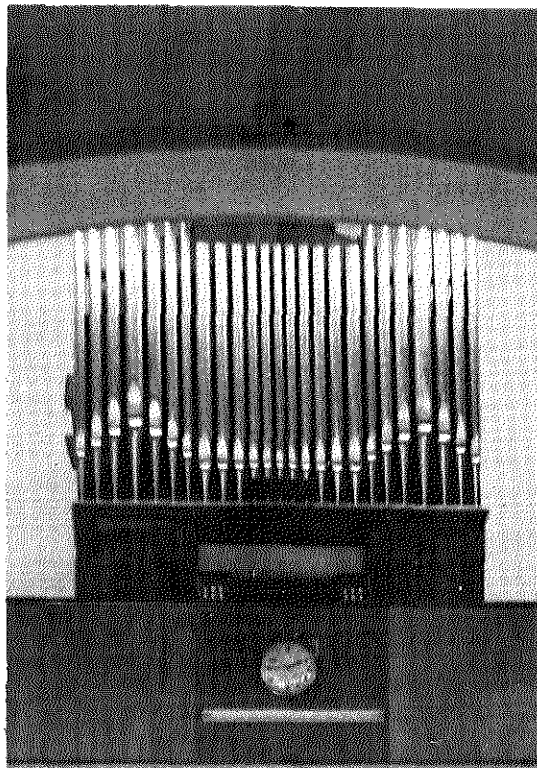


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8' Open Diapason
8' Stopped Diapason
4' Principal
4' Flute Bohème
(chimney)
2' Fifteenth
1 1/3' Mixture

SWELL ORGAN

8' Spire Flute
8' Celeste TC
4' Stopped Flute
2' Fifteenth
8' Trumpet
Tremolo

PEDAL ORGAN

16' Sub Bass

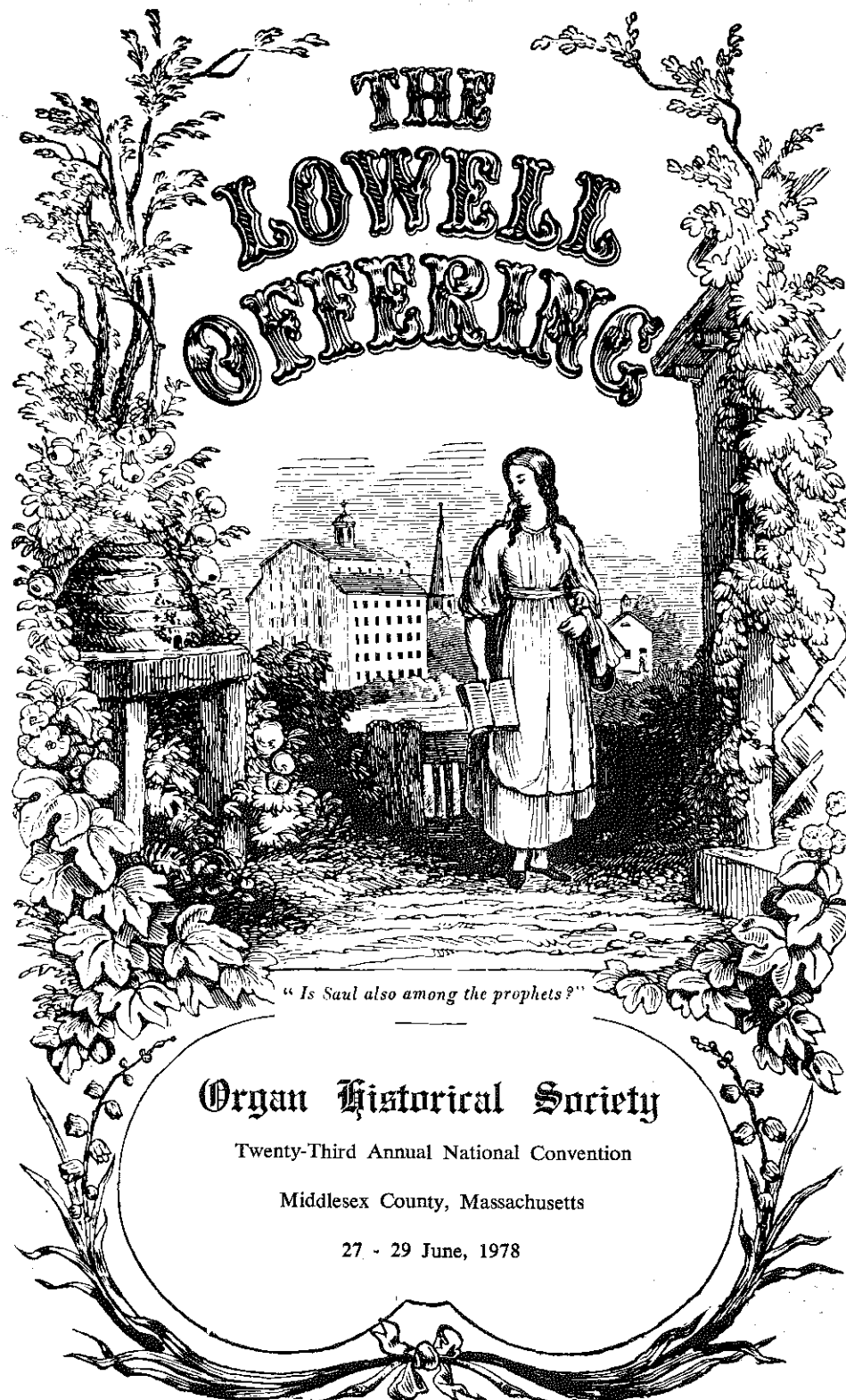
COUPLERS

Swell to Great
Swell to Pedal
Great to Pedal

Built by Henry Erben & Co., No. 24, 1876, 2-10, for St. Mary's R. C. Church, Portland, Connecticut. Enlarged and tonally revised for St. Michael's R. C. Church, Haverhill, Massachusetts, 1977. Relocated in cooperation with the Organ Clearing House.

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Opus	Manuals	Ranks	Year
23 St. Luke's Episcopal, St. Albans, Vt.	2	12*	1966
30 Notre Dame R. C., Pittsfield, Mass.	2	14*	1968
48 Sacred Heart R. C., Springfield, Mass.	1	11	1969
55 St. Mary's R. C., Jefferson, Mass.	2	13	1970
60 First Congregational, New Salem, Mass.	1	7*	1971
68 St. Ann's R. C., Lenox, Mass.	2	14	1972
69 St. John's Lutheran, Hudson, N. Y.	2	15	1972
78 South Congregational, Hallowell, Me.	2	15	1974
81 St. Matthew's Episcopal, Hallowell, Me.	2	6	1974
88 St. Albans Episcopal, Cape Elizabeth, Me.	3	25**	1975
104 Gustavus Adolphus Lutheran, New York, N. Y.	3	33**	1978
108 Orono United Methodist, Orono, Me.	2	27	1978
110 First Presbyterian, Salem, N. Y.	2	10*	1978
111 First Universalist, Barre, Vt.	3	17**	1979
112 Herkimer United Methodist, Herkimer, N. Y.	2	26	1979
113 Second Congregational, Brewer, Me.	2	12	1979
117 Village Lutheran, Bronxville, N. Y.	3	47**	1980

* original tonal design preserved and restored

** all new

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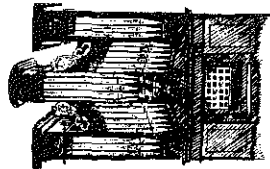
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Please be sure your name and address including zip code are exactly as they should appear on your mail.

THANK YOU

THE ORGAN HISTORICAL SOCIETY, INC.

The Organ Historical Society is an organization devoted to the study of the heritage of organ building in America and to the preservation of facts pertaining to this art. The Society endeavors to promote a widespread historical and musical interest in this tradition. It is collecting, preserving, and publishing historical information. It is furthering a recognition of the quality of fine American organs through recordings, public recitals on these instruments, and articles about them.

The Society was founded in 1956 by a small number of persons who shared a vital interest in these activities. From this modest beginning it has grown steadily in membership, and is now a large group of musicians, organ builders, music lovers, historians, and scholars. This growth, which has spread to Canada and abroad, is evidence that a significant step forward in musical culture and historical scholarship has taken place since its founding.

The activities of the organization have been demonstrated in the forms of two major projects, both of which have existed since the very first meeting and which continue to enjoy the enthusiastic support of the membership. These are the quarterly publication, *THE TRACKER*, and the annual national convention.

THE TRACKER was begun as an informal mimeographed bulletin, issued to interested parties. From this form it developed into the present printed magazine. Its contents are varied, including illustrated articles representing original and scholarly research, newsnotes regarding the activities of members and events of interest to the Society, and information about the restoration of old organs and recitals given upon these instruments. Organ builders of earlier eras and their instruments are discussed in relationship to the art of organ building and organ performance in America.

The national convention, with the annual OHS business meeting as its focal point, is held in a different locality each year. It often includes exhibits of historical material, tours of organs in the area which are selected for outstanding historical and musical interest, recitals on many of these, panel discussions, illustrated lectures, and social events. Past conventions have been held in New York City (thrice), Baltimore (twice), Methuen (Massachusetts), Philadelphia, Boston, Cape Cod, Washington, D.C., Cincinnati (Ohio), Central New York State, Worcester (Massachusetts), the Capital district of New York State, Portland (Maine), Central New Jersey, Northern New York State, Central Vermont, Southern New Hampshire, Central Connecticut, the Lebanon Valley of Pennsylvania, and Detroit.

Other projects of the Society include the production of an educational slide-tape program entitled "A History of the Organ in America from 1700 to 1900" which is available for group showings at nominal fees; the establishment of a Society Archives at Ohio Wesleyan University, Delaware, Ohio, where a growing collection of organ building data is available; a master list of extant organs built prior to 1900, recordings of organs

heard at the conventions; *THE BICENTENNIAL TRACKER*, a special publication of nearly 200 pages issued in 1976 to commemorate the nation's 200th birthday as well as the 20th anniversary of the Society; a series of recitals on organs of historic interest throughout the country; *The Hymn-let*, a collection of American hymns and hymntunes from the seventeenth, eighteenth, nineteenth, and twentieth centuries; and a program to designate certain instruments as outstanding examples of American organ building.

The Society has been influential in preserving and restoring many old, artistic instruments, and has contributed significantly to original historical research. These accomplishments reflect the essence of its purpose: to encourage and promote an increased appreciation of the fine old organs which remain in our country today, and to advance the knowledge of the historical tradition in which they were created.

Membership in the Society is open to all individuals who are interested in the history of the organ in America.

In addition to the national organization, there are seven active chapters:

Boston Organ Club
Central New York State
Greater New York City
Greater St. Louis
Hilbus (Washington, D.C.-Maryland-Virginia)
Pacific Northwest
Tannenberg (Central Pennsylvania)

The Organ Historical Society, Inc. is a non-profit, educational organization. The Society is governed by a set of By-laws which provide for the following officers: President, Vice-President, Treasurer, Secretary, and six elected Councillors, and three appointed officers: the Archivist, and the Editor and the Publisher of *THE TRACKER*. This group forms the National Council, or board of directors, of the Society. In addition, there are Chairmen of the various committees, all of whom are appointed with the approval of Council.

The Society has recognized certain individuals for their outstanding efforts in its area of interest. This list includes: Dr. Albert Schweitzer, F. R. Webber, E. Power Biggs, William H. Barnes, and M. A. Vente. These were elected to Honorary Membership by the entire Society.

Gifts and bequests (all of which are tax-deductible) are earnestly sought by the Organ Historical Society. These may consist of money, literature about the organ, and items worthy of preservation in our archives.

THE ORGAN HISTORICAL SOCIETY, INC.
P.O. Box 209, Wilmington, Ohio 45177

THE ORGAN IN AMERICA: AN HISTORICAL SKETCH

It is likely that the Spanish missions of the Southwest had the first pipe organs in what is now the United States of America. However, none of these early organs are known to have survived, though others may be found in Mexico and other Spanish American countries.

According to existing records, the first use of an organ in the eastern colonies occurred in 1703, at an ordination in historic Gloria Dei ("Old Swedes") Church in Philadelphia. The organ was a very small instrument, probably of European origin. About ten years later, Thomas Brattle, a Boston merchant, imported a small organ from England which he willed to a Boston church in 1713. This was the famous "Brattle organ," which still exists in somewhat altered form. With these modest instruments began the eventful history of the organ in America.

By the middle of the eighteenth century, organ building had become an established craft on American soil. Tannenberg, Dieffenbach, Krauss and others produced significant instruments in Pennsylvania during this period, and a few pioneers, notably Thomas Johnston, had begun to build organs in Boston.

It was the nineteenth century, however, which brought the art of organ building in this country to its first full fruition. Before this time, most large organs were imported, but soon a rise in confidence in American craftsmanship and the timely advent of certain notable talents on the scene brought the major responsibility on American shoulders. Coupled with these circumstances was the lessening of objection to instrumental music in churches and the general increase of interest in church music.

In the early nineteenth century, two groups of organ builders quickly rose to prominence — one in New York and the other in Boston. Both of these groups included fine craftsmen, whose work is still regarded as both artistic and functional. The dominant figure in New York for many years was Henry Erben, a builder of major organs for his home city and elsewhere. Other early New York builders include Geib, Ferris, and Hall. In Boston the two Goodrich brothers, William and Ebenezer, were the founders of an outstanding group there, which was continued by their followers, Thomas Appleton, Elias and George Hook, and the Stevens brothers.

The mid-nineteenth century saw a climax in the development of the art which resulted from the increased technical facilities for manufacturing and a growth in the demand for organs, many of considerable proportion. In New York, Erben still reigned as the major figure, joined by such significant builders as Hall & Labagh, and the Odell brothers. Death had taken the Goodriches from the Boston scene, and E. & G. G. Hook (later Hook & Hastings) became the major firm there with the largest organ factory in the country. Active at the same time were William B. D. Simmons and George Stevens. In other eastern localities, Johnson and Steere & Turner of Westfield, Mass., Standbridge of Philadelphia, Pomplitz of Baltimore, and Marklove of Utica were all making important contributions. A growing number of builders in other areas include House of Buffalo, King of Elmira, Barckhoff of Salem, Ohio, Koehnken of Cincinnati, Pfeffer of St. Louis, and Pilcher of Louisville.

The late nineteenth century produced such outstanding names as Roosevelt in New York and Hutchings in Boston, whose firms paved the way for the early twentieth century work. To all these builders we owe a debt of gratitude. Neglected, mutilated, and scorned for a time, their work is now recognized by leading modern organists and organ builders as representing a high degree of tonal and mechanical quality that is often well-suited to current usages. More and more, the organs by these early firms are being protected and preserved for the fine musical instruments they are.

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 predecessors. This year's update:

St. Augustine's Chapel of Trinity Parish, New York City, New York
 2-17 Henry Erben, 1839

St. John the Evangelist Lutheran Church, Brooklyn, New York
 2-23 Carl Barckhoff, 1884

Church of Christ, Congregational, Goshen, Connecticut
 2-9 J. W. Steere & Son, Op. 382, 1894

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THE TWENTY-THIRD ANNUAL NATIONAL CONVENTION



of
The Organ Historical Society, Inc.

P. O. Box 209, Wilmington, Ohio 45177

MIDDLESEX COUNTY, MASSACHUSETTS

27 - 29 June 1978

Headquarters at Durgin Hall, University of Lowell

Lowell, Massachusetts

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Thomas W. Cunningham, 1979	Wilmington, Ohio
Robert C. Newton, 1980	Methuen, Massachusetts
Lawrence Trupiano, 1980	Brooklyn, New York

THE TRACKER staff

Albert F. Robinson, Editor	Haddonfield, New Jersey
Norma C. Cunningham, Publisher	Wilmington, Ohio

1978 Convention Committee

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Charles F. Navien	Waltham, Massachusetts
Robert C. Newton	Methuen, Massachusetts
John K. Ogasapian, Chairman	Pepperell, Massachusetts
David Sears	Dunstable, Massachusetts
Pernellia Sears	Dunstable, Massachusetts
Gary Wright	North Andover, Massachusetts

Convention Booklet

E. A. Roadway, Co-Editor	Claremont, New Hampshire
Alan Laufman, Co-Editor	Harrisville, New Hampshire
F. Robert Roche, Advertising	Taunton, Massachusetts
William T. Van Felt III, Photography	Glen Allen, Virginia

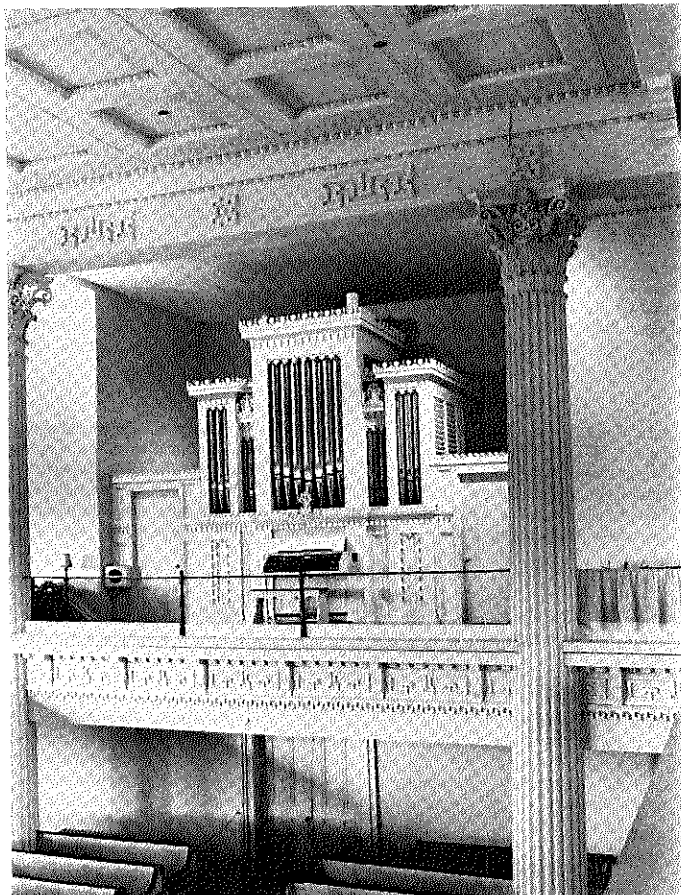
Convention Recording

Scott Kent, B.K.M. Associates	Wilmington, Massachusetts
Norman M. Walter	West Chester, Pennsylvania

MANN & TRUPIANO

Organbuilders

AIM-55 Mercer St.
New York, N.Y. 10013



*First Presbyterian (Old Whaler's) Church
Sag Harbor, Long Island, New York*

*Built by Henry Erben, New York City, 1845, 1-8
Rebuilt by Earle & Bradley, Riverhead, L. I., New York, 1872, 2-14
Rebuilt and Restored by Mann & Trupiano, New York City, 1978, 2-14*

Workers on the project include: Amory Atkins, William Huber, John Klauder, Alan Laufman, Henry Mann, Rodney Myrvaagnes, Lawrence Trupiano, Steve Uhrig, and William T. Van Pelt.

XIXth. century when it was built, the committee recommended that some new material might well be introduced to fill the vacant spaces and that also some of the original stops, similar in tonal character to one another and not of the best quality, be replaced by new pipework. ... Tonally, the changes were considerable. Much of the essence of the original organ remained ...

G. Donald Harrison (1889-1956) directed the 1947 rebuilding, and his nameplate is on the console. The 1909 console shell (with the keyboards and stop jambs), slider chests, and all internal structure were retained, and most of the Walcker and Searles pipework was kept in some form. The hall was dedicated in June, 1947. A new $7\frac{1}{2}$ h.p. Spencer blower was installed in 1966 by the custodians of the organ, the Andover Organ Company of Methuen. In 1970-71, the firm installed the three new Great reeds on empty toeboards, thus rectifying a long-felt need. The stops are of considerable brilliance; the 8' Trumpet has two ranks of flue pipes from #3, and the Clarion has a similar III-II arrangement from e₂.

The compass of the Pedal clavier is 32 notes. There are spare toeboards and sliders throughout the organ, but the stop jambs are quite filled! The wind pressure is $3\frac{1}{2}$ inches. The Pedal Contre Bombarde and Basson and the Choir Regal have free reeds. There are 84 stops (all of full compass except the two celeste ranks and the Great Waldflöte), 115 ranks, and 6,023 pipes. A few misspelled stop names and missing accent marks on the ivory stop labels have not been corrected in this description, and Aeolian-Skinner literature is accurate.

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

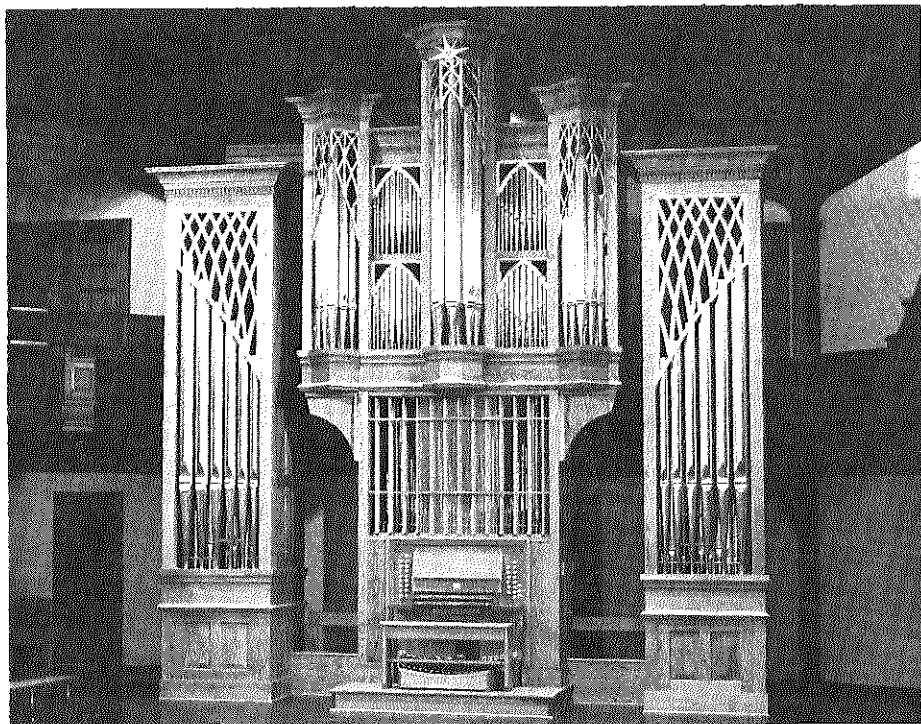
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INCORPORATED

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Methuen, Massachusetts 01844

Area Code 617 - 687-7218



Op. 81, 1977

MAIN STREET UNITED METHODIST CHURCH
Hattiesburg, Mississippi

GREAT

16' Bourdon
8' Principal
8' Rohrflöte
4' Octave
4' Spitzflöte
2 2/3' Nazard
2' Fifteenth
1 3/5' Tierce
IV-V Mixture
8' Trumpet
Zimbelstern
Tremolo

SWELL (enclosed)

8' Holz Gedeckt
8' Viola da Gamba
4' Principal
4' Koppelflöte
2' Octave
1 1/3' Quint
III Zimbel
8' Krummhorn
Tremolo

PEDAL

16' Subbass
8' Principal
8' Gedeckt
4' Choral Bass
16' Posaune
4' Rohr Schalmel
Couplers: Swell to Great
Great to Pedal
Swell to Pedal
Mechanical key action

CANTATE DOMINO CANTICUM NOVUM

NOTES AND MISCELLANEOUS INFORMATION

The Convention Committee welcomes members and friends of the Organ Historical Society to the Twenty-third Annual National Convention and to historic Middlesex County, Massachusetts. We have planned a leisurely convention with time for relaxation, visiting, exchanging information, and other activities. Of course, we do have to meet some schedules. Those who miss a bus must fend for themselves.

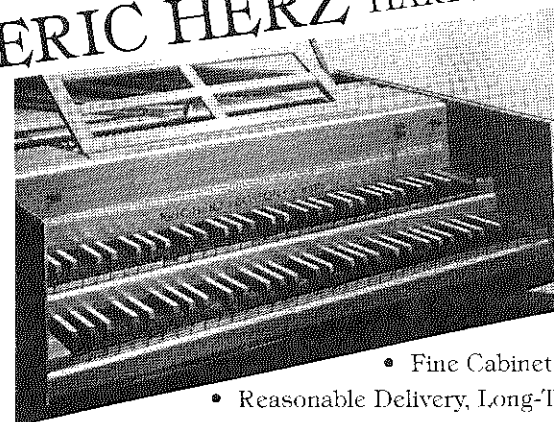
We will show particular points of internal construction. Please do not enter any organ or organ chamber. The Society cannot be responsible for damage to churches or organs caused by the negligence of visitors.

Churches are houses of worship; please dress and behave appropriately. We will sing a hymn after each recital. Silence during recitals is simply common courtesy to those present. Allow photographers a chance before trying an organ, and don't be a bench hog! Tape recordings may be made only with advance permission of the recitalist.

William T. Van Pelt III took the photographs of the instruments being visited except as follows. Jim Lewis and Thomas Murray supplied the photographs of the organs at Woburn Congregational and Shirley Center, respectively, and Michael McCullough took the photograph of the West Concord organ. The Andover Organ Company provided the photograph of the organ at St. George's, Methuen, and the photograph of the Great Organ in the Methuen Memorial Music Hall is from the collection of the late John Van Varick Elsworth, loaned by Barbara J. Owen. E. A. Roadway wrote and typed the text of this booklet; Alan Laufman is responsible for the layout. The cover is adapted from the December 1845 issue of a literary magazine written by Lowell "factory girls."

We extend our thanks to: the clergy and parishioners of the churches we are visiting; all those providing meals and other hospitality; our recitalists; our advertisers; John B. Duff, President of the University of Lowell; Thomas G. Elliot, Dean of the College of Music; Norma Lajoie, College Secretary; Edward J. Sampson Jr. and the Trustees of the Methuen Memorial Music Hall; the Andover Organ Company, for servicing many of the convention organs; Rev. Keith Landis, for providing hymnals; our exhibitors; Lou Bozzone and the staff of Commercial Offset Printers, New Windsor, New York, and all others who helped in the preparations for this convention.

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Kleveland Fisher

remembered with fond laughter

CONVENTION SCHEDULE

Monday, 26 June

10:00 a.m. National Council Meeting, University of Lowell, Durgin Hall
 12:00 noon Registration and Exhibits open, Durgin Hall
 2:00 p.m. CONCERT, Choir of Men and Boys of St. Paul's Cathedral, Boston, under the direction of Thomas Murray, Durgin Hall
 8:15 p.m. RECITAL, Carlton Russell, Durgin Hall, Fisher Recital Hall: Schlicker, 1978; 2m

Best Wishes Mr. and Mrs. William Huber



Episcopal — Established 1884 — boys, grades 5-12

THE REV. GEORGE M. MINNIX, chaplain

SIDNEY W. BONER, organist & choirmaster

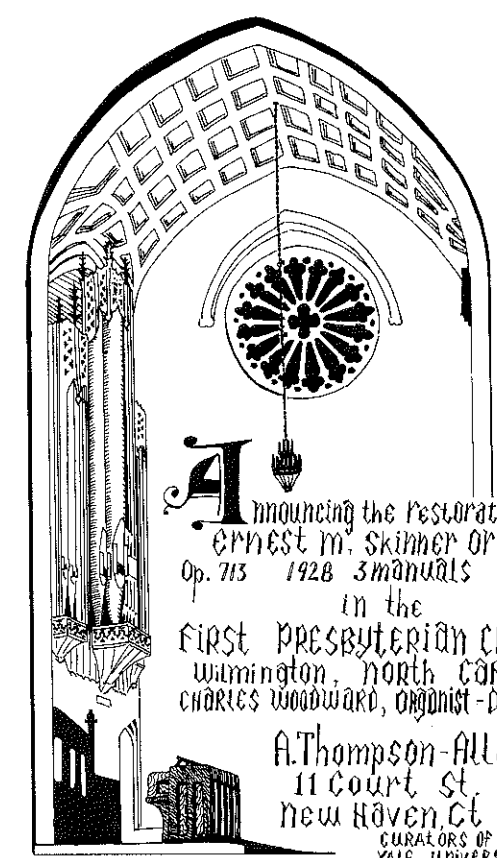
King's Handbook of Boston, published in 1883, said more truthfully

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

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

William King Covell wrote

... A committee, appointed to make a study of the condition of the organ, after further consideration reported that since the instrument no longer was complete as originally made, its literal preservation no longer was essential. Since the organ, despite its impressive tonality as a whole, incorporated many of the tonal limitations of the romantic era of the mid-



Announcing the restoration of the
Ernest M. Skinner Organ
Op. 713 1928 3 manuals 39 stops
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Charles Woodward, Organist-Director
A. Thompson-Allen Co.
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CURATORS OF ORGANS
YALE UNIVERSITY

Tuesday, 27 June

- 8:00 a.m. Registration and Exhibits open, Durgin Hall
9:00 a.m. Annual Business Meeting, Fisher Recital Hall
11:15 a.m. Buses leave Durgin Hall for Fox Hall cafeteria and 11:30 a.m. lunch
12:30 p.m. Buses leave Fox Hall for Billerica
1:00 p.m. RECITAL, Robert Schuneman, First Parish Church (Unitarian-Universalist),
Billerica: Emmons Howard, 1890; rebuilt, Andover Organ Co., 1970; 2m
1:55 p.m. RECITAL, Leo Abbott, First Congregational Church, Billerica: S.S. Hamill,
1890; rebuilt, Andover Organ Co., 1966; 2m
3:10 p.m. RECITAL, Michael Ambrose, United Methodist Church, Woburn: Geo. H. Ryder
& Co., Op. 124, 1884; 2m
4:00 p.m. RECITAL, Lois Regestein, St. Charles Borromeo R.C. Church, Woburn: E. &
G. G. Hook & Hastings, Op. 646, 1872; 2m
4:50 p.m. RECITAL, George Roseman, Jr., First Congregational Church, Woburn: E. &
G. G. Hook, Op. 283, 1860; rebuilt, John D. Brennan, 1913; 3m
6:00 p.m. Dinner, First Congregational Church, Woburn
8:00 p.m. RECITAL, Samuel Walter, First Unitarian Church, Woburn: E. & G. G. Hook,
Op. 553, 1870; 3m; preceded by a demonstration of a Henry F. Miller
pedal piano, Kenneth Wolf, pianist

JAMES J. HAMMANN

M.M. - A.A.G.O.

First Baptist Church
The Little Orchestra Society
Toledo, Ohio

ORPHA OCHSE

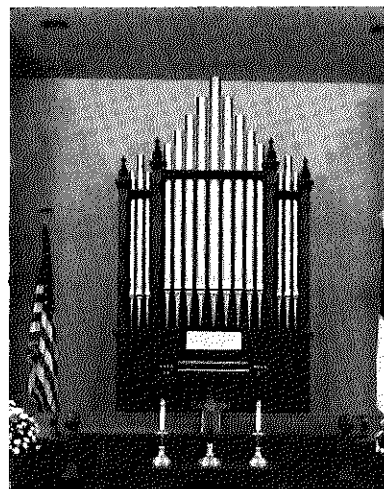
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Great:

Spire Flute 8'	58
Principal 4'	58
Mixture II-III, 1 1/3'	162

Positive:

Stopped Flute 8'	58
Chimney Flute 4'	58
Principal 2'	58
Sesquialtera II, 2 2/3'	116

Pedal:

Stopped Bass 16'	27
------------------	----

Great to Pedal

Positive to Pedal

E. & G. G. Hook & Hastings, Op. 826, 1876, rebuilt 1977 by Michael A. Loris

Wednesday, 28 June

- 8:00 a.m. Registration and Exhibits open, Durgin Hall
 8:30 a.m. Buses leave Durgin Hall for Lowell
 9:00 a.m. RECITAL, Kenneth Wolf, St. Peter's R.C. Church, Lowell: Hook & Hastings Co., Op. 1848, 1899; new console, Rostron Kershaw, 1963; 3m
 10:00 a.m. RECITAL, Ernest May, St. John's Episcopal Church, Lowell: Geo. H. Ryder, Op. 3, 1872; 2m; assisted by Walter Chesnut, Trumpet
 11:30 a.m. RECITAL, Charles Krigbaum, West Concord Union Church, Concord: William Stevens, 1869; rebuilt Philip A. Beaudry Co., 1971; 2m
 12:45 p.m. Lunch, Acton Congregational Church, Acton
 2:00 p.m. RECITAL, James Christie, Acton Congregational Church, Acton: J. H. & C. S. Odell, Op. 252, 1888; rebuilt, Andover Organ Co., 1977; 2m
 3:15 p.m. RECITAL, Donald Olson, United Church of Shirley, Shirley Village: A. B. Felgemaker, Op. 882, 1905; 2m
 4:00 p.m. RECITAL, Brian Jones, First Church of Christ (Unitarian), Lancaster: Wm. B. D. Simmons & Co., 1869; rebuilt, Andover Organ Co., 1964; 2m
 6:00 p.m. Dinner, Bull Run Tavern, Shirley
 8:00 p.m. RECITAL, John Skelton, First Parish Meetinghouse, Shirley Center: Geo. Stevens, 1847; 2m; assisted by Marcia Mulrone, Baroque Flute

Dr. Anne Parks

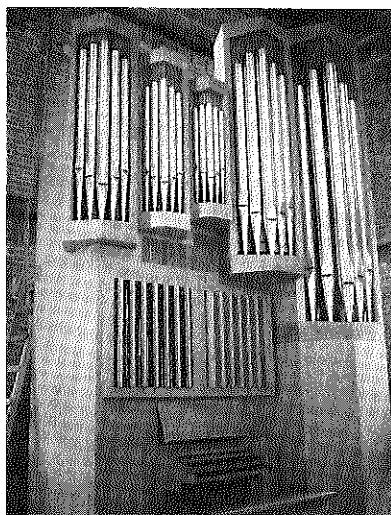
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Grace Church
 Newark, N. J.



Op. 18, 1978

St. Andrew's Episcopal Church
 Stillwater, Oklahoma



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17 stops 21 ranks

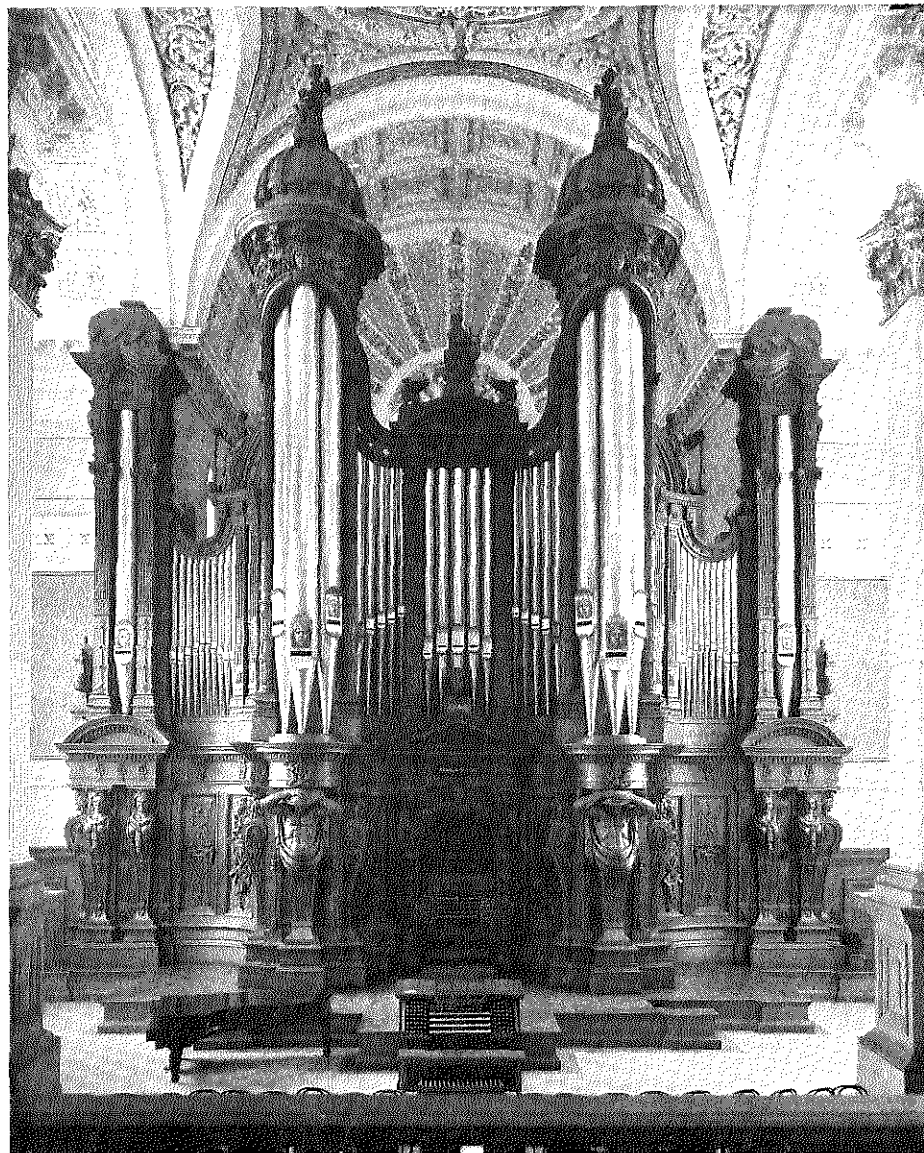
mechanical key and stop action
 four mechanical combinations
 and general cancel

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

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

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

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



Methuen Memorial Music Hall
(pre-1946 photograph)

Thursday, 29 June

- 8:00 a.m. Registration and Exhibits open, Durgin Hall
- 8:45 a.m. Buses leave Durgin Hall for Lowell
- 9:00 a.m. RECITAL, Carroll Hassman, Pawtucket Congregational Church, Lowell:
James Cole, Op. 281, 1905; 2m
- 9:55 a.m. RECITAL, Harold Knight, Fifth Street Baptist Church, Lowell: J. E.
Willcox & Co., Op. 15(20), 1871; 2m
- 10:50 a.m. RECITAL, Permelia Sears, Centralville United Methodist Church, Lowell:
Stevens & Co., 1853; 2m; rebuilt, Wm. B. Goodwin, 1886 and 1910; 3m
- 12:05 p.m. RECITAL, Kristin Johnson, Forest Street Union Church, Methuen: Methuen
Organ Co., 1898; rebuilt, Andover Organ Co., 1965; 2m
- 1:05 p.m. Lunch, St. George's Ebenezer Primitive Methodist Church, Methuen
- 2:00 p.m. RECITAL, Donald R. M. Paterson, St. George's Ebenezer Primitive Metho-
dist Church, Methuen: James E. Treat & Co., 1889; rebuilt, Andover
Organ Co., 1963; 2m
- 3:35 p.m. RECITAL, Deborah Sohn, Evangelical Lutheran Church of the Redeemer,
Lawrence: Andover Organ Co., Op. 28, 1959; 2m
- 4:40 p.m. RECITAL, Thomas Murray, St. Andrew's Episcopal Church, Methuen: Methuen
Organ Co., 1905; 2m
- 5:45 p.m. Dinner, St. Andrew's Episcopal Church, Methuen
- 8:00 p.m. RECITAL, Rosalind Mohnsen, Methuen Memorial Music Hall (Serlo Hall),
Methuen: E. F. Walcker & Co., Op. 200, 1857-1863; rebuilt, Methuen
Organ Co., 1909; rebuilt, Aeolian-Skinner Organ Co. (G. Donald Har-
rison), Op. 1103, 1947; 4m

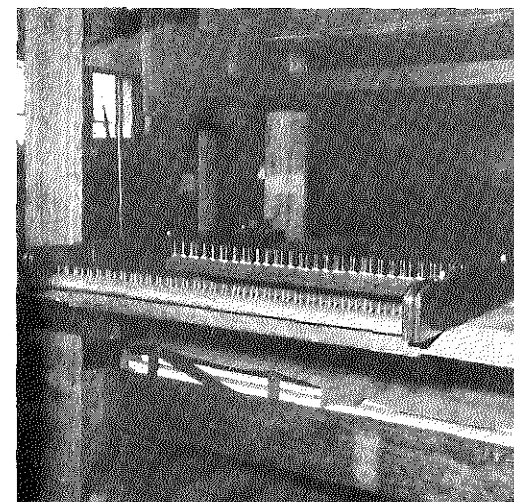
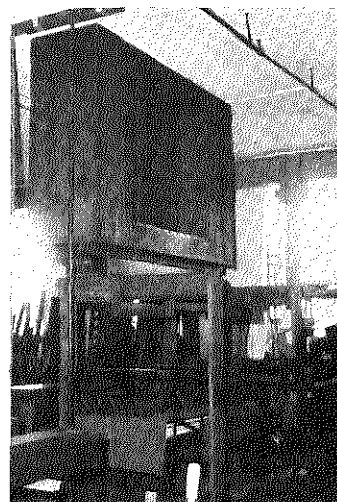
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Built for St. Margaret's R. C. Church, Dorchester, Mass., this 2-7 tracker was altered around the turn of the century by the builder for the basement chapel at St. Margaret's. Relocated through the Organ Clearing House, the organ is being renovated and tonally altered by Richard C. Hamar for installation at Our Lady of Sorrows R. C. Church, Essex, Connecticut. The photographs show the organ in our shop, in the process of renovation.

William R. Fisher Recital Hall, Cyrus B. Durgin Hall,

University of Lowell, Lowell

Schlicker, Buffalo, N.Y., 1978

Manual I:

Rohrbordun 8' 58
Prinzipal 4' 58
Mixture 1 1/3' IV 232

Manual II: (enclosed)

Gedeckt 8' 58
Rohrflöte 4' 58
Gemshorn 2' 58
Sesquialtera 2 2/3' II 116

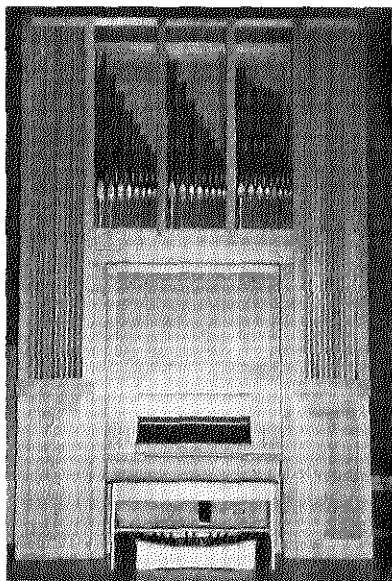
Pedal:

Subbass 16' 30
Bordun 8' 12
Choralbass 4' 30

Couplers:

II-I
I-P
II-P

The couplers are operated by unlabeled hitch-down pedals. The Subbass - Bordun rank is unified mechanically.



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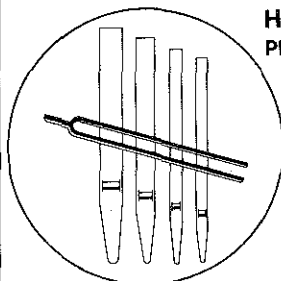
General pistons 1 - 8
(in two rows)

Choir
Swell
Crescendo
(balanced "shoes")

Gr. to Ped.
Sforz.
(reversibles)

Tutti I
Tutti II
(disconnected)

Pedal pistons 1 - 8
(in two rows)



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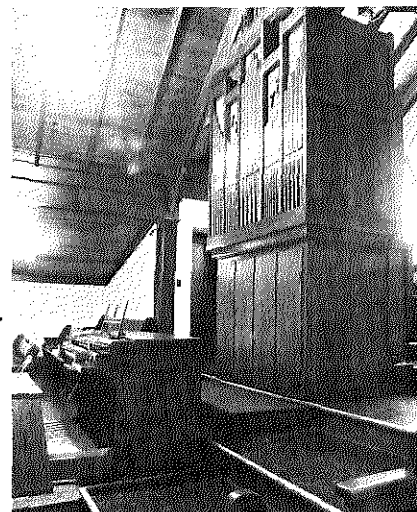
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Great	Rohrfloete	8'	56
	Gemshorn (soft) TC	8'	44
	Principal	4'	56
	Waldfloete	2'	56
	Mixture III-IV	1 1/3'	188
Swell	Gedacktpommer	8'	56
	Koppelfloete	4'	56
	Principal	2'	56
	Sesquialtera II, TC	2 2/3'	88
Pedal	Subbass (Oak)	16'	30
Swell to Great; Swell to Pedal; Great to Pedal; Mechanical action			

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Couplers:

(above Choir keys)

Swell to Pedal 8
Great to Pedal 8
Choir to Pedal 8
Positiv to Pedal 8
Swell to Pedal 4
Choir to Pedal 4

Swell 16
Swell 4

Swell to Great 8
Choir to Great 8
Positiv to Great 8

Choir 16
Choir 4

Swell to Positiv 16
Swell to Positiv 8
Swell to Positiv 4

Great on Positiv
Positiv on Great
(one tablet; transfer switch)

below Choir keys:

Ch. to Ped.
Choir pistons 1 - 8

below Swell keys:

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

below Great keys:

General pistons 5 - 8
Gr. to Ped.
Great pistons 1 - 8

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Pos. to Gr.

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Positiv pistons 1 - 8
Sw. to Pos.
Ch. to Pos.
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This organ was built in 1850 by Henry Erben of New York City and altered by George Jardine & Son in 1861. The original home of the organ is not known, but for many years the instrument was in the Advent Christian Church in Biddeford, Maine. Relocated through the Organ Clearing House, the organ was restored in 1978 for Bates College by the Andover Organ Company. The photograph shows the organ during restoration in our shop.

Choir: (enclosed)

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

Pedal:

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

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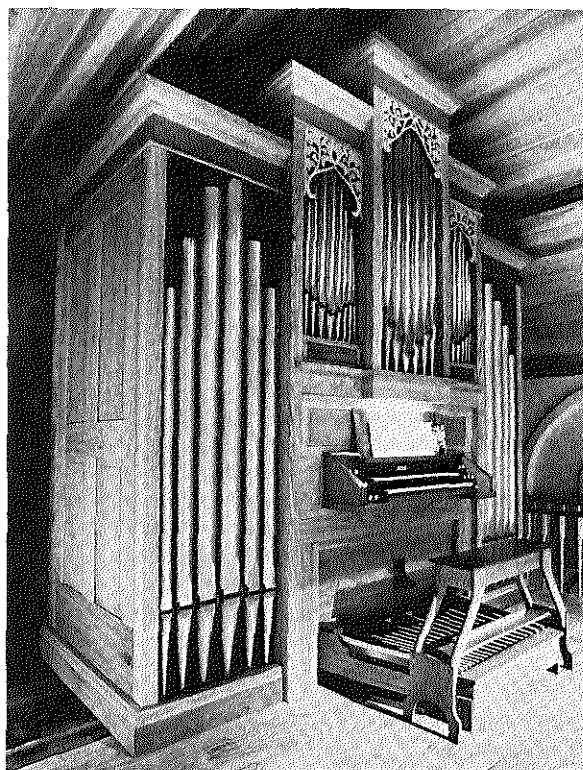
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St. John's Church, No. Charleston, South Carolina

Built by Hook & Hastings Co., Boston, Massachusetts, Op. 2192, 1908

Rebuilt and Enlarged by Mann & Trupiano, New York City, Op. 8, 1977

Built for the Methodist Church, Oxford, Massachusetts, the instrument was moved to the residence of Norman Kenward in Spencer, Massachusetts, when the Oxford building was sold to the Masons. After Mr. Kenward's death, the organ was purchased for St. John's Church, and extensively rebuilt by Mann & Trupiano in their shop in the historic Soho district of Manhattan, retaining the excellent mechanical action.

Relocated through the Organ Clearing House, Harrisville, New Hampshire.

The First Parish Church (Unitarian-Universalist),

Billerica

Emmons Howard, Westfield, Mass., 1890
rebuilt - Andover Organ Co., Methuen, Mass., 1970

original stoplist

<u>Great:</u>		<u>Swell:</u>	
Open Diapason	8' 58	Bourdon	16' 49
Dulciana	8' 58	Open Diapason	8' 58
Melodia	8' 58	Salicional	8' 58
Octave	4' 58	AEolina	8' 58
Flute d'Amour	4' 58	Stopd Diapason	8' 58
Super Octave	2' 58	Violina	4' 58
Trumpet	8' 58	Flute Harmonic	4' 58
		Oboe	8' 46
<u>Pedal:</u>		Bassoon	8' 12
Bourdon	16' 27	Tremolo	
Flöte	8' 27		
<u>Labeled pedals:</u>		<u>Couplers:</u>	
Piano Great		Swell to Great	
Forte Great		Great to Pedal	
		Swell to Pedal	
		Bellows Signal	

present stoplist

<u>Great:</u>		<u>Swell:</u>	
Gedeckt	16' 49	Stopd Diapason	8' 58
Open Diapason	8' 58	Spitzflute	4' 58
Gamba	8' 58	Principal	2' 58
Stopd Diapason	8' 58	Flautino	2' 58
Octave	4' 58	Larigot	1 1/3' 58
Flute d'Amour	4' 58	Sesquialtera	II 116
Fifteenth	2' 58	Cymbal	II 116
Mixture	III 174	Oboe	8' 58
Trumpet	8' 58	Tremolo	
<u>Pedal:</u>		<u>Couplers:</u>	
Sub Bass	16' 27	Swell to Great	
Lieblich Gedeckt	16' 27	Great to Pedal	
		Swell to Pedal	
Two combination pedals as listed above.		Bellows Signal	

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Methuen Memorial Music Hall, Methuen

E. F. Walcker & Co., Ludwigsburg,
Württemberg, Bavaria, Op. 200, 1857-1863
rebuilt - Methuen Organ Co., Methuen, 1909
rebuilt - Aeolian-Skinner Organ Co.,
Boston, Op. 1103, 1947

Great:

Principal	16'	61
Viola Major	16'	61
Bourdon	16'	61
Principal	8'	61
Gemshorn	8'	61
Gedeckt	8'	61
Quint	5 1/3'	61
Octave	4'	61
Spitzflöte	4'	61
Koppelflöte	4'	61
Flûte d'Amour	4'	61
Terz	3 1/5'	61
Quint	2 2/3'	61
Super Octave	2'	61
Waldfloete	2'	58
Terz	1 3/5'	61
Septième	1 1/7'	61
Cornet	IV-VI	311
Fourniture	IV	244
Scharff	IV	244
Kleine Mixtur	IV	244
Trumpet	16'	61
Trumpet	8'	68
Claron	4'	96
Tremulant		

Swell:

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

Positiv:

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

Wesley A. Day, FAGO,
Ch.M., FTCL
St. Mark's Church
1625 Locust Street
Philadelphia, Pennsylvania 19103



First Parish Church (Unitarian-Universalist), Billerica

The organ was built for the First Methodist Episcopal Church, Holyoke, Mass., and relocated through the Organ Clearing House. The Billerica church was ruined by fire on December 26, 1967, and the present structure is essentially a replica of the 1797 building, "Greek Revivalized" in 1844. The damaged organ was a two-manual S. S. Hamill, built in 1869, purchased, altered, and renumbered Opus 369 in 1886, and rebuilt by the Andover Organ Co. in 1957.

The cherry case front of the Howard instrument was lowered, and its completion and the installation of proper stop labels await additional funds. Robert J. Reich of the Andover Organ Co., and then the organist of the church, effected the tonal changes. The only new pipes are in the Cymbal. While the Hamill/Andover and Howard organs provided a majority of the rescaled, repitched, and revoiced pipework, there are ranks from organs by Hook, Lane, Morey, and an unknown New York builder. The Oboe and Bassoon knobs now draw together.

The 1890 dedication program was published in The Boston Organ Club Newsletter for May & June, 1975.

First Congregational Church, Billerica

S. S. Hamill, East Cambridge, Mass., 1890
rebuilt - Andover Organ Co., Methuen, Mass., 1966

Original Great:

Open Diapason 8' 61
Keraulophon 8' 61
Dulciana 8' 49
Melodia 8' 49
St. Diap. Bass 8' 49
Octave 4' 61
Flute 4' 61

Swell:

Open Diapason 8' 49
Dolcissimo 8' 49
St. Diap. Treble 8' 49
St. Diap Bass 8' 12
Flute Harmonic 4' 61
Piccolo 2' 61
Oboe 8' 49
Tremulant

Present Great:

Open Diapason 8' 61
Dulciana 8' 49
Melodia 8' 49
St. Diap. Bass 8' 12
Octave 4' 61
Flute 4' 61
Mixture III 183

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Unlabeled pedals:

Piano Great
Forte Great

Pedal:

Sub Bass 16' 27

Hamill's "Signal for
Blower" is now labeled
"Blower Switch".

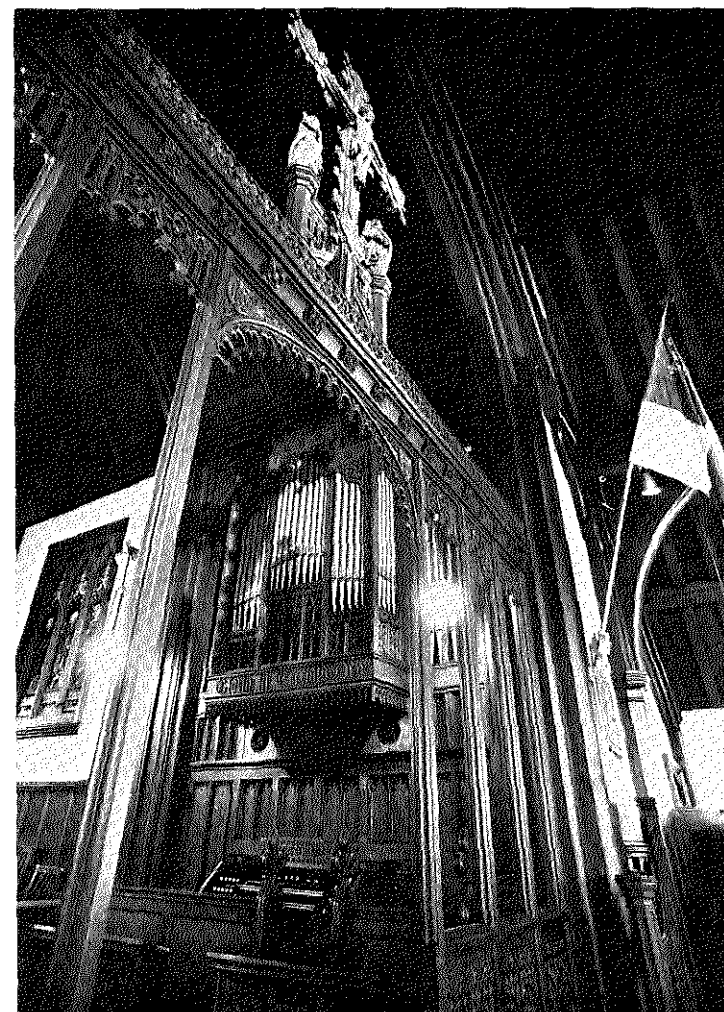
The organ was moved when the church interior was enlarged in 1928. The Dulciana and Dolcissimo have always been "grooved" to the St. Diap. Bass octaves, and the pipes speak at a softer dynamic level. In addition to the new Mixture, the Octave was re-scaled and the organ repitched.

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St. Andrew's Episcopal Church, Methuen

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South Hadley, Massachusetts

GERRY SHAMDOSKY

Fellow
American Guild of
Pageturners

St. Andrew's Episcopal Church, Methuen

Methuen Organ Co., 1905

Great:

Open Diapason	8'	61
Viol D'Gamba	8'	61
Dolcissimo	8'	61
Melodia	8'	61
Quintadena	8'	61
Octave	4'	61
Flute D'Amour	4'	61
Twelfth	2 2/3'	61
Fifteenth	2'	61

Pedal:

Open Diapason	16'	30
Bourdon	16'	30

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Swell:

Bourdon Treble	16'	49
Bourdon Bass	16'	12
Open Diapason	8'	61
Salicional	8'	61
Dolcissimo	8'	61
Stopped Diapason	8'	61
Octave	4'	61
Violina	4'	61
Flute Harmonique	4'	61
Mixture	III	183
Cornopean	8'	61
Oboe	8'	61

Labeled pedals:

Tremolo (Swell)
Swell Piano
Swell Forte
Swell Fortissimo
Reversible Gr. to Ped.
Great Piano
Great Fortissimo

The manual key action is tracker; the stop and pedal actions are tubular-pneumatic; and the chests are ventill.

The building and organ were given to the parish (then named All Saints) by Edward F. Searles. The Boston Organ Club Newsletter for May 1966 contains some additional details.

THOMAS MURRAY

ST. PAUL'S CATHEDRAL

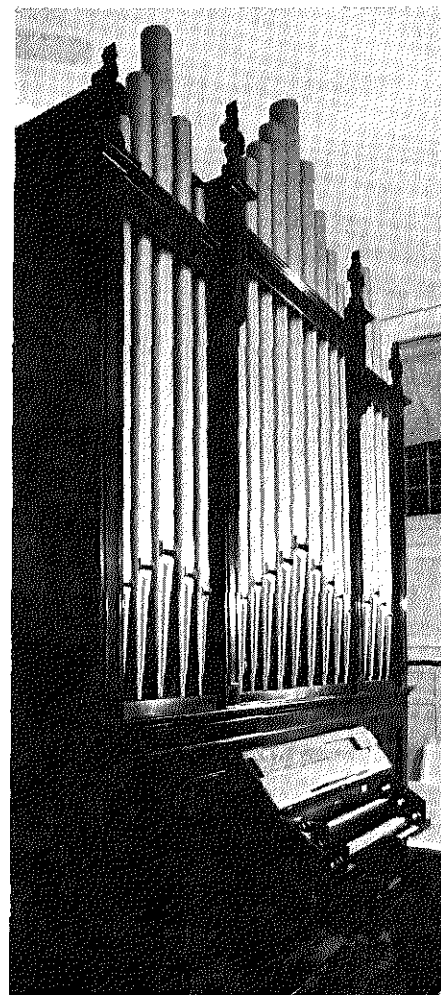
BOSTON 02111

In Memoriam

James Mayton

In Memoriam

Dorothy Robb



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United Methodist Church, Woburn

Geo. H. Ryder & Co., Boston, Op. 124, 1884

<u>Great:</u>		<u>Swell:</u>	
Open Diapason	8' 61	Bourdon	16' 49
Dulciana	8' 61	Keraulophon	8' 49
Melodia	8' 61	Stopped Diapason	8' 61
Octave	4' 61	Violin	4' 61
Flute d'Amour	4' 61	Flageolet	2' 61
		Oboe	8' 49
<u>Pedale:</u>		<u>Tremolo:</u>	
Sub Bass	16' 27	<u>Unlabeled pedals:</u>	
		Piano Great	
		Forte Great	
<u>Couplers:</u>		<u>Water Motor</u>	
Swell to Great		<u>Blowers Signal</u>	
Great to Pedale			
Swell to Pedale			
Octave Coupler (Gr. 4')			

The Keraulophon is "grooved" to the Stopped Diapason in the bass octave, and the pipes speak at a softer dynamic level. The Octave and Oboe were revoiced about fourteen years ago. The Octave Coupler is operated by an unlabeled hitch-down pedal, and the Water Motor knob apparently never controlled such an engine.

The organ was built in Mr. Ryder's shop in Reading, and it was moved from the former church building to the present edifice in 1890. Details regarding the organ are in The Boston Organ Club Newsletter for September, 1965.

Architectural Acoustics

Tracker Organ Design

DR. JAMES F. HYDE, JR., *Consultant*

501 Van Dyke Avenue

Ripon, Wisconsin 54971

Evangelical Lutheran Church of the Redeemer,

Lawrence

Andover Organ Co., Methuen, Mass., Op. 28, 1959

<u>Manual I:</u>		<u>Manual II:</u>	
Hohlflöte	8' 56	Spillflöte	8' 39
Principal	4' 56	Rohrflöte	4' 56
Terzian	II 74	Prestant	2' 56
Scharff	III 168		
<u>Pedal:</u>		<u>Couplers:</u>	
Gedeckt Bass	16' 32	II-I	
Gedeckt	8' 12	I-P	
Gedeckt Flöte	4' 12	II-P	
Fagott	16' 32		

Manual II is enclosed with Brustwerk doors. The Pedal and stop action is electric; the couplers are operated by unlabeled hitch-down pedals. The Terzian is a Sesquialtera from C₀ to c₃, and the 17 basses of the Spillflöte are borrowed electrically from the Gedeckt. The Fagott was added in 1976.

The organ was the first "tracker revival" instrument built in the eastern United States, the product of the firm when it was owned by Charles B. Fisk and Thomas W. Byers.

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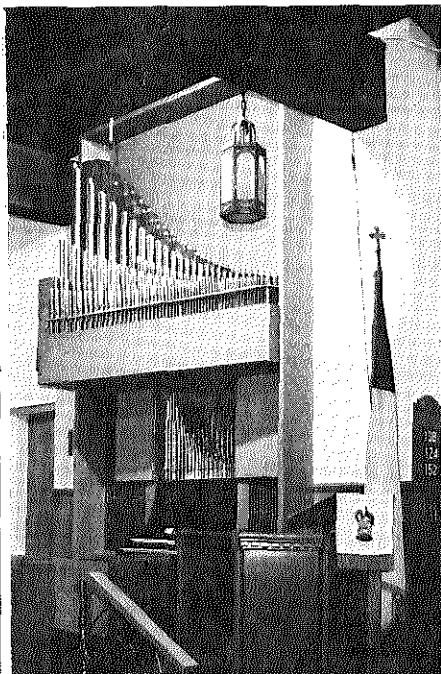


CAROL TETI

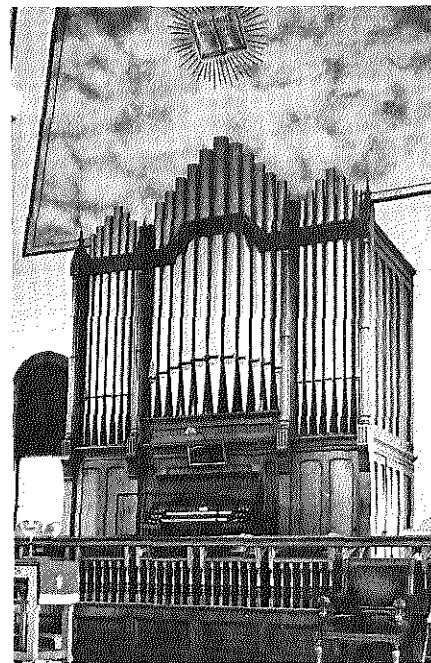
Indiana University of Pennsylvania

Music Department

Indiana, Pennsylvania 15701



Redeemer Lutheran



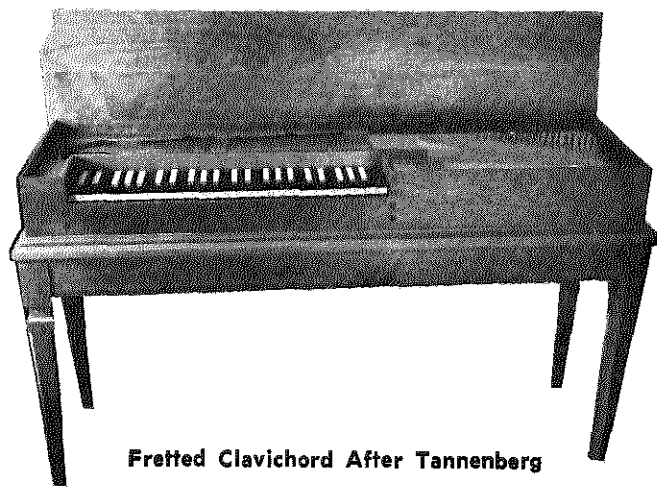
Methodist Church, Woburn

RICHARD S. RUCK

Organist

Touro Synagogue
Fourth Church of Christ,
Scientist
New Orleans, La.

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St. Charles Borromeo Roman Catholic Church, Woburn

E. & G. G. Hook & Hastings, Boston, Op. 646, 1872

Great:		Swell:	
Bourdon	16' 58	Op. Diap'n	8' 58
Op. Diap'n	8' 58	Viola	8' 58
Dulciana	8' 58	St'd Diap'n	8' 58
Melodia	8' 58	Violina	4' 58
Octave	4' 58	Flauto Traverso	4' 58
Twelfth	3' 58	Flautino	2' 58
Fifteenth	2' 58	Cornopean	8' 58
Mixture	IV 232	Oboe	8' 46
Trumpet	8' 58	Bassoon	8' 12
		Tremulo	

Pedal:		Couplers:	
Op. Diap'n	16' 27	Manual Coupler (Sw. to Gr.)	
Bourdon	16' 27	I M to Ped	
V'cello	8' 27	II M to Ped	

Unlabeled pedals:

Great Piano
Great Forte Bellows Signal

The hitch-down Swell pedal has been replaced by a balanced pedal. Unfortunately, the decorated front pipes and the handsome black walnut case were painted a few years ago. The organ is described in detail in The Boston Organ Club Newsletter for September, 1965.

Greetings from **MONADNOCK CHAPTER, AGO**

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Saint Paul's

Woodside, N. Y.

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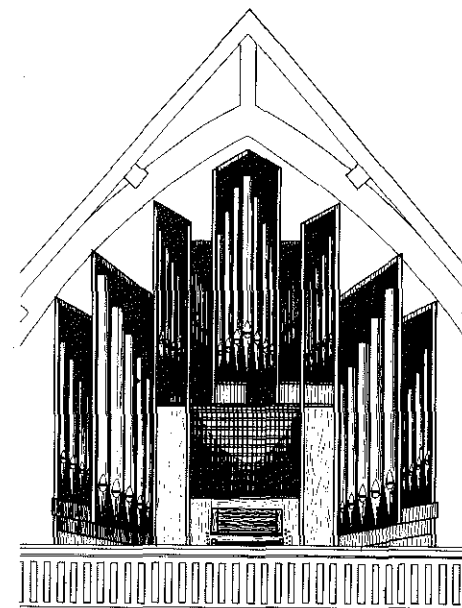
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2 Manuals — 19 Ranks

SAINT OLAF COLLEGE

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2 Manuals — 7 Ranks

POSITIV ORGAN

1 Manual — 8 Ranks



Work under Contract—

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Mankato, Minnesota
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WEST ZION MENNONITE CHURCH

Moundridge, Kansas
2 Manuals — 19 Ranks



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LAKE CITY, IOWA U. S. A.

51449

edifice and the exhibition organ, given to St. George's congregation by Mr. Searles, were dedicated in May, 1906. The console was (and is) detached; the "pure Corinthian" oak case designed by Henry Vaughan displays the pure tin basses of the Great Open Diapason and Viola da Gamba; and eleven stops were of tin.

Ernest M. Skinner electrified the organ in 1948 (during his final period as an active builder), and the Cornopean and Mixture were removed for use elsewhere. A second-hand console utilized the Treat stop knobs, and most of the old console was stored in the church. The 1962-63 rebuilding included the restoration of the original console shell and tonal changes that the congregation could afford. The claim that the work was "the world's first retrackerization" has never been disputed. The present stop, combination, and Pedal actions are electric. The Chimes are in the Swell box; the Bourdon Bass is unenclosed; and the Cornet has a III-II treble of flue pipes. The couplers are operated by hitch-down pedals, and the compass of the Pedal keyboard is 32 notes.

The Congregational Church in Avalon
Santa Catalina Island
California
(Gathered in 1889)

Woodberry & Harris 1889 II/12
Installation & Dedication late summer 1978

Mr. & Mrs. D. Raymond Brothers, Donors
Mr. Robert Salisbury, Organist
The Rev. Burkert Cree, Pastor

Obtained through the Organ Clearing House

Restoration by
Manuel Rosales & Associates,
 Organ Builders, Los Angeles

Originally in the
First Universalist Church,
 Melrose, Massachusetts

Best Wishes

from the

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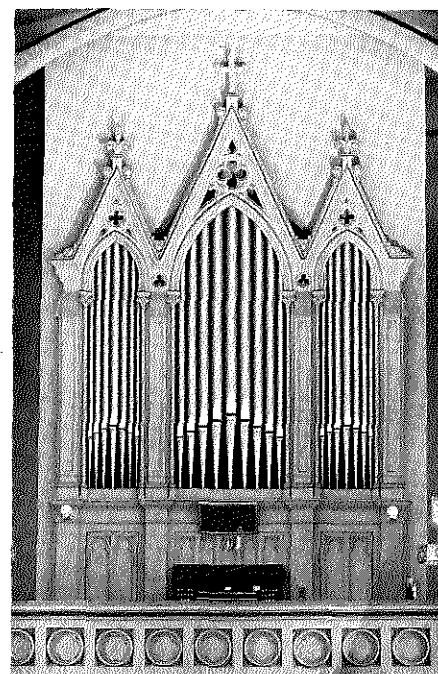
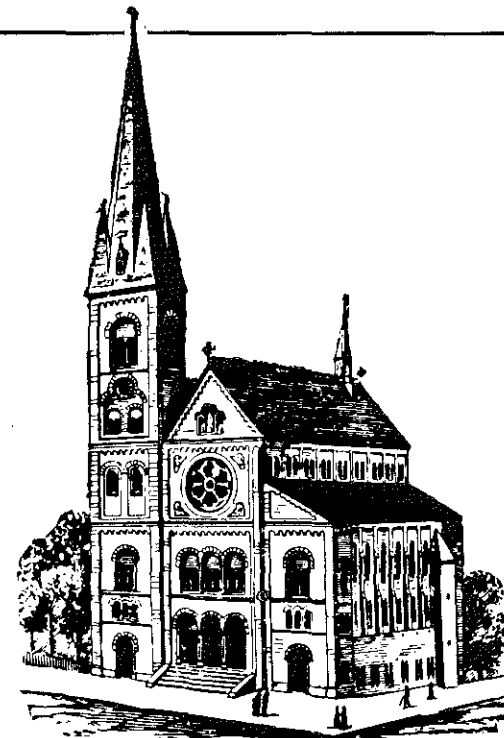
Headquarters:

St. Alphonsus Church

home of

E. & G. G. Hook No. 576

1871



St. Charles, Woburn

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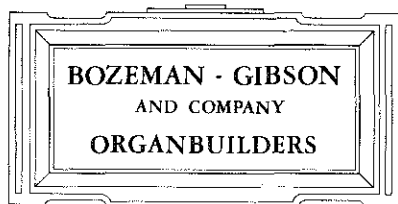


Restoration:

Geo. Jardine & Son, 1878

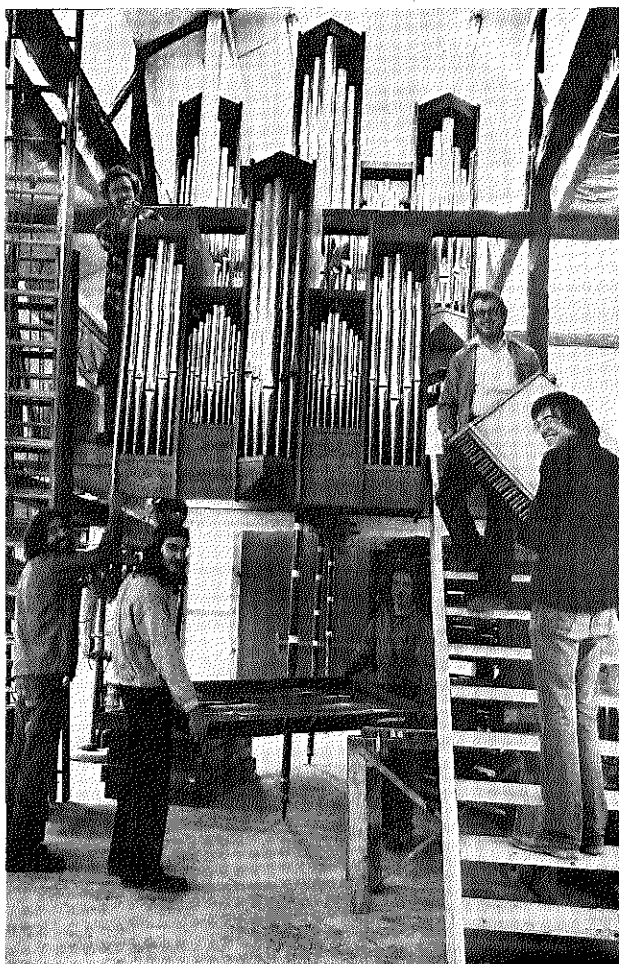
for

St. Nicholas of Tolentine Church
 The Bronx, New York



RFD one (route 107) Deerfield, New Hampshire 03037

FAITH LUTHERAN CHURCH
 Syosset, Long Island, New York
 Opus 14



Opus 14 under construction in our shop - Spring '78

Great:
 Principal 8'
 Chimney Flute 8'
 Gemshorn 8'
 Celeste 8'
 Octave 4'
 Spire Flute 4'
 Recorder 2'

 Sesquialter II ranks
 Mixture IV ranks
 Trumpet 8'

Chair:
 Stopped Diapason 8'
 Principal 4'
 Spindle Flute 4'
 Nazard 2 2/3'
 Octave 2'
 Tierce 1 3/5'
 Larigot 1 1/3'
 Sharp Mixture III ranks
 Cremona 8'

Pedal:
 Bourdon 16'
 Principal 8' (Gr.)
 Chimney Flute 8' (Gr.)
 Choralbass 4'
 Trombone 16'
 Trumpet 8' (Gr.)

Couplers:
 Great/Pedal
 Chair/Pedal
 Chair/Great
 Tremulant
 Cymbal Star
 Detached Console
 Balanced Swell Pedal
 (controls Great except
 for Principal)

present stoplist

Great:		Swell:	
Quintaton	16' 49	Bourdon Treble	16' 49
Open Diapason	8' 61	Bourdon Bass	16' 12
Viola da Gamba	8' 61	Open Diapason	8' 61
Melodia	8' 61	Dolce	8' 61
Octave	4' 61	Dolce Celeste	8' 61
Flute d'Amour	4' 61	Stopped Diapason	8' 61
Twelfth	2 2/3' 61	Octave	4' 61
Fifteenth	2' 61	Harmonic Flute	4' 61
Mixture	III 183	Piccolo	2' 61
Chimes (F ₀ -f ₂)	25 tubes	Cornet	III 176
		Oboe	8' 61
		Clarion	4' 102
		Tremolo	
Pedal:			
Diapason	16' 30		
Bourdon	16' 30		

Combination action:

4 General pistons,
 duplicated by toe studs
 4 Great & Pedal pistons
 4 Swell & Pedal pistons

Couplers:

Swell to Great
 Great to Pedal
 Swell to Pedal
 Crescendo pedal

The organ was displayed in Old South Meeting House, Boston, and heard in a series of recitals in 1889-90. It was moved to Methuen and for fifteen years was the exhibition organ in the factory of James E. Treat & Co., later the Methuen Organ Co. The building, which burned in 1943, was attached to the present Methuen Memorial Music Hall, and the firm was subsidized by Edward F. Searles. The new church

WILLIAM WEAVER

Saint Anne's Church
 Atlanta

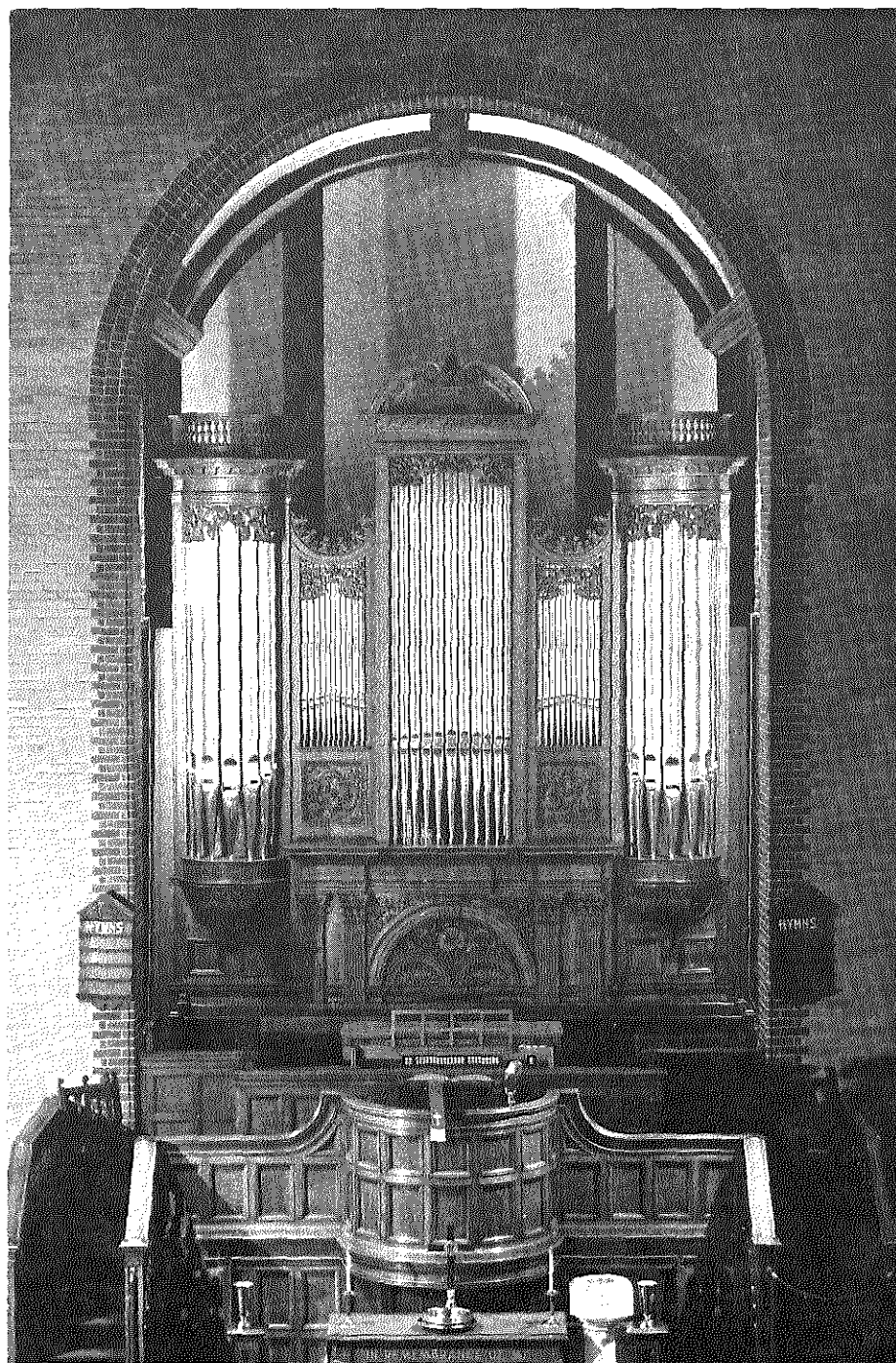
Gustav Bittrich

Saint George's Episcopal Church
 Maplewood, New Jersey

PETER T. CAMERON

Editor,
The Keraulophon

ANDOVER
 Box 36 Methuen, Massachusetts 01844



St. George's Ebenezer Primitive Methodist Church, Methuen

First Congregational Church, Woburn

E. & G. G. Hook, Boston, Op. 283, 1860
rebuilt - John D. Brennan, Reading, Mass., 1913

Great:

Open Diapason	8'	56
Gamba	8'	56
Dulciana	8'	56
Melodia	8'	39
St. ^d Diapason Bass	8'	17
Principal	4'	56
Fifteenth	2'	56
Mixture	II	112
Trumpet Treble	8'	44
Trumpet Bass	8'	12

Pedal:

Dble. Open		
Diapason	16'	27
Dble. St. ^d		
Diapason	16'	27
Violoncello	8'	27
Grand Possaune	16'	27

Couplers:

Swell to Great	
Swell to Choir	
Choir to Great Sub 8 ^{ves}	
Great to Pedals	
Swell to Pedals	
Choir to Pedals	
Pedals at Octaves	

Pedal Check (removed)
Bellows Signal

Swell:

Bourdon Treble	16'	44
Bourdon Bass	16'	12
Open Diapason	8'	56
Salicional	8'	56
Viol di Gamba	8'	44
St. ^d Diapason		
Treble	8'	44
St. ^d Diapason Bass	8'	12
Principal	4'	56
Violin	4'	56
Flute Harmonique	4'	56
Fifteenth	2'	56
Trumpet Treble	8'	44
Trumpet Bass	8'	12
Oboe	8'	44
Tremulant		

Choir: (unenclosed)

Eolina	16'	44
Open Diapason	8'	56
Dulciana	8'	56
Viol d'Amour	8'	44
Clarabella	8'	44
St. ^d Diapason		

Treble	8'	44
St. ^d Diapason Bass	8'	12
Flute á Chimnee	4'	56
Celestina	2'	56
Clarionet	8'	44

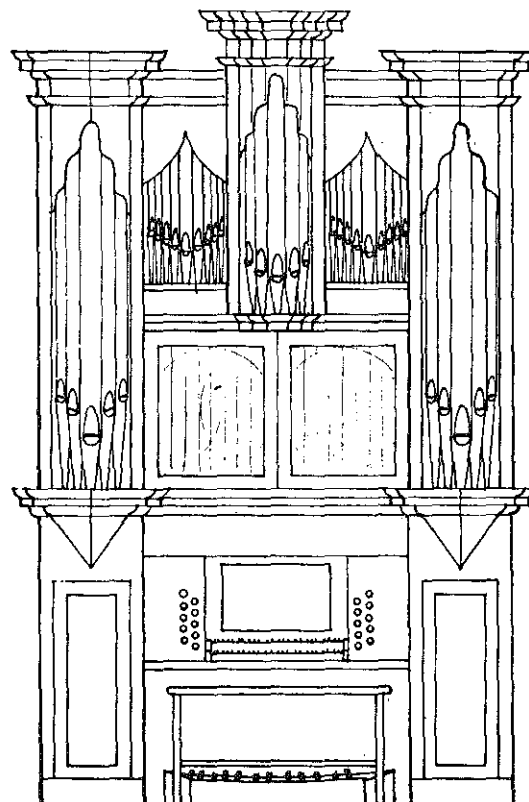
Unlabeled pedals:

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

The bass octave of the Viol d'Amour is "grooved" to the Dulciana, and the latter rank is now tuned

sharp as a Celeste. The Bourdon Bass is unenclosed. There is no Choir to Great unison coupler, and the 4' Pedals at Octaves is disconnected. The screen in front of the Swell box is not original.

Mr. Brenman's alterations included new manual keyboards, additional combination pedals, a balanced Swell pedal, and the vertical shutters. The Great Twelfth and an additional Mixture II were replaced by the Gamba and Dulciana, respectively. An enclosed open metal bass octave was added to the Swell Open Diapason, and the Salicional replaced a two-rank Mixture, probably labeled "Dulciana Cornet". The Choir Open Diapason received a bottom octave, and the 4' Celestina was moved to 2' pitch. Details regarding the pipework are in The Boston Organ Club Newsletter for September, 1965.



GREAT (Manual One)

8' Principal
8' Chimney Flute
4' Octave
2' Recorder
IVr Mixture
8' Trumpet

ECHO (Manual Two)

8' Stopped Flute
4' Spire Flute
2' Principal
1' Fife
IIr Sesquialtera

PEDAL ORGAN

16' Subbass
8' Principal
16' Bassoon

*St. Mary's Episcopal Church
East Providence, Rhode Island
Op. 18, 1978*

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Plant: 799 West Water Street, Taunton, Massachusetts 02780

St. George's Ebenezer Primitive Methodist Church,

Methuen

James E. Treat & Co., Boston, 1889
rebuilt - Andover Organ Co., Methuen, 1963

original stoplist

Great:

Open Diapason	8'	61
Viola di Gamba	8'	61
Dulciana	8'	61
Melodia	8'	49
Stop'd Bass	8'	12
Quintadena	8'	61
Octave	4'	61
Flute d'Amour	4'	61
Twelfth	2 2/3'	61
Fifteenth	2'	61

Pedal:

Open Diapason	16'	30
Bourdon	16'	30

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Signal

Swell:

Bourdon Treble	16'	49
Bourdon Bass	16'	12
Open Diapason	8'	61
Salicional	8'	61
Dolcissimo	8'	61
Stop'd Diapason	8'	61
Octave	4'	61
Violin	4'	61
Flute Harmonique	4'	61
Flautino	2'	61
Mixture	III	183
Cornopean	8'	61
Oboe	8'	61

Labeled pedals:

Swell P
Swell F
Swell FF
Gr. to Ped. Reversible
Great F
Great P
Tremolo (Swell)

DONALD R. M. PATERSON

University Organist
and
Sage Chapel Choirmaster

CORNELL UNIVERSITY
ITHACA, NEW YORK

In Memoriam

Ellsworth George Daniel Paterson

10 December 1898 — 8 September 1977



First Congregational Church, Woburn



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First Unitarian Church, Woburn

Samuel Walter

Douglass College of Rutgers,
the State College of New Jersey
Karl Schuke Orgel, 1976, 3/42

Greetings from

St. Mark's Church, Candor, N.Y.

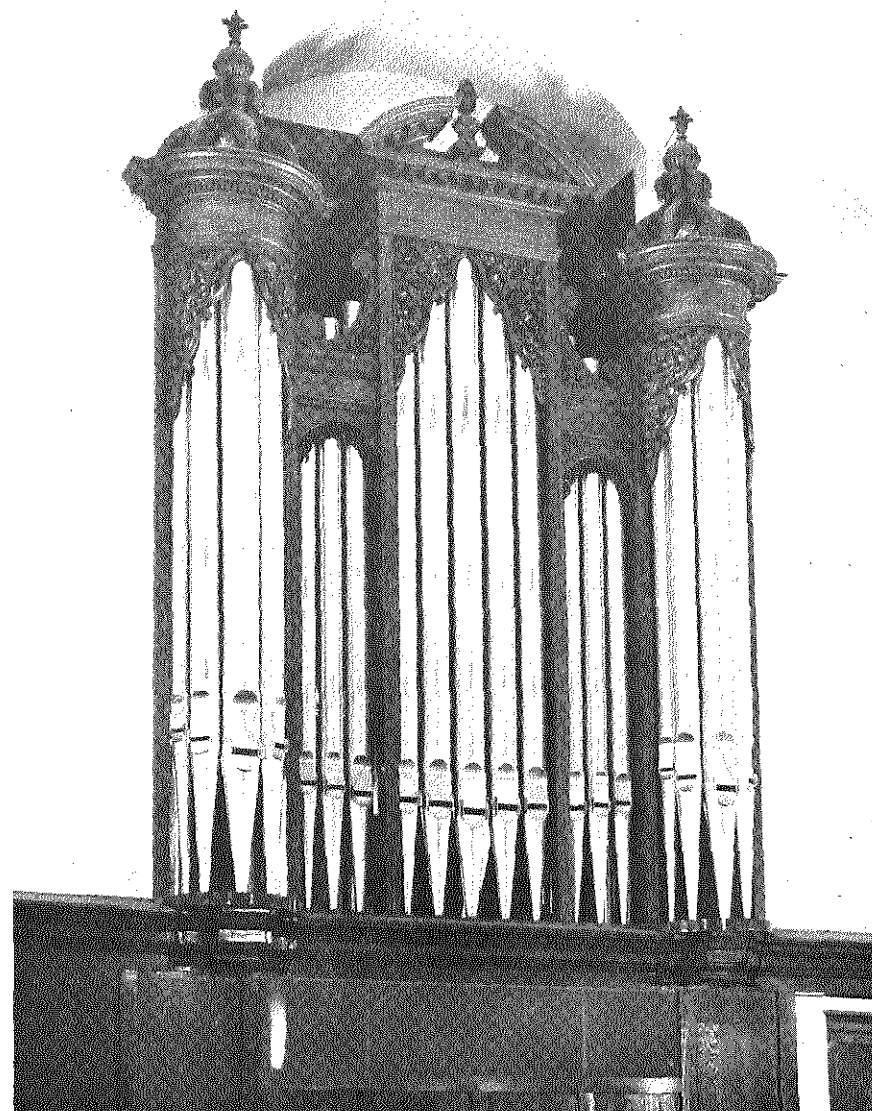
*(John G. Marklove 2-25, 1867; to be restored
in time for Convention 25, 1980.)*

St. Thomas' Church, Slaterville Springs, N.Y.

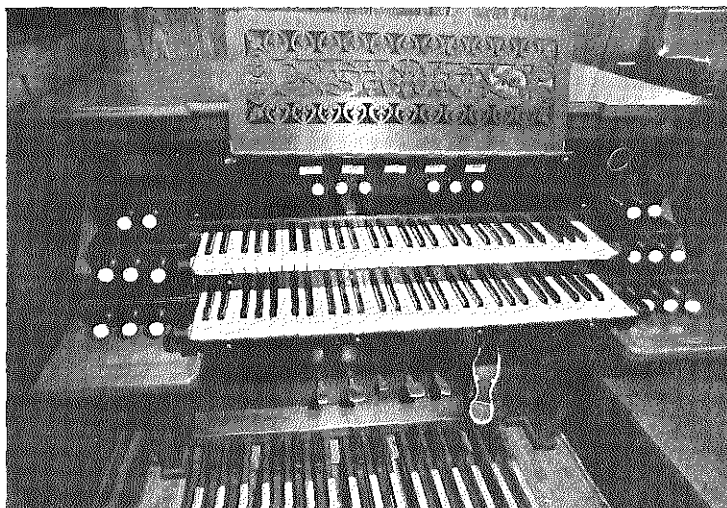
*(Unknown builder c. 1860; rebuilt Adam Stein 1898;
relocated through the Organ Clearing House;
restoration completed 1978.)
The Rev. Culver L. Mowers*

The console is detached, and the Great 8' Open Diapason basses in the case front are pure tin. The Gedeckt is the old Quintadena, and the Octave was formerly the Viola di Gamba.

The organ was built for Pine Lodge, the Methuen residence of Edward F. Searles, and was moved to its present location in 1944.



Forest Street Union Church, Methuen



Forest Street Union Church, Methuen

Methuen Organ Co., 1898
rebuilt - Andover Organ Co., Methuen, 1965

Original Great:

Open Diapason 8' 61
Viola di Gamba 8' 61
Dulciana 8' 61
Melodia 8' 61
Quintadena 8' 61
Flute D'Amour 4' 61
Chimes c1-g2, 20 tubes

Present Great:

Open Diapason 8' 61
Gedeckt 8' 61
Octave 4' 61
Flute D'Amour 4' 61
Flageolet 2' 61
Mixture III 183
Chimes

Pedal:

Dulciana 16' 27
Bourdon 16' 27

Swell:

Bourdon 16' 49
Open Diapason 8' 61
Salicional 8' 61
Dolcissimo 8' 61
Stop^d Diapason 8' 61
Violin 4' 61
Flute Harmonique 4' 61
Oboe and Bassoon 8' 61
Tremolo

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Labeled pedals:

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

Signal

First Unitarian Church, Woburn

E. & G. G. Hook, Boston, Op. 553, 1870

Great:

Double Op. Diapⁿ 16' 58
Op. Diapⁿ 8' 58
Viola da Gamba 8' 58
Viol d'Amour 8' 58
Doppel Flöte 8' 58
Principal 4' 58
Flauto Traverso 4' 58
Twelfth 2 2/3' 58
Fifteenth 2' 58
Mixture III 174
Acuta III 174
Trumpet 8' 58

Swell:

Bourdon Treble 16' 46
Bourdon Bass 16' 12
Op. Diapⁿ 8' 58
Salicional 8' 58
Aeoline 8' 58
St^d Diapⁿ 8' 58
Principal 4' 58
Flute Harmonique 4' 58
Flageolet 2' 58
Cornet III 174
Cornopean 8' 58
Oboe 8' 58
Vox Humana 8' 58
Tremulant

Pedale:

Double Op. Diapⁿ 16' 30
Violone 16' 30
Double Dulciana 16' 30
Quint 10 2/3' 30
Principal 8' 30
Violoncello 8' 30

Couplers: (knobs)

Swell to Solo
Great to Pedale
Swell to Pedale
Solo to Pedale

Couplers: (pistons)

Great to Pneumatic
("cancels" Great)
Swell to Pneumatic
(Swell to Great)
Solo to Pneumatic
(Solo to Great)

Pedal Check

Solo: (unenclosed)

Lieblich Gedackt 16' 58
Geigen Principal 8' 58
Dulciana 8' 58
Melodia 8' 58
Violin Principal 4' 58
Flute d'Amour 4' 58
Piccolo 2' 58
Clarionet 8' 46
Carrillions
(G₀-b₂) 29 bars
Tremulant

Unlabeled pedals:

Piano Great
Forte Great
Piano Swell
Forte Swell
Pedale ventil
Gr. to Ped. Reversible
Bellows Signal

The organ was probably designed by William
Horatio Clarke (1840-1913), the organist of the

church, and later a prominent organ builder, consultant, author, composer, and recitalist. The Hooks took in trade a two-manual W. B. D. Simmons gallery organ for \$1000, and "subscribed" \$1000 on a contract price of \$9,510. The final cost of the instrument is not certain.

The attached console is below the bracketed support for the wide span of Great 16' and 8' Open Diapason basses covering the chamber opening. The "On" and "Off" pistons for the "pneumatic lever" are in the Great key slip; the Solo is the lowest manual; the Pedale clavier is flat; the metal hitch-down Swell pedal moves a double set of horizontal shutters; Swell and Bellows indicators are above the Swell keys; and the Pedale ventil is a hitch-down that controls the wind to all the Pedale stops except the Violone and Double Dulciana. There are two reservoirs; two bellows handles; and two water motors, one of which has been renovated and placed on display by the custodian of the organ, Charles P. Smith.

The lowest pipes of the Great 16' Open Diapason are stopped wood "Quintaton" pipes, and the Vox Humana is of pure tin. The "Carrillions" are a set of metal bars at 2' pitch behind the grilles above the console, are played by piano hammers and usable when the organ has no wind, and the register is apparently the oldest percussion stop in the nation. The only metal Pedale stop is the Violoncello, and there are no mitered pipes in that division.

The church has preserved the Hook contract and correspondence regarding the organ, and details were published in The Boston Organ Club Newsletter for September, 1975 and March, 1970. Also in use is a century-old Henry F. Miller upright piano equipped with a 30-note pedal keyboard.



knobs are in the left jamb; and the Sub Bass sounds the lower pipes for the top 8 notes. The only speaking case pipes are 7 Great 8' Open Diapason basses, beginning at GG. There are new reservoirs and wind trunks, and the former are below a large hole in the platform. The Trumpet and Bassoon Bass toeboards are prepared for pipes, but the Contra Fagotto stop action is connected to the unaltered and disconnected one-rank 22-note Stevens Swell Bass chest. Mr. Metcalf apparently had 111 pipes in the Mixture, and the 2' pipes of the Stevens Cornet remain. The Choir Piccolos were once in the Stevens Sesquialtera.



Centralville United Methodist Church, Lowell

rebuilt and enlarged the instrument in 1886 for the Vernon Street residence of George E. Metcalf. A memorandum with the Goodwin contract states that by 1886, William Stevens, Calvin Coburn (a Stevens employee), Geo. S. Hutchings, and Geo. H. Ryder had worked on the instrument. The old Great and Swell chests were enlarged, and a four-stop bass chest was added in the expanded Swell box. A Choir division, played by the top manual, was added on two chests — the trebles above the Great and in front of the Swell, and the basses on the left side of the organ. The Bourdon Bass was probably added by Mr. Goodwin, and nearly all of the mechanism and the console date from the 1886 rebuilding. Nine divided manual stops were united in 1910 and the holes in the stop jambs covered over. Nearly every old pipe was used, though most were rescaled, repitched, and revoiced. Today, the organ is essentially as Mr. Goodwin left it 92 years ago.

The Centralville church purchased the organ from Mrs. Metcalf for \$1000 in 1910, and it was moved by Mr. Goodwin, who designed the case with his distinctive dummy wood pipes. A water motor was added shortly after the dedication on March 20, 1910.

The projecting console has no nameplate; there is a convenient bookshelf above the Choir manual; the Great is the lowest manual; the Great and coupler

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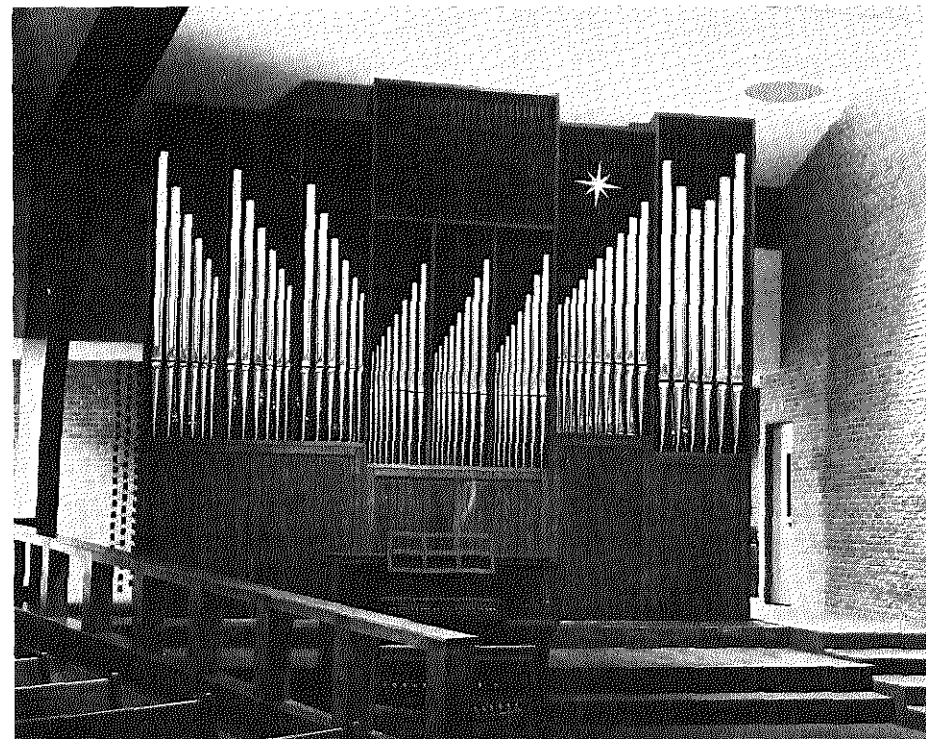
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CATHEDRAL CHURCH OF ST. MARY
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GREAT		SWELL		PEDAL	
Gedeckt	16'	Gedeckt	8'	Subbass	16'
Prinzipal	8'	Gamba	8'	Prinzipal	8'
Rohrgedeckt	8'	Celest		Gedeckt	8'
Oktav	4'	Prinzipal	4'	Choralbass	4'
Spitzflöte	4'	Offenflöte	4'	Mixtur IV	
Quint	2 2/3'	Nasat	2 2/3'	Posaune	16'
Oktav	2'	Blockflöte	2'	Trompete	8'
Mixtur V		Terz	1 3/5'		
Dulzian	16'	Sifflöte	1 1/3'		
Trompete	8'	Scharff IV			
		Schalmey	8'		
		Clairon	4'		
		Zimbelstern			

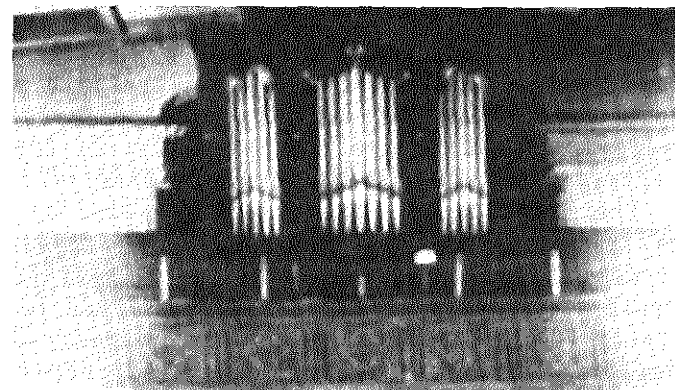
St. Peter's Roman Catholic Church, Lowell

Hook & Hastings Co., Boston, Op. 1848, 1899
new console - Rostron Kershaw, Lowell, 1963

present stop names

<u>Great:</u>			<u>Swell:</u>		
Open Diapason	16'	61	Bourdon	16'	61
Open Diapason	8'	61	Open Diapason	8'	61
Principal	8'	61	Salicional	8'	61
Gamba	8'	61	Aeoline	8'	61
Dulciana	8'	61	Voix Celeste	8'	61
Flute	8'	61	Stopped Diapason	8'	61
Octave	4'	61	Octave	4'	61
Flute Harmonique	4'	61	Flauto Traverso	4'	61
Twelfth	2 2/3'	61	Nazard	2 2/3'	61
Fifteenth	2'	61	Flautino	2'	61
Mixture	V	305	Cornet	IV	244
Trumpet	8'	61	Fagotto	16'	49
<u>Pedal:</u>			Trompette	8'	61
Open Diapason	16'	30	Oboe	8'	61
Violone	16'	30	Vox Humana	8'	61
Bourdon	16'	30	Tremulant		
Violoncello	8'	30	<u>Choir: (unenclosed)</u>		
Quint	5 1/3'	30	Lieblich Gedeckt	16'	61
Trombone	16'	30	Geigen Principal	8'	61
<u>Couplers:</u>			Dolce	8'	61
Great to Great	16'	4'	Melodia	8'	61
Swell to Great	16'	8' 4'	Flute d'Amour	4'	61
Choir to Great	8'	4'	Piccolo	2'	61
Swell to Swell	16'	4'	Clarinet	8'	49
Choir to Choir	16'	4'	<u>Combination action:</u>		
Swell to Choir	16'	8' 4'	6 General pistons,		
Pedal to Pedal	4'		duplicated by toe studs		
Great to Pedal	8'	4'	4 Great pistons		
Swell to Pedal	8'	4'	5 Swell pistons		
Choir to Pedal	8'		3 Choir pistons		
			3 Pedal pistons		
Great Unison Release			Gr. to Ped. Reversible,		
Swell Unison Release			duplicated by toe stud		
Choir Unison Release			General Cancel		
			Sforzando (toe stud)		
Crescendo pedal					

Episcopal Church, Lowell. The Lowell Journal for March 29, 1853 credits the instrument to "Messrs. Stevens & Co.", but they may have moved it and provided a new pine fake-grained Gothic case, portions of which exist behind the present oak case. The



2m Stevens & Co., 1853, as it appeared
in St. Anne's Episcopal Church, Lowell

organ had a recessed console, stood in the rear gallery, and had 17 speaking stops, including a Sesquialtera III in the Great and a Cornet III in the Swell, which was enclosed from F₀. The 13 open Pedal pipes extended from GGG, 10 2/3', and were rebuilt in the 1870's to become part of a 17-note 16' stopped Sub Bass.

Other minor alterations had been made to the 1853 organ before St. Anne's Church purchased a three-manual chancel organ from Hook & Hastings, Opus 1231, 1884. The old organ was sold to a parishioner, Wm. B. Goodwin, an erudite local organ architect who

In Memoriam
William B. Goodwin

Centralville United Methodist Church, Lowell

Stevens & Co., East Cambridge, Mass., 1853
rebuilt - William B. Goodwin, Lowell, 1886 & 1910

<u>Great:</u>		<u>Swell:</u>	
Contra Viola	16' 35	Bourdon	16' 37
Open Diapason	8' 54	Open Diapason	8' 37
Gamba	8' 35	Dulciana	8' 54
Salicional	8' 35	Std. Diapason	8' 54
Salicional Bass	8' 19	Prestant	4' 37
Vox Celeste	8' 35	Flute D'Amour	4' 54
Clarabella	8' 54	Mixture	III —
Prestant	4' 54	(now one rank)	2' 37
Flauto Dolce	4' 54	Vox Humana	16' 37
Twelfth	2 2/3' 54	Oboe	8' 37
Fifteenth	2' 54	Bassoon Bass	8' —
Trumpet	8' —	Tremolo	

<u>Pedal:</u>		<u>Choir: (unenclosed)</u>	
Sub Bass	16' 17	Keraulophon	8' 54
Bourdon Bass	16' 17	Spitz Flöte	8' 37
Contra Fagotto	16' —	Melodia	8' 54
		Violin	4' 54
		Wald Flöte	4' 54
		Piccolo	2' 54
		Oct. Piccolo	1' 37
		Clarinet	8' 37

Couplers:

Sw. to Gr.
Octave Coupler
(Swell to Great 4')

Ch. to Sw.
Gr. to Ped.
Sw. to Ped.
Ch. to Ped.

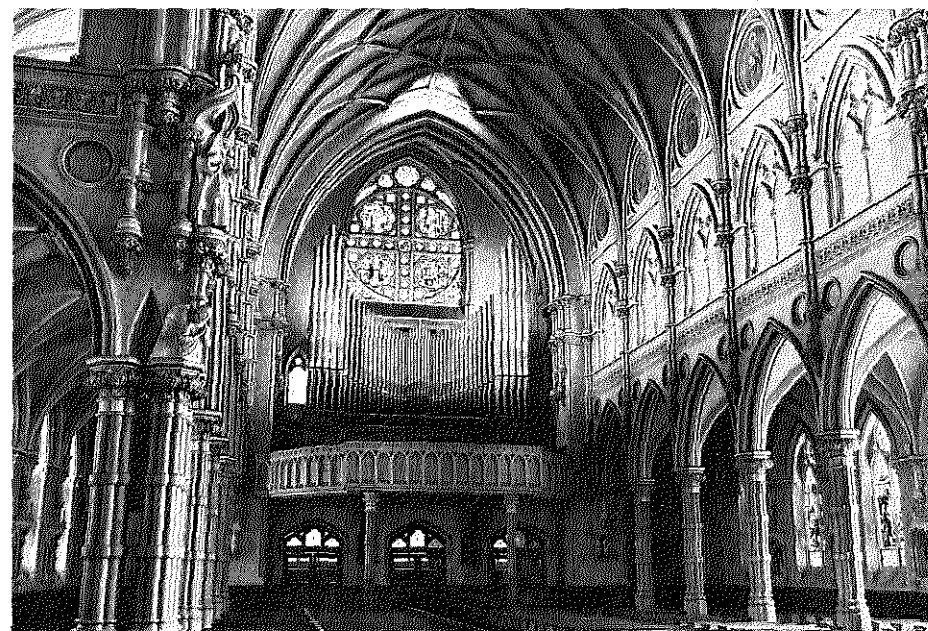
Unlabeled pedals:

Piano Great & Pedal
Forte Great & Pedal
Bellows Signal

Manual compass: CC-f₃, 54 notes;
originally GGG-f₃, 59 notes
Pedal compass: CCC-C, 25 notes;
originally GGG-GG, 13 notes

The 37-note stops commence on F₀; the 35-note stops on G₀.

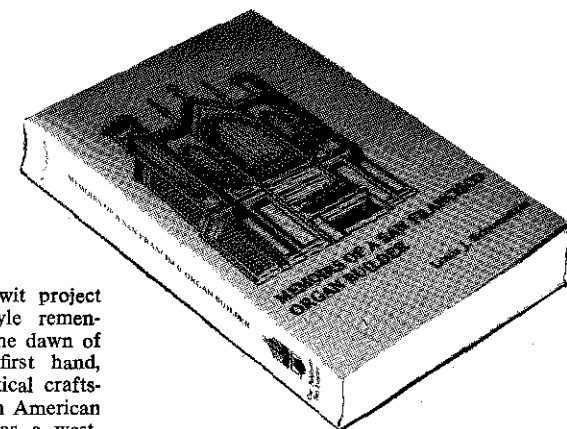
There are indications that the organ is the work of George Stevens during the 1840's, and Mr. Goodwin felt that it may have come second-hand to St. Anne's



St. Peter's R. C. Church, Lowell

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GREAT

Bourdon	16'
Open Diapason	8'
Hohlfute	8'
Octave	4'
Fifteenth	2'
Furniture	IV
Trumpet	8'

SWELL

Stop'd Diapason	8'
Gemshorn	8'
Principal	4'
Twelfth	2 2/3'
Octave	2'
Tierce	1 3/5'
Mixture	II
Oboe	8'

CHOIR

Gedeckt	8'
Principal	4'
Chimney Flute	4'
Flautino	2'
Cornet	II

PEDAL

Bourdon	16'
Octave	8'
Fifteenth	4'
Mixture	IV
Trombone	16'

Tremolo (Swell & Choir)

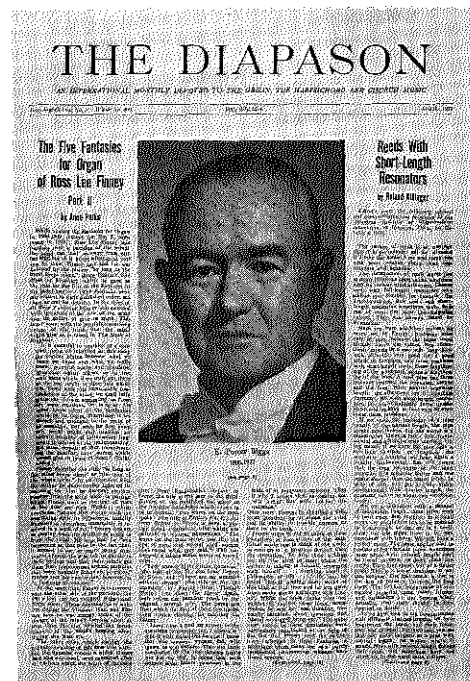
Swell to Great
Choir to Great
Swell to Choir
Great to Pedal
Swell to Pedal
Choir to Pedal

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tion. The segmented, "cylindrical" console lid, the Physharmonica and 2^d Manual Tremulants, and the Physharmonica swell pedal (which matched the 2^d Manual swell pedal) are gone. The original reservoir has been moved to the cellar; and the Quintadena has been replaced by a poor string rank from low B.

The 2^d Manual division is behind the 1st Manual and both have horizontal rollerboards to the reduce the height. The Pedal is on two three-slider chests, with the basses on the left side of the "shell" in which the organ stands. The 2^d Manual stops divide at Middle C. Some rescoring was done early in the organ's life; the Open Diapason is two pipes larger, and the Violoncello is 5 pipes larger. The 1st Manual 4', 2 2/3', and 2' ranks are quite small and "stringy" in scale; the two Flauto Traversos are Melodias, harmonic in the treble; the Salicional is a tin rank; and the Flöte is a Melodia. With the exception of the later case pipes, there are no zinc basses in the organ.

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ARTHUR LAWRENCE

Editor, *The Diapason*

Saint Mary's College
Notre Dame, Indiana 46556

St. Paul's Episcopal Church
Laporte, Indiana
Steer & Turner, Op. 45, 1872

The Hook & Hastings was an electric action instrument, and the oak detached console had a flat Pedal clavier; small drawknobs in terraced jambs; couplers by tilting tablets above the Swell manual; several "blind" combination pedals for each manual, labeled below the couplers; and a "Grand Crescendo" pedal with an indicator dial. All of the stops are on slider chests and the voicing is unaltered. The case front contains basses of the Great Open Diapasons and Pedal Violone.

The 1963 console has tilting tablets for all stops and couplers, and many of the Hook & Hastings registers are now somewhat misnamed: the Great "Flute" is the former "Doppel Floete", the Swell "Trompette" was originally named "Cornopean", etc. The present Pedal compass is 32 notes, but the stops were not extended.

In the "lower church" is a two-manual Estey organ, Opus 3076, 1937, in the mahogany veneer case of a c.1840 two-manual instrument, builder unknown.

ALBERT F. ROBINSON

EDITOR: *THE TRACKER*,

CRESCENDO, and *THE SFZ*

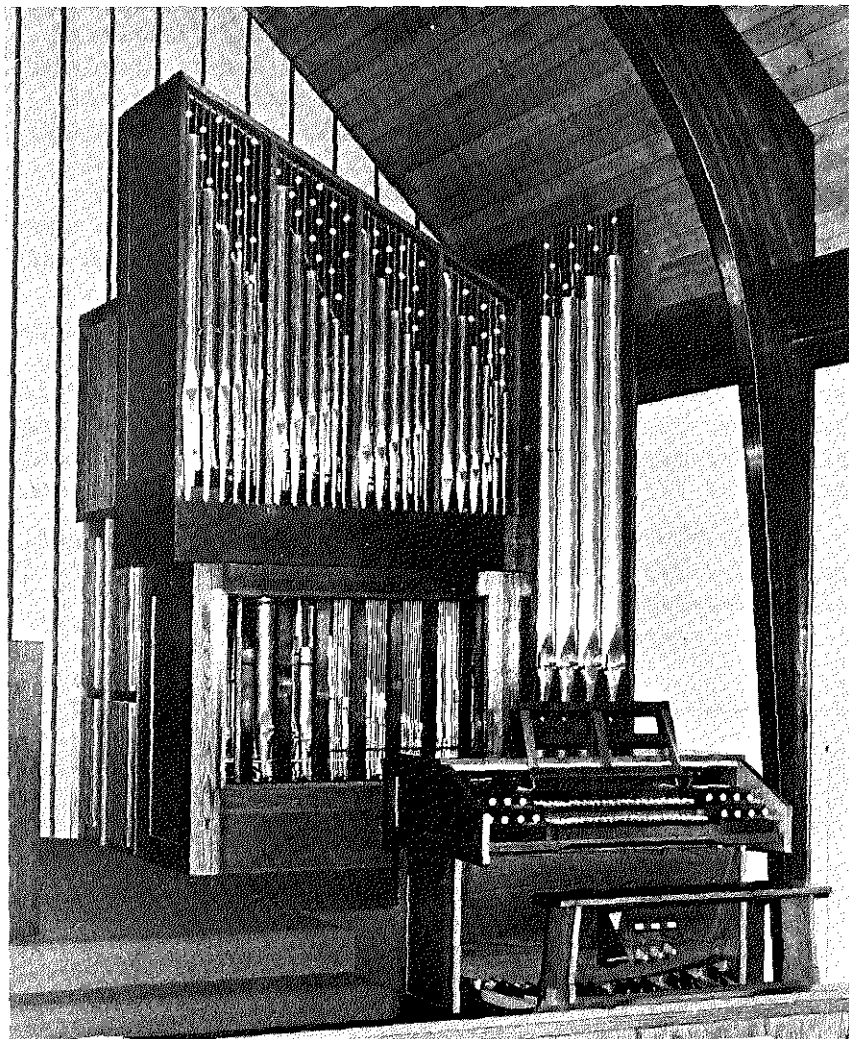
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Lower Church -
St. Peter's
R. C. Church, Lowell



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ted & Co. or Geo. S. Hutchings (successors to J. H. Willcox & Co.) when the organ was moved to the church.

The organ has suffered considerably from neglect, unsympathetic maintenance, alterations, and the removal of parts. The Andover Organ Company of Methuen, Mass., is currently cleaning and renovating the instrument as funds permit. The Physharmonica, a compact, enclosed free-reed unit behind the grille-work above the console, was removed many years ago. The Euphone, a half-length free-reed on an always-winded chest at the rear of the organ, was played through coupling actions, and the connections with the Great keys are gone. The unique rank, with wood shallots and blocks, is mostly intact, is in a box with removable front panels for tuning, speaks up through the rear of the 2^d Manual swell box, and can still be heard in the Pedal division. The free-reed mechanisms were probably removed to improve access to the couplers and console area. The Octave Coupler, converted decades ago to a 2^d Man. to 1st Man. 16' coupler, is now back to its original func-

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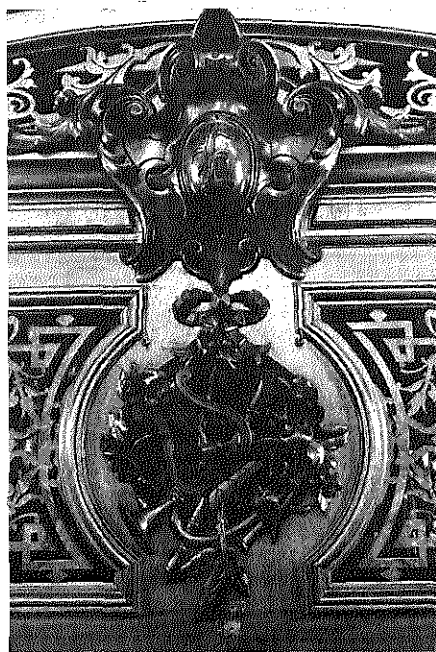
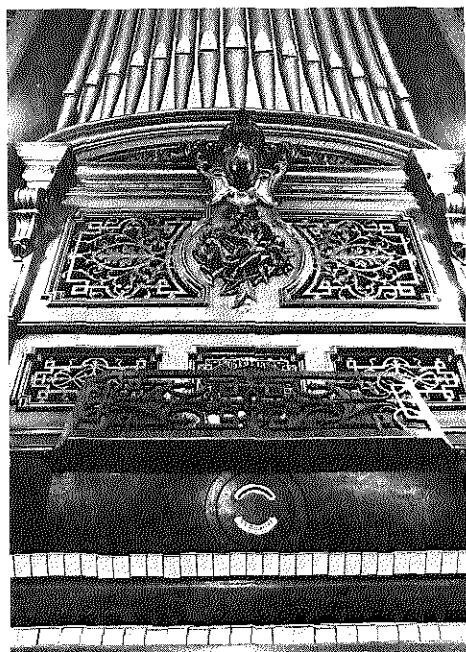
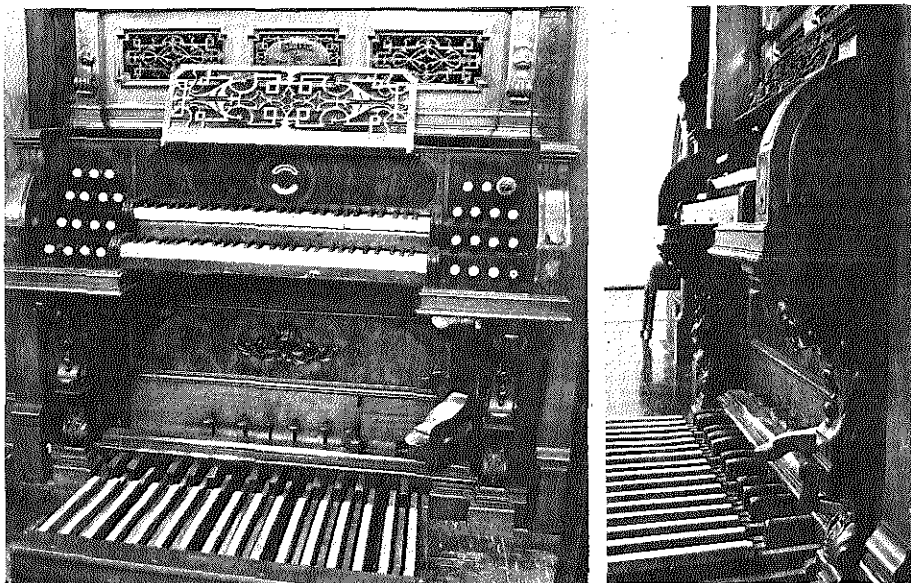
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were offset. The unique and sumptuous carved and veneered console and the decorations above it were probably all that were visible in the Ely home. A quasi-Gothic walnut case front, supporting 12 new Open Diapason basses, was built by Hutchings, Plais-

St. John's Episcopal Church, Lowell

George H. Ryder, Boston, Op. 3, 1872

1st Manual:

Principal	8'	58
Viola di Gamba	8'	58
Dolce	8'	58
Waldflöte	8'	58
Octave	4'	58
Rohrflöte	4'	58
Quint	2 2/3'	58
Super Octave	2'	58
III Rank Mixture	2'	174
Tromba	8'	58

2d Manual: (enclosed)

Lieblich Gedekt	
Discant	16' 46
Lieblich Gedekt	
Bass	16' 12
Geigen Principal	8' 58
Harmonica	8' 58
Gedekt	8' 58
Violina	4' 58
Spitzflöte	4' 58
II Rank Mixture	2' 116
Hautbois Discant	8' 46
Fagotto Bass	8' 12

Couplers:

Pedal:

Violon Bass	16'	27
Sub Bass	16'	27
Violoncello	8'	27

Coupler Manuales

Coupler 1st Man. to Ped.
Coupler 2d Man. to Ped.
Terza Mano (see below)

Pedal movements: (from left to right)

Water Motor	unlabeled; engine removed
Chimes	unlabeled; 20th c. addition on tubular action; 21 tubes playable from 1st Man.
Man. II Tutti.	all speaking stops on
Man. II m.p.	all but three 8' flue stops off
Man. I Tutti.	all speaking stops on
Pedal p.	a ventil, shutting off Violon Bass and Violoncello
Man. I to Ped.	a "reversible" on the coupler
Man. I m.f. 8 ft.	a "reversible" on the Principal double-acting on the Dolce, Waldflöte, and Rohrflöte
Man. I p.	double-acting on the Dolce
Man. I p.p.	2d Man. to 1st Man. 16'
Man. II Terza Mano	coupler; perhaps at 4' pitch in 1872; hitch-down
Man. II Tremulant	hitch-down

The "Coupler Manuales" (2^d Man. to 1st Man.) is operated by "On" and "Off" pistons in the 2^d Man. key slip. The combination pedals are labeled above the 2^d Man. keys. An accurate 1872 newspaper account states that E. F. Walcker & Co. of Ludwigsburg, Germany, made the two 8' Principals from C₀ and the Viola di Gamba, all of tin. A fourth Walcker rank of tin, the 4' flute in the 2^d Man., is now a Hutchings metal harmonic flute. The III Rank Mixture has been altered, and one rank is a 4' string from C₀; the stop now has 162 pipes. The Rohrflöte knob may never have controlled such a stop, for the open metal rank, inscribed "Fl Dol", is typical of Ryder. The Lieblich Gedekt Bass is unenclosed, and the Harmonica is an AEoline. Both reed stops were carefully placed in storage a few years ago.

The case, which faces the nave, displays the basses of the Violoncello, and the unmitered wood Violon Bass is on the slider chest behind the arch. Over the console in the chancel arch is a row of non-original dummy pipes. Several stops are of uncommon loudness to compensate for the low openings in the crowded, thick-walled chamber. The chimes hang where the bellows-pumper once stood, and the reservoir has been moved to the cellar.

This notable organ was probably designed by the organist of the church, Charles H. Burbank, one of the donors of the instrument. Complete details appear in The Boston Organ Club Newsletter for March, 1969 and August, 1972.

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Fifth Street Baptist Church, Lowell

J. H. Willcox & Co., Boston, Op. 15 (20), 1871

1st Manual:

Bourdon Treble	16'	49
Bourdon Bass	16'	12
Open Diapason	8'	61
Dolcissimo	8'	61
Flauto Traverso	8'	61
Octave	4'	61
Twelfth	2 2/3'	61
Fifteenth	2'	61
Euphone	16'	61
Trumpet	8'	61
Physharmonica	8'	61

Pedal:

Bourdon	16'	27
Violoncello	8'	27
Flöte	8'	27
Euphone	16'	—
(from 1 st Manual)		

2^d Manual: (enclosed)

Salicional	8'	49
Gedackt Treble	8'	37
Gedackt Bass	8'	24
Quintadena Treble	8'	37
Quintadena Bass	8'	24
Violin Treble	4'	37
Violin Bass	4'	24
Flauto Traverso		
Treble	4'	37
Flauto Traverso		
Bass	4'	24
Oboe	8'	37
Bassoon	8'	24

Couplers:

2^d Manual to 1st Manual
1st Manual to Pedals
2^d Manual to Pedals
Octave Coupler

Bellows Signal

(see below)

Unlabeled pedal movements: (from left to right)

2^d Man. Piano
2^d Man. Forte
1st Manual to 2^d Manual Reversible
1st Man. Forte
1st Man. Piano
Octave Coupler (1st Man. to 1st Man. 4')
Physharmonica Tremulant
Balanced swell pedal for Physharmonica
Euphone Tremulant
Balanced swell pedal for 2^d Manual
2^d Manual Tremulant

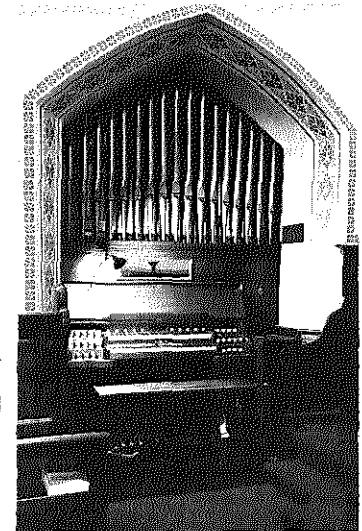
This exceedingly unusual instrument was built for the Lowell residence of Joseph H. Ely, and it has been in the Fifth Street Church for at least 92 years. The original installation extended no higher than the top of the Swell box, and the Great basses



Fifth Street Baptist Church, Lowell

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St. John's
Episcopal Church
Lowell

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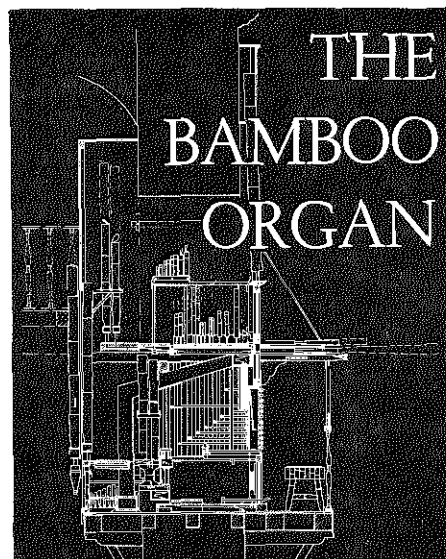
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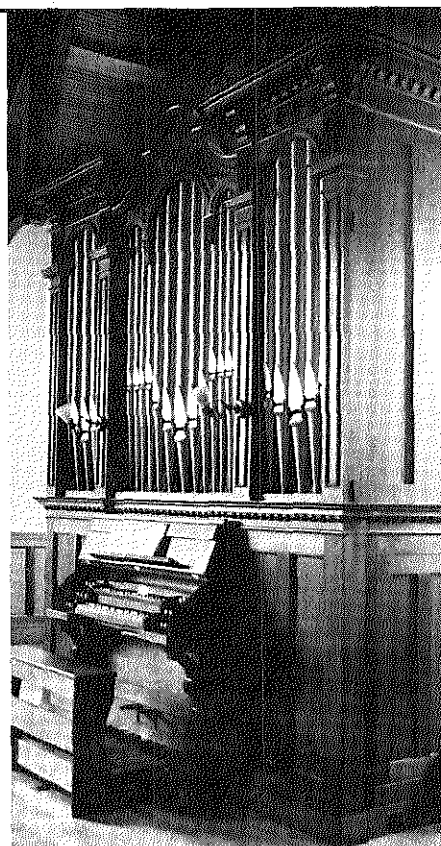
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Pawtucket Congregational Church, Lowell

James Cole, Boston, Op. 281, 1905

Great:

Open Diapason	8'	61
Dolce	8'	61
Melodia	8'	61
Octave	4'	61
Flute d'Amour	4'	61
Super Octave	2'	61
Tromba	8'	61

Swell:

Bourdon Treble	16'	49
Bourdon Bass	16'	12
Geigen Diapason	8'	61
Echo Salicional	8'	61
Rohr Flute	8'	61
Violina	4'	61
Flauto Traverso	4'	61
Dolce Cornet	II	122
Oboe	8'	49
Bassoon	8'	12

Pedal:

Bourdon	16'	30
Lieblich Gedeckt	16'	30

Labeled pedals:

Piano Great
Forte Great
Gr. to Ped. Reversible
Tremulant (Swell)

Couplers:

Swell to Great
Great to Pedals
Swell to Pedals

The couplers are operated by pistons in the key slips; the lowest six Bourdon Bass pipes are unenclosed. In addition to the hitch-down pedal, the Tremulant is actuated by a spring-loaded bar in the treble end of the Swell key slip, and is affected only when the bar is held in.

In Memoriam

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Boston, Massachusetts

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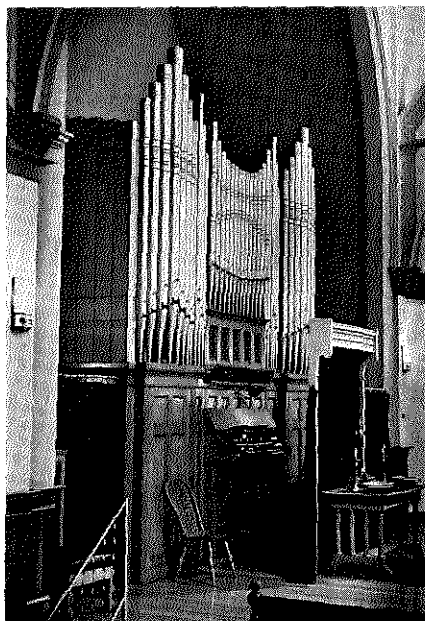
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Pawtucket
Congregational Church

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Director of Music

Trinity Lutheran Church, Worcester, Mass. 01609
(Noack Organ Co., Op. 40, 1969; 3/41)

European Tour: 23 July - 14 August 1978

with Alton Baggett, Trumpet

Recitals in Sweden, Germany, Hungary, and Switzerland

Closer to home: 8 p.m. Sunday, 27 August 1978

First Congregational Church, Williamsburg, Mass.

Wm. A. Johnson, Op. 268, 1868

(Boston Organ Club meeting)

West Concord Union Church, Concord

rebuilt - William Stevens, Boston, 1869
Philip A. Beaudry Co., Somerville, Mass., 1971

original stoplist

<u>Great:</u>			<u>Swell:</u>		
Open Diapason	8'	58	Open Diapason	8'	46
Dulciana	8'	58	Aeolina	8'	58
Hohlflute	8'	46	Stop'd Dia. Treble	8'	46
Stop'd Dia. Bass	8'	12	Stop'd Dia. Bass	8'	12
Principal	4'	58	Violina	4'	58
Flute	4'	58	Oboe	8'	46
Twelfth	2 2/3'	58	Bassoon	8'	12
Fifteenth	2'	58	Tremulo		
(and one empty toeboard)					

Couplers:

<u>Pedal:</u>			<u>Great & Swell</u>		
Sub Bass	16'	27	Pedals & Great		
(and perhaps one other)			Pedals & Swell		

Unlabelled pedals:

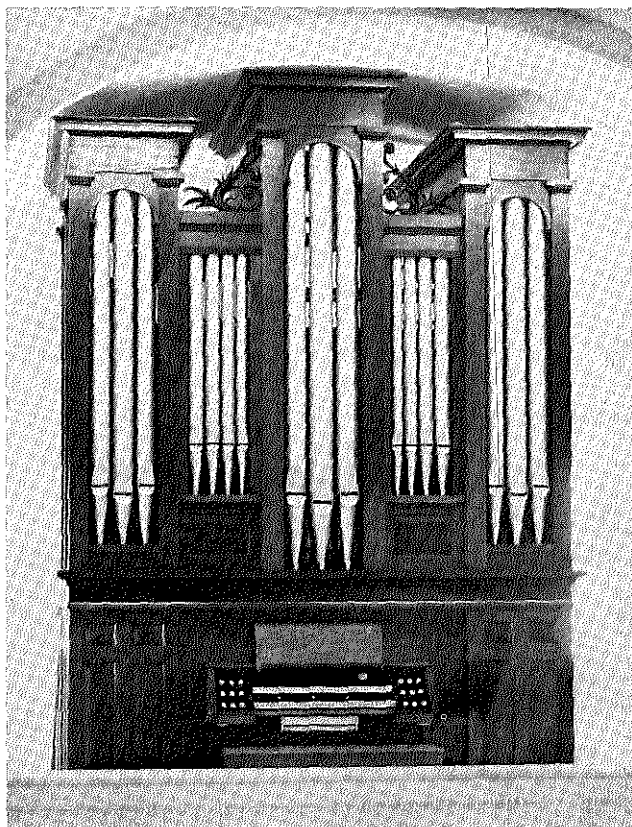
Piano Great			Signal
Forte Great			Pedal Check
			Pedal cut off

present stoplist

<u>Swell:</u>			<u>Great:</u>		
Open Diapason	8'	58	Viola	8'	46
Hohlflute	8'	58	Stop'd Dia. Treble	8'	46
Principal	4'	58	Stop'd Dia. Bass	8'	12
Flute	4'	58	Flute	4'	58
Twelfth	2 2/3'	58	Fifteenth	2'	58
Fifteenth	2'	58	Trumpet Treble	8'	46
Sesquialtera	II	85	Trumpet Bass	8'	12
Mixture	III-IV	208	Tremulo		
Tremulo					

<u>Pedal:</u>			<u>Couplers and combination</u>		
Sub Bass	16'	27	pedals are as listed		
Gedeckt	16'	27	above.		
Pedal Check			Signal		

STUART



KINGSTON CONGREGATIONAL CHURCH
KINGSTON, RHODE ISLAND

This organ was built by M. P. Moller, Op. 1033, 1909, for Bethlehem Lutheran Church, Syracuse, New York, and later moved to a church in Solvay, New York. Relocated through the Organ Clearing House when the Solvay building was converted to business use, it was rebuilt for the Kingston Church by the Stuart Organ Company, Op. 13R, 1977, with a thoroughly revised tonal scheme and new case-work of mahogany in late Federal style to complement the architecture of the building. Earlier instruments in the church include the first, installed in 1874, builder unknown; Geo. S. Hutchings, Op. 471, 1899; and Wicks Organ Co., Op. 3001, 1950.

STUART ORGAN COMPANY
59-71 Kaveney Street
Aldenville, Massachusetts 01020
413-533-5176

Great

Bourdon 16
Open Diapason 8
Bourdon 8
Principal 4
Fifteenth 2
Mixture III
Trumpet 8
Chimes

Swell (enclosed)

Stopped Diapason 8
Viola 8
Viola Celeste TC 8
Flute 4
Fifteenth 2
Larigot 1½
Tremulant

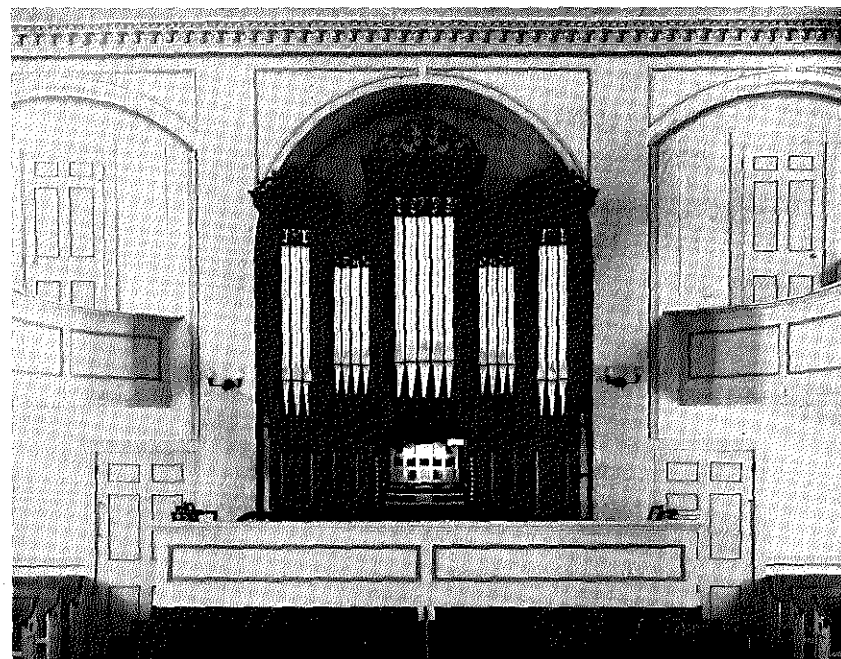
Pedal

Sub Bass 16
Flute 8
Choral Bass 4

Couplers

Great to Pedal
Swell to Pedal
Swell to Great

Great forte pedal
Great piano pedal
Swell forte pedal
Swell piano pedal



First Parish Meetinghouse, Shirley Center

"tremblant doux"; the Swell pedal is a hitch-down; and the bellows handle functions well.

The pine case is painted in dark "fake-graining" and the recessed console is finished in mahogany and rosewood. The organ cost \$1300 and is a remarkably intact survival. It was built for its present home, although the structure was moved and considerably altered in 1851. Douglas Brown renovated the instrument in 1962. A silver plate on the Swell key slip reads

George Stevens, Maker,
Presented to
THE FIRST PARISH IN SHIRLEY,
by
MRS. HENRIETTA WHITNEY.
1847.

Oliver Holden (1765-1844), the composer of the familiar hymn tune "Coronation", was born in Shirley. A bronze plaque honoring him is in the entrance hall.

First Parish Meeting House, Shirley Center

George Stevens, East Cambridge, Mass., 1847

Great:

Open Diapason 8' 58
Dulciana 8' 35
Stop Diapason Treble 8' 35
Stop Diapason Bass 8' 23
Principal 4' 58
Flute 4' 47
Twelfth 2 2/3' 58
Fifteenth 2' 58

Swell:

Open Diapason 8' 37
Dulciana 8' 37
Stop Diapason 8' 37
Swell Bass 8' 21
Principal 4' 37
Hautboy 8' 37
Tremulant

Couplers:

Pedal:

Sub Bass 8' 13

Couplet (Sw. to Gr.)

Pedals (Gr. to Ped.)

Two unlabeled combination pedals bring on and take off the four Great diapason stops.

Manual compass: GGG-f₃, lacking GGG#, 58 notes

Pedal compass: GGG-GG, with GGG#, 13 notes

The lowest 9 notes of the Great Open Diapason are offset open wood pipes, and common metal gold-leafed basses of the Open Diapason and Principal are in the case front. The interior of the Swell box is upholstered, and the stopped wood Swell Bass pipes are unenclosed. The Pedal rank is of open wood pipes beginning on 10 2/3' G, and it may be considered an 8' stop. The Flute has a GG compass, the Great 35-note stops commence on G₀, and the enclosed Swell ranks on F₀. The Tremulant is a

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Canton, New York

RECITALS

JOHN SKELTON

First Congregational Church
Winchester, Mass. 01890

CAROLYN SKELTON

Phillips Academy
Andover, Mass. 01810

The Organ was built for the Unitarian Church, Wilton, N.H., and in the twentieth century it also served the Methodist Church, Brookline, N.H., and Blessed Sacrament R.C. Church, Manchester, N.H. It was relocated through the Organ Clearing House, and Mr. Beaudry's nameplate reads "Renovated and Enlarged ... 1970".

Mr. Stevens made complete provision for an 8' reed stop in the Great, probably a Trumpet Treble of 46 pipes and a Trumpet Bass of 12 pipes. Among the missing stop labels were those for the Swell strings, but the names listed above appeared on some of the pipes and in a few other existing William Stevens organs. The Oboe and Bassoon were gone by 1970, and had been replaced by an 8' Salicional of 46 pipes. By 1970, the two-rank Pedal chest had one stop, a feeble non-Stevens Bourdon. When drawn, the unique "Pedal cut off" knob raised the front square rail and disengaged the action to the Pedal pipes.

Mr. Beaudry's work included some revoicing, the installation of four new stops, and a second Tremulo. The Sesquialtera begins on C₀, and it is mounted above the former Dulciana toeboard. The hitch-down Swell pedal was retained, and the Pedal Check functions.



Beaudry

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68 Washington St. Lowell, Mass. 01851

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The Acton Congregational Church, Acton

J. H. & C. S. Odell, New York, N.Y., Op. 252, 1888
rebuilt - Andover Organ Co., Methuen, Mass., 1977

original stoplist

<u>Great:</u>		<u>Swell:</u>	
Open Diapason	8' 58	Viola	8' 46
Dulciana	8' 46	Stopped Diapason	8' 46
Melodia	8' 46	Stopped Dia. Bass	8' 12
Unison Bass	8' 12	Rohr Flute	4' 58
Octave	4' 58	Oboe	8' 46
		Tremolo	
<u>Pedal:</u>		<u>Couplers:</u>	
Bourdon	16' 27	Sw. to Gr.	
		Gr. to Ped.	
Bellows		Sw. to Ped.	

present stoplist

<u>Great:</u>		<u>Swell:</u>	
Open Diapason	8' 58	Stopped Diapason	8' 46
Stopped Diapason	8' 46	Stopped Dia. Bass	8' 12
Unison Bass	8' 12	Rohr Flute	4' 58
Octave	4' 58	Principal	2' 58
Mixture	III 174	Cornet	II 116
		Tremolo	
<u>Pedal:</u>		<u>Couplers:</u>	
Bourdon	16' 30	Sw. to Gr.	
		Gr. to Ped.	
Bellows		Sw. to Ped.	

The paneled sides of the case have been retained in the chambered installation, and the chests are prepared for an additional stop in each manual division.

The organ was built for the chapel of Holy Cross Academy, 343 West 42nd Street, Manhattan, and was relocated through the Organ Clearing House.

RONALD WYATT

Trinity Church
Galveston

In addition to installing a second Pedal stop, Mr. Reed replaced the hitch-down Swell pedal with a balanced mechanism. The Great Open Diapason and Principal basses in the case front are covered with silver leaf. The Simmons Mixture was 19-22 at CC and 12-15 at c1. The Andover tonal changes included some revoicing of the diapason and flute ranks. Many former string pipes were retained in the Swell 2' and 1 1/3' stops.

The elegant brick church, internationally famous as one of the finest works of the Boston architect, Charles Bulfinch, was erected in 1816-17. It was declared a National Historic Landmark in 1971, and is still heated by wood stoves. At the rear of the sanctuary is a bust of Rev. Dr. George Murillo Bartol, the minister from 1847 to 1907. In 1869, he stood almost alone in resisting considerable pressure to divide the room at gallery level and partition the resulting first floor. Though a gentle person, he threatened to resign if the plans were carried out; he prevailed, and a chapel wing was added instead, in 1881. The Simmons instrument replaced an organ installed in the gallery in 1841.

Brian Jones
RECITALS

Wellesley Congregational Church
Noble & Greenough School
Dedham Choral Society
Boston 02181



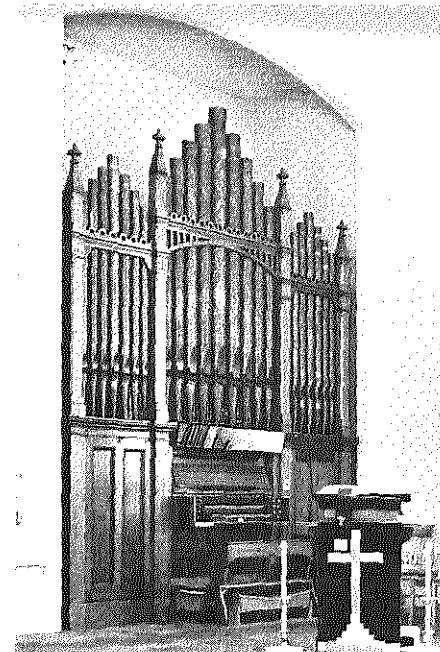
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First Church of Christ (Unitarian), Lancaster



Acton Congregational Church

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First Church of Christ (Unitarian), Lancaster

W. B. D. Simmons & Co., Boston, Mass., 1869
altered - Reuben G. Reed, West Boylston, Mass., 1884
rebuilt - Andover Organ Co., Methuen, Mass., 1963

original stoplist

<u>Great:</u>		<u>Swell:</u>	
Open Diapason	8' 58	Keraulophon	8' 46
Dulciana	8' 46	Salicional	8' 46
Hohl Flute	8' 46	Stop'd Diap. Treble	8' 46
Stop'd Diap. Bass	8' 12	Stop'd Diap. Bass	8' 12
Principal	4' 58	Principal	4' 58
Flute Harmonic	4' 58	Oboe	8' 46
Fifteenth	2' 58	Bassoon	8' 12
Mixture	II 116	Tremblant	
Trumpet	8' 58		

Pedal:

Stop'd Sub Bass	16' 27
Bourdon Bass	16' 27
(added by R. G. Reed)	

Couplers:

Swell and Great
Great and Pedal
Swell and Pedal

Unlabeled pedals:

Pedal Check
Bellows Signal

Piano Great
Forte Great

present stoplist

<u>Great:</u>		<u>Swell:</u>	
Open Diapason	8' 58	Stop'd Diapason	8' 58
Dulciana	8' 46	Principal	4' 58
Hohl Flute	8' 46	Flautino	2' 58
Stop'd Diap. Bass	8' 12	Quint	1 1/3' 58
Principal	4' 58	Oboe	8' 46
Flute Harmonic	4' 58	Bassoon	8' 12
Fifteenth	2' 58	Tremblant	
Sesquialtera	II 116		
Mixture	III 174	Couplers and combination	
Trumpet	8' 58	pedals are as listed	
		above.	

Pedal:

Stop'd Sub Bass	16' 27	Pedal Check
Bourdon Bass	16' 27	Bellows Signal

mr

MANUEL ROSALES AND ASSOCIATES

160 NORTH GLENDALE BOULEVARD • LOS ANGELES, CALIFORNIA 90026



LOS ALTOS UNITED METHODIST CHURCH
LONG BEACH, CALIFORNIA

This organ was built in 1852 by Wm. B. D. Simmons & Co., Boston, for the Howard Street Presbyterian Church in San Francisco. Relocated with the assistance of the Organ Clearing House, it is being restored and enlarged in 1978 by Manuel Rosales & Associates for its new home in Long Beach.

The United Church of Shirley, Shirley Village

A. B. Felgemaker, Erie, Pa., Op. 882, 1905

Great:

Open Diapason 8' 61
Dulciana 8' 61
Melodia 8' 61
Octave 4' 61
Flute D'Amour 4' 61
Fifteenth 2' 61

Swell:

Bourdon 16' 49
Violin Diapason 8' 61
Aeolina 8' 61
Stopped Diapason 8' 61
Fugara 4' 61
Flute Harmonique 4' 61
Tremolo

Pedal:

Bourdon 16' 30

Labeled pedals:

Great Piano
Great Forte

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal
Bellows Signal

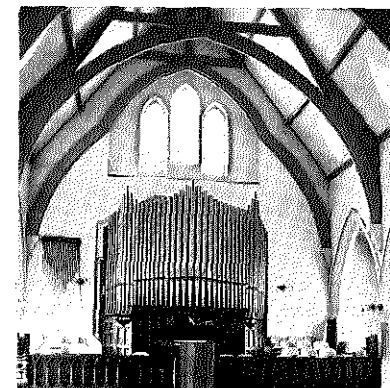
The couplers are operated by pistons in the Swell key slip.

The organ superseded an electronic imitation which had replaced a two-manual tracker-action E. L. Holbrook organ in 1950. It was built for the First (Sharon) Lutheran Church, Selinsgrove, Pa., and dismantled by J. R. McFarland & Co. in 1977. Relocated through the Organ Clearing House, the instrument was set up in its present location by Alan Laufman and Mark Harley, assisted by students at Worcester Polytechnic Institute and volunteers from the church.

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Andover Organ Company
Methuen, Massachusetts

John Dunn, AAGO

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United Church of Shirley
Shirley Village

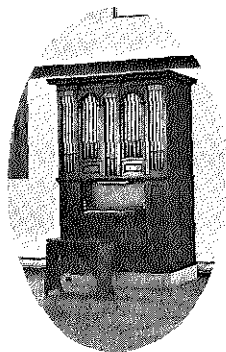
Alan Laufman

*Parish Church of St. Denis
Harrisville, New Hampshire
E. & G. G. Hook, Op. 153, 1853*

*Director
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*President
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*Post Office Box 104
Harrisville, New Hampshire 03450
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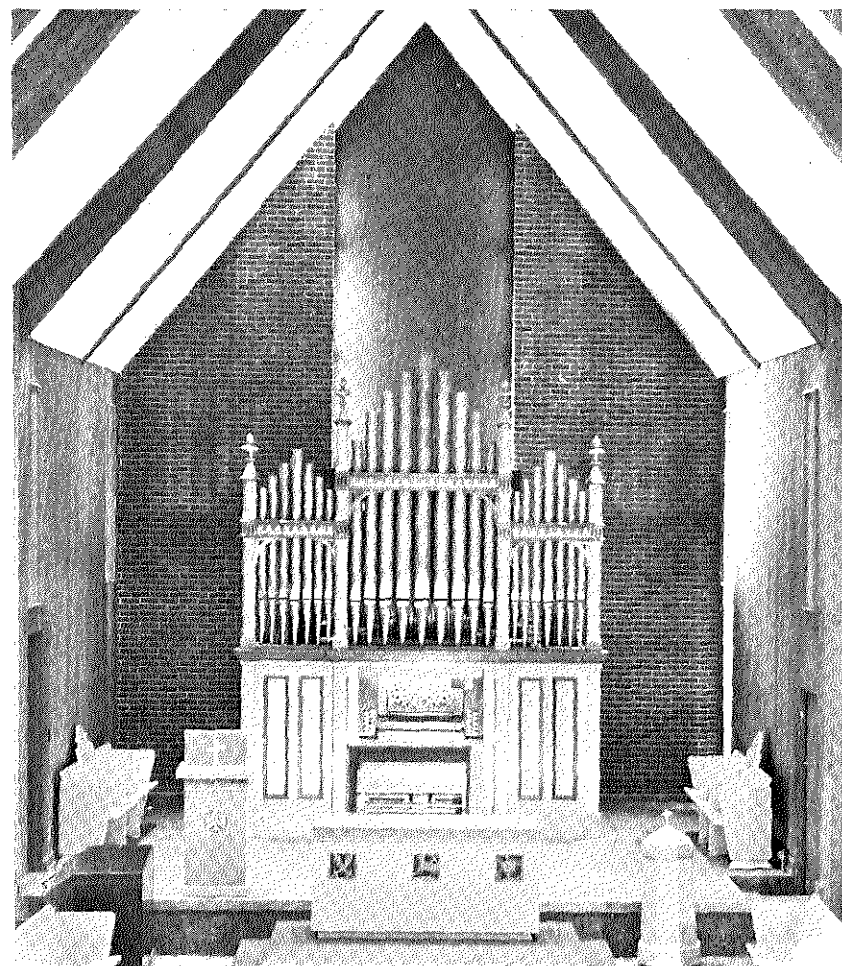
*Saint Mary's Church
Claremont, New Hampshire
Jesse Woodberry & Co., Op. 136, 1895*

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Organ Clearing House

ALAN LAUFMAN, DIRECTOR
POST OFFICE BOX 104
HARRISVILLE, NEW HAMPSHIRE 03450



MAGNOLIA PRESBYTERIAN CHURCH, SEATTLE, WASHINGTON
Organ built by J. H. & C. S. Odell, New York City, Op. 158, 1877, for the Presbyterian Church, Lowville, New York. Relocated through the Organ Clearing House, 1975, and restored for the Magnolia Presbyterian Church, Seattle, Washington, by Olympic Organ Builders, Seattle, 1976. Two manuals and pedal, 13 ranks, mechanical action.