of his personal papers have been given to the Boston Organ Club, of which he was a member, by his mother, Mrs. Mary A. Cotton of Wollaston, through club member Thomas Healey.

* * *

- Errata et addenda - BOC Newsletter No. 128. Your editor appreciates the eagle-eyed assistance of Alan Laufman, who should be employed as a proof-reader before an issue goes to press!
- Page 1, line 5 - should read "...notify the editor soon if..."
- Page 2, line 16 - insert and after "Conn.,"
- Page 2, line 18 - "OHC" should be OCH
- Page 2, line 34 - celebratory is a better spelling
- Page 3, para. 2 - The building and organ were demolished together, despite efforts to save the organ.
- Page 4, line 16 - The opus number is 1045.
- 4, line 37 - Hutchings, Flaisted & Company's Opus 110 is said to have existed in an electrified condition in a parishioner's home.
- Page 5, para. 4 - The Andover Organ Company rebuild in Plano, Texas, was relocated through the Organ Clearing House, as was the Hook in North Easton, Mass., mentioned in paragraph 5 on page 6.
- Page 7, last sentence - insert was after "what"
- Page 8, line 10 - "a" should be of
- Page 20, Opus 319 - The organ has the Hook keydesk and Hutchings knobs.
- Page 21, Opus 331 - The pipes are said to exist.
- Page 21, Opus 336 - "Mass." should be N.Y.
- Page 23, Opus 360 - Woodberry did not electrify the organ; such work was done only by Laws in 1951.

* * *

MIXTURES -

The Merrimack Valley Chapter of the AGO will sponsor an Organ Crawl in southern New Hampshire on Saturday afternoon, October 9. Details may be obtained by calling Charlotte Ricker (617) 374-7355, or David Sears (617) 649-9379.

Stephen Long will play the dedicatory recital on E. & G. G. Hook's Opus 254, 1859, a three-manual organ restored by the Andover Organ Company for Holy Trinity Lutheran Church, 143 Lincoln Street, North Easton, Mass., a building exactly 100 years younger than the organ. The program is scheduled for 4:00 p.m., Sunday, October 24. Travel directions: From Route 24, exit on Route 27 (Exit 18B) and go west one-quarter mile. At the "dead" end, turn left on Pearl St., and turn right at the second traffic light. Cross Route 138 at the light and continue on Main St. through the village of North Easton. When Main St. curves to the right, go straight ahead on Lincoln St., and the church is one quarter mile down on the right side.

Our energetic Earl L. Miller has moved north! Forsaking his large new three-manual Andover tracker at the Church of the Epiphany and the one-manual W. B. D. Simmons in Sacred Heart R.C. Church, both in Darville, Virginia, he is now the Director of Music at Christ Church, Episcopal, Andover, Mass., and Chapel Organist and Choirmaster at the Brooks School, North Andover, Mass. The Christ Church organ

is a three-manual chambered electric-action Hutchings/Laws/Noack, on which Earl will make his customary presentable sounds, and the Brooks School organ is a rather charming little three-manual Aeolian-Skinner. Mr. Miller is always available for recitals on old organs, usually featuring samples from his collection of Victorian and Edwardian organ music, and he may be addressed at Christ Church Parish, 25 Central St., Andover, Mass., 01810. He has just returned from giving seventeen well-received recitals in Germany and Switzerland, where he plans to return for a tour in 1984. Mr. Miller is chairman of the Historic Organ Recitals Committee of the OHS.

The membership list is a part of this Newsletter. Please let your editor know of any changes in names and addresses. He has tried several addressing systems, and for the present, he still prefers to put on a good record, find a bottle of wine, and do the envelopes by hand.

An 1886 Johnson & Son organ, Opus 677, built for the Unitarian Church in Jamestown, N.Y., has been erected at the front of the modern sanctuary of Lakewood United Methodist Church, Lakewood, N.Y. The work was done by Paul Fischer and Henry Teller of the Tellers Organ Company, Erie, Pa., and the transfer was arranged by the Organ Clearing House. The 2-28 instrument has redecorated case pipes, suits the room very well, and was demonstrated in the opening recital by Brian A. Bogey of Jamestown on June 6, 1982. We understand that there has been some loudening of the pipework...

Mann & Trupiano of New York have installed a new 1-9 tracker organ in the Church of Our Saviour, Episcopal, Montpelier, Virginia. The instrument contains pipes and parts from Erben, Ryder, Hutchings and Estey organs; 423 pipes from Hook & Hastings, Roosevelt and Woodberry organs; and a new case of recycled lumber! The dedicatory recital was played by John Ogasapian on June 17, 1982.

Brian Franck has been accepted in the Doctoral Program at the School of Music, University of Michigan, Ann Arbor. He will be the organist at the Congregational Church in Pontiac, Mich., playing an incomplete 1963 three-manual electric-action Casavant, and his new address is in this Newsletter.

Bill Van Pelt, Executive Director of the Organ Historical Society, and his assistants have moved an 1848 1-7 G-compass George Stevens organ to Ritchie Memorial Episcopal Church, Claremont, Virginia. Built for the Universalist Church in Orono, Maine, it was moved to the Universalist Church, Freeport, Maine, when the Orono congregation purchased a now-gone Estey in 1906. The organ was purchased in 1967 by James Boeringer for his home in Selinsgrove, Pa., and it was later loaned to the Episcopal Church in that town. Dr. Boeringer's recent appointment as Director of the Moravian Music Foundation necessitated disposing of the instrument, and it has been placed in its fifth home. The organ contains one pipe from the John Snetzler organ built for Christ Church, Cambridge, Mass.

Hilborne L. Roosevelt's Opus 113, the famous three-manual electric-action organ in the First Congregational Church, Great Barrington, Mass., will celebrate its centennial next year. The church is continuously raising funds for restoration of the organ, which will perhaps be featured in a concert following the combined OHS-AGO convention in Worcester, Mass., next June 26-30.

Erik Johansson of Lower Bartonsville, Vermont, has carefully restored a 1-5 1852 William H. Davis organ for St. Timothy's Episcopal Church, Greenville, N.C. The organ, built for an unknown church, was purchased from an auto salvage yard in Rensselaer, N.Y., after Hollis and Chris Quinn spotted an ad in Hemming's Auto News and notified Mr. Johansson! The enclosed five-rank organ has had a 2' added, made of 30% tin by Mr. Johansson, and the Gothic case of pine has been stripped. The blower is by Laukhuff, the original metal pipes were made by William Fye of New York, and the bellows were autographed by William Riley, presumably a Davis employee. St. Timothy's Church is a turn-of-the-century "country Gothic" frame building which has been moved to a new location.

A. David Moore & Co. of North Pomfret, Vt., has rebuilt the 2-13 1873 Johnson & Co. organ, Opus 392, in the Community Church, Quechee, Vt. Tonal alterations that

ruined the character of the organ in 1913 have been undone; the Great now has its original specification, and an antique Oboe rank has replaced the similar stop removed in favor of an 8' string. Beverly Gaylord of Hanover, N.H., played the rededicatorial recital on July 25, 1982.

The unusual display of Estey reed organs and memorabilia of the firm has at last been moved from the former Men's Room of the Brattleboro, Vt., railroad station to more spacious quarters in the building, now known as the Brattleboro Museum and Art Center. The last of considerable reed organ material and aged Estey items has been removed from the former slate-shingled factory buildings, purchased from the Renaud estate by reed organ restorer Ned Phoenix, Jamaica, Vt.

Earl Miller's Two Hundredth Sunday Evening Concert at the Church of the Epiphany, Danville, Va., closes that city's most remarkable chapter in its history of church music. Mr. Miller's first recital in his new home will be played at 4:00 p.m., Sunday, October 3, at Christ Church, Central St., Andover, Mass. He is also to play a recital at Edwards Church, Congregational, Saxonville, Mass., at 7:30 p.m., Saturday, November 6. The organ is a 3-35 c.1855 George Stevens, rebuilt in 1905 by the Cole Church Organ Co. for its present location. A collection plate will be passed to aid the organ restoration fund for an instrument the church has been careful to keep heated when not using the building at all in the winter! To reach the church, leave Route 9 in Framingham, turning north on Speen St.; at the end, turn right on Old Connecticut Path; turn left on Hamilton St., the second left; at the end, turn left on School St.; at the end, turn right on Concord St. Go through the blinking lights in Saxonville Center, up the hill, and turn right on Maplewood. The church is a white frame building. In part, the recital will be sponsored by the OHS.

Johnson & Son's Opus 432, 1874 (No. 429 on the nameplate), built for Trinity Episcopal Church, Lime Rock, Conn., later altered with second-hand Jardine material, was removed from the church over the protests of organ historians and experts in 1957. Replaced with a second-hand tubular-pneumatic residence organ which rapidly became unplayable, the 2-14 Johnson & Son was unfortunately electrified but placed in the New Marlboro, Mass., summer home of Robert A. Lehman of New York City. He has given the organ back to the church, where it was installed early in 1982 by Gordon S. Auchincloss of Poughkeepsie, N.Y. The parish raised \$6,000 to complete the renovation of the organ and place it back in chancel chamber it once occupied!

Apparently referring only to the case pipes, this misleading bit of information appears in the dedication program for the three-manual Austin organ in St. Mary's Episcopal Church, Tuxedo, N.Y., May 20, 1973: "The current trend in organ building is to return to the brighter and more silvery tone which prevailed in the classic period of organ building--the 1600's and 1700's. This is why we have chosen the silver rather than the old fashioned gold pipes."

In November, 1971, Grace Fisher Hunt, 89, was honored for 72 years of service as the organist at the United Methodist Church, West Addison, Vermont. We assume that she is still "on the job."

Nelson Barden & Associates of Newton, Mass., have completed releathering and other restorative work at the Church of the Advent, Mt. Vernon and Brimmer Streets, Boston. The organ is the famous 1935 three-manual Aeolian-Skinner in perfect acoustical surroundings, and the rededicatorial recital will be played by Thomas Murray at 8:00 p.m., Friday, October 22. The Barden firm is also beginning the restoration of the 3-14 1903 electric-action Hutchings-Votey organ in Sayles Hall, Brown University, Providence, R.I. Fortunately, Opus 1480 has lost only its original console.

Gladys Jones has completed her sixty-fifth year as organist for the Welsh Presbyterian Church, Poulney, Vermont. Newspaper coverage of the anniversary mentioned that "The congregation of the small community church has been trying for more than a year to raise money to buy Gladys a new organ. The organ now in use was damaged a few winters ago by the cold. Its pipes became wet and have corroded as a result, she said. Repairmen say the only solution is to buy a new one."

Norman A. André, Jr., has installed his Opus 5, a 2-18 with electric action, in Faith Lutheran Church, East Hartford, Conn. Your editor knows nothing else about him.

A 2-20 Hutchings, Plaisted & Co. organ, Opus 60, 1875, built for Highland Congregational Church, Roxbury, Mass., was rededicated in its new home, Immaculate Conception R.C. Church, Newburyport, Mass., during a recital by Barbara Owen on November 8, 1981. Restored and enlarged by Messieurs Lahaise of Boston and Miss Owen, the organ is an instrument relocated by the Organ Clearing House and removed from its original location on New Year's Day, 1980. The black walnut case fits nicely in the rear gallery of the Newburyport Church, and the instrument is completely compatible with the architecture of the building.

Another Organ Clearing House relocation is the 1-6 1895 Henry Pilcher's Sons organ dedicated on October 4, 1981 in St. Bartholomew's Episcopal Church, Pittsboro, North Carolina. The organ was built for the Presbyterian Church, Shelbyville, Ky., served after 1904 in St. Edward's Church, Jeffersontown, Ky., and was rebuilt by John A. Farmer of Winston-Salem, N.C. The Pittsboro church owns its first organ, a 1-3 Geo. Jardine built in the 1840's, which gave way to a 1-5 1914 tracker-action M. P. Möller, Opus 1828. The Möller was ruined in an electrification in the 1950's, and its black walnut case was slightly modified to accommodate the Pilcher. George Bozeman, Jr., and J. Bryan Dyker, "The Hot Air Duo" presented one of their memorable recitals in the church on October 25, 1981.

Dr. Max Miller played the opening recital on an 1893 2-8 William B. Williams, Opus 9, rebuilt and enlarged to 2-12 by the Andover Organ Company for Christ Church United Methodist, Brook Street & Wellesley Avenue, Wellesley, Mass., on March 21, 1982. Williams' Opus 9, built for an unknown church by the New York builder, was for many years in Long Hill Methodist Church, Trumbull, Conn., and removed in 1976. The rear gallery installation has a 17-pipe one-stop Pedal division expanded to 30 notes and three stops (16' Bourdon, 8' Flute, 4' Chorale) derived from 54 pipes. The negotiations were handled by the Organ Clearing House.

* * *

St. Mary's Roman Catholic Church, 5 Hillhouse Avenue, New Haven, Connecticut

The restoration and installation of E. & G. G. Hook's Opus 576, 1871, is nearing completion. Removed by a large group of OHS volunteers under adverse conditions during the summer of 1980, the 3-54 organ was in St. Alphonsus R.C. Church, Canal St., New York City. The huge building was demolished the next year. St. Mary's, New Haven, a superb 1874 stone Gothic church, contained the dismal remains of Frank Roosevelt's Opus 444, 1890, electrified and divided many years ago by William W. Laws. The church has been superbly redecorated and refurbished (including a new parquet floor) by the Knights of Columbus, in honor of the centennial of the founding of the order in the parish, and the K. of C. has also paid more than \$150,000 toward the cost of restoring the organ, which had been electrified by Hook & Hastings, c.1925. The impressive black walnut case is 40' tall, 25' wide, and 15' deep. The former Roosevelt's pipes are now in a new three-manual Klug & Schumacker tracker organ in St. Theresa's R.C. Church, Spring Hill, Florida.

Mann & Trupiano of New York and Alan Laufman are the principal contractors for the completion of this, the greatest effort of the Organ Clearing House to date, and one to which Larry Trupiano and Mr. Laufman have given hundreds of hours of time, and personal expense. A consortium of a dozen builders have assisted in the retrackerization and renovation of the notable organ. Major work has been completed by Wm. L. Betts & Co. of Colebrook, Conn., the Stuart Organ Co. of Aldenville, Mass., and Mann & Trupiano of New York. Philip A. Beaudry designed the new action, and the keydesk in the Hook style was built by Brunner & Heller of Marietta, Pa.

The pastor of the church, Rev. James J. Cunningham, O.P., and Nicholas Renouf, organist, have aided greatly in the project. A dedicatory recital date has not been chosen.

THE BOSTON ORGAN CLUB

Ackerman, Ray	Box 28	Harvard, Mass.	011451
Adair, Rev. Ralph H.	The Tribunal, 73 Chestnut St.	Springfield, Mass.	01103
Akerman, Dennis H.	One Mill Plaza	Laconia, N.H.	03246
Allman, Charles D.	Box 167	Carlisle, Mass.	01741
Atkins, Amory T.	243 East 52nd St.	New York, N.Y.	10022
Baird, James R.	Box 69	Bealeton, Va.	22712
Baker, Henry Karl	The Organ Literature Foundation, 45 Norfolk Road	Braintree, Mass.	02184
Baker, Stephen R.	512 South Ivy Ave.	Monrovia, Calif.	91016
Ballad, Christopher A.	6717 Fort Hamilton Parkway, No. A2	Brooklyn, N.Y.	11219
Barden, Nelson & Associates	17 Bellevue St.	Newton, Mass.	02158
Barnett, David M.	423 North Stafford Ave.	Richmond, Va.	23220
Barry, Wilson	76 Morton St.	Andover, Mass.	01810
Bauer, William H.	119 North Birchwood Ave.	Louisville, Ky.	40206
Beasley, W. J.	640 Aurora Ave.	Santa Barbara, Calif.	93109
Beaudry, Philip A. & Co.	68 Washington St.	Lowell, Mass.	01851
Bell, Donald D.	Box 64	Arlington, Mass.	02174
Bell, Nancy J.	51 Moore Road	Wayland, Mass.	01778
Bellocchio, Matthew-Michael	Box 106	Taunton, Mass.	02780
Berberian, Raffi	59 Monument Ave.	Boston, Mass.	02129
Berube, Roger E.	157 Tolles St.	Nashua, N.H.	03060
Blanchard, Homer D.	103 Griswold St.	Delaware, Ohio	43015
Blankenship, Ted W.	210 East Constitution	Victoria, Texas	77901
Boadway, Edgar A., Jr.	Box 863	Claremont, N.H.	03743
Boner, Sidney W.	Box 35	Howe, Ind.	46746
Boutwell, Richard G.	R.D. No. 3, Keene Road	Richmond, N.H.	03470
Bratton, James M.	2907 South Sidney Ct.	Denver, Col.	80231
Browning, Richard	19497 Farmington, Apt. 497	Livonia, Mich.	48152
Calkins, Grosvenor, Jr.	51 Pembroke St., Apt. 2	Newton, Mass.	02158
Cameron, Peter T.	1 Maple Ave.	Haverhill, Mass.	01830
Clark, John B. & Despina C.	3 Laurel Hill Lane, Apt. 66	Milford, N.H.	03055
Coco, David S.	24 Longmeadow Drive	Brewer, Me.	04412
Cogswell, David W.	68 South Boulevard	West Springfield, Mass.	01089
Compton, Jane	49 Ellery St.	Cambridge, Mass.	02138
Cooke, Chester W.	39 Flying Point	Branford, Conn.	06405
Craft, Carroll F.	Route 1, Box 307	Inola, Okla.	74036
Cunningham, Lillian	Box 153	Rockland, Mass.	02370
Curl, Charles E.	Box 10	Stuart, Iowa	50250
Curtis, Vernon H.	6200 Penrod	Detroit, Mich.	48228
Czelusniak, William F.	154 Pomeroy's Meadow - P.O. Box 360	Southampton, Mass.	01073
Danyew, Mary R.		North Chatham, N.Y.	12132
Davis, Forest K.	R.F.D.	Adamant, Vt.	05640
Dean, Kenneth M.	54 Addington Circle	Weymouth, Mass.	02189
DiBona, Raimondo A.	87 Liberty St.	East Braintree, Mass.	02184
Dickinson, Robert C.	256 Main St.	Spencer, Mass.	01562
DiGiovanna, John	25 Ridge Road	Bristol, Conn.	06010
Dunn, John G.	67 Cedar Ave.	Arlington, Mass.	02174
Durfee, Alan	62 Kensington, No. 3	Northampton, Mass.	01060
Dzeda, Joseph	11 Court St.	New Haven, Conn.	06511

Elker, Bradford H.	684 Oronoque Road	Milford, Conn.	06460
Finch, Thomas L.	11 College St.	Canton, N.Y.	13617
Franck, Brian P.	2455-TA Twin Lakes Dr.	Ypsilanti, Mich.	48197
Frenzke, Roy E.	706 Ellington Road	Ridgewood, N.J.	07450
Frisiello, Stephen	91 Central Ave.	Everett, Mass.	02149
Gagne, Rev. Ron, M.S.	LaSalette Shrine, 315 Topsfield Road	Ipswich, Mass.	01938
Garner, Jim	1360 Rogers Lake Road	Kila, Mont.	59920
Gillis, Frederick E.	285 First Ave.	East Greenwich, R.I.	02818
Gremlitz, Richard F.	First Parish Church, 218 Central Ave.	Dover, N.H.	03820
Grey, Donald B.	34 Highview St.	Westwood, Mass.	02090
Hand, Gregory	R.F.D. No. 1, Route 107	Deerfield, N.H.	03037
Hamar, Richard C.	Box 334 - 10 Front St.	Collinsville, Conn.	06022
Hansen, Ivan J.	81 Phillips St., Apt. 4	Boston, Mass.	02114
Harley, Mark W.	P.O. Box 931, Center Rd.	Shirley, Mass.	01464
Harmon, Bruce	99 Brattle St.	Cambridge, Mass.	02138
Harriman, Helen B.	111 Morse St.	Sharon, Mass.	02067
Hassman, Carrol	54 Lincoln St.	Newton, Mass.	02161
Haycock, Mrs. Terry S.	Nashotah House	Nashotah, Wis.	53058
Healey, Thomas	50 Cheriton Road	Wollaston, Mass.	02170
Hinson, Robert	12436 S.W. 64th Ave.	Portland, Ore.	97219
Hohengasser, Dennis	1465 Broadway	Hanover, Mass.	02339
Holden, Dorothy J.	923 Gardendale	Ferndale, Mich.	48220
Hull, Dana	1407 East Stadium	Ann Arbor, Mich.	48104
Huntington, Scot	Box 53	Deerfield, N.H.	03037
Jarrell, Susan	Box 1113	Nantucket, Mass.	02554
Jennings, Gail	Huntley St.	Norwich, Vt.	05055
Jones, Brian	42 School St.	Dedham, Mass.	02026
Katz, Dr. Leonhard	9 Highland Terrace	Winchester, Mass.	01890
Kazlauskas, Anne	201 Center St.	Ithaca, N.Y.	14850
Kelvin, Dr. Norbert V. P.	35 Fairlawn Ave.	Turrumurra, N.S.W., 2074 Australia	
Kent, Scott	BKM Associates, Box 22	Wilmington, Mass.	01887
Kinzey-Angerstein Organ Co., Inc.	299 East St., Box 485	Wrentham, Mass.	02093
Knox, Walter E., Jr.	Box 76	Mount Hermon, Mass.	01354
Kowalshyn, Stephen Paul	3 Currier's Court	Newburyport, Mass.	01950
Kuhlmann, Frank L.	6609 Pinehurst	Dearborn, Mich.	48126
Lacey, James T.	10 Craig Circle	Westford, Mass.	01886
LaFleur, Kenneth	188 Summer St.	Hingham, Mass.	02043
Lahaise, Richard C.	78 Carroll St.	West Roxbury, Mass.	02132
Lahaise, Robert J.	81 Carroll St.	West Roxbury, Mass.	02132
Langord, Allen	15 Overlook Drive	Southborough, Mass.	01772
Laufman, Alan M.	Box 104	Harrisville, N.H.	03450
Lavoie, Christopher C.	67 Davis St.	Ludlow, Mass.	01056
Lawrence, Arthur	641 North Pine St.	Lancaster, Pa.	17603
Leonard, Laurence W.	17 Winnicoash St.	Laconia, N.H.	03246
Lewis, Jim	975 San Pasqual, No. 207	Pasadena, Calif.	91106
Lien, Mrs. Rachelen J.	1010 Nashville Ave.	New Orleans, La.	70115
Lindquist, Joseph A.	477 13th St.	Brooklyn, N.Y.	11215
Litton, James H.	8 Carnation Place	Lawrenceville, N.J.	08648
Long, Stephen E.	18 Merriam Ave.	Shrewsbury, Mass.	01545
Loris, Michael	R.F.D. 2	Barre, Vt.	05641
Lush, Morley J.	74 Independence Road	Concord, Mass.	01742
Lyons, Lewis W.	6107 North Emerson Ave.	Indianapolis, Ind.	46220
Mack, Forrest	17 Overlook Road	Waltham, Mass.	02154

Maine, Paul	152 Fargo Ave.	Buffalo, N.Y.	14201
Mann & Trupiano, Organbuilders	233 Butler St.	Brooklyn, N.Y.	11217
Marier, Theodore	34 Horne Road	Belmont, Mass.	02178
McFarland, James	114 North George St.	Millersville, Pa.	17551
Metivier, Katherine D.	1799 Elm St.	Manchester, N.H.	03104
Miller, Earl L.	Christ Church, 25 Central St.	Andover, Mass.	01810
Miller, Max B.	45 Hunnewell Ave.	Newton, Mass.	02158
Mitchell, Walter J.	131 Stewart St.	Fall River, Mass.	02720
Mohnsen, Rosalind	9 Pitman St.	Somerville, Mass.	02143
Moravian Music Foundation, Inc.	20 Cascade Ave.	Winston-Salem, N.C.	27107
Mowers, Culver L.	2371 Slaterville Road, Box 130	Brooktondale, N.Y.	14817
Muise, Dorothy R.	1861 N.W. 36th St.	Oakland Park, Fla.	33309
Muise, Joseph A., Jr.	212 Bridge St.	Dedham, Mass.	02026
Murray, Thomas	409 Prospect St.	New Haven, Conn.	06510
Music Library, Trinity College		Hartford, Conn.	06106
Myrvaaqnes, Rodney & Barbara	7 East 14th St., No. 1119	New York, N.Y.	10003
Navien, Charles F.	9 Caldwell Road	Waltham, Mass.	02154
Nowinski, Rev. Claudius, M.S.	142 Prospect St.	Gloucester, Mass.	01930
Ochse, Orpha	Box 675	Whittier, Calif.	90608
Ogasapian, John	Box 204	Pepperell, Mass.	01463
Olson, Donald H.	Box 281	Methuen, Mass.	01844
Ouellette-Armstrong, Susan	30 Perkins St.	Amesbury, Mass.	01950
Outerbridge, Thad H. H.	11 Bayview Ave.	Beverly, Mass.	01915
Painter, Joyce L.	73 Hall Ave.	Somerville, Mass.	02144
Panning, John A.	11812 North Seminary Drive, 65W	Mequon, Wis.	53092
Pape, Uwe	Prinz-Handjery-Str. 26A	1000 Berlin 37, West Germany	
Paterson, Donald R. M.	210 Farm St.	Ithaca, N.Y.	14850
Payne, Anne Thompson	733 Roughbeard Road	Winter Park, Fla.	32792
Peterson, Stephen K.	166 Jay St.	Albany, N.Y.	12210
Prentice, LTC Robert	General Delivery, Box R	AP0 New York, N.Y.	09047
Pinel, Stephen L.	61 Fredericks Road	Scotia, N.Y.	12302
Pinkham, Daniel	150 Chilton St.	Cambridge, Mass.	02138
Porper, R. David	6 Poplar St.	Gloucester, Mass.	01930
Price, J. Michael	19 Mill Road	Westboro, Mass.	01581
Redman, Roy	2742 Avenue H	Fort Worth, Texas	76105
Regestein, Lois	6 Worthington St.	Boston, Mass.	02120
Reich, Robert J.	16 Ditson Place	Methuen, Mass.	01844
Richardson, Harriette S.	Box 112	Springfield, Vt.	05156
Ricker, Charlotte E.	34 Talmouth Ave.	Haverhill, Mass.	01830
Roberts, Joseph G.	3702 East 196th St.	Westfield, Ind.	46074
Rosenfield, Jack	131 State St., S-201	Boston, Mass.	02109
Rundlett, Fred Alden	Box 240	Carlisle, Mass.	01741
Russell, Carlton T.	Box 299	Norton, Mass.	02766
Sampson, Edward J., Jr.	38 Chestnut Court	North Andover, Mass.	01845
Sargent, Thomas C., Sr.	186 Metcalf St.	New Bedford, Mass.	02745
Sears, Permelia S.	Box 61	Dunstable, Mass.	01827
Simmons, Kenneth F.	Box 187	Ware, Mass.	01082
Smith, Charles P.	6 Edgehill Road	Woburn, Mass.	01801

Smith, Rollin	1150 41st St.	Brooklyn, N.Y.	11218
Smith, William Vail	30 Mohegan Road	Acton, Mass.	01720
Snyder, David	217 Linwood Ave.	Buffalo, N.Y.	14209
Steinmetz, C. Martin	6 Ayer Road	Wellesley, Mass.	02181
Stephens, Julie E.	520 West 47th St.	Western Springs, Ill.	60558
Stewart, Art	21 Cumberland St.	Boston, Mass.	02115
Stone, Francis M.	6240 East 11th St., Apt. 201	Indianapolis, Ind.	46219
Suttie, Jim	3904 South Grand	Independence, Mo.	64055
Swainson, Edward L.	59 Gay St.	Newtonville, Mass.	02160
Taylor, Rev. Donald C.	New Life Centers, Inc., R.F.D.	Limerick, Maine	04048
Thomas, Robert I.	11816 Devonshire	St. Louis, Mo.	63131
Thompson, Charles W.	Nashotah House	Nashotah, Wis.	53058
Traugott, Mrs. Edgar L.	5351 St. Anthony Ave.	New Orleans, La.	70122
Van Pelt, William T. III	Route 8, Box 404	Glen Allen, Va.	23060
Walter, Samuel	Music Department, Douglass College	New Brunswick, N.J.	08903
Walsh, Martin R.	699 River Road	Yardley, Pa.	19067
Watters, Rev. Timothy J.	Box 818	Charleston, S.C.	29402
Wessel, John	44 Chestnut St.	Brattleboro, Vt.	05301
Whitmore, Jonathan F.	R.F.D. 4, Box 98	Auburn, Maine	04210
Wigton, David K.	1481 Baldwin Ave.	Detroit, Mich.	48214
Williams, Mark L.	Box 79, Westminster Choir College	Princeton, N.J.	08540
Wirling, Eliot I.	40 Everett St.	Lynn, Mass.	01904
Witham, Burton B.	215 Via DaLuna, Mobile Gardens	Englewood, Fla.	33533
Wright, Gary R.	11 Oak St.	Newburyport, Mass.	01950

Addresses unknown:

Davis, C. Lane
Stockellburg, Rick

* * *

The handsome 2-18 George Stevens organ in the Centre Street Congregational Church, Machias, Maine, cost \$2,300 and stood in the rear gallery until 1887, when it was moved to a recess behind the pulpit platform of the large, frame building. Other than the alteration of the Swell mechanism in 1933 and the covering of the case pipe decorations, the organ remains unchanged and is a fine example of Mr. Stevens' work. It was demonstrated at the Twenty-sixth Annual National Convention of The Organ Historical Society and is described in the Convention Handbook. The organist of the church has provided us with transcripts of newspaper items relating to the purchase and installation of the organ.

Machias Republican, May 2, 1867:

NEW ORGAN - the Sch. Donworth arrived from Boston this week, having on board the Organ for the Centre St. Church. Mr. Stevens, the builder, probably arrived in the boat this morning. He will set it up immediately. No services will be held in the Church next Sabbath. They will be held in Libby Hall instead.

Machias Union, May 7, 1867:

PORT OF MACHIAS/Arrived/April 31, Sch Donworth, Smith, Boston, with the Organ for Centre street Church

Machias Union, May 14, 1867:

ORGAN AND CONCERT. The Organ which Mr. Geo. Stevens has been making for the Centre Street Church has been put up and tuned and is now ready for use.

It consists of a Great and Swell Organ with two banks of keys and twenty-six stops, and a Pedal Base of twenty-seven notes. The case is of chestnut with a gothic front, of simple, but tasteful construction, consisting of a centre arch, with pinnacles terminated by greek crosses. Altogether the instrument presents a very handsome appearance, and for variety and power of musical tone, is pronounced one of the finest of the kind ever sent out from Mr. Stevens' factory.

It is proposed to have the opening exhibition Thursday or Friday evening of this week in connection with a vocal and instrument Concert, by which the Organ Society hopes to realize nearly enough to make up the deficiency still existing, as the Society have purchased a much more expensive instrument than was at first intended.

Miss Belcher, the experienced organist who has been engaged by the Society for the ensuing year, will preside at the Organ, and we doubt not will be found fully competent to exhibit all the excellence the instrument may possess.

An excellent choir of singers are expected to assist, so that it is hoped the musical entertainment will be one of the most pleasing and satisfactory character and worthy of the occasion. Particulars by handbills.

Machias Union, May 21, 1867:

The Concert in connexion with the opening of the new organ in Centre Street Church, Thursday evening last, was in all respects worthy of the occasion. The audience who braved the rain and mud of the two preceding days storm felt themselves well repaid by the exquisite music discoursed from the harmonious blending of the rich tones of a fine organ, and so many thoroughly cultivated voices. The selection of pieces, which were all fine and many of the highest order from the most celebrated Masters, were rendered with a grace and ease of execution, and effectiveness, which could only result from the best instruction, and most faithful practice.

It is unnecessary to particularize and it would be invidious to draw comparisons, where all acquitted themselves so creditably, and we will say that while all pieces were successfully performed these in particular, partly from their character, "Guide me, O Thou Great Jehovah," "The Gambler's wife," "I've wandered in dreams," and last but not least the magnificent passage from Hayden's [sic] "Creation," "In native worth," were received by the audience with unbounded satisfaction. And we doubt not all present felt their obligations due to all the singers for the pains and trouble which they cheerfully took upon themselves to make the concert attractive and pleasing.

Too much praise cannot be awarded to the organist for her excellent performances, and the skill with which she managed to exhibit the various capacities of a new instrument, with which she had so limited opportunity to become familiar between its completion and the exhibition.

Certainly all were agreeably surprised and satisfied with the sweetness of its softer strains, the richness and power of the heavier tones and the pleasing variety of its combinations. The Society worshipping in the Church have abundant reason to congratulate themselves on the possession of so fine an instrument, which is both a credit to the Society and an honor to the town, and a most valuable acquisition to the religious services of the sanctuary. And the Organ Society and all who have labored so long and faithfully to secure it, and all who have contributed to it have truly realized the truth of the Proverb, "patient waiters are no losers," and may consider themselves amply

rewarded for all their labor and expenditure.

Great credit is due to Mr. Geo. Stevens, East Cambridge, Mass., the builder for the thorough manner in which this organ is constructed, and its superior excellence in all respects, and the wonder by all who have examined it is, that so good an instrument would be furnished at so reasonable a price, and we can endorse him as an experienced and faithful organ builder.

A deep debt of gratitude is due from the public to Mr. Goodwin, a skillful organist, of Charlestown, Mass., who made the contract for the Society and had the oversight of it from the beginning.

On the whole the Concert was a success. The only regret we have to express is that no more were present on an occasion so interesting to the Society, to those in the enjoyment of so rich a musical entertainment.

Machias Union, September 10, 1872:

The organ in Centre St. Church has lately been thoroughly put in order by the man who built it. The tone has been greatly improved, as much to the gratification of the organist, Mrs. P. H. Longfellow, we have no doubt as to the congregation who worships there.

* * *

UNION UNITED METHODIST CHURCH, Railroad Avenue, ST. MICHAELS, MARYLAND. Jardine & Son, New York, c.1875.

MANUAL: (enclosed)		PEDAL:	
Open Diapason	8' 46	Bourdon	16' 25
Clariana	8' 46		
*Clarionet Flute	8' 46		
*Stopped Diapason Bass	8' 12		
Violino	4' 46	Pedal Coupler	
Violoncello	4' 12	Bellows (signal)	
Boehm Flute	4' 46		
*Piccolo	2' 58	Tremulant	

Your editor and Peter Cameron visited this organ in 1974, and they hope it is still in use. The small frame African Methodist Episcopal building was erected in 1895, and the organ is obviously older--perhaps dating from the early 1870's. The free-standing case in the recess behind the pulpit platform is of chestnut, with walnut trimmings. The sides are paneled and the three-sectional vaguely-Gothic front displays once-gilded dummy zinc pipes arranged 3/13/3. Pinnacled posts separate the flats, and the usual "flared" pipe tops are visible above the connecting woodwork.

The projecting keydesk has paneled, rectangular sides and no brackets. The oblique knobs are on square shanks and the labels are engraved in shaded Italics. The manual natural keys have been recovered in celluloid, and the nameplate is a strip of wood lettered in Old English. The stops marked above with an asterisk no longer have labels, and have been given names typical of Jardines of the period. A rather neatly-done renovation included reservoir patching and new pedal trackers, and while the pipes are in good condition, the organ is very dirty. The excellent 16' rank is at the rear and the organ is quite compact. The swell pedal is a hitch-down, the manual bung board is at the rear, and the bellows handle was on the left side of the case. Almost all of the metal pipework is cone-tuned.

The Open Diapason is at the rear and of spotted metal; on the same toeboard is the Clariana, the basses of which are of zinc with spotted metal foot and mouth areas, and there are metal beards. The 8' metal chimney flute begins at Middle C,

and there are 24 stopped zinc basses with high cutups and slightly rounded-out upper lips. Nearly every organ built in the nineteenth century had the customary 8' stopped wood basses! On the same toeboard is the 4' open spotted metal flute, which also has upper lips similar to the 8' set. The divided 4' rank is properly inscribed "Pr.", and like the 2' "15th", is of spotted metal. With the exception of the feeble Stopped Diapason Bass, the organ is tonally quite pleasing.

The Jardine firm, unlike several other organ builders of good repute, was definitely a seeker of "large and important contracts," of the sort that often spell financial trouble for their builders. One of the most famous Jardine & Son four-manual trackers was the 1869 gallery organ in St. George's Episcopal Church, Stuyvesant Square, New York City, a large stone Romanesque edifice which still stands. The Jardine was almost a wall-to-wall installation, and displayed much of its pipework and exposed Swell box covered with decorative paint amidst a clock and flaring reed resonators. The organ was indeed an acme of such short-lived flamboyant design, and the clock and fanfare of reeds survived in the pipefence of Austin's Opus 1549, a 4-98 of 1928, which was succeeded by a large Müller featured in E. Power Biggs' recordings of Rheinberger organ sonatas. The Jardine & Son, altered by its builders in 1886 when a chancel organ was installed in the church, was more drastically changed by James Cole of Boston in 1904, 1906, and 1910. Though thoroughly described in John Ogasapian's Organ Building in New York City: 1700-1900, his source did not provide quite all the details of the basic stoplist. The following St. George's description is copied from an 1878 Samuel P. Warren recital program. Coupler details are rather vague, just "6 Manual Couplers" being mentioned; a "Sforzando Pedal" was probably an ordinary Swell pedal; there were "4 Composition Pedals" not described; and six "Piston Composition Knobs" for the Great: Solo--Gamba, Solo--Open Diapason, Piano--St. Diapason and Geigen Principal, Mezzo--Diapasons, Forte--Full to Fifteenth, and Fortissimo--Full to Clarion. The stoplist closes with a "SUMMARY", the first paragraph referring to the knobs:

These movements were introduced in Europe in 1851 and improved upon by Jardine & Son and are the only kind capable of rapid changes of the stops. The key action is as light as a piano, by means of "Jardine's Patent Vacuum Pallets," now used in all the large organs in this country and Europe. The organ has four bellows of various wind pressures. For majesty of tone, and sweetness and variety of effect, this organ has been pronounced unrivalled.

JARDINE'S LARGEST ORGANS.

St. George's, New York	4	Manuals,	32	feet	Pedal,	62	Stops.
Brooklyn Tabernacle	4	"	32	"	"	60	"
Fifth Avenue Cathedral	4	"	32	"	"	60	"
St. Paul's M.E., New York	4	"	32	"	"	50	"
Pittsburgh Cathedral	4	"	32	"	"	50	"
Fifth Avenue Presbyterian, New York	3	"	32	"	"	50	"
Spruce St. Presbyterian, Philadelphia	3	"	32	"	"	50	"
St. John's M.E., Brooklyn	3	"	32	"	"	50	"
Mobile Cathedral	3	"	16	"	"	50	"
Trinity Church, San Francisco	3	"	16	"	"	50	"

The stoplist for St. George's is copied with the stops in Jardine's order and spelling. The 62 "stops" appear to include the six Piston Combination Knobs.

GREAT:		SWELL:	
Double Open Diapason	16' 58	Double Diapason	16' 58
Grand Open Diapason	8' 58	Open Diapason	8' 58
Open Diapason	8' 58	Stopped Diapason	8' 58

(Great, continued)

Gamba	8' 58
Stopped Diapason	8' 58
Gross Quint	6' 58
Grand Principal	4' 58
Geigen Principal	4' 58
Twelfth	3' 58
Fifteenth	2' 58
Mixture	III 174
Sesquialtra	IV 232
Trumpet	8' 58
Clarion	4' 58

CHOIR:

Bourdon	16' 58
Dulciana	8' 58
Viol di Gamba	8' 58
Lieblich Gedackt	8' 58
Violino	4' 58
Vienna Flute	4' 58
Piccolo	2' 58
Cremona	8' 58
Bassoon	8' 58
Vox Celestis	8' 58
Campanella [bells]	4' 58

(Swell, continued)

Dolce	8' 58
Clariana	8' 58
Echo Flute	4' 58
Principal	4' 58
Piccolo	2' 58
Cornet	III 174
Cymbal	IV 232
Cornopean	8' 58
Passaune	8' 58
Vox Humana	8' 58
Tremulant	

SOLO:

Tuba	8' 58
Doppel Flöte	8' 58
French Horn	8' 58
Flute Harmonic	4' 58
Quintaton	4' 58
Gems Horn	2' 58
Vox Angelica	8' 58

PEDAL:

Open Diapason	32' 30
Open Diapason	16' 30
Violino	16' 30
Contra Bass	16' 30
Grand Quint	12' 30
Violoncello	8' 30
Octave	4' 30
Sesquialtra	III 90
Trombone	16' 30

* * *

The Kotzschmar Organ in the City Hall, Portland, Maine

The Austin Organ Company's Opus 323, a large four-manual concert instrument built in 1912, enlarged and provided with a new console in 1927, and moved back eighteen feet when the stage was enlarged in 1967, is still the oldest and only municipal organ in regular use in the United States. The 32' Magnaton is gone, but the 6,518 pipes have been heard at free recitals for seventy years, and the organ is so perfect a period piece that it has just one really independent Pedal stop! A few months before Portland's 350th birthday celebrations began, city officials eliminated all organ expenses from the budget, and municipal organist Douglas Rafter, who always had to operate the recital series "on a shoestring," resigned. The organ, in a handsome neo-classic auditorium and displaying two hundred case pipes, has always been a source of pride in the city, and there was considerable concern. Peter Plumb, an organist and the husband of the mayor, as well as president of the Portland Symphony Orchestra, with Mr. Rafter and AGO personnel, organized the Friends of the Kotzschmar Organ. The group is raising money to clean, restore, and maintain the instrument, and an anonymous gift of \$10,000 has already been received.

Burton B. Witham of Gorham, Maine, a BOC member and an organ builder for more than fifty years, did all the maintenance at the City Hall for forty years, much of it without charge. In November, 1981, he retired to Florida, and the Friends have found an able successor, David Wallace, also willing to work for little remuneration. Mr. Witham was presented with a handsome Resolution from the City Council, showing official appreciation. And, twelve free recitals were heard this summer!

THE HUTCHINGS LIST - continued

No. Year Man. Reg.

385	1896	3	73	New Britain	Conn.	South Congregational Church Electric action with moveable console and cost \$18,000; altered and Antiphonal division added in 1910 by E. M. Skinner, who replaced the organ with his Opus 739, 1928, four manuals, after fire destroyed all but the Antiphonal Organ.
386	1896	2	21	Englewood	N.J.	Residence of John Winthrop Loveland The house was the Peters residence when the organ was sold in 1931 and electrified by Clark & Fenton for St. Mary's R.C. Church, Pearl River, N.Y.
387	1896	2	21	Nashua	N.H.	Pearl Street Universalist Church Organ disappeared after 1934; the edifice is now a store.
388		3	56	New York	N.Y.	Church of the Ascension, Episcopal Rebuilt as Aeolian-Skinner's Opus 860, 1931, with four manuals; replaced by Holtkamp in 1966.
389		3	50	Orange	N.J.	Grace Church, Episcopal Rebuilt by the Hutchings Organ Co. in 1916; four manuals.
390		2	13	Houlton	Maine	Church of the Good Shepherd, Episcopal <u>Exists</u>
391		2	25	Biltmore	N.C.	All Souls Episcopal Church Rebuilt by Wauchope in 1961.
392		2	13	Dorchester Lower Mills	Mass.	St. Gregory's R.C. Church, 2215 Dorchester Avenue Said to have been replaced.
393		2	29	Utica	N.Y.	Memorial Church of the Holy Cross, Episcopal Tracker action and reversed console; building demolished in 1960.
394		2	28	Melrose Highlands	Mass.	Congregational Church A rebuild; the church now has Aeolian-Skinner's Opus 1319, 1956, a two-manual enlarged in 1965.
395	1896	3	55	Buffalo	N.Y.	Lafayette Street Presbyterian Church No information.
396		2	14	Wakefield	R.I.	Baptist Church <u>Exists</u> in Regina Laudis Monastery, Bethlehem, Conn., its fourth home.
397		2	15	Watertown	Conn.	Christ Church, Episcopal Electrified and moved to new building c.1924; replaced by

No.	Year	Man.	Reg.			
398	2	24	North Brookfield	Mass.	Gress-Miles in 1968. Union Congregational Church The building is now a theatre.	
399	2	13	Concord	N.H.	Masonic Hall Replaced by Estey; <u>exists</u> in St. Dominic's R.C. Church, Proctor, Vt.	
400	1897	3	54	Worcester	Mass.	Union Congregational Church The electric-action successor of Opus 90, in what is now the Chestnut Street Congregational Church; three-manual Schantz.
401	1897	2	16	Worcester	Mass.	Chapel, Union Congregational Church Replaced by an electronic.
402	4	125	New York	N.Y.	St. Bartholomew's Episcopal Church The electric-action combining of Opus 328 and Opus 329; rebuilt by E. M. Skinner as a four-manu- al, Opus 275, 1917, for the new building; increased by him to five manuals (one for the Celes- tial division in the dome) as Opus 651, 1927; since altered and rebuilt <u>seven</u> times by Aeolian-Skinner, so little of the Hutchings work remains!	
403	1896	2	21	Walpole	N.H.	Unitarian Church <u>Exists</u> ; the organ survived the collapse of the building be- cause of snow, and it was re- built with an altered case and pneumatic Pedal action in 1922.
404	1896	2	29	Dorchester	Mass.	Pilgrim Congregational Church Electric action; installed by Hutchings employee E. M. Skinner; no other information.
405	1896	2	14	Rowley	Mass.	Congregational Church Electrified by Williams.
406	2	13	Boston Highlands	Mass.	St. Hugh's Roman Catholic Church, Roxbury Rebuilt or replaced by James Cole in 1913; church closed.	
407	3	60	Brookline	Mass.	Harvard Congregational Church A \$12,000 replacement for Opus 29; some pipes are probably in Aeolian-Skinner's Opus 885, a 1932 four-manual.	
408	1896	3	44	Dorchester	Mass.	First Parish Church, Unitarian Replaced Opus 188; <u>Exists</u> , with electrified stop action and some gadgetry added to keydesk.
409	1896	2	15	Roxbury	Mass.	St. Patrick's Roman Catholic Church <u>Exists</u> ; in "lower church."
410	1897	3	79	Boston	Mass.	Our Lady of Perpetual Help Roman Catholic Church ("The Mission

No. Year Man. Reg.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
						Church" in Roxbury) Electric action, with "folding" console; tonal alterations and new console by Lahaise in 1968.
411		2	17	Cohasset	Mass.	Second Congregational Church Said to be gone.
412	1896	2	28	Roxbury	Mass.	All Saints' Roman Catholic Church Electrified by Hook & Hastings, retaining the old keydesk; building demolished c.1970.
413		2	18	Brighton	Mass.	St. Margaret's Episcopal Church The parish no longer exists.
414	1897	2	26	Chicopee Falls	Mass.	St. Patrick's Roman Catholic Church Rebuilt c.1925 for new edifice.
415		2	16	South Boston	Mass.	Grace Church, Episcopal Rebuilt in 1972 by P. A. Beaudry & Co. for Grace Church, Episco- pal, Norwood, Mass., where it exists in much-altered form.
416		2	20	Canton	Mass.	St. John's Roman Catholic Church Detached keydesk; no tracker organ in new building.
417	1898	2	19	New York	N.Y.	St. Bartholomew's Swedish Mission The building at 121 East 127th St. now belongs to another cong- regation, and the organ is gone.
418	1897	3	45	Northampton	Mass.	Edwards Church, Congregational Tubular-pneumatic action; rebuilt by Austin; moved to new building.
419		2	16	Pensacola	Fla.	First Presbyterian Church No information.
420	1897	3	41	Brockton	Mass.	First Congregational Church Electrified by Williams in 1960.
421	1897	2	19	Los Angeles	Calif.	University Methodist Church New building erected in the 1920's and the organ disappeared.
422		3	54	New York	N.Y.	Fifth Avenue Baptist Church Electric action and cost \$14,000; church merged with Calvary Baptist in 1914, and by 1976, some Opus 422 pipes were in Gustavus Adolphus Lutheran Church, New York.
423		2	23	New York	N.Y.	Parish House, St. Bartholomew's Episcopal Church Unified Pedal division on tubu- lar action; organ not in later building.
424	1897	2	12	Cambridge	Mass.	Chapel, Mount Auburn Cemetery Replaced by Hook & Hastings and moved to Oak Square Methodist Church, Brighton, Mass., where it was in use in 1960.
425		2	18	East Boston	Mass.	All Souls Universalist Church Later in the Universalist Church, Canton, Mass.; removed

No. Year Man. Reg.

426	3	42	Wilkes-Barre	Pa.	in 1977 and rebuilt by Stuart in 1980 for Christ Lutheran Church, Winnipeg, Manitoba, Canada, where it <u>exists</u> , greatly altered. St. Stephen's Episcopal Church Replaced by a three-manual Aeolian-Skinner, Opus 1230, 1953, containing Hutchings pipework.	
427	1897	2	12	Woodsville	N.H.	Methodist Episcopal Church <u>Exists</u> ; now the United Methodist Church.
428	1898	3	57	New York	N.Y.	Brick Presbyterian Church Electric action; no other information.
429	2	26	Pomfret	Conn.	Christ Church, Episcopal Seventeen ranks, four of which are in the Pedal; rebuilt and tonally altered by the Andover Organ Company, and the Pedal clavier is now on the three-manual 1847 Ferris organ in the Auditorium, Round Lake, N.Y.	
430	2	16	Hamilton	Mass.	First Congregational Church No information, but organ gone.	
431	1898	4	73	New York	N.Y.	Church of the Divine Paternity, Universalist Electric action; rebuilt by the Hutchings-Votey Organ Co., c. 1904, and E. M. Skinner, Opus 271, 1917; later badly altered.
432	2	21	Salem	Mass.	Central Baptist Church No information.	
433	1897	2	17	Dowagiac	Mich.	Studio organ, Otis Bigelow No information.

The List of/ORGANS/BUILT BY/GEO. S. HUTCHINGS/BOSTON and NEW YORK/1869 - 1897/September 1st, 1897 ends here.

434	1897	3	29	Boston	Mass.	Studio organ, Everett E. Truette, 218 Tremont Street Tracker action; offered for sale, c.1931.
435	1898	3	34	Lexington	Mass.	First Parish Church, Unitarian Tracker action; "general Swell" added later has been removed; tonal changes by the Andover Organ Company and Thad H. H. Outerbridge; <u>exists</u> , with electric Pedal action.
436	1898	3	44	South Hadley	Mass.	Chapel, Mount Holyoke College Rebuilt and enlarged to four manuals by E. M. Skinner, Opus 367, 1922; again altered in 1938; no longer in use.
437	1897	2	13	Brighton	Mass.	Mount St. Joseph Academy Destroyed in 1957.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
438	2	27	Middletown	Conn.	Chapel, Wesleyan College Now Wesleyan University; replaced by a three-manual Austin, Opus 641, and by Schlicker, c.1963.	
439	2	20	Fairfield	Conn.	St. Paul's Episcopal Church Replaced by E. M. Skinner, Opus 681, 1927, two manuals.	
440	2	17	Oakdale, Long Is.	N.Y.	Residence of W. Bayard Cutting Said to have been destroyed.	
441	2	27	Concord	Mass.	Trinitarian Congregational Church Burned and replaced by Frazee.	
442	2	19	Dorchester Lower Mills	Mass.	Blaney Memorial Baptist Church No information.	
443	2	16	Needham	Mass.	First Parish Unitarian Church Later installed in the Methodist Church, Wareham, Mass.; sold and partially installed in a resi- dence in West Hartford, Conn., for 15 years; sold in 1981 to St. Agnes R.C. Church, Niantic, Conn., where it will be installed by Alan McNeeley.	
444	3	53	Boston	Mass.	Emmanuel No real information; probably a rebuilding of Opus 216 in Emman- uel Episcopal Church; there was an Immanuel Congregational Church at Moreland and Copeland Streets, but it's an unlikely possibility.	
445	3	59	Brooklyn	N.Y.	Flatbush Dutch Reformed Church No information.	
446	3	66	Brooklyn	N.Y.	South Congregational Church, Fulton and President Streets Rebuilt with few tonal changes and a new console by Aeolian- Skinner, Opus 906, 1933.	
447	3	44	Syracuse	N.Y.	Assumption of the Blessed Virgin Mary Roman Catholic Church No information.	
448	3	38	New York	N.Y.	Residence of W. D. Sloane Electric action; no information.	
449	2	17	New York	N.Y.	Residence of Dave H. Morris No information.	
450	3	43	Fitchburg	Mass.	Christ Church, Episcopal Echo division added by Kimball, Smallman & Frazee in 1922; re- placed by E. M. Skinner's Opus 743, 1928, four manuals, retain- the Echo and the chancel pipe fronts; new Müller organ, 1963.	
451	3	51	Wellesley	Mass.	Houghton Memorial Chapel, Wellesley College Enlarged and an Echo division added by Steere in 1907; replaced by Aeolian-Skinner, Opus 943,	

No. Year Man. Reg.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
						1936, three manuals, retaining an altered Antiphonal division; two-manual Fisk tracker placed in the rear gallery in 1981.
452	1898	2	12	Ludlow	Vt.	Congregational Church <u>Exists</u>
453		2	13	Gleasondale	Mass.	Methodist Episcopal Church <u>Exists</u> ; now the United Methodist Church.
454		2	17	Rockland	Mass.	Unitarian Church <u>Exists</u> , altered by Ray Whalon; now Channing Unitarian Church.
455	1899	3	45	Whitinsville	Mass.	Congregational Church Tracker action; Village Congregational Church houses Aeolian-Skinner's Opus 1161, 1948, a three-manual with old pipes.
456		2	23	West Superior	Wis.	Pilgrim Congregational Church No information.
457	1898	2	14	St. Johnsbury	Vt.	St. Aloysius' Roman Catholic Church Replaced with an electronic and stored for several years by Michael Loris; to be rebuilt in 1983 by Mann & Trupiano for Elim Baptist Church, Rochester, Minn.
458		2	16	Watertown	Conn.	Methodist Episcopal Church <u>Exists</u> in St. Stephen's R.C. Church, Dodgeville, Mass.
459		2	18	Newton Center	Mass.	Methodist Episcopal Church Later in Twelfth Baptist Church, 400 Dudley St., Roxbury, Mass.; moved c.1969 to Atlantic Union College, South Lancaster, Mass.; where it is no longer intact.
460		2	18	New York	N.Y.	Residence of Joseph H. Choate Electric action; no other information.
461		2	19	Providence	R.I.	St. Francis Xavier Convent of the Sisters of Mercy, 60 Broad St., East Providence <u>Exists</u>
462	1899	2	18	Tarrytown	N.Y.	Second Reformed Church Electrified by J.H. & C.S. Odell.
463		2	16	Kennebunk	Maine	Congregational Church Electrified by Burton B. Witham.
464						No entry on opus lists, but <u>correspondence mentions an organ built for the residence of Stanley Mortimer, Roslyn, L.I., N.Y.</u>
465		3	37	Colorado Springs	Col.	Perkins Hall, Colorado College Tubular-pneumatic action; gone.
466		2	16	Briarcliff Manor	N.Y.	Union Church No information.
467		2	24	Bangor	Maine	Central Congregational Church Burned in Great Fire of 1911.

<u>No.</u>	<u>Year</u>	<u>Man.</u>	<u>Reg.</u>			
468		3	47	Amsterdam	N.Y.	St. Mary's Roman Catholic Church Tubular-pneumatic action; later electrified and now unplayable.
469		2	21	West Newton	Mass.	Residence of H. B. Day Electric action; roll-playing attachment.
470		2	17	Newton	Mass.	Church of the Redeemer, Episcopal No information.
471	1899	2	16	Kingston	R.I.	Congregational Church Destroyed in 1949; now a two- manual 1977 tracker built by the Stuart Organ Company.
472		2	22	Plattsburgh	N.Y.	St. Peter's Roman Catholic Church <u>Exists</u>
473		2	28	Newburgh	N.Y.	American Reformed Church Destroyed c.1969; Great chest and some pipes used in 1-7 John Koster organ in Meadow Hill Reformed Church, Newburgh, now gone from the building.
474	1899	3	57	Brooklyn	N.Y.	Holy Trinity Episcopal Church Four-manual console installed by E. M. Skinner, Opus 142, 1909; rebuilt or replaced by Skinner, Opus 524, 1925, four manuals; church now closed.
475		2	23	Boston	Mass.	Corinthian Hall, Masonic Temple Electric action.
476		2	23	Boston	Mass.	Ionic Hall, Masonic Temple Electric action.
477		2	23	Boston	Mass.	Gothic Hall, Masonic Temple Electric action. The three instruments in the building at Tremont and Boylston Streets are said to have burned.
478		2	17	New York	N.Y.	Crypt, Cathedral of St. John the Divine, Episcopal No information.
479		2	17	New York	N.Y.	Residence of Wilbur K. Matthews No information.
480		2	13	Crompton	R.I.	St. Philip's Episcopal Church <u>Exists</u> ; the church is now St. Andrew and St. Philip's, West Warwick.
481		2	18	Gill	Mass.	Chapel, Mount Hermon School Replaced by Estey, Opus 2561, 1926, three manuals; now a two- manual 1970 tracker built by the Andover Organ Company.
482		2	26	Selma	Ala.	St. Paul's Episcopal Church No information.
483		4	68	New York	N.Y.	First Church of Christ, Scientist Electric action; no other infor- mation.

No.	Year	Man.	Reg.		
484	3	44	Waterbury	Conn.	First Methodist Episcopal Church Electro-pneumatic action; move- able console and a choir room console; cost \$10,000.
485	3	33	Brookline	Mass.	Church of Our Saviour, Episcopal No information.

The addenda to the 1897 opus list, published June 1, 1899, ends here, and it is the last known published Hutchings list, though there have been rumors of a later publication. In the next Newsletter, a list of the known work of Geo. S. Hutchings & Co., the Hutchings-Votey Organ Co., and the Hutchings Organ Co., Inc., will appear as a condensation of research by Marty Walsh and Ed Boadway.

* * *

The following item, describing a large Erben in a church destroyed in a 1915 hurricane, is copied from a very battered issue of the Daily Picayune, New Orleans, La., dated October 23, 1857. The congregation now worships at a different location.

A Mammoth Organ. -- We see it stated in a New York paper that the superb organ which has been some time in the course of erection by the celebrated Henry Erben, in New York, for the new church, on Lafayette Square, in this city, (Rev. Dr. Palmer's,) has been completed, and that a most successful public exhibition of it took place a few evenings ago, at the manufactory. We find it and the exhibition thus alluded to in the columns of the Herald.

The case, which is thirty feet wide and eighteen feet deep, is of beautiful workmanship, highly ornamented, and in a style to suit the order of the church. The front pipes are gilt, and answer the double purpose of ornament and utility. It has three sets of keys, forty-six stops, and nearly three thousand pipes, and in every particular is a noble instrument. Every note is clear, beautifully voiced, and the reed stops the best we ever heard. The pedal stops are most excellent, firm and sonorous in quality, and we are inclined to envy our friends of New Orleans the possession of such a magnificent specimen of art. Those who were so fortunate as to gain admission in the limited space set apart for the audience (in consequence of the vast dimensions of the organ) enjoyed a rich musical treat at the hands--and feet, we may say--of the eminent organist, George Washbourne Morgan, whose valuable services Mr. Erben obtained for the occasion. It is not necessary for us to criticize any particular of this performance, when it was acknowledged by all who heard him that Mr. Morgan never displayed to better advantage his great perfection as an organist; but we cannot let pass without notice the astonishing effects produced by his pedal playing, which to be justly appreciated must be heard. The programme selected embraced nearly every variety of composition, from the stately fugues of Bach to the light and fantastic Wedding March, and the American National Anthem, with its infinity of variations as performed by Mr. M. The audience were highly delighted with the evening's entertainment.

The organ above described, we have private information, has been shipped on the "Shepard," now on its way from New York to this city, and may be expected to arrive in a very few days. We believe Mr. Erben will come on to superintend its erection in the new church, and when he has done this he will have put up three of his modern organs in New Orleans, viz: those in Rev. Dr. Palmer's, Rev. Mr. B/illegible/, and Bishop Polk's (Trinity) Churches.

Your editor would be pleased if one of our members in New Orleans could locate the stoplist of the First Presbyterian Church Erben and tell us what make of organ succeeded it.