THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 18, No. 2, Whole No. 131, ISSN 0524-1170 Spring 1986

Club members are invited to a "Progressive Organ Recital" (often called an "organ crawl"), arranged by Clark Rice for the afternoon of Sunday, May 18, in the center of Bridgewater, Mass. Three tracker-action organs by the same builders will be played by local organists Ted Foster and Clark Rice. There is no admission charge and there will be refreshments. The schedule:

3:00 - Church of the New Jerusalem, southeast corner of Bridgewater common. The grey, frame building with a multi-colored slate roof contains a 1-10 1865 E. & G. G. Hook, Opus 375, built for the Baptist Church in Chelsea, Mass.

4:00 - Gammons Memorial United Methodist Church, a stone building on School Street, less than a block from the Church of the New Jerusalem. Hook & Hastings Company's Opus 2325, built in 1913, has two manuals and six ranks.

5:00 - Unitarian-Universalist Church (First Parish Congregational), a white Greek Revival building a short distance up School Street, has E. & G. G. Hook's Opus 132, 1852, a 2-19 that was subjected to considerable unfortunate revoicing of the pipes. Though some work remains to be done, the Andover Organ Company restored most of the organ in 1979, and the work included retabling of the chests and lowering of cutups.

Bridgewater is easily reached by taking Route 3 or the Southeast Expressway to Route 128 (95) South. Turn south on Route 24, crossing Routes 123 and 106. Exit on Route 104, go left, and after 3½ miles, turn left at the stop sign. In two blocks, turn right at the common and go part of a block, crossing Route 28. The Church of the New Jerusalem will be on your right.

Following the recitals, members of the Andover Organ Company will be pleased to show you their three-manual E. & G. G. Hook installation in Holy Trinity Lutheran Church, North Easton, Mass., a twenty-minute drive from Bridgewater. The organ is E. & G. G. Hook's Opus 254, 1859, in an 1898 case front and moved a few years ago from All Saints Lutheran Church, 91 West Newton St., South End, Boston. That building is now a Spanish cultural center.

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The Boston Organ Club will meet on Sunday, June 1, to hear recitals on two "new" tracker-action organs in Arlington, Mass. At 3:00 p.m., Dr. Victoria Sirota will play at the Pleasant Street Congregational Church on an 1899 Geo. S. Hutchings organ recently retrackerized by Angerstein & Associates. Tim Drewes will play a recital at 4:15 p.m. on the 1869 E. & G. G. Hook organ in the First Parish Church, Unitarian-Universalist, at the corner of Pleasant St. and Massachusetts Ave. Both recitals are open to the public at no charge. The two churches are a block apart in Arlington Center; Pleasant St. is Route 60, and Massachusetts Avenue is Route 2A. There is an MBTA bus stop in front of the First Parish Church.

Victoria Ressmeyer Sirota is on the Organ and Music Theory faculties at Boston University, and also teaches at Northeastern University. She is Sub-Dean of the Boston Chapter of the A.G.O. The Pleasant Street Congregational Church organ was Geo. S. Hutchings' Opus 495, a 2-18 tracker opened in a recital by William Churchill Hammond of Holyoke, Mass., on January 3, 1900. It was unfortunately electrified by Williams in 1955 and enlarged to 21 ranks. By 1980, the instrument was in definite

The Newsletter is published by the Boston Organ Club Chapter of the Organ Historical Society, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 863, Claremont, New Hampshire, 03743; telephone (603) 542-8142. Treasurer: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone (603) 827-3055. The Club dues are $5.00 per year. The OHS address is Organ Historical Society, Inc., P.O. Box 26811, Richmond, Virginia, 23261.

need of rebuilding. Angerstein & Associates of Stoughton, Mass., fitted the organ with a new mechanical action in 1985, and made extensive tonal changes. The organ now has 22 stops and 25 ranks, and it was heard in a dedicatory recital by Rosalind Mohnsen on April 13, 1986.

Tim Drewes is a native of the Pacific Northwest, where he graduated from Pacific University in Tacoma, Wash. Having worked for several years for Geo. Bozeman, Jr. & Co., Deerfield, N.H., he is now engaged in graduate study at the New England Conservatory of Music. The organ at the First Parish Church is a 2-16 1870 E. & G. G. Hook, built for Heiskell Methodist Episcopal Church in Philadelphia, Pa. After the church passed into other hands, the organ was purchased by Mr. R. B. Whiting of Schwenksville, Pa., and set up in his studio there. He eventually offered it for sale, and the Arlington church bought it through the Organ Clearing House, Harrisville, N.H. The Hook was thoroughly restored and installed by Richard Nickerson of Melrose, Mass., and the unusual black walnut case was refinished by Ernest Gariepy. Theodore A. May played the dedicatory recital on September 22, 1985.

The new First Parish church occupies the site of the fourth meetinghouse, a large and very handsome 1856 frame building which burned on March 7, 1975, the result of a careless painter's torch. In that edifice, E. & G. G. Hook's Opus 207, an 1856 "2-25", had been replaced by a three-manual 1890 Cole & Woodberry, electrified and enlarged by James Cole of Melrose, Mass., in 1926.

* * *

A Newsletter at last! Your editor appreciates the patience of 218 members; a few thought they were tardy and sent additional dues to the Treasurer! While no excuses are really adequate for such a lengthy hiatus, I had hoped to have more free time after retiring from fourteen years of service in a junior high school classroom. My eyes are less strained, but the exigencies of the organ business keep me "on the road" between church services.

In three years, the great accumulation in the Newsletter drawer had reached a delay-no-longer depth, and spurred on by a forthcoming Club meeting, a little of it is presented herewith. Five pages of Mixtures await the Fall issue, for we have another meeting set. Seventy-five boxes of organabilia have been hauled out of my attic, and that aggregation does not include music, books, magazines, records, letters, and such artifacts as OHS T-shirts and Goodrich sliders. Steve Pinel, Grant Moss, and Alan Laufman began the filing which has continued for a year, and a few valuable rediscovered items in the Boadway-B.O.C. archives are to be carefully reprinted by the Organ Historical Society.

Unfortunately, a few O.H.S. chapter publications seem to have died, but we are revived, though we do need to have more meetings. Newsletters 130 and 131 complete the volume covered by your last dues payment, and a form is enclosed with this issue. Please return it with your check, and you will receive credit if you have overpaid. I especially need your correct address, even if the postal system is not doing very well at delivering properly-addressed first-class mail. How often will you hear from me? Well, as ISO Information says, "not published according to a fixed schedule." But, you will receive news a little more timely than some that's in this edition!

- Ed Boadway

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Errata et addenda for Newsletter No. 130:

Page 1, second paragraph of Mixtures, line 6: read Institute; Page 2, last line: read "...Te Deum for use..."; Page 7: add Tu to the information for Opus 1538; Page 9, first line of last paragraph: read "...some rather poor..." and eliminate the third pair of quotation marks; Page 12, paragraph 5: After a meeting of the board of directors and stockholders of Kinzey-Angerstein, the firm was divided into two separate companies in December, 1982, the Nicholas-Bradford Organ Co. of Wrentham, Mass., and Angerstein & Associates, Ltd., of Stoughton, Mass. Page 12, paragraph 6, line 2:

read manufactures; Page 15, first paragraph, read Amberola twice; Page 21, fifteenth line from the bottom: read originally; and Page 22, paragraph 4, line 3: read several.

One reader suggests that your editor puts in the Newsletter what he really thinks of certain organs. Your editor would like to oblige, but lawsuits are expensive, and friendships should remain intact. However, when he has passed away, his notebooks and letter files will be open to the public... For the present, he will use the usual adjectives describing good work and continue to omit derogatory terms.

* * *

PUBLICATIONS

The Boston Organ Club published John Van Varick Ellsworth's The Johnson Organs in 1984, and it has been selling well. Several members participated in the preparation of the long-awaited paperback volume. The well-illustrated 160-page life and work of that excellent 19th century builder contains an annotated opus list. If you don't have the book (and you should!), send $15.95, plus $2.00 for postage and handling, to Alan M. Laufman, Box 104, Harrisville, N.H., 03450.

The Boston Organ Club is soon to publish a thesis by Gerald David Frank, A German Organ Builder on the Texas Frontier: The Life and Work of Johann Traugott Wandke. Wandke was an immigrant who worked "with the materials at hand" in Round Top, Texas, during the 1860's.

The Organ Historical Society has published The Life and Work of Ernest M. Skinner by Dorothy J. Holden. This 1984 318-page hardbound volume has many illustrations and is available for $28.00, postpaid, from the Organ Historical Society, P.O. Box 26811, Richmond, Va., 23261. Ask for the Society's catalogue when you write.

The new edition of Hymns Psalms and Spiritual Canticles, issued by the Boston Archdiocesan Choir School Publishing Co., P.O. Box 167, Belmont, Mass., 02178, is now in its second printing, and is an excellent work prepared by our members Ted Marier and John Dunn. Marty Walsh has done considerable work in promoting this much-needed "parish music manual for liturgical celebrations" in Roman Catholic churches, where, for the most part, musical taste has declined since Vatican II. If you are aware of the quality of the music at St. Paul's Church, Cambridge, you will realize the merits of the book. Write for brochures describing the hard-bound editions. The Choir School is currently in residence at St. Joseph's Church in Belmont, for the aged building adjoining the Cambridge church has been closed.

Pape Verlag of Berlin, Germany, has published Organs in America, Volume 2, 226 pages in German and Englsh and full of photographs. This 1984 book is a report on the Second Study Tour of the Gesellschaft der Orgelfreunde in California, Oregon and Washington, with histories of the builders and opus lists of fifteen contemporary tracker organ firms in the United States. Dr. Pape's second book is a fine companion to Volume 1, which described organs on the east coast, and it may be ordered for $38.00 from Pape Verlag Berlin, 8231 Ravere St., Rockford, Ill., 6111.

Philip K. Clemens' ten-page pamphlet, Choosing a Church Organ, reprinted by the Mennonite Publishing House in 1983, is available from our Treasurer for $1.00 in stamps, and there is a reduced rate for multiple copies. It's excellent material if you are arguing the case for a real organ. A One-Manual Sampler is in print again. It has twelve pages and is the illustrated work of several authors. A single copy is $1.00 in stamps, but $1.50 will get you both the Clemens monograph and the Sampler.

* * *

The publication of a preliminary list of the work of Geo. S. Hutchings, the Hutchings-Votey Organ Co., and the Hutchings Organ Co., 1899-1917, is being postponed. It's not just the sheer magnitude of the job (which could be eliminated if we could find the said-to-exist authentic list), but additions keep coming to your editor's desk. He appreciates all of the details of later Hutchings organs that have been sent to him, and his own archives keep producing once-forgotten data in such small items as old want ads. He's waited thirty years for a list, but he won't wait much longer!

NEWS FROM THE PAST

The Musical Independent, Chicago, October, 1869:

NEW ORGANS BUILDING.

The New York Weekly Review has an extended list of the organs in course of construction by the chief builders of the country, from which we condense this:

Messrs. Hall, Labagh & Co., report three organs on hand; two of three manuals and one of two.

Mr. Henry Erben reports two of three manuals (having, respectively, a total of 40 and 53 stops), and one of two manuals and 35 registers. Messrs. Geo. Jardine & Sons report one of four manuals and seventy registers, two of three manuals, and two of two manuals.

Messrs. J. H. & C. S. Odell announce six of two manuals and one of one manual.

Mr. Levi A. Stuart reports two organs in hand, of two manuals each.

Messrs. E. & G. G. Hook (of Boston) present a long list, embracing five of three manuals, twenty-two of two manuals, and four of one manual. Total thirty-one.

And in this connection one will read with interest the following paragraph relating to this house, taken from "Webb's New England Railway and Manufacturers' Gazetteer."

"Among other establishments that make Boston famous as a manufacturing city, is the well known church organ manufactory of Messrs. E. & G. G. Hook, 1131 Tremont street. The firm have the largest establishment of its kind in the country. It comprises a four story factory, 200x80 feet, with accessory buildings, comprising ample dry houses for lumber and other conveniences. Besides rooms for the various departments, the main building includes two spacious finishing and exhibition halls. Employment is here given to over 100 accomplished workmen, comprising the best talent and skill that can be obtained. The Messrs. Hook combine in their art all improvements peculiar to the English, French, and German methods, and their instruments are not excelled, rarely equaled, in any country. They have been in business over forty years, furnishing organs for all parts of the country from Halifax to San Francisco. A majority of the large organs have been produced by this firm, including the six largest and most complete ever built in America, one of which is the large and powerful organ for the Coliseum used at the National Peace Jubilee. The instrument is one of unsurpassed strength and power and met with universal favor, filling the mammoth building with sound in the same manner that an ordinary great organ fills a moderate sized church. The builders confined themselves to such features as were absolutely needed, avoiding the occupation of any more space than was positively required for the pipes and mechanism, no attempt being made at display. It had such enormous power that it asserted itself above the united forces of orchestra and chorus, and gave ample facilities for combinations and variations in power and solo effect. Their annual production is about 75 organs, varying from $1,000 to $25,000 each in price, and aggregating from $150,000 to $200,000. Their business is steadily increasing, and new additions to their already extensive facilities are contemplated."

Mr. Wm. A. Johnson (of Westfield) reports one of three manuals and five of two manuals. Mr. Johnson is accustomed to keep close up with his orders. At the present time his factory is second only to that of the Messrs. Hook.

Messrs. Knauff & Sons (Philadelphia) report one of four manuals, four of three manuals and one of two manuals.

The Musical Independent, Chicago, April, 1869:

Boston Musical Criticism.

Notwithstanding the peculiar and well-known modesty of Bostonians, it has somehow leaked out that in no other American city is good music so thoroughly appreciated as it is in Boston. The Big Organ has been made to do a Herculean labor in the way of cultivating a love for organ music, so that now the most classic works are listened to with rapt attention. At a recent concert of the Big Organ assisted by Mr. Thayer, a very grand "full organ" passage was flooding with harmony the purlieus of Bumstead Place, Beacon Street, Winter Street, and oozing in diluted sweetness across Tremont Street, and out on to the Common--that magnificent park so admired by all the dwellers in Hubville. Notwithstanding the difficulties of conversation in such a harmony-laden atmosphere, two ladies occupying prominent seats in the music hall were at the same time absorbing Bach and imparting to each other certain details of household affairs. Just at a critical period, the organ suddenly subsided to a whisper, and the audience were delightfully informed in a shout by one of the ladies referred to, that "WE FRIED OURS IN BUTTER!"

The Song Messenger, Chicago, October, 1871:

MR. ROOT'S CORNER.
AMONG THE MUSICIANS.
New England.

... I must not omit one other person, although it may be a name that some of you have never heard--I mean Thomas Appleton, the father of organ building in America. I was waiting in the station at Reading, Mass., where he lives, for a Boston train, and noticed a venerable gentleman reading the morning paper; a second look told me it was my old friend.

We were soon in conversation, and in answer to my inquiries he said, "I shall soon be eighty-six; wife and I have lived together fifty-nine years; never was sick; never had the tooth ache, and never made a dollar building organs; always had so many improvements to make that they took all the profits and more too."

This was notoriously true, and it was this going into his work heart and soul, irrespective of any mercenary considerations, that makes us all honor and love him so much, for he was a great and progressive man in his line, and today his diapasons are by many organists considered the finest of modern times.

His present happy old age is an illustration of the truth that we don't take care of ourselves, half as much as we think we do.

He never made any money, but one relative died and left him a pleasant home and grounds; another left him a life income from some valuable stocks, and he is independent.

Some one says the Lord can't think much of money, he gives so much of it to mean people.

I wouldn't put it that way exactly, but I do think every bad rich man would be worse if he hadn't so much, and that every one has what is best for him, whether he be good or bad. This is a rather strange sermon to preach from so good a text as Uncle Tom Appleton, but I know he will excuse me, and agree with me too. ...

The Indicator, Chicago, October, 1884:

Providence, R.I.

... A few years ago an organist from New York distinguished himself here by pushing in the stops with his feet. He achieved this triumph of legato playing, I believe, while executing a toecatta. ... When the Blackstone Hall was built it was understood that the management were to place therein a superior organ, suitable for recitals, and this pleasant anticipation has been realized by the

placing of the old organ from All Saints' Church (said instrument dating back to Tubal Cain, it is said) in an upper corner of the hall, accessible to an Alpine climber or telegraph wire man, but Mr. Bonner, organist of All Saints, as he luxuriates at the keyboard of his new instrument (built by W. K. Adams & Co.) doubtless feels that what is "their loss is his gain." ...

The Living Church, Milwaukee, Wis., January 3, 1920:

Escapes Death in Repairing Organ

Pulaski, N.Y. -- The Rev. H. D. B. MacNeil had a narrow escape from death while making some repairs to the church organ recently. The water motor accidentally started and caught his head so that he could not free himself. One ear was almost torn off and had not his son heard him call and stopped the motor it is probable his head would have been crushed.

* * *

The Indicator, Chicago, September 13, 1884:

The Dedication of a New Organ.

The dedication of the new organ at Christ Reformed Episcopal Church, by Mr. Clarence Eddy, Thursday evening, was an event of importance musically, as the instrument is one of the largest in the city, and was formally opened before a large and enthusiastic audience and by an organist fully capable of displaying it to the best advantage. The vocal numbers were "Break, Break, Break," a trio by Mrs. Farson, Mrs. Mary Pheonix-Cameron and Dr. Cronin. Quartette, "Ecco Quel Fiero," by the same trio and Mr. Geo. Broderick. The numbers were excellently performed. We shall not attenpt a criticism of Mr. Eddy's numbers, but simply record his selections, which were played in the best possible manner.

"Preludio from Guilmant's third sonata;" overture to "William Tell," transcribed by Buck; "Funeral March of a Marionette," Gounod-Best; variations on "Jerusalem the Golden," Sparks; "Grand Fantasie in E minor," Lemmens; grand fugue in G minor, Bach; "Elsa's Bridal March," Wagner-Halvey; "Improvisation in C," Jadassohn; theme and variations, Thiele. Mr. S. H. Dyer, the organist of the church, was the accompanist, and withall the affair passed off very pleasantly and was greatly enjoyed by all in attendance.

For the benefit of organists and conoisseurs in this department we print the specification of this splendid instrument:

GREAT ORGAN.

1.	16-foot Double Open Diapason, metal	61 Pipes
2.	8-foot Open Diapason, metal	61 Pipes
3.	8-foot Gamba, metal	61 Pipes
4.	8-foot Viola d'Amour, metal	61 Pipes
5.	8-foot Doppel Flote, wood	61 Pipes
6.	4-foot Octave, metal	61 Pipes
7.	4-foot Flauto Traverso, wood	61 Pipes
8.	2 2/3-foot Quinte Octave, metal	61 Pipes
9.	2-foot Super Octave, metal	61 Pipes
10.	2-foot Mixture V Ranks, metal	305 Pipes
11.	8-foot Trumpet (Reeds), metal	61 Pipes

SWELL ORGAN.

12.	16-foot Bourdon Bass, wood	61 Pipes
13.	16-foot Bourdon, wood	
14.	8-foot Open Diapason, metal	61 Pipes

15. 8-foot Salicional, metal ..... 61 Pipes
16. 8-foot Dolcissimo, metal ..... 61 Pipes
17. 8-foot Voix Celeste, metal ..... 61 Pipes
18. 8-foot Stopped Diapason, wood ..... 61 Pipes
19. 8-foot Quintadena, metal ..... 61 Pipes
20. 4-foot Flute Harmonique, metal ..... 61 Pipes
21. 4-foot Violin, metal ..... 61 Pipes
22. 2-foot Flautino, metal ..... 61 Pipes
23. 2-foot Dolce Cornet, III Ranks, metal ..... 183 Pipes
24. 8-foot Cornopean (Reeds), metal ..... 61 Pipes
25. 8-foot Bassoon Bass (Reeds), metal .....
26. 8-foot Oboe (Reeds), metal ..... } 61 Pipes
27. 8-foot Vox Humana (Reeds), metal ..... 61 Pipes

SOLO ORGAN.

28. 8-foot Geigen Principal, metal ..... 61 Pipes
29. 8-foot Dulciana, metal ..... 61 Pipes
30. 8-foot Melodia, wood ..... 61 Pipes
31. 8-foot Clarinet Flute, wood ..... 61 Pipes
32. 4-foot Fugara, metal ..... 61 Pipes
33. 4-foot Flute d'Amour, wood and metal ..... 61 Pipes
34. 2-foot Piccolo, metal ..... 61 Pipes
35. 8-foot Corno di Bassetto (Reeds), metal ..... 61 Pipes

PEDAL ORGAN.

36. 16-foot Double Open Diapason, wood ..... 30 Pipes
37. 16-foot Violone, wood ..... 30 Pipes
38. 16-foot Bourdon, wood ..... 30 Pipes
39. 8-foot Violoncello, metal ..... 30 Pipes
40. 16-foot Trombone (Reeds), wood and metal ..... 30 Pipes

ACCESSORY STOPS.

41. Swell to Great Coupler, Unisons.
42. Swell to Great Coupler, Octaves.
43. Swell to Solo Coupler.
44. Solo to Great Coupler.
45. Solo to Pedale Coupler.
46. Great to Pedale Coupler.
47. Swell to Pedale Coupler.
48. Bellows Signal.
49. Pedal Check.
50. Tremolo to Swell.
51. Great Organ Separation.

PEDAL MOVEMENTS.

1. Forte, Great Organ.
2. Mezzo, Great Organ (Double Acting).
3. Forte, Swell Organ.
4. Mezzo, Swell Organ (Double Acting).
5. Piano, Swell Organ (Double Acting).
6. Forte, Solo Organ.
7. Piano, Solo Organ (Double Acting).
8. Forte, Pedal Organ.
9. Mezzo, Pedal Organ (Double Acting).
10. Great to Pedale Coupler (Reversible Movement).
11. Balanced Swell Pedal.

Wind Indicator over Manuals.
Pneumatic Levers applied to the Great Manual and its Couplers, and to lowest twelve keys of Swell Manual.

It will be observed that there are three Manuals of five octaves each, and a Pedal organ of two and a half octaves. As in the organs of the First Baptist and Unity churches, there are here fifty-one stops, while the pipes number 2,448. In Pedal Movements, however, this organ is more complete. Especially noticeable to the listener are the variety and exquisite voicing of the string-tone registers. The Gamba and Viola d'Amour on the Great are remarkably fine, being characteristic of the viola and the violin, while the promptness and clearness of "speech" are extraordinary. The Violoncello in the Pedal organ is as delicate and smooth as the finest instrument of that name. The Salicional and Dolcissimo in the Swell are voiced with rare artistic skill, while the Voix Celeste is of incomparable beauty. The ethereal tenderness and refinement in the tones as they float out into the hushed stillness of the sanctuary can be likened only to celestial voices. Another feature of this organ is the fullness and breadth of tone in the Diapasons, which give dignity and impressive grandeur to the full organ. The reeds are rich and telling, being crisp and incisive, without any tendency to roughness.

The Clarinet Flute is the gem among this class of registers, and reflects great credit upon its builders. The two-feet stops are sufficiently brilliant without being shrill or obtrusive as is frequently the case. The Pedal organ contains an admirable foundation of sixteen-foot stops, of various grades in power. The Swell organ is in itself remarkably well equipped and very expressive, while the combined manuals and pedal are "a tower of strength." Chicago is thus the fortunate possessor of forty-one splendid organs, built by Messrs. Johnson & Son, of Westfield, Mass., and Christ Church is to be congratulated upon its wise choice, in that it can boast of one of the finest and best balanced church organs in this country.

[The organ was Opus 625, and the building is gone.]

The Organists' Journal, New York, N.Y., May, 1891:

NEW ORGANS.

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

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

GREAT ORGAN.

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

SWELL ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

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

COMBINATION PEDALS.

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

Pneumatic compensating valves to be used for Great and Swell Organ.

A Ross Water Motor to be used to blow the Organ.

CHAPEL OF ST. PETER AND ST. PAUL, ST. PAUL'S SCHOOL, CONCORD, NEW HAMPSHIRE. Geo. S. Hutchings, Boston, Mass., Opus 176, 1888.

The splendid long, brick Gothic edifice, designed by Henry Vaughan (1845-1917) the English-born architect who produced some of America's finest Episcopal churches, is still the home of excellent music. The original attached keydesk, in the small gallery below the overhanging oak case front designed by Vaughan, can be seen in an oil portrait of James Knox, the school's organist and choirmaster for many years, and the picture hangs in the choir room. In a deep chamber high on the Epistle side of the choir, the organ was enlarged to four manuals (with an Echo division added in the narthex) and electrified by E. M. Skinner as his Opus 825, in 1930. Tonal alterations were made in 1940, and in 1950 the organ was rebuilt by AEolian-Skinner, who added a Positiv division below the windows on the Gospel side. Today, only two ugly speakers for the public speaking system and the exposed pipework mar an otherwise sublime atmosphere. At your editor's request, John Rexford of Concord found two letters in Mr. Hutchings' hand and the original stoplist for the organ, which still has many of the Hutchings pipes.

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GEO. S. HUTCHINGS,
Successor to
HUTCHINGS, PLAISTED & CO.,
manufacturers of
CHURCH ORGANS,
FACTORY, COR. OF NORTH GROVE & CAMBRIDGE STREETS,

Boston, Jan 18 1887

Chas. P. Gardiner Esq

Dear Sir

I could build an Organ like that now in the Church of the Advent with all contemplated stops added (except in the Pedal Organ which will have four stops) for the sum of $7,000. this sum not to include the Case or decorations.

Or I could build the Organ as it now stands (regarding only the stops) except should add a Violina 4 ft and a Piccolo 2 ft to the Choir Organ for the sum of $6,000. Case & decorations not included.

These amounts does not include Pneumatic Stop Action and Crescendo Action which I do not consider esential [sic] in this case, but does include Pneumatic Key Action and Couplers.

Very Respectfully submited [sic] by
Yours Very Truly Geo. S. Hutchings

[In the left margin]

P.S. If you desire a formal bid I will make out specifications and submit them whenever you may desire, this is merely an informal memorandum for you to have some data to work on Yours
G.S.H.

— — —

GEO. S. HUTCHINGS,
Successor to
Hutchings, Plaisted & Co.
CHURCH ORGAN BUILDER.
Established 1869.
Cor. Cambridge and No. Grove Sts,

Boston, ...Oct. 10..... 1887

Chas. P. Gardiner Esq
Boston
Mass

Dear Sir

I have got the Organ laid out to such an extent that I am quite sure that I can get it all into the space.

I have not as yet ascertained about the motor, so I think it would be best to wait a while and make that part a sperate [sic] contract.

To make the feeders as I propose it will be necessary to have three of them this will require a Rotary Motor and as there is but one that is really a good one I want to get the address. Have writen [sic] to a friend for it and will probably get it in a few days.

I go to N.Y. tomorrow to be gone four days shall be at the Factory on Saturday

Very Truly Yours Geo. S. Hutchings

— — —

The six-page description of the organ is neatly written in longhand, and could be called a contract, but does not mention cost, time of delivery or insurance, and there are no signatures. The 10 2/3' Pedal Quinte appears to have been added, and the 1892 Hutchings opus list indicates that the organ had 48 registers.

Details of Construction
for an Organ designed for The Aumni [sic] Chapel of Saint Paul's School, of Concord, N.H.

All metal pipes below 4 ft c. "Diapason Pitch," to be of zinc, all above that point to be of such metal as is designated on specification. This will give 24 zinc pipes for the 16 ft Open Diapason; 12 each for the 8 ft Open Diapason and English Diapason 8 ft on the Great Organ; 12 each for the Open Diapason, 8 ft, Salicional, AEoline, and Quintadena 8 ft in the Swell Organ; and 12 each in the Spitz Flöte, Viola di Gamba, and Dulciana, 8 ft on the Choir Organ; and 12 in the Violoncello 8 ft on the Pedal Organ. Also for the most slender parts of reed pipes where stiffness is required.

The Great, Swell and Choir Organ wind chests shall not be less than 8 ft long.

The Swell and Choir Organ wind chests to be provided with our "Patent anti-pressure Pallets," which renders the touch very light and prompt, and entirely overcomes the defects existing in the Pneumatic Action.

The material of the "wind chests" shall be of the very best, as well as the workmanship.

The "Bellows" to be made of the best Michigan pine, and of ample dimensions to supply the organ with an even pressure; to be double leathered and to have inverted ribs or folds, which is the system in use by all first class builders in Europe, and it is very essential for correct tuning, as only by this method can an equal pressure be maintained at any elevation of the reservoir.

The "key action" to be thoroughly bushed, and every care taken to make it as noiseless as possible; no metal or wire connection allowed to come in contact with any part of the key action; regulating screws to be placed in a convenient locality, by which the "dip" of the keys may be changed at the pleasure of the organist.

Boyer's Patent Diagonal-faced knobs shall be used.

The "Register-rods" to be round and to slide through holes "bushed" with cloth to insure silence in their operation.

The working parts of the composition action" to be made entirely of wrought iron, and to have "adjusting screws" for regulating the height of the Composition Pedals.

The voicing or tone of the various stops to be equally finished; the diapasons to be of very large scales, and heavy metal, and to be voiced on the English plan, giving a round, full, smooth quality of tone. Every stop throughout the organ, to be what its name implies. Great care shall be used in balancing the instrument, obtaining perfect equality in each register, blending in all combinations, and a full, majestic, powerful and sonorous "full organ" free from harshness.

All of the pipes in the second manual to be enclosed in a thoroughly and carefully made "Swell Box," with "shades" made to move vertically by a self balancing Swell Pedal. By this method the performer can make greater contrast in the "loud and soft" swell passages, and is also enabled to leave it in any position desired.

All materials used in the construction of the organ to be such as will insure durability and perfect operation of all its parts.

The entire instrument throughout shall be built of the very best material and in the most thorough and workmanlike manner. To be delivered and set up in the chapel, warranted perfect in every respect.

The keys to be bevelled and of the overhanging type, in all the three sets.

Great Organ Compass from C_0 to c^4 61 nts

(Feb 21, 1887)

1	Open Diapason	16 ft	35% metal	61 pipes
2	ditto	8 "	35% "	61 "
3	English Diapason	8 "	35% "	61 "
4	Doppel Flöte	8 "	wood	61 "
5	Octave	4 "	40% metal	61 "
6	Octave Quinte	2 2/3 "	40% "	61 "
7	Flute Harmonique	4 "	35% "	61 "
8	Super Octave	2 "	40% "	61 "
9	Mixture	4 Ranks	40% "	244 "
10	Trumpet	8 ft	40% "	61 "

Swell Organ Compass from C_0 to c^4 61 notes

11	Bourdon Bass	16 ft		wood	61 pipes
12	Bourdon Treble				
13	Open Diapason	8 "	35%	metal	61 "
14	Salicional	8 "	45%	"	61 "
15	AEoline	8 "	40%	"	61 "
16	Stopped Diapason	8 "		wood	61 "
17	Quintadena	8 "	40%	metal	61 "
18	Flauto Traverso	4 "		wood	61 "
19	Violina	4 "	40%	metal	61 "
20	Octave	4 "	40%	"	61 "
21	Flautino	2 "	40%	"	61 "
22	Dolce Cornet	4 Ranks	40%	"	244 "
23	Trumpet	16 ft	40%	"	49 "
24	Cornopean	8 "	40%	"	61 "
25	Oboe	8 "	40%	"	61 "
26	Vox Humana	8 "	35%	"	61 "

Choir Organ Compass C_0 to c^4 61 notes

27	Lieblich Gedekt	16 ft		wood	61 pipes
28	Spitz Flöte	8 "	40%	metal	61 "
29	Viola di Gamba	8 "	Pure tin.		61 "
30	Dulciana	8 "	40%	metal	61 "
31	Melodia	8 "		wood	61 "
32	Violina	4 "	40%	metal	61 "
33	Flute d'Amour	4 "	wood & 35% met.		61 "
34	Piccolo Harmonique	2 "	35%	metal	61 "
35	Clarinet	8 "	40%	"	61 "

Pedal Organ Compass C_1 to F^0 30 notes

36	Open Diapason	16 ft		wood	30 pipes
37	Bourdon	16 "		wood	30 "
38	Violoncello	8 "	40%	metal	30 "
39	Flöte	8 "		wood	30 "
48	Quinte	10 2/3 "		"	30 "

Mechanical Registers

40 Swell to Great, Coupler
41 Swell " Choir, "
42 Choir " Great, "
43 Great " Pneumatics
44 Great " Pedal, Coupler
45 Swell " Pedal "
46 Choir " Pedal "
47 Blower's Signal.

Operated by Pneumatic Piston Knobs, placed between the keyboards

Wind Indicator
Swell do [penciled in]

Pedal Movements

1 Forte, Great Organ with appropriate Pedal combinations, if practical.
2 Mezzo, " ditto
3 Piano, " ditto
4 Forte, Swell Organ
5 Mezzo, "
6 Piano, "

7 Forte, Choir Organ
8 Piano, "
9 Reversible, Great to Pedal Coupler.
10 Octave Coupler, Swell to Great
11 Tremolo, for Swell Organ
12 Balanced Swell Pedal.

Summary

Great Organ	10 stops		793 pipes	
Swell "	16 "		1086 "	
Choir "	9 "		549 "	
Pedal "	4 "	+ 1 = 5	120 "	+ 30 = 150
Total speaking stops	39			
Couplers	7			
Mechanical accessories	1			
Total	47		2548	30 pipes more added
Pedal Movements	12			

The Pneumatic Levers to be applied to the Great Organ and its Couplers.

No Case or Decorations.

* * *

OBITUARIES

Several members and friends of the Club have died since the last Newsletter was issued, among whom are the following:

Virginia E. Anderson, 62, one of Claremont, N.H.'s most active citizens and your editor's assistant at St. Mary's Church. An organist and pianist of exceptional abilty, she was a loved teacher and church worker. Mrs. Anderson died in Claremont on December 3, 1985.

Carl Durst, prominent supplier of organ parts and pipes to the industry, died in Erie, Pa., on April 16, 1984. Carl retired in 1981 after 56 years with Durst & Co. and Organ Supply Industries, Inc., and was one of the finest pitman chest builders in North America.

Elsie M. Eckman, 84, of West Roxbury, Mass., died November 8, 1983. She was a music supervisor in the Boston Public Schools and played the organ and piano for Tremont Temple for many years.

Charles Brenton Fisk, 58, of Gloucester, one of the world's reknowned organbuilders, died in Boston on December 16, 1983. An erudite and genial member of the Club who knew so many of us, he needs no biographical material here, but his firm continues, and his life and work is the subject of two volumes to be issued soon by the Westfield Center, Easthampton, Mass. Several memorial services for Charlie were held in 1984, each of them including a handsome printed brochure.

Lorraine Gaudreau, Ph.D., 58, of Claremont, N.H., died in Rochester, N.Y. on April 19, 1986. A graduate of the Perkins School for the Blind and a teacher and social worker, she was an avid concert-goer, organ enthusiast, and superb singer in your editor's choir.

Alfred O. Guertin, 76, died in Manchester, N.H., on September 28, 1982. Among other musical duties, he was organist of St. Augustin Church for 56 years.

Calvin Hampton, 45, of New York City, died in Port Charlotte, Fla., on August 5, 1984. A prolific composer and astoundingly accomplished musician, he played free midnight recitals at Calvary Church every Friday for ten years.

J. Arnold Kelley, 79, of Salem, N.H., died in Methuen, Mass., on April 12, 1985. Mr. Kelley was a pharmacist, piano technician, and prominent Mason, but was best-known among us as a pianist. After study at the New England Conservatory and in New York City, he toured with his wife Frances as a member of the Kelley Duo Pianists.

Robert J. Lahaise, 46, of Medfield, Mass., a founder of the Boston Organ Club, died on December 18, 1983. A fine craftsman and member of an organ-building family in the business for more than 150 years, Bob had a special love for the work of Hook & Hastings, the employers of his father and grandfather. The Boston Chapter of the A.G.O. presented a memorable memorial service at the Mission Church in Roxbury on June 3, 1984, and Bob's brother Richard and his family are continuing the good work of the Lahaise firm.

Uno A. Matson, 76, of Kingston, N.H., died in Exeter, N.H., died on March 11, 1984, in Exeter, N.H. Mr. Matson was a Bell Telephone engineer, cellist, pianist, and church organist. An enthusiastic member of the A.G.O., he was a charter member of the Merrimack Valley Philharmonic Orchestra, a member of the Nashua, N.H. Symphony, and a past member of the Whittier Chamber Orchestra of Haverhill, Mass.

Rev. Paul I. MacMillan died in Boston, Mass., on November 3, 1983. He had been the minister at First Grace Universalist Church in Lowell since 1971, and previously served at the First Parish Church in Billerica, Mass. An enthusiastic supporter of good music, he was always willing to leave the Billerica pulpit and go to the rear gallery to provide a needed bass voice in the choir.

Alexander McCurdy, Jr., 77, died in Philadelphia, Pa., on June 2, 1983. Dr. McCurdy was famous as a teacher at the Curtis Institute and Westminster Choir College, and was also a composer, arranger, author, carilloneur and recitalist. The two-manual Möller organ from his summer home in Castine, Me. (a community in which he did much to influence good music) has been installed by David Wallace in St. George's Episcopal Church, York Harbor, Me.

Clendinning Smith, 73, died shortly after playing for a Service of Lessons and Carols at St. Paul's Episcopal Church, Newton Highlands, Mass., on November 26, 1983. Mr. Smith was an engineer, amateur organbuilder and clock maker, and organist for forty years in five churches in the western suburbs.

Frank C. Taylor, 64, died in Newton, Mass., on April 16, 1985. A member of the faculty at Wellesley College and the New England Conservatory of Music, Frank was prominent as an organist for Episcopal churches, recitalist in Europe and America, and notable recording artist of classical French organ music. His teachers were Paul Hindemith and Melville Smith, and Frank was also a student at Oxford.

* * *

FIRES

Many churches have burned recently, principally the reult of arson, and your editor lists below a summary of material on hand. In a few cases, newspaper coverage did not even name the church, and organs are rarely given any mention.

Acton, Mass. Good Shepherd Episcopal Church burned on March 2, 1985, but the organ was saved almost intact by a fireman who was a parishioner and organ buff, keeping away water. The 2-10 1892 Hook & Hastings, Opus 1523, installed in 1969 by Richard Hamar, is to be installed in the new building after restoration by the Andover Organ Company.

Auburn, Me. The High Street Congregational Church, a handsome frame 1860 edifice, was almost completely destroyed on August 14, 1985. Painters using blowtorches failed

to notify the fire department immediately. David Wallace has salvaged some of the pipework of E. & G. G. Hook & Hastings' Opus 626, 1872, installed with an electric action by W. W. Laws in the case of E. & G. G. Hook's Opus 274, 1860. A new church is to be built on the same site.

Baltimore, Md. St. Patrick's R.C. Church, Fells Point, an 1897 Gothic building with handsome and intact original furnishings, was seriously damaged in August 1983, the result of a painter's propane torch. The colossal slider chests of Hook & Hastings Opus 1785, 1898, have been restored by the Andover Organ Company.

Brooklyn, N.Y. Janes United Methodist Church in the Bedford-Stuyvesant section of the city was totally destroyed early in December, 1984. Only the walls of the large, late 19th century brick building remained.

Concord, N.H. St. Paul's Episcopal Church, an elegant 1859 brick Gothic edifice, was completely gutted on April 11, 1984, but the tower and chime of nine bells survived. The new sanctuary being built within the old walls will contain a new three-manual Austin organ, filling the former chancel area. The burned organ was a 1902 non-tracker Hutchings-Votey in a rather pleasing two-fronted case, but it had been rebuilt in succession by Estey, Morel, and Terrill, finally having three manuals.

Denver, Col. The First Unitarian Church, built in 1895, was destroyed by fire on December 8, 1985.

Dorchester, Mass. Immanuel Baptist Church burned two or three years ago, and the 2-23 Cole & Woodberry organ, built c.1893, and which may not have been seriously damaged, has been removed from the now-closed building by an unknown party. How we wish a Club member living in Boston would check on a church as soon as he or she learns of the fire!

Dorchester, Mass. St. Ambrose R.C. Church burned January 24, 1984, and is being rebuilt. The upper church had a non-tracker Hook & Hastings, and a second-hand 2-10 G. H. Ryder was in the lower church. The organs had not been seen by Club members for several years and may not have been extant at the time of the fire.

Fall River, Mass. The 1832 Gothic Revival frame building of the Unitarian Church was completely destroyed on September 2, 1983. Your editor does not know what was in the building, which once housed E. & G. G. Hook's Opus 12, an 1834 two-manual.

Louisville, Ky. The splendid stone Gothic edifice of the First Unitarian Church was gutted on December 14, 1985, the flames consuming a 2-28 1971 Steiner tracker.

Mahopac, N.Y. The frame Presbyterian Church was heavily damaged on November 20, 1983, and despite the pleas of organ experts, the two-manual c.1883 organ built by William M. Wilson, successor to Henry Erben, was left "out in the cold" for many weeks. A few pipes were salvaged, but the new church will likely house an electronic imitation.

Newburyport, Mass. The Greek Orthodox Church, a frame building erected by the Second Presbyterian congregation in 1796, burned on August 7, 1983. The much-loved organ, E. & G. G. Hook's Opus 261, a 1-9 built in 1859, is gone.

New York, N.Y. Grace United Methodist Church, a large brick Gothic building on West 104th Street, burned on December 10, 1983, and may have contained a large organ.

Peabody, Mass. The First United Methodist Church burned on September 5, 1985, and "an antique organ was destroyed." The bell and Howard clock will be in a new church on the same site. The church records, kept in a cabinet near the front door in case they needed to be rescued in an emergency, were indeed saved.

Plymouth, N.H. The early 19th century frame building of the Congregational Church was ruined by fire on September 6, 1983. Little of the 1928 three-manual E. M. Skinner organ, Opus 698, was salvaged, and the new building has Austin's Opus 2695, a 1985 two-manual instrument.

Stapleton, L.I., N.Y. St. Paul's Memorial Episcopal Church, housing a much-

rebuilt organ with some Votey origins, burned on October 29, 1983. The new organ will be a three-manual AEolian-Skinner, Opus 969, 1937, built for St. Thomas' Church, Whitemarsh, Pa. Replaced by Casavant, it was moved to the First Presbyterian Church, Tallahassee, Fla., and it has been restored by Michael Quimby of Warrensburg, Mo., for the unfinished new building in Stapleton.

Washington, D.C. The three-manual console of AEolian-Skinner's Opus 1485, 1967, in the Episcopal Church of the Epiphany, was destroyed by an arsonist on June 22, 1983. It has been replaced, and Charles Callahan has produced some excellent tapes of Romantic music played on the instrument.

Watertown, N.Y. The 1906 stone building of All Souls Unitarian-Universalist Church was consumed on December 13, 1984. The organ is believed to have been a rebuilt Hillgreen-Lane.

West Newbury, Mass. The 1910 frame building of the Congregational Church was badly damaged on April 4, 1984. The new room contains again Hook & Hastings' Opus 2262, a 1911 2-7 tubular-pneumatic organ with slider chests that has been trackerized by the Andover Organ Company.

Weathersfield, Vt. The handsome 1821 brick building of the Congregational Church was totally gutted by flames on August 11, 1985, but the walls have been stabilized and roofed over, awaiting future complete restoration of the interior and tower. In addition to a reed organ, the church owned a Hammond Electrotone with a working AEolian player attachment and a fine library of rolls.

Winchendon, Mass. The Baptist building of the Federated Church was almost all destroyed on February 26, 1985. The early 19th century frame structure housed a 2-11 1897 George Reed tracker which had been rebuilt by the Andover Organ Company.

* * *

MIXTURES

The famous four-manual 1912 Austin in the City Hall, Portland, Me., is being restored in stages by David Wallace. The Kotzschmar Memorial Organ's Echo and Antiphonal divisions will again be fully playable as the result of a $25,000 grant received from the Presser Foundation in March, 1986.

William A. Brys of Charlestown has rebuilt and placed a new console on the two-manual c.1928 Frazee organ in the First Congregational Church, Hancock, N.H. John K. Ogasapian played the opening recital on April 27, 1986.

The following words from Rev. Richard Beal of Dexter, Me., referring to the work of preserving the fine frame buildings built by the Universalists in Dexter and Sangerville, apply well to old pipe organs:

> Old buildings are not cheap to maintain. The values preserved in them, and preserved through them, are costly to retain. And yet, as one old building after another in the area is demolished or burned down, "improved" into ugliness or "renovated" into cheapness, the more important the decision to preserve the churches, the more important your decision to support the preservation/renovation efforts.

Geo. S. Hutchings' Opus 203, 1890, a 2-10 originally in the First Unitarian Church, Malden, Mass., which became Emmanuel Baptist Church, was removed by an Organ Clearing House team in August, 1985. It is being completely restored by William Baker & Co. of Hatfield, Mass., for the former Congregational building of the Federated Church, Winchendon, Mass., which destroyed its tracker organ through electrification many years ago and until now suffered the sounds of a decayed electronic substitute. Mr. Baker deserves congratulations for accomplishing so much while receiving so little monetary compensation! The installation will be completed in the summer of 1986.

David W. Cogswell has written a very useful brochure, "An Organist's Guide to Practical, Economic Organ Tuning & Maintenance Planning." You should order a copy by

sending the author a note and a postage stamp at 68 South Boulevard, West Springfield, Mass., 01089.

Edward T. Mickey III of Hartland, Me., whose work takes him far afield, has restored a 1-9 c.1890 Koehnken & Grimm organ for the Church of the Transfiguartion, Episcopal, Derry, N.H. The organ was originally in St. Joseph's Church, Cold Spring, Ky., and rescued by Cunningham Pipe Organs, Port William, Ohio, at "the eleventh hour," and thus some parts were left behind. The relocation was arranged by the Organ Clearing House, and the work was finished in 1984.

The Palmetto Herald, Port Royal, S.C., for March 31, 1864, reported the arrival of the ship Dudley Buck from New Orleans. Could the composer have had a ship named for him as early as 1864? Was there another well-known Dudley Buck?

A rare 2-18 organ built c.1828 by an unknown New England maker and for many years in the turn-of-the-century Universalist Church, Old Town, Me., has been completely restored by Dana Hull of Ann Arbor, Mich., and placed in St. Thomas à Becket R.C. Church, Canton, Mich. The organ was rescued in 1977 by Charles Ferguson of East Vassalboro, Me., and the Organ Clearing House relocated the instrument. The organ has been nicknamed "Old Homer" because those words appear in the bellows, and Brian Franck played the dedicatory recital on October 15, 1983.

We are reliably informed that in recent years, the splendid 2-26 C. E. Morey organ Opus 200, 1903, in Sacred Heart R.C. Church, Cohoes, N.Y., has been vandalized. Most of the Great pipework is ruined, and two stops were stolen from the Swell.

The one-manual 1856 organ built by William Nutting, Jr. for the Old South Congregational Church, Windsor, Vt., enlarged to two manuals by S. S. Hamill in 1886, and ruined in a 1954 electrification, is to be replaced this year. William Baker will retain the Nutting case front and a few of its pipes, and the chassis for the new two-manual tracker is M. P. Möller's Opus 980, 1908, a 2-9 originally in the Masonic Temple, Syracuse, N.Y. The rescue and relocation was the work of the Organ Clearing House.

The First Congregational Church of Temple, N.H., now houses a 2-7 1902 tracker built by John H. Sole of Fremont, Ohio. The organ was originally in Grace Lutheran Church, Bloomdale, Ohio, and was relocated by the Organ Clearing House after it had lain in storage for several years. A consortium of builders is responsible for the handsome finished product in Temple, which has new case side panels made by Ralph Wheeler of that town, and a 2' Super Octave replaced an 8' Dulciana. The tonal work was done by E. T. Mickey III, and John L. Baldwin played the opening recital on June 10, 1984.

The great earthquake in Mexico City on September 19, 1985, did not damage the monumental restored baroque organs in the Cathedral, but it took some time to learn that fact. However, the city is still in danger of earthquakes, and we hope that the colossal edifice will endure for eternity.

A c.1885 organ built for Grace Episcopal Church, Stamford, N.Y., and for five years on loan by Ed Boadway to Prince of Peace Lutheran Church, Claremont, N.H., has been placed in Christ Lutheran Church, West Boylston, Mass. Jeremy Cooper of Short Falls, N.H., renovated the 1-5 organ and extended the Pedal stop from 13 to 27 pipes. The dedicatory recital was played by Stephen Long on November 6, 1985, and the organ is another Organ Clearing House replacement for a failing electronic gadget.

Early in 1985, the Hampden County Hall of Justice, Springfield, Mass., announced plans to consign to the city dump all of the court records from 1860 to 1960. State law requires pre-1860 records to be kept, but "dead storage" space surely exists somewhere in the Springfield area. Such an act of destruction surely makes more difficult the work of future historians.

On March 31, 1985, L. Cameron Johnson played the opening recital on the rebuilt E. & G. G. Hook & Hastings organ, Opus 675, 1872, in the First Congregational Church, Andover, Conn. The 7-rank organ was built for the residence of W. E. Saunders in Cambridge, Mass., and for many years was at the State Hospital in Westboro, Mass.

Relocated by the Organ House and enlarged to ten ranks by the Stuart Organ Company of Chicopee, Mass., the organ is in a handsome black walnut case.

A New Hampshire daily paper contained this want ad under FIREWOOD AND COAL: "Lowrey Teenie Genie Organ, like new, $500. Call after 4 p.m. ..."

J. H. & C. S. Odell's Opus 149, 1875, a 2-12 tracker organ, has been restored by Richard Hamar in the United Methodist Church, Naugatuck, Conn. The organ was built for the residence of Robert Thallon, Brooklyn, N.Y., was moved to Naugatuck in 1903, and had been refurbished in 1926 and 1959.

Wigton Pipe Organs, Inc., of Detroit, Mich., has installed a rebuilt S. S. Hamill organ in St. John's Episcopal Church, Chester, Va. The 1985 work on the 2-9 c.1885 organ that was second-hand in its former home, St. Anthony's Catholic Church, Cambridge, Mass., included enlargement to nineteen ranks! The organ was rescued from the Cambridge Church by the Organ Clearing House, and William T. Van Pelt of the Organ Historical Society arranged for the Chester church to procure the instrument.

"Fang," a yellow cat that was allowed "the run of the place" in the United Methodist Church, Danville, Vt., is in disgrace. In January, 1986, he scurried frantically over many trackers below the pulpit platform, and in fifteen seconds caused a host of keys to drop while the organist was playing Geo. S. Hutchings' Opus 149, 1885. The problem was complicated by the fact that the trackers below all the furniture, wood and carpeting are 24 feet long! Church members spent an evening tearing up the floor, Ed Boadway spent a day replacing shattered pinewood, and Fang spends his days outside.

Czelusniak et Dugal, Inc., of Southampton, Mass., have completely restored the 1-8 William A. Johnson organ, Opus 54, 1856, in the First Congregational Church, Montague, Mass., and the dedicatory recital was played by Mr. and Mrs. Grant Moss on November 11, 1984. The superbly-printed 14-page program booklet, worthy of any builder to emulate, is typical of Bill Czelusniak's attention to details.

The Organ Clearing House made arrangements for the transfer of an 1866 S. S. Hamill organ from Hillside Universalist Church, Medford, Mass. to University Lutheran Church, East Lansing, Mich. The elegantly-cased instrument was built for Second Universalist Church, East Cambridge, Mass., and was there until 1907. Restored and enlarged (including a Great III-IV Mixture and a Pedal 16' Trombone) by Dana Hull, the organ was heard in a dedicatory recital by John Courter on January 6, 1985.

A 1-6 1852 Wm. H. Davis organ built for an unknown church, has been relocated through the Organ Clearing House to St. Timothy's Episcopal Church, Greenville, N.C. The restoration by Eric Johansson of Lower Bartonsville, Vt., included the installation of a 2' stop. The organ has a pleasing Gothic case and there are no pedals. An Advent concert series "opened" the organ in 1982.

A 2-7 tubular-pneumatic Estey organ, Opus 1144, 1913, which replaced a one-manual tracker organ, has been converted to a one-manual tracker itself. The work was completed by Jeremy Cooper of Epsom, N.H., in 1985, and "Miss Estey" (so named by Frances Platt, who has played it for 56 years) is now a 1-9 with many new and rebuilt second-hand pipes. The organ retains the Estey case, keydesk woodwork, Pedal keyboard and 16' Bourdon, framework, reservoir, enlarged swellbox and bench.

St. Mary, Help of Christians R.C. Church, Aiken, S.C., has installed a Hinners organ, Opus 1249, built for Fowler Methodist Episcopal Church, Chicago, Ill. The Organ Clearing House dismantled the organ late in 1984, and the two-manual tracker was rebuilt and enlarged to 21 ranks in the oak case unusually compatible with the 1905 Gothic building. The best of the 1911 pipework was retained, and the owner of the rebuilding firm, George L. Bozeman, Jr. & Co. of Deerfield, N.H., played the opening recital with J. Bryan Dyker on November 3, 1985.

St. John's Episcopal Church, Richmond, Va., has at long last restored its 1905 two-manual tracker organ built by Adam Stein of Baltimore, Md. The chancel installation was ruined by butchers and had remained idle for twenty years before the Lewis & Hitchcock work of 1983, done in the Richmond shop of the Washington, D.C. firm. There are thirteen ranks and a colorful display of Open Diapason and Dulciana basses in the case front.

T. Lance Nicolls of Northwood, N.H., a member of George L. Bozeman, Jr. & Company, has installed his Opus 1, a 1984 2-10 in the Community Baptist Church, Plainfield, N.H. The tracker instrument is a handsome new Greek Revival case in the rear gallery of the 19th century brick church, and it replaced a defunct electronic. The Organ Clearing House arranged for the transfer of the damaged remains of A. B. Felgemaker's Opus 526, 1891, a 2-8 built for the Methodist Church, Conneautville, Pa., and stored for fourteen years. The chassis and many of the pipes are now part of the Nicolls organ, which was dedicated October 14, 1984.

William Baker & Company have installed a new 2-23 electric-action organ in St. Peter's Episcopal Church, Milford, Conn. A few case panels and pipes from the 1927 Hall organ were retained, and the new metal pipes were made by F. J. Rogers, Ltd., of Leeds, England. The church evidently had two organs before one built by McCollum & Smith of New Haven, Conn., for $1,100 in 1867, an instrument which perhaps survived until the Hall installation. The Baker work was dedicated on October 20, 1985.

A handsome 1857 Henry Pilcher 1-11 organ, built for a St. Louis Fair, later in a Calvary Free Church Episcopal (location unknown), in the First Presbyterian Church, Jacksonville, Ill., after 1862, and moved to the Methodist Episcopal Church (now the Baptist Church) in Minier, Ill., in 1903, is now in St. Andrew's Episcopal Church, Lawrenceville, Va. Obtained through the Organ Clearing House, the Pilcher was taken down in 1983 and restored the next year by Brunner & Heller of Silver Spring, Pa., who retabled the chest and regrained the wood of the case. The organ stands at the rear of the small Gothic building, and the manual pipework includes a full-compass Tierce.

The Bershire Organ Company has installed a 2-19 tracker (with electric Pedal action) in the Trinitarian Congregational Church, Concord, Mass., and the instrument was dedicated in a recital by Ford Lallerstedt on May 19, 1985. The 1926 neo-Georgian church had a 2-13 Frazee with electric action, chambered on the left side of the recessed choir area. But on the front wall and now part of the Berkshire was a fine imitation Classical case front. The Berkshire contains the restored chassis of a much-mistreated Geo. S. Hutchings, Opus 443, built for the First Parish Church, Unitarian, in Needham, Mass.; there are new and rebuilt pipes from various sources; the chamber stands within an expanded and unusual parish hall arrangement; and the stop knobs do not bear names, but pictorial representations of the sound made by the stop! The unique system is much like that used by the designers of international traffic symbols, and if for that reason alone, the keydesk of the Concord organ is worth a visit.

Big mergers continue -- did you know that the Belwin-Mills Publishing Corp., which issues a considerable amount of organ and choral music, is a subsidiary of Columbia Pictures, which is a part of the Coca-Cola Company?

John Wessel of Brattleboro, Vt., has completed two good-sized new organs with electric action, and both retaining a few pipes from the previous two-manual Estey installations. The Church of the Assumption of the Blessed Virgin Mary, R.C., in Middlebury, Vt., dedicated the new organ on April 1, 1984, and a similar two-manual instrument in the Maternity of the Blessed Virgin Mary R.C. Church, Springfield, Vt., was dedicated on November 24, 1985.

A much-traveled 1-8 E. & G. G. Hook, Opus 434, 1867, has been relocated by the Organ Clearing House to St. Paul's Episcopal Church, Meggett, S.C. The chambered original installation was in the Unitarian Church, Ellsworth, Me., and from 1975 to 1982 it was the property of Louis Curran of Worcester, Mass., who loaned it to St. Mary's R.C. Church, Milford, Mass., awaiting installation of its rebuilt Steer & Turner organ. Rebuilt in 1984 by Mann & Trupiano of New York, N.Y., the restored Hook was placed in a new case, a replica of that on the 1867 Hook, Opus 411, 1867, in the Mt. de Chantal Visitation Academy chapel, Wheeling, W. Va. The organ was heard in a dedicatory recital played by W. Benjamin Hutto of Charleston, S.C., on 14 April 1985.

Judge Richard Hunt Perry has retired after 61 years as organist at St. Luke's Episcopal Church, Charlestown, N.H., in 1985. He began as a bellows pumper at the one-manual 1881 Johnson & Son organ, Opus 552, in 1909, and never accepted a salary for his

services as organist.

On December 14, 1985, the Community Church, Deerfield, N.H., dedicated its 1871 1-7 George Jardine & Son organ, relocated by the Organ Clearing House and replacing yet another electronic apparatus. The instrument was built for a church in Babylon, L.I., N.Y., was later moved elsewhere, and was purchased in a semi-set-up state from a home in New York City. Though missing several parts, such as the woodwork above the impost of the case, the organ has been carefully restored by George Bozeman, Jr., & Company, whose shop is not far from the church.

Your editor has copies of George H. Ryder's 1888 work for soprano and alto duet and chorus, "Departed Friends," a three-page octavo. He would be glad to provide Club members with Xeroxes of it and other "period pieces" by departed organbuilders.

Stephen J. Russell of Bellows Falls, Vt., organist and choirmaster at Immanuel Episcopal Church there, is doing a great deal of tracker organ work. He recently refurbished Hutchings, Plaisted & Co.'s Opus 119, an 1882 two-manual built for the Congregational Church, Bellows Falls, now the United Church, and tonally altered by the Andover Organ Company in 1970. The old frame building, made uglier by each generation for a century, was demolished and a new frame building of no particular merit has been built on the same site. Mr. Russell installed the organ in 1984, and last year it received a handsome new case front in a simple but elegant Gothic style.

In 1983, Mann & Trupiano of New York City installed a 2-11 organ in the rear gallery of Old Donation Episcopal Church, Virginia Beach, Va., a 1736 building. The organ was originally Opus 199 of Jesse Woodberry & Co. of Boston, built for stock in 1901 and subsequently in St. Patrick's R.C. Church, Lowell, Mass. It was relocated by the Organ Clearing House, and the rebuilding included a new case in the 1840's Erben style. A few pipes are second-hand, and the Great III-IV Sesquialtera is new. Benjamin Van Wye played the opening recital on December 15, 1983.

Barbara Owen played the rededicatory recital on the 2-15 1899 C. E. Morey organ, Opus 176, in the Baptist Church, Whitesboro, N.Y., on October 2, 1983. The organ replaced Morey & Barnes' 2-13 1893 Opus 159, which burned on December 7, 1898. The recent cleaning and renovation was done by Culver L. Mowers of Brooktondale, N.Y., who was assisted by three ladies.

A 2-26 1875 George Jardine & Son organ, built for the First Congregational Church, Ironton, Ohio, has been restored by Brunner & Heller for the rear gallery of St. Paul's Episcopal Church, Chapel and Olive Streets, New Haven, Conn. The organ was relocated through the Organ Clearing House and stands in an elegant black walnut Gothic case 26' tall. The two missing reed stops have been replaced with new pipes in the Jardine style. The church once housed E. & G. G. Hook's Opus 97, 1849, installed when John H. Willcox was the organist, and the later Jesse Woodberry & Co. chancel organ, electrified by Hall, had been almost unplayable in recent years. Charles Kriegbaum played the dedicatory recital on October 18, 1985.

Our Sunday Visitor, the national Roman Catholic Weekly published in Huntington, Ind., described the work of Alan Laufman and the Organ Clearing House in an impressive feature story on December 30, 1984. The color photos by William Van Pelt included pictures of the restored Hook organs in St. Mary's Church, New Haven, Conn., and South Parish Church, Augusta, Me. Many inquiries were the result of this favorable publicity.

The handsome one-manual organ in Trinity Episcopal Church, Milton, Conn., said by the church to be English but always known to organ historians as an American product of unknown origin, has been almost certainly identified as the work of Thomas Hall of New York City, and built in 1823. It is his only known surviving instrument, was originally installed in St. Michael's Church, Litchfield, Conn., and has been in Milton since 1866. The organ was restored by Dana Hull, who played the rededication recital on December 15, 1985.

This paragraph appeared in the Boston Sunday Globe on June 5, 1977:

> Deprtment of utter confusion: The geographical center of Boston is in Roxbuty at the corner of Westminster and Walnut streets. North of the center is

the South End. This shouldn't be confused with South Boston, which lies directly east from the South End. East Boston is north of South Boston, and southwest of that is the North End.

Mann & Trupiano of Brooklyn, N.Y., have carefully restored a c.1850 1-6 organ built by Henry Crabb (1793-1872) of Brooklyn, the only known extant example of his work. In more than one location in its first century, the organ was removed in 1950 from St. Vitus' R.C. Church, East Cleveland, Ohio, by Warren Miller, who moved it twice, and sold it in 1961 to Thomas W. Irish, who moved it three times. In 1978 it was sold to the Episcopal mission church in Axtel, Ohio, which could not afford to restore it, and the organ was sold to Darrell Bailey of Chatham Hall, Chatham, Va. Mr. Bailey's wife is the organist at the Watson Memorial United Methodist Church, Chatham, which was given the organ upon the condition that they have it proplery restored. The organ has a plain but handsome Grecian case displaying five flats of pipes, a recessed keydesk, and a 25-note Pedal 16' Bourdon installed in 1984. John K. Ogasapian played the dedicatory recital on October 27, 1985, and event commemorated by the customary fine printed booklet issued by William T. Van Pelt. Earl Miller deserves thanks for encouraging the church to properly replace its failing electronic gadget.

E. & G. G. Hook's Opus 247, an 1859 1-9 that appears to be in its ninth home, has been restored by Barbara Owen for the Presbyterian Church, Wilton, Conn. The Wilton congregation purchased the organ from the East Tilton Baptist Church, Lochmere, N.H. (which replaced it with a very old second-hand Hammond!), and the recent work included increasing the Pedal compass from 13 to 27 notes. The Gothic five-sectional case front displays decorated zinc dummy pipes. An elaborate dedicatory program on September 29, 1985, included the choir, soloists and an orchestra.

John Gumpe of the Lehigh Organ Company, Macungie, Pa., built his Opus 2, a 2-10 with electric action, as a residence organ in 1969. It was dedicated on November 6, 1983 in Zion Evangelical Lutheran Church, Waterbury, Conn. The church's former building on Cherry Street contained W. A. Johnson's Opus 53, 1856, which burned with the building in 1979, some time after it became a Pentacostal church. The Organ Clearing House relocated the Lehigh instrument.

A prestigious New Hampshire auction gallery listed this item in 1984: "Important Hammond electric organ in perfect working condition..."

The First Parish Church of Brunswick, Me., meeting in a large and famous frame Gothic Upjohn building, has retrackerized its Hutchings, Plaisted & Co. organ, Opus 112, 1883. Recessed into the tower at the rear of the cruciform room, the 2-23 instrument lost its original mechanism and keydesk in a cut-rate 1969 electrification done by Ray Douglas. David Wallace has restored the organ, and a detached keydesk in the Hutchings style is in the enlarged gallery. The only addition to the specification is a Great to Great 4' coupler, which helps to compensate for a rather low-pitched Mixture III. The case pipes have been superbly redecorated by Mrs. Hati Modr of Brunswick, and the opening recital was played by Victoria Sirota on December 8, 1985.

Ed Boadway has installed a refurbished Hook & Hastings 2-7 tracker in the Centre Congregational Church, Northbridge, Mass. Opus 2353, built in 1915 for the Masonic Hall, Tilton, N.H., was later unprofessionally moved to the new hall and rescued from beneath a collaping roof in 1981. Relocated through the Organ Clearing House, the organ is the Northbridge church's first and the congregation enjoys the gilded case pipes reaching the ceiling from a "French polished" mahogany-finished case. The organ suffered considerable water-damage and vandalism in its past, and a 4' Principal has replaced an 8' Aeoline added to the organ early in its life. Earl Miller played the opening recital on June 9, 1985.

On July 14, 1985, Karl E. Moyer played the dedicatory recital on the restored c.1891 Carl Barckhoff Church Organ Company tracker in St. Joseph's R.C. Church, Lancaster, Pa. The 2-30 organ was seriously damaged when an electronic affair was placed in the gallery about 21 years ago. Over 700 metal pipes were crushed and 1100 action parts destroyed! James R. McFarland & Company of Millersville, Pa. restored the organ and added a wood 16' Trombone to the Pedal division.

The First Baptist Church in Newton, Beacon and Centre Streets, Newton Centre, Mass., dedicated its new organ on April 20, 1986, with a recital by Brian Jones. The organ may be heard again in a recital by John Whiteside at 4:00 p.m., June 8. The Romanesque stone building originally contained E. & G. G. Hook's Opus 483, 1869, a two-manual organ moved from the former edifice, an instrument replaced by Hook & Hastings' Opus 1906, a three-manual built in 1901. In 1956, Frazee rebuilt that organ and widened the oak casework, which then covered two stained glass windows behind the pulpit platform. The failing 1956 work has been replaced with E. & G. G. Hook's Opus 371, an 1865 "2-28" built for the Mount Pleasant Unitarian Church, Roxbury, Mass., and in storage for several years. Some pipes and parts were used by Fritz Noack in his restoration of the four-manual Hook organ in Mechanics Hall, Worcester, Mass. The Andover Organ Company has completely rebuilt the Hook within the improved 1902 case, and the 2-30 organ has many 1902 pipes and two additional Pedal stops. One facet of the very successful work is the spectacular stencilling of the front pipes.

A. David Moore of North Pomfret, Vt., has moved and rebuilt J. W. Steere & Sons' Opus 318, built in 1891 for Bethany Congregational Church, West Randolph, Vt. (now Randolph), and after 1905 in the Methodist Episcopal Church (now the Masonic Temple). The 2-9 tracker, in a gumwood case and with all manual stops except the 8' Open Diapason enclosed in a swellbox, was sold by the Masons to Our Lady of the Snows R.C. Church, Woodstock, Vt., and moved to the gallery which once housed a tubular-pneumatic Estey, Opus 229, 1905, and later an electronic "organ." Mr. Moore added some upperwork to the Great, giving the organ ten ranks; and the decorated pipes in the side flats were placed on neatly lowered bases because of the restricted height. Randall Steere of Glastonbury, Conn., played the dedicatory recital on August 5, 1984. Mr. Moore is currently building a 2-27 for the rear gallery of St. James' Episcopal Church in Woodstock, an organ which will have a Chaire division on the railing, and which replaces a 1941 Wicks chancel instrument which is mostly in the attic.

Several opus lists have been discovered recently, and we now have much more knowledge of the scope of work by John Brown, C. S. Haskell, L. U. Stuart, and the early organs of W. B. D. Simmons. Has anyone seen a George Stevens list?

The Organ Clearing House has placed an organ in Holy Cross R.C. Church, South Portland, Me. The wretchedly contemporary building now contains a 2-16 c.1885 George Stevens, nicely rebuilt by Philip A. Beaudry & Company of Lowell, Mass., and standing in a black walnut case at the right of the altar area. Parts for the fake organ in the church could not be purchased, and the Stevens originally in the North Baptist Church, Brockton, Mass., was an ideal solution. The enlarged instrument was dedicated in a recital by Gerald McGee of Portland on December 11, 1985.

George Bozeman, Jr. & Company have restored the 3-29 1891 Hook & Hastings, Opus 1487, in St. Joseph's R.C. Church, Capitol Hill, Washington, D.C. The keydesk is extended from the case, the organ is said to have cost $6,000, and when one considers the poor maintenance old organs have received in the Washington area, the last old three-manual in the city had survived rather well. A week of recitals celebrated the completion of the work in January, 1986.

Room C-137 of Holyoke Community College, Holyoke, Mass., is now the home of an unaltered 2-13 Johnson & Son, Opus 838, 1896. Built for the gallery of the auditorium in the Northampton State Hospital, Northampton, Mass., the organ had not been used for several years. The moving and restoration was done by Czelusniak et Dugal, Inc., assisted by volunteers from the college, and Brenda J. Foster of Worcester played the dedicatory recital on October 23, 1983. The revival of the organ is commemorated in a twenty-page booklet printed for the dedication.

A 2-15 1885 W. K. Adams & Son, built for Hope Street Methodist Episcopal Church, Providence, R.I., and eventually given to the Methodist Tabernacle (later an Assembly of God Church), Plainfield St., Olneyville, R.I., was dismantled by the Organ Clearing in October, 1985. The organ is now being rebuilt by the Hawkes Organ Company of Saugus, Mass., for the new building of St. Anne's R.C. Church, Jefferson St., Salem, Mass. At the time the organ was moved in Providence, one Great stop and much of the

case were discarded, but Tim Hawkes will likely provide suitable replacements.

Have you visited the A.G.O. Organ Library at the Boston University School of Theology, 745 Commonwealth Avenue? This remarkable and growing collection is in its own room, and the holdings include important materials from the estates of E. Power Biggs, William King Covell and Edward W. Flint. There is also memorabilia pertaining to T. Tertius Noble and the archives of the founder of the library, the Boston Chapter of the A.G.O. The hard-working Library Committee has spent more than three years on the project, and its members are George Faxon, Max Miller, Barbara Owen, C. Martin Steinmetz, Lois Toeppner and John Dunn.

An exceptionally elegant Johnson & Co. organ, Opus 427 (425), 1874, a 1-9 built for the Masonic Temple, Burlington, Vt., the case of which was slightly altered when the organ was moved to the Blue Lodge room of the large, new Temple in 1897, has been relocated through the Organ Clearing House to the Advent Christian Church, Northwood, N.H. Possessing a bold sound and an octave of Pedal keys "dead center," the organ was restored and provided with some new casework by T. Lance Nicolls of George Bozeman, Jr. & Company, and the dedicatory recital was played by Lois Regestein on June 23, 1985.

The AEolian-Skinner Organ Company may still exist in a limited reincarnation. In January, 1983, a new corporation was formed in Boston, with John Hendriksen, President, Rev. David F. Gallagher, Vice-president, and Theodore Ek, in charge of visual design. The firm's address is Box 564, Pembroke, Mass., 02358, and the company supplies pipes to the trade, made by Thomas Anderson of Easton, Mass. Mr. Hendriksen was AEolian-Skinner's head voicer and worked for the old firm for twenty years. In 1983, the company was building a two-manual electro-pneumatic organ for the new Forest Avenue building of the Unitarian-Universalist Church, Swampscott, Mass.

Cole & Woodberry's Opus 91, 1893, built for the State Hospital, Augusta, Me., has been relocated through the Organ Clearing House to St. Paul's United Methodist Church, Manchester, N.H. The 2-14 tracker was rebuilt and enlarged to seventeen ranks by Jay Zoller, Minister of Music at the church and an employee of George Bozeman, Jr. and Company. He played the dedication recital on March 6, 1983. The former building of the congregation had Hutchings, Plaisted & Co.'s Opus 104, 1883, a two-manual that suffered a 1956 Frazee electrification. In 1968, it was moved to the new Smyth Road church, whose architect had forgotten to provide any space for the organ, and the instrument became unplayable after water shorted out the wiring below a concrete slab in 1982.

The United Methodist Church in Portland, Conn., has been sponsoring recitals on the 1863 2-17 Wm. A. Johnson, Opus 153, built for the Universalist Church in Middletown and there until 1917. Church members have been refurbishing the organ for several years, guided by organ technicians, and funds are being raised to do some action renovation and major work on the two reed stops. B.O.C. member Daniel Streeter is an active participant in the project, and donations to the Johnson Organ Preservation and Restoration Program will be gratefully received by Rev. M. Monroe Wright, 385 Main St., Portland, Conn. 06480.

Robert K. Hale of Short Falls, N.H., now 88 years old, retired from active organbuilding in 1985, after more than forty years in the business. His shop is now owned by Jeremy Cooper, who has made considerable improvements in the 19th century building, but who has no connections with Mr. Hale's contracts. Mr. Cooper's large two-manual organ dedicated at Our Lady of Good Voyage R.C. Church, Gloucester, Mass., on April 17, 1983, was the subject of more-than-a-full-page article in the Concord Monitor on June 8, 1983. The organ Clearing House provided Simmons and Hook parts, and the c.1870 black walnut case is indeed elegant. B.O.C. member Rev. Claudius Nowinski was a "prime mover" in the effort to obtain a worthwhile organ for the famous parish.

For some time, your editor has had two questions about composer Ralph Vaughan Williams: how does one file the music and how does one pronounce his first name? Upon opening R.V.W., the biography written by his wife Ursula and published by the Oxford University Press in 1964, both problems were immediately solved in a "Note on Names" preceding Chapter 1:

Ralph's grandfather, Sir Edward Vaughan Williams, seems to have been the first member of the family to use the double-barrelled but unhyphenated name. All his sons were so named and though occasionally--at school or in the army--Ralph was called Williams it is not correct. Ralph's name was pronounced Rafe, any other pronunciation used to infuriate him.

A 1-4 1845 Henry Erben organ in Christ Episcopal Church, Elizabeth City, N.C., was restored in 1984 by Mann & Trupiano of Brooklyn, N.Y. The organ was moved to the 1856 building and used until 1910; it remained playable in the rear gallery until damaged by rain in the 1940's. Faithfully restored, the organ has an 8' Trumpet but no pedal keys, and the only modern addition is an electric blower.

Richard Hamar has restored the 1-4 organ in the rear gallery of the Congregational Church, Hampton, Conn., and Louise Mundinger played the dedicatory recital on December 2, 1984. William T. Utley did splendid work on researching and fund-raising, and the church is grateful to Club members who responded to the appeal. The organ was purchased in 1840 and was perhaps built by David Smith of Hartford, Conn., in 1836. It was succeeded by a reed organ in the 1920's, and in 1938, the Hammond dealer ruined many of the pipes when he placed the speaker on the chest. The restoration was described at length in an illustrated article in The New York Times for January 22, 1984.

A 2-9 1890 George Jardine & Son organ, with the keydesk on the right side and the contents of the unusual case disposed below a rose window in the former Watts de Peyster Methodist Church, Tivoli, N.Y., has been rebuilt and enlarged to 15 ranks and installed in All Saints' Episcopal Church, Portland, Ore. The instrument was relocated after removal by an Organ Clearing House team in 1984, working in less than ideal circumstances in Tivoli's unusual but decaying brick Faith Tabernacle, and the rebuilding was done by Richard L. Bond Pipe Organs, Inc., of Portland. Though finished in August, the organ was dedicated on November 3, 1985.

The 19th annual Organa Europae calendar, published in Saint-Dié, France, is as handsome as all its predecessors. But, remember to overlook most of the technical data and try to disregard the dismal translations on the back of each color page.

A 1-8 1879 Moline Pipe Organ Co. tracker built for a church in Galva, Ill., and after 1918 in the chapel of the Carmelite Monastery in Bettendorf, Iowa, has been relocated by the Organ Clearing House to the Episcopal Church of the Good Shepherd, Vancouver, Wash. The organ was overhauled and received a new bellows from Rod Levsen in 1972, and was moved to its new home in January, 1983, where it was set up by Randall McCarty, Alan Laufman, and church volunteers. The inaugural concert was played by Jane Edge and Randall McCarty, organists, assisted by a six-piece string and woodwind orchestra, on October 2, 1983.

William A. Johnson's Opus 259, 1868, a three-manual organ with 38 registers, reduced to two manuals and given a tubular-pneumatic action by Emmons Howard of Westfield c. 1912, rebuilt again with three manuals by the Berkshire Organ Company in 1963 (who had to deal with an ugly baptistery and drapery in the organ area), has been broken up and sold for parts. Despite the eloquent and sensible pleas of David Cogswell and Robert J. Reich, the church purchased a plastic imitation organ, and is one of the thousands of congregations that could not resist debasing the beauty of their Victorian interiors. Unfortunately, the city of Westfield no longer has a Johnson organ.

A rare and early E. M. Skinner organ, Opus 127, 1906, has been restored by the A. Thompson-Allen Organ Company of New Haven, Conn. The 3-26 installation in Cabell Hall Auditorium, University of Virginia, Charlottesville, has electric action and a movable drawknob console of the unique type developed in the Hutchings factory during the 1890's. Earl Miller played the rededication recital on October 20, 1983.

The fiftieth anniversary of the installation of the organ in the Church of the Advent, Boston, was celebrated at a recital by Simon Preston on May 19, 1985. The internationally-famous 3-77 AEolian-Skinner, Opus 940, enlarged by the original builders in 1964, was heard in works by Handel, Bach, Liszt, Vierne and Dupré. Mr. Preston is Organist and Master of the Choristers at Westminster Abbey, London.

THE BOSTON ORGAN CLUB NEWSLETTER

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The Fall Meeting will be in Roxbury, Mass., on Sunday afternoon, September 28, and we thank Lois Regestein and Alan Laufman for making the arrangements. The schedule follows:-

2:15 - St. John's & St. James' Episcopal Church, 149 Roxbury St.; E. & G. G. Hook & Hastings' Opus 824, 1876, a one-manual tracker with ten registers is listed for St. James' Church, and if it's playable, Lois Regestein will demonstrate it. The small chapel is on the left as you face the First Church in Eliot Square, and is to the right of a large brick house now occupied by the Boston Archaeology Department.

3:00 - First Church in Roxbury, Unitarian-Universalist, John Eliot Square; Hook & Hastings' Opus 1171, 1883, a 3-39 described in the Newsletter for August, 1965. A GRAND 19th CENTURY CONCERT AND BENEFIT for the restoration of the now-unplayable organ will include Rev. Thomas Payne (pastor of the church), reader; Barbara Lyons, soprano, Herman Hildebrand, baritone; Frederika King, pianist; and a choir from Boston area Unitarian-Universalist churches, directed by Peter Sykes. The program will feature choral music from an 1823 publication of the Handel & Haydn Society, unaccompanied spirituals, Handel's "Hallelujah Chorus," and 19th century Unitarian readings. Admission is free, and an offering will be received. The church is at the intersection of Roxbury, Dudley and Centre Streets, near Roxbury Station. The commendable effort to raise funds for the organ's renovation is described later in this Newsletter.

5:00 - Resurrection Lutheran Church, 94 Warren Street, at the corner of Kearsarge Street; Hook & Hastings' Opus 1210, 1884, a 2-10 listed for Swedish Lutheran Emanuel Church. Joyce Painter Rice will conclude the H&H afternoon with a recital of works by S. S. Wesley, Vaughan Williams, Mozart, Pepping, and Schumann.

6:15 - Dinner at the Red Fez Restaurant, 1226 Washington Street, South End.

* * *

The recently-formed Organ Projects Committee of the Boston Chapter of the A.G.O. has issued a fund-raising brochure for the First Church in Roxbury, using a loan from the Organ Historical Society. With slight alterations, much of the brochure is copied below.

The outstanding Federal-style meetinghouse was erected in 1804, and is the fifth structure to stand on the site since the gathering of the congregation in 1631. Built before the separation of church and state, the present building was designed to serve both civic and spiritual purposes. As such, the 19,024 square-foot building, Boston's oldest wooden-framed church, seats more than 1500 people. Its location is in John Eliot Square, which was the center of the old town of Roxbury and the gateway to Boston.

The history of the First Church fills volumes, beginning with the Reverend John Eliot and his ministry to the native Algonquin Indians. Many colonial and federal

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governors, statesmen, educators and industrialists were members of The First Church. During the Revolutionary War the first company of Minutemen in America -- "Military Officers of The First Parish" -- was raised here and marched with two other Roxbury companies to Lexington and Concord. The Reverend Amos Adams of The First Church died of pneumonia after preaching all night on the steps of the church to soldiers assembling to march on Bunker Hill. During the Siege of Boston, cannon fire was repeatedly directed at The First Church, and one cannonball passed directly through the belfry.

Distinguished as a racially-integrated neighborhood for more than a century, the community surrounding The First Church has survived a litany of urban problems over the past two decades. Urban decay, abetted by arson, red-lining by banks, and abandonment have taken their toll. During this period, The First Church has served as a center to minister to the desperate, to host groups working for improvement, and to encourage a small but growing congregation.

History will record the 1980s as a pivotal decade for John Eliot Square. The Dillaway-Thomas House and the Norfolk House, landmark historic structures, are being restored. The reconstruction of an historically-accurate public space will join John Eliot Square to the plaza of the newly reconstructed Cox Building. The First Church and its Common will become a focal point of the Roxbury Heritage State Park, which is being developed by the Department of Environmental Management to celebrate the rich 355-year history of Roxbury's distinctive heritage. The new Orange Line subway will provide an important link to downtown Boston and the suburbs.

The First Church in Roxbury acquired its first organ in 1821. It was built by Thomas Appleton who, with the brothers Hook, had served his apprenticeship with William Goodrich, the founder of the Boston organ-building industry. In 1850, this organ was replaced by a larger instrument built by William B. D. Simmons, a former apprentice of Appleton's, who at the time was a major competitor of the Hook firm. ...

In 1883, The First Church commissioned Hook & Hastings to build a new and larger organ, ... an instrument of distinction and historical interest. With its thirty-four speaking stops on three manuals and pedal, it is one of the largest nineteenth-century organs in the country to survive in a totally unaltered state. Its resources and refined voicing make it an ideal vehicle for the performance of the organ music of the Romantic period, from Mendelssohn to Brahms. It is especially satisfying in the performance of music by American composers such as Buck, Parker, Paine and Chadwick -- all of whom were familiar with this or similar instruments. Its "Barker machine" action is a particularly important survival, lightening the key touch without sacrificing sensitivity. When the altered Hook organ in Worcester's Mechanics Hall was restored recently, the restorer found a suitable model for the missing action in that of the Roxbury organ.

The ... organ reached the eve of its century mark in excellent condition without ever having been in need of restoration. One of its original installers was Erasme Lahaise, a Roxbury resident, whose descendants have tuned and maintained this organ until 1982. In November 1982, a huge conflagration, aided by gale-force winds, destroyed or damaged three other historic buildings on both sides of The First Church Common... Fire officials set up a water wall around the church, saving the meeting-house building but inadvertently forcing water up under the eaves and into the organ. The resulting water damage to the windchests, pipes, and action of the organ has left this fine and historically important instrument virtually unplayable and in need of thorough and costly renovation.

The Boston Chapter of the American Guild of Organists in conjunction with the congregation of The First Church in Roxbury, The Roxbury Highlands Historical Society, The Benevolent Fraternity of Unitarian Churches, the Organ Historical Society, and the John Eliot Corporation, is pleased to announce a $150,000 fund-raising program for the restoration of the organ. Your contribution will help to ensure the survival of this magnificent instrument, so that its voice may once again be heard, and that its unique contribution to the life of the community may be preserved.

The sixteen-member Organ Project Committee includes A.G.O. and O.H.S. members Lois Regestein (Chairperson), Rosalind Mohnsen, Peter Sykes, Barbara Owen and Susan Armstrong-Ouellette, four of whom are members of the Boston Organ Club. Your contribution should be made out to "AGO - First Church Organ Fund," and mailed to Organ Project, The First Church in Roxbury, P.O. Box 549, Roxbury, Mass. 02119.

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FIRES

Recent losses include Holy Angels R. C. Church, Chicago, Ill., where an organ was in the now-gutted interior; the Congregational Church, Ware Center, Mass., which did not have an organ, and which is to be restored; the stone Episcopal Church in Fort Washington, Pa., which probably had an organ; and Broadway Tabernacle, Assembly of God, formerly Fifth Baptist Church, 21st and Spring Garden Streets, Philadelphia, Pa., which housed Hilborne L. Roosevelt's Opus 148, 1884, a large two-manual tracker. Late word indicates that much of the organ has been salvaged for future restoration.

Errata et Addenda for Newsletter No. 131:

Page 11, paragraph 7: place quotation marks before composition. Page 15, paragraph 1: the chests are restored, but the organ is far from being reinstalled in the burned church; Page 18, first line: add Clearing to the OCH name, and one subscriber writes regarding the last paragraph: "It is unfortunate that another Adam Stein organ was cannibalized to get parts for this project." Page 18, paragraph 3: remove the capital C on "Church." Page 19, line 3: the "...instrument has..."; paragraph 4: the Pilcher is Opus 24; paragraph 5: one reader writes that Möller once built automobiles, Casavant builds furniture, and Wicks manufactures clocks. Page 20, paragraph 6: remove the e in Mr. Krigbaum's name, and in the last line, that's Roxbury. Page 21, first paragraph, line 12, read properly, and in line 12, read "...an event...". Page 22, paragraph 1: the Hook was relocated through the Organ Clearing House; in the last paragraph, add House at the end of the third line. The two-manual c.1852 George Stevens organ in old St. Anne's Church, Salem, Mass., was destroyed by fire. Page 23, paragraph 6; line 7, capitalize Organ. Page 24, paragraph 4: the Jardine is under a rose window in its new home, being selected from the Organ Clearing House catalogue because of its design.

Clarence Watters

Clarence E. Watters of East Hartford, Conn., died in Farmington, Conn., on July 26, 1986, at the age of 83. He was born in East Orange, N.J., in 1902, and studied with Marcel Dupré in Paris during the 1920's. Renowned as a recitalist and especially as an interpreter of Parisian organ music from the Franck/Dupré period, Mr. Watters became a member of the faculty of Trinity College, Hartford in 1932, and was a visiting professor of organ at Yale University. In 1972, he designed the Austin organ in the chapel of Trinity College, where he gave his last recital in 1984. For 54 years, Mr. Watters was organist and choirmaster at St. John's Episcopal Church, West Hartford.

Lost Members

Three B.O.C. subscribers whose first-class mail is not forwardable are Joseph Lindquist, Steve Bournias and Jack Rosenfield. If you know where they are, do let the editor know.

* * *

MIXTURES

A 2-23 c.1890 Jardine & Son organ in St. Catherine of Genoa R.C. Church, Somerville, Mass., the only known unaltered Jardine in the Boston area, has been replaced with an

electronic substitute, but the Jardine remains in place. The church accepted the new "organ" as a gift, and it is played by John Kiley, the organist at Fenway Park.

Ed Boadway has renovated and placed thirteen reed organs in the past year, twelve of them by the best manufacturer, Estey of Brattleboro, Vt. Four one-manual organs of more than average size, all by Estey, are recent Claremont, N.H., installations, three replacing electronic imitations: Roy Funeral Home (five ranks, 1874), Elks Lodge (seven ranks, 1911), St. Mary's Church (four ranks, 1909), and the Church of the Good Shepherd (seven ranks, 1903). Three others are "loaned out."

An electronic organ dealer in Nebraska recently had the good fortune to purchase the nameplate collection of the late James Lawbaugh, and they are preserved on nice walnut plaques. However, it is said that a furnace at the Möller factory might still bear on its side the nameplates of old organs consumed within!

Thad H. H. Outerbridge of Beverly, Mass., has rebuilt the three-manual 1916 Austin organ, Opus 622, in the First Parish Church, Unitarian Universalist, Cambridge, Mass. The 3-35 instrument had only a 2' Piccolo for "upperwork," and the enlarged organ was dedicated at a recital by Gordon Dean, organist of the church, on May 18, 1986. Two Mixtures and other new pipework were added to the manuals, and the Pedal division is now much larger. Reliable reports indicate that Mr. Outerbridge's work is excellent.

William A. Brys of Charlestown, N.H., has added a three-rank Antiphonal division to the three-manual AEolian-Skinner organ in Ashburn Chapel, Brooks School, North Andover, Mass. The Principal at three pitches, the Flute at two pitches, and the Trumpet at 8' pitch are above the door as one enters the chapel and are playable on each manual. Except for the installation of drawknobs in the ample free space in the jambs, the AEolian-Skinner work is unaltered.

Three forthcoming concerts in the King's Chapel Series, Boston, are on the following Sunday afternoons at 5 o'clock: October 12, November 30 (A Baroque Christmas), and January 25 (Music by Johannes Brahms). Each will include the Fisk organ, instrumentalists, vocal soloists, and the chorus. Dan Pinkham's programs are so elegant that one could wish only for better acoustics.

In 1888, White-Smith of Boston published a volume of Songs of Scotland, which contains "Willie's My Ain Laddie True," with words by S. S. Hamill and music by J. L. Gilbert. We can assume that the sentimental lyrics are by the organ builder, and if any reader knows of other poetic effusions by him, please forward a copy.

The Double Dudley Buck Quartett of Chicago has been performing recently musical slices of Victoriana, touching the following subjects: Technology, Religion, Romance, The Battle of the Sexes, Temperance, Fidelity, Aging and Death, War, Prudishness, and The British Music Hall. The group's brochure says, "...We hope you will enjoy this brief respite from modern-day madness and will take with you a feeling of nostalgic affection for the era and its people. ... Yes, we can be bought -- well, rented, anyway -- at an exorbitant fee and subject to a unanimously open slot in our insane schedules."

St. John's Lutheran Church, Sudbury, Mass., has voted to purchase a two-manual tracker-action organ from J. W. Walker & Sons, Ltd, Brandon, Suffolk, England. The organ should arrive late in 1987, and will replace a dreadful electric-action accumulation in the rear gallery.

Ernest M. Skinner's Opus 583, built in 1926 for the First Church of Christ, Scientist, 575 Main St., Malden, Mass., was removed by the Organ Clearing House last summer. The small, two-manual, duplexed instrument, tonally altered by Jason McKown, was purchased by B.O.C. member Thomas R. Thomas of Palm Beach, Fla., organist at the Royal Poinciana Chapel. The Malden church is now The Lord's Gathering, which uses a large assortment of percussion instruments and an electronic grand piano.

In 1985, Angerstein & Associates rebuilt the 2-7 Hook & Hastings, Opus 1664, 1895, in the Federated Church, Edgartown, Mass. The instrument retains the elegant case by

Ebenezer Goodrich, said to date from 1840, and the recessed keydesk controls 11 stops, 15 ranks (including a 16' Pedale Basson), and four couplers. The specification is French, and the program for the August 4, 1985 dedicatory recital by David Hewlett says, "The reeds and Grand Orgue Mixture [Fourniture IV] were made in Germany and are authentic replicas of those found in the work of Aristide Cavaillé-Coll..."

Video-taping has arrived and will stay, it seems. Every note played at a wedding will be recorded for all time, complete with the organist's gyrations. Your editor has put up a screen behind his bench, and no longer is taped for all to see when viewing processional and recessional music. And, has it been a summer for dampness! Thousands of sticking keys have plagued New England organists for months, so perhaps a dehumidifier for the organ chamber should be part of your next budget.

Bruce L. Stevens of 180 Kent Drive, East Greenwich, R.I., 02818, has a 2-14 Mason & Hamlin Liszt model reed organ for sale. It has a concave Pedal keyboard, a roll top, and is 61" wide, 37" deep, and 49" high.

Lorna Russell, Don Rockwood, and parishioners at Trinity Episcopal Church, Wrentham, Mass., have stencilled the many case pipes of the chambered William Goodrich organ, altered by W. B. D. Simmons, rebuilt by Hutchings, Plaisted & Co., moved by Hutchings-Votey, and renovated by the Andover Organ Company. While not strictly a restoration because many of the pipes are no longer their original length, the patterns of the 1883 rebuild have been nicely reproduced, and the cash outlay was just $50.

Overheard at a lecture on organ repertoire: "Don't do a great work too frequently --make it an occasion!"

The Helderberg Reformed Church in Guilderland Center, N.Y., burned in March, 1986, the fire destroying the two-manual Estey organ and the music of the well-known Guilmant expert, Agnes Armstrong. The church is rebuilding, and plans include a rebuilt two-manual tracker.

John Wessel of Brattleboro, Vt., has installed three "prepared for" stops in the 1875 Johnson & Son organ in St. Stephen's Episcopal Church, Middlebury, Vt. The two-manual instrument was superbly restored by William A. Baker & Co. of Hatfield, Mass., in 1979, leaving space for a 2' Piccolo in the Swell, and a Principal 8' and Fifteenth 4' in the enlarged Pedal division. The enlargement of the organ was celebrated in a choral and organ concert on November 3, 1985.

J. H. & C. S. Odell's Opus 252, 1888, a 2-9 relocated and rebuilt by the Andover Organ Company in 1977 as a 2-12 for the Congregational Church, Acton, Mass., has again been taken down by the Organ Clearing House. It was placed in storage earlier this year and will be renovated and improved by the Andover Organ Company for a free-standing location in the church, which is undergoing extensive alterations.

The Potter-Rathbun Organ Company of Cranston, R.I., has been engaged to restore the 2-13 c.1865 George Stevens organ in the First Congregational Church, North Attleboro, Mass. The congregation is raising $11,000 for the work.

The famous three-manual 1847 Ferris organ in the Auditorium, Round, Lake, N.Y., is being restored in stages, and is the focal point of excellent recitals and recordings. The impost needs major work to keep the case pipes from collapsing, and your tax-deductible donation would be most welcome. Edna Van Duzee, Box 22, Round Lake, N.Y., 12151, would be pleased to send you brochures regarding the organ, the recital series, and the recordings.

Philip F. Hoenig, Fort Madison, Iowa, is restoring a 2-9 1884 Hook & Hastings, Opus 1238, for its original owners, St. Ignatius' R.C. Church, Hickory, Md.

The First Parish Unitarian Church, East Bridgewater, Mass., over $300,000 in debt after the "ministry" of Rev. John Paul Rich, was auctioned last July. The buyer was Anthony Gordon of Boston, who purchased the building and its E. & G. G. Hook organ, Opus 162, 1854, an altered 2-12, for $330,000.

A front-page article from the Boston Evening Traveller, Wednesday, April 6, 1853:

ORGANS AND ORGANISTS.

Boston is now supplied with three first class Music Halls, viz., the New Music Hall at the foot of Bumstead Place, Dover Hall at the South End, and the new Tremont Temple; the last named being nearly completed. Descriptions of these halls have already been given with more or less minuteness. One important, and even indispensable adjunct has, however, scarcely been alluded to. We refer to the Organ. The rapid multiplication of halls and churches, of late, has created an increased demand for this noble instrument, which builders have hardly been able to supply. We propose to enter somewhat into the details of this important department of manufactures, touching hereafter upon players as well as instruments.

There are in Boston and its immediate vicinity four extensive organ factories, viz: Appleton's at Reading; Stevens' at E. Cambridge; Simmons' on Causeway street; and the Messrs. Hook's on Leverett street. Mr. Thomas Appleton commenced operations in the year 1810, and, in connection with several others (among whom was the late lamented John Mackay) occupied the ground on which now stands the "Franklin Block," near the Old South Church. On account of the embargo which existed during the war of 1812, a portion of the material (tin, zinc and ivory) used by organ builders, became so scarce that it could not be obtained except at an almost ruinous expense; consequently this branch of manufactures experienced a temporary decline.

During the year 1820, Mr. Appleton took possession of the extensive old building near the foot of Cambridge street, where he built a majority of the church organs now in use in this city. Among these may be mentioned the large one owned by the Boston Academy of Music during their occupancy of the Odeon; the cost of this instrument was $5000. The first instrument built by Appleton, after having removed to Cambridge street, was for Dr. Ware's church at the North End. It was completed in 1821, and was used till the old church edifice was demolished in 1844, when it was removed to a church in Danvers, where it still does good service. A large and powerful instrument built by the same maker now stands in the new edifice occupied by the Methodists.

Mr. Appleton has manufactured thirty-six organs for the city of Boston alone, at a cost, in the aggregate, of $96,000. Two of these have been consumed by fire, viz: the one at the burning of the church on Hanover street (Doctor Beecher's) about twenty years ago; the other at the burning of the Catholic church at South Boston, some three or four years since. This latter was a magnificent organ, and was held in high repute by all who tested its powers while at the manufactory.

Mr. Appleton has recently opened an establishment at Reading, where he is now engaged in building a large organ intended for the Unitarian church in Bangor. Although advanced in years, the old veteran loses none of the ambition and skill which have always marked his course as an organ factor.

Mr. Wm. B. D. Simmons (for many years in the employ of Appleton) has within a few years commenced manufacturing on his own account, occupying a large building on Causeway street. He has built several large organs, among which may be mentioned one in the Salem street church (Rev. Dr. E. Beecher's), one in the Rev. Dr. Putnam's church in Roxbury, one for the Rev. Mr. Buddington's society in Charlestown, and one just completed standing in Dover Hall. This last is an organ of great size and power, possessing qualities of which the maker may well be proud.

Mr. George Stevens has a manufactory at East Cambridge, and carries on the business so successfully established by Goodrich many years ago. The largest organ of Stevens' manufacture is standing in the Winthrop church, Charlestown, and only requires the touch of a capable organist to display its many excellent qualities. By personal industry and correct business management, Mr. Stevens has amassed considerable property, which circumstance, coupled with that of recently become immersed in municipal affairs, has induced him to withdraw, in a measure, from active business.

Messrs. E. & G. G. Hook, a long established and well known firm, carry on their

operations in a large building on Leverett street, near Cragie's bridge. In former years, they occupied an ordinary wooden building on Sudbury street (then Deacon street). Persons who have had occasion to pass through that (then unimportant) thoroughfare, will recollect the old sign of a small organ-front, with its gilded quakers, indicating the nature of the business carried on, on the premises. Since removing to their present location, the Messrs. Hook's have sent forth many first-class church organs; in fact, in nearly every city in the Union may be found organs of the largest class, bearing their names. Perhaps no city, of similar size, in the country, is so well supplied with organs of the first class, as is Providence. Here as well as throughout the entire States of Rhode Island and Connecticut, these gentlemen have acquired a reputation as organ-builders, which has enabled them to supply the local demand almost without competition. The large organ recently constructed by them for the St. John's church in Providence, is a model instrument, and, for richness and grandeur of tone, is said, by organists, to be without a rival. These makers are not, however, without a well-deserved reputation in Boston; as those who have heard and examined the excellent organ owned by the Federal street (Dr. Gannett's) society, can testify.

The destruction of the old Temple organ by fire, was the subject of universal regret among musicians, as well as the thousands who had listened to its majestic tones on various occasions. An organ may be constructed of the best materials, and in the most faithful manner, and, after all, fail to be a credit to the maker. The hall or church in which it is placed may not be well designed for musical effect generally; or the particular locality which the instrument occupies in the apartment, may be an unfavorable one. An instance of this existed in the old Temple, where a really good organ was, in a few instances, the subject of unjust criticism. The projectors of the new Temple have evidently profited by experience and observation, and are completing a hall which, in point of elegance (interiorly) and fitness for musical effect, will rank with the best the world affords. The Messrs. Hook are now constructing two organs for the Temple; one for the small hall, or Meionaon, so called, and one for the main hall. The former is a gem of an instrument, and on account of the peculiarity of the position assigned to it, is contrived in a novel manner, and is well worthy of inspection, even when considered only as a specimen of mechanical ingenuity. The organ intended for the main hall is to be the largest in the United States. Its cost will be about $10,000. Like the one in the new Music Hall, it will be concealed from the view by a screen; its locality being indicated only by the keys, registers and other portions of the instrument necessarily within the grasp of the player. As this gigantic organ is yet unfinished, we can speak of its qualities only in anticipation. The high reputation enjoyed by its builders, seems to justify the most sanguine expectations. Inferior to none in the general construction of their organs, these makers are most signally successful in the manufacture and voicing of the reeds--the most important portion of the organ, next to the diapasons.--The generosity displayed by the builders and proprietors of the old Temple organ, in allowing it to be played upon by every tyro who presented himself, was but poorly rewarded. Nearly all of the churches in our midst are provided with organists, many of whom, in default of both natural and acquired abilities, do nought but defame the character of every instrument at which they aspire to preside. Let the noble instrument soon be completed, be subjected to the touch of men of science: men of unbiassed judgment. While the opinion of such organists as Hodges, Timm and Bristow of New York, and several in our own city, can be obtained, the floating criticism of the day may pass for what it is worth.

Allusion has already been made to the difficulties with which an organ builder must often contend, in the faulty construction of many of our churches and halls with regard to acoustic principles. His most potent enemy, however, is the unskilful, uneducated organist. Such an one, even under the most propitious circumstances, is likely to do great injustice to the instrument at which he presides. Players of only mediocre talents, instead of carefully studying the works of the Masters, are apt to content themselves with playing their voluntaries etc., impromptu. These are

generally listened to with much the same emotions with which one contemplates an edifice made up of scanty materials, of no particular order of architecture, and facing neither north, south, east or west.

With a naturally vivid imagination, aided and tempered by intimacy with the works of the standard composers, a person may hope to rank as an extempore performer. Without these qualifications, all efforts in this particular department of organ playing, will be puerile and ridiculous.--Hence we often find, especially among the Germans, organists, who are excellent readers, and who possess in fact all the qualifications of profound musicians, but whose extemporaneous performances are excessively tame and common-place.

Many of our countrymen abandon, somewhat late in life, an honest calling to which perhaps they are well adapted, with hope of finding the profession of music a more lucrative one than that which they have previously adopted; forgetting that in order to attain eminence as musicians, they must compete with many whose whole lives have been devoted to the hard study and practice of the science. For instance, we have occasion to avail ourselves of our long-tried friend the tailor, or brick-layer. To our surprise and mortification we are informed that in this capacity, he is no longer at our service; he has exchanged the yard stick for the measure--the trowel for the baton, and presto! he is dubbed Professor of Music--most likely, musician only in name, and doomed to occupy during life, (should his perseverance hold out) the position of a fourth rate artist. It has been said that "if a man has no talents for anything in particular, make a doctor of him." Were this consistently modernized it would read--if a man has talents for anything but the Fine Arts, make a musician of him. The point in which American organists are the most deficient, is in reading at sight--an accomplishment seldom inherited by nature, but generally the result of long and assiduous practice,--practice differing entirely from that required to build up the execution merely. Under existing circumstances, it can hardly be wondered at that American musicians, as a class, are wanting in this particular. We claim for them special encouragement; and it is for the want of this that that great impellant, ambition, is often weakened or wholly extinguished. In a prominent or wealthy parish destitute of an organist, the place is retained as a choice morsel, of which an American, whatever may be his qualifications, is deemed unworthy. In a Musical Society in want of an accompanist, its officers set themselves zealously to work to obtain the services of a foreigner; and while arrangements are being completed, perhaps induce some meritorious but dependent American artist to dance attendance upon them for a season, gratuitously. This brings to mind a truthful and spirited article in a recent number of the "New York Musical Times," from the pen of that most accomplished musical writer and critic, W. H. Fry. Although this gentleman deals principally with the difficulties under which American composers labor in obtaining a hearing for their compositions, his remarks apply with equal force to our organists of talent, who are denied the privilege of showing their ability to perform the works of others. As Mr. Fry's communication is quite lengthy we will not quote from it, but would recommend the sentiments therein expressed to the candid consideration of all interested in the encouragement of native musical talent. That there are several organists born and bred in our very midst, who are capable of filling, honorably to themselves, stations hitherto denied them, is beyond controversy. To those students who design to become organists, we would say, look well to your qualifications. Consider the solidity of intellect and grandeur of conception which characterize the works of all strict organ composers. Draw a line between the majestic Fugue and frivolous Overture, and on no occasion avail yourselves of the generous and bountiful resources of the noblest of all instruments as a means of catering to a depraved taste. Let the organ proclaim in thunder tones the merits of the immortal Handel, Rink, and J. Sebastian Bach.

CLARION.

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An article from The Music Trades, New York, December 17, 1904, accompanied by the only only known photograph of its author:

The Electric, the Pneumatic and the Tracker Actions of Pipe Organs: The Advantages and Disadvantages of Each.

by Jesse Woodberry, Boston, Mass.

The above subject is an extensive one, and has been the cause of much and long-continued controversy among those most interested. Each system has its adherents, who argue strenuously for the side they espouse, and point to certain organs as illustrations of the correctness of their theory.

First, we will take up the old style of tracker action, which has its advantages and disadvantages. With the tracker action, you can get alomg very well until you reach the larger size organs. With the tracker action in large instruments it is almost impossible to play with proper facility; or, rather, I should say, for an organist to display ample technique. The organ key is attached directly to the large valve in the wind chest, which makes the touch on the keys quite heavy, and makes the key correspondingly hard to press down and speak.

In order to lighten the touch on the keys, there was introduced a pneumatic action. This pneumatic action runs a bellows placed under the large valve in the wind chest, and in connection with these bellows is a pair of small, round valves, connected with the keys. By working these valves from the keys, the bellows will be put in operation, and this opens and shuts the large valve in the wind chest. The object of this system of work is to have the key open a valve only one-fifth the size of the valve in the large wind chest, and correspondingly lighten the touch on the keys.

There is another advantage. The bellows under the large valve will open it double the distance of the natural radius of the key action without the bellows. This result gives the organist a large body of wind in the pipes, producing a purer tone and avoiding the "robbing" or "starving" of wind, which is almost invariably the trouble with large organs without the pneumatic action.

The first introduction of pneumatics to any extent is accredited to a Mr. Barker, an organ builder of Bath, England, who applied the system to the York Cathedral organ in 1833. The next was applied to the organ of the Church of St. Denis, in Paris, and from that time forward it has been steadily improved, notably by Willis and by Hill, of London.

The use of pneumatic actions in America dates back about forty years, or more, and the writer has had thirty-four years' experience with this kind of action, building so many for other people and myself that I think I have built more than anyone else here in America.

About 1885 there was a noticeable demand for a still lighter touch on organs, and as a result of my experience in this country I built the pioneer tubular action in New England, which is located in Manchester, Conn., in 1891. This organ is partly tubular action. When we speak of tubular action we mean really pneumatic tubular action, as in building organs of this type we have first to make them pneumatics, and apply them to the wind chest valves, just the same as in an ordinary pneumatic organ. The difference between a tubular pneumatic organ and a pneumatic organ is that the pneumatic organ action from the key to the pneumatics is connected with what is termed a tracker, which is a thin piece of wood, made of pine, with wires or connections on each, and connecting same with the simple pneumatic valve, which operates the large pneumatic bellows under the wind chest valve.

In the tubular pneumatic organ, we use a tube either of brass, steel or lead. This tube takes the place of the tracker, which runs from the keyboard to the pneumatic in the wind chest. Of this type of action there are at least twenty different systems. The latest is very sensitive and quickly responsive, and the action is repeated quickly as an electric action.

It is, of course, possible to make an organ with a combination of all three systems. The organ in the Cathedral of Notre Dame, Paris, for instance, is built with a combination of tracker, tubular and electric pneumatic systems.

In regard to electric organs, I will say I did not find an electric action in Europe which was satisfactory. We are building, however, in this country many electric organs, which, after years of service, are still giving perfect satisfaction. The science of electricity is highly developed here, and as the electric action has many things to commend it, which are not possible to the tracker or tubular pneumatic system, it has very many strong advocates.

For instance, the electric system permits the use of a moveable or detached console. The console, or keyboard, can be placed in another room, far distant from the organ, if it be wanted so, and it also permits of the separating of the sections of the organ very far apart. In fact, I have before me a plan of an organ built over five years ago, which for repairs has not cost $100 in that time. This is a four-manual instrument, with pedals, and the fourth manual, representing a solo organ, is placed one hundred and twenty feet from the great, swell and choir organs. Nor has it been necessary to replace any one of the wind chest pneumatics since the organ was built.

Aside from the advantage of having a console wherever you choose to put it, and the acoustical advantage of having sections of the organ distributed where they will be musically effective, one can couple two or more organs together on one keyboard, or can play the organs separately. This cannot be done with tubular pneumatic, or with the pneumatic, or with the tracker action. Even if you could do this with the tubular pneumatic action it would be very slow in response. For example, take a tube a quarter-inch in diameter and one hundred and sixty-five feet long, blow in the key end of the tube, and you will find that it takes three times longer for this tube to do its work, in other words, to make the tone speak, than it would take an electric wire of the same length to accomplish the same result with an electric contact. Even if it did its work as quickly as the electric action, it would be impossible to get room for the great number of tubes necessary.

In connecting up this organ, another disadvantage of the tubular over the electric system is that the tubular organ would have to have a wind conductor pass from the large bellows to the console, which, in this case, is sixty feet. This is necessary to supply the tubes. Another disadvantage is that when you carry a wind conductor this distance, you lose one-fourth of your wind pressure, when, as a matter of fact, you require the pressure to be one-fourth more in order to do its work properly.

There has been a good deal of trouble and much discussion in the use of the electric action, as to what is the proper current and the number of amperes necessary to supply the electric action. It is a very easy matter to accomplish this with direct current, but no so easy with the alternating current. One way of getting over this difficulty is to have a motor generator and reducer. This changes an alternating current into a direct current. For example, take the alternating current of from fifty-five to one hundred and ten voltage, and the alternating motor, and then transfer it into another motor of six volts and connect the six volts end to the organ action, which is sufficient to run an organ.

There is another difficulty which has to be overcome. That is, the greater noise which is heard in an alternating current motor than in the direct current motor. If this noise is too much for the church people to endure, you can get your electricity from a storage battery of six or eight volts, as much as you require, and connect this with the organ. This was used before the motor generator, but the trouble was to get this battery charged. This difficulty can be overcome by charging the battery from the motor generator. In doing this, you need not have to take the storage battery out of the organ. If you would rather supply the action from the storage battery, you can do so. You can charge the storage battery in the week days, and this is an advantage over the generator, in that there is absolutely no noise attendant upon its operation.

In the writer's experiments with electric current for organs, we had much trouble for awhile. We first used Edison batteries, which worked very well for a time, but when they had to be recharged the church authorities would complain. They had

an idea that the battery ought to last for years without recharging, and also complained of the mess or dirt this operation involved. In order to do away with this complaint, we had to get a battery which did not have to be charged in the church. We introduced the storage battery. The next trouble was, the church had to send the battery outside to get it charged, and it is very difficult to find an electrician who understands how to charge a storage battery. In fact, unless one is skillful, he can charge it the wrong way, as, instead of charging it, they discharge it, and connect the negative slot to the positive, so spoiling the battery completely.

Jesse Woodberry

Boston, Mass., Dec. 12, 1904.

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Your editor recently examined a handsomely bound 236-page volume with laid-in photographs, Dedication Memorial of the New Masonic Temple, Philadelphia, September 26th, 29th, 30th, 1873. It was compiled by a committee and published by Claxton, Remsen & Haffelfinger of Philadelphia in 1875. The spectacular and lavishly-appointed stone Victorian Romanesque building is said to still stand in the large block surrounded by Broad, Filbert, Cuthbert and Juniper Streets, but there is no known Organ Historical Society activity in Philadelphia, and the state of the organs in the Temple is not known. The Grand Lodge met in thirteen previous locations and possessed organs. Two E. & G. G. Hook & Hastings instruments are mentioned in the book.

Opus 715, a one-manual of 14 registers, is pictured in a woodcut as having a three-sectional case of Gothic design. In the description of The Gothic Hall, one finds on page 180: "...A lofty platform bears the richly ornamented seats of the principal officers, the Eminent Commander, Generalissimo, Captain-General and Prelate, whilst behind these is a magnificent-toned organ." The Renaissance Hall is described on pages 174-177, and Opus 711, a "2-18," is described more completely:

...An elaborate porch surmounts the throne and triple chair, whilst an organ of very fine construction is set in a recess in the northern wall. This organ was built according to the following specification:

Two Manuales and a Pedale of two octaves and two notes.
Compass of Manuales, from C_0 to a^3, 58 notes.
Compass of Pedale, from C to D^0, 27 notes.
Front pipes of the usual number and size in organs of this class, silvered, with gold mouth-pieces, and contains the following stops and pipes, viz.:

I. Manuale (Great).

1. 8' Open Diapason, large scale; tone full, rich and majestic, metal, 58 pipes. The largest pipes used for display in the front.
2. 8' Dulciana, very quiet and sweet in character; metal, 58 pipes.
3. 8' Melodia (all open pipes), rich, full, and mellow; wood, 58 pipes.
4. 4' Octave, large scale, full strength; metal, 58 pipes.
5. 2' Fifteenth, large scale, full strength; metal, 58 pipes.
6. 8' Trumpet; metal, 58 pipes.

II. Manuale (Swell).

7. 8' Viola, soft, delicate, and crisp; metal, 58 pipes.
8. 8' Stopped Diapason, clear and bright; wood, 58 pipes.
9. 4' Flauto Traverso, a beautiful imitation of the concert flute; wood, 58 pipes.
10. 4' Violina, string-toned; metal, 58 pipes.
11. 8' Oboe, } moderate in strength, plaintive in character. } metal, 58 pipes.
12. 8' Bassoon, } like that of the orchestral instruments of these names. } metal, 58 pipes.

Pedale.

13. 16' Bourdon, very deep and pervading; wood, 27 pipes.

Mechanical Registers.

14. Manuale Coupler.
15. I. Manuale to Pedale.
16. II. Manuale to Pedale.
17. Tremulo.
18. Bellows Signal.

Pedale Movements.

1. Forte combination, I. Manuale drawing all I. Manuale stops.
2. Piano combination, I. Manuale taking off all but Nos. 2 and 3.
3. Adjustable swell pedal.

The action extended and reversed.

* * *

The stoplists of four organs now gone:

THE CHURCH OF CHRIST AT DARTMOUTH COLLEGE (CONGREGATIONAL), HANOVER, NEW HAMPSHIRE; J. H. & C. S. Odell, New York, N.Y., Opus 279, 1889. The organ replaced E. & G. G. Hook's Opus 138, 1852, a two-manual instrument now in the United Methodist Church, Franklin, N.H.; the Odell was replaced by Austin, Opus 983, 1921, and disappeared; the Austin burned with the church, and the new building houses an altered AEolian-Skinner, Opus 931, 1935. The Odell was chambered at the right of the pulpit area.

GREAT:

Open Diapason	metal	8'	58
Keraulophon	metal	8'	58
Melodia	wood	8'	58
Octave	metal	4'	58
Wald Flute	wood	4'	58
Twelfth	metal	2 2/3'	58
Fifteenth	metal	2'	58
Mixture	metal	III	174
Trumpet	metal	8'	58

SWELL:

Open Diapason	wood & metal	8'	58
Salicional	metal	8'	58
Stopped Diapason	wood	8'	58
Violina	metal	4'	58
Flautino	metal	2'	58
Oboe	metal	8'	46
Bassoon	metal	8'	12
Tremolo			

PEDAL:

Bourdon	wood	16'	27
Flute	wood	8'	27

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Combination Pedals for Great:

Piano
Forte

Bellows Signal
Balanced swell pedal

Odell's brochure indicates that the Melodia had a stopped bass and that the Bourdon was "large scale." The "Patent to Reversible Coupler" also listed was probably On and Off pistons in the Swell keyslip, operating the Swell to Great knob.

METHODIST EPISCOPAL CHURCH, PITTSFIELD, MASSACHUSETTS; Johnson & Co., Westfield, Mass., Opus 420, 1874. The instrument was first heard in a recital by J. H. Willcox

of Boston on April 23, 1874, and it was replaced in 1924 by E. M. Skinner's Opus 461, a three-manual organ that has been altered.

GREAT:

Open Diapason	metal	16'	58
Open Diapason	metal	8'	58
Dulciana	metal	8'	58
Melodia Harmonique	wood	8'	58
Octave	metal	4'	58
Flauto Traverso	wood	4'	58
Twelfth	metal	2 2/3'	58
Fifteenth	metal	2'	58
Mixture	metal	IV	232
Trumpet	metal	8'	58

PEDALE:

Open Diapason	wood	16'	27
Bourdon	wood	16'	27
Violoncello	metal	8'	27

Combination Pedals:

Great Forte
Great Mezzo
Great Piano
Swell Forte
Swell Piano

SWELL:

Lieblich Gedact	wood	16'	46
Lieblich Gedact Bass	wood	16'	12
Open Diapason	wood & metal	8'	58
Salicional	metal	8'	58
Stop'd Diapason	wood	8'	58
Fugara	metal	4'	58
Flute Harmonique	metal	4'	58
Flautino	metal	2'	58
Mixture	metal	III	174
Cornopean	metal	8'	58
Oboe and Bassoon	metal	8'	58

Tremulant (by hitch-down pedal)

Couplers:

Swell to Great
Great to Pedale (with reversible)
Swell to Pedale

Blower's Signal

Pedale Check

The dedicatory recital programme leaflet gives the last Pedale stop as "Violoncello, metal, or Floete, wood."

QUEEN'S AVENUE METHODIST CHURCH, LONDON, ONTARIO, CANADA; S. R. Warren & Son, Toronto, Ontario, 1881. The firm was operated by Samuel R. Warren (1809-1882), who had worked for Thomas Appleton, and his son, Charles S. Warren. Another son was the famous American concert organist, Samuel P. Warren (1841-1915) of New York. Your editor does does not know the fate of the instrument described on the "Private Organ Recital" leaflet distributed at the concert site, Warren's "Warerooms, Corner of Ontario and Wellesley Streets," in Toronto.

GREAT:

Double Diapason	16'	58
Open Diapason	8'	58
Violin Diapason	8'	58
Dulciana	8'	58
Stopped Diapason	8'	58
Principal	4'	58
Wald Flute	4'	58
Twelfth	2 2/3'	58
Fifteenth	2'	58
Mixture	III	174
Mixture	II	116
Trumpet	8'	58
Clarion	4'	58

SWELL:

Bourdon Treble	16'	46
Bourdon Base	16'	12
Open Diapason	8'	58
Viol De Gamba	8'	58
Aeoline	8'	58
Stopped Diapason	8'	58
Octave	4'	58
Traverse Flute	4'	58
Fifteenth	2'	58
Mixture	III	174
Krumhorn	16'	46
Cornopeon	8'	58
Oboe	8'	58
Vox Humana	8'	58
Clarion	4'	58
Tremolo		

CHOIR:

Leiblich Gedact	16'	46
Geigen Principal	8'	58
Dolce	8'	58
Melodia	8'	58
Violina	4'	58
Harmonic Flute	4'	58
Flageolet	2'	58
Contra Fagotta	16'	46
Clarionet	8'	58

Three combination pedals for Great
Three combination pedals for Swell
Bellows Signal

PEDAL:

Double Open	16'	30
Violone	16'	30
Bourdon	16'	30
Violoncello	8'	30
Trombone	16	30

Couplers:

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

The leaflet does not mention a Choir to Great coupler; the stop name spellings are given above as printed in the leaflet; the 46-pipe stops are Tenor C ranks.

SECOND REFORMED CHURCH, HACKENSACK, NEW JERSEY; Hutchings-Votey Organ Co., Boston, Mass., Opus 1586, 1905; burned in 1907. This organ was replaced with a three-manual Hutchings in 1909, rebuilt by Odell in 1956, and replaced by Austin, Opus 2622, a 1976 three-manual.

GREAT:

Open Diapason	metal	8'	61
Gamba	metal	8'	61
Dulciana	metal	8'	61
Melodia	wood	8'	61
Octave	metal	4'	61
Super Octave	metal	2'	61

CHOIR:

Dulciana	metal	8'	61
Concert Flute	wood	8'	61
Flute D'Amour	wood & metal	4'	61
Clarinet	metal	8'	61
Vox Humana	metal	8'	61
Tremolo			

PEDAL:

Open Diapason	wood	16'	30
Lieblich Gedackt	wood	16'	30
Flute	wood	8'	30

Combinations:

1, 2, 0, Great and Pedal
1, 2, 3, 0, Swell and Pedal
1, 2, 0, Choir and Pedal
General Release
Pedal Release

Mechanical Indicators:

Wind Indicator
Combination Indicators
Crescendo Indicator

SWELL:

Bourdon	wood	16'	61
Open Diapason	metal	8'	61
Salicional	metal	8'	61
Aeoline	metal	8'	61
Hohl Flute	wood	8'	61
Violino	metal	4'	61
Flauto Traverso	wood	4'	61
Flautino	metal	2'	61
Cornopeon	metal	8'	61
Oboe	metal	8'	61
Tremolo			

Couplers:

Swell to Great
Swell to Choir
Choir to Great
Swell to Swell 16'
Swell to Swell 4'
Choir to Choir 16'
Great to Pedal
Swell to Pedal
Choir to Pedal

Pedals, Etc.

Great to Pedal, Reversible
Full Organ
Balanced Crescendo
" Swell
" Choir

The inaugural recital leaflet gives "notes" for each stop, so we cannot be sure that the soft Pedal 16' stop was independent and the 8' rank was not an extension.

The organ evidently had no Stopped Diapason and no Pedal Bourdon!

* * *

Eliot Congregational Church, Methuen and Appleton Streets, Lawrence, Massachusetts, organized in 1865, built a brick edifice the following year. In 1873, the congregation purchased Hutchings, Plaisted & Company's Opus 26, a 2-23 that was sold in 1891, seven years after Eliot Church merged with Central Church to form the existing Trinity Congregational Church. The four recital programs copied below are quite excellent for their era, and one wishes that we knew more about Mr. Talbot, who certainly brought good music to a city heavily populated with mill-workers.

Eliot Congregational Church.
Methuen, cor. Appleton St., Lawrence, Mass.

FOUR
ORGAN VESPERS!
by
MR. GEO. F. TALBOT,
At 4 o'clock, precisely.
October, 1879.
FREE TO ALL.

SUNDAY, OCT. 5.

1. Vorspiel. (For two manuals and double pedals.) . . . . . Bach
"Wir glauben all' an einen Gott, Vater."
(We all believe in one God the Father.)

2. O Salutaris! . . . . . Composer unknown
(Composed in the Sixteenth Century.)
Mrs. W. E. Rice, Miss Eva Jackson and Miss Rebecca Tozier.

3. Theme and Variations in A Major, ... Hesse
Mr. Geo. F. Hamer.

4. Adagio from Second Sonata, ... Merkel
Miss Anna L. Niles.

5. Canon in E Flat, ... Eugene Thayer

6. Pie Jesu, ... Schubert
Mrs. Rice, Misses Jackson and Tozier.

7. Andante from Fourth Sonata, ... Rheinberger

SUNDAY, OCT. 12.

1. Vorspiel. (No. 34, Book 5.) . . . . . Bach
"In dir ist freude."
(In Thee is joy.)
Mr. Geo. F. Hamer.

2. Prelude from Sixth Organ Sonata, ... Mendelssohn

3. Ave Verum, ... Mozart
Mrs. C. N. Chamberlain and Mrs. W. H. Sprague.

4. Choral Variations, ... Geo. F. Talbot
Miss Anna L. Niles.

5. Prayer, ... Wely

6. "My heart ever faithful," . . . . . Bach
Miss C. N. Chamberlain

7. Adagio in E, opus 35, ... Merkel

SUNDAY, OCT. 19

1. Adagio, No. 1, opus 256, ... Volckmar
Mr. Geo. F. Hamer.

2. "There is a green hill far away," . . . . . Gounod
Mr. H. P. Parsons.

3. Communion in G, No. 2, ... Batiste

4. Variations on the Austrian Hymn, ... Harry Cowles

5. Andante from Sonata in C Minor, ... Rheinberger

6. Tantum Ergo, ... Rossi
Mr. P. A. Smith and Mr. H. P. Parsons.

7. Ave Maria, ... Eugene Thayer
Miss Anna L. Niles.

SUNDAY, OCT. 26

1. Passionsvorspiel, ... Carl Piutti

2. Adagio, No. 2, opus 256, ... Volckmar
Mr. Geo. F. Hamer.

3. Ave Maria, ... Luzzi
Mrs. W. H. Sprague.

4. Nuremberg and Variations, ... Eugene Thayer

5. Andante from opus 104, ... Merkel
Miss Anna L. Niles.

6. "Be Thou with me," . . . . . Hiller
Mrs. Sprague.

7. a. Andante Espressivo, opus 68, ... Calkin
b. Abendlied. (Evening Hymn.), ... Schumann

The program leaflet includes the poem, "The Organ," translated from the German of Herder. George F. Hamer (1862-1945), a native of Lawrence and a teacher and composer in that city all of his life, was playing good music at the age of seventeen. It is possible that he and Mr. Talbot were both pupils of Thayer, who had a studio in Boston.

* * *

Michael D. Friesen, editor of The Stopd Diapason, deserves our thanks for so often sending old news items garnered during his research in midwestern libraries. Here is an article from The Musical Independent, Chicago, September, 1871, copied from the New York Weekly Review, describing the results of the fire of April 13, 1871:

THE JOHNSON ORGAN COMPANY OF WESTFIELD

Mr. Johnson, whose organ factory was recently destroyed by fire, seeing by it nearly all the results of a lifetime swept away from him in one hour, instead of wasting time in useless regrets, went immediately to work with his usual energy, and although it is but a few weeks since the great misfortune overtook him, he is already on a new flood tide of success. A new business firm has been established under the title of the "Johnson Organ Company, Church Organ Builders, Westfield, Massachusetts," comprising the following members: W. H. Johnson, C. E. Chaffin, J. B. Gladwin; W. A. Johnson, Actuary. They have commenced building a new factory, a short distance from the site of the one destroyed. In the meantime they are at work completing orders and are in every way overwhelmed with business. [Which we believe was the correct style of the firm.] The success of Messrs. Johnson & Son in the past has been very great. Their success under the new organization will no doubt speedily retrieve the late disaster.

Everything Mr. Johnson had, with but little exception, was destroyed by the late fire. His losses included in the inventory amounted to over $45,000, the whole insurance upon which was less than $11,000, the whole salvage less than $2,000, making a total loss of more than $22,000. This was a hard position for Mr. Johnson to find himself in, being a man of limited means. But in eight days after the fire they had organized a new company, and had ten men at work; in twenty days after they had twenty men at work, and now, in less than three months, the company employ twenty-eight men, and will have ten more within the present month (July). They have shipped already three church organs, built since the fire. Three organs [nearly complete] were burned. The parties all renewed their orders, and most kindly gave them time to rebuild. The company has orders on hand from the following places: Chicago, Ill.--the 14th organ for that city; Indianapolis, Ind.--the second organ for that city; Haverhill, Mass.--the second organ for that city; Brooklyn, N.Y.--the sixth organ for that city; Oakland, Cal.--the second organ for that city; Orange, Mass.; Elizabeth, N.J. Besides these they have four others which were contracted for previous to the fire, and many under negotiation.

Mr. Johnson's business was large and constantly increasing, pressing upon him personally very closely at all times. Notwithstanding the great interruption of work by the destruction of the factory, there has been no falling off in the demands for new organs; on the contrary, an increase of business in this direction has seemingly sprung up. At present they occupy portions of four different buildings for their work, but they expect shortly to have the best appointed and most convenient organ manufactory in the United States, and they intend to do the best work and use the best of materials.

It will interest some in this vicinity to know that the Elizabeth organ is to be placed in the church next August. We shall not miss the occasion of giving the work of the Johnson Organ Company a close personal inspection. The few stops Messrs. Johnson added to the organ in Holy Trinity Church, Brooklyn, about a year ago, we found most beautiful.

* * *

The following long advertisements appeared in The Episcopal Recorder, Philadelphia, Pa.

3 April 1841:

PHILADELPHIA ORGAN MANUFACTORY

Conducted by Henry Corrie.

D. B. Grove respectfully announces that he has made an arrangement with Henry Corrie to carry on the business of Organ Building in all its departments, (separate from his Piano Forte Manufactory,) and that he is prepared to enter into contracts, and to execute all orders in this line of business from the largest Cathedral Organ down to Chamber instruments, which he will warrant to be made of the very best materials, and most durable workmanship, and respectfully solicits the patronage of churches and the

musical public in general.

The long established reputation of Mr. Corrie as an Organ Builder, (being the only one in this city who has served a full and regular appreciceship to the business, by which alone a full and practicable knowledge of every department can be acquired) joined to the ample resources of the subscriber, is the best guarantee that the instruments made at this manufactory will not be surpassed by any other manufacturer, (Domestic or Foreign) in respect to durability, elegance of design, and the sweetness, purity, and power of tone, for which Mr. Corrie's Instruments have been so highly and extensively celebrated. The long experience of Mr. Corrie has resulted in some very important discoveries and improvements, (lately introduced) which greatly improves the tone and general effect of the instrument, and by which he is able to overcome with certainty some of the defects which builders have had to contend with; in confirmation of which, the organ in St. Joseph's church, in this city, and St. Paul's church, in Louisville, Kentucky, may be referred to as examples.

The subscriber having always on hand a full supply of well seasoned materials, and the best workmen, feels justified in assuring those who may be pleased to patronize him [sic] establishment, that their expectations shall not be disappointed, and respectfully solicits orders from all parts of the United States and the British Provinces.

N.B. Six or seven Organs on hand for sale, for churches and parlors, varying in price from $300 to $1200.

---

3 April 1841:

ORGAN BUILDING.

H. Knauff,

No. 167 Vine street, Philadelphia.

The above establishment has been in operation upwards of seven years, during which time some of the largest instruments in the country have been contracted for and fulfilled, which have been pronounced by competent judges to be superior to others in many respects.

The object of this establishment has been to concentrate the modern improvements of the English and American Organs with the superior and recent discoveries in Germany, where of late years great pains and expense have been bestowed upon acquiring correct principles for the composition of different metals for different stops and various other improvements in the scales and intonation, by which the different characters of the various stops are effectively produced, and which has been almost altogether unknown here.

To acquire the above a great expense has been incurred and years of application and study have been given thereto. In addition to which a NUMBER of hands are engaged, who have served a full and regular apprenticeship to the business, one of whom, recently from Europe, has a certificate of examination from the Institution established by government, where a thorough examination is required of every person professing the business, to prevent impositions.

In proof of the success of the above improvements, reference is given to the very large Organ now being built for Zion's Church in Baltimore.

Church and Parlour Organs of every description and possible size, warranted for Softness, Power, Volume and Brilliancy of Tone, to be equal to any, manufactured on reasonable terms, and at the shortest notice.

References given, and recommendations shown from most of the principal organists of this city and other places.

Small sized Organs, from two to six stops, constantly on hand.

July 11, 1840

---

20 November 1841:

ORGAN BUILDING,
Philadelphia.

Church and Parlor Organs of every description and possible size, manufactured on reasonable terms, and warranted for Softness, Power, Volume and Brilliancy of Tone, in the respective combinations to be equal to any.

In proof of the success of certain improvements, and principles, reference is made to the very large Organ recently put up in the German Lutheran Church, N. Gay street, Baltimore. The volume of tone, peculiar combination of soft stops, improved mechanism, &c. of this instrument has elicited the highest approbation from all the musical professors and amateurs who have tried the instrument. It has been pronounced by competent professors, some of whom have had peculiar opportunities of examining the large European Organs, to be the best Organ they have met with in this country.

The recently invented equally vibrating temperament, so highly approved of by Spohr and Neukomm, invented by Scheibler after more than twenty years application, has been successfully applied in the tuning of Organs in this establishment. This it is believed is the first application of its use in this country, the metronome and other apparatus therefore having been expressly made for this purpose. The value thereof can be only duly appreciated after understanding and hearing it; suffice it to say, that it makes every key more beautiful and correct in its diatonic relations than can be obtained by any other means, and that the Organ remains in tune much longer when tuned by this method, as when it gets considerably out of tune it will still be as good as the common method can make it.

Reference given, and recommendations shown from some of the principal organists of this city and other places.

Small sized Organs, from two to six stops, constantly on hand.

July 17. H. KNAUFF,
No. 167 Vine street, Philadelphia.

* * *

HOLY TRINITY EPISCOPAL CHURCH, GENESEO, ILLINOIS. George Stevens, East Cambridge, Mass., or William Stevens, Boston, Mass., c.1871.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 56	Open Diapason (TC)	8' 44	*Sub Bass	16' 25
Keraulophon (TG)	8' 37	Viol de Gamba	8' 56		
Dulciana	8' 56	Stop. Diap. Treble (TC)	8' 44	Couplers:	
Melodia Treble (TG)	8' 37	*Stop. Diap. Bass	8' 12	Great & Swell	
Stop'd Diapason Bass	8' 19	Principal Treble (TC)	4' 44	Pedals & Great	
Principal	4' 56	Principal Bass	4' 12	Pedals & Swell	
Flute (TC)	4' 44	Hautboy (TC)	8' 44		
Twelfth	2 2/3' 56	Tremolo		Pedal Check	
Fifteenth	2' 56	*denotes missing stop label		Bellows Alarm	

The plain 1871 frame Gothic building was built by the Unitarians, who placed the organ behind the pulpit platform. Purchased by the Episcopalians in 1954, the church was later covered with board-and-batten metal siding and the organ moved several feet to the left front corner, the displayed pipes still facing the pews. The metal nameplate is missing, and the instrument shows characteristics of the work of both firms.

The black walnut case has paneled sides and the three flats of gilded Open Diapason basses are arranged 5/7/5, surmounted by handsome Gothic arches and pinnacles. The 16' stop is on one chest at the rear, divided into C and C# sides. The original reservoir and feeders have been replaced with a modern reservoir, and the horizontal shades have been turned to accomodate the action of a balanced swell pedal which has

replaced the hitch-down pedal at the right. The Swell is above and behind the Great pipework. The bellows handle was formerly on the right side of the case.

The projecting keydesk has flat, script-engraved rosewood knobs on square shanks; the key fronts are of wood and the Swell overhangs; there is a book shelf above the Swell manual; a blank knob in the Swell jamb provides symmetry; and there is no combination action. The voicing is bright and satisfying; the reed rank is especially fine. The two lowest pipes of the Great Open Diapason are offset in the front corners; the Dulciana has 12 stopped wood basses; the Melodia is entirely of wood; and the metal chimney Flute has 12 open trebles. The Viol de Gamba has 12 stopped wood basses.

* * *

The Boston Organ Club appreciates the fine recitals played by Victoria Sirota and Tim Drewes at the Arlington meeting on June 1. Your editor has now visited briefly the two tracker organs heard that day, and the stoplists follow.

PLEASANT STREET CONGREGATIONAL CHURCH, ARLINGTON, MASSACHUSETTS. Geo. S. Hutchings & Co., Boston, Mass., Opus 495, 1899, 2-18; electrified, tonally altered and enlarged to 2-21 by the Williams Organ Co., 1955; rebuilt with new mechanical action and enlarged by Angerstein & Associates, Ltd., Stoughton, Mass., 1985. The present stoplist:

GREAT:			
Open Diapason	8'	61	metal; CC-BB in case; new from Tenor C
Spire Flute	8'	61	metal; new
Octave	4'	61	metal; Hutchings; rescaled
Flute d'Amour	4'	61	wood & Metal; Hutchings
Super Octave	2'	61	metal; second-hand via Williams; rescaled
Mixture	IV	244	metal; new
Trumpet	8'	61	metal; new
SWELL:			
Bourdon	16'	61	wood; Hutchings
Violin Diapason	8'	61	metal; Hutchings
Violin Celeste (TC)	8'	49	metal; Hutchings
Stopped Diapason	8'	61	wood; Hutchings
Principal	4'	61	metal; Hutchings AEoline; rescaled
Harmonic Flute	4'	61	metal; Hutchings; rescaled
Flute	2'	61	metal; from Williams Mixture; rescaled
Nazard/Cornet	II	122	metal; double-draw stop; first position is 2 2/3', rescaled from Hutchings Salicional; fully drawn, the added rank is 1 3/5', rescaled from the Hutchings Violina
Oboe	8'	61	Hutchings; revoiced
PEDAL:			
Open Diapason	16'	30	wood; Hutchings
Bourdon	16'	30	wood; Hutchings
Octave Bass	8'	30	metal; new
Choral Bass	4'	30	metal; new
Trombone	16'	30	metal; new

Couplers: (hitch-down pedals)

Swell to Great
Great to Pedal
Swell to Pedal — Tremolo (effects entire organ)

The frame church was erected in 1840, and the original taller spire was ruined by

the Hurricane of 1938. The first organ, of unknown make and purchased in 1846, was later moved to the front of the room by George Stevens. The Hutchings, chambered at the left of the small choir area elevated behind the pulpit platform, had an attached keydesk in the position of the present one. There were no stops above 4' pitch, and the feeders were operated by a water motor. The 1955 electrification retained the old chests, but the Great Melodia and Trumpet were replaced by a Quintadena and a Super Octave, and a Mixture III was added on a new, offset chest. The Swell remained unaltered, and the two Pedal stops were extended to 32 notes. The detached console was placed in a pit!

By the late 1970's the action was failing, and a contract was signed in July, 1984. The rebuilt organ was dedicated on January 19, 1986, and the program leaflet says,

> The 1985 rebuild by Angerstein & Associates has produced an organ that is essentially new, while incorporating nearly all the Hutchings components that survived the 1955 electrification. The bone and ebony keyboards and the pedalboard are new, as are the mechanical key and stop actions. The new console is attached to the side of the organ, as the original was. The case around the console is the work of Hutchings, restored to its original mahogany finish after being hidden under several coats of white paint for 30 years or more. The gold facade pipes are also original; those above the console include twelve speaking pipes from the Great Open Diapason, while those on the sanctuary side do not speak.
>
> This is also a new instrument tonally, with 21 stops controlling 1358 pipes. The Pedal has been expanded from two stops to five, and both the Great and the Pedal have new reed stops. The Mixture on the Great, the Cornet on the Swell, and the high-pitched 2' stops on both add greatly to the brightness and power of the organ. They are not characteristic of the Romantic organs of the late 1800's, but are vital for playing hymns and much of the organ literature. Many of the other stops have been drastically altered in pitch, tone, and loudness, so that they will blend with and balance one another.

The Swell is behind the Great, the vertical shades facing the choir loft, and the Pedal is behind the Swell. The keydesk has no lid; the Pedal clavier is flat; the labeled brass coupler pedals are on each side of the wood swell pedal; the Hutchings nameplate is above the Swell keys; and the flat, round-shanked knobs have elegant porcelain labels.

FIRST PARISH IN ARLINGTON, UNITARIAN UNIVERSALIST, Pleasant Street and Massachusetts Avenue, ARLINGTON, MASSACHUSETTS. E. & G. G. Hook, Boston, Mass., Opus 523, 1869; Restored by Richard Nickerson, Melrose, Mass., 1984-85.

GREAT:			SWELL:			PEDALE:		
Bourdon (TC)	16'	46	Keraulophon (TC)	8'	46	Bourdon	16'	27
Op. Diap'n	8'	58	St'd Diap'n Treble (TC)	8'	46	Flöte	8'	27
Dulciana (TC)	8'	46	St'd Diap'n Bass	8'	12			
Melodia (TC)	8'	46	Violina	4'	58	Couplers:		
St'd Diap'n Bass	8'	12	Flute Harmonique	4'	58	Swell to Great		
Octave	4'	58	Oboe (TC)	8'	46	Great to Pedale		
Fifteenth	4'	58	Bassoon	8'	12	Swell to Pedale		
2 rank Mixture	II	116	Tremulant (not installed)					
Trumpet	8'	58				Bellows Signal		

Two unlabeled single-acting combination pedals for Great, Forte and Piano. The first brings on all the Great stops; the second takes of all but the two soft 8' stops and the Stopped Diapason Bass.

The organ stands in the fifth meeting house, which replaced the large frame church that burned in 1975. Relocated through the Organ Clearing House and dedicated on 22

September 1985 in a concert directed by Ernest May, organist at the church, it stands on the left side of the main floor of the large and bright room. The striking appearance of the black walnut casework in an otherwise stark space proves that a contemporary room can accomodate very nicely unusual Victorian Gothic woodwork. Two flats comprising 23 now-unpainted zinc Open Diapason basses are above the attached keydesk, and 15 basses of the open metal Pedal Flöte are in a wide flat on the right side of the free-standing case, close to their chest. The pipe at the corner has two mouths, the real mouth of the fifteenth Flöte pipe facing the front of the case. The Swell is above the Great and has vertical shades, probably the original horizontal set turned to accomodate the later metal balanced swell pedal. The slot for the original hitch-down pedal is at the far right. Another slot at the left of the Pedale keys likely once contained a pedal to operate a water motor. The Pedale Bourdon chest is at the rear. The Flöte is in reality an Open Diapason.

The manual natural keys have wood fronts and the Swell overhangs; the flat knobs are lettered in script and are on square shanks; there is an extra knob in the Swell jamb, connected to nothing; the Bellows Signal stop label is missing; the bellows handle slot is at the left of the keydeak, and an indicator is at the left of the ivory nameplate. The case bears two brass plaques, one briefly stating the origin of the organ, and the other honoring the work of Ernest Gariepy, a church member who refinished the case.

The organ was built for Christ Methodist Episcopal Church, West Philadelphia (the Hook opus list calls it Heiskell Methodist, Philadelphia), at a cost of $3000, and the Philadelphia Enquirer described the new building and organ in detail on February 28, 1870, saying,

> At the rear end is a large triple window; at the left end of the recess the magnificent organ has been built. So much has the art of organ-building improved of late that for this sum three or four times as much organ can be purchased as would have been the case a dozen years ago. This instrument has two finished fronts, and the rich and solid walnut with the gilded pipes present a beautiful appearance, and complete the harmonious effect of the interior of the chapel. ... In fact, the loud voicing, which is a characteristic of these builders, would easily drown an ordinary choir of not restrained. But as the Methodist Church adheres strongly to the system of congregational singing, this will be rather an advantage than otherwise. ...

The church was sold to a congregation that did not use the organ, which had become almost unplayable, and in the 1960's, the Hook was bought by Robert B. Whiting of Schwenksville, Pa., and moved to his studio there. The dedicatory leaflet finishes the story:

> In October, 1981, First Parish acquired Opus 523 from Mr. Whiting, and a team headed by organbuilder Richard Nickerson of Melrose, including church member Lyman Judd, brought it to Arlington. After seeking competitive bids, the Music Committee selected Mr. Nickerson to refurbish and erect the organ in its present location. Ernest Gariepy, then a Music Committee member, assumed the complex and laborious task of restoring the fine walnut case. It was a work of signal devotion, to which Ernest and his wife Barbara gave hundreds of hours of time and skill. For months the Gariepy garage, basement, and even living room were the scene of this unique effort. Others who helped included Laurie Cleveland, Ernest Sabine, Robert Olson, and Charles Grady.
>
> To bring Opus 523 into concert condition, considerable renovation and restoration work was accomplished by Mr. Nickerson, such as the repair and voicing of the pipes, fabrication of new trackers, installation of new leather bushings and new bellows for the wind chests. A silent, high-efficiency blower of modern Swiss manufacture replaced the ancient electric blower. Ernest Gariepy arranged for a cabinetmaker to renovate the pedal keys in fine hardwoods.

THE BOSTON ORGAN CLUB NEWSLETTER

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By now, every person concerned with the preservation of our organ heritage is aware of the ill-planned, illegal, deceitful, unnecessary and wanton destruction of much of the interior of the renowned Church of the Immaculate Conception, 761 Harrison Avenue, South End, Boston. The desecration began with a televised auction on October 4, which included a few items from the church itself, and parishioners were soon locked out of the building so that demolition could be carried out without justifiable interference. World-wide anger, grief and protest soon reached the Jesuits and Archdiocesan officials, and the callous disregard of the Society of Jesus for its architectural heritage has caused a scandal will never be erased from the annals of Boston. Many Jesuits themselves are shocked at the actions of their superiors. We will long remember the kindness and efforts of Fr. Francis J. Gilday, still a member of the Boston Chapter of the A.G.O., who preserved the church intact and was always pleased to have visitors play the organ.

The international outrage, particularly among organists who still hope to preserve the monumental 1863 three-manual Hook (enlarged to four manuals by Hook & Hastings in 1902) intact in a relatively unaltered original setting, resulted in thousands of signatures on petitions sent to Rome. Many groups have striven to save at least what remains of the stunning magnificence of the room, and some of them are the Boston Preservation Alliance, the Organ Historical Society, the South End Historical Society, the National Trust for Historic Preservation, the Boston Landmarks Commission, the Worcester Square Neighborhood Association, Historic Boston, Inc., the Boston Society of Architects, and several chapters of the American Guild of Organists. Prominent art historians have worked with Lois Regestein, Bill Van Pelt, Dennis Crowley, Judith McDonough and hosts of others who have labored to stem the disaster perpetrated by the Jesuits' "public be damned" attitude, and many newspapers and magazines have covered the saga in detail. We are especially grateful to David Arnold for his continuing articles in The Boston Globe, as well as to writers Otile McManus, Robert Campbell, Josiah Fisk and Jay Wickersham. Television and radio coverage has been adequate, too. Your editor can provide Club members with Xerox copies of all of the major news releases, and has on hand a few copies of the illustrated-in-color stories in the Sunday magazine sections of The Boston Herald for December 7, 1986, and The Boston Globe for February 22, 1987.

The media is still covering one of the worst scenarios in man's continuing history of his destruction of his best artistic creations. Photographs reveal the real events after the day that Southenders were told that the church was "being brought into conformity with Vatican II regulations" (the church was already in perfect conformity), and "the heating system is being repaired." The organ, called a "world-class" instrument, has survived the destruction around it, but is now very dusty. The hasty demolition preparatory to the ridiculous subdividing of the room, for which no detailed plans have ever been seen by the public, was halted by an injunction in October, and the Jesuits have been forced to adopt a more polite and Christian demeanor. A steering committee, of the type that should have been formed long before any work was started, has now met for several months and is chaired by Stanley Smith of Historic Boston, Inc. It has helped postpone further desecration of the church,

The Newsletter is published by the Boston Organ Club Chapter of the Organ Historical Society, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, Box 863, Claremont, New Hampshire, 03743; telephone (603) 542-8142. Treasurer: Alan M. Laufman, Box 104, Harrisville, New Hampshire, 03450; telephone (603) 827-3055. Club due are $5.00 per year, payable during the summer. The O.H.S. address is Organ Historical Society, P.O. Box 26811, Richmond, Virginia, 23261.

the exterior of which has been an official landmark since 1983, one of 51 such buildings (including two churches) in the city.

The time limit for final decisions has twice been extended, and a most important one is to be made after a public hearing beginning at 5:00 p.m., Tuesday, April 28. At that session, Mayor Flynn will decide upon the granting of landmark status to the interior of the church, and that decision and the recommendations of the steering committee will have a great effect upon the Jesuits' plan for what seems to some to be an apparently almost non-existent "apostolate" in the South End. The meeting will be held in the City Council Chamber of the Boston City Hall, Government Center. Take the elevator to the floor labeled "Mayor." If you possibly can, do attend, for it may be the final public forum on the issue, which is a "watershed" in church/state relations. Our Club president, Lois Regestein, will leave a message on her telephone answering machine if she is not at home to answer your queries about the meeting — call (617) 739-1340. It is unlikely that there will be another postponement, but you can confirm the meeting time by calling the Landmarks Commission at 725-3850.

We need to continue speaking out. Remember that the Jesuits destroyed St. Mary's Church in the North End ten years ago, and now have plans to obliterate much of the Victorian elegance in St. John's Church, Bangor, Maine, which houses a fine and restored three-manual 1860 Hook. The congregation is well-aware of what is happening in Boston. "If we do not study history, we are condemned to repeat it," says the old adage. Think of the destruction in Europe that is being expensively undone by later generations; think of the pages in nearly every European church and cathedral guide book that describe those furnishings destroyed by war, ignorance and religious zeal. And in 1986 it happens in Boston, condoned by well-educated clergymen!

Pipedreams, that most excellent Minnesota Public Radio 1½ hour weekly radio program most unfortunately not boradcast in Boston, had made eloquent mention of the situation at Immaculate Conception Church. Amid examples of music by Mozart and Vierne (the latter played on the Hook by the late Jack Fisher), Michael Barone gave us these thoughts in his plea for our active concern:

... Proud sounds, those, even defiant, as well they should be, for that organ is under siege. The story is a sad one, but not unique; this not the first fine instrument or beautiful edifice to be tried on the balance-beam of practicality. But this organ and this church are unique; the room an architecturally noteworthy and acoustically sumptuous space, the instrument, the very best remaining of its kind, specifically designed for and artistically wedded to this church. While the organ's clear, heroic voice might have fooled you into thinking that it lives in some historic European cathedral, where, in any event, such trying circumstances as these would probably never have been allowed to come about, this church and its organ are all-American. They are the most prominent examples of their type. Elias and George Hook of Boston, who were America's foremost nineteenth-century organbuilders, saw this particular instrument as their answer to a European challenge, and they spared neither expense nor effort in their rebuttal. What they built here, for Boston's Immaculate Conception Church, has been making its musical point with vigor since 1863.

... built by the Jesuits in 1861 as the cornerstone of the new Boston College. It was designed as an environment for religion and the arts, and the arts are indeed well-served in this building. The church's massive gray-granite exterior has already won for itself distinction as an official Boston landmark, and though it stands in a now often-overlooked part of the city, for from the usual tourist routes, and in recent years due to declining congregations and increased costs, has been open only occasionally for public events, "The Immaculate," as it is universally known, is still revered by any who have ever seen it, by art historians, architects, Catholics from all over Boston, and musicians. For as noteworthy as is the exterior, the interior is, or was, breathtakingly awesome, handsome in the extreme, probably the best

surviving example of Jesuit Baroque architecture in the United States. Its elegant columns, richly-sculpted plaster, ornate carvings and woodwork, and painted decorations fuse into a significantly unified artistic statement beneath the room's lofty barrel-vaulted ceiling. This church excites appreciation, and once viewed, is not soon forgotten.

In this superb room, where art, architecture and acoustics are so perfectly balanced, a major contributor to this exceptional equation is the 1863 Hook organ. Unlike too many other instruments of this era, this one still speaks with historic authority, and fortunately has been maintained in a manner in keeping with its importance. We've tasted its power and dignity so far. Now, let's hear it in some contrasting fare. Imagine this lofty, huge but humanly-proportioned room, a light-filled space, capped with an intricately-arcaded vaulted ceiling, its arches richly embellished with scrolls, plant leaves and cherubs, with religious sculpture and paintings by artists whose works may be found in the Vatican and in the dome of the United States Capitol. Imagine such a monumental scene, yet so delicately decorated.

... But here, amidst such beauty, the tale must take a nasty turn, and its resolution remains an uncertainty. Just a few months ago, the Society of Jesus, after years of dedicated maintenance of this historic structure, under a new official, rethought its role in this particular Boston neighborhood, and came to some decisions that changes must be made. These included the sale of other church-owned structures on the block, and the consolidation of the Jesuit offices and living quarters into the Immaculate Conception Church itself. The interior would be radically remodeled, and cease to exist in its original form. As for the organ, if all went well, it would be removed.

But all has not gone well, for in the minds of some (and it's an increasing throng), the decision to close and revise the church's interior has been seen as a disfigurement and robbery of a priceless, irreplaceable piece of Boston history, the destruction of an architecturally significant and superb space, the likes of which are hardly common anywhere and in Boston, unique. National news stories have already detailed how the Jesuits themselves, perhaps anticipating opposition to their plans, began to dismantle the interior of their church even as petitions were circulating to call for the room's protection as an official landmark. And it is unfortunately no secret that, assurances by the Jesuits to the contrary, the Immaculate's pews have already been turned into piles of splinters, its carvings disfigured, crystal chandeliers destroyed, panels ripped from the walls, and this remarkable space, which as recently as early October was in virtually spotless, original condition, now looks like the scene of some horrible vandalism. Most depressing, beyond the destruction, is knowing that the vandalism was done on purpose by agents working for the Jesuits themselves.

As you can imagine, a struggle is underway, involving many factions and raising many important questions: questions of practicality versus sentimentality; beauty versus cost; who actually owns a landmark property; to what extent is property private; and to what ends can or must government go to preserve a heritage for the greater good of the people? Should you wish a more detailed accounting of this very complex situation, I recommend you read an excellent article in the December 7th magazine section of the Sunday Boston Herald, ... or look into recent publications of The American Organist or The Diapason magazines, or materials issued by the Organ Historical Society. Old churches and old organs are not necessarily, simply by reason of age, always worthy of preservation, but highly-regarded masterpieces should be seen as gifts worthy of cherishing. They should not be victim to careless, erroneous malevolence.

... For the moment, this organ is silent, and it overlooks from its balcony a disarray in which the church interior now finds itself. No further demolition can be carried out for the moment, as The Immaculate's splendid insides (or what remain of

them) are under protection of the Boston Landmarks Commission, ...

This is not just another pretty place, not just another fine old building or curious old pipe organ. The Immaculate Conception Church is a unique space where architecture and the work of nineteenth-century craftsmen find their fullest perfection, enjoyment of which should not be deprived us of this and those of future generations.

King's Hand Book of Boston (Cambridge, Mass.: Moses King, Publisher) said in its 1878 edition:

The Church of the Immaculate Conception, corner of Harrison Avenue and Concord Street, is a handsome granite edifice, 208 feet long by 88 feet wide, built in 1861 under the auspices of the Jesuit Fathers, at a cost of over $100,000. The lot of about 90,000 feet of land on which it stands was bought for $45,000. From the floor to the ceiling, the height is 70 feet. The main divisions of the interior are effected by two rows of Ionic columns, with richly ornamented capitals, which mark the line of the side aisles, with graceful and light shades. On the keystone of the chancel arch, there is a bust of Christ; and on the opposite arch, over the choir gallery, a bust of the Virgin. On the other circles there are busts of the saints of the Society of Jesus. Over each column there is an angel supporting the entablature. The altar is a fine piece of workmanship in marble. On the panels is sculptured an abridgment of the life of the Virgin,—the Annunciation, the visitation to St. Elizabeth, the Nativity, the Adoration of the Magi, the Mater Dolorosa, and the Assumption. On either side of the altar are three Corinthian columns, with appropriate entablatures and broken arches, surmounted by statues of the Immaculate Conception of the Virgin, the whole terminated by a silver cross, with an adoring angel on each side. On the right side of the broken arch is a figure of St. Ignatius, with chasuble, stole, etc., and on the opposite side is that of St. Francis Xavier. Over the chancel is an elliptic dome, lighted by colored glass, with a dove in the centre with spread wings. Within the chancel rails are two side chapels, the one on the Gospel side dedicated to St. Joseph; and on the Epistle, to St. Aloysius. The ceiling over the chancel is elliptic, and laid off in bands ornamented with mouldings. The painting behind the high altar is the Crucifixion, by Garaldi of Rome. The organ is one of the best in Boston, and the church is justly famous for the excellence of its music. Adjoining the church grounds is the Boston College, a Catholic institution, of which Rev. Robert Fulton is president.

* * *

The next issue of the Newsletter will contain the many stoplists of the organs to be seen on the "extra" days of the forthcoming Organ Historical Society annual national convention, to be held in the Newburyport, Mass., area, August 10-14, 1987. Protestant church decision-makers being what they are, the schedule is not quite absolutely finalized. But details will soon be out in The Tracker, and non-members may obtain convention information by writing to the Society.

* * *

St. Andrew's Episcopal Church, Hanover, Mass., a frame structure erected in 1811, was gutted by a fire which started in the two-manual electric-action Wicks organ on Christmas Day, 1986. The church obtained an organ between 1835 and 1838, appears on the 1858 Simmons list, and bought Estey's Opus 838, a 1911 tubular-pneumatic two-manual. We are informed that the new organ will not have tracker action. St. Mary's Roman Catholic Church, Buffalo, N.Y., closed in 1981, was destroyed by fire on December 19, 1986. The 1859 edifice once housed a remarkable large two-manual Mohr organ, enlarged to three manuals by Garret House and later electrified. It was salvaged a few years ago by the Organ Clearing House and is in storage as the property of Rubin Frels, Victoria, Texas. We have at last received official word that the two-manual

c.1895 Cole & Woodberry organ in Immanuel Baptist Church, Adams Street, Dorchester, Mass., was thoroughly ruined and junked after two fires a few years ago.

* * *

MIXTURES

Phil and Sharon Hoenig of Fort Madison, Iowa, have restored the 2-9 1884 Hook & Hastings, Opus 1238, in St. Ignatius R.C. Church, Hickory, Md. The organ was rededicated in a recital by Dennis Stewart and six singers on March 1, 1987.

We have heard that the elegant frame Victorian Gothic building of Immaculate Conception Parish, Calais, Me., is to be demolished in favor of a "McDonald's Moderne" edifice. The church once contained E. & G. G. Hook & Hastings' Opus 845, an 1876 1-2 just 12 pipes larger than the organ described on page 21 of this Newsletter. It is now owned by Maine organbuilder David Wallace.

Two new Canadian tracker organs were installed on Cape Cod, Massachusetts, last year: St. Mary's Episcopal Church, Barnstable, has a Karl Wilhelm; and St. Peter's Episcopal Church, Osterville, has a Casavant Frères.

Boston Organ Club dues will be payable this summer, and a notice goes out with the next Newsletter. Please keep your editor informed of your address, for the postal system is no longer capable of delivering vast amounts of correctly-addressed first-class mail, and even returns letters that do not have "P.O." before a box number!

Charles C. Aitken of Torrington, Conn., has renovated the three-manual 1890 Geo. H. Ryder organ, Opus 156, in St. Francis of Assisi R.C. Church, Naugatuck, Conn. The instrument has a reversed keydesk and was heard in a recital by Earl L. Miller on June 20, 1986.

A few "up country" churches in New Hampshire and Vermont have no organists even for Easter services, and the situation is common throughout the nation. Of course, if there were more real organs, fewer meddling pastors and music committees who know nothing about music, a little more pay, and no continuous requests for "How Great Thou Art," organists might be more plentiful!

John Leek of Oberlin, Ohio, has replaced two Boston-built electric-action organs with new two-manual trackers: the Frazee in St. Alban's Episcopal Church, Annandale, Va., in 1982; and the Skinner in First Presbyterian Church, Bowling Green, Ohio, in 1984.

In 1983, Barbara Owen cleaned and renovated a 1-8 English organ, built by Bevington about 1870 and in St. Paul's Church, Calliaqua, St. Vincent, West Indies.

Your editor's organ loft in St. Mary's Church, Claremont, N.H., always the scene of continuous traffic and hilarity, was visited last Christmas eve by a disarmingly mobile but inebriated gentleman. He was well-dressed and apologized profusely just before the Midnight Mass for not attending a rehearsal, and felt that he should not sing with the choir. The organist, whom he knew by name, suggested that he go down and sing with the congregation, which he did. Not a soul in the choir loft had ever seen the man before.

Douglas Rafter played the rededicatory recital on the two-manual 1861 E. L. Holbrook organ in the Medway Village Church, Medway, Mass., on March 15, 1987. The instrument has been rebuilt "with some additions" by the Andover Organ Company.

There is a person who can properly maintain the clock in your church tower, and such wonderful machinery should never be electrified. Call David G. Hochstrasser of the Scituate Tower Clock Company, 29 Clarendon St., South Weymouth, Mass., 02190; Area 617, 337-0734.

A 1-5 Hinners Organ Co. instrument, Opus 2650, 1923, with a 13-note tubular-

pneumatic Pedal division, has been restored for St. Paul's Lutheran Church, Ellicottville, N.Y., by Dana Hull of Ann Arbor, Mich. It cost St. Peter's Lutheran Church, Plato, N.Y., $1298.50 when it was new, and after being auctioned off in the 1950's and badly stored, it was given to Larry Ploetz in 1980. "Unbelievable rodent, insect and water damage" was rectified, and the organ was rededicated in a recital on December 7, 1986.

Few men are named for a type of organ, but Seraphine P. Jason, aged 88, died recently in New Bedford, Mass.

A few details to add to an item on page 4 of the last Newsletter: Earl L. Miller played the dedicatory recital on the Antiphonal Organ added to the three-manual 1938 Aeolian-Skinner organ, Opus 980, in Ashburn Chapel, Brooks School, North Andover, Mass., on October 19, 1986. Two sets of drawknobs operate the Antiphonal, one set controlling the stops on the manuals through couplers, and the second set provides the stops on the pedals. The three ranks installed by William A. Brys include a new Principal made by R. V. Anderson & Sons of Guilford, Vt., a revoiced Estey Hohlflöte made in 1908, and a revoiced 1922 Austin Trumpet.

Watersmith of Hartford, Vt., is now building Opus 2 for Holy Family Church at Mont Marie Conference Center, Holyoke, Mass. The 2-21 tracker will stand in the rear gallery.

If you have not heard the two-manual 1831 Goodrich/Pierce/Andover organ in the Unitarian Church, Orange St., Nantucket, Mass., take the ferry and attend a Thursday Noonday Concert this summer. The restored mid-19th century frescoing is worth the trip too! Susan P. Jarrell, Music Director at the church, has arranged these programs: July 2: A Collection of Favorite Anthems and Hymns, sung by the Unitarian Choir, directed by Barbara Elder; July 9: Helen Mannix, organist; July 16: Premiere performance of a piece for cello and organ, composer Peter Susser, cellist, and Marcia Hempel, organist; July 23: Howard Chadwick, bass, and Peggy Krewson, organist; July 30: Barbara Pearson soprano, and Thomas R. Thomas, organist; August 6: String quartet and oboe, Paul Leder, violinist; August 13: Bach's Magnificat, sung by the Nantucket Chamber Music Center Chorus; August 20: Eileen Hunt, organist, playing works from the E. Power Biggs Organ Library at Boston University; August 27: René La Pierre, organist, and Josephine White Hall, mezzo soprano; September 3: Marcia Hempel, organist; and September 10: Sigurd Rosbroj, classical guitarist.

In 1986, Wigton Pipe Organs of Detroit, Mich., rebuilt and tonally expanded a 1907 Hinners tracker, Opus 730, and now in St. Michael's R.C. Church, Southfield, Mich. Built for St. Jacob's Lutheran Church, Anna, Ohio, the organ was replaced in 1934 by a congregation that thought they had thrown it away! It was moved and badly set up in St. Nicholas R.C. Church, Miller City, Ohio, where it was damaged and replaced with an electronic in 1974. The Hinners is now a 2-19 and replaced a Kilgen unit organ in the Southfield church.

John Phillips Bishop, 251 Buckminster Drive, Apt. T-5, Norwood, Mass., 02062 (Tel. 617-762-4593), trained in the shops of the Bozeman and Angerstein firms, is now in business for himself. If you need organ work nicely done, ask him for an estimate.

The 24th Annual Spring Concert of the Boston Archdiocesan Choir School, directed by John Dunn, will feature works by Poulenc, Bach, Holst, Vaughan Williams, Rheinberger and Mendelssohn at St. Paul's Church, Bow and Arrow Streets, Cambridge, at 3:30 p.m., Sunday April 26. For tickets or information, call 617-868-8658. The choir is thriving, even though still in exile from its closed building next to St. Paul's Church.

Kenneth Licht of Rutland, Vt., has renovated the 2-11 1888 Woodberry & Harris organ in the Unitarian-Universalist Church, West Street, Rutland. The Rutland Daily Herald published an interview with Licht on September 25, 1986, and referring to the reservoir weights, Licht said, "The original builder put them there, and I dassn't move them." Referring to a new cleat, he said, "I purposely made that this morning so it would look like it's 100 years old." Enough said.

Stephen L. Pinel, the hard-working and generous Archivist of the Organ Historical Society (whose efforts often go unappreciated), has sent your editor two pieces of Hamilliana, which are transcribed below. They appeared in that excellent paper, The New York Weekly Review.

9 October 1869:

The Organ.

XV.

Organ Builders.

Mr. Samuel S. Hamill, of East Cambridge, Mass., is one of our comparatively young organ builders. He has been very busy for the last five years, having built within that period one hundred and three organs of various classes and sizes, which are scattered all over the States, from east to west, a few in the British provinces, and five or six in the West Indies. He has recently completed a new organ in the M. E. church at East Saginaw, Mich.; one in the Congregational church at Kalamazoo; and one in the M. E. church at Rome, N.Y. Each of these organs has two manuals, two octaves of pedals, and from 25 to 32 stops. He has now under contract six organs, as follows:—1. One for the Unitarian church at Billerica, Middlesex Co., Mass., which has two manuals, two octaves of pedals, and 24 registers—18 sounding registers and six mechanical — price $2,400. 2. One for the First M. E. church, Dubuque, Iowa, having 22 sounding registers going all through, 6 mechanical registers, and two and a-half octaves of pedals—price $4,500. 3. One for the new Presbyterian church at Little Rock, Ark., having two manuals, two octaves and one note of pedals, 26 registers--price, $3,300. 4. One for the M. E. church at Syracuse, N. Y., to have 24 registers--price $2,500. 5. One for Centenary M. E. church, Binghamton, N. Y., to have 32 registers—price $5,000. 6. And one for the M. E. church at Saxonville, Mass., of sixteen registers—price $1,700. The first two of these six organs are nearly finished. The compass of the manuals of all Mr. Hamill's organs is uniformly from C-8 feet to a^3—58 keys.

In examining a number of his schemes we find that in the lower priced organs he has hitherto put in a number of divided registers and short ones without the lower octave of pipes, especially in organs at $2,500 and under, while his schemes of organs ranging above that price are not open to those objections. In common, too, with many other builders, the proportion of pedal registers is entirely too small for anything like an independent pedale—about one pedal register to 10 in the manuals. The proportion should be at least one to five, and this below the standard of the best German builders. Concerning the short and divided registers, in justice to good intentions, we are happy to record that Mr. Hamill says he "intends to adopt a system of all complete stops; whether an organ is of five or fifty registers, every sounding register shall be of full compass, corresponding to the compass of the keyboards, and no more borrowing the bass of one stop to supply some other stop." He fully justifies our condemnation in former articles of these abuses. Very good. We hope many others will follow Mr. Hamill's excellent example.

Mr. Hamill commenced the organ business in 1845 as an indentured apprentice to Mr. Henry Erben, then at 172 Centre street. He served his time of five years, and afterwards worked three years in Mr. Erben's factory. Was next a short time with Hall & Labagh. He went to Boston in 1854, was two years with Messrs. Hook, and six years with Messrs. Simmons & Wilcox. During this latter period he went to Havana, to put up some organs, and while there repaired and tuned several foreign organs of French and German manufacture. He availed himself of the opportunity to copy many plans and scales which have since proved of great value to him, such as the Vox humana of

Cavaille Coll, of Paris, free reeds from the scales of Merklin Schutze, Paris, pneumatic action of different builders, etc., etc. He commenced business on his own account, in Cambridge, in 1861, and has continued it without interruption. The amount of his business and facilities for doing it have steadily increased, and now he finds his factory inadequate, and expects to build an extension to it this Fall. He has some men of large experience in his employment.

We append a sample scheme, one of his best, for a two-manual organ of 25 registers.

Compass of manuals, CC to a^3—58 keys.
Compass of pedale, CCC to D—27 keys, containing the following registers and number of pipes:—

I. MANUAL--GREAT ORGAN.

		Feet.		Pipes.
1.	Bourdon, bass, }	16,	wood,	58.
2.	" treble, }			
3.	Open diapason	8,	metal,	58.
4.	Dulciana	8,	metal,	58.
5.	Stopped diapason	8,	wood,	58.
6.	Melodia (stopped bass)	8,	wood,	58.
7.	Flute harmonique	4,	metal,	58.
8.	Octave	4,	metal,	58.
9.	Twelfth	2 2/3,	metal,	58.
10.	Fifteenth	2,	metal,	58.
11.	Mixture, 2 ranks	—	metal,	116.
12.	Trumpet	8,	metal,	58.

II. MANUAL--SWELL ORGAN.

13.	Open diapason	8,	ml. & wd.	58.
14.	Stopped diapason	8,	" "	58.
15.	Viol de Gamba, stopt bass	8,	metal,	58.
16.	Violin octave	4,	metal,	58.
17.	Flauto Traverso	4,	metal,	58.
18.	Piccolo	2,	metal,	58.
19.	Oboe }	8,	metal,	58.
20.	Bassoon, }			

PEDAL ORGAN.

21.	Double open diapason	16,	wood,	27.
22.	Flute	8,	wood,	27.

Total number of pipes, 1,156.

COUPLERS, ETC.

23.	Swell to great.	Tremolo.
24.	Great to pedale.	Pedale check.
25.	Swell to pedale.	Blower's signal.

TWO COMPOSITION PEDALS.

1. To draw on full organ.
2. To shut off great organ, except dulciana, stopped diapason, and

flute harmonique.
Price, $3,500.

7 October 1871:

The Organ.

NEW ORGAN IN ST. LUKE'S EPISCOPAL CHURCH, ROCHESTER, N. Y.

A new Organ, containing three manuals, pedale, 33 speaking stops, and about 10 mechanical resgisters, erected by Mr. S. S. Hamill of East Cambridge, Mass., in St. Luke's Episcopal Church, Rochester, N. Y. was inaugurated on Thursday Evening, September 28th.

We learn that the key-action--both of manuals and pedals is exceedingly light and elastic; the voicing of the several stops is very fine—fully up to the highest standard.

The Violone of the pedale is said to be especially good; and the tone of the organ is both grand and brilliant. It is contemplated to substitute, at some future time, a 16 feet reed stop of medium power, for the flöte of the pedale.

The following selections were rendered, before a select audience of about three hundred by the organist of the church, Mr. Herve D. Wilkins:

1.	Hallelujah Chorus,	Handel
2.	Pastorale,	Kullak
3.	Prelude and Fugue in G,	Bach
4.	Overture, "Zampa,"	Herold
5.	Offertoire Op. 8. No. 2	Battiste
6.	Home Sweet Home, with variations for the Organ.	

The specification of the organ was drawn up by the organist, Mr. Herve D. Wilkins, and is as follows:—

SYNOPSIS OF THE ORGAN:

All through Stops without Division or Borrowing.
Three Manuals—C C to A^3 — 58 Keys.
Pedale—C C C to F — 30 Keys.

FIRST MANUAL.

(Solo Organ), Eight Stops.

		feet
1.	Geigen Principal	8
2.	Dulciana	8
3.	Gedakt	8
4.	Melodia	8
5.	Flute d'Amour	4
6.	Gemshorn	4
7.	Piccolo	2
8.	Corno di Bassetto	8

Whole number of pipes in First Manual, 464.

SECOND MANUAL.

(Great Organ), Ten Stops.

1.	Principal	16
2.	Principal	8
3.	Viola di Gamba	8
4.	Hohl Flote	8
5.	Octave	4
6.	Rohr Flote	4
7.	Quint	2 2/3
8.	Octave	2
9.	Mixture (3 r'ks,) ...	1 3/5
10.	Trumpet	8

Whole number of Pipes, 696.

THIRD MANUAL.

(Swell Organ), Ten Stops.

1.	Bourdon	16
2.	Principal	8
3.	Salicional	8
4.	Rohr Flote	8
5.	Octave	4
6.	Flute Harmonique	4
7.	Flautina	2
8.	Mixture, (3 ranks), ...	2
9.	Cornopean	8
10.	Oboe	8

Whole number of Pipes, 696.

COMPOSITION PEDALS.

(The effect of each is indicated by the ivory checks placed in the name board above the manuals).

1. Great to Pedal.
2. Solo Piano.
3. Great Forte.
4. Great Piano.

BALANCED SWELL PEDALE.

5. Swell Forte.
6. Swell Piano.
7. Pedale Forte.
8. Pedale Piano.

PEDAL.

Five Stops.

1.	Principal	16
2.	Violone	16
3.	Bourdon	16
4.	Violoncello	8
5.	Flote	8

Whole number of Pipes, 150.

MECHANICAL STOPS.

1. Great to Pedale.
2. Swell to Pedale.
3. Solo to Pedale.
4. Swell to Great.
5. Swell to Solo.
6. Solo to Great.
7. Tremolo, Third Manual.
8. Bellows.

Note: Batiste's name is spelled incorrectly and a few umlauts are missing in the article. If your editor's memory serves him well, St. Luke's Church, a Gothic Revival building, is the oldest public building in the city. The first organ is said to have been an 1825 installtion by Hall & Erben of New York, rebuilt in 1850 by Appleton & Warren of Boston. A few years ago, the church was still using its sadly-altered E. M. Skinner organ, Op. 517, a three-manual installed in 1925.

* * *

A four-page circular issued by the Boston firm of Simmons & Willcox late in 1858 was discovered in a Baltimore library by Jeff Davis and later photocopied by Stephen Pinel. This important publication is the only known copy of any list of the work of William B. D. Simmons (1823-1876), and while nine instruments are not mentioned (and a few may be second-hand), it appears to be quite complete. Four nameplates are represented in the list of 149 instruments: Simmons & McIntire (Thomas), 1846-1851; Wm. B. D. Simmons, 1851 or 1852-1855; Simmons & Fisher (George), 1856-57; Wm. B. D. Simmons, 1857 and perhaps some of 1858; and Simmons & Willcox, 1858-1860 or 1861. The nameplates (when there were any) read Wm. B. D. Simmons & Co. after 1861.

The sheet contains a Bufford lithograph of the four-story factory above the words

CHURCH ORGAN MANUFACTURERS,
NO. 1 CHARLES STREET, CORNER OF CAMBRIDGE STREET, BOSTON.
Wm. B. D. Simmons. John H. Willcox.

The list, which has here been recast and alphabetized by your editor, is prefaced by the paragraphs below, and the brochure contains 46 testimonials from "Clergymen and Church Committees" and "Organists and Others."

We respectfully invite Church Committees and others wishing to purchase Organs, to communicate with us before they pledge their orders, since we are confident that we can present such inducements as no other manufacturers can offer. All sales are made by ourselves or by recognized agents. We do not employ "drummers" to forestal customers by importunity, or by abuse of our competitors; but simply point to what we have already done, to our large experience in the manufacture and to our superior facilities for the supply of Organs of all sizes.

While it has been, and still is, our design to produce organs of the best quality only, we have at the same time sought and perfected the means of furnishing the best instruments at prices moderate enough for purchasers, whose limited means too often tempt them to accept inferior tone and mechanism for the sake of power sufficient to fill their Halls or Churches. This, we have been encouraged to attempt, by the unexampled patronage received; the number of organs we have built having afforded us a practical experience greater than that of many builders of thirty or forty years' standing. With such experience, and by the most liberal expenditure, we have combined advantages and introduced facilities employed by no other Organ Builder in America; for proof of which we ask particular attention to the following

GENERAL STATEMENT.

Having a thorough practical knowledge of all parts of our business, we are not entirely dependent upon employees; and, as we devote our whole time to this business only, and attend in person to the voicing and finishing of every instrument, both small and large, we do not rely for success upon the reputation of one or two organs, but upon the general character of our organs which are to be found in various parts of the United States, the British Provinces, &c.

A large and commodious wareroom, of the size of an ordinary church, enables us to finish every instrument before it leaves our manufactory.

We have ample means of purchasing materials in large quantities, at first cost, and having in our employ a larger average number of workmen (many of whom have been in this business from twenty to forty years) than any three New England establishments combined, derive the benefit which can only be obtained from division of labor. -- The following are

Advantages and Facilities possessed by no other Organ Builders in the United States,

And of themselves, would enable us to realize a satisfactory profit from the sale of superior organs at a price which those equally good must cost such builders as purchase materials in small quantities, and do by hand what can be better executed at half the cost by steam machinery.

Our manufactory has been located, built and furnished expressly for this business, and is filled with every convenience. The location (close upon the Charles River) is such that our storerooms can receive lumber by the cargo, direct from the vessel. It also enables us to rent stores in the basement of the building at a rate which leaves our own rent for manufacturing purposes, a small item in the cost of each organ—smaller, indeed, than if we were located out of the city, where it would not only be necessary to incur the expense of carting material from the city, but also in most cases, after being manufactured, back again to the city, for delivery on board cars or ship. We have, what should be connected with every organ manufactory, viz: a Drying Room, kept at a temperature of 90 degrees, and capable of containing 30,000 feet of lumber, the want of which, will account for the great expense of keeping

many organs in order.

Ours is the first and only Organ Factory where Steam Machinery is employed, including planing, moulding, surfacing, reed, matching, grooving, tenoning, mortising, boring, and numerous other machines, together with scroll and circular saws, turning lathes, &c., carried by a powerful steam engine; the fuel to generate steam being supplied by the waste of our factory and of a large planing establishment which we own and lease upon such terms, that without cost, we derive not only steam power enough for our business, but also an additional income amply remunerating us for the investment.

Many other advantages might be named, but the foregoing are enough to show how little confidence is to be placed in the representations of persons, who, instead of availing themselves of the means of maintaining an honorable competition, seek by intrigue, misrepresentation and detraction to influence orders.

That our patrons will benefit by all improvements mechanical or musical, which are developed in the art of Organ building, either at home or abroad, may be inferred from the fact, that

We were the First Builders in this Country to introduce

1. "Double Reeds" into the manuals.
2. To build medium and small-sized double manual organs, with a Swell of Full Compass.
3. To introduce here, the system of increasing pressure, first discovered by Cavaillé, of Paris, and the greatest improvement in modern organ building—(as yet, we are the only builders in this country who have built organs on this system).
4. To introduce the Soundboards, invented by the celebrated Swiss Organ Builder, Frederic Haas, which, though more expensive, have great advantages over the ordinary kind.
5. We have also invented a Pneumatic Apparatus (for which a caveat has been filed at the Patent Office), to overcome the resistance in the key, pedal, or register action of a large organ, so that the touch becomes as light and even as that of a piano-forte.
6. We were the first New England builders to introduce "Doubles" into the Great and Choir manuals, also the Geigen Principal, Spitzflöte, Cornopean and French Harmonic and other valuable Stops; and into the Pedal Organ 16 feet Trombones and Posaunes.

To show in what esteem our instruments are regarded at home, we make the following statement

For the consideration of Church Committees residing at a distance, viz:

The increase in number and price value of organs built by us for Churches in Boston and contiguous cities within the last seven years has been six times as great as by any other builder.

Attention is invited to the following

LIST OF ORGANS,

which comprises but a portion of the large number built at this establishment.

California

San Francisco	Happy Valley Congregational

District of Columbia

Washington	E Street Baptist

Georgia

Augusta	Baptist
Savannah	Unitarian

Illinois

Chicago	Congregational, Trinitarian
Quincy	Congregational, Trinitarian
"	Presbyterian

Kentucky

Louisville	Christ Church, Episcopal
"	Sehon Chapel, Methodist
"	Walnut Street Baptist

Maine

Bangor	Congregational, Trinitarian
Bath	Congregational (Central), Trinitarian
Bowdoinham	Baptist
Bucksport	Methodist
Calais	Baptist
Damariscotta	Baptist
Eastport	Baptist
North Whitefield	Catholic
Portland	First Universalist
"	High Street (Trinitarian)
Saco	Trinity Episcopal
Searsport	Congregational, Trinitarian
Skowhegan	Congregational, Trinitarian
South Berwick	Baptist
Topsham	Congregational, Trinitarian
Winthrop	Congregational, Trinitarian
Yarmouth	Congregational, Trinitarian

Maryland

Baltimore	Dutch Reformed

Massachusetts

Barnstable	Congregational, Unitarian
Beverly	Dane Street, Trinitarian
Boston	Charles Street Baptist
"	Church Street Methodist
"	City of Boston Chapel, Protestant
"	Unitarian, East Boston
"	Hollis Street Unitarian
"	Holy Redeemer Roman Catholic, East Boston
"	Mariners' Church, Congregational
"	Messiah Episcopal
"	Salem Street Congregational
"	School Street Universalist
"	Somerset Street Baptist
"	South Congregational, Unitarian
"	Williams Hall
Brookline	Catholic
"	Unitarian

Massachusetts, continued

Cambridge	Harvard Street Methodist
"	Lee Street Unitarian
Charlestown	First Parish, Congregational
"	High Street Baptist
Duxbury	Congregational, Unitarian
Easton	Congregational, Trinitarian
Fall River	Franklin Street Christian
" "	Music Hall
Fitchburg	Baptist
Foxboro	Congregational, Trinitarian
Framingham	First Baptist
Georgetown	Congregational, Trinitarian
Gloucester	Baptist
"	Unitarian
Hanover	St. Andrew's Episcopal
Haverhill	First Baptist
Lynn	Congregational, Unitarian
"	Methodist
Nahant	Nahant Church
New Bedford	Pacific Church, Congregational
" "	William Street Baptist
Newton	Channing Street Unitarian
"	Eliot Church, Trinitarian
North Bridgewater	First Congregational, Trinitarian
North Dighton	Methodist
Pawtucket	Baptist
"	Christian, Baptist
Provincetown	Congregational, Trinitarian
"	Methodist
Reading	Congregational, Trinitarian
Roxbury	Dr. Putnam's, Unitarian
"	Dudley Street Baptist
"	St. James' Episcopal
"	St. Joseph's Roman Catholic
"	Warren Street Methodist
Salem	North Church, Unitarian
"	St. Peter Street Baptist
Sharon	Congregational, Trinitarian
Somerville	Perkins Street Baptist
Swampscott	Congregational, Trinitarian
Waltham	Baptist
Watertown	Baptist
Wellfleet	Congregational, Trinitarian
"	Methodist
West Newbury	Congregational, Trinitarian
Winchester	Congregational, Trinitarian
Woburn	Congregational, Trinitarian
"	Congregational, Unitarian

Michigan

Detroit	Jefferson Avenue Presbyterian

Missouri

St. Louis	First Presbyterian
" "	Fourth Presbyterian
" "	Odd Fellows' Hall
" "	Second Baptist
" "	Second Presbyterian

New Hampshire

Dover	Christian
Durham	Congregational, Trinitarian
Great Falls	Congregational, Trinitarian
Kingston	Congregational, Trinitarian
Manchester	First Baptist
"	Franklin Street Congregational, Trinitarian
"	Universalist
New Market	Congregational, Trinitarian

New York

Brooklyn	Plymouth Church, Congregational, Trinitarian
Cohoes	Dutch Reformed
Keeseville	Baptist
Lansingburg	Trinity Episcopal
Sandy Hill	Zion Episcopal
Syracuse	Congregational, Unitarian
Troy	St. John's Episcopal

Ohio

Cincinnati	Broadway Presbyterian
"	Tabernacle Presbyterian
"	Vine Street Congregational
Cleveland	First Baptist

Pennsylvania

Philadelphia	St. Jude's Episcopal
"	St. Paul's Episcopal
Reading	Presbyterian

Rhode Island

Bristol	Methodist
Providence	Chestnut Street Methodist
"	Friendship Street Baptist
"	Mathewson Street Methodist
"	Roger Williams Free Will Baptist
"	Second Universalist
Slatersville	Congregational, Trinitarian
Warren	Methodist
Woonsocket	Methodist

South Carolina

Bluffton	Episcopal
Charleston	Citadel Square Baptist
"	First Baptist

Tennessee

Knoxville	Presbyterian

Vermont

Brandon	Baptist
Burlington	Congregational, Trinitarian
Montpelier	Congregational, Trinitarian
St. Johnsbury	Congregational, Trinitarian [later North Church]

Virginia

Lynchburg	Presbyterian
"	St. Paul's Episcopal

Wisconsin

Watertown	German Lutheran

CANADA

St. John, New Brunswick	Germain Street Methodist
" " " "	Music Hall
St. Stephen, New Brunswick	Roman Catholic
Lenoxville, Canada East	St. George's Chapel, Episcopal
Toronto, Canada West	Adelaide Street Congregational
" " "	Zion Chapel, Congregational

WEST INDIES

	Roman Catholic
	Roman Catholic

Note: A few town names have been corrected slightly; the two organs listed for Pawtucket, Mass., may belong to Rhode Island; Canada East is now Quebec, and Canada West is now Ontario; the Lenoxville chapel was surely Anglican; more specific locations of the two organs in the West Indies are not given. The sizes and dates of many of the organs on the above list are known, but your editor would be pleased to receive any Simmons data.

The circular closes with the following information:

> We design and keep on hand New Organs, finished without cases, at prices ranging from $1,000 to $2,000, to which cases may be added, at short notice, to suit purchasers.
>
> New Organs, with cases, at prices ranging from $500 to $1,000, at all times for sale.
>
> Second hand Organs, in good order, at all times for sale. All orders for Repairing and Tuning, either by yearly contract, or otherwise, will be promptly attended to.

* * *

An early Simmons & McIntire installation was the 1848 2-18 built for the 1827 meeting house of the First Congregational Church, Great Falls, New Hampshire. The town is now Somersworth, and the organ was replaced with a tubular-pneumatic two-manual Estey, Opus 508, a 1907 instrument originally in the firm's Boston Store. In 1934, the new Federated Church placed the Estey in the former High Street

Methodist Episcopal Church, which became again the First Parish Church, Congregational, in 1937. The congregation erected a new building in 1977, and the present organ is a three-rank 1986 Cardinal "Miracle" organ, built by the Berkshire Organ Co., West Springfield, Mass. David W. Cogswell, president of Berkshire, doing research on the organs owned by the church, found and sent to the Boston Organ Club a copy of the following contract.

Organ for Great Falls N H Price 1500$

Compass of Keys from GG to F in Alt 59 Notes

Contents of Great organ as follows

Open Diapason from GG to F	59	Pipes
Stop. Diapason Bass / Stop Diapason Treble	59	"
Clarabell from Middle C, to F	30	"
Principal from GG to F	59	"
Twelfth from GG to F	59	"
Fifteenth " " " "	59	"
Flute from GG to F	59	"
Sesquialtra from C, second space in Bass	126	"
Cremone or Trumpet	37	"

Compass of Swell from tenor F to F, in alt 37 Notes

Double Stop Diapason	37	"
Open Diapason	37	"
Stop Diapason	37	"
Dulciana	37	"
Principal	37	"
Hautboy	37	"
Choir St Diap Bass	22	"

Sub Bass from CCC to CC 13 Pipes.

One octave and a half (20 Notes) of Pedals from CCC to gamut G. Couplings, ect as follows

Great Organ & Swell. Pedals & Great Organ.
Pedals & Swell Bass. Pedal Check. Bellows Signal.

Two Check Pedals, also, one to throw on and the other to take off, the Chorus Stops.

The organ is to have two rows of keys.

The case to be made of pine and painted to suit the purchasers, gilded metal pipes in front. The above organ we agree to build in the best possible manner and to the satisfaction of the purchasers and place it in the church ready for use for the sum of ten hundred and thirty seven dollars together with the old organ.

It is understood that the above is to be paid upon the delivery and completion of the organ in the Church.

We agree to carry the Sub Bass up to gamut G, for the additional sum of thirty seven dollars.

Great Falls August 19th 1848

Simmons & McIntire

To be completed in about 4 Mo

The two-page document contains many examples of the old-fashioned double s, and on the outer fold is written:

Organ for the
Congregational Church

Great Falls
N H

William A. Johnson's Op. 131, in the Congregational Church, Middlebury, Vermont, is a once-splendid organ in the rear gallery of a handsome and often-photographed frame building. Badly electrified and covered with white paint in 1943, it has since been rebuilt twice. The original reed stops and chests are gone, and the case pipes are no linger visible. Alan Laufman has copied for the Newsletter the items that appeared in the Middlebury Register when the organ was installed, and unfortunately, the paper did not publish details of the opening concert. Three articles appeared in the "Home Matters." columns on three Wednesdays:

16 July 1862:

The New Organ.

We are glad to see that the long-expected Organ for the Congregational Church, from the factory of Wm. A. Johnson, Westfield, Mass., has arrived, and workman are now engaged in setting it up. A brief description of it may not be uninteresting.

The external dimensions are, width of front, 15 ft.; depth, 10½ ft.; height, 17 ft. The case is finished in oak, and the front is composed of three arches filled with gilded speaking-pipes, in perfect keeping with the style of the church. The whole number of pipes is 1281, of which 198 are wood,--the rest metal. The pipes vary in length from ½ inch to 16 feet, and any number up to about 150 may be made to sound at one time. The weight of the instrument is 4½ tons, and the cost $2000. There are two Manuals of 4½ octaves each, and a Pedal of 2 octaves.—The Stops are 31 in number, arranged as follows:

GREAT ORGAN.

1.	Tenoroon,	16 feet.
2.	Open Diapason,	8 ft.
3.	Keraulophon,	8 ft.
4.	Clarabella,	8 ft.
5.	St. Diapason Bass,	8 ft.
6.	St. Diapason Treble,	8 ft.
7.	Principal,	4 ft.
8.	Flute Harmonique,	4 ft.
9.	Twelfth,	2 2/3 ft.
10.	Fifteenth,	2 ft.
11.	Mixture, (3 ranks)	1 3/4 ft.
12.	Trumpet,	8 ft.

SWELL ORGAN.

1.	Bourdon,	16 ft.
2.	Open Diapason,	8 ft.
3.	Viol Di Gamba,	8 ft.
4.	Bell Gamba,	8 ft.
5.	Stopped Diapason,	8 ft.
6.	Principal,	4 ft.
7.	Violin,	4 ft.
8.	Dulciana Cornet, (3 ranks)	2 2/3 ft.
9.	Hautboy,	8 ft.
10.	Trumpet,	8 ft.

SWELL BASSES.

1.	Double St. Diapason,	16 ft.
2.	Geigen Principal,	8 ft.
3.	Stopped Diapason,	8 ft.

PEDAL ORGAN.

1. Double Open Diapason, ... 16 ft.

MECHANICAL.

1. Swell to Pedals.
2. Great to Pedals.
3. Swell to Great.
4. Bellows Signal.
5. Pedal Check.

This is believed to be an admirable arrangement, the Solo stops being all characteristic and beautiful. A peculiarity of this organ is the large number of string-toned stops, of which it has five; the predominant ones are, the Viol Di Gamba, the softest stop of all, so soft as to be only a murmur like trickling water, and indescribably delicate and charming; its cousin, the Bell Gamba, plaintive, crisp, and stringy; and the beautiful stop with the odd name of Keraulophon.

We congratulate the church and community, and especially those who have labored longest and hardest in the matter, on the acquisition of one of the finest instruments in our State. There are a few costlier organs in Vermont, but probably none that really exceed this in size, with the exception of the one now building at the same factory, for the Unitarian Church of Burlington, which will be the largest in the State. The first public hearing of the new organ here will be at the Opening Concert in about ten days, at which time it will speak for itself under skillful hands.

23 July 1862:

THE ORGAN CONCERT.—The new Organ is now being erected in the Congregational Church in this village, and in a few days will be ready for use. It is a truly magnificent instrument in its outward appearance, and we have good assurance that its superiority will be better understood by hearing than seeing it. We take pleasure in being able to state that arrangements are being made for a grand concert, to come off as soon as practicable. The organ will be played by a superior organist and the concert will be conducted by one of the best vocalists in the State. The attractiveness of this musical entertainment will be such as has never been presented in this place, and we have no doubt that a great number will embrace the rare opportunity. Measures will be duly taken to apprise the public of the concert as soon as it is fixed.

30 July 1862:

The organ concert is this (Wednesday) evening. Tickets should be obtained at Copeland's before going to the door.

* * *

DEATHS

Robert K. Hale, 89, organ builder and Past Dean of the New Hampshire Chapter of the A.G.O., died in Penacook, N.H., on February 9. He was a native of Eureka, Kan., a 1915 graduate of the Salina (Kan.) High School, attended the University of Kansas and the American Conservatory of Music in Chicago, and studied with Marcel Dupré. Bob served in France during World War I, was a theatre organist in Kansas and New York City, worked for many years as an installer of theatre equipment for R.C.A., and worked for the Estey Organ Co. for several years. He later sold Baldwin electronic organs and regretted replacing five New Hampshire tracker organs, though he preserved and reused many of the pipes and parts. Those organs were a one-manual

Ryder in Plaistow Baptist; a one-manual Hook in the Methodist building of the Federated Church in Alton; a two-manual Möller in Chichester Methodist; a two-manual Simmons in Newmarket Congregational; and a two-manual Möller in Contoocook Methodist, most of which later went to the residence of Yuko Hayashi. Mr. Hale rebuilt several organs, notably the large two-manual 1894 Hook & Hastings tracker in the First Congregational Church, St. Albans, Vt., and built a few new two-manual electric-action organs, the best-known being in the United Methodist Church, Concord, N.H., and St. George's Episcopal Church, Durham, N.H. At The Organ Loft in Epsom he built several "Pembroke" organ kits. Mr. Hale's former shop in Short Falls is now occupied and owned by Jeremy Cooper, and a memorial organ recital will be announced in the near future.

Ivan R. Beckwith, 75, a retired organ builder living in Vernon, Conn., died in Manchester, Conn., November 25, 1986. Born in Canada, Mr. Beckwith was employed by the Austin Organ Co. for many years, was the organist at Concordia Lutheran Church in Manchester and the Second Congregational Church, Coventry, Conn., and prior to his retirement he worked for the Berkshire Organ Co.

Hayden Carter, 76, died in Springfield, Mass., on September 21, 1986. A lifelong resident of the city and a World War II veteran, "Sam" Carter operated the Albert E. Carter Organ Co., succeeding his father. Unfortunately, the firm electrified too many tracker instruments.

Michael D. Earp, 39, died "by his own hand" in Springfield, Mass., on December 29, 1986. He was a native of Durham, N.C., received a Bachelor of Music degree from Duke University, and was the excellent organist at Faith United Church, Springfield. Mr. Earp was once the service manager at the Berkshire Organ Co., and gave many fine recitals.

Wallace R. Frazee, 69, died last year in Durham, N.C. He was trained in the family firm in Natick, Mass., served in the Air Force in World War II, worked 13 years for General Electric in Lynn, Mass., and moved to Durham in 1953. Mr. Frazee took over the maintenance business of Howard Brownell and operated the Frazee Organ Service from 1958 until he retired in 1982. Among Mr. Frazee's contracts was the huge AEolian organ in the chapel at Duke University, and two of his sons are musicians.

Lucienne Baker, 76, died in a house fire in Nashua, N.H., on November 27, 1986, a blaze that also killed her sister, Emma Bathalon, 86. Mrs. Baker was the mother of Henry Karl Baker of the Organ Literature Foundation, Braintree, Mass. Your editor remembers her as one of those rare and uncomplaining mothers who allow their sons to fill the house with books, records, and even large instruments!

* * *

How do you tell an aging soprano soloist that she's "over the hill"? Here are a few words from Arvilla Longcor of Grafton, Vermont, addressed to such a singer:

> With no desire to offend, but nevertheless being fully aware of the criticism expressed, there comes a time in one's life when a lessening of former abilities must be acknowledged.
>
> There are, of course, exceptions to the rule, but, unfortunately, the average individual is not numbered among them, and taking into consideration the facts and truthfully presenting them to oneself, she should not continue to delude herself and cause displeasure to others by persisting in thinking that she can still meet former standards.
>
> Unfortunately, unlike other arts, the ability to sing to the end of one's days is sadly limited to a very few who are able to maintain a beauty in voice-quality into old age. Even the world-reknowned and beloved Madame Schumann-

Heink, whose glorious voice was without a peer, still sang beautifully to the end of her sixties. Then, though she continued to sing of necessity, she knew her limitations and, in keeping with her supreme artistry, made many a concession in her presentations. Volume and sustained breath control were gone, but never pitch.

In addition, when as communicants we come to the Lord's Table, there should be no vocal music. We come as penitents, and our thoughts in those moments are supposed to be centered on that great privilege of partaking in that service, and it is cause for distress, to say the least, when those thoughts are invaded by such a distraction as an inappropriate solo.

* * *

ST. EDWARD THE CONFESSOR ROMAN CATHOLIC CHURCH, East Main Street, BROCKTON, MASSACHUSETTS. E. & G. G. Hook & Hastings, Boston, Mass., Opus 707 or 708, 1873.

MANUAL: (unenclosed; 58 notes)

*Open Diapason (TC)	8'	46 metal
Dolce (TC)	8'	46 metal

The bass octave of the Open Diapason, 12 metal pipes in the case, is permanently <u>on</u>.

PEDAL: (27 notes)

No pipes; permanently coupled to the Manual.

<u>Coupler</u>:

*Octave Coupler (Manual 4')

*denotes missing stop label

This little organ, the smallest example of Hook work yet found, is second-hand in the lower church of the large and pleasant Gothic structure, erected in 1914-1918 for a parish established in 1898. The church has a handsome tower above the crossing, and the two-manual Möller organ in the rear gallery is in need of rebuilding. The upper church has recently been quite tastefully redecorated.

The opus list gives few details regarding some of the smaller organs built in the 1870's, and one pipe examined appears to have "707" altered to "708". The latter organ, of unknown size, was built for the Episcopal Church in Oconomowoc, Wis., and Opus 707 is listed for the Catholic Church, Nashua, N.H., the contract being signed by Rev. J. H. V. B. Millette. The instrument is likely Opus 707, built for St. Aloysius Church, which later erected a brick church housing a Casavant organ, all of which burned a few years ago.

The Brockton instrument has a compact black walnut case; all but two case pipes are mitered at 90 degrees because the room is low; the projecting keydesk has flat, round-shanked knobs; the bellows handle on the right side is gone and there is an electric blower; the 13 case pipes were once decorated; the organ is free-standing, and the back is boarded in.

"Scudamore Organs," tiny instruments designed for English country churches by Rev. John Baron, and who published interesting books on the subject, were somewhat popular in the 1860's and 1870's. Henry Willis built a few with just two stops and exposed pipework, and had produced 200 Scudamore models by 1862. Rev. Mr. Baron, in his lengthy defense of such small organs, said, "Such an organ, properly voiced and played, has a clear, ringing, truthful tone, far superior to the coarse, harsh, growling, and yet muffled tone of the harmonium,..." His <u>Scudamore Organs</u>, (London: Bell & Daldy, 1862) is charming reading, but the he does speak the mind of the times when he defends choirs of men and boys, quoting St. Paul: "Let your women keep silence in the churches: for it is not permitted unto them to speak." In spite of such now-unpopular digressions, much of Baron's material is valid in this generation, and the Brockton example of an American "Scudamore" is a very worthy and valuable survival.

PROSPECT HILL CONGREGATIONAL CHURCH, 17 Bow Street, SOMERVILLE, MASSACHUSETTS. Built by Emmons Howard, Westfield, Mass., for Geo. S. Hutchings, Boston, Mass., Opus 204, 1890. Dismantled by the Organ Clearing House in November, 1986, and moved to Circular Congregational Church, Charleston, S.C., where it will be rebuilt in 1987 by Vernon Elliott, Jr.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 61	Bourdon Treble (TC)	16' 49	Bourdon	16' 27
Dolcissimo	8' 61	Bourdon Bass	16' 12	Flote	8' 27
Melodia	8' 61	Salicional	8' 61		
Octave	4' 61	Aeoline	8' 61	Couplers:	
Octave Quinte	2 2/3' 61	Stopped Diapason	8' 61	Swell to Great	
Super Octave	2' 61	Violina	4' 61	Great to Pedal	
Trumpet	8' 61	Flute Harmonique	4' 61	Swell to Pedal	
		Oboe (TC)	8' 49		
Blowers Signal		Tremolo (by pedal)		Swell to Great 4' (ped.)	

In addition to the unlabeled hitch-down pedals for the Sw. Tremolo and the octave coupler, there are double-acting Great Piano and Forte pedals and a Great to Pedal Reversible.

The unusual Victorian Romanesque brick church with stone trim, not far from Union Square, and soon to become a restaurant, fills every square foot of a sloping corner lot. The oddly-shaped second-floor auditorium has a somewhat cruciform shape and handsome exposed roof trusses. The organ stood in a brick chamber behind the pulpit and choir platforms, the case front being a concave (or apsidal) wall with three arched openings containing decorated Open Diapason and dummy pipes arranged 11/9/11. The only woodwork that was really part of the organ was near the projecting keydesk below the center flat. The Pedal chests (Bourdon on the left, open wood Flote on the right) were rather tightly wedged into the chamber, much of the inner brick wall on the left having been punctured by the installers. The Swell was behind vertical shades and directly over the Great. Though extremely dirty, with decayed leather and disintegrating trackers, the organ is very restorable, and will be placed behind an A. B. Felgemaker case recently moved to the gallery of the Charleston church.

Until thoroughly examined during dismantling, the organ, on Hutchings' list as a "2-20", is entirely the product of Emmons Howard, with the exception of the upper portion of the keydesk. Mr. Howard's name appears on many of the ranks, obviously the work of Westfield pipe-makers, and only the manuals, stop jambs and knobs, the lid and the brackets supporting the keydesk are from the Hutchings factory. We can but only wonder why so prominent and well-staffed a firm as Hutchings assigned this opus to a competitor, though some theories come to mind: a church member had connections with Howard and did not want to disappoint him, but the organist wanted a Hutchings; the church obtained a Howard for the building erected in 1887, but it was finished or altered by Hutchings, who neglected to put "rebuilt" on his opus list; or Mr. Hutchings simply could not meet a deadline, had Howard build the organ, and thought nobody "would be the wiser." All in all, it is a well-made organ!

The oblique stop knobs are lettered in plain capitals; the metal Swell pedal is at the far right and in front of the panel; 17 Open Diapason basses are in the "case"; the Dolcissimo has 12 unbearded zinc basses; the Melodia is entirely of wood and has 12 stopped basses, some of which are offset with the lowest pipes of the Octave; the Trumpet has some very mitered basses and 11 flue trebles, and stands on an added toeboard; the Bourdon Bass is unenclosed, 6 on each side of the Swell box; the Salicional has 12 bearded capped metal basses; the Aeoline has 12 stopped wood basses; the Stopped Diapason is all of wood; the Flute Harmonique is of metal,

has 12 zinc basses, and is harmonic from Middle C; there is space for a 12-note 8' Bassoon, which would complete the reed stop in the Swell.

* * *

MORE MIXTURES

The handsome five-sectional case in the rear gallery of Christ Church, Episcopal, Philadelphia, Pa., is still called the work of a local Colonial builder. The church bought a large 1837 Henry Erben, badly rebuilt in 1921 and improved in 1928. Henry S. Fry of Philadelphia wrote in The Etude for January 1928: "The present case is that of the 1837 organ."

We are pleased to note that our member Thomas Murray received the New York City Chapter of the A.G.O.'s 1986 International Performer of the Year Award, and he played a memorable recital at the Cathedral Church of St. John the Divine, New York, on June 10. We are not happy to hear that that fine little paper, Worship and Arts, published in California for many years by E. J. Mero, ceased publication last December. It always gave organs prominent coverage.

The Hawkes Organ Company of Saugus, Mass., is currently rebuilding a 2-9 1894 Hook & Hastings, Opus 1622, built for the First Congregational Church, Ticonderoga, N.Y. Removed from the closed building by the Organ Clearing House in 1986, it will be enlarged and installed in Trinity Congregational Church, Gloucester, Mass., in time for this year's Organ Historical Society convention.

Public Television's "American Playhouse" series showed "Mistaken Charity" in February, telling the story of two indigent New England ladies who escape from a retirement home. Filmed in the Berkshires, it featured prominently an appropriately-dressed Edwardian man playing the Johnson & Son organ in the Blackinton Union Church, Opus 538, 1880, right down to close-up shots of the nameplate and the swell pedal!

The Boston Early Music Festival and Exhibition will be held from June 8 to 14, and we assume that another excellent program book will be available. A major event that uses an organ will be James David Christie's recital honoring Buxtehude's 350th anniversary, which will include vocal soloists, chorus, and other instruments at 8:00 p.m., Wednesday, June 10, but the flyer does not tell us where. That week of festivity is followed by From Scheidt to Buxtehude, German Music of the 17th Century, a conference with festival performances, sponsored by the Westfield Center for Early Keyboard Studies. The sessions are to be held at Wellesley College, June 14-17, and detailed information is available from the Center at 1 Cottage Street, Easthampton, Mass., 01027.

Rev. Sidney J. Lambert has given his two-rank 1834 chamber organ to the Orleans County Historical Society, The Alexander Twilight Museum, Brownington, Vt. The little pine-cased instrument has pipes of wood and was built by Samuel Forest of Mont Vernon, N.H.

The First Baptist Church, Whitman, Mass., lists "Praylude" as the first item on the Sunday bulletin!

Paul D. Carey of Troy, N.Y., has replaced the 1925 Möller organ in the Congregational Church, Easthampton, Mass., with a new two-manual, electric-action organ built in 1985. He has for sale, after considerable necessary rebuilding, a fine little c.1875 John G. Marklove organ, removed from the burned Polish National Catholic Church, Utica, N.Y. The instrument is a 1-8, and details are available from the Organ Clearing House.

A leaflet issued by a church in Plaistow, N.H., advertising a C. Alexander Peloquin workshop and concert last November named the place as Holy Angel's Parish, Holy Angels Parish, Holy Angles Parish, and Holy Angels' Parish -- all on one sheet of paper. It's a typical case of a Catholic church not knowing its own name these

days!

Ernest M. Skinner's Opus 758, 1929, built for the Brooklyn Museum of Arts and Sciences, has at last been finished in Westgate Baptist Church, 2235 Old Harrisburg Pike, Lancaster, Pa. Taken for personal use by an organ technician who installed another organ in the church in place of the Skinner given to the congregation, it was obtained after long legal action, and installed by members of the church directed by Douglas Eyman. The 3-33 organ has ten ranks of wonderful Skinner reeds, and the rededicatory recital was played by Earl L. Miller on December 14, 1986.

A March 14 news items tells us that

KILT-WEARER WINS

An organ repairman who claims he was not allowed to join a volunteer fire department because he wears a Scottish kilt has been awarded $1,00 to drop a lawsuit against the fire company. Rodger Schermer, 55, of Lockport, N.Y., received the payment last week from the South Lockport Fire Company after a four-year effort to fight what he said was discrimination on the basis of national origin.

We are greatly indebted to Robert J. Reich of the Andover Organ Company, who for several years has been visiting libraries and historical societies throught the east to locate and carefully copy photographs of old organs, particularly those no longer extant. He is cataloguing a great amount of valuable visual information, and would be pleased to hear from any readers who have such an item as an old stereoscopic slide that shows an organ, however small or dim the image may be!

In 1986, Frederick W. Knapton & Sons of Glenburnie, Ontario, Canada, renovated the 2-22 1899 Geo. S. Hutchings organ, Opus 472, in St. Peter's R.C. Church, Plattsburgh, N.Y.

St. Monica's R.C. Church, Barre, Vt., a brick edifice of no great size or architectural merit, has purchased the huge and much-altered "historic" 1908 four-manual Hutchings organ in the First Presbyterian Church, Pittsburgh, Pa. Your editor hopes that just a fraction of the organ can be made playable for a reasonable cost, and the work is being done by Stephen J. Russell & Co., of Bellows Falls, Vt.

Prices are going up! The answers given by antiques experts in newspaper columns often contain surprising information. One recently wrote regarding a small Weaver reed organ: "As a musical instrument it is superior to the conventional parlor organ and in good working condition worth from $1,500 to $2,000." Such organs are still easily found for $150 or less, but recovering the bellows costs at least twice that, and few are the organs with a century-old wind system that's still tight.

If you have a few minutes of free time in Winchendon, Mass., ask to try the two-manual Beman organ in Immaculate Heart of Mary Church, 52 Spruce Street. It is Opus 600 of the Binghamton, N.Y. firm, installed in 1929, and it has an astoundingly loud 8' Pedal Trombone.

A rather nice four-column illustrated article on the problems of small-town choirs appeared in Time magazine on December 8, 1986. The "American Scene" section described the work of director Bruce Barber at Christ and Holy Trinity Episcopal Church, Westport, Conn., titled "In Connecticut: Blending Voices."

The Minnesota Historical Society's James J. Hill House, St. Paul, Minn., is the home of Geo. S. Hutchings' Opus 229, 1890, an intact tracker-action mansion installation. The fund-raising to restore the 2-17 organ began with the society's Women's Organization contributing $5,000, and a $25,000 federal grant has been received through the Institute of Museum Services.

A January 1987 want ad in New England Church Life says: "KEYBOARD MAN WANTED. Versatile in rock, r & b, gospel to accompany worship services. Want a man who can walk in the Spirit and play boogie woogie. Worcester area. Call 617/987-1514."

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 19, No. 3, Whole No. 134; ISSN 0524-1170 Summer 1987

O.H.S. Annual National Convention registrants: We are pleased to have you in Boston Organ Club territory, and have provided on pages 10 to 24 of the Newsletter the stop-lists of the organs to be visited during the Extra Day Tour to Cape Ann on Friday, August 14. If you wish to become a member of the Society's largest chapter, please pick up information at the registration desk.

Club members: It's time to pay your dues. The annual fee remains at $5.00, in spite of forthcoming postage rate increases. We must have your completed renewal form with payment.

* * *

Our long-time friend and member of O.H.S. and B.O.C., Dr. Samuel Walter, died on July 4 in Princeton, N.J., after a long illness. Sam was 71 years old and had suffered a stroke a few years ago.

A native of Pennsylvania, he received degrees from Marion College, the New England Conservatory of Music, Boston University, and Union Theological Seminary. He was an Associate Professor of Music and organist of Vorhees Chapel of Douglass College, Rutgers University from 1963 to 1983, when he retired and became Professor Emeritus. The more important positions in his career included being a professor and chapel organist at Boston University, a faculty member at Union Seminary in New York City, and organist and choirmaster at Trinity Episcopal Church, Newton Center, Mass., St. Anne's Church, Brooklyn, N.Y., and the Church of the Resurrection, New York City. He gave numerous recitals and choir concerts, and was a notable composer and arranger of music for choir and organ, as well as a reviewer and author. He was active in the A.G.O., which he served as a National Councillor, and in the O.H.S., for which he compiled and published a collection of early American hymns. He was for many years on the faculty of the Colby Church Music Institute, Colby College, Waterville, Maine.

Dr. Walter leaves his wife, Janet Wheeler, his son, David Walter of Boston, and two brothers. His talent, wisdom and generosity will be missed by all who knew him. A memorial service will be held at 1:00 p.m., Saturday, August 29, at Vorhees Chapel, New Brunswick, N.J. Gifts in his memory may be made to the A.G.O. Library at Boston University School of Theology, Box 692, Sudbury, Mass., 01776.

* * *

Two appeals:

Your editor doesn't often solicit funds, but two New Hampshire organs merit your donations, however small, and many little gifts can amount to a sum that the owners of an old tracker organ would find hard to raise in the immediate community. In both cases, strict restorations are being carried out, and gifts are tax-deductible.

The Cheshire County Historical Society, P.O. Box 803, Keene, N.H., 03431, owns a unique 1-6 mahogany-cased c.1840 chamber organ built in Winchester, N.H. by Joseph Foster (1805-1875). Foster devoted most of his career to manufacturing melodeons, and he was a most careful workman. The parlor organ, being restored by William A. Brys of Charlestown, N.H., will be one of few such instruments playable in a New England museum, and it includes a free reed stop as well as Twelfth and Fifteenth

The Newsletter is published by the Boston Organ Club Chapter of the Organ Historical Society, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 863, Claremont, N.H., 03743; telephone (603) 542-8142. Treasurer: Alan M. Laufman, P.O. Box 104, Harrisville, N.H., 03450; telephone (603) 827-3055. Club dues are $5.00 per year, payable during the summer. The O.H.S. address is Organ Historical Society, P.O. Box 26811, Richmond, Va., 23261.

ranks operated by one stop knob, and with one foot and two pipe bodies per note! Your check should be made payable to the "Foster Organ Restoration Fund" and sent to the address above.

St. Mary's Roman Catholic Church, Claremont, N.H., is a large 1871 brick edifice in need of considerable structural work, particularly on exterior masonry and the flooring below the organ, a 2-15 1895 tracker built by Jesse Woodberry & Co. of Boston. It is one of the few extant Woodberry organs that are unaltered, and has been played daily for 92 years. The parish can borrow from the diocese a dollar for every dollar it raises, and $350,000 is needed for the renovation of three buildings, of which $65,000 is required for the organ and and gallery and tower chamber improvements. Checks may be made out to the "Organ Fund" and sent to St. Mary's Parish, 32 Pearl St., Claremont, N.H., 03431. Your editor has been the organist at St. Mary's fourteen years, and that should be adequate assurance that the work will be carefully done. He will keep the Club posted on the progress of both funds.

* * *

Research Grants Announced:

The Organ Historical Society, Inc., is pleased to announce the establishment of a grant program to encourage use of its Archival Collection at Westminster Choir College, Princeton, N.J. The grants, to $1,000, will be awarded for travel to and from the collection, and for lodging and per diem expenses for the stay in Princeton.

The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies of American organbuilders and their instruments, and will give this subject preference.

The Archive Collection of the Society was begun in 1956, and has grown in 21 years to become the largest collection of its type in the western hemisphere. It holds material on many North American organbuilders, its American music periodicals collection includes runs of nearly all the major nineteenth-century titles, there is a large collection of books and organ periodicals from many countries, and other published and manuscript material about the organ has been catalogued. The business records of several American builders include the files of Hall & Labagh, J. H. & C. S. Odell, Henry Pilcher, Reuben Midmer & Son, Charles Durner and Anton Gottfried.

Applications will be received by the Archivist of the Society until December 1, 1987, when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by January 15, 1988.

The committee consists of Craig J. Cramer, University of Notre Dame; William Paul Hays, Westminster Choir College; John K. Ogasapian, University of Lowell, and Stephen J. Pinel, Chairman and Archivist of the Society. He may be addressed at 629 Edison Drive, East Windsor, N.J., 08520.

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Errata in Newsletter No. 133:

"An old dog can learn new tricks," and your editor will never again play all the Holy Week services, make 19 tuning visits, and do a 24-page newsletter in the same week! Add an s to "dues," second line from the bottom, page 1; line 2, paragraph 3, page 2: the word is "broadcast"; line 5, paragraph 5, page 2: read "far" instead of "for"; and in line 2 of paragraph 3 on page 24, read "throughout."

* * *

MIXTURES

Dr. Dwight W. Leighton, 76, of Yarmouth, Me., died in that town on July 6. His varied career included "organ maintenance," and he was well-known as an eliminator of tracker organs.

E. & G. G. Hook's Op. 400, an 1866 2-13, has been removed from Cheney Hall, South Manchester, Conn., and placed in storage by the Andover Organ Company. The cultural hall, built for the employees of Cheney Bros., fancy fabric manufacturers, is being restored, and we hope to see work on the organ completed by 1991.

A compact 2-8 c.1870 Alexander Mills tracker organ was dedicated in a concert on July 18, 1987 at the Second Congregational Church, East Alstead, N.H. Probably built for a residence, the organ was for many years in a church in Haverstraw, N.Y., and was relocated through the Organ Clearing House. It was restored and slightly enlarged by Erik Johansson of Lower Bartonsville, Vt. The organ replaces an electronic imitation in the 1798 frame building, and the short-compass Swell 8' Trumpet, activated by a pedal, is placed upside-down below the chest. Mr. Mills (1824-1900) was a native of Scotland and did very fine work in New York City.

E. Power Biggs, Concert Organist, a biography by Barbara Owen, will be published by Indiana University Press, 10th and Morton Streets, Bloomington, Ind., 47405, this fall. Copies may be ordered by sending $20.00 (plus $1.50 for fourth-class postage or $2.50 for UPS delivery) to the above address.

The 2-10 Hook & Hastings, Op. 1523, 1892, that was fire-damaged at the Church of the Good Shepherd, Episcopal, Acton, Mass., in March, 1985, has been reinstalled in the new church building. The restoration was done by the Andover Organ Company, and Yuko Hayashi played the rededicatory recital on May 24.

An excellent new 3-44 Austin, Op. 2697, 1986, has been finished in the rebuilt St. Paul's Episcopal Church, Concord, N.H. Tonally finished by David Johnson and Robert Leslie, Austin's representative who lives in Concord, the organ will be opened in a recital by Peter Sykes on Sunday afternoon, September 20. If you've never cared for Austins, hear this one and you might change your mind!

Elizabeth Bolton will play a recital, assisted by instrumentalists, at 7:30 p.m., Thursday, August 20, at the Conant Library, Winchester, N.H. The 1-6 restored organ is Henry Pratt's Op. 1, 1799. Richard Boutwell and friends performed on July 16.

The 2-19 c.1869 William Stevens, moved and rebuilt by P. A. Beaudry in 1971 for Union Church, West Concord, Mass., was dismantled and stored in the church basement last spring by the Organ Clearing House, required by the extensive alterations to the building. On June 16, the church was seriously damaged by fire, started by a roofer's torch, but the organ was almost completely undamaged. It will be reinstalled by Mr. Beaudry this fall.

A spectacular fire destroyed the large and opulent 1906 Gothic building of the Unitarian Church of Montreal, Quebec, on May 25. The blaze was set by the organist, who is in police custody on two counts of first degree murder because two firemen died when a wall collapsed.

North Church, Unitarian, Salem, Mass., replaced its 1808 Geib organ with a good-sized two-manual 1848 Simmons & McIntire in a nicely-decorated Gothic case, which exists. Henry K. Oliver, the Salem organist and composer, paid the organ no compliments in 1873 writings, and it was replaced by E. & G. G. Hook & Hastings' Op. 1100, an 1882 "2-32." That organ was badly electrified and enlarged to three manuals by W. W. Laws in 1925, and it is now being retrackerized by the Hawkes Organ Company of Saugus, Mass. The Choir division will be placed in a new case on the gallery railing.

Four coming recitals in the Old West Organ Society's summer series at Old West Church, 131 Cambridge St., Boston, are Eileen Hunt, August 4; Diane Luchese, August 11; Carl Fudge, August 18; and Jeffrey Mean, August 25. The programs are on Tuesday evenings at 8:00, admission is free, and the organ is a well-known three-manual C. B. Fisk, Op. 55, 1971.

A thrice-rebuilt E. & G. G. Hook, Op. 442, 1868, a two-manual built for the E Street Orthodox Congregational Church, South Boston, Mass., has been sold by the First Baptist Church, St. Albans, Vt. Moved there and altered in 1885, it was partially dismantled in 1949 and electrified by W. H. Barlow & Son of Utica, N.Y., in 1953.

It became nearly unplayable and was again rebuilt with new slider chests and tonal changes by the Berkshire Organ Company in 1980. The organist prefers an electronic imitation, and the organ has been relocated through the Organ Clearing House to St. Catherine's R.C. Church, Manchester, N.H. It will be rebuilt and enlarged next year by William A. Brys.

The First Presbyterian Church, Caledonia, N.Y., dedicated its new tracker organ on May 3, and the recital was played by Richard Erickson of Rochester, N.Y. The 1853 building has housed a one-manual 1890 M. P. Möller, Op. 48, and a 1912 two-manual Barckhoff, the latter replaced with a pipeless instrument in 1950. The church now has its third tracker, the Andover Organ Company having rebuilt E. & G. G. Hook & Hastings' Op. 829, 1876, built for the Andover Theological Seminary, Andover, Mass., and for several decades in the Baptist Church, Clinton, Conn. Relocated through the Organ Clearing House, the 2-16 organ is in a c.1848 George Stevens case, once in the Metropolitan Baptist Church, Roxbury, Mass., and in storage since 1975. How's that for judicious recycling?

A Pontifical Easter Mass in Manchester, N.H., this year featured a "30 mixed voice choir, organ and string quintent."

A small c.1840 seraphine, restored by your editor for a church in Newport, N.H., was stolen from the church two weeks after it was returned to its happy owners. By now, an antique shop in Texas probably has a large price on the instrument, which was apparently taken with the church clock during a fair, at which time many out-of-towners passed through the building.

Jim Russell of New Hampton, N.H., obtained for his new music room a 2-9 tracker organ in the Cortland Street Congregational Church, Everett, Mass., last year. It appears to be a Woodberry product, c.1895, installed in the church by Wm. G. Johnson of Beverly, Mass., in 1925. Most of the pipes were second-hand, so a more accurate determination of the organ's pedigree has to wait until the instrument is set up.

Fred Gillis writes that the Unitarian Church in Fall River, Mass., which burned in 1983 (see page 15, BOCN, Spring 1986) has been replaced by a small new building which has excellent acoustics. The chassis of a large two-manual organ was all that was lost with the old church.

The Congregational Church in Lancaster, N.H., is raising money for the restoration of its two-manual 1898 George W. Reed tracker, the work to be done by the Andover Organ Company. Much of the keydesk was damaged when an "altar" was installed after the purchase of a fake organ.

St. Martin's Episcopal Church, New Bedford, Mass., has been given E.&G. G. Hook's Op. 162, 1854, altered by F. Robert Roche in 1968 and in the Unitarian Church, East Bridgewater, Mass. Additional details are on page 3 of the BOCN for Fall 1986.

The decaying four-manual Frazee residence organ in Eliot Congregational Church, Newton Corner, Mass., has been removed by the Organ Clearing House and broken up for parts. Some pipes will be placed in the new two-manual Bozeman tracker currently being built for the church, once served by such well-known organists as Eugene Thayer, Everett Truette, and Samuel Walter.

William F. Baker & Co. are to restore a c.1891 2-14 Albert Pease tracker for All Saints Episcopal Church, South Hadley, Mass. The extremely compact instrument was once in the parish church at Cherry Hinton, near Cambridge, England, and was obtained through the Organ Clearing House.

A four-manual Hook & Hastings, Op. 2316, 1913, rebuilt by Hillgreen, Lane & Co., is being removed this summer by the Organ Clearing House from the former Second Church of Christ, Scientist, Indianapolis, Ind. The building is now the Assembly Hall of Jehovah's Witnesses, and the bulk of the pipework goes to Jeremy Cooper.

The 1-3 1848 Henry Erben chamber organ, installed in 1930 in the School of Philosophy building behind the Alcott House, Concord, Mass., and unplayable, was removed last year by the Organ Clearing House. It is currently being restored for the

chapel of Jubilee College, now a museum near Peoria, Ill. The work is by Jack Becker.

The Methuen Memorial Music Hall, that splendid building erected solely for the purpose of housing an organ, is undergoing restoration. $350,000 is needed for the work, especially on the tower, roof, and masonry, and the fund started with a gift of $20,000 from the Stevens Foundation. Ask for a brochure, and please make your contribution to the Methuen Memorial Music Hall Restoration Fund, P.O. Box 463, Methuen, Mass., 01844.

The 1874 2-13 John Roberts organ in the Swedenborgian Church, Pittsburgh, Pa., has been moved by Harry J. Ebert and restored for the Swedenborgian Church in Urbana, Ohio. The job was completed in 1986.

A little information to be added to the bottom of page 10 in this Newsletter: The Hook & Hastings, Op. 1221, 1884, built for Ascension Memorial Episcopal Church, Ipswich, Mass., was sold by the Congregational Church, Reading, Mass., in 1964. Relocated through the Organ Clearing House, it went to a conservatory of music in Calgary, Alberta, and was later in a Lutheran Church. It is now for sale again, through the Clearing House.

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1869 news from The New York Weekly Review

September 4, 1869:

Mr. George W. Earle, Christopher street, New York.—This builder is making a new organ for the Seventeenth street Freewill Baptist Church. Mr. Earle has built about 25 organs, the largest of which is in the Spring street Presbyterian Church, built a little over a year ago; it has 2 manuals, 2 octaves of pedals, and 16 sounding registers, all running through, together with the couplers, etc., making 20 registers. It has an extended action of ten feet to the gallery front. Mr. Earle is engaged principally in making metal pipes, and voicing reed registers for the trade. He has made pipes for Messrs. Hall & Labagh (he served an apprenticeship with Mr. Hall), Messrs. Odell Brothers, and Messrs. Hook, of Boston. Our young organ builders have few opportunities of distinguishing themselves in building larger organs. They must abide their time, perhaps many years; meanwhile they can make pipes, and often help the older builders, in larger establishments—building from time to time such small organs as they get orders for.

August 14, 1869, describing E. & G. G. Hook's now-gone Op. 486:

The Organ.
VII.

Present works of merit and magnitude must not be neglected in favor of works of the past. We, therefore, this week, vary our record of the schemes of the famous organs of the Old World, by presenting some details in reference to instruments of local origin and place.

NEW ORGAN IN BROOKLYN.

Messrs. E. & G. G. Hook, of Boston, have just finished an organ, which is in the Roman Catholic "Church of Our Lady of Mercy," Debevois street, Brooklyn. It has three manuals, a pedal bass, twenty-eight sounding registers, eight mechanical couplers, and two composition pedals. It is enclosed in a handsome case, Gothic in style, with front pipes that are richly ornamented in gold and colors, of the following dimensions, viz: width, 19 feet, 7 inches; depth, 12 feet, 9 inches; height, 30 feet. There is an abundance of room, inside and outside of the case; nothing is crowded; every pipe has breathing and speaking room; every pipe and appliance may be reached for tuning and repairs, without danger—too common in such cases—to man or instrument; and, which is most

important, there is plenty of space above the organ, so that the good voicing and fine workmanship in the metal work, and wood work, in the bellows work and in the action, are not lost. The organ is, indeed, highly satisfactory, and is a work creditable to the builders. The reed registers are especially fine. The key boards stand out from the organ a few feet, and are reversed, so that the organist faces the altar at the other end of the church. The registers all run through except one—the clarionet—which, commencing at the 4-feet C, has therefore but forty-six pipes. The others have fifty-eight. The following is the

SCHEME

Compass of manuals, CC to a^3—58 keys.
Compass of pedals, CCC to D—27 keys.

GREAT MANUAL--9 REGISTERS.

		Feet.		Pipes.
1.	Open diapason	16,	metal,	58
2.	Open diapason	8,	metal,	58
3.	Stopped diapason	8,	wood,	58
4.	Flute Harmonique	4,	metal,	58
5.	Octave	4,	metal,	58
6.	Twelfth	2 2/3,	metal,	58
7.	Fifteenth	2,	metal,	58
8.	Mixture ..... ranks	3,	metal,	174
9.	Trumpet	8,	metal,	58

SWELL MANUAL--9 REGISTERS.

10.	Open diapason	8,	w. & m.,	58
11.	Keraulophon	8,	w. & m.,	58
12.	Stopped diapason	8,	wood,	58
13.	Flauto traverso	4,	wood,	58
14.	Octave	4,	metal,	58
15.	Violina	4,	metal,	58
16.	Flautino	2,	metal,	58
17.	Oboe and bassoon	8,	metal,	58
18.	Cornopean	8,	metal,	58

SOLO MANUAL--7 REGISTERS.

19.	Geigen Principal	8,	metal,	58
20.	Dulciana	8,	metal,	58
21.	Melodia with stopped bass	8,	wood,	58
22.	Fugara	4,	metal,	58
23.	Flute d'amour	4,	w. & m.,	58
24.	Piccolo	2,	metal,	58
25.	Clarionet	8,	metal,	46

PEDALE. 3 REGISTERS.

26.	Open Diapason	16,	wood,	27
27.	Bourdon	16,	tone, w.	27
28.	Violoncello	8,	metal,	27

MECHANICAL REGISTERS.

29.	Swell to great.	33.	Swell to pedal.
30.	Swell to solo.	34.	Solo to pedal
31.	Solo to great.	35.	Tremulant swell.
32.	Great to pedal.	36.	Bellows signal.

Two composition pedals.

EMMONS HOWARD (1845-1931), trained by Wm. A. Johnson and Steere & Turner, opened his Westfield, Mass., shop in 1883. He bought out Johnson & Son in 1898, and built several very large organs in this century, one an electric-action three-manual for the First Presbyterian Church, Rome, N.Y., in 1922. Two Howard catalogues were discovered a few years ago, the oldest of which was published in 1890, and an early opus list has just turned up. Of the thirty-four organs listed, just four or five were known to us, and two of them are apparently older than we thought. The list seems to be complete and is perhaps chronological. It may have been issed in mid-1890, for Op. 25 was built in that year, but the two-manual tracker still in the Congregational Church, South Paris, Maine, dedicated later in 1890, is not listed. Just forty additional Howard organs are known to us, but surely his production was much greater. Your editor has has altered the list from Mr. Howard's format, but the title page of the little pamphlet reads

Church, Concert,
Chapel, Chamber,

PIPE

ORGANS

EMMONS HOWARD,
Westfield, Mass.

No.				Manuals
1	German Church	rebuilt	Bridgeport, Conn.	1
2	Congregational Church		Trumbull, Conn.	2
3	Park Congregational Church	rebuilt	Bridgeport, Conn.	2
4	East Washington Ave. Baptist Ch.	rebuilt	Bridgeport, Conn.	2
5	John V. Giles, Chamber Organ		Bridgeport, Conn.	2
6	Church of the Messiah, Universalist		Bridgeport, Conn.	2
7	Grace Church, Episcopal		Long Hill, Conn.	2
8	Humphrey St. Church, Congregational		New Haven, Conn.	2
9	First Baptist Church	rebuilt	New Haven, Conn.	2
10	St. Paul's Church, Episcopal	rebuilt	New Haven, Conn.	3
11	College St. Church, Congregational	rebuilt	New Haven, Conn.	2
12	Summerfield Methodist Episcopal Church		New Haven, Conn.	2
13	First Congregational Church	rebuilt	Norwalk, Conn.	3
14	First Presbyterian Church		Atlantic City, N.J.	2
15	North Presbyterian Church		Rochester, N.Y.	2
16	First Baptist Church		Middletown, Conn.	2
17	Lake Avenue Baptist Church		Rochester, N.Y.	2
18	St. Mary's Church, Roman Catholic		Sandy Hill, N.Y.	2
19	All Souls Church, Universalist		Albany, N.Y.	2
20	First Congregational Church		Ashland, Ohio	2
21	First Presbyterian Church		Rapid City, S.D.	2
22	Trinity Church, Episcopal		Branford, Conn.	2
23	First Congregational Church		Seymour, Conn.	2
24	Church of the Holy Name, Roman Catholic		Chicopee, Mass.	1
25	First Methodist Episcopal Church		Holyoke, Mass.	2
26	Highland Methodist Episcopal Church		Holyoke, Mass.	2
27	First Baptist Church		Norwich, Conn.	2
28	Polish Catholic Church		Chicopee, Mass.	2
29	First Congregational Church		Canajoharie, N.Y.	2
30	St. Ann's Church, Roman Catholic		Manchaug, Mass.	2
31	First Methodist Episcopal Church	rebuilt	Gloversville, N.Y.	2
32	First Methodist Episcopal Church	rebuilt	New Britain, Conn.	2
33	First Methodist Episcopal Church		Seymour, Conn.	2
34	Insane Retreat, Chapel		Middletown, Conn.	2

Some bad advice from Etude magazine, May, 1918

Home-Made Improvements on an Old Organ

Many organists are playing on old tracker-action organs that need rebuilding, but the church officials have not the money, so the thing is not done.

If the organist and some member of the church who is a clever mechanic put in some of their spare time together, many of the needed repairs could be made before sending for an organ tuner to do the tuning.

In this way, for a very moderate sum of money, many an organ can be greatly improved. Among the materials needed will be, probably, a piece of old leather belting for buttons, some pieces of soft heavy cloth or old felt hat for "bushings" to stop noise and rattling, and some pieces of old kid gloves to glue over cracks where wind leaks.

First see to it that the bellows and feeders are working properly, also the indicator. Next make the pedal action quiet; the pallets may need new leathers, which are usually an easy matter to put on.

Plan What is Needed

Examine the mechanism of the pedal couplers and make such repairs as may be needed. If any of the pedal keys are badly worn, repair them with strips or inlays of new wood, in a workman-like manner.

Many old organs have too light a swell box. After the tuners have taken out all the pipes to clean them, tack heavy building-paper inside the swell box. The swell shutters may need new cloth to make them shut tighter without noise. This will make the swell more sound-proof. Should the organ have an old fashioned swell-pedal, a clever mechanic may be able in many cases to change it for a modern "balanced" swell-pedal. Rather than attempt here an extended description, illustrated with necessary drawings, we recommend the organist to take the mechanic with him to visit some more modern tracker-action organ, point out to him what he wishes imitated, and let the mechanic examine carefully the means by which it is done and manner in which it works.

Composition Pedals

Where these are lacking, they may often be added, at least to the Great, with no great expense, if the mechanic has had an opportunity to examine them in some organ where they are provided. There are several different mechanical systems in use, however, and it may be that a clever workman will hit upon something still better for the end in view. The leading principle for nearly all is this, that a "full-organ" pedal contains some forward-moving part to which a number of cords or straps are attached connecting (behind the console) with all the stops on the Great, while a "soft" combination pedal contains some backward-moving part, connecting in the same manner with all those stops it is desired to remove.

Voicing and Regulating

Many good organists learn the art of tuning their own reed pipes (these being the worst to get out of tune), but aside from that, no one but an expert should attempt to tune, voice or regulate the pipes.

Suggestions for Revoicing

Most very old organs are built with very light wind-pressure. Greater power and brilliancy may be given by increasing the weights on the bellows, but before attempting this it should be well understood that any radical change of this sort will involve not only a retuning but a revoicing of all the pipes. This, done judiciously, will often make the instrument sound like a new and more modern organ, but it is quite a task, and should not be attempted unless one has plenty of skill and perseverence.

In the course of this revoicing, there are many little changes which may be made

with profit. We will name but a few of them:

Principal, 4-ft. should be somewhat softer than the Open Diapason, in order to blend with it as an overtone, rather than stand out too raspingly. If it is voiced slightly fluty (by cutting the lip up, rounding, etc.), it will be all the better, and may sometimes even be used as a solo stop. Understand, we are speaking of very small organs which do not have both flute and principal on the same manual.

Dulciana, 8-ft. is too loud in some old organs. It should be soft enough to serve as an accompaniment to a solo on the Swell Open Diapason.

Gamba, 8-ft. One could wish this to be more stringy and pungent, but it really is not possible to obtain this quality, coupled with prompt speech, unless it is "voiced with a beard" in the modern way. (Fitted with a little horizontal cylinder of wood or metal a short distance in front of the mouth of the pipe.)

Fifteenth, 2-ft., in order to blend well, should be fluty, rather than of full diapason tone. Must on no account be louder than the Principal.

Mixture should be tuned with the same care in each rank as would be given to any other stop. Tuners often slight it. The Mixture on the Swell should be very soft, in which case it will be really very useful, partly making up for the absence of pungent string stops.

Trumpet or Oboe or Cornopean. This is a problem. Often it is in impossibly bad condition in an old organ. If one can raise fifty or sixty dollars and replace it bodily with an "Oboe Gamba," they will have a reliable stop that will give satisfaction and stay in tune well.

* * *

Immaculate Conception Church, Boston

Many eloquent speeches were made at the hearing on April 28, particularly that by Thomas Murray. Our presence on that very snowy evening, and more than a thousand letters supporting the granting of landmark status to the interior of the magnificent church, surely helped the Boston Landmark Commission's decision to grant such status on May 12. The Jesuits insist that we preservationists are interfering with their religious freedom, and one spokesman stated that only "cultic objects" have been removed or destroyed! Lawsuits are still a possibility, for the Jesuits apparently do not yet realize that no Vatican II document suggests or makes canonically legal the removal of art objects for liturgical reasons. How sadly barren are many of our old Catholic chancels, stripped of high altars in the past twenty-five years! Immaculate Conception Church has enjoyed tax-exempt status for 127 years, and the taxpayers may just have the right to say what should be done in the building. Jesuits throughout the nation are ashamed of what officials in Boston have perpetrated, and there is a "groundswell" of discontent within the order.

Now the long-rumored renovations in the Cathedral of the Holy Cross have reached the press. Wholesale modernization of that vast room will surely be tempered by the astounding destruction at Immaculate Conception. Though Msgr. Francis J. Lally has said the interior will be restored, there are definite plans for a new altar and moving the choir area from the rear gallery to the front. We hope that the cathedral authorities realize that a valid "Vatican II" mass can be celebrated with all of the 1875 furnishings in place! The chancel hardly needs to be cluttered up with musicians, however good they may be. No official word has been given out regarding the much-needed proper rebuilding of the colossal E. & G. G. Hook & Hastings organ, which does not need another twentieth-century electric action. We do know how much money the church wasted on an imitation organ a few years ago, and wonder if the funds given by the A.G.O. members at the national convention in 1976 are still available for work on the gallery organ.

But there is some good news! The commendable efforts to raise money for the restoration of the three-manual tracker Hook & Hastings in First Church, Roxbury, have placed $5400 in the bank, after expenses of $2000.

The Boston Organ Club Chapter of the Organ Historical Society welcomes members and friends to the Society's thirty-second Annual National Convention, held in the Newburyport, Massachusetts area, June 10-13, 1987. Two optional recital-filled post-convention tours include visits to ten Cape Ann organs on Friday, August 14, and six organs in the Boston area on Saturday, August 15. The stoplists of the nine old and new Cape Ann organs are published herewith, and the schedules, recital programs and other specifications will be issued by the Society for convention-goers. The accompanying photographs, all but one taken by the Society's Executive Director, William T. Van Pelt, are the first illustrations to appear in the Newsletter, which has been published since 1965. Three stoplists have appeared in the BOCN already; and more details about the following organ are on page 9 of the issue for October 1974.

Ascension Memorial Church, Episcopal, Ipswich, Mass.
C. B. Fisk, Inc., Gloucester, Mass., Op. 62, 1974

Great: 61 notes		
Bourdon	16'	61
Prestant I-II	8'	91
Chimney Flute	8'	61
Octave	4'	61
Doublet	2'	61
Night Horn	2'	61
Mixture	IV-VI	288
Sesquialtera	II	122
Trumpet	8'	61
Clarion	4'	61

Swell: 61 notes; encl.		
Open Diapason	8'	61
Stopt Diapason	8'	61
Flute	4'	61
Octave	2'	61
Larigot	1 1/3'	61
Sharp	IV	244
Cromorne	8'	61
Tremulant (general)		
balanced Swell pedal		

Pedal: 32 notes		
Open Bass	16'	32
Flûte	8'	32
Super Octave	4'	32
Bassoon	16'	32
Trumpet	8'	32

Couplers:
I-PED.
II-PED.
I-II (actually II-I)

The first Episcopal services in Ipswich were held in 1861 in the new Methodist Episcopal edifice nearby, and later in the Court House. The present Gothic board-and-batten church was begun in 1868, the entire front wall being framed on the ground and raised on Christmas Day. The windows and pews had not been installed at the time of the first service on July 10, 1870. A reed organ, succeeded by Hook & Hastings' Op. 1221, 1884, stood in the south transept gallery, below which was the sacristy. The gallery was removed in 1895, and the Hook & Hastings tracker, which had one manual and 13 registers, was sold in 1901 to the Congregational Church, North Reading, Mass., where it was removed and sold in 1964. A two-manual organ purchased in 1901 was later badly electrified, and was replaced by the Fisk, dedicated in recitals by Frank Taylor, André Isoir,

and Henry Lowe. The builders wrote of the instrument:

> The new organ is a two-manual instrument of such moderate size as befits a parish church. Like all church organs, its main purpose is to lead the hymns, to accompany the choir anthems and to help the congregation in its liturgical responses. In addition, it is designed to play much of the great organ literature, and especially the literature of the 17th and 18th centuries. In certain ways the new organ specializes: For example, the manual trumpets are made of tin according to the drawings of the 18th century French organ builder François-Henri Cliquot, and are the first in this country to employ the old practice of hammering the metal sheets before rolling them up into resonators. The clang of these trumpets is bold and pungent. At the same time, the particular case design here enhances the blend of these trumpets with the flue work, so that the sound of full organ is a tightly woven fabric. Mechanical (tracker) key and stop actions insure that this sound can be deftly controlled by the organist, and a detached keydesk has been provided so that the organist can be in complete command of his choir, whose members surround the keydesk. Quite unusual are the Swell shutters placed within the Brustwerk-style doors, allowing either expression by pedal or complete opening of the doors for maximum sound. The organ was built in the old Maplewood Avenue workshop of C. B. Fisk, Inc., ... The casework is of solid Honduras mahogany.

The "low profile" keydesk has a blank knob in the right jamb, and the couplers are operated by hitch-down pedals. Coupling does not move the keys. The Great chorus is 80% tin, and the Prestant has two ranks from Tenor G through c^3; the Bourdon contains many pipes by George Stevens and Geo. S. Hutchings; the metal chimney Flute has stopped wood basses; the Mixture starts at 1 1/3' and has six breaks; the Trumpet has 12 flue trebles and the Clarion has 19 flues. The Swell Open Diapason has offset basses; the wood Stopt Diapason is partly of George Stevens pipes and has 12 open metal trebles; the metal chimney Flute has 12 open trebles; the Larigot breaks back on $c\#^3$; the Sharp starts at 1' on CC and has five breaks; the large-scale cylindrical Cromorne has 12 flue trebles. The Pedal 16' rank is of old wood pipes; the Flûte is open wood; and the Bassoon has wooden boots and metal resonators.

St. Paul Lutheran Church, Lanesville, Mass.

Darron Wissinger, Newburyport, Mass., 1985

Manual: 56 notes, unenclosed

Stopt Flute T	8'	32
Stopt Flute B	8'	24
Principal T	4'	32
Principal B	4'	24
Chimney Flute T	4'	32
Chimney Flute B	4'	24
Nazard T	2 2/3'	32
Nazard B	2 2/3'	24
Octave T	2'	32
Octave B	2'	24

Pedal: 30 notes

permanently coupled

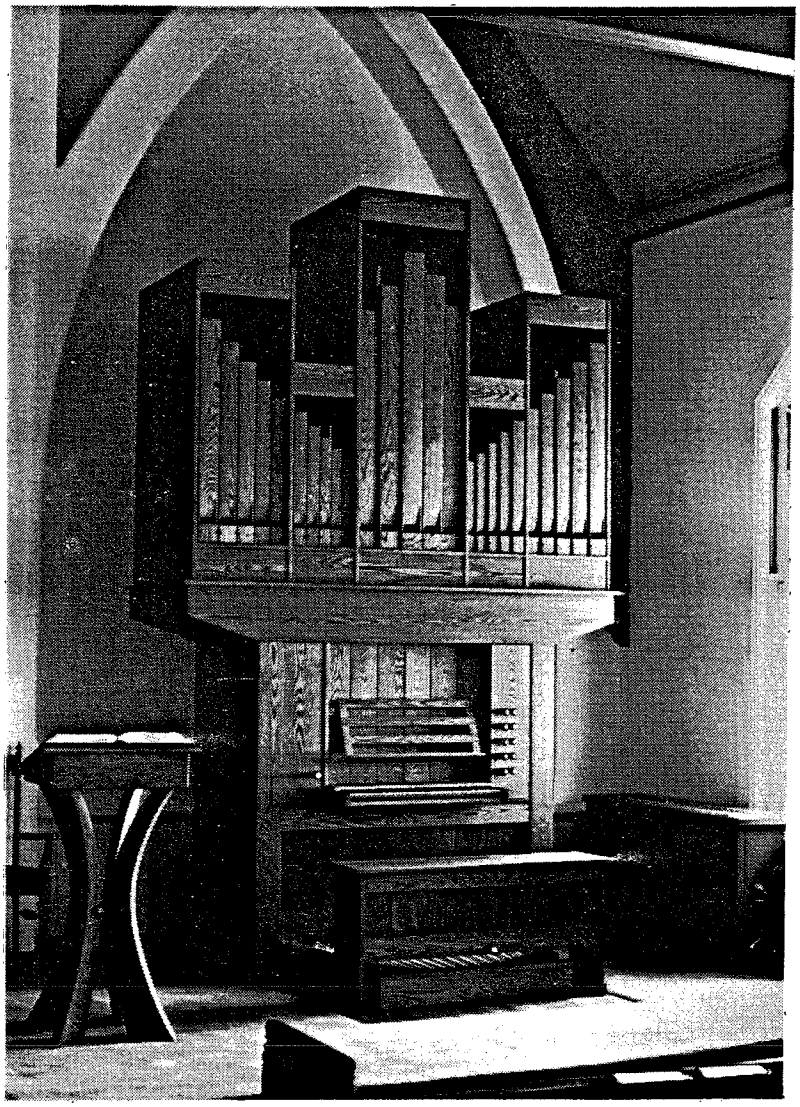
Unlabeled pedal:

Principal 4' T & B, reversible

Knob: C to Bass

changes the B_0/c^1 dividing point to c^1- $c\#^1$

Finnish Lutherans arrived in Lanesville a century ago and established a church in 1893 as part of the Suomi Synod, organized in Calumet, Mich., in 1890. Lutherans living in Rockport formed their own parish in 1905, and merged with the mother church in 1964. In 1940, the congregation sold its building (now a residence) and bought the former Universalist Church, a late nineteenth-century frame structure. It was dedicated as St. Paul Lutheran Church of Lanesville-Rockport in 1941, and contained a two-manual electric-action organ assembled by Tolbert Cheek of Gloucester, later



replaced with an electronic substitute. English services began in 1955, and dual-language services continued until 1968. St. Paul's is a member of the Lutheran Church in America.

The keydesk is attached to the free-standing solid white oak case, which displays five flats of 25 oak Stopt Flute basses. The knobs for the speaking stops are on the right side, and there is provision at the rear of the chest for an additional stop.

The Stopt Flute has two octaves of metal pipes with movable caps, and six open trebles; the metal Chimney Flute has 12 stopped wood basses and several open trebles.

Mr. Wissinger's shop is now in Portsmouth, N.H.

Orthodox Congregational Church, Lanesville, Mass.

Stevens & Jewett, Boston, Mass., 1856
rebuilt by C. B. Fisk, Inc., Gloucester, Mass., 1970, 1979, 1987

present stoplist

Great: 56 notes

Open Diapason		8'	56
Viol di Amore	TG	8'	37
Dulciana	TG	8'	37
Melodia Treble	TG	8'	37
Stop Diapason Bass		8'	19
Principal Treble	TG	4'	37
Principal Bass		4'	19
Flute		4'	56
Twelfth		2 2/3'	56
Fifteenth		2'	56
Trumpet	TC	8'	44

Swell: 56 notes; enclosed

St. Diapason		8'	56
Principal		4'	56
*Fifteenth		2'	56
*Sesquialtera		II	112
*Sharp		III	168
*Vox Humana		8'	56

*later stop label

Pedal: 30 notes

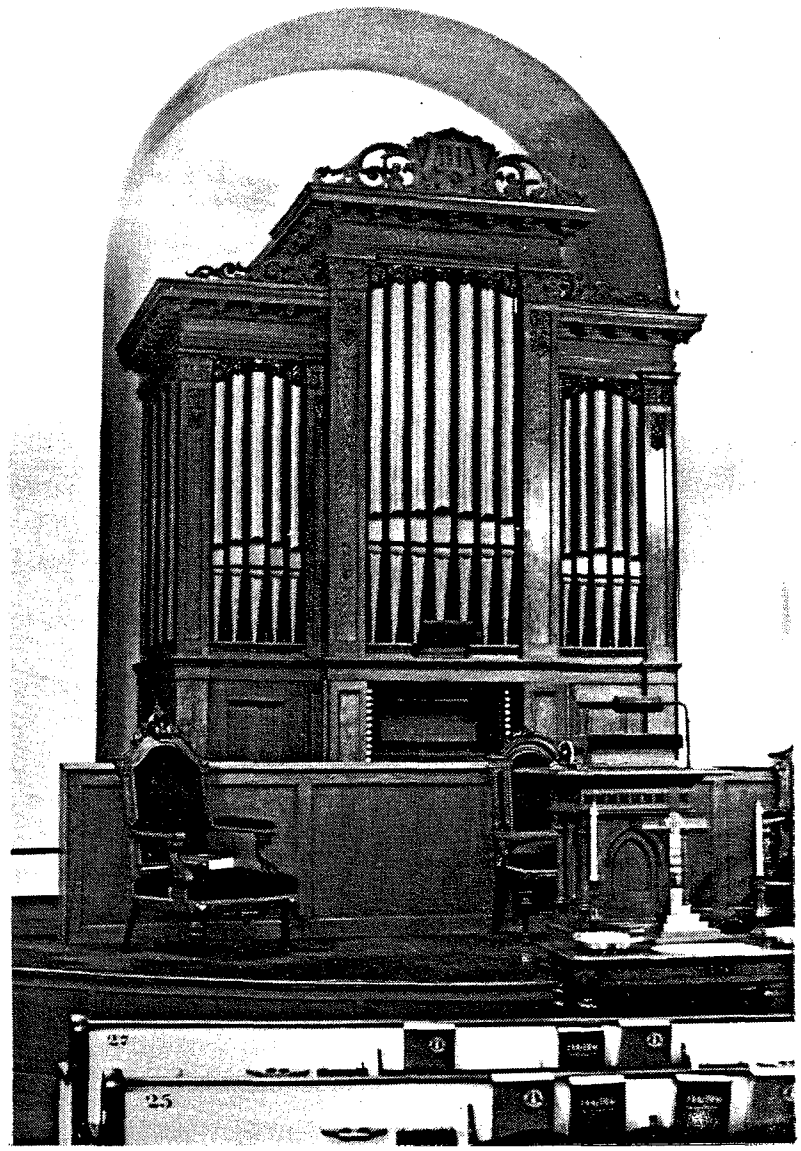
Sub Bass	16'	30
*Octave	8'	30
*Principal	4'	30
*Trumpet	8'	30

Couplers:

Coupler Gr. & Sw.
Coupler Pedals & Great
*Coupler Pedals & Swell

The original stoplist is on page 7 of the BOCN for July 1967. There was no Pedals & Swell coupler, and the two Great combination pedals and hitch-down Swell pedal had been gone for many years. The Fisk rebuilding included the removal of the Swell Tremulo, Pedal Check and Bellows Signal. The original Pedal had 18 narrow keys operating 12 16' pipes, the top notes acting back on pipes in the bass octave. The Great is intact and has just been restored in time for the convention. The Swell was enclosed from Tenor F and had the following stops:

Bourdon	TF	16'	39
Open Diapason	TF	8'	39
Viol di Gamba	TF	8'	39
St. Diapason	TF	8'	39
St. Diapason Bass		8'	17
Principal	TF	4'	39
Principal Bass		4'	17
Hautboy	TF	8'	39



The organ was in Trinity Congregational Church, Gloucester, Mass., and replaced in 1893 by a 2-23 Woodberry & Harris. It was moved to the mid-nineteenth century frame church in Lanesville late in 1892. The handsome fake-grained pine case has paneled sides and three flats containing 13 Open Diapason and 4 Principal Bass pipes. The low four Open Diapason pipes are offset in the case, and the displayed pipes were once (though probably not originally) decorated. The recessed keydesk now has a concave and radiating Pedal clavier and a balanced Swell pedal. The Swell and Pedal chests, the Swell box, much of the action, the wind system, and many of the smaller pipes in the Swell are new. The Swell was altered in 1970 and the Pedal division in 1979.

The Great Viol di Amore is a bell Gamba; the Melodia Treble is of wood, with screwed walnut caps; the Flute is chimneyed, with 12 stopped wood basses and 8 open metal trebles; the Trumpet had been in storage since 1970. The Swell 8' rank (all of wood) and Principal are by Stevens & Jewett; the Fifteenth is new; the Sesquialtera contains 24 chimney flute basses in the 2 2/3' rank; the Sharp starts at 2' and has 3 breaks; the very pleasing Vox Humana has 7 flue trebles. The Pedal 4' Principal was made of Geo. S. Hutchings pipes.

Low C of the Open Diapason is signed by Thomas McIntire, apparently in the employ of William Stevens and James Jewett, but who was the first partner of William B. D. Simmons from 1846 to 1851.

Pigeon Cove Chapel, Pigeon Cove, Mass.

Hook & Hastings Co., Boston, Mass., Op. 2377, 1916
tonally altered by C. B. Fisk, Inc., Gloucester, Mass., 1963

original stoplist

Manual: 61 notes; two stops enclosed

Diapason Treble	MC	8'	37
Diapason Bass		8'	24
Gedeckt Treble	MC	8'	37
Gedeckt Bass		8'	24
Flute Harmonic Treble	MC	4'	37
Violina		4'	24

Pedal:

Bourdon		16'	30

Couplers:

4' Manual Coupler
8' Pedal Coupler

Unlabeled pedal:

8' Pedal Coupler reversible

Tremolo

present stoplist

Manual: 61 notes; four stops enclosed

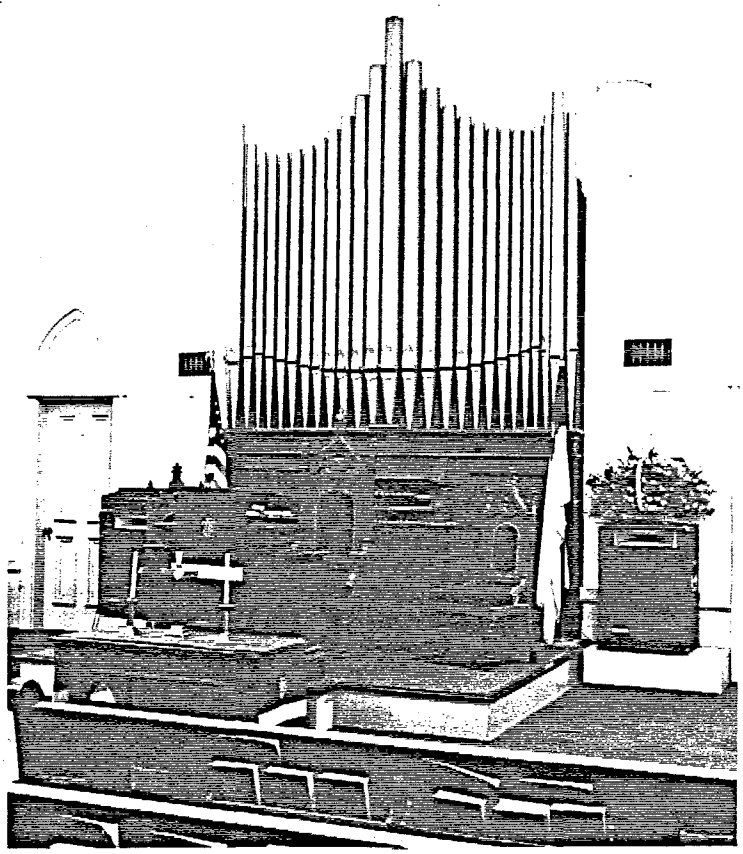
Open Diapason		8'	61
Dulciana Treble	MC	8'	37
Dulciana Bass		8'	24
Chimney Flute		4'	61
Nazard	MC	2 2/3'	61
Fifteenth		2'	61

Pedal:

Bourdon		16'	30

The mechanical registers remain unchanged.

The 8' Open Diapason is the unenclosed Manual stop.



The chapel began as a Sunday School founded in the North Village in 1857. Erected in 1868, the frame building cost $3996.92, and was dedicated on January 17, 1869. The tower was added in 1871. The small fishing community had a large Swedish population, and the parish was incorporated as the First Church of Christ, Congregational, in 1891. After merging with the Universalist Society of Pigeon Cove in 1921, it was called the Pigeon Cove Federated Church for about twenty years. The church is now evangelical and nondenominational.

A description of this organ is on page 4 of the BOCN for August 1967. The instrument is chambered behind an oak front which supports 8 dummies and 19 basses of the Open Diapason, imaginatively arranged so that what is usually a mere row of painted zinc pipes has some charm. The vertical Swell shades stand behind the Open Diapason on the chromatic chest, and are operated by a balanced pedal. The attached "Queen Anne" style keydesk has a single row of knobs over the manual keys, and the Pedal keyboard is concave and radiating.

The Open Diapason has been revoiced; the original wooden Gedeckt had a few open metal trebles and is now the Chimney Flute, with bored stoppers and 24 open metal trebles; the lowest 12 pipes of the former Gedeckt are now the bottom of the Dulciana, which is made of revoiced common metal pipes from the 1834 Joseph Alley organ in the church of the First Religious Society, Newburyport; the Flute Harmonic Treble was a metal rank; and Fisk added the Nazard and Fifteenth, both made from old string pipes.

First Congregational Church, U.C.C., Rockport, Mass.

Andover Organ Co., Methuen, Mass., Op. 74, 1974

Great: 56 notes		
Quintaton	16'	56
Principal	8'	56
Bourdon	8'	56
Octave	4'	56
Rohrflöte	4'	56
Fifteenth	2'	56
Mixture	IV	224
Trumpet	8'	56

Swell: 56 notes; enclosed		
Gemshorn	8'	56
Gedeckt	8'	56
Spitzflöte	4'	56
Principal	2'	56
Larigot	2 2/3'	56
Sesqui Altera [sic]	II	112
Scharff	III	168
Hautbois	8'	56
Tremolo		

Pedal: 32 notes		
Subbass	16'	32
Octavebass	8'	32
Choralbass	4'	32
Mixture	IV	128
Posaune	16'	32

Couplers:

Sw. to Gt.
Gt. to Ped.
Sw. to Ped.

The congregation gathered in 1755, and the large mid-nineteenth century frame Greek Revival church has a fine tower long ago nicknamed "Old Sloop" by sailors. The previous organ was a very decayed two-manual electric-action assemblage of old parts that literally fell apart during a recital by Earl Miller.

The case front of this tracker contains the vertical shades of the Swell below the tin 8' Principal basses; the organ is in a chamber at the left of the chancel; the "low profile" keydesk is reversed, with the couplers controlled by hitch-down pedals at the right of the balanced Swell pedal; and the Pedal chests are at the sides of the Great.

The only wooden ranks are the Subbass and the Gedeckt. The Great Mixture begins at 1 1/3' and breaks on each C. The Gemshorn basses are mitered and several Gedeckts are hung horizontally; the Scharff starts at 1' pitch and has 4 breaks. The Pedal Mixture commences at 2 2/3' and has no breaks. The Oboe pipes are the only used materials in the organ, which was designed by Leo E. Constantineau and voiced by Robert J. Reich.

Our Lady of Good Voyage Roman Catholic Church, Gloucester, Mass.

Jeremy Cooper, Concord, N.H., 1982; using a case attributed to Wm. B. D. Simmons, and other material provided by the Organ Clearing House, Harrisville, N.H.

Great: 56 notes

Dbl. Std Diap^n		16'	56
Praestant		8'	56
Dulciana		8'	56
Melodia Treble	TC	8'	44
Std Diap^n Treble	TC	8'	44
Std Diap^n Bass		8'	12
Octave		4'	56
Twelth [sic]		2 2/3'	56
Fifteenth		2'	56
Tierce		1 3/5'	56
Mixture		IV	224
Trumpet		8'	56
Cremona Treble	TC	8'	44

Swell: 56 notes; encl.

Op Diap^n		8'	56
Bell Viol		8'	56
Celeste	TC	8'	44
Std Diap^n		8'	56
Octave		4'	56
Night Horn		4'	56
Fifteenth		2'	56
Flageolet		2'	56
Sharp		III	168
Trumpet		8'	56
Oboe		8'	56
Clarion		4'	56

Pedal: 30 notes

Dbl Op Diap^n	30
Dbl Std Diap^n	30
Principal	30
Quintadena	30
Tenor	30
Furniture	90
Dbl Cornopean	30
Cornopean [ext.]	12

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Unlabeled pedal movements:

4 pedals for adjustable combination action (see note below)

Zimbelstern

Tremblant (general)

Bells

Since the 1820's, the families of Portuguese fishermen have made Gloucester one of the largest Portuguese colonies in the nation. Our Lady of Good Voyage parish was established in 1888, and the first church was consecrated in July, 1893. It housed a 2-9 Jesse Woodberry & Co. tracker organ, Op. 197, which burned with the building in 1914. The present 1915 edifice, designed by H. M. Hanson and modeled after a church on the island of Sao Miguel in the Azores, has an unusual twin-towered stucco exterior, and a handsome interior decorated with ten large windows portraying the Blessed Virgin, as well as many ship models. A small two-manual M. P. Möller organ, Op. 1885, 1915, was broken up and replaced with an electronic gadget late in the 1950's.

The church is also famous as the home of the first tuned carillon in the United States (an earlier Bollée carillon at the University of Notre Dame, South Bend, Ind., should be played just one note at a time!), placed in the left tower. Cast by John Taylor & Co. of Loughborough, England, in 1921, the 31 bells are rung regularly by Marilyn Clark and Fr. Claudius Nowinski. The comfortable chamber for the clavier is at the head of the steep little stairway at the right of the organ. Renovation of the action and the addition

of six bells are planned for the centennial of the founding of the parish.

The handsome black walnut case was enlarged many years ago with the adding of the 3-pipe flats, and was second-hand in the now-closed St. John's R.C. Church, Blue Hill Avenue, Boston, Mass. That organ, electrified by Hook & Hastings, has been rebuilt with a tracker action and placed in St. Catherine of Siena R.C. Church, Norwood, Mass., by Philip A. Beaudry. The new Cooper organ contains many recycled pipes and a few parts from the work of older builders. The Great chest and many pipes are from E. & G. G. Hook's Op. 95, 1849, later twice rebuilt in Christ Episcopal Church, Norwich, Conn. The Swell chest is from a 1902 Emmons Howard organ formerly in the Congregational Church, Sharon, Conn. The manual keyboards are from a Hook of the 1850's. Except for electric action to the Zimbelstern in the Swell box, the action is entirely mechanical, and the attached keydesk is extended a few feet from the case. Pedal pipes form the sides of the case, and the Swell is above the Great, the horizontal shades being moved by a balanced pedal. Two pairs of two wooden pedals operate the combination action, a pair for the speaking stops in each jamb. A knob is turned to the left to "set" it on the outer pedal; the inner pedal withdraws it. Knobs not so turned are not affected. And, the one piston for each manual also affects some of the Pedal stops, if desired, for there are Pedal stop knobs in each jamb.

The Great 16' rank is of wood; the Praestant basses are in the case; the Dulciana has 12 stopped wood basses; the 8' flutes are of wood; the Trumpet has 5 offset bass pipes, 13 harmonic trebles, and 7 flues; the cylindrical Cremona has 7 flue trebles. The Swell Op Diap^{n} has 12 stopped wood basses; the Bell Viol has 12 capped zinc basses; the Std Diap^{n} has 24 wooden basses and is a metal chimney flute from Middle C; the Night Horn is a stopped wood flute with 24 open metal trebles; the Flageolet is a chimney flute with 25 open trebles; each 8' reed stop has 7 flue trebles, and the Clarion ends with 19 flues. The manual compound stops are new. The Pedal 16' flue stops are of wood, and the low 8 pipes of the Trombone have wooden resonators.

Independent Christian Church, Universalist, Gloucester, Mass.

Geo. S. Hutchings, Boston, Mass., Op. 321, 1893
rebuilt by C. B. Fisk, Inc., Gloucester, Mass., Op. 36, 1962

original stoplist

Great: 61 notes

Open Diapason	16'	61
Open Diapason	8'	61
Dolcissimo	8'	61
Melodia	8'	61
Octave	4'	61
Flute D'Amour	4'	61
Octave Quinte	2 2/3'	61
Super Octave	2'	61
Mixture	III	183
Trumpet	8'	61

Blowers Signal [sic]
Gr. to Ped. Reversible

Swell: 61 notes; enclosed

Bourdon Treble	TC	16'	49
Bourdon Bass		16'	12
Violin Diapason		8'	61
Salicional		8'	61
Aeoline		8'	61
Stopped Diapason		8'	61
Quintadena		8'	61
Violina		4'	61
Flute Harmonique		4'	61
Flautino		2'	61
Dolce Cornet		II	122
Oboe	TC	8'	49
Bassoon		8'	12

Tremolo (hitch-down pedal)

Pedal: 27 notes

Open Diapason	16'	27
Bourdon	16'	27

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Combination pedals:

Piano Great
Forte Great
Piano Swell
Forte Swell

The attached keydesk had overhanging manuals, oblique knobs lettered in plain capitals, pedal movement labels above the Swell keys, a flat Pedal keyboard, and a balanced metal Swell pedal at the far right. The organ was in perfect and clean original condition, and the Fisk alterations, done upon the demand of the organist,

caused the loss of the Hutchings keydesk and resulted in the

present stoplist

Great: 61 notes

Double Diapason	16'	61
Open Diapason	8'	61
Dulciana	8'	61
Melodia	8'	61
Octave	4'	61
Flute D'Amour	4'	61
Twelfth	2 2/3'	61
Fifteenth	2'	61
Mixture	IV	244
Trumpet	8'	61

3 "blind" General pistons by toe studs, and a Cancel

Swell: 61 notes; enclosed

Bourdon	16'	61
Violin Diapason	8'	61
Salicional	8'	61
Stopped Diapason	8'	61
Quintadena	8'	61
Principal	4'	61
Harmonic Flute	4'	61
Flautino	2'	61
Larigot	1 1/3'	61
Cornet	II	122
Oboe	8'	61
Tremolo		

Pedal: 32 notes

Open Bass	16'	32
Bourdon	16'	32

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

Mechanical key action; electric stop and combination action.

The Independent Christian Church is the first Universalist in America, founded by the followers of Rev. John Murray (1741-1815), the English preacher who traveled throughout the colonies after 1770. Five years after he preached in Gloucester's First Parish Church in 1774, Murray's adherents were forced to withdraw, and they established the Independent Church of Christ, dedicated to the doctrine of universal salvation. The 1780 meeting house became too small for the growing congregation, and Jacob Smith designed and built the present splendid frame building, dedicated in 1808 with a sermon by Rev. Mr. Murray. In the mid-nineteenth century, it was raised to accomodate a basement vestry and the interior was Victorianized, causing the removal of the box pews and the high pulpit. The magnificent steeple was recently completely restored, and the church is often called the finest nineteenth-century edifice on Cape Ann. Among the many valuable furnishings and artifacts are the 1806 Revere bell, the large 1823 Sandwich glass chandelier, and the Aaron Willard clock on the front of the rear gallery.

Paragraphs from Universalism in Gloucester, Mass., an 1892 history by the Rev. Richard Eddy,

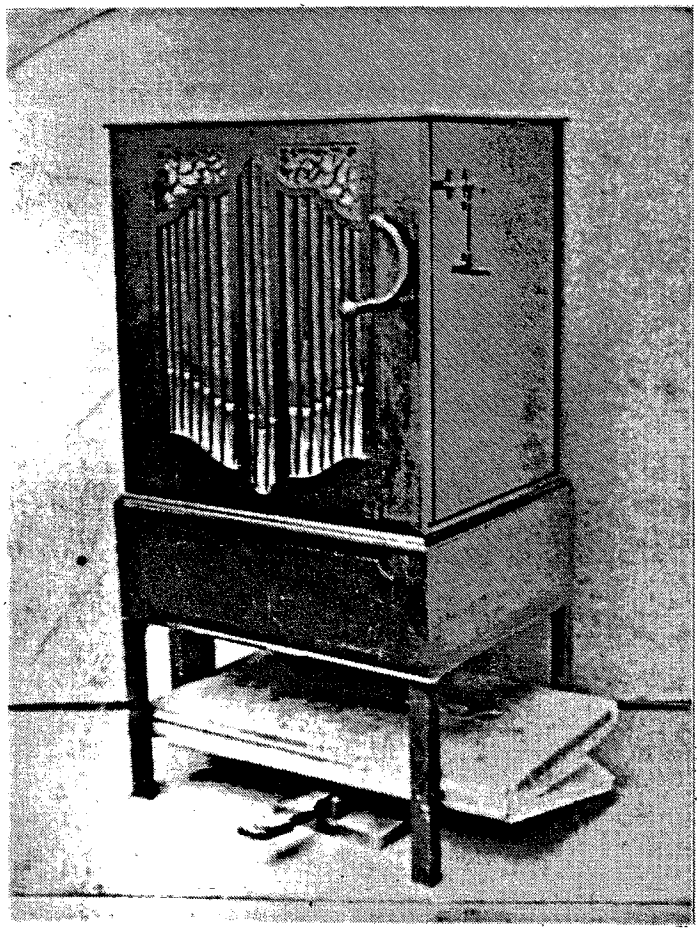
D.D., mention music in the church, and the first two refer to the 1780 building:

> The records make mention of an organ loft in the building, which I suppose to have been erected for the accomodation of the instrument that stands on the floor before you, and which was captured from an English merchant-ship, by Capt. John Somes, a successful privateer during the Revolution, and was by him given or loaned to the Society. As a crank organ it was supplied with three barrels, each arranged for ten tunes, and as most of these were inappropriate for religious service, a fourth barrel, containing ten psalm tunes, was made for the new use to which the instrument was now put. This extra barrel shows much use, and has doubtless many times furnished the accompaniment for singing the hymns of James and John Relly, the collection then, and for many years after, in use by the congregation. This limited number of tunes seems to have satisfied the people for about fifteen years, when a keyboard was placed in the organ, and a greater variety became available. [page 21]
>
> ... This year [1802] the Society voted to take down the Organ loft in their House of Worship, at which time, I suppose, the ancient instrument before us passed into retirement.
>
> The Organ reverted to the possession of Mr. Somes, and remained in the keeping of his descendants until 1870, when it was loaned to the Society for exhibition during the Centennial. At the close of that celebration, it was thus donated to the Society:
>
> "B. H. Corliss, Esq., Treasurer of the Independent Christian Society:
>
> Sir--Permit me to present, through you, to the Independent Christian Society, the 'Murray Organ,' and to assure them that it certainly affords me great pleasure thus to donate this most interesting relic of the olden times, knowing full well that in their keeping it will be preserved from ruin and decay, to the later generations. With my best wishes for the future prosperity of the Society,
>
> I subscribe myself,
> Harriet Webber." [page 35]
>
> No instrumental music was used in this house till 1814, when a Bass viol was purchased, not without considerable opposition, however, at such an innovation; and was in a few years followed by Clarionets and Violins, which were continued in use till 1826, when an Organ was procured, which, after thirty years' service, gave place to the present Organ, first used July 31, 1856, a Concert being then given by the "School street Choir of Boston. [page 48]

The charming mahogany-cased and now-unplayable English barrel organ, which some sources say was captured in 1780, has four ranks at 8', 4', 2 2/3', and 2', the 8' set being of stopped wood pipes. The eighteen notes run from Tenor G through b^2, lacking C and F pipes, but including the notes C# and F#. The barrels were pinned by J. Longman & Co. of London, who at least supplied the organ if they didn't build it. The firm was established about 1767 and changed its name in 1771, so we have a good idea of the age of the instrument, which really deserves a restoration. There is no indication of the later presence of a keyboard. A photograph (and its caption) taken in 1870 are reproduced on the next page of this Newsletter.

The 1826 organ was a two-manual built by Thomas Appleton of Boston, and its successor in the rear gallery was E. & G. G. Hook's Op. 205, an 1856 2-22 that exists in St. Mary's R.C. Church, Fair Haven, Vt., where the case was "Gothicized" in 1893. It was moved to the front of the Gloucester church when the room was altered in the 1860's, and a photograph on the next page shows the case decorated with imitation snow.

The Hutchings case front is of cherry wood, which supports 20 basses of the Great



Cape Ann Scenery

PUBLISHED BY

JOHN S. E. ROGERS,

No. 6, Spring Street, - - - Low's Block.

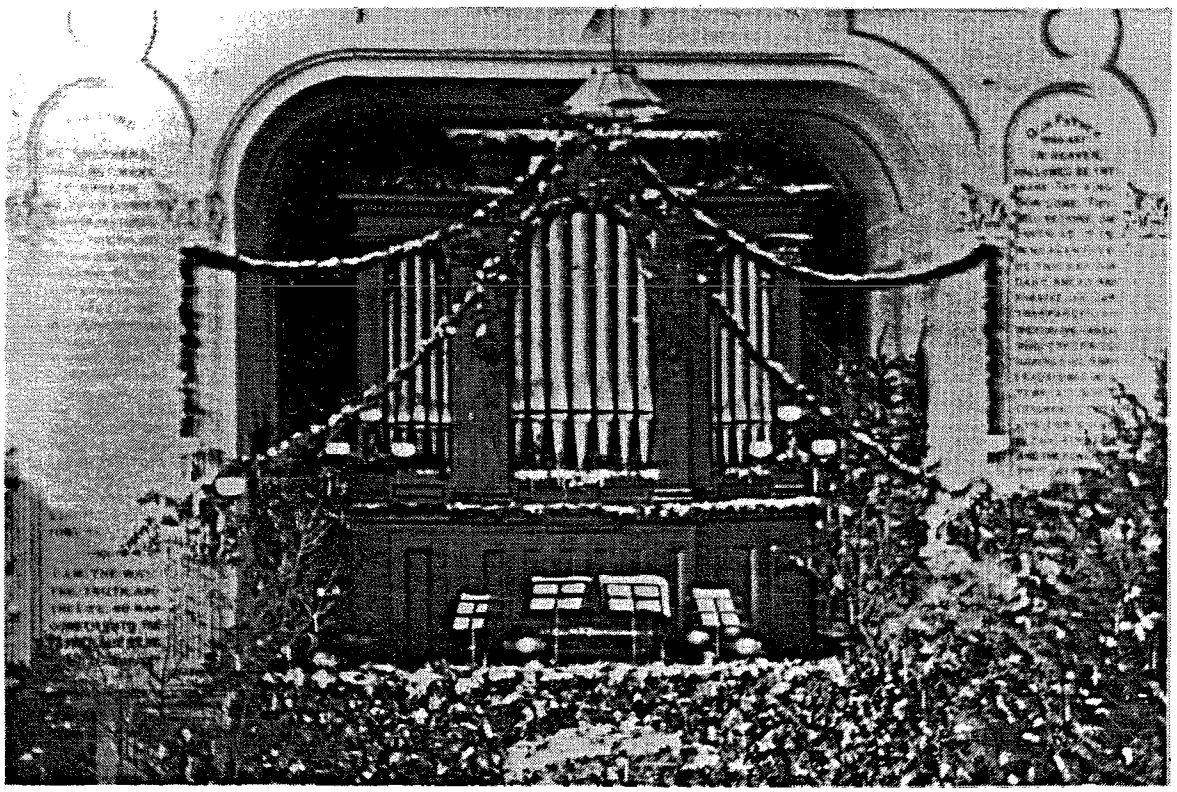
Gloucester, Mass.

No. 25.

The Murray Organ.

Among the many relics of the days of John Murray, intimately connected with the history of that worthy divine, and with the ancient church in which he preached the doctrine of Universalism in Gloucester, none received greater attention from our centenary visitors than the quaint old organ which furnished music for the services in the old Murray Meeting House, and which is yet in a good state of preservation, although musically out of order. This organ was captured from an English merchantman during the revolution, by the privateer America of Newburyport, commanded by Capt. John Somes of this town. It is quite a curiosity in its way, being a chest-like affair, four feet high and supported on legs. It is two feet long and nineteen inches in width, has pipes in front, and is played by a crank, the player furnishing wind by blowing with his foot. It originally played thirty tunes, of which but a small proportion were of a sacred character.

See Catalogue.



E. & G. G. Hook, Op. 205

16' Open Diapason and 19 of the 8' Open Diapason, once decorated in several colors. The 16' rank has 8 stopped wood basses with "monkey quints," so the set really has 69 pipes. The attached keydesk has tilting tablets, indicator lights for the 3 pistons, and a balanced Swell pedal mechanically operating the vertical shades. The Great division is on C and C# chests above horizontal rollerboards, the chests being well-separated to accomodate the Swell chest directly above. The lowest 12 pipes of the Swell Bourdon have always been unenclosed. Nearly all of the original action remains, and the Pedal stops were extended with 10 second-hand pipes on an electric offset chest. The names of three Hutchings employees are on the pipework: J. P. Warren appears on the AEoline and Quintadena, Putnam Clark inscribed the Flute Harmonique, and F. C. Küpfer is stamped on an Open Diapason.

The Great 8' Open Diapason trebles were replaced with revoiced old pipes, and the Octave was revoiced; the renamed Dolcissimo has offset bearded zinc basses; the Melodia is open wood from Tenor C; the Mixture had three ranks and started at 2', had two breaks, and it now has an additional rank, starts at 1 1/3', and has four breaks; the Trumpet has mitered basses and 12 open metal trebles. The Swell Violin Diapason has 12 capped zinc basses; the Salicional has 12 capped zinc basses; the Stopped Diapason has 12 open metal trebles; the revoiced Quintadena has 6 open trebles; the Principal was made of the former AEoline pipes; the Harmonic Flute is harmonic for two octaves above Middle C; the Larigot is made of former Violina pipes and breaks back at C#3; the Cornet was at 1 1/3' with two breaks, but has been raised in pitch and now has four breaks; and the Oboe has 12 flue trebles. Both Pedal stops are of wood.

Trinity Congregational Church, U.C.C., Gloucester, Mass.

Hook & Hastings, Boston, Mass., Op. 1622, 1894
relocated through the Organ Clearing House, Harrisville, N.H.
rebuilt by the Hawkes Organ Co., Saugus, Mass., 1987

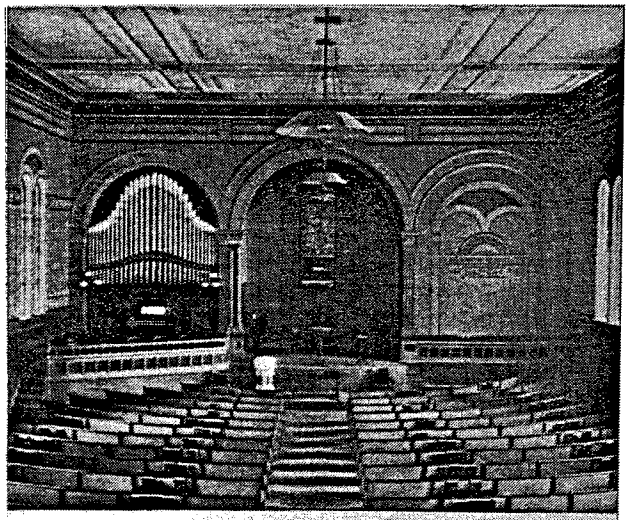
original stoplist, for the First Congregational Church, Ticonderoga, N.Y.

Great: 58 notes				Swell: 58 notes; enclosed				Pedal: 27 notes		
Open Diapason		8'	58	Viola	TC	8'	46	Sub Bass	16'	27
Dulciana	TC	8'	46	Stop'd Diapason	TC	8'	46			
Melodia	TC	8'	46	Unison Bass		8'	12			
Stop'd Dia. Bass		8'	12	Flute		4'	58	Couplers:		
Octave		4'	58	*Oboe	TC	8'	46	Sw. to Gr. Unison		
				Tremolo				Sw. to Gr. 8va		
				*later replaced with an 8'				Great to Pedal		
Bellows Signal				Aeoline, 46 pipes				Swell to Pedal		

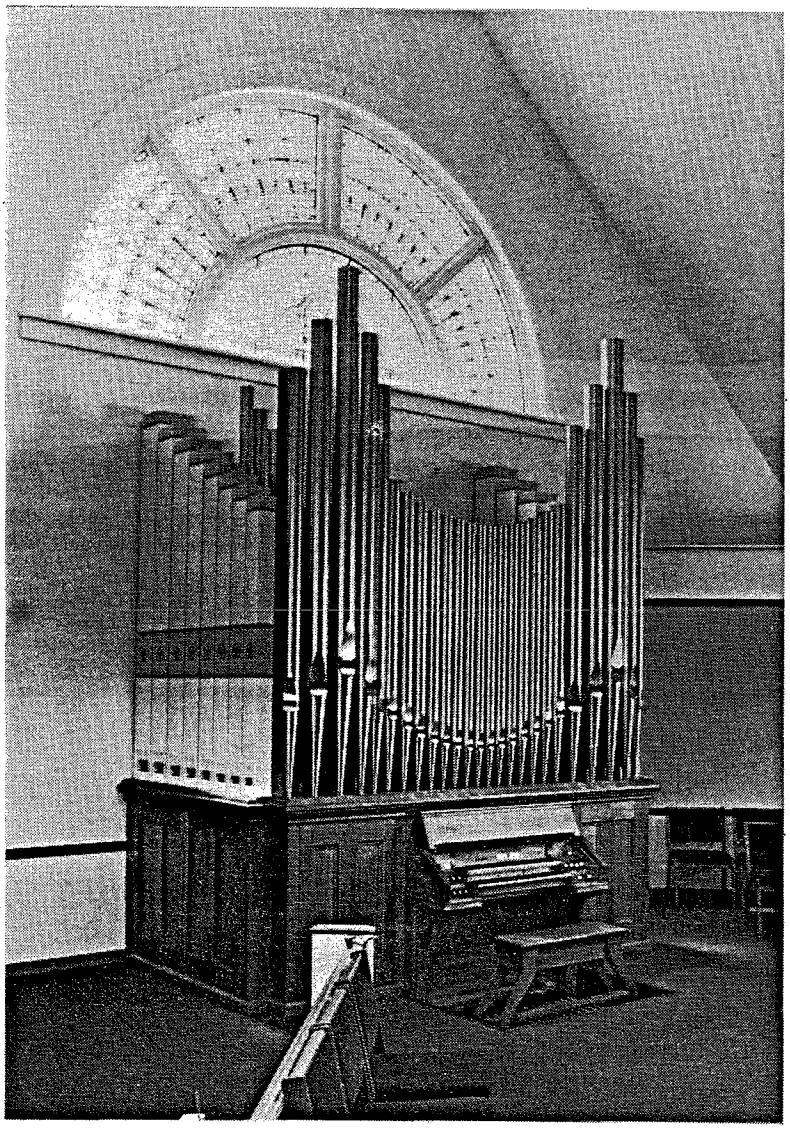
present stoplist; the keyboard compasses and couplers remain the same

Great:				Swell:				Pedal:		
Open Diapason		8'	58	Viola	TC	8'	46	Sub Bass	16'	27
Melodia		8'	58	Stop'd Diapason		8'	58			
Octave		4'	58	Flute		4'	58			
Mixture		III	174	Fifteenth		2'	58			
Trumpet		8'	58	Sesquialtera	TC	II	92			
				Tremolo				Bellows Signal		

Trinity Congregational Church has roots in the first parish established on Cape Ann in 1642. Five members of First Parish, Gloucester, withdrew in 1829 when that church elected a Unitarian pastor. First known as the Evangelical Congregational Church, the name was changed in 1892. The first building, erected in 1831, was



INTERIOR VIEW OF TRINITY CONGREGATIONAL CHURCH, GLOUCESTER, MASS.



replaced in 1855 by a large and elegant frame church, later altered and enlarged, which burned on July 9, 1979. The present building was dedicated on September 26, 1982.

The first organ of which any record has been found is the 1856 2-16 Stevens & Jewett, now in the Orthodox Congregational Church in Lanesville, Mass. (see pages 12-13 of this Newsletter). It was placed in the rear gallery and was removed late in 1892. In January, 1893, the church inaugurated a new 2-23 tracker organ built by Woodberry & Harris of Boston, located in a chamber at the left of the pulpit platform and choir area, and purchased with a bequest from Emma Abbott Wetherell (1850-1891), an internationally famous operatic soprano who frequently visited in Gloucester and sang in the Evangelical Congregational Church choir. The stoplist is on page 14 of the Newsletter for May 1979. In 1944, the organ was electrified and enlarged in two chambers by Tolbert Cheek of Gloucester, who added many ranks of Aeolian residence organ pipes and a four-manual console, using funds and advice provided by John Hays Hammond, Jr.

The Hook & Hastings organ was placed below a small rose window in the church at Ticonderoga, a late Victorian edifice now used for secular purposes. Tim Hawkes' work included releathering the reservoir, placing a silent 1/4 h.p. blower in the organ, completely restoring the action and chests, and adding six ranks of new metal pipes made in Germany. The zinc front pipes and visible 16' Sub Bass pipes on the sides of the case were redecorated by Cliff Bryant and twelve members of the Music Committee of the church, who also refinished the white oak casework. The chromatic manual chests are now fitted with slider seals; the Swell is directly behind the Great, the vertical shades

being operated by a balanced pedal; the wood Pedal stop is divided at the sides, and its rollerboards are below the reservoir. The name of J. L. Bamford appeared on Tenor C of the Dulciana. The wind pressure is 2 7/8", and the tuning is in "an equal beating Andreas Werckmeister correct temperament No. 1". David Tiedman, the Director of Music at Trinity Congregational Church, opened the organ in a recital on May 31, 1987.

With the exception of the Stop'd Diapason and Sub Bass, all of the stops were re-voiced. The Great Open Diapason has 19 basses in the case, and the lowest 6 of the Octave are there also; the Melodia has open wood pipes from Tenor F; the Mixture starts at 1 1/3' and replaced the Dulciana; the added unmitered Trumpet has nine flue trebles. The Swell Stop'd Diapason has 9 open metal trebles; the metal Flute is harmonic from Middle C; the new upperwork is in the former Aeoline space, and that early twentieth-century stop was not part of the 1894 specification; the Sesquialtera is 2 2/3' and 1 3/5' throughout, and the top of the Tierce rank breaks back.

Temple Ahavath Achem, Gloucester, Mass.

Wm. B. D. Simmons, Boston, Mass., c.1853

Great: 56 notes

Op. Diapason		8'	56
Dulciana		8'	56
Clarabell	MC	8'	32
St. Diap. Treble	MC	8'	32
St. Diap. Bass		8'	24
Principal		4'	56
Flute		4'	56
Twelfth		2 2/3'	56
Fifteenth		2'	56
Cornett	TF	III	113
Cremone	TF	8'	39

Swell: 56 notes; encl. from TC

Doub. St. Diapason	TC	16'	44
Op. Diapason	TC	8'	44
Viol de Gamba	TC	8'	44
St. Diapason	TC	8'	44
St. Diapason Bass		8'	12
*Principal	TC	4'	44
Violina	TC	4'	44
Night Horn	TC	4'	44
Twelfth	TC	2 2/3'	44
Fifteenth	TC	2'	44
Trumpet	TC	8'	44
*Hautboy	TC	8'	44
Tremulant			

Pedal: 25 notes

Sub Bass	16'	13

*Bellows Signal

Pedal Check

*stop label missing

Couplers:

Couple Great & Swell
Couple Pedals & Great
Couple Pedals & Sw. Bass

Two unlabeled Great combination pedals: Twelfth, Fifteenth, and Cornett on and off.

The mid-nineteenth century frame building was the Unitarian Church. It was purchased by the Ahavath Achem ("Brotherly Love") congregation in 1950, and the organ is not used. The front of the room was oddly "Gothicized" around 1890, and the organ was likely moved from a rear gallery to its "catty corner" position on the left side of the pulpit platform. Three of the five flats of the existing crenellated, fake-grained, pine Gothic case are visible above the recessed walnut keydesk. The partition obscures the paneled sides and some of the gilded Great Open Diapason and Principal basses, arranged 5/3/5/3/5 in the case.

The keydesk was originally covered with a door made of flexible slats which slid upward in tracks. The knobs for the Great upperwork are in the left jamb, and are thus closer to the combination pedals. The Swell is behind the Great and has a double set of horizontal shades controlled by a hitch-down pedal. The Swell St. Diapason Bass is unenclosed at the bass end of the box. In spite of vandalism, theft, neglect, and the usual results of old age, this organ is a remarkable survival among Mr. Simmons' early instruments, and it has been made playable for the convention through the donated labor of Robert Newton and Gary Wright of the Andover Organ Company, assisted by Earl Miller.

The lowest three pipes of the Great Open Diapason are offset inside the case; the Dulciana has 12 stopped wood basses; the Clarabell is open wood; the St. Diap. Treble is a metal chimney flute; the Flute, much of which is missing, is a long-chimneyed metal rank with a few open trebles; the Cornett is 12-15-17 throughout, and the Tierce drops out on the top four notes; unfortunately, the Cremone is entirely gone. The Swell 16' stop is of wood and appears to have been added after the main chest was made; several common metal cylindrical Viol de Gamba pipes have collapsed and are in storage; the St. Diapason is a metal chimney flute from Middle C; the bright and narrow-scaled Violina is the oldest stop of that name known in a New England organ; the open metal Night Horn has large ears; the Trumpet has common metal resonators and 7 flue trables; and the Hautboy has zinc in the resonators and 7 flue trebles. The wood Pedal stop is divided on chests at the sides of the case.

Your editor appreciates the kindness of church officials who allowed him access to every convention organ, and thanks Alan Laufman, Tim Hawkes, Mark Nelson, Barbara Owen, and Robert Newton for much of the material distilled into the stoplists in this Newsletter.

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 20, No. 1, Whole No. 135; ISSN 0524-1170 January 1989

The Boston Organ Club will soon publish another book! Stephen L. Pinel's Old Organs of Princeton is to be a hard-bound, well-illustrated volume describing every organ in that New Jersey university town from 1760 to 1925. The quality of Mr. Pinel's research is well-known, and he is the Archivist of the Organ Historical Society. Much of his writing appeared in the former quarterly of the Society, The Tracker, and his articles published in Europe have introduced many on that continent to American organ history. Old Organs of Princeton will contain many stoplists and several contracts, and is to be the first book of its kind published in this hemisphere — the organ history of one community carefully documented.

Subscribers are needed, and you may send your check for one copy at $19.95 or two copies for $24.00 to our treasurer, Alan M. Laufman, Box 104, Harrisville, N.H., 03450. Your name will appear in the book, which should be off the press late this year. Become a subscriber now!

* * *

A tour in the Berkshires this summer?

A few members of the Boston Organ Club, lamenting the lack of meetings in Boston and longing for the less-crowded days of the Organ Historical Society's conventions, are considering a two-day "organ crawl" in western Massachusetts this summer. While in no way designed to compete with the annual O.H.S. event, the trip could provide a less-expensive nearby alternative for those members who want to hear fine organs in our own region.

Several recitals could be played on worthy older organs, especially a few of the surviving Johnsons, and an overnight stay and travel by bus are definite possibilities. We hope for an old-fashioned "hands on" tour.

Please write your editor soon if you are interested in such a trip, and he needs to know what week is best for you — even what days are preferred. If there is sufficient interest, the next Newsletter will announce a tentative schedule, and we must start planning now.

* * *

Johnsons on record

Susan Armstrong Ouellette has issued an excellent recording, The Historic 1892 Johnson Organ of Waterbury, Connecticut, played on the 3-36 Johnson & Son, Opus 778, in Sacred Heart R. C. Church, an instrument restored by Richard Hamar. The 1987 AFKA disc comes with a description of the organ and a no-nonsense jacket showing the organ in full color. One tires of the crude artwork on so many record sleeves! Mrs. Ouellette plays two "little-known" works by Widor and Guilmant on one side and Rheinberger's Sonata No. 18, Opus 188, is on the other. The music is perfectly suited to the organ, which is perfectly suitable for nearly everything anyway. Plainly said, listen to a Johnson and wonder why eight hundred churches have parted with such

please turn to page 21

The Newsletter is published by the Boston Organ Club Chapter of the Organ Historical Society, 33 Bowdoin Street, Boston, Massachusetts, 02114. Editor: E. A. Boadway, P.O. Box 863, Claremont, N.H., 03743; telephone (603) 542-8142. Treasurer: Alan M. Laufman, P.O. Box 104, Harrisville, N.H., 03450; telephone (603) 827-3055. Club dues are $5.00 per year, payable during the summer. The O.H.S. address is Organ Historical Society, P.O. Box 26811, Richmond, Va., 23261; telephone (804) 353-9226.

The New York Weekly Review, a journal published on Saturdays and devoted to a very complete coverage of the arts, was ably edited by Theodore Hagen (1824-1871). Organs were occasionally described throughout the 1860's, but in January 1869, a remarkable series of lengthy organ columns was commenced. They were evidently all from the pen of the erudite and multilingual Dr. Clare W. Beames, a New York organist, teacher and critic, about whom we do not yet know much. On 24 July 1869, the numbering began with IV, and the series, published nearly every week, continued through number C, 22 July 1871. Thereafter, more than fifty unnumbered organ articles, apparently mostly from Dr. Beames, appeared less regularly through 13 April 1873, perhaps the last issue of the Review. The author was a consummate critic, organ ethusiast and historian, and he provides us with a good deal of New England information to be found nowhere else. Considerable coverage of European developments included even a Callinet opus list in the issue for 4 February 1870! With the insertion of minor corrections and as few /sic/ indications as possible, the Newsletter will reprint some of Clare Beames' articles, and we only wish that his journalistic efforts could have lasted longer!

Felix Barckhoff, hitherto known only as the German immigrant father of the prolific builder Carl Barckhoff, apparently made something of a "splash" in 1869-70. His advertisement appeared in the Review on 10 April 1869:

Felix Barckhoff,
ORGAN BUILDER,
LANCASTER, N. Y., Erie Co.

References: Most Rev. M. J. Spalding, Archbishop of Baltimore; Most Rev. John McCloskey, archbishop of New York; Rev. P. Durthaler, S. S. Supt., Buffalo, N. Y. Rev. F. N. Lester, Lancaster, Erie Co., N. Y.—Prof. W. Bergé, N. Y.; P. C. Keeley, architect, Brooklyn, N. Y.

Beames mentioned Barckhoff on 4 September 1869 in a list of work currently being done by various builders:

> Mr. Felix Barckhoff, of Lancaster, Erie Co., New York. — This builder has within a year, put up two organs in this city, and has six organs in course of building.

The Review for 16 October 1869 contains the following:

The Organ.

XVI.

NEW ORGAN IN KALAMAZOO.

Mr. Felix Barckhoff, of Lancaster, Erie Co., N.Y., has just put up a new organ in St. Augustine Church, in Kalamazoo, Mich. It was exhibited at the factory, and again after it was erected in the church, where two organ and vocal concerts were given, on the 6th and 7th insts. This organ has two manuals, both from C to a—58 keys each, and a pedale CC to D—27 keys. It contains 19 all through speaking registers, with 1,183 pipes. The largest pipe, a square one of wood in the "subbass," is 16 feet in length and 16 inches in diameter; the smallest pipe is one inch in length. The pipes of the three pedal registers are of wood, as are the pipes of the traverse flute—8 feet. The pipes of the principal—8 feet, and trumpet—8 feet, are of metal. Of the other registers, the larger pipes—the first octave of the 8 feet registers are of wood; all other pipes are of metal—which is a fine quality, being composed of English

bianca tin, mixed with lead. There are no zinc pipes in the organ. The price is $4,000. The instrument is spoken of in glowing terms; and at least one organist pronounces it "the best he has ever seen." This of course is usual with every organ. We cannot estimate the merits of voicing and workmanship, without hearing and seeing; but we give, analyze, and exhibit the builder's specifications as an honest one. The tabular statement below is clear and precise. There is no room for deception. Things are stated as they are, or must be—not as they are not and never will be, as is very often the case in organ building. The builder calls it an organ of 19 registers, although it has three more which are mechanical and are frequently enumerated as registers. There is not one short register in the instrument, which is shown by the number of pipes being given of each register. Even the four-ranked mixture has the full complement of pipes 4-times—58, which is shown by the totals of each keyboard. The materials of the pipes are stated: no room to put zinc where "pipe-metal" is supposed to be, or for deception of any kind. Will some builders notice that in this small organ of 19 registers there are three pedal registers—two 16 feet (one a reed), and one 8 feet register? Seated at this organ it appears but an instrument of 22 registers, at most including the pedal-coupler, manual-coupler, and the bellows-signal. Now this apparently small organ of "19 registers" has more in it than many an organ of 30 or 35 registers, and if we fairly consider the relation, length, and size of the pipes, weight, and quantity, of metal, wood, and material generally which they contain, this organ is larger, contains more than one of the so-called 40 registers—and cost perhaps, as much to build. The reader can examine, with the aid of our analysis, this scheme of the Kalamazoo organ. It is copied from Mr. Barckhoff's specification, or as the Germans call it:—

DISPOSITION

of the organ for St. Augustine Church, Kalamazoo, Mich., of 19 registers.

I. MANUAL.

		Feet.		pipes
1.	Principal	8,	metal,	58
2.	Bordun	16-tone,	bass of wood. Treble of metal.	58
3.	Viola di Bracci	8,	wood and metal,	58
4.	Bourdon	8,	wood and metal,	58
5.	Trompete	8,	metal,	58
6.	Octav	4,	metal,	58
7.	Quinte	2 2/3,	metal,	58
8.	Octav	2,	metal,	58
9.	Mixtur ... 4 ranks ...	—	metal,	232

Number of pipes in first manual, 696.

II. POSITIV.

10.	Geigen principal	8,	wood and metal,	58
11.	Viola di gamba	8,	wood and metal,	58
12.	Aeols geige	8,	wood and metal,	58
13.	Flauto traverso	8,	wood,	58
14.	Octav	4,	metal,	58
15.	Flauto Amabile	4,	metal,	58
16.	Piccolo	2,	metal,	58

Number of pipes in positive organ, 406.

III. PEDALE.

17.	Posaune	16,	pipes of wood,	27
18.	Subbass	16,	wood,	27
19.	Principal bass	8,	wood,	27

Pipes in pedal organ, 81.
Total number of pipes, 1,183.

and now compare it to the contents of

A FORTY DRAWSTOP ORGAN — BY A NEW YORK BUILDER.

The organ to which we now refer was built a few years since. We have not seen a printed scheme, and so do not know how the builder would give it; but we give a list of the drawstops as they stand, compared with the actual contents of the organ as we find them in a report apparently made after a very careful examination of the instrument. The organ has three manuals, and the compass of each being from C to g^3—56 keys—and two octaves of pedals—25 keys.

GREAT ORGAN.

		feet.	pipes.
1.	Tenoroon	16	44
2.	Open diapason	8	56
3.	Stop'd diapason } 8-tone		56
4.	do, bass } 8-tone		
5.	Keraulophon	8	44
6.	Principal	4	56
7.	Flute	4	44
8.	Twelfth	2 2/3	56
9.	Fifteenth	2	56
10.	Sesquialtera ..... 2 ranks		112

SWELL ORGAN.

11.	Bourdon, bass } 16-tone		56
12.	do, treble } 16-tone		
13.	Open diapason	8	44
14.	Stop'd diapason, treble } 8-tone		56
15.	do, do, bass } 8-tone		
16.	Voix celeste	8	44
17.	Cornopean	8	44
18.	Clariana	8	44
19.	Principal	4	56
20.	Fifteenth	2	56
21.	Cornet ..... 3 ranks		168

SOLO ORGAN.

22.	Diapason	8	56
23.	Horn diapason	8	44
24.	Gamba	8	44
25.	Vox humana	8	44
26.	Trumpet, treble }	8	56
27.	Trombone, bass }		
28.	Flute à pavilion	8	44
29.	Flute Harmonique	4	56
30.	Piccolo	2	56

PEDAL ORGAN.

31.	Pedal pipes	16	25

32. Tremulant (on swell).
33. Bellows signal.
34. Pedal lock.

35. Pedal octave.
36. Pedal to Great coupler.
37. Pedal to swell.
38. Pedal to solo.

The total number of pipes is about 1,600.

In the above there are no less than four divided and eleven short registers marked 44 pipes. They are without the lower octaves, and contain no pipe longer than 4 feet. There is no 16-feet pipe in the organ unless in the pedal, and that is doubtful, for it may be a bourdon—an 8-feet pipe stopped; and there are only five registers really, commencing with an 8 feet pipe. It should be remembered that the pipes of the "stopped diapason" as well as the "bourdon," are only half the actual length indicated by the figures. In such cases the word "tone" is added or implied. The longest pipe of the named register giving an 8 feet tone; the pipe is half the length but with the upper end of it stopped instead of open, gives a tone which is an octave lower or same pitch on an open pipe of twice the length. In fact this organ contains but few pipes over four feet in length. There is just a lot of little pipes and an exceedingly small lot for an organ of three manuals, one of its pretentious plan, and of "40 drawstops." Then, to conclude the list of its absurdities, it contains but 25 pedal pipes! A large organ of 40 registers with only 25 pedal pipes while another of only 19 registers has 81 pedal pipes! An intelligent organist, or a builder could not easily be deceived as to the relative value of these two organs; but, unfortunately, church committees, being totally ignorant of these things, obtain estimates from several competitive builders, and select the most pretentious specification, with the largest number of stops in it, for the lowest price. They want the utmost possible for their money, and consequently are deceived. To them a "stop" is a stop; each counts one; and they do not know a bellows signal, a pedal check, or a coupler, from a principal of 32 or 16 feet, a pausaune, or a piccolo; a trifle worth two or three dollars, or something else worth $400 or $500; a divided, or a short register, from a whole one. This organ of 40 registers could be built for nearly as small a price as the other one of 19 registers! The consequence of the parsimonious manner in which contracts are made with organ builders is that the country is flooded with outrageous frauds called church organs; and if two or three thousand of them could be destroyed it would be a good work for the progress of organ building. But no old organs are ever destroyed. No matter how old or bad an organ may be, it is always sold to some other church and remains in existence, perhaps patched up a little, to torment at least some poor organist.

On 11 June 1870, the Review reported on

AN ORGAN BUILT BY A COLORED CITIZEN.

A new organ of 12 registers and 367 pipes, built by Mr. J. Hayes Carter, of Philadelphia, (a colored gentleman) was exhibited in the African Methodist Episcopal Bethal [sic] Church, in Sullivan street, on Thursday evening. The scheme is accurate in details, and is unusually good for an organ of this small size—there are more bass pipes than some of our builders would have put in it. The one manual extends from C to F, 54 keys; and the pedale has 25 keys—two octaves. The registers and number of pipes are: Open diapason, 54; stopped diapason, 42; stop dia. bass, 12; dulciana, 42; principal, 54; nighthorn, 42; fifteenth, 54; trumpet, 42; and in the pedal is a double—or sixteen feet tone—diapason, 25 pipes. There is a manual-to-pedal coupler, and that valuable auxiliary stop, without which our largest organs are not complete, the bellows alarm, or signal. We should have been glad to have attended the concert to have known something of the voicing of this organ, but were prevented. We, however, welcome our colored fellow-citizen to the domain of organ building, and wish him every success. We understand he studied his business in Philadelphia, where he is now following it. Mrs. Montgomery is the organist of the

church. Ten ladies and gentlemen—we presume all colored—took part in the performance, consisting of voluntaries on the organ, vocal solos, chorusses, etc. The programme contained nothing new.

The Review dated 25 June 1870 contains the following stoplist:

NEW ORGAN IN NEW LONDON.

A new organ, built by Messrs. Jardine & Son, New York, was exhibited in the Second Congregational Church, New London, Conn., on Tuesday evening, May 31. Messrs. Geo. W. Morgan and Edward G. Jardine, of New York, played a number of solos; Mrs. H. M. Smith, soprano, of Boston, sang; Mr. Charles S. Elliott, of New Haven, was the accompanist.

The organ has three manuals, pedals, 33 speaking registers, the usual couplers, and three combination pedals.

Compass of Manuals, C_0 to a^3 — 38 keys; [an obvious misprint, and probably CC to a^3, 58 keys] compass of Pedals, C_1 to A_0 — 22 keys. [surely another error; probably CCC to D_0, 27 keys]

The registers are as follows:

GREAT ORGAN: Tenoroon, grand open diapason, gamba, stopped diapason, melodia, flute harmonic, octave, twelfth, fifteenth, sesquialtra—3, 4 and 5 ranks, trumpet.

SWELL ORGAN: Bourdon, open diapason, viol d'amour, stopped diapason, principal, fifteenth, cornet—2 ranks, cornopean, hautboy, vox celeste, tremolant.

CHOIR ORGAN: Dulciana, salicional, gemshorn, lieblich gedact, keraulophon, geigen principal, boehm flute, piccolo, clarionet-bassoon.

PEDAL ORGAN: Double open diapason; double stopped diapason, violoncello.

COUPLERS: Swell to great, swell to choir, choir to great; great to pedals; swell to pedals, choir to pedals.

COMBINATION PEDALS: "Piano," "mezzo," "forte," balance crescendo. The sound boards have "Jardine's pneumatic pallets," "easing the touch and increasing the supply of wind."

* * *

An early E. & G. G. Hook contract, discovered by Stephen L. Pinel

The two-page manuscript was found in the archives of St. Peter's Episcopal Church, Albany, N.Y. The instrument, listed as a "2-23," was Opus 20, and replaced an organ built by William Redstone of New York City. The Hook was replaced by a "3-44" Wm. A. Johnson, Opus 102, 1860, for which Mr. Pinel also found the contract. St. Peter's later housed a three-manual Hilborne L. Roosevelt, Opus 333, 1886, and work by E. M. Skinner and M. P. Möller.

This Agreement made this Fourth day of February in the Year Eighteen hundred and Thirty five Between E & G G. Hook of the City of Boston Builders of the first part, and the Rector and Inhabitants of the City of Albany in Communion of the Protestant Episcopal Church of the State of New York of the Second Part —

Witnesseth that the said party of the first part in consideration of the promises herein contained doth agree and promise to furnish for the said party of the second part on or before the Twentieth day of August next a Church Organ of the following description viz. The Great Organ shall Contain

58	Open Diapason
58	Stop Diapason Bass Stop Diapason Treble

The Swell Organ shall Contain

37	Open Diapason
37	Stop Diapason
37	Principal

37	Dulciana	37	Clarabella
58	Principal	37	Hautboy
58	Twelfth	111	Cornet
58	Fifteenth		Tremulant
58	Flute	21	Stop Dia Bass Cho.
37	Cremona	21	Principal Cho.
174	Sesquialtra	13	Sub Bass from Double
58	{ Trumpet Bass Trumpet Treble		C C 13 Pipes Pedal Couple

Constructed in the most faithful and workmanlike manner accurately voiced, and cased in a suitable and Elegant Mahogany Case, set up and fixed in its place in the gallery of the Church of the said parties of the second part correctly tuned.

The said party of the first part promises that said organ shall be made equal in every respect to any organ of its size in America. And that each Stop shall be equal to any Stop of the same name or kind that can be found in any organ, and further that in case the said organ shall on trial prove in any respect not equal to the above description, then the said party of the first part shall pay the expenses of making the same agree to the above description and all damages.

And the said party of the second part promises and agrees upon the delivery of said organ as aforesaid to pay unto the said party of the first part the sum of Two thousand dollars in Cash and the organ now in said church in full satisfaction for said Organ so made delivered and set up fixed in its place and tuned —

Provided that such payment shall not be deemed and acceptance of said Organ, but if any deficiency or imperfection shall be subsequently discovered the said party of the first part shall be answerable therefor in like manner as if such payment had not been made.

In Case the said party of the second part should advise the party of the first part to omit the Cremona, Cornet, & Principal Cho Stops, by the tenth day of March next, then the said party of the first part agrees to furnish the said Organ for Seventeen hundred & fifty dollars in Cash, and the Organ now in said Church of the party of the second part.

John Gott
Jno S. Walsh } Committee
Herman Leonard

E. & G. G. Hook

At the bottom of the second page is this receipt:

Received Albany Jan. 13. 1836 of Orlando Meads Treas^r St. Peters Church Two thousand and fifty dollars in full of the amount due us on the above contract & for extra stop as per subsequent agreement.

E. & G. G. Hook

An additional paper is in the hand of the person who wrote the Agreement:

Albany 13th Jany 1836

Dolls 2050

At sight please pay to the order of Messrs E. & G G Hook Two Thousand & fifty dollars being in full for Contract for Organ put up in St. Peters Church.

Herman Leonard
Chairman Music Com.

To Mr Orlando Meads
Treasurer of St. Peters Church
Albany

A published Woodberry list found!

The only known copy of an eight-page booklet, A FEW OF THE/ORGANS/Built By/Jesse Woodberry & Co./BOSTON, MASSACHUSETTS, published in 1908 or 1909, was found in the archives of Schoenstein & Co., San Francisco, Calif., during the O.H.S. convention last summer.

It is a valuable catalogue of 155 instruments built by Cole & Woodberry Bros. (1886-1888), Woodberry & Harris (1888-1894), and Jesse Woodberry & Co. (1895-1908). The original partners were Jesse and James Woodberry and Charles T. Harris, and James continued his partnership with James Cole, as Cole & Woodberry. Jesse's firm lasted until 1910 at the 520-530 Harrison Avenue address.

The list is incomplete in that Opus 248 is mentioned and ten known Woodberry organs are missing, but some very small instruments are listed. With a few exceptions near the end, the list is fairly chronological. In addition to the "Persistent" preface is a photograph of the "Four-Manual Electric Organ" in St. Patrick's R.C. Church, Lowell, Mass., a woodcut of the case of the "Four-Manual Electric Organ" in St. Mary's R.C. Church, Manchester, N.H., and a reproduction of a 1903 letter from the pastor and organist of the latter church, calling the 1899 organ "...the largest and most complete in the state..."

Your editor has made only minor corrections in the following transcription of the list, preserving Woodberry's abbreviations and adding nothing. The first eight organs were labeled "Cole & Woodberry Bros." and the tenth, an existing two-manual tracker in Hudson, N.H., is an 1888 Woodberry & Harris. The 1894 two-manual in the Unitarian Church, Middleboro, Mass., is a Woodberry & Harris, and the 1895 two-manual in the Congregational Church, Tilton, N.H., bears the Jesse Woodberry & Co. nameplate.

Woodberry pipework always bears the initials of the firm and nearly always the opus number, too. Your editor would be happy to have information regarding the number, year, and current status of the organs listed.

PERSISTENT

Intelligently directed efforts along well-defined lines of action and experiment are bound to bring about perfection. Development of new ideas in the light of a broad and successful experience makes perfection the more complete and practical. Imperfection is an admission of incompetency and of failure to properly grasp the mechanical and scientific principles which constitute perfect construction.

IN ORGAN BUILDING these are vital points, and mark the line between success and failure. ORGAN BUILDING calls for artisanship more skilled, more technically experienced than ordinary branches of endeavors.

If you have been told that a practical, durable Electric Action was impossible, you have been listening to Organ Builders who have not thoroughly mastered the art of perfect construction. They have labored to convince you that a perfectly practical and durable Electric Action is impossible, simply because it was beyond their skill or experience or equipment to construct anything so perfect.

The cost of maintaining in perfect repair an Electric Organ of our construction amounts to no more than keeping in condition any grand piece of furniture of so many finely and delicately adjusted parts.

We have equipped some of the largest organs in America with our Mr. Jesse Woodberry's Patent Electric Pneumatic Wind Chests. An Electric Organ which we built five years ago has not required $25 to keep in repair; a four Manual Organ which we built two years ago has required less than $10 to keep in perfect repair. These actual instances are the strongest arguments that can possibly be needed to prove

our claim that our Electric Action is perfect in operation, durable in action, and economical to maintain.

Among our latest organs, deemed by the most critical musical judges of New England to have no equal for durable action and "Cathedral" tones, are those at the Central M.E. Church, of Brockton, Mass., and at the St. Mark's M.E. Church, of Brookline, Mass. These examples of our construction you are invited to examine for purposes of verification of the statement in this circular.

The Tubular Pneumatic Organs were unknown in Massachusetts and New York until we built them, and in every instance they have proved a complete and satisfactory success.

We have just invented the most perfect Tubular Pneumatic Action yet devised; it is used in connection with our Tubular Pneumatic Wind Chest; its very simplicity guarantees it from getting out of repair. This invention is constructed along lines totally and radically different from anything of a similar nature in either Europe or America. The strong and desirable feature is that it is the only Wind Chest with which it is possible to produce what we term "Cathedral" tones, and at the same time maintain an action that is light, prompt of speech, and perfect in repetition.

A FEW OF THE LARGER ORGANS
BUILT BY JESSE WOODBERRY & CO.

So. Cong'l Ch.	So. Framingham, Mass.	George L. Clapp
Ch. of the Holy Family	Rockland, Mass.	John D. Tierney
Winter Hill Bapt. Ch.	Somerville, Mass.	A. J. Nickerson
Dearborn Bapt. Ch.	Boston, Mass.	W. D. Stacey
Congregational Ch.	Bradford, Vt.	Joseph Tippetts
St. Rose of Lima Ch.	Meriden, Conn.	P. F. McAlenney
Warren Ave. Bapt. Ch.	Boston, Mass.	C. P. Hall
Holy Trinity Ch.	Wallingford, Conn.	Rev. H. Mallon
Broadway M. E. Ch.	Somerville, Mass.	Organ Committee
First Bapt. Ch.	Hudson Centre, N.H.	Dr. D. O. Smith
First Ch.	Burlington, Vt.	W. J. Van Patten
Three Manual.		
Universalist Ch.	Melrose, Mass.	Hon. Daniel Russell
Beacon Universalist	Brookline, Mass.	Rev. George L. Perin
St. Edward's Ch.	Stafford Spr., Conn.	Rev. John D. Coyle
Our Lady of the Rosary	Spencer, Mass.	Rev. Thos. D. Beaven
Unitarian Ch.	Wellesley, Mass.	Chas. H. Dilloway
Tabernacle	Salem, Mass.	Jas. H. Towne
First Bapt. Ch.	Gardner, Me.	A. E. Wing
Memorial.		
Cong'l. Ch.	So. Norwalk, Conn.	John H. Ferris
Three Manual.		
St. John's the Evan.	Hopkinton, Mass.	Rev. M. D. Murphy
First Bapt. Ch.	Holliston, Mass.	E. W. Colburn
Winter Hill Bapt.	Somerville, Mass.	Emma A. Durrell
Unity Ch.	Beachmont, Mass.	J. W. Winkley
St. Bernard's Ch.	West Newton, Mass.	Rev. L. O'Toole
First Presbt. Ch.	Carthage, N.Y.	M. P. Mason
New Church Society	Newtonville, Mass.	John G. Thompson
St. Paul's Univ.	Rutland, Vt.	Geo. J. Wardwell
Masonic Temple	Nashua, N.H.	Thomas Sands
Cong'l Ch.	Chester, N.H.	N. W. Goldsmith
St. Ann's Ch.	Menominee, Mich.	Rev. M. Lettelier

St. Augustine's Ch.	So. Boston, Mass.	Rev. D. O'Callaghan
First Cong'l	Newport, Vt.	H. S. Green
German Evangelical Lutheran Trinity	Bloomingdale, N.Y.	Rev. E. Brennerke
Cong'l Ch.	Green Farms, Conn.	L. P. Wakeman
St. Joseph's Ch.	Wakefield, Mass.	Rev. J. E. Millerick
Plymouth Cong'l.	Syracuse, N.Y.	H. C. Hemenway
Three Manual.		
St. James' Ch.	So. Groveland, Mass.	Chas. C. Wildes
Fourth Bapt. Ch.	Chicago, Ill.	Geo. J. Titus
Partly Pneumatic.		
Christ Ch.	Rochester, N.Y.	Wm. D. O. Doty, D.D.
Wesley M.E. Ch.	Salem, Mass.	John P. Langmaid
Partly Pneumatic.		
Our Lady of Good Counsel	Valley Falls, N.Y.	C. M. Driscoll
Chapel of the Blessed Sacrament	Buffalo, N.Y.	Rev. J. F. McGloin
M. E. Ch.	So. Manchester, Conn.	M. A. Case
Notre Dame des Victoires Ch.	St. Johnsbury, Vt.	Rev. J. A. Boissonault
South Parish Cong'l	Boxford, Mass.	I. C. Day
United Presbt. Ch.	Shushan, N.Y.	James Law
Danforth Cong'l	Syracuse, N.Y.	James Tolman
St. Patrick's	Stoneham, Mass.	Rev. D. J. O'Farrell
St. Mary's	Charlestown, Mass.	Rev. J. W. McMahon
Pneumatic.		
Sacred Heart Ch.	So. Natick, Mass.	Rev. J. A. Donnelly
St. Andrew's Ch.	Buffalo, N.Y.	H. E. S. Somerville
St. Paul's Ch.	Mechanicsville, N.Y.	Rev. D. D. Regan
Perkins St. Bapt. Ch.	Somerville, Mass.	G. H. Hills
Lanesville Cong'l Ch.	Lanesville, Mass.	William Stevens
Cong'l Ch.	Manchester, N.H.	James H. Bliss
St. John's Ch.	Providence, R.I.	Rev. J. J. McCabe
Tubular Pneumatic.	Three Manual.	
Trinity Cong'l Ch.	Gloucester, Mass.	Chas. Gardner
Presbt. Ch.	Potsdam, N.Y.	R. S. Sisson
First Unitarian Ch.	Middleboro, Mass.	Geo. E. Wood
First Cong'l Ch.	Nashua, N.H.	Jas. M. Tolles
Tubular Pneumatic.		
St. Mary's Ch.	Melrose, Mass.	Rev. D. J. O'Farrell
Chapel of Church of Our Saviour	Middleboro, Mass.	Maria L. H. Pierce
St. Patrick's Ch.	Natick, Mass.	Rev. M. F. Delancy
Presbt. Ch.	Augusta, Ga.	J. E. Scofield
Catholic Ch.	Arctic Centre, R.I.	Rev. J. J. Brady
Baptist Temple	Fall River, Mass.	J. M. Osborne
Three Manual.		
Jewish Synagogue	Rochester, N.Y.	Max Lowenthal
Partly Tubular Pneum.		
Tremont Temple	Boston, Mass.	F. F. Plymton
Calvary Bapt.	Washington, D.C.	S. W. Woodward
Partly Tubular Pneum.		
St. Mary's	Mansfield, Mass.	Rev. F. P. Elliott
Cong'l Ch.	Tilton, N.H.	E. J. Philbrick

First Cong'l Ch.	Revere, Mass.	John A. Staples
St. George's Ch.	Manchester, N.H.	Rev. I. H. C. Davignon
House Organ	Winchester, Mass.	Walter H. Marsh
Sacred Heart	Taunton, Mass.	Jas. L. Smith
St. Mary's Ch.	Claremont, N.H.	Rev. A. F. Simard
Grace M. E.	New York City	Geo. D. Bangs
Swedish Emanuel Lutheran Ch.	No. Grosvenordale, Ct.	E. G. Gustafson
Sacred Heart	Newton Centre, Mass.	Rev. D. J. Wholly
St. Paul's Episcopal	Rochester, N.Y.	Hiram W. Sibley
Electric Pneumatic.		
Main St. Cong'l	West Manchester, N.H.	Rev. C. A. Bidwell
St. Mary's Ch.	Ballston Spa, N.Y.	Rev. B. J. McDonough
Second German Bapt.	New York City	Julius Deitz
Univ. Ch.	Sangerville, Me.	F. H. Carr
Presbt. Ch.	Mechanicsville, N.Y.	Dr. F. C. Tiffany
St. Peter's Ch.	Danbury, Conn.	Rev. H. J. Lynch
Partly Pneumatic.		
Sacred Heart Ch.	Weymouth, Mass.	Rev. J. P. Holland
Ch. of Our Saviour	Middleboro, Mass.	Rev. W. B. Hale
Methodist Episcopal	Melrose, Mass.	Rev. C. H. Stackpole
St. Thomas'	Providence, R.I.	Rev. Thos. F. Carroll
Salem, M. E.	Newport, Ky.	Chas. H. Willis
St. Francis Xavier's	Nashua, N.H.	Rev. H. A. Lessard
Trinity	Norwich, Conn.	S. A. Gilbert
St. Mark's Ep.	Rochester, N.Y.	Rev. E. P. Hart
Our Lady of the Rosary	Spencer, Mass.	Rev. G. H. Dolan
Methodist Episcopal	Dexter, Me.	C. M. Sawyer
St. Mary's Ch.	Manchester, N.H.	Rt. Rev. P. Hevey
Four Manual.		
St. Francis Xavier's	Weymouth, Mass.	Rev. J. P. Holland
Episcopal	Whitinsville, Mass.	B. L. M. Smith
St. John the Baptist	Suncook, N.H.	Rev. O. J. Desrosiers
Methodist Episcopal	Green Is., Troy, N.Y.	H. C. North
Unitarian	Littleton, Mass.	F. A. Patch
Union Ch.	Vinalhaven, Me.	Rev. F. E. Libby
St. James' Ch.	Brooklyn, N.Y.	John J. Morris
Electric Pneumatic.		
St. Joseph's Ch.	So. Norwalk, Conn.	Rev. Wm. Mayer
Partly Pneumatic.		
First Parish Unitarian	West Roxbury, Mass.	Linus Faunce
First Bapt.	Lowell, Mass.	A. G. Pollard
Cong'l Ch.	Saxton's River, Vt.	W. W. Barry
Evan. Luth. Ch.	Rochester, N.Y.	J. F. Dinkey
Cornhill M. E.	Rochester, N.Y.	H. P. Day
Phillips' Cong'l	Watertown, Mass.	Chas. Q. Pierce
St. Mary's	Rondout, N.Y.	Rev. R. L. Burtsell, D.D.
Holy Cross	Salem, N.Y.	Rev. J. J. Barrett
All Hallows'	Moosup, Conn.	Rev. J. H. Broderick
Central M. E.	Brockton, Mass.	Chas. A. Eaton
Electric Pneumatic.	Memorial Organ.	
Our Lady of Good Voyage	Gloucester, Mass.	Rev. Fran. V. de Bem
St. Mark's M. E.	Brookline, Mass.	L. W. Burlen
Electric Pneumatic.		
Masonic Temple	Boston, Mass., Dor. Dist.	L. C. Greenleaf
Mission Ch. Holy Cross	Kingston, N.Y.	Rev. Chas. M. Hall

St. Augustine's	Manchester, N.H.	Rev. J. A. Chevalier
St. Paul	Cambridge, Mass.	Rev. Wm. Orr
House Organ	Portland, Me.	P. P. Baxter
House Organ	Weymouth, Mass.	F. O. Wellington
Bapt. Ch.	Old Town, Me.	Rev. E. A. Davis
St. Rose's	Chelsea, Mass.	Rev. Thos. F. Power
Unity Ch.	So. Natick, Mass.	S. A. Sweetland
St. Mary's Ch.	New Britain, Conn.	Rev. Thos. F. Winters
St. James' Ch.	Roxbury, Mass.	Rev. M. W. Dewart
Three Manual.		
Bapt. Ch.	Caribou, Me.	Rev. T. J. Ramsdell
Windham Presbt.	Windham, N.H.	W. D. Cochran
St. Mary's	Stuyvesant Falls, N.Y.	Rev. M. J. Looney
Tabernacle M. E. Ch.	Brooklyn, N.Y.	E. A. Walker
Electric. Three Manual.		
Masonic Temple	Lansingburg, N.Y.	R. B. Stiles
United Presbt.	Greenville, Pa.	Rev. D. G. McKay
Prince of Peace Chapel	Philadelphia, Penn.	J. Nicholas Mitchell
Wharton St. M. E. Ch.	Philadelphia, Penn.	Rev. Jay Dickerson
Three Manual.		
Masonic Hall	Malden, Mass.	Charles S. Norris
Temple Adath Israel	Louisville, Ky.	Charles Goldsmith
Three Manual.		
St. Stanislaus Ch.	Chelsea, Mass.	Rev. G. Jaskoski
First Universalist Ch.	Lewiston, Me.	Rev. Wm. Taylor
Grace Ch.	Oswego, N.Y.	U. Z. Maltby
St. Patrick's Ch.	Lowell, Mass.	Rev. William O'Brien
Four Manual.		
Presbyterian Ch.	Crestline, Ohio	Rev. G. W. H. Smith
Chapel Harmony	Grove Cemetery, Salem, Mass.	Geo. W. Creesy, Supt.
Fergus St. Christian Ch.	Cincinnati, Ohio	John A. Pitts
Garden St., M. E. Ch.	Lawrence, Mass.	Charles H. Hartwell
St. Stanislaus Ch.	Woonsocket, R.I.	Rev. Thomas Morys
Temple Ohalel Sholom	Boston, Mass.	Mr. Chas. B. Strecker
St. George's Epis. Ch.	New York, N.Y.	Mr. William Foulke
Rebuilt by Jesse Woodberry's latest action.		
All Saints Ch.	Methuen, Mass.	Mr. Edward F. Searles
St. Dominic's Ch.	San Francisco, Cal.	Rev. F. P. Driscoll
Three Manual.		
Baptist Ch.	North Tewksbury, Mass.	Sarah E. Wood
St. John's P. E. Ch.	Providence, R.I.	
Remodeling.		
First Baptist	Haddonfield, N.J.	B. F. Fowler
M. E. Church	Jenkintown, Pa.	A. C. Heritage, M.D.

We have installed our electric action to a great many organs costing from $5,000 to $15,000.

* * *

Sensational news in The Daily Evening Transcript, Boston, Friday, 16 May 1834:

OUTRAGE. -- On Friday last, about 9 o'clock in the morning, as a little girl twelve years of age, daughter of Mr. Thomas Appleton, the organ builder,

was crossing the common, accompanied by her cousin, a girl only four years of age, whilst they were amusing themselves picking dandelion blossoms, they were accosted by a well dressed man, whom the children describe as a "gentleman," who told them that if they would go into the State House he would show them a balloon. They went with him, and he led them upstairs toward the cupola; when about half way upstairs, he put his arm around the elder girl's waist and told her that he loved her. She did not like this familiarity, and on saying that she would go back again, the man took the younger child in his arms, and compelled Miss Appleton to follow him to the cupola. His conduct there was so gross that he alarmed the children, and Miss Appleton screeched for assistance. Very fortunately they were followed almost immediately by three boys who were playing about the State House, on whose entrance into the cupola, the scoundrel left the children and fled. Mr. Appleton was not informed of the circumstance until this morning.

Well, "times haven't changed much." Appleton's daughter was later a spinster librarian in the town of Reading, residing with her parents. Anna died in 1918.

* * *

Deaths

Arthur O'Shea, 86, of Brookline, Mass., died in Boston on 18 January 1985. He was a 1922 Harvard graduate, held several positions in the Brookline city governmant, and retired in 1970 after 46 years as organist at St. Ignatius' Church, Chestnut Hill.

Roderick Beach, 45 of Newton, Mass., died in Boston on 24 April 1987. He was a 1964 graduate of Boston University, studied at the Royal College of Music in London, and was an organist in England before returning to work for the Balwin and Wurlitzer piano and organ stores in Boston. He was a teacher and often played at the Church of the Advent.

Herbert W. Lamb, 78, a former resident of Wellesley, Mass., died in Blue Hill, Me., on 27 July 1987. He was a 1930 Harvard graduate, studied in Paris with Nadia Boulanger, and taught at the Belmont Hill School, the Longy School of Music, and was a professor of music at Wellesley College. Mr. Lamb retired in 1974 after 39 years at Wellesley, and was an author, painter, photographer and composer.

Arthur W. Quimby, 89, of Plainfield, N.H., died in Windsor, Vt., on 14 November 1987. A Harvard graduate, he was for many years at the Cleveland Museum of Art and a professor at Western Reserve University. He was a pioneer in the radio broadcasting of organ recitals, and championed good organ design. Mr. Quimby held several church and glee club positions, the last being at the Church of Christ, Congregational, Hanover, N.H.

Francois J. Paradis, 78, of Plymouth, Mich., died in Farmington Hills, Mich., on 9 November 1987. A native of Montreal, he worked as an organ tuner for J. A. Hebert & Sons of Detroit for 35 years.

Leslie C. Millard, 92, of Westwood, Mass., died in Jamaica Plain on 13 November 1987. A Boston University graduate, he taught in the Quincy Public Schools and was a professor of mathematics at Bentley College until 1970. Mr. Millard was the organist and choirmaster at the Episcopal Church in Hyde Park.

Alice M. Proctor, 72, of Dedham, Mass., died in Newton on December 20, 1987. A 1935 Smith College graduate who received a doctoral degree in music from the Eastman School in 1940, Mrs. Proctor taught for many years at Milton Academy and Dedham Country Day School. She was the accompanist for the Dedham Choral Society for fifteen years and published much of her own music, as well as compiling that of others.

Catherine M. Kirschner, 87, of Jaffrey, N.H., died in that town on 2 February 1988, after serving for many years as an organist in that community. She resided in Melrose, Mass., until 1953, and had been a theatre organist.

Kenneth F. Simmons, 66, of Ware, Mass., died in Worcester, Mass., on 23 May 1988. A native of Pana, Ill., he graduated from Illinois Wesleyan University and received his master's degree in sacred music from Union Theological Seminary in 1949. He was an organist and choirmaster in Wayne, Pa., for fifteen years before moving to Ware in 1967. There he continued in the same work and also operated a funeral home. Mr. Simmons was a prominent Mason and Rotarian, a leader in the Boy Scouts, was known as a Johnson organ historian, and served as President of the Organ Historical Society. His busy life included duties as an officer in the Navy during World War II, and he will be greatly missed. An enthusiastic member of the Boston Organ Club, Ken gave many valuable books and artifacts to the archives of the O.H.S., and his son Craig has presented the society with additional materials.

Helen B. Harriman, 86, of Sharon, Mass., died in Norwood on 22 October 1988. She was a graduate of the New England Conservatory of Music, served for many years as the organist at Union Congregational Church in East Walpole, and was for a long time the Secretary of the Organ Historical Society, which established the Helen Harriman Foundation several years ago. Helen was a member of the Boston Organ Club since it was formed.

Sadie M. Hubbard, 72, of Jaffrey, N.H., died there on 4 November 1988. She was a 1937 graduate of DePauw University, taught music in Kentucky and Ohio, and was for fourteen years a music teacher in Peterborough, N.H. Mrs. Hubbard was a fine violinist, a founder of the Monadnock Chorus, and for thirty years was the organist and choir director at the First Congregational Church, Jaffrey Center, N.H.

Homer D. Blanchard, 76, of Delaware, Ohio, died on that city on 26 September 1988. Dr. Blanchard earned degrees at Ohio Wesleyan and Ohio State, taught at Geneva College and the United States Naval Academy, and operated an organ-building firm from 1954 to 1973. He was a professor of German at Ohio Wesleyan, edited and wrote books on organ, principally about German instruments; was archivist for the Organ Historical Society from 1966 to 1983; translated many articles for professional journals; and operated the Praestant Press. Dr. Blanchard was another long-time member of B.O.C.

* * *

The Diapason, December 1922:

JESSE WOODBERRY IS DEAD

Old-time Organ Builder Passes Away in His New England Home.

Jesse Woodberry, well known as one of the older generation of organ builders in the United States, died at his home in Roxbury, Boston, Mass., Nov. 8.

Mr. Woodberry was born in England Feb. 10, 1841. For many years before going into business for himself, he was employed in the factory of Hook & Hastings. He was especially skillful in applying pneumatics to tracker organs, and this type of work, showing his fine workmanship, is still found in the large organ at the Cathedral of the Holy Cross, Boston, which was built around 1875. In his own factory on Albany street were built many notable instruments, including the organ that long

[The photograph of Mr. Woodberry was published in 1904.]

stood in Tremont Temple and was replaced recently with a new Casavant. Mr. Woodberry retired from active business several years ago. He left a widow and a son, Henry, an architect in Boston.

* * *

Fires

The spire of the Congregational Church, Thompson, Conn., was destroyed on 7 September 1987, and hundreds of thousands of gallons of water poured through the large, two-manual 1873 Johnson & Son organ directly below. Opus 409 had been restored by the Andover Organ Company in 1984, and it was taken down by a team from the Organ Clearing House. It is still drying out in the Andover shop, and the insurance coverage is not sufficient for the $103,000 it will cost to undo the worst water damage your editor has ever seen. Tax-deductible contributions are earnestly solicited, and you may help by sending a check to the Organ Restoration Fund, Thompson Congregational Church, Thompson, Conn., 06277.

Just as major renovations were being completed, the handsome sanctuary of the First Baptist Church, Winchester, Mass., was heavily damaged by fire on 19 November 1987. Much of a fairly new Casavant Frères organ was ruined.

Grace Episcopal Church, New Bedford, Mass., a large, Victorian Gothic stone edifice, was gutted by fire on 30 November 1987. Two pipe organs were destroyed.

First-Calvary Baptist Church, Pemberton and Common Streets, Lawrence, Mass., was ruined by fire on 8 January 1988. The 1924 building housed a three-manual Wm. Laws organ containing the chests and pipes of the 1874 two-manual W. B. D. Simmons organ in Second Baptist Church, Lawrence, and the Swell division of Hook & Hastings' 1902 rebuilding of the chancel organ in Trinity Episcopal Church, New York City, which contained several ranks of 1864 Hall & Labagh pipes.

The 1829 frame building of the Congregational Church, Westminster West, Vt., was completely destroyed by a fire that started in an overheated chimney on 18 December 1988. A reed organ and an electronic substitute were burned.

* * *

MIXTURES

AIDS patient Kevin McGowan of San Francisco, Cal., who restored the three-manual, electric-action Hook & Hastings organ in Sacred Heart Church in time for Rosalind Mohnsen's recital at the last Organ Historical Society convention, was featured on a full page in Life magazine, November 1988.

Jeremy Cooper of Epsom, N.H., has installed a new two-manual, 23-stop tracker organ in Emanuel Lutheran Church, 200 Greenwood St., Worcester, Mass.

The Boston Globe published an interesting article entitled "Tracing House Roots" on 4 March 1988. Geneva Malenfant, the current owner of Geo. S. Hutchings' 1892 "Colonial Revival" home in Cambridgeport, was interviewed.

Barbara Owen has moved the two-manual tracker E. W. Lane/Stuart organ from the Byfield, Mass., Parish Church, Congregational, to St. Louis de Gonzague Church, Newburyport, Mass. The organ replaces a four-rank unit concoction in the case of Geo. H. Ryder's Opus 2, which is for sale. The 2-9 c.1911 Lane, Opus 119 from the Methodist Church, Morrisville, Vt., was rebuilt in 1975 as a 2-12 by the Stuart Organ Co. as its Opus 9. The Byfield Parish Church purchased an imitation organ.

The prelude title from a bulletin issed by the First Congregational Church, Greenfield, Mass.: "Send in the Clowns -Sondheim."

The Austin Organ Company is installing the prepared-for stops in their recent

organ in the Congregational Church, Plymouth, N.H., and are to install an organ in the Congregational Church, Laconia, N.H., where the now-caseless 1907 two-manual Hutchings-Votey, rebuilt by William W. Laws in 1927, is for sale. The Schantz Organ Company has installed its first organ in New Hampshire, a two-manual dedicated at the First Baptist Church, New London, in October, 1987.

The Boston Chapter of the American Guild of Organists now has an Organ Advisory Committee, perhaps a needed and worthy service for churches that don't know what organs are. Because there appears to be no electric-action enthusiast or expert among the seven committee members, one wonders if the advice given can be entirely objective.

Watersmith Pipe Organs of Hartford, Vt., with its shop in Enfield, N.H., has installed Opus 2 in Mont Marie Chapel, Holyoke, Mass., a 2-20 tracker dedicated on 21 October 1988. The chapel of the Congregation of the Sisters of St. Joseph is also Holy Family parish church, and the free-standing instrument in the gallery was very ably played by Leo Abbott. The Novi Cantori singers of Springfield, directed by Charles Page, also performed at the "full house" opening concert.

Earl L. Miller was appointed Municipal Organist for Portland, Maine, in August, 1988. He has already greatly revitalized the concert series sponsored by the Friends of the Kotzschmar Organ, Inc. David Wallace is completing the restoration of the huge Austin organ in the Portland City Hall, and the "traps" will be heard again this summer. If you wish to contribute toward the restoration or be on the mailing list, write to the Friends at 30 Myrtle St., Portland, Me., 04101.

Four recent tracker organs exhibited by C. B. Fisk, Inc., of Gloucester, Mass., at the firm's wonderful "open houses" include Opus 91, 1987, a large three-manual for Pony Tracks Ranch, Portola Valley, Cal., the Jacques Littlefield residence; Opus 92, a three-manual built in 1987 for the Church of the Transfiguration (Episcopal), New York, N.Y.; Opus 93, a two-manual built for St. John's Episcopal Church, Niantic, Conn., last year; and Opus 94, a 1988 two-manual for St. George's Episcopal Church, Dayton, Ohio. While based on classic principles, for the most part, the majority of recent Fisk cases are memorably bizarre.

A note received by a Vermont maintenance man not long ago: "We are having difficulty with the Swelter pedal -- it continues to sound."

Some forthcoming recitals on the 1985 four-manual tracker Taylor & Boody organ in Holy Cross College Chapel, Worcester, Mass., include David Boe, 3:00 p.m., 12 February; The Schola Cantorum of Holy Cross, James David Christie, organist and director, performing North German baroque music, 8:00 p.m., 9 April; and Wim Voljoen, 3:00 p.m., 30 April.

George Bozeman, Jr., & Company of Deerfield, N.H., have installed rebuilds of two former New England organs in the south during 1988. The c.1845 one-manual formerly in the lower church, St. Joseph's Church, Burlington, Vt., is now a 2-24 with a reversed keydesk in St. Paul's Episcopal Church, Summerville, S.C. The large two-manual 1861 Simmons & Willcox originally in Shepard Church, Congregational, Cambridge, Mass. (later St. Paul's R.C. Church), and for some seventy years in St. Philip's Church, Harrison Avenue, Boston, has been restored and enlarged for Mount Vernon United Methodist Church, Danville, Va. The instrument has a spectacular 1861 case and a detached keydesk. While we are sorry that it has left the Boston area, an instrument that was unloved and vandalized has found a safe home. Both organs were taken down and relocated through the Organ Clearing House.

If you are not happy with the work done by your current "organ technician," you might call John P. Bishop, 181 Haverhill St., North Reading, Mass., 01864, at (508) 664-4140. He has excellent experience and recommendations.

The $10,000,000 renovation of Holy Cross Cathedral, Boston, is rumored to be in progress, but the newspapers carefully avoid stating what is to be done. In the light of the Immaculate Conception Church fiasco (the ruination of that interior is completed and the Hook organ is no longer heard), we can only hope that some degree

of good taste will prevail at the cathedral. Almost invariably, Roman Catholic "renovations" are "tacky" nationwide, and despite the fact that Vatican II regulations are used as an excuse to desecrate art works in chancels, not one word in print gives official sanction or permission for the removing of pulpits, altars and communion railings. Will we see the huge 1875 E. & G. G. Hook & Hastings at Holy Cross really restored and the music program put back where it belongs — in the rear gallery?

A want ad, copied verbatim: "FOR SALE — Mendelsshon made in Derby, Connecticut Player piano. Working condition. Extra scrolls. Call ..."

A. David Moore of North Pomfret, Vt., has installed a small two-manual tracker organ in St. Andrew's Episcopal Church, Boca Grande, Fla., which contains many old pipes. He has the contract to build a large two-manual organ for Christ Episcopal Church ("Old North"), Boston, and that is a surprise to many people!

Douglas H. Bush, now of Keene, N.H., operated a justifiably short-lived firm named "Southern New Hampshire Pipe Organ Company" a year or two ago. A brochure described "proffesional" experience of the "proprioter," including work on the "Newbury" Memorial Organ at Yale University, and mentioned "E. M. & Aolean Skinner" as a "maintenence" specialty.

J. Allen Farmer, Inc., of Winston-Salem, N.C., has rebuilt and enlarged the 1901 A. B. Felgemaker tracker in Mt. Zion Baptist Church, 47 Eagle St., Asheville, N.C. Opus 713 now has 26 stops, and the dedicatory recital was played by Kristin Farmer on 20 September 1987.

Have you heard "Favorite Anthems from Trinity"? It is a splendid recording of the choir of Trinity Church, Boston, directed by Brian Jones and accompanied by Ross Wood, assistant organist. You can obtain one by sending $11.00 to the Music Office, Trinity Church, Copley Square, Boston, Mass., 02116.

Quimby Pipe Organs, Inc., of Warrensburg, Mo., have completely restored a large, three-manual Aeolian-Skinner organ, Opus 969, 1937, for St. Paul's Episcopal Church, Staten Island, N.Y. The instrument was removed from St. Thomas' Church, Whitemarsh, Pa., after being replaced by Casavant, and replaces an organ ruined by fire in 1983. The dedicatory recital was played by Thomas Brown late in 1987.

If you think you've been on the organ bench for a long time, think of these ladies: In 1986, RoseMarie Long retired after 44 years at the console in the First Baptist Church, Michigan City, Ind. In 1986, Frances Munson, 90, was still playing the Moline tracker in the First Baptist Church, Clinton, Iowa, and had been there for 70 years. Catherine Cresci, 81, still serves four Catholic parishes in the Phoenix, Ariz., area, and hasn't missed a Mass in 68 years! Matilda Kottwitz, 85, has played at the United Methodist Church, Nokomis, Ill., for 71 years, and was featured in People magazine on 11 January 1988. Jessie Furneaux, then 69, retired after 41 years as the "temporary organist" at the United Methodist Church, Lawrence, Mass., in 1987.

Our Savior Lutheran Church, South Windsor, Conn., dedicated a two-manual A.O.B. imitation organ late in 1988. The instrument, which apparently cannot be properly tuned, contains a rank of Open Diapason pipes from the former second-hand George Stevens tracker, which was broken up for parts. John Rose, the recitalist, is said to have designed the instrument, and he also appears to be a tonal consultant for yet another firm of "organ" builders, Galanti, apparently a recent arrival from Italy. Your editor will "eat his words" if any such instruments are working well in thirty years.

Headlines have proclaimed that Fred Cook of Nantucket, Mass., has restored the two-manual Appleton/Hook organ in the Methodist Church there. But, all that seems to have been done was the rather elegant gold-leafing of the case pipes, formerly covered with four layers of cheap gold paint. Mr. Cook's daughter is Linda Cook Dieck of C. B. Fisk, Inc., who assisted in the work. Gold leaf, by the way, is now $400 an ounce!

The 3-40 electro-pneumatic Casavant Frères organ, Opus 2932, 1967, built for Peirce Memorial Chapel, the Cranwell School, Lenox, Mass., was sold in 1985 to Blessed Sacrament R.C. Church, Greenfield, Mass., when the Jesuits closed the school. Relocated with refinished woodwork, the work was done by Messrs. Czelusniak et Dugal in 1986, and the "Lawrence Phelps Germanic" organ stands across the front of the "McDonald's Moderne" building. The purchase price and renovation of the church and organ cost $100,000, so the project was a bargain for the parish. Pride is evidenced by a console left open every night and lighted so that tourists may gape through locked plate glass doors at an object which is, in the darkness, apparently of more ecclesiastical significance than the traditional sanctuary lamp!

A 2-13 1904 Emmons Howard tracker, built for the Methodist Episcopal Church in Lee, Mass., has been refurbished and enlarged by two ranks for the United Methodist Church, Lafayette Road, Hampton, N.H. The organ was dismantled and relocated through the Organ Clearing House, the work was done by the Andover Organ Company, and Jay Zoller played the dedicatory recital on 25 September 1988.

On 17 July 1988, W. Raymond Ackerman played an excellent recital on the 1-6 c.1870 J. G. Marklove organ in Emmanuel Episcopal Church, Dublin, N.H. The organ was relocated through the Organ Clearing House in 1967, tonally altered by Michael A. Loris, and stands in an 1888 "Shingle Style" summer chapel. The recital was part of the centennial celebration for the building, and was arranged by Marge Nielsen, the organist for the congregation. The organ has overcome the damage caused by creatures who used it for a winter home, but the blower had to be rebuilt twice a few days before the recital.

Wissinger Organs of Portsmouth, N.H., has installed a two-manual, 18-stop tracker organ in Plymouth Congregational Church, Belmont, Mass. The instrument was first heard at an open house at the shop, 855 Islington St., on 22 November 1987, and replaced a three-manual imitation organ.

Two women students at Wesleyan University were arrested last April for breaking into the 1867 Gothic Revival chapel at Indian Hill Cemetery, Middletown, Conn., and stealing a Victorian reed organ valued at $2,000. The handsome carved doors of the chapel were badly damaged, and the organ was taken because "it would look good in their room."

It is said that an outspoken musical journal called Diapason is published in France.

The Organ Clearing House has relocated a handsome little two-manual Geo. Jardine & Son tracker, built c.1878, and in recent years in the chancel of St. Nicholas of Tolentine R.C. Church, Bronx, N.Y. The instrument was built for an unknown location and was completely restored a few years ago by William F. Baker. It was moved to Trinity Episcopal Church, Shelburne, Vt., by Watersmith Pipe Organs early in 1988, meeting the demands made by a donor regarding cost and deadline. The little stone church once housed Frank Roosevelt's Opus 398, an 1888 1-5 needlessly broken up in favor of an electronic a few years ago. John Henzel is the excellent musician at the church.

Alan Laufman and the Organ Clearing House were "written up" often last year, but unusually special color coverage was given to his activities in the March issue of New Hampshire Profiles magazine and the 2 August edition of the Des Moines Register. The latter article shows him stretched out on a red rug, surrounded by gleaming old Austin pipes!

A 1987 letter from an Allen "organ" dealer in Dayton, Ohio, to Zion Evangelical Lutheran Church, Springfield, Ohio, stated that, "Knowing that...you...would like to see a tracker type pipe organ installed, the Allen Organ Co. builds exactly such an instrument. We propose that a 'CLASSIC' Model I or II full tracker action 19 to 45 rank Allen Digital Computer Pipe Organ be built for your sanctuary..." The Allen firm's main office was informed of this deception, and the church has since purchased a real tracker organ.

The Congregational Church in Dunbarton, N.H., has its first pipe organ, a two-manual c.1911 M. P. Möller, Opus 1262, built for the Baptist Church, Poultney, Vt. Purchased early in 1987 and moved and set up by volunteers, the organ still needs a good deal of professional attention, but it certainly is a "commanding presence" at the front of the room. Originally tubular-pneumatic, it received some electric action a few years ago.

Stephen J. Russell & Co. of Saxtons River, Vt., have installed a three-manual direct-electric organ in Centre Congregational Church, Brattleboro, Vt. Opened in a recital by John Rose on 18 September 1988, the organ stands behind the case of a three-manual Estey, Opus 2640, 1927, rebuilt after a flood as Opus 2714, 1928, and much mistreated in later years. Russell's Opus 14 contains several ranks from the old organ, and it has a Positiv manual currently playing stops borrowed from the Great.

Earl L. Miller is leading a restoration team that will soon install an enlarged and "solid stated" two-manual very unified Robert Morton theatre organ in the Town Hall, Andover, Mass. We expect that it will become as popular a concert and silent movie instrument as the Wurlitzer organs at the Babson Institute and the Stoneham Town Hall. If you wish to help in the work, tax-deductible contributions may be made to the Town Hall Organ Project, c/o Earl Miller, Christ Church, 25 Central St., Andover, Mass., 01810.

We read with regret of the plans to close and demolish or sell many old church buildings in the dioceses of Chicago and Detroit, and Catholics in Chicago are particularly upset because Holy Family Church, which survived the Great Fire of 1871, is on the list. Monumental preservation efforts are underway, but it is indeed hard to buck the hierarchy.

The Columbia Organ Works, Columbia, Pa., has restored an A. B. Felgemaker two-manual tracker, Opus 647, in Trinity Lutheran Church, Taneytown, Md., and a two-manual 1894 John Brown tracker, Opus 13, at St. Michael's Lutheran Church, Harrisburg, Pa., originally in the Slovak Roman Catholic Church, Philadelphia, Pa.

The large 1928 Wurlitzer "unit orchestra" in the former Paramount Theater, Brooklyn, N.Y., now the gymnasium at the Brooklyn Center of Long Island University, was badly damaged by leaking water during the summer of 1987. The New York Theatre Organ Society has been raising money and working on the organ.

A new 1-6 Roche tracker organ has been dedicated at St. Peter's R.C. Church, Dighton, Mass. The instrument was designed by Matthew-Michael Bellocchio, and at the opening concert on 10 April 1988, Richard Hill, organist, was assisted by the North Easton Chamber Orchestra and Elizabeth Trueblood, soprano.

Thousands of choirs have sung Katherine K. Davis' carol, "The Little Drummer Boy." The manuscript of that song was sold last year at Sotheby's in New York for $11,000. and the new owner is Wellesley College, Miss Davis' alma mater. That's what the manuscript of a short twentieth-century composition is worth!

The restored and enlarged J. H. & C. S. Odell organ, Opus 252, 1888, removed from Holy Cross Academy Chapel, New York, N.Y., and rebuilt and enlarged by the Andover Organ Company in 1977 for the Congregational Church, Acton, Mass., has been enlarged by four stops, rebuilt, an reinstalled in the enlarged church building. The organ, relocated through the Organ Clearing House, began life as a 2-9, became a 2-12, and is now a 2-16, the latest work also being done by Andover. The church and organ were rededicated on 26-27 September 1987.

Many of New England's nineteenth-century town histories are being republished in facsimile, and are often delightful reading. John Wessel found this quotation in one Vermont volume, Leonard Brown's History of Whitingham, published in 1886, a book that also describes the stealing of two church bells:

> The orator took great pains to give the place and date of the birth of Brigham Young, the great Mormon leader and Polygamist, which occurred in

> Whitingham, probably in 1801. We deem it of little consequence in what locality he was born; it is sufficiently humiliating that Whitingham was his birthplace.

Well, the town now has a monument honoring Mr. Young, and he was responsible for the beginnings of the world's best-known organ, the careful restoration of which was the cover feature of the December issue of The American Organist.

Hutchings, Plaisted & Co. installed Opus 64 in St. John's Methodist Episcopal Church, Dover, N.H., in 1876. Its detached keydesk was junked when an electronic was installed not long after World War II, but the handsome black walnut case and its contents survived and were placed in storage when a new building was erected several years ago. The instrument has been thoroughly rebuilt by Angerstein & Associates of Stoughton, Mass. (now out of business) as Opus R-34, and enlarged from fifteen to twenty-six ranks. The two-manual instrument has mechanical key action and electric stop and combination action, and it was first heard at Easter, 1988.

Your editor has added to his schedule the publishing of The Vermont Organist, the newsletter of the Vermont Chapter of the A.G.O. If covers the whole state and the regions on its borders, and each issue contains a Vermont stoplist. If you wish to subscribe for a year, send him $5.00.

William A. Johnson's Opus 153, an 1863 two-manual in the United Methodist Church, Portland, Conn., recently received a Historic Organ placque from the Organ Historical Society. Considerable restorative work on the organ has been completed, and similar work on the 1853 frame Greek Revival building is underway. The organ is one of fewer than sixty of the 860 Johnson organs that remains intact, and it is often used for recitals. Donations that will aid in its preservation or a request for placing your name on the mailing list should be addressed to the organ's curator, Daniel I. Streeter, 30 Washington St., Glastonbury, Conn., 06033.

* * *

A few remarks about a new "Grove's" --

The Organ, that new 437-page illustrated $14.95 paperback volume that is part of "The New Grove Musical Instruments Series," is a book that does great disservice to the once good name of Grove's. Its harm will be unlimited because so many libraries will be foolish enough to purchase it. Is Grove's really in control of its work? We had expected a much finer volume, but its biased authors rehash old material already available in better modern books on the subject, and even omit much important material in the full edition of Grove's. The new information shows so little research done properly (were any authorities consulted or allowed to read portions of the manuscript?) that the volume is a colossal failure. Reports of errors in the European history have already reached us, but the American information is so studded with conjecture and misinformation that Appendix Four, "Index of Organ Builders," is simply worthless. An addition to glaring omissions among foreign builders, many prominent firms here, such as the Germans working in Baltimore and Cincinnati, are not mentioned. However, the name of Daniel F. Beatty, a maker of worthless reed organs, does appear. In some entries, nearly every date is incorrect, and we learn such amazing "facts" as that in the entry for Schantz: "Between 1945 and 1970 the firm built more than 11,000 organs." Nearly every error in the full edition of Grove's has been repeated, with the addition of such delights as a photograph of a five-manual console printed upside down.

And, The New Grove Dictionary of Jazz, which costs $295.00 for two volumes, has been completely discredited by reviewers. In words applicable to The Organ, the Chicago Tribune said of the jazz volume on 11 December 1988:

> All we ask of a reference work is that everything be included that should be there and that none of that everything be wrong.
>
> Of course, measured against that simple standard, all reference works must

fail—not only because one person's "everything" is another's mass of useless detail, but also because one expert's fact or shrewd conjecture is another's dubious assertion or outright lie.

Yet if no reference work can be perfect, we do expect relative virtue ...

Your editor wishes that he could make some affirmative points about The Organ, but little can be said. One author does indicate quite truthfully that we really know very little about early organs, but the other cannot cite her own writings correctly!

* * *

Johnsons on record, continued from page 1:

organs for any type of modern replacement! The Waterbury recording is a "must buy" item that costs just $11.00

Amid her doctoral dissertation work on Boston church musician and composer Everett Titcomb, Mrs. Ouelette is currently preparing A Johnson Documentary, which is to be two tape recordings and a booklet describing the organs recorded in Vermont and Massachusetts. It should be ready this summer, and you may become a subscriber by sending $45.00. Copies of the Waterbury record and the Documentary tapes may be ordered from Susan Armstrong Ouellette, 21 Mechanic St., West Newbury, Mass., 01985.

* * *

Your editor was pleased to receive an Organ Historical Society grant for the preparation of a list of late Steere organs, built in Springfield, Mass., c.1905-1924. He has completed a week in the Society's archives in Princeton, N.J., and a preliminary catalogue of about 150 organs has been made from fragmentary firm records, newspapers, music journals, advertisements, and the excellent help of such people as Keith Bigger. Later this year, the list will be available to all who agree that Steere organs were equal to, and, in many respects, superior to Skinners of the same period! If you know of a late Steere's history, and especially its date and opus number, Ed Boadway would be grateful for the information. The firm built tracker organs at least until 1911, tubular actions for perhaps a little longer, and fine electric actions for at least a decade.

* * *

An appeal for Appleton

The large, 1827 two-manual Thomas Appleton organ, moved to its third home, the Second Congregational Church, Middle Haddam, Conn., in 1873, became a "watershed" in the history of organ destruction when it was gutted for an electronic imitation in 1950. With the exception of the case pipes, all of the metal pipework disappeared, and many wood pipes, some of the mechanism, and the Swell chest were also lost. But much survived, recently discovered in homes and a barn. The organ is one of just seven Appleton instruments that exist in recognizable form, and it is much like the 1830 example restored for the Metropolitan Museum of Art in New York City.

The enthusiasm of Robert J. Marshall led to a vote to restore the organ and the formation of a committee to raise nearly $100,000 for the project. Several qualified builders are being consulted, and the committee does not wish to finalize a a contract until they are assured of adequate funds. A model of a brochure has been printed. Your tax-deductible contribution, however small you think it might be, will help in a massive undertaking by a small congregation to undo the damage done by the previous generation. Do send a check to the

Organ Restoration Committee
P.O. Box 110
Middle Haddam, Conn., 06456

E. & G. G. Hook & Hastings' Opus 803, a "2-22" built in 1875 for Grace Episcopal Church, Medford, Mass., was famous because the Rector of the church, Rev. Charles L. Hutchins, edited The Parish Choir for many years. The organ succeeded an 1862 "1-11" E. & G. G. Hook, Opus 306, which was sold to St. Paul's Episcopal Church, Vergennes, Vt., where it is still in use. The 1875 organ has been electrified and altered beyond casual recognition, but its beginnings were described in The Churchman on 31 July 1875:

> MEDFORD. — The Boston papers contain some very complimentary notices of a new organ recently placed in Grace church, Medford. We condense them from the following brief account of the instrument: The organ was built under the supervision of the rector of the parish, by Messrs. Hook & Hastings, and is numbered 803 in the list of their manufacture. It contains nineteen speaking stops, and nine mechanical and combination stops, giving the organist perfect and instantaneous control over the instrument. The two characteristics of the organ, which at once impress the listener, are the good voicing and the perfect balancing of stops, so that no one portion of the instrument is developed at the expense of any other portion. In both these respects competent judges pronounce this organ unsurpassed by any in this part of the country.
>
> The appearance of the organ on the south side of the chancel is very striking and effective. The wall on that side of the chancel was removed, and the vestry-room enlarged and made into an admirable organ-room. The "great organ" is brought out from the room, resting upon a massive bracket, and extends from about seven feet from the floor to the very roof. The front pipes are not decorated, preserving the honest appearance of pure metal, like most of the organs abroad.
>
> The bellows are blown by one of the "Boston Hydraulic Motors," which are not only more convenient than other power for this purpose, but much more economical.
>
> In addition to the new organ, other improvements have been carried out. A large vestry-room has been made in the tower, and a convenient room for the apparatus for chiming the bells, of which there are nine in the tower. Elegant new choir-stalls have also been placed in the chancel.

* * *

In addition to those items in this issue's Mixtures, your editor will close with more items from the Organ Clearing House:

A three-manual electric-action Reuter, Opus 1024, 1954, from Pilgrim Lutheran Church, Chicago, Ill., has been renovated and moved by Thomas Rench to the First Baptist Church, Hammond, La.

The High Street Congregational Church, Auburn, Me., destroyed by fire, is temporarily using a one-manual Jardine organ, apparently enlarged to two manuals by Jardine & Son in the 1890's. The original case was lost when it was moved to the Lutheran Church of the Cross, Rockville, Md., in the 1960's, and the organ is owned by David Wallace.

Michael Quimby has relocated and restored a 2-18 A. B. Felgemaker, Opus 726, c. 1901, for the First Lutheran Church, Muskogee, Okla. The instrument was originally in the First Congregational Church, Cedar Falls, Iowa, and later in the Second Baptist Church, Jefferson, Iowa.

The Reformed Presbyterian Church, Manassas, Va., has purchased J. H. & C. S. Odell's Opus 80, 1869, a one-manual being restored and enlarged by Anthony Meloni of New York, N.Y., this winter. It was originally in a church in East Millstone, N.J., and replaces a second-hand two-manual c.1898 Wilson S. Reilly tracker, which was sold by the Manassas church to Redeemer Lutheran Church, Baltimore, Md., where it is being renovated by David Storey of Baltimore.

THE BOSTON ORGAN CLUB NEWSLETTER

Vol. 20, No. 2, Whole No. 136; ISSN 0524-1170 September 1990

Yes, your editor realizes that many months have passed since the last issue! But, I have not been vacationing (except for three weeks in Holland, visiting 51 organs), and during the interim, I published The Vermont Organist for the A.G.O. Chapter in that state. It's difficult to operate a one-man organ business in the north country, for I am offered far more work than I dare accept. So my gratitude goes especially to John Wessel, Dana Hull, and Robert Waters for their considerable assistance in organ labor. Their help thus gives me a little more time to send out "Boadway's Old Organ News."

Just a few newsletters of the Boston Organ Club type have survived their editors' busy schedules, and we regret that Jim Lewis and Mike Friesen no longer edit their valuable journals of California and Illinois news, respectively. While the frequency of my newsletters has decreased, the $5.00 annual dues have not increased since the Club was founded twenty-five years ago. We have "held the line" in spite of greater postage rates, and, in fact, much has been done with donated funds. I still plan to send the newsletter by First-Class mail, even though an envelope so marked can take as much as a year and a half to reach its correctly-addressed destination, with no indication of where it was during that time! I plan to publish several smaller issues a year. Please send no money unless you receive a dues notice, for it complicates the books. Enclosed with this newsletter is the 1990-91 renewal form, and we ask for your prompt and legible reply. It reflects a dues increase of $2.50, which could be a greater sum, but I hope that the majority of our 203 subscribers will remain on the membership list!

The Club no longer maintains the Boston address, for mail was not being forwarded efficiently from Bowdoin Street and St. John the Evangelist Church has undergone changes. All communications are best addressed to your Editor or Treasurer.

The Boston Organ Club has been active in book publishing, and if comparisons are made, we do a very creditable job, even if it's hard to equal the quality of books issued by railroad enthusiasts! Stephen L. Pinel's Old Organs of Princeton, published last year, is nearly sold out. If you do not have a copy or want a brochure, contact Mr. Laufman. The volume was well-received as the first American book covering the history of organs in one community. Next year, the Club will put in print Jim Lewis' Organs in Pasadena, 1888-1962, a beautifully-illustrated work describing the instruments in that California city. Another Pinel book will appear in 1991 — Ferris & Stuart: Organbuilders in Nineteenth-Century New York. Currently in the press is Gerald D. Frank's A German Organ Builder on the Texas Frontier: The Life and Work of Johann Traugott Wandke. It is a fascinating account of a versatile immigrant pioneer, and fragments of his diary and organ notebooks are reproduced.

I appreciate your patience, generosity to the Club's archives, and the news that is sent for this publication. While not everything can be circulated in the newsletter, copies are made for the American Organ Archive and interested organ enthusiasts. Among many future projects is the publication of the late Steere opus list, research for which was partially funded by the Organ Historical Society. The reprinting of selected Hook & Hastings material and the firm's opus list in a geographical breakdown is still on the Society's "back burner," it seems.

Subscribe to the Boston Chapter of the American Guild of Organists, for its fine newsletter will keep you up-to-date on current events in our region.

— Ed Boadway

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

Proceedings of the 250th Anniversary of the Ancient Town of Redding, edited by C. W. and W. E. Eaton and published by Loring & Twombly of Reading, Mass., in 1896, is an interesting volume that contains a biography and photograph of Edward Appleton, the son born in 1816 to organbuilder Thomas Appleton. The article contains mention of the father and his descendants, but of more importance is a full-page biography of Samuel Pierce, with a photograph of the thin and bearded celebrated pipemaker.

No one in the town of Reading is more familiarly known than Samuel Pierce, who came to the town in 1837 from his native place, Hebron, N.H., where he was born June 12, 1819. His parents were Samuel and Olive Pierce, and the son lived upon the farm in that town until he was eighteen years of age, when he located in Reading, and became an apprentice to the cabinet-making trade under the late George Badger. Five years later, or in 1842, he removed to Boston, where he engaged with E. & G. G. Hook, the famous organ-builders, with whom he learned the trade of metal pipe-making, and laid the foundation for his subsequent wide reputation in connection with that industry. A year prior to his going to Boston, he was married to Miss Sarah E. Eaton, of North Reading, by whom he had four children, one only of whom survives, Miss Clara C. Pierce. In 1846, Mr. Pierce returned to Reading, and in 1847 began the manufacture of metal organ pipes for the trade, his manufactory being in a small ell of his residence. But persistent effort and a determination to produce only the best soon demanded larger quarters, and he has lived to see his business grow to proportions which have given the town of Reading an enviable and wide reputation.

From the making of metal organ pipes, Mr. Pierce has gradually extended his business to the manufacture of other parts of the organ, embracing nearly all kinds of material used by builders, and the superior quality of his work being everywhere acknowledged, his trade is now unquestionably the most extensive on this continent, extending to all parts of the United States, the British Provinces, Jamaica, and South America. His factory now comprises about fourteen thousand feet of floor space, and the service of fifty workmen are required in the various departments of construction, finishing, etc. Beside metal pipes, wood pipes are manufactured, and these are also first class in every respect, as well as the keys, pedals, action parts, and other lines which have been added from time to time. The large force of workmen employed have long been in the service of Mr. Pierce, and nearly all of them are skilled in work they perform, some portions of which, notably known as voice-making, requiring a fine conception of the singing qualities of an organ, as well as strength of tone. In 1883, a decorative department was added, for the ornamentation with gold and colors of the show-pipes used in the fronts of church organs, and a building has since been erected for this special work. The following figures will serve to further illustrate the growth of this important Reading industry: In 1850, Mr. Pierce's pay-roll amounted to about $3,000 per year. For the past five years, the average has been very nearly $35,000 per year. He has no record of how much metal of various kinds was used in 1850, but in the year 1892 the amount used was as follows: 27,000 pounds tin, 43,475 pounds lead, 98,455 pounds sheet zinc, 580 pounds brass, of a total value of about $14,000. To box the pipes made from this material about five car-loads of boards were used.

Notwithstanding Mr. Pierce's great business interests, he has always taken an active part in the public affairs of the town, and has in every way encouraged the progressive ideas of later days. His fellow-townsmen have always placed the most implicit confidence in his judgment, and this faith in him has twice been rewarded by public office. In 1870, he was chosen one of the selectmen of Reading, and the same year he was also elected to the lower house of the Great and General Court of the commonwealth, positions which he filled with credit to the town and the State. In his capacity of selectman he evinced a keen appreciation of the needs of Reading, and the people saw in him the material for higher

legislative duties. In this way they were not disappointed. He was placed on many important committees of the House, and his counsel and advice in those bodies proved of great value in all matters coming before them. He is by no means a voluble man, but weighs all matters well which are presented to him for consideration, is careful and painstaking in whatever he undertakes, and to these qualities and his upright character may justly be attributed the success he has attained in life. He is eminently a man of deeds, not words, and all through his long business career in the town, extending over half a century, he has shared the respect and esteem of his people. His large business has not only served to help build up the town, but has given it an enviable reputation nearly all over the civilized world as a manufacturing center of the highest class, thoroughly reliable in all business transactions, and a record in which all feel a personal pride and interest.

Mr. Pierce was a prominent member of the Old South Congregational Society, and served it for many years as treasurer.

Editor's note: A few additional details regarding Mr. Pierce's career and the later work of his firm, known as the Dennison Organ Pipe Co., may be found in Barbara Owen's The Organ in New England, but there may be inaccuracies.

* * *

Contemporary accounts of three E. & G. G. Hook organs in Connecticut

Opus 96, 1849, a "2-36" in Christ Episcopal Church, Hartford, was probably replaced by Geo. S. Hutchings' Op. 195, 1889, a "3-40." Later rebuilt by E. M. Skinner as his Op. 115, 1903, the organ was replaced by Skinner's Op. 569, a 1925 four-manual. The building is now Christ Church Cathedral. Saroni's Musical Times described the Hook on 24 December 1849:

DOMESTIC CORRESPONDENCE.

Hartford, Dec. 22d, 1849.

Editor of Saroni's Musical Times:

I don't know whether I remember ever seeing in your Journal any space devoted to Church Organs, and thinking that some of your readers would be gratified to hear any news respecting such instruments, I send to you an account of an organ which I have this week examined. The organ in question has recently been built by those princes of organ builders the Messrs. Hook, of Boston, for Christ Church (Episcopal) in Hartford.

I tried it thoroughly myself, and had it also tried for me, so as to have it undergo as much as possible a faithful examination. As I played — changed from register to register — it seemed to me that I never tried or heard an instrument that would surpass it in its easy action and smoothness of tone. The voicing of the pipes, and particularly the two Diapasons (Great Organ), and the Open Diapason (Pedals), deserve particular mentioning. The Reed stops are, as usual, in Messrs. Hook's best manner. I am told that they keep in very good tune. The Swell Organ is beautiful, and strong enough to be almost called Great Organ, and is enclosed in a very light double box. Various new improvements have been introduced, for example, the Melodia (Open Diapason), a wood pipe; and also the Great Organ Separation, by which an organist playing on the Great Organ can shut off the great organ and use the full swell without changing hands. I hereby annex a complete statement of all the stops, &c.

The dimensions of the case are — 16 ft. wide, 27½ ft. high, and 8 ft. deep. The Organ is built upon a plan which is now universally adopted in England, and on the Continent, viz.: Compass of the Great Organ from CC (8 ft.) to F in Alt., 54 notes. Compass of the Swell, C (4 ft.) to F in Alt., with Swell Bass,

to CC. Compass of Pedals, CCC (16 ft.) to C (4 ft.) two Octaves. Stops in great Organ are:

1.	Opn. Diapason, metal through,	54 pipes.
2.	Dulciana through,	54 do.
3.	Melodia to 4 ft. C (wood),	42 do.
4.	Stpd. Diapn. Bass,	12 do.
5.	do. do. Treble (wood),	42 do.
6.	Principal (metal),	54 do.
7.	Twelfth,	54 do.
8.	Fifteenth,	54 do.
9.	Sesquialtra, 3 ranks.	162 do.
10.	Cremona,	42 do.
11.	Flute,	42 do.
12.	Trumpet Bass,	12 do.
13.	do. Treble,	42 do.
14.	Grt. Organ Separation. Total,	666

Contents of the Swell.

1.	Doubl. Diapn.,	42 pipes.
2.	Opn. Diapn.,	42 do.
3.	Viol di Gamba,	42 do.
4.	Stpd. Diapn.,	42 do.
5.	Principal,	42 do.
6.	Cornet,	126 do.
7.	Night Horn,	42 do.
8.	Trumpet,	42 do.
9.	Hautboy,	42 do.
10.	Tremulant.	

Swell Bass.

1.	Dulciana,	12 pipes.
2.	Stopd. Diapn.,	12 do.
3.	Principal,	12 do.

Pedals.

1.	Opn. Double Diapn.,	25 pipes.
2.	Stopd. Doubl. Diapn.,	25 "

Couples.

1. To connect Great Organ and Swell, in unison.
   do. do. do. at Octaves.
3. do. Pedals and Great Organ.
4. do. Pedals and Swell Bass.
5. do. Pedals with their own Octaves.

Nothing but a sense of duty makes me speak in such strong terms of this organ, for the Messrs. Hook are perfect strangers to me. These gentlemen have built already three large organs for Hartford, and are about, as I understand, to build two other very large organs for the same place, so that it might be said (to borrow a pun) that the churches in Hartford will be very well Organ-ized. If you like to hear more about organs, I'll inform you from time to time. ...

Yours, INDEPENDENCE.

Opus 97, 1849, was a "3-37" for St. Paul's Episcopal Church, New Haven, probably replaced by Jesse Woodberry & Co. in 1896. An early 20th century rebuild by H. Hall & Co. of New Haven was removed from the chancel in 1985. In that year, a 2-26

Geo. Jardine & Son tracker, built in 1875, procured through the Organ Clearing House, was installed in the rear gallery by Brunner & Heller. Saroni's Musical Times reported on the Hook, referring rather pointedly to the New York builder Henry Erben, and making early mention of the soon-to-become-famous recitalist, John Henry Willcox, who later established an organ-building firm:

30 March 1850

New-Haven, March 27, 1850.

I have seen the organ at St. Paul's; I am delighted. Such stops I never heard. I tried my best to find faults with its construction, with the selection of stops, with the voicing, with the couplers, with the pedals, with the keys, but I had to give it up. Our New-York organists, who are kept in continual awe by some tyrannical organ-builder, should come here to learn what good stops are. Our Church committees, who, for fear of being cheated by the organ-builder, trust to their own sagacity and get a worse organ for it, should learn at New-Haven what they want. Without the roughness and harshness of our New-York organs, it possesses all their power. The action moves easily and noiselessly; the couplers are arranged judiciously; the stops are arranged with great care; and thus this organ, with its 43 stops, and at a cost of not more than $4,000, produces effects equal to those of greater organs which cost perhaps double the price. If I were to point out any single beauties, I should refer at once to the reed stops; but then, again, I should be doing injustice to the diapasons, which are rich and mellow, soft, but powerful enough to fill the whole church. The enclosed memorandum contains the names and numbers of stops of the St. Paul's organ. Those of Christ Church, in Hartford, have been published in a former number of our paper. Mr. Wilcox, the organist, is a perfect master of his instrument, and his talents as a musician are only surpassed by his kindness as a gentleman.

Yours, H. S. Saroni.

The stoplist was deferred to the next issue of the New York weekly:

6 April 1850

We give below the description of the new Organ in St. Paul's Church, New Haven, Conn., built by Messrs. E. & G. G. Hook of Boston, of which we spoke in our last Number.

Compass of great and choir Organs from c c (8 ft.) to F in alt. Compass of Swell Organ from Tenor c (4 ft.) to F in alt. Compass of Pedal Organ, two octaves from c c c 16 ft.

Stops in the Great Organ.

1. 1st open Diapason (metal)
2. 2d open Diapason (wood)
3. Stop'd Diapason Bass
4. Stop'd Diapason Treble (wood)
5. Principal
6. Twelfth
7. Fifteenth
8. Tierce
9. Sesquialtera
10. Mixture
11. Trumpet Bass
12. Trumpet Treble

Choir Organ.

1. Dulciana (all metal)
2. Stop'd Diapason Bass

3. Stop'd Diapason Treble
4. Principal
5. Fifteenth
6. Flute
7. Clarionet

The Swell is constructed after a plan of Dr. Edward Hodges of New-York, and consists of three boxes one within the other, and three sets of shades.

Stops in the Swell.

1. Bourdon
2. Open Diapason
3. Viol di Gamba
4. Stop'd Diapason
5. Principal
6. Fifteenth
7. Dulciana Cornet
8. Trumpet
9. Hautboy
10. Clarion
11. Tremulant

Pedal Organ.

1. Swell Dulciana to c c c (all metal)
2. Double Stop'd Diapason
3. Double Open Diapason

Coupling Stops.

1. To Connect Pedals and Great Organ
2. " " Pedals and Choir Organ
3. " " Great Organ and Choir Organ
4. " " Choir Organ and Swell
5. " " Great Organ and Swell unisons
6. " " " " " " at octaves
7. " " Pedals at their own octaves

Opus 385, a "3-47" built in 1866 for Trinity Episcopal Church, New Haven, was replaced by H. Hall & Co. of New Haven in 1907, which was displaced by the very excellent and extant three-manual 1934 AEolian-Skinner, Op. 927, twice enlarged by the builders. The Hook replaced a two-manual 1845 Henry Erben that cost $2,150. On October 13, 1866, Dwight's Journal of Music, Boston, reprinted an article that had appeared in the New Haven Palladium on September 8:

New Organ in Trinity Church, New Haven.

Old Trinity has witnessed many solemn services within her hallowed walls, but none more truly sacred than on Friday night, when the two thousand pipes of her magnificent organ fulfilled the Divine injunction "Let everything that hath breath praise the Lord!"

The organ case is simple and massive, showing a front of gothic arches, built of black walnut and chestnut woods combined, and displaying the front pipes, which are delicately colored and picked out with gold. These pipes are real and speak, not as is often the case mere shams which should never be found in a church. The arches of the case are supported and divided by solid buttresses, so that the whole appearance of the instrument is massive and ornamental.

The Pedale ranges from C to D, a compass of twenty-seven notes, and is wonderly powerful in tone, while at the same time there is a rich softness even in

the lowest notes which sustains and holds up the superstructure of the three organs, the Great, the Swell and the Choir, which make up the mighty whole. One of the most difficult problems of organ building is the voicing of the reed stops, and in this particular the Messrs Hook have been singularly fortunate. Several professional organists, well acquainted with the great organs both here and in Europe, who were present at the opening, unanimously agreed that the reed pipes could not be surpassed in beauty and purity of tone. The diapasons extending through the whole organ bind the most distant tones together and fill up the intervals so that the ear is perfectly satisfied with the full harmony. Some of the stops are of such singular and rare beauty of tone that they deserve particular mention. The Viol da Gamba and the Violone imitate most exactly the effect of a stringed instrument. One can almost hear the peculiar tone produced by drawing the bow across the strings. The Geigen-Principal, a new stop, is much admired. The Clarionet is a perfect imitation of that beautiful instrument, and the Flauto D'Amour is really a flute, only more exquisitely pure than we are often favored with hearing its original. No one who was present will ever forget the beauty of the Doppel Flöte as exhibited by Mr. Willcox in his solo. The execution belonged to the player, but the full, sweet, yet delicate tone of this stop, belongs to the builder.

One of the triumphs of mechanical skill which the Messrs Hook have displayed in this instrument can only be correctly appreciated by a close examination. The Pneumatic Lever is so arranged as to work the whole organ and thus enable the player to bring out its full power with perfect ease. In many, indeed in most great organs, the pressure required to be brought upon a note is equal to ten pounds, and of course in holding down a chord or series of notes, the fatigue is much increased; beside which, the pipe does not immediately respond to the player's finger, and thus the whole performance is heavy and dilatory. Through the whole of Trinity organ runs a new-work of valves and pistons like the nerves of a human body, communicating with the player as he sits at the key-board, and enabling him, by the slightest pressure, to convey his will to every part of the great instrument. Nothing is more extraordinary than the promptitude with which every pipe, from the vastest to the smallest, responds to the finger. In some organs so slowly do the larger bass pipes give out the tone, that their use has been entirely laid aside; they have been silent for years, thus robbing the instrument of more than half its force. ...

Of the performance of Friday night, we have left to ourselves but scant space to speak. Mr. Willcox, who has devoted much of his time to assisting in getting up the organ, displayed its beauties with a loving hand. His reputation is too widely known to need our commendation. Few who heard him will ever forget, what was in our opinion the gem of the evening, The Communion by Batiste. It bore us away from the Elm City back to an old cathedral in a distant land, and again we knelt upon the marble pavement before the great altar, while saints looked down upon us from the blazoned windows, as the holy strain sobbed through the groined arches. Dr. William Anderson played the magnificent overture to William Tell with great power of execution, and displayed a highly cultivated taste in his management of the stops. It is only just to say that our New Haven player fairly held his own beside the Boston master, who, we know, has the highest opinion of his younger brother in art.

Justice demands a few words in mention of the workers in the enterprise. The Messrs. Hook have labored in no sordid spirit. They have not forgotten that they are artists, and that this organ is to bear their name for long years. Mr. F. H. Hastings, a member of their firm, has labored with the most devoted zeal from the first commencement of the work in November '65 till its completion. This gentleman, who has superintended the erection of the instrument, and to whose taste the deign of the case is due, is an enthusiast in his art, as all true artists are. Nor should we forget Mr. Henry P. Holland and Mark H. Plaisted,

the intelligent and skilled mechanics who have worked faithfully during the last month, and to whom much of the success is due. The Messrs. Hook have secured the services of Mr. Sturm, who came from Germany with the great Boston organ, and he has had much to do with the planning of their latest work. There is probably no firm in the world, — certainly none in America, — possessing more advantages for doing ample justice to their patrons than this old and honored New England house. With an energy and enterprise which is truly American, they combine the patient study of the European organ-builders, and a care in selecting what is really valuable in the shape of novelty and rejecting what is meretricious, peculiarly their own.

* * *

Worcester, Massachusetts, for nearly a century and a half exceedingly proud of its pipe organs, has in recent years increased its enthusiasm for the instrument. Several new tracker-action installations include a large Walker at Our Lady of the Angels R. C. Church, and the restored Hook four-manual in Mechanics Hall continues to receive world-wide attention. The Worcester Chapter of the American Guild of Organists, a very active group that had planned to host the 1990 national convention held in Boston last June, has just published William Self's autobiography, For Mine Eyes Have Seen, a beautifully-printed, informative and delightful book. While many of the city's organs need restoration, notably the huge W. W. Kimball in the Memorial Auditorium (and just enough apathy and red tape hinders progress toward making that still-used concert instrument an even more exciting wonder of the organ world), much has been accomplished in Worcester.

But much is gone, both musically and architecturally. St. Paul's Roman Catholic Cathedral, a downtown stone Gothic edifice, was needlessly and ruthlessly ruined in the customary misinterpretation of the need to "conform" to Vatican II "regulations." Gone are the elaborate Victorian walnut furnishings; the high altar has been replaced with an elevated upholstered armchair posing as an episcopal "throne"; and the entire room was obliterated in grey paint! Indeed, the Roman church is living in a dark age — musically, liturgically and architecturally, and the rare evidence of good taste shown by one pastor here and there is often quickly destroyed by his successor.

The Johnson & Son organ in St. Paul's was Op. 512, 1878, a remarkable three-manual in the rear gallery. Electrified in this century by Joseph G. Cooper, it was replaced by a three-manual Casavant Frères in 1957, an instrument said to contain 22 Johnson & Son ranks. The three-manual console at the front of the room also operates a small 1967 Wicks chancel organ. A brochure published by the builders, Specification/of the/New Organ/in/ St. Paul's R. C. Church,/Worcester, Mass./Formally Dedicated Sunday, Sept. 8, 1878./Built by/Messrs. Johnson & Son,/of/Westfield, Mass. contains the almost mouth-watering description of one of Worcester's former glories:

No. 512.

It has Three Manuals and a Pedale.

Compass of Manuals from CC to a^3, 58 Keys.
Compass of Pedale from CCC to D^o, 27 Keys.

And contains the following Stops and Pipes:

GREAT MANUAL.

No.	Pitch.		Material.	No. of Pipes.
1.	16 ft.	Double Open Diapason, - - - - - - - -	metal,	58
2.	8 ft.	Open Diapason, - - - - - - - - - - - -	metal,	58
3.	8 ft.	Viola da Gamba, - - - - - - - - - - -	metal,	58
4.	8 ft.	Doppel Floete, - - - - - - - - - - - -	wood,	58
5.	4 ft.	Octave, - - - - - - - - - - - - - -	metal,	58
6.	4 ft.	Flauto Traverso, - - - - - - - - - - -	wood,	58

7.	2 2/3 ft.	Twelfth, - - - - - - - - - - - - - -	metal,	58
8.	2 ft.	Fifteenth, - - - - - - - - - - - - -	metal,	58
9.	2 ft.	Mixture, V Ranks, - - - - - - - - - -	metal,	290
10.	8 ft.	Trumpet, (Johnson & Son's patent.) - - -	metal,	58

SWELL MANUAL.

11.	16 ft.	Bourdon Bass, - - - - - - - - - - - -	wood,	58
12.	16 ft.	Bourdon, - - - - - - - - - - - - -	wood,	
13.	8 ft.	Open Diapason, - - - - - - - - - - - -	metal,	58
14.	8 ft.	Salicional, - - - - - - - - - - - - -	metal,	58
15.	8 ft.	Stop'd Diapason, - - - - - - - - - - -	wood,	58
16.	8 ft.	Quintadena, - - - - - - - - - - - - -	metal,	58
17.	4 ft.	Flute Harmonique, - - - - - - - - - - -	metal,	58
18.	4 ft.	Violin, - - - - - - - - - - - - - -	metal,	58
19.	2 ft.	Mixture, III Ranks, - - - - - - - - - -	metal,	174
20.	16 ft.	Contra Fagotto, (to tenor C.) - - - - - -	metal,	46
21.	8 ft.	Cornopeon, - - - - - - - - - - - - -	metal,	58
22.	8 ft.	Oboe and Bassoon, - - - - - - - - - - -	metal,	58

SOLO MANUAL.

23.	8 ft.	Geigen Principal, - - - - - - - - - - -	metal,	58
24.	8 ft.	Keraulophon, - - - - - - - - - - - -	metal,	58
25.	8 ft.	Dulciana, - - - - - - - - - - - - - -	metal,	58
26.	8 ft.	Melodia, - - - - - - - - - - - - - -	wood,	58
27.	4 ft.	Fugara, - - - - - - - - - - - - - -	metal,	58
28.	4 ft.	Flute d'Amour, - - - - - - - - - - - -	wood and metal,	58
29.	2 ft.	Piccolo, - - - - - - - - - - - - - -	metal,	58
30.	8 ft.	Clarionet, - - - - - - - - - - - - -	metal,	58

PEDALE.

31.	16 ft.	Double Open Diapason, - - - - - - - - -	wood,	27
32.	16 ft.	Violone, - - - - - - - - - - - - -	wood,	27
33.	16 ft.	Bourdon, - - - - - - - - - - - - - -	wood,	27
34.	10 2/3 ft.	Quinte, - - - - - - - - - - - - - -	wood,	27
35.	8 ft.	Violoncello, - - - - - - - - - - - - -	metal,	27
36.	16 ft.	Trombone, (Johnson & Son's patent.) - - -	wood,	27

ACCESSORY STOPS.

37. Swell to Great Unison Coupler.
38. Swell to Great Octave Coupler.
39. Swell to Solo Coupler.
40. Solo to Great Coupler.
41. Solo to Pedale Coupler.
42. Great to Pedale Coupler.
43. Swell to Pedale Coupler.
44. Pedale Check.
45. Blower's Signal.
46. Tremolo (to Swell).

PEDAL MOVEMENTS.

1. Forte, Great Manual and Pedale.
2. Piano, Great Manual and Pedale, (Double Acting).
3. Forte, Swell Manual.
4. Piano, Swell Manual, (Double Acting).
5. Forte, Solo Manual.
6. Piano, Solo Manual, (Double Acting).
7. Great to Pedale Coupler, (Reversible Movement).

8. Great Organ Separation.
9. Balanced Swell Pedal.

SUMMARY.

The Great Manual contains - - - - - - - - - - -	10 Stops, and 812 Pipes.
The Swell Manual contains - - - - - - - - - - -	12 Stops, and 742 Pipes.
The Solo Manual contains - - - - - - - - - - -	8 Stops, and 464 Pipes.
The Pedale contains - - - - - - - - - - - - -	6 Stops, and 162 Pipes.

Accessory Stops, 10.
Pedal Movements, 9.
Total, 46 Stops, 2180 Pipes, 9 Pedal Movements.

The Case is built of ash wood, nicely finished. The designs were drawn by Messrs. Johnson & Son, and approved by the architects of the church: the lower part of the case consists of rich panel work; the upper part is composed mainly of pipes, (cylindrical and square,) artistically grouped, and richly decorated in white metal, gold, and black; the pipes being held in place by ornamental bands of wood, supported by pilasters of the same material. The case is 28 feet wide, 12 feet deep, and 30 feet high.

The "action" is extended and reversed.

The Pneumatic Motor is applied to the entire Great Manual, and to the lowest octave of the Swell Manual, independently; and to the Swell and Solo Manuals by couplers.

* * *

For more than a year, the Roman Catholic Cathedral of the Holy Cross, Boston, has been raising millions of dollars to refurbish the rather tarnished home of the huge and famous three-manual E. & G. G. Hook & Hastings organ, Op. 801, 1875. There is no evidence of improvements apparent to an untrained eye, and there have been no announcements regarding what firm will do what to the gallery organ, electrified more than half a century ago. The music program is now in the all-too-common "floor show" arrangement at the front of the room, where there is an imitation organ, and there it will likely remain. However, there is a commendable fund for the renovation of the pipe organ, and while the fund-raising leaflet is rather erroneous, its motives are to be praised. Richard Lahaise and volunteers did a heroic job of cleaning many hundreds of pipes and improving the action so that the decayed but still-mighty instrument "gave a good account of itself" in the national convention of the A.G.O. last June. Tax-deductible donations may be made to the Cathedral Organ Restoration Fund, 75 Union Park Street, Boston, Mass., 02118.

* * *

Deaths among members and friends of the Boston Organ Club

David W. Cogswell, 59, in Russell, Mass., 7 June 1989. In 1954, Mr. Cogswell established the Berkshire Organ Company, and in 1974 he was a founder of the American Institute of Organbuilders. He was an engineer and inventor who turned his talents to the building of very controversial organs, and the office files of the firm are now in the American Organ Archive, Princeton, N.J. Because of the precarious financial condition of the Berkshire Organ Company, it was closed by the executor the day after Mr. Congswell's death, and the contents of the West Springfield, Mass., shop were auctioned on 7 November.

Thomas F. Holland III, 43, in Worcester, Mass., 9 March 1989. Mr. Holland was the organist at Assumption College and associate organist at St. Paul's R.C. Cathedral. A native of Lancaster, S.C., he came to Massachusetts in 1981, serving as an organist in Jamaica Plain, Marblehead and Needham, as well as being an active member of the

Boston and Worcester Chapters of the American Guild of Organists.

Tim Koelewyn, 62, in Norwalk, Conn., 7 January 1990. A native of Holland who was trained by Jacques Stinkens, Mr. Koelewyn made and restored metal organ pipes in his Norwalk shop. He retired in 1962 and had a home in Putney, Vt.

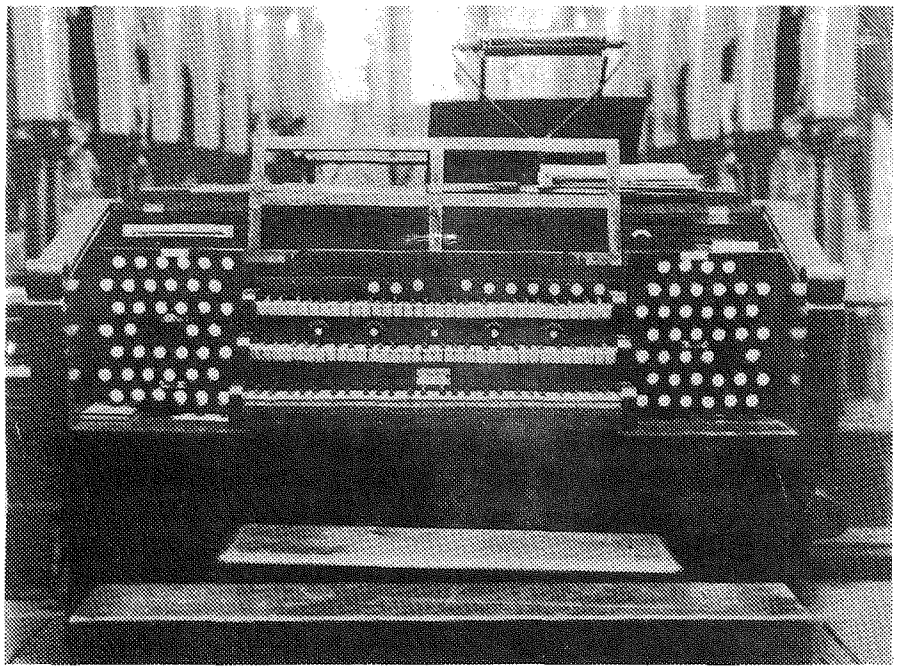
Randall Jay McCarty, 37, in Seattle, Wash., 10 February 1989. A fine musician and a restorer of old organs, Mr. McCarty was a loyal and hard-working member of the Organ Historical Society, serving on its National Council. He was on the faculty of Pacific Lutheran University in Tacoma and was the organist and choirmaster at St. Paul's Episcopal Church, Seattle.

Jason McKown, 83, in Malden, Mass., 21 February 1989. A native of Lowell, Mass., who was trained in Ernest M. Skinner's shop, Mr. McKown was for many years the tuner of Boston's important organs. He retired in 1987, but continued to work on "lesser" instruments until his death.

Earl L. Miller, 43, in Warner, N.H., 24 June 1989. A book could be written about the accomplishments of Mr. Miller, an enthusiastic and versatile writer, performer, composer, improvisor, historian, and player of hundreds of recitals that introduced many to organ music in small churches. Those of us who worked with him are grateful that he left recordings behind, and his huge collection of music is now in the American Organ Archive. Earl's last church position was as director of music at Christ Church, Andover, Mass., which was filled for his memorial service on June 28. His well-trained choirs were assisted by soloists, three instrumentalists, and John Skelton at the organ for the moving and memorable farewell.

Charlotte E. Ricker, 73, in Haverhill, Mass., 1 October 1989. Another devoted member of the O.H.S., Charlotte also served her church well, being responsible for the relocation of the two-manual 1896 Hook & Hastings organ to the Universalist Unitarian Church in Haverhill. She was a trustee of the Methuen Memorial Music Hall, a member of the Merrimack Valley Chapter of the A.G.O. and long the editor of its newsletter, and a member of several historical associations. A beautiful service of music and readings honoring Charlotte's life was held at the Haverhill church on October 15.

* * *



The "reversed action" keydesk of E. & G. G. Hook & Hastings' Op. 801, 1875, in the Cathedral of the Holy Cross, Boston. The photograph was made by the late Edward B. Gammons in 1935.

MIXTURES

The Worcester Chapter of the A.G.O. is sponsoring another "Fall Crawl" to organs north of the city on Monday, October 8. The buses leave Worcester at 7:00 a.m., and there is a "pick up" in North Leominster at 8:30. The tour includes several tracker organs, a new Bozeman, the Geo. Stevens in Rindge, N.H., and it concludes at the Groton School Chapel. The $35 cost includes lunch, but if you drive yourself, the cost is $20 and lunch is included. We hope that all of the demonstrators will be competent this year, and that local myths will not be perpetuated in print! For a registration form, write to Judith A. Ollikkala, 71 Deerfield St., Worcester, Mass., 01602.

Virgil Thomson, the composer who died last year at the age of 92, once said, "The way to write American music is simple. All you have to do is be an American, and then write any kind of music you wish."

The 2-9 1907 E. W. Lane tracker organ in Grace United Methodist Church, Bradford, Vt., has been restored by Willard Riley of Outremont, Quebec. The later partition that covered the speaking pipes on the left side of the case is now gone, and Harriette Slack Richardson played a recital on 2 April 1989.

What next?! On 15 January 1989, the service prelude played on the 2-8 Hutchings/Beaudry organ in the Community Church, Dublin, N.H., was Scott Joplin's "Mexican Serenade."

Enclosed with this newsletter is the subscription form for the Club's next book, a biography of Johann Traugott Wandke. Note the pre-publication price deadline. We will not print many more copies than are needed to fill subscription demands.

The former home of Ernest M. Skinner, on Old Wolfeboro Road, Alton, N.H., and occupied by the organ builder for many summers, is now the residence of his daughter, Eugenia Shorrock. On July 17, 1989, it was robbed of many antique furnishings, but three suspects were arrested in September and the stolen items recovered.

Renovated by Ed Boadway and John Wessel, the 1-4 1853 E. & G. G. Hook organ, Op. 153, in St. Denis R.C. Church, Harrisville, N.H., was heard by a "full house" at a concert by Timothy E. Smith, organist, and members of The Trinity Boys Choir of New Haven, Conn., directed by Walden Moore, on Labor Day, 4 September 1989. The 1990 Labor Day concert at 3:30 p.m., Monday, 3 September, will feature George Bozeman, Jr., organist, and J. Bryan Dyker, flautist, well-known as the Hot Air Duo. Refreshments will follow at the Harrisville Designs Weaving Center.

John Ferris retired in June, 1990, after 32 years of service as organist and choirmaster at Memorial Church, Harvard University. His splendid work, especially with the Harvard University Choir, will be remembered for many years, and we wish him well in what will likely not be sedentary retirement.

The First Unitarian Church in Woburn, Mass., has been closed, and the disposal of the large frame edifice and its famous three-manual E. & G. G. Hook, Op. 553, 1870, is being discussed. Inquiries regarding the organ, which must be expensively restored, should be addressed to Alan Laufman of the Organ Clearing House.

A magazine announcing an A.G.O. concert at Battell Chapel, Yale University, last year, said, "...Orchestra New England joins masters of the cosmic squeezebox in a program of concertos old and new."

A 2-13 tracker organ built a few years ago by Michael Swinger of Carroll, Ohio, for the United Christian Center, Ohio State University, Columbus, Ohio, has been relocated through the Organ Clearing House to Trinity Lutheran Church, 110 High St., Ashaway, R.I. Scot Huntington directed its installation, and the dedicatory recital was played by Peter Sykes on 10 June 1990.

The July, 1989, issue of Keyboard Classics contained this advertisement: "FOR SALE: Maxi-Barton Organ, Neumatic 2 Manual Console, Windchimes, Windharp, 9 Ranks

of pipe, Blower system in good condition. Make an offer. Phone: (905)482-0212." A leaflet printed and mailed by St. Mary's "Chruch" of Winchester, Mass., gave no time for a recital that included music by "Medelssohn." A recent want ad said, "For Sale —Mendelsshon made in Derby, Connecticut Player Piano. Working condition. Extra Scrolls." A headline in the Hagerstown, Md., Mail, referring to troubles at the Moller factory, read: "WORKERS, MOLLER REACH A CHORD". The Gainesville, Fla., Sun said in 1988: "The First United Methodist Church of Gainesville's Chancel Choir, strings and soloists will present the Christmas oratorio 'Saens' by Camille Saint at 11 a.m. Sunday". One of the antique trader papers recently showed photographs of instruments for sale, captioned "Victorian walnut Betsey organ" and "Lemuel Gilbert Aquare Harpsichorde piano circa 1830." The Methodists in Claremont, N.H., have sung a hymn by "Samual Westley." A note left for the organ tuner in a New Hampshire church read, in part: "When you do do the whole thing — Since we have tremolos I think everything may as well be tuned to the Octave 4'." A sign on the console of the dreadful Estey/Laws organ in the Federated Church, Marlboro, N.H., says, "Do not touch the Unison Offs. Only expert organists should use these." And here are two of the pieces played by the fine blind British organist, David Liddle, typed by a secretary at King's Chapel, Boston, for his recital there on 31 October 1989: "Clair de Lune — Louise Vierne" and "Paraphrase-Carrillion, from Suite No. 35, Mystique Lorg — Charles Toulemier".

Ed Boadway and his associates have renovated the Pedal action and recovered the large double-rise bellows in Steer & Turner's Op. 88, 1875, in Immaculate Conception R.C. Church, Penacook, N.H.; releathered a similar reservoir in Geo. S. Hutchings' Op. 149, 1885, in the Methodist Church, Danville, Vt.; are renovating on site a 2-6 1911 Bishop & Son tracker organ for the Community Church, Presbyterian, Litchfield, N.H.; and have begun the cleaning and renovation of the 1902 H. Hall & Co. tracker in the Congregational Church, Danville, Vt. Two three-rank, black walnut Estey chapel model reed organs have been renovated for handsome and unaltered country churches without electricity, water, and year 'round congregations: Braintree Hill Meetinghouse, Braintree Hill, Vt. (1883), and the Union Congregational Society, Bradford Center, N.H. (1888).

William Baker of Hatfield, Mass., has restored the elegant mahogany veneer case of the 1-8 much-altered organ in Hope United Methodist Church, Belchertown, Mass., probably an 1827 William Goodrich. The instrument itself is being rebuilt by Paul Carey of Troy, N.Y., and the battered 1823 frame church building has been quite nicely renovated, with some restoration included.

Two true stories from Vermont:

A choir singer who calls the new ecclesiastical jargon "intrusive language" saw a fellow choir member flinching as a female pastor clumsily eliminated on-the-spot all such words as "He", "Father", and "mankind" while reading a scripture lesson. He leaned over to the annoyed tenor, passed him a Revised Standard Version, and said, "Here's a translation, if you'd like one."

Not long after settling in his new parish, the minister mentioned having trouble getting his congregation to do any real hymn-singing. He said, "It's almost as if they have to read every line before they sing it, to be sure they agree with what it says."

A. David Moore of North Pomfret, Vt., is installing a new two-manual organ in Christ Episcopal Church ("Old North"), Salem St., North End, Boston. Fragments of the 1759 Johnston case and a few of its smaller speaking pipes have been retained.

Copies of the two-cassette tape, "A Johnson Documentary", by Dr. Susan Armstrong are still available, and they feature 12 organs in Massachusetts and Vermont that were built by the firm between 1851 and 1896. The excellent recordings include American, French and German music dating from the time of the instruments played, and stoplists are included. Volumes I and II cost $12.00 each if ordered singly, or $21.00 for both in one order. Contact Richard J. Ouellette, 21 Mechanic St., West Newbury, Mass., 01985.

M. P. Moller's Op. 282, a 2-9 built in 1900 for the Sunday School of the First Lutheran Church, Carlisle, Pa., and after 1966 in a residence in that town, has been restored and installed in St. John's Episcopal Church, Millville, Mass., by R. J. Brunner & Co. of Silver Spring, Pa. The gallery instrument in the handsome stone Gothic building designed by Richard Upjohn was relocated through the Organ Clearing House, opened in a rededicatory recital by Stephen Long on 22 April 1990, and is in space once occupied by a one-manual E. & G. G. Hook, Op. 176, 1854, unfortunately destroyed by the church in favor of an electronic gadget that "lasted" 28 years.

Your editor recently found 19th century vocal music of interest to organ enthusiasts in Massachusetts: the lyrics to J. L. Gilbert's song published in the 1870's, "Willie's my ain laddie true," are by S. S. Hamill; Geo. H. Ryder's anthem, "Guide me, O though great Jehovah," was published in 1880; W. Eugene Thayer published his "Sweet day of rest" for tenor solo and chorus in his New England Choir Journal in 1878; and nine anthems and a set of Responses had been published by 1892 by the composer, Everett E. Truette.

Gilbert F. Adams, trained by Aeolian-Skinner and later in business in New York City, where he built the large tracker organ for the rear gallery of St. Thomas' Episcopal Church, is still in business. He is the head of the John Street Organ Co., 5104 Unionville Road, Monroe, N.C., 28110.

Newspapers earlier this year described fund-raising at Trinity Episcopal Church, Hartford, Conn., for the benefit of a $110,000 "organ repair bill." Church members discovered 1,200 pounds of pigeon droppings when cleaning the 90-foot tower, and have been selling the "manna from heaven" at $3.00 for each three-pound bag of the sacred fertilizer.

Among the many church fires during the past year were those in Old South Congregational Church, South Weymouth, Mass., on 8 May 1989 (E. & G. G. Hook, Op. 607, 1871, had been replaced by a late Hutchings, later electrified by White and recently rebuilt by Kinzey-Angerstein); Gethsemane Episcopal Cathedral, Fargo, N.D., a handsome 19th century building (1977 3-43 Zimmer); the century-old building of the Sebago Lake Congregational Church, Standish, Me., on 13 January 1990; and serious damage to the Episcopal Church of the Holy Apostles, Chelsea, New York City, on 9 April 1990. All but the Standish fire were caused by workmen using blowtorches.

Among the many recent relocations of tracker organs by the Organ Clearing House are a 2-10 1900 Hinners & Albertsen, built for a church whose name is now unknown, for many years in service in a Lutheran Church in Rhode Island, and then for nearly twenty years used in the residence of Donald C. Rockwood, Norfolk, Mass., and set up in 1990 in Atonement Lutheran Church, Wilkesboro, N.C., by John Farmer; and a 1-4 Aug. Laukhuff, built in Weikersheim, West Germany in the 1950's, was installed in 1989 in King of Glory Lutheran Church, Clemmons, N.C., by J. Allen Farmer.

"In all seriousness," this paragraph appeared in Drawing Conclusions, a textbook by Richard A. Boning, and published in 1970: "For hundreds of years people have liked organ music. It takes a great deal of wind to play an organ. In the early days there was no pump to provide air. Instead, the organ player hired a group of children. They all blew into the organ so that it could be played." Well, this unintentional gaffe appeared in a Virginia newspaper's description of a "society" wedding a few years ago: "The Rev. Harry Phillips of Atlanta sodomized the 5:30 p.m. rites."

Raimondo A. DiBona, a 1964 graduate of Stonehill College, North Easton, Mass., a member of the Boston Organ Club, has presented a handsome, walnut-cased, "pipe top" two-manual J. Estey & Co. reed organ to Donahue Hall at the college. The restored instrument was "opened" in a recital by Lois Regestein on 23 April 1989.

In this César Franck anniversary year, Brian Franck (no relation!) of the Music Faculty, University of Southern Maine, scheduled three recitals on the large Casavant Frères organ in SS. Peter & Paul R.C. Church, Lewiston, Me. The all-Franck programs honor the memory of Bernard Piché (1908-89), the former organist at the

church, and the first was on 6 May. Major organ works will be performed at 4:00 p.m. on Sunday, 16 September, and the Androscoggin Chorale and the boys' choir of St. Peter's School, Lewiston, will sing at the concert at the same hour on Sunday, 7 October. Tickets are $6.00.

A 2-14 c.1865 Geo. Stevens organ, built for for the Congregational Church, Skowhegan, Me., and after 1911 in Union Congregational Church, Marion St., Medford, Mass., where it was altered by the Andover Organ Co., has been relocated through the Organ Clearing House to the Congregational Church, Townsend, Mass. The organ will be rebuilt and placed in the rear gallery by R. J. Brunner & Co., and is to replace a two-manual M. P. Moller, Op. 1524, 1913, at the front of the room. Prior to the Moller, the church had a one-manual c. 1-9 c.1865 Geo. Stevens, now in the Baptist Church in West Townsend.

After lengthy fund-raising, St. Joseph's Chapel of Holy Trinity R.C. Church, Boston, has a $15,000 Allen imitation organ. Drawings of real pipes were used in the appeals, a rack of dummies is said to be on the wall near the new "organ", and the durability of such an instrument ought to cause the beginning of another organ fund, soon.

Is there a working water motor on a pipe organ anywhere now? Your editor knows of four Ross engines, two of which are in place but disconnected. He recently bought an 1896 Backus Water Motor catalogue, published by the makers in Newark, N.J., and is an example of that firm's work extant in any form? Old electric blowers are still fairly common, and a Spencer blower with a Century motor has been serving one Vermont church noisily but efficiently since 1908.

A cassette recording of eight organists playing the great Walcker/Aeolian-Skinner instrument in Methuen is being sold to benefit the restoration of the hall, and it's a worthy addition to your collection for $12.00. Checks made payable to "Methuen Memorial Music Hall, Inc." may be sent to Recording, Methuen Memorial Music Hall, Inc., 38 Chestnut Court, North Andover, Mass., 01845-5320.

In 1988, Dana Hull of Ann Arbor, Mich., restored a handsome, Gothic-cased 1-4 1857 Henry Erben organ for St. James' Episcopal Church, Dexter, Mich. The organ was originally in Christ Episcopal Church, Rouse's Point, N.Y. (Mr. Erben listed it for 1859), and because the Dexter congregation insisted on a Pedal division, all of the new action runs under the organ to operate former manual 16' Bourdon pipes from an Erben organ once in a Masonic Temple in New York City. Another OCH installation!

The Amesbury, Mass., Daily News contained this item last February, and the church has the remains of a once-excellent c.1874 W. B. D. Simmons organ:

> DANCING IN THE AISLES? — What else would you expect when the musical Rev. Jon Martin, pastor of St. Joseph Church in Amesbury, celebrates his 25th anniversary as a priest? A former Rockette — now a nun — will be leading the dancing at the Silver Jubilee set for Saturday, Feb. 10, at 5 p.m. in the church. During the past two years, Amesbury folks have come to expect the unexpected from the "inveterate entertainer," and this celebration is bound to be a hit. Congratulations, Father.

Watersmith Pipe Organs of Hartford, Vt., are currently restoring, really restoring the unusual 1-8 1869 J. H. Willcox organ, Op. 1, in the Roman Catholic Church of St. Stanislaus, Bishop and Martyr, Sugarloaf Street, South Deerfield, Mass. The organ, the first instrument on the Hutchings opus list, was built for St. Thomas Aquinas R. C. Church, Jamaica Plain, Mass., moved to the lower church in 1892 and later twice moved in that room, and sold to the South Deerfield congregation around 1912 through A. B. DeCourcy & Co. of Boston. The work will be completed in November, and other refurbishing in the building includes the repainting of the pressed steel ceiling.

Unfortunately, few churches are left open these days. Just one of the thousands of reasons why was mentioned in The Anglican Digest, October, 1988: "An 1893 Tiffany stained glass window was stolen this summer from St. Saviour's Church, Bar Harbor, Maine. The thieves hid in the church during a tour and then unscrewed the hinges

from the frame after the church closed for the evening."

A 2-8 Geo. H. Ryder & Co. tracker, Op. 139, c.1885, has reen relocated through the Organ Clearing House from Broadway Methodist Church, Somerville, Mass., to Grace Lutheran Church, Durham, N.C. It is to be rebuilt and enlarged by the Andover Organ Company. In 1989, Andover replaced the vandalized action and pipes removed from the divided two-manual 1876 Steer & Turner, Op. 106, in St. James R.C. Church, Main St., Manchester, Conn. The small, unit Austin sandwiched between the Gothic cases in the rear gallery, is now gone, and the restoration was rededicated on 15 October. Other recent Andover work includes the releathering of the reservoirs in Wm. A. Johnson's Op. 281, the 1869 one-manual in the Church on the Hill, Lenox, Mass.; the 1876 two-manual Joel Butler in the Congregational Church, Georgetown, Mass.; and the two-manual Steere, Op. 502, 1902, in the Unitarian Universalist Church, Gardner, Mass., where the tubular-pneumatic Pedal action was also releathered. Andover's Op. 100, a 3-52 in the First Presbyterian Church, Richmond, Va., was dedicated during a recital by J. Michael Grant, minister of music at the church, on 12 February 1989. Op. 98, a 2-22 with preparations for a Pedal reed and standing in an unusual Victorian Gothic walnut case, was dedicated in St. Paul's Episcopal Church, North Andover, Mass., on October 22, 1989. Credit for much of the instrument's success goes to Arthur W. Howes of North Andover, the noted organist, teacher, editor, European organ tour leader, and choral conductor. Mr. Howes died in North Andover on 29 April 1989, at the age of 81.

The interior of the Trinitarian Congregational Church, Troy, N.H., has been quite nicely redecorated as part of the 175th anniversary year of the congregation. The 2-11 1889 Steere & Turner organ, Op. 284, built for Grove Hall Universalist Church, Dorchester, Mass., will eventually be renovated. The 20th century dark brown stain on the case pipes was replaced with a more fitting gold color this summer.

St. Paul's United Methodist Church, Newport, R.I., celebrated the centennial of of its 2-10 Geo. S. Hutchings organ, Op. 212, by installing a 49-note prepared-for 16' Bourdon Treble in the Swell division. The pipes were originally in Hutchings, Plaisted & Company's Op. 61, 1876, still serving the Congregational Church, West Lebanon, N.H., and were placed in the Newport organ by Scot Huntington of Stonington, Conn. On 11 June 1989, the United Methodist Church of North Chatham, N.Y., marked the centennial of its 1-6 Hook & Hastings organ, Op. 1408, which cost $1,000. The anniversary recital was played by Stephen Rosenberry of St. Andrew's Episcopal Church, Albany. Boston Organ Club member Mary Danyew was for many years the organist at North Chatham.

Wissinger Organs, Portsmouth, N.H., installed a two-manual, twenty-stop tracker in the First Church, Chestnut Hill, Mass., during the spring of 1989. The Noack Organ Co., Inc., Georgetown, Mass., shipped three instruments to Tokyo and Yokohama, Japan, late last year. Jeremy Cooper of Epsom, N.H., installed a new two-manual tracker in Emanuel Lutheran Church, 200 Greenwood St., Worcester, Mass., in the spring of 1989, and the work was given extensive color coverage in the magazine section of the Boston Sunday Herald on March 19. C. B. Fisk, Inc., of Gloucester, Mass., recently sent Op. 99, a three-manual organ, to Palmer Memorial Episcopal Church, Houston, Texas. Geo. Bozeman, Jr. & Co. of Deerfield, N.H., installed Op. 45 in Messiah Lutheran Church, Fitchburg, Mass., in 1989, and Op. 46 in St. John's Episcopal Church, Wilmington, N. C., this year, and both are two-manual tracker organs.

* * *

Some old news, clipped from miscellaneous papers

Baltimore, Md., American, 27 February 1866:

> Building of Church Organs. — Mr. A. Pomplitz, formerly of the firm of Pomplitz & Rodewald, organ builders of this city, has now engaged a large force of artisans in filling orders for church organs. One of these, a very large instrument, is now in the course of construction for the German Lutheran, whose house of worship is on Caroline street. It will have two rows of keys and con-

tains a variety of stops, including the twelfth, fifteenth, principal, trumpet, hautboy, clarionet, viol d'amour and diapason. We also notice in his factory a handsome little instrument of eight stops, and framed after the style of Gothic architecture, which is being finished for the Protestant Episcopal congregation at Laurel Factory. A third instrument is being built for the Methodist Episcopal Church of Lynchburg, Virginia, which will be ready for shipment in about four weeks. Although small in dimensions, yet it will be sufficiently powerful for a large choir of effective voices. Mr. Pomplitz is also building an organ for a church in Pittsburg, whose pastor is the Rev. Mr. Harzburg, which when completed will be put up under the personal superintendence of the builder.

Cambridge, Mass., Cambridge Chronicle, 31 May 1851:

George Stevens, Esq., of Cambridge, one of the most celebrated manufacturers of organs in the country, has commenced the construction of a large organ for the Pine Street Society of this city. The high reputation which Mr. Stevens has attained during his long experience in organ building, is a sufficient guarantee that this Society will have an organ second to none in the city. It is to be completed about the first of September. — Boston Journal.

We would add that Mr. Stevens has just completed a very powerful and superior organ for a religious society in Milwaukie, /sic/ Wisconsin. It seldom occurs that he has not two or three organs under contract, and in the process of construction at the same time; still he pursues the quiet and even tenor of his way, as he has done for the last thirty years, attracting particular attention only when the question is asked, "Who built that beautiful instrument?"

The remark has often been made, that an intelligent and good mechanic will excel in any situation in which he may be placed. Cambridge, acting on this principle, has elected Mr. Stevens to the Mayoralty; and if, in the discharge of his duties in this new station, he is as successful as he has been in the manufacture of fine-toned and beautiful organs, his fellow-citizens will have cause to congratulate themselves that they entrusted the management of their affairs to so competent hands.

New York, N.Y., The Church Choir, November, 1897:

Jardine Organs. — Messrs. Geo. Jardine & Son have recently closed contracts to supply organs for St. Paul's P. E. Church, Camden, N.J.; St. Peter's Church, Haverstraw, N.Y.; and St. John's M. E. Church, Newburgh, N.Y. The organ for St. Paul's Church, Camden, will cost $10,000. Fine instruments are being finished for the Union Theological Seminary, the Horace Mann School and St. Paul's German Lutheran Church, New York City. Mr. Carlton C. Michel, whose fine voicing is exemplified in the organs built by him for St. Luke's Church, Germantown, Pa., and St. Michael and All Angels' Church, Baltimore, is now identified with George Jardine & Son and European models will be apparent in instruments which have always met with such gratifying appreciation from the patrons of the firm.

North Adams, Mass., Adams Transcript, 11 May 1882:

ADAMS.

THE NEW ORGAN OF THE EPISCOPAL CHURCH is being placed in position this week by C. A. Pierce of Johnson & Co.'s, Westfield, and will be put together and ready for use, except tuning, this week probably. There are two manuals with 58 notes and one pedal with 27 notes. The grand organ has these stops: 1, 8-foot pitch open diapason, 58 pipes; 2, 8-foot pitch dulciana, 58 pipes; 3, 8-foot pitch, melodia, 58 pipes; 4, 4-foot pitch, octave, 58 pipes; 5, 4-foot pitch, flute, d'amour, 58 pipes; 6, 2 2-3 foot pitch, twelfth, 58 pipes; 7, 2-foot pitch, fifteenth, 58 pipes; 8, 8-foot reed-trumpet, 58 pipes. The small organ has these stops, with 8-foot pitch and 58 pipes: open diapason, stop

diapason and salicional, besides flute harmonique and fugara with 4-foot pitch, flautina with 2-foot pitch and oboe and bassoon with 8-foot pitch, reeds. The pedal organ has double open diapason, 16-foot pitch, and 27 pipes, and bourdon, 16-foot pitch and 27 pipes. The mechanical stops are, great to pedal, swell to pedal and swell to great, all couplers, pedal check, blowers' signal, tremulo and balance swell. In the great organ, there are, it will be seen from the above, 464 pipes, swell organ, 396 pipes, and pedal organ 54 pipes, making a total of 914. The case is of ash and the pipes are decorated with gilt and colors. Four tiers of pipes are in the key-board arch and two tiers in the chancel arch.

Editor's note: In spite of the unorthodox style, the description does give us an accurate stoplist of Johnson & Son's long-gone Op. 578 in St. Mark's Church, which now houses a Wicks organ.

* * *

On the letterhead reproduced below, S. S. Hamill sent his response to the old, old problem to the representative of a not-yet-known church in Vermont. The original, in Mr. Hamill's handwriting, is at the Smithsonian Institution.

East Cambridge, Mass., Dec 8th 1897

Wm E. Hawks
Bennington Vt

Dear Sir

Yours of the 4th recd today having been delivered to the Mason & Hamlin Co. Boston two or three days ago.

When I went to Bennington in Oct last I simply charged for my work by the day to which of course was added the necessary expenses of R. R. fares and Hotel Bill. There was no profit in the job for me as I can earn my pay right here at home every day. I did my work faithfully and left the organ in first class order throughout. Your organist tested it and said so. If anything has happened since that time to the organ it was unforseen and clearly no fault of mine. Organs are liable to slight derangement. We can't help that changes in temperature or dampness affects the delicate machinery.

I am willing to go to Bennington again and put the organ in order, charging nothing for my time or work, but to expect me to do this and pay the expenses myself is unreasonable and simply impossible.

The expenses are my fare Boston to Bennington and return, Hotel Bill one or two days, and such help as is necessary approximately $12.

I can go Wednesday morning of next week. Not later, as I must go East the last of next week to be absent one or two months.

Very Resp Yours

Saml S. Hamill

A FEW NOTES ON THE BUILDING, THE ORGAN, AND THE MUSIC

of

Grace United Methodist Church, Keene, New Hampshire

The Methodist congregation in Keene was formally established with the opening of a permanent "mission" in 1852, but itinerant preachers had visited the town regularly since 1803. The small frame building of the First Methodist Episcopal Society was erected in 1852 on the present Court Street lot, which was purchased from Abijah Wilder for $450. The plain but handsome edifice was enlarged and a spire added in 1853. Moved to the opposite side of Court Street in 1867, it served as the first home of the Court Street Congregational Church, and a few portions of it exist today in a commercial building on Vernon Street. In 1868 the lot was cleared for the present large brick "Victorian Gothic" structure and the cornerstone was laid with Masonic ceremonies. Called "The New M. E. Church" at the time of its dedication on November 23, 1869, the name "Grace" was probably not adopted until later in the nineteenth century.

There is very little mention of music in the earliest records, and the only indication of an instrument is an 1864 entry: "The Church, Organ and Furniture were insured for $2000." Because the use of the word "organ" in that period usually referred to a pipe organ, we could assume that the Methodists owned one, but it was more likely a reed organ. The choir was located in a gallery at the rear of the building and such an area was called the "orchestra," a quaint but proper use of the word which continued in Methodist usage until the end of the century.

At the time of its completion, the splendid new building was one of the largest brick structures in the state, and it still retains a position of distinction in the annals of New Hampshire architecture. It was built at a cost of $40,000 and a large debt remained until 1896. In fact, the Conference of 1877 voted an "...assessment on the salary of each preacher to help save two churches from the hammer of the Sheriff." Keene survived and Newmarket did not. Local artisans did the construction of local materials and even the black walnut pulpit furniture was made in Keene. The architect was S. S. Woodcock of Boston, who charged $150 for his plans. Mr. Woodcock was a master of unusual truss systems unsupported by interior pillars which held up extremely heavy slate roofs. Other Keene buildings of brick that were designed by Woodcock were the nearby First Baptist Church (1874) and the High School (1876), both demolished in recent years.

Probably wishing to surpass the height of the First Congregational Church, the Methodists authorized a spire reaching 134 feet in height, exclusive of the finial. However, the First Baptist Church spire reigned as the tallest for 92 years after 1875. The exterior measures 81 by 65 feet, and the sanctuary is 58 feet long and 34 feet high. The slate roof lasted until the hurricane of 1938 and the coal and wood furnaces in the vestry served until 1947. One of Mr. Woodcock's plans shows an elaborate case in the E. & G. G. Hook style with a rose window above, but another drawing shows the present three lancet windows above the main entrance.

The windows were originally filled with rather dark "pattern" glass, and the pulpit stood at the present location of the organ console, beneath a larger circular window. In each front corner were six pews parallel with the side walls. The lighting was by gas and the walls were not decorated until 1907. The room has good acoustical qualities and the original chestnut and black walnut furnishings are in use today. In 1907 a few feet of land at the rear of the building were bought from Silas Hardy and the sanctuary underwent a major renovation at a cost of $5025. Despite several objections to the moving of the organ from the gallery, the taste of the times prevailed and the instrument was moved to an enlarged recess behind the new pulpit platform. The walls were decorated in an outrageous mixture of classic and Gothic detail, electric lights were installed, and all of the present windows purchased. While the moving of the organ can be deplored on architectural grounds, there was limited seating space in the gallery and the windows were completely blocked; the choir now has more space and the room has more light. In

the 1907 work, the clerestory windows were filled with "silver" glass, and the stairs were added at the front of the sanctuary. The room was redecorated in 1941 and 1969.

The tracker-action organ is one of the oldest Steer & Turner organs in use, and it is the largest old organ in constant use in Cheshire County. Built in Westfield, Massachusetts by two bearded Methodist gentlemen and their employees in a factory at the corner of Elm and Meadow Streets, the organ is also one of the oldest in use in New Hampshire. John Wesley Steer (1824-1900), who changed his name to Steere in 1880 or 1881, and George William Turner (1829-1908) were trained by the great Westfield organ-builder William A. Johnson (1816-1901), and formed a partnership in 1867. The Keene organ was their Opus 14 of more than 133 organs built in Westfield. The firm of Steer & Turner moved to Springfield in 1879 and continued until 1891, producing another 185 organs. The company lasted until 1919 as J. W. Steere & Sons, the J. W. Steere & Son Organ Company and finally The Steere Organ Company. Many of their fine tracker-action organs exist today, having survived fire, central heating, church mergers, and in many cases, the ignorance of their owners. The firm of Steer & Turner is a remarkable history of triumph over adversity, the factory being completely destroyed three times by fire and flood during the twelve Westfield years. Despite many vicissitudes, Mr. Steere and Mr. Turner received Masonic funerals and rest with their families in the Pine Hill Cemetery in Westfield.

On August 11, 1869, The Western Hampden Times of Westfield said:

> Messrs. Steer & Turner have just closed a contract to build a three thousand dollar organ for the new M. E. Church, which is building at Keene, N.H., and which is to be dedicated in October.

On November 10, the same paper mentioned that

> The new organ built by Steer & Turner, for the new Methodist church at Keene, N.H., is now being put up. There is to be a grand concert and exhibition on Tuesday evening next. Messrs. Steer & Turner have one or two more organs nearly ready for shipment, and orders still coming in.

The same paper reported on February 9, 1870 that:

> In describing the new M. E. Church at Keene, N.H., the Zion's Herald says among other good things "it has a new organ, one of the largest and finest in the State, built at Westfield, Mass., by Steer & Turner."

The program printed for the occasion omits mention of Miss Mason and the violinist, and contains an erroneous stoplist, but it is our only nineteenth-century recital program known to be extant. At 8 o'clock on Monday evening, November 22, 1869, the "ORGAN EXHIBITION, at the New M. E. Church, Keene, N.H." featured W. A. Briggs of Boston and C. H. Gerrish of Groton, organists, "With the CHOIR of the Church." Tickets were 35 cents and the doors were opened an hour before the event. It is unusual that the music performed did not include something secular!

PART I.

1. CHROMATISCHE FANTASIE, (Full Organ.) . . . . . L. Thiele.
   Mr. Briggs.

2. CHORUS -- "O How Beautiful," . . . . . Choir.

3. ORGAN -- "Andante," . . . . . Mendelssohn.
   Mr. Gerrish.

4. IMPROVISATION -- (Exhibiting Principal Stops.)
   Mr. Briggs.

5. SOLO -- "Eve's Lamentation," (From the Intercession.)
   Miss Mason.

6. ORGAN FANTASIE, ... Meyerbeer.
   Mr. Briggs.

PART II.

7. FUGUE -- In G Minor No. 2 . . . . . Bach.
Mr. Gerrish.

8. ADAGIO -- (Sym. in C.) . . . . . Haydn.
Mr. Briggs.

9. AVE MARIA -- (With Violin Obligato.) . . . . . Gounod.
Miss Mason.

10. CHRISTMAS ANTHEM, ... Choir.

11. ORGAN SOLO.
Mr. Gerrish.

12. CONCERT VARIATIONS -- "Pleyel's Hymn." . . . . . Briggs.
Mr. Briggs.

The New Hampshire Sentinel of Keene briefly mentioned the occasion in its issue of November 25, 1869:

> A good sized audience gathered in the new Methodist church on Monday evening to listen to the performance upon the organ. The instrument is evidently one of great power and scope. Its external appearance is very rich and beautiful and the same may be said of the audience room in which it stands. ...

On November 27, 1869 the Cheshire Republican of Keene gave a more extensive notice and indicates that Mr. Briggs' evening was more complicated than he perhaps expected. As a result, we do not know just exactly what comprised the entire program.

> The Organ Concert given with the new organ at the new Methodist Church in this place on Monday evening, was very well attended, the body of the church being nearly filled by an audience who went away well pleased with the musical treat they enjoyed. The playing by Mr. Briggs who had a double task from the absence of Mr. Gerrish who had been expected, was of a high order; which is also quite true of the singing by Miss Mason and the choir.
>
> On Tuesday, the new Church of the M. E. society was dedicated with appropriate services, which were very fully attended throughout the day and evening. This society deserve great credit for the energy and zeal by which they have succeeded in erecting and furnishing one of the finest churches in the place. The building is a large, substantial and handsome edifice, an ornament to the village, and a necessity to the flourishing society to which it belongs.

The recitalist was a young native of Keene, William Adams Briggs (1848-1930), a member of a prominent family of musical amateurs. His grandfather, Eliphalet Briggs (1788-1853) directed the choir of the First Congregational Church for many years, and his father, William S. Briggs (1817-1901) was a splendid local historian. In 1869 William A. Briggs was a pupil of W. Eugene Thayer (1838-1889) of Boston, America's finest organ teacher, and in 1870-71 he studied organ under Karl August Haupt (1810-1891) in Berlin, Germany. In 1872 Mr. Briggs married a soprano in the choir of the Court Street Church and moved to Montpelier, Vermont, where he served for thirty years as organist at Bethany Congregational Church, a position of great distinction in the state. He was for decades the director of music at Goddard Seminary in Barre and Vermont Methodist Seminary in Montpelier. At his death he left a host of friends and a great many compositions for solo voice, chorus, piano, and organ, as well as more than forty works for orchestra and three violin sonatas.

Mr. Briggs gave the first recitals on the Steer & Turner organ. On October 18, 1870, some two hundred heard him in a "complimentary benefit concert" that included a Miss Stone, a Boston soprano, a Mr. Buffington, a tenor from the same city, and it was announced in The New Hampshire Sentinel of October 13, 1870 that

...Mr. Allen will perform one of De Beriot's celebrated airs with variations for the cornet arranged for organ accompaniment by Mr. Briggs, which will be quite a novelty--while the organist will play some of his most popular selections including the celebrated 5th concerto by Handel and the ever favorite "Fantasie" from Meyerbeer. ...

On June 8, 1871, The New Hampshire Sentinel noted that

By request of his friends, Mr. W. A. Briggs will give his first Organ Recital on his return from Germany in Keene some time during the present month. Mr. B. arrived in New York by steamship Iowa from Glasgow on the 2d. inst., after an unusually long passage of 21 days. He brings many selections of organ music which will be entirely new in this country.

The June 25 recital featured "Mr. Bartlett, our favorite basso" and tickets cost 35 cents.

The contract for the organ has disappeared, and the cash book of the Building Committee indicates just one payment of $1083 to Steer & Turner, but the builders surely received their $3000. On January 13, 1870, the Committee paid a bill of $40.41 for "Freight on Organ." A subscription list was apparently circulated for organ donations, for on October 10 and 21, 1869, the Committee received $660 "On Organ Subscription."

The organ stands in a spacious walnut-trimmed chestnut case 14'6" wide, 10'1" deep (the console projects an additional 32"), and 22' 6" tall (at the top of the longest case pipe). The front is of a Gothic design often used by Steer & Turner, two nicely-framed end flats of five pipes flanking a wide and tall center flat of fifteen pipes of false length with little woodwork at the top. The center flat has long pipe feet and serves to cover the Swell box; two small dummies at each end of the flat were recently removed. The front pipes comprise seventeen basses of the 8' Open Diapason in the Great and eight dummies. Originally highly decorated in gold, silver, brown, black and dark blue, they were repainted in green and gold in 1907 and again repainted in gold and silver in 1968. The access doors are below the end flats and the sides of the case were originally paneled, but much of it was taken away in 1907. From that year until 1968 additional flats of three dummy pipes each filled the space between the case front and the side walls. At the rear of the right side was a wheel for pumping the bellows, an improvement on the more common handle, and Steer & Turner stated in 1869 that "The Bellows has three feeders and is blown by a Balance Wheel and Shaft." The present electric blower is fifty years old, having been purchased in the Summer of 1919 for $393.12.

The attached console is typical of the builders, and is a good example of the transition in American console design from the keyboards recessed behind doors to projecting keyboards covered by a lid. The double vertical columns of stop knobs at each side of the manuals are reminiscent of the older style of console. The console woodwork is of walnut, and the flat rosewood knobs are on square walnut shatfs. The one-piece music desk can be lifted for adjustment of the action; the manual key-fronts are of wood and the Swell keys overhang; the exposed foundation board extends to form a shelf below each stop jamb; a few of the original ivory script-engraved labels are missing and until 1957 the mechanical stops and 16' Open Diapason label were tinted in red; the silver nameplate in the Swell key slip reads "Steer & Turner,/WESTFIELD, MASS./1869." At each side of the nameplate are ivory "On" and "Off" knobs which operate the Swell to Great coupler, described by the builders: "The Manuale Couplings are operated by knobs placed directly over the Great Manuale." The Great to Pedale coupler and Tremulant knobs were once notched at the shaft so they could be hitched in the on position. The Bellows Signal knob was removed in favor of the blower switch. There were originally two Great combination pedals of metal, attached to a pair of heavy iron rollers with prongs fitted to the bass ends of the Great sliders. A small wood pedal once operated the Great to Pedale coupler, but the device was cumbersome. The removal of the pedal-operated accessories and the replacement of the much-battered chestnut bench are the only alterations at the console. The Pedal clavier of cherry, maple and black walnut, was recovered in 1968.

The only mechanical change accomplished by The J. W. Steere & Son Organ Company of Springfield, Mass., who moved the organ in 1907, was the altering of the Swell mechanism. The wooden Swell pedal at the right of the Pedal keys, held in the open position by a stick, gave way to a balanced pedal operating the outer set of eight horizontal shades. The inner set of eight shades was removed and the whole affair never worked properly again. The remaining set of shades warped and the shades and mechanism will eventually be entirely replaced. The tonal changes of 1907 and 1968-69 will be discussed later in this paper. The organ is in good playing condition but needs considerable chest work and rebushing, especially in the manual keyboards. A 1957 renovation resulted in a few new leather nuts and a better Tremulant, but the pipes received very ill-fitting and crude slide tuners, all of which need to be replaced.

The Pedal action passes under the one large reservoir to a rollerboard running the entire width of the organ at the rear; the Pedal chests are on the floor at the sides and the tallest pipes are at the rear. The wind trunks have leather expansion joints and the Swell trunk has a winker. The 16' Bourdon Bass is unenclosed and on a ventil chest behind the Great. The Swell is above the rear of the Great chest and its passage board, and is accessible by removing panels on the rear of the box. The box is paneled and covered with a layer of wide boards. The rollers are of wood and have forked arms. The organ bears no signatures except the name of "W. W. WALLACE," stamped on the CC shallot of the 8' Trumpet.

The 1869 stoplist was:

GREAT MANUALE:

1.	Bourdon (from Tenor C)	16'	46	pipes	wood
2.	Open Diapason	8'	58	"	metal
3.	Dulciana	8'	58	"	metal
4.	Melodia	8'	58	"	wood
5.	Octave	4'	58	"	metal
6.	Flauto Traverso	4'	58	"	wood & metal
7.	Twelfth	2 2/3'	58	"	metal
8.	Fifteenth	2'	58	"	metal
9.	Mixture	II	116	"	metal
10.	Trumpet	8'	58	"	metal
11.	Clarionett (from Tenor C)	8'	46	"	metal

SWELL MANUALE:

12.	Bourdon Bass]	16'	58	pipes	wood
13.	Bourdon Treble]				
14.	Open Diapason	8'	58	"	wood & metal
15.	Keraulophon	8'	58	"	wood & metal
16.	Stop'd Diapason	8'	58	"	wood
17.	Octave	4'	58	"	metal
18.	Flute à Cheminée	4'	58	"	wood & metal
19.	Cornet Dolce (II from C#$_3$)	III	165	"	metal
20.	Oboe]	8'	58	"	metal
21.	Bassoon]				
22.	Tremulant				

PEDALE:

23.	Double Open Diapason	16'	27	pipes	wood

MECHANICAL REGISTERS:

24. Swell to Great
25. Swell to Pedale
26. Great to Pedale
27. Bellows Signal

COMPOSITION PEDALS:

28. Piano Pedal, operating Nos. 3 and 4.] single-acting
29. Forte Pedal, operating Nos. 1 to 11.]
30. Pedal operating Great to Pedale Coupler.

Mixture:		Cornet Dolce:		Manual Compass:
CC	19-22	CC	12-15-17	$CC-A_3$, 58 notes
C_o	15-19	$C\#_3$	12-15	Pedal Compass:
C_1	12-15			$CCC-D_o$, 27 notes

The 1907 alterations included the removal of the Cornet Dolce and the placing of a nearly inaudible new 8' AEoline on the capped toeboard. The new stop was of fine spotted metal with narrow bearded mouths and had 12 capped zinc basses, a total of 58 pipes. The Tierce rank of the Cornet Dolce was somewhat crudely added to the Great Mixture II, the smallest pipes being between the two larger ranks. The little brilliance of such a low-pitched Mixture was not enhanced.

In 1968 the Mixture III was repitched and revoiced by Thad H. H. Outerbridge of Beverly, Mass., who used most of the old pipes and added a few second-hand and new pipes. In 1969 the two string stops in the Swell were replaced by Richard Hedgebeth of Methuen, Mass., who used many of the old pipes and added some new ones. The 8' Keraulophon became a 2' Fifteenth and the 8' AEoline became a 1 1/3' Nineteenth. The brilliance and versatility of the organ were increased by these alterations in the "upperwork," but all of the remaining stops are as Steer & Turner voiced them. Except for the possible future addition of a bass octave to the 8' Clarionett, the tonal changes are complete.

The 1969 stoplist is:

GREAT:

Bourdon (from Tenor C)	16'	46	pipes	wood
Open Diapason	8'	58	"	metal
Dulciana	8'	58	"	metal
Melodia	8'	58	"	wood
Octave	4'	58	"	metal
Flauto Traverso	4'	58	"	wood & metal
Twelfth	2 2/3'	58	"	metal
Fifteenth	2'	58	"	metal
Mixture	III	174	"	metal
Trumpet	8'	58	"	metal
Clarionett (from Tenor C)	8'	46	"	metal

SWELL:

Bourdon Treble (from Tenor C)	16'	46	pipes	wood
Bourdon Bass	16'	12	"	wood
Open Diapason	8'	58	"	wood & metal
Stop'd Diapason	8'	58	"	wood
Octave	4'	58	"	metal
Flute à Cheminée	4'	58	"	wood & metal
Fifteenth	2'	58	"	metal
Nineteenth	1 1/3'	58	"	metal
Oboe (from Tenor C)	8'	46	"	metal
Bassoon	8'	12	"	metal
Tremulant				

PEDAL:

Double Open Diapason	16'	27	pipes	wood

Couplers: Swell to Great
Great to Pedale
Swell to Pedale

Mixture:	
CC	22-26-29
C_o	19-22-26
C_1	15-19-22
$F\#_1$	12-15-19
$F\#_3$	8-12-15

Total number of pipes, 1869: 1270
" " " " 1969: 1221

The Great Bourdon has screwed walnut caps and is a "bigger" stop than the 16' rank in the Swell; the Open Diapason is of common metal from Tenor F and is slotted through C_3; the Dulciana has 17 zinc basses, 12 of which are offset at the ends of the chest, and is slotted through C_3; the Melodia has 12 stopped basses, 4 of which are offset at the ends of the chest, and the caps are of walnut; the Octave has 5 zinc basses; the Flauto Traverso is of open wood with inverted mouths and screwed walnut caps, is harmonic from Middle C, and has 12 non-harmonic open metal trebles; the Twelfth and Fifteenth are of common metal and stand on the same toeboard, and the lowest 6 of the Twelfth and the lowest 5 of the Fifteenth are slotted; the Mixture has two sliders; the Trumpet has 11 mitered basses with detachable resonators of common metal on zinc, and the stop is entirely of common metal from Tenor F with slots through C_2; the Clarionett is of common metal with movable bells; both reed stops have 9 slotted flue trebles.

The Swell Bourdon has screwed walnut caps; the Open Diapason has 7 stopped wood basses followed by 10 zinc pipes (2 of which are mitered) and the metal pipes are slotted through C_3; the Keraulophon had 7 stopped wood basses (4 of which were offset in the front corners of the box) followed by 10 zinc pipes (several of which were mitered) and the spotted metal rank was slotted throughout; the Stop'd Diapason has screwed walnut caps; the Octave has 5 zinc basses and was coned from Tenor C; the Flute à Cheminée has 12 stopped wood basses with screwed walnut caps and a treble of 14 open metal pipes -- the remainder is a metal chimneyed set with feet somewhat too short; the Cornet Dolce had three sliders which remain; the Bassoon has 8 mitered basses with detachable resonators; the Oboe is of spotted metal on zinc, the bass of which is slotted, and there are 9 flue trebles.

The Pedal rank measures 11 1/2" by 13 3/4" at CCC and is of 1 1/16" stock, unmitered and painted red. The 16' basses in the organ have regulators in the feet.

Scanty information exists in the church records regarding the nineteenth century organists and other musical personnel. In 1869 and 1879 Mary Thurston was paid $35 for playing the organ. In 1870 and 1871, a Mrs. Joslin, a Mrs. Fay, a Mrs. Tilden and a Mrs. Sprague were paid small sums for playing, perhaps as substitutes for Mrs. Thurston. There is no other mention of persons playing the organ until 1879, when Dora Giffen was given permission to practice on the instrument. In 1896, a Miss Perry paid $16 for the use of the organ. By 1891 the church was paying $50 to its organist, and from 1890 (and perhaps earlier) through part of 1892 Mrs. George Adams was the organist. He accomplished successor was Miss Grace V. Bryant, who served from 1893 until the end of 1897 and from 1906 to 1908. Mrs. L. G. Beliveau played the organ from 1898 to 1906, and Miss Blanche Gane, now a resident of Buffalo, N.Y., was the organist for several years after 1908. She later served as director of the choir and is our oldest living former organist.

The boys who pumped the organ are recorded both in the records and on some of the Pedal pipes by pen and penknife. In July 1871 the church paid the "...Parker Boy for Blowing Organ 6.00." In the 1890's the annual salary of the bellows boy was $10, and the names of Roy Fisk, C. H. Woods, L. A. Parker, Fred M. Farr and Lewis G. Britton are recorded in that decade. After the turn of the century, Theo Gann, Ernest Empey and J. A. Garfield were among those that turned the wheel. By 1907, when Charles Dana officiated at the bellows, the salary had been increased to $12, and before the electric blower arrived a pumper received $16 per year. Such was the salary for regular services and rehearsals — we hope that private practice, tuning, and weddings and funerals netted the pumper something in addition to the regular pay!

The leader of the choir in a nineteenth-century Methodist church was called a "chorister," an outdated but correct use of the term that was used in the Keene church for forty years in this century. The last person serving under that title was our much-esteemed Gardner Barrett, now living in New York City. It seems that the chorister was the best paid of the musical servants of the church, but his salary appears to have included the purchase of new music. The earliest recorded name of a chorister is that of A. E. Bennett, who was owed $208 in December, 1870. No other such expenditure is mentioned until B. C. Mason received $25 in June, 1897.

Abdon Wilder Keene was the talented leader from 1902 to 1905 and received at least $100 per year. He was succeeded by O. S. Mason, R. P. Ferguson and Ellis Ring, each serving for a year. For some years after 1911 the chorister received $300 per year. The A. W. Keene period probably marked the acme of musical accomplishment in this church's early period, and one of his programs is given below.

The organ received the usual necessary maintenance in those days of more difficult travel, the necessity of having both a pumper and a key-holder, and making interior repairs by candlelight! In November, 1873 $29.05 was spent for tuning, and in May, 1885 was a "Bill for tuning Organ & Repairing Clock $7.00." Other small sums were paid out to such men as Henry Poole of Boston, who tuned the organ for $10 in February, 1892. In 1893, church member Reuben Ray paid for organ maintenance as part of his pledge, and he was credited in 1896 for similar giving. H. P. Seaver of Springfield, Mass., did $70.43 worth of work in 1895, probably while rebuilding and setting up the organ in the new Unitarian Church building. Almar Green received $12 for tuning in 1899 and in 1900, H. E. Lake, a local piano dealer, did 50 cents worth of work. Later in this century the organ was maintained by contract with James P. Bartholomay & Son.

There were perhaps few recitals following the departure of Mr. Briggs, but on November 14, 1899, the Keene Music Club sponsored a program that drew some five hundred local music-lovers to hear Mr. Charles H. Grout of Worcester, Mass., play in "The Methodist Episcopal church...kindly loaned for the occasion, their organ being one of the best in the city." Mr. Grout was assisted by Miss Nellie Louise Woodbury, a Boston soprano, and Mr. F. Benning Jenness, violinist, of Keene. The program is very typical of the period:

Introduction to Act III and Bridal Chorus (Lohengrin)	Wagner
Offertoire in B flat	King Hall
Marche Marionette	Gounod
"Like as a Father Pitieth His Children" (Ruth)	Cowen
Miss Woodbury	
Communion	Batiste
Largo	Handel
Old English Ballad, "My Ladies' Garden"	
Miss Woodbury	
Intermezzo	Callaerts
Grand Offertoire in D minor	Batiste
Gavotte	Thomas
"All is Quiet"	Spohr
"Spring Song" (with violin)	Reinecke
Miss Woodbury	
Pilgrim's Chorus and March (Tannhäuser)	Wagner

A. W. Keene and his choir of twenty-six persons presented a concert on Thursday evening, February 19, 1903. Reserved seats cost 35 cents and general admission was 25 cents. The guest organist was Everett E. Truette of Boston, noted recitalist, composer and author. The program was principally secular in content:

Grand Chorus in D	Guilmant
Mr. Truette	
"Thou'rt With Me"	Mendelssohn
Choir	
"Lead, Kindly Light"	Buck
Haydn Quartette	
"Boat Song"	Cowen
Choir	

"He Was Despised" — Handel

Mrs. Colman

"Goodnight Beloved" — Pinsuti

Choir

"In Native Worth" — Haydn

Mr. Carpenter

"Gaily Launch" — Mercadente

Choir

Andantino in D flat — Lemare
Offertory in D flat — Salomé

Mr. Truette

Swabian Volkslied, "Come, Dorothy Come"

Choir

"On Yonder Mountain" — Mozart

Mrs. Wilkins, Mrs. Kirk-Tyler, Mrs. Colman

"Spring" (from The Seasons) — Haydn

Mrs. Kirk-Tyler, Mrs. Wilkins, Mrs. Colman. Messrs. Carpenter, Wilkins, Burdette, Bryant and Libby.

Schiller Festival March — Meyerbeer

Mr. Truette

The Keene Evening Sentinel gave the concert a laudatory full-column review on February 20, 1903, mentioning that the ",..choir is a comparatively new one composed of volunteer singers, and their progress has been marked." The choir was on a platform at the front of the church, with the pianist, Mrs. Beliveau. Of the Andantino by Lemare (later known as "Moonlight and Roses"), the Sentinel said "...it suggested the singing of a thrush when accompanied by the soft bass murmuring of pines." His playing of the Meyerbeer march revealed a "...broad treatment from the introductory measures to the double-forte finale..." which "carried on the audience with increasing enthusiasm to the last chord." The "Solos and Concerted Parts for This Concert are Sustained by" Mrs. Etta F. Kirk-Tyler, soprano; Mrs. Lillian A. Wilkins, soprano; and Mrs. Alice M. Colman, contralto. The Haydn Quartette consisted of Herbert E. Wilkins, tenor; Leroy Burdette, tenor; Royal V. Bryant, baritone; and Ralph E. Libby, bass. Mr. Lewis J. Carpenter, tenor, was apparently a guest artist.

The choir of 1903 met at 7:45 on Saturday evenings and at 4:30 on Sunday afternoons in the studio of the director in the Buffum Block. It was a generation when social and musical life for many centered around the church, and those who sang in this building sixty-six years ago were:

May L. Bemis	Annie Marie Larson	Hervey J. Bemis
Mabel E. Bryant	Gertrude Russell	Ernest C. Brett
Lora Inez Burdette	Myrtle Russell	Royal V. Bryant
Alice M. Colman	Mary E. Smith	Leroy Burdette
Jennie Elliot	E. Maud Thurston	Ralph E. Libby
Delma Fellows	Etta F. Kirk-Tyler	Bertram A. Powers
Alice E. Graves	Lillian A. Wilkins	Gordan F. White
Nellie A. Huntley	M. Louise Woodward	Irving A. White
		Herbert E. Wilkins

We honor this evening those who built and loved this building — especially those who mortgaged their property to pay for it; we honor those who built and played the organ and those who have sung to its accompaniment. May both the building and its venerable instrument be preserved for another century.

* * *

E. A. Boadway
335 Court Street
Keene, New Hampshire

November 23, 1969

B Eddy

THE MONADNOCK ORGANIST

Vol. 2, No. 3, Whole No. 9 December 1968

Your editor regrets the omission of a November issue, but there was no monthly meeting and there has been a disheartening drop in membership in our small Chapter. However, this paper will be published occasionally as necessary and it is pleasing to know that several were concerned about the "missing" issue. In the meantime, I have spent many days doing research in Westfield, Mass., uncovering a great deal of previously unknown information about the builders Johnson and Steer & Turner, who built several organs in this area in the nineteenth century. Those were the days of floods and fires in Westfield, but new organ factories could nevertheless be dedicated with square dances and concerts! - Ed Boadway

The wretched three-manual c.1925 Kimball theatre organ has been taken out of the Federated Church in Marlborough -- an almost unplayable wreck foolishly installed in the 1870 George Stevens case. The "new" organ will be an electro-pneumatic W. F. Laws, built in Wenham, Mass.

All concerned with the best in organ and choral literature regret the death of Prof. Milton Gill of Dartmouth College, who was killed in the airplane crash in Lebanon on October 25. Mr. Gill was an excellent composer and performer, and was by far the most erudite organist in New Hampshire.

Persons wishing the popular Andover Organ Company list of music for small organs may obtain the booklet from Mr. Boadway. While primarily for the real article, the music is also good for reed organs and those other unmentionable gadgets. It is surprising that a vast amount of simple organ literature is well-suited to a good piano, an instrument not to be disregarded for church use. In this era of the great popularity of the harpsichord, too many people have no use for the piano, which is perhaps because they don't play piano music on one!

TMO exchanges newsletters with three nearby Chapters (the New Hampshire Chapter issues nearly nothing), and especially enjoyable is that of the Merrimack Valley group, edited by Charlotte Ricker of Haverhill, Mass. She, almost single-handedly, engineered the installation of a second-hand Hook & Hastings tracker in her church, Haverhill Unitarian-Universalist, which replaced a most definitely defunct tubular-pneumatic contraption.

One of the nicest old organs in our region is a quaint but exceedingly handsome c.1845 two-manual tracker of uncertain make in the First Parish Church, Northfield, Mass. It has an unusual 8' Cremona in the Great and narrow G-compass Pedal keys; the tone is very mild but rich and "early English" in voicing. The church is glad to have visitors and a key is not hard to locate. The new minister is Rev. Lou Foxwell.

The prime season for church fires has arrived again. Do be sure that your choir and organ area are free of clutter, rags and faulty wiring. The number of organ lamps with frayed wiring is amazing. Organ blowers should be oiled and greased twice a year. If you don't have a maintenance man come that often, check with the local electrician. A good Spencer blower is designed to run for a week, but if the wiring is old and the oil level is low, one should not test that theory.

* * *

The Monadnock Organist is published occasionally by the Monadnock Chapter of the American Guild of Organists. Editor: E. A. Boadway, Box 86, Harrisville, N.H., 03450. Meetings are usually held on the last Monday evening of each month (with the exception of December and the summer months) and are open to the public. Membership information may be obtained from Richard G. Boutwell, Box 394, Jaffrey, N.H., 03452.

SAINT JAMES' EPISCOPAL CHURCH, KEENE, N.H. Estey Organ Corporation, Brattleboro, Vt., Opus 3247, 1957; includes pipework from the previous two-manual instrument by the Estey Organ Company, Opus 522, 1908.

GREAT:

Gedeckt	16'	97
Diapason	8'	61
Dolce	8'	61
Holz Flöte	8'	61
Octave	4'	61
Klein Gedeckt	4'	(16')
Wald Flöte	2'	61
Mixture	III-IV	232
Tremolo		

Couplers:
Great to Pedal 8', 4'
Swell to Pedal 8', 4'
Swell to Great 16', 8', 4'
Great to Great 16', 4'
Great Unison Off
Swell to Swell 16', 4'
Swell Unison Off

SWELL:

Geigen	8'	68
Voix Celeste II	8'	122
Stopped Diapason	8'	68
Principal	4'	68
Flauto Traverso	4'	68
Quint Flöte	2 2/3'	61
Italian Principal	2'	61
Tierce	1 3/5'	61
Contra Oboe	16'	(8')
Trumpet	8'	68
Oboe	8'	73
Octave Oboe	4'	(8')
Tremolo		

Chimes playable in Great and Pedal
Crescendo (with indicator)

PEDAL:

Subbass	16'	32
Gedeckt	16'	(Gt.)
Principal	8'	56
Gedeckt	8'	(Gt.)
Choral Bass	4'	(8')
Klein Gedeckt	4'	(Gt.)
Octavin	2'	(8')
Oboe	8'	(Sw.)
Octave Oboe	4'	(Sw.)

Combination pistons:
5 General, duplicated by toe studs
5 Great (thumb)
5 Swell (thumb)
5 Pedal (toe)

Reversibles:
S-P (thumb and toe)
G-P (thumb and toe)
Sforzando (thumb and toe)

Manual compass: CC-c^4, 61 notes
Pedal compass: CCC-g, 32 notes

The 1864 stone Gothic building (with an unusual and later tower) had a two-manual tracker by William Nutting of Bellows Falls installed for the dedication. It was taken out in 1908 in favor of the tubular-pneumatic Estey, and seven or eight ranks in the 1957 Estey are from the previous organ. The instrument is in a large chamber at the left of the chancel, and the case fronts contain unpainted Diapason pipes from the 8' Great and Pedal ranks. The Great chest is actually in front of the chamber opening and the Swell shades face both the chancel and the nave. The detached roll-top console is rather strangely situated on the other side of the chancel and separated from the choir stalls. There is a considerable amount of good voicing and the organ is adequate, but it does lack real excellence.

The narrow-scale wood flute unit in the Great is available at two pitches in that division and at three pitches in the Pedal. Six Swell ranks extend up to g_4 for the benefit of the 4' couplers, and the Oboe is available at three pitches in the Swell and two pitches in the Pedal. The Salicional rank in the Voix Celeste, which has 68 pipes, does not have a separate stop tablet; the Celeste rank runs from GG to c_4. The Pedal Principal is available at three pitches in that division.

The Great 16' rank has 24 open metal trebles; the Dolce has 4 Haskell basses; the Melodia is entirely of wood, with 12 stopped basses; the 2' stop is of tapered metal. The Swell Salicional has full-length basses of zinc and both string ranks have wood beards; the wood Stopped Diapason has 19 open metal trebles; the 4' flute is of open wood, harmonic from Middle C, and has 19 open metal trebles; the Tierce does not break back; on a chest at the rear of the box are both reeds, which are 1957 sets with 25 open metal trables each; and the zinc basses of the Geigen. The Pedal Subbass is of stopped wood. The console has four blank tablets in the Swell and Pedal but there is no available space for pipes on the present chests.

The organist at St. James' is Leonard L. Farina, a member of the family that gave the organ. The church has always had a stable and adequate volunteer choir, which cannot be said of at least two other churches nearby.