

Our next meeting will be attendance at a recital in St. Columbkille's Roman Catholic Church, 321 Market Street, Brighton, Mass., at 8:00 p.m., Sunday, September 19. W. Raymond Ackerman, organist of the church, and Melissa Jane Glaister, lyric soprano, will perform.

The organ is an electrified and enlarged 2-24 E. & G. G. Hook & Hastings, Op. 1004, 1880, the former tracker being "improved" by Hook & Hastings for \$3,750 as Op. 2575, 1929. It now has five 8' reed stops in the Great and Swell divisions. The original bellows were replaced in 1961, and from 1986 to 1990, action renovation and other improvements were carried out by Richard Lahaise. This year, George Bozeman, Jr., renovated the manual pipework. The granite and sandstone church was built in 1872-76, and an early description mentions the 130' tower and the "...renaissance, with a light touch of the Byzantine" architecture.

Travel directions: From the south, west and north, leave the "Mass Pike" at Exit 17, "Newton - Watertown", the exit just after the Star Market located over the turnpike. Continue straight through two sets of lights and a sign which indicates a right turn to Brighton. The street car tracks will be in the middle of the street. Follow the tracks through five traffic lights, and after two miles, turn left in Brighton Center onto Market Street. (Rourke's Drug Store is on the corner.) St. Columbkille's is three blocks down on the left, at the corner of Arlington (no sign) and Market Streets. A large parking lot is just past the church and rectory. From downtown Boston, take Commonwealth Avenue, and just past the main campus of Boston University (at a fork where Commonwealth Avenue turns left), continue straight onto Brighton Avenue. Again, at the next fork, continue straight onto North Boylston Street (Route 20). At the second traffic light, turn left on Market Street. (A Dunkin' Donuts is on the corner.) The church is three blocks down on the right, the parking lot being just before you reach it.

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If you "want to make a day of it" on September 19, Peter Sykes will give a recital on the 1992 2-30 A. David Moore organ, Op. 20, in "Old North" (Christ Episcopal) Church, Salem Street, North End, Boston. The program is at 4:00 p.m., and donations are solicited. For reasons not adequately explained to your editor, Pedal pipes are strewn across the wall behind the organ, very visible outside the reproduction of the 1759 Thomas Johnston case, which does not cover all of the Swellbox either. Some of the original carvings were retained.

Three events are scheduled for Sunday, October 3. At 4:00 p.m., Lee Ridgway is to give a recital on the 2-15 1868 E. & G. G. Hook, Op. 466, in the First Unitarian Church, Center and Common Streets, Stoneham, Mass. Donations will be accepted for the renovation of the organ. At the same hour, Nancy Granert will play the dedicatory recital on the new two-manual tracker-action Wissinger organ in Second Parish Church, 685 Main Street, Hingham. The instrument replaced the butchered remains of a two-manual electro-pneumatic Hall organ. At 5:00 p.m., Daniel Pinkham (our member who just celebrated his 70th birthday amid much fanfare and newspaper coverage!) will direct three Bach cantatas at King's Chapel, Tremont Street, Boston. The choir, soloists and instrumentalists include organist James David Christie, and donations are welcomed.

The Annual Fall Crawl of the Worcester Chapter of the A.G.O., will be on Columbus Day, Monday, October 11, and includes visits to old organs in Brattleboro, Grafton,

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The Boston Organ Club Editor of Publications: E. A. Boadway, P.O. Box 863, Claremont, New Hampshire, 03743; telephone (603) 542-8142. Treasurer: Alan M. Laufman, P.O. Box 104, Harrisville, New Hampshire, 03450; telephone (603) 827-3055. Dues: \$7.50 per year.

Chester and North Springfield, Vermont. The buses will be picking up registrants at Worcester and North Leominster, Mass., and Keene, N.H. The first demonstration is on the 2-7 1901 Estey organ, Op. 1, in the First United Methodist Church, Brattleboro, Vt., at 10:00 a.m. The tour is co-sponsored by the Monadnock and Vermont Chapters of the A.G.O., and information and a registration form may be obtained from Alan Laufman, whose address is at the bottom of page 1 of this Newsletter.

At 3:00 p.m., Sunday, October 24, Boston Organ Club members will gather to hear six members of the Organ Advisory Committee of the Boston Chapter of the A.G.O. play the rededicatorial recital on the 3-39 1883 Hook & Hastings, Op. 1171, in First Parish Church, Unitarian, Eliot Square, Roxbury, Mass. The performers will be Robert Barney, Richard Hill, Scot Huntington, Barbara Owen, Lois Regestein, and Peter Sykes, all instrumental in the continuing restoration of the remarkable gallery organ in the handsome 1804 frame building, seriously damaged by water during a nearby conflagration on November 12, 1982. Thousands of gallons of water passed through the organ, which, previously in need of restoration, was rendered completely unplayable. In 1985, the Boston Chapter of the A. G.O. initiated successful fund-raising, and by 1992, \$20,000 was in the bank. The congregation is small, and the building is owned by the Benevolent Fraternity of the Unitarian Churches, which could devote none of a small insurance settlement to the organ itself. A "consortium" of builders, generously giving most of its time and directing a host of eager volunteers, includes Lahaise & Co., S. L. Huntington & Co., George Bozeman, Jr. & Co., and the Organ Clearing House. The organ has been rendered quite playable after cleaning, complete rebuilding of the large Swell chest, pipe restoration, and many action repairs. Action renovation, restoration of the Great and Swell chests, and refurbishing of the decorated case pipes await additional funds, so the project is far from complete but it merits the celebration on October 24. The organ has an unusual "Barker machine" and is a splendid and unique survival from the last of Hook & Hastings' "golden years" at the nearby Tremont Street factory. The concert will include the presentation of a Historic Organ Citation from the Organ Historical Society, and refreshments. Scot Huntington's fine (and illustrated) article, "Opus 1171 is Back!" is in the current issue of The New England Organist.

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"Hats off" to our member Martin R. Walsh of Watertown, Mass., who is conducting nation-wide research on the work of J. H. Willcox & Co.; Hutchings, Plaisted & Co.; Geo. S. Hutchings; and the Hutchings-Votey Organ Co. The record has been expanded with accurate dates, stoplists and photographs, and church records are being examined. Marty's full-time work has grown to include increasing knowledge of all of the late 19th and early 20th century Boston builders and suppliers, and his efforts in historical societies and libraries involve that most painful but rewarding job, the reading of old newspapers on often-poor microfilm--when the film can be found. Mr. Walsh's current research is the most intense (and expensive) ever done in our area, and we will become "all the richer for it". The "Old News" in this issue was found by Mr. Walsh last month.

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A Newsletter at last! Your editor is keeping up with "the economy", and is pleased that so many organ-owners want work done by a competent person. However, it does keep him away from his desk, which still houses the second-hand Royal typewriter he bought for \$50 in 1955. He has not yet touched a word-processor (and probably never will), and finds little time to sit in front of any machine. Taught that personal letters were always to be written in longhand, he finds that many receivers of his letters are apparently pleased to have a page typed by hand! One mid-western organ-builder, on a day that his word-processing device broke down, wrote to an eastern editor, "...I am forced to adopt the Boadway look." But, if you want nicely-printed and up-to-date organ information, do subscribe to The New England Organist. Just try to overlook the unusual spelling, occasional "typo," odd "facts" inserted by hasty writers, and the

wretched mingling of proper abbreviations with those ugly "MA and PA" postal horrors! The writers of the ever-changing English style books be damned—such abbreviations were intended only for envelope-reading machinery and don't belong in scholarly sentences.

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### MIXTURES

Florence Scholl Cushman of Randolph, Vt., a pupil of Wilhelm Middelschulte, and a prominent pianist and organist in Illinois and Vermont, celebrated her 100th birthday on June 22, 1993. She is still very active, has twenty students, and would like twenty more. Featured in coast-to-coast newspaper articles, she was honored in a series of four "Opus 100" piano recitals by prominent performers at the Chandler Music Hall in Randolph.

The Faucher Organ Company of Biddeford, Maine, has replaced the 2-13 1927 Estey Organ Co. instrument, Op. 2560, in St. John the Baptist R.C. Church, Brunswick, Maine. The oak case and many of the pipes of the tubular and electro-pneumatic Estey are part of the 2-15, 41-register Faucher organ, which was dedicated on October 18, 1992. The parish is recovering from the embezzlement of hundreds of thousands of dollars by an office secretary.

One hundred and twenty-three years of service by the 2-22 1869 Steer & Turner, Op. 14, in Grace United Methodist Church, Keene, N.H., was celebrated in a recital by W. Raymond Ackerman on May 23, 1993. The event was sponsored by the Monadnock Chapter of the A.G.O., marking its fortieth anniversary. The organ is in extreme need of a full restoration, and stands in a room that has been "uglified".

On 29 July 1991, The New Yorker magazine reprinted this paragraph with a final comment:

Mason & Hamlin pianos enjoyed the highest prestige of any American pianos and were the most expensive pianos in the world in the 1920's-30's. The unique Mason & Hamlin pianos were always a favorite of many pianists and technicians. Glenn says that they were his first love because of their extraordinarily masterful design. They were the favorite performing instrument of Rock Moninoff. — Marin Center, a cultural guide to Marin County, Calif.

Moose Orgsky preferred a Baldwin.

A 2-7 Hook & Hastings, Op. 1224, 1885, twice electrified and ruined in recent years in the First Congregational Church, Boxford, Mass., has been removed to make room for a new two-manual Andover organ, which will cost \$179,500. The Hook & Hastings cost \$1,060.77.

A complete list of all the playable pipe organs and two-manual reed organs in use in the state of Vermont is available from your editor for \$2.00, postage paid. Those ordering a copy will be kept on the mailing list for occasional updating.

Geo. S. Hutchings' Op. 342, 1893, originally a 2-7, has been tonally altered and enlarged to nine ranks. The unnecessary butchery includes ill-regulated second-hand pipes and paper stop labels, and is in St. John's Episcopal Church, Sanbornville, N.H.

July 18, 1993, coverage of the second Pipe Organ Encounter in the Methuen area, in The Boston Sunday Globe, uses "peddle" for "pedal", twice. However, the Globe usually gives organs "good press", and has made many readers aware of the reasons for the continuing shortage of organists.

Watersmith Pipe Organs has installed a much-moved and much-mistreated 1-10 c.1855 Stevens & Jewett organ in the Union Meeting House, West Newbury, Vt., dedicated in a concert by Donald E. Saliers of Atlanta, Ga., on August 8, 1993. The organ was first in the Beacon Street Methodist Church, Bath, Me., later in two small Maine churches and at Worcester Academy (as the property of Peter Perkins), and from 1968 to 1992 in St. Peter's R.C. Church, Gloucester, Mass. Rebuilt in 1968 by C. B. Fisk, Inc., the organ lost all of its original Pedal mechanism, a Pedal to Manual coupler, the Swell-box, the hand-pumping mechanism and feeders, the bench, the 8' Trumpet, and most of

the original voicing of the metal flue pipes. Mistreated and overheated by the church, the instrument was relocated by the Organ Clearing House after wooden dummy case pipes were stolen. The Fisk firm did retable the chest and extend the Pedal Sub Bass to 30 notes (utilizing an Estey keyboard and bench). A "bare bones" renovation by Watersmith undid much of the damage, but the organ still contains incredible graffiti on the pipe-work, some of it by persons still living! The church is in a beautiful location and originally housed a one-manual pipe organ made by Robert McIndoe, a local builder in the 1830's.

In inaccurately describing the provenance of an Erben organ seen at the last O.H.S. annual convention, The Kentucky Standard of Bardstown headlined the article on 23 July 1993, "Organ Society to visit St. Joseph". Catholic churches, in general, no longer seem to know how to spell their names, but it appears that the editor of the Standard knows where St. Joseph lives, and there are millions of Christians who would like his address!

A 2-13 1903 E. W. Lane tracker organ, Op. 57, has been relocated by the Organ Clearing House from the former Methodist Church in Barton, Vt., to First Lutheran Church, Ellensburg, Wash. Restored without tonal changes by Herbert L. Huestis & Associates, the organ was erected in the church by Marianne Huestis and Scot L. Huntington.

A recent brochure issued by the Wicks Pipe Organ Company of Highland, Ill., otherwise excellent in content, makes the following remarkable statement: "...the very first Wicks organ ever built was a mechanical action instrument. When Direct-Electric action was introduced, mechanical action organs became less common in the Wicks shop, but were never actually phased out. Today, Wicks has seen increasing orders for mechanical instruments which, we are proud to say, we continue to build!" Your editor has never heard of a Wicks tracker produced in the six decades after 1909, and all of the many tubular-pneumatic organs Wicks built before 1920 are not mentioned. The firm certainly phased out a great many old tracker organs during those years!

The Andover Organ Company has rebuilt and installed a 2-17 1882 E. & G. G. Hook & Hastings organ, Op. 1111, in Murray Unitarian Universalist Church, Attleboro, Mass. The dedication recital was played by John Low Baldwin on April 25, 1993. Now in its fourth home, the organ was relocated through the Organ Clearing House and replaced a two-manual electric-action Estey, Op. 3426, 1957, which had needlessly been allowed to deteriorate. The Estey was removed and is for sale by John Wessel of Brattleboro, Vt., and the Hook & Hastings, which originally had eleven ranks, "stands free" at the front of the room.

A 1992 survey form issued by the Episcopal Diocese of Massachusetts to gather organ information from each parish consisted of five pages prepared by some non-organist. While the file of completed papers may eventually prove useful to historians, it asked for such details as "Number of pedals: 11 12 24 29 32." It seems that three choices are unusual and other normal compasses are not among the options. "Draw Bars" is one selection available for a choice of pipe organ stop control!

Watersmith Pipe Organs have moved and completely restored a 2-6 1923 M. P. Moller tubular-pneumatic organ, Op. 3490, in the United Methodist Church, Valley Falls, N.Y. The instrument succeeded a two-manual c.1884 John G. Marklove that burned in 1920. If you ask, "Why restore such an organ?", remember that space and funds were limited for any other organ a small church could afford, and the Moller is infinitely better than any electronic imitation.

A recent advertisement for a new Director of Chapel Music at St. Paul's School, Concord, N.H., indicates that an applicant must be willing to indulge in "dormitory supervision", "support the athletic program", live in "school-provided housing", and show "familiarity with Anglican liturgical rights and customs." Yes, that's rights.

Two recently-signed Massachusetts contracts for the Austin firm of Hartford, Conn.: Op. 2749, 1993, is a two-manual with prepared-for stops in First-Calvary Baptist Church, North Andover; and Op. 2759, a three-manual to be installed in 1994 or 1995

in Porter Congregational Church, Brockton. The new Austin replaces Op. 29, an 1899 3-35 tubular-pneumatic instrument that was the first organ built in the Hartford factory. The pipework passed through experienced hands--the voicing was by Phillip Wirsching and one reed was from Thomas Dyson, long an employee of Johnson & Son. Robert P. Elliott erected the organ. The Austin firm is marking its centennial this year and has issued a handsome souvenir booklet.

We appreciate the enthusiasm of members who pay well in advance of a solicitation for B.O.C. dues. But, send no money until you are asked for it on a renewal form! This Newsletter will contain just one page of the many accumulated obituary notices, and those of our friends Andrew A. Huntington and Donald R. M. Paterson, in particular, are deferred until the next issue.

Did you know that Queen Elizabeth II has a race horse named "Enharmonic"?

If you'd like to obtain a fine two-manual reed organ, contact your editor. A "pipe top" Estey Phonorium, a large, rare, and powerful instrument on two pressures, and with a standard keydesk, is available in Bainbridge, N.Y., for \$6,000. A walnut Mason & Hamlin, c.1878, with a flat top and a pedal keyboard that slides into the case, and having a beautifully-restored wind system, is for sale in Baltimore, Md., for \$2,000. In the same city is a two-manual harmonium with 5½ sets of reeds, built by Trayser of Stuttgart, Germany, and for sale for \$1,500. If you want one of your editor's reed organ brochures, write for a copy.

A 2-16 1914 Austin organ, Op. 577, has been broken up and replaced with a Wicks in the First Congregational Church, Marlboro, Mass. One member of the church stated that it was 325 years old and needed to be junked!

The Kiplinger Washington Letter for July 30, 1993, contains this paragraph, and though it's not a new complaint, most church musicians cannot be blamed:

Gov't might silence church organists. Some new electronic organs send out radio signals that can interfere with TV and radio transmission. FCC has told manufacturers to make changes, but it may go after organists if it gets complaints from angry viewers. (We are NOT making this up.)

Regrettably, Tuners Supply Company of Somerville, Mass., suddenly went out of business a year ago, leaving many customers, who had credit in their accounts, "holding the bag". The firm was long a fixture in the piano trade, but sold a variety of items useful for pipe and reed organ technicians.

A one-manual Philip Odenbrett organ, built in Milwaukee in 1897 for St. Mary's R.C. Church, Sheboygan Falls, Wis., has been restored (and enlarged by one stop) for the Church of the Redeemer, Episcopal, Riverside Drive, Asheville, N.C. The organ was obtained through the Organ Clearing House, renovated by T. R. Rench & Company of Racine, Wis., and dedicated on May 30, 1993, in conjunction with a recital by William Stokes.

The musical worthlessness of many new Roman Catholic and Episcopal liturgies is sadly evident nationwide. Recessional hymns are sometimes called "Song of Sending", and at St. James' Episcopal Church, Arlington, Vt., a quasi-religious communion hymn was sung to the tune of "My bonnie lies over the ocean". The importance of the duties of organists and choir directors is obvious when one considers that the only live, classical music many an American now hears is in a church on Sunday morning. We are probably no longer a singing nation. In a majority of Catholic churches, the choir acts in lieu of the congregation, and how many spectators actually sing the National Anthem at games and public ceremonies?

We have heard that John Ogasapian is preparing an updated second edition of his excellent and useful book, Church Organs, A Guide to Selection and Purchase. It is the first publication that an organ committee should read.

For reasons unknown, the 2-7 1917 tubular-pneumatic and compact Estey organ in the Congregational Church, Dixfield, Maine, has been removed and is for sale. Contact the Organ Clearing House for details regarding it and other available old organs.

From March, 1966, through May, 1967, this Newsletter reprinted two valuable unsigned articles published in the New-England Magazine. BIOGRAPHICAL MEMOIR OF WILLIAM M GOOD-RICH, ORGAN-BUILDER appeared in January, 1834, and ORGAN-BUILDING IN NEW-ENGLAND was in the issue for March, 1834. A charming subsequent article by the same anonymous writer, containing additional information and corrections, was printed in the magazine for August, 1835, and is here transcribed verbatim:

#### CHURCH REMINISCENCES.

In former numbers of this Magazine, (vol. vi. p. 25 and 105) there are two articles, embracing some account of the first introduction of the organ into our Congregational churches, and of those individuals who commenced the building of organs in this part of the country. The perusal of those sketches induced a highly respectable gentleman, possessing a very extensive personal knowledge of the subject, and of the ecclesiastical occurrences, for nearly half a century past, connected with Boston and its vicinity, to commit to paper a few hasty notes, which he afterwards communicated to the writer of those articles, for his further information. Such corrections, facts, and anecdotes, as are deemed suitable for publication, have been selected, and will be found in the following pages. They will not only be interesting to the antiquary, but some of them may, perhaps, afford amusement to the general reader.

In the Magazine, (vol. vi p. 36) it is intimated, that the Roman Catholics had no church in New-England till the present Catholic church in Franklin street was built. The writer was well aware, that a few Catholics had previously occupied an old meeting-house in School street, which they hired for some time; but he did not consider this as really 'having a church.' The remark, however, has given occasion for the relation of an anecdote connected with the old church, and for some account of the early history of the Catholics in Boston, which are here given, in the following extract from the notes that have been mentioned.

There stood formerly, on the spot now occupied, in School street, Boston, by the Universalist church, (Mr. Ballou's) a small chapel, with one gallery in front, and another on the left side of the pulpit, which was semicircular, built by some of the Hugonots, who fled from France at the time of the repeal of the edict of Nantz, with their minister, Mr. La Massa; and by them it was occupied for many years. With some of their descendants, I am personally intimate. One after another died; and their children gave up their worship, and mixed with other societies. The doors were, of course, closed for a long time. At length, Mr. William Crosswell, a blind man, (whom I well recollect, and who has, at this moment, a son bearing the same name, and a daughter, likewise, residing in the same house with him, somewhere at the south part of the city) who was called, in those days, a New-light preacher, was there for a long time within my remembrance. At length, there came along the late Mr. John Murray, the Universalist, (Crosswell being dead) and he preached there, for a time, to any audience he could collect. He was earnestly opposed by all the ministers in and about Boston, amongst whom, the Rev. Mr. Bacon, then minister of the Old South church, distinguished himself. It having been given out, that Murray was to preach one evening, in Father Crosswell's meeting-house, Mr. Bacon, in his zeal, went to hear him, in order to answer him after his sermon. As soon as Murray had finished, Bacon stepped up two or three stairs of the pulpit, and called out—'All that Mr. Murray has said is a delusion. I beg the people to stop, and I will prove it to them.' Among the audience, there were several of Mr. Bacon's parish, who attended in order to hear him 'put down Murray.' Murray instantly stepped to the pulpit-door, opened it, and begged him to walk in, which he peremptorily declined; not willing even to stand in the same desk with him. Murray, however, earnestly repeated his request, saying—'The people can hear you much better, Mr. Bacon, from the pulpit, than they can from that stair.' Bacon, however, still declined. After he had finished, Murray rejoined, and excited great laughter, (for he was a great wit) at Mr. Bacon's expense, who grew angry, and attempted a second reply; to

which, Murray instantly rejoined, producing increased laughter at Bacon. Bacon's friends were irritated, and ran to an old woman's huxter-shop—who occupied the next building—bought all her eggs, carried them into the church, and threw them at Murray, as he stood in the pulpit. He humorously replied—'Well, my dear friends, these are moving arguments; but, I must own, at the same time, I have never been so fully treated with Bacon and eggs before, in all my life'—at the same time, retiring from the pulpit. This brought a roar of laughter on Mr. Bacon, who left the church, and never afterwards interfered with Mr. Murray. So went the story in my youthful days.

Soon after this, there came along the Rev. Mr. Rausselett, a chaplain on board a French vessel, who commenced, for the first time, the Catholic worship, in that church. His character, I remember, was not respected. Soon afterwards succeeded to him the Abbe Patterie, another French Catholic; then John Thayer, who was, or pretended to have been, converted to the Catholic faith in Rome. He was formerly a Congregational preacher, but never ordained as such. He has relations now living in Boston. I knew him well; considered a very eccentric man. He was ordained in Rome. After continuing a while in that church, he left it, and went south, where he died. After him, came Dr. Matignon; and in 1794, I think, or 1795, came Mr. (afterwards bishop) Chevereux. Whilst they officiated in the old church, in School street, the Doctor applied to the writer of these notes to sell them a small organ, for their church, which he then had in his possession, and had advertised for sale; and the church were prevented from having it, merely by the sudden death of the man who was to have played, whose name I cannot at this moment recall, though I knew him well; and having no other person among them, who could play it as that man had proposed, gratuitously, and being too small in numbers, and too poor in pence, to hire an organist, the matter was altogether relinquished. About the year 1805, the present Catholic church was built, where it now stands, and the old one was sold to the Universalists, who built upon the ground the present brick church, that is now there.

It is said, in the Magazine, (vol. vi. p. 37) speaking of the organ in Brattle street church—'This was the first organ erected in any Congregational church in Boston, and was undoubtedly the only one then contained in any church, not Episcopal, in New-England.' This, it appears, is not strictly correct. A small organ had previously been used in the Old Brick church, that is now there. An account of the circumstances, attending its introduction, is thus related in the notes:—

The first introduction of organs into our Congregational churches, though the Catholics and Episcopalians have used them so long, is of recent date, and perfectly within my recollection. Our fathers thought they savored of Popery and Episcopacy, and therefore excluded them from their places of worship. They thought the same, likewise, of wearing the black gown and cassock; and they were never worn, in any of our New-England churches, until they came into use, and were worn, for the first time, on the very same day, and in the very same house of worship, where the first organ had ever sounded in an American Congregational church. That church has long since been removed to Chauncy place, in Boston; and the spot it occupied is converted into stores and offices. After the Old Brick meeting-house, as it was then called, had undergone very extensive alterations, internally, as well as repairs without, in the year 1785 — forty-nine years since, two of its most influential members, (the late Dr. John Joy, and Joseph Woodward, who is still living at South Boston—one of whom is gone, we trust, to worship in a higher church) feeling a deep interest in the welfare, respect, ability, and success of the society, and desiring to render it more attractive, proposed an organ, and contributed generally to its purchase. They first placed a very small one, of two stops only, in the loft. This was, ten years since, in the possession of Mr. John Mycall, at Cambridgeport. It was a miserable instrument, and was removed the day or two after it was tried, but was never used there on any Sunday. The society then purchased, of Nathan Frazer, senior, a large, English chamber-organ, which he

had imported for his own use. This instrument remained in that church till the house was taken down, when it was sold to the Rev. Mr. Codman's society, in Dorchester, whence it has recently been transferred to the Dedham Episcopal church, where it now is. It has one row of keys, and contains eight stops, including sesquialter and hautboy. The same persons, who were leading men in procuring the organ, presented both Dr. Chauncy and Mr. Clarke, from subscriptions of various persons, which they set on foot, a black gown and cassock each, with a request that they might be worn, on the day of their return to their newly-repaired church, when the organ would, also, for the first time, be played. The senior pastor, Dr. Chauncy, who had recently been engaged in a theological controversy with the late Bishop of Landoff, and some other distinguished clergymen of the Episcopal church in England, objected, saying—'It looked too Episcopal.' They replied—'All your people, sir, would be gratified by your doing so.' 'What! black gown and organ both?' said the old gentleman. 'Yes, sir,' they rejoined. 'Well,' he replied, 'I suppose, then, it will be well enough to let them have their own way. Children are always pleased with fine clothes and baubles and whistles, and so they shall have them all at once, and they will be soon tired of them.' The black gowns were worn accordingly, both by Dr. Chauncy and Mr. Clarke; and the organ was played, for the first time, in the first Congregational society that was established in the town of Boston. This was seven years previous to the introduction of the organ into Brattle street church, in 1792, at which church I was present on the Sunday immediately preceding the one on which it was first played. It was then putting up, but the work was not entirely finished.

I was, (continues the writer) from my earliest recollection, extravagantly fond of music, particularly of sacred music; and of the solemn, deep tones of the organ, above every other instrument. This led me to take a peculiar interest in such things, to notice, more particularly, the introduction and building of church organs, and to impress more strongly upon my memory the time and circumstances connected with their history in this part of the country. I always feared to indulge my taste to its full extent this way, lest it might interfere with my duties, and with more important pursuits. But, to this hour, I hear no organ, without being immediately arrested in my walks; and I find it difficult to quit the all-absorbing melody it emits.

The order of time, in which organs were introduced into our Congregational churches, in Boston and the vicinity, was, as the writer of these notes well recollects, as follows. 1. The Congregational church, in which an organ was first placed, was the 'Old Brick Meeting-house,' so called, then situated where 'Joy's buildings' now stand. This was in 1785. The organ has been already described. 2. An organ was next placed in the first Universalist church, at the north-end, about the year 1791 or 1792, where the Rev. John Murray was then, or soon afterwards, the settled minister. It was built by Dr. Leavitt, of Boston. 3. The third organ was the fine English instrument, which was put up in Brattle street church, in 1792. It was played by Hans Gram, a German, of some celebrity in his day. 4. The fourth organ was placed in the Rev. Dr. Kirkland's church, in Summer street, (Church Green.) It was stated in the Magazine (vol. vi. p. 38) on the authority of Monsieur Mallet, who was the first organist, that it was a very large chamber-organ, with two rows of keys. This is a mistake. It had but one row of keys, and only five stops, namely: stopt diapason, dulciana, principal, fifteenth, and flute. It was afterwards in the Episcopal church at South Boston. 5. The fifth organ was introduced into the first congregational church in Charlestown, of which, the Rev. Dr. Morse was the minister. This was an English chamber-organ, imported by James Cutler, Esq. (brother of the widow of the late Bishop Parker) for his own use. It has recently been taken down, and disposed of to Mr. Appleton, organ builder, in part payment for a larger one; and it has since been purchased of him for the mariners' church, on Fort hill. Its tone is excellent. It has one row of keys, and six stops, namely: stopt diapason, dulciana, principal,



fifteenth, flute, and hautboy; the latter in a swell. 6. A small organ, of four stops, built by Dr. Leavitt, in 1799, then living in Portland, was next introduced at the Rev. Dr. Gray's church, Jamaica Plain, Roxbury. It was played by barrels, on which was set a large number of the psalm tunes then in use. Manual keys were afterwards added, and the bass extended. It was subsequently sold to an Episcopal church in Connecticut, where the proceeds of two concerts upon it paid its cost. 7. An organ, built by Dr. Leavitt, was next placed in the old Congregational church, in Newburyport, of which, the Rev. Messrs. Carey and Andrews were then ministers. 8. An English organ was next put up in the church of the Rev. Dr. John Prince, of Salem. 9. A large organ, built by Geib, of New-York, was soon after erected in the late Dr. Barnard's church, in Salem. Not long afterwards, organs were gradually introduced into a great number of our principal churches, of all denominations.

The late James Swan, Esq., who died in France some time since, offered, many years ago, an organ to the first Congregational church, in Dorchester, (now Dr. Harris's) of which, the Rev. Moses Everett was then minister. The offer was refused. Either the present Nicholas Brown, Esq., of Providence, or his father or uncle, (I am uncertain which) offered, likewise, an organ to the Baptist church, in Providence, which was also refused.

The circumstances and incidents, which have been stated in these notes, are not mere heresay; they are entirely within my own personal knowledge. And how soon are facts forgotten! I will relate a remarkable case of forgetfulness. Immediately after the Cadets, from West-Point, had visited Boston, and encamped a day or two on the common, it was proposed to adopt a uniform dress for the students at the University at Cambridge. A gentleman, now living, (one of the Overseers) attended a meeting of the board, when a student was introduced, dressed in the uniform proposed. He alluded to the fact, of a former uniform worn at the college. Not a person present, except himself, had the least recollection of such a circumstance. It was doubted, even by the president himself, who was one of the earliest that wore it. The gentleman insisted on the fact, and described the uniform, in every particular. He was still doubted; for, strange to tell, no one could recall the memory of a uniform, which he must have worn if it were true. Reference was made to the college laws, and in them was found a full confirmation of all that had been stated. The gentleman, when a student, had worn the dress himself, and recollected it perfectly well; yet, he could never meet one of his college mates, who remembered the existence of this uniform. So soon pass away the recollections of our youthful scenes and days!

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Some Old Boston Area News

Reading Chronicle, Saturday, February 12, 1887:

Geo. H. Ryder & Co.'s Organ Works

The business of manufacturing Church Organs, carried on by Messrs. Geo. H. Ryder & Co. in the building formerly occupied by the Baptist Church and Society, is probably of more importance in our town than most of our townspeople imagine. Steady employment is given to ten men, and at some seasons the number has been increased to fifteen. During the past year there have been eight church organs turned out, besides a large amount of repairing and rebuilding, &c. Of these eight organs, the lowest in price was \$1700 and the highest \$3000. The greater number were made for churches in and around Boston. The largest was made for the New England Conservatory of Music in Boston, and is the fourth made by Messrs. Ryder for this institution during the past ten years. Another was made for the Trinity Episcopal Church of Haverhill, and another large one for the Congregational

church at Quincy, Mass. The last one made here last year was sent to the Pensacola, Fla., Episcopal church and gave the best satisfaction. There are now in course of constructing, one to go to Troy, N.Y., and another for a church in Haddam, Conn. The pipes used by this house are all furnished by Mr. Samuel Pierce, and have the reputation of being the best made, and Mr. Pierce patronizes Messrs. Ryder by purchasing all supplies in their line from them; so that the advent to this town of Messrs. Ryder was undoubtedly of much value to the town. When the organ for Pensacola was finished an exhibition was given of its capacities, when Mr. Geo. H. Ryder gave an evening's entertainment to as many as could comfortably be seated, of an intensely interesting nature, showing that not only can a good organ be made here, but a first class master of the instrument is at the head of the concern. It was a very artistic recital of organ music, and the verdict of all present was in favor of not only the excellence of the instrument, but the performer's artistic ability.

This house use very little endeavor to increase their business, doing no advertising to speak of but relying wholly on the excellence of their work and the good name enjoyed ever since their first establishment, by Mr. Ryder in 1870, since which time our [sic] 140 organs have been made by them. We are informed that they have work for their present help all engaged which will last till the 1st of June, and orders are still coming in. The firm have an office in Boston at 339 Washington street, and the tuning branch is all attended to from that point. The help for that department is kept in that city, giving constant employment to two or three men. It is conceded that the best work in that line is also done by this house. It is expected to turn out the organ for Haddam about March 1st, and another exhibition is planned for. Our townspeople may expect another great treat on that occasion. We wish the greatest success may continue to crown the efforts of this firm, who have come to our town as a benefit to us in more ways than one, and only hope they may bring more good men to work and dwell among us.

Somerville Journal, Friday, February 12, 1904:

Samuel S. Hamill.

Samuel S. Hamill, seventy-four years old, who had been a well-known organ-builder for a great many years, died on Thursday of last week at the Massachusetts Homeopathic hospital in Boston. Mr. Hamill had been seriously ill about three weeks with a complication of troubles, and pneumonia developed towards the last of his sickness.

Mrs. Hamill, sixty-four years old, died at the same hospital on the last Sunday in December. Her husband's health commenced to fail rapidly after her death.

Mr. and Mrs. Hamill had lived at 90 College avenue for the past twelve years; they removed to West Somerville from Cambridge. Mr. Hamill was engaged in the organ-building business in East Cambridge for twenty years. He leaves a son, William Hamill, of East Boston, and a daughter, Miss Dolly Hamill, of this city. His first wife died thirty-two years ago.

The funeral was held at 2 o'clock, Sunday afternoon, at the College avenue home. Rev. J. Vanor Garton officiated, and the burial was at Cambridge cemetery. Mr. Hamill was a member of the Masonic fraternity.

[Sarah Louise Hamill's obituary appears in the Journal for January 1, 1904.]

Four Thomas Appleton items from the READING columns of the Middlesex Journal, Woburn, Massachusetts, are reproduced below.

October 16, 1858:

Thomas Appleton, the famous organ builder, is now engaged in building a large organ for the First Methodist Society in Lynn. It will contain forty registers, and nearly six hundred pipes in the small organ, which will afford the fancy player

an abundant opportunity to display his taste and abilities. The whole number of pipes, when completed, will be about fifteen hundred. It is to be completed by the first of December. Previous to it being placed in the church in Lynn, there will be an exhibition of its qualities at the manufactory.

March 12, 1859:

While rambling about the depot not long since, I was invited into the Organ Factory, to see what was to be seen, and in going through the several apartments we came to the great room where the organs are set up, where there was an organ, not of spacious dimensions, but large enough for ordinary meeting-houses. This, I was told, could be purchased for six hundred dollars, and on inquiring how an organ of the kind could be afforded for the price, was told that was the organ taken from the place where they placed the large one. On hearing the rich tones it sent forth from the large pedal pipes down by gradual stop to the smallest pipe in the organ, I said it must be a bargain for some one. The action has been taken out and one of the modern kind placed in its stead. The pedal bass is  $1\frac{1}{2}$  octave. The Hautboy, the front pipes and the draw stops are all new, the case re-modeled, and 'looks as good as new.' There are 14 stops in the organ, and everything warranted. But when I commenced I intended to give an account of the manufacture of organs in Reading, and at some future time may continue, commencing with a history of the establishment.

T.

February 4, 1860:

Having, a few days since, a leisure hour or two, I took a walk about town, and while indulging in this healthy exercise, stepped into the organ manufactory of the celebrated builder, Thomas Appleton, a little west of the depot. As the venerable gentleman was not in at the time, I remained but a short time; but saw enough there to satisfy me that Mr. A. knows what he about yet. A short time since I heard the remark, which I have heard several times before, that "Mr. A. has seen the time when he could build as good organs as any of 'em, but he is too old now." As an act of justice I wish to say a few words on this point. To build a first class church organ, age is precisely what is required, for age ordinarily brings experience, which is absolutely necessary to its production. It is quite unlike many other kinds of business, and a thorough knowledge of it cannot be acquired without many years of experience. True it is, many builders can get up a good organ, but there is such a thing as good, better, best, and this last is the kind I much prefer. Those who like rough thunder tones, or tones resembling a Jewsharp attached to a gridiron can find enough such instruments scattered about; but they aid the choir in their devotional exercises, and a worshiping congregation on the Sabbath about as efficiently as does a squalling baby aid a minister in preparing a sermon. It is said by musical critics that the best organ Mr. A. ever built, was the one last year put into one of the Methodist churches in Lynn. So far then, the objection, it appears to me, is not well founded, for it may not be known to all that the contractor for the organ ere long to be put into the Music Hall in Boston, is an older man than Mr. Appleton. It has been my privilege for some three years past to travel more or less in some fifteen different States, which has afforded me a pretty good opportunity, that I am endeavored to embrace, to judge of the quality of these instruments by many different builders, in many of the principal cities, and after careful observation I do not hesitate to say none pleased my ear so much as those of Mr. A.'s make. The beautiful blending of all parts is one of their most prominent features, and in this particular, which is all important, I very much doubt whether he can be excelled. Pardon me in thus trespassing upon your patience, as it is but an act of justice that has prompted these remarks, but I pass from this. Soon after leaving the organ manufactory, I found myself in full view of the sign of Mr. Samuel Pierce's organ pipe manufac-

tory, on Salem street. Bound to take a peep at what was going on there, I ventured to open the east door of this large establishment, and the first thing that attracted my attention was some pipes sixteen feet in length, weighing one hundred and fifty pounds each, in a fixed position, and I soon made the enquiry of the gentlemanly proprietor of this extensive establishment, whether these huge monsters were intended for an aqueduct or the gas company? He smiled for a moment, and after I had surveyed them a while he said they were a double dulciana three Cs, and was a pedal stop, and I learned they were soon to adorn and beautify (if I remember rightly) the front of a five thousand dollar organ, which when gilded must look splendid. From some experiments made on them in my presence, I am free to say I never heard tones so beautiful, so full, and at the same time so mellow. After viewing these, I was politely shown all over the premises, and from the huge pipes referred to, I saw others not quite so large, more nearly resembling a pipe stem. In response to my inquisitiveness, I learned that Mr. Pierce has been engaged in this business for fifteen years, and gives his personal attention to all parts of the work done in this manufactory; and if any defective pipe meets his eye, it is at once condemned and another substituted, and not packed up and sent off; and none but the best metal is used. The neatness of the work attracted my attention perhaps more than anything else, and this may be accounted for, in part, at least, from the fact that Mr. P. does not change his workmen every month or day, but has the same men now that he had years ago. The scale he use [sic] is original with him and has, it is believed, many advantages over others in use. His business is by no means limited to the home trade, but in addition, he furnishes pipes for contractors in New York, Wisconsin, St. Louis, and in other places. Nor is the demand for his pipes confined to the United States, but he furnishes them to builders in Canada and St. John. I feel that I owe an apology to Mr. Pierce for not having noticed his establishment before this, but must plead in extenuation, that I was wholly unaware that anything like so much business was being done by him. Strangers visiting town would do well to give him a call and spend an hour in going over the premises, and they may rest assured it will be deemed no intrusion by the gentlemanly proprietor, but on the contrary, he will spare no pains to explain to visitors the various processes of manufacture with that politeness for which he is distinguished. Leno.

June 23, 1860:

Thomas Appleton is now building a two bank keyed organ for the Universalist Society in Methuen.

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St. Dominic's Roman Catholic Church, San Francisco, California, has had a fine music program for more than a century, including a boy choir for many years. The edifice destroyed in the great earthquake of 1906 contained an 1898 three-manual, tubular-pneumatic Müller & Abel organ, built in New York City. It had a wide and handsome oak case and a detached keydesk, and boys took pipes from the debris that littered the front steps after the disaster. Because the church did not burn, the insurance settlements were very inadequate, and the three-manual, electro-pneumatic Jesse Woodberry & Co. organ was cramped in a temporary building that served until the new church was finished in 1929. Moved and placed behind grilles by Felix Schoenstein & Sons, the organ was fitted with a four-manual console built by Estey, which was played in a recital by Karg-Elert in 1931. Difficult to maintain, the Estey console was replaced by a three-manual built by Moller, and the prepared-for Solo division was never installed. St. Dominic's organs receive ten interesting pages in Louis J. Schoenstein's Memoirs of a San Francisco Organ Builder (1977), and he states that the instrument was set up by Mr. Woodberry and Mr. Frazee in the Spring of 1909. The stoplist appeared in The New Music Review and Church Music Review for August 1907. It is likely that the non-16' Pedal stops were extensions. Of course, the number of keys are named after each division.

Specifications of the new organ to be erected by Jesse Woodberry & Co. of Boston,

Mass., in St. Dominic's Church, San Francisco, California.

GREAT ORGAN — 61 pipes.

Double Open Diapason . . . . .	16	Octave . . . . .	4
Double Melodia . . . . .	8	Gambette . . . . .	4
First Open Diapason . . . . .	8	Hohl Flöte . . . . .	4
Second Open Diapason . . . . .	8	Octave Quinte . . . . .	2 2/3
Gemshorn . . . . .	8	Super Octave . . . . .	2
Viola d'Gamba . . . . .	8	Mixture . . . . .	4 and 5 Rks.
Flute Harmonique . . . . .	8	Ophecleide . . . . .	16
Doppel Flöte . . . . .	8	Trumpet . . . . .	8
		Clarion . . . . .	4

SWELL ORGAN — 73 pipes.

Bourdon . . . . .	16	Salicet . . . . .	4
Open Diapason . . . . .	8	Flauto Traverso . . . . .	4
Spitzflöte . . . . .	8	Flageolet . . . . .	2
Salicional . . . . .	8	Cornet . . . . .	4 Rks.
Aeoline . . . . .	8	Contra Fagotto . . . . .	16
Voix Celeste . . . . .	8	Vox Humana . . . . .	8
Clarabella . . . . .	8	Cornocean . . . . .	8
Stopped Diapason . . . . .	8	Oboe . . . . .	8
Octave . . . . .	4	Clarion . . . . .	4

CHOIR ORGAN — 61 pipes.

Contra Salicional . . . . .	16	Quintadena . . . . .	8
Open Diapason . . . . .	8	Fugara . . . . .	4
Viola . . . . .	8	Flute . . . . .	4
Dolce . . . . .	8	Dolce Cornet . . . . .	3 Rks.
Hohl Flöte . . . . .	8	Piccolo Harmonique . . . . .	2
Concert Flute . . . . .	8	Clarinet . . . . .	8

PEDAL ORGAN — 30 pipes.

Open Diapason . . . . .	16	Quinte . . . . .	10 2/3
Violone . . . . .	16	Flute . . . . .	8
Dulciana . . . . .	16	Violoncello . . . . .	8
Bourdon . . . . .	16	Trombone . . . . .	16

COUPLERS.

Swell to Great.	Choir to Great.	Swell to Choir.
Swell Super Octave (on itself).	Great to Pedal.	Swell to Pedal.
Choir to Pedal.	Swell to Great Super Octave.	
Choir to Great Sub Octave.	Pedal Octave (on itself).	

ACCESSORIES.

Six combination pistons to Swell, with release piston; also to Great, with corresponding pedal stops. Four combination pistons to Choir, with release piston; these combination pistons adjustable from key-board. Jesse Woodberry's adjustable combinations to draw out the knobs and return those not set on each combination. Jesse Woodberry's adjustable combination placed over swell key-board: two rows of pearl buttons, 55 each row. Tremolo to Swell. Tremolo to Choir. Wind Indicator.

PEDAL MOVEMENTS.

Balance Pedal to Swell, to Choir.	General Release Pedal.
Sforzando Pedal.	Pedal for Tremolo to Swell, to Choir.
Reversible Great to Pedal.	Balance Crescendo Pedal.

Deaths

James F. Akright, 62, while "on the job" in Baltimore, Md., 1 October 1992. An innovative organ-builder and technician, and a delightful eccentric, Jim was a native of Eureka, Kansas. Employed by McManis, Reuter, and Charles Ward, he moved east to work for Lewis & Hitchcock in Washington, D.C. Jim established his own firm in 1970, moved to Baltimore in 1975, and restored organs for the Smithsonian Institution and the Peabody Conservatory of Music. The Baltimore newspapers gave his life prominent coverage, and a memorial service was held at St. Mark's Lutheran Church on 18 October.

Irvin C. Brogan, 79, of Quincy, Mass., 8 December 1992. A graduate of Boston College, he was from 1940 to 1953 the organist and choir director at Holy Trinity R.C. Church, Boston, where the funeral mass was held on 10 December. His good friend Theodore Marier spoke at the ceremony. Mr. Brogan was an employee of McLaughlin & Reilly, the Boston publishers of Catholic church music; was the organist at St. Theresa's Church, West Roxbury, for a few years; served on the Archdiocesan Music Committee; and was for 26 years the conductor of the German Boston S<sup>ä</sup>ngerchor.

Cecil Clutton, 81, in England on 7 February 1991. Mr. Clutton was a prolific writer on organ subjects, a consultant, and author of The British Organ.

Josephine Coakley, 96, in Manchester, N.H., 1 February 1992. A native of Manchester, Miss Coakley became the organist and choir director at St. Joseph's Roman Catholic Cathedral in 1913 and served for more than sixty years. She also directed a Boys Choir at the Cathedral, where the funeral mass was held on 4 February.

Robert C. English, 75, in Claremont, N.H., 19 February 1993. Born in Stowe, Vt., he graduated from Dartmouth College in 1939 and received a doctoral degree in musicology from Boston University in 1955. A teacher and organist, he was at Green Mountain Junior College, Poultney, Vt., from 1957 to 1959. Unfortunately, he was responsible for the loss of the Hutchings organ, Op. 240, the the chapel of the Holderness School, Holderness, N.H., and the tonal transformation of E. M. Skinner's Op. 388, in Trinity Episcopal Church, Rutland, Vt. George M. Butler, Jr., was the organist for a memorial service in the Congregational Church, Meriden, N.H., on 25 February.

George H. Faxon, 79, in Brookline, Mass., 25 June 1992. The beloved and erudite organist, choirmaster, arranger and teacher was born in Oregon and raised in New Hampshire. Mr. Faxon's long and distinguished career has been described in the Boston newspapers and national organ magazines. He graduated from Bentley College in 1934; studied at the New England Conservatory and with prominent musicians in England; was on the faculties of the University of Michigan, the Longy School of Music, the New England Conservatory, Union Theological Seminary, and Boston University; was the organist and choirmaster for several years at the Church of the Advent and St. Paul's Episcopal Cathedral, Boston; and in 1954, became the organist and choirmaster at Trinity Church, Copley Square. There he greatly expanded and made world-famous the already-splendid music program. After retiring from Trinity, George became the Artist-in-Residence at New Old South Church, Copley Square, where two memorial services were held for him. Mr. Faxon was also a lover of old organs and mountain-climbing, was a jazz musician and trumpeter, and was a gentleman who responded to every request made upon his time and knowledge.

Raymond C. Gagnon, 32, in Portland, Me., 16 December 1992. A native of Lynn, Mass., he received a B.Mus. degree from Boston University in 1983. Mr. Gagnon was a fine painter and organist and choir director at Grace Evangelical Lutheran Church, Needham. His funeral was held at the Washington Street Baptist Church, Lynn, on 16 December.

Irving S. Heath, 54, in Concord, N.H., 22 April 1993. Born in Concord, Mr. Heath was an avid amateur musician and a collector of "just about everything". For sixteen years, he was the organist and choir director at Immaculate Conception Church in Penacook, N.H., playing Steer & Turner's Op. 88, an 1875 instrument for which Mr. Heath initiated a restoration fund. The funeral mass was attended by members of the New Hampshire Chapter of the A.G.O., which Mr. Heath once served as Dean, and the organist and choir director for the service was Ed Boadway.