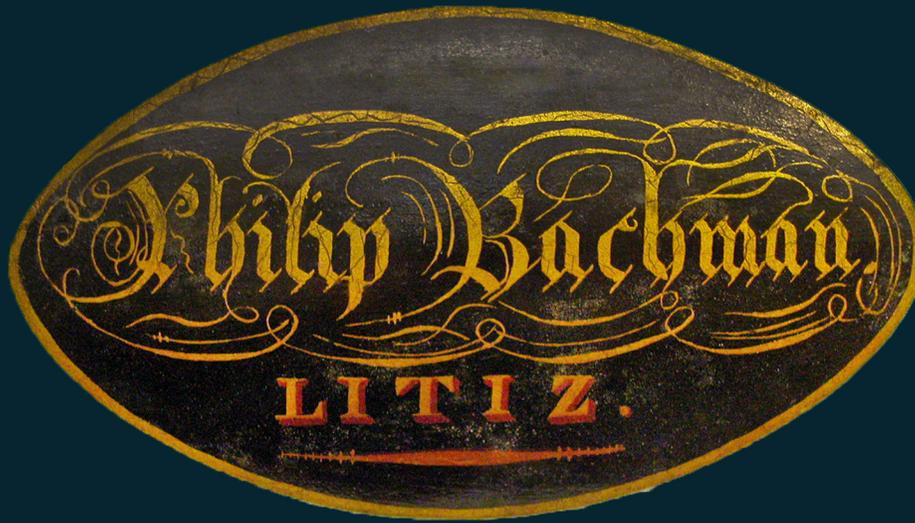


THE BICENTENNIAL OF THE PIPE ORGAN IN VERMONT 1814-2014



OHS 2013
VERMONT



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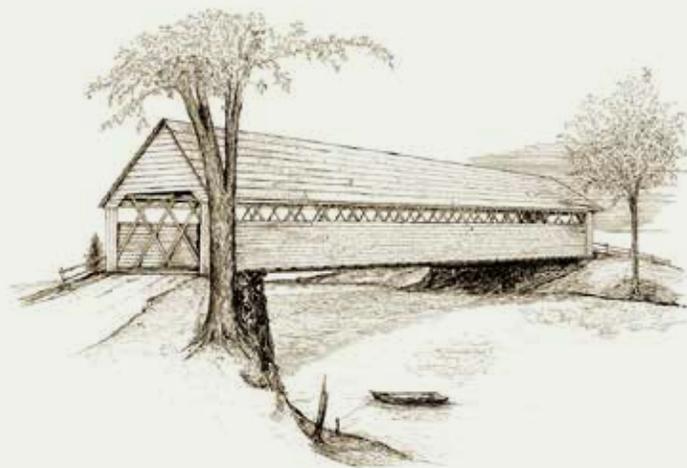
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**THE BICENTENNIAL OF THE
PIPE ORGAN IN VERMONT**
1814-2014





**THE BICENTENNIAL OF THE
PIPE ORGAN IN VERMONT**
1814-2014

THE 2013 ATLAS OF THE
ORGAN HISTORICAL SOCIETY

Stephen L. Pinel

WITH THE ASSISTANCE OF

Edgar A. Boadway *and* Len Levasseur



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Edgar A. Boadway, Laurence W. Leonard, A. David Moore,
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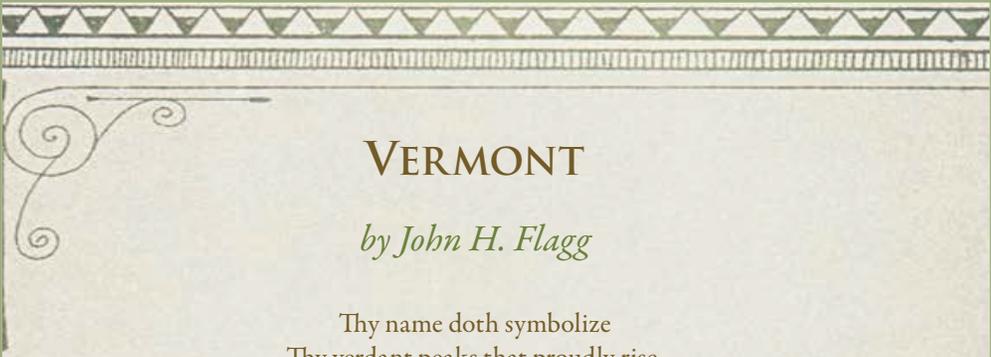
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The image shows a decorative book cover with a central panel. The panel has a light beige, aged paper texture. On either side of the panel are vertical borders with intricate, repeating floral or scrollwork patterns in a darker brown color. The text is centered on the panel in a green, cursive script.

*Remove not the ancient landmarks,
which thy fathers have set.*

PROVERBS 23:28



VERMONT

by John H. Flagg

Thy name doth symbolize
Thy verdant peaks that proudly rise,
As if to buttress with their might
The unpropped dome of heavenly light.

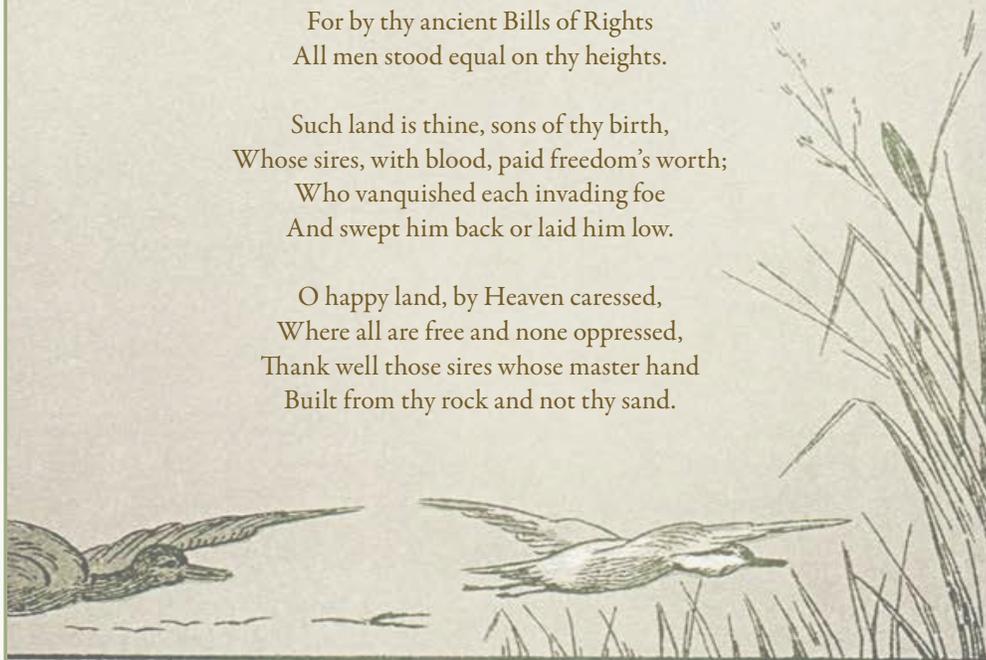
The beauty of thy matchless hills
The ravished eye with rapture fills,
While thy fair fields and fertile plains
Bear flocks and herds and bounteous grains.

Thy hillside homes and hamlets all
Proclaim content and thrift withal;—
No servile lines yet mark the face
Of thy courageous, sturdy race.

No trembling slave yet breathed thy air
Who felt his shackles bind him there,
For by thy ancient Bills of Rights
All men stood equal on thy heights.

Such land is thine, sons of thy birth,
Whose sires, with blood, paid freedom's worth;
Who vanquished each invading foe
And swept him back or laid him low.

O happy land, by Heaven caressed,
Where all are free and none oppressed,
Thank well those sires whose master hand
Built from thy rock and not thy sand.





THEY USUALLY INITIATED THE PROSPECTS;
WITH THEIR FAIRS, OYSTER SUPPERS, AND GRAND TABLEAUX,
THEY RAISED THE FUNDS.
THEY PRODDED THEIR HUSBANDS TO SIGN THE CONTRACTS
AND RENOVATE THE SPACES.
AND AFTER NEW PIPE ORGANS WERE FINALLY INSTALLED,
THEY SERVED AS THE ORGANISTS,
OFTEN WITHOUT COMPENSATION.

THE 2013 ATLAS OF THE ORGAN HISTORICAL SOCIETY
IS DEDICATED TO

THE WOMEN OF VERMONT

ALL THROUGH THIS NARRATIVE,
THEY ARE THE UNSUNG HEROES.





STATE OF NEW YORK

STATE OF NEW HAMPSHIRE

STATE OF MASSACHUSETTS

Scale of Miles





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JOHN H. PADDOCK (1820–1903) pictured as the frontispiece for *The Bicentennial of the Pipe Organ in Vermont*, was the quintessential, nineteenth-century Vermont organ man. He was an excellent player, director, teacher, and sometimes a consultant and organbuilder. He is captured in this very uncommon portrait taken late in life about 1890, facing away from the camera. Notice the skull cap. It was frequently worn by leading businessmen as a symbol of achievement and respect. Also conspicuous in the image are a number of blueprints, rolled up on the chair behind, a cup of tea on the desk, and the obligatory cane in Mr. Paddock’s left hand.

In addition to his musical skills, Paddock became nationally known as a mining expert and inventor. During the early 1880s, while visiting one of his mines, he fell and was badly injured with a broken hip. During the final two decades of his life, he was largely confined to his home, and this image may be an artistic attempt by the photographer to mask his physical deformities while standing. The original is owned by the St. Johnsbury Athenaeum, St. Johnsbury, Vermont, and appears here through the courtesy of Shara McCaffrey, a librarian at the Athenaeum.
 ABOVE: The Vermont State Seal OVER: First Unitarian Church, Burlington



FOREWORD

IT IS AN ESPECIALLY GREAT PLEASURE to write the foreword for the 2013 *Atlas* of the Organ Historical Society. Not only does this book survey much of Vermont's organ culture for the first time, it offers the first narrative history and "complete" published list of pipe organs known to be installed in any American state. The copious documentation found in the bibliography and footnotes, much of it also located and published for the first time, will provide future church and musical historians with a wealth of "new" resources. And on what better occasion is there for such a book than the bicentennial of the pipe organ in the Green Mountain State? Next year, 2014, marks the two hundredth anniversary of the organ in the state: in 1814, Deacon Israel Newton of Norwich built the first known pipe organ installed in any Vermont church.

My own introduction to Vermont organs was substituting two Sundays on the 1890 Woodberry & Harris instrument in the Congregational Church, Newport, in November, 1948. I bicycled down from Canada long before passports were required, and had begun organ lessons in a "silver spoon" manner on the large two-manual 1884 Hook & Hastings that still serves Centenary United Church, Stanstead, Québec. Schooled in and near Vermont, I visited scores of never-locked churches, often in the company of Robert J. Reich. Thus, a majority of the extant 19th century organs in the state were "discovered," and while some have been lost during the past sixty years, much of significance remains. My enthusiasm for old organs in Vermont (and elsewhere!) was greatly fostered by others now deceased, but particularly the late Errol C. Slack of Burlington.

When I began visiting old American organs, electrification of tracker action was in "full flower," accompanied by the loss of many instruments through the blandishments of electronic "organ" salesmen. Now, we are losing many buildings that house the organs we cherish because of thinning congregations and declining church attendance. May the best of Vermont's old organs survive for the edification and enjoyment of future generations.

In a recent letter, Mr. Pinel recalled his own first visit to an organ in the Green Mountain State:

I played my first Vermont organ on the morning of July 4, 1970, the one-manual 1870 S.S. Hamill in St. Luke's Church, Episcopal, Chester. The Pinel family travelled to New London, New Hampshire, each summer for vacation, and we always stopped in Chester *en route*. St. Luke's was open in those days, and I had started organ lessons the preceding September with Duncan Trotter Gillespie at Calvary Church, Burnt Hills, New York. I began going into churches everywhere to investigate what they had for organs. A parishioner of St. Luke's, Mrs. Donald Aspen, was working in the sacristy that day, and as soon as I started to play using the pedal keys, she came out to see who was at the keydesk. Apparently, St. Luke's organist at the time could not use the pedals, so she immediately knew the organist was a visitor. I kept in contact with Mrs. Aspen for several years. In August, 2008, I was partly responsible for the AOA Late Summer Tour of Vermont and New Hampshire Organs, and St. Luke's was on the itinerary. In the nearly forty years between those two events, the Hamill was beautifully rebuilt and repositioned by Russell & Co., Organbuilders in Cambridgeport, Vermont. Mrs. Aspen had died, and after I had completed too many university degrees in sacred music, I had already served the OHS as the Society's third Archivist for nearly 25 years. I still have fond recollections of that little organ in Chester, and because I had never seen such elaborately painted front pipes before, it left an indelible impression on me.

Unlike readily available information about the organbuilders of Boston, New York, and Westfield, the current literature on Vermont organs and organbuilders is sparse, making this publication a particularly welcome addition to the bibliography. As a long-time collector of Vermont organabilia and history, and not as a writer, I am indeed grateful to Mr. Pinel for his detailed summation in this volume, much of it based on my research in an era before photocopyers, microfilm, computers, on-line genealogical sites, and keyword searchable databases of old newspapers existed.

I regret that I cannot attend the fifty-eighth convention of the society I helped establish, but I extend my good wishes to every member—and in particular, to those who will journey to Vermont this year to experience this remarkable heritage of American organbuilding.

EDGAR A. BOADWAY
CLAREMONT, NEW HAMPSHIRE
DECEMBER 1, 2012



PREFACE

THIS NARRATIVE OF THE PIPE ORGAN in Vermont is a series of wonderful, untold stories. Some were triumphant, others visionary, a few heartrending or disappointing, and at least two describe disasters. At one particularly exuberant event in January, 1927, Henry Goss Custard, H. Clarence Eddy, Lynnwood Farnam, Alfred Hollins, Edwin Lemare, and T. Tertius Noble, six of the world's more acclaimed organists, "played" the opening on the Welte-Mignon Philharmonic organ at the University of Vermont.¹ Another incident was tragic: prominent American organist W. Eugene Thayer shot himself to death

on June 27, 1889, in a Burlington, Vermont hotel room.² Then there was the calamitous fire that gutted the chancel and roof of Christ Church, Montpelier in January, 1903, ruining their new organ by Hutchings-Votey.³ And the catastrophic flood of November, 1927, that damaged the replacement by the same firm.⁴ Perhaps it was the astounding dedication of organists Ethel E. Churchill (1882–1972)⁵ and Abbie Willcox (1870–1971),⁶ two grand Vermont ladies, each of whom served

their congregations for sixty-four years. There was the unprecedented expansion of the Pipe Organ Department at Estey under the extraordinary leadership of William E. Haskell. In less than five years, the firm became the largest producer of pipe organs in the world in an achievement never matched before or since. Perhaps it was that exasperating day in October, 1954, when John Wesel and his family arrived from Holland at the Port of New York. There had been yet another "shake-up" at Estey, and when John presented himself for work, no one on the staff had any idea who he was.⁷ Maybe it was the progressive wood-working inventions of Lemuel Hedge,⁸ unknowingly the maker of the Organ Historical Society's emblem, although few members of the Society even recognize his name. To relish these and the many other fascinating tales of Vermont pipe organs, you must read the 2013 *Atlas* in its entirety!



THE 2013 ATLAS OF THE ORGAN HISTORICAL SOCIETY

This atlas is broader in its compass than its forerunners. The reason is justified: 2014 commemorates the bicentennial of the pipe organ in the State of Vermont. Two centuries ago, Israel Newton built an instrument for the Congregational Church in Norwich, now thought to have been the first pipe organ in the state.⁹ After consulting with the Executive Director and several of the Society's officials, the shift was made to a more general and contextual study. This book examines Vermont pipe organs in the greater perspective of culture, history, and society. As always, our convention organs are featured, but they are embedded as part of the larger narrative. Considering the significant investment the Society makes in this publication—some two years of research, writing, editing, photography, design, layout, and distribution—the expectation remains that it will be valuable decades after the convention. A true atlas ought to be a record of local organ culture, with details on what, when, where, and by whom these instruments were built and played. It should examine the organs in the context of others

OPPOSITE: Brown Bridge, Shrewsbury, one of Vermont's quintessential covered bridges in a 1940s image taken by the Historic American Buildings Survey, courtesy of the Library of Congress, Washington, D.C.

ABOVE LEFT: Abbie Willcox, veteran organist of the Federated Church, North Thetford, where she served sixty-four years between 1894 and 1958.

ABOVE RIGHT: The Vermont Statehouse in Montpelier in a nineteenth-century print.

like them and, with well-produced historical and modern photography, document what they look like and how they changed over succeeding generations. An atlas ought to be a significant contribution to our larger understanding of the American organ, and it should add to the corpus of literature on the instrument. It must present more than a series of single-organ descriptions, surrounded by quaint and oftentimes unrelated visuals. The overwhelming effort the Society invests in publishing this book is at the very core of our mission—to disseminate detailed contextual, descriptive, historical, and photographic details about these instruments.

As an association, we in the Organ Historical Society tend to be insular. We need to get our message out of the alcoves and choir lofts of churches, and into the hearts and minds of a wider circle of music-lovers. The “live” music Vermonters heard during the nineteenth and early twentieth centuries was not the Green Mountain Grand Opera, the Swanton Sinfonietta, or the Sheldon String Quartet, it was from the pipe organs in their local churches. Our discussion needs to focus on how these instruments influenced the people who came in contact with them. Ordinary Americans hear pipe organs often, usually at emotionally charged occasions, and anniversaries, baptisms, confirmations, graduations, marriages, and funerals come to mind. Pipe organs help us understand the priorities of the people who raised money for them, bought and installed them, built them, played them, and ultimately listened to them weekly when they went to church. Pipe organs help us explain the evolution of esthetics, style, and taste, and they represent a snapshot of human culture in history. If we in the Organ Historical Society are ultimately going to win the argument that the pipe organ is relevant in the twenty-first century, we need to refocus our attention on the organ’s intimate connection with flesh-and-blood human beings. This atlas may be a study about the organ culture of Vermont, but the greater lessons it teaches us about humankind in general are broad and universal. People respond to beauty, and the more we can do to educate them about pipe organs, the more likely they will be to esteem, restore, use, and ultimately preserve these instruments.

VERMONT HISTORY AND CULTURE

For thousands of years, Native Americans known as the *Abénaki*, inhabited the region that later became Vermont. Frenchman Samuel de Champlain (ca. 1567–1635) is usually credited with the first European exploration of the area. In 1608, he established a trading post for fur pelts on the St. Lawrence River at what is now the city of Québec. Conflict between the French, the Iroquois Indians to the south, and the *Abénaki* resulted in a fatal altercation in June, 1609, when several of the Iroquois were killed. This set the stage for intermittent fighting between the British, French, and American Indians for much of the subsequent two centuries. Vermont became a Republic in 1777, and part of the United States in 1791.

Vermonters are a peculiar people. They seem to cherish individual and collective liberty more than many Americans. Even the state motto—“Freedom and Unity”—reinforces this maxim

of personal and collective liberty. This has been the case since the very foundation of the republic in the late eighteenth century. Immediately before, during, and after the Revolutionary War, Vermonters found themselves in a no-man’s land, stuck in limbo between two opposing political forces. On the one side, Benning Wentworth (1696–1770), the colonial Governor of New Hampshire, was issuing land grants to the earliest settlers, while the New York court system, also claiming jurisdiction over the territory, was giving the same land to prominent New Yorkers. Incensed Vermonters organized a militia known as the Green Mountain Boys. Under the leadership of Ethan Allen (1738–89), they fought vociferously against ejection by the New York courts. Allen immediately became a Vermont hero, and his iconic statue adorns the porch of the statehouse in Montpelier today. For more than two hundred and fifty years, Vermonters have harbored an impassioned respect for individual freedom, and the communal resolve to defend it.¹⁰

Such deeply ingrained principles have had historical ramifications. Slavery was considered immoral by the first Vermonters. In 1777, it was outlawed with the framing of the republic’s first constitution,¹¹ although three generations passed before abolition became national law. Another milestone occurred in 1843, when the *Watchman*, a prominent weekly in the capital city, asserted:

Vermont seems in advance of all the other States, in her regard for the rights of humanity—or, as a certain school would term it, her *reverence for man*. Her legislature, at its last session, passed an act, abolishing capital punishment, substituting imprisonment for life in the penitentiary unless the governor should after one year, issue a warrant, directing the criminal be executed.—This is an advance step in civilization, and Vermont deserves honor for thus taking the lead of all the States...¹²

Women, too, have played a critical place in the state’s evolution, assuming roles of leadership unheard of, or at least uncommon, elsewhere. Clarina H. Nichols (1810–85), a native of Townshend, encouraged the state legislature to pass an 1847 ordinance allowing women the right to own, inherit and bequeath property. Five years later, she formally addressed the legislature, arguing passionately



Larkin Mead’s statue of Ethan Allen, leader of the Green Mountain Boys, standing on the front porch of the Statehouse, Montpelier.

for a woman's right to vote in school meetings.¹³ While Vermont's legislators did not grant suffrage then, it also became national law some generations later. The astonishing lady, Abby Maria Hemenway (1828–90), is another example of an audacious, creative, and independent-minded Vermonter, well ahead of her time. After approaching the all-male faculty of Middlebury College in September, 1859, with a proposal that she might gather, edit, and publish the history of every Vermont town, the small-minded academics promptly informed her that her plan was “Not a suitable Work for a Woman!”¹⁴ During the ensuing forty years, she published 5,000 pages of detailed Vermont history in one of the most comprehensive historiography projects ever undertaken. Her monumental five-volume series, *The Vermont Historical Gazetteer*, now graces the shelves of every major history collection in the United States and many abroad. And pertinent to our specific interest, Hemenway does occasionally mention organs.

More recently, Vermont took the national stage in providing equal rights to the LGBT (Lesbian, Gay, Bisexual, and Transgender) community, a subject dear to the hearts of many in the Organ Historical Society. In July, 2000, Vermont was the first state to grant Civil Unions to same-sex partners. Nine years later, after it had become obvious that “Civil” Unions were neither civil nor equal, a second bill expanded marriage. When Governor James Douglas vetoed the legislation, a determined legislature, committed to fulfilling the state's motto “freedom and unity” for *all* of its citizens, overrode his veto within hours. Marriage became a fundamental right for all Vermonters on September 1, 2009, regardless of their sexual orientation. If Vermont's legislative action on human rights has been a forecaster of the future as it seems to be, then same-sex couples all across America will soon enjoy the same status as straight couples.

Such impassioned respect for individual and collective rights has also had an effect on Vermont's pipe organs, usually for the better, but not always. In the spirit of “liberty,” a few organs were badly renovated by incompetent or insensitive “craftsmen.” But this fixation on rights has also had the opposite effect. Communal rights can work for the collective good, and recent generations of conservation-savvy Vermonters have preserved many of the state's public buildings with their furnishings, including pipe organs, intact. Many old Vermont organs come down to the present with few or no changes, and of those that have been renovated, the work was often done by first-class firms like A. David Moore, Inc., the Andover Organ Company, Geo. Bozeman & Co., Russell & Co., Watersmith Pipe Organs, Inc., and John Wessel. The survival rate for old organs in Vermont has been good; far better, in fact, than for much of the United States. Where else can you visit and hear the best-surviving Wm. B.D. Simmons & Co. organ, the oldest surviving, two-manual organ by E. & G.G. Hook, and the oldest “cathedral” organ in the continental United States? The fact is that Vermont has much to offer in the way of old pipe organs, and this atlas merely scratches the surface of the available riches.

PRESERVATION IN VERMONT

The conservation movement in Vermont surfaced earlier than it did in most places in the United States. Writing in 1867, almost one hundred and fifty years ago, John D. Smith, Esq., a resident of Pantton, Vermont, stated with unusual eloquence:

To the casual observer it may seem idle to expect, that in our quiet farming towns in Vermont, with so many evidences of peaceful, happy prosperity presenting themselves on every hand, events and incidents of former days can be gathered, worthy of a place in our common history. But a little reflection must convince any one that the change of our former dense forests, and almost impassable swamps, into the present productive farms, could not be effected without great trials and severe suffering; and when we consider the turbulent state of the times, our sympathy is increased for the first settlers in their trials, our conviction strengthened that they must have witnessed scenes of thrilling interest, and our desire quickened to rescue the names and deeds of those brave and earnest men from the oblivion that is fast covering them. The actors in those scenes have passed away. The traditions handed down to us need a careful scrutiny and comparison with our written history. Our ancient records are brief and unsatisfactory, and much of interest, undoubtedly, is beyond the reach of any now living.¹⁵

Such a reverence for the past was uncommon at the time, but every phrase of Smith's vivid prose still rings true.

Because of Smith and others like him, the state of Vermont embarked on an early preservation movement that sought to retain those aspects of Vermont culture that made the state unique. In 1907, for instance, the 1787 Rockingham Meeting House, one of the oldest ecclesiastical structures in the state, was restored.¹⁶ In 1931, decades before the national preservation movement commenced in earnest, the state endorsed *Rural Vermont: A Program for the Future*, which sought to preserve the state's unique architectural heritage.¹⁷ In 1947, the *Vermont Historic Sites Commission* noted that preservation had economic benefits.¹⁸ Churches, downtown districts, railroad stations, and town halls were being conserved in Vermont at the very time when many of these structures were lost to “renewal” in other parts of the country. The movement had a trickle-down effect to the preservation of pipe organs, and many were retained simply because the buildings housing them were conserved. Historic preservation is a state of mind. When an individual is sensitized to the importance of preserving a local city hall, it is only a small step to apply those same principles to the conservation of an organ.

But unlike organs elsewhere in the United States, the instrument's chronology in Vermont is largely a nineteenth-century narrative. Apart from Estey, most Vermont pipe organs were the products of urban builders in Boston or New York. Henry Erben, S.S. Hamill, E. & G.G. Hook, Geo. S. Hutchings, Geo. Jardine & Son, Wm. A. Johnson, E.W. Lane, Wm. B.D. Simmons & Co., and Geo. Stevens were the more prolific suppliers. Some organs were also built locally by Lemuel Hedge, A. David Moore, William Nutting, Jr., Harvey F. Parks, Russell & Co., Edward H. Smith, and John Wessel. Unrepresented, however, were the major American producers of the twentieth-century, and Aeolian-Skinner, Austin, Kimball, Möller, Schantz, Skinner, and the Wicks Organ Company are poorly represented in the state, if at all.



Many Vermont congregations that bought organs in the nineteenth century still own them. Those that survive usually followed one of two very different trajectories. During the 1950s, 1960s, and 1970s, it was common to renovate those organs, imposing layers of conflicting esthetics on the original. Pipes were cut down to produce incongruous higher pitches, the voicing altered, the original double-rise reservoirs and feeders discarded, the wood-grained cases were painted white, and in worst-case scenarios, electricity replaced the original mechanical playing and stop actions. Respect for the original maker's tonal and mechanical conception was lacking. A severe example is the much-altered Johnson organ in the Congregational Church of Middlebury, where almost nothing of the original remains. This approach, while common at the time, is now soundly condemned. More recently, changes made dur-

ing those decades are being reversed. By 1980, as more and more old organs were altered, the pendulum had gradually shifted in favor of increasing respect for the original fabric of the instrument. Happily, many old organs are now loved and appreciated on their own terms. They are being preserved as closely as possible to the state in which their makers left them. This is an encouraging development for those of us concerned about our gradually diminishing national heritage of pipe organs. We are the guardians of these instruments, and it is up to us to safeguard them as closely as possible in their original state.

The renovation of two nineteenth-century Vermont organs by George Stevens (1803–92) of East Cambridge, Massachusetts, illustrates these radically different approaches. Both were done by the Andover Organ Company of Methuen, Massachusetts, separated by a generation of evolving thought. Both were executed using the finest materials and highest quality of workmanship, but they emphasize just how much our thinking on these matters has changed over two generations. Consider a renovation of the late 1960s, followed immediately by one from the early twenty-first century. The first was severe, imposing layers of conflicting esthetics on the original, while the second preserves the original instrument almost entirely intact. A brief history of each congregation initiates our discussion.

ST. PAUL'S CHURCH, METHODIST EPISCOPAL ST. ALBANS ~ GEO. STEVENS, 1881

Methodist circuit riders visited St. Albans by 1799. In 1812, a room was rented on the lower floor of the Academy for prayer meetings, and in 1815, following a successful revival, seventy-five members were added to the congregation. Land for a building was purchased in 1821, and a meeting house in the "old style of church architecture, with high box pulpit and galleries on three sides" was erected.¹⁹ This structure was renovated in 1854 and was razed in 1875.

The cornerstone for a second, brick building was laid at the same location on July 5, 1875, and the first services in the vestry of the church were held on December 26, 1875. As the project unfolded, the congregation became burdened with debt, so the work was suspended. During an 1881 visit by the Rev. Isaac William Wiley (1825–84), a Methodist Episcopal Bishop, some \$12,500 was subscribed and there was a push toward completion. The *Messenger* reported:

It has been decided to finish the Methodist church immediately, in order to dedicate [it] during July. An organ, to cost \$1500, has been built for the church by Stevens of East Cambridge, Mass., and will be delivered within a fortnight... Our Methodist friends have been prudent and conservative, paying every bill before another was made, and they have reason to rejoice at seeing their beautiful church ready for occupancy with not a dollar of debt. The building will be dedicated with imposing ceremonies, at which it is hoped that Bishop Foster will be present.²⁰

Two weeks later: "Mr. George Hedrick of Lowell, Mass., with two assistants, is at work setting up the organ... It will be ready for use Saturday. Arrangements are being made for the dedication, which it is hoped will occur July 21."²¹ The issue of July 16 remarked: "A water motor is to be used in the Methodist church to blow the organ. It is rather hard on some deserving small boy to deprive him of the chance to 'cut up' behind the organ during sermon time," and "There will be an organ concert in the Methodist church next Wednesday evening [i.e., on July 20] by F.J. Smith, assisted by the congregational choir."²² "The new organ is presided over by Miss Mary Clark and proved in the purity and sweetness of its tones as well as the volume of its sound that the society has an instrument not surpassed in town."²³

In May, 1904, Lynnwood Farnam (1885–1930), the great Canadian organ virtuoso, played a concert on the organ and recorded the stoplist in his notebook.²⁴ The *Messenger* announced:

The concert given at the Methodist church last evening under the auspices of the Epworth League proved to be one of the best that has ever been given in this city. The chief attraction was the wonderful work of W. Lynnwood Farnam, A.R.C.M., A.R.C.O., on the organ and piano. Although a young man his skill upon either instrument is nothing short of marvelous. Already he has achieved such success before the greatest organists in Europe as to cause envy in the hearts of artists who have made music a life study.²⁵

E.A. Boadway described the organ many years ago:

The organ stands in a large recess behind the pulpit platform and the black walnut side panels are obscured by 20th century partitions; that on the left now covers the Pedal stops. Above the projecting keydesk are three flats of painted Open Diapason and dummy pipes arranged 7-7-7, surrounded by very pleasing woodwork in Gothic style. The Dulciana and Melodia each have an octave of stopped wood basses, as does the Salicional; the Flute is of chimneyed metal pipes and the Open Flute was formerly the Great 8' Gamba; the Stopped Diapason has 24 stopped wood basses and is a metal chimney flute from Middle C; the reed stop was originally divided at Tenor C as an Oboe Treble and Bassoon Bass. The Sub Bass retains a few Stevens pipes, and long before 1969 it was cut down from an open 16' stop and fitted with stoppers.²⁶

By the late 1960s, the organ was in need of renovation. Completed in January, 1971, the *Messenger* outlined the scope of the work:

The original organ was built in 1881 by George Stevens of East Cambridge, Mass., and has been in continuous use since that time. A little more than three years ago, St. Paul's Church entered into a contract with the Andover Organ Company, of Methuen, Mass, to restore, enlarge, and improve the organ. The work has been done at a total cost of about \$26,000 in three stages since the summer of 1967. The tracker action has been renewed throughout the organ. All of the old pipes have been cleaned and some ranks have been revoiced. Several new ranks have been added to both the Swell and the Great organs, and five additional stops have been installed in the Pedal Organ division, including a four-rank Mixture.²⁷

While common at the time, such drastic renovations would be unwelcome today. Consider how the approach had changed by 2004.

CHURCH OF THE MESSIAH, UNITARIAN MONTPELIER ~ GEO. STEVENS, 1866

The chronology of the Church of the Messiah is confusing. A Universalist congregation was founded in the capital city in 1831. They had a series of pastors from 1833 on,²⁸ but did not have a building of their own. The congregation incorporated as the "Montpelier Independent Meeting House Society" on March 25, 1865. Under the leadership of the Rev. C.A. Allen, the local Unitarians incorporated on December 13, 1864, as the Church of the Messiah. Jointly, the two congregations built a meeting house that was dedicated on January 25, 1866,²⁹ but the two corporations remained independent until December 2, 1902.³⁰

The handsome building, in elegant, Italian-Renaissance style, has a tall steeple. The dedication of the building was described in *Walton's Journal*:

The Unitarian Church in this village was dedicated on Thursday, the 25th. The clergymen present were the Rev. Mr. Frothingham, of Brattleboro, and Messrs. Allen and Ballou of Montpelier. The house was crowded, and the exercises interesting. In the evening the choir gave a concert, assisted by Messrs. Goodwin, Whitney, and Emerson. Mr. Goodwin sustained his reputation as a vocalist, and Messrs. Whitney and Emerson, by their performance on the organ, elicited the applause of an appreciative and highly respectable audience. The Unitarians here have erected a building which, in point of neatness, comfort and finish, is a credit and ornament to the village.³¹



OPPOSITE: Edward J. Gould, youthful bugler, the son of John Gould, both of Montpelier. Image courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington. Photographer unknown.

ABOVE: A turn-of-the-century photograph of the 1881 Geo. Stevens organ in St. Paul's Church, Methodist Episcopal, St. Albans, courtesy of the St. Albans Historical Museum.



An 1880s stereoview of the 1866 Geo. Stevens organ in the Church of the Messiah, Unitarian, Montpelier, shown in its original location in a gallery at the back of the room, image courtesy of E.A. Boadway.



The same organ as it exists today, in an alcove at the front of the room, photographed by Len Levasseur in 2011.

A further report in the *Caledonian*, published in St. Johnsbury, noted:

One of the most beautiful church buildings in the state is the one just completed by the joint society of the Universalists and Unitarians of this place. It is built of wood, with a tall and beautiful spire, is painted brown outside and neatly frescoed within. It will accommodate from 300 to 400, and costs about \$15,000. An organ of good tone and of ample capacity for the house has just been put up by the elder Stevens of Cambridge...³²

The organ, built by Geo. Stevens, was installed in January, 1866. It was described in the *Phoenix*, published in Brattleboro, as “a fine new organ.”³³ The opening took place on the evening of January 25, 1866.

In November, 1887, the organ was renovated. A notice in the *Argus* related:

A.T. Bennett, a veteran pipe organ tuner and repairer, of Boston, is putting in first class shape the organ in the “Church of the Messiah.” Mr. Bennett put up the organ twenty-two years ago, and is now making quite extended alterations and additions which the progress of the organ-building art has brought out since the instrument was new. Mr. Bennett has a large fund of anecdotes connected with the late Col. Levi Boutwell and others prominently connected with the “Church of the Messiah,” on the occasion of his visit to town over a score of years ago. That he understands his business thoroughly there is no room for doubt, his long experience amply attesting that fact.³⁴

Describing the changes, E.A. Boadway wrote: the

...work included new manual keys and action, a combination action, a new Tremolo, balanced and vertical Swell shades (with a metal pedal), and possibly the replacement of four 8’ ranks and the Gt. 4’ Principal with pipes of spotted metal. The Keraulophon was extended down from Tenor F to CC.³⁵

A significant change occurred in 1898, when the organ was moved from a platform at the back of the church to an alcove in the front. Boadway continued:

The voicing is quite pleasing, and the Oboe has an unusual “snarl”. The 4’ Flute is a metal chimneyed rank, and has 12 stopped wood basses and 12 open trebles; the Trumpet has space for a bass octave and there are 7 open flue trebles. In the Swell, the cylindrical Viol de Gamba has 12 stopped wood basses; the Stop. Diapason is of wood; and the mislabeled “Flute” is the Stevens 4’ Principal.³⁶

In February, 2004, the organ had renovations by the Andover Organ Company, but a concerted effort was made to preserve the original tonal and mechanical character of the instrument.³⁷ Only minor changes were made to increase the usability of the instrument.

The chronology of these two instruments is representative of many Vermont organs. They were often bought in the middle of the nineteenth century, and have served their congregations nobly since. They were refurbished during their 150 years of service according to the prevailing taste of the time, but the movement has happily been in the direction of preserving more and more of the original character of the instrument. This approach mirrors the larger preservation movement across the state of Vermont.

EDITORIAL CONSIDERATIONS

Capitalization, use of italics, and punctuation in nineteenth-century sources is erratic and inconsistent. While those idiosyncrasies are retained in quotations throughout this book, obvious typographical and punctuation errors are corrected. In cases of inconsistency (such as in a list where all the entries begin with capitals except one) the variant was altered to conform. This avoids the redundant use of [*sic*], which is unattractive in the text and cumbersome in context. Historical stoplists are presented as found in their sources, even if the original was in paragraph format. No attempt was made to force those stoplists into a stock format as has been customary in some modern studies. Pitch indications, often implied by the stop-names, were not added unless they appeared in their sources. Most stop labels engraved before the mid-1870s bore only the name of the stop; organists were expected to know the pitch. When quoting manuscripts, if the original was unclear, illegible, or otherwise is open to interpretation, every effort was made by the author to transmit the meaning of the original. Modern two-letter postal codes, intended only to “expedite” the mail, are not used in this study. Sources and references follow the format as dictated by the *Chicago Manual of Style*, 16th edition, 2010.³⁸ This includes the interpolation of geographical identifiers into newspaper and journal titles. Thus, *The Times*, to distinguish it from other titles with the same name, is documented as *The (Princeton, N.J.) Times*, rather than *The Times* [Princeton, N.J.] as was advocated in some older style manuals.

ACKNOWLEDGEMENTS

A considerable debt of gratitude is owed to several individuals who helped with the preparation of the manuscript. Foremost was the invaluable aid of E.A. Boadway of Claremont, New Hampshire. Ed has been studying Vermont pipe organs for three generations, and has now lived long enough to witness the alteration, destruction, replacement, restoration, and preservation of many of those instruments. A few organs were lovingly preserved because of his enthusiasm, intervention, and leadership. He has also maintained a comprehensive vertical file of clippings, correspondence, photographs and recital programs pertaining to Vermont organs, and this crucially important resource was used extensively in the preparation of this book. Moreover, Ed is an old-school grammarian with legendary proof-reading skills. His “eagle eye” prevented many a slip from remaining in the final text. There are no words to adequately thank him for all he did to make this study of Vermont pipe organs as accurate and complete as it could be. John T. Atwood, Mark A. DeW. Howe, Laurence W. Leonard, A. David Moore, Robert C. Newton, Barbara Owen, Marilyn Polson, Carl Schwartz, and James L. Wallmann also assisted with various aspects of the preparation of the book. Their generosity as readers and suggestions were most appreciated.

The fabulous newspaper collection at the Vermont State Library in Montpelier proved to be the single greatest resource for this book. The staff, particularly Jerrie Denison and Paul Donovan,

was always happy to assist, and helped in numerous ways as the book progressed. John H. Carnahan provided unlimited access to the comprehensive Estey collections in the Brattleboro Historical Society and the Estey Organ Museum. Mr. Carnahan corresponded with me on several occasions, scanned potential photographs for the publication, and gave unselfishly of his time. His equally remarkable son, Paul A. Carnahan, now the Head Librarian at the Vermont Historical Society in Barre, placed the amazing resources of that collection at my disposal.

Much of importance was found in the Wilbur Collection at the Bailey/Howe Library at the University of Vermont. The staff there could not have been more gracious in placing materials at my disposal, and particular thanks are due to Ingrid Bower, Sylvia Bugbee, Prudence Doherty, Peggy Powell, and Nadia Smith, who worked with me for weeks at a time during my sojourns in the city. Many photographs, quotations, and sources originated in their vast collection. Dr. Elizabeth E. Allison, the remarkable historiographer of the Episcopal Diocese of Vermont, allowed generous use of the diocesan archives at Rock Point.

A number of other collections provided materials at various levels: the Carothers Library at the University of Rhode Island at Kingston; Davis Family Library at Middlebury College; Fletcher Free Library in Burlington; Ilsley Public Library in Middlebury; Kellogg-Hubbard Library in Montpelier; Montgomery Historical Society; New Hampshire State Library in Concord; Rhode Island Historical Society in Providence; Rutland Free Library; Solomon Wright Library in Bennington; St. Albans Historical Museum; and the Windsor Public Library. The resources of several on-line sites were also invaluable: *Chronicling America*, Googlebooks, Hathi Trust, Ancestry.com, FamilySearch.org, and GenealogyBank.com. That last site holds a particularly impressive collection of old, keyword-searchable Vermont newspapers.

Several individuals submitted to in-person interviews and revealed much about Vermont organs and organbuilding. Particular thanks are due to E.A. Boadway, John H. Carnahan, Dr. Emory Fanning, A. David Moore, Stephen Russell, Georg Steinmeyer, Robert N. Waters, and John Wessel for the ideas, insights, and recollections they shared. Finally, I thank James Weaver, the Executive Director of the Organ Historical Society, for his encouragement, the National Council and the Governing Board of Publications of the Organ Historical Society for their support while the work was in progress, and the always-generous Len Levasseur for his handsome design and stunning photography.

As with any study, salient topics for future consideration became apparent as the research unfolded. In this case, it was the amazing contributions of women that played so significant a part in the story of Vermont pipe organs. They worked industriously in the background usually with little acknowledgement, but their quiet advocacy and determined influence surfaced in virtually every detail of this narrative.

FROM THE PRESIDENT - SCOT L. HUNTINGTON

BEST WISHES to the Vermont convention committee and to the fortunate attendees. On a personal note, it has been 41 years since the OHS was last in Vermont, and I have been hoping for an auspicious return. Not only are we once again basking in the quiet beauty of the Green Mountain State, we are visiting a region new to OHS audiences.

During my apprenticeship with A. David Moore in North Pomfret, I was privileged to make the acquaintance of a number of these organs through regular tuning and maintenance trips. The experience had such an impact on me that it helped shape my professional career as a specialist in the restoration of America's historic pipe organ treasures and made me a devoted OHS member committed to preserving such beauty for future generations. The first organ I saw, shortly after arriving to work with David, was the E. & G.G. Hook in Northfield and I was beguiled by the gentle beauty of its seemingly ancient pipework sounding from the first third of the 19th century. The first time I saw the truly stunning W.B.D. Simmons in the Methodist Church across the street, my whole conception of the classical nature of America's historic instruments was set on its ear. When I was sent to tune the Nutting in Williamstown, the organ was so choked with dust and benign neglect it was barely workable, but when I discovered the original Trumpet pipes hidden under the reservoir, I felt like I had struck gold.

In my second year, I was hired by the Episcopal Cathedral in Burlington to clean the reeds in the Wilhelm, as their original fine voicing had recently become adversely affected with a plague of dead flies and an accumulation of cement dust. It was a lesson in modern organbuilding for a young apprentice to examine such a high-quality, European-style instrument. I tuned the two Brombaugh organs at the University of Vermont, which was my first experience with the work of one of America's most influential contemporary organbuilders, and that eventually led to a lifelong friendship with John. I was privileged to through-tune the landmark Fisk in the music auditorium for a recording of the complete works of Dandrieu, and to spend an entire afternoon with one of the organ's designers, Fenner Douglass, getting the Tremblant doux to flutter just so for his recital that evening. Having read about this famous organ while an organ major in college, it was yet another life-lesson for a 20-something not only to experience this landmark instrument in person, but to work on it as well. This year's OHS convention is affording me another chance, at long last, to revisit some of the deepest roots of my organbuilding career.

Anyone either living in Vermont or as a tourist passing through, can't help but be touched by the breathtaking natural beauty of the surroundings and by the pace of life that is just a little slower and less stressful than anywhere else. For this convention, the beauty of the place is as much a star as the organs and gifted performers we will be so fortunate to share together. Leave your cares at home and enjoy the incomparable countryside, the relaxed lifestyle of one of New England's most magical places, and the historic organs in a setting changed remarkably little since they were new.

FROM THE EXECUTIVE DIRECTOR - JAMES WEAVER

GREETINGS TO ALL MEMBERS AND FRIENDS, ONCE AGAIN, I look forward to spending time with each of you who attend the convention. Vermont is a lovely place and I am excited that we can share its bounty. Our hosts, Marilyn Polson and her convention planning team, have worked tirelessly to develop a performance schedule that takes us through a splendid array of picturesque churches set among the Vermont

Hills and along Lake Champlain. We will hear organs that form a great collection of 19th-century treasures, as well as recent instruments whose craftsmanship is steeped in the traditions of the early builders.

You will find that this ATLAS is a remarkable publication. Stephen L. Pinel, former archivist of the OHS, has written a brilliant portrait of organbuilding in Vermont during the past 200 years. With the collaboration of E.A. Boadway and Len Levasseur, the ATLAS was lovingly conceived to tell the story of organs and their music throughout the state; gorgeous color photography is balanced by a grand array of historic images. A sure knowledge of historical facts is gracefully presented with a penetrating look at the role these instruments played in the

lives of their owners, who took pains, time and again, to replace them when necessary and to upgrade them to serve current needs. We might wish that more instruments remained in pristine original condition, but their evolution tells us something of their ongoing importance in local conventions of music-making. A remarkable compendium is gathered as a parting gift in this publication: "An Annotated Catalog of Known Pipe Organs in Vermont." Many people have worked tirelessly to bring this information together. It is but one element of the splendid research that produced this extraordinary document.

Similarly, Rollin Smith has organized the *Handbook* as an elegant co-publication. Recital programs and organ stoplists along with performer's biographies spell out the details of each day of the convention

We will be traveling together on coaches from one destination to another and I have discovered on similar trips that conversations with our convention attendees are wonderfully engaging. It's a great pleasure to learn how individuals come to love the organ and its repertoire. In many instances, childhood memories of first encounters are particularly engaging. Other stories relate how the pipe organ is an instrument of compelling interest through their love of science and mathematics. Dig a little deeper and one discovers that further interests frequently include the history of steam engines and railroad schedules! Altogether, convention attendees are a brilliant lot with whom it is great fun and endlessly enjoyable to spend time—and to learn!

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OGASAPIAN BOOK PRIZE 2012 DAVID YEARSLEY



DAVID GAYNOR YEARSLEY is the recipient of the 2012 John Ogasapian Publication Prize for his book *Bach's Feet: Organ Pedals in European Culture*, (Cambridge University Press, 2012), recognized by the OHS as a distinguished work of original scholarship related to the pipe organ. Dr. Yearsley received his Ph.D. in Musicology from Stanford University in 1994 and is Professor of Music at Cornell University.

PREVIOUS OGASAPIAN PRIZE WINNERS

2010 Wm. A. Little, *Mendelssohn and the Organ*
2011 John R. Near, *Widor: A Life Beyond the Toccata*

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SARAH JOHNSON



SARAH JOHNSON was valedictorian of her 2012 class at Dexter Regional High School in Dexter, Maine. During those years, she was involved in many musical activities and continues to pursue those interests while in college. She has played services for several churches in the Bangor area and has twice attended the Summer Organ Institute at Westminster Choir College in Princeton, New Jersey. Johnson began organ studies with Kevin Birch, organist and music director at Saint John's R.C. Church in Bangor. Last year she performed her senior recital at Saint John's, which included an hour of piano music and an hour of Baroque and Romantic organ music.

Sarah Johnson is now a freshman at Vassar College, majoring in music. She is studying organ performance with Gail Archer and plans to pursue a career in music.

CHRISTOPHER KEADY



A native of Eugene, Oregon, and a graduate of Lewis & Clark College, CHRIS KEADY studies organ with Michael Kleinschmidt and is the organ scholar at Trinity Episcopal Cathedral in Portland. He has also volunteered with Portland's Architectural Heritage Center and the Buckman Historic Association. Chris enjoys nothing more than exploring an old church, and plans to pursue a career that embraces architectural history and sacred music.

SAMANTHA KOCH



SAMANTHA KOCH recently completed her undergraduate degree in Organ Performance at East Carolina University, studying with Andrew Scanlon. She is Organist/Choirmaster at St. Timothy's Episcopal Church in Wilson, North Carolina, as well as conductor of the Compline Choir of St. Paul's Episcopal Church. Samantha's interest in playing the organ was piqued while on a mission trip building homes in Reynosa, Mexico. Upon hearing her piano teacher lament the lack of young organists, she decided to begin taking lessons upon her return to the States. Samantha plans to pursue graduate school in the near future. Ultimately, she would like to teach organ, organ literature, and organ pedagogy at the university level.

SILVIYA MATEVA



SILVIYA MATEVA is enrolled in the doctoral program at the University of Oklahoma where she studies organ with John Schwandt. Mateva is a music theory graduate assistant with duties that include teaching freshman aural skill classes. She was a finalist in the Poister and Rodland organ competitions, spring of 2013, and a semi-finalist in the Longwood Gardens International Organ Competition, summer of 2013.

Born in Plovdiv, Bulgaria, Mateva began studying piano at the age of seven. She studied organ with Velin Iliev before coming to the United States in 2005. In 2008, she received a bachelor of music degree in organ performance (summa cum laude) from Stetson University's School of Music, where she was a student of Boyd Jones. In 2010, she completed a master of music degree in organ performance and literature at the Eastman School of Music, where she studied with Hans Davidsson.

TIFFANY NG



San Franciscan TIFFANY NG defected from piano to organ and carillon upon encountering them at Yale University and resolving to win keys to those marvelous instruments. After earning a B.A. in English and Music and spearheading the organization of a national carillon convention, she earned a licentiate (*magna cum laude*) from the Royal Carillon School "Jef Denyn" in Belgium as a student of Geert D'hollander. Back across the pond, she earned an M.M. in Organ Performance & Literature from the Eastman School of Music studying with William Porter while serving as Interim University Carillonist. Tiffany is now Associate Carillonist at the University of California, Berkeley, where she is writing her dissertation under Richard Taruskin as a Ph.D. student in Musicology and New Media. She has performed over eighty recitals in North America and Europe; as an energetic new music proponent, she has premiered over a dozen organ and carillon works.

MICHAEL PLAGERMAN



MICHAEL PLAGERMAN is a native of Lynden, Washington, but moved to Ephrata when he was 13. After eight years of piano with Sue Meenderinck, and Carolyn VanderGriend, Plagerman began organ study with Barry Williams, organist emeritus of Sacred Heart parish, Bellevue. During this time he attended POEs and other events, studying with Keith Thomas, Joyce Jones, and J. Melvin Butler, and was director of music of Our Savior's Lutheran Church in Ephrata. He is currently studying organ and harpsichord with Paul Tegels and Katherine Habedank respectively at Pacific Lutheran University, where he is majoring in organ performance. He also accompanies the chapel choir and sings with the Choir of the West. Michael Plagerman is organist at Federal Way United Methodist Church, and is associate organist at St. Philomena R.C. Church in Des Moines, Washington.

PETER RUDEWICZ



PETER RUDEWICZ began studying organ when he was eight years old, and now studies theater and classical organ with Jonathan Ortloff and Colin Lynch. He is a junior at Innovation Academy Charter School and an intern at the Andover Organ Company. Peter hopes to become an organbuilder and concert organist and seeks to secure the future of the organ by appealing to modern audiences in new and exciting ways.

ALEX SMITH



ALEX SMITH is a first-year business major at Drexel University in Philadelphia, pursuing a double major in finance and international business as well as a double minor in music performance and music theory and composition. He studies organ with Tom Sheehan and is organist at First Unitarian Church of Philadelphia. A winner of both the West Chester International Organ Competition High School Division and Vernon De Tar Organ Competition, he has been active in the American Guild of Organists, attending four Pipe Organ Encounters.

In addition to organ, Smith also studies trombone, and has performed with many honors ensembles, in addition to being trombone section leader for the American Music Abroad Bronze Tour of France, Belgium, The Netherlands, Germany, Austria, and Switzerland in 2011. He has also had the opportunity to participate in a side-by-side rehearsal with the Philadelphia Orchestra.

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ABOUT THE AUTHORS



EDGAR A. BOADWAY, a founder of the OHS, was the Society's first secretary and wrote the first set of bylaws. He is a graduate of the University of Vermont, and taught high school English in Claremont, New Hampshire for many years. He was the editor of the *Boston Organ Club Newsletter* between 1965 and 1995 and later of the *Vermont Organist*. Both publications are still respected for their accurate coverage of organ news. A fine organist, Ed currently plays an 1898 organ by Geo. S. Hutchings in the United Church of Ludlow, Vermont.



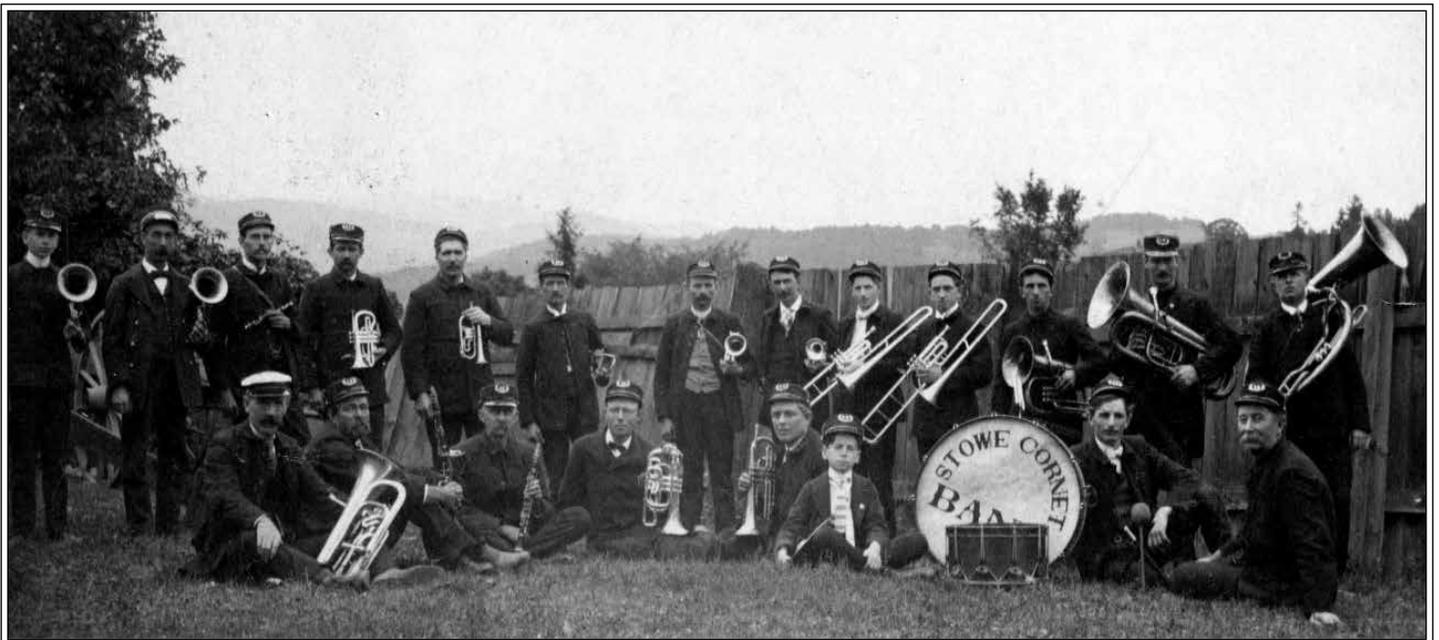
STEPHEN L. PINEL holds two degrees from Westminster Choir College in Princeton, New Jersey, and did further graduate study in historical musicology at New York University. He served as National Archivist of the Organ Historical Society for twenty-six years between 1984 and 2010, and often contributes writings on American organ history to journals both here and abroad. He is currently organist and choirmaster at St. Ann's R.C. Church in Hampton, New Jersey.

OPPOSITE: Downtown Burlington, showing the corner of Main and St. Paul's Streets, ca. 1900, from an 8" by 10" glass negative; courtesy of the Library of Congress, Washington, D.C.



ABBREVIATIONS

AGO	American Guild of Organists	n.b.	<i>nota bene</i> , take careful note
AOA	American Organ Archives	OHS	Organ Historical Society
b.	born	OM	open metal (as in organ pipes)
BOCN	<i>The Boston Organ Club Newsletter</i>	OW	open wood (as in organ pipes)
c.	copyright	p.(pp.)	page (or pages)
ca.	circa	Ph.D.	<i>Philosophiae Doctor</i> , Doctor of Philosophy
d.	died	[r.]	<i>recto</i> (correct as written)
D	<i>The Diapason</i>	R.C.	Roman Catholic
DMA	Doctor of Musical Arts	SS.	Saints (as in Saints Peter and Paul)
ed.	edited	[sic]	as precisely written
Ed.D.	Doctor of Education	Stopt	Stopped (as in Stopped Diapason)
El	Electric playing action	St(s).	Street (or Streets)
et al.	<i>et alii</i> (or <i>et alia</i>), and other persons	S.v.	<i>Sub verbo</i> , under the word (in dictionaries)
etc.	<i>et cetera</i> , and so forth	SW	stopped wood (as in organ pipes)
fl.	<i>flourit</i> , flourished (as in productive years)	TAO	<i>The American Organist</i>
ibid.	<i>ibidem</i> , in the same place	TC	tenor C
illeg.	illegible	TF	tenor F
M(m)	metal (as in organ pipes)	Tr	Tracker playing action
m.	married	Tu	Tubular pneumatic playing action
M.E.	Methodist Episcopal	U.C.C.	United Church of Christ
Misc.	miscellaneous	W(w)	wood (as in wooden organ pipes)
MS	manuscript		



The Stowe Cornet Band, ca. 1880

A TIMELINE OF THE PIPE ORGAN IN VERMONT

1700s

1763 – On May 28, Israel Newton, Vermont's first organbuilder, is born in Colchester, Conn.

1777 – On July 8, the Constitution of the "Free and Independent State of Vermont" is ratified in Windsor

1786 – On November 2, Lemuel Hedge, the maker of the OHS's emblem, is born in Windsor

1791 – On March 4, Vermont becomes the fourteenth state of the United States

1800s

1803 – On January 3, Harvey F. Parks, later an organbuilder in St. Johnsbury, is born in Charlestown, N.H.

1814 – Vermont's first known pipe organ, the work of Israel Newton, is installed in the Congregational Church, Norwich

1813 – On Christmas Day, Robert McIndoe, later a Vermont organbuilder, is born in West Newbury

1815 – On March 28, William Nutting, Jr., Vermont's first full-time organbuilder, is born in Randolph

1817 – In January, Vermont's second pipe organ, the work of William Goodrich of Boston, is installed in the Unitarian Church, Burlington

1820 – John H. Paddock, an important Vermont organist, is born in St. Johnsbury

1823 – On April 27, Wm. B.D. Simmons, the maker of many Vermont organs, is born in Boston

1824 – Lemuel Hedge sets up shop and builds the OHS emblem organ for St. Paul's Church, Windsor

1826 – A small organ, probably the work of Thomas Redstone of N.Y., is installed in Union Church, St. Albans; another small organ, the work of Henry Pratt of Winchester, N.H., is installed in Immanuel Church, Bellows Falls

1827 – E. & G.G. Hook, later an important maker of organs in Vermont, is established in Salem, Mass.

1828 – Two unattributed organs are installed in the Congregational and Episcopal churches, Woodstock, but are probably the work of Lemuel Hedge

1829 – Lemuel Hedge abandons organbuilding and moves to Middletown, Conn., to work as a toolmaker

1832 – On November 25, St. Paul's Church, Episcopal, much later the cathedral, is dedicated in Burlington

1833 – Henry Erben supplies a small organ to Trinity Church, Rutland; during the fall, Erben builds a larger, one-manual organ for St. Paul's Church, Burlington

1835 – On April 22, organbuilder Hedge patents the carpenter's folding rule; Erben supplies a small organ to St. Paul's Church, Vergennes, and the Congregational Church, Burlington

1837 – Erben builds a small, one-manual organ for St. John's Church, Highgate Falls; on August 24, Edward H. Smith, later an important Vermont organbuilder, is born in St. Armand, Québec

1838 – On July 22, Vermont organbuilder Ira Bassett is born in Barre

1839 – In February, Harvey F. Parks installs a new, two-manual organ in the Brick Church, Montpelier, perhaps the state's first two-manual organ

1840 – Nutting establishes an organ shop in Randolph, later Randolph Center

1842 – On June 4, Samuel B. Whitney, later the state's most respected organist, is born in Woodstock; on June 18, organbuilder Hedge patents the band saw; Nutting supplies a small organ to St. Paul's Church, Royalton, possibly his first church organ

1843 – In November, organbuilder Geo. Jardine of N.Y. installs a new two-manual organ in Union Church, St. Albans

1845 – In December, Erben builds a one-manual organ for the Unitarian Church, Burlington

1846 – Nutting builds a residence organ for Ira Maurice Jones, a grower of fruit trees, in Randolph

1847 – On October 15, the North Congregational Church, St. Johnsbury, is dedicated housing a new two-manual organ by Simmons & McIntire of Boston; it is the largest organ in the state; St. Johnsbury native John H. Paddock is the organist

1848 – Nutting supplies a small organ to Grace Church, Randolph

1849 – In December, the Rutland and Burlington Railroad opens, the first in Vermont

1851 – Nutting completes a new two-manual organ for Grace Church, Randolph

1853 – On August 1, organbuilder Hedge dies in Paterson, N.J.; during the fall, Nutting establishes an organ shop in Bellows Falls; on December 1, a two-manual organ by Wm. B.D. Simmons & Co., Boston, is opened in the Congregational Church, Burlington; it is the largest organ in the state

1854 – During December, a large two-manual organ by Stevens & Jewett, Cambridge, Mass., is installed in Christ Church, Montpelier; the Rt. Rev. John H. Hopkins, the Bishop of Vermont, calls it "the most costly [organ] in the diocese"

1855 – On April 5, Harlan P. Seaver, later active as a Vermont installer and serviceman, is born in Burlington; during August, a large two-manual organ by Simmons is installed in the Brick Church, Montpelier; it is the largest organ in the state

1856 – On January 16, Israel Newton, Vermont's first organbuilder, dies in Norwich; in March, Geo. Jardine & Son, N.Y., installs a two-manual organ in the South Congregational Church, St. Johnsbury

1857 – On March 16, a new two-manual organ by Geo. Jardine & Son, N.Y., is opened by organist Edward Jardine in St. Mary's R.C. Cathedral, Burlington

1860 – Ernest Desmarais, later a Vermont organbuilder, is born in Canada

1861 – The Civil War begins on April 12 at Fort Sumter, S.C.

1862 – Wm A. Johnson, Westfield, Mass., builds two large two-manual organs for the First Congregational Church, Middlebury, and the First Unitarian Church, Burlington

1864 – On March 16, organist Samuel C. Moore opens a new two-manual organ by Simmons at the Universalist Church, Stowe; on October 10, twenty Confederate soldiers from Canada attack St. Albans and rob three banks of \$200,000 in the famed St. Albans Raid

1865 – On April 8, the Civil War ends with Lee's surrender at Appomattox; On April 14, President Lincoln is assassinated; Ira Bassett supplies a new two-manual organ to the Congregational Church, Barre

1867 – On May 3, the first three-manual organ in the state, built by Wm. A. Johnson, is opened in recital by organist Samuel C. Moore at St. Paul's Church, Burlington

1868 – On October 14, a large three-manual organ by Wm. A. Johnson is opened in recital by organist Dudley Buck at Bethany Church, Montpelier; on October 21, Samuel B. Whitney opens a new two manual organ by Wm. Jackson & Co., Albany, N.Y., at St. James's Church, Woodstock

1869 – On October 21, William Nutting, Jr., dies in Bellows Falls

1870 – On April 12, a new two-manual organ by the Johnson Organ Company is opened in the Methodist Episcopal Church, Burlington, by organists Samuel C. Moore and Samuel B. Whitney

1871 – On March 31, Harvey F. Parks, formerly a Vermont organbuilder, dies in Providence, Rhode Island

1875 – Antoine Couillard, a French-Canadian organbuilder, builds a two-manual organ in Christ Church, Island Pond

1880 – In January, the first Episcopal Choir Festival in the state, organized by Samuel B. Whitney, is held at St. Paul's Church, Vergennes



1881 – On April 21, the “Thayer” organ by Hutchings, Plaisted & Co. is opened in recital by organist S.B. Whitney at the North Chapel Universalist Society, Woodstock

1882 – On September 2, organist Frank T. Baird of Chicago opens a new two-manual Johnson & Son organ in Immanuel Church, Bellows Falls

1883 – In December, organbuilder Edward H. Smith installs a new two-manual organ in the Baptist Church, Bristol, thought to be his first organ

1884 – On May 7, Henry Erben, an important maker of early organs in Vermont, dies in New York City; on August 29, organist Whitney and several solo boy trebles from the Church of the Advent, Boston, opens a new two-manual Geo. S. Hutchings organ at the Vermont Methodist Seminary, Montpelier; it is the first collegiate organ in the state

1885 – In November, organbuilder Edward H. Smith installs a new two-manual organ in the Berean Baptist Church, Burlington

1886 – On June 5, Ira Bassett’s *Improved Pneumatic Action* is reported in *Scientific American*

1888 – In October, the tenth annual Episcopal Choir Festival, organized by Whitney, is held at St. Stephen’s Church, Middlebury

1889 – On January 24, organbuilder Edward H. Smith is crushed by a falling smokestack in Black Falls and dies on January 30; on May 21, a large three-manual Woodberry & Harris organ from Boston is opened in recital by organist J. Frank Donahue at the Congregational Church, Burlington; on June 27, Boston organist Eugene Thayer shoots himself to death in a Burlington hotel room

1891 – On July 14, a new two-manual J.W. Steere & Son organ is opened in recital by organist John Hyatt Brewer of Brooklyn at the Congregational Church, Randolph

1892 – On June 1, a new two-manual organ by Ernest Desmarais is opened in *La Paroisse des Saints Anges Gardiens*, St. Albans

1893 – On May 12, organist William C. Hammond of Holyoke, Mass., opens a small two-manual Johnson & Son organ at the Baptist Church, Bellows Falls; on June 13, organbuilder Ernest Desmarais dies in St. Cunégonde, Montréal

1894 – On February 14, organist E.V. Clark of Boston opens the fine two-manual organ by Geo. S. Hutchings at the Christian Church, Randolph

1895 – On December 18, Ira Bassett, a former Vermont organbuilder, dies in Chicago

1896 – On July 26, organist J. Harry Engels opens a new two-manual Johnson & Son organ at the Union Church, Proctor; it is the last organ built by the firm for a Vermont congregation

1900s

1901 – On January 20, Wm. A. Johnson, an important maker of Vermont organs, dies in Westfield, Mass.; the Pipe Organ Department at Estey is established; Philadelphia organbuilder William E. Haskell is engaged and moves to Brattleboro; on October 16, the first Estey pipe organ is opened in recital by organist Lucien Howe at the Methodist Episcopal Church, Brattleboro

1902 – On March 7, General Julius J. Estey, the founder of the Pipe Organ Department at Estey and the President of the firm, dies in Brattleboro

1903 – On March 19, John H. Paddock, one of Vermont’s leading organists, dies in St. Johnsbury; the Estey Organ Company, Brattleboro, soon becomes the largest producer of pipe organs in the world

1904 – In March, Samuel Parker, who built a small organ for the R.C. Church in Newport, dies in California

1906 – On February 22, the new three-manual “Estey Memorial Organ” at the First Baptist Church, Brattleboro, is opened in recital by organist Archer Gibson

1908 – In August, the new three-manual organ by Cole & Treat, Melrose, Mass., is opened in recital by organist S.B. Whitney at St. James’s Church, Woodstock

1911 – On March 30, Frederick H. Johnson, Jr., later an active Vermont installer and rebuilder of organs, is born in Providence, R.I.

1912 – On May 16, the new two-manual Estey organ in the First Baptist Church, Randolph, was first heard

1913 – On June 1, Geo. S. Hutchings, an important maker of Vermont organs, dies in Cambridge, Mass.; a large three-manual organ by the Austin Organ Co., Hartford, is blessed by the Rt. Rev. William F. Weeks, the Bishop of Vermont, in St. Paul’s Church, Burlington

1914 – S.B. Whitney dies at the home of his sister, Mrs. James B. Jones in Woodstock, after a long and productive career in church music

1915 – On September 25, Henry Ford, the famed automobile magnate, visits the Estey Factory to inspect an organ he had ordered for his Dearborn, Michigan, residence

1920 – Harriette Slack (later Harriette Slack Richardson), one of Vermont’s more famous organists, is born in Springfield

1922 – On November 15, noted Vermont organbuilder John Wessel was born in Zoeterwoude, Holland

1923 – On July 22, the large three-manual organ by Ernest M. Skinner is opened in recital by organist Willis Alling at Trinity Church, Rutland

1927 – On January 14, the new, three-manual Welte-Mignon Philharmonic organ in the Ira Allen Chapel at UVM is opened in recital by organist T. Tertius Noble; on May 8, William E. Haskell, foreman of the Pipe organ Department at

Estey, dies in Brattleboro; the 1927 Flood in early November, the state’s worst disaster in modern history, damages the state’s communication and transportation network; several pipe organs in Brattleboro and Montpelier are irreparably damaged

1929 – In February, Estey announces the inauguration of the *Master Keydesk*, a console of superior design; during the summer, Estey begins production of the *Minnette*, an unusual, three-rank unit organ built in the shape of a grand piano

1930 – In April, Estey receives one of the largest contracts in its history, seven new pipe organs for public schools in New York City

1931 – On November 23, organist Palmer Christian opens the huge four-manual Estey organ at Pomona College, Claremont, Calif.

1933 – In May, the Estey Organ Company declares bankruptcy; in September, the assets of the firm are acquired by Alphonse O. Brungardt; the firm is reorganized as the Estey Organ Corporation

1934 – On March 4, Laurence W. Leonard, noted Vermont organist and historian, is born in Randolph

1935 – Hook & Hastings, an important maker of organs in Vermont, goes out of business in Kendall Green, Mass., a casualty of the Depression

1936 – On January 14, noted Vermont organist and historian, Edgar A. Boadway, is born in Boston

1939 – On July 9, Robert C. Newton, later an active organbuilder working for the Andover Organ Co., Methuen, Mass., is born in Barre

1941 – By March, the entire staff at the Estey Organ Corporation is working in the War effort

1942 – On Christmas Eve, Alphonse O. Brungardt, Estey’s financial savior following the 1933 bankruptcy, dies of a heart attack

1943 – During the fall, the 1862 two-manual Wm. A. Johnson organ



St. Johnsbury, 1915

at the First Congregational Church, Middlebury, is badly electrified

1945 – On August 6, cherished Vermont organist, Marilyn Polson, is born in Pittsfield, Mass.

1946 – On February 8, Vermont organbuilder A. David Moore is born in Hanover, N.H.; on October 17, the Vermont Chapter of the American Guild of Organists receives its charter; on November 30, Vermont organbuilder John T. Atwood is born in Randolph

1948 – In July, newspapers announced that Estey is again producing pipe organs

1949 – On November 21, Vermont organbuilder Robert N. Waters is born in Springfield, Ill.

1952 – On April 16 and 17, noted organist Edward B. Gammons opens a large three-manual Estey at the Congregational Church, Burlington; Jacob Poor Estey, the President of Estey, dies in Boston after attending a Yankees – Red Sox game at Fenway Park

1953 – On December 13, Vermont organbuilder Stephen J. Russell is born in New York City; on December 21, Vermont organbuilder Peter D. Walker is born in Montpelier

1954 – On October 9, Dutch organbuilder John Wessel and his family arrive from Holland at the Port of New York; he immediately begins work for Estey

1956 – During January and on school break, E.A. Boadway and Robert Reich “discover” the remarkable two-manual 1855 organ by Wm. B.D. Simmons at the Methodist Church, Northfield; on June 27, the Organ Historical Society is founded in New York City at the Sixtieth Anniversary Convention of the American Guild of Organists; in September, the Securities and Exchange Commission stepped in to examine Estey’s accounting practices;

during the fall, Georg Steinmeyer, a member of the noted German organbuilding family, becomes the Superintendent of the Pipe Organ Department at Estey

1958 – On October 22, former Estey president, Henry Hancock (i.e., Hans Heinz Hanco), is found guilty in the Estey Mail Fraud Case in United States District Court

1959 – On June 29, the rebuilt 1864 two-manual Wm. B.D. Simmons organ at the Community Church in Stowe is opened in recital by Albany, N.Y., organist Helen R. Henshaw; the Estey Organ Corporation goes out of business

1960 – The Estey buildings are sold

1964 – In January, Hewitt & Wessel rents space from R.V. Anderson Sons, Inc., organ pipe-makers in Guilford; in early September, A. David Moore and Nick Atwood “open” a large 1853 two-manual Geo. Stevens organ in the barn of the Moore Farm to an audience of 400

1969 – In June, a small mechanical-action organ built by E.F. Walcker & Cie of Ludwigsburg, Germany is imported for Middlebury College

1971 – On February 15, St. Paul’s Cathedral, Burlington, is destroyed by fire; on March 17, a large three-manual organ by the Gress-Miles Organ Co., Princeton, N.J., is opened in recital by Dr. Emory Fanning at Middlebury College

1972 – On March 13, the Cathedral of the Immaculate Conception, R.C., Burlington, is destroyed by an incendiary; on May 7, a new two-manual mechanical-action organ by Karl Wilhelm, St. Hyacinthe, Québec, is opened in recital by organist Bernard Lagacé at Christ Church, Montpelier; between June 26 and 29, the Organ Historical Society gathers in Woodstock for the Seventeenth Annual Convention, their first in Vermont

1974 – On February 17, a new two-manual mechanical-action organ by Karl Wilhelm is opened in recital by organist James Chapman at St. Paul’s Cathedral, Burlington

1976 – On February 22, a large three-manual organ by C.B. Fisk, of Gloucester, Mass., is opened in recital by organist Fenner Douglass at UVM; it was the first American organ largely based on a Classical model; Russell & Co., later an important Vermont organ firm, is founded in Norwalk, Conn.

1980 – On December 11, A. David Moore, Inc., is incorporated by the Vermont Secretary of State; Russell & Co., a significant Vermont organ firm, relocates to Bellows Falls

1986 – On September 7, A. David Moore’s large two-manual organ at St. James’s Church, Woodstock, is opened in concert by organist Yuko Hayashi

1987 – Russell & Co., formerly of Bellows Falls, relocates to Cambridgeport

1993 – In July, Watersmith Pipe Organs, Inc., completes the restoration of the splendid 1894 two-manual Geo. S. Hutchings organ in Bethany Church, Randolph

1997 – During the fall, Vermont organbuilder Robert N. Waters builds a new organ shop in Hartford

1998 – On June 7, a large four-manual organ by Russell & Co., Cambridgeport, is opened in recital by organist David Higgs at the Congregational Church, Burlington; on its completion, it is the largest organ in Vermont

2000s

2000 – In September, Russell & Co., Cambridgeport, completes a large three-manual organ for St. Paul’s Cathedral, R.C., Worcester, Mass.

2001 – Vermont organist Erik Kenyon opens the restored, 1833 Erben organ at Grace Church, Sheldon, at an Evensong; this is the oldest intact “cathedral” organ in the United States

2002 – On September 28–29, Boston organist Peter Sykes opens the rebuilt Simmons organ at the Community Church, Stowe

2003 – On September 6, Frederick H. Johnson, Jr., who rebuilt many Vermont pipe organs, dies in Canaan

2004 – Peter D. Walker, a graduate of Westminster Choir College, Princeton, N.J., establishes an organ shop in Brattleboro; on September 19, John and Sophia Wessel are honored at a reception at the Estey Organ Museum, Brattleboro; on November 13, the S.B. Whitney Organ Recital Series is inaugurated with a program by organist Mark Brombaugh on the “Thayer” organ at the North Chapel Universalist Society, Woodstock

2006 – Russell & Co. restores an 1870 one-manual organ by S.S. Hamill at St. Luke’s Church, Chester; on August 8, noted Vermont organist Harriette Slack Richardson dies in Springfield

2008 – Russell & Co. rebuilds the 1824 Lemuel Hedge organ, the OHS emblem, at St. Paul’s Church, Windsor; in late August, the Organ Historical Society runs a successful tour of Vermont and New Hampshire organs as a benefit for the American Organ Archives

2010 – Walker Pipe Organs of Brattleboro rebuilds the 1915 H. Hall & Co. organ at Holy Trinity Church, Swanton

2013 – Between June 24–29, the Organ Historical Society gathers in Burlington for their Fifty-Eighth Annual Convention

2014 – The commemorative year of the bicentennial of the pipe organ in Vermont

**THE BICENTENNIAL OF THE
PIPE ORGAN IN VERMONT
1814-2014**

I

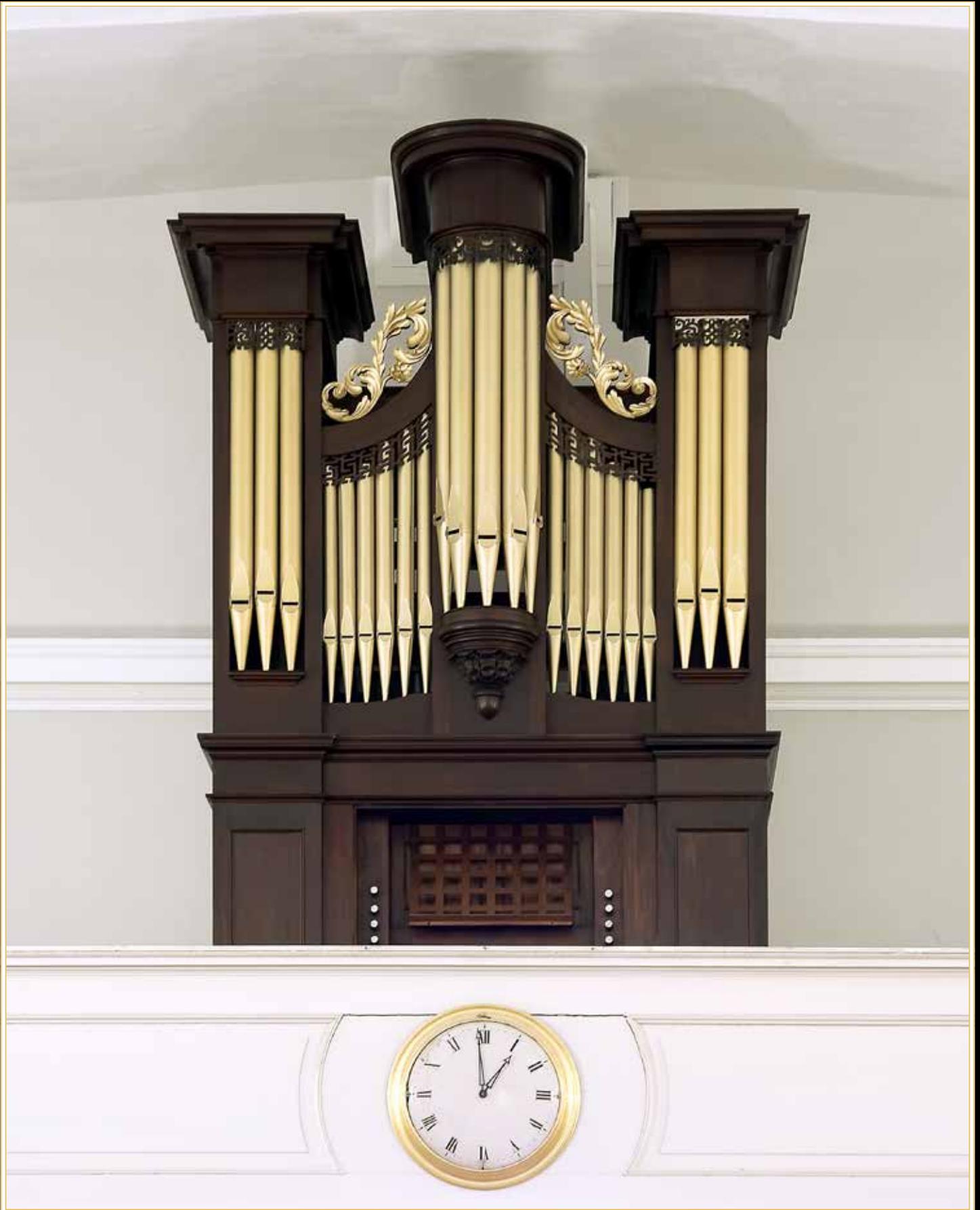
for Victor Hoyt

A GALLERY OF VERMONT'S MOST BEAUTIFUL PIPE ORGANS

PHOTOGRAPHS BY Len Levasseur

THE FOLLOWING SEVENTEEN PHOTOGRAPHS of Vermont organs were taken between 2008 and 2012. A few of the images were intended for the AOA Late Summer Tour of Vermont and New Hampshire Organs held in August, 2008. Others were taken for *The Tracker*, and still others were taken in preparation for the 58th Annual Convention of the Organ Historical Society in June, 2013. The instruments are in order:

1. St. Paul's Church, Episcopal, Windsor Lemuel Hedge, 1824
2. Grace Church, Episcopal, Sheldon Henry Erben, 1833
3. St. Mary's Church, Episcopal, Northfield E. & G.G. Hook, Op. 26, 1836
4. Brandon Baptist Church, Brandon Wm. B.D. Simmons & Co., 1853
5. United Methodist Church, Northfield. Wm. B.D. Simmons & Co., 1855
6. St. Paul's Church, Episcopal, Vergennes E. & G.G. Hook, Op. 306, 1862
7. Community Church, Stowe Wm. B.D. Simmons & Co., 1864
8. First Congregational Church, Orwell E. & G.G. Hook, Op. 358, 1865
9. Unitarian Church, Montpelier Geo. Stevens, 1866
10. St. Luke's Church, Episcopal, Chester S.S. Hamill, Op. 135, 1870
11. Federated Church, North Thetford. Geo. Jardine & Son, 1874
12. St. John's Church, Episcopal, Hardwick Edward H. Smith, 1887
13. La Paroisse des Anges Gardiens, R.C., St. Albans Ernest Desmarais, 1892
14. Bethany Church, Congregational, Randolph. Geo. S. Hutchings, Op. 344, 1894
15. Cathedral Church of St. Paul, Burlington. Karl Wilhelm, Op. 32, 1977
16. Recital Hall, University of Vermont, Burlington. C.B. Fisk, Op. 68, 1976
17. St. James's Church, Episcopal, Woodstock A. David Moore, Op. 15, 1986



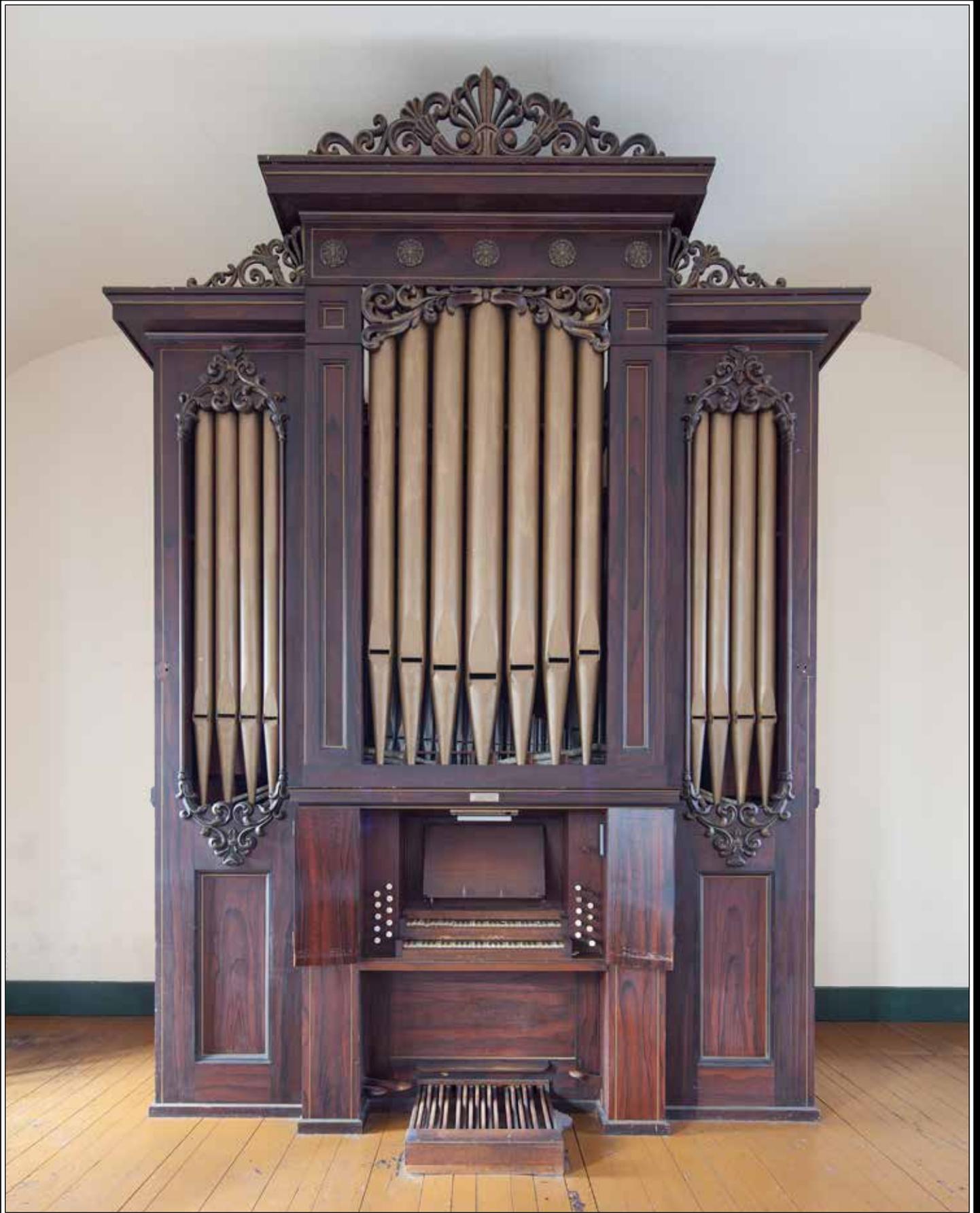
ST. PAUL'S CHURCH, EPISCOPAL, WINDSOR, LEMUEL HEDGE, 1824



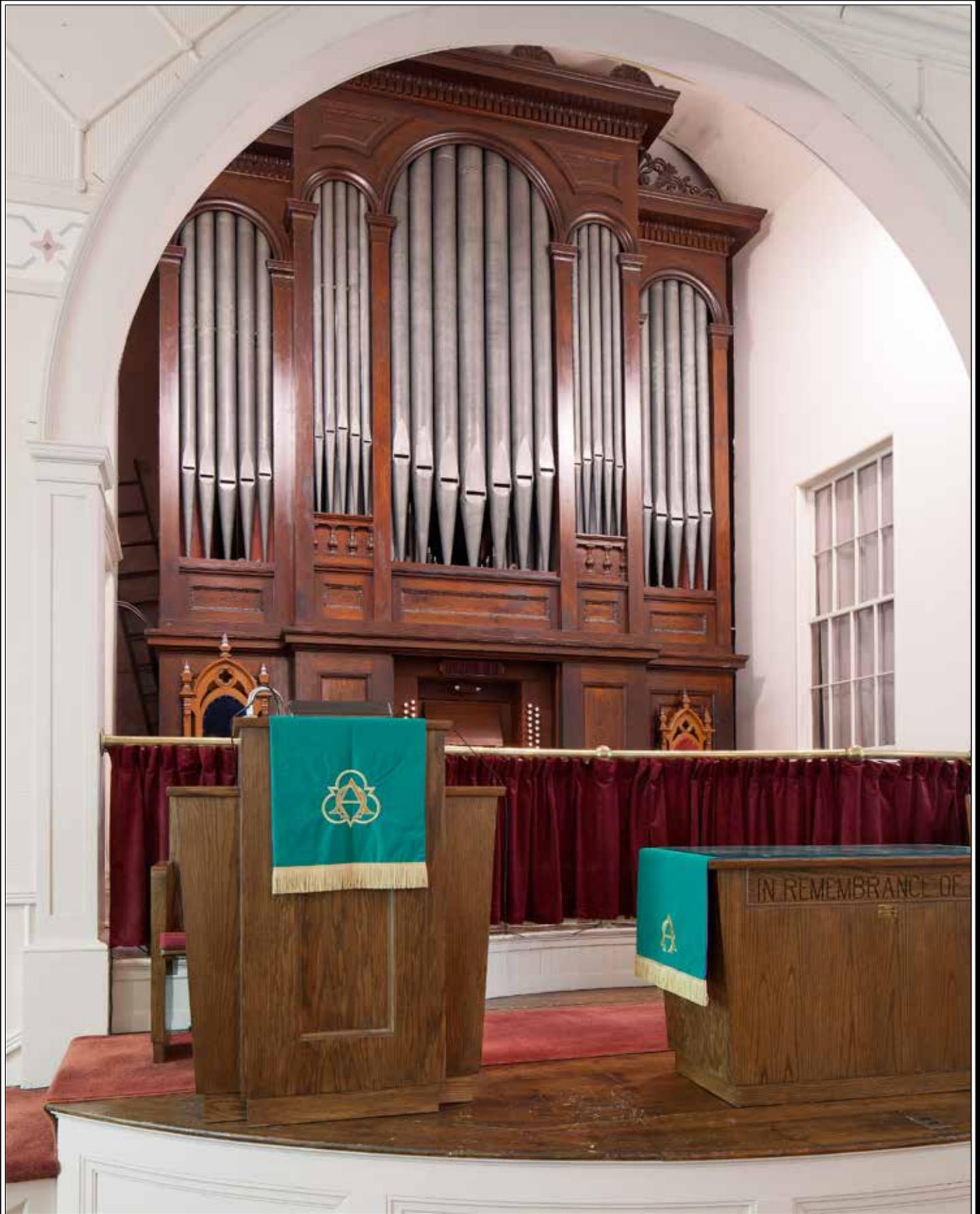
GRACE CHURCH, EPISCOPAL, SHELDON, HENRY ERBEN, 1833



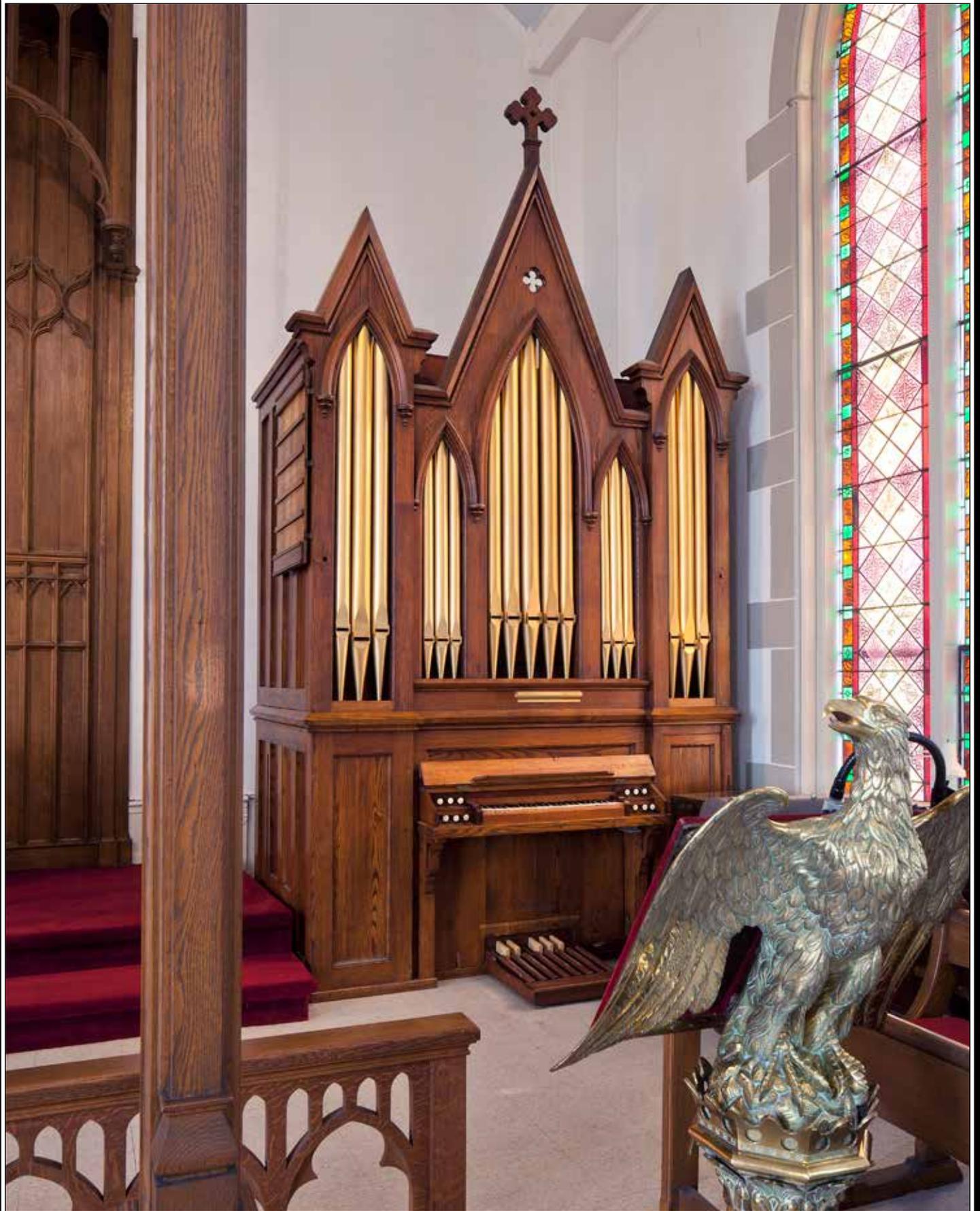
ST. MARY'S CHURCH, EPISCOPAL, NORTHFIELD, E. & G.G. HOOK, OP. 26, 1836



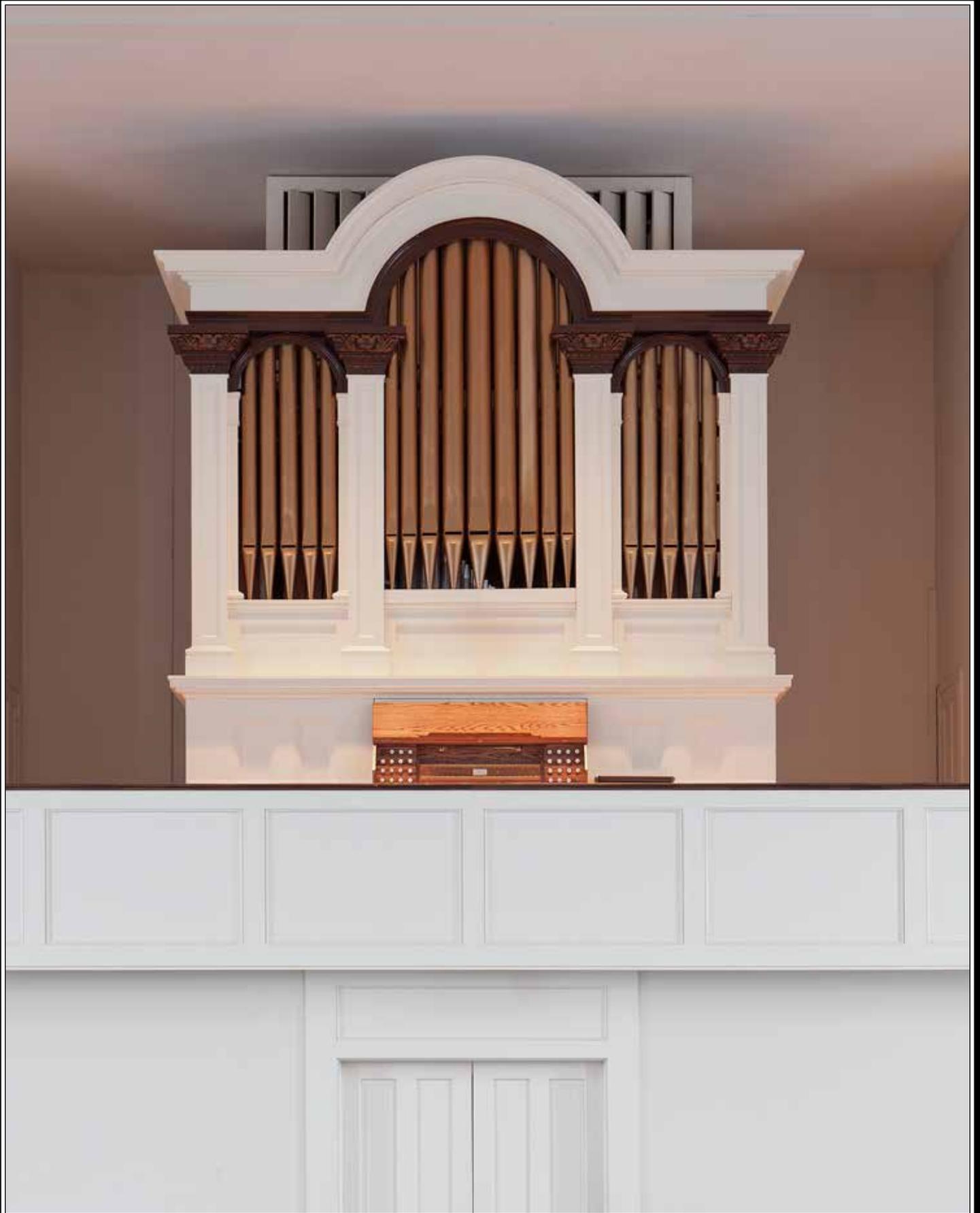
BRANDON BAPTIST CHURCH, BRANDON, WM. B.D. SIMMONS & CO., 1853



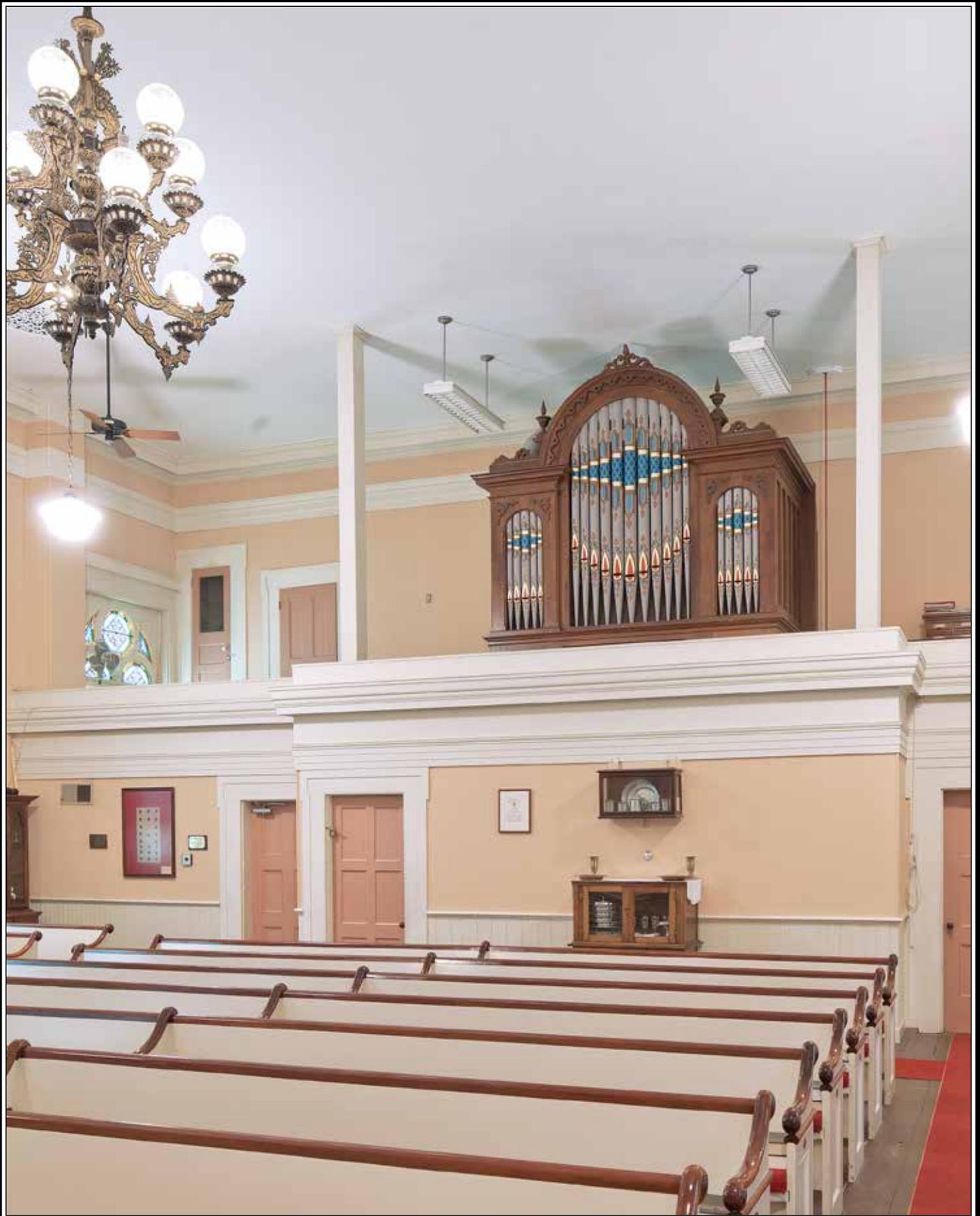
UNITED METHODIST CHURCH, NORTHFIELD, WM. B.D. SIMMONS & CO., 1855



ST. PAUL'S CHURCH, EPISCOPAL, VERGENNES, E. & G.G. HOOK, OP. 306, 1862



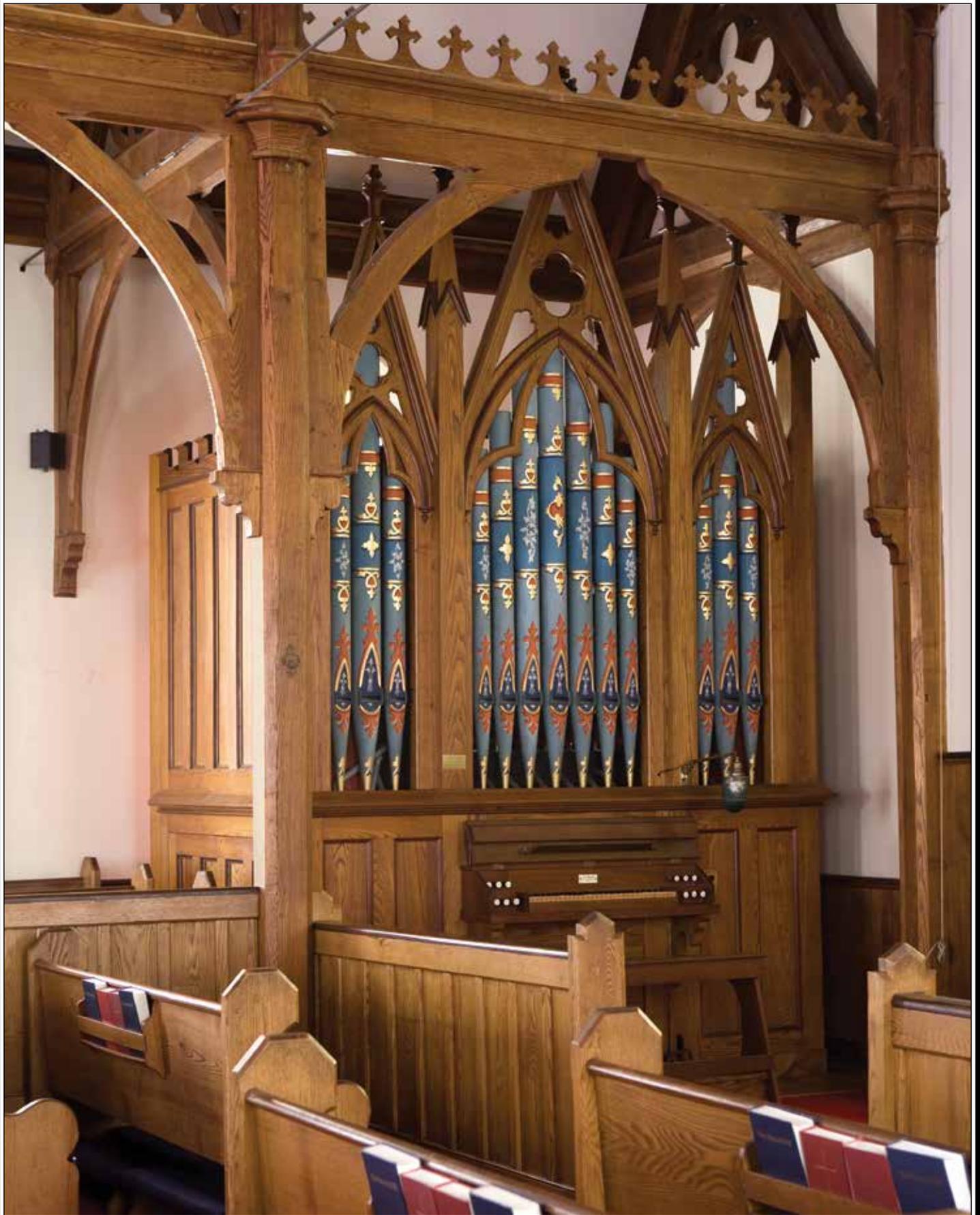
STOWE COMMUNITY CHURCH, STOWE, WM. B.D. SIMMONS & CO., 1864



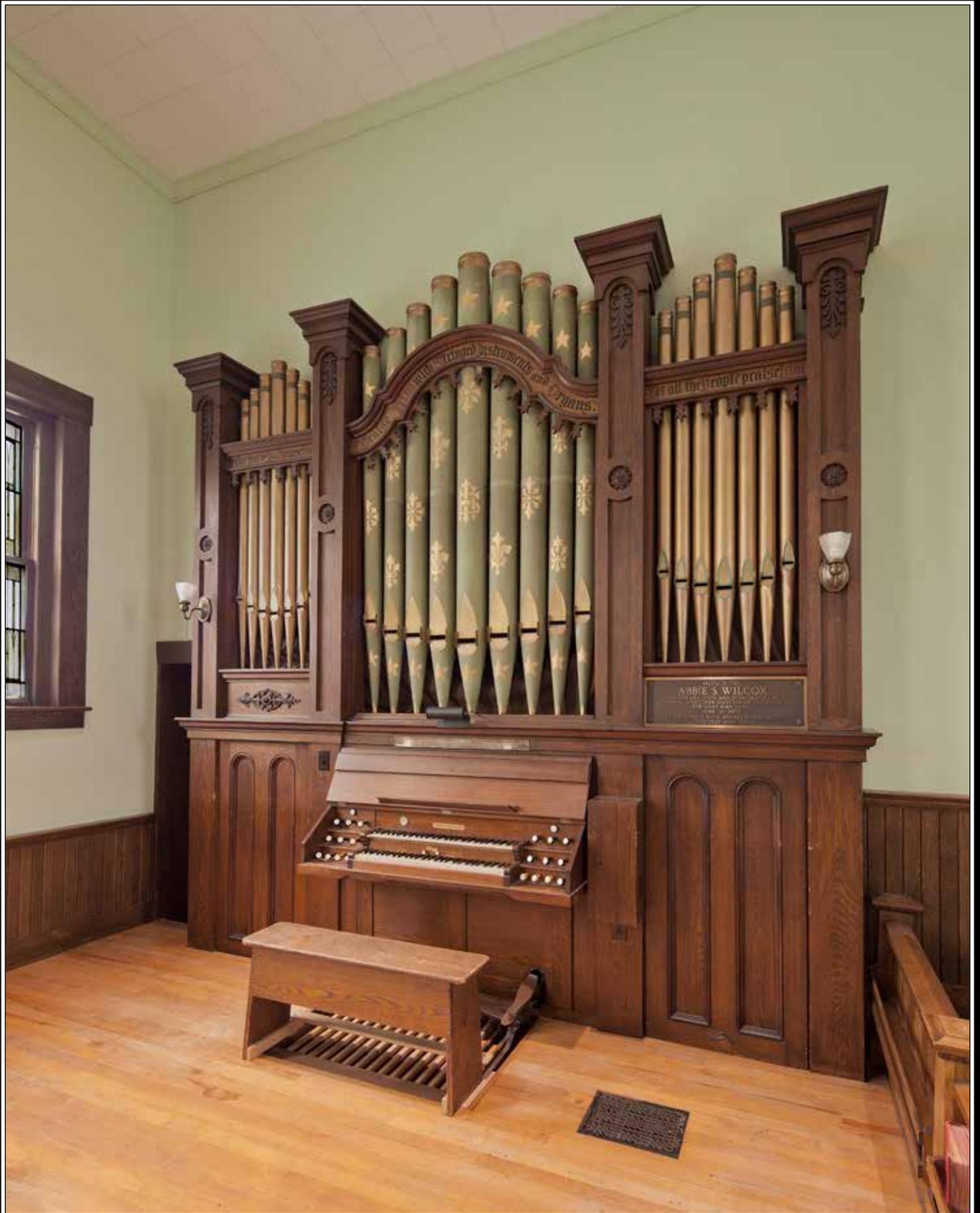
FIRST CONGREGATIONAL CHURCH, ORWELL, E. & G.G. HOOK, OP. 358, 1865



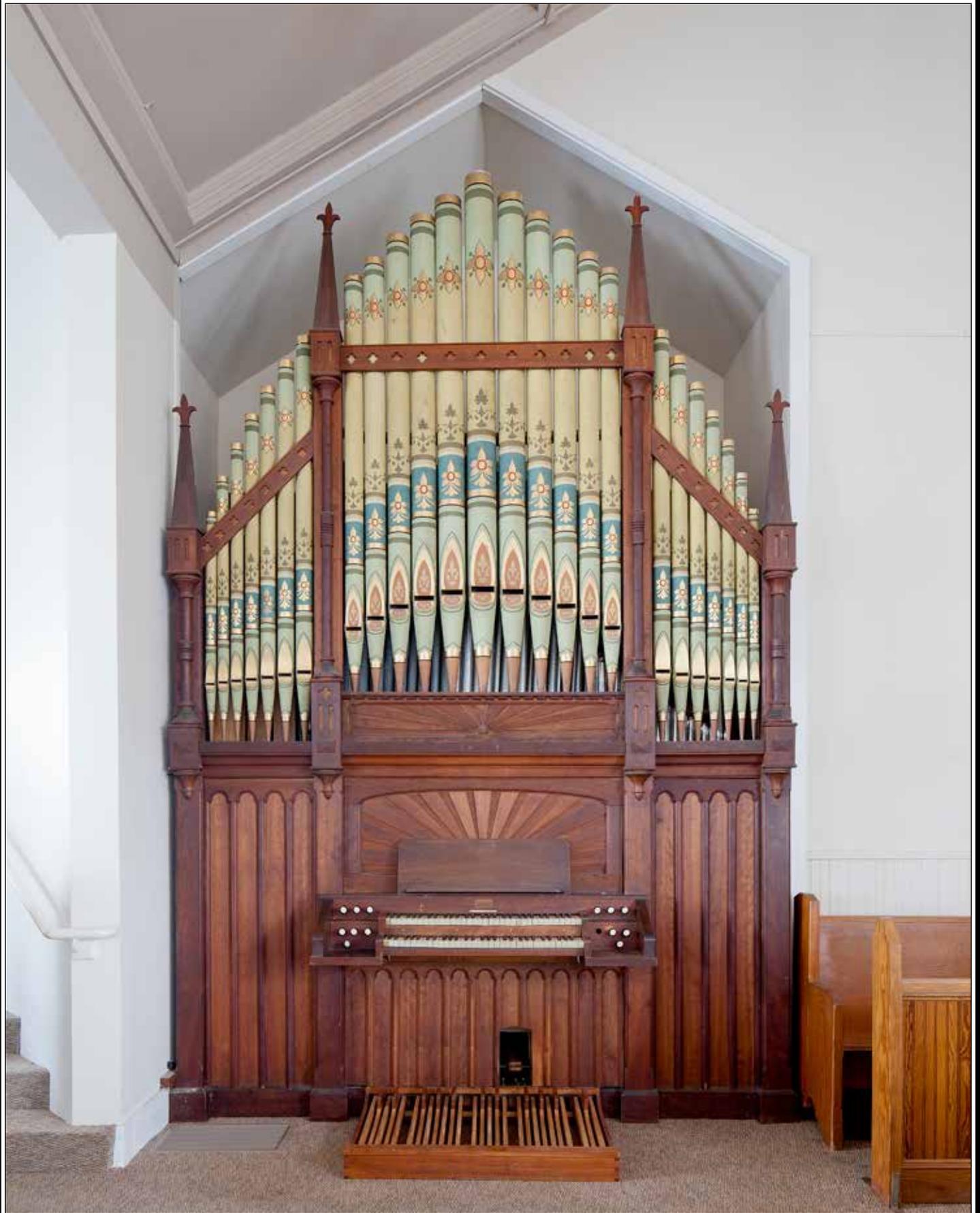
UNITARIAN CHURCH, MONTPELIER, GEO. STEVENS, 1866



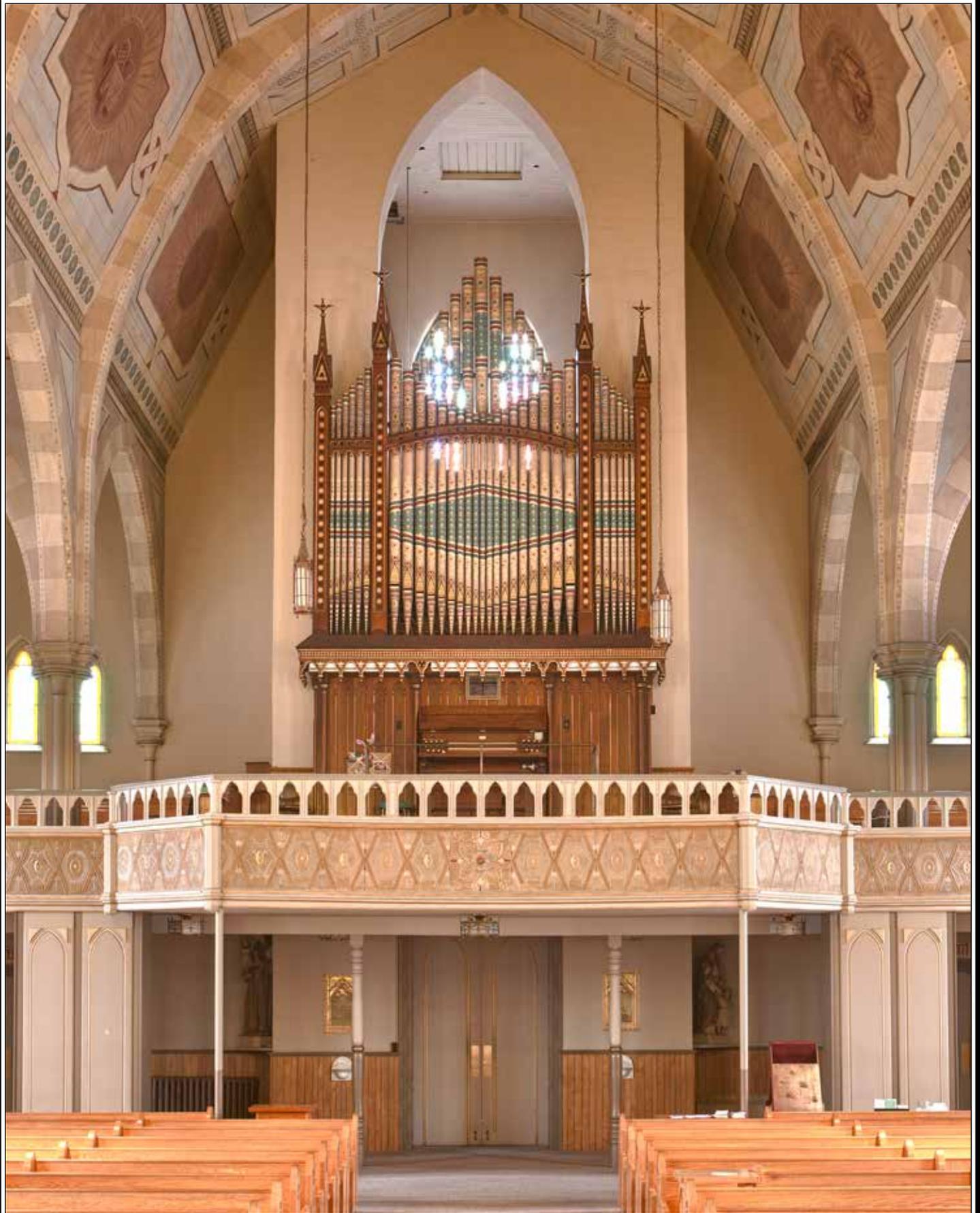
ST. LUKE'S CHURCH, EPISCOPAL, CHESTER, S.S. HAMILL, OP. 135, 1870



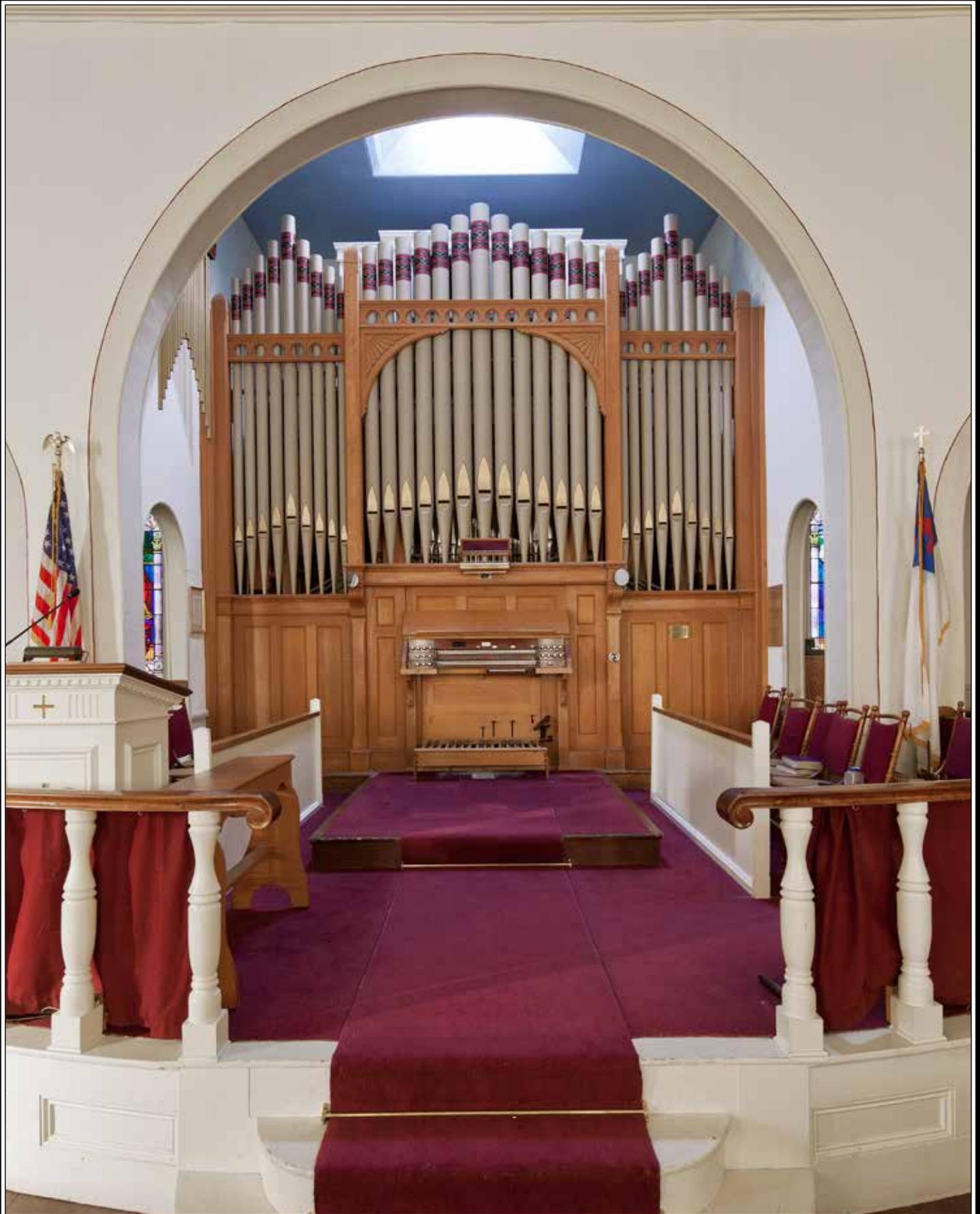
FEDERATED CHURCH, NORTH THETFORD, GEO. JARDINE & SON, 1874



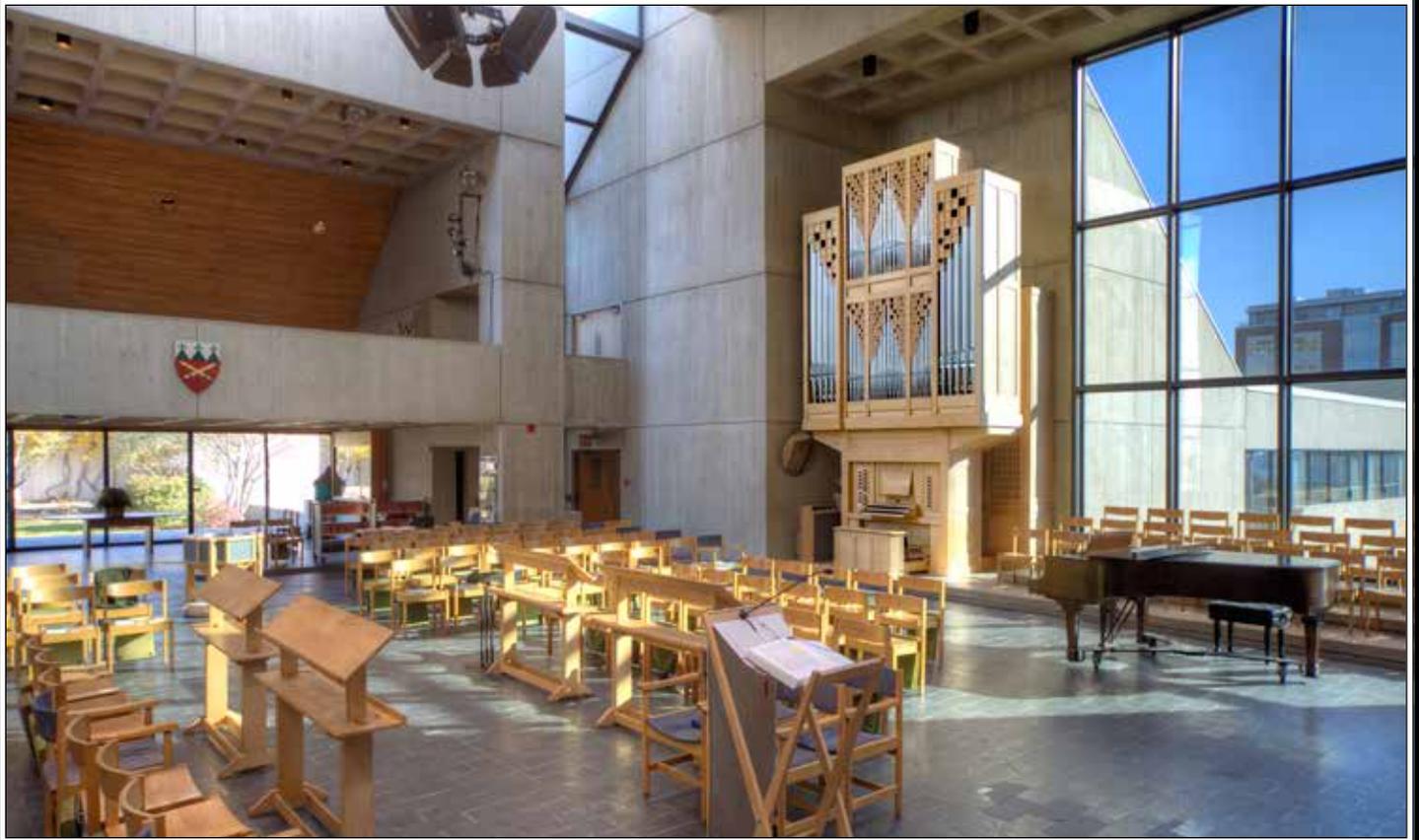
ST. JOHN'S CHURCH, EPISCOPAL, HARDWICK, EDWARD H. SMITH, 1887



LA PARROISSE DES ANGES GARDIENS, R.C., ST. ALBANS, ERNEST DESMARAIS, 1892



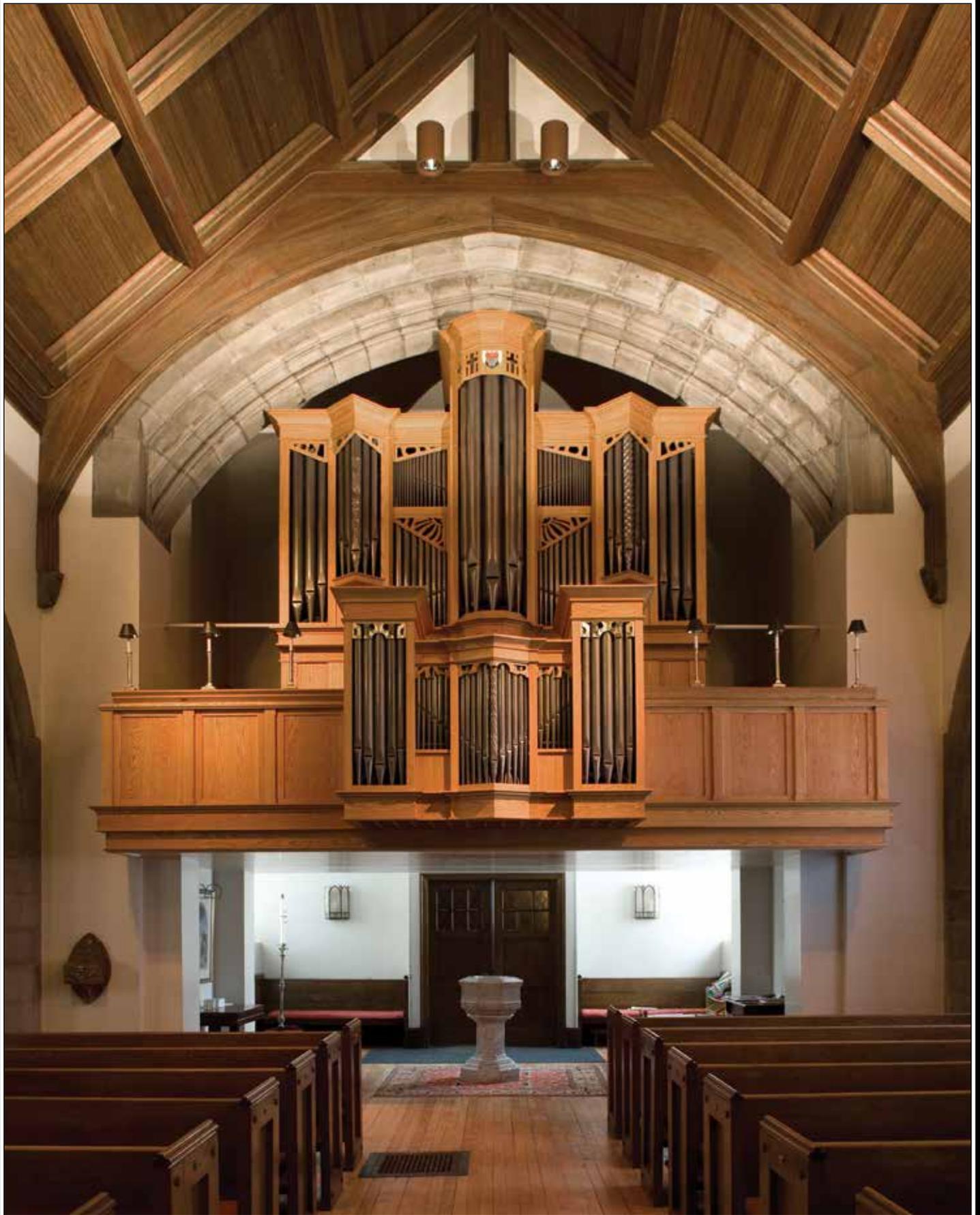
BETHANY CHURCH, CONGREGATIONAL, RANDOLPH, GEO. S. HUTCHINGS, OP. 344, 1894



CATHEDRAL CHURCH OF ST. PAUL, BURLINGTON, KARL WILHELM, OP. 32, 1973



RECITAL HALL, UNIVERSITY OF VERMONT, BURLINGTON, C.B. FISK, OP. 68, 1977



ST. JAMES'S CHURCH, EPISCOPAL, WOODSTOCK, A. DAVID MOORE, OP. 15, 1986

II

for E.A. Boadway

ORGANBUILDERS IN THE GREEN MOUNTAIN STATE

VERMONT DIFFERED from the other states in the American Northeast in significant ways. First, the state had no direct access to the Atlantic Ocean, so in the early nineteenth century, it was almost impossible to “ship” large objects like pipe organs to the area. Secondly, several mountain ranges, the Taconics in southwestern Vermont and the Green Mountains in central and northern Vermont, divided the state in half. Even today, it is difficult to drive east or west across Vermont because only four or five adequate thoroughfares penetrate those mountains. The rough topography explains why in modern history, the western part of the state had closer ties to New York and the Hudson River Valley, while the eastern portion of Vermont had ties to the Connecticut River, New Hampshire, and Massachusetts. Thirdly, changeable weather patterns exacerbated the problems of communication and transportation in the nineteenth century, and between November and March, parts of Vermont were cut off from the rest of the country. It was not until railroads appeared during the late 1840s that it was even possible to easily get in and out of Vermont during much of the winter. The inland location, rural character, seasonal isolation, and jagged topography made Vermont slower to evolve culturally than the rest of the Northeast, especially those areas on or near the Atlantic coast.

This affected Vermont organbuilders in predictable ways. Early builders in the state were geographically separated from each other and had little contact. In the nineteenth century, there is no evidence of apprentices or journeyman from one shop moving to or working for another, as was common in the shops of Boston and New York. While organs appeared in Philadelphia by 1700, Boston by 1712, and New York City by 1727, all brought in by water, the first-known pipe organ in Vermont was not installed until 1814, a century later. This “first” pipe organ in the Green Mountain State was built for the Congregational Church in Norwich by Israel Newton, a button-maker and medical doctor. He dabbled in organbuilding sporadically, but made his livelihood working in other professions.

After Newton, the first Vermont maker of significance was Lemuel Hedge of Windsor. Although he made church organs for

only four years during the late 1820s, he set the stage for Robert McIndoe in West Newbury, Harvey F. Parks in St. Johnsbury, and William Nutting, Jr., in Randolph. Nutting was Vermont’s first full-time organbuilder, and had the first significant organ shop in Northern New England. In the early 1880s, Edward H. Smith began building organs in Enosburg and Montgomery, but his life was cut short following a tragic accident. About the same time, several French Canadian organbuilders made brief appearances in the state. The most intriguing of those men was Ernest Desmarais, a Montréal native who settled briefly in St. Albans. Desmarais built an important two-manual organ in 1892 for Holy Guardian Angels, the French Church in St. Albans. He returned to Canada during the summer of 1892, where he died of tuberculosis only a year later.

The first six decades of the twentieth century were dominated by the Pipe Organ Department at Estey, but the firm’s narrative is so different from the rest of Vermont organbuilding, that it is covered as a separate subject in Chapter Twelve. Estey built twenty times more organs than every other Vermont organbuilder combined, so the firm represents a major part of the chronology. After Estey closed, John Wessel, a Dutch-American organbuilder established a shop in Brattleboro. He became the leading Vermont organbuilder of the next generation, and was active in the state for nearly fifty years. Vermont organbuilding at the end of the twentieth and the turn of the twenty-first century continues in two prominent organ shops that have earned national reputations for their spectacular work: A. David Moore, Inc., in North Pomfret, and Russell & Co., Organ Builders, in Cambridgeport. Both firms show great promise for Vermont organbuilding in the years ahead.

All Vermont organbuilders share a few common traits: they are known for their excellent craftsmanship, focused determination, and dogged perseverance in an often challenging business environment. With the bicentennial of the Vermont pipe organ upon us, and in advance of the Organ Historical Society’s Fifty-Eighth Annual Convention, this is a grand opportunity to examine the organbuilders of the Green Mountain State and their craft in broader context.

A. DAVID MOORE, INC. NORTH POMFRET

On August 27, 2008, during the OHS's Late Summer Tour of Vermont and New Hampshire Organs, registrants visited the farm and shop of A. David Moore.¹ On the evaluation forms, many participants singled out the event as the high point of the week. What was so fascinating to them was the realization that all aspects of organbuilding took place on the premises, and that no work was subcontracted. Participants witnessed the milling and drying of hardwood, cut from trees on the Moore Farm. They watched the cutting of bone for key tops and stop labels, salvaged from the farm's livestock. They observed a bellows being leathered, the casting of metal, and the making and voicing of organ pipes. They witnessed the erection of a chamber organ during the process of construction. Many participants had read of Johann Nepomuk Holzhey, Arp Schnitger, Gottfried Silbermann, and other renowned organbuilders of the past, who had used their skills to fashion virtually every part of an organ, but few had witnessed the process as it unfolded before their eyes.

What transpires in North Pomfret is actually not dissimilar to what happens in several of Vermont's organ shops, but perhaps

BELOW: The three Moore siblings at the family farm in North Pomfret: Emily left, John right, and looking out the window, the youthful A. David Moore, sticking his tongue out at the photographer! Image courtesy of A. David Moore and the Moore family.

RIGHT: A. David Moore at the First Religious Society, Newburyport, Massachusetts, in a 2012 portrait by Len Levasseur.

not to the same extent. Some general characteristics emerge. Those shops tend to be small, are usually directed by a single individual—a master organbuilder—and engage only four or five employees. All the instruments are custom designed and built, using mostly local materials. Vermont shops usually produce only one or two instruments at a time, working over many months or an entire year. Detailed information about these organbuilders can be difficult to access, because these highly trained artisans tend to be more focused on their day-to-day craft than they are in creating any historical record of their work.

Although the Moore Farm has been in the family for five generations, organbuilding is a relatively recent addition to the list of daily activities there. Other ordinary tasks include tending animals, growing vegetables, picking apples in the fall,² and in the late winter, harvesting syrup from the maple trees on the property.³ Mr. Moore is also known locally for his hard cider, and its “kick” comes as a revelation to the unsuspecting! While many of today's farms are further and further integrated into the supply-and-demand chain of greater American society, the Moore Farm remains largely self-sufficient, just as it has for generations.

The genesis of the organ shop was described in a 1965 issue of *Vermont Life*, a magazine read by many residents of the Green Mountain State:

The story begins when David Moore and Nick Atwood (Albert David Moore, North Pomfret, and John Talmadge Atwood, North Bridgewater, on the Woodstock Union High School class list) heard that a fine old pipe organ, a tracker organ to be exact, in



the one-time Woodstock Christian Church was to be disposed of. The Church had closed in 1949 and the edifice, built to seat a congregation of 600, had become a Masonic Temple. Built sometime between 1848 and 1852 [actually, 1853] by the [Geo.] Stevens Organ Company of Cambridge, Massachusetts, the organ had been acquired by the Church in 1899, when it was brought to Woodstock.

The boys' suggestion that the organ be given to them aroused some skepticism. What could a couple of teenagers with no special knowledge of organ construction do with a fine old instrument? The fact that both boys were excellent students, both seriously studying the piano, and that Nick had won prizes and scholarships for musical ability every year in high school led to the decision to give them the organ.⁴

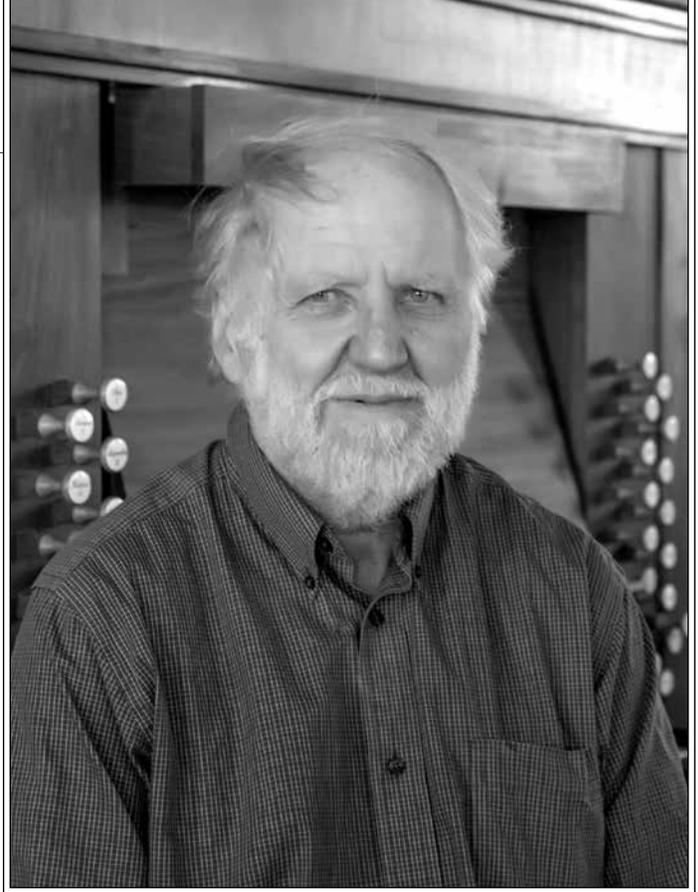
The boys disassembled the instrument and moved it to the Moore family barn in North Pomfret. They cleaned the interior, removed dents from the pipes, replaced broken or missing parts, set the instrument up, and in September, 1964, "opened" the organ at a public hearing.⁵

For its time, the event was well enough received to be reported on the front page of the *Vermont Standard*, the local Woodstock weekly. One reporter wrote: "Last Sunday afternoon, more than 400 people attended an open house at the Sherburne Farm [then known by the surname of David's mother] in North Pomfret to witness the demonstration of the former Woodstock Christian Church organ."⁶ Putting the undertaking into broader context, another reporter noted:

And thereby hangs a tale of a fine old instrument transplanted to the hay loft of a big Vermont barn, rebuilt by the musical and mechanical inspiration and skill of a pair of 17 and 18-year old boys, and finally speaking in full throated response to their touch, to the amazed delight of all who shared the experience.⁷

Much later, in a 1995 interview, Moore related: "I had no training before that. By taking it apart and putting it back together, I gained a pretty good knowledge of how the things were put together."⁸ "My father was good enough to underwrite the project."⁹ By then, Moore had already acquired an acute sense of the mechanical, an ear attuned to music, and an uncanny ability to work with his hands.

A. David Moore (b. Hanover, N.H., Feb. 8, 1946), who became the founder of the firm, was the son of Hewitt Fales Moore (1900–76) and Dorothy (Sherburne) Moore (1918–99).¹⁰ His father, a 1921 graduate of Dartmouth College, was a civil engineer. David was educated in a one-room schoolhouse in North Pomfret, and his music instruction included piano and organ with Fred Metcalf at the Congregational Church in nearby Norwich (ironically, thought to be the first Vermont church to house a pipe organ). During the summers, Moore visited the pipe-making shop of Larry and Robert V. Anderson in Guilford, south of Brattleboro, and observed how organ pipes were made.¹¹ Following his 1964 graduation from high school, Moore attended the University of Vermont between 1966 and 1968, majoring in botany and music, but never matriculated with a degree.



In 1969, with more serious intentions, Moore went to Massachusetts to visit the organ shops of greater Boston:

I knew there were a lot of organ builders in Massachusetts, so out of curiosity I decided to go see the Aeolian-Skinner Company... I got there just at quitting time and saw all these people coming out of the building with their dining buckets, getting into their cars and driving off, so I drove off, too, and didn't even bother to go in. The next day, I went to the Fisk shop... I spoke to Doug Brown for a couple of hours and finally I said, "You don't happen to need any help around here, do you?" and he said, "Well, as a matter of fact, we just had a guy try out last week, but he couldn't do anything with his hands and we had to fire him yesterday." "When could you start?" I said, "How about Monday?" I stayed for three years.¹²

C.B. Fisk of Gloucester was widely recognized as the most progressive American shop of the day,¹³ and the experience Moore gained while working there was invaluable in developing his own personal style. During the fall of 1971 and 1972, he toured Europe to see and hear the old organs of Denmark, France, Germany, and the Netherlands, but was particularly impressed with the 1790 François-Henri Clicquot organ in Poitiers, with its colorful Cornets and spectacular reeds.

Late in 1972, Moore left the Fisk shop and established his own business on the family farm in North Pomfret. He designed and built a workshop on the property during the summer of 1973,¹⁴ and immediately began making mechanical-action organs, loosely based on historical principles. The firm, A. David Moore, was incorporated by the Vermont Secretary of State on December 11, 1980.¹⁵ The first major project was Opus 4, 1977, the complete renovation of the aforementioned two-manual Geo. Stevens organ of 1853. Rebuilt for Zion Lutheran Church, Iowa City, Iowa, the project was a great success. Some years later, the instrument was heard

on June 24, 1986, at the Thirty-First Annual Convention of the Organ Historical Society, when it was played by organist Joseph Adam.¹⁶

In a 1983 interview, Moore outlined some of the attributes that made his instruments unlike those of other organbuilders:

I think the biggest difference between what we and other builders use...is that we put a fair amount of copper in our [pipe] metal, and I really think that does something special... It gives it a nice ring and makes it more like tin, without sacrificing the thin wall construction possible with lead. I think lead pipes give more fundamental—of course, some of the old New England builders used them. Hutchings and Estey used mostly lead stiffened with antimony which is quite close to what we use, with thick walls and fairly high cutups.¹⁷

You have to remember that you don't always know why one thing affects another in the way it does. I suppose solid wood is superior to other materials, but I'm not sure. You don't ever see a violin made out of plywood, and there must be a reason. I use solid wood because it's readily available (I'd have to get good quality plywood from Boston) and because it seems somehow honest to use it. I think the reason that our organs sound the way they do is that everything adds up—use of solid wood, metal alloy, the fact that we use a lot of full-length pipes in the basses, deep cases with open tops (as in French Classic and early American cases...) If you start to change even one of these things you're going to lose something.¹⁸

Moore's most important organ in Vermont is surely his Opus 15, a large two-manual instrument at St. James's Church, Episcopal, in Woodstock. Opened by the noted Japanese organist, Yuko Hayashi, on September 7, 1986,¹⁹ the instrument was described in *The Diapason*:

The design for the instrument uses a blend of features from early European and New England tracker organ building. The pipework is rich in lead, with traces of tin, antimony, copper and bismuth. The metal stopped pipes have soldered caps and are tuned by ears. The Celeste, Viola, Bourdon and Hautboy are taken from the previous St. James organ built by Wicks and enlarged by Fred Johnson. The three pedal flue stops are mechanically unified from one set of pipes. The pedal reeds are also unified from one set of pipes. The upper-work from Chaire and Great is kept as individual ranks, to permit a maximum number of stop combinations... The effective depth for the Great principals is one and one-half feet when the box is closed and five feet with the box open.

Wind for the organ is raised by three wedge shaped bellows that are eight feet long and four feet wide. These bellows are raised by a motor driven system of crankshaft and connecting rods. The console is attached to the main case with suspended type key action. The Chaire stop knobs extend from the back of the Chaire casework. A vent pedal is available for the three pedal reed stops on the left side of the pedal board. A vent pedal on the right side of the pedalboard controls the three pedal flute stops. The stop-knobs are of rosewood and have hand engraved in ivory inserts. The keys are covered with cowbone. The casework is of oiled red oak. The pipeshades were designed by Francis Gyra. David Moore's co-workers on this instrument were Byron Cole, Robert Waters, Andrew Smith, Francis Carbino, Ed Workmon and Jeff Harrington.²⁰

The instrument remains at St. James's, and is considered by many organists today to be one of the finer organs in the state. This instrument was heard at the OHS's Late Summer Tour in 2008, when it was played by Thomas Dressler.²¹

Other significant projects included Opus 12, 1984, a two-manual organ built for Hand Memorial United Methodist Church, Pelham, Georgia;²² Opus 14, 1985, a two-manual organ built for Bethlehem Lutheran Church, Fairport, New York;²³ Opus 21, 1993, a two-manual organ built for the Convent of St. Margaret, Roxbury, Massachusetts;²⁴ and Opus 23, 1996, a two-manual organ built for First Presbyterian Church, Oshkosh, Wisconsin.²⁵ All these instruments have mechanical playing action and free-standing casework fashioned of hardwood cut from trees on the Moore Farm.

The last new organ completed in the shop was Opus 34, 2010, a two-manual organ of a somewhat ingenious design built for All Hallows' Parish, Episcopal, in Davidsonville, Maryland. The 1734 brick building is small, so the organ had to be compact:

The decision to place the organ on the left side of the chancel included the requests that the casework be no taller than the altar window, that the instrument be no larger than the sacristy in the opposite corner, and that the case was to "fit" the furnishings of the room. Thus, the back and left sides of the organ are against the walls, and maintenance can be done only through the front and right side of the main case. The detached console and Positiv division are one unit, adjacent to the case front, and facing the choir on the other side of the nave. Three flats of Open Diapason and Principal basses face the congregation, and the side contains two flats of Open Diapason basses, one of which is in a door that can be opened for Great and Pedal tuning. Those offset basses are operated by a remote assistance mechanism in which a small amount of air travels down a 3/16" diameter tube that feeds a small wedge bellows and valve below each pipe.²⁶

Recently, much work in the Moore shop has been the restoration or renovation of older American organs. In 2006, the firm completed the restoration of E. & G.G. Hook, Opus 189, 1855, in St. Paul's Church, Episcopal, Salem, New York.²⁷ The organ was recently featured at the Fiftieth Anniversary Convention of the Organ Historical Society, where it was played by Paul Tegels. In May, 2011, the firm finished the restoration of a one-manual, circa 1848 Geo. Stevens organ in the Charles T. Wilder Center, Wilder, Vermont. The remainder of 2011 and much of 2012 were devoted to rebuilding a two-manual 1834 organ by Joseph Alley (1804–80) in the First Religious Society, Newburyport, Massachusetts. That project was completed during the fall, 2012, and was opened in recital by organist Brian Jones on September 15. The current project is a new instrument using the pipes of a large three-manual organ built in 1868 by Moritz Baumgarten (1834–1902), and later in St. Catherine of Siena Church, R.C., Charlestown, Massachusetts. It is being built for St. Paul's Church, R.C., Pensacola, Florida, and is due for completion in 2014.

Several of Moore's prior employees have left the firm to establish their own successful organ businesses. Robert N. Waters



ABOVE: Grace Church, Episcopal, Randolph (later Randolph Center), and the General Store, until 1853, the home and organ shop of William Nutting, Jr. Image courtesy of the Randolph Historical Society.

BELOW: A Nutting advertisement from the January 8, 1856, issue of *The Vermont Chronicle*, published in Windsor.

(b. Springfield, Ill., Nov. 21, 1949) in partnership with Andrew T. Smith (b. Alliance, Ohio, Feb. 6, 1957) formed Watersmith Pipe Organs, Inc., of Enfield, New Hampshire, in 1986. The partnership continued until 1998, when both men became independent. Waters is currently in Hartford, Vermont, where he built a shop in the fall of 1997, and Andy Smith is now in Pinckney, Michigan. The two men worked on a number of significant Vermont projects, including the 1993 restoration of the two-manual Geo. S. Hutchings organ in Bethany Church, Randolph. Scot L. Huntington (b. Bangor, Maine, July 13, 1954) is currently serving as the president of the OHS, and established his firm in Stonington, Connecticut, in 1986. S.L. Huntington & Co. specializes in museum-quality restoration of old American organs, and to his credit, he has restored several instruments by Henry Erben, Hook & Hastings, and Johnson. His current project is the complete restoration of Wm. A. Johnson, Opus 16, 1851, a two-manual organ in the Congregational Church, Heath, Massachusetts, due for completion early in 2013.

Current employees in the Moore shop include Thomas Bowen (b. Lebanon, N.H., Aug. 16, 1968). He has worked for the firm since 1988, and currently serves as the foreman. John T. Atwood (b. Randolph, Vt., Nov. 30, 1946), a botanist by training with a doctorate from Florida State University, worked in the Fisk shop in Gloucester, during the 1970s, but has recently returned to the Moore shop. He is a woodworker, and specializes in making wood pipes. Lubbert Gnodde (b. Urk, Holland, Apr. 13, 1977) is a respected concert organist, and has been making pipes in the Moore shop since 2008.

Moore asserted recently, "I have no plans to retire." In fact, he will be nearly 70 before the work already contracted for is

completed. When asked which organ project was his favorite, he wisely responds: "The last one I worked on!"²⁸ In summarizing his significance, Birch wrote:

In the...years that he has been building organs, A. David Moore has earned a reputation as an important builder of his generation. Future players and builders will, no doubt, benefit from his work... The instruments by A. David Moore reflect the work of a gifted organ builder whose sound ideal continues to be influenced by his spirit of inquiry and by his appreciation of the enduring beauty of the old organs which inspire us all.²⁹

WILLIAM NUTTING, JR. RANDOLPH CENTER AND BELLOWS FALLS

If A. David Moore is today's quintessential Vermont organbuilder, then his nineteenth-century counterpart was surely William Nutting, Jr. (b. Randolph, Vt., Mar. 28, 1815; d. Bellows Falls, Vt., Oct. 21, 1869). Nutting was not only the most important nineteenth-century maker of pipe organs in Vermont, he was probably the most significant organbuilder in all of Northern New England. He was also the first Vermonter to spend the bulk of his professional life working in the pipe organ trade. The fact that he was self-taught only makes his story more astonishing. If his early work was a bit crude—as some assert after examining his 1842 instrument in St. Paul's Church, Episcopal, Royalton—it was his combination of

Organs and Piano-Fortes.

THE subscriber would inform clergymen and church committees that he continues to build, at his Manufactory, CHURCH and PARLOR ORGANS, at from fifteen to twenty per cent. lower prices than those at which they are made at the city shops. His pipes are all made by Mr. Pierce, who is acknowledged to be one of the most skillful workmen in any of the cities.

Boston Piano-Fortes constantly on hand.

WM. NUTTING, JR.,
Bellows Falls, Vt.

39-38

innate ability, curiosity, intelligence, and the determination to succeed that earned him respect well beyond Vermont. Ultimately, his known clients included churches in Illinois, Ohio, West Virginia, and Québec, in addition to New Hampshire, Massachusetts, and Vermont.

In 1854, John W. Moore (1807–89), the great American music lexicographer, gave Nutting an enthusiastic endorsement:

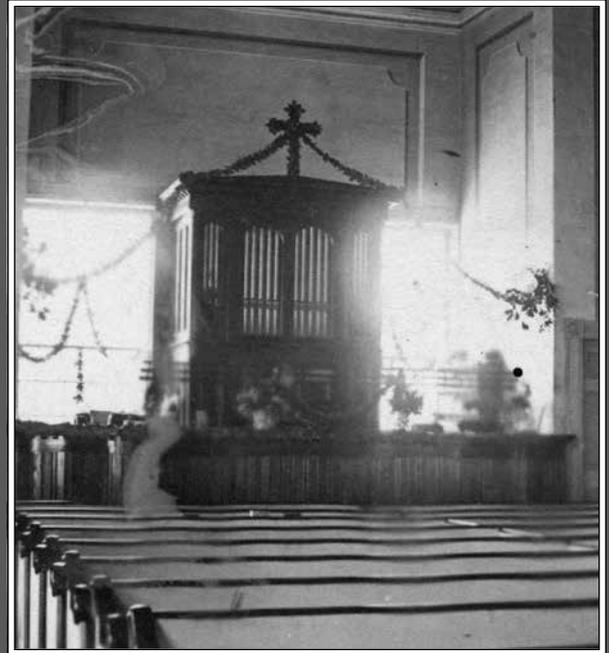
William Nutting, Jr., formerly of Randolph, Vt., in 1853, opened a large organ establishment in Bellows Falls, Vt. He had previously built a number of organs, which have been considered as good as any built in the country.³⁰

Six years later, the *Manufacturers of the United States in 1860*, a compendium to the decennial census published in 1865, put Nutting in with the big league: “In 1853, there were four large organ factories in Boston, and a large one was started at Bellows Falls, Vermont.”³¹

For his time, Nutting came from an unusually cultured and well-educated background. He was born the son of William Nutting, Esq. (1779–1863), an 1807 graduate of Dartmouth College, Randolph attorney, and a trustee for the University of Vermont, and Mary Barrett (Hubbard) Nutting (1786–1847). The elder Nutting’s sage advice for his colleagues was simple but direct: “Agree quickly with your adversaries,” and you will gain many friends.³² Nutting Jr.’s uncle Rufus was a language professor at Western Reserve College in Hudson, Ohio, and is still acknowledged for his *Practical Grammar of the English Language*, a book that went through numerous editions in his lifetime and was in common use for much of the nineteenth century.³³ William Jr.’s younger sister, Mary Olivia, was a graduate of Mount Holyoke, and later became the institution’s librarian. Another brother, Charles, was a lawyer. The family’s American roots went all the way back to John Nutting (1625–76), a 1653 English immigrant, who settled in Groton, Massachusetts.³⁴ The family genealogy is full of barristers, clergymen, inventors, missionaries, musical instrument-makers, and professionals.³⁵ Growing up in such erudite circumstances had benefits.

During the fall of 1837, William went to Ohio to study at Western Reserve College, but in June, 1839, travelled home in poor health. Had he graduated, he would have been in the Class of 1841, although he never finished his degree.³⁶ A letter, dated July 9, 1839, to his brother Charles, detailed a particularly vexatious return to Vermont on an unsteady canal boat.³⁷ William was sickly as a young adult, and suffered from bouts of ill health all during his life. Another letter, dated August 8, 1839, mentioned that one of his student projects in Ohio had been the building of a small organ, but he added that the winding for the instrument was not satisfactory. This was likely his first effort at making an organ.

After returning to Randolph, William married Mary Ann Bradshaw (1819–1900) on August 10, 1841, and the couple had four children.³⁸ The oldest, Marcia Amelia Nutting (1845–1912), married Daniel Guptil, a carriage-painter in Montpelier. George William Nutting (1848–1928), their second, married Rosa (née



CLOCKWISE FROM TOP LEFT — NUTTING ORGANS IN:

The Universalist Church, Claremont, New Hampshire, built 1853.

South Congregational Church, Windsor, Vermont, built 1856.

The Methodist Episcopal Church, Claremont, New Hampshire, built 1866.

The Methodist Episcopal Church, Newport, New Hampshire, built 1869.

The United Federated Church, Williamstown, Vermont, built 1868. That last organ is shown in an 1895 case by Harlan P. Seaver in its third home. Photograph by Len Levasseur, 2011.



unknown) of San Antonio, Texas, and they settled in Bridgeport, Connecticut, where George worked as a clerk in a hardware store. The third, Mary E. Nutting (1850–53), died at the age of three. And the fourth child, Lucy Maria Nutting (1853–1924), never married and lived her entire life in Bellows Falls.

After establishing an organ shop in Randolph about 1840, what may have been William's first attempt at a church organ was built in 1842 for St. Paul's Church, Episcopal, Royalton. The small organ of three stops was seen at the Seventeenth Annual Convention of the Organ Historical Society in 1972. Reporting to the diocesan convention, the Episcopal Bishop, the Rt. Rev. John Henry Hopkins (1792–1868), noted in September, 1842:

Since my former visit [to Royalton] in 1840, the zeal of the Rector, Rev. Nathaniel Sprague, had added a great improvement of the Chancel, a small but sweet-toned organ, and above all, by divine favor, a most gratifying enlargement of his flock.³⁹

Further comment appeared in the parochial report:

We have also, through the liberality of the good people in Troy, Hartford, and New York, who generously contributed somewhat over \$100.00, obtained a small but sweet-toned organ, costing about \$270.00; large enough, however, for our house, which enables us to set forth Divine worship more beautifully than before, and in the use of which we have been and still are much rejoiced.⁴⁰

The organ, which is Nutting's oldest-known work, remains in the church, although the building is now home to the Royalton Historical Society. In 1979, Barbara Owen depicted it as a "charming" organ in a "simple but pleasant five-sectional white painted case."⁴¹

In 2004, E.A. Boadway described the organ in greater detail:

The painted pine case displays five flats of wooden dummy pipes, and the sides and back are paneled. The return moldings at the tops of flats 1, 3 and 5 extend to the rear of the case. The recessed keydesk is behind hinged doors and is finished in mahogany veneer, and the ivory on the four small stopknobs is lettered in fine script. The long metal pedal operated by the player's left foot is connected to a single feeder below a box bellows that has a weighted, flexible top. Unless the performer has practiced, the winding is noticeably unsteady! There is no bellows handle. The swell pedal, for the player's right foot, has to be held down to keep the shades open. The wooden level operates a "nag's head" swell mechanism on the front of the small box over the treble pipes, and moves graphited boards behind four front openings, as well as lifting the top of the box, which is hinged at the rear. The pipework is enclosed from Tenor F, and the key compass is CC–f³, 54 notes. The first two pipes of the Opⁿ Diapason and Dulciana are of capped metal.⁴²

The instrument is likely the oldest intact survival of a Vermont-made church organ.

Initially, Nutting set up shop in Randolph (now Randolph Center) in the front of his home on the east side of Main Street, where he worked between 1842 and the summer of 1853.⁴³ While no list of his organs has surfaced, several from the period have been identified in other sources. Those included a parlor organ for Ira

Maurice Jones, ca. 1846; and church organs for Christ Church, Bethel, 1847; Grace Church, Randolph, 1848; and what may have been his only two-manual organ of the period, a second instrument for Grace Church, Randolph, 1851. References to other unattributed instruments in the vicinity—one for Christ Church, Montpelier, ca. 1845, and one for the Waitsfield Episcopal Mission, ca. 1853—were probably also his work.

Nutting appears to have been a clever businessman. An 1845 newspaper insertion in a Montpelier weekly is amusing for its content:

**"MUSIC
HATH CHARMS TO TAME THE
SAVAGE."**

HO! every man that is afflicted with a scolding wife, or that is himself subject to fits of savageness: Come ye to Randolph, and buy of

W. NUTTING, JR.
**BEST BOSTON PIANO FORTES;
OR BUY AN ORGAN,
OR A SERAPHIM,
OR A MELODIAN;**

And in three weeks you will be brought to a state of perfect docility. Come ye! Come ye! buy a PIANO or an ORGAN.
Randolph, June 18, 1845. 10thmo,

"Music Hath Charms to Tame the Savage." Ho! every man that is afflicted with a scolding wife, or that is himself subject to fits of savageness: Come ye to Randolph, and buy of W. Nutting, Jr. best Boston piano fortes; or buy an organ, or a seraphim, or a melodian; And in three weeks you will be brought to a state of perfect docility. Come ye! Come ye! buy a piano or an organ.⁴⁴

One of his last Randolph advertisements appeared in a June, 1853, issue of the *Green Mountain Herald*:

Wm. Nutting, Jr.
Manufacturer of
Church and Parlor Organs,
Also,
Dealer in Piano Fortes.
Randolph, Vermont⁴⁵

Within four months, he had relocated to Bellows Falls, where on October 4, 1853, he purchased property on Atkinson Street.⁴⁶ Why he relocated is obvious: Bellows Falls provided better access to customers, suppliers, and transportation. The "Great Falls"—as Bellows Falls was originally known—was the site of the first bridge over the Connecticut River (1785), the first series of locks and canals around the falls (1802), and later, the junction of two important Vermont railroads (1849). Bustling with commercial activity, it was the ideal location for an organ business, and Nutting remained there for the rest of his life.

Nutting's first project in Bellows Falls was building a large two-manual organ for the local Episcopal congregation, Immanuel Church. The organ was described in the "Home Affairs" column of the local weekly:

New Organ—Organ Manufactory—A new branch of mechanical industry—that of manufacturing Organs—has lately been added to those already established in our growing and enterprising village. The proprietor of this manufactory, Mr. Wm. Nutting, has just finished a beautiful and fine toned Organ for the Episcopal Church in this place, and on last Sabbath [i.e., April 16, 1854] it was tried for the first time. Its swelling and harmonious sounds made the hearts of the listeners beat in holy unison. The performance of Mr. Nutting drew forth general commendation by his skillful and artistic execution on this fine instrument...

The whole is constructed in a complete, beautiful, and workmanlike manner. We are glad to see our villagers evince their appreciation of Mr. Nutting's artistic workmanship and ingenuity by the purchase of this, the first specimen of his handiwork since establishing his manufactory in this village. It also speaks encouragingly [*sic*] to new branches of mechanical industry to come and locate in our midst, saying to them that we will patronize such instead of going to a foreign market.

The addition of such a manufactory as this of Mr. Nutting adds much to the business of our village, and we are pleased to see him so well sustained and encouraged. We hope he may receive a portion of public patronage as to induce him to enlarge his works. He already employs several skillful workmen, and have given satisfactory evidence of mechanical talents in the construction of this perfect instrument.⁴⁷

The organ remained until 1882, when it was replaced with a larger instrument by Johnson & Son of Westfield, Massachusetts. (A history of the congregation with additional information about their other organs is found in Chapter Eleven.) Nutting was an Episcopalian; he initially served as the congregation's organist, later on the Vestry, and occasionally as their parochial delegate to the annual convention of the Diocese of Vermont.⁴⁸

One of Nutting's known apprentices was Frank Hilton Chandler (1836–1921). He was born in Randolph, knew Nutting as a young man, and probably became his apprentice when Nutting relocated to Bellows Falls in 1853. According to the 1860 census, he was living in the Nutting household, as apprentices of the time often did.⁴⁹ Following Nutting's death, Chandler moved to Brooklyn to enjoy a few successes of his own: he operated the Chandler Piano Co. and the Chandler-Ebel Music Co. He ultimately died there in 1921.⁵⁰

Known organ projects of the 1850s included All Saints' Church, Anglican, Dunham, Québec, 1854;⁵¹ the Congregational Church, Bellows Falls, 1855;⁵² St. Mary's Church, Episcopal, Northfield, 1857;⁵³ and the Baptist⁵⁴ and Trinity Episcopal Churches,⁵⁵ both in Claremont, New Hampshire, in 1859. The *Products of Industry* schedules of the 1860 census provided some idea of the scope of his establishment. Nutting had invested \$2,000 in real estate, had three employees making \$40 monthly, used 15,000 board feet of lumber worth \$300, ivory and brass worth \$175, and organ pipes worth \$500, which he was buying from Samuel Pierce in Reading, Massachusetts. The most interesting disclosure on the schedule was the fact that Nutting was already using water power. In addition to William B.D. Simmons of Boston, who was using

steam by the mid-1850s, Nutting was one of the earlier American organbuilders to use automated power of any kind.⁵⁶

It is unusual that three nineteenth-century photographic images of the exterior of the Nutting factory in Bellows Falls survive. Located on an island between the canal and the river, and opposite the Island House (a fashionable hotel), he acquired the property on September 24, 1857.⁵⁷ The combined house and shop was an imposing, four-story structure with an octagonal cupola on the roof. The workshop was located in an ell at the rear of the structure on the edge of the canal. The oldest image shows the building from the back, framed by large trees. The three-story workshop, delineated with the sign "Organ Shop," had a flat roof when the photograph was taken. A slightly later image, a stereoview, although taken from farther away, shows the shop with a pitched roof, undoubtedly to avoid problems with snow. A well-attired man of about fifty years of age is standing on a ledge in the foreground. With top hat and cane, he was said by family descendants to be William Nutting himself. The third image, looking south from the canal bed, and taken sometime later in the nineteenth century after Nutting had sold the property, shows only a small section of the ell against the canal. Nutting apparently revised the structure several times while he owned it. An 1862 notice in the *Times* related: "The new dwelling house of William Nutting, Esq., opposite the Island House, will soon be completed, and will be one of the best in our village."⁵⁸ He manufactured organs in the shop for about a decade.

Nutting sold the property in August, 1869:

William Nutting has sold his house and shop on Bridge street to J.D. Bridgman. Mr. Nutting has also recently bought an acre lot of L.D. Hurd, on the table lot opposite South and Henry streets, and if health permits contemplates building a house thereon in the course of a year. His health is quite poor at the present time, and he has gone to the sea shore hoping for benefit, which we in common with his neighbors, sincerely hope he may receive.⁵⁹

In 1866, Nutting had previously built a house on Henry Street, three stories high with a Mansard roof.⁶⁰ It remained in the family until the 1924 death of his youngest daughter, Lucy, and in decayed condition still stands.

The Civil War broke out in April, 1861, but a few organs from the early 1860s have been identified. Those included the Baptist Church, Poultney, 1860;⁶¹ the White Church, Baptist, Grafton, 1860;⁶² St. John's Church, Episcopal, East Poultney, 1860;⁶³ Olivet Congregational Church, Springfield, Massachusetts, 1863;⁶⁴ Unitarian Congregational Church, Brattleboro, 1863;⁶⁵ St. James's Church, Episcopal, Keene, 1864;⁶⁶ and the Congregational Church, Littleton, 1864,⁶⁷ the last two in New Hampshire.

Several of Nutting's larger and more important contracts came between the end of the Civil War and his death, and included a number of two-manual organs in particularly stately cases. Photographs of those built for the Methodist Episcopal Church, Claremont, 1866, and the Methodist Episcopal Church, Newport, 1869,



Three images of the Nutting Organ Shop, Bellows Falls, courtesy of E.A. Boadway.

both in New Hampshire, show that he had developed a cultivated eye for tasteful proportions.

An 1868 organ in the United Federated Church, Williamstown, Vermont, deserves particular consideration, because the instrument is basically Nutting's only remaining two-manual organ. The instrument was built in 1868 for the Unitarian Church, Keene, New Hampshire. The congregation was organized on March 18, 1824, and a meetinghouse, costing \$6,750, was dedicated on April 28, 1830.⁶⁸ The church had E. & G.G. Hook's Opus 210, 1857, a two-manual organ with eighteen registers.⁶⁹ By the mid-1860s, however, the building needed renovation, and in 1867, was enlarged and totally rebuilt. The finished structure was opened on August 16, and the project included a new and larger two-manual organ,⁷⁰ noticed in the Bellows Falls newspaper during June:

Mr. William Nutting of this village, is building and will finish this season, a very fine organ for one of the churches at Keene, N.H. Mr. Nutting's organs are most excellent and give satisfaction wherever used.⁷¹

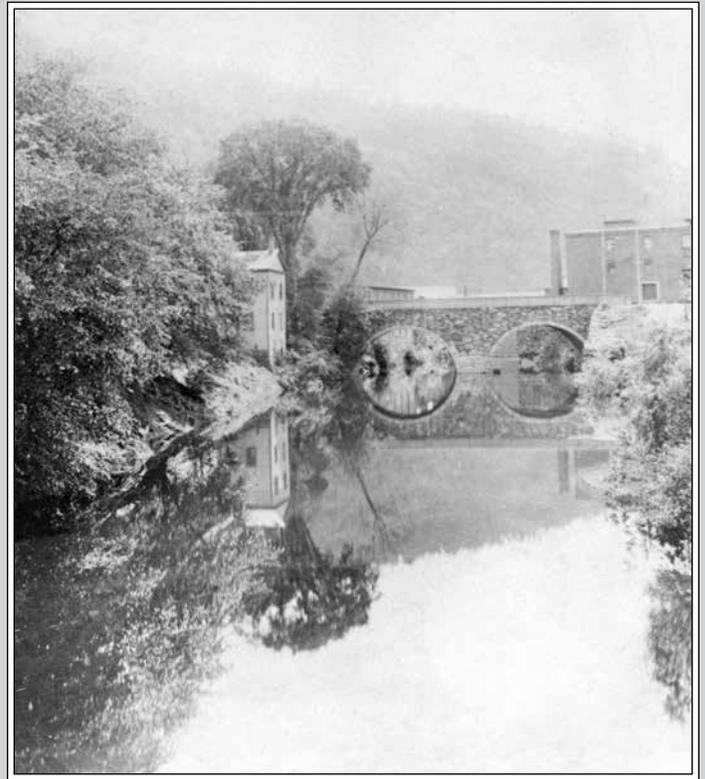
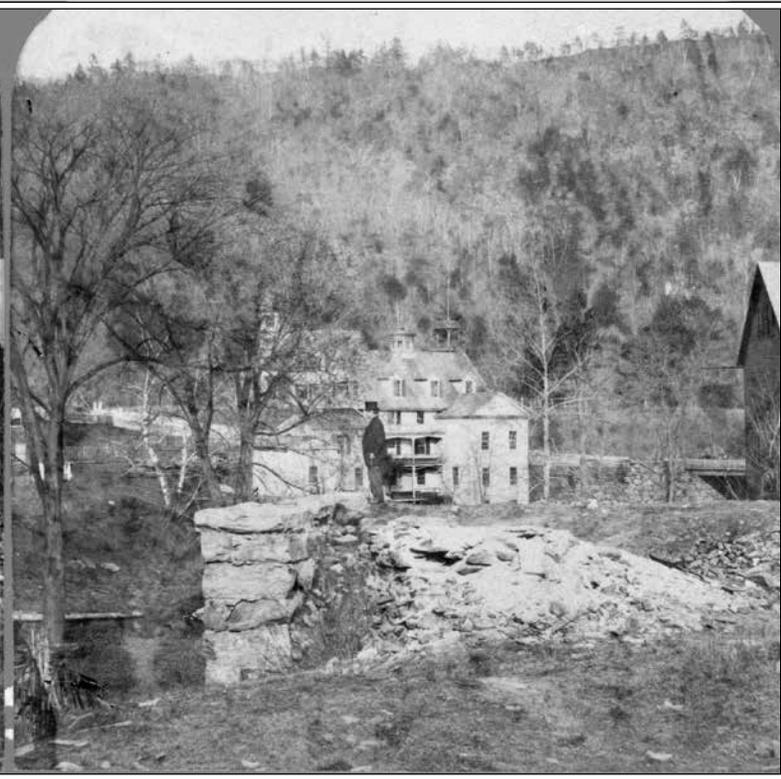
A few weeks later, a Keene newspaper reported the rededication of the church, mentioning the organ in passing:

The organ is one of the finest and largest instruments in the State. It is possessed of great power and delicacy of expression and is universally spoken of as being highly creditable to its manufacturer, Mr. William Nutting of Bellows Falls.⁷²

The congregation built a larger church in 1894. The cornerstone was laid on July 11, and the stone church was dedicated on January 24, 1895.⁷³ The case and mechanism of the Nutting were discarded, and the organ was hidden in a chamber by Harlan P. Seaver (1855–1936), a representative of Geo. S. Hutchings.⁷⁴ It remained until the congregation ordered a new organ from J.W. Steere & Son, their Opus 614, 1909, a two-manual organ with Weigle's pneumatic action.⁷⁵ The Nutting was sold to the Methodist Episcopal Church in Bellows Falls, and remained there until the spring of 1938, when it was sold for \$150 and moved a third time to Williamstown.

"The Church of Christ in Williamstown," as it was first known, was founded in 1795 with ten members. In 1803, a Union Church was built at the town center, but the congregation under discussion bought the structure in 1807, and immediately voted to tear it down. A new building replaced it in 1814, and following renovations in 1851 and 1905, the building largely took on the appearance it has today. In 1954, the congregation merged with the local Methodist Episcopal Church, and the combined congregations adopted the unusual name The United Federated Church of Williamstown. For almost a century, the congregation has been known all over central Vermont for its Chicken Pie Suppers.⁷⁶

The church bought an organ in 1896, but it was surely a reed organ.⁷⁷ In February, 1938, notice of the Nutting appeared in the *Barre Times*:



For some time the project of a pipe organ for the church has been under discussion by officers and members of the Congregational church and when the opportunity came to buy a fine Estey [*sic*] organ from the Methodist church in Bellows Falls, a committee was appointed to have the matter in charge and the organ was bought and is expected to arrive in town on Monday, Feb. 28, by trucks...⁷⁸

Just over a week later, the same newspaper remarked: "Ellis Churchill and James Lacillade, with their trucks went to Bellows Falls on Feb. 28 to bring to town the pipe organ that formerly was in use in the Methodist church there..."⁷⁹

As the installation neared completion, the *Times* reported:

Work has been going on steadily for nearly three weeks on the installing of the new pipe organ at the Congregational church, and it is now nearing completion. The trumpet pipes are yet to be put in place and the tuning of the whole organ finished. The organ, having 41 handsome gilt show-pipes, some of these being also speakers, fits in harmoniously with the general finish of the interior of the church. There are 1,000 pipes and 21 stops that may be used. There will be an opportunity to hear the organ in a recital to be given by Frank Leslie Stone and Miss Isobel M. Kynoch on the evening of Thursday, next week, March 31...⁸⁰

A review noted that

The first public recital of music by the new pipe organ was given in the church on Thursday evening, March 31st, to a large

and appreciative company of local people and interested friends from out of town. In opening the recital, the organist, who had been at work in the church, installing the organ for the past month, Frank Leslie Stone of Boston, gave a brief history of the development of the organ, methods of playing... A generous program was given, designed to show the varied tones, their depth, power and adaptiveness to various moods... Favored selections were the Largo (Handel), and a march from Aida.⁸¹

That last selection was surely a transcription of the famed Triumphant Scene.

By the 1970s, restoration of the organ was considered, but the project lacked adequate funding. E.A. Boadway described the organ during the 1990s, and named the individual who ultimately took charge of the matter:

The instrument is in dreadful condition, and for "all intents and purposes" it's unplayable. This depressing situation is the result of two 20th century moves by amateurs, a great deal of incompetent "maintenance" in Williamstown, and the usual effects of old age. However, it is still played by the enthusiastic organist, Mrs. Florence Winters, who with the aid of her Organ Restoration Committee, has raised more than \$40,000 in five years. A worthy and commendable accomplishment for a "small town" church!

The attached keydesk has no nameplates; an absent hitch-down pedal for the Tremolo; and while the Pedal compass is 27 notes and the couplers "run through", the two wood Pedal stops each have 25 pipes. In the stoplist...several incorrect stop labels



installed by Mr. Seaver have been improved. The Pedal ranks are on slider chests on the left side and rear; the Swell is behind the Great, and the Hutchings action parts are somewhat intact. The Nutting Open Diapason basses in the case have Roman mouths, and the many dummies are Gothic. The two Great flutes are metal and chimneyed, the Stop^d Diapason being so from Middle C. The Swell Viola Da Gamba is a bell Gamba, and the Clarabella and Stopped Diapasons are entirely of wood. The two much-damaged 8' reeds have 7 flue trebles each, never had bass octaves, and are in storage in the church. Though very few pipes are undamaged, the Nutting work is tonally intact.⁸²

As is common among church ladies in Vermont, the restoration of the organ became the personal crusade of Mrs. Winters. She imagined the potential, inspired her colleagues, and through her personal commitment to the effort, brought the project to a successful conclusion. An organ committee of Conrad and Donah Beattie, Beverly Carminati, Ann Hegarty, Walter and Dorothy Lacillade (whose mother, Susan Pike, was on the 1938 organ committee), Kathleen Moran, Linda Morse, Barbara Smith and Eleanor Storrs was formed, and through “pie sales, harvest dinners, Town Meeting Day dinners, variety shows, piano and pipe organ recitals, and yard sales,” raised nearly \$100,000 to have the building enlarged and the organ restored by the Andover Organ Company, under the direction of Robert C. Newton. The organ was taken out in August, 2004, and returned in February, 2005.

ABOVE: A stereoview of the interior of the Baptist Church, Poultney, showing an 1860 organ by William Nutting, Jr., courtesy of E.A. Boadway. Photographer: E.M. Rood, Poultney, Vermont.

RIGHT: The Congregational Church, Norwich, Vermont, believed to be the home of the first pipe organ in the state.

Williamstown native, David Clyde Morse, played the opening to a full house on June 5, 2005. Although the instrument has served in four buildings and been rebuilt twice, it remains Nutting’s only surviving two-manual organ.

Nutting died in Bellows Falls in 1869 and was buried in Immanuel Church Cemetery.⁸³ His wife, Mary Ann, lived until October 9, 1900,⁸⁴ and their youngest daughter, Lucy, until her death on March 17, 1924.⁸⁵ The inventory of Nutting’s estate mentioned “350 books, 25 oil paintings, a pipe organ, two second-hand organs, an unfinished organ, and several other musical instruments.” His only debt was a \$100 pledge to Immanuel Church.⁸⁶ As the first full-time organbuilder in all of Northern New England, he holds an exclusive place in the annals of American organ history.

ISRAEL NEWTON, NORWICH

Despite his national importance, Nutting was not Vermont’s first organbuilder. That distinction goes to Deacon Israel Newton (b. Colchester, Conn., May 28, 1763; d. Norwich, Vt., Jan. 16, 1856). He was the son of James Newton (1721–1801), and as a young adult, served in the Revolutionary War, later receiving a soldier’s pension from the U.S. government.⁸⁷ After the end of the war, he moved to Vermont, and a 1789 advertisement noted:

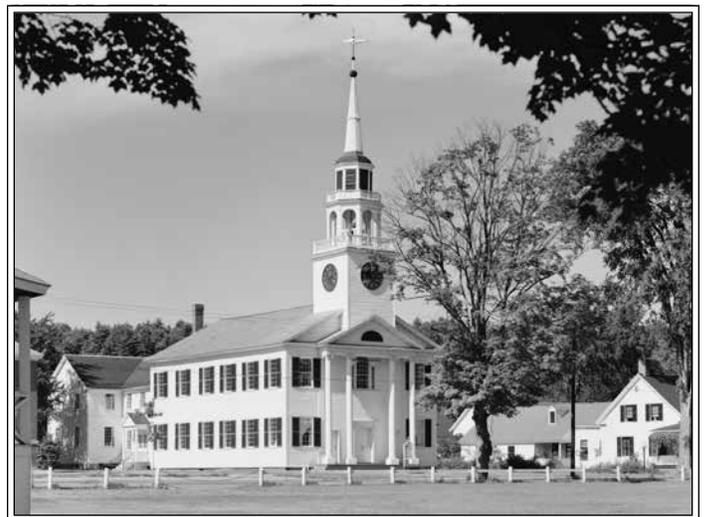
AMERICAN MANUFACTURE.

ISRAEL NEWTON, OF NORWICH, STATE OF VERMONT,

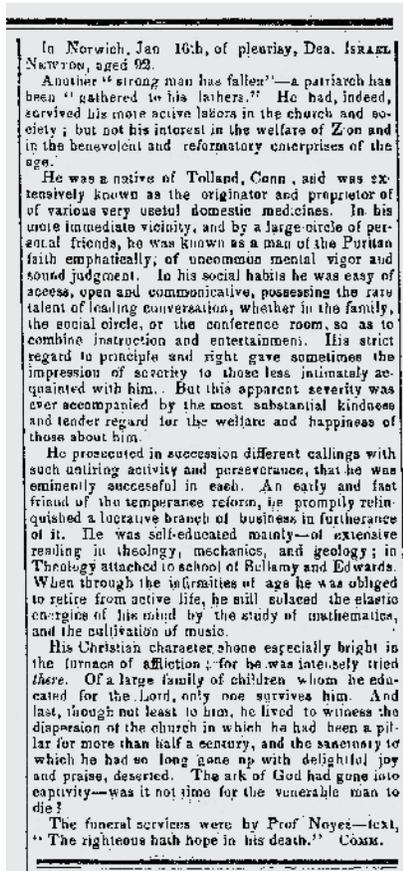
Having invented an entire new and most expeditious way of making Silverplated Buttons—begs leave to inform the public in general, and the American merchants in particular, that he will supply them with any quantity of said Buttons, either by the gross or dozen, of as a good quality, and as fashionable and cheap as ever were imported into this country: and as he professes exchanging them for other Goods, or to take any kind of Country Produce, he flatters himself that those gentlemen who wish to encourage their own country manufactures, will favor him with their custom.

Norwich, 15th August 1789.⁸⁸

Barter was still commonly used in the late eighteenth century, before American currency was established in 1792.



Two years later, Newton was seeking an apprentice; by then, he had enlarged his stock to include copper, brass, and pewter buttons.⁸⁹ On November 12, 1792, he advertised that his buttons were “superior to those imported from Europe.”⁹⁰ By 1795, he was the proprietor of a Norwich millinery store. His stock included cloth, glass bottles, gloves, jewelry, linens, thread, toys, and other house wares.⁹¹ That he was well ahead of his time is obvious: those “who will give good security for the above Goods will be credited and Cheap, as at any Store in this part of the Country, and to those, who pay down, there will be an abate-



ment made from the Credit prices of 6 per cent.”⁹² Offering credit as a standard of business practice was still decades in the future.

Throughout his life, Newton was actually better known as a medical doctor than a button-maker. In 1804, an early glimpse of the physician appears in *Spooner’s Journal*, where he advertised the “best kind of Essence of Peppermint and Tansey [*sic*]” for sale. The extract, which he patented on February 28, 1806,⁹³ was known for making the sickly better. The reason? It contained “alcohol, rectified spirits of wine, volatile spirits, and many kinds of distilled waters, of the best quality,”⁹⁴ and its success was instantaneous. By the 1830s, he was making Newton’s Cathartic Pills and Jaundice Bitters.⁹⁵ His “medicines” had wide distribution and provided him with both fame and fortune.

In additional to his other activities, Newton built at least two pipe organs. He installed an “orgain” in Union Church, Claremont, New Hampshire, in 1796. An author, writing in the *New-England Magazine* in 1834, did not afford the instrument much praise: “There was then a very inferior instrument in the Episcopal Church in Claremont, New-Hampshire, made by a person of the name of Newton, at Norwich, Vermont.”⁹⁶ It perhaps remained until June, 1866, when it was replaced with a better organ by Nutting,⁹⁷ but it likely had the distinction of being the first pipe organ

actually built in Vermont, and was probably the second pipe organ installed in New Hampshire.

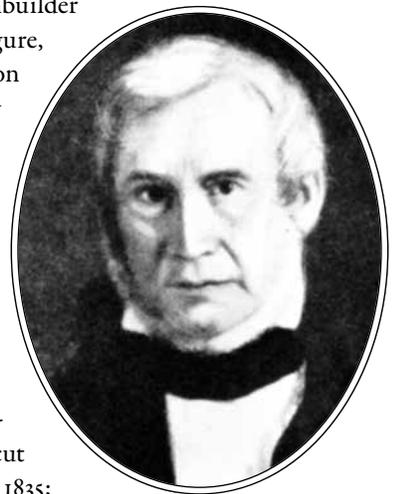
The second instrument, made for Newton’s home church in 1814, was placed in the gallery of the Congregational Church, Norwich. A history noted: “At a town meeting held at Norwich, March 25, 1814, it was ‘Voted that the town is willing to have an organ put into the meeting house.’”⁹⁸ Nothing further is known about the organ, but it is the earliest-known reference to a pipe organ in the state. Like the Claremont instrument, it was probably crude and did not remain long. Immediately after Newton’s death in 1856, the congregation replaced it with a new organ by Stevens & Jewett of Cambridge, Massachusetts.⁹⁹ What happened to the Newton organ is not known.

Newton was a typical Vermonter in that he did a variety of things to make a living. In 1814, he represented Norwich in the State Legislature,¹⁰⁰ sporadically held several town offices, and was also an active member of the American Home Missionary Society of the Congregational Church. His estate endowed the Society with a legacy.¹⁰¹ Following his death at age 92,¹⁰² he was buried in the Meeting House Cemetery in Norwich, outliving his wife and all but one of his nine children.

LEMUEL HEDGE, WINDSOR

Lemuel Hedge (b. Windsor, Vt., Nov. 2, 1786; d. Paterson, N.J., Aug. 1, 1853) holds an ardent place in the hearts of OHS members because his first effort as an organbuilder, the 1824 one-manual organ built for St. Paul’s Church, Windsor, was adopted during the early 1960s as the Society’s emblem.¹⁰³ While Hedge is more widely known today as an inventor and tool-

maker, he was a full-time organbuilder between 1824 and 1828. As a figure, Hedge is an enigma and the reason is justified. He worked variously as a blacksmith, book-binder, cabinet-maker, draftsman, inventor, musical instrument maker, and stationer, and made significant contributions in all of those areas. Moreover, he suffered from inquietude; he moved so often that he has been difficult to pin down. He relocated to Middletown, Connecticut in 1829; Brattleboro, Vermont in 1835; Hartford, Connecticut in 1837; and final-



ly to Brooklyn, New York, sometime before April of 1841.¹⁰⁴ He spent the last decade of his life drafting patent illustrations for aspiring inventors. In contrast to William Nutting, Jr., who worked the bulk of his career as an organbuilder, Hedge never focused enough on any one pursuit to earn an honored place. Because of his eventual connection with the OHS, the time has come to document his life and work in detail.

ABOVE: An obituary for Israel Newton from the February 5, 1856, issue of *The Vermont Chronicle*, published in Windsor.

RIGHT: Lemuel Hedge, the maker of the OHS Emblem organ.

Consider a few of Hedge's inventions. On April 29, 1837, he patented the carpenter's folding rule,¹⁰⁵ an indispensable aid to every wood-worker since, and on June 18, 1842, he patented the band saw.¹⁰⁶ Following improvements in 1849, the design he ultimately settled on looks much like the band saws in use today. His device was immediately noticed by the Franklin Institute in Philadelphia,¹⁰⁷ and was described in an early issue of *Scientific American*.¹⁰⁸

Other notable Hedge inventions included an 1817 machine to rule both sides of a sheet of paper simultaneously,¹⁰⁹ and in 1836, a revolving plane.¹¹⁰ Still another Hedge innovation was mentioned in a Connecticut newspaper:

In noticing in our last paper an invention made by Mr. Lemuel Hedge of a machine for graduating scales, we made a mistake in giving the name of the Paper from which we copied the article. It should have been the Republican printed at Windsor, Vt. Mr. Hedge is a citizen of that village who has done much in the mechanic arts. We most cordially wish him success in his inventive labors.¹¹¹

An early twentieth-century historian asserted in an address to the Vermont Historical Society:

At about this time [i.e., in 1818], Windsor introduced to the world her first strictly "Home grown" mechanical genius, in the person of Lemuel Hedge, who should be classed as one of the eminent American inventors.¹¹²

Hedge was born in Windsor, the son of Solomon (1755–1831) and Dorcas (Smith) Hedge (1759–1828). His father was a blacksmith, and when Lemuel came of age about 1800, he went to work in his father's forge. One source identifies Lemuel's first profession as "a striker."¹¹³ In 1811, after returning from a sojourn in Boston, he advertised:

LEMUEL HEDGE, CABINET MAKER,

Respectfully informs the Ladies and Gentlemen of Windsor, and the neighboring towns, that he has taken the room under the Vermont Journal Office, where he proposes to make Mahogany and Cherry Furniture of almost every description. Those who may please to favor him with their custom may depend on having their work made of good materials, and in the best manner.

Mr. Hedge flatters himself, as he has lately labored in different approved shops in Boston, that he shall be able to give complete satisfaction to any who may wish for Furniture, made and finished in the taste of that metropolis.¹¹⁴

The same solicitation appeared in *Spooner's Journal*, where Hedge had added a small but elegant image of a Sheraton-style sideboard to the advertisement.¹¹⁵

In January, 1813, he entered a partnership with William Ayers:

ABOVE: An old postcard of St. Paul's Church, Episcopal, Windsor.

RIGHT: A photograph of the only known Hedge nameplate, courtesy of E.A. Boadway. Photograph by Len Levasseur, 2011.



Lemuel Hedge, Informs his friends, that he has removed from the Shop which he lately occupied, to the one now occupied by William Ayers. Copartnership Formed. The subscribers respectfully inform the public that they have entered into Partnership under the firm of Hedge & Ayers, and intend carrying on (in the shop now occupied by said Ayers, a few rods south of the Meeting House,) the Cabinet-making Business...¹¹⁶

A year later, the men moved to the Tontine Building, and in a notice, we get another glimpse of Hedge, the inventor:

They [i.e., Hedge and Ayers] have also a large number of newly invented and useful Machines for Spinning Wool, Cotton, &c. for sale to any person residing in the County of Windsor excepting the towns of Barnard, Bethel, Bridgewater, Cavendish, Pomfret, Sharon, and Royalton. This machine is particularly calculated for ease, as well as dispatch, and needs only to be seen and used, to be admired.¹¹⁷

Why Hedge restricted the use of his invention to certain villages in the county is a mystery, but the partnership did not long endure. It was dissolved by mutual consent in April, 1814.¹¹⁸

In January, 1815, Hedge advertised "cork legs" for injured soldiers: "The Gentlemen of the Army, and others who have had the misfortune to lose a leg, are informed that the subscriber makes Spring Cork Legs, on the shortest notice, which for ease, proportion, and convenience, are equal to any imported..."¹¹⁹ Another Hedge invention garnered notice in July, 1815:

PATENT RULING MACHINE,

The subscribers have received Letters Patent, under the Seal of the United States, for a machine for ruling paper, called the "Spring-Pen Ruler."

This machine is simple in its construction, and easy and expeditious in its operation—it can be arranged to any pattern in a few moments, and executes the work in a handsome style.

Book-Binders and others, employed in the manufacture of blank Record and Account Books, will find it to their advantage to possess one of these machines. Rights for States or Countries will be disposed of on advantageous terms.—Letters, *post paid*, will receive due attention.¹²⁰

All the while, Hedge continued his cabinet-making services, and advertised for an apprentice in November, 1815.¹²¹

Just over a month later, Hedge entered a second partnership with Thomas M. Pomroy (1782–1843). Mr. Pomroy, a printer by profession, had spent the first decade of the nineteenth century in Northampton, Massachusetts.¹²² He relocated to Windsor about 1811, where he printed a number of religious tracts. An advertisement in December, 1815, indicated he had opened a shop for stationery, and offered books, tutors, and writing papers, including copies of *Hymns and Psalms* by Isaac Watts for sale.¹²³ A further advertisement offered *The Village Harmony and Vermont Register*, so music was increasingly part of the stock. On January 1, 1816, the two men added book-binding to their offerings.¹²⁴ The advertisements continue through 1818, but on November 25, 1818,¹²⁵ disaster struck the partnership: the Tontine Building was totally destroyed by fire, putting them out of business.¹²⁶

Pomroy & Hedge. Having had all their Books, Accounts, Notes, and other papers destroyed by the late fire, request every person with whom they have had dealings, to call and make a settlement immediately.—It is presumed that every person will see the necessity of this request, and give it the attention it demands.¹²⁷

A card of thanks followed in March, 1819:

The Subscribers respectfully tender their grateful acknowledgments to the citizens of Windsor, and the neighboring towns, for the liberal relief afforded them since the loss of their property by fire.—By the prompt assistance of their friends they have been enabled to embark on an enterprise, which, if successful will relieve them from the pinching hand of *Poverty*, and probably free them from some of their pecuniary embarrassments. To those gentlemen who have solicited donations, in our behalf, and to all who have contributed to our relief we feel under the strongest obligations, and assure them that *every favor*, which has been bestowed upon us, will be remembered with gratitude.¹²⁸

Ultimately, the Governor of Vermont and his council stepped in to offer aid.¹²⁹

The two men travelled south, hoping to sell rights to the Patent Ruling Machine. One license was sold to C. Hall of Norfolk, Virginia, and was announced in a May, 1819, issue of the *American Beacon*.¹³⁰ Perhaps the scheme was not successful, for on August 9, 1819, Pomroy & Hedge was dissolved by mutual consent.¹³¹ After

such a series of misfortunes, the next notice in September, 1821, was perhaps predictable: “Cabinet Making. The Subscriber would inform the public that he has contracted to carry on the above business, as agent for his father, *Mr. Solomon Hedge*...”¹³²

Next, Hedge turned his attention toward music. He “makes Violoncellos, and Double Basses...”¹³³ and in August, 1823, this appeared in the *New-Hampshire Patriot*:

Mr. Lemuel Hedge, of Windsor, Vt., has invented a Double Bass Viol, which is pronounced by connoisseurs to be superior to the famous German viol owned by Mr. [Gottlieb] Graupner [1767–1836] of Boston. The improvement consists chiefly in his patent sounding board, which is constructed upon such principles as will ensure a superior tone, which in the manner heretofore made was uncertain.¹³⁴

Double Basses were common at the time, and were still being used widely in Vermont churches to lead psalmody. One of Hedge’s basses is owned by the Historical Society of Hartland, Vermont.

Hedge’s varied experience as a blacksmith, cabinet-maker, inventor, and salesman, provided him with the skills necessary for his subsequent venture, and early in 1824, he was in the right place at the right time. St. Paul’s Church, Episcopal, in Windsor, was established on November 28, 1816. Hedge was one of the founders of the parish and later served on the Vestry. Coincidentally, the church was named by the Rev. James Morss (1779–1842), the Rector of St. Paul’s Church in Newburyport, Massachusetts, and whose son, Richard Pike Morss (1812–60), later became a successful organbuilder in that coastal town.¹³⁵ On April 12, 1819, the Vestry in Windsor voted to erect a church, and turned to Alexander Parris (1780–1852), a gifted Boston architect, for the design. The handsome building was consecrated on November 22, 1822,¹³⁶ by the Rt. Rev. Alexander V. Griswold (1766–1843), the Bishop of the Eastern Diocese, but without an organ. Nonetheless, music played a noteworthy place at the consecration, and a 1975 history quoted that “...the performances of the choir, assisted by singers from the other societies, was in a high style of taste and excellence.”¹³⁷

Until recently, the date for the organ has been in doubt, but a passing mention in an 1824 gazetteer stated: “The Episcopalian church [in Windsor] is a very neat model of architecture, and contains an elegant organ recently constructed by Mr. Samuel Hedge, an ingenious mechanic of the village.”¹³⁸ The error was immediately corrected by the editor of the *Repertory*:



Church Organs.—In looking over the Gazetteer of Vermont, lately published at Montpelier, we noticed a trifling typographical mistake, by which the credit of erecting the organ for St. Paul's Church, in Windsor, is transferred from Mr. Lemuel Hedge, a worthy, industrious, and very ingenious mechanick of this village, to a Mr. Samuel Hedge, formerly a resident here, but now, we believe, of Montreal.

Although this is Mr. Hedge's first attempt at Church Organ building, it is due to state, that he was not indebted for any part of the work, in all its complicated variety and difficulty, to the skill or assistance of any other mechanick. It was set up several months since, and is by good judges pronounced a good toned organ, and equal, in point of elegance, to any ever made in this country.

It is capable of producing, in the swell, the effect of the softest strains of the Æolian Harp, and from these gradually increasing to the full power of the instrument.

Mr. Hedge, we are informed, is to be permanently engaged (in the employment of a company of gentlemen) in the manufacture of Church Organs and from the signal success of his first experiment, the faithful, elegant and substantial manner in which his work is executed, and withal, the comparatively low rate at which it can be afforded, there can be no doubt that Meeting House and Church Societies in the interior of the country, will find it for their interest to avail themselves of his talents in this line, by furnishing their houses of publick worship, from this manufactory, with an article so peculiarly coincidence to the solemnity and grandeur of Church Musik, as is a good toned and well played organ.¹³⁹

A RARE CHANCE.

2 Splendid Parlor Organs, by Auction, will be sold on Friday, January 16th, 1839, at the Organ Manufactory of L. HEDGE & SON, No. 110 State st., at 2 o'clock, P. M. The attention of the public is requested to the above sale. The Organs contain each two stops of pipes, a Diapason, and Violina of excellent tone and superior action; they are made in the best manner, and warranted in every respect; they can be examined any time previous to the sale; and reference may be made to Mr. Babcock, organist at the Episcopal church.

HUDSON & PUTNAM, Auctioneers.
January 16. 3d

(Lemuel is an uncommon name, and when written by hand in script, often comes out "Samuel" in typeset indexes.)

The extant, mahogany-veneered case of the one-manual organ has excellent proportions and illustrates Hedge's considerable cabinet-making skill, but the interior of the instrument was apparently not as competently built. New Hampshire organbuilder Henry Pratt (1771–1849) was paid \$112.50 for repairs in 1834, and William Nutting, Jr., \$158.12 in 1851.¹⁴⁰ In 1868, almost the entire interior of

the instrument was replaced by S.S. Hamill (1830–1904) of East Cambridge, Massachusetts. At that time, the organ was moved downstairs from its location in the rear gallery to a chamber at the right front. Following the restoration of the building in 1977, it was moved back to the gallery, and in 2008, was renovated by Russell & Co., Organ Builders, of Cambridgeport. The organ was heard at the 1972 convention of the OHS, and again in August, 2008, when it was played on the Late Summer Tour by Dr. Carol Britt, an OHS National Councilor.¹⁴¹

Beginning in February, 1826, and for much of the year, the following advertisement appeared in Windsor's newspapers:

CHURCH ORGANS.

Several Gentlemen of this village have associated for the purpose of contracting Church and Chamber Organs, and have employed Mr. Lemuel Hedge, who has been several years engaged in manufacturing musical instruments, as the master workman in the business; he will be aided by a young gentleman recently from London, who is intimately and practically acquainted with the business, and understands all the modern improvements in the building of *Organs*. Two of the organs made by Mr. Hedge are now in use in this village: one in the Episcopal, and the other at the Baptist Church—where they may be viewed and examined by any persons feeling an interest in the success of the undertaking.

The Company do not hesitate to assure [*sic*] the public, that they will furnish Organs of any size, or construction with cases highly or less ornamented, or plain, as shall be directed, equal in goodness to any that can be procured in Boston or New York, at a more moderate price, besides the saving of great risk and expense in transportation.

Gentlemen who wish to procure Organs, either for churches or families, are invited to call and examine those in use here before purchasing elsewhere.¹⁴²

The "young gentleman recently from London" was William M. Pease. He was the stepson of English organbuilder Thomas Elliot (ca. 1759–1832), and a sometime organbuilder, professor, tuner, and music teacher.¹⁴³ Pease and Hedge were apparently good friends; after a short stay in Albany, New York, during the late 1820s,¹⁴⁴ and Rutland, Vermont, during the early 1830s, Pease followed Hedge to Hartford, Connecticut, in the mid-1830s, and finally to Brooklyn, New York.

Records of a few Hedge organs are known. One was a parlor instrument built for the Rev. Carlton Chase (1794–1870), the Rector of Immanuel Church, Bellows Falls, who served between 1819 and 1844. Chase was an 1817 graduate of Dartmouth College, and was later elected the first Episcopal Bishop of the Diocese of New Hampshire. He gave the organ to St. Andrew's Church, Episcopal, in Hopkinton, New Hampshire,¹⁴⁵ where some of its remains existed in the gallery until recent times. Pieces of another Hedge organ were found in the attic of the First Baptist Church, Newport, New Hampshire. The bottom of the windchest was covered with 1823 Windsor newspapers, and it might be the instrument that Hedge set up in 1825 at the Baptist Church in Windsor.¹⁴⁶

TWO HEDGE ADVERTISEMENTS:

ABOVE: From the January 16, 1839, issue of the *Hartford Courant*.

OPPOSITE: From the April 3, 1826, issue of *The Vermont Chronicle*, published in Windsor.

Two other Hedge organs were mentioned in a February, 1827, advertisement:

Church Organs. For sale by A. & S. Wardner, two Church organs, made by Mr. Lemuel Hedge. One of them of the following dimensions:—7 feet front—14 feet high, and 4 feet deep, consisting of 9 stops, with a swell.—The other 6 feet 8 inches in front, 11 feet 8 inches high, and 3 feet 2 inches deep, and has 4 stops.—Both fine toned instruments, with mahogany cases, and in point of workmanship and style of finish, are not surpassed by any in the country. These Organs are now fitted up where they can be examined with convenience, and will be sold very low. The attention of Societies wishing to be furnished with these instruments, is respectfully solicited.¹⁴⁷

Speculation suggests that these might be the organs that appeared that year in the Congregational and Episcopal churches in nearby Woodstock, but there is no evidence other than date and geographical proximity to connect them. However, at a time when the number of Vermont church organs can be counted on two hands, circumstantial evidence such as geographical proximity is crucial to establishing a possible connection.

Apparently there was not yet enough call for church organs in northern New England, and in 1828, Hedge turned his attention in other directions. Within two years, he had relocated to Middletown, Connecticut,¹⁴⁸ where he was operating a rule manufactory in partnership with Asa Richardson.¹⁴⁹ He appeared there in the 1830 census, and on March 27 that year, was paid \$27 for “work on the organ” at Holy Trinity Church, Middletown.¹⁵⁰ Three years later on March 31, 1833, he and his wife Roxilana were confirmed by the Episcopal Bishop of Connecticut, the Rt. Rev. Thomas C. Brownell (1779–1865), in Christ Church, Hartford.¹⁵¹ In April, 1835, he was in Brattleboro, Vermont, working for the S. Morton Clark Co. (later E.A. Stearns & Co.), a tool-maker. In December, 1836, he returned to Hartford and to the membership at Christ Church.¹⁵² Two years later, he briefly returned to making parlor organs, for a notice in the *Courant* related:

Partner wanted. The subscribers having made several important improvements in the construction of Parlour Organs, and wishing to extend the manufacture of them, offer to take a partner who can furnish a small capital, with or without his personal attention to the business. The nature of the improvements, the prospect as to profits, and the amount of capital required, will be communicated, if personal application be immediately made to them at 110 State street. L. Hedge & Son.¹⁵³

But one month later:

A Rare Chance. 2 Splendid Parlour Organs, by Auction, will be sold on *Friday*, January 18th, 1839, at the Organ Manufactory of L. Hedge & Son, No. 110 State st., at 2 o'clock, P.M. The attention of the public is requested to the above sale. The Organs contain each two stops of pipes, a Diapason, and Violina of excellent tone and superior action; they are made in the best manner, and warranted in every respect; they can be examined any time previous to the sale; and reference made to Mr. Babcock, organist at the Episcopal church. Hudson and Putnam, Auctioneers.¹⁵⁴

CHURCH ORGANS.

SEVERAL Gentlemen of this village have associated for the purpose of constructing CHURCH and CHAMBER ORGANS, and have employed Mr. Lemuel Hedge, who has been several years engaged in manufacturing Musical Instruments, as the master-workman in the business; he will be aided by a young gentleman recently from London, who is intimately and practically acquainted with the business, and understands all the modern improvements in the building of Organs. Two of the Organs made by Mr. Hedge, are now in use in this village: one at the Episcopal, and the other at the Baptist Church,—where they may be viewed and examined by any persons feeling an interest in the success of the undertaking.

The Company do not hesitate to assure the public, that they will furnish Organs of any size or construction, with cases either highly or less ornamented, or plain, as shall be directed, equal in goodness to any that can be procured in Boston or New-York, and at a more moderate price, besides the saving of great risk and expense in transportation.

Gentlemen who wish to procure Organs, either for Churches or families, are invited to call and examine those in use here, before purchasing elsewhere.

Windsor, Vt. Feb. 10, 1826. tf.

Four more organs were advertised for sale in November, 1839.¹⁵⁵

Either late in 1840 or early in 1841, Hedge moved to Brooklyn, New York, where in April he and his son Clarence advertised “services in preparing Drawings, Specifications and Models, preparatory to securing patents.”¹⁵⁶ He appeared in the Brooklyn directory in 1843 as an “artisan” at 137 Nassau Street.¹⁵⁷ Hedge lived in Brooklyn until his death in Paterson, New Jersey. He was buried on August 2, 1853, in the Evergreens Cemetery in Brooklyn.¹⁵⁸ Hedge holds the double distinction of being the first Vermont organbuilder to devote full-time work to the trade, and the maker of the Organ Historical Society’s iconic emblem.

ROBERT McINDOE, WEST NEWBURY

Robert McIndoe (b. Barnet, Vt., Dec. 25, 1813; d. Nashville, Tenn., Feb. 10, 1839)¹⁵⁹ was active during the early 1830’s, and is remembered for two organs built for the Congregational Church, Wells River, and the Union Meeting House, West Newbury. McIndoe grew up in Newbury, and when he was an adolescent, was apprenticed to Michael Carleton, a cabinet-maker in Haverhill, New Hampshire. Carleton, who was also from Newbury,¹⁶⁰ had settled

in Haverhill by 1821.¹⁶¹ McIndoe is listed as an Academy student there in 1830.¹⁶² Later in his short life, McIndoe relocated to Nashville, Tennessee, where he made pianofortes until his death.¹⁶³

Of the West Newbury instrument, historian Frederic P. Wells wrote in the *Vermont*:

At an early date, a pipe organ, constructed in the shop of Michael Carleton at Haverhill Corner [New Hampshire], by Robert McIndoe of West Newbury, was placed in the gallery. No particular description of the instrument is preserved. It stood there for some years, and was played by Thomas Tucker and others. Some years after the maker's death, not having been paid for, it was taken out and rebuilt in a church in Haverhill. I was never able to learn its history.¹⁶⁴

The organ, which was installed when the building was new about 1832, was removed in 1843.¹⁶⁵ Nothing at all is known of the other organ in Wells River, except that in 1876, the church bought a new two-manual organ from E. & G.G. Hook & Hastings, their Opus 826. The McIndoe organ may not have even lasted that long.

HARVEY F. PARKS, ST. JOHNSBURY

Harvey F. Parks (b. Charlestown, N.H., Jan. 3, 1803; d. Providence, R.I., Mar. 31, 1871),¹⁶⁶ a St. Johnsbury carpenter, musician, and mechanic, perhaps with the aid of John H. Paddock (b. St. Johnsbury, Vt., Mar., 1820; d. March 19, 1903, St. Johnsbury, Vt.), an organist, entrepreneur, and later in life a mining expert, built at least two organs in St. Johnsbury in 1838 and 1839. The only known remnant of their work is an organ front in the Congregational Church, Lyndon Corner, Vermont, and their significance lies in the fact that they built what was probably the first two-manual organ in the state. Several mid-to-late twentieth-century sources suggest that the men formed a partnership, "Parks & Paddock,"¹⁶⁷ but the facts indicate that the work was done by Parks alone.

MUSICAL INSTRUCTION!

J. H. PADDOCK,
ORGANIST

At Rev. Mr. Lord's Church,
MONTPELIER, VT.,

Pursues a careful, thorough and reliable method of instruction with pupils upon

Piano-Forte, Organ or Voice,
ensuring a solid and complete basis in musical theory,
WITH A FINISHED AND BRILLIANT
EXECUTION.

The course of instruction aims at results quite beyond the ordinary drumming of the Instrument, or singing-school style, so commonly the end of *music teaching* in the country.

Rooms, with use of Piano for practice, secured for pupils from abroad.

In September, 1838, a notice in the *Caledonian* reported:

A Card. The gentlemen belonging to the 2d Congregational Society in St. Johnsbury Plain, have opened a subscription for the purpose of purchasing a Church organ of Mr. Harvey Parks.¹⁶⁸

Further information is supplied in a 1914 history:

Charlotte Paddock, daughter of the Judge, and John H. Paddock his nephew, were highly accomplished musicians; the latter was the first and for many years the only organist in town... In a small room over what is now the Bundy store, John Paddock and T.J. Park [*sic*, Harvey F. Parks] in 1841 [*sic*, 1838] constructed an organ which was set up and used in the old meeting house till the new house was built six [*sic*, nine] years later, after which it went to Lyndon; they also made an organ for the Old Brick Bethany Church in Montpelier.¹⁶⁹

The organ was mentioned in a news account of the ordination of the Rev. John H. Worcester in September, 1839:

The performances of the choir under the direction of Mr. Parks, were excellent—if we may be allowed to decide upon them—much superior to that branch of the exercises of the day on most similar occasions—creditable both to the leader and members of the choir. The organ, too, to borrow, an idea of the phrenologist, seemed to display some new *developments*—attributable, of course, to the skillful hand that moved the keys.¹⁷⁰

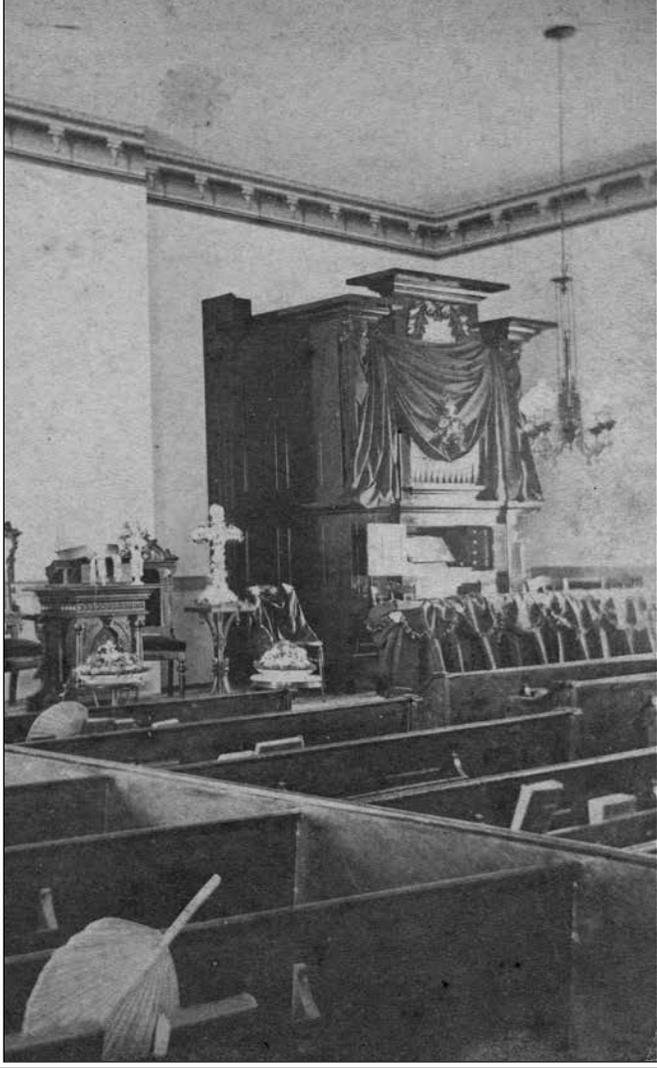
More is known about the larger instrument built in 1839 for the Brick Church, Montpelier:

FROM THE MONTPELIER WATCHMAN.

A new species of domestic manufacture. Mr. Harvey Parks, of St. Johnsbury, thus commenced the manufacture of church and parlor organs, and we understand will furnish, to order instruments of any size and style required. Judging from the specimens of his work which we have seen and heard, we think that the people of our state need not, (and ought not,) to go abroad for instruments of this kind. The last organ of his manufacture has been purchased by citizens of this village [i.e., Montpelier] & placed in the brick church. Its exact size we cannot give. The following statement of its contents has been furnished us by a friend, who is *au fait* in these matters: Sixteen stops in all, viz. Principal, diapason, stop dia. Bass, dulciana [*sic*], flute, flute bass, twelfth, fifteenth, sub bass (one octave) pedals, couplings to unite the lower chest with the swell stops in the swell:—principal, open diapason, hautboy; two banks of keys. In all the qualities of an organ, we think this instrument will not suffer by comparison with the instruments of the same size and contents in our cities, some of which have been obtained from foreign manufactures, at enormous prices. We trust that Mr. Parks will be generously patronized in this new species of Vermont manufacture.¹⁷¹

LEFT: A Paddock display advertisement from *Walton's Vermont Register and Farmers' Almanac*, 1859.

RIGHT: A Harvey F. Parks organ built in 1838 for the Congregational Church, St. Johnsbury, shown in a stereoview after it was moved to the Congregational Church, Lyndon Corner. Image courtesy of E.A. Boadway.



Only these two instruments have been attributed to Parks. The St. Johnsbury instrument was moved to the Congregational Church in Lyndon Corner in 1846,¹⁷² and the Montpelier organ was replaced by William B.D. Simmons in 1855.¹⁷³ What happened to it then is not known.

Parks was apparently not successful as an organbuilder, and by July, 1840, had begun more practical pursuits:

Farmers. If you want a good cradle for cutting your grain just call on H. Parks at St. Johnsbury Plain, where you will be sure to find a first rate article. Merchants who wish for a supply to sell on commission will please direct a line to the subscriber, and they will be forwarded as soon as possible. H. Parks.¹⁷⁴

By April, 1842, Parks had entered a partnership, Crossman & Parks, to make window blinds.¹⁷⁵ Between 1845¹⁷⁶ and 1854, Parks was living in Worcester, Massachusetts, working as a “carpenter,” and between 1856¹⁷⁷ and 1871, was in Providence, Rhode Island, listed variously in directories as a blind-maker, carpenter, and machinist. Although one genealogist stated he worked as an organbuilder in Providence, no collaborating evidence has yet surfaced to support the claim.¹⁷⁸

John H. Paddock had a somewhat more distinguished career. He was the son of Huxham and Orris (Fuller) Paddock, and after his father’s death in 1845, assumed operations of the family’s blast furnace on the Passumpsic River.¹⁷⁹ Paddock was noted for his organ playing:

Mr. Paddock was one of the leading musicians in this section and never lost his interest in musical affairs. In the earlier days he was leader of the band, organist and choirmaster of the North Congregational church and everywhere recognized as a musical critic. During a short residence in Montpelier in the latter part of the '30s he was organist of the Old Brick church, now Bethany Congregational church, was a member of the band and for a time its leader and gave lessons on the organ and piano to many young people. When the late Charles Fairbanks had signified his intention to give an organ [i.e., Hutchings, Plaisted & Co., Opus 92, 1881] to the North church the friends naturally looked to Mr. Paddock for advice, and he took a great interest in securing for the church one of the finest organs in New England and arranging for the musical service connected with its dedication.¹⁸⁰

Paddock remained in St. Johnsbury until the summer of 1855, advertising as “John H. Paddock, St. Johnsbury, Vt., Castings and Machinery...”¹⁸¹

By July, 1856, he was the Vermont “state organist,” playing the Simmons at the Brick Church in Montpelier, an instrument he likely had a hand in designing.¹⁸² In September, 1858, he made a donation to the American Board of Foreign Missions as “of Montpelier,”¹⁸³ and in 1859, advertised in *Walton’s Register*: “J.H. Paddock, organist at Rev. Mr. Lord’s Church, Montpelier.”¹⁸⁴ By January, 1860, he was back in St. Johnsbury, running the Academy of Music.¹⁸⁵

On February 11, 1857, Paddock married Julia Fairbanks, the daughter of Erastus Fairbanks (1792–1864), a former Vermont Governor,¹⁸⁶ and in 1868, became the part owner of the St. Johnsbury Hotel.¹⁸⁷ In 1875, he bought a copper mine in Lyman, New Hampshire. One of his patents, the Paddock Dry Concentrator, made it easier to extract copper ore from rock, and was widely used.¹⁸⁸ About 1883, he fell near his mine, broke a hip, and never fully recovered. He spent the last two decades of his life confined to his St. Johnsbury home.

On Paddock’s seventieth birthday, Horace K. Flint, wrote the following:

TO MY FRIEND.

Brave heart and true! Undaunted, undismayed.
Bearing its sorrows without vain regret,
Bereft of all that most men value most,
Its solitary vigils keeping yet.—

Though burdened with initiatives that drive
To madness coarser souls whose feeble breath
Goes out in darkness, or with headlong haste
And fatal purpose blindly, seeking death.

This gifted man attuned to harmony,
In research and invention widely known,
Is full of kindly sympathy that shares
The pain of others but conceals its own.

The storms of seventy years have left their scars
But never marred his manhood: nor has he
But scorn or pity for the mean and base,
For cant of demagogue or Pharisee.

And while he keeps his nobleness of soul
Through all the bitter trials he has passed,
I feel ashamed to note my lesser griefs,
That seem so little and his own so vast.

The waning century was in its youth
When first we mated, and unbroken yet
The chain then forged remains, its links as bright
As when long since in life's young day we met.

Our stars are fast declining in the west,—
They touch the border line as they descend,—
Ere they are lost to sight let me record
The love and honor of a life-long Friend.¹⁸⁹

It was a noble tribute to a musician, organist, and possibly an organbuilder, who played a significant role in the cultural life of nineteenth-century Vermont.

IRA BASSETT, BARRE

Ira Bassett (b. Barre, Vt., Jul. 22, 1838¹⁹⁰; d. Chicago, Ill., Dec. 18, 1895¹⁹¹) built at least two organs in Barre during the mid-1860s. Following his relocation to Chicago in 1868, he became better known as an organ serviceman, technician and tuner. On August 14, 1888, he patented an improved version of the pneumatic motor to lighten the touch on larger organs.¹⁹² Originally invented about 1837 by the Englishman Charles Spackman Barker (1804–79), it was often used by Aristide Cavallé-Coll (1811–99) in France. In the United States, Bassett's motor was adopted by Hutchings, Johnson & Son, and Roosevelt's Walter F. Crosby, the General Manager, penned Bassett an enthusiastic endorsement. Bassett's motor was well enough received that it merited notice in *Scientific American*¹⁹³ and William Mathews's *Dictionary of Music*, published in 1896.¹⁹⁴

S.B. Whitney, Vermont's famed organist, was also Bassett's champion:

Boston, Mass., Nov. 29th, 1888.

Dear Mr. Bassett:

Having tested your Pneumatic Action, placed in the organ of the Fourth Presbyterian church [in Chicago], I take pleasure in saying that I consider it one of the best, if not the best action of the kind I have ever examined. The response is instantaneous, the action light and elastic and the mechanism most satisfactory in every way.

S.B. Whitney, Organist Church of the Advent¹⁹⁵

Other advocates included the organbuilders Augustus B. Felgmaker and Octavius Marshall, concert organist H. Clarence Eddy, and Henry P. Holland, an installer for Hook & Hastings.¹⁹⁶

Writing in 1889, Hamilton Child mentioned Bassett's grandfather and his descendants, but not without some factual errors:

William Bassett, originally from Massachusetts, came to Barre from Pomfret, Windsor county, about 1811. In his early life he was a sailor on a merchant trader plying between Boston and the West Indies. He first settled in the eastern part of the town, and later removed to Gospel Village, where his grandson, C.H.



An 1865 organ by Ira Bassett at the Congregational Church, Barre, courtesy of the Vermont Historical Society.

Bassett, now lives, and where he died. He married Lucy Russell, who purchased her wedding trousseau with funds she had earned at housework at fifty cents a week. Their children were William, Jr., Lucy, Ira, George W., and Merrill. Ira is a natural mechanic and musician, and resides in Chicago. Without instruction he has made three pipe organs. One of them is still in use in the Congregational church and another in the Methodist church of Barre...¹⁹⁷

Ira's parents were William, Jr. (1807–71) and Betsy (Scott) Bassett;¹⁹⁸ they had been married in Barre on August 31, 1834.¹⁹⁹ At least one of Ira's siblings was successful: George W. Bassett became a lawyer. Ira registered for Civil War service in May, 1863, but there is no record that he actually served.²⁰⁰

Whether Ira received formal training in organbuilding is uncertain; several sources, including Child, state that he was self-taught. In 1853, one "S.M. Bassett" was advertising "1 Parlor and one Church Organ" for sale in the *St. Albans Messenger*, but no evidence has yet surfaced to suggest the men were related, and Bakersfield, where S.M. Bassett was living, was twelve miles east of St. Albans, a long way from Barre.²⁰¹ Several sources, including Owen, suggest that Bassett may have worked for Johnson. The connection seems

logical because Bassett later installed a number of Johnson organs in Chicago, one of which was described at length by Owen.²⁰²

Bassett's importance as a Vermont organbuilder lies primarily in the fact that he built a fairly substantial two-manual organ for the First Congregational Church of Barre in 1865. It was moved to the Congregational Church in East Barre in 1896, and was later destroyed. Despite the fact that a fine photograph of the instrument is preserved in the Vermont Historical Society, little is actually known about the organ. Another Bassett instrument was built about 1868 for the Methodist Episcopal Church in Barre, but even less is known about it. The congregation built a new church after the turn of the twentieth century, took the name Hedding Methodist Episcopal Church, and bought a new, two-manual organ from Hutchings-Votey. What happened to the Bassett is not known. Barre did not have a newspaper at the time, and documentation for the instruments is sparse.

Following Bassett's relocation to Chicago, occasional news about him appears in the Vermont press. In June, 1880, the *Argus and Patriot* noted:

Ira Bassett, of Chicago, formerly of Barre, last week tuned the Jesuit organ at Chicago, the largest in the Northwest, and this week is at work on that of St. Francis Church, a two bank instrument. He has had an order to set up an organ at Topeka, Kan. [Johnson, Opus 542, for the Presbyterian Church]²⁰³

Copying an 1880 article from the *Art Journal*, the *Patriot* noted:

Ira Bassett, 453 West Harrison street, Chicago, Ill., organ builder and tuner, does the greater part of the latter work in Chicago, having yearly contracts for keeping the principal organs in repair and tune. He is presently a first class artisan, and brings to his work an experience of twenty years in building, voicing, repairing and tuning. H. Clarence Eddy, the great organist is warm in his praises of Mr. Bassett's skill.²⁰⁴

And, in 1881,

Ira Bassett, who went from Barre to Chicago, is daily adding to his reputation as an organ builder, a paper out there praising him very warmly for the work he has done on a large organ that has been placed in the new Baptist meeting house on Oakland Boulevard.²⁰⁵

A slightly more substantial item appeared in 1888:

The success of Ira Bassett, formerly of Barre, but now a well-known organ builder and tuner at Chicago, has been very satisfactory during the past year, he having the care and tuning of 26 organs in that city by the year, and done more or less work on 56 others in or near the city. Among his other important work, Mr. Bassett rebuilt the organ of the New England Congregationalists, made important additions to that of the Fourth Presbyterians, and voiced that of the Second Baptists. The year 1887 completed a fifth of a century of continuous service as an organ builder and tuner on the part of Mr. Bassett, and nearly all who have employed him by the year have retained his services since his first engagement with them.²⁰⁶

Michael D. Friesen surveyed Bassett's Chicago work in detail.²⁰⁷ Bassett's final mention in the Vermont press occurred on Christmas Day, 1895:

Word has been received from Chicago that Ira Bassett, a former Barre resident, died in that city last Thursday. He was a brother of George W. Bassett and has been in the organ business, having built the organs in the Congregational and Methodist houses [in Barre].²⁰⁸

The annals of the First Presbyterian Church in Chicago noted that on "December 19—Mr. Ira Bassett, the veteran organ builder, dead. The church organ had been under his care since 1873."²⁰⁹ He was buried in Rosehill Cemetery in Chicago, and his tuning and repair service was continued by his son, Frederick W. Bassett.

ERNEST DESMARAIS, ST. ALBANS

Almost nothing is known of Antoine Couillard, a Montréal, Québec, builder. A brief notice in the *Farmer* identified him as the maker of an 1875, two-manual organ in Christ Church:

A. Couillard, an old organ builder, stopped at Island Pond, has built an organ in the Episcopal church there. It is nine feet wide and nineteen feet high, and believed to be a good one.²¹⁰

The now unplayable organ is still in the church, recessed into an alcove at the right of the chancel. It has a three sectional, Gothic-Revival case. E.A. Boadway, who examined the instrument, describes the work as competent but "odd in design."

But another French Canadian, Ernest Desmarais (b. St.-Charles-Bellechasse, Québec, 1860; d. St. Cunégonde, Montréal, Jun. 13, 1893), built at least two organs in Vermont. To fulfill the contract with the French Catholic Church, Holy Guardian Angels, in St. Albans, he relocated to the city early in 1892, hoping to begin a new life:

Ernest Desmarais and family, of Montreal, have moved to St. Albans for future residence. He has the contract to build the new organ in the church of the Holy Guardian Angels. The instrument will be one of the best in the State.²¹¹

Why Desmarais left Montréal is obvious from the content of a letter written by Thomas R. Todd, the secretary at the Pierce Organ Pipe Company in Reading, Massachusetts, on July 22, 1891:

Mr. E. Desmarais
471 Marie Ann St.
Montreal, Que.

Dear Sir:

Your favor of the 20th inst. with Am. Ex. for amount enclosed receipt has just reached me.

Thanks for same. I of course can understand that the fire in your shop must have set you back somewhat, and I do not doubt it has made you poorer. But if you are poor you are also honest, and I am willing to give you such time as you need to pay the balance. All I ask is that you do your best for me.

Wishing you success & good health, I am

Yours truly,
Saml. Pierce
Pr. T.R. Todd²¹²



Desmarais was apparently working as an organbuilder in Montréal, perhaps for as long as ten years before his relocation to St. Albans. He is known to have built at least six organs in Canada, and while some sources suggested that he once worked at Casavant, he is not among the list of employees compiled by Jeanne D'Aigle.²¹³ The instrument at Holy Guardian Angels is perhaps the only one of his organs extant, and as such deserves careful documentation.

The Church of the Holy Guardian Angels, *La Paroisse des Saints Anges Gardiens*, was established in 1872 for the French-speaking Catholics in St. Albans. Catholic families had existed in the city as early as 1818, but it was not until 1847 that the first parish was founded. The cornerstone for St. Mary of the Immaculate Conception was laid in August, 1849, and the building was dedicated in August, 1864. By 1870, the congregation had so increased that it was necessary to offer two Masses, one in English and the other in French.²¹⁴ In January, 1872, the Rt. Rev. Louis De Goesbriand (1816–99), the Bishop of the Catholic Diocese of Burlington, divided the congregation and Holy Guardian Angels was established as the French church. Land was acquired on February 16, 1872, and the Rev. Joseph Michaud, C.S.V., a priest and architect from Joliette, Québec, was engaged to design a church. The cornerstone was laid on September 29, 1872,²¹⁵ and as soon as the basement was finished, a temporary roof was placed over the structure to use for Mass. Work on the upper church continued for sixteen years. Perhaps without an organ,²¹⁶ the magnificent brick, neo-Gothic building was consecrated in July, 1888.²¹⁷

Beginning in January, 1892, there is a running account of the construction and installation of the organ in the letter-books of Samuel Pierce. A letter on January 14, 1892, related:

Mr. E. Desmarais
5 Edward St.
St Albans, Vt.

Dear Sir,

Your favor of the 11th inst. is received, and I am pleased to learn that you have now located in the United States. I think you will find it to be a good move, as there are many French churches in the States who will probably give you all the work you can do. Just lay yourself out to do the very best work that can be done & you will have no trouble in getting orders.

Make it a rule to do nothing but first class work, and to get a fair price for it. That has always been my rule, and the reputation of my work is the very highest, and I always have all I can do.

I am sorry to hear that you have been sick again, & hope that your health will be much better in your new location. We are pleased to learn that you are building an Organ for the French Catholic Church of St. Albans, Vt.

I could furnish you 13 metal stops for the organ in about 6 weeks: if you can allow more time than that it would suit me. Send me a full list of the pipes, and state what scale you want them, and I will let you know if I can meet your wishes.

Wishing you every success

Yours truly,

Saml. Pierce

Pr. T.R. Todd²¹⁸

A follow-up on January 19 had the same greeting and closing:

Dear Sir:

Your favor of the 15th inst. was received yesterday and I sent you the leather ordered yesterday P.M. by Amer. Ex.

I was not sure what you meant by "Foreward skins", but presumed you wanted Back Scored for the Valves.

In sending the list of metal pipes you do not state the compass, so I have written out the list of what I think you want, & have the scales which I think would be suitable for an organ of this size for the Catholic society...

I could send you a 16ft Open Diapason, & 16 Std. Pedal Bourdon both sc. #2 in about 4 weeks. My price for Ped. Open Diap. Made of no. 1 Whitewood is \$147.50 or made of no. 1 Pine \$157.50 & there is for the pipes boxed & delivered in Reading, Mass. The price for Ped. Bourdon is as per my price list. We found we could not make Pedal Opens for prices named in list, & have to charge as much above.

You will have to inform me what wind pressure you will use, & whether the pitch will be Cont. or French.

I presume that the Priest of the Church for whom you are building this organ, is furnishing you the money for materials, and that you and he will be willing that the Church should be responsible for all goods and pipes furnished by me, paying bills for same in 30 days from date of delivery of goods.

I am now furnishing pipes and materials for a large organ in Pennsylvania for a Catholic Church where the Pastor wrote me

that he would be responsible for all goods furnished for the work, & would see that the bills should all be paid as fast as they became due.

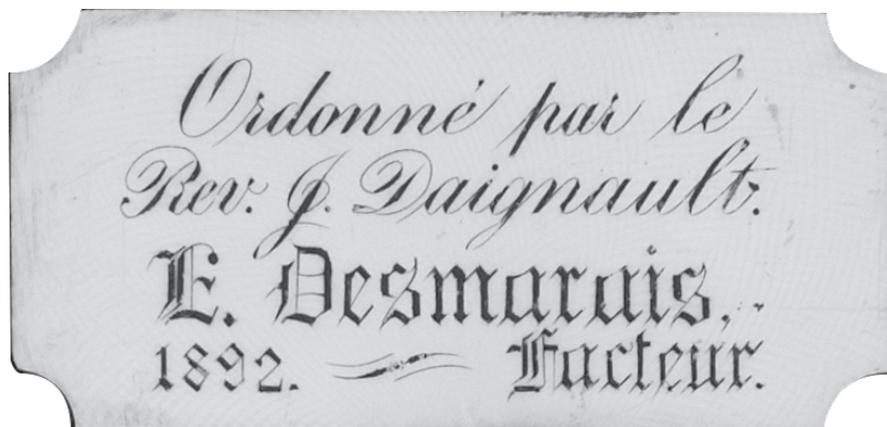
In this life we never know what may happen to us, & I simply desire that I may be secured.

You will please look over the scales, & see if you approve them, & then write me first what pipes you desire to have voiced, together with such other particulars you may wish to specify.²¹⁹

Desmarais ordered the wood pipes in February,²²⁰ and they were shipped on the Vermont Central on April 21, 1892.²²¹ On April 25, Todd received an order for engraved “Register Knobs & name plate,”²²² and nine ranks of pipes were shipped on the Boston & Vermont Central on April 27.²²³ Finally, Pierce wrote on April 30: “The balance of your pipes and conductors leave Boston today by the B & M RRd & Cent. Vt. in 4 boxes.”²²⁴ On May 5, Todd sent an itemized list of everything purchased for the organ with a bill for \$699.86.²²⁵

On May 16, the newspaper noted:

The estimated cost of the new organ in process of construction at the church of the Holy Guardian Angels is \$3,500. In purity of tone it will rank among the first in the State. The organ will be completed June 1, on which day the church society is making arrangements for a musical concert.²²⁶



Desmarais was apparently proud of the organ. He personally invited Todd and Samuel Pierce to attend the opening, but Todd responded on May 18: “It would afford us much pleasure to accept your invitation to your concert, but I am afraid that it will not be possible for either of us to come, as we are very busy, & cannot now leave here. No rest for the weary here, but work all the time. Some other time we may be able to give you a visit.”²²⁷

The opening was announced:

LEFT: The 1875 Antoine Couillard organ at Christ Church, Episcopal, Island Pond, courtesy of E.A. Boadway.

ABOVE: The nameplate of the 1892 Ernest Desmarais organ at *La Paroisse des Saints Anges Gardiens* in St. Albans. Photograph by Len Levasseur, 2012.

The grand sacred concert under the patronage of their Lordships, L. De Goesbriand and J.S. Michaud, will take place at the French Catholic church Wednesday, June 1. The concert is given to celebrate the inauguration of the magnificent organ built in that church. This organ has 25 stops or registers, and 1,112 pipes, all speakers. The seats are now on sale...²²⁸

Another issue noted: “Eminent artists of Canada will be present.”²²⁹ The principal organist was Mr. A. Beique, a former student of Eugène Gigout in Paris, and the program included works of Buck, Dubois, Fauré, Gounod, Haydn, Lemmens, Mercadante, and the “Finale de la 6th Symphonie” of Widor,²³⁰ in what must have been an early American performance of the work. Reporting the concert, the reporter noted: “The long talked of sacred concert at the French church, to celebrate the inauguration of the magnificent new church organ, occurred last evening, and, notwithstanding the intense heat, was attended by a large and evidently very well satisfied audience.”²³¹

The organ was described by E.A. Boadway in the *Newsletter*:

The organ stands in a spacious recess in the tower, with side openings partly paneled—the top of the access door’s frame being covered with upright nails to discourage entry! A large window sends light through much of the false-length case front, which consists of three flats of highly decorated pipes on a decorated overhanging impost above Gothic panels. The flats are arranged 6–19–6 with a row of “tomato cans” above the center flat...which contains the Montre basses, and the Dulciane basses are in the end flats. Moldings and other portions of the dark woodwork are gilded, creating an effect compatible with the interior of the church. The walnut keydesk is rather massive, the stop-knobs being widely spaced and the pedal keyboard positioned to suit an organist of considerable height. The manuals have celluloid fronts and the Recit keys overhang; the oblique knobs are on round shanks and are lettered in Old English—those for the Pedale having labels with red capitals. The pipes and the knobs apparently came from American suppliers and the latter have no accent marks. The metal combination pedals are centrally located and the later Recit pedal has been turned to 45 degrees in an enlarged opening at the right. The ivory plate above the upper

manual reads: “Ordonné par le/Rev. J. Daignault./E. Desmarais/1892. – Facteur.” The case projects about one foot from the wall and at each corner are well-designed and neatly concealed music cupboards.

The Recit is behind the Grand Orgue, and the high swellbox is fitted with 8 vertical shades. The reed stop is tuned through panels at the rear. The Sous Bass is of open wood, standing on a chest at the rear, on a level with the manual chests. The other Pedale stops are divided at the sides on ventill chests, with mechanical action running from the main Pedale rollerboard under the Sous Bass. The entire Pedale action passes through a worn-out Barker lever arrangement on the floor below the Sous Bass, perhaps installed to relieve the tension of three springs for each note. The large reservoir retains two feeders but was once blown by a Ross Water Engine, the handle of which is above the right stop jamb. The action included a pneumatic pallet system beneath the case pipes,

apparently disconnected by Desmarais in favor of tubing directly from the grand Orgue chest. The mechanism is in poor condition, many small Grand Orgue pipes are battered and missing, and the chests are badly dried out and cracked.

The Montre is of spotted metal, slotted to the top; the Dulciane is of spotted metal from Tenor C and the top 12 are coned; the Melodia is entirely of wood, open from Tenor C and with a bass octave of large scale; the Principal has 5 zinc basses, is of spotted metal and cone-tuned in the treble; the Flute Harmonique has 5 zinc basses, is harmonic for two octaves above Middle C, and is coned from Tenor C; the Doublette is of spotted metal and has one octave slotted. The Fourniture is 15–19–22, 12–15–19 at Middle C, and 8–12–15 at F[#]₂; the Trompette is of spotted and slotted metal on zinc, with a broad-scale treble and unmetred basses, and 12 slotted flue pipes in the treble. The Cor Principal has four mitered zinc basses unenclosed at the rear corners of the swellbox and from Tenor C the stop is of spotted and slotted metal; The Gamba has enclosed mitered zinc basses, is of spotted metal and the top 9 pipes are coned; the Flute Clarabelle is similar to the Melodia, has inverted mouths, and the bass octave is borrowed from the Bourdon; the Violon is entirely of spotted and slotted metal pipes of narrow scale; the Flutino is much like the Violon; the Hautbois et Basson is of spotted and slotted metal on zinc, 2 basses are mitered and the treble comprises 12 flue pipes. The Sous Bass is of unmitered open wood with small sliding panels for tuning; the Violoncello is a bell gamba tuned on the ears, with 17 zinc basses.²³²

The organ was originally tuned to French pitch (i.e., Diapason Normal, or a²=435), and all the pipework was acquired from and voiced by Pierce's employees in Reading.

The organ suffered from water damage on May 18, 1917, after lightning hit the steeple and it caught on fire.²³³ In 2004, the cracked windchest tables were replaced by Watersmith Pipe Organs of Hartford, Vermont. In an interview, Mr. Waters noted that the grain of the table was installed parallel rather than across the grid, and after a century of heating, was badly split. The organ is a remarkable and unusual survival of an important instrument in a relatively good state of preservation. Although Desmarais also built a small, one-manual organ for the Roman Catholic Church in Champlain, New York, the organ in St. Albans is his only surviving instrument. The fact that it remains in nearly unaltered condition only enhances its historical significance.

EDWARD H. SMITH ENOSBURG AND MONTGOMERY

Edward H. Smith (b. St. Armand, Québec, Aug. 24, 1837; d. Montgomery, Vt., Jan. 30, 1889)²³⁴ began building organs late in 1883. With a hint of sarcasm, the editor of the *Messenger* documented the beginning of his efforts:

A new industry seems to have been organized in one corner of Enosburgh, which is likely to start another boom if carried much further. An old organ maker has just completed a large pipe organ, valued at about \$2000. The work was done under the supervision of Chas. Allen, a wealthy farmer of Enosburgh, and was pushed by him to a successful issue. The instrument was built for a church at Bristol [i.e., the Baptist Church], and was shipped to that place



TWO 1884 ORGANS BY EDWARD H. SMITH:

ABOVE: The Baptist Church, Bristol, Vermont.

RIGHT: The Baptist Church, Claremont, New Hampshire. Images courtesy of E.A. Boadway.

Dec. 3d. We expect to hear that the real estate in that corner of the town has gone up with a rush.²³⁵

Three months later, a further notice stated:

The new organ manufactory has been enlarged for the purpose of adding machinery and other facilities to aid in the business. A 2 horse-power vertical engine, buzz planer and circular saw have recently been put in. Mr. Smith, the workman, is remodeling a two manual pipe organ with pedals, sent from [the First Baptist Church in] Claremont, N.H. The instrument has twenty stops and over 700 pipes.²³⁶

Charles Allen (1833–1921) underwrote Smith's efforts until January, 1886. Again, the *Messenger* reported: "E.H. Smith has dissolved his partnership with Chas. Allen in the manufacture of pipe organs, and goes in with his brother, James E. Smith, at Black Falls, where they will continue the business of making organs."²³⁷ Presumably, the firm used the name Smith & Allen between 1883 and January, 1886, and after that date, Edward H. Smith. None of the firm's nameplates is known to survive.

Edward was the son of Isaac Smith (1803–71), a Canadian native who moved from St. Armand, Québec, to Enosburg sometime before 1850,²³⁸ and Sarah (Clark) Smith (1808–93). By 1860, Isaac had settled in Montgomery Center,²³⁹ where he established a successful business making butter tubs. Several of Edward's siblings were also entrepreneurs or professionals. A younger brother, Horace H. Smith (b. 1850) returned to Brome, Québec, to work as a shopkeeper; James Elliot Smith (1843–1926) established a bobbin manufactory in 1888 in the Black Falls part of Montgomery; and a third brother, the Rev. George Alexander Smith, became the minister at the Baptist Church in Montgomery. Edward was part of a large family that also included four sisters: Alice, Amanda, Ellen and Lila.²⁴⁰ Later in life, Edward became known as "Captain Smith." He enlisted in the Civil War on June 1, 1861, and was mustered out on July 27, 1864, having risen in rank to Corporal in the Third Regiment.²⁴¹ The purpose of the militia was to defend northern Vermont against rebels coming down from Canada.²⁴²



volume. The organ, we are glad to note, is a Franklin County product, built by Mr. E.H. Smith of Montgomery, and proving him to be a skillful workman in this particular direction. The organ is what the church have long needed, and it is useless to say that the ladies feel very proud of the results of their endeavor to this end. Mr. Smith has been here for a few days setting up the instrument, and completed his work today.²⁵²

This was yet another success for the church ladies of Vermont.

In 1982, the organ was relocated through the Organ Clearing House to St. John the Baptist Church, Episcopal, in Hardwick. As long ago as 1894, Hardwick Episcopalians were meeting in private homes, the Academy Hall, and in the Odd Fellows Hall. The current property for the congregation was acquired in 1909, and a carriage house was remodeled into a chapel. That building served for services until 1951, when it was damaged by fire. Retaining what was left of the structure and with later additions, the current Church of St. John the Baptist serves Episcopalians in Greensboro, Craftsbury, Wolcott, Woodbury, Stannard, and Walden.²⁵³

In 1997, the organ was renovated by the Andover Organ Company of Methuen, Massachusetts. E.A. Boadway described the scope of the work:

The Andover work included replacing the Great 8' Melodia with a 4' Octave and the 12 stopped wood basses of the Dulciana with Haskelled zinc pipes; the Open Diapason has always had 4 stopped wood basses and the next 25 pipes in the case. The Swell 8' Salicional had 12 stopped zinc basses and was cut down and provided with new trebles to become a 2' stop; the 4' Flute harmonic now contains some of the Dulciana basses, many of the former Melodia pipes, and trebles that were in the Smith 4' Flute. Two holes in the stop jambs once contained the knobs for a Swell Tremolo and a "Sw. to Gr. Octaves" that was really a Gr. to Gr. 4' coupler. Both mechanisms are stored in the organ. Smith often used Canadian water motors to pump his organs, and the "Engine" knob likely indicates that one was installed in St. Albans.²⁵⁴

Further details were published in the "Organ Update" column of *The Tracker*.²⁵⁵

Edward H. Smith was the only significant, nineteenth-century organbuilder in northern Vermont, and while his work was confined to a narrow period between 1883 and 1889, he supplied a number of instruments to the local congregations. His pipes and action parts were purchased from Samuel Pierce in Reading, Massachusetts, and much correspondence from him remains in the firm's letter books in the AOA in Princeton. Smith's death was perhaps the most tragic in the entire history of organbuilding:

On the afternoon of Thursday, the 24th inst., Mr. Edward H. Smith was at work for his brother, James E., at the bobbin factory of J.E. Smith & Co., at Black Falls, assisting in hoisting the upper joints—which were about 30 feet in length, 20 inches in diameter and weigh some 1200 lbs—of the smokestack of their new engine boiler up through two floors and the roof of the factory, so as to insert the lower portion, some 15 feet long, of the smokestack. James was at work on the upper floor operating the hoisting apparatus, while Edward was below preparing and placing shores under the stack as it was elevated... While Edward was engaged on his knees directly underneath the stack and over the hole in the floor

Where and with whom Smith got his training is uncertain, but when he married his second wife, Priscilla S. Barnes (1861–1912), on December 4, 1881, the marriage certificate identified his vocation as an organbuilder and his residence as Montréal.²⁴³ There were several active firms there, including Samuel Warren, H.W. Bolton & Co., and others, and Smith could have worked for any of them. Smith was living in Vermont before 1880²⁴⁴ and again by January, 1884, so the time he spent in Canada must have fallen between those dates. Between 1883 and 1889, the year of Smith's death, he is known to have built at least seven organs. They were in First Baptist, Bristol (2m, January, 1884);²⁴⁵ First Baptist, Claremont, N.H. (the 2m rebuild of a 1m Nutting organ, March, 1884);²⁴⁶ Berean Baptist, Burlington (2m, November, 1885);²⁴⁷ Congregational, Swanton, Vt. (1m, December, 1887);²⁴⁸ Universalist, St. Albans, (2m, January, 1888);²⁴⁹ Congregational, Alburgh (1m, May, 1888);²⁵⁰ and an undated, one-manual parlor organ in the residence of Charles Allen. There were likely others, but no written record of anything further has yet been found.

Smith's most important surviving instrument was finished in 1888 for the Universalist Church in St. Albans. The "Montgomery" column of the *Messenger* reported:

Mr. E.H. Smith took his large and fine pipe organ to St. Albans on Tuesday last [i.e., January 3] to be placed in the Universalist church there, and it is expected that [the] society will purchase it, and thereby secure one of the finest organs in the state.²⁵¹

The issue of January 16 published additional details:

The efforts of the ladies' society of the Universalist church have been making for some time past in behalf of an "organ fund" have materialized most successfully, as can be seen by a glance at the very pretty instrument—a pipe organ valued at some \$1300—which now stands complete in the alcove to the right of the pulpit as one enters the church. The organ is finished in native cherry, has fourteen stops, and fills the niche admirably. It will not only bear looking at, but the favorable impression one has of it at first sight is deepened when the instrument is heard, and there has been only one verdict pronounced by all who have heard it thus far—a verdict of approval. Every tone is sweet and clear, the softest notes being heard distinctly in the remotest part of the audience room, while there is power enough to satisfy any reasonable demand for

in sawing a plank for a shore, the hoisting chain broke, letting the slack down upon Mr. Smith, catching him in the stack so that his head protruded on one side, one leg on the other side, and the head hanging over and off the plank... It was some ten or fifteen minutes before help could be summoned...²⁵⁶

His brother, the Rev. George A. Smith, came immediately,²⁵⁷ but Smith's injuries were so severe that he never recovered. He died on January 30,²⁵⁸ and was buried in the East Berkshire Episcopal Cemetery.²⁵⁹

OTHER VERMONT ORGANBUILDERS AND SUPPLIERS

R.V. Anderson Sons, Inc., Guilford, made organ flue pipes for the trade between the late 1940s and August, 1989.²⁶⁰ **A. Richard Hunter** (b. New York, N.Y., Nov. 22, 1943) established the Reading Organ Works in Reading in 2001, and later relocated his shop to Springfield. A graduate of Bryn Mawr College at the Ph.D. level, he specializes in rebuilding and service work throughout the state. **Erik Johansson** (b. Montclair, N.J., Dec. 6, 1943) of Bartonsville has restored and rebuilt several nineteenth-century organs in Grafton, Proctorsville and Weston. **Frederick H. Johnson, Jr.** (b. Providence, R.I., Mar. 30, 1911; d. Canaan, Vt., Sept. 6, 2003)²⁶¹ ran a prosperous retail piano shop in Norwich between the early 1930s until his retirement in 1978. He did some organ work, mostly electrifications of old tracker organs, and some modest enlargement and rebuilding projects.²⁶² **E.H. Lane** is listed in 1891 in *Industries and Wealth of Winooski* as a maker of "Organ Stop Stems, Spools, Cork Caps, Checkers, and all kinds of small turned goods."²⁶³ **Samuel W. Parker** (b. Westminster, Vt., Dec. 27, 1820;²⁶⁴ d. Calif., Mar., 1904) was a seller of musical instruments in Newport. He made a one-manual pipe organ in 1900, soon placed in St. Mary, Star of the Sea Church, R.C., in Newport.²⁶⁵ It was described in the *Messenger* as "eight feet high, has 130 pipes, ranging from the two-inch treble to the four-foot bass, with four...stops. The tone of the instrument is very strong and rich. It is expected that the new Catholic church soon to be erected in Newport, will have the instrument."²⁶⁶ **Harlan P. Seaver** (b. Burlington, Vt., Apr. 5, 1855; d. Providence, R.I., Jan. 6, 1936) was an 1876 student at UVM,²⁶⁷ later worked for Geo. S. Hutchings in Boston, and did much installation, rebuilding, and service work. Late in life, he moved to Providence and did organ work there until his death.²⁶⁸ **Peter D. Walker** (b. Montpelier, Vt., Dec. 21, 1953) established Walker Pipe Organs in Brattleboro in 2004. He is a graduate of Westminster Choir College, a fine organist, and two of his major projects included the three-manual organ in Holy Trinity Church, Episcopal, Swanton, 2009, and a two-manual organ in St. Martin's Church, Episcopal, Fairlee, 2010. **William Wells, Jr.**, of Brookfield, is listed in *Walton's Vermont Register* between 1859 and 1861 as an organbuilder, and also in Hutchinson's *American Musical Directory*.²⁶⁹ He was the son of William Wells, a maker of rakes and chairs.²⁷⁰ He registered for service in the Civil War in 1863, and apparently made melodeons. Nothing is known of his work as an organbuilder.



JOHN WESSEL, BRATTLEBORO

Nonagenarian John Wessel (b. Zoeterwoude, Holland, Nov. 15, 1922)²⁷¹ is the elder statesman of Vermont organbuilding. Active in the profession for seventy-five years, he has been a respected Vermont organbuilder for half a century. Sitting down with him in person is a bit like interviewing a person of nobility. While small in stature, Mr. Wessel is commanding in intellect and presence. He is so cherished by those who know him that he has become almost mythological in stature. Even after a very long and active career, his recollection of events decades before is precise. He was born near Leiden in the small village of Zoeterwoude, known today for its large Heineken brewery.

In his own words, John described his induction to the organ business:

On November 2, 1936, at the age of 13, I entered the employ of Gerrit van Leeuwen & Zn., Zoeterwoude, Holland, as an apprentice, although the mailing address for the firm was Leiderdorp. At

LEFT: John Wessel in Hebron, Connecticut, 1960

BELOW: The employees of Van Leeuwen Orgelbouw, Zoeterwoude, Holland. John is standing in row two, second from the left, with his head turned away from the camera. Images courtesy of John Wessel.

the time, there was no formal apprenticeship program. I learned the trade working beside experienced organbuilders in one department after another. By 1941, I had begun to specialize in voicing, tuning, and acquired an affinity for Mixture work. Those became my primary areas of interest and specialty.²⁷²

Life in Holland became more complicated on May 10, 1940, when the Nazi Army invaded and the occupation began. By 1942, German authorities forced all able-bodied Dutch men between the ages of 16 and 40 to go to Germany and work in factories, but John remained in hiding for much of the remainder of the war. Working for van Leeuwen, he participated in some remarkable experiences. On January 24, 1944, the firm was awarded a contract to renovate the large, 1643 Galtus van Hagerbeer organ in the *Pieterskerk te Leiden*.²⁷³ This late medieval church is known affectionately to Americans as the place where the Pilgrims worshipped before they set sail on the *Mayflower* in 1620. By 1945, van Leeuwen was maintaining the famed 1738 Christian Müller organ in *De Grote of St.-Bavokerk te Haarlem*,²⁷⁴ and for several years, John serviced and through-tuned the instrument on a monthly basis.

After enduring the occupation and facing the poor economic and housing prospects of post-war Europe, John and his wife Sophia decided to come to the United States. He recalled:





I had a cousin living in Alexandria, Virginia, and after the War, she came to Switzerland to buy watches as a representative of the U.S. Government. She stopped by our house in Holland and said, "You should come to America!"²⁷⁵

Heeding her advice, John wrote exploratory letters to five North American organ firms in October, 1953: Aeolian-Skinner, Austin, Casavant, Estey, and Möller. In order to emigrate, John would need an American sponsor to guarantee his livelihood for five years. Aeolian-Skinner responded by letter on December 7, but was unable to make the commitment.²⁷⁶ Premo Ratti (1901–77), Estey's Executive Vice President and Treasurer, offered John these words of encouragement on October 22:

Dear Mr. Wessel:

We acknowledge receipt of your letter of October 12th. We note you are interested in emigrating to the United States, and have read with interest your experience as a tuner and repair man of mechanical and electric pipe organs.

There is no question but what we would be interested in employing a man of your experience of seventeen years. You should be very well qualified and a good capable man in this line of work, and if you are the right type of fellow there should be no question about we [*sic*] giving you good steady satisfactory employment.

As you know we are the oldest organ manufacturers in the world and manufacture both pipe organs and reed organs. We are enclosing a press release of the latest large pipe organ which we completed.

We work 40 hours a week at our factory but quite often there are opportunities for overtime which is paid for at the rate of time and a half for each hour worked over 40 hours. We probably could start you at an hourly rate of \$1.40 which would be \$56.00 per week. We furnish group insurance to our employees covering the employee and his family on hospital bills and doctor's bills as well as surgical care...²⁷⁷

John followed-up by sending a letter of commendation written by Gerrit van Leeuwen:

As an apprentice he passed through all branches of our firm during the first 5 years. In 1941 he began specializing in voicing and repairing mechanical, pneumatic as well as electro-pneumatic pipes organs, so that after twelve years experience and practice in this branch of our business he has proved to be an exceedingly able tuner and repairer. Moreover, he has specialized in intoning (i.e., voicing) organs for the last two years to our great satisfaction.

At last, I must express that Mr. Wessel has always been an industrious worker whose departure I shall very much regret.²⁷⁸

After Estey agreed to act as sponsor, the Dutch government provided \$90 subsidy for the family's crossing. The Wessel family boarded the ship *Sibajak* in Rotterdam on September 28, 1954, and arrived at the Port of New York on October 9.²⁷⁹

Much later, speaking with organist Susan Armstrong, John recalled:

When we got to Grand Central Station in New York City, a lady of the Travelers' Aid Society called Estey. Since it was Saturday afternoon, we were lucky that [Henry] Hancock, the [new] president of Estey, happened to be in his office. That was the first time he had ever heard about us. Premo Ratti, who made the arrangements, had left Estey, apparently without mentioning the arrangement...²⁸⁰

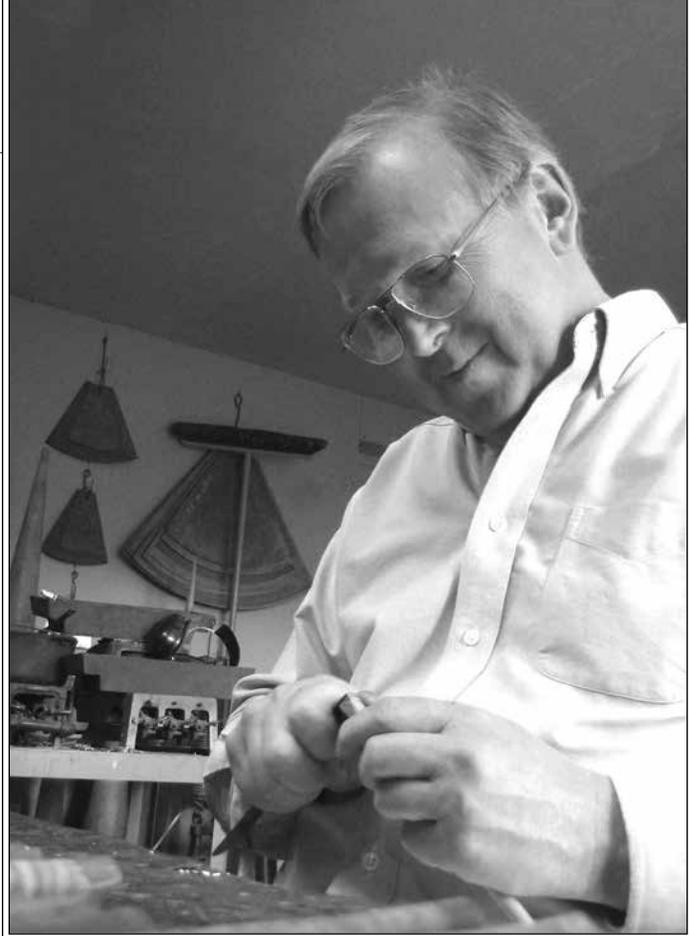
Ratti had resigned in August,²⁸¹ so when John and his family arrived in New York some two months later, no one at Estey had any idea who they were. William F. Brame (1924–93), an Estey salesman, met the Wessels at the Brattleboro train station, took them to a restaurant, and boarded them temporarily at the Brooks Hotel. The fact that the Wessels spoke little English came as a surprise. Communication was difficult, but John soon realized that he could speak *auf deutsch* with Charles H. Gunzinger (1900–74), an Estey pipe-maker and a Swiss immigrant.²⁸² John's first assignment was moving Estey Organ Company, Opus 2778, 1928, from the old building of St. Francis of Assisi R.C. Church, Windsor, to a newer building. In 1977, the church was destroyed by fire, and in 1981, John built a new two-manual organ for the parish, opened in recital that year on April 22 by the noted Vermont organist Harriette Slack Richardson.

During September, 1956, Georg Steinmeyer of Württemberg, a son of the famed German organbuilder, Hans Steinmeyer (1889–1970), became the Superintendent of the Estey Pipe Organ

Department.²⁸³ He was conversant with recent trends in the German *Orgelbewegung*, a movement that harkened back to the organs of Schnitger and Silbermann for their inspiration. Because of John's chilly experience with the German occupation, there was some discomfort between he and Mr. Steinmeyer. For a time in 1957, John left Estey to work for Schlicker and Austin, but later returned to the firm. In 1960, John voiced the last Estey pipe organ, Opus 3261, built for All Angels Episcopal Church in New York City.

After Estey closed, John began to work independently in a building behind his home on Chestnut Street in Brattleboro. Two former Estey colleagues joined him, Elroy E. Hewitt (b. Shrewsbury, Vt., Apr. 19, 1899; d. Brattleboro, Vt., Dec. 5, 1966), a 42-year voicer and tonal finisher, and Claud Henry Carr (b. Brattleboro, Vt., Apr. 21, 1891; d. Brattleboro, Vt., Nov. 24, 1976), a 48-year builder of windchests, and the three men established a new firm, Hewitt & Wessel, Pipe Organ Builders. In November, 1963, they rented shop space on the second-floor of R.V. Anderson Sons, Inc., pipe-makers in Guilford, just south of Brattleboro. At the time, newspapers reported that Hewitt & Wessel was the only "start-to-finish, pipe organ manufacturer" in the state.²⁸⁴ The firm had recently completed the rebuilding of a three-manual organ in St. James's Church, Episcopal, in Greenfield, Massachusetts, and was about to start on a new three-manual organ for the chapel at Williston Academy in Easthampton, Massachusetts. Employing some older components, the completed Academy organ was opened in recital by organist John Low Baldwin, Jr., on October 6, 1964.²⁸⁵ John fondly recalled his interaction with a student at the Academy, William F. Czelusniak, who later went on to establish a respected and successful organ shop of his own in Northampton, Massachusetts.

Considering the age of his colleagues—John was a full generation younger than the other two men—it was not long before he was working alone again. During the next thirty years, he produced a dozen or so new organs, and did many additions, rebuilds, relocations, and renovations to old Estey organs. On November 24, 1985, the noted Vermont organist Harriette Slack Richardson dedicated a new, 22-rank electric action organ at Maternity of the Blessed Virgin Church in Springfield, Vermont. Another new two-manual Wessel organ was installed in the Catholic Church in Middlebury. During the period, John serviced Estey, Opus 1, 1901, built for the First Methodist Episcopal Church, and ultimately moved the instrument to a new building in 1970. (This organ is described in detail in Chapter Twelve.) He also rebuilt Estey, Opus 735, 1922, in St. Michael's R.C. Church in Brattleboro in 1975. He voiced hundreds of ranks for the trade, including the new flue stops for the Antiphonal in the "Hope-Jones" organ at



LEFT: John Wessel at his voicing jack.

RIGHT: A portrait of Stephen J. Russell, founder of Russell & Co., Organbuilders, Cambridgeport. Image courtesy of Russell & Co.

the Auditorium in Ocean Grove, New Jersey, and many ranks for an organ in Christ Church, Episcopal, Philadelphia. John retired from most organbuilding activities in 1996.

On September 19, 2004, John and Sophia Wessel were honored by the members and the Board of Directors of the Estey Organ Museum with a reception, celebrating the fiftieth anniversary of their immigration to Vermont,²⁸⁶ and on November 5, 2006, by the First Baptist Church, Brattleboro, with a concert on the centennial of the installation of the "Estey Memorial Organ."²⁸⁷ John Wessel remains a cherished colleague, a competent and respected organbuilder, and the senior veteran of Vermont organbuilding.

RUSSELL & CO., ORGAN BUILDERS CAMBRIDGEPORT

Beside A. David Moore, Vermont's other major and nationally known organ firm is Russell & Co.²⁸⁸ It was founded for tuning and maintenance in 1976 in Norwalk, Connecticut, and in 1977, began making new organs. Opus 1, 1977, was a two-manual organ built for St. James's Church, Episcopal, Langhorne, Pennsylvania, and Opus 2, 1978, was built for Christ Church, Episcopal, Bethany, Connecticut. In August, 1980, the firm relocated to Bellows Falls, Vermont, and in 1987, to its current location in Cambridgeport, although the firm has a Chester mailing address. In addition to new organs, Russell & Co. builds custom-designed consoles and makes high-quality pipes and components for the trade. The firm also does historical restorations and has a reliable maintenance service. Pertinent to this narrative is the fact that in 1998, Russell & Co. completed the largest instrument ever built for a Vermont church: the three-manual, electric-action organ in the First Congregational Church, Burlington, their Opus 34. The organ was

opened in recital by the respected organist David Higgs, a professor at the Eastman School of Music in Rochester, New York, on June 7, 1998.²⁸⁹

Russell & Co. is distinguished by its fine reputation, exceptional quality, and for the astonishing variety of its work. The firm builds both large and small organs, with either mechanical or electric playing action, and has served cathedral churches in major metropolitan areas as well as village churches all across the Northeast. When asked about his vision for new organs, Mr. Russell states: “The organ is first of all a liturgical instrument. It serves in the church, and must be able to support hymn singing, play incidental music, and accompany the choir in the most versatile manner. Over the years, I’m increasingly willing to accept how an ordinary American church organ functions on a week-to-week basis in a dry acoustical setting. Every music program is different, and has varied needs.”²⁹⁰

Stephen J. Russell (b. New York City, N.Y., Dec. 13, 1953), the firm’s owner and proprietor, credits his interest in music to his mother. As a youngster, he sang in the children’s choir at St. Francis Church, Episcopal, in Stamford, Connecticut, where Malcolm Wechsler (1936–2006) was the organist and choirmaster. At the time, the church purchased a new organ from Allan Van Zoeren (1911–2002), and Stephen became fascinated with the instrument as it was installed. After Wechsler accepted a similar appointment at St. Andrew’s Church, Episcopal, also in Stamford, the Russell family joined that congregation, and Stephen began organ study under Wechsler’s tutelage. Later, Wechsler became an active member of the Organ Historical Society, and served one term on the National Council. Stephen’s first experiences in organbuilding occurred during the summer of 1970, while he was still in high school. He apprenticed to Tim Koelewyn (1927–90), a gifted Dutch-American pipe maker with a shop in Norwalk, Connecticut.²⁹¹

In 1971, Stephen entered RPI (Rensselaer Polytechnic Institute) in Troy, New York, to study engineering, but stayed only one year. He transferred in 1972 to Westminster Choir College in Princeton, New Jersey, and completed an undergraduate degree in Music Education in 1976, studying organ with William P. Hays (1929–97), a musicologist, organist, and professor who specialized in the interpretation of French symphonic organ literature. During his college years, Stephen worked sporadically for organbuilder Allan J. Ontko of Passaic, New Jersey, doing tuning and maintenance.

After graduation, Mr. Russell became a full-time apprentice of Koelewyn. Between 1976 and 1981, he learned pipe-making “in the European tradition.” Koelewyn was born Tijmen Willem Koelewijn in Holland, but Americanized the spelling of his name after he became an American citizen on October 15, 1971.²⁹² Koelewyn had worked as a pipe-maker for Flentrop Orgelbouw in Zandaam, The Netherlands, during the 1950s and early 1960s, but immigrated to the United States about 1965. Koelewyn was known for his meticulous craftsmanship, and Stephen related that his pipes were so beautifully made that they practically “voiced themselves.”²⁹³

In 1985, Koelewyn retired and sold the business—The Enchanted Sound—to Stephen. Later, Stephen purchased some of the assets of R.V. Anderson Sons, pipe-makers in Guilford, Vermont, and the Gress-Miles Organ Company, Princeton, New Jersey, when that firm closed in 1990.

In 1986, the current 5,600 sq. ft. organbuilding facility was erected in Cambridgeport, and the structure includes a spacious, thirty-five-foot-tall erecting room. The setting, in a broad intervalle between gently sloping hills with a small stream behind, is particularly tranquil and beautiful. The shop is three stories in height. The metal foundry is in the basement, the wood-working shop is on the first floor, and the voicing rooms and offices are on the second. The erecting room encompasses both the first and second stories at the back of the structure. The shop is atypically clean, efficient, and orderly.

Mr. Russell cites several large projects as among his more notable. Opus 18, 1990, was a three-manual organ built for Holy Spirit of the Assumption College, Worcester, Massachusetts.²⁹⁴ Opus 33, 1996, was a two-manual electric action, slider chest organ built for the United Methodist Church, Plattsburgh, New York. Opus 39, 2000, is a large, three-manual organ built for the Cathedral of St. Paul, R.C., Worcester, Massachusetts, and is heard on an impressive recording featuring cathedral organist John Sittard. This instrument has a chancel division and two matching, three-manual amphitheatre consoles in the style of Aristide Cavallé-Coll. It was opened on September 17, 2000, in commemoration of the Fiftieth Anniversary of the Catholic Diocese of Worcester. Opus 44, 2003, was the renovation of a large four-manual Aeolian-Skinner organ built in 1964 for the First Unitarian Church, Worcester, Massachusetts. The organ was water-damaged following a steeple fire, and the work included “construction of new Aeolian-Skinner style pitman windchests, layout changes to improve tonal egress, modification of console, and seven new ranks to match the Aeolian-Skinner pipework.” Opus 47, 2006, was a four-manual symphonic organ built for the First Presbyterian Church, Ithaca, New York, which Mr. Russell describes as a “mini-Woolsey Hall organ with cleaner choruses.”²⁹⁵ It, too, is heard on an impressive recording featuring American organist John Schwandt, a professor at Oklahoma State University.

Mr. Russell’s significant work in Vermont includes his restoration of E. & G.G. Hook, Opus 342, 1864, in Burlington. “This is an amazing instrument,” he states, “with the original pipework in excellent condition. The pipes had not been cut down during the earlier part of the twentieth century as so many had been. You take the pipes out of many historic organs these days, and note that the toes had been whacked flat to soften them, and yet the mistaken concept persists that such an organ is historic!” The restoration was Opus 33, 1996, and the organ was opened in concert on June 29, 1997.

At the time of this writing there were two projects on the floor of the shop. The first is the re-leathering and restoration of a two-manual organ built by the Estey Organ Company, Opus 2666, 1927, for the First Baptist Church, Chester, Vermont. The

organ was water damaged during a recent fire. A much larger project is the building of a new four-manual organ for Zion Lutheran Church, Appleton, Wisconsin. The church originally had an instrument by John H. Sole, and some of its pipes were used in a 1945 rebuild by Harry J. McGaw, a local organbuilder in Green Bay. The congregation has also purchased a large Möller instrument, Opus 6007, designed by Richard Whitelegg (1890–1944) and built for the First Baptist Church, Elmira, New York. About 60 percent of the Möller pipework will be used, complimented by new choruses and mixtures. Regarding the project, Mr. Russell relates:

If all goes smoothly, the organ should be finished about the middle of 2013. Phase I this fall will involve the installation of the frame, chests, and wiring; phase II during the winter will consist of cleaning and re-voicing the Möller pipework and making new pipes; phase III will involve the tonal finishing. One benefit of doing large projects like Appleton is that you can incorporate aspects of various styles into a homogeneous instrument. You can include German choruses for the music of Bach and French reeds and Cornets for Couperin and Franck. My recent work is similar to the work of G. Donald Harrison and in the American Classic style, but without the severity of design and sound.²⁹⁶

Among his employees, Mr. Russell states that Erik Johansson, living in nearby Bartonsville, has worked for him part-time over the years. Mr. Russell's wife, Carole, has served the firm as a pipe-maker for the past fourteen years. On the day of my visit, Stephen Charbonneau (b. Brattleboro, Vt., June 21, 1963) was working in the wood shop, and Kyle Hanson, a first year engineering student at Union College, Schenectady, New York, was at work as a summer intern. Lawrence D. Nevin, of nearby Walpole, New Hampshire, has also been working for the firm on occasion. "We've done a lot together, and he is not only a competent organbuilder, but a fine tuner and technician." Peter Beardsley, the former organist of Christ Church Cathedral, Springfield, Massachusetts, has recently moved to Lebanon, New Hampshire, and is coming to work part-time. Mr. Russell relates that "One of my aspirations is to engage another full-time employee."

When asked what thoughts he has for the greater organ profession, Mr. Russell quickly responded:

We all suffered during the 1960s and 1970s when we were so in love the bright, Germanic sounds of Northern European organs, resulting in a broad disrespect for the work of Ernest M. Skinner. An interesting aspect of my own personal evolution is that I find myself ever more appreciative of the work of Skinner. These were beautiful and well-built organs, and they deserve to be

preserved. Today, there is an increasing respect for fine organs, regardless of their style.²⁹⁷

And for organists:

Conservatories train organists in very specific styles, and many of them bring tremendous insight into the interpretation of historic literature, but a steady diet of only 17th, 18th, or early 19th century music has in part alienated our audience. Consider that the pool of listeners for Classical music is small, and that the audience for pipe organ music is smaller still. Any further alienation of the audience will doom the organ to extinction. There are bright spots, however. Jonathan Ortloff, a recent graduate of the Eastman School of Music, is an astonishingly versatile musician, and Dr. John Schwandt, a splendid organist who developed the first Organ Technology program in the country at the University of Oklahoma, deserves our unbounded respect. This program was a huge commitment on the part of the University, and requires an enormous amount of faith and resources. In the hands of these very gifted young people, the pipe organ, not only in Vermont but across the entire country, has a rich and certain future.²⁹⁸

Russell & Co., Op. 25, 1993, built for the residence of Nancy Campbell Reed, Newfane, Vermont, and moved in 2009 to the residence of Harrison Kelfon, Newton, Massachusetts. Image courtesy of Russell & Co.



ORIGINAL STOPLISTS

ST. JAMES'S CHURCH, EPISCOPAL, WOODSTOCK A. DAVID MOORE, OPUS 15, 1986

GREAT, CC–a³, 58 notes,
*enclosed at the rear of the chest

- *16' Quintadena, 58 pipes
- 8' Prestant, 58 pipes
- *8' Viola, 58 pipes
- *8' Celeste (TC), 46 pipes
- *8' Bourdon, 58 pipes
- 4' Principal, 58 pipes
- *4' Harmonic Flute, 58 pipes
- 2½' Twelfth, 58 pipes
- 2' Fifteenth, 58 pipes
- II Mixture, 116 pipes
- *8' Trumpet, 58 pipes
- *8' Hautboy, 58 pipes

- CHAIRE**, CC–a³, unenclosed
- 8' Violin Diapason, 58 pipes
 - 8' Stopped Diapason, 58 pipes
 - 4' Spire Flute, 58 pipes
 - 2½' Twelfth, 58 pipes
 - 2' Fifteenth, 58 pipes
 - 1½' Seventeenth, 58 pipes
 - 1½' Nineteenth, 58 pipes
 - 8' Crumhorn, 58 pipes

- PEDAL**, CCC–F, 30 notes
- 16' Principal, 30 pipes
 - 8' Octave, 30 pipes
 - 4' Fifteenth, 30 pipes
 - 16' Trombone, 30 pipes
 - 8' Trumpet, 30 pipes
 - 4' Clarion, 30 pipes

COUPLERS

Great to Pedal
Chaire to Pedal
Chaire to Great

Tremulant
Cymbals
Two Ventil pedals for Pedal stops

SOURCE: Adapted from original dedication program, September 7, 1986; "A. David Moore," *The Diapason* 79, no. 1 (January, 1988): 10; and Tour booklet, 2008.

ST. PAUL'S CHURCH, EPISCOPAL, ROYALTON WILLIAM NUTTING, JR., 1842

MANUAL, CC–f³, 54 notes,
enclosed from tenor F

- Opⁿ Diapason, TF, 37 pipes, common metal
- Dulciana, TF, 37 pipes, common metal
- Stop Dia., 17 pipes, stopped wood
- Principal, 54 pipes, common metal

SOURCE: Adapted from examination of extant instrument; and *Convention Handbook* (1972), 7.

ALL SAINTS' ANGLICAN CHURCH, DUNHAM, QUÉBEC WILLIAM NUTTING, JR., 1854

MANUAL, CC–g³, 56 notes, enclosed

- Open Diap., TF, 39 pipes
- Stop^d Bass, 17 pipes
- Dulciana, TF, 39 pipes
- Principal, 56 pipes
- Flute, TF, 39 pipes
- Bellows Signal

SOURCE: Adapted from *Convention Handbook* (1999), 78; and MS, Lynnwood Farnam, Stopl原因 collection, Book 7, #1090.

THE WHITE CHURCH (BAPTIST), GRAFTON WILLIAM NUTTING, JR., 1860

MANUAL, CC–g³, 56 notes, enclosed

- Open Diapason, TC, 44 metal pipes
- Dulciana, TF, 39 metal pipes
- Stop^d Diapason Treble, TF, 39 pipes,
metal chimney flute
- Stop^d Diapason Bass, 17 wood pipes
- Principal, 56 metal pipes
- Flute, TC, 44 pipes, metal chimney flute
- Twelfth, 56 metal pipes
- Fifteenth, 56 metal pipes
- Tierce, 56 metal pipes

PEDAL, CCC–CC, 13 notes
Sub Bass, 13 stopped wood pipes

MECHANICALS
Pedal Coupler
Hitch-down Swell pedal
Bellows Signal

The original stop labels have been lost for many years.

SOURCE: E.A. Boadway, Stopl原因 collection; cited with permission.

UNIVERSALIST CHURCH ST. ALBANS (NOW IN ST. JOHN THE BAPTIST CHURCH, EPISCOPAL, HARDWICK, VERMONT) EDWARD H. SMITH, 1888

GREAT, CC–c⁴, 61 notes
Open Diapason 8 ft., 61 pipes,
wood and metal
Dulciana 8 ft., TC, 49 pipes, metal; bass
octave borrowed from Melodia
Melodia 8 ft., 61 pipes, wood and metal

SWELL, CC–c⁴, 61 notes, enclosed
Stopped Diapason 8 ft., 61 pipes, wood
Salicional 8 ft., 61 pipes, metal
Flute Harmonic 4ft., 61 pipes, metal
Oboe 8 ft., TC, 49 pipes, metal
Tremolo

PEDAL, CCC–D, 27 notes
Bourdon 16 ft., 27 pipes, wood

COUPLERS & MECHANICALS

Swell to Great
Gr. to Gr. Octaves;
wrongly labeled Sw. to Gr. Octaves
Great to Pedal
Swell to Pedal
Engine

SOURCE: Adapted from examination of extant instrument, February 28, 2012; and William T. Van Pelt, "Organ Update," *The Tracker* 42, no. 3 (1998): 9.

Olivet Church Springfield, Massachusetts William Nutting, Jr., 1863

The process of setting up the organ in the Olivet church is nearly completed, and the instrument will be used on Sunday for the first time in public. It was purchased of the builder, William Nutting, Jr., of Bellows Falls, Vt., for \$1600. The metal pipes in front of the instrument will not be gilded, but ornamented similar to those in the Catholic organ. The two manuals extend from C to g in altissimo—56 keys, the swell proper extending, however, from c up—44 keys. The pedals run from CC to E—17 keys. We append a list of the registers:—

Great Organ—Open Diapason, Tenoroon, Dulciana, Keraulophon, Principal, Stop Diapason Treble, Stop Diapason Bass, Night Horn, Flute, Twelfth, Fifteenth, Tierce, Trumpet—13.

Swell Organ—Open Diapason, Bourdon, Viol da Gamba, Principal, Stop Diapason, Flute, Twelfth, Fifteenth, Piccolo, Hautboy, Stop Diapason Bass, Bourdon Bass—12.

Pedal Organ—Sub-Bass (one octave.)

Mechanical Stops—Coupler Great to Swell, Coupler Pedals to Great, Coupler Pedals to Swell, Pedal Check, Tremulant, Bellows Signal—6.

Whole number of registers, 32.

"City Items," *Springfield (Mass.) Daily Republican* 20, no. 107 (May 9, 1863): 8.

**HOLY GUARDIAN ANGELS
CHURCH, R.C., ST. ALBANS
ERNEST DESMARAIS,
FACTEUR, 1892**

GRAND ORGUE, CC-c⁴, 61 notes

8' Montre, 61 pipes, metal
8' Dulciane, 61 pipes, metal
8' Melodia, 61 pipes, wood
4' Principal, 61 pipes, metal
4' Flute Harmonique, 61 pipes, metal
2' Doublette, 61 pipes, metal
III Fourniture, 183 pipes, metal
8' Trompette, 61 pipes, metal

RECIT, CC-c⁴, 61 notes, enclosed

8' Cor Principal, 61 pipes, metal
8' Gamba, 61 pipes, metal
8' Flute Clarabelle, TC, 49 pipes, wood;
bass octave borrowed from Bourdon
8' Bourdon, 61 pipes, wood and metal
4' Violon, 61 pipes, metal
2' Flutino, 61 pipes, metal
8' Hautbois et Basson, 61 pipes, metal
Tremolo

PEDALE, CCC-D, 27 notes

16' Sous Bass, 27 pipes, open wood
16' Bourdon, 27 pipes, wood
8' Violoncello, 27 pipes, metal

COUPLERS

Grand Orgue et Recit
Ped. au Grand Orgue
Ped. au Recit

3 unlabeled combination pedals for Grand
Orgue: Piano, Mezzo, and Forte

SOURCES: Adapted from an
examination of extant instru-
ment, November 7, 2011; and
E.A. Boadway, "Church of the
Holy Guardian Angels," *The
Vermont Organist* No. 1 (Janu-
ary, 1989): 2; and Boadway,
"Church of the Holy Guardian
Angels," *Boston Organ Club
Newsletter* 6, no. 11 (Nov./Dec.,
1970): 4-5.

**ST. FRANCIS OF
ASSISI CHURCH,
ROMAN CATHOLIC
WINDSOR
JOHN WESSEL, 1981**

GREAT, CC-c⁴, 61 notes

8' Open Diapason, 61 pipes
8' Viola Sw.
8' Viola Celeste Sw.
8' Gedeckt Sw.
4' Octave, 61 pipes
4' Flute Conique Sw.
2' Super Octave, (O.D. ext.), 24 pipes
III Mixture, 183 pipes
III Cymbel, (Mix. ext.), 72 pipes
8' Trompette (added in 1985), 61 pipes
8' Chalumeau Sw.
Chimes (Schulmerich)

SWELL, CC-c⁴, 61 notes

8' Viola, 61 pipes
8' Viola Celeste, (TC), 49 pipes
8' Gedeckt, (wood & metal), 61 pipes
4' Flute Conique, 61 pipes
2½' Nasart [sic], (unit rank), 66 pipes
2' Blockflute, (Flut e Con. ext.), 12 pipes
1¾' Tierce, (Nas., top 4 notes repeat)
1½' Larigot, (Nas., top 7 notes repeat)
8' Chalumeau, 61 pipes
4' Chalumeau, (ext. 8'), 12 pipes
Tremulant

PEDAL, CCC-G, 32 notes

16' Bourdon (ext. Sw. 8'; unenclosed),
12 pipes
8' Octav Bass, (unit rank), 56 pipes
8' Gedeckt Sw.
5½' Quinte (Octav Bass)
4' Choral Bass (Octav Bass)
2' Octave (Octav Bass)
8' Chalumeau Sw.

COUPLERS:

Swell to Great 16', 8', 4'
Great to Great 4', Unison Off
Swell to Swell 16', 4', Unison Off
Great to Pedal 8'
Swell to Pedal 8'

COMBINATION ACTION:

4 Great and Pedal pistons
4 Swell and Pedal pistons
4 General pistons (toe studs)
Adjuster

Great to Pedal reversible (toe stud)
Swell to Pedal reversible
Crescendo pedal (with indicator)
Electric action

SOURCE: E.A. Boadway, Stolist
collection, 2012; cited with
permission

**FIRST CONGREGATIONAL
CHURCH, BURLINGTON
RUSSELL & CO., ORGAN
BUILDERS, OPUS 33, 1998**

GALLERY GREAT, CC-c⁴, 61 notes

16' Gemshorn, 12 pipes
8' Principal, 61 pipes, New
8' Flute Harmonique, 49 pipes,
bass from Bourdon
8' Bourdon, 61 pipes, New
8' Gemshorn, 61 pipes
4' Octave, 61 pipes, New
4' Nachthorn, 61 pipes, New
2' Super Octave, 61 pipes, New
V Mixture, 305 pipes, New
16' Dulzian, 12 pipes, New
(ext Choir Cormorne)
8' Trompet, 61 pipes, New

GALLERY SWELL, CC-c⁴, enclosed

16' Bourdon, 12 pipes
8' Geigen Principal, 61 pipes
8' Bourdon, 61 pipes
8' Viole, 61 pipes
8' Voix Celeste, TC, 49 pipes
4' Principal, 61 pipes, New
4' Koppelfloete, 61 pipes
2½' Nazard, 61 pipes
2' Flachfloete, 61 pipes, New
1¾' Tierce, 61 pipes
V Plein Jeu, 305 pipes
16' Fagotto, 61 pipes
8' Trompette, 61 pipes
8' Hautbois, 12 pipes (ext. Fagotto)
4' Clarion, 12 pipes (ext. Trompette)

CHOIR, CC-c⁴, 61 notes

16' Violone, 61 pipes
8' Gedackt, 61 pipes, New
8' Kleine Erzähler II, 110 pipes
4' Principal, 61 pipes, New
4' Rohrpfleiffe, 61 pipes, New
2' Octave, 61 pipes, New
1½' Nasat, 61 pipes, New
1' Sifflet, 61 pipes, New
II Sesquialtera II, 122 pipes, New
III-V Scharff, 232 pipes, New
8' Cromorne, 61 pipes (Revoiced Clarinet)
8' Herald Trumpet, prep.

PEDAL, CCC-F, 32 notes

32' Untersatz, Resultant from Pedal Bourdon 16'
32' Bourdon, Resultant from Swell Bourdon 16'
16' Principal, 32 pipes, 1-12 old
16' Bourdon, 32 pipes
16' Leiblich, (Swell)
16' Gemshorn, (Great)
8' Octave, 20 pipes, 1-12 from Principal 16'
8' Bourdon, 12 pipes (ext. Bourdon 16')
8' Gedeckt, (Swell)
4' Choral Bass, 32 pipes

4' Waldfloete, 12 pipes (ext. Bourdon 8')
IV Mixture, 88 pipes, New (from two ranks)
32' Harmonics, (wired resultant,
Pedal Principals)
32' Contra Posaune, prep.
16' Posaune, 32 pipes
16' Fagotto, (Swell)
16' Dulzian, (Great)
8' Trompet, 12 pipes (ext. Posaune)
8' Trompette, (Swell)
8' Hautbois, (Swell)
4' Clarion, (Swell)

CHANCEL GREAT, CC-c⁴, 61 notes

8' Principal, 61 pipes, New
8' Rohr Gedeckt, 61 pipes, New
4' Octave, 61 pipes, New
2' Super Octave, 61 pipes, New
2' Blockfloete, 61 pipes, New
IV Mixture, 244 pipes, New
8' Trompette, 61 pipes, New

CHANCEL SWELL, CC-c⁴, enclosed

8' Gedeckt, 61 pipes; Austin
8' Spitzfloete, 61 pipes, New 21-61
8' Spitz Celeste, TC, 49 pipes, New 25-61
4' Principal, 61 pipes, New
4' Koppel Flute, 61 pipes, New
2' Octave, 61 pipes, New
1½' Quint, 61 pipes, New
8' Hautbois, 61 pipes
Tremulant

CHANCEL PEDAL, 32 notes

16' Gedeckt, 12 pipes
8' Principal, (Great)
8' Rohr Gedeckt, (Great Rohr Gedeckt)
4' Choralbass, (Great Principal)
8' Trompet, (Great Trompette)

COUPLERS, [G=gallery; C=Chancel]

G Sw, Ch/G Gt; G Sw/Ch; C Sw/C Gt 16-8
C Gt, C Sw/Ch 8
G Gt, G Sw, Ch, C Gt, C Sw/ Ped 8
G Sw 16-UO-4
G Gt, C Gt, C Sw UO

Peterson multiplex-diode matrix hybrid relay;
Klann 608 combination action; Syndyne stop
key action

SOURCE: MS, Factory stoplist
sheet, courtesy of Russell
& Co., Organ Builders,
Cambridgeport



III

for Mark A. DeW. Howe

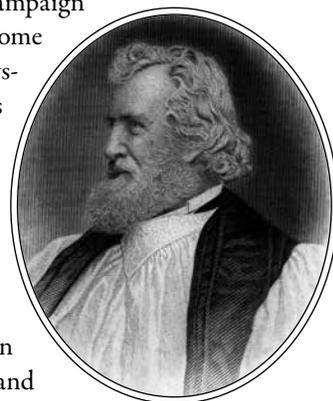
THE ORGANS OF ST. PAUL'S CATHEDRAL, BURLINGTON

WHEN ASKING A VERMONTER to name the state's most prominent congregation, he or she is likely to cite St. Paul's Cathedral, Burlington,¹ and often without hesitation. Perhaps it was the parish's long and warm association with the Rt. Rev. John Henry Hopkins, the first Bishop of the Episcopal Diocese of Vermont,² or the catastrophic and newsworthy fire that gutted the old cathedral on the afternoon of February 15, 1971.³ Possibly it was the inspirational diocesan choir festivals held during the final decades of the nineteenth century,⁴ or the successful Cathedral Arts program of today. It might even have been the progressive elevation of the Rev. Mary Adelia McLeod (b. 1938) in 1993 to the bishopric, the second woman so consecrated in the American Episcopal Church.⁵ Or perhaps it was that St. Paul's has sponsored a myriad of social, educational, and formation programs that could serve as models for like-minded congregations anywhere. The fact remains that St. Paul's has always been in the news, and many residents of the Green Mountain State, even the unchurched, know something about the parish.

Less well known is the fact that St. Paul's has owned a series of distinguished pipe organs. The first, built in 1833 by Henry Erben (1800–84) of New York, is currently in Sheldon, Vermont, and is the oldest-extant-American “cathedral” organ in the continental United States. The second instrument at St. Paul's was a large, 1867 William A. Johnson organ built in Westfield, Massachusetts, the first three-manual instrument in the state. The 1913 Austin that replaced the Johnson is still described as “excellent” by those senior enough to remember it. And St. Paul's current organ, an uncommonly beautiful two-manual instrument by Karl Wilhelm of Mont St.-Hilaire, Québec, continues to surprise and delight listeners today with its lovely and gracious sound, despite its Neo-Baroque origins.

Moreover, a number of noteworthy organists have been associated with St. Paul's. They have included Samuel Brenton Whitney

(1842–1914), a Vermont native, who later served thirty-six years at the Church of the Advent in Boston.⁶ While known for his fine playing, it was perhaps his advocacy of men and boy choirs in the Anglican tradition that brought him lasting fame. C. Jerome Hopkins (1836–98), the fourth son of the aforementioned Bishop, often presided at organ exhibitions in the New York region. For five years, he was a professor at Cooper Union,⁷ where Abraham Lincoln (1809–65) gave his fiery campaign speech in 1860. Fourteen years later, some of his music was featured at the Crystal Palace in London, and in 1885, his chamber music was played in the home of Franz Liszt (1811–88) in Weimar, Germany. Hopkins ultimately wrote a symphony, a piano concerto, two operas, and a host of chamber and church music of high-enough quality to still be listed in musical dictionaries.⁸ Between 1959 and 1979, Herbert J. Austin (1901–88), a native of Sussex, England, served St. Paul's. Mr. Austin held diplomas from the Royal College of Organists and the Royal College of Music in London, and was often referred to as the “gentleman organist.”⁹ Currently, St. Paul's is served by Mark A. DeW. Howe, the scion of an old and respected New England family, and a noted graduate of Westminster Choir College in Princeton, New Jersey, the Yale Institute of Sacred Music, and later, New York University. Dr. Howe, whose title is Director of Music and Canon Precentor, has worked at St. Paul's since September, 1999.¹⁰ He follows in a long and distinguished chronology of respected church musicians.

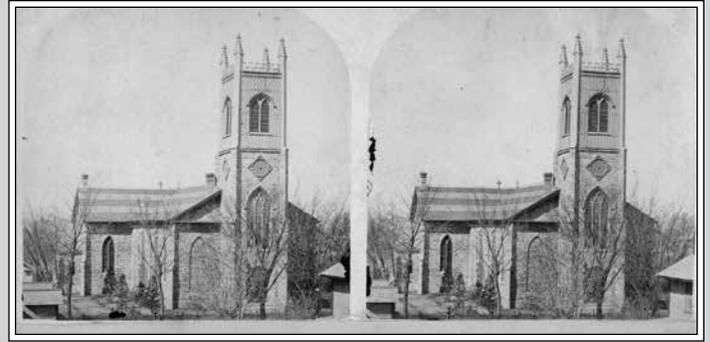


OPPOSITE: Karl Wilhelm, Op. 32, 1973, in St. Paul's Cathedral, Burlington, photographed in 2011 by Len Levasseur.

ABOVE: An engraving of the Rt. Rev. John Henry Hopkins (1792–1868), the first Bishop of the Episcopal Diocese of Vermont.

THE CITY OF BURLINGTON AND ST. PAUL'S

Burlington, with its advantageous location on the eastern shore of Lake Champlain, was a thriving port city in the early nineteenth century. The area was granted in 1763 by Benning Wentworth (1696–1770), the Royal Governor of New Hampshire, but it was another 67 years before an Episcopal Church was established in



the city. Ironically, the genesis of St. Paul's was grounded in dissension. Twenty members of the First Congregational Church became disillusioned when a faction drove the Rev. Reuben Smith (1788–1860) from the pastorate.¹¹ The objectors met at Thomas's Hotel, wrote "Articles of Association," and on December 6, 1830, St. Paul's Church was founded.¹² A week later, a Vestry was elected.¹³ Initially, the congregation worshipped in the local courthouse, but plans were made to erect a church. Within six months, \$5,000 had been subscribed, and the Rev. Dr. George T. Chapman (1786–1878), an 1804 graduate of Dartmouth College, had been elected Rector.¹⁴

Father Chapman's first service was held June 2, 1831, and from the start, music played a significant role in the liturgy. Writing on the golden anniversary of the parish, the Rev. Edward R. Atwill (1840–1911), related:

Within the bar [i.e., an area set aside for judges and lawyers] sat the choir, under the charge of General Justus Burdick, who was its leader until 1838, when he was succeeded by Mr. R[ichard]. G. Cole, who, with his fine bass voice, led the choir for twenty-five years. The choir was accompanied by an orchestra. Mr. William Griswold, father of the present treasurer of the parish, played the first flute; Charles P. Allen, son of Hon. Heman Allen, who lived in the house now occupied as a rectory, played the second flute; George Allen, his brother, the violin, and James (familiarily called) Lord Mansfield, the bass viol. The members of the choir were General Burdick, Hiram Griswold, Addison Smith, Mr. John Spooner, afterward a clergyman of the church, Vernon Harrington, Mrs. Follet, Miss Caroline Deming, Miss Eliza Strong and Miss Kate Kendall, whom we rejoice to welcome among us to-day [i.e., in 1881].¹⁵

Many of these individuals figured prominently in the history of St. Paul's, and it was the Hon. Heman Allen (1779–1852), a nephew of Ethan Allen (1738–89) and a United States Congressman, who bought an Erben organ for St. John's Church, Highgate Falls, Vermont, in 1837.

St. Paul's grew quickly, and within a year, the original twenty families had expanded to eighty. On September 9, 1831, building

lots were secured at the corner of St. Paul and Bank Streets, and Ammi B. Young (1798–1874), the architect who designed Vermont's capitol building in Montpelier (and a number of government buildings in Washington, D.C.), drew up plans for an edifice. Measuring 40 by 86 feet with a 75-foot tower, the stone building was erected by Nichols & Herrick, Burlington contractors. Construction began in September, 1831, and the building was completed during the fall of 1832.¹⁶ What made the structure unusual was its Gothic design. Nearly all Vermont churches of the time were frame or brick meeting houses. In describing the structure, the editor of the *Free Press* realized that something special had unfolded, and then tipped his editorial hat toward the Bishop:

This Church is intended to exhibit a specimen of the principal features of Gothic Architecture,—a style of building, difficult and complicated in itself, and which cannot be studied to any extent in this country, where no proper originals are to be found, without having access to rare and expensive works. It would be ungracious and unjust in us to speak of faults in a work executed under such difficulties. We are much more pleased to join heartily in the general voice, by which the need of praise has been amply bestowed upon the proportions and finish of the whole, and particularly upon the graceful gallery, and the elegant work of the chancel and screen.

We may add here, that not only is the theory of Gothic Architecture buried in large and expensive works, but these works themselves are written for those who have the best specimens of the style constantly before their eyes, and that consequently they do not in every respect meet the wants of the untraveled American Architect. They are moreover, we believe, intended not so much to convey directly a knowledge of the theory of Gothic Architecture, as to give full descriptions of the English Cathedrals. Now in the present increased disposition to adopt this sacred style in our churches, we do not know of any work that would be more acceptable and useful to American architects, than a treatise on the principles of Gothic Architecture, with such details and designs as might render the book a sufficient guide in the application of those principles to the building of churches. We have heard with much satisfaction, that such a work is in fact now nearly ready for the press, from the pen of a gentleman who can justly add to many stranger titles to esteem and affection, that of an accomplished Gothic Architect.¹⁷

ABOVE: Two nineteenth-century stereoviews of St. Paul's Church showing the original structure of 1832 and its 1867 enlargement with transepts. Images courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

OPPOSITE: John Turnell Austin (1869–1948), President of the Austin Organ Co., Hartford, Connecticut.

The reference was to Bishop Hopkins' forthcoming treatise, *Essay on Gothic Architecture*, issued in 1836,¹⁸ the first book on the subject published in the United States.

As the church neared completion, the Diocese of Vermont was erected from the Eastern Diocese on May 30, 1832.¹⁹ The next day, the Rev. John Henry Hopkins was elected Bishop and simultaneously appointed the second Rector of St. Paul's. Father Chapman, who had served the congregation during the first year, relinquished the post so Bishop Hopkins could assume the charge on November 21, 1832.²⁰ On May 29, 1833, just six months later, the new Bishop reported to the diocesan convention:

My first Episcopal act was the consecration of the new church at Burlington, by the name of St. Paul's, on the 25th November [1832], on which occasion I was assisted by my Rev. Brethren Mr. [Anson B.] Hard of Highgate, Mr. [Louis] McDonald of Shelburne, and Mr. [Samuel R.] Crane of Middlebury. The building is a very substantial edifice, of stone, in the Gothic style, and affords an uncommon proof of the zeal and liberality of the congregation and of the great acceptableness and good effect of Dr. Chapman's ministry amongst them. Indeed it is difficult to believe, when beholding such a church, & the numbers and order of the congregation, on that occasion, that the whole was the product of a little more than one year from their first organization.²¹

In retrospect, the building of a church in Gothic style in Burlington at the time was an astonishing achievement. Most of Ammi Young's designs were based on the work of Asher Benjamin (1773–1845) and were Greek Revival in style.²² St. Paul's was built in advance of the Cambridge Ecclesiology Movement in England, and its conception was well ahead of its time.

AUSTIN ORGAN COMPANY, OPUS 365, 1913

Just as the founding of St. Paul's was rooted in dissension, so was the acquisition of its largest organ: a three-manual instrument built by the Austin Organ Company of Hartford, Connecticut. The firm was founded by John Turnell Austin (1869–1948), an Englishman from Bedfordshire, who had an inventive streak that ultimately earned him some fifty U.S. patents. After working in the 1890s for Clough & Warren of Detroit, he relocated to the East and established the Austin firm in 1899, soon to become one of the better-known and respected American organ firms of the twentieth century. Austin Organs, Inc., as it is currently known, is still active today.²³

The chronology of the Austin at St. Paul's began with the death of Henry Wells on January 7, 1911. He was the president of Wells & Richardson Co., a wholesale drug firm in Burlington, and was a long-time member, vestryman, and finally the senior warden at St. Paul's.²⁴ His widow, Mary E. (Tanner) Wells, wanted to memorialize his affection for the parish, so in June, 1911, she approached the Vestry



with an offer to replace the Johnson organ with a "modern" instrument. The Vestry was delighted, and on June 25, accepted Mrs. Wells's generous offer by passing a series of long-winded resolutions.²⁵ The arrangements unfolded quickly, and on September 11, Mrs. Wells signed a contract with the Austin Organ Co. for a substantial, three-manual instrument to cost \$11,900.²⁶ The organ was due for delivery on or before April 1, 1912,²⁷ and it was Mrs. Wells's understanding that the new organ would stand in the north transept where the old Johnson organ had been placed.

However, problems developed. It was soon discovered that the foundation at the chancel end of the building was unstable, and the tower over the front entrance needed repairs. Further, the Rev. George J. Bliss (1864–1924), then the Rector, had never been happy with the arrangements in the chancel. Added to the structure in 1851,²⁸ the chancel was never large enough to accommodate a divided choir, and if Episcopal rites were to be conducted properly, a larger chancel was needed. Father Bliss undoubtedly saw Mrs. Wells's gift as the golden opportunity to address the problem. It seemed that prayers were answered when on November 3, 1911, Marian De Forest Clark (1856–1912), another parishioner, offered the Vestry some \$12,000 for the expansion of the chancel.²⁹ Father Bliss wrote Cram, Goodhue & Ferguson, the well-known liturgical architects in New York, only to discover that Mrs. Clark's gift was insufficient to fund the Rector's project.³⁰

What had begun as a straight-forward offer to replace the Johnson had somehow escalated into a capital building project, far in excess of what Mrs. Wells envisioned, and after a series of embarrassing misunderstandings, she was direct:

June 26, 1912:

Wardens and Vestrymen of Saint Paul's Church,
Burlington, Vermont

Gentlemen:

As you know, my contract with the Austin Organ Company of Hartford, Connecticut, stipulated that the organ was to be in place and paid for by April first of this year, the contract, at my request being extended to November first.

As it is impossible for that date to be met, I have paid the Company some twelve hundred dollars, being ten percent of the purchase price of the organ. In other words I have bought back the Contract at the price stipulated in said contract, and now have it in my possession.

I expected at first that the new organ would be placed where the old one now stands. When chambers which could have been made suitable were found, it was thought the expense would not be greater than the price for which the old organ could be sold.

Now arises the instability of the foundations, and in view of the fact that placing the organ involves a much greater expenditure than I, and no doubt, you realized at the time it was offered and accepted, and being unwilling to be the means of bringing any financial burden upon the Parish, I hereby withdraw the offer of the gift.

It cannot be as much of a grief and disappointment to anyone as to me, but I do not wish to give anything which will prove to be an embarrassment. I can see the difficulties which I did not a year ago, and am far from wishing any expense incurred in connection



with a gift of this kind which would not be feasible. I know so well how Mr. Wells would have looked upon it.

I trust this will be received in the same spirit in which it is written, simply relieving all from further anxiety in regard to the whole matter.

Yours most sincerely,
Mary E. Wells³¹

Caught off guard, the Vestry was stunned, first by the loss of the gift, and secondly by the pointed tone of Mrs. Wells's letter. To complicate matters, Marian De Forest Clark died on August 12, 1912,³² leaving the matter of the chancel expansion unresolved.

The Vestry met on the very evening of Mrs. Clark's decease. They considered an estimate of \$10,000 to repair the foundation and the tower, and voted in the affirmative to proceed.³³ During the months that followed, there was no written mention of Mrs. Wells, the new organ, or Mrs. Clark's death, and the Vestry's business was routine. On October 10, the "...repairs on the church tower & roof are making progress,"³⁴ and on November 9, "Dr. Bliss is requested to close the matter with Cram & Goodhue, the church architects in New York, about enlarging the chancel." A small invoice of \$100 was paid in February, 1913, probably for a drawing, and there the matter ended. On all of the other issues—Mrs. Wells, Mrs. Clark's decease, and the new organ—the minutes were silent. One must suspect, however, that much in the way of damage control was unfolding in the background, even if no written record of it remains.

Finally, on February 13, 1913, a humbled Vestry gingerly approached Mrs. Wells:

ABOVE: An early twentieth-century interior of St. Paul's showing "The Wells Memorial Organ" in the transept.

RIGHT: An unidentified organist rehearses St. Paul's Children's Choir from the 1928 Austin console. Images courtesy of Mark A. DeW. Howe and the Rector of St. Paul's Cathedral, Burlington.

Dear Mrs. Wells:—

The Vestry of St. Paul's Parish wishes to acknowledge its deep obligation to you for your many generousities in the past and especially for your intended one last year.

Your kind offer to give an organ to St. Paul's Church in memory of your husband, Mr. Henry Wells, was greatly appreciated although circumstances may have warranted you in thinking differently. It was therefore with great regret that the Vestry learned last spring of your decision to withdraw the proffered gift, although under the then existing conditions we hardly see how you could have done otherwise. Through mistakes on our part and subsequent misunderstandings on the part of some of the people you were certainly placed in an embarrassing position, a fact we deeply regret. We also wish to express our appreciation of the courteous and kind way in which you notified us of your decision to withdraw the offer.

Since last spring the church edifice has been put into proper condition and a goodly sum of money is now at interest which is available for further repairs. In view of these circumstances, we earnestly hope that you may see fit to reconsider your decision. We feel certain that we can save you any further embarrassment. Our reason especially for asking you to reconsider the matter is that we feel it very fitting that there should be in St. Paul's Church a splendid memorial to Mr. Wells, who was so [well] and favorably known in the church, was so faithful in its supports, so long an earnest communicant and with all a man whom everybody loved and respected, that the Vestry cannot but deeply regret that the placing of this fitting memorial was prevented by their failure to take such action as they should. We earnestly ask you to carefully reconsider the matter with the hope that it will seem best and pleasing to you to give the organ as you originally planned.

Sincerely yours,
The Vestry³⁵

On March 5, 1913, the Vestry was surprised to learn that the estate of Mrs. Clark had bequeathed the parish \$10,000 to pay for building repairs.³⁶ By April 22, Mrs. Wells had reconsidered her decision,³⁷ and the Vestry responded by reiterating their culpability:

The Vestry have been keenly sensible of their failure at an earlier date to take such action as would have aided you in consummating the plan upon which you had determined, and the consequent embarrassment to which you were subjected. We therefore appreciate doubly the magnanimous spirit with which you overlook our mistakes and your generosity in renewing the offer of the gift.³⁸

At the same meeting, the Vestry wrote the Austin Co., informing them that the sanctuary could be put at their disposal for the summer, and a public notice of the Mrs. Wells's gift was sent to the *Free Press*.³⁹

The installation was noticed on August 15:

The new organ at St. Paul's Church is now being tuned. The organ will be blessed Saturday, August 30. It is expected that services will not be held in the church until Sunday, August 31, the day after the blessing. Services will be held next Sunday and the Sunday after in the parish hall, as on the past few Sundays.⁴⁰

The Rt. Rev. William F. Weeks (1859–1914), Bishop Coadjutor of the diocese, administered the blessing, and the program, played by Guy F. Hull, then the organist and choirmaster at St. Paul's,

included selections by Beethoven, Gounod, Handel, Mendelssohn, and Wagner.⁴¹ Affixed to the organ was a plaque:

To the Glory of God
and in loving memory of
Henry Wells
1848–1911
This organ the gift of his wife
Mary Elizabeth Wells.

The Austin was hence known as “The Wells Memorial Organ,”⁴² and was placed in the right transept, where the Johnson had stood.

The instrument was described in the local newspaper on September 1, and the Universal Windchest, a distinctive feature of the instrument, merited special mention:

The new organ is an unusually interesting instrument. It was built by the Austin Organ company of Hartford, Conn., on their universal air chest system, which differs radically from other types of instruments. The pipes or stops of the organ are arranged over a large air chest, which can be entered by means of air-tight doors even when the organ is in use. This feature has several great advantages, the main one being the absolute and unvarying pressure, which is thus supplied to all the pipes, as each one has its own independent valve opening from this large air chest.

Another unique advantage is in all the mechanism being so readily accessible from the inside of this air chest, which is approximately twelve feet in length, eight feet in depth and seven feet in height, and all the mechanism of the instrument is placed on the walls and ceiling of this large chest. The Austin company use this system exclusively and have, during the past twenty years, built some of the largest instruments in the world on this plan.

The organ has three manuals with a detached console, or keyboard, and electric, pneumatic action. It is blown by a five horsepower electric blower, placed in the basement of the church. The voicing of the instrument is well up to the high standard for which the Austin Organ Company is noted, the diapason being especially rich and dignified in pervasive tone. The strings, flutes and reeds are also very characteristic and effective. Especial pains have been taken to secure an instrument suitable for the worship of the church and for accompanying a boy choir.

The console of the organ is particularly interesting, as it is of the most modern stop key type; stop keys used instead of draw-knobs placed on either side of the keyboard. These are very easily manipulated, as well as being more accessible than knobs, as they are placed over the swell keyboard. An ample and unusual number of adjustable combination pistons and other valuable and convenient accessories are also supplied.

Altogether it is a noble instrument, carefully designed and skillfully built, which it is hoped in years to come in this church of St. Paul's, will lead many to a deeper appreciation of music devoted to its highest purpose, the worship of Almighty God in His church here on earth.

The organ cost \$12,000 and Mrs. Wells also provided for the cost of installing. It has been in process of construction for many weeks and Mr. Hull, choir master and organist, has been at hand to give valuable assistance in the work.⁴³

The organ was called the “finest in the State.”⁴⁴ Lynnwood Farnam (1885–1930), the noted Canadian organ virtuoso, recorded the stoplist and thought it was “A delightful organ on the whole”

with “Soft stops very beautiful throughout.”⁴⁵ In the spring of 1928, it was fitted with a Harp stop and a new console costing \$3,750, a gift of Mrs. Daniel L. Cady, and Austin did the work.⁴⁶ During the late 1950s, E.A. Boadway, who was then a student at the University of Vermont, recalled the organ as “very fine.” The Austin remained in the building until February 15, 1971, when it was lost to fire.

HENRY ERBEN, 1833

The Austin was not the first organ at St. Paul's. There were three instruments during the nineteenth century. The first, a one-manual organ built by Henry Erben (1800–84) of New York, was installed in the rear gallery during the fall of 1833, before navigation closed on the Champlain Canal. The Vestry authorized the Bishop

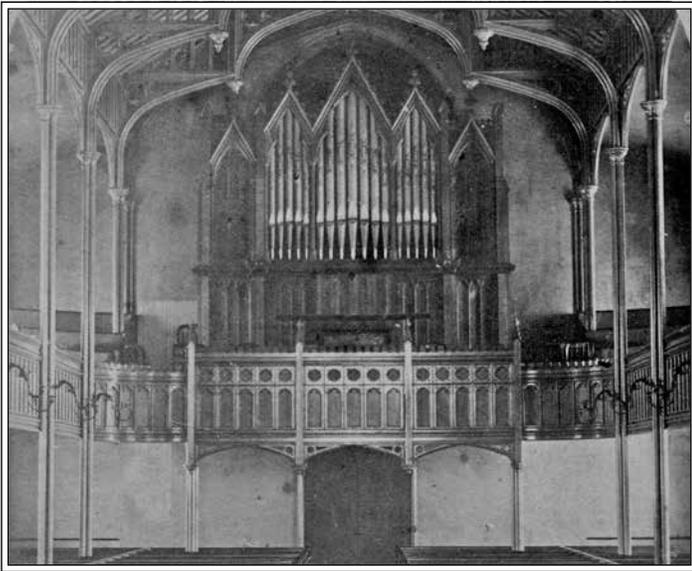


and Mr. Burdick to buy an organ on March 11, 1833: “Voted, That the Bishop & Mr. J. Burdick be a committee to procure an organ for the church.”⁴⁷ The fact that Bishop Hopkins turned to Erben is not surprising. He had served as the Rector of Trinity Church in Pittsburgh, Pennsylvania, between 1823 and 1830, and that parish owned an 1820 organ built by Thomas Hall (1794–1874).⁴⁸ Hall was Erben's mentor, and later brother-in-law and partner, and Hopkins probably knew both men. The Erben remained at St. Paul's in a Sunday school room until 1869, when it was moved to Sheldon, Vermont. It is discussed in detail in Chapter Four.

WILLIAM A. JOHNSON, OPUS 218, 1867, AND ITS RELOCATION IN 1878

The Erben was replaced with a new, three-manual gallery organ by William A. Johnson (1816–1901) of Westfield, Massachusetts, erected in April, 1867. The ladies of St. Paul's had their sights on a larger organ as early as the Spring of 1864. A report in the *Free Press* stated:

We learn that an attractive exhibition of *Tableaux vivants* is in preparation by the Ladies of St. Paul's Church, the avails of which are to go for the purchase of a new organ for the Church. It will take place in the Town Hall some day of next week. The



public will of course be duly notified as to the day and all necessary particulars. For the present it is enough to say that the affair is in thoroughly competent hands, and will be one of the most attractive and agreeable entertainments that we have ever had in Burlington.⁴⁹

An 1866 notice further related:

A Handsome Present.—We have often had occasion to chronicle evidences of the lively and liberal interest taken in the substantial welfare, prosperity, and adornment of our city, by our townsmen Hon. D.D. Howard, and his brother John Howard [1814–85], of New York,—and have now another to add. We learn that a new organ is in process of construction for St. Paul’s (Episcopal) Church in this city, which, when completed, will be the gift of Messrs. Howard to the Church. It will be a large and superior instrument, from the factory of Messrs. Johnson, of Westfield, Mass., the builders of the fine organ of the Unitarian Church [i.e. Opus 135, 1862, 2m], and will cost \$4,500. The Church has long needed a new organ, and will now have one of the largest organs, if not the largest, as it is the most costly, in the State.⁵⁰

The issue of April 15, 1867, announced that the organ had arrived,⁵¹ and on April 19: “The new organ which its builder Mr. W.A. Johnson of Westfield, Mass., is putting up in St. Paul’s (Episcopal) Church, is one of the finest and most expensive in Vermont... The new organ will be in order for this evening’s services [i.e., on April 19] at St. Paul’s, where its skillful organist Mr. Samuel C. Moore will doubtless find an opportunity to show its power and fine tone.”⁵² The organ was described in detail on April 22, and the *Times* stated: “St. Paul’s Church and its attendants have good reason to congratulate themselves upon the possession of this instrument, as it is undoubtedly the best in the state.”⁵³

ABOVE: A stereoview of the gallery of St. Paul’s showing Wm. A. Johnson, Op. 218, 1867, the first three-manual organ in Vermont. Photographer: G.B. Davis, Burlington. Image courtesy of E.A. Boadway.

RIGHT: A late nineteenth-century interior of St. Paul’s after the Johnson had been moved in 1878 from the gallery to the transept. Image courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

The *Times* of April 23 outlined its features:

The organ is beautifully voiced, each stop being very clear and marked in its tone. The Diapasons are rich and sonorous. The reed stops bright and telling, the Keraulophon and Salicional of a peculiar richness, and the Clarabella and Flauto Traverso of a very delicious and charming tone. The Violoncello is a very exact imitation of that instrument, and adds greatly to the richness and brilliancy of the instrument. It is the only three banked instrument in the State and has several new improvements lately introduced by Mr. Johnson. The action work is very fine and works beautifully. The pedals are a great improvement on the old style, and the new swell adjustable pedal for the swell manual of great service to the player. Altogether it is a very brilliant, splendid organ, and does great credit to its accomplished builder Mr. W.A. Johnson.⁵⁴

The organ was installed in the center of the rear gallery in a Victorian-Gothic, five-sectional case. The front pipes were mounted in flats two through four in a 5–7–5 arrangement, and were likely the basses of the Open Diapason. Flats one and five were pipeless, and were probably filled with cloth. The projecting, three-manual keydesk was protected by wrap-around doors, and the stopknobs were arranged in two vertical columns on each side of the keyboards. The organ appears in a rare stereoview that is surely one of the oldest-known photographic images of any organ in Vermont.

The public exhibition occurred on May 3, and the program included works of Donizetti, Mendelssohn, and several written or arranged by the organist, Mr. Moore.⁵⁵ A reporter noted:

The exhibition of the New Organ at St. Paul’s Church Friday evening was, like all of Mr. Moore’s musical entertainments, a successful affair. The house was filled with an audience of music loving citizens who were only restrained by a decent respect for the place from adding vigorous applause to the compliment of that close attention that bears quiet testimony to the pleasure of the listener.⁵⁶

“The organ is a very fine instrument, and in power and compass of tone is quite equal to filling the church when the edifice experiences its proposed enlargement.”⁵⁷ The Howard brothers donated \$3,500 toward the \$4,500 cost of the instrument, but the difference, some \$1,000, was covered by the ladies of the parish. Strangely—or, perhaps not—while the Vestry thanked the Howards profusely for their generosity on August 19, 1867,⁵⁸ the ladies were not even mentioned!

In July, 1878, the Johnson was relocated from its gallery location to the north transept, placing it on the floor in closer proximity to the chancel. Mr. Johnson, who was present at a meeting of the Vestry on July 2, 1878, assured them that relocating the organ there would be a “perfect success,” and following his recommendation, the Vestry voted to proceed.⁵⁹ The *Free Press* reported the particulars:

A change is being made in St. Paul’s church by taking the organ down from the gallery and placing it in the north transept, the west side of which it and the choir-seats will just fill. In doing this it has been necessary to partially rebuild the organ (decreasing its width and adding proportionately to its depth), so that it presents hardly as stately an appearance as before; but the builders



state that the change from gallery to floor will practically increase its capacity something like a fourth, or even a third. A new and beautiful organ case, for the side next [to] the body of the church, is now being made from plans drawn by Mr. F.L. Perkins, architect, of this city. The change is being made under the supervision of A. Stein, with Messrs. Johnson & Son, of Westfield, Mass., the builders of the organ; and the work will not be completed until sometime next week. The entire and very considerable expense of the change is borne by Col. Le Grand B. Cannon.⁶⁰

At the time, Col. Cannon (1815–1906) was president of the Lake Champlain Transportation Co. and toward the end of his life, served as the vice president of the Delaware & Hudson Railroad.⁶¹ Adam Stein (ca. 1844–1922), then an employee of Johnson & Son, later established his own organ shop in Baltimore, Maryland, and built a number of instruments for churches in the Middle-Atlantic Region.

A spectacular, circa 1885 photograph of the interior of St. Paul's shows the organ in its new location. Visible in the image is the original projecting keydesk and the newly designed, right side of the case. The Johnson remained in this position until it was replaced with the new Austin during the summer of 1913. The Johnson was offered for sale in *The Churchman*:

For Sale—Three manual Johnson pipe organ, needing only slight repairs to be in A-1 condition. A bargain if purchased at once. For terms, etc., address J.T. Stearns, Burlington, Vermont.⁶²

The Johnson was sold for \$500 to the First Presbyterian Church of Barre, Vermont.⁶³ A notice in the *Messenger* recorded the details:

Purchase has been made by the Presbyterian church of Barre of the old organ at St. Paul's church, Burlington, which was removed when the Wells memorial organ was installed there last summer. The price paid was \$500...⁶⁴

After it was moved to Barre, it was found to be too large for the intended space and was dispersed. This was unfortunate, for by all accounts, the Johnson was reported to be a splendid instrument.

JOHNSON & SON, OPUS 575, 1882, INSTALLED IN THE CHAPEL

St. Paul's had one other organ during the late nineteenth century, built in 1882 by Johnson & Son for the parish's chapel. The stone chapel had been a gift from John P. Howard, but the ladies also had a hand in raising money for the project. A report to the June, 1881, diocesan convention, noted:

The Sunday School Teachers' Society had collected about \$1,500 toward a fund for building a chapel, but Mr. John P. Howard having given \$10,000 for that object, the Teachers' Fund will be used for furnishing the building.⁶⁵

The chapel was described in the *Free Press*:

ST. PAUL'S CHAPEL

Last Fall we gave an account of the new chapel, created for use of St. Paul's parish by the munificence of Mr. John P. Howard, which contained a description of the exterior and of the interior as far as completed. At that time the chancel was not finished nor had the windows or seats been put in. At Christmas the building was far enough along towards completion to enable the exercises to be held there... There is also now being made by Johnson Brothers [*sic*, Johnson & Son], of Springfield [*sic*, Westfield], Mass., a pipe organ, which is also given by the Teachers' Association.⁶⁶

Between January and April, 1882, the Vestry had several discussions to determine the location of the organ, and ultimately decided to install it "West of the Truss nearest the Robing Room door."⁶⁷ The cost was only \$600, so it was a small, one-manual instrument.⁶⁸ Following the turn of the twentieth century, it was described by Lynnwood Farnam, who recorded the stoplist. On February 27, 1910, the chapel was damaged by fire and the Johnson was lost.⁶⁹ By the late 1950s, E.A. Boadway reported that the chapel housed a reed organ.

KARL WILHELM, OPUS 32, 1973

If there was a defining event at St. Paul's in the twentieth century, it was surely the destruction of the cathedral by fire in February, 1971.⁷⁰ Lost, of course, was the three-manual Austin that had served the parish between the summer of 1913 and that cold winter day. James Chapman (1927–2011),⁷¹ then the cathedral's choir director, lost "years and years of accumulation of musical tapes, books, lecture notes, a personal organ, [and] sheet music."⁷² Immediate plans were made to rebuild,⁷³ but it was soon determined that the structure was a total loss. In the months that followed, it was learned that a potential new location for the Cathedral, fronting on Lake Champlain, might be available. After quelling personal thoughts of "hallowed ground" at the former location, the Vestry proceeded with plans to relocate.

The congregation turned to the local architectural firm Truex, Cullins & Partners in Burlington to design a new complex in contemporary style. Construction began in August, 1972, and the building was finished and ready for consecration on November 11, 1973.⁷⁴ A recent brochure describes some features of the building:

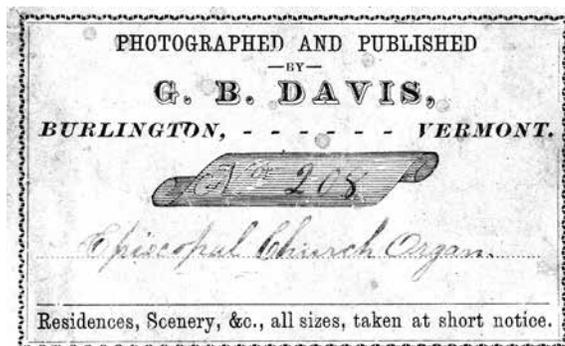
The cathedral is made of stressed concrete. Its plain interior is warmed by white oak furnishings and paneling, and a slate floor; the neutral tones of concrete allow colorful vestments and liturgical action to stand out vividly. Light floods in from skylights and vast curtain[ed] windows—including the south wall's great window, which allows a panoramic view of Lake Champlain and the Adirondacks.

The tower holds a chime of eight bells, cast in 1895 by Meeneely Bell Company of Troy, New York. Cast for Old St. Paul's, after the 1971 fire they were refurbished and rehung in the new building; a ninth bell was cracked in the fire, and it is in the Memorial Garden, near the foot of the tower.⁷⁵

The Memorial Garden, an oasis of calm and beauty on the east side of the nave, dates from the 1970s. In it are interred the ashes of numerous members and friends of St. Paul's. The stonework that encloses the garden incorporates stones from Old St. Paul's.

The edifice was designed in an architectural style known as Brutalism, but in this instance, St. Paul's was a particularly fine example. While the exterior of the structure is plain and unassuming, the interior has a pleasing sense of light, space, and warmth that takes advantage of its judicious location near the lake. The building also has excellent acoustics, and music and the spoken word have a natural bloom in the space that is especially gracious and satisfying.

The new organ was a gift to St. Paul's from the Diocese of Vermont in loving memory of the Rt. Rev. Vedder Van Dyck



(1889–1960), the fifth Bishop of the diocese. The Vestry turned to organbuilder Karl Wilhelm of Mont St.-Hilaire, Québec, Canada,⁷⁶ for an instrument, and the dedication program relates some history:

The builder of the organ, Karl Wilhelm, after completing his apprenticeship...in Germany... and Switzerland, among whom are the distinguished Messrs. Metzler & Sons in Zurich. In 1960 Mr. Wilhelm came to Canada and was engaged as director of the mechanical action division of a large Canadian organ building company [i.e., Casavant Frères, Limitée]. Many instruments of various sizes were built and installed under his supervision. Since he started his own shop in 1966 in St. Hyacinthe [in 1974, he relocated to Mont St.-Hilaire], over thirty instruments, ranging from one to three manual organs, have been built in Canada and the U.S.A. There are installations in Canada and the States of Connecticut, Washington, Oklahoma, Virginia, New Jersey, and Vermont. All organs have mechanical key and stop action. Mr. Wilhelm is responsible for the over-all design [of the instruments] and its realization.

The pipe scaling and the voicing, including the tonal finishing of the organ was done by Christoph Linde. Mr. Linde served his apprenticeship with Mr. R. v. Beckerath in Hamburg, Germany. He came to Canada the first time in 1960, installing and voicing with Mr. von Beckerath the large instrument in St. Joseph's Oratory in Montreal.⁷⁷

Prior to coming to this country again in 1971, Mr. Linde was attached as head voicer with "Berliner Orgelbauwerkstatt" of K. Schuke in West Berlin. Assisting Messrs. Wilhelm and Linde in the building and installation of the organ were René Beauregard, Claude Godbout and Claude Chauvin.⁷⁸

The installation began in September, 1973, and continued through October.⁷⁹ The organ was opened on February 17, 1974, in a recital by organist James Chapman, a professor at the University of Vermont and, as noted earlier, the choirmaster at St. Paul's. His inaugural included works of Bach, Boyce, Couperin, Dupré and Franck. The instrument was described in the June, 1974, issue of *The Diapason*:

Karl Wilhelm, Inc., organbuilder of St. Hyacinthe, Quebec, Canada, has built and installed a new organ in St. Paul's Episcopal Cathedral, Burlington, Vermont. The 2-manual, 24 stop instrument is the design of Karl Wilhelm in consultation with the Rev. Donald E. Boyer and the Very Rev. Robert Kerr, Dean of the Cathedral. Voicing and tonal finishing were done by Christoph Linde of the Wilhelm firm. The new organ has mechanical key and stop actions; it is encased in natural white oak. The manual compass is 56 notes, the pedal 30 notes. Herbert Austin is organist and James Chapman is choirmaster of the Cathedral.⁸⁰

Today, 182 years after the founding of St. Paul's, music continues to play an important role in the diocesan life of the Cathedral. The parish remains one of only two with full-time church music positions in the state. The program involves an impressive number of participants of all ages, and the Cathedral underwrites Cathedral Arts, one of the more respected music and art series in the region. As originally envisioned, the 1973 Wilhelm mechanical-action organ stands at the center of these programs.

Nineteenth-century stereographers considered themselves artists in the truest sense of the word, and often signed their stereoviews with elegant printed labels. This label, found on the back of the image on page 56, identifies it as No. 208, the "Episcopal Church Organ."

ORIGINAL STOPLISTS

WM. A. JOHNSON OPUS 218, 1867

Three sets of manuals from c c to g alt.,
56 notes; one set pedals from
c c c to c, 25 notes.

GREAT ORGAN

Open Diapason, 8 ft, 56 pipes
Keraulophon, 8 ft, 56 pipes
Clarbella, 8 ft, 56 pipes
Octave, 4 ft, 56 pipes
Twelfth, 2 $\frac{2}{3}$ ft, 56 pipes
Fifteenth, 2 ft, 56 pipes
Mixture, 3 ranks, 168 pipes
Trumpet, 8 ft, 56 pipes
Clarion, 4 ft, 56 pipes

CHOIR ORGAN

Open Diapason, 8 ft, 56 pipes
Dulciana, 8 ft, 56 pipes
Stopped Diapason, 8 ft, 56 pipes
Violin, 4 ft, 56 pipes
Flauto Traverso, 4 ft, 56 pipes
Clarionette, 8 ft, 44 pipes

SWELL ORGAN

Bourdon Bass, 16 ft, 12 pipes
Bourdon Treble, 16 ft, 44 pipes
Open Diapason, 8 ft, 56 pipes
Salicional, 8 ft, 56 pipes
St. Diapason Bass, 8 ft, 12 pipes
St. Diapason Treble, 8 ft, 44 pipes
Octave, 4 ft, 56 pipes
Suabe Flute, 4 ft, 56 pipes
Twelfth, 2 $\frac{2}{3}$ ft, 56 pipes
Fifteenth, 2 ft, 56 pipes
Oboe, 8 ft, 44 pipes
Bassoon, 8 ft, 12 pipes

PEDAL ORGAN

Open Diapason, 16 ft, 25 pipes
Violoncello, 8 ft, 25 pipes

MECHANICAL REGISTERS

Swell to Great
Swell to Choir
Choir to Great
Swell to Pedals
Great to Pedals
Choir to Pedals
Bellows Signal
Pedal Check
Tremolo
Adjustable swell pedal for Swell manual

SOURCE: Adapted from "The New
Organ," *The Burlington Times* 10,
no. 283 (April 22, 1867): 3.

AUSTIN ORGAN COMPANY OPUS 365, 1913

GREAT ORGAN

1. Major Diapason, 16', 61 pipes, w & m
2. Principal Diapason, 8', 61 pipes, metal
3. Small Diapason, 8', 61 pipes, metal
*4. Viole d'amour, 8', 61 pipes, metal
5. Gross Flute, 8', 61 pipes, wood
*6. Claribel Flute, 8', 61 pipes, wood
*7. Violoncello, 8', 61 pipes
8. Octave, 4', 61 pipes, metal
*9. Harmonic Flute, 4', 61 pipes, metal
*10. Horn, 8', 61 pipes, reed
*11. Harp, 49 notes
*Enclosed in Choir Swell Box
12. Swell to Great
13. Swell to Great Sub
14. Swell to Great Octave
15. Choir to Great
16. Choir to Great Sub
17. Choir to Great Octave
18–23. Six adjustable composition pistons to
control Great stops and couplers

SWELL ORGAN

24. Bourdon, 16', 73 pipes, wood
25. Diapason Phanon, 8', 73 pipes, metal
26. Rohr Flöte, 8', 73 pipes, wood
27. Viole d'Orchestre, 8', 73 pipes, tin
28. Viole Celeste, 8', 73 pipes, tin
29. Vox Seraphique, 8', 61 pipes, tin
30. Echo Salicional, 8', 73 pipes, tin
31. Flauto Traverso, 4', 73 pipes, wood
32. Flageolet, (from Cornet), 2', 61 notes, metal
33. Dolce Cornet, 3 rks, 183 pipes, metal
34. Contra Posaune, 16', 73 pipes, reed
35. Harmonic Tuba, 8', 73 pipes, reed
36. Oboe, 8', 73 pipes, reed
37. Vox Humana, 8', 61 pipes, reed
38. Tremulant
39. Swell Sub
40. Swell Unison off
41. Swell Octave
42–47. Six adjustable composition pistons to
control Swell stops and couplers

CHOIR ORGAN

48. Contra Viole, 16', 73 pipes, metal
49. Geigen Principal, 8', 73 pipes, metal
50. Dulciana, 8', 73 pipes, metal
51. Concert Flute, 8', 73 pipes, wood
52. Unda Maris, 8', 61 pipes, wood
53. Quintadena, 8', 73 pipes, metal
54. Flute d'Amour, 4', 73 pipes, metal
55. Piccolo, 2', 73 pipes, w & m
56. Clarinet, 8', 73 pipes, reed
57. Tremulant
58. Choir Sub
59. Choir Unison off
60. Choir Octave
61. Swell to Choir Sub
62. Swell to Choir Unison
63. Swell to Choir Octave
64–69. Six adjustable composition pistons to
control Choir stops and couplers

PEDAL ORGAN

70. Resultant Bass, 32', 32 notes, wood
71. Open Diapason, 16', 32 pipes, wood
72. Violone, (from Great) 16', 32 notes, wood
73. Bourdon, 16', 32 pipes, wood
74. Lieblich Gedackt, (from Swell) 16',
32 notes, wood
75. Contra Viole, (from Choir) 16',
32 notes, metal
76. Gross Flute, 8', 32 notes, wood
77. Violoncello, 8', 32 pipes, metal
78. Posaune, (from Swell) 16', 32 notes, reed
79. Swell to Pedal
80. Swell to Pedal Octave
81. Great to Pedal
82. Choir to Pedal
83–86. Four adjustable composition pedals to
control Pedal stops and couplers

ACCESSORY

87. Balanced Crescendo Pedal, adjustable, not
moving registers
88. Balanced Swell Pedal
89. Balanced Choir Pedal
90. Great to Pedal, Reversible
91. Sforzando Pedal

SOURCE: Adapted from original
contract, April 4, 1913.

KARL WILHELM OPUS 32, 1973

HAUPTWERK, CC–g³, 56 notes

16' Bourdon, 56 pipes
8' Prinzipal, 56 pipes
8' Hohlflöte, 56 pipes
4' Oktave, 56 pipes
4' Spitzflöte, 56 pipes
2 $\frac{2}{3}$ ' Nazard, 56 pipes
2' Superoktave, 56 pipes
1 $\frac{3}{8}$ ' Terz, 56 pipes
1 $\frac{1}{2}$ ' Mixtur IV–V, 254 pipes
8' Trompete, 56 pipes
4' Clairon, 56 pipes

OBERWERK, CC–g³, 56 notes [enclosed]

8' Gedackt, 56 pipes
8' Prinzipal, 56 pipes
4' Rohrflöte, 56 pipes
2' Gemshorn, 56 pipes
1 $\frac{1}{2}$ ' Larigot, 56 pipes
1' Scharff III, 168 pipes
8' Cromorne, 56 pipes
Tremolo

PEDAL, CCC–F, 30 notes

16' Subbass, 30 pipes
8' Prinzipal, 30 pipes
4' Oktave, 30 pipes
2' Rauschpfeife III, 90 pipes
16' Fagott, 30 pipes
8' Trompete, 30 pipes

COUPLERS

OW/HW
HW/Ped
OW/Ped

SOURCE: Examination of extant
instrument



IV

for †John K. Ogasapian

HENRY ERBEN, THE “PRINCE OF ORGAN BUILDERS,” AND HIS ORGANS IN VERMONT

HENRY ERBEN was the first American organbuilder with a national reputation, and the first national organbuilder with a substantial market in Vermont. Because of his prominence, occasional events at the manufactory in New York were mentioned in the Vermont press. In 1841, for instance, this appeared in the Bennington *Gazette*:

Fire.—The large brick building in Centre street, opposite Canal street, New York; occupied by Mr. Erben as an organ manufactory, was entirely destroyed by fire on Thursday evening. The loss is set down as \$40,000—insurance \$26,000.¹

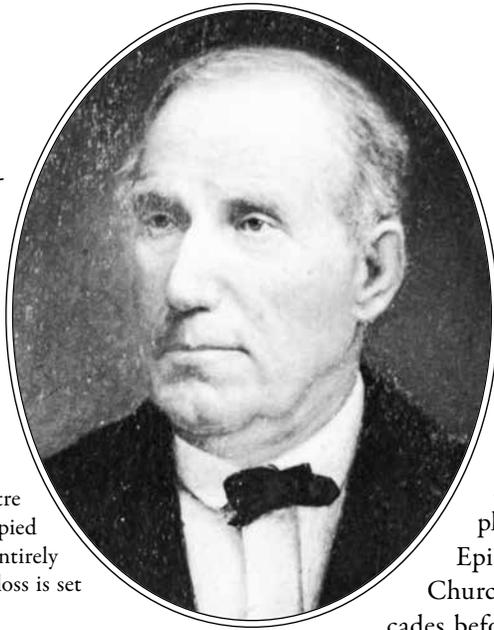
In 1846, when his largest organ was opened in New York, it was described in St. Johnsbury:

The Organ of Trinity Church is the largest in the United States. The case is of solid oak in the Gothic style, the height of the organ is 52 feet, width 27 feet, depth 32 feet. It has 44 stops, and nearly 2500 pipes, the largest of which is 30 feet long. It was built by Mr. Henry Erben, and cost fifteen thousand dollars.²

The stoplist of the instrument was actually published in the *Bellevue Falls Gazette*.³ Yet another Erben factory fire was reported in the Bennington *Gazette* of May 8, 1849.⁴

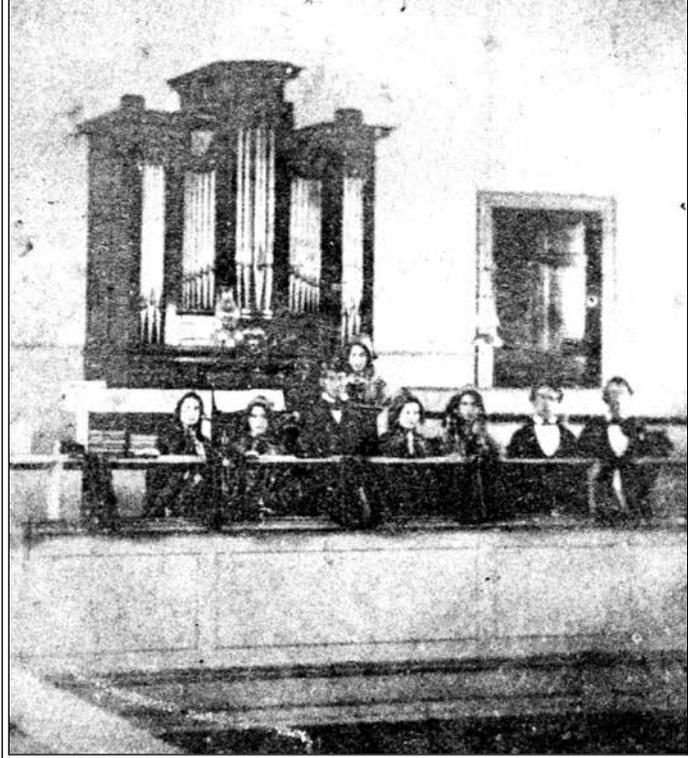
OPPOSITE: A modern, “hocus-pocus” photograph of the 1837 Henry Erben organ in the gallery of St. John’s Church, Episcopal, Highgate Falls, in a composite image by Len Levasseur, 2012.

ABOVE: Henry Erben (1800-84), the famed New York organbuilder, in one of his better-known likenesses.



Erben was known in Vermont in part by his reputation, but also through his interaction with Bishop Hopkins and the other Episcopal clergy. Every three years, many of those men attended the General Convention of the Protestant Episcopal Church in either New York or Philadelphia,⁵ and they would have seen and heard many of Erben’s larger and more important installations. In 1855, Erben made a \$25.00 pledge in support of the Bishop Hopkins’s Episcopal Institute.⁶ Further, the Episcopal Church was expanding in Vermont during the decades before the Civil War. New congregations were erecting buildings, and new churches needed organs. As organs in larger numbers began to appear in the state during the 1820s and 1830s, it is understandable why the New York builders, Erben in particular, but also Thomas Redstone (ca. 1790–1850) and George Jardine (1801–82), sold a number of instruments in the state.

Moreover, there were transportation options between New York and Western Vermont that gave Erben an advantage over his Boston competition. A number of waterways, some natural and others man-made, brought Vermont within the commercial orbit of Manhattan. After the Champlain Canal opened in November, 1823,⁷ linking the Hudson River with the southern end of Lake Champlain, trade between New York and Western Vermont flourished. Newspapers announced the opening of the canal with exuberance, aware that the economy of the Green Mountain State had much to gain from the new waterway.



COMMERCE OF VERMONT!

On the 9th inst. arrived at New York, the sloop Gleaner, from St. Albans, Vermont. She was met near the city by a pilot boat, with a committee of citizens to welcome her arrival, was escorted into dock by a long procession of Boats, and received a salute of Artillery, and the cheers of a large concourse of Citizens. She had on board as part of her cargo, about 40 bbls. [i.e., barrels] Pot Ashes, which were taken on the same number of cars to the inspection office, in procession, with martial music. She came through the Lake Champlain Canal, which is 60 miles long. St. Albans is 330 miles from N. York City.⁸

Immediately, canal boats laden with iron ore, lumber, minerals, potash,⁹ and a few years later, dairy products, headed south toward New York. By 1860, the *Free Press* in Burlington could report: “St. Albans.—*Three hundred and fifty-nine* tons of butter and cheese, (mostly the latter) worth to the shippers the comfortable sum of *fifty-eight thousand dollars*, were forwarded...¹⁰ After unloading their cargo, those same boats returning northward were only too happy to accept bulky objects like pipe organs to ship to the communities along the lake. Erben took immediate advantage of the opportunity the new canal offered.

Erben was born in New York City on March 10, 1800.¹¹ His father, Peter Erben (1771–1862), was the organist of Trinity Church. Organs and church music were an everyday part of his upbringing, and in 1816, he became an apprentice of Thomas Hall (1794–1874), the premier organbuilder of the time.¹² In April, 1824, the two men formed a partnership, Hall & Erben,¹³ and three years later, Erben became the sole owner of the firm.¹⁴ By the 1840s, the Erben

ABOVE: The 1835 Henry Erben organ in the gallery of the First Church, Belfast, Maine, thought to be the oldest-known photograph of an American-made organ. The First Church bought a “modern” organ from Geo. Stevens of East Cambridge, Massachusetts, in 1848. Photographic copy by William T. Van Pelt, 1992.

RIGHT: A stereoview of Trinity Church, Rutland, courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

manufactory was reported to be one of the largest mercantile establishments in the city.¹⁵ By then, Erben’s clientele was already national. It was this combination of his reputation, the ease with which organs could be transported to the western part of Vermont, and his connections with the clergy of the Green Mountain State that led to at least six contracts in the state during the 1830s and 1840s. Ultimately, Erben was active in New York until his death on May 7, 1884.¹⁶

TRINITY CHURCH, EPISCOPAL, RUTLAND, 1833

Trinity Church was Erben’s earliest documented work in Vermont. The parish was organized on February 12, 1817, although there had been earlier attempts to establish an Episcopal congregation in the city. Their first edifice, built of wood and costing \$3,000, was located on Main Street, and was consecrated by Bishop Hopkins on May 29, 1833.¹⁷ A report to the May, 1833, convention related:

During the last year this Society has erected a handsome and commodious Church; and the Rector is happy in being able to add, that by a commendable liberality on the part of the people, all the expenses of *building, furnishing*, and also of purchasing an organ, are already provided for.¹⁸

The organ had one manual, a Gothic-style case, and stood in the rear gallery.¹⁹ A larger stone building was consecrated by the Bishop on August 16, 1865.²⁰ The Erben was replaced with a new organ built by E. & G.G. Hook, their Opus 352, 1865, a two-manual organ with 26 registers.²¹ The Erben was relocated to the Congregational Church in Dorset.

The First Church of Dorset was organized on September 22, 1784. A wooden meetinghouse was destroyed by fire in January, 1832, and a new church was dedicated on February 6, 1833. The building was enlarged in 1860, and balconies along the interior sides were removed.²² A history related:



The first church organ was bought for \$300 from the Rutland Episcopal Church in 1865. This was discarded some years later (1891) and a Vocalion bought, which was destroyed by fire in 1907. A note in P.S. Pratt's diary related: "in some special services in 1891, Prof. Van [O']Linda led the music on the new Vocalion. The present church organ was purchased in 1915, after using a borrowed organ for the intervening five years."²³

What happened to the Erben is not known, but the use of the word "discarded" usually has strong and final connotations associated with it. In 1915, the congregation bought a new, two-manual organ from the Estey Organ Company, their Opus 1365. It was installed in a new stone building, and has been replaced by an electronic.

ST. PAUL'S CHURCH, EPISCOPAL BURLINGTON, 1833

Writing in the 1890s, the Rev. J. Isham Bliss (1830–1903) noted: "Two years later [after the founding of the parish], in 1833, a pipe organ costing \$900 [*sic*, \$800] was purchased and installed in the gallery..."²⁴ This information is confirmed by a May, 1834, report to the diocesan convention: "The church edifice has been improved & embellished by the addition of a superior organ."²⁵ The organ was ordered during the Spring of 1833,²⁶ and was installed in the gallery before the closing of navigation on the Champlain Canal in December. The Gothic-style case was said to have been designed by Hopkins, but no evidence has yet surfaced to confirm the assertion. In April, 1867, when St. Paul's acquired a new, three-manual organ from Wm. A. Johnson of Westfield, Massachusetts,²⁷ the Erben was moved to a Sunday School room.

In 1869, the Erben was sold to Grace Church, Episcopal, in Sheldon, Vermont. In a list of expenses, a representative of Grace Church reported to the June, 1869, diocesan convention:

For the organ, formerly of St. Paul's Church, Burlington (of which the whole expense to us is \$474.75), the Ladies Society have paid [\$] 163.00.

The minutes of Grace Church noted that on March 28, 1869: "The Organ lately belonging to St. Paul's Church, Burlington, having been purchased and removed to this Church, was first used here this [Easter] day."²⁸

Grace Church had a long and distinguished history of its own. It was organized on August 17, 1816, and their first edifice was built of wood in 1824. It was consecrated in 1825 by the Rt. Rev. Alexander V. Griswold (1766–1843), the Bishop of the Eastern Diocese. In 1853, the building was rebuilt with a brick exterior. According to the journal of the centennial convention, it was "supplied with a bell and other furniture, through the zealous efforts of Alfred Keith, Jr., who was the principal contributor to the enlargement." The last service in the old building occurred on May 23, 1875. The cornerstone for a new church was laid on June 6, 1876, and the first service in the building was held on Christmas Day, 1878:

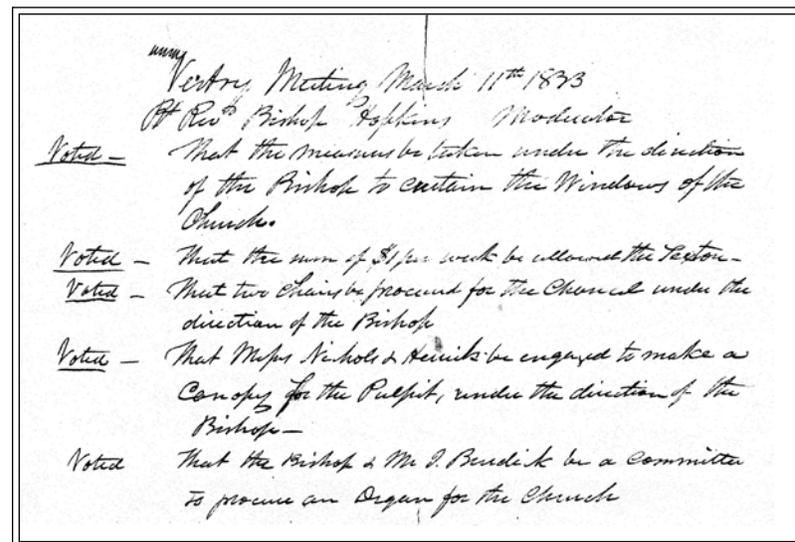
The new Church, mostly unfurnished, was first opened this day for Divine Service, the Rt. Rev. Bishop, conducting the services, tho' the Consecration must be deferred till the debts are paid.²⁹

The building was ultimately consecrated by the Rt. Rev. William H. Bissell (1814–93), the second Bishop of Vermont, on October 18, 1882.³⁰ The church remains largely in this state today, but the bell tower and horse sheds shown in old photographs are now gone.

Considering the poor condition of the Erben by the middle of the twentieth century, the following news item is a bit ironic:

Sheldon. Mrs. Jonathan Northrup has donated to the Episcopal society one hundred dollars, the interest accruing there from to be a fund to keep the church organ in repair. The vestry at a late meeting voted thanks to the generous donor for this timely gift.³¹

By 1956, the organ was badly water-damaged and in unplayable condition. E.A. Boadway wrote:



A facsimile of the minutes on March 11, 1833, when the Vestry voted to authorize Bishop Hopkins and Mr. Burdick to buy an organ for St. Paul's. Image courtesy of Mark A. DeW. Howe and the Rector of St. Paul's Cathedral, Burlington.

The organ is located in partitioned-off corner of the chancel, and is now unused due to severe water damage. Very few services have been held in the little brick church within recent years.

The case has a high central flat containing five Diapason pipes, and is flanked by smaller flats of wooden dummy pipes. The recessed console [i.e., keydesk] is covered by doors which slide on a track. The square-shanked knobs are lettered in Spenserian; "Swell" on the right and "Bass" on the left. The music desk is four-sectional, and the large silver name-plate "Henry Erben / New-York" is behind it. The upper four knobs in each column are attached to springs and lead weights, and must be hooked into a notch. They were probably once connected to the single wooden piston at the left, which does not work now. The Swell pedal is a hitch-down. The key fronts are of wood, elaborately grooved. The blower has been poorly attached and the bellows handle does not work. The feeders are the "cookoo" type. Water and carelessness



Grace Church, Episcopal, Sheldon, in an early twentieth-century postcard view, courtesy of the Vermont Historical Society.

With Erik at the organ, the instrument was opened at an Evensong on August 11, 2001.⁴¹ A year later on August 15, 2002, the Feast of the Assumption, Erik played another recital of music by Bach, Pachelbel, and Clara Schumann.⁴² Erik graduated from UVM, and then went to Cornell University in Ithaca, New York, where he studied classical languages at the doctoral level.

One crucial question remains regarding the Sheldon organ. Why does the instrument have a French-style pedal keyboard, reminiscent of Dom François Bedos de Celles? An almost exact replica of this pedal keyboard is shown in plate 44 in *L'Art du facteur d'orgue*, published in 1766.⁴³ Little research has been conducted on the subject, but the answer may be as straightforward as all “American” pedal keyboards of the 1820s and early 1830s were of similar design. It was not until the late 1830s that the first examples of the long pedal keyboards in the German style first appear on American organs. Beside Sheldon, at least three other examples of French-style pedal keyboards from the period survive. The second was found in the basement of Christ Church, Cambridge, Massachusetts, in the mid-twentieth century, and was perhaps added to the original 1764 John Snetzler instrument in the church sometime in the early nineteenth century.⁴⁴ The third, on an organ currently in Seabrook, New Hampshire, was built by Richard P. Morss (1812–60), an organbuilder in Newburyport, Massachusetts, and appears on an 1838 one-manual organ.⁴⁵ The fourth was likely attached sometime in the early nineteenth century to a 1762 Snetzler organ built for the Deblois Concert Hall in Boston, and is currently in the Congregational Church, South Dennis, Massachusetts. It, too, was likely an early nineteenth-century addition to the instrument.⁴⁶ It is certain that the Boston organbuilder William Goodrich owned a copy of Dom Bedos, but whether or not Erben ever had access to a copy—either Goodrich’s or one in New York City—is not known. Given the similarities between plate 44 and the four French-style pedal keyboards, one must conclude that these early American pedal keyboards were either copied from the French treatise, or followed another pedal keyboard patterned after plate 44.

In retrospect, it is difficult to imagine a more-successful restoration effort than for the Erben organ in Sheldon. E.A. Boadway,

Andrew and Beth Crane, Erik Kenyon, A. David Moore, Barbara Owen, and Andrew T. Smith deserve our sincere thanks for their dedicated efforts on behalf of this profoundly important instrument. The Erben in Sheldon is not only the oldest-intact organ in Vermont, it may be one of the oldest totally unaltered organ in New England. More important still, it is the oldest unaltered “cathedral” organ in the continental United States. It remains an instrument of monumental historical significance, and its survival to the present day is as much because of profoundly good luck as it was neglect.

ST. PAUL’S CHURCH, EPISCOPAL VERGENNES, 1835

Vergennes, named after Charles Gravier (1717–87), Comte de Vergennes, was a thriving industrial center shortly after the turn of the nineteenth century. By 1812, forges, blast furnaces, a wire factory, and the Monkton Iron Company—the largest iron works in the United States at the time!—made Vergennes one of the leading commercial centers in Vermont.⁴⁷ St. Paul’s was organized in 1811, but after two or three years became extinct. In 1832, the parish was re-organized through the influence and encouragement of Bishop Hopkins, and immediate efforts were made to erect a church.⁴⁸ The brick edifice with its high and square tower was consecrated on June 18, 1835,⁴⁹ and dominates Vergennes today with its stately presence in the center of town.

That year, a report to the diocesan convention noted:

Since the last Convention the Church has been completed except the upper part of the tower... It is furnished with an organ, and all other necessary apparatus for public worship, and the society seems to be in an encouraging degree of prosperity.⁵⁰

The small Erben of four stops was placed in the rear gallery.

An 1859 report noted: “We are also indebted to Messrs. G. & W.T. Parker for an organ, which cost from four to five hundred dollars...”⁵¹ Either this did not materialize, or it was a Sunday School or chancel instrument, for in 1875, the Erben was still in the gallery. When the Erben was finally replaced in 1875 with a second-hand E. & G.G. Hook organ, Opus 306, 1862, built for Grace Church, Episcopal, Medford, Massachusetts,⁵² a newspaper confirmed:

The organ used previous to this was made expressly for the church by Henry Erben, of New York, the maker of the expensive organs in Trinity Church and St. John’s Chapel, in New York. It has four stops—principal, dulciana, stopped diapason bass, stopped diapason treble; five octaves on the key-board. It is an instrument of very fine tone and has been thoroughly overhauled and put in tune by an experienced artist from Boston. The case is of mahogany, about seven feet high, four and one half feet face, and nearly three feet deep. The tone is exceedingly sweet, and in the opinion of competent judges the organ will be of good service for years to come to any society purchasing it. It is understood that the organ is to be sold.⁵³

Unfortunately, the identity of the buyer is not known. The elegant E. & G.G. Hook organ remains in St. Paul’s, and a color photograph of the organ appears in Chapter One.

FIRST (CALVINISTIC) CONGREGATIONAL CHURCH, BURLINGTON, 1835

The practice of religion in Burlington was initiated in 1793, when the Rev. Cotton M. Smith (1731–1806) preached and established a congregation known as the First Society of Burlington. About 1809, attempts were made to call a minister, but two factions in the congregation advanced different theories of preaching. The congregation became divided: one group continued as the First (Calvinistic) Congregational Church, established in 1805, and the second group was founded in 1810 as the First (Unitarian) Congregational Church.⁵⁴ Both congregations ultimately purchased Erben organs.

The Calvinistic congregation built a meetinghouse on White Street (now South Winooski Avenue) in 1812. The building was renovated in 1835, and at the time, Samuel Hickok (1808–51), donated a one-manual Erben organ. The congregation was suspicious about the use of musical instruments, and this is believed to have been their first organ. Four years later, the building was destroyed by fire on June 23, 1839, and the organ was lost. The *Free Press* lamented:

The organ, which was presented to the society two [i.e., four] years since by Deac. Hickok, cost about \$1000, and was esteemed a very superior instrument—no part of which was saved. The entire loss cannot be less than \$10,000, and we regret to add, there was no insurance.⁵⁵

A new meetinghouse was dedicated on April 14, 1842,⁵⁶ but the disaster left the congregation in considerable debt. Ultimately, a new two-manual organ was acquired in November, 1853, from the firm of William B.D. Simmons & Co. in Boston.⁵⁷ This instrument is considered in detail in Chapter Eight.

ST. JOHN'S CHURCH, EPISCOPAL HIGHGATE FALLS, 1837

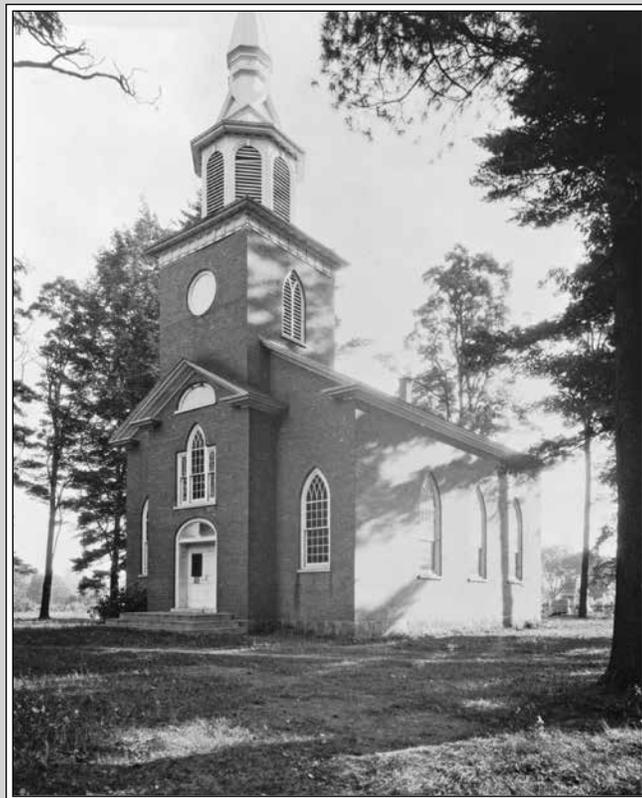
St. John's was organized on March 21, 1833, but a church building had been started as early as 1831.⁵⁸ Two years later, the elegant building was consecrated by Bishop Hopkins on May 31, 1833. Describing the structure to the diocesan convention, the Bishop noted, the

...building is of brick and stone, with galleries all round, finished with great propriety and neatness, and highly creditable to the zeal and persevering liberality of the contributors.⁵⁹

The setting of the church is especially lovely, nestled among the pines and with the parish cemetery in back.

In 1837, the Hon. Heman Allen (1779–1852), a Vermont representative in the United States Congress, donated a bell, a font of Italian marble, a massive silver communion service, and books for the altar, desk and pulpit. About the same time "...an organ, of excellent quality and tone, was procured and placed in the church."⁶⁰ Originally located in the gallery, it was brought down to the front some time after the turn of the twentieth century, perhaps in 1916.

That year, the Erben was noticed in *The Mountain Echo*, the monthly publication of the Episcopal Diocese of Vermont:



St. John's Church, Highgate Falls, in a 1940s image by the Historic American Buildings Survey, courtesy of the Library of Congress.

The little organ of 164 pipes has been put in excellent repair and is apparently as good as ever. It was set up in St. John's possibly more than eighty years ago.⁶¹

About 1990, the Trumpet was restored by Robert C. Newton of the Andover Organ Company at his own expense, and this gem of an organ with its colorful sounds is totally unaltered. The organ is played when there are services in the building. St. John's is currently a mission of Holy Trinity Church, Swanton, and the organ and the setting are so completely exceptional that they are described in detail in a sidebar.

FIRST UNITARIAN CHURCH, BURLINGTON, 1845

First Unitarian was established on January 29, 1810. A meetinghouse was begun in 1815, and was dedicated on January 9, 1817.⁶² The handsome edifice still stands as the oldest church building in Burlington.

A five-stop organ costing \$675, built by William Goodrich (1777–1833) of Boston, was in the gallery at the church's opening.⁶³ A January, 1817, notice in the *Register* published in Raleigh, North Carolina, obviously copied from a Vermont newspaper, reported:

A brick church at Burlington, (Vt.) which would do honor to any state or city, ninety-one feet in length, sixty in breadth, with a steeple of one-hundred and seventy feet in height, was commenced about the first of May last, and in less than seven months completed, painted and furnished with stoves, a town clock and bell. (An elegant organ is purchased for this church in Boston, and will be transported by the first sleighing.) Perhaps in no instance was there ever a building of this magnitude, erected in less time and with more unanimity than in the present case. The pews on the lower floor sold for upwards of twenty-one thousand dollars.⁶⁴

The Goodrich was used until November, 1845, and what happened to it then is not certain.

In July, 1845, a subscription was circulated for a larger organ. A contract was signed with Erben on August 26, 1845. The document, still in the archives of the church, reads:

Henry Erben undertakes and promises the First [Unitarian] Congregational Society in the town of Burlington, Vermont, in consideration of one dollar in hand paid, and then further undertaking herein after mentioned, to furnish, make and set up in their church in said Burlington, by the 20th day of November, next, an organ such as numbered one above and priced at \$1200, with a handsome Grecian case, oak color, ten feet and six inches front, six feet six inches deep, and fourteen feet high in front, complete and in good style and order. And said Society undertakes and promises on the fulfillment of the above, to deliver to the [said] Erben their old organ, at the church, and pay him the sum of seven hundred fifty dollars, and pay for the transportation of the organ from New York to Burlington, or provide for the transportation of it on notice. The handle for blowing organ must be at least 18 inches in back of organ case.

26th Aug. 1845 H. Erben
J.A. Pomeroy, Agent for Society.⁶⁵

On November 24, the organ was ready for shipping. Erben sent Christian F. Polster (d. 1849), an Erben representative, to Burlington to erect the organ:

New York, Nov. 24th, 1845

John A. Pomeroy, Esqr.

This will be handed you by Mr. C. Polster, who proceeds to Burlington for the purpose of erecting your organ. Please furnish Mr. Polster with such assistance as he may require, and when he has completed his job, pay him seven hundred and fifty dollars, and deliver to him the old organ. Please give him a draft on sight at New York, payable to my order for seven hundred dollars, and the balance in bank bills. Your organ case was painted not grained. You will have the goodness to assist Mr. Polster in getting that done. I should be pleased if the old organ could be disposed of without sending it to New York. Perhaps it can be hired out for about six or seven dollars a month. If that cannot be done, it would be better to put it up in some ware house, where it could be seen and played as I think a purchaser might be found in that section of the country. I give you full authority to sell it for four hundred dollars if you can't do better. If you cannot dispose of it or hire it out, or if you cannot get a ware room to put it up, Mr. Polster will have to pack it up, and it will have to be sent to New York if the navigation is not closed.

I wish you to advise with Mr. Polster what is best to do with it.

I remain, Y^{rs} truly, H. Erben⁶⁶

The Erben had one manual, nine ranks, and was delivered on December 2, 1845. Polster inscribed on the contract:

The obligation, entered into in the within contract by both parties thereto, are this day discharged having been fulfilled on the part of the said Erben by the delivery and setting up an organ according to contract (excepting in time) and the payment by the Society to the said Erben of seven hundred and fifty dollars (seven hundred in a draft at sight) and the delivery of their old organ. Burlington, 2nd Dec^r, 1845. [signed] C.F. Polster [and] John A. Pomeroy, Agent for Society.⁶⁷

In 1862, the Erben was succeeded by a large, two-manual organ built by Wm. A. Johnson,⁶⁸ and this instrument is discussed in Chapter Eleven. What happened to the Erben is not known.

FEDERATED CHURCH PUTNEY, 1868

At least two Erben organs were moved to Vermont second-hand. The first was bought by Alan M. Laufman (1935–2000) in 1961 for \$100 from St. Joseph's R.C. Church, Hinsdale, New Hampshire, and was given to the church at Putney. Its history is obscure, but it was apparently installed in 1909 in St. Peter's R.C. Church, North Walpole, New Hampshire, by William Smith of Yonkers, New York, and was first used there on October 9.⁶⁹ Where Smith obtained the organ is not known. In 1933, when St. Peter's bought a new, two-manual organ from the Estey Organ Corporation, their Opus 3039,⁷⁰ the Erben was moved to the R.C. Church in Hinsdale, New Hampshire.

E.A. Boadway noted in the *Newsletter*: "John Wessel of Brattleboro, Vt., has contracted to renovate the 1868 Erben/1909 Smith 1-6 organ in the Federated Church, Putney, Vt. The instrument will receive a new blower."⁷¹ In 2010, the church in Putney closed. The Erben was renovated and relocated by Larry D. Nevin in January, 2012, to the Westport United Methodist Church, Swanzey, New Hampshire, where it remains.⁷²

CHRIST, SUN OF JUSTICE CHAPEL, R.C. BENSON, 1848

The second was a small, one-manual Erben organ of four stops built in 1848. By 1858, it was in Calvary Church, Episcopal, Burnt Hills, New York. In 1905, the Erben was given to the Episcopal Mission, in Jonesville, New York, when Calvary Church acquired Johnson & Son, Opus 415, 1874, second-hand from the Episcopal Church in Oak Park, Illinois.⁷³ When the Mission closed about 1966, the Erben was relocated through the Organ Clearing House to Benson, Vermont, and was altered by E.A. Boadway & Co., of Short Falls, New Hampshire.⁷⁴ The "dummy" case pipes were discarded and an incongruous Mixture II replaced of one of the original Erben stops,⁷⁵ the owner of the private chapel insisting on "simplicity" and "principal" tone only.

During the 1830s and early 1840s, Henry Erben all but cornered the market for new organs in Vermont west of the mountains. At the time, it was difficult to ship an organ from Boston because of the irregular topography of the region. But that was soon to change. In 1842, William Nutting, Jr. (1815–69), a native of Randolph, Vermont, built an organ for St. Paul's Episcopal Church in Royalton, and almost immediately secured the state-wide business for small church organs, especially in Episcopal churches. With the coming of the railroad to Vermont by the late 1840s, the market was finally open to the splendid work of the Boston organ builders.



THE 1837 ERBEN IN HIGHGATE FALLS

For nearly a century, the organ has sat on the main floor to the right of the chancel, but was originally located in the center of the rear gallery. It was recessed into the tower, and considering the splendid acoustics of the room, must have been effective, with the sound reflecting off the flat ceiling to the listeners below. Although it now lacks the aid of the ceiling in its present placement, the organ still has amazing presence for so small an instrument. Further, the moldings around the opening in the tower where the organ first stood look remarkably similar to those in the rest of the room, again suggesting that the organ was acquired soon after the addition of the bell tower in 1836. Thus, the date 1837 has been assigned to it. After the organ was moved to the front, the tower opening was sealed with obviously later materials.

The instrument was made by Erben in New York, and was shipped to Highgate Falls by water. The likely route was up the Hudson River and then through the Champlain Canal to Lake Champlain. This was a relatively easy trip as canals connected the various waterways of Northern New York by the mid-

1830s. The final leg of the trip to Highgate was over land. Erben was known for building high-quality instruments: this organ is ample testimony to the superb quality that already existed in a relatively young industry in this country. Robert C. Newton (b. 1939) of the Andover Organ Company presently cares for the instrument, and E.A. Boadway reports that this is one of the smallest old pipe organs in Vermont. It is certainly the oldest Vermont organ still in its original location.

Nor does the maker of the metal pipes in the organ come as a surprise. Richard M. Ferris (1818–58) became Erben's apprentice in 1830. He immediately became adept at pipe-making and voicing, and is known to have made the pipes for at least one other contemporary Erben—that built in 1838 for Grace Church, Episcopal, in Galena, Ill. After a disagreement between the master and his apprentice, and following the legal nullification of the indenture in 1838, Ferris remained in New York and made pipes for the trade. His later clients included Erben, who surely must have appreciated the high quality of Ferris's work.

STOPLIST: Three stops, three mechanical registers, 2½ ranks, in a pine case of neo-Gothic design.

MANUAL: GGG–f³, 58 notes, lacking GGG#.

STOP'D DIAPASON:

#1–28 stopped wood, pine, painted with red paint, caps of walnut; #29–58 common metal chimney flues with large flexible ears for tuning; #29 signed (but undated) "Ferris St. C"; the lowest 6 wood pipes are tubed-off with metal conveyances, offset along the back of the case on a toeboard 18" below the windchest (CC, AAA#, GGG, AAA, BBB, CC#); the purpose of this was to reduce the overall height of the organ for its gallery location; the tone is strong and quinty in the bass, and a surprisingly effective bottom for the total ensemble; it lightens as you ascend into the treble, where it becomes increasingly sweeter and more gentle; it is a beautiful stop; the workmanship on the pipes is superb: solder joints are even and neat throughout without wrinkles; the pipes are in excellent condition.



toeboard at the back of the organ with the bass of the Stop'd Diapason; pipes CC, AAA#, and GGG are on the extreme left, and AAA and BBB are on the extreme right; the tone is somewhat stringy, and it works well alone or in combination with the Stop'd Diapason.

TRUMPET: [stop-face not original]; #29–58, c¹-f³, reeds, 30 pipes;

common metal resonators, lead blocks, brass tuning wires; the stop is in perfect condition thanks to the beneficence of Robert C. Newton: he removed the stop at his own expense, repaired and resoldered resonators, otherwise restored it, and returned it to the church; this is a very rare, original reed stop from the 1830s; tone is bright, well-regulated, and adds considerably to the sound of the ensemble.



PRINCIPAL:

[stopface not original]; #1–4 open wood; #5–58 open common metal; #5 CC signed "Ferris CC P"; cone tuned; the 5 lowest pipes (1 metal and 4 wood) are offset, tubed-off by metal conveyances, and share the



SILENT: a dumb knob having no function other than to create symmetry at the keydesk.



PEDAL KEYBOARD: GGG–GG#, lacking GGG#, 13 notes, permanently coupled to the manual.

MACHINE STOP: A pedal, which projects from the bottom of the case for the player's left foot, retires the Principal and Trumpet.

SWELL: An "S" pedal projects from the bottom right of the case for the player's right foot; the pedal has to be depressed to open the seven horizontal shutters; there are no hinges to hold the shutters open; all of the pipework is enclosed.

OTHER DETAILS

Keydesk: The natural keys are covered with ivory, and have flat wood fronts; the sharp keys are ebony with very narrow tops and dramatically sloping sides. The entire keyboard can be retired back into the case while not in use; keycheeks and keyslips are black walnut and/or mahogany. The

ebony stopknobs are on square shafts of black walnut, and the two original stopfaces (i.e., the Stop'd Diapason and Silent) are ivory, lettered with Spencian script; the two others are later replacements. The original painted and unated nameplate reads:



It is set into the bottom center of the name board, and the elegant inscription is surrounded by two Greek Revival shell figures. The music rack is four-sectional, and made of mahogany. The keydesk area is recessed into the center front of the case, and when the keyboard is retired, a front panel folds up on hinges from below. Another panel, directly above the keyboard, slides up and out for access to the bungboard and key action.

KEY ACTION: The key action is even and surprisingly easy to play. The key tails engage stickers, which ascend under a set of fanned backfalls, balanced on a pivot rail in the center. Backfalls redistribute the action forward and outward to line up with the channels at the front of the chest and engage the pallet wires at the front of the chest. A horizontal rollerboard transfers the

two lowest two notes (AAA and BBB) in the bass to the right-hand side of the organ. Most parts of the key action are either mahogany or black walnut.

WINDCHEST: The windchest is made of pine; the bungboard (also of pine) is at the front, fastened to the chest with steel wood screws. On the chest, the Trumpet is first, the Principal second, and the Stop'd Diapason third. A small hinged flap folds down at the front of the swell enclosure to facilitate tuning the Trumpet. At the inside back of the organ, the offset toeboard for the basses of the Stop'd Diapason and the Principal is situated about 18" inches below and behind the main chest, but within the case. Those pipes are wound by metal conveyances, appropriately mitered, and have the following arrangement:

LEFT

4' 4' 4' 8' 8' 8' 8' 8' 8' 4' 4'
CC, AAA#, GGG CC, AAA#, GGG, AAA, BBB, CC# AAA, BBB

RIGHT

The rackboards, pins, and toeboards are of pine. The channels of the windchest have the following arrangement: GGG, AAA#, CC—CC#, DD, DD#, EE, FF (continues chromatically to f³)—BBB, AAA. The chest table is of mahogany.

CASE: The case is of pine, fake-grained, and measures approximately 7 feet wide, 4 feet deep, and 11 feet tall. Because the organ was originally located in the rear gallery, and the ceiling is not very high, height was a concern when the organ was built. The sides are paneled, and the facade has three flats of wooden dummy pipes arranged 3—9—3, with Gothic finials on the central and side flats. Behind the dummies (as well as some of the other tracery in the front of the case) is old and thin red fabric, which does add to the handsome appearance of the case. A double-tiered, crenellated cornice surrounds the top front and sides of the case. A few individual pieces of the dentil molding have been damaged over the years, albeit even this survives in a remarkable state of preservation. The

central front of the case lifts out, exposing 7 horizontal shutters, each fastened to a vertical stay in the center. A rope connects the rod to an "S" pedal, projecting from the right-hand bottom of the case for manipulation by player's right foot. The shutters are in closed position unless pressure from the foot pushes them open. The shutters and the swell enclosure are, of course, of pine.

WIND SYSTEM: The wind is supplied by a double-rise, weighted reservoir located in the bottom center of the case. Underneath the reservoir, two original cuckoo-style feeders are activated alternately by a bellows handle projecting from the back of the case. The wind system has been re-leathered in recent years, perhaps by Willard Riley of Montréal. Because there is no electricity in the building, the organ has to be hand-pumped. This is beneficial to the sound, for hand-pumping provides noticeably calmer wind, lacking the turbulence created by an electric blower. The organ is a gem by any standard.

OTHER STOPLISTS**ST. PAUL'S CHURCH, BURLINGTON, 1833**

MANUAL, GGG—f³, lacking GGG#, 58 notes [enclosed from TC]

Op ^d Diapason Swell, 37 pipes	Flute Swell, 37 pipes
Op ^d Diapason Bass [from CC], 17 pipes	Flute Bass, 21 pipes
Stop ^d Diapason Swell, 37 pipes	Fifteenth Swell, 37 pipes
Stop ^d Diapason Bass, 21 pipes	Fifteenth Bass, 21 pipes
Dulciano Swell, 37 pipes	Cornet Swell, III ranks, 111 pipes
Principal Swell, 37 pipes	Trumpet Swell, 37 pipes
Principal Bass, 21 pipes	

PEDAL, GGG—GG#, lacking GGG#, 12 notes
Permanently coupled to the manual; no pipes

Bellows

All stops after the Dulciano may be operated by a "machine" pedal

SOURCE: Examination of extant organ

ST. PAUL'S CHURCH, VERGENNES, 1835

MANUAL, GGG—f³, lacking GGG#, 58 notes

Dulciano, 37 pipes
Stop Diapason treble, 37 pipes
Stop Diapason bass, 21 pipes
Principal, 58 pipes

SOURCE: Reconstructed from the *Vergennes Vermonter* 20 (March 25, 1875): 3.

FIRST UNITARIAN, BURLINGTON, 1845

An organ, of one set of keys, from G.G. to F. Alt. Compass of pedals from G.G. one octave, including G.G. sharp, large Open Diapason pipes. Dimensions of case: 12 feet 6 inches

high, 8 feet 6 inches wide, and 7 feet 6 inches deep. If the case is Gothic, the height will be 15 feet. Stops as follows:—

- | | |
|-------------------------------------|------------------------------------|
| 1. Open Diapason, from Gamut G. | 7. Trumpet, from C. below Tenor F. |
| 2. Dulciano, from C, below Tenor F. | 8. Fifteenth, all through. |
| 3. Stop Diapason, do do. | 9. Twelfth, do. |
| 4. Flute, do do. | 10. Principal, do. |
| 5. Stop Diapason, Bass. | 11. Pedals, Sub-Bass. |
| 6. Flute, Bass. | 12. Pedal Couple. |

The swell to operate upon all the stops in the entire compass of the organ, except the pedal pipes. Two pedals, one to put in, the other to bring out the chorus stops. Price, delivered in New-York, packed for

transportation, \$1,200. Should the pedal pipes be dispensed with, the price will be reduced to \$1,000. In that case, the pedal keys and pedal couple will remain, and the depth of the case will be reduced to 6 feet.

SOURCE: [Henry Erben,] "Church Organs [Sales Brochure]," [New York:] E. Jones, 1844.

CALVARY CHURCH, EPISCOPAL BURNT HILLS, NEW YORK, 1848

(NOW IN CHRIST, SUN OF JUSTICE CHAPEL, R.C., BENSON, VERMONT)

MANUAL, CC—f³, 54 notes, enclosed

Open Diapason, TF, 37 pipes
Diapason Bass, 17 pipes
Principal, 54 pipes
Flute, TF, 37 pipes

SOURCE: Alan M. Laufman, Stoplister collection, 1965.



V

for John T. Atwood

SAMUEL BRENTON WHITNEY CHURCH MUSICIAN, COMPOSER, ORGANIST, AND TEACHER

IN SEPTEMBER, 1914, American church musicians learned the news from the front page of *The Diapason*:

Samuel B. Whitney of Boston, one of the leading organists of the country and widely known as a composer of sacred music, died Aug. 3 at the home of his sister, Mrs. James B. Jones of ... [Woodstock], Vermont. Mr. Whitney had been in failing health a year. Last Christmas he went to Woodstock...and was unable to return to Boston.¹

“Brent,” as he was affectionately known, had been a positive influence on countless young musicians. Hundreds had participated in his church choirs. Others, aspiring to musical careers of their own, studied with him at New England Conservatory² and Boston University.³ During the final two decades of the nineteenth century, an entire generation of choristers sang under his direction at the diocesan choir festivals in Massachusetts and Vermont. Tributes poured in, but the most lasting is a large tablet, presented by his colleagues in the American Guild of Organists:

In Memory of
Samuel Brenton Whitney
4 June 1842–3 August 1914
Organist of this Church 1871–1908
A Founder of the American Guild of Organists
This tablet is placed by the New England Chapter.⁴

It is mounted in the chancel of Boston’s Church of the Advent, where Whitney had served as organist and choirmaster for the majority of his professional career.

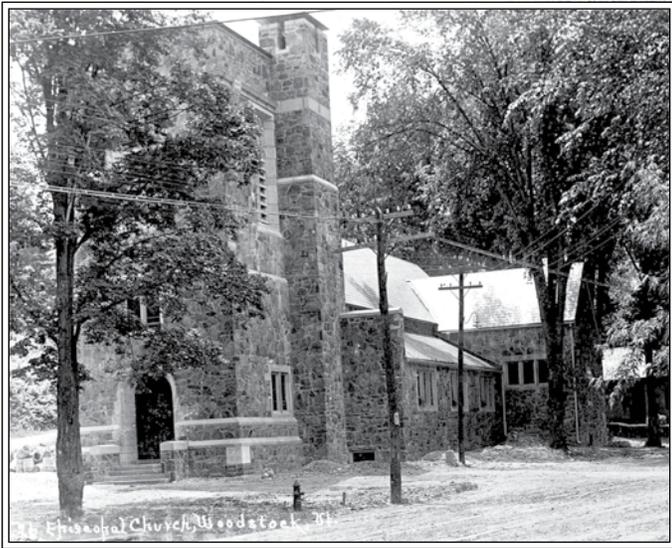
Even in death, Whitney was influential. His estate endowed a number of charitable, public, and religious institutions, including the Church of the Advent, the Episcopal City Mission, the John Howard Industrial Home, the Moody School, the Perkins Institute for the Blind, the Salvation Army, St. James’s Church in Woodstock, the Windsor County Young Men’s Christian Association, and the Woodstock Cemetery Association.⁵ In 1908, just six years before his death, he designed and donated a new three-manual Cole & Treat organ to St. James’s Church, Woodstock, the parish he attended as a child with his family.⁶ And forty years before, it was surely Whitney who chose Wm. Jackson of Albany, New York, as the builder of the congregation’s previous organ.⁷ Both of these organs are described in a sidebar.



Whitney’s vocation as a church musician had been long and productive.⁸ By 1896, he was already acknowledged to be the leading American authority in the formation, organization, and training of men and boy choirs in the English tradition.⁹ Moreover, he was a gifted organist, a competent composer, and at least a decent educator. His family origins were modest, and it was perhaps his encounters with the hierarchy of the Episcopal Church that predestined his future as a leading organist and one of the more prominent church musicians of his generation.¹⁰ As one author asserted, he was “recognized as one of the foremost organists and musicians in the country”¹¹ at the time of his death.

LEFT: The interior of the Church of the Advent, Boston, where S.B. Whitney worked the bulk of his professional career, in a photograph by Len Levasseur, 2009.

RIGHT: A stereoview of S.B. Whitney, standing in front of the keydesk of Wm. A. Johnson, Op. 218, 1867, in St. Paul’s Church, Episcopal, Burlington. Image courtesy of E.A. Boadway.



Whitney was a native of Woodstock, the son of Samuel and Amelia (Hyde) Whitney.¹² His father was a tavern keeper, and following his death on December 30, 1872, a newspaper asserted he was widely known and highly esteemed.¹³ As a youngster, Samuel was educated in local schools, but when he reached adolescence, was sent to Burlington to study at the Vermont Episcopal Institute, overseen by Bishop Hopkins. When and where Samuel developed a fascination for the organ is unknown, but it was probably in Burlington, interacting with the Bishop and his profoundly musical family. While at school, he would surely have seen and played the two-manual, 1853 Wm. B.D. Simmons organ at the First Church of Burlington, then the largest instrument in the state, and the one-manual, 1833 Henry Erben organ at St. Paul's, of which the Bishop was Rector. That Samuel acquired a keen interest in the rites of the Episcopal Church was surely a consequence of his tutelage under Hopkins, himself a noted author, churchman, scholar, and musician of considerable skill.¹⁴

EARLY APPOINTMENTS

By the time Whitney was twenty, he was living in Montpelier and serving as the organist of the Brick Church, Congregational.¹⁵ That congregation owned another large and important Simmons organ (extant today at the United Methodist Church in Northfield).¹⁶ Several histories suggest, however, that Whitney almost immediately accepted an appointment at Christ Church nearby, and spent the majority of his four years in Montpelier working for the Episcopalians.¹⁷ Christ Church housed a two-manual, 1854 Stevens & Jewett organ.¹⁸

In May, 1866, Whitney went to New York City to work at Christ Church,¹⁹ Fifth Avenue at East 35th Street, where Erben had installed a major three-manual organ in June, 1865.²⁰ Simultaneously, Charles Wels (1825–1906), a respected organist, pianist,

THIS SPREAD: Two postcard images of the new and the old St. James's Church, Episcopal, Woodstock, where Whitney attended church as a child.

and pedagogue in New York musical circles, accepted Whitney as a student. Wels was an 1850 immigrant from Prague,²¹ and later served as the choirmaster at St. Stephen's Catholic Church, 28th Street, the owner of another large and important three-manual Erben organ.²² Wels was also a skilled composer, and wrote concertos, Masses, and a number of orchestral works.²³ Whitney remained in Manhattan as Wels's pupil for about a year.

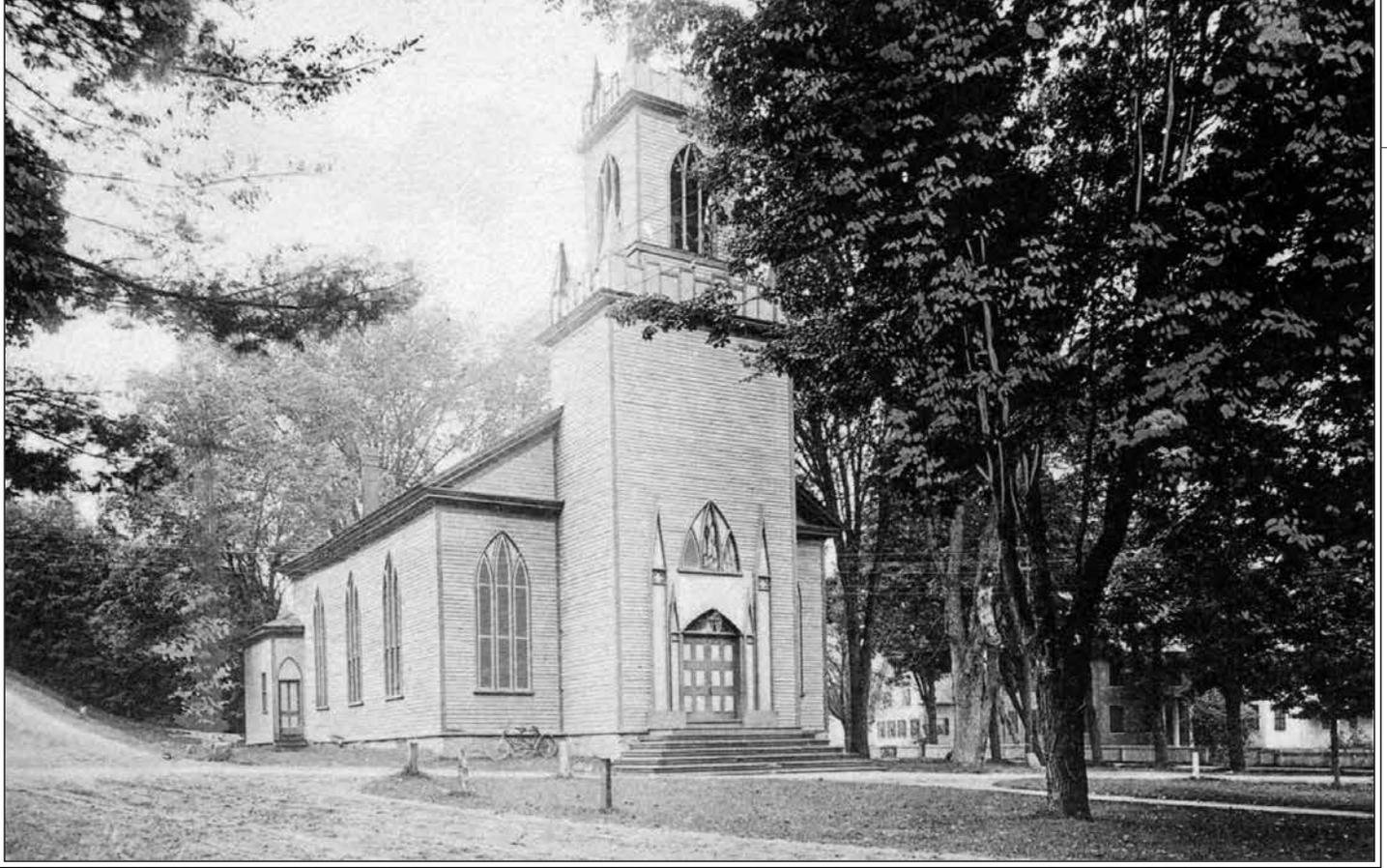
Perhaps through Bishop Hopkins, Whitney met the autocratic Rev. William Crosswell Doane (1832–1913), a "high churchman," whose emphasis on ceremonial, Catholic ideology, and sacred music was widely known and sometimes scorned. Early in 1867, Doane accepted the rectorate of St. Peter's Church, Albany, New York, but was immediately disenchanted with the parish's music. Predictably, the organist, John B. Marsh, "tendered his resignation," and Doane appointed Whitney for the year at a salary of \$500.²⁴ In July that year, a "testimonial" on Whitney's behalf appeared in the *Albany Journal*:

You will be interested, however, when I inform you that I had the pleasure of an introduction to Mr. S.B. Whitney, the new organist of St. Peter's Church, and found him to be an agreeable gentleman and accomplished musician. His playing, in public or private, at once commands attention and reveals the artist. The congregation of St. Peter's are congratulating themselves on having secured his services, and it is to be hoped that sufficient encouragement will be offered Mr. Whitney to warrant his remaining permanently in Albany. By the way, he was offered a fine organ [i.e., E. & G.G. Hook, Opus 95, 1849, 2m], large salary, and guaranteed plenty of pupils, by the Committee of Christ's Church, Norwich, Conn., but having partly engaged to come here, he concluded to do so. As a decided acquisition to our musical talent, we welcome him...²⁵

St. Peter's housed a fine, three-manual organ by Wm. A. Johnson of Westfield, Massachusetts, his Opus 102, 1860, installed in July.²⁶

Doane's ritualism, however, overwhelmed some members of the Vestry, and Whitney got caught in the infighting. A letter from Whitney (among Doane's correspondence), explained his uncomfortable position: "Before I came here," Whitney writes, "Gen. Cooper wrote me that I must consider myself under Dr. Doane, as the rubric gave him control of the music. Immediately upon my arrival, however, I was told *not* to let Dr. Doane influence me too much and that I must fight him in some of his so-called peculiar notions." It was a no-win situation for Whitney, and it came to a head at the parish election of 1868, when Doane butted heads publicly with members of the Vestry.²⁷

But big changes were on the horizon in Albany. Sixteen months into his rectorate, Doane was elected the first Bishop of the new Episcopal Diocese of Albany, and the Rector of a new parish, the Cathedral of All Saints.²⁸ With the future uncertain, Whitney opted for greener pastures back home. In August, 1868, he accepted an appointment as the organist and choirmaster at St. Paul's Church, Burlington, a parish he had known since his student days at the Institute. The *Messenger*, published in nearby St. Albans, recorded the details:



The Vestry of St. Paul's Church, Burlington, have secured the services of Prof. S.B. Whitney, of Albany, N.Y., as organist at that church, in place of W.S. Rogers, who has temporarily held the place since the departure of S.C. Moore for California. Prof. Whitney is reputed a fine musician, and will be an important acquisition to Burlington musical circles.²⁹

The organ at St. Paul's was another Johnson, Opus 218, set up in April, 1867, a three-manual instrument with 37 registers.³⁰ Ironically, Whitney's mentor, Bishop Hopkins, had died on January 9, 1868,³¹ just six months before his return to the city.

Several records of Whitney's work in Burlington remain. In April, 1869, the *Free Press* reported favorably on the music for Easter Day: "The musical portion of the exercises—the programme of which we gave in our Saturday's issue—under the skillful direction of the organist and choir leader, Mr. S.B. Whitney, was especially good, the choir sustaining their different parts with great spirit and taste."³² On January 14, 1870, he shared direction of a music convention in Montpelier with Samuel C. Moore, one of his predecessors at St. Paul's.³³ The Vermont Historical Society met in Burlington on June 6, 1870, and after the members of the Society read a series of papers, a eulogy was presented in honor of the late Rev. Dr. John A. Hicks (1802–69).³⁴ Whitney provided the music.³⁵

Then in October, 1870, this appeared:

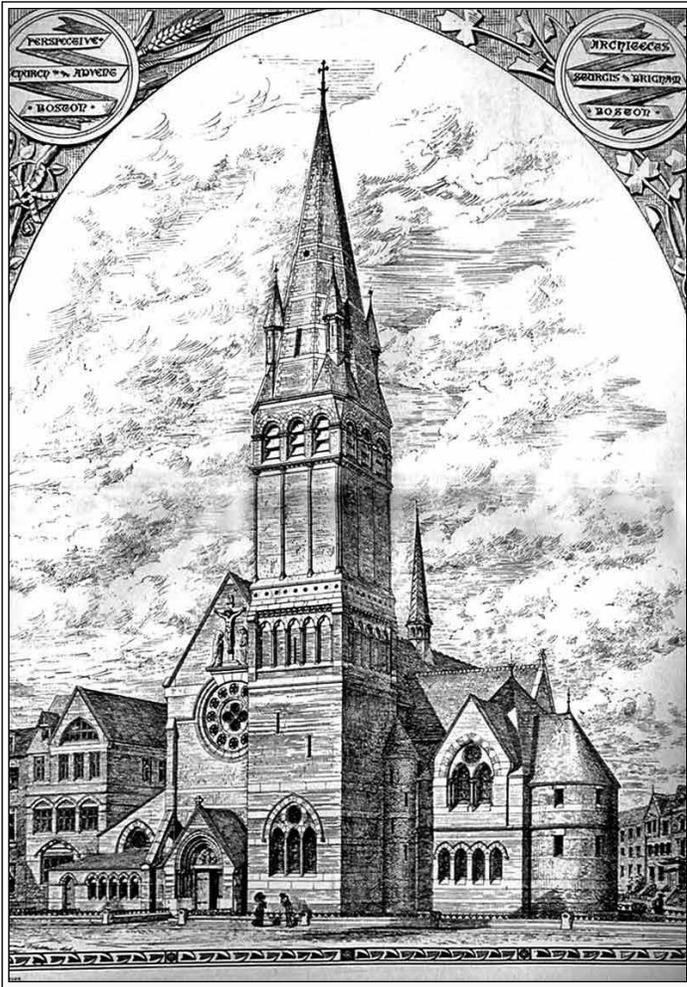
Mr. S.B. Whitney, we regret to learn, has decided to leave Burlington at an early day in search of more favorable opportunities to study his profession, at Boston. In his short stay here of about two years, during which time he has been the popular organist of St. Paul's Church and has been extensively engaged as a teacher of music, he has made very many warm friends who will regret his departure. Mr. Whitney has also obtained a very enviable

reputation in this locality as composer of sacred and secular music. In Boston, he will be employed as organist of Harvard College, and will study with the well-known organist, John K. Paine [1839–1906] of Music Hall.³⁶

Paine was one of the foremost American musicians of his day. Born in Portland, Maine, he was trained in Berlin under Karl August Haupt (1810–91). He became a fine composer³⁷ and was ultimately the first Professor of Music at Harvard College.³⁸ Whitney's work with Paine provided contacts and opportunities, one of which was to play the organ in a celebrated performance of Paine's oratorio *St. Peter* at the opening of the 1872 Peace Jubilee.³⁹ Sketches of Whitney's life later stated that he studied composition, instrumentation, organ, and piano under Paine,⁴⁰ and that the experience he gained in working as the *titulaire* of the Appleton Chapel at Harvard must have been invaluable. This building housed another large and notable three-manual Simmons organ, set up in May, 1859.⁴¹

THE CHURCH OF THE ADVENT

During the Fall of 1871, Whitney accepted an appointment as the organist and choirmaster at Boston's Church of the Advent, beginning his duties there on Advent I. The Episcopal parish, founded in 1844, was known for its Anglo-Catholic leanings, and had already employed the notable church musician Henry Stephen Cutler (1825–1902), who later served at Trinity Church, New York City.⁴² By the mid-1850s, Cutler had introduced one of the first vested choirs of men and boys in the country. They "chaunted" the canticles and psalms, and sang in *decani et cantoris* arrangement, so the English style was already well established long before Whitney accepted the charge. A history, published on the church's centennial, put Whitney's service into perspective:



The year 1871 was an eventful one for the music of the parish, for it was then that Samuel Brenton Whitney was appointed organist and choirmaster. Mr. Whitney served the parish as choirmaster for twenty-six years, and as organist for thirty-eight [*sic*, i.e., thirty-six], with devotion and with a keen insight into the true relation of church music to liturgical worship. Although not a brilliant organist, he excelled in the musical quality of his improvisation, and accompanied the service with great sympathy. Under his direction the choir and the music of the Advent became famous throughout the diocese, and indeed throughout the country. He furthered the use of the English Cathedral or choral service, and with it the best English music in the form of anthems and services, which were far better adapted to the choir of boys and men than much of the music hitherto written by our own composers (including many of distinction in other musical fields), designed especially for the quartet choir then so generally employed.⁴³

The gallery of the Bowdoin Street building housed another three-manual organ by Simmons, built in 1852 for Williams Hall in Boston; it was relocated to the church in 1865.⁴⁴ A few years later, the Simmons was augmented with a second instrument in

ABOVE: An 1874 architectural drawing by Sturgis & Bingham, noted Boston architects, for the proposed Church of the Advent. While the drawing was published in *The American Architect and Building News* of May 27, 1876, the parish ultimately settled on a far more modest church.

RIGHT: The most common photograph of S.B. Whitney, taken when he was about 45 years old.

the chancel, a two-manual organ built by E. & G.G. Hook & Hastings, their Opus 822, 1876,⁴⁵ obviously intended to accompany a divided choir. The Church of the Advent's new and splendid neo-Gothic edifice on Brimmer Street was finished in 1883, and housed Hutchings, Plaisted & Co., Opus 107, 1883, played by Whitney until he retired. The pipe fronts exist, with their original stenciling. Mr. Whitney also had a tracker-action studio organ, built by Geo. S. Hutchings, his Opus 304, 1893, for a time in the choir room at the Advent.⁴⁶

While reports of Whitney's competency as an organist conflict, an 1872 article in the *Free Press* noted his facility for Bach:

We cannot refrain from again referring to the talented organist of the Church of the Advent, Mr. Whitney, who by his marvelous mastery of the difficult preludes, fugues, and toccatas of Bach, (all the grandest of which are so impressed upon his remarkable memory that he rarely uses notes) has gained for himself a high reputation in professional circles. His style, in the lighter class of music is brilliant and pleasing, and his improvisations are rich and solid. Notwithstanding his talent as an organist, his merit as a composer bids fair to rival it, as he has already composed several communion services for the Advent choir, which need no other voice than their own to speak their praise.⁴⁷

William B. Goodwin (1858–1945), the “Lowell Organ Expert,”⁴⁸ known for his direct honesty, attended a Whitney recital at the First Congregational Church in Lowell, Massachusetts, on June 17, 1885, and described it privately as “very poor.”⁴⁹

Nonetheless, Whitney was increasingly in demand to exhibit new organs, and took part in the opening of many Vermont installations. One that remains was built by Geo. S. Hutchings, his Opus 135, 1884, for the Vermont Methodist Seminary in Montpelier. A newspaper related:

As previously announced, the dedication of the new pipe organ in the Seminary chapel occurs on Friday evening of this week [i.e., on August 29]. A fine programme of instrumental and vocal music has been prepared for the occasion. Mr. S. Brent[on] Whitney of Boston will preside at the organ and will be assisted by two boy soloists from the boy choir of his church...⁵⁰

The recital included works of Batiste, Buck, Handel, Millard, Smart, and Tours.⁵¹ Whitney often brought boy treble soloists with him from his choir, and the organ is discussed in detail in Chapter Seven.

After serving with distinction twenty-five years at the Advent, the Massachusetts Choir Guild sponsored a ceremonial dinner on his Silver Jubilee at Boston's Hotel Brunswick.⁵² The event merited international notice, including an account in *The Musical Times* of London.⁵³ At his retirement eight years later, the *Journal* related:

After thirty-six years of service as organist and choirmaster of the Church of the Advent, Samuel B. Whitney is to retire, and his present assistant, A[ber]t W. Snow [1879–1939],⁵⁴ will succeed him. As director emeritus, Mr. Whitney will continue, however, to be a valuable musical adviser to the church.⁵⁵

After December, 1908, Whitney's musical activities lessened. On the first Sunday in December, 1913, he was present in the congregation at the Church of the Advent, and Dr. William H. Van Allen (1870–1931), the Rector, stated: "Forty-one years ago *dear* Mr. Whitney came to the Advent...",⁵⁶ showing that he was still held in regard. Albert W. Snow, who succeeded Whitney, continued his tradition of liturgical excellence. Even today, the Advent is known for its polished ceremonial, magnificent liturgy, and splendid music.

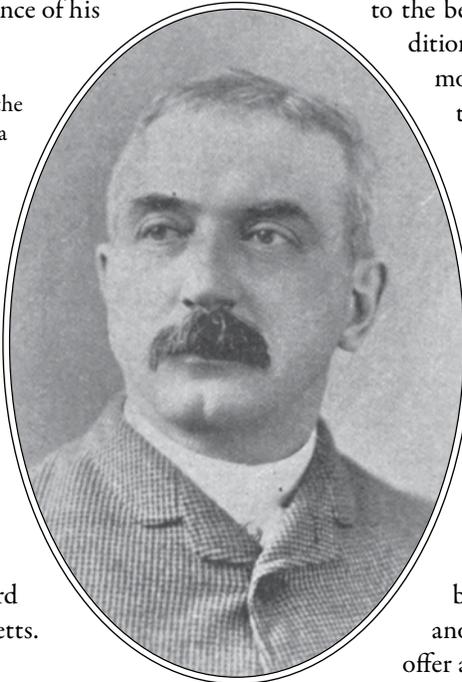
WHITNEY'S MUSIC

In addition to his liturgical skills, Whitney was respected as a composer. His *oeuvre* included chamber music, songs, transcriptions, and even arrangements of the marches of Scotson Clark.⁵⁷ He was particularly known for his service music, some of which was published by Novello in London. A performance of his *Te Deum* merited these remarks in the *Argus*:

It was written with special reference to the means at hand for its performance, and it is a work where a bold, vigorous, and scholarly treatment is continued with extreme delicacy, and a sympathetic comprehension of the sentiment underlying the whole. The creed, which is based on the fifth Gregorian tone, and the Gloria in Excelsis, are scored for voices and organ in a masterly manner, and are devotional and impressive. The work calls for great endurance and no little executive ability on the part of the choir, which performed its work in a manner which reflected much credit on its members and their precentor.⁵⁸

His finest work was likely his *Piano Trio*. It was played in March, 1878, at the Shepherd Memorial Church in Cambridge, Massachusetts. A critic wrote:

A feature of great interest to the musicians present was Mr. Whitney's Trio for piano, violin and cello, played by Miss Schiller and the Brothers Fries. The first movement only of the work was given. It is in the classic style, but by no means a mere classic imitation. One hearing it is impressed with it being fresh, taking [?], and clearly intelligible, full of joyousness, fire and spirit, and charming throughout. It was rendered by the artists *con amore*, and Miss Schiller's firm touch, brilliant attack, and artistic conception and mastery, proved that she possesses in no limited degree the gifts of her wonderful sister. Mr. Whitney's first attempt in the composition of concerted music may well encourage him to persevere in the high ambition of being one of those to found an American school of composition which shall take rank with the now recognized American school of painting. After the Trio came an organ solo by Mr. Whitney himself, called "Reminiscence from Raff's Fifth Symphony," which was very beautiful, and played with a sentiment and poetry that penetrated the heart. The audience tried to encore it, but Mr. Whitney evidently feared for the length of the concert, and responded only with a bow.⁵⁹



Whitney also assembled a collection of organ music, *Whitney's Organ Album*, that found its way into the libraries of many American organists of the era. It was published in Boston in 1890 by Oliver Ditson, and included organ pieces and transcriptions by many prominent composers of the eighteenth and nineteenth centuries.⁶⁰

Whitney's most famous composition was certainly the hymn, "The Son of God Goes Forth to War," included in the *1916 Hymnal* of the Episcopal Church.⁶¹ It was written for St. Stephen's Day (i.e., on December 26) in 1889.

THE EPISCOPAL CHOIR FESTIVALS IN VERMONT

One of Whitney's great achievements was his series of Episcopal choir festivals in Vermont between 1880 and 1894. He originated the idea, brought it to fruition, and then selected, published, and directed the music. These events exposed Vermont choristers to the best of recent composition in the Anglican tradition, and featured service music by many of the more-respected composers of the day. Among them were Sir Joseph Barnby (1838–96), John B. Dykes (1823–76), Sir John Goss (1800–80), Dr. John Stainer (1840–1901), Berthold Tours (1838–97), as well as Whitney's own service music. Antiphonal presentation, with the choir in *decani et cantoris* arrangement, was a feature of the festivals and was new to many Vermont choristers.

The festivals followed a simple organizational framework. Select members from choirs throughout the state would gather at a prominent Episcopal Church, usually in one of the larger cities, and the festival opened with an evening rehearsal. The following day began early with Morning Prayer, followed by another rehearsal. After lunch, a clergyman would offer an address on sacred music, followed by a third rehearsal. The central event of the festival was a public Evensong and sermon held after dinner. The festival concluded with a reception sponsored by the host parish.

Historically, concerts of massed singers were nothing new in American musical culture. Singing schools were common by the end of the eighteenth century, and by the middle of the nineteenth, were often called musical conventions. In October, 1877, at the General Convention of the Protestant Episcopal Church in Boston, Whitney led a massed choir. A reporter in the *Free Press* noted:

The Boston Choir Festival.—Some of the musical features of the Episcopal General Convention, in Boston, have been of unusual interest. Prominent among them has been the Festival of Parish choirs, of the Diocese of Massachusetts, conducted by our friend, S.B. Whitney, organist of the Church of the Advent, Boston. The festival was a very marked success. No less than twenty-four choirs were massed on the occasion, giving a chorus of four

A. D. 1887.

* HOURS FOR REHEARSALS *
AND THE
* SERVICE *
TO BE HELD WITH —
* ST. PAUL'S PARISH, WINDSOR. *

Wednesday, Sept. 14th, 7 1-2 o'clock P. M., First Rehearsal.
Thursday, Sept. 18th, 9 o'clock A. M., Second Rehearsal and
Business Meeting.
2 1-2 o'clock P. M., Public Rehearsal.
7 1-2 o'clock P. M., Full Choral.
Even-Song with Anthems from the Order of Music.
Choirs will please have the Order of Music well prepared before
the Festival.
It is hoped that the Singers will reach Windsor in time for FIRST
Rehearsal WEDNESDAY Evening.

BY ORDER OF COMMITTEE,
G. E. Parker, Sec.

(Please paste this Slip in your Book.)

hundred voices. A brilliant audience of bishops, clergy and laity filled the new Trinity church, and the Boston papers spoke of the music as remarkably fine.⁶³

After describing the event, the local editor offered a challenge: "By the way, why might we not have a festival of church choirs in Vermont?"⁶³

His suggestion was not long in gestation, and the *Messenger* reported in November, 1879, that

Arrangements are in progress for a festival of choirs of the Episcopal church in the diocese of Vermont, to be holden at St. Paul's, Vergennes, Thursday, January 8, 1880. Fifteen parishes have signified their intention of participating. Mr. S.B. Whitney of Boston will conduct, and all bids fair for a delightful time.⁶⁴

After the event, the *Messenger* continued:

The Episcopal church choir festival at Vergennes, on Wednesday and Thursday, was a successful affair, notwithstanding the fact that it was an experiment. Mr. S.B. Whitney, of Boston, acted as conductor, and the organists were Mr. Morse, of Trinity church, Rutland, and Mr. H.H. Scribner, of Christ church, Montpelier...

At the close of the exercises an informal meeting of the choirs present was held, when it was resolved to continue the work so well begun, and a committee...was appointed to arrange for the next meeting, and in connection with Mr. S.B. Whitney, who was elected conductor, to select the music, etc.⁶⁵

Notice of a second festival followed: "The Episcopal church choir festival for the present season has been appointed at Burlington, September 23d, and will be under the direction of Mr. S.B. Whitney of Boston, who so successfully conducted the first festival at Vergennes."⁶⁶ The concept had taken hold and the editor of the *Argus and Patriot*, the capital city's leading newspaper, sent a reporter:

ABOVE: The schedule for the 1887 Episcopal Choir Festival in Vermont, held at St. Paul's Church, Windsor, courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

RIGHT: A photograph of the North Universalist Chapel Society, Woodstock, courtesy of the Vermont Historical Society, Barre, and the "Thayer" organ, in a 2008 photograph by Len Levasseur.

Last Wednesday evening witnessed the opening rehearsal of the second annual festival of the parish choirs of the Episcopal Church in Vermont. St. Paul's Church was gay with singers, musicians and an interested audience. The chancel was beautifully trimmed with autumn leaves and was a most lovely sight. The altar was removed to the rear of the chancel, the font was taken away, and the chancel floor extended to the front pews, thus making room for the one hundred and thirty singers present. A dozen members of Sherman's Band with their instruments and the organ of St. Paul's made a fine accompaniment. The organists were John Henry Hopkins, of St. Paul's Church [a son of the late bishop], and Horace Scribner, of Montpelier. S.B. Whitney, of Boston, was the musical conductor, and to him belongs more than to any other individual the credit of the success of this and the preceding enterprise.⁶⁷

An address on church music was presented by the Rev. D.C. Roberts of Concord, New Hampshire.⁶⁸

A third festival took place at Christ Church, Montpelier, and the approach, type of music, organization, and schedule was similar to the first two.⁶⁹ Whitney's choir festivals continued annually until 1894, when the number of participants became so large that it was increasingly difficult to accommodate the group in any single space. After that date, several county-wide festivals were organized in 1896.⁷⁰ In 1906, Guy N. Hull, then the organist and choir-master of St. Paul's Church, Burlington, attempted to revive the festivals,⁷¹ but Whitney was perhaps ailing and declined to take part. Ultimately, Whitney led sixteen choir festivals in Vermont, as follows:

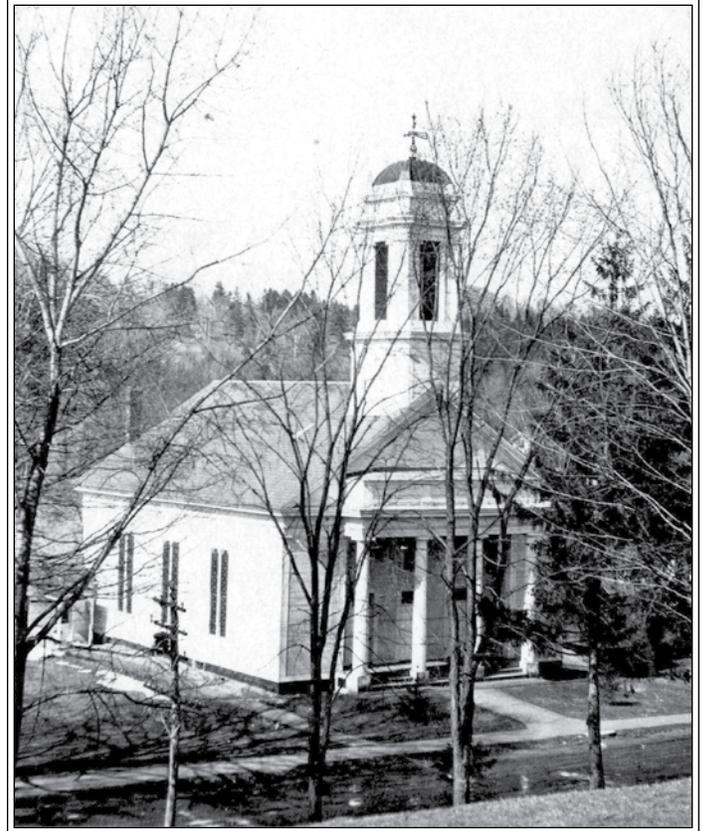
- First, St. Paul's Church, Vergennes,⁷² January 8-9, 1880
- Second, St. Paul's Church, Burlington,⁷³ September 29-30, 1880
- Third, Christ Church, Montpelier,⁷⁴ November 16-17, 1881
- Fourth, St. Michael's Church, Brattleboro,⁷⁵ October 11-12, 1882
- Fifth, Immanuel Church, Bellows Falls,⁷⁶ September 26-27, 1883
- Sixth, St. James's Church, Woodstock,⁷⁷ September 17-18, 1884
- Seventh, St. Paul's Church, Burlington,⁷⁸ October 21-22, 1885
- Eighth, Trinity Church, Rutland,⁷⁹ September 29-30, 1886
- Ninth, St. Paul's Church, Windsor,⁸⁰ September 14-15, 1887
- Tenth, St. Stephen's Church,⁸¹ Middlebury, October 10-11, 1888
- Eleventh, St. Luke's Church, St. Albans,⁸² October 31-
November 1, 1889
- Twelfth, St. Paul's Church, Burlington,⁸³ November 5-6, 1890
- Thirteenth, Trinity Church, Rutland,⁸⁴ October 21-22, 1891
- Fourteenth, Immanuel Church, Bellows Falls,⁸⁵
September 21-22, 1892
- Fifteenth, Trinity Church, Rutland,⁸⁶ November 7-8, 1893
- Sixteenth, St. Luke's Church, St. Albans,⁸⁷ October 3-4, 1894
- Seventeenth (announced and music published but perhaps never
took place)

Whitney's festivals exposed thousands of Vermont musicians, amateurs, and lay people to the best liturgical music of the day. These events improved both the quality of the music and its performance in the state, and the organizational blueprint of the festivals became the forerunner of similar events held in other dioceses, particularly in Albany and Boston.

THE S.B. WHITNEY ORGAN RECITAL SERIES

Whitney's contributions to musical excellence in liturgy and fine organ playing are still celebrated. In 2004, largely through the efforts of organbuilder John T. Atwood, a concert series was established in Whitney's honor at the North Universalist Chapel Society in Woodstock. The first program was sponsored by the Vermont Chapter of the American Guild of Organists, and featured organist Mark Brombaugh. Since then, the series has continued on an annual basis, with the most recent presentation featuring organist Kevin Birch of Bangor, Maine. The series has presented the following organists since its inception, many of national reputation:

- November 13, 2004 – Mark Brombaugh
- October 2, 2005 – Peter Sykes
- October 22, 2006 – Sean Redrow
- Organ Rededication: September 23, 2007 – William Porter
- November 9, 2008 – Mireille Lagacé
- October 25, 2009 – R. Lee Adams
- November 14, 2010 – Lynnette Combs
- October 30, 2011 – Lubbert Gnodde
- November 13, 2012 – Kevin Birch



Samuel B. Whitney is buried in a cemetery near the North Chapel Universalist Society, not far from where he was born in 1842. Later in life, he was responsible for the transfer of the splendid, Hutchings, Plaisted & Co. organ, Opus 54, 1875, once belonging to the notable American organist, Eugene Thayer (1838–89), currently in the church.⁸⁸ Whitney played at the organ's opening on April 21, 1881,⁸⁹ and was responsible for several of the other nineteenth- and early twentieth-century organs in Woodstock. The Thayer organ was carefully restored in 2007 by organbuilder A. David Moore of North Pomfret, Vermont. There is surely no more suitable memorial to honor Vermont's most famous organist than to thoughtfully preserve an organ he chose for the place of his nativity.



STOPLISTS

ST. JAMES'S CHURCH, WOODSTOCK WM. JACKSON & CO., 1868

Messrs. Wm. Jackson & Co., of Albany, are now erecting the new Organ in the Episcopal Church in this Village, and will doubtless have it ready for exhibition on Monday evening next. But for some unfortunate delays while in transit, the organ would have been completed several days earlier. The ladies of the Society, who have nobly taken upon themselves to pay a heavy balance for the organ, propose on occasion of the opening, a subscription concert, hoping thereby, through the favor of their friends and the community generally, to realize something towards lightening the burden they have assumed. The ticket for this entertainment, which will be appropriate to the place, will be sold by the young ladies of the Society, and they may also be obtained at the Post Office, Jones & Chapman's, and Charles Chapman's. No tickets will be sold at the Church. The concert will consist of a chorus or two, two or three sacred solos, and organ pieces performed by Mr. Jackson, Mr. Whitney, and Mr. Graves, and it is expected one or two eminent organists from abroad will also be present. Further particulars of this prospectively pleasant occasion will be given thereafter by poster. We certainly hope the ladies may meet with much encouragement in their laudable efforts to build up the Society and enlarge the scope of religious influences.

SOURCE: "Local and State Items," (*Woodstock Vermont Standard* 17, no. 28 (October 15, 1868): 3; hereafter *VS*).

The opening of the new organ in St. James Church took place last evening and proved an exceedingly pleasant occasion, though it was not held under the most favorable auspices as to weather. A storm of snow and slush which prevailed during the latter part of the afternoon and evening deterred many from attending. . .

THE ORGAN.

The organ is a monument of skill of which Mr. Jackson may well feel proud and to which he need never hesitate to refer. For power, purity and brilliancy of tone, nicety of action and excellency of mechanism, it cannot be excelled. It received the highest praise from all who have heard it, while the several organists to whose demands it answered so perfectly last evening, give it unqualified commendation. A better organ of its size has never been erected in Vermont. There may be others as good but none better. The following is a full technical description of the instrument:

SCHEME OF ORGAN.

COMPASS, CC to A in Alt.

GREAT ORGAN.

- | | |
|--------------------|-------------------------|
| 1. Open Diapason, | 8 feet metal, 58 pipes. |
| 2. Dulciana, | 8 feet metal, 46 " |
| 3. Stop Bass, } | 8 feet wood, 58 " |
| 4. Melodia, } | |
| 5. Harmonic Flute, | 4 feet metal, 46 " |
| 6. Principal, | 4 feet metal, 58 " |

SWELL ORGAN.

- | | |
|----------------------------|--------------------|
| 7. Lieblich Bourdon, | 16 feet wood, 58 " |
| 8. Bell Open Diapason, | 8 feet metal, 46 " |
| 9. Viol d'Amour, | 8 feet metal, 58 " |
| 10. Gemshorn, | 4 feet metal, 58 " |
| 11. Fifteenth, | 2 feet metal, 58 " |
| 12. Cornopean and Bassoon, | 8 feet metal, 58 " |

PEDAL ORGAN.

- | | |
|--------------------|--------------------|
| 13. Bourdon Pedal, | 16 feet wood, 25 " |
|--------------------|--------------------|

MECHANICAL CONNECTIONS.

- | |
|---------------------|
| 14. Swell to Great. |
| 15. Swell to Pedal. |
| 16. Great to Pedal. |
| 17. Tremula |
| 18. Pedal Check |
| 19. Bellows |

(Reproduction of the old program)

St. James Church,

EXHIBITION!!

OF THE

NEW ORGAN,

WM. JACKSON & CO., of Albany, Builders.

Wednesday Evening, Oct. 21st, 1868.

PROGRAMME.

Part First.

- VOLUNTARY.
GEO. H. GRAVES.
 - CHORUS—"Gloria," from Twelfth Mass.
Mozart.
CHOIR.
 - PRELUDE in G.
E. M. READ. *Rink.*
 - OFFERTOIRE in D minor.
S. B. WHITNEY. *Batiste.*
 - SACRED SONG—"Show me Thy way, O Lord."
MISS PERCY S. HAZEN. *Terrenti*
 - OVERTURE (Stradella.)
S. B. WHITNEY.
- Part Second.
- OVERTURE FOR FLUTE STOP. *Batiste.*
E. M. READ.
 - SONG—Selection.
A. J. PHILLIPS.
 - POSTLUDIUM AND FUGUE in F. *Rink.*
S. B. WHITNEY.
 - ANTHEM—"Guide me, O Thou Great Jehovah."
CHOIR.
 - IMPROVISATIONS—Exhibiting the Organ
WM. JACKSON.
 - MEDLEY ON NATIONAL AIRS.
S. B. WHITNEY.
- To conclude with "Old Hundred," in which all are requested to join.

Concert to commence at 7 o'clock.

THREE PNEUMATIC KNOBS UNDER THE GREAT ORGAN KEY BOARD TO WORK THE STOPS BY THE FOLLOWING COMBINATIONS:

- Dulciana and Harmonic Flute.
- Open Diapason, Dulciana and Melodia.
- Full Organ.

These Pneumatics work independent of the Draw Stops.

The Organ is supplied with two pressures of wind from two bellows by one eccentric.

The method adopted by Mr. Jackson for operating the bellows is entirely new, it being by simply turning a balance wheel, which any boy can do and keep fully supplied with wind an organ of the largest size. This effective contrivance, when once it is seen in operation, appears so simple that it is a wonder no one has thought of it before. It gives to the blower an immense advantage and works the bellows with admiral evenness. Mr. Jackson has applied for a patent on the improvement.

The specification says two pair of bellows. Like the other improvements Mr. Jackson has introduced this must be seen to be appreciated. It is the most perfect plan for supplying an organ with wind ever adopted.

But next to the action, which is pronounced next thing to a piano, the feature which will excite the especial admiration of organists is the pneumatic stops, by which the full organ, or any combination of solo stops in the Great Organ, may be instantly applied without taking the fingers from the key board. This with the other improvements which Mr. Jackson's genius enables him to apply to his instruments gives him a great advantage as a builder and must win for him a large measure of success.

The Society purchased no case with the organ but will add one at their leisure in style somewhat uniform with the finish of the Church.

SOURCE: "Organ Opening," *VS* 17, no. 29 (October 22, 1868): 2.

Installation of the New Organ

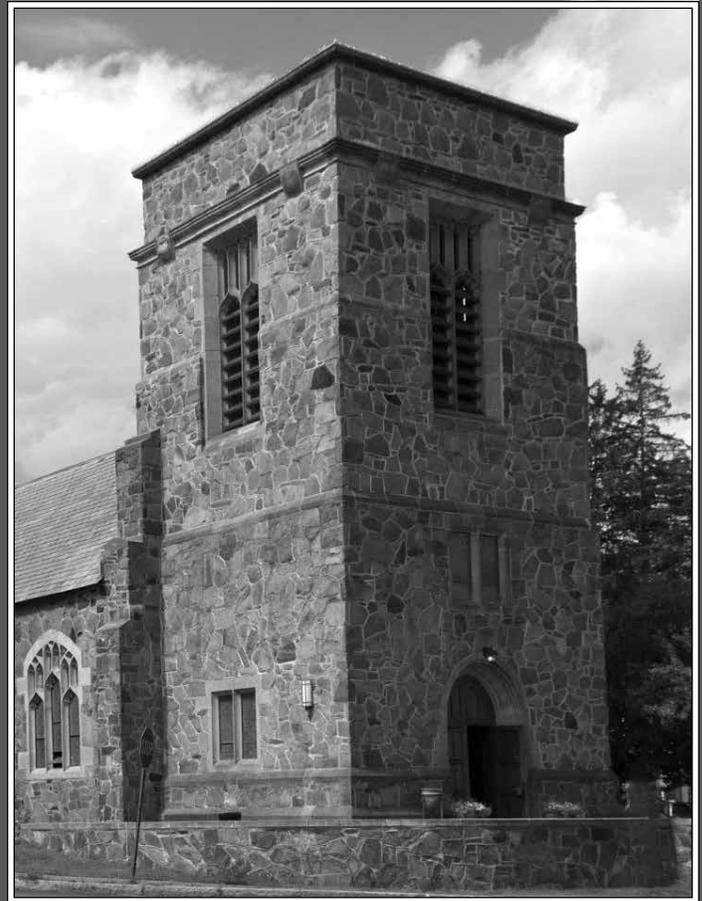
St. James Church
Woodstock, Vermont

Monday Evening, August 10, 1908

PROGRAM

- 1 (a) *Postludium in F *Rink*
(b) Improvisation on Sullivan's Hymn tune,
"Onward Christian Soldier"
Mr. Whitney
- 2 Te Deum in B flat *West*
St. James Choir
- 3 Offertoire in B flat *Read*
Mr. E. M. Read
- 4 (a) Canon in E flat *Bungert*
(b) Invocation in B flat *Guilmant*
(c) Prelude in D flat *Chopin*
(d) March, from the Meister Singer *Wagner*
- 5 Ania (Selected)
Miss Wilkins
- 6 (a) Grand Choer, Offertoire Fughetta *Lemaigre*
(b) Largo *Handel*
Mr. Whitney
- 7 Sacred Song, The King of Love *Gounod*
Mr. Stephen Townsend
- 8 (a) Elevation in E flat *Rousseau*
(b) Berceuse *Read*
Mr. Read
- 9 Processional March *Whitney*
Mr. Whitney
- 10 Old Hundred (sung in unison)
Choir and Congregation

*This selection was played at the exhibition of the old organ in 1868. See next page.



St. James's Church, Episcopal, Woodstock

WHITNEY'S GIFT OF A NEW ORGAN

ST. JAMES'S CHURCH, WOODSTOCK COLE & TREAT, 1908

The new organ being installed in St. James' Church has been built by Cole & Treat of Melrose Station, Boston. It is a three-manual organ with eighteen stops, divided as follows: The Great Organ has four, the Choir Organ four, the Swell Organ eight, and the Pedal Organ two. There are seven couplers connecting the various organs in such ways as to materially increase the volume of sound. The organ was tested at the factory two weeks ago and was pronounced by critics and experts who heard it and tried it, as an unusually fine instrument both as to tone and as to mechanical effectiveness. Mr. S.B. Whitney, who is giving the organ to St. James' Parish, is greatly pleased with the success of the instrument. He will preside on Sunday next when it is hoped the new organ will be used for the first time. The services will be at 10:30 a.m. and 5 p.m. There will also be the usual Communion service at 7:30 a.m.

There will be an organ recital on Monday evening at eight o'clock. In addition to Mr. Whitney, Mr. E.M. Read, organist of a prominent church in St. Louis, who played at the opening of the old organ forty years ago, will be here and officiate at this time. It is expected that the program will be supplemented by others who will contribute vocal selections.

SOURCE: "The new organ..." *VS* 58, no. 23 (August 6, 1908): 8.

The first use of the new organ in St. James' Church last Sunday was an occasion of much interest and pleasure. The organ, as mentioned last week, has the tubular pneumatic action, and 2500 pounds of metal piping is employed to make the connections between keys and pipes. The chief advantage of this system is in ease of action thus secured. Depression of

the keys merely releases the action, while under the old system keys must be forced down. Therefore, with the pneumatic connections the depression of keys is as easy when all three keyboards are connected and the full power of the organ employed, as it is with the simplest combination. This three-manual organ has, besides the stops usual in organs of similar size, the following additional ones: Doppel flute in the great organ, vox celeste in the swell, and Geigen principal in the choir, besides the ordinary unison couplers there are also, swell to great sub octave, and swell to choir sub octave. There are also four combination pedals and a grand crescendo pedal. The concave pedal keyboard is of the style adopted by the English College of Organists, in contradistinction to the radiating and concave adopted by the American College of Organists. The concave board makes the pedals equidistant from the player's seat, and the bench is shaped so as not to impede the action of the player. The unusual stops give to the instrument power and effect out of proportion to its size. Mr. S.B. Whitney, donor of the new organ, was organist at the services of the opening day, and the first part of the morning service was played upon the reed organ previously in use. The Rector then made the prayer of consecration, in which he gave thanks that it was put into the heart of the donor to make this gift. The new organ was then for the first time brought into use, rendering the Te Deum in B flat, of West. The organ was made by Cole & Treat of Boston, whose instruments are found in many of the larger churches of New England.

The organ recital on Monday was very largely attended and greatly enjoyed. The vocal selections were of finished and delightful character, while the organ numbers, besides affording rare musical pleasure, demonstrated admirably the superior tone, power and selective capacity of the new organ. [The program followed...]

SOURCE: "The first use..." *VS* 58, no. 24 (August 13, 1908): 8.



He that fears God praise him

Praise Him with Stringed Instruments and Organs

et all the people praise him

MANUFACTURED BY
ABBIE S. WILCOX
107 W. 10th St. S. Minneapolis, Minn.
ORGAN BUILDING AND REPAIRING
EST. 1882

VI

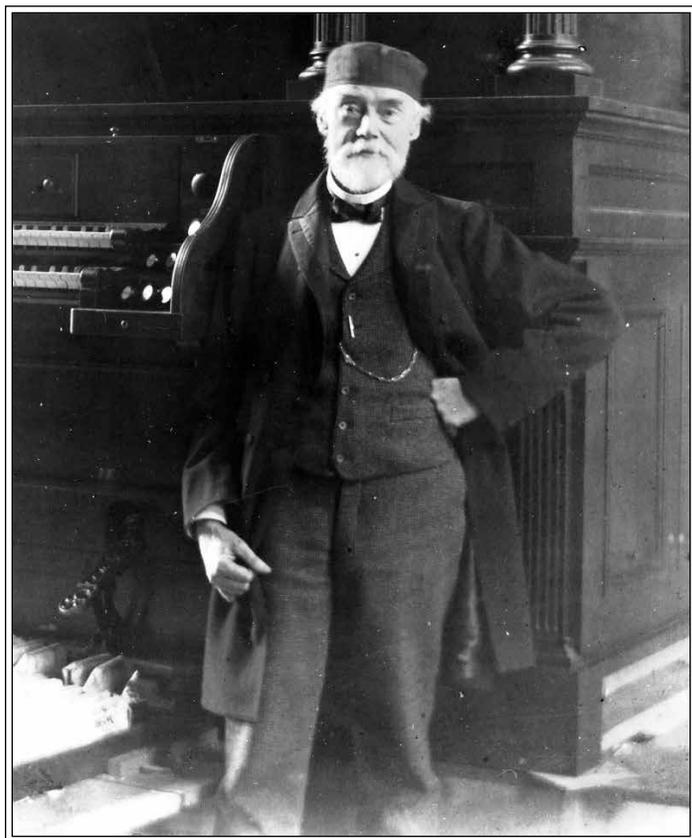
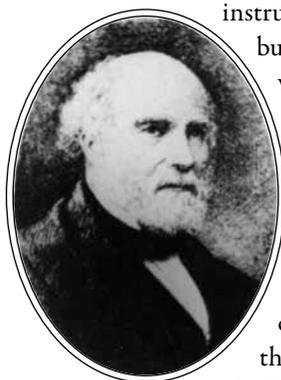
for Peter T. Cameron

JARDINE ORGANS IN THE GREEN MOUNTAIN STATE

OF SOME 1,250 INSTRUMENTS built between 1838 and 1900, only five Jardine organs were bought by congregations in Vermont.¹ Two were sent to St. Albans, and one each to Burlington, Fair Haven, and St. Johnsbury. Among those

instruments was Jardine's first cathedral organ, built in 1857 for St. Mary's in Burlington, and what was likely only the second, two-manual organ in the state, built in 1843 for Union Church in St. Albans. The congregation in St. Albans was so pleased with their first Jardine that they turned again to the firm 46 years later to order a second instrument. All five of these organs contributed significantly to the musical and cultural fabric of their communities, and in addition to being the foundation for most of the local church music, served nobly for concerts and recitals. At least two Jardine organs made their way to Vermont second-hand in the twentieth century.

George Jardine was born in Dartford, Kent, England, on November 1, 1801, All Saints' Day.² He became an apprentice in the organ shop of Flight & Robson in London, and remained until 1835, when he briefly worked for Joseph Walker (1803–70).³ Tradition holds that in 1836, his piano-making brother, John Jardine (b. 1804), encouraged



him to immigrate to New York. George and his wife Hannah Hughes (d. 1862) arrived on the ship Mediator at the Port of New York on April 26, 1837, sailing from London.⁴ Initially, George set up shop in an attic hoping to produce barrel organs, but with little demand for the instruments, he turned to "finger" organs instead.⁵ He rented a shop on Broome Street, but it was destroyed by fire in 1847,⁶ along

with Christ Church next door and an 1824 organ built by Henry Corrie (1786–1858). Next, George moved to 548 Pearl Street, in 1856 to 100 White Street, and in 1867 to 314–320 East 39th Street. In 1855, Jardine's oldest son, Edward G. Jardine (1830–96), joined the business and the firm became known as Geo. Jardine & Son. George died in New York on February 12, 1882,⁷ but the family business was continued by his sons and later his grandsons. Jardine organs were stylistically up-to-date, and the firm was among the first to adopt European innovations and trends in their mechanical and tonal designs. Geo. Jardine & Son closed in March of 1900.

OPPOSITE: The 1874 Geo. Jardine & Son organ in the Federated Church, North Thetford, Vermont, in a 2011 photograph by Len Levasseur.

CLOCKWISE: Geo. Jardine (1801–82), the founder of the firm, his son, Edward G. Jardine (1830–96), and the firm's stationary during the 1870s, all from the author's collection.

UNION CHURCH, EPISCOPAL ST. ALBANS, 1843

Jardine's first organ in Vermont was a great personal accomplishment. After finishing the installation and returning to New York, he proudly published a testimonial from the parish's Vestry in the *Churchman*, the "organ" of the Protestant Episcopal Church for the Diocese of New York, which then encompassed all of the eastern and southern portions of the state:

St. Albans, Vt., November 28, 1843.

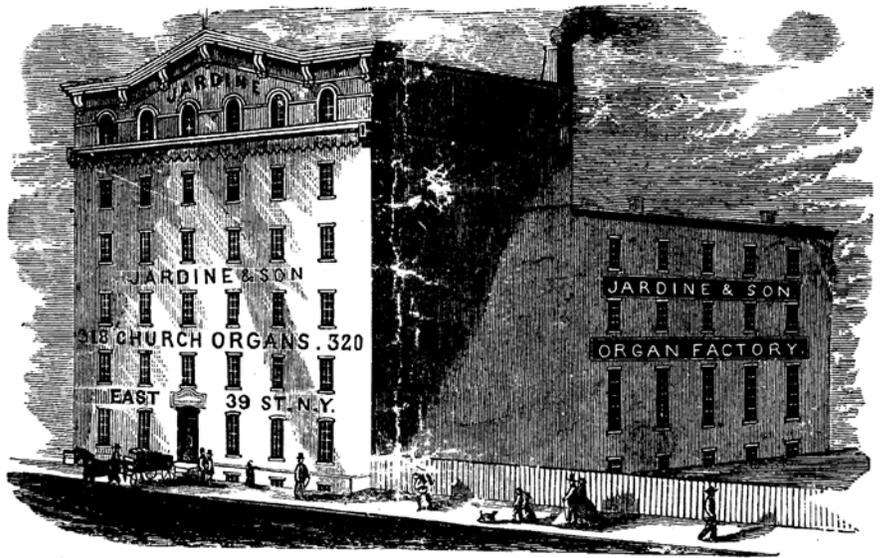
Sir,—We feel it a privilege as well as a duty we owe you, that we award our testimony of very decided approbation and praise in favor of the Organ just built and erected by yourself in our Church edifice; presented to the church by the very generous and estimable lady of our worthy Rector, Mrs. Ann D. Hoit.

And we can assure you, dear sir, that in this, we have expressed the universal opinion of all who have listened to its most delightful and thrilling tones. The beauty of design, proportions, and style of finish, its full, rich, sweet and melodious tones, we are sure cannot be excelled in one of its size and variety.

Very respectfully,

Gardner G. Smith S.P. Eastman, H.B. Sowles, Bildad Paull,	}	Wardens and Vestry of the Parish of Union Church, St. Albans.
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To Mr. George Jardine, Organ Builder,
New York.⁸



The Union Church was founded on August 26, 1816, as the "Episcopal Society in St. Albans." Initially, mission services were conducted by the Rev. Stephen Beach (1790–1825), who also preached in the local Congregational Church. A building with gothic windows was begun in 1824, and was consecrated on October 16, 1825, by the Rt. Rev. Alexander V. Griswold (1766–1843), the Bishop of the Eastern Diocese.⁹ The parish soon had an organ, for the Rector, the Rev. Sylvester Nash, reported to the diocesan convention on June 21, 1827, that "An excellent organ, sufficiently large for the Church, has also been obtained, which adds greatly to the music of the Church."¹⁰ While the maker of this instrument is not known for certain, it was probably the work of Thomas Redstone of New York. While he was in St. Albans installing the organ, Redstone ran a series of advertisements in the local newspaper.¹¹ This instrument served the congregation until the fall of 1843, when Jardine's first-known task in Vermont was that he "took down the old organ, & made ready for the new." Regrettably, no record has yet surfaced to indicate what happened to the "Redstone" organ.

By 1843, when the Jardine was acquired, the Rev. William H. Hoit (1813–83) was the Rector. He was born in Sandwich, New Hampshire, the son of Daniel (1778–1858) and Sally Flanders Hoit (d. 1837), and in 1831, graduated from Dartmouth College.¹² He continued his studies at Andover and General Theological Seminaries, and was ordained an Episcopal priest on July 17, 1836.¹³ He taught at the Seminary in Burlington for a time and served as the Rector of St. Stephen's Church, Middlebury, for nine months.¹⁴ In 1838, he was appointed the Rector in St. Albans. Hoit was unusually well-educated for the time, gentle in demeanor, well-liked, and was passionately interested in church music.¹⁵ Several records of Hoit's musical competence survive: in May, 1856, he conducted an orchestra for the St. Albans Musical Society,¹⁶ and during the 1860s, served as the organist at St. Mary's R.C. Cathedral in Burlington.

After his visitation to St. Albans in July, 1843, the Rt. Rev. John H. Hopkins (1792–1868), the first Bishop of the Episcopal Diocese of Vermont, made the following report to the diocesan convention:

ORGAN MANUFACTORY, Anthony street, New York. Mr. JARDINE has the pleasure of submitting the following testimonial:

St. Albans, Vt., November 28, 1843.

Sir,—We feel it a privilege as well as a duty we owe you, that we award our testimony of very decided approbation and praise in favor of the Organ just built and erected by yourself in our Church edifice; presented to the church by the very generous and estimable lady of our worthy Rector, Mrs. Ann D. Hoit.

And we can assure you, dear sir, that in this, we have expressed the universal opinion of all who have listened to its most delightful and thrilling tones. The beauty of design, proportions, and style of finish, its full, rich, sweet and melodious tones, we are sure cannot be excelled in one of its size and variety.

Very respectfully,

Gardner G. Smith, S. P. Eastman, H. B. Sowles, Bildad Paull,	}	Wardens and Vestry of the Parish of Union Church, St. Albans.
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To Mr. George Jardine, Organ Builder,
New York.

The above Instrument is in a Black Walnut Case, of Gothic design—has two rows of Manuals, 14 stops, and Pedal Bass to CCC.

He begs to state that he has been awarded for the last six successive years the highest Premiums of the American Institute, for the best Organs.

And from his long experience as a practical finisher in this country, and also in two of the largest Organ Manufactories in London, he warrants his Organs fully equal, if not superior—and from 10 to 20 per cent cheaper than can be obtained elsewhere in this city.

A variety of Church and Parlor, and Church Barrel Organs constantly on hand.

Dec. 9.

Monday, July 17th, I visited Union Church, St. Albans, preached twice, and confirmed eleven persons, the Rector, Rev. Wm. H. Hoit, assisting. In this important parish, since my last visitation, the zeal of the Rector had established the Gregorian Chants, and the whole portion of the daily Psalms were sung by his choir with great correctness; a result which I never supposed likely to be accomplished beyond the sphere of Cathedral, collegiate, and large city Churches.¹⁷

Hoit's use of chant was a harbinger of things to come. On December 30, 1845, he resigned the charge in St. Albans, and during the following July, converted to "Popery," as Catholicism was then derided by Protestants.¹⁸ Hopkins was outraged that one of his priests had fallen. He published their personal correspondence, castigating Hoit for his lack of fidelity.¹⁹ It was also reported locally by the newspapers.²⁰ At the time, Hoit altered the spelling of his surname to Hoyt, which he used for the rest of his life.

After leaving the Episcopal Communion, Hoyt read law and worked as a barrister in St. Albans. In 1859, he and his family relocated to Burlington,²¹ where he served as the editor of the *Sentinel*, a respected local newspaper. Following his wife's death in January, 1875,²² he entered Seton Hall College in South Orange, New Jersey, and on May 26, 1877, was ordained a Roman Catholic priest by the Archdiocese of New York.²³ His demise was both as colorful and as public as his conversion. On December 8, 1883 (the Feast of the Immaculate Conception), while presiding at Mass at St. Ann's Church in New York City, he recited the phrases *Corpus Domini nostri Jesu Christi custodiat animam meam in aeternam* and *Misereatur vestri omnipotens Deus, et dimissis peccatis vestris, perducatur vos ad vitam aeternam*²⁴ as he collapsed at the altar in front of a large congregation. He died a few hours later without uttering another word.²⁵

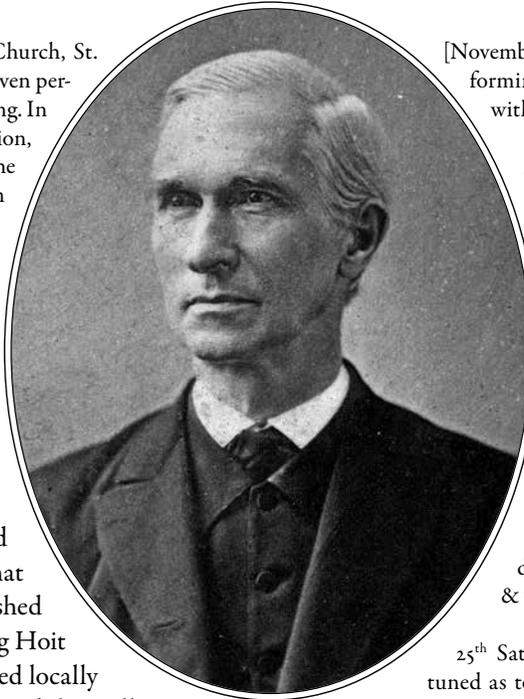
Father Hoyt's most lasting contribution to the people of St. Albans was the acquisition of a new, two-manual organ by George Jardine in 1843. In uncommon detail, he recorded the project's chronology in his journal:

[September] 4th Monday – Wrote to Mr. Jardine of N.Y., organ builder, ordering an organ for our Church, large & fine-toned

13th Wednesday – Wrote to Mr. Jardine, whose letter of this morning tells me that he is going to build an organ for us, etc.

LEFT: A testimonial from the Vestry of the Union Church, St. Albans, Vermont, published in the December 9, 1843 issue of *The Churchman*, and an engraving of the Jardine & Son factory, after it had moved to East Thirty-Ninth Street in New York, courtesy of the American Organ Archives, Princeton, New Jersey.

THIS PAGE: The Rev. William H. Hoit (1813–83), an Episcopal priest who later converted to Catholicism, and the South Congregational Church in St. Johnsbury, Vermont, courtesy of the St. Johnsbury Athenaeum



[November] 4th Sat. – Rec^d letter from Mr. Jardine informing me that he shall leave N.Y. next Wednesday with the organ

17th Friday – Mr. Jardine arrived this afternoon from N.Y. bringing on new organ for the Church – Evening – took down the old organ, & made ready for the new

18th Saturday – [I] spent much of the day at the Church

19th Sunday – 23rd after Trinity – very good congregation – Choir sat below & sang without instru' accomp^t – the gallery being full of organ materials

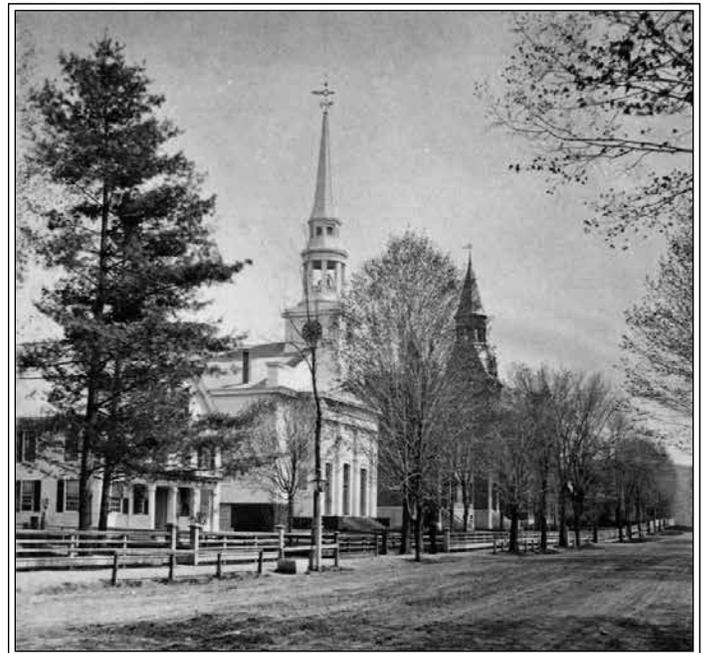
20th to 23rd – Monday to Thursday – Mr. Jardine has been busy in putting up our new organ & which has gone very well

25th Saturday – Our new organ having been so far tuned as to be usable – the choir met at the Church to practice with it – Quite a congregation of persons also assembled to hear it – Anne [i.e., Hoit's wife, and at the time pregnant] also was able to get across to my vestry room, and hear it, much to our gratification

26th Last Sunday after Trinity – Our new organ has drawn quite a large congregation to the Church – P^d No^s [i.e., paid, in notes] \$1,275 – Sang the vesper psalms

30th Thursday – Mr. Jardine to-day returned home to New York²⁶

It took Jardine just two months to build the organ, ten days to ship it to St. Albans, and about two weeks to erect and finish it in the church. Another week passed as he returned to New York.





The organ had been a gift to the parish from Father Hoit's wife, Anne Deming Hoit (1819–75); a notice amplified the details:

A MUNIFICENT DONATION.

We learn that a splendid organ, built by Mr. George Jardine, of New York city, and valued at fifteen hundred dollars, has been presented to the Episcopal Church of this town by Mrs. Anne D. Hoit, the wife of the zealous and accomplished Rector, the Rev. William Henry Hoit. Those who have had an opportunity to observe the compass of the instrument, the variety and richness of its tones as well as the beautiful simplicity of its ornaments agree that it reflects great credit upon the Artist. Those who have not yet seen its finish or listened to its tones will coincide with us in the opinion that the donation is munificent, indeed.²⁷

Coincidentally, Mrs. Hoit was well along in her third pregnancy when Jardine arrived for the installation. On the very day he returned to New York, the dear lady went into labor and at about 4:00 a.m. had a son, Francis Deming Hoit (1843–1922). Jardine was unable to thank the benefactress who had subsidized his first commission in the state.

LEFT: Another image of the South Congregational Church, St. Johnsbury, and Thaddeus (1796–1886) and Erastus Fairbanks (1792–1864), siblings who owned E. & T. Fairbanks & Co., one of Vermont's more prominent industries.

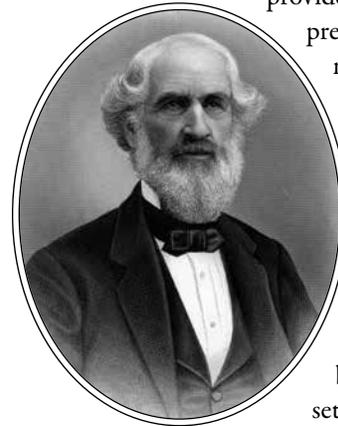
RIGHT: Two nineteenth-century images of E. & T. Fairbanks & Co., known globally as a maker of platform scales, courtesy of the St. Johnsbury Athenaeum.

Although the stoplist of this organ is not known to survive, the instrument was described as in a "Black Walnut Case, of Gothic design—has two rows of Manuals, 14 stops, and Pedal Bass to CCC."²⁸ The instrument was used by the congregation until May, 1889, when it was replaced with a new and larger organ by the same firm.

SOUTH CONGREGATIONAL CHURCH ST. JOHNSBURY, 1856

The South Church (as it was usually called) was the third congregational society in St. Johnsbury. It was preceded by the First Church, established in 1809, and the Second Church, established in 1825.²⁹ The South Church was organized on October 16, 1851.³⁰ A meeting house was already underway at the southern end of St. Johnsbury Plain (hence the name "South Church"), and the building was dedicated on January 14, 1852.³¹ A local newspaper, the *Caledonian*, remarked: "The new house is capacious, neatly but plainly finished, and cannot be otherwise than comfortable in every respect to the occupants."³² Strangely, there was no mention of either music or a musical instrument in conjunction with the dedication. In April, 1854, when the St. Johnsbury Mechanics' Musical Association held a concert in the church, the accompaniment was

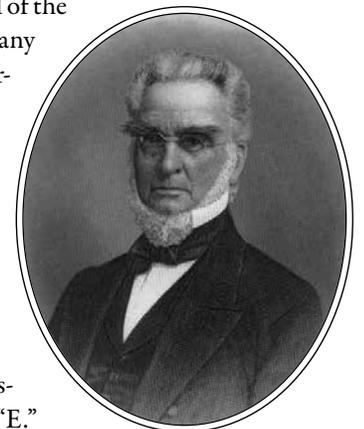
provided by a "pianoforte,"³³ and one must presume that the congregation did not yet own an organ.



That void was rectified when Thaddeus Fairbanks (1796–1886), a respected church member and wealthy local businessman, presented the congregation with an elegant, two-manual organ by Geo. Jardine & Son in 1856. Fairbanks had been born in Brimfield, Massachusetts, and moved to St. Johnsbury in

1815 with his father, Joseph. Working in partnership with a brother, Erastus, he established E. & T. Fairbanks and Company. Initially, the firm made plows and castings for stoves, but later moved into the manufacture of platform scales. By the end of the nineteenth century, the company

was one of the larger manufacturing establishments in the state, and their scales were in use all over the world. Although no longer in St. Johnsbury, the company is still in business. Thaddeus held some forty U.S. patents, and the firm was awarded twenty premiums at the Columbian Exposition in 1892. Erastus Fairbanks (1792–1864), the "E."



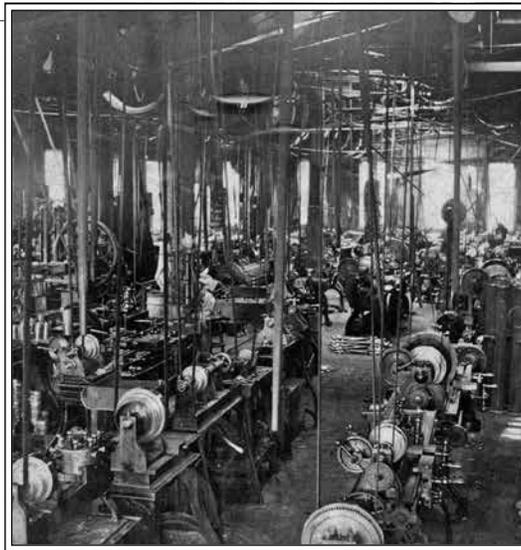
partner in the firm, became Vermont's twenty-first Governor in 1852. After signing a state-wide temperance bill into law in 1853, making the production or the buying and selling of *aqua vitae* illegal, he was voted out of office by an incensed electorate. Prohibition remained on the Vermont books until 1902, to be resurrected if only briefly, by the 18th Amendment to the Constitution and the notorious Volstead Act.

The Fairbanks family is still known and respected in St. Johnsbury today,³⁴ having provided the funding for the St. Johnsbury Academy, the St. Johnsbury Athenaeum and Art Gallery, and the Fairbanks Museum. Several members of the family were benefactors to the local churches, and the large, stone North Congregational Church, one of their gifts, remains one of the more spectacular, high-Victorian edifices in the state. One noteworthy donation to the local community was a huge and staggeringly beautiful painting by the great German-American landscape artist, Albert Bierstadt (1830–1902). Internationally recognized as part of a group of nineteenth-century painters called “luminists,” Bierstadt's magnificent painting still hangs in the Athenaeum.

The Jardine was first mentioned in the *Caledonian* during March, 1856: “Musical.—There was a Public Rehearsal by the Choir, and exhibition of the new Organ at the South Church on Thursday eve last.”³⁵ Describing the instrument, an article exclaimed:

The organ is built on a new plan, embodying very many of the new and charming effects which Mr. Jardine, who has lately returned from Europe, has introduced into the grand organ in Dr. Alexander's [Fifth Avenue Presbyterian] Church, N.Y., built [i.e., finished in May, 1856] by Jardine & Son, under the direction of Dr. Lowell Mason [1792–1872], and now played upon by the distinguished pianist, Mr. Wm. Mason [1829–1908]; and it was on account of the high reputation of this organ, that the contract for the present one was given to this firm.³⁶

To enumerate all the effects and combinations of which an instrument of this size is capable, would be hardly possible. It is like a mine of rich gems; for the player is ever discovering new effects and combinations from the material under his fingers' ends. On each note throughout the whole compass there are seventeen pipes speaking, resembling every instrument in the orchestra, and ranging 6 octaves, or from



the 16-foot pipe to the 6-inch pipe; making from the lowest tone to the highest, 10½ octaves. The power of the Pedal Organ is tremendous. It is also capable of many sweet and delicate effects, by means of new stops which the Messrs. Jardine have introduced, among which are the Clariana, Bourdon, Melodia, &c. This organ was publicly exhibited in New York, and played upon by Mr. Wm. Mason and Mr. Richard Storrs Willis [1819–1900], both of whom passed the highest encomiums upon it; and in an article in the *Musical World*,³⁷ of which Mr. Willis is the editor, he says he never heard it equaled for variety, beauty of combinations, and grandeur, and he should desire nothing more than to have

the handling of just such an instrument himself.³⁸

The next issue of the *Caledonian* stated:

“Not on the Bill.”—The want of space prevented our speaking at length of the Public Rehearsal at the South Church on Thursday evening of last week; and not a small part of the entertainment we failed to mention at all. We refer to the performance on the Piano and Flute by Mr. Chas. Fairbanks and Sisters and Mr. J.H. Paddock [1821–1903], which was done in an admirable and artistic manner, and gave a happy change to the programme. The new organ fully sustained the expectations of the *musical* public, and the Choruses and Solos were given by the Choir with decided effect. The audience was very large, numbering some seven or eight hundred.³⁹

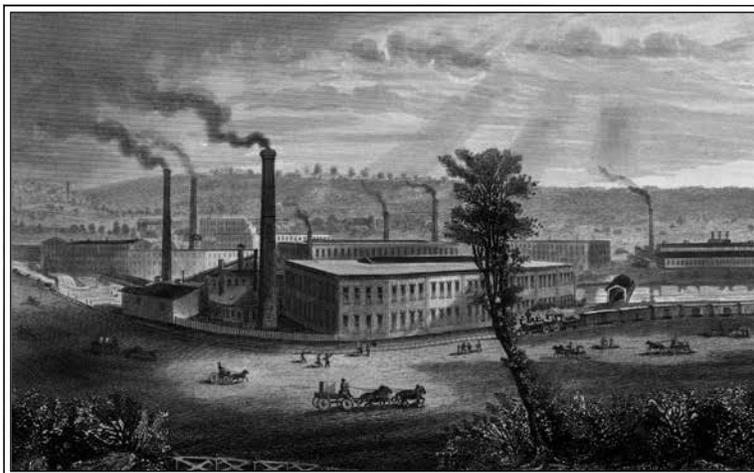
The organ was installed in the rear gallery, close to the ceiling, and the somewhat squat appearance of the case after it was later moved to the front of the sanctuary resulted from the limited height in its former location.

In 1876, a movement was initiated to relocate the organ within the building, and in June that year, the *Caledonian* reported:

Mr. Thaddeus Fairbanks made a proposition to the South Church last evening to enlarge the church edifice, placing the organ in the other end, and giving more sittings,—more especially to accommodate the Academy students. This generous offer will be considered by the church on Monday evening.⁴⁰

Minutes confirmed:

Voted, To gratefully accept the proposition of Bro. T. Fairbanks in reference to the alterations of the church building, he proposing to enlarge the house and place the organ on the south side of the pulpit on condition that twelve pews, say the third





A turn-of-the-century photograph of the interior of the South Congregational Church in St. Johnsbury, showing the 1856 Geo. Jardine & Son organ after it was moved to the front of the room in 1876. Image courtesy of the St. Johnsbury Athenaeum.

row from the front and the third row from the rear be set apart for the use of the students of the academy. (Written and read before the vote, and voted unanimously[.]⁴¹)

Work began, and in August the *Caledonian* announced: “The South Church expect to occupy Academy Hall while their church building is being enlarged and repaired. Work has already begun upon it.”⁴² By October, “The newly repaired South Church was occupied last Sabbath morning and evening... New gas fixtures are put it, and the room brilliantly lighted in the evening. The singing is done by the congregation, with a precentor by the organ. The enlarged room will seat eight or ten hundred.”⁴³ The magnificent gasolier, now electrified, remains hanging from the center of the ceiling, and several early twentieth-century photographs show the stately, Gothic-style organ case to the right of the pulpit.

By 1900, the Jardine needed updating:

ORGAN IMPROVEMENTS.

Extensive improvements are being made on the South church organ and about \$1300 will be expended to make it a thoroughly up-to-date instrument. The improvements include new action, more stops and new organ swells. Various entertainments have been held in the past for the organ fund and the balance is being raised this week by private subscription. A generous donation of \$50 was sent in last week by Ansel W. Hawkins [1816–1900], who has been for sometime confined to the house by sickness, but whose interest in the welfare of the church has never abated.⁴⁴

A later issue delineated the specifics:

THE NEW ORGAN AT THE SOUTH CHURCH.

The work of reconstructing the organ at the South church was completed last week, and the instrument was used Sunday [i.e., on November 10] for the first time in several weeks...

This organ is the oldest pipe organ in town. It was presented to the church nearly 50 years ago by Sir Thaddeus Fairbanks. It formerly stood in the gallery of the church but was moved to its present position when the building was enlarged in 1876. Following are the new stops that have been added to the organ and the number of pipes: Eight foot clariana bass 12; 8 ft. dulciana 56; 8 ft. trumpet 56; 4 ft. harmonic flute 44; 8 ft. bassoon 12; 8 ft. oboe 44; 16 ft. pedal bourdon 30; 16 ft. double open diapason 5. There has been added new manual key boards, and pedal key boards, [sic] four combination pedals, Great Forte, Great Piano, Swell Forte, and Swell Piano, Reversible Great to Pedal Coupler, Balanced Swell Pedal and the action has been reconstructed. The organ as rebuilt has 23 speaking stops and five

mechanical stops. The great organ has 10 registers, the swell organ 11, and the pedal organ 2. Total number of pipes 984. The new stops add considerably to the power of the instrument and its effectiveness is greatly increased. The work of reconstruction was done by the E.W. Lane [1862–1935], Waltham Church Organ Factory, C.A. Richards of Waltham, an expert organ builder, having charge of the work. Mr. Richards was assisted by Robert Waterhouse and W.J. Flitcroft, of the same city. The cost of rebuilding was about \$1400. B. Frank Harris, the musical director and organist, and the members of the choir and congregation, are to be congratulated on this splendid addition to the musical equipment of the church.⁴⁵

The organ was opened in recital on December 5, 1900, by organist Sydney F. Smith. He played works of Bach, Guilmant, Mailly, Mendelssohn, and the well-known “toccata” by Widor. A Miss Abbott sang “Hear Ye Israel” from Mendelssohn’s *Elijah*.⁴⁶ Regarding the organ, the reporter noted that it had “...been practically remade and the recital shows enlarged power and improved tone, touch, and quality.”⁴⁷ This venerable organ remained until the summer of 1968, nobly serving the congregation for 112 years.

That year began one of the darker chapters in Vermont organ history as personal agendas, greed, and deliberate misinformation converged in the loss of one of the state’s more-important historical organs. The ever-reliable, candid, and respected editor of the *Boston Organ Club Newsletter* reported the facts, but it is not difficult to read between the lines:

The Berkshire Organ Company will replace the splendid, large two-manual 1856 George Jardine organ in South Congregational Church, St. Johnsbury, Vt., with a smaller two-manual having electric-action with an attached console! We very much regret that the church has decided to replace the unusual instrument, rather than having it rebuilt and returned to the rear gallery.⁴⁸

A brochure, issued by the Berkshire firm, outlined their justification for an act of needless, wanton destruction:

The new organ replaces an ancient instrument of 19 stops [*sic*, 23], built in 1855 [*sic*, 1856] by George Jardine [*sic*, Geo. Jardine & Son] of New York City. The church first explored the possibility of rebuilding the old organ but found this to be too costly when done in a properly professional manner. Further, the results to be obtained from rebuilding would be limited tonal resources [*sic*, the new organ had fewer stops than the old] with duplicative qualities among the stops and a character not proper for the choral and solo organ literature in use today. For a significantly lower investment, it was possible to design and build a new organ of fewer stops having a lower maintenance cost, greater reliability and freedom from effects caused by weather changes, together with a greatly expanded tonal variety in both dynamics and quality with authentically disposed tonal structure for the repertory in use today [*sic*, not true]. The Jardine, in contrast, offered but three or four different basic sounds [*sic*, also false],—quaint perhaps, but really suited only for the very limited early 19th century English church music now no longer known [*sic*, again false].⁴⁹

Malarkey! Even today, individual members of the congregation describe the new organ as “harsh,” “Baroque,” and lacking that smooth and refined tone so characteristic of the old one.

The new organ was opened in recital by organist Charles Page on October 5, 1969,⁵⁰ but the fact remains that one of Vermont’s most-important historical organs, and one of the best-remaining examples of Geo. Jardine & Son’s early work, was lost, and by a small and misdirected coterie of individuals who should have known better.

ST. MARY’S R.C. CATHEDRAL BURLINGTON, 1857

Catholicism had a slow start in Vermont because of its inland location, even though some of its earliest settlers were both Canadian and Catholic. The area was first explored by Samuel de Champlain (ca. 1567–1635), a Catholic and the founder of Québec, and the vast lake lying to the west of Burlington was named in his honor.

Vermont’s first resident Catholic priest was the Rev. Jeremiah O’Callaghan (1780–1861). He arrived in Burlington in July, 1830, and established St. Mary’s, the first R.C. Church in the state.⁵¹ Father O’Callaghan erected a small, wooden building mentioned in the *Free Press* on September 21, 1832.⁵² Amid the anti-Catholic fervor later in the decade, the building was torched by an incendiary on May 2, 1838,⁵³ but the undaunted Father O’Callaghan built another church in 1841. As the local Catholic population increased, he enlarged the edifice, and it was consecrated by the Rt. Rev. John Bernard Fitzpatrick (1812–66), the Bishop of Boston, on December 1, 1850.⁵⁴ In September, 1853, the Diocese of Burlington was erected,⁵⁵ and in October that year, the Rev. Louis De Goesbriand (1816–99) was consecrated at Old St. Patrick’s Cathedral in New York City as the first Bishop of the new see.⁵⁶

Apparently, there was no organ in St. Mary’s until March, 1857; or, at least, no evidence of an organ in the building has yet

surfaced. A new, two-manual organ built by Geo. Jardine & Son was noticed by the *Press* on March 12:

New Organ.—The new and beautiful Organ built by Geo. Jardine and Son, of New York, for St. Mary’s (Catholic) Cathedral of this place, will be publicly exhibited on Monday afternoon next, at 4 o’clock, by Mr. Edward G. Jardine, of New York.

The public are respectfully invited.⁵⁷

The same information appeared two days later,⁵⁸ but after the event, the *Press* reported on March 17:

New Organ.—The fine Organ recently erected in St. Mary’s Catholic Cathedral of this place, was publicly exhibited yesterday. It is a fine and powerful instrument, with 15 stops and two banks of keys, and is from the manufactory of the well known builders Geo. Jardine & Co. of New York. The superior capabilities were fully exhibited by Mr. Edward Jardine, S.C. Moore and others, to the gratification of a numerous audience. The cost of the Organ was \$1,300.⁵⁹

Edward Jardine was a respected New York organist and “opened” many of the firm’s new organs.

Although the organ at St. Mary’s was not particularly large by the standards of the day, it did garner some complimentary press coverage. An enthusiastic correspondent wrote to the editor of the *Musical Gazette* in New York:

Burlington, Vt.

March 16.—The great event of the week in our world is the inauguration of a new organ in our cathedral, from the well-known house of Jardine & Son, of your city; and for its size, I never heard so much volume of tone in its diapasons, and so much delicacy and variety in its swell-stops. Mr. Edw. G. Jardine, the junior member of this talented firm, opened, first displaying it in its noblest attribute as a religious instrument; then (in some classical compositions) as the medium through which the master-minds have transmitted their immortal ideas; and lastly, its capability for producing orchestral effects—being a masterly performance throughout. Mr. Moore, the organist of the Unitarian Church, followed, affording a rich treat in his treatment of several familiar airs; Mr. Jardine, winding up with the usual national anthems à la Morgan [i.e., in the style of George W. Morgan, 1822–92, a prominent N.Y. recitalist], substituting, in place of the grand pedal obligato solo, *Patrick’s Day*, sending all the large audience home, satisfied that, for its size, it was the best organ they had ever heard.⁶⁰

By 1860, St. Mary’s was no longer adequate to house an ever-growing congregation, and the Bishop began contemplating the erection of a larger cathedral.⁶¹ Fund-raising began, and by April, 1861, Bishop De Goesbriand had designs from Patrick C. Keely (1816–96), the noted ecclesiastical architect in Brooklyn, New York. A *Press* notice reported:

The New Catholic Cathedral.—During the coming season the erection of a new Catholic Cathedral will begin. The edifice which is to be of a more imposing character than any similar one in this village, or indeed in this State, will be located on the lot on the Northwest corner of St. Paul and Cherry streets. The front

will be on Cherry street, facing South. It will be of Gothic style of architecture, with towers and buttressed walls. Its extreme length, from the tower buttresses in front to the chapel buttresses in the rear, will be 178 feet. The breadth from outside to outside of the transept buttresses will be 102 feet: the breadth of nave and aisles 71 feet; the exterior of the stair towers 11 feet square; the main tower is 28 feet square, and the stone work of this will be 74 feet high from the floor. The stone work of the smaller towers will be 54 feet high from the floor of the building. The exterior walls will all be of square, hammered stone—of Barre granite and marble.

The interior work is designed to be elaborate and becoming, and to be finished in the most artistic style. The ceilings and walls of the chancel, chapels and morning chapel will be highly finished, so as to permit frescoing or oil painting on them. It will be built with galleries, and will contain—including the chapels—171 pews. Three spires will be erected, the main one will contain the bell and clock, and will be surmounted by an appropriated finial and cross. We are not advised as to the probable cost of erecting this Cathedral, which is not yet contracted for.⁶²

With the Civil War in progress and workers scarce, the Bishop's plans were put on hold. The cornerstone was not laid until September 18, 1863,⁶³ the walls were "mainly completed, and the marble columns which are to support the clerestory walls" were in place by July, 1865,⁶⁴ and the building was opened in late September, 1867.⁶⁵ Just before the consecration, set for the Feast of the Immaculate Conception on December 8,⁶⁶ the Geo. Jardine & Son organ was moved from the old building to the new. William H. Hoyt, who was by now a Burlington resident and serving as the cathedral's organist, recorded the chronology in his journal:

Friday, October 18th 1867:

P.M. Went up to the Cemetery – thence to the cathedral, met Mrs. Henry Loomis at the church corner – showed [her] the interior of the building – Young Mr. Jardine there, putting up the organ – comm^d [communicated?] with him for awhile, & then returned home

Sunday, October 20th 1867:

No singing today – the organ loft being closed on acc^t of the removal of the organ to the church & its erection

Friday, October 25th 1867:

At the church for awhile, to see about the organ – tuning

Sunday, October 27th 1867:

Used the organ for the 1st time in the new church⁶⁷

In March, 1900, a newspaper reported the transfer of the Cathedral's Rector, the Rev. P.J. Barrett, to Middlebury, Vermont. Father Barrett had come to Burlington in June, 1896, and listed among his accomplishments was "The church organ was enlarged

RIGHT: The Rt. Rev. Louis De Goesbriand (1816–99), the first Bishop of the Roman Catholic Diocese of Vermont.

OPPOSITE: A late nineteenth-century stereoview of the Cathedral of the Immaculate Conception in Burlington. Images courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

and a new water motor put in⁶⁸ but it is not known who did the work. A notice in the *Argus and Patriot* clarified the date as August, 1899: "The pipe organ in St. Mary's cathedral is being repaired, and will be ready for use again a week from Sunday."⁶⁹ Lynnwood Farnam (1885–1930), the great Canadian organ virtuoso, examined the instrument on July 12, 1904, and left a stoplist and description in his notebooks. Some alterations had already been made. Those included the installation of a new, 30-note pedal keyboard, the substitution of a Great Doppel Flute for a Clariana (a stock Jardine stop of the 1850s) and the installation of a balanced Swell Pedal; the original was surely a hitch-down. The nameplate was gone and Farnam noted "No name to tell who it is built by..."⁷⁰ The Jardine remained in the cathedral until the summer of 1914.

The contract for a new organ was signed with the Estey Organ Company of Brattleboro, Vermont, early in 1914, and their Opus 1268 was to be a two-manual instrument installed in the rear gallery with a six-stop chancel division. A second stoplist and description by Farnam offered some candid remarks: "Very good organ, though stupidly designed," "String tone on all combinations which makes them nearly all useless," and "Chancel organ not playable as an acct. [accompaniment?] to Swell." The Estey was installed during July and August, 1914,⁷¹ and was opened on September 8 by Prof. P.J. Shea, an organist from Montréal.⁷² The only mention of the old organ in the Estey files reads:

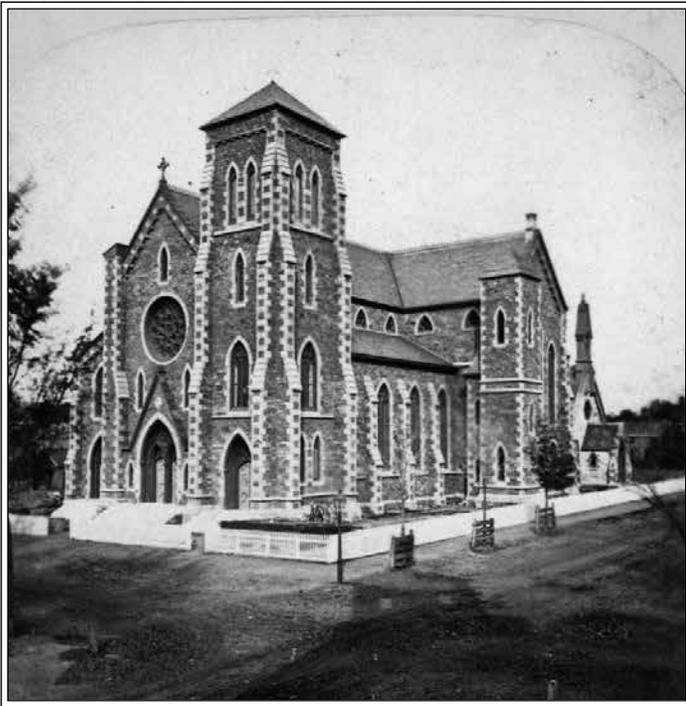
"July 6, 1914. In regards to the old organ, we arranged with Tom Quinlan to take it down. He was on the job Friday morning and a postcard from him this morning stated that he would finish Saturday night, so everything is evidently taken care of according to Fr. Gillis' wishes."⁷³

Following the 1968 publication of David Blow's article, "A Cathedral for Burlington," Alan M. Laufman (1935–2000), then Executive Director of the Organ Clearing House, wrote to Blow inquiring about the old organ:

...I would like to know what became of the Jardine organ... I have recently found a two manual 1850s Jardine organ in a Roman Catholic Church in Fall River Massachusetts which came to that church second-hand in 1914 or so, and I am wondering if it might turn out to be the old cathedral organ.⁷⁴

Blow responded: "The Jardine was stored for a time in the basement of the chapel, but its final fate is unknown. The original intention was to keep it for the auditorium of the school, but this was never done."⁷⁵ Ultimately, the Estey was replaced about 1965 with an electronic substitute. Cryptically, Blow continued:





I never heard the Estey organ when it was in good working order, but local musicians tell me that the instruments put out by the Estey company in those years (1914–1950) are inferior to their earlier workmanship. So perhaps the cathedral is fortunate in no longer having to spend enormous sums on an instrument that will not create good music. We are quite satisfied with the electronic organ and since it is increasingly more difficult to find organists that can do justice to a tracker organ we will probably not consider installing one again.⁷⁶

Fateful words, indeed.

Bishop De Goesbriand's cathedral had an unfortunate ending: on the evening of March 13, 1972,⁷⁷ the building was gutted by an incendiary. Timothy Austin, a 22-year-old former altar boy, was charged with the crime.⁷⁸ The replacement building, designed by New York architect Edward Larabee Barnes, was but a shadow of the former structure, and despite Mr. Blow's prediction that the cathedral would "not consider" a mechanical-action organ, the cathedral now houses Casavant Frères, Limitée, Opus 3361 (1977), a two-manual tracker organ with prepared-for stops, which was soon completed.⁷⁹

METHODIST EPISCOPAL CHURCH FAIR HAVEN, CA. 1878

Geo. Jardine & Son's fourth contract in Vermont was probably acquired in 1878 for the Methodist Church of Fair Haven, but the organ is the least well-documented of his five installations in the state. A published photograph shows a Gothic-style case of circa 1860, so the organ may have been a second-hand Jardine of one manual. The congregation was founded in 1825, and their first building was completed at a cost of \$1,450 in 1843.⁸⁰ In 1867, the building was enlarged, but it was destroyed by fire on January 28, 1877.⁸¹ A newspaper lamented that among the losses "were two organs valued at

\$650," but those were surely reed organs.⁸² The congregation dedicated a new building on April 11, 1878,⁸³ but there was no mention of an organ in connection with the festivities. A very dark interior photograph of the church, published in Ranney's 1977 history, shows a small, circa 1860 pipe organ to the left of the pulpit. It was housed in a handsome three-sectional, Gothic-style case with tall pinnacles, front pipes arranged in three flats of 3–7–3, and was probably a one-manual instrument by Jardine.⁸⁴ The style of the case suggests, however, that it was probably second-hand and dated from about 1860. It remained in the church until November, 1903, when it was replaced with a new, two-manual organ built by E.W. Lane of Waltham, Massachusetts, a gift of the Stannard Family.⁸⁵ What happened to the Jardine is not known.

TWO SECOND-HAND GEO. JARDINE & SON ORGANS

The Federated Church of North Thetford, Vermont, bought a second-hand Jardine organ in 1917 in memory of the Rev. Isaac Hosford (1796–1883), the founding pastor.⁸⁶ The organ, originally costing \$2,000, was built for the First Presbyterian Church of Blairstown, New Jersey, and was opened there on August 10, 1874, by Dudley Jardine.⁸⁷ "Blairstown" is written inside the instrument. The Blairstown church ordered a new organ from M.P. Möller, their Opus 2394, 1917, a two-manual organ with 25 registers, and the former organ was relocated to Vermont.

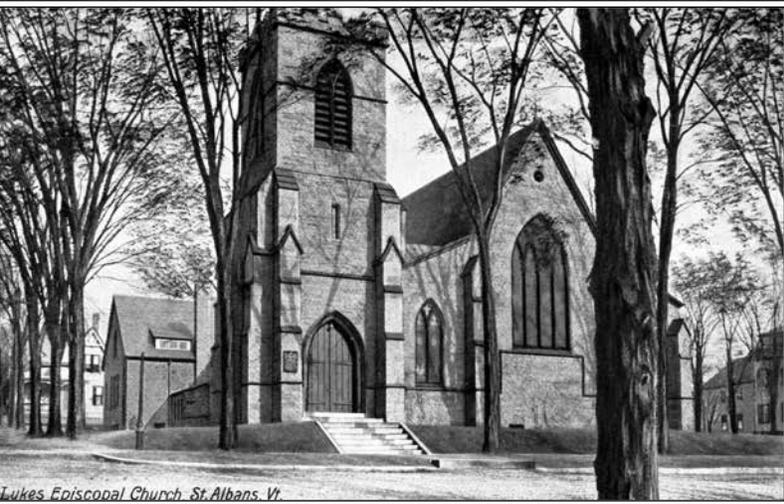
The Federated Church (now the United Church) is the former Congregational Church, and is an altered nineteenth-century frame structure. Writing about the organ some years ago, Boadway related:

The sides of the chestnut and black walnut Gothic case were discarded when the organ was placed in a chamber at the left of the pulpit platform. Above the projecting keydesk are three flats of decorated Open Diapason basses and colorfully-lettered bands read in Old English: "Ye that fear the Lord praise Him./Praise Him with Stringed Instruments and Organs./Let all the People praise Him." A small tablet honors Abbie S. Wilcox [1870–1971], organist and choir director for 64 years, 1894–1958. The Swell to Great coupler is operated by ON and OFF pistons in the Swell keyslip, and the flat Pedal keyboard has radiating sharps.

The Gamba and Clariana are belled ranks; the Vox Celeste seems to have replaced a 46-pipe 16' Bourdon many years ago; the Clarionet Flute is a metal chimney flute from middle C; and the Violino is really a Principal. Unfortunately, the reed stop, perhaps an Oboe 8' beginning at Tenor C, was moved to become a full-compass 4' rank. The work was done by Frederick H. Johnson, Jr., of Norwich, Vt., in the middle of the last century [but the register has since been restored to 8-foot pitch]. The Gamba, Vox Celeste and Oboe now have no stop labels. Tubular Chimes, hanging in the Vestry (!) are on electric action operated by the former Bellows (signal) knob, and the compass is from AA through Middle E, 20 notes. But, in spite of its age and changes, the organ remains a fine one...⁸⁸

The tone is robust and satisfying, and the congregation appreciates the instrument.

Vermont's other second-hand Jardine organ had an obscure history. Relocated through the Organ Clearing House in 1987, it was moved from St. Nicholas of Tolentine R.C. Church in the Bronx, New York, to Trinity Church, Episcopal, Shelburne, Vermont, by Watersmith Pipe Organs of Enfield, New Hampshire. The two-manual organ was built for St. James's Church, Episcopal, Goshen, New York, in 1878, and served there until 1927, when it was replaced with a new organ. That year, the Jardine was sold to William Smith of New York City for \$400, who installed it in the Bronx church. In 1979, the Jardine had some restoration by Wil-



Lukes Episcopal Church St. Albans, Vt.

liam Baker (1938–2007) of Florence, Massachusetts, who moved the organ from a lower church to the main sanctuary.⁸⁹ The organ remained in Shelburne until 2009, when it was offered for sale. It was subsequently sold for use in a private residence in Washington State.

ST. LUKE'S CHURCH, EPISCOPAL ST. ALBANS, 1889

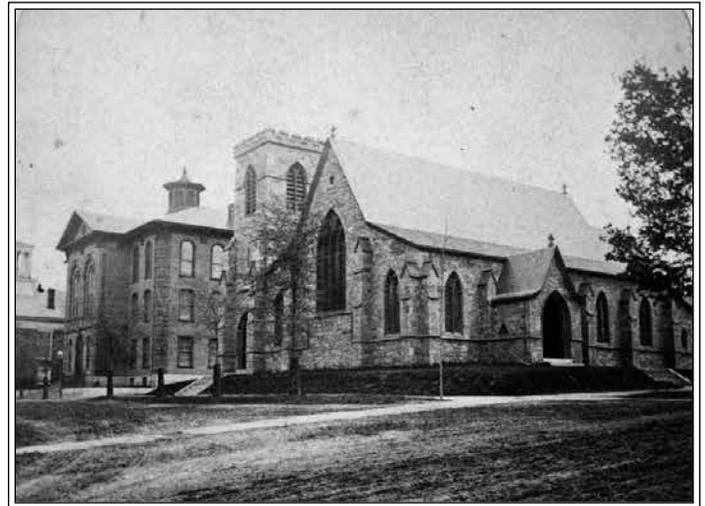
Ironically, the Jardine narrative for Vermont concludes precisely where it began: back in St. Albans and at the Episcopal Church. In 1858, the former Union Church was renamed St. Luke's, and early in 1889, the Ladies Guild paid for a second, larger organ from Geo. Jardine & Son. In the meantime, there had been some changes at the parochial level. In 1858, a small fire broke out in the former Union Church, but not much damage was done. The Vestry was already investigating the possibility of erecting a larger building, and in 1859, committed the parish to the project. Built to the designs of J. Coleman Hart, an architect in New York City, the new building was mentioned in the *Messenger*:

ABOVE: Two vintage images of St. Luke's Church, Episcopal, St. Albans, Vermont.

RIGHT: A circa 1900 photograph of the interior of the church, showing the original frescoing and the 1889 Geo. Jardine & Son organ with its stenciling intact. Images courtesy of the St. Albans Historical Museum.

St. Luke's Church.—The work of excavating for the foundations of St. Luke's church in this village is progressing rapidly. The East side of the Common will present a very lively scene during the present summer, and more than usual activity prevails in making preparations for sundry buildings which are to be erected in various parts of the village during the present season. A good time for laborers of all kinds and mechanics in particular.⁹⁰

By October: "A number of new buildings are in progress, among which are a new Episcopal Church, of brown stone, to cost \$12,000 or \$13,000..."⁹¹ The building was finished in July, 1861. A notice related:



CONSECRATION OF ST. LUKE'S CHURCH.

The consecration of the New Episcopal Church this forenoon, called together a crowded house. Quite a number of clergymen were present from abroad who took part in the services. The Bishop of the Diocese accompanied by the Bishop of Montreal, was received at the entrance of the church by the church-wardens and vestrymen, and preceded up the aisle of the church to the Communion Table followed by a number of clergymen. Then followed the service of consecration prescribed by the Prayer Book, which is of a solemn and interesting character. The sermon by Dr. Nicholson, of Boston, from the text: "Lord, I have loved the habitation of thy house, and the place where thy honor dwelleth..."

The church will be open this evening when the right [*sic*] of confirmation will be administered by Bishop Hopkins, and a discourse preached by the Bishop of Montreal.⁹²

Albeit there was no mention of music, it is certain that the 1843 Jardine organ was moved to the new building.

In January, 1884, the Ladies Parish Guild decided that the church needed a better organ. Several local congregations had acquired larger organs, and the ladies did not want their church to be outdone. The First Congregational Church installed a splendid, two-manual Stevens & Jewett organ in December, 1862;⁹³ First Baptist acquired E. & G.G. Hook & Hastings, Opus 782, a two-manual organ with 16 registers in December, 1874;⁹⁴ and St. Paul's Methodist Episcopal bought a two-manual organ from Geo.



Stevens & Co. in July, 1881.⁹⁵ Those congregations, all within a block or two of each other on the park, boasted a variety of splendid nineteenth-century American organs.

To raise the necessary funds, the ladies instituted a series of weekly “sociables,”⁹⁶ but during the years that followed, sponsored an amazing variety of functions, including fairs⁹⁷ and concerts.⁹⁸ In November, 1888, the following appeared:

MUSICAL MENTION.

The fund for securing a new organ for St. Luke's church now amounts to about one thousand dollars. The ladies of the guild pluckily insist that they will not run very far into debt for the new instrument, but they hope to be able to get it within a year.⁹⁹

By March, 1889, the organ had been ordered:

The new organ which has been ordered by the Parish Guild, for St. Luke's church, is being made by Jardine of New York, who, 40 years ago, made the organ at present in use at this church. It was at first hoped that the new instrument would be in place in season for Easter, but it is not now expected to be ready until about June 1st. The ladies of the guild have worked hard to attain the desired object, and will appreciate the new organ when it comes.¹⁰⁰

Finally, after five years of dedication and perseverance, the May 22 issue of the *Messenger* reported that “The new organ for St. Luke's church has arrived, and is being located.”¹⁰¹ On May 24, “There will not be any service at St. Luke's church tonight, neither Sunday school or services on Sunday, owing to the placing of the new organ.” Then on June 1:

The interior of St. Luke's church has been appreciably rejuvenated by the application of kalsomine [i.e., calcimine, white-washed] and paint. The walls have been brightened, the pew tops retouched with a pretty cherry tint, the rooms have been thoroughly cleaned and carpets relaid. The new organ is in place and will be used tomorrow [i.e., on Sunday, June 1].

On June 8, notice was given that S.B. Whitney, Vermont's home-grown organist and by then at the Church of the Advent in Boston, would “open” the organ on June 17.¹⁰² The program, published on June 12, included works of Bach, Chopin, Gounod, Handel, Mendelssohn, and Rinck, and included St. Luke's Choir as well as a Mrs. Mimms, who sang Handel's “I know that my Redeemer Liveth.”¹⁰³ A laudatory review, which appeared on June 18, related: “A church full of people sat for an hour and a quarter at St. Luke's last evening and were pleasantly introduced to the new organ, which the ladies of the Parish Guild have, by dint of persevering effort, succeeded in securing.”

Details of the organ's more recent history included the installation of a water motor to pump the feeders in December, 1901,¹⁰⁴ covering the original stenciling on the front pipes with gold paint, and in June, 1966, the organ was renovated by Thad H.H. Outerbridge, then working as the Manager of Field Operations for the Berkshire Organ Company, Inc., of North Wilbraham, Massachusetts. The organ was cleaned, a new wind system installed, the action renewed and adjusted, and the pipework was fitted with slide tuners to “facilitate future tuning...”¹⁰⁵ One wonders how the organ stayed in tune between 1889 and 1966, and why the installation of those tuners was necessary.

After the organ's opening, the review included a testimonial which bears striking resemblance to the one penned by the Vestry for George Jardine back in 1843:

The new organ was made by Jardine of New York, the same firm that manufactured the instrument which has just been removed. This old organ was made 46 years ago, and the Jardines look upon it as a valuable testimonial of the firm's skill. The instrument now in place has two manuals, 20 registers, three pedals and 745 pipes. It is well constructed and deserves the many good things that have been said of it.¹⁰⁶

The organ at St. Luke's was a noble capstone to the work of Geo. Jardine & Son in the Green Mountain State, and the only one of the five original installations to remain until modern times.

ORIGINAL STOPLISTS

SOUTH CONGREGATIONAL CHURCH, ST. JOHNSBURY GEO. JARDINE & SON, 1856

GREAT, CC-g³, 56 notes

Op'n Diap'n, 56 metal pipes, 19 basses in case front
Dulciana, TC, 44 metal pipes
Clariana, TC, 44 metal pipes, a Bell Gamba
St. Dia. Treb., TC, 12 wood and 32 metal pipes with chimneys
St. Dia. Bass., 12 wood pipes
Principal, 56 metal pipes, 12 zinc basses
Twelfth, 56 metal pipes
Fifteenth, 56 metal pipes
Trumpet, TC, 44 metal pipes

SWELL, CC-g³, 56 notes, enclosed from TC

Bourdon, TC, 44 wood pipes
Bourdon Bass, 12 wood pipes
Op'n Diap'n, TC, 44 metal pipes
Dulciana, TC, 44 metal pipes
St. Diapas'n, TC, 44 pipes
St. Diap. Bass, 12 wood pipes
Principal, TC, 44 metal pipes
Principal Bass, 12 metal pipes
Fifteenth, TC, 44 metal pipes
Cornet, TC, 88 metal pipes
Oboe, TC, 44 metal pipes
Tremulant

PEDAL, CCC-C, 25 notes

Op'n Diap'n, 25 open wood pipes

COUPLERS AND MECHANICALS

Coupler Gt. & Sw.
Coupler Ped. & Great
Coupler Ped. & Choir
Bellows

SOURCE: Reconstructed from "Musical,"

The (St. Johnsbury) Caledonian 19, no. 36 (March 15, 1856): 2; "The New Organ at the South Church," *St. Johnsbury Caledonian* 73, no. 3,291 (August 15, 1900): 8; and notes by E.A. Boadway.

FIRST PRESBYTERIAN CHURCH BLAIRSTOWN, NEW JERSEY

(NOW IN THE UNITED CHURCH,
NORTH THETFORD, VERMONT)

GEO. JARDINE & SON, 1874

GREAT, CC-a³, 58 notes

8' Open Diap., 58 pipes
8' Gamba, TC, 46 pipes
8' Melodia, TC, 46 pipes
8' Stop Diap. Bass, 12 pipes
4' Principal, 58 pipes
4' Harmonic Flute, 58 pipes
2' Fifteenth, 58 pipes

SWELL, CC-a³, 58 notes, enclosed

16' Bourdon, TC, 46 pipes
8' Open Diap., TC, 46 pipes
8' Clariana, TC, 46 pipes
8' Clarionet Flute, TC, 46 pipes
8' Stop Diap. Bass, 12 pipes
4' Violino, 58 pipes
8' Oboe, TC, 46 pipes

PEDAL, CCC-C, 25 notes

16' Contra Bourdon, 25 pipes

COUPLERS AND MECHANICALS

Swell to Great (by "thumb pistons")
Great to Pedals
Swell to Pedals
Bellows

Two unlabeled and disconnected Great combination pedals for Piano and Forte

SOURCE: Examination of extant instrument
October 17, 2011

ST. LUKE'S CHURCH, EPISCOPAL ST. ALBANS GEO. JARDINE & SON, 1889

GREAT, CC-a³, 58 notes

16' Bourdon Treble, TC, 46 pipes
16' Bourdon Bass, 12 pipes
8' Open Diapason, 58 pipes
8' Gamba, 58 pipes
8' Melodia, 58 pipes
4' Principal, 58 pipes
4' Flute Harmonic, 58 pipes
2' Piccolo, 58 pipes

SWELL, CC-a³, 58 notes, enclosed

8' Open Diapason, 58 pipes
8' Clariana, TC, 46 pipes
8' Oboe Gamba, TC, 46 pipes
8' Clarionet Flute, TC, 46 pipes
8' Stopped Bass, 12 pipes
4' Violino, 58 pipes
2' Flageolet, 58 pipes

PEDAL, CCC-C, 27 notes

16' Bourdon, 27 pipes

COUPLERS AND MECHANICALS

Swell to Great
Great to Pedal
Swell to Pedal
Blower

COMBINATION PEDALS

[Great] Piano
[Great] Forte

SOURCE: Examination of Extant instrument,
November 7, 2011; and Lynnwood Farnam,
Stoplist collection.



A hand-painted Geo. Jardine & Son nameplate from an unidentified organ, courtesy of the American Organ Archives, Princeton, New Jersey



IN ADDITION TO HIS ASTOUNDING PLAYING, Canadian-American organ virtuoso W. LYNNWOOD FARNAM (b. Sutton, Québec, Jan. 13, 1885; d. New York City, Nov. 23, 1930) was also a gifted historian and scholar. Throughout his life, he religiously recorded stoplists of the instruments he played in a series of ten 5 x 8 notebooks, now housed among the special collections of the John de Lancie Library at the Curtis Institute of Music in Philadelphia. In total, there are 1700 stoplists, gathered over some thirty-two years, most for organs now gone. Because Farnam was born and raised in southern Québec, he often travelled to the Green Mountain State, where he recorded details about Vermont organs not preserved elsewhere.

Accompanying this Farnam cameo is a facsimile of stoplist No. 493 in volume four. The instrument, a 2m, Geo. Jardine & Son organ of 1857, was in the R.C. Cathedral of the Immaculate Conception in Burlington. Obviously, the organ had had changes before Farnam visited on July 12, 1904. By merging Farnam's details with the information we now know about Jardine and his organs, it is possible to reconstruct the original stoplist as it probably existed for much of the organ's existence. The Great 8' Doppel Flute was likely an 8' Clariana, and the 4' Flute was probably a TC string. Some stop labels had fallen off by 1904, and while

493.

St. Mary's R. C. Cathedral, Burlington.
Two manuals and 18 stops
No name to tell who it is built by.

Great ⁽⁷⁾	#	Repa	Couplers, etc. ⁽⁸⁾
Open Diapason	8	58	Swell to Great
Stopped Diapason Bass	8	17	Great to Pedal
Doppel Flute	8	41	Swell to Pedal
Octave	4	58	Swell Tremolo.
Flute (labelled Solce 8')	4	41	Great Open, 8'; Octave, 4'; 12 th , 15 th
Twelfth (tenor C)	2 1/2	46	very ^{fair} good stops. All the
Fifteenth	2	58	rest is very bad.
<u>Swell⁽⁶⁾</u>			Pedal Bourdon is minus the
Stop'd Bass (labelled BOURDON BASS 16')	8	17	upper 10 pipes.
Open Diapason (tenor II')	8	41	Pedal compass — CCC-F (+30 notes)
Salicional (tenor II')	8	41	Manual " — CC to G (+5 notes)
Octave (tenor II')	4	41	Balanced swell pedal
Flageolet (tenor II')	2	41	Blown by hydraulic
TRUMPET (tenor II')	8	41	No combination pedals or pistons.
<u>Pedal⁽¹⁾</u>			Tuesday July 12th, 1904
Bourdon (labelled - G8 STOP'D BASS 16')	16	20	

they were fortunately glued back on, some inadvertently ended up on the wrong stop knobs. The original compass of the pedal keyboard was surely CCC-G, or 20 notes, although the organ had a thirty-note pedal keyboard by 1904.

Perhaps most telling is Farnam's critical evaluation: "Great Open 8', Octave, 12th, & 15th very good

fair stops. All the rest is very bad." The "good" was crossed out and replaced with "fair." Ultimately, the Jardine was succeeded by a new organ built by the Estey Organ Company, Op. 1268, 1914, a two-manual organ with a prepared-for chancel division. Farnam's notebooks answered many questions about the organs of the Green Mountain State.



VII

for Joan and Curtis Lippincott

THE COLLEGIATE AND UNIVERSITY ORGANS OF VERMONT

PIPE ORGANS AT THE COLLEGES and universities of Vermont arrived late when compared to other American institutions of higher learning. Princeton College, for instance, had an organ in Nassau Hall by 1764,¹ and New York University acquired an organ by Henry Crabb (1793–1872), an immigrant from Devon, England, in 1838.² Notre Dame in South Bend, Indiana, bought an Erben in 1848,³ and both Yale and Dartmouth acquired E. & G.G. Hook organs, Opus 118, 1851,⁴ and Opus 138, 1852,⁵ respectively, a decade before the Civil War. Many college and university instruments were notable for the “advances” they made in construction, design, and style, and sometimes these instruments forecasted shifts in organ culture and taste. The 1859 Simmons & Willcox in the Appleton Chapel at Harvard College was such an instrument. In addition to its commanding size, it featured a novel type of windchest, crescendo pedal, increased wind pressure for the trebles, and a host of stops new to American organists of the day.⁶

Two collegiate instruments at the University of Vermont also foreshadowed the future, but in very different ways. The 1927 Welte-Mignon organ in the Ira Allen Chapel had a roll-playing attachment that made hearing the world’s greater organists an everyday event,⁷ well before long-playing recordings became commonplace in American homes. And when C.B. Fisk installed his Opus 68 in the Recital Hall in 1976, it was heralded as among the first organs based on a “definite historical model.”⁸ By the close of the twentieth century, historical modeling was customary in the organ shops of John Brombaugh, Paul Fritts & Co., Richards, Fowkes & Co., and in the shop of Vermont’s respected organbuilder, A. David Moore. Sixteen years after Opus 68, Fisk’s seminal approach laid the groundwork for an international symposium—*The Historical Organ in America*—sponsored in 1992 by the Westfield Center for Early Keyboard Studies and directed by Lynn Edwards. It was held at Arizona State University and publicized the installation of

yet another prominent collegiate organ—that built in 1991 by Paul Fritts & Co., of Tacoma, Washington.⁹

Like many of Vermont’s earlier pipe organs, nineteenth-century collegiate and university instruments were modest in size. Only two installations have been identified: a two-manual Hutchings organ at the Vermont Methodist Seminary in Montpelier, and a second-hand, one-manual Johnson organ in the chapel at the University of Vermont in Burlington. Both were installed in 1884, and however mainstream these instruments may have appeared for their day, they set the stage for more notable achievements following the turn of the twentieth century. The outmoded “equipment” many Americans disdain is oftentimes retained in Vermont, and in a situation that is hardly unique, it happens that the state’s very first collegiate organ is still in existence!

VERMONT COLLEGE OF FINE ARTS, MONTPELIER GEO. S. HUTCHINGS, OPUS 135, 1884



The campus of Vermont College is located about a mile uphill from the State Capitol in Montpelier. The institution, founded in 1834 as the Newbury Seminary, has undergone a surprising number of transitions in its 170 years of history. It has been known by a number of different names.

- 1834 Newbury Seminary
- 1841 Newbury Theological Institute
- 1865 Vermont Conference Seminary
- 1870 Vermont Methodist Seminary
- 1894 Montpelier Seminary
- 1941 Vermont Junior College
- 1958 Vermont College
- 2001 Vermont College of Union Institute & University
- 2008 Vermont College of Fine Arts

OPPOSITE: Geo. S. Hutchings, Op. 135, 1884, in College Hall, Vermont College of Fine Arts, Montpelier, in a 2012 photograph by Len Levasseur.



The stately College Hall in the center of the campus is a tall, four-story brick structure in Italian Renaissance, Mansard style. It was opened during the fall of 1872, and was described at the time as one of the “finest academic buildings in New England.”⁹⁰ It houses a large, two-story hall in the center of the structure with enormous floor-to-ceiling windows and had excellent acoustics (hampered more recently by the installation of sound-absorbing panels). The handsome, two-manual organ by Geo. S. Hutchings of Boston was installed on the center of the stage.

George S. Hutchings (1833–1913), one of New England’s finer organbuilders, was a native of Salem, Massachusetts. After apprenticing to a cabinet-maker, he entered the employ of E. & G.G. Hook, Boston’s most famous organ shop of the period. He rose quickly in the firm’s hierarchy, and by the end of the Civil War was serving as the factory superintendent. In 1869, he joined forces with John H. Willcox (1827–75), a well-known concert organist, and they established a new firm, J.H. Willcox & Co., soon to become Hutchings, Plaisted & Co. In 1884, Hutchings became the sole proprietor of the establishment, and for the three decades that followed, his firm built many of the better-made and respected organs of the period.¹¹ Hutchings’s organs were prized in Vermont. Ultimately, the firm built some thirty organs for patrons in the Green Mountain State, with three in Burlington, four in Montpelier, six in St. Johnsbury, and three in Woodstock, among other places.¹²

An early notice of the Seminary organ appeared in the “Montpelier” column of the *Watchman*, a weekly published in the capital city, on August 20, 1884:

The chorus which is to assist in the dedication of the organ at Seminary chapel next week will comprise the choirs of the Congregational, Episcopal and Unitarian churches. The date of the concert will be given in next week’s issue of *The Watchman*.¹³

ABOVE: A stereoview of College Hall, Vermont College of Fine Arts, Montpelier, as the building was nearing completion during the fall of 1872. Image courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

RIGHT: A report of the organ’s opening from the October, 1884, issue of the *Musical Herald*, published in Boston.

Another Montpelier newspaper, the *Argus and Patriot*, related that “The new \$2,500 pipe organ, built by Hutchings, of Boston, has arrived, and is being placed in Seminary chapel.”¹⁴ A week later, the opening was announced:

Do not forget the Organ concert in Seminary chapel, next Friday evening [i.e., on August 29]. Besides the organ playing of S.B. Whitney, the celebrated organist, there is to be vocal solos, duets, and trios by Masters [Edward] Warring and [Frederick] Bond, boy soloists of the church of the Advent, Boston, assisted by Miss Mary Phinney, the church choirs of Montpelier, and A.A. Hadley, organist. Concert to commence at half past seven. Admission 25 cents.¹⁵

Writing in the *Watchman*, a local reporter was enamored with the singing boys:

Notwithstanding the heavy storm of Friday evening, the organ concert at Seminary chapel was well attended, the audience being composed quite largely of down-town people. Mr. S.B. Whitney presided at the organ, and acted as director of the vocal music. Of thirteen numbers on the programme six were organ solos, and five of the latter were performed by Mr. Whitney. Some of these included a general display of the organ, which proves satisfactory in every particular. Mr. A.A. Hadley, under whose direction the organ was manufactured, also gave an organ solo. The solos by Masters Warring and Bond, boy soloists of the Church of the Advent, Boston, were among the pleasantest features of the occasion, and elicited many expressions of surprise and admiration... The faculty of the Vermont Methodist Seminary are to be congratulated upon the acquisition of such a valuable instrument to their musical department and upon their good fortune in securing the services of Mr. Whitney at its dedication.¹⁶

Some four hundred attended, despite the weather.¹⁷ The selections included pieces by Batiste, Buck, Handel, Mendelssohn, Smart, and Tours.¹⁸ One week later, H. Clarence Eddy (1851–1937), a native of Greenfield, Massachusetts, and one of America’s foremost concert organists, also played a well-received recital.¹⁹

The *Messenger* described how the organ would be used:

The Methodist Seminary at Montpelier opened its fall term last week with a good attendance. A new Hutchings organ with 906 pipes and 21 stops has just been set up in the chapel, which gives the musical students a fine opportunity to learn organ music...²⁰

Immediately, the 1884 college catalogue outlined a detailed, three-year course in organ study that is still impressive for its comprehensive coverage of the organ literature.²¹

The Hutchings remained unaltered in College Hall until the 1970s, when it was modestly renovated by Michael Loris. It was renovated again in 1979 by the Andover Organ Company of Methuen, Massachusetts, and the firm made several tonal changes. The program at the opening outlined the scope of their work:

Robert J. Reich, president and tonal director of the Andover Organ Co., was the voicer and tonal finisher of the organ. Robert C. Newton, director for old organs, was in charge and worked on

MONTPELIER, VT.—The grand organ concert recently given in the Chapel of the Methodist Seminary under the direction of Mr. S. B. Whitney, of Boston, proved a rare treat to all who were so fortunate as to hear it. The leading artists were Miss Mary Phinney, contralto, and Masters Edward Warring and Fred Bond, of the Church of the Advent, sopranos. The chorus work was sustained by the choirs of the various churches of the city. The programme included, among many others, the following numbers:—

Fantasia in C Major,	Mr. S. B. Whitney.	Berthold Tours
Song, "Waiting,"	Master Edward Warring.	Millard
Solo and Chorus, "The Lord is my Shepherd,"	Solo by Master Fred Bond.	Smart
Sacred Quartet, "Lead, Kindly Light,"	Mrs. Briggs, Miss Phinney, Messrs. Bancroft and Hopkins.	Buck
Aria, "Angels ever Bright and Fair,"	Master Fred Bond.	Händel
Organ Solo, "Transcription" (Vesper Hymn), including a general display of the organ.	Mr. Whitney.	Batiste
Organ Solo, { a. Communion in G,	Mr. Hadley.	Eilenberg
{ b. Gavotte,		

all phases of the work. Frank Johnson worked on rebuilding the wind chests, repair of pipes and key action, and assembling the organ. John Morlock reconstructed many of the metal pipes. Peter Cameron re-leathered the reservoir, restored the pedalboard, and repaired action and pipes. C. Richard Westerdale also repaired pipes. During the renovation, traces of the original decorations were discovered on the façade pipes, and the decision was made to completely restore them. The five added layers of paint were removed to determine the original designs and colors. Then, tracings of the original designs were made, and stencils were cut from the tracings. The nine original colors plus gold and copper were carefully matched, and these colors were carefully applied to the pipes to reproduce their original splendor. This work was done by Robert Newton and Donald Olsen.

The success of this project is largely due to the efforts of Mrs. Lawrence Leland.²²

Visually, the organ is spectacular, and the restoration of the original stenciling was one of the first efforts of its type in the United States. The renovated organ was opened in recital by Swiss organist Guy Bovet on October 26, 1979. He played works of Albeniz, Bach, Eslava, Franck, and Gigout.²³ The organ at Vermont College holds the double distinction of being the first and the oldest collegiate pipe organ in the state.

UNIVERSITY OF VERMONT, BURLINGTON



UVM (i.e., *Universitas Viridis Montis*), as it is often called, has a long and distinguished history. Thanks to the very progressive Ira Allen (1751–1816), the younger brother of Ethan Allen, higher education was deemed so essential to greater Vermont society that a directive to establish a state-run university was written into the constitution: "one university in this State ought to be established by the General Assembly."

UVM received its charter on November 3, 1791, and while the Assembly chose a large tract of land at the top of the hill above Burlington as its foremost location, other properties

throughout the state were also set aside for university purposes. Writing a century later, Joseph Auld described the geographical setting with alluring imagery:

It would be difficult to imagine a more appropriate site for an institution of learning than that occupied by the University of Vermont. Situated upon a gradually rising hill that fronts two noble ranges of mountains, and is bathed upon one side by the most historic and one of the fairest of American lakes, and upon the other by a river flowing alternately through broad intervale meadows and picturesque gorges, the buildings of this venerable seat of learning overlook a landscape at once beautiful in itself and elevating and inspiring in its influence upon the mind.

How true it is that noble scenery unconsciously helps noble thinking and noble living! Happy is the student whose Alma Mater adds to her other advantages those of a picturesque natural environment and a site commanding wide ranges of landscape. A college ought to be set on a hill; it ought to face sunrise and sunset, lift its spire above forests, overlook green valleys, and breast the tides of the winds.²⁴

Even today, despite the sprawl around it, there are places on the UVM campus where one can gaze east and behold the snow-covered summit of Mount Mansfield, Vermont's tallest mountain, and then turn west and observe the inspiring Adirondack Mountains in New York State, on the west side of Lake Champlain.

UVM opened in 1800 and the original cruciform building was completed in 1804. After being destroyed by fire on May 27, 1824, a series of three buildings was erected during the later 1820s. In 1846, the structures were conjoined and surmounted with a golden dome, and the completed structure was shown in an 1850s daguerreotype, published here through the courtesy of the university's Special Collections. Further renovations occurred during the 1860s, primarily through the generosity of Mr. John P. Howard (1814–85), a native of Burlington and a noted philanthropist.²⁵ So extensive were the changes that the building took on an entirely new appearance: "greater height was given to several stories, both the ends and the centre were brought forward by projections, and most of the exterior walls rebuilt. The centre gable rises to the height of ninety-three feet from the ground, while the gilded finial above reaches a height of one hundred and fifty feet."²⁶ This greatly renovated building still stands at UVM, and is known as the Old Mill.

Inside the structure was the chapel:

The chapel occupies the same position as in the old building, but is longer and higher,—sixty-five feet long by thirty-three feet wide by twenty-three feet high. Two marble tablets on the walls commemorate, one those members of the University who gave their lives for the fatherland in the years 1861–65; the other, that President of the University who was the first to commend the Spiritual Philosophy to the students and thinkers of the United States. One of the chapel windows also, a tribute of grateful affection from the class of 1836, suggests President James Marsh's relation, on the one hand to Plato, and one the other to the "beloved disciple." Another window honors the memory of one who in his professorship of twenty-two years, by his sagacity, his knowledge



ABOVE: An 1850s daguerreotype of the University of Vermont, the oldest-known photograph of the institution, courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

BELOW: A postcard of The Old Mill, The University of Vermont, from the author's collection.

OPPOSITE: The Old Chapel, Middlebury College.

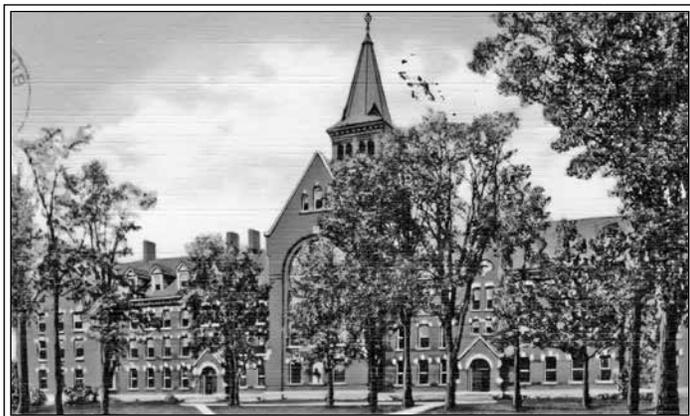
of men and of practical affairs, and his indomitable energy, did as much as any other man to tide the institution over some serious difficulties. A niche in the front wall outside furnishes room for the bust of John P. Howard, to whose numerous benefactions the college is so much indebted.²⁷

It was in this chapel that the second use of a pipe organ in a Vermont institution of higher learning was recorded.

UNIVERSITY OF VERMONT, CHAPEL WM. A. JOHNSON, OPUS 319, 1870

During the summer, 1884, preparations for the organ's installation were noticed in the *Free Press*:

A gallery has been constructed across the eastern end of the College chapel, for the new pipe organ. The gallery is to be occupied by the college choir, at chapel services. It is hoped that the



organ will be in place at the opening of the fall term, September 11.²⁸

The instrument was a gift of the alumni. The 1884 college catalogue related:

The Chapel, occupying its old relative position, is enlarged by one half, and has been handsomely furnished by means of general contributions from the Alumni. These gifts include a pipe organ, a reading desk, 200 seats of special pattern, mural tablets in honor of President Marsh and of the students and graduates who fell in the war, and a stained-glass window in memory of Prof. George W. Benedict. Other memorial windows...are in progress...²⁹

The organ's installation occurred in October. An article titled, "The New Organ," related:

The latest addition to the new chapel of the University is the new pipe organ. This occupies an organ loft and gallery, erected for it across the eastern end of the chapel. The gallery, with its neat front of cherry, improves the appearance of that end of the room, before somewhat bare. The organ is from the celebrated manufactory of Johnson & Son of Westfield, Mass. It has a manual of 58 keys and a set of pedals, and the following stops:

- | | |
|---------------------------|----------------------|
| 1. Open Diapason. | 5. Octave Bass. |
| 2. Dulciana. | 6. Octave. |
| 3. Stopped Diapason Bass. | 7. Flute. |
| 4. Melodia. | 8. Sub Bourdon Bass. |

The organ is enclosed in a neat case of cherry, with central section of pipes tastefully decorated in tints to correspond with the frescoing of the chapel. Its qualities were exhibited by Mr. [Charles C.] Davis at the customary rhetorical exercises, last Wednesday afternoon. A number of ladies and gentlemen from the families of the faculty and neighbors were present, and the concurrent opinion was highly favorable to the instrument, it being sweet in tone, ample in volume for the place, and possessing a good degree of variety, for an organ of its class. It was purchased with funds contributed by the alumni, and will be an ornament to the chapel, and a valuable aid to the chapel services...³⁰

What the *Free Press* failed to mention was that the organ was second-hand: it was built in 1870 for the Odd Fellows' Hall in New Haven, Connecticut. It was not until W. Lynnwood Farnam examined the organ shortly after the turn of the twentieth century, and recorded the opus number from the nameplate that the instrument was positively identified.³¹

An item in the *Cynic*, the university newspaper, suggested that the music in the chapel was much in need of improvement:

It is desirable to have good music at Chapel exercises, and with the convenience now at hand (a pipe organ and gallery) it rests with those who can sing, to make the morning music better than it ever has been.³²

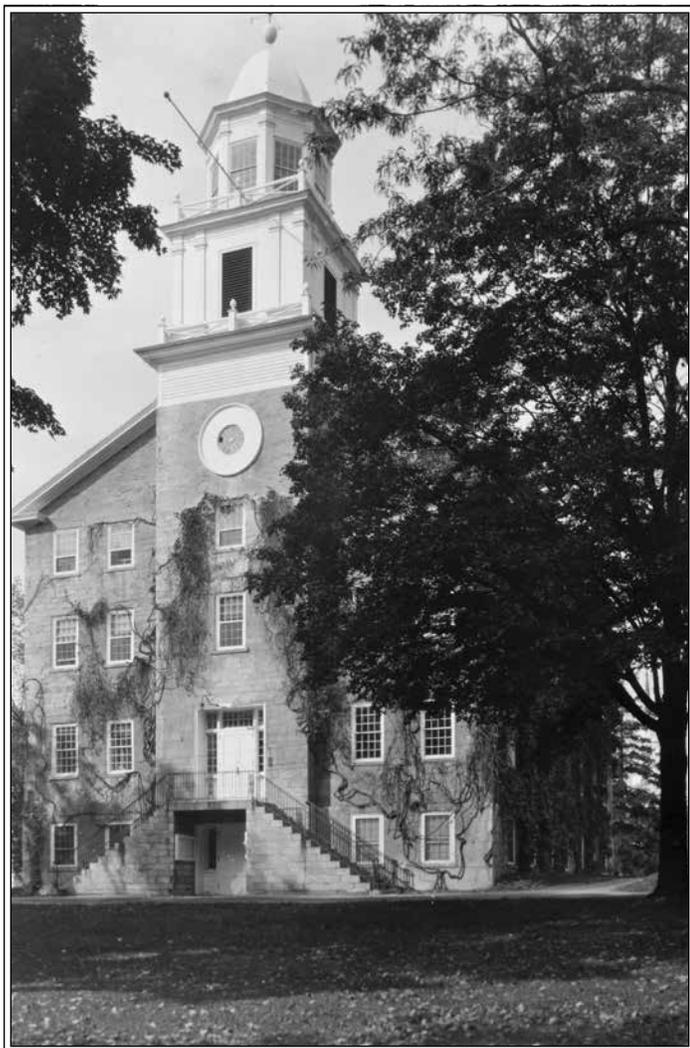
The Johnson remained in the old chapel until about 1927, after which its disposition is unknown.

MIDDLEBURY COLLEGE



Middlebury College was Vermont's second institution of higher learning. It was founded in 1800, and a decade later, Colonel Seth Storrs donated thirty acres of land for a campus "beautifully situated in an elevated part of the village." A building known as West College was erected in 1815,³³ and a chapel costing some \$15,000 followed in 1836. Like West College, the new chapel looked like a factory:

[The new building] was still in the mill tradition, but the mill... was turned endwise with a tower and cupola adorning its principal façade. The ground floor housed the library and mineralogy museum; the second floor, class and lecture rooms; and the third floor, a two-story high chapel, surrounded on the fourth by faculty offices. Not an inch of space was wasted. Yet it is obvious that a refined image was also desired for this principal structure of the institution. Greek Revival details, so suited to the nature of the college, are to be seen in the fine cast-iron railing of the outside stairs, the Doric pilasters of the tower and octagonal cupola, and the palmette of the weather vane.³⁴



When the chapel was completed, Middlebury was the largest town in Vermont. Annual enrollment at the college stood at 136 students.

During the later 1830s, a series of extended and zealous religious revivals in the vicinity racked the town, and the number of students declined. David Stameshkin, the recent chronicler of Middlebury College's history, noted that between 1840 and 1880, the annual enrollment averaged only 50 students, making Middlebury College but a fraction the size of UVM.³⁵

Despite the institution's size, an organ for the chapel was acquired in 1871:

Middlebury College.—Important improvements have just been completed in the public rooms and grounds at Middlebury College. The chapel has been reconstructed, newly tinted, and furnished with commodious seats and an organ.³⁶

This instrument does not appear on any organbuilders' list, and considering the limited financial resources of the institution at the time, was surely a reed organ. Eight years later, the 1871 organ was replaced with a larger two-manual reed organ costing \$825 built by Geo. Woods & Co. The agent, W.W. Thomas, accepted the old organ in exchange.³⁷

By the close of the first decade of the twentieth century, the old chapel was considered "inadequate and unattractive." In 1914, John M. Thomas (1869–1952), then the College's president, persuaded John A. Mead (1841–1920), an 1864 graduate of the institution (and an ex-Governor of Vermont), to donate a new chapel. The details were recorded by Stameshkin:

Thomas had been begging for a new chapel since his first year because there was no suitable place on campus for the entire student body to meet and pray together. "It may be hoped that the time will come," he said, "when some one will build for us a worthy place of worship and assembly, with rooms for Christian Associations, reading room, and Bible study rooms."³⁸

The resulting structure was fashioned of Vermont marble and is situated on the highest elevation of the property. Eclectic in design, the chapel combines elements of several styles. The floor-plan is that of a New England meeting house with the doors at one end. The façade is Greek revival with Doric columns and a portico; the windows and doors are Georgian, and the spire is Federal. The completed building, known as Mead Memorial Chapel, was dedicated on June 18, 1916.³⁹

MIDDLEBURY COLLEGE MEAD MEMORIAL CHAPEL ESTEY ORGAN CO., OPUS 1403, 1916

Estey was in competition with Austin and Steere for the contract. Writing to Jacob Gray Estey (1871–1930) in Brattleboro on July 16, 1915, "Boston" (a representative in the Boston office at 120 Boylston Street) indicated that some rather uncomplimentary remarks had been made about Estey:

I found that the Steere representative had been up to see Dr. Thomas; also [A. Elisha] Fowler [d. 1949] of the Austin Company.

Last Sunday Dr. Thomas preached in Hartford and partially promised Fowler he would inspect their factory and some of their organs on Monday, but he did not have time so came away without looking them up.

His concern was over the arguments presented by his organist friend in New Jersey. He read his letter to me and in the first few pages he dissected the various specifications giving us credit for the best lay-out, as the other three bidders had been quite free with borrowing, etc. In his summary, however, this organist proceeded to knife us good and plenty.

First, he said that we did not build any sizable organs; used cheap materials and were, therefore, able to offer more than other builders; that the organs he had examined were thin and stringy and that we did not seem to have the ability to build organs with proper Diapason tones. The letter continued with several pages of this kind of rubbish.⁴⁰

There were also concerns about the reliability of the proposed electro-pneumatic action. Thomas's reservations were ameliorated when the following paragraph was appended to the contract:

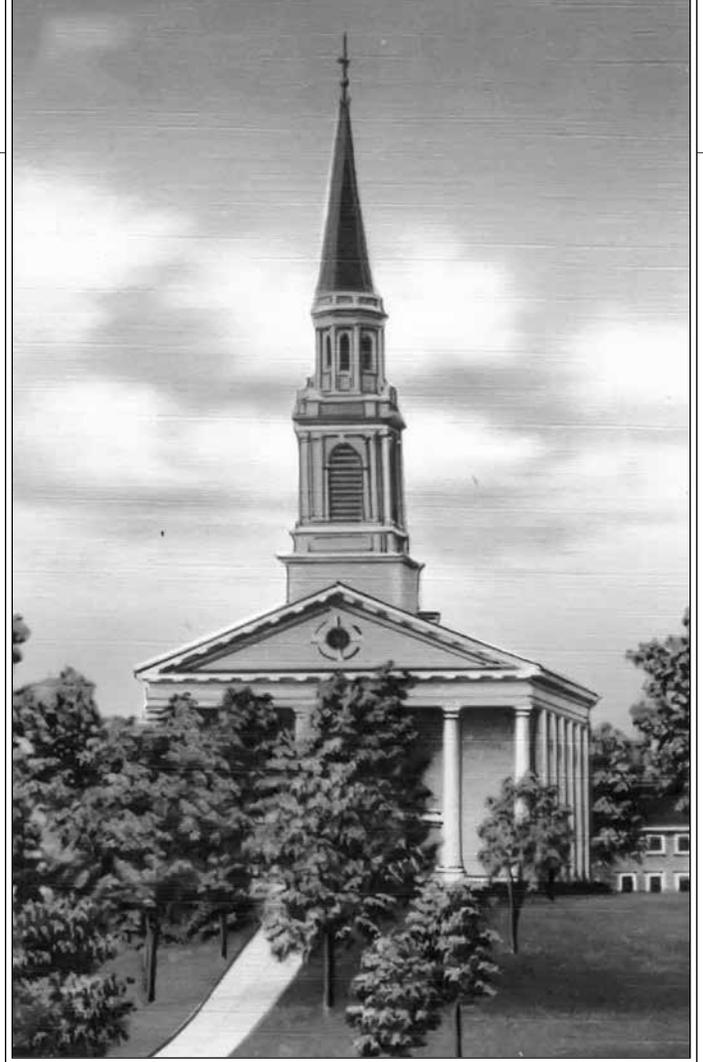
The mechanical operation of the organ including all action between the keys and speaking pipes is guaranteed to be satisfactory so that the organ will not cipher because of climatic changes, and if within one year it is found unsatisfactory in this respect, the maker will remedy the defect, installing another action if found necessary.⁴¹

A month later, the signed contract was noticed by the *Phoenix*:

Contracts have been signed for the erection of the organ for the Mead Memorial chapel which ex-Gov. John A. Mead has presented to Middlebury college. The commission for the organ has been given to the Estey Organ company of Brattleboro. The organ

ABOVE: A postcard of Mead Memorial Chapel, Middlebury College.

BELOW: The interior of Mead Memorial Chapel, showing Estey Organ Co., Op. 1403, 1916, in matching cases; both images from the author's collection.



will be of two manuals with electro pneumatic action. The console will be located in the chancel opposite the organ. The organ will have a total of 24 speaking stops and 1,438 pipes.⁴²

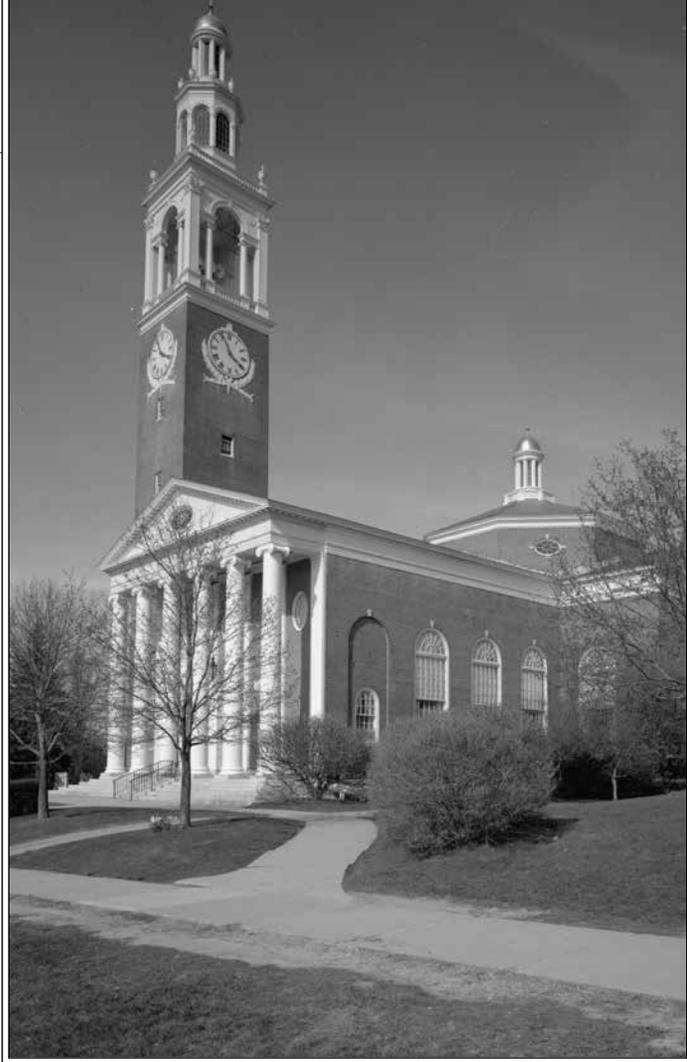
The *Middlebury Register* reported in June, 1916:

The organ for the Mead Memorial Chapel has arrived and is being installed by representatives of the Estey Organ Company. The instrument is a large one and required a car for the shipment. There is no doubt but it will be in place before Commencement.⁴³

The *Register* also reported on the opening:

One of the most pleasing events in connection with the 116th Commencement exercises of Middlebury College, was the Organ Recital by Mr. Ernest L. Mehaffey [1891–1935],⁴⁴ assisted by Miss Fannie Lott, soprano, in the new Mead Memorial chapel, Saturday evening, June 17. The interior of the new chapel, which appears at its best in the soft glow of the electric lights, was crowded with an appreciative audience of students, alumni and friends of Middlebury. An excellent program was rendered.⁴⁵

The next morning, Mehaffey mailed a photographic postcard of the chapel's interior (already showing the new organ!) to J. Harry Estey (1874–1920) in Brattleboro with the simple message "Some Organ."⁴⁶ The Estey remained in the chapel until it was replaced in 1971 with a new organ built by the Gress-Miles Organ Co., of Princeton, New Jersey, but the case fronts have been retained.



UNIVERSITY OF VERMONT, IRA ALLEN CHAPEL WELTE-MIGNON CORPORATION, 1926

In 1925, a new chapel was erected in honor of the University's founder. The building, in elegant Georgian design with a tall campanile, was a gift to the community from the Hon. James B. Wilbur (1856–1929). Wilbur was a prominent banker, historian, and philanthropist, who later established and endowed the Wilbur Collection of Vermontiana, now in the Special Collection Department of the University.⁴⁷ Dozens of items in that collection were cited in this study.

Designed by the famous New York architectural firm, McKim, Mead and White, the building was begun early in 1925.⁴⁸ A printed program provided some details about the design:

It was erected under the supervision of the veteran builder, O.S. Nichols of Essex Junction. Built of local brick, laid in English Bond it is 135 by 90 feet in size, cruciform in shape. The main roof is 40 feet from the pavement and a low arched dome rises another 40 feet over the intersection of nave and transepts. Six superb columns support the pediment and form an impressive portico. A 170 foot campanile is a striking feature of the edifice. From the very top of the graceful tower shines at night a powerful electric light, a symbol of the lamp of learning which centers in the University seal. Its beams are visible from Mansfield to Marcy, a landmark for the whole countryside. From the four facades of the campanile look forth the eight-foot clock faces and from the tower above the hours strike on a notably fine toned bell.⁴⁹

Set high overlooking the campus, the tower is visible from all directions, and remains one of Burlington's more recognizable landmarks.

Such a splendid architectural statement needed an equally grand organ, so Mr. Wilbur turned to the Welte-Mignon Corporation⁵⁰ in the Bronx to supply a reproducing instrument of the most up-to-date design. Welte had a long and distinguished history reaching back to Germany in the 1830s, and before 1926, was building player-pipe organs in Poughkeepsie, New York.⁵¹ The firm went bankrupt in November, 1927,⁵² was reorganized in 1928, and was bankrupt again within a year. In 1929, the firm was acquired by Donald Tripp, and was reorganized as the Welte-Tripp Organ Corporation.⁵³ On July 1, 1931, the firm was bought out by Kimball. Despite the continuing problems of its corporate solvency, Welte built instruments of very high quality and, because the firm was in business so briefly, remaining Welte organs are astonishingly rare.⁵⁴

The contract for UVM project was announced in *The Diapason* in November, 1925,⁵⁵ and a detailed description of the instrument appeared one month later:

The three-manual Welte organ to be placed in the new chapel of the University of Vermont, as announced in *The Diapason* Nov. 1, will be an interesting instrument and is expected to bring widespread attention...

The organ will have twenty-three sets of pipes, a set of Deagan class A chimes and a Deagan metal harp. All of the sets are to have seventy-three pipes each with the exception of the principal diapason, tibia clausa and tuba, which are extended stops of eighty-five pipes each; the concert flute, which is a unit stop of eighty-five pipes; the second diapason and oboe horn, units of ninety-seven pipes each; the stopped flute, a unit of 101 pipes, and the vox humana, sixty-one pipes...

ABOVE: Ira Allen Chapel, The University of Vermont.

BELOW: The interior of the chapel showing the 1926 organ by the Welte-Mignon Corporation. Images courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.



The organ is to have a full complement of couplers, adjustable combinations set at the stopkeys, tremolos and all the usual accessories. It is to be installed in two chambers at the left of the choir, with the organ console against the organ case and a separate Welte reproducing console located in the study on the other side of the choir space.⁵⁶

A year later, as the building neared completion, a reporter in the *Cynic* noted: “The organ has been installed and workmen are now busied in tuning and aligning the organ and stops.”⁵⁷ The dedication of the building took place on January 14, 1927, and included a formal service in the morning, followed by an organ recital that afternoon played by Dr. T. Tertius Noble (1867–1953), the organist of St. Thomas Church, New York City, and a “reproducing” concert in the evening.⁵⁸ All three events were attended by standing-room only crowds. The editor of the *Free Press* called Noble’s playing the “height of musical art,” and described the organ as a fine “Welte Philharmonic Pipe Organ.”⁵⁹ In discussing the sound, he wrote: “It is impossible to imagine more perfect voicing than was accomplished by the makers of the big three-manual instrument. The pipes were made with the utmost care and then voiced so that in combination with other pipes a tonal beauty is produced not equaled by any other instrument than the pipe organ.”⁶⁰

It was the evening event, however, that astonished and delighted the audience. Harry Goss Custard, H. Clarence Eddy, Lynnwood Farnam, Alfred Hollins, Edwin Lemare, and Dr. Noble played selections by Bach, Beethoven, Dvořák, Guilman, Lemare, and Lemmens, but not because they were present.⁶¹ The concert (except for two selections sung by the UVM Women’s Glee Club) was realized with the roll-playing mechanism:

The program on the Welte Reproducing Pipe Organ was carefully arranged and the beautiful interpretations of the various selections were more than inspiring. The instrument has been so perfected that one would really believe that they were hearing the actual player of the selection in reality.⁶²

In conclusion, the *Free Press* noted:

Columns might be devoted to the magnificent Welte philharmonic pipe organ of the highest electric type and its possibilities, which half a dozen concerts would not disclose. Nobody knows its cost outside of the donor, but authorities say it must have been \$35,000 or \$40,000...⁶³

After being renovated by the Kimball Organ Co. of Chicago sometime during the 1940s, the Welte-Mignon organ was unfortunately removed during the 1980s. The organ remains in

ABOVE: Dr. T. Tertius Noble, seated at the console of Ernest M. Skinner, Op. 205, 1913, in St. Thomas Church, Fifth Avenue, New York City; from the author’s collection.

RIGHT: The case of Gress-Miles Organ Co., Op. 41, 1971, in Mead Memorial Chapel, Middlebury College.

BELOW RIGHT: Dr. Emory Fanning, College Organist and Professor Emeritus of Music. Images courtesy of the American Organ Archives, Princeton, New Jersey.

storage, and the player mechanism is in use on the Welte organ at the Church of the Covenant in Boston, Massachusetts. The removal of such a rare and distinctive musical treasure so near our own day is one of the great misfortunes in the whole of Vermont organ history.

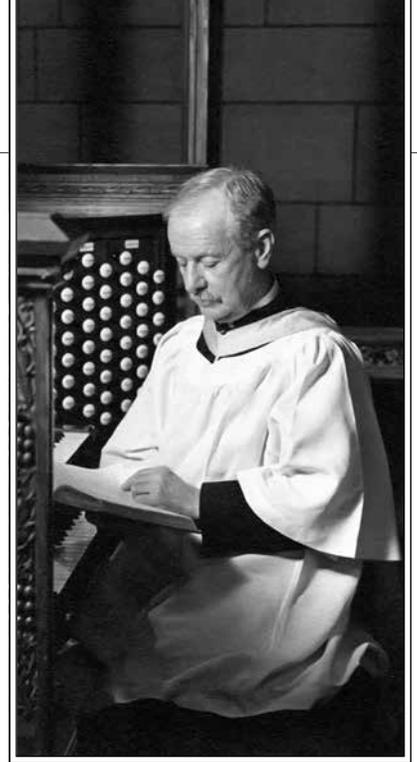
MIDDLEBURY COLLEGE E.F. WALCKER & CIE., 1969

Neo-Classicism swept much of the music world after the premieres of Richard Strauss’s highly-chromatic operas *Salome* (1905) and *Elektra* (1909) during the first decades of the twentieth century. A similar return to classic principles in organ design began to permeate German organ culture soon after Albert Schweitzer published his *Deutsche und französische Orgelbaukunst* in Leipzig in 1906,⁶⁴ in a movement that became known as the *Orgelbewegung*. By the close of World War II, the Neo-Baroque, as it was usually referred to here, was permeating American organ culture with stronger principal choruses, exposed pipework, positive divisions, free-standing casework, and mechanical key action.

Perhaps foretelling that a significant 1971 organ for Mead Memorial Chapel was to be a wholly different kind of instrument than the Estey, a small mechanical-action instrument of two manuals and pedals was imported from Germany for the institution in June, 1969. It was installed in the Rehearsal Hall of the Music and Art Center in the Christian A. Johnson Memorial Building, and was built by E.F. Walcker & Cie. of Ludwigsburg, Germany. The justification for the instrument mirrored the thinking of the time:

The magnificent instruments of the Germans, Schnitger and Silbermann, resounded in churches throughout Europe in the musical age called Baroque. Characterized by full sounds of contemporary brilliance and power and by individual voices of great beauty and presence, many of these early organs are still in use. Biggs, Weinrich, and Walcha have given us recorded musical tours of these instruments, and contemporary interest in the early music written for keyboard has led to a similar interest in the tonal and technical aspects of authentic organ design. The art is ancient and honorable, the basic design of the King of Instruments (Mozart’s phrase) having changed little in a millennium.

But electricity has recently produced significant changes in organ building... Electric action in the modern organ console, in which electromagnets replace the long thin wooden strips called “trackers,” has reduced the cumulative pressure on the organist’s fingers as each voice is activated, but has also reduced the organist’s control over the speed with which the pallets beneath the pipes are opened.⁶⁵



The Walcker organ remained in the recital hall until the 1990s, when it was sold to a church in Québec, Canada. It was the immediate forerunner of a major new instrument in Mead Memorial Chapel.

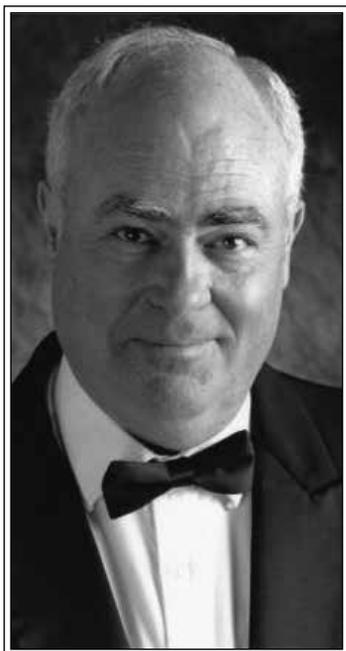
MIDDLEBURY COLLEGE GRESS-MILES ORGAN CO., OPUS 41, 1971

In a recent interview, Dr. Emory Fanning, College Organist and Professor Emeritus of Music at Middlebury, stated that it was his visit to another Gress-Miles organ, Opus 33, 1968, a two-manual, 33-rank organ built for the dining commons at the Graduate College, Princeton, New Jersey, that sold him on Gress-Miles as the ideal maker of a new organ for Mead Memorial Chapel.⁶⁶ The contract for the instrument, signed on June 26, 1969, was let without competition, and specified a new three-manual organ with electric action, 60 stops, 48 speaking ranks, and 2,624 pipes.⁶⁷

In a 1969 interview published in the alumni newsletter, Dr. Fanning outlined the need for such an organ:

Well, the Mead organ was installed in 1915 [*sic*, 1916] when Mead Chapel was built. It is an “orchestral” type of instrument that was very popular at the time. For example, the flutes on the organ were constructed to exaggerate orchestral flutes. Their tone was big and round and lacked definition. The strings, so-called, are very narrow-scale pipes producing a very acute type of sound that really has very little character. And I think lack of “character” is the first reason so many memos have been written over the years about the necessity of rethinking the Mead Chapel instrument. In the past 25 or 30 years, organ builders have gone back to trying to recreate the actual sounds and acoustical conditions of the instruments in use when the music was written—instead of trying to compete with a symphony orchestra in the way that theater organs do. Many stops on the Mead Chapel organ are theater organ stops.

So the organ has to be replaced not only from a mechanical point of view but also from a musical point of view. Organ thinking has turned to the past and this country is now taking the lead in designing instruments that produce again those marvelous pure, baroque sounds, and for 19th-century music, those fiery French cathedral sounds—that is, designing modern organs that can reproduce the entire organ literature authentically.⁶⁸



The firm, Gress-Miles, was a partnership of G. Edgar Gress (1933–91)⁶⁹ and Roger H. Miles (1928–2004).⁷⁰ The business was founded in 1959, and the firm built 105 organs, nearly all with direct-electric playing action. They were known for their classical,



open-toe voicing, intense principal work, strong and high-pitched mixtures, and the judicious use of borrowed and duplexed registers. The firm closed in 1990.

The contract with Middlebury College was announced in *The Diapason*:

The organ will be installed in a classic organ case across the end of the chancel, with the swell above the great and the positive below, and the pedal at the sides. Except for a few registers typical of the romantic era, classic scaling will be used throughout.

This console, of all-electric drawknob construction, will be separated from the organ enough for the player to hear balance, and will be movable to the center of the chancel for recitals. The design of the organ is characterized by great versatility for literature of all periods and styles without unwieldy size.⁷¹

The installation began in February, 1971. The organ was opened in recital by Dr. Fanning on March 28, 1971, and he played works of Bach, Dupré, Ernst and Franck.⁷² In the months following the installation, there were some minor problems with the electronic circuitry in the key and stop actions, but those problems were quickly rectified and the organ has been dependable ever since.

That summer, a front-page article in the *Middlebury College News Letter* alerted alumni to an “exciting new sound in Mead Chapel—a 60-stop pipe organ,” and contained a complimentary report about the instrument:

The Great Day to which pipe-organ enthusiasts on campus have set their faces for more than a decade finally arrived in February: installation and voicing of a magnificent new “king of instruments” in Mead Chapel was complete. College-organist Emory Fanning, afloat for weeks on some private sunlit cloud, seated himself at the console and quickly found most of the chords we hadn’t known were lost. Sanctuary, pews, and balconies were treated to musical sounds of an opulence, sparkle, and sonority not heard previously in those confines.

A few weeks later, on March 28, Mr. Fanning’s dedicatory concert on Sunday evening impressed by its demonstration not only the professor’s proficiency, which was well-known, but of the remarkable range and variety of voices which allowed this new instrument to assume an array of characters as broad and varied as Shakespeare’s.⁷³

The organ was an unqualified success, but *The Tracker*, the quarterly publication of the Organ Historical Society, made a gaffe when it reported that the instrument had mechanical-key action; a retraction was necessary.⁷⁴

The organ was no more than finished when criticism surfaced from an unexpected source. David W. Cogswell, an organbuilder in Springfield, Massachusetts, stepped forward and penned a prickly letter to the editor:

Gentlemen:

I write concerning inaccuracies in your recent report in the Spring issue [of the *Middlebury College News Letter*] about the new Gress-Miles organ in Mead Chapel.

Your headline states that the organ has “60 Stops.” This is not true. The organ has either 30 or 31 stops—by the specification furnished at the opening program, a copy of which is enclosed. This specification seems itself to be in error—for it states at the top of the page that the organ has “80 voices”—I count 31...

If the organ cost \$85,000, this means the price was \$2,833.00 per stop—a very high price for an organ of that construction. Very fine organs are readily available for considerably less than that. However, if the organ is now being falsely advertised as having 60 stops, of course the price would appear to be a bargain! [etc., etc.]

David W. Cogswell
West Springfield, Mass.⁷⁵

It was classic Cogswell! He was well-known throughout the profession for his loose tongue and opinionated rants.

Cogswell, a native of Springfield, was a graduate of the University of Vermont and later of the Massachusetts Institute of Technology. He was the President of the Berkshire Organ Co., founded in 1962, and as an organbuilder, was an aggressive competitor for organ jobs in Northern New England. A brilliant intellect, Cogswell was known for his sophisticated writing style, but his unwillingness to acknowledge the differing opinions of others made him difficult to engage. Many of his organs were *extreme* examples of the neo-baroque, and much of his work has already been replaced in the generation since his untimely death in 1989.⁷⁶ Perhaps his most notable Vermont organ is located at the South Congregational Church in St. Johnsbury, and is discussed in Chapter Six.

It did not take much time for Dr. Fanning to put Cogswell in his place. Responding in the same issue, the erudite professor wrote: “The reader’s interest in the new Mead Chapel organ is gratifying; it is understandable that certain technical terms could be misunderstood by a layman...”⁷⁷ Cogswell was, of course, no “layman,” and he must have been furious at being dismissed as a mere “reader.” With a new console, the forty-two year old Gress-Miles organ remains in Mead Memorial Chapel, and it continues to serve the college community today for chapel services, instruction, and recitals.

UNIVERSITY OF VERMONT, RECITAL HALL C.B. FISK, OPUS 68, 1976

The need for a new music complex at UVM was increasingly apparent during the 1960s as student involvement in the department increased. It was through the efforts of Dr. Frank Lidral, then chairman of the department, that ground was broken for a new structure on UVM’s Redstone Campus in 1973.⁷⁸ Designed by the architectural firm, Burlington Associates (actually, the architects William de Groot, William Henderson, and Robert Holdridge), the building was erected by the Contractors Reed and Stone of nearby Essex Junction. Funding for the project was provided by the Vermont State Legislature. The new complex, known as the Southwick/Music Complex, included gathering space, offices, practice rooms, studios, and a medium-sized recital hall with a seating capacity of 300.⁷⁹ The finished building was dedicated on February 22, 1976.⁸⁰

Concerns were raised about the success of the hall’s acoustics, because several recent projects elsewhere in the country had been found unsatisfactory, notably Avery Fisher Hall in New York City. The University hired Bolt, Beranek and Newman, Inc., of Waltham, Massachusetts, acoustical consultants, to oversee the design of the space. However, it may have been the involvement of a skilled organbuilder early in the process that certified the successful outcome of the project:

Upon consultation with the organ builder, Charles Fisk, it was decided to construct this auditorium in a radically new way. Previous experience has often proved disappointing... Most of these earlier concert halls were, however, of concrete construction enclosing a relatively thin shell of wood. In many cases there has been a loss of richness of sound: too little bass, often accompanied by a sharpness of the higher frequencies at time bordering on stridency, acoustical “dead” spots, a lack of resonance or reverberation or both. Thus De Groot and Cullins designed and built the University of Vermont auditorium “inside out.” The concrete walls face the *interior*; outside the concrete is a layer of insulation covered by a layer of wood. The hard interior walls thus yield a mid-frequency reverberation time of about 2.8 seconds with full audience... On the basis of two concerts attended by this listener [i.e., the organist Frank Taylor] the room acoustic resulting from this extraordinary procedure in construction is a remarkable achievement, and congratulations are due all hands.⁸¹

At the time of its opening, the hall was noted for its “adjustable” acoustical properties, afforded by a set of curtains on its back wall and by three sets of “Roman shades” on the stage walls.

The contract for the three-manual organ was signed with C.B. Fisk of Gloucester, Massachusetts, and was announced in the July, 1972, issue of the *Boston Organ Club Newsletter*.⁸² Dr. James G. Chapman (1927–2011), a music professor at the University and the conductor of the University Choral Union,⁸³ suggested that Fenner Douglass (1921–2008) might act as consultant for the project. Douglass, an organ professor at Oberlin Conservatory, is still highly regarded today as the author of a ground-breaking study, *The Language of the Classical French Organ*.⁸⁴ The UVM organ project began much like many others of the time, and Douglass and Fisk designed an eclectic organ (with mechanical action) intended to play the bulk of the organ literature. It was Douglass who proposed the radical idea that instead of an organ intended to play *all* of the literature, perhaps it could be slanted toward a particular style to better render a more-focused segment of the repertoire. With his expertise in French Classical music, the organ was redesigned into a neo-French Classical instrument with some added stops to include the music of Bach and his predecessors. Writing in 1986,



Barbara Owen stated that the UVM organ was the first American instrument based on a definite historical model.⁸⁵

Writing to Chapman privately on September 11, 1975, Fisk related:

...I am sure no one of us is more interested than he [i.e., Douglass] is in the notion that an organ design should spring from a single classical model, and should certainly not attempt to become just another version of the “American Classic Organ.” I must say that my good sense tells me he is absolutely right in this...⁸⁶

In addition to its design, the organ featured several characteristics atypical of Fisk’s prior work, including two 16’ stops on the Great, unequal temperament, and a cantilevered Positive Division mounted out in front of the main case to provide the sonic aura of an authentic French Positif.

The organ was opened in recital by Fenner Douglass on February 22, 1976, and included works of Bach, Boyvin, Chaumont, Franck, and Jullien. The local music critic in the *Free Press* was enthusiastic:

When Fenner Douglass got a standing ovation Sunday night for his inaugural recital on the Charles B. Fisk organ, he grinned and then waved his hand toward the handsome organ as if it could take a bow.

It was an appropriate gesture, for the organ in the recital hall at the University of Vermont’s new music building is a magnificent instrument and Douglass offered a program that revealed it in all its beauty and power.

There was applause, too, for Fisk and a dozen of his fellow artisans—including three women—who have given the university one of the most versatile organs in this part of the country...⁸⁷

Frank Taylor, writing in *The Diapason*, continued with some further words of praise:

The organ itself is a stunning instrument—visually as well as aurally—and represents the most significant stride thus far in the development of Charles Fisk as an organ builder. It is, in fact, a logical outgrowth of the great Fisk instrument in the Old West Church in Boston [Opus 55, 1971], an instrument many consider one of the most beautiful contemporary instruments in the world...⁸⁸

In retrospect, the UVM Fisk helped American organists re-imagine organ design, literature and performance. It initiated an entire movement toward purity of style which later found its culmination in such remarkable projects as the Schnitger-style organ in Örgryte Parish at Göteborg University in Sweden,⁸⁹ and the Craighead-Saunders organ built after Casparini at the Eastman School of Music in Rochester, New York.⁹⁰ James Chapman, Fenner Douglass, James Ferguson, Charles Fisk, and William Metcalfe showed profound vision for this project thirty-seven years ago, and they deserve our unbounded respect for it today. The UVM Fisk was a historic organ when it was finished. It remains the most important, twentieth-century organ in Vermont today.

ORIGINAL STOPLISTS

VERMONT METHODIST SEMINARY, MONTPELIER

(NOW THE VERMONT COLLEGE OF FINE ARTS)

GEO. S. HUTCHINGS, OPUS 135, 1884

GREAT, CC–c⁴, 61 notes

8 ft. Open Diapason, 61 pipes
8 ft. Dulciana, 61 pipes
8 ft. Melodia, 61 pipes
4 ft. Octave, 61 pipes
4 ft. Flauto Traverso, 61 pipes
2½ ft. Octave Quinte, 61 pipes
2 ft. Super Octave, 61 pipes

SWELL, CC–c⁴, 61 notes, enclosed

16 ft. Bourdon, TC, 49 pipes
8 ft. Violin Diapason, 61 pipes
8 ft. Salicional, 61 pipes
8 ft. Std. Diapason, 61 pipes
4 ft. Violina, 61 pipes
4 ft. Flute Harmonique, 61 pipes
8 ft. Oboe, TC, 49 pipes
8 ft. Bassoon, 12 pipes
Tremolo (hitch-down pedal)

PEDAL, CCC–D, 27 notes

16 ft. Bourdon, 27 pipes
8 ft. Flôte, 27 pipes

COUPLERS AND MECHANICALS

Swell to Great
Great to Pedal
Swell to Pedal
Sw. to Gt. 8^{va} (hitch-down pedal)

Gt. to Ped. reversible
Great Forte
Great Piano
Blowers Signal

SOURCE: Examination of Extant instrument by E.A. Boadway, April 13, 1956

MEAD MEMORIAL CHAPEL MIDDLEBURY COLLEGE MIDDLEBURY ESTEY ORGAN COMPANY, OPUS 1403, 1916

Contracts were signed today for the erection of the organ for the Mead Memorial Chapel which ex-Governor John A. Mead has presented to Middlebury College. The commission for the organ has been given to the Estey Organ Company of Brattleboro, Vt. The organ will be two manuals with electro-pneumatic action. The console will be located in the chancel opposite the organ. The organ will have a total of 24 speaking stops and 1428 pipes.

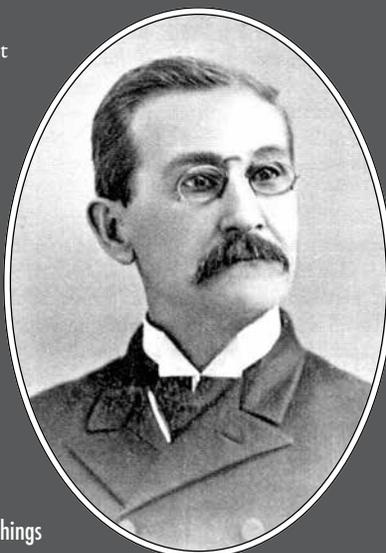
The Great Organ will include two Open Diapason stops, Gemshorn, Dulciana, Gross Flute, Octave, Flute Harmonic, and Tuba.

The Swell Organ will contain the following stops: Bourdon, Open Diapason, Salicional, Aeoline, Voix Celeste, Quintadena, Stopped Diapason, Flauto Traverso, Solo Flute Mixture, Cornopean, Oboe, Vox Humana.

The Pedal Organ will consist of four stops: Open Diapason, Bourdon, Bass Flute, and Lieblich Gedeckt.

The organ will contain a total of nine couplers, balanced crescendo pedal, sforzando pedal, and nine combination pistons. There will be no capped or mitered basses in any pipe in this organ of normally open tone. The blowing plant will be operated by a 5 h.p. electric motor, located in the basement directly under the organ.

SOURCE: "Organ for the New Chapel," *Middlebury (Vt.) Register* 79, no. 334 (August 13, 1915): 1.



Geo. S. Hutchings

IRA ALLEN CHAPEL UNIVERSITY OF VERMONT BURLINGTON WELTE-MIGNON CORPORATION, 1927

GREAT, CC–c⁴, 61 notes

16' Double Open Diapason, 73 notes
8' Principal Diapason, 73 pipes
8' Second Diapason, 97 pipes
8' Tibia Clausa, 73 pipes
8' Concert Flute, 73 notes
8' Viola da Gamba, 73 pipes
8' Gemshorn, 73 pipes
4' Octave, 73 notes
4' Flauto Traverso, 73 notes
8' Tuba, 73 pipes
8' Chimes
4' Celesta

SWELL, CC–c⁴, 61 notes

16' Bourdon, 73 notes
8' Open Diapason, 73 pipes
8' Clarabella, 73 pipes
8' Stopped Flute, 101 pipes
8' Viole d'Orchestre, 73 pipes
8' Salicional, 73 pipes
8' Voix Celeste, 73 pipes
8' Aeoline, 73 pipes
8' Quintadena, 73 pipes
4' Flute d'Amour, 73 notes
2½' Nazard, 73 notes
2' Flautino, 73 notes
1½' Tierce, 73 notes
16' Contra Fagotto, 73 notes
8' Cornopean, 73 pipes
8' Oboe Horn, 97 pipes
8' English Horn, 73 pipes
8' Vox Humana, 61 pipes
4' Oboe Clarion, 73 notes
4' Celesta

CHOIR, CC–c⁴, 61 notes

8' Open Diapason, 73 notes
8' Viola Diapason, 73 pipes
8' Concert Flute, 85 pipes
8' Muted Viole, 73 pipes
8' Unda Maris, 73 pipes
4' Flauto Traverso, 73 notes
2' Piccolo, 73 notes
8' Clarinet, 73 pipes
8' Harp and 4' Celesta (Deagan), 49 metal bars

PEDAL, CCC–g¹, 32 notes

32' Acoustic Bass, resultant
16' Principal Diapason, 12 pipes
16' Open Diapason (from Great), 32 notes
16' Bourdon, 12 pipes
16' Lieblich Gedeckt, 32 notes
8' Octave (from Great), 32 notes
8' Open Flute (from Great), 32 notes
8' Gedeckt, 32 notes
16' Tuba Profunda, 12 pipes
16' Contra Fagotto, 32 notes
Chimes, 20 Deagan class A bells

ADJUSTABLE COMBINATIONS

Seven toe pistons affecting Pedal
Seven toe pistons affecting Choir
Seven toe pistons affecting Great
Seven toe pistons affecting Swell
Six universal pistons affecting entire organ
Universal cancel piston
On and off pistons in respective key slips locking pedal to corresponding manual pistons

ACCESSORIES

Balanced expression pedal affecting Swell and Pedal organs
Balanced expression pedal effecting Great, Choir and Pedal organs
Balanced crescendo affecting entire organ with unison couplers, not moving registers
Sforzando affecting entire organ with all or selected couplers, not moving registers
Chimes Soft Pedal
Chimes Sustaining Pedal
Harp Sustaining Pedal
Great to Pedal Reversible
Swell to Pedal Reversible
Tremolo for Swell
Tremolo for Choir and Great
Vox Humana Vibrato
Indicators for crescendo and other blind movements
Action current indicator
Signal button
Signal light

SOURCE: Adapted from the original dedication program; "Welte Specification for Artistic Chapel," *The Diapason* 17, no. 1 (December 1, 1925): 4; and "Vermont University Dedication on Jan. 14," *D* 18, no. 2 (January 1, 1927): 3.

**REHEARSAL HALL
CHRISTIAN A. JOHNSON
MEMORIAL BUILDING
MIDDLEBURY COLLEGE
MIDDLEBURY**

(SOLD AND NOW PRIVATELY OWNED)

E.F. WALCKER & CIE., 1969

MANUAL I, CC—c⁴, 61 notes

Gedeckt 8'; A covered (stopped) set of pipes of flute-like character.

Prinzpal 4'; A set of pipes of clear, bright tone which sounds an octave higher than above

Sesquialter 2 f.; Two sets of pipes which sound certain upper harmonics of a tone. When added to either stop above, a reedy, rich color is produced.

Mixtur 2–3 f.; An additive voice sounding overtones which reinforce the fundamental, and produces brilliance and power in the ensemble.

MANUAL II, CC—c⁴, 61 notes

Gemshorn 8'; (Literally, "goat horn," German.) Composed of open, tapered metal pipes, this voice is clear and soft. Its construction makes the upper harmonics more prominent than the fundamental tone.

Rohrflöte 4'; (Chimney flute.) A clear flute sound which has been known for some 400 years.

Prinzpal 2'; A very brightly voiced rank which sounds an octave above the Rohrflöte and two octaves above the Gemshorn.

Quite 1 1/8'; A mutation which reinforces the harmonic 2 1/2 octaves above the fundamental.

Krummhorn 8'; A reed voice the sound from which is produced by a vibrating brass tongue. It is useful as a solo stop (which sounds like a snarling clarinet) or in chorus with other stops.

PEDAL, CCC—g¹, 32 notes

Subbaß 16'; A low-bass, wooden set which provides the rumbling foundation to the manual divisions. It sounds an octave below the unison stops.

Trompete 8'; A substantial reed voice which gives a broad band of tone to the ensemble or can be used for pedal solos of melodic interest.

Choralbaß 4'; This singing voice is less brilliant than the I Prinzpal and is useful in both solo and ensemble.

COUPLERS (on hitch-down pedals)

II — I; I — Pedal; II — Pedal

[In bold are the names as found on the stop-knobs.]

SOURCE: Emory Fanning [and Gregor Hileman], "Music & Arts Center Receives Baroque Chamber Organ," *Middlebury College New Letter* 44, no. 1 (Autumn, 1969): 18–19.

**MEAD MEMORIAL CHAPEL
MIDDLEBURY COLLEGE
MIDDLEBURY
GRESS-MILES ORGAN
COMPANY, OPUS 41, 1971**

MANUAL I, Great, CC—a³, 58 notes

16' Rohrgedeckt, 58 pipes
8' Principal, 58 pipes
8' Rohrflöte, 12 pipes
8' Harmonic Flute, TC, 46 pipes
4' Octave, 58 pipes
4' Spitzflöte, 58 pipes
2' Superoctave, 58 pipes
2' Waldflöte, 12 pipes
II Cornet, TC, 92 pipes
IV–VI Mixture, 1 1/8', 312 pipes
8' Trumpet (Pedal), 26 pipes
4' Clarion (Pedal), 12 pipes
Tremulant

MANUAL II, Positiv, CC—a³, 58 notes

16' Quintaton, 58 pipes
8' Montre, 58 notes
8' Gedeckt, 58 pipes
8' Quintadena, 12 pipes
4' Principal, 58 pipes
4' Rohrflöte, 58 pipes
2 2/8' Nasat, 58 pipes
2' Rohrpfaffe, 12 pipes
1 3/8' Tierce, 58 pipes
1 1/8' Quintflöte, 12 pipes
III–V Scharf, 2/8', 254 pipes
8' Cromhorne, 58 pipes

MANUAL III, Swell, CC—a³, enclosed

8' Holzgedackt, 58 pipes
8' Viole de Gamba, 58 pipes
8' Voix Celeste, 58 pipes
4' Octave Viol, 12 pipes
4' Traversflöte, 58 pipes
2 2/8' Quint, TC, 46 pipes
2' Principal, 58 pipes
2' Hohlflöte, 12 pipes
1 3/8', Terz, TC, 46 pipes
1 1/8', Quint, 12 pipes
1' Octave, 12 pipes
III–IV, Zimbel, 220 pipes
16' Basson, 12 pipes
8' Trompette, 58 pipes
8' Hautbois, 58 pipes
4' Clarion, 12 pipes
Tremulant

PEDAL, CCC—g¹, 32 notes

16' Principal, 32 pipes
16' Rohr Bourdon (Great), 32 notes
16' Quintaton (Positiv), 32 notes
10 2/8' Quintflöte (Positiv), 32 notes
8' Principal, 12 pipes
8' Rohrgedeckt (Great), 32 notes
4' Octave, 12 pipes
4' Harmonic Flute (Great), 32 notes
2' Superoctave, 12 pipes
2' Harmonic Flute (Great), 32 notes
V–VI, Mixture, 2', 180 pipes
32' VIII–IX, Basse de Cornet, 32 notes
16' Posaune, 32 pipes
16' Basson (Swell), 32 notes
8' Trumpet, 12 pipes
8' Basson, 32 notes
4' Cromorne, 32 notes

COUPLERS

Swell Sub Octave (knob)
Swell to Positiv Sub Octave
Swell to Great Sub Octave
Swell to Positiv
Swell to Great
Positiv to Great
Swell to Pedal
Positiv to Pedal
Great to Pedal
Tablet making Swell Sub Octave coupler additive

COMBINATIONS & ACCESSORIES

8 General pistons, duplicated by toe studs; nos. 7–8 duplicated at treble end of Swell
5 Pistons per division; Pedal duplicated by toe studs; nos. 4–5 of each manual duplicated by toe studs
Tutti reversible, duplicated by toe stud, with light
Coupler reversibles, all duplicated by toe studs:
Great to Pedal; Positiv to Pedal; Swell to Pedal; Swell to Positiv; Swell to Great; Positiv to Great
General Cancel piston
Setter piston
Expression pedal for Swell Organ
Action current indicator light

SOURCE: Adapted from the original contract and "Gress-Miles Being Built for Middlebury College," *The Diapason* 61, no. 5 (April, 1970): 15.

**RECITAL HALL
UNIVERSITY OF VERMONT
BURLINGTON
C.B. FISK, OP. 68, 1976**

GREAT, CC—g³, 56 notes

16' Double Open Diapason, 56 pipes
16' Double Stopt Diapason, 56 pipes
8' Principal, 56 pipes
8' Bourdon, 56 pipes
4' Octave, 56 pipes
4' Chimney Flute, 56 pipes
3 1/8' Double Tierce, 56 pipes
[2 2/8' Nazard
Cornet III, 168 pipes
2' Doublet, 56 pipes
[Fourniture IV–VI
Gross Fourniture VII–VIII, 400 pipes
8' Trumpet, 56 pipes
8' Voix Humaine, 56 pipes
4' Clarion, 56 pipes

POSTIVE, CC—g³, 56 notes

8' Bourdon, 56 pipes (W&M, with chimneys)
4' Prestant, 56 pipes
[2 2/8' Nazard
Sesquialtera II, 112 pipes
2' Quarte de Nasard, 56 pipes
2' Doublet, 56 pipes
1 1/8' Larigot, 56 pipes
IV Fourniture, 224 pipes
8' Cromorne, 56 pipes

RÉCIT, CC—g³, 56 notes

V Cornet, c¹–c³, 25 notes, 125 pipes

PEDAL, CCC—F, 30 notes

16' Prestant, 16 pipes, 14 from Great DOD
8' Flöte, 30 pipes
4' Flöte, 30 pipes
2' Night Horn, 30 pipes
16' Bassoon, 30 pipes, W&M
8' Trumpet, 30 pipes

COUPLERS AND MECHANICALS:

Great/Pedal
Positive/Pedal
Positive/Great
Tremulant (general; Tremblant Doux)

The bracketed pairs of stops are controlled by a single knob; the half draw brings on the first stop, not named on the knob; the full draw adds the second, named stop. The Gross Fourniture adds the 7th and 8th ranks to the Fourniture.

The Récit is the third manual for an unenclosed Cornet without a stopknob; the remainder of the full-compass keyboard is "silent."

SOURCE: Examination of extant organ.



VIII

for Robert C. Newton

VERMONT ORGANS BY WILLIAM B.D. SIMMONS AND HIS PARTNERSHIPS

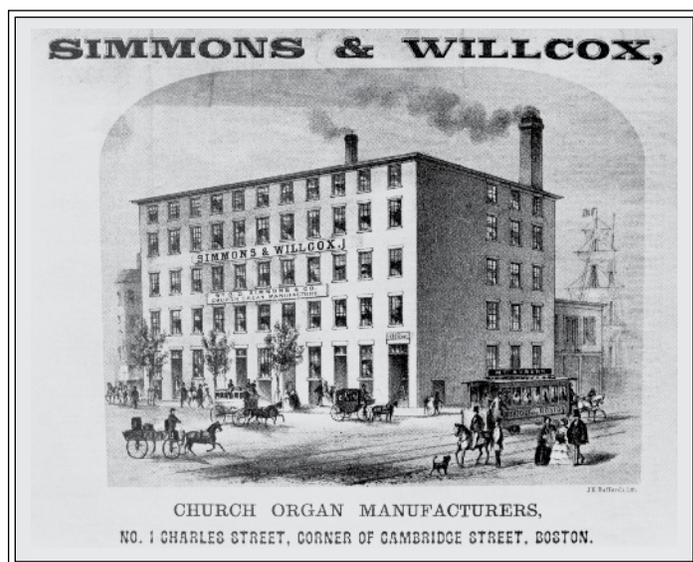
WILLIAM BENJAMIN DEARBORN SIMMONS (1823–76) built six known organs for congregations in Vermont. Not only was he the first Boston organbuilder to have a significant impact on the state’s musical culture, but amazingly, four of these six organs survive in varying states of originality. Two of them, those built for the Brandon Baptist Church in 1853 and the Brick Congregational Church in Montpelier in 1855, are perhaps the best remaining examples of his work anywhere. E.A. Boadway, a founder of the OHS and the Society’s first secretary, recently noted that the Montpelier organ (now in the Methodist Church of Northfield, Vermont) is among the best and most-important nineteenth-century organs in the state.¹

Little has been written about Simmons, and this is strange because he was so far ahead of his competition in the design, installation, production, and promotion of his instruments. Apart from an excellent chapter in Barbara Owen’s, *The Organ in New England*,² and a few lesser items in *The Tracker* and the *Boston Organ Club Newsletter*, the greater story of Simmons and his place in the annals of American organbuilding has yet to be told. To help our understanding, some basic facts about his life and work will put him in a broader context.

Simmons was born in an affluent and urbane family on April 27, 1823.³ His father, Benjamin Simmons, was listed as a grain and coffee merchant.⁴ William had two younger sisters, Margaret and Mary, and as a youngster went to school in Boston. About age 15, he became an apprentice of E. & G.G. Hook, and by the early 1840s, was working for Thomas Appleton (1785–1872). William probably assisted Appleton in the design, construction, and installation of such notable three-manual organs as those built for the Central Congregational Church in 1841,⁵ and the New South Unitarian Church in 1844,⁶ both in Boston. Simmons learned early in life

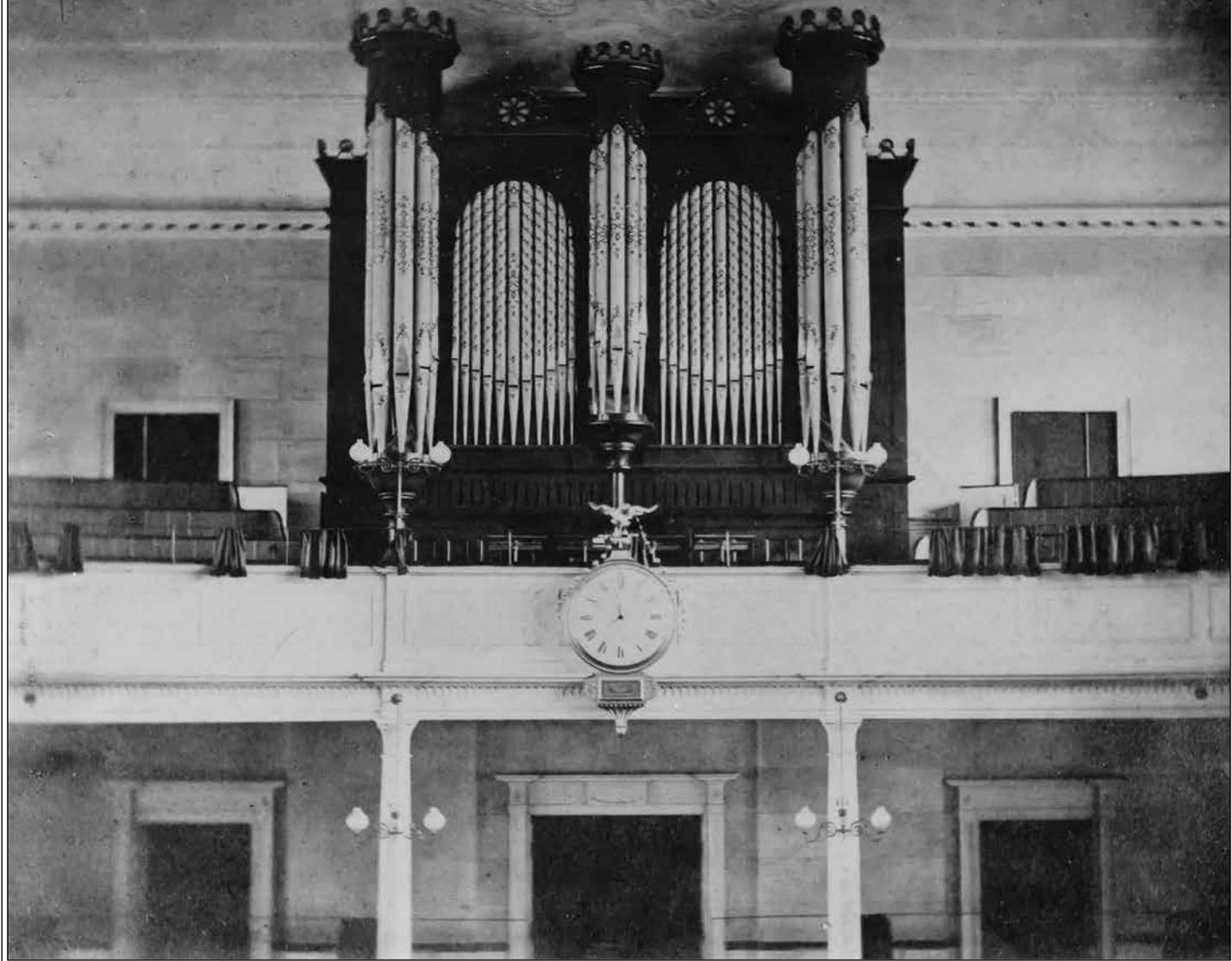
OPPOSITE: The impressive keydesk and lower case front of the 1855 Wm. B.D. Simmons & Co. organ in the United Methodist Church, Northfield, shown in a 2011 photograph by Len Levasseur.

RIGHT: An engraving of the 1854 Simmons & Willcox factory at 1 Charles Street, Boston, courtesy of the American Organ Archives, Princeton, New Jersey.



that integrity, quality workmanship, and a progressive approach to organbuilding and design were attributes of potential success.

In 1845, when Simmons was twenty-one, he formed a partnership with another Appleton employee, Thomas McIntire (1786–1870), a pipe-maker, and the two established a new firm, Simmons & McIntire.⁷ They immediately secured the contract for a major three-manual organ of some forty stops from Rev. Mr. Beecher’s congregation, the Salem Street Church in Boston. When the instrument was completed in February, 1846, it was “...among the largest in this country,”⁸ and received complimentary press notices as far away as Cleveland, Ohio.⁹ Within a few years, the firm was fully integrated into the mainstream of Boston organ culture. It was routinely awarded a significant share of the better contracts in competition with Appleton, George Stevens (1802–91), and the Hooks. By 1851, the firm had built large organs for churches in Boston, Brooklyn, Cincinnati, Cleveland, Philadelphia, St. Louis, and Washington, D.C.,¹⁰ covering a geographical spread that only Erben in New York could match. In 1852, after he had been in business seven years, he advertised:



Parties desiring a First Rate Instrument, in every particular, and at a Fair Price, are invited to examine those of our manufacture. We wish it distinctly understood, we are not ambitious of a reputation for furnishing the Cheapest Organs. We shall endeavor to furnish the Best Instruments possible, and to give purchasers the Full Benefit of their appropriations.¹¹

The partnership with McIntire lasted only through July, 1850, when Simmons began building organs under his own name: Wm. B.D. Simmons & Co.¹² Whether McIntire continued on as an employee is open to speculation, because the name Simmons & McIntire appeared in documents as late as 1853. On October 1, 1855, the builder formed a second partnership, Simmons & Fisher, with George Fisher (1820–98).¹³ Fisher was a noted Boston organist, the owner of the *Cambridge Chronicle*, and later in life, a respected member of the Massachusetts State Legislature.¹⁴ That partnership lasted less than three years, and in 1858, Simmons joined forces with the celebrated organist, John H. Willcox (1827–75), in a third partnership known as Simmons & Willcox.¹⁵ That collaboration

ABOVE: The 3m 1857 Simmons & Fisher organ in the gallery of the Hollis Street Church, Boston, with its highly unusual case, in a circa 1870 photograph, courtesy of the Bostonian Collection, The Library of Congress, Washington, D.C.

RIGHT: Two equally uncommon stereoviews of the 1847 Simmons & McIntire organ in the North Congregational Church, St. Johnsbury, taken about 1880, courtesy of E.A. Boadway. Photographer, D.A. Clifford, St. Johnsbury.

ended in bankruptcy, and Willcox went to work for the Hooks during the summer of 1861.¹⁶

One must wonder if the breakup of that last partnership was not in part due to the failure of two large and very newsworthy organs: those built for the Appleton Chapel at Harvard College in 1859,¹⁷ and St. Joseph's R.C. Church in Albany, New York, in 1860,¹⁸ reported to be the largest organ in the United States at the time it was completed. Both instruments used experimental windchests designed by Friedrich Haas (1811–86),¹⁹ a Swiss organbuilder of German birth. Because of indoor heating, they turned out to be undependable in the harsh climate of the northeastern United States. The former organ was rebuilt by Hook & Hastings in 1873²⁰ and the latter by Henry Erben in 1862.²¹

Despite these setbacks, Simmons was confident, engaging, a fine salesman, and intellectually ahead of his colleagues. In 1856, Edwin T. Freedley wrote of the firm in *Leading Pursuits and Leading Men*:

Messrs. Wm. B.D. Simmons & Co. have the most extensive, and, we believe, the most complete, establishment for building organs in the United States. The manufactory is situated on the corner of Cambridge and Charles Streets, and covers 12,000 square feet of ground. The building is six stories high, and contiguous to the water, so that lumber may be landed directly from vessels into the premises. The interior is divided into numerous rooms—an

engine room, in which an engine of thirty horse-power send its pulsations to all parts of the building; a *planing room* and principal workshop, in which planing, moulding, tenancing [*sic*], and mortising machines and scroll saws prepare the lumber for its subsequent uses; the *voicing room*, in which is conducted the delicate operation of adjusting the speaking of the pipes by regulating the thickness or shape of their material; the *designing room*, where the scroll and fancy carved work which decorate the exterior of the organs and the cases are originated; the *action room*, where the windchests, pipes, finger-keys, &c. are constructed; and the *wareroom*, a large apartment of 70 by 40 feet, used for a double purpose,—a gallery of organs and a practicing room for choirs on special occasions. Their facilities, regarded as a whole or in detail, are not equaled, so far as we know, by any other same line of business; and hence, Messrs. Simmons & Co. are enabled to furnish instruments of this class on terms most advantageous to the purchaser.²²

The firm was said to have been the first American organ shop to use steam power, and indeed, the Products of Industry schedules of the 1860 Federal Census support that assertion.²³

By 1858, Simmons could claim a number of “firsts” in American organ building, including the use of equal temperament, the introduction of 16’ manual reeds, full-compass Swell divisions, a host of “new” stops, windchests with varying wind pressures, pneumatic key action, and 16’ Pedal reeds.²⁴ An organ the firm built for Dover Hall in 1852 may have included the first pedal Ophicleide (i.e., Trombone) in Boston organbuilding.²⁵

With the economic realities of the Civil War, the departure of Willcox, and after his problematic installations in Cambridge and Albany, production slowed during the 1860s and the firm’s reputation suffered. Simmons married Josephine Rice on March 31, 1875,²⁶ and there is no evidence to suggest that they ever had children. Late in life he was stricken with Bright’s disease, but continued building organs until his death on October 31, 1876.²⁷ Ironically, one of the few published notices of his death appeared in the *St. Albans Messenger*,²⁸ one of Vermont’s better-established newspapers. His work in Vermont included at least six instruments, and covered a nineteen-year span beginning in 1847 with a contract in the town of St. Johnsbury.

NORTH (SECOND) CONGREGATIONAL CHURCH ST. JOHNSBURY, 1847

The North Church was established on April 7, 1825, on St. Johnsbury Plain. For two decades, the congregation met in a “small store reconstructed for the purpose.”²⁹ They had a one-manual organ built in 1838 by Harvey F. Parks.³⁰ When the instrument was replaced, it was moved to the Congregational Church of nearby Lyndon Corner, where the front remains. The North Church congregation grew, and in 1847, a new meeting house was erected:

Early in the spring the church authorized the sale of the old building for \$400 and that the proceeds be added to the building fund being raised for a new church. As previously stated the old building was moved farther down Main street and a larger wooden church with its white paint soon stood in a beautiful setting of elm trees. It was built in the Christopher Wren type of architecture of



which our sister church [i.e., the South Church]...is a fine example. The church faced Main street; the pulpit faced the same street, with the choir and the pipe organ opposite the pulpit...³¹

The Simmons & McIntire organ was probably acquired through the influence of John H. Paddock (1821–1903), then the church’s organist, and a local music teacher, organist, and later in life, a prominent mining entrepreneur. While no historical record has yet surfaced to suggest how or when Paddock met Simmons, it

likely occurred in 1847, when the congregation was furnishing the new church. One can imagine the church's trustees sending Paddock to Boston to investigate the options for an organ. After stopping by the better-established shops of Appleton, E. & G.G. Hook, and Geo. Stevens, it seems obvious why Paddock and Simmons might have formed an immediate kinship. The two had much in common: they were almost the same age, had inventive tendencies, came from affluent backgrounds, and were soon among the movers and shakers in their respective fields. Geo. Stevens, the Hooks, and Thomas Appleton must have seemed a bit staid in comparison.



In December, 1846, Simmons & McIntire had an unsold organ on the factory floor, and it may have been the very instrument Paddock examined if he visited the Causeway Street shop:

Messrs. Simmons & McIntire have just completed and have for sale an organ contained in a case fourteen feet high, eight foot front, and six feet deep, with foot pedals, and two rows of keys. The great organ contains open diapason, stop diapason bass and treble, clarabell, flute, principal, twelfth, fifteenth, cornet, and trumpet. The swell, open diapason, stop diapason, dulciana, principal, haut-boy, stop diapason base; besides which, there is a pedal base, coupler great organ and swell, do. Pedals and keys, and pedal check. Notwithstanding the small size of the case, we do not hesitate to state that the organ has twice the power of common organs twice its size. The power is truly startling to one who expects the quantity of sound usual in organs of its size; and yet every tone is pure and liquid, quite the reverse of what would be expected in an organ voiced so loud. It is for sale, and must be a desirable instrument for churches that are pressed for room in the organ loft.³²

ABOVE: An early twentieth-century postcard of the 1847 Simmons & McIntire organ from St. Johnsbury, after it had been moved to the First Baptist Church, Hope Valley, Rhode Island, courtesy of E.A. Boadway.

RIGHT-ABOVE: A stereoview of the Brandon Baptist Church, courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington

RIGHT-BELOW: The 1853 Wm. B.D. Simmons & Co. organ in Brandon Baptist Church, following the 1950 hurricane. Image courtesy of the American Organ Archives, Princeton, New Jersey; photographer unknown.

While there is no evidence to suggest that this was the instrument ultimately installed at the North Church, the two instruments were certainly similar in design, and Paddock would have been impressed.

An article about the dedication of the new North Church mentioned that the organ was already in place:

On the 15th [October] inst., Rev. W.B. Bond was installed pastor over the 2d Cong. Church in this town...

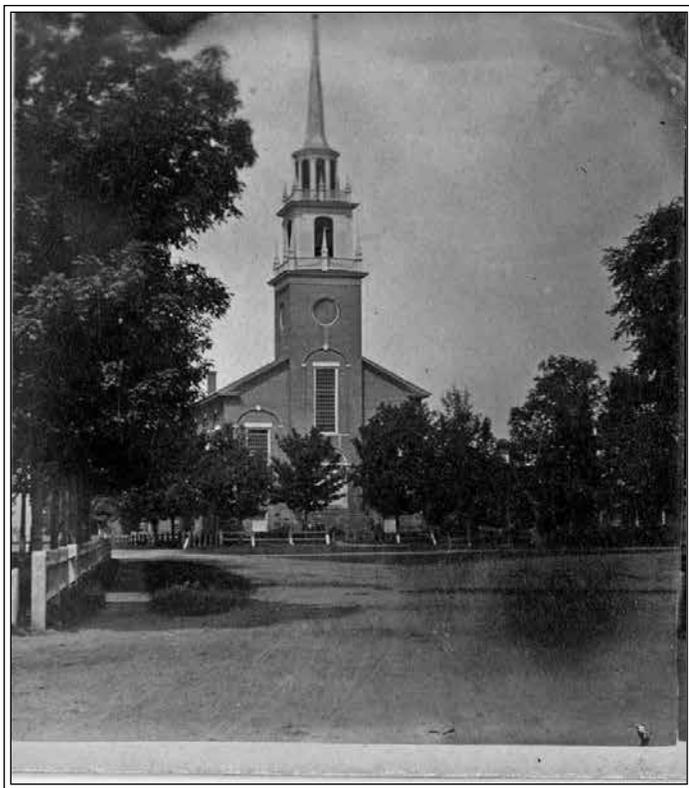
In the forenoon of the same day, the commodious and tasteful house, lately built and adorned with a new and elegant Organ, was dedicated to the worship of the triune God...³³

Two uncommon, circa 1880 stereoviews show the instrument *in situ*. The first image looks back in the building from the pulpit, and shows a tall and handsome three-sectional case in the rear gallery. The case's Greek-revival design was "modern" for its day, as most period cases were still in five sections. The keydesk is recessed in the center of the case, with stopknobs arranged in two vertical columns at the sides. There are twenty-four stopknobs, twelve on the left and ten on the right, and the square, metallic nameplate is clearly visible between the keyboards. The second image is even more unusual. The photographer, D.A. Clifford of St. Johnsbury, placed the camera in the gallery, and the photograph was taken across the gallery from north to south, showing a side view of the case. Luckily, the keydesk is open, and the folding, wrap-around doors are apparent in the photograph. Such a photographic record of a mid-nineteenth-century American organ is rare.

The congregation of the North Church continued to grow, and at a meeting in February, 1877, plans were made to erect a third building. A new stone church was dedicated on February 24, 1881, and housed a new organ by Hutchings, Plaisted & Co.,³⁴ their Opus 92, opened on February 22, 1881. Newspapers reported that John H. Paddock was present, as he escorted Mrs. E. Humphrey Allen, one of "Boston's famous soloists," to the platform to sing at the organ's opening.³⁵ With a bit of nostalgia, the Simmons & McIntire organ was mentioned in the *Caledonian*:

The organ in the North church was taken down last week [i.e., mid January, 1881], boxed and shipped to Boston, where some changes are to be made, when it goes into a church at Hope Valley, R.I., the gift to it of a prominent member of that church. The gallery looks strange and bare without this organ, which has stood there for 32 years or more, and its removal revives many memories and pleasant associations... For many years it was played by Mr. John H. Paddock, who also acted as chorister.³⁶

The organ was relocated to the First Baptist Church, Hope Valley, Rhode Island, where it was later shown on a postcard mailed on April 26, 1909. In 1916, it was replaced there with a new two-manual organ built by the Estey Organ Company of Brattleboro, their Opus 1476. What happened to the Simmons & McIntire is not known.



BRANDON BAPTIST CHURCH BRANDON, 1853

Brandon Baptist Church, originally known as Christ Baptist, was organized in 1785, and remains one of the older Baptist congregations in Vermont. Their first building was a log structure built in 1790,³⁷ followed by a “barn” in 1800.³⁸ The current, elegant meeting house was the inspiration and work of John Conant, who wrote in his autobiographical notes: “In 1832, I devised a plan and built the present Meeting House and parsonage, carrying the job through much at my own expense, taking one year and one-half of my own time freeing the House from debt.”³⁹ Driving north on Route 7 through Brandon today, it is difficult to envision a church edifice of greater esthetic appeal in a better setting. The magnificent brick church is certainly one of the finest ecclesiastical structures in the state, and the recent restoration of the spire by its dedicated and fervent congregation only enhances its visual splendor.

The building’s original interior was described in 1961, and the author related that the earliest music was led by a “church band.”

The spacious brick church had seats with box pews whose doors were closed by a button. Galleries were placed on the sides and front; the pulpit was small and high above the pews with winding carpeted stairs leading to it. The singing was led by the Thomas family of Sudbury, and for musical instruments a base viol, violins, flute and a melodeon were used. Since the choir was located in the gallery, the congregation was obliged to turn their backs upon the pulpit in order to face the music.⁴⁰

The acquisition of the Simmons was mentioned in the congregation’s minutes of April, 1853:

After the opening exercises, some conversation was had in respect to the alteration of our Meeting House Gallery. Voted to call a meeting of the Pew Holders on the ensuing Fast Day [i.e., Friday] after the close of the public services to consider the subject. Accordingly, on the following sabbath, public notice was given of the meeting of the Pew Holders, and on Fast Day, Friday, April 8th 1853 the Pew Holders met after the public exercises, in the Baptist Meeting House, and the Pew Holders present made no objection to the proposed alteration of the Gallery. As we have in contemplation the purchase of an Organ, it was deemed desirable to have some change in the gallery; also on account of rendering the back pews or slips more valuable and pleasant.

After appointing E.J. Bliss, C.L. Case, and George W. Power, a committee to purchase an Organ for the use of the Baptist Church and Society, adjourned.⁴¹

The gallery was altered to accommodate the organ in August, and the new instrument was set up during the fall of 1853.

Early in 1871, a brick extension was added to the front of the room. The organ was moved there and placed on a platform behind the pulpit. Minutes of March, 1871, related:

After some discussion, and finding that the Society and Pew Holders generally, favored having some alteration and improvement, and learning from the Pastor that about \$3500 had already been pledged. Voted that we proceed to repair and improve our House of Worship, under the direction of the Building Committee.



Appointed as Building Committee, Messrs. C.L. Case, D.C. Smith, and C.F. Smith; instructing them to build an addition at the West end of the House for the organ and choir, to put in new pews, a new pulpit and new windows, and to do whatever else may be considered necessary and desirable. Limiting the expenditure to \$5,000 if practicable, and not to exceed \$6,000.⁴²

At the time, the Simmons lost its original 44-note Great Trumpet, but has had no changes since.

A history noted that the church was badly damaged by a hurricane on November 26, 1950, when the steeple came crashing through the roof. Seven years passed before the building was repaired, but it was rededicated on June 21, 1957.⁴³ An interior photograph taken during the mid-1950s shows the building in considerable disarray with the pews damaged and a chandelier lying derelict in the center aisle. Despite the turbulence around it, the organ remained intact.

On June 29, 1972, the building was visited at the Seventeenth Annual Convention of the Organ Historical Society. A report in *The Tracker* noted:⁴⁴

George Bozeman, Jr., played John Stanley's Voluntary in 3 movements, Vierne's Pastorale, and four short pieces by Pepping in his demonstration of the Simmons organ in Brandon's Baptist Church. We learned that the pastor of this church is also the organist.⁴⁵

In 2002, the Simmons was described by E.A. Bowdway:

The tracker-action organ, originally in the rear gallery, appears on the published 1858 list of Simmons & Willcox, and was built in 1853 and bears a nameplate of "Wm. B.D. Simmons, Boston." The pine case is painted to imitate rosewood and the three flats of 15 Open Diapason basses were originally gilded and later decorated. The "carvings" on the case front are of cast iron. The recessed black walnut keydesk has a hitch-down swell pedal and two combination pedals operate the Principal and Fifteenth, whose knobs are in the left stop jamb. The Swell is above the Great and is enclosed from Tenor F; the wood Stop Diapason Bass is on a small chest behind the Great; the stopped wood Sub Bass is on C and C[♯] chests at the sides. The 44-note ranks begin on Tenor C and the Swell stops begin on Tenor F. Though the organ needs and deserves a complete restoration, it is nevertheless loved and quite playable. The instrument survived serious hurricane damage in 1950, and the spire is now being restored.⁴⁶

Although the organ is intact, it is currently unplayable because of excessive heat during the winter. The congregation is aware that the instrument is a precious survival of an uncommon instrument from an early period of Boston organbuilding, and should be restored. Its elevated and handsome placement at the front of the room, with its elegant, rosewood-grained case makes a strong artistic and visual statement. Every effort should be made to preserve this splendid instrument with a museum-quality restoration. It remains as one of the finest organs in the state, and one of the best-preserved examples of Simmons's work.



A postcard of the First Congregational Church, Burlington, from the author's collection.

FIRST (CALVINISTIC) CONGREGATIONAL CHURCH BURLINGTON, 1853

The First Church was founded in 1810. A lot was purchased from E.T. Englesby at Pearl and Buell Streets, and a meeting house, known as "The Old White Church," was completed in 1812.⁴⁷ The congregation owned an 1835 organ built by Henry Erben, a gift to the congregation from Deacon Samuel Hickok (1808–51), but it was destroyed by an incendiary that torched the building on June 23, 1839.⁴⁸ A building committee was appointed, and a new church in Greek-revival style patterned after St. Pancras in London was dedicated on April 14, 1842.⁴⁹ In 1845, a bell tower suggesting the Choragic Monument of Lysicrates in Athens was added at the top of the structure. Because of financial limitations, the congregation was initially unable to replace the organ.

Eight years later, the contract for a Wm. B.D. Simmons & Co. organ was signed on May 24, 1853, and the instrument was set up in November. After describing the instrument, its capacity was compared with the two other organs in Burlington, both by Erben:

THE NEW ORGAN

A very fine Organ has lately been completed for the first Calvinistic Congregational church in this place, a brief description of which may interest some of our readers.

It is from the celebrated manufactory of W.B.D. Simmons & Co. Boston, who warrant it equal in the quality and harmony of its tones to any organ of its class in the country. The organ has two banks of keys, with a compass of 56 notes, from C.C. to G. with pedals running down from G. to C.C.C.—The stops number twenty-seven, viz.: fourteen in the great organ, eleven in the swell organ, and two pedal stops. They are as follows:

Great Organ Stops.—Tenoroon; Sesquialtra; Open Diapason; Trumpet Treble; Tenor Open Diapason; [Stop Diapason Bass?]; Trumpet Bass; Clarabella; Cremona; Dulciana; Principal; Twelfth; Fifteenth; and Flute.

The compass of the swell organ is from Tenor C. to G, forty-four notes, and continued down to C.C. by the Swell Bass.

Swell Organ Stops.—Bourdon; Fifteenth; Open Diapason; Hautboy; Viol de Gamba; Principal; Night Horn; Stop Diapason; Tremulant Swell.

Swell Bass.—Stop Diapason; and Principal.

Pedal Stops.—Double Open Diapason and Double Dulciana

There are three Couplers by which the Great Organ is coupled to the Swell, and the Pedals to the Great Organ and the Swell Bass.

The whole number of pipes is twelve hundred, or to be exact 1198, which is some four hundred more than the Organ in the Congregational Church in St. Johnsbury [i.e., Simmons & McIntire, 1847], which has heretofore been the largest in the State, and about three times the number contained in either of the other two church organs in Burlington. The Pedal pipes go seven notes lower than either of the other organs, and the stops are double their number. In its construction it has been an object to secure melody and variety of tone, rather than loudness.

An opportunity for hearing this fine instrument under the hands of a master, will be afforded to-morrow (Thursday) evening [i.e., on December 1], at Mr. Worcester's church. The performance will be superior to anything of its kind heretofore given in the State, and will, we doubt not, be attended by our community generally.⁵⁰

When completed, it was the largest organ in Vermont.

The Simmons was replaced with a new organ built by Woodberry & Harris of Boston in May, 1889.⁵¹ What happened to the 1853 organ is not known.

BRICK (FIRST CONGREGATIONAL) CHURCH MONTPELIER, 1855

As the state capital, Montpelier played a critical role in the Vermont's cultural development. Historian Daniel P. Thompson, writing in 1860, did not extend the residents of the first city much credit for their salubrious lifestyle:

...it was not long before the industrious and orderly first settlers and founders of the town, found their village in a rapid process of moral deterioration. The taverns became common and constant resorts, inviting to idleness, money spending, and all sorts of dissipation. Rum drinking rapidly increased, bringing along with it the usual train of street broils, acrimonious quarrels and keen litigations. Gambling was common practice; libertinism found but too many victims in the unsophisticated, unsuspecting and therefore unguarded female community. All these stained the records of week days, while the Sabbaths were generally desecrated by horse racing, match shooting, street games, holy day amusements, visiting and pleasure parties.

It needed a moral Hercules to meet and grapple with these social deformities, which were so nearly threatening both the temporal and eternal welfare of this strangely blinded or strangely thoughtless village community. And a moral and religious Hercules was at length found in the Reverend Chester Wright.⁵²

Pastor Wright (1776–1840) came to Montpelier in 1808 and, as the first settled minister, took charge of the congregation. The “First Congregational Society of Montpelier” was established in 1800, but in 1820 when the meeting house was built, it was

thereafter called the Brick Church. Measuring 60 by 70 feet and with 122 pews, it was located at the corner of Main and School Streets. The elegant building had the first organ in town: a two-manual 1839 instrument built by Harvey F. Parks of St. Johnsbury.⁵³

In 1854, through the efforts of the aforementioned John H. Paddock, the Brick Church ordered a much larger organ: a two-manual instrument of peculiar design built by Wm. B.D. Simmons. Paddock was by then living in Montpelier, working as an organist and music teacher, and there are several accounts of his playing in the local papers.⁵⁴ Upon arrival, the new organ was heralded by the *Watchman*:

A New Organ has just been put up in the 1st Congregational Church (brick church,) Montpelier—a superior instrument in every respect, and creditable alike to the manufacturer, the committee for contracting, and to those who so liberally contributed for its purchase. We are indebted to Mr. H.D. Hopkins, the leader of the choir, for the following memoranda of this instrument:

“Built by W.D.B. Simmons & Co., Boston—cost \$2,500. Case, 22 feet high, 15 broad, and 10 deep. Two banks of keys; great organ, 17 stops; swell organ, 14, and pedal, 2; four couplers, pedal check, bellows signal, tremblant, &c.—making 40 stops in all. The number of pipes is about 1500.”

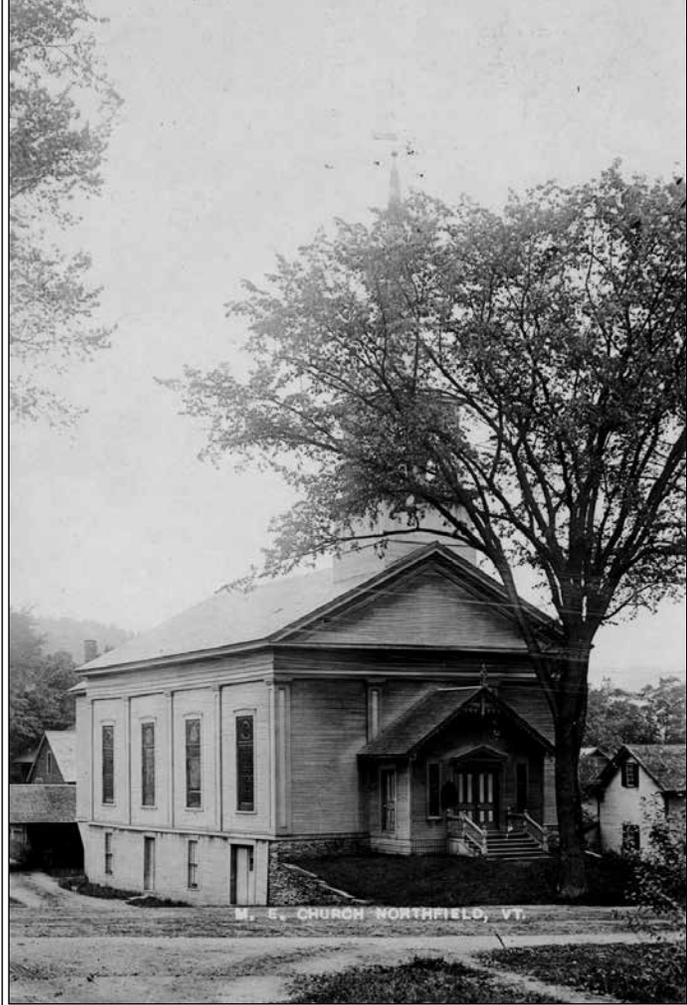
It will be observed that this is a large organ, amply sufficient for a church of the first class,—just such as is needed by this society... We understand that the instrument was accepted on Friday last, and that the first installment (one half) was paid on that day, by the subscribers, without the necessity of borrowing or advancing a dollar...⁵⁵

Further notice of the instrument appeared in the *St. Johnsbury Caledonian*⁵⁶ and the *St. Albans Messenger*,⁵⁷ two of Vermont's leading newspapers.

What makes the organ unusual was not only its size—it was then the largest organ in the state (and the third organ by Simmons so designated)—but the separation of the Great Mixture into independent registers, like an old Italian organ. In addition to the expected Twelfth and Fifteenth, the stoplist includes an independent Seventeenth, Nineteenth, and Twenty-Second. Moreover, both manual divisions are undergirded by 16-foot registers, and there are three reeds: an 8-foot, full-compass Trumpet on the Great, and two tenor-c reeds on the Swell, a Trumpet and Hautboy. Boadway wrote in 1968 that it was “by far the largest and most remarkable of the early Simmons organs to survive.”⁵⁸ A. David Moore agreed, stating in an interview recently that it was surely the finest nineteenth-century organ in the state.⁵⁹

The closing of the Brick Church occurred on May 6, 1866,⁶⁰ before the congregation began the erection of a larger building. Beginning on May 11, the organ was taken down and put into storage.⁶¹ The congregation dedicated a new church on October 15, 1868, in “Early English Gothic” style, and took the name Bethany Church.⁶² The congregation ordered a new organ from Wm. A. Johnson, his Opus 264, 1868, a three-manual organ with some 45 registers.⁶³ (This organ is described in Chapter Eleven.)

The Simmons did not remain long in storage. Two years later, it was purchased by the Methodist Episcopal Church of nearby



Northfield, Vermont. Their building had been undergoing renovations and after the organ was installed, the *Watchman* reported:

RE-DEDICATION AT NORTHFIELD

The M.E. Church at Northfield has just been enlarged and refitted at an expense of nearly \$3,000, besides the organ and the furnishing. The organ is a present to the Society from Joseph Gould, Esq., and the furnishing is done by the ladies of the Society. The Society now have a large, convenient, and beautiful church. The re-opening occurred yesterday, the 23rd inst. A large audience, good music, a most excellent sermon by Dr. Butler of Boston, with other appropriate services, made it a pleasant and profitable occasion.⁶⁴

Joseph Gould (1809–76) was a native of Pittsfield, New Hampshire. He married Hannah W. Green in 1835, and together they moved to Northfield in 1836. He established a profitable mill, and in 1863, converted to Methodism. One account related that he became “a leading member, and to which he gave of his substance liberally. The Pipe Organ...stands as a monument of his *beneficence*.”⁶⁵

The church in Northfield had its origins in the Barre Methodist Circuit, established in 1804. During the early decades of the nineteenth century, some 35 circuit riders visited Northfield to preach fire and brimstone to the residents. In 1840, the owner of a local factory erected a meeting house, but lacking a resident congregation, offered it to the Methodists. In 1842, Northfield became a Methodist “station,” and the Rev. John Currier was appointed the first pastor. In 1854, the congregation erected the current building on Main Street, and it was dedicated in December. They

owned an organ, but little is known of it. When the Simmons was installed in 1868, the old organ was sold to an unidentified buyer.⁶⁶

The Simmons was largely unnoticed until the middle of the twentieth century. In 1956, on a cold winter evening between semesters, E.A. Boadway, then a student at the University of Vermont, and Robert Reich, a faculty member at Clarkson University, “discovered” the instrument. In a recent interview, Boadway told of driving into Northfield at dusk, and after entering the unlocked Methodist Church, was unable to locate the lights. Guided by flashlights, he and Mr. Reich found the astonishing organ, replete with forty drawstops and the original nameplate: “Wm. B.D. Simmons, Boston.”⁶⁷ Boadway later wrote of the discovery in the *Boston Organ Club Newsletter*,⁶⁸ and on the very same evening, he and Mr. Reich also “found” the 1866 Simmons at St. John’s, R.C. and the 1836 E. & G.G. Hook at St. Mary’s. In splendid detail, Boadway published a description of the instrument in the *Newsletter*, and it is appended to this essay as a sidebar.⁶⁹ The reference in the description to Troy, New York, referred to a concurrent organ installed by Simmons in St. John’s Episcopal Church during June of 1855.⁷⁰

By the summer of 1973, efforts were underway to restore the organ. Albert F. Robinson (1910–2001),⁷¹ a founder of the Organ Historical Society and the second editor of *The Tracker*, played a Historic Organ Recital on the instrument on July 26, 1971,⁷² and an announcement noted that A. David Moore of North Pomfret, Vermont, had been selected to restore the organ.⁷³ A fund-raising brochure described the project:



All action will be repaired and replaced where necessary. This will include some new trackers (to be made of wood), new leather nuts and felt washers for adjustment. Each division will be fitted with a self-adjusting mechanism to insure that the keyboards and action will maintain the same playing depth from one season to the next. The keyboards will be re-bushed to eliminate noise and the pedalboard rebuilt to reduce noise and extra play. The missing stop labels will be replaced with similar hand-engraved ivory labels. All stop action connections will be checked and refitted where there has been wear. The bellows will be re-leathered and the feeders removed. The Swell and Great chests will be rebuilt in a manner to avoid leaks and sticking sliders and stop action. The now cracked table boards will be removed and replaced with non-splitting wood, and the sliders will be equipped with self adjusting spring-loaded seals to insure a constant fit and smooth operation. The bottoms of the Swell and Great chests will be treated in a manner to avoid leaks and cracking. Thus the Swell and Great chests will be guaranteed against cracks, leaks, and sticking sliders. All pipework will be cleaned and repaired where necessary. Bent or dented pipes will be straightened, and all pipework will be either fitted with tuning slides at the top or repaired in such a way that the pipes can be properly tuned. The reed stops will be straightened and repaired. All wood pipes will be cleaned and any cracks will be repaired. The stoppers will be recovered were needed to insure a tight fit and proper tuning. All pipework will be speech reset and tuned ready for use...⁷⁴

The restoration was completed between February and December, 1974, and the opening occurred at a church service played in December by John T. Atwood, a member of the Moore team.

The Simmons in Northfield is arguably the finest nineteenth-century organ in Vermont, and one of the finest remaining examples of nineteenth-century Boston organbuilding anywhere.

COMMUNITY CHURCH, STOWE, 1864

The Community Church of Stowe was organized as a Universalist Church on January 28, 1830.⁷⁵ Initially, the congregation met in a union church shared with several Protestant groups. The handsome frame meeting house standing in the center of Stowe today was begun in 1860.⁷⁶ A history, quoting a September 7, 1861, issue of the *Lamoille Newsdealer*, related:

The new school building at Stowe Village was completed at a cost of \$5,000, and the new church building was begun. Money was raised for the building and organ by the sale of pews. Mr. Alonzo Sallies, who planned and worked on the school, superintends the construction of the new meetinghouse. Mr. Edgerton of Charlotte, a master meetinghouse builder, will be here in a short time to aid by his greatly practical skill in the erection of the belfry and raising of the spire.⁷⁷

Work on the building continued, and in February, 1864, the *Newsdealer* reported that the church's ladies were busy raising money for its furnishings:

ABOVE LEFT: A nineteenth-century image of the Methodist Episcopal Church, Northfield, courtesy of the Vermont Historical Society

LEFT: A nineteenth-century stereoview of the 1855 Wm. B.D. Simmons organ in the Methodist Episcopal Church, Northfield. Photographer: R.M. McIntosh, Northfield. Image courtesy of E.A. Boadway.

FAIR AND OYSTER SUPPER AT STOWE

The ladies of Stowe, favorable to the object, will hold a Fair at the vestry of the new church, on the evening of Wednesday, the 17th of Feb. inst. They will also, at the same time and place, provide an oyster supper for all who may desire it. The proceeds of the fair and supper are to be expended in the purchase of furniture for the new church.

Music, vocal and instrumental, will add all its power to make the occasion a joyous one. All are invited to be present.⁷⁸

Measuring 75 by 50 feet, the classic, Greek-revival meetinghouse has a tall steeple and a large portico in front, supported by four, fluted columns in Ionic style. Strangely, no record of the building's dedication has yet been found. The bell, cast by William Blake & Co. of Boston, is dated 1881, and in 1904, a clock was installed in the tower. The church appears on hundreds of postcards and in scores of souvenir books as the quintessential Vermont setting, with its peaceful location in a valley surrounded by snow-covered mountains.

Consistent with its 1864 conception, the building's interior was far more Victorian than it is today, with *trompe l'oeil* (i.e., French, "trick-of-the-eye") frescoing on the front and side walls. By the second decade of the twentieth century, the building's classic lines and rectangular windows pointed more toward a federal approach, so the interior was painted white and reoriented toward a "colonial" style. On November 27, 1918, the Congregational, Methodist, and Universalist congregations federated, and on April 23, 1920, the congregation adopted the current name, The Community Church of Stowe.⁷⁹

The organ was ordered when John Smith and George Wilkins, two prominent members of the congregation, travelled to Boston to investigate the options. Smith's diary, cited in several historical accounts, related that on October 3, 1863, they ordered an instrument costing \$1,460. Abby Maria Hemenway (1828–90), Vermont's notable historian, concurred: "A good organ was procured... and the expense of the church and organ exceeded, by something, twelve thousand dollars."⁸⁰

Early in March, 1864, the *Newsdealer* stated: The Organ for the new church at Stowe has come! And a superb instrument it is too!⁸¹ The next issue continued:

The services of Mr. S[amuel].C. Moore of Burlington, one of the best organists in the New England states, has been, fortunately, secured, to give a Concert upon that splendid instrument, on Wednesday evening next, the 16th inst., assisted by an excellent choir of vocal performers...

The Society to which the new church belongs, with great liberality, have subjected themselves to a heavy expense to provide for it a magnificent organ; and it is presumed, nobody will begrudge them a moderate admittance fee, or cheat himself out of a treat which a lifetime may not again afford so near his home.⁸²

The *Repository*, a Universalist newspaper published in nearby Montpelier, identified the maker by name:

New Meeting House in Stowe.—The new Universalist Meeting House in Stowe is now completed, and the new Organ, by Simmons of Boston, now fills its appropriate place in the Gallery. This is the best and most costly Universalist Church in the State. We think it must have cost from \$10 000, to \$12 000. It is large, convenient, and beautiful. We cannot give a description of the organ now, but will do so soon. We have not learned when this new edifice is to be dedicated.⁸³

Unfortunately, no description of the organ appeared in subsequent issues. A further notice stated: “We learn that the Organ Concert at Stowe on Wednesday last, was a success. What the proceeds were we have not learned. Of course, the attendance was not as large as it would have been had the roads been in better condition.”⁸⁴ The fair and oyster supper netted \$175.⁸⁵

Recently, the organ was described by E.A. Boadway:

The...“Grecian” pine case was fake-grained to imitate oak. The Great had eleven ranks, including a Mixture III and a 8’ Trumpet; the Swell had seven ranks, including a Mixture II and a Tenor C 8’ Hautboy; and there was one Pedal stop, a 16’ Open Sub Bass of 25 wood pipes. The hitch-down Swell pedal remained in use for 94 years, and two additional mechanical registers were a Pedal Check and a Bellows Signal.⁸⁶

The handsome, Italianate case style was hardly unique among the Boston builders: a Simmons case of a similar design was built for the Wentworth Street Methodist Episcopal Church in Charleston, South Carolina, and was shown in *The Tracker*.⁸⁷

The organ remained in the gallery until 1911. That year, the congregation needed lodging for their minister, so they walled-off the gallery and converted it into an apartment!⁸⁸ The Rev. Frederick T. Crane, an amateur organ technician, voluntarily relocated the organ to the left-hand front of the sanctuary. The *Register* recorded:

Stowe, Vt.—Unity Church, Rev. Frederick T. Crane: Mr. Crane has entered upon his second year as pastor. His work has been much appreciated, and the church is pleased to retain his services for another year. Through his efforts the pipe organ in the church has been moved to the floor of the audience room, electric lights have been installed, and other improvements carried out...⁸⁹

The Swellbox, which rose above the top of the case, was draped with a black cloth, and there was re-voicing to dampen the intensity of several stops. Simmons was known for “loud” Open Diapasons. An early twentieth-century photograph shows the instrument in its new location as well as the original *trompe l’oeil* decoration on the walls. In 1926, an Estey representative made \$250

RIGHT: The circa 1860 case of a Simmons & Willcox organ in the Wentworth Street Methodist Episcopal Church, Charleston, South Carolina, shown in a photograph by William T. Van Pelt, 1985.

OPPOSITE: The same case design was used for the 1864 Wm. B.D. Simmons & Co. organ in the Community Church, Stowe, shown in a circa. 1955 photograph by an unknown photographer.



worth of repairs to the organ.⁹⁰ Ruth Gottlieb (1907–2008), who served as the church's organist for 38 years between 1941 and 1979, was a strong advocate for the Simmons. With only minor alterations, the organ remained intact until the late 1950s.

The history continued:

In 1951, serious discussion of general renovation of the church and vestry was begun. With the formation of a building committee in 1955, it was decided that this was the time to make a thorough overhaul of the organ... The main question to decide was whether to discard the old, trouble-beset pipe organ, or undertake a complete restoration, and whether to move it to its original position in the rear gallery. A short article, "Know Your Pipe Organ," by John Van Varick Elsworth [1905–71] of Watertown, New York, was brought to the attention of the organ committee, and he was invited to visit the Stowe church to inspect the organ and give his advice. Mr. Elsworth was a lover of old organs, well-versed in their construction, and he agreed to come to Stowe to see and play the organ. After his visit in the summer of 1955, he recommended that the organ be kept and renovated, and suggested the names of organ builders to contact. Plans were slowly formulated, two builders were asked to look over the organ and make estimates, and the church building committee made progress in plans for renovation of the church.⁹¹

Elsworth recorded the original stoplist on July 19, 1955.⁹² He was a mechanical engineer with the New York Air Brake Co., and an early member of the Organ Historical Society. After the congregation consulted with organbuilder Rostron Kershaw (1917–70), of Lowell, Massachusetts,⁹³ and Hill, Norman & Beard, of London, England, to renovate the organ, the contract was awarded to the English firm and carried out by Frederick Knapton of Ontario, Canada. Dated November 3, 1958, the contract authorized them to "rebuild in a good and workmanlike manner the Organ...as detailed in the specification and particulars signed by both parties..." Costing £3,364, the work was to be finished on or about March, 1959. Some of the details included: Pedal windchest restored with new electro-pneumatic action; "obsolete and redundant feeders" removed; open stops fitted with "new mild tuning bands;" entire organ revoiced for balance; case raised one foot higher and returned to the gallery; original reeds discarded and a new Trumpet placed in the Swell, etc.⁹⁴ The organ was so altered tonally as to eradicate much of its original character, and the case was painted white to appear "colonial." Hill, Norman & Beard took care of the "loud" Open Diapason by lowering its cutups and closing down its toeholes.⁹⁵ The organ was opened in recital by Albany, New York, organist, Helen R. Henshaw (1903–98) on June 29, 1959.⁹⁶ At the time, it was far more common to replace these organs than to rebuild or restore them. We are fortunate that this one instrument survived so a close call.

The organ was maintained by various firms over the years, but during the latter 1990s, a notice in the *American Organist* related: "Watersmith Pipe Organs of Enfield, N.H., is carrying out restorative repairs to the 1864 Wm B.D. Simmons & Co. tracker at the

Community Church in Stowe, Vt. The work included re-leathering the reservoir, some action renovation, and repairs to pipes...⁹⁷

The organ had another brush with fate in 1998, when a faction within the church wanted to replace it with an electronic or "hybrid organ." A focused Barbara Evans (1931–2005), a realtor by profession and the church's organist between 1979 and 1997, wrote a well-reasoned editorial for the *Reporter*:

The congregation of the Stowe Community Church is facing a difficult decision regarding the future of its W.B.D. Simmons tracker organ. This Boston-built instrument has been in the church, and performed faithfully, for all the 135 years the building has graced the Village of Stowe. As the church has anchored the north end of the village activity so has the organ anchored the life of the church as a symbol of permanence and stability...

Accordingly, the church directors appointed a committee to study the options available, which include:

- Restore and rebuild the existing instrument.
 - Purchase a digitally engineered organ to replace it; or
 - Purchase the digital organ, and later interface some of our existing pipes into it so we would have a combination instrument.
- Option 2 is the least expensive, while numbers 1 and 3 would cost about the same, about double the cost of Option 2.⁹⁸



Further coverage appeared on December 3 by John Ziconni,⁹⁹ but what none of these articles stated was the proverbial elephant-in-the-choir-loft. Electronic equipment—be it a can opener, garbage disposal, pocket radio, washing machine, Selectric typewriter, or an electronic “organ”—has built-in obsolescence and a short life span. How many of us now own our first computers? Evans rightfully reasoned that beauty, continuity, esthetics, history, and tradition ought to guide the decision, and it was primarily through her dedicated influence that the Simmons organ was retained. Those efforts were greatly aided when Lynne von Trapp, a descendant of the famous singing family, endorsed the project and agreed to chair the Restoration Committee. On December 13, 1998, the congregation voted overwhelmingly to retain the Simmons,¹⁰⁰ and the organ escaped another near-death experience.¹⁰¹ A lone dissenter, who signed his name “Jeff Rogers, Honolulu,” wrote a pro-hybrid organ editorial for the *Reporter*.¹⁰²

Observing from the sidelines was Robert C. Newton, Director of Old Organs for the Andover Organ Co. in Methuen, Massachusetts. Born in nearby Barre to Clark William Newton (1903–90) and Stella Alger Newton (1907–93),¹⁰³ Robert was raised a few doors down the street from the Stowe Church. As a youngster, he sang in Mrs. Gottlieb’s children’s choir, and after his voice changed, joined the adult choir. The Simmons was a continuing source of fascination, and after Robert attended the University of Vermont as a math major, he entered the employment of the Andover Co. That occurred on January 3, 1963, so readers can do their own math. By the time this essay appears, Robert will have celebrated his golden anniversary as an organbuilder, having served the profession for over 50 years! He became a partial owner of Andover in 1975, and has worked on hundreds of old organs, including many in Vermont. Today, Bob is widely acknowledged to be one of the world’s authorities on old Boston organs, and he remains one of the great veterans of the organ profession. Why he took a personal interest in the Stowe organ is obvious: it was his introduction to organbuilding and it laid the foundation for a lifetime of professional pursuits.

Following the vote to retain the Simmons, a 1999 contract with the Andover Co. sought to reverse much of the 1959 work, returning the organ as much as possible to a tonal palette that Simmons would have recognized. Newton took personal responsibility for the project, and a press release outlined the work:

In the 1959 rebuild, the Great Trumpet and the Swell Oboe were both discarded. A new Trumpet was installed in the Swell. In the current rebuild, Andover returned the Trumpet to the Great and installed a new Oboe in the Swell, restoring the original configuration. Hill, Norman & Beard had moved the Hohlflute to the Swell and the Stopped Diapason to the Great. These have been moved back to their original positions. Andover re-pitched the Swell Mixture by adding one new set of pipes and converting its 2’ rank into a new stop. On the Great, the original III Mixture was increased to IV–V ranks, and a III Cornet was added.

The Pedal had been electrified [in 1959] and it was decided to retain the electric action in order to make the Pedal more versatile. Metal Lieblich Bass pipes were replaced by a larger scaled set of wood pipes and a 16’ octave of wood Trombone pipes was added to the Great Trumpet, which allowed the reed to appear at three pitches in the Pedal [the Trombone has since been extended to complete its compass, a gift of Robert C. Newton].

Chests were re-tabled with new marine plywood, which will stand up to winter heat and dryness and the pallets were made removable. The reservoir was re-leathered, keyboards rebuilt and the Swell chest was moved back to allow better access and its action was rebuilt and simplified. The original key and stop action remain mechanical while the Trumpet/Trombone and Bourdon stops are on new electric chests. Pedal couplers were extended to 30 notes, and a new 30-note, concave radiating pedalboard was installed. A new vertical swell front allowed a full 90 degree opening, making the Swell division and expression pedal much more effective. The pitch was lowered to A=440.

The case was originally feather-grained. In 1959, its Corinthian capitals and trim were removed and the whole case painted white. Andover repainted it off-white with faux mahogany grained trim moldings, and the capitals have been replaced. The case pipes were finished with gold paint.¹⁰⁴

The organ was opened at two recitals played by former OHS National Councilor Peter Sykes on September 28 and 29, 2002.¹⁰⁵ Other concerts in a series were played by John Henzel, David Neiveem, Thomas Strickland, and Dr. William Tortolano, the noted expert in Gregorian Chant.

In hindsight, it is difficult to image a more compelling success story for an old American organ. Because so little of Simmons’s often innovative work is preserved, every instrument is an important survival. The fact that this one organ has been given a new lease on life is an occasion for happiness. Heartfelt gratitude is due †Barbara Evans, †Ruth Gottlieb, Lynne von Trapp, Robert C. Newton, and the Andover Organ Company for their dedicated work to save this organ. Today, no one at the Community Church regrets their decision to retain the Simmons, and if the Organ Historical Society has a prominent place in twenty-first century American organ culture, the overwhelming success of this project is at least an indirect example of our influence.

THIRD CONGREGATIONAL CHURCH BURLINGTON, 1865

Third Congregational, known as the College Street Church, was established on July 21, 1860. The original congregation of some 50 members was primarily a colony from the First Church. Services were held in the local Court House, and on December 9, 1860, George B. Stafford was elected pastor.¹⁰⁶ Land was provided in 1862 by Eliza Buell and her brother Henry at the corner of College and Union Streets.¹⁰⁷ Ground was broken in 1863, and by January, 1865, a chapel in the basement was available for services. By February, 1866, the building was complete, and it was dedicated on February 27. The structure, which remains in use today, is unusual for the variety of the stonework:

The walls are built of calcareous sandstone from a ledge within a mile of the building.

The basement wall is made of dark red stone in rubble work, and is separated by a belt of blue limestone from the upper wall, which is of a pinkish white color and like the basement wall laid in rubble.

The quoins and other dressings are of hammered blue limestone from Isle La Motte. The effect of the three combined colors is very pleasing...

The completed building, in the Gothic style, measured 94 by 50 feet, and was (and is) striking in appearance.

The organ arrived in December, 1865:

New Organ.—The new organ for the Third Congregational Church, a fine instrument of about 30 stops, made by Simmons & Co., of Boston, has arrived and will be put up without delay.¹⁰⁸

Two days after Christmas, it was described in the *Free Press*:

The New Organ for the Third Congregational Church was set up last week, and a few professional musicians and amateurs were present at the first trial of it; and all united in proclaiming it a fine instrument. Workmen are now busy putting up the screen for the front—there is no case, properly speaking—and we trust an early opportunity will be given for the Public to hear the organ.

The organ is from the manufactory of Messrs. Simmons & Co., of Boston, and will well sustain their reputation. It has the following stops:

Great Organ—Open Diapason, 8 feet pipes—Stopped Diapason Bass, 8 feet—Dulciana, 8 feet—Principal, 4 feet—Twelfth, 2-2-3 feet—Fifteenth, 2 feet—Flute, 4 feet—Trumpet, 8 feet—Hohl Flute, 8 feet—Mixture, 3 ranks.

Swell Organ—Bourdon, 16 feet—Stopped Diapason Treble, 8 feet—Stopped Diapason Bass, 8 feet—Principal Treble, 4 feet—Principal Bass, 4 feet—Keraulophon, 8 feet—Hautboy, 8 feet—Mixture, 2 ranks.

Pedal Organ—Open Diapason, 16 feet.

Mechanical Registers—Pedal and Swell Coupler—Swell and Great Coupler—Pedal and [Great] Coupler—Swell Tremulant—Pedal Check—Bellows Signal.

There are twenty-five stops and registers, and 1,069 pipes; two manuals with a compass of 56 notes from CC to G₃,—the pedal compass is 25 notes from CCC to C.

Those who are familiar with the construction of organs, will see that for the size the selection of stops is excellent; it was proposed to have another pedal stop, but the space allotted for the instrument proved not large enough, and the organ is abundantly large for the church as it is.¹⁰⁹

By early January, the organ was in place, and the *Times* acknowledged the donor:

New Organ.—The new organ in the Third Congregational church was a New Year's gift to the church from Mrs. Henry P. Hickok. As such an organ costs now-a-days from \$2,300 to \$2,500, this was a magnificent present.

It is intimated that a concert is in preparation, which will afford our citizens an excellent opportunity of seeing the interior of this elegant church, and hearing the music of this fine instrument.¹¹⁰

The oratorio-style opening was announced for February 21: "Mr. Proctor is the organist of the occasion, and will be assisted by Col. H.D. Hopkins, who is probably the best tenor in the State, and the excellent choir of the Unitarian Church..." The following day, another distinguished Vermont organist joined the roster:

The Concert To-morrow evening.—We hear that Mr. Whitney of Montpelier, organist of the Brick church, has consented to take part in the organ Concert at the College street Church, and will play some of Beethoven's music—a good addition to an already well-arranged programme.¹¹¹

The unusual placement of the organ in the building was described:

The organ stands on the east side of the pulpit, behind a paneled screen or ornamental blind work in black ash and black walnut; on the west side of the pulpit is a similar screen behind which is the staircase leading to the pastor's room.¹¹²

One cannot help but notice the similarities of this installation to that of the E. & G.G. Hook organ at the First Baptist Church of Burlington, installed the previous year. Both instruments were hidden behind grilles and had no front pipes.

The opening was announced for February 21, 1866, and a reporter noted that:

The organ from which will be discoursed most delightful music this evening, is one of rare powers. It is handsomely screened by a handsome and mullioned screen of native woods which forms the organ front. Seats for the Concert, as are as usual, for sale at Story's.¹¹³

The following day, newspapers reported that the concert "drew out a fine audience," the program was "well selected," and "Mr. Whitney did admirably in the 'Overture to Norma.'" ¹¹⁴ The building was dedicated on February 27, and the program appeared in the *Times*.¹¹⁵

The College Street Church installed a new organ in 1886, by Geo. S. Hutchings, the firm's Opus 160.¹¹⁶ It was set up in November, and Samuel B. Whitney returned to Burlington to play the opening on the instrument on November 23.¹¹⁷ The Simmons was relocated to St. John's Church, R.C., in Northfield, Vermont, and remains almost unaltered today.

The organs of William B.D. Simmons were innovative in design. The fact that four of six examples of Simmons's work remain in Vermont puts him in a unique place. Barbara Owen, in comparing the firm with Geo. Stevens, places Simmons in perspective:

If George Stevens was a conservative, building good, plain organs of similar construction and tonal design year after year, his opposite could be found in the person of William Simmons. If Stevens found it easy to ignore new trends and ideas, Simmons's alacrity in investigating and adopting them was equaled by none. And if Stevens was content to maintain his conservative pace while prestigious jobs passed him by, young Simmons was, from the very beginning of his career, eager to snatch prize contracts away from his more well-established colleagues.¹¹⁸

BRICK CHURCH, MONTPELIER

(NOW IN THE UNITED METHODIST CHURCH, NORTHFIELD)

WM. B.D. SIMMONS & CO., 1855

The organ stands in a recess somewhat above and behind the pulpit platform, the choir seats being between. The paneled sides of the case are close to the side walls of the chamber and some of the paneling is gone. The case is of pine, stained and fake-grained to imitate rosewood. The five flats of front pipes, arranged 5–5–7–5–5, were once gilded but have been painted the color of the walls at least twice in the past century. The organ occupied a similar position in the Montpelier church, but was not recessed. There is at present a needless low arch at the front of the recess which obscures the top of the handsome case and probably abstracts some of the sound. In spite of this and the heavy carpeting, the instrument is fully adequate and of solid, rich and extremely pleasing tonal quality. Any deficiencies in the building can be disregarded and the congregation congratulated on preserving so elegant an organ.

The front pipes comprise basses from two Great ranks: the four lowest Dulcianas are in the end flats, each of which also contain three dummies, and the seven lowest First Open Diapason pipes are in the center. The second and fourth flats contain dummy pipes. The keydesk is recessed behind massive sliding doors and is finished in walnut. The manual keys have wood fronts and the ivories are in perfect condition. In each jamb are two columns of flat, square-shanked

knobs lettered in Spenserian script; the plain music desk is hinged and covers a small cupboard; the narrow Pedal keys (recovered with wider stock) are somewhat to the left to facilitate the use of the former hitch-down Swell pedal, which was replaced by a badly-made balanced pedal in the knee panel; at the left are two wooden combination pedals, the outer one bringing on the five Great ranks from 2 $\frac{2}{3}$ ' to 1' pitch and the inner one taking them off. Most of the knobs are of rosewood; a few labels and the silver nameplate between the manuals, engraved in script: "Wm. B.D. Simmons & Co. / Boston." have been lost during the past decade [i.e., by 1968]. The W.A. Johnson knob and label for the Swell Principal Bass may indicate that his men moved the organ.

The interior is spacious for the period; the Swell is above the Great and is accessible from the rear or by removing some of the two sets of horizontal shades. The two spacious C and C# chests of the Great division have a passage board in the center; the Swell chest has the basses in the center. Both main wind trunks are equipped with winkers. The Great rollerboard is horizontal, and the action has large metal depth-adjusting screws. Most of the Double Open Diapason is at the rear, but some pipes are offset at the sides of the organ. The Double Dulciana basses are at the front corners, offset below the chests and the

Double Dulciana action contains four sets of squares connected to one of the two Pedal rollerboards at the rear. The Swell Bass pipes are unenclosed at each side of the Swell box and the stop action passes under the main chest—thus blocking access to the Swell bung board. There are no mitered flue pipes in the organ. The present Tremblant is not original; the bellows handle is on the right side. The pipework is in fairly good condition and some ranks have slide tuners. There are a few missing trebles in the Great upperwork but more serious is the "running" in the chests. The Pedal action passes over the large original reservoir. Both Pedal stops are of wood, painted red and with the pitch stenciled on each pipe. The Double Open Diapason is 1' 3" square (outside measurement) and the much narrower Double Dulciana has inverted mouths.

The Great 16' Eolina is a Principal and has 26 common metal trebles, the zinc basses having (like all other zinc basses in the organ) no tuning flaps inserted at the top; the First Open Diapason is more foundational and the lighter and geigenish Second Open Diapason has 17 zinc basses, six of which are offset; the tapering and belled Viol de Gamba is of soft metal and has large ears; the open wood Clarabell Treble has screwed walnut caps; the Principal has 6 zinc basses; the Celestina is a Geigen Principal and appears to be a partner for the Second Open Diapason; the lowest 12 Wald

Flute pipes are of stopped wood and the top 12 are metal, the major portion of the rank being of open wood Melodia pipes; the "Mixture" ranks are without breaks and the independent ranks of upperwork are most unusual; the highest 7 pipes of the Trumpet Treble are flues and the basses are mitered, being of zinc, with common metal at the top of the resonators.

The Swell Open Diapason Bass and Dulciana Bass are of zinc and some are offset; the Dulciana is more "stringy" and softer than the Dulciana in the Great; the Bourdon and St. Diapason are entirely of wood and have screwed walnut caps; the Night Horn is another Wald Flute with 12 open metal trebles and is a very pleasant stop; the Nassard and Fifteenth are of open metal and sufficient for the Swell chorus; the two reeds are of common metal and each has 7 flue trebles.

The action is well-made and pleasant, though rather uncomfortable if both the 8' and 4' Swell to Great couplers are in use. The Diapasons are beautiful, which is typical of Simmons, and the flutes are nicked but charming. The reeds are excellent "blenders" and do not dominate full organ. Many bass pipes are marked "Montpelier;" one is marked "Troy;" several bear indication of scales, such as "No. 4" on the CC pipe of the Twelfth; and on Tenor C of the Viol de Gamba are the initials "J.G.W."

SOURCE: E.A. Boadway, "Methodist Church, Northfield, Vermont," *Boston Organ Club Newsletter* 4, no. 10 (December, 1968): 2–3.



ORIGINAL STOPLISTS

BAPTIST CHURCH, BRANDON WM. B.D. SIMMONS & CO., 1853

GREAT, CC–g³, 56 notes

8' Open Diapason, 56 pipes
8' Dulciana, TC, 44 pipes
8' Clarabell Treble, TC, 44 pipes
8' St. Diapason Bass, 12 pipes
4' Principal, 56 pipes
4' Flute, 56 pipes
2' Fifteenth, 56 pipes
8' Trumpet, TC, 44 pipes

SWELL, F–g³, 39 notes, enclosed; CC–E, 17 unenclosed

8' Viol de Gamba, TF, 39 pipes
8' St. Diapason, TF, 39 pipes
8' Sw. Bass Stop. Diap., 17 pipes
4' Principal, TF, 39 pipes
8' Hautboy, TF, 39 pipes
Tremulant

PEDAL, CCC–F, 18 notes

16' Sub Bass, 13 pipes

COUPLERS AND MECHANICALS

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

Pedal Check
Bellows Signal
Two Great combination pedals

The Trumpet was replaced with a "German Gamba" in 1871.

SOURCE: Examination of extant organ.

BRICK CHURCH, MONTPELIER (NOW IN THE UNITED METHODIST CHURCH, NORTHFIELD) WM. B.D. SIMMONS & CO., 1855

GREAT, CC–g³, 56 notes

16' Eolina, TC, 44 pipes
8' 1st Open Diapason, 56 pipes
8' 2^d Open Diapason, 56 pipes
8' Viol de Gamba, TC, 44 pipes
8' Dulciana, 56 pipes
8' Clarabell Treble, TC, 32 pipes
8' St. Diap. Bass, 24 pipes
4' Principal, 56 pipes
4' Celestina, 56 pipes
4' Wald Flute, 56 pipes
2²/₃' Twelfth, 56 pipes
2' Fifteenth, 56 pipes
1³/₈' Teirce [sic], 56 pipes
1¹/₈' Larigot, 56 pipes
1' Twenty Second, 56 pipes
8' Trumpet Treble, TF, 39 pipes
8' Trumpet Bass, 17 pipes

SWELL, CC–g³, 56 notes, enclosed from TC

16' Bourdon, TC, 44 pipes
8' Open Diapason, 44 pipes
8' Open Diapason Sw. Bass, 12 pipes
8' Dulciana, TC, 44 pipes
8' Dulciana Sw. Bass, 12 pipes
8' St. Diapason, TC, 44 pipes
8' St. Diapason Sw. Bass, 12 pipes
4' Principal, TC, 44 pipes
4' Principal Sw. Bass, 12 pipes
4' Night Horn, TC, 44 pipes
2²/₃' Nassard [sic], TC, 44 pipes
2' Fifteenth, TC, 44 pipes
8' Trumpet, TC, 44 pipes
8' Hautboy, TC, 44 pipes
Tremblant

PEDAL, CCC–C, 25 notes

16' Doub. Open Diapason, 25 pipes
16' Double Dulciana, 25 pipes

COUPLERS AND MECHANICALS

Couple Gr. & Sw. Unison
Couple Gr. & Sw. Super Octave
Couple Pedals to Great
Couple Pedals to Sw. Bass

Pedal Check
Bellows Signal
Two Great combination pedals

SOURCE: "Methodist Church, Northfield,"
Boston Organ Club Newsletter 4, no. 10
(December, 1968): 2–3; and examination of
extant instrument.

UNIVERSALIST CHURCH, STOWE (NOW THE COMMUNITY CHURCH OF STOWE) WM. B.D. SIMMONS & CO., 1864

GREAT, CC–g³, 56 notes

8' Open Diapason, 56 pipes
8' Dulciana, TC, 44 pipes
8' Hohl Flute Treble, TC, 44 pipes
8' St^d Diapason Bass, 12 pipes
4' Principal, 56 pipes
4' Flute, 56 pipes
2²/₃' Twelfth, 56 pipes
2' Fifteenth, 56 pipes
Mixture III, 168 pipes
8' Trumpet, 56 pipes

SWELL, CC–g³, 56 notes, enclosed

16' Bourdon, TC, 44 pipes
8' Keraulophon, TC, 44 pipes
8' St^d Diapason Treble, TC, 44 pipes
8' St^d Diapason Bass, 12 pipes
4' Principal, 56 pipes
Mixture II, 112 pipes
8' Hautboy, TC, 44 pipes
Tremblant

PEDAL, CCC–C, 25 notes

16' Sub Bass, 25 pipes

COUPLERS AND MECHANICALS

Great & Swell
Pedal & Great
Pedal & Swell

Bellows Signal
Pedal Check
Two unlabeled Great combination pedals

SOURCE: Examination of extant instrument
by E.A. Boadway, March 30, 1956

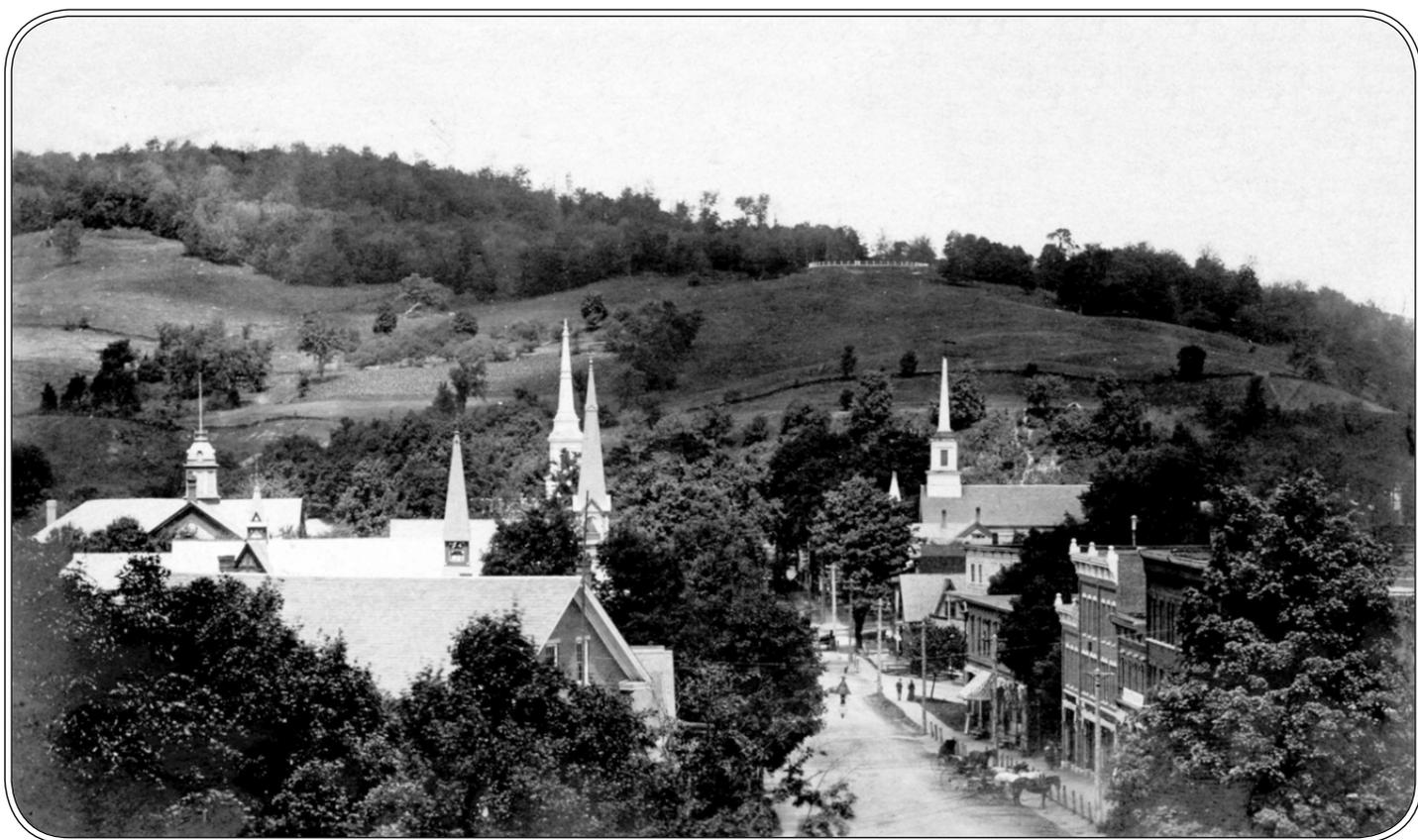
LEFT: The nameplate of the 1855
Wm. B.D. Simmons organ in the
United Methodist Church, Northfield,
photographed by Len Levasseur in 2011.



IX

for Marilyn Polson

THE ORGANS OF RANDOLPH



RANDOLPH IS LOCATED in Orange County along Route 12 in the center of the state. The township was granted by the Vermont Legislature on November 2, 1790, and was probably named after Edmund Randolph (1753–1813), a native of Williamsburg, Virginia, and later a graduate of the College of William & Mary. Mr. Randolph served on the federal committee to consider Vermont's request for statehood. This was granted on March 4, 1791, and Vermont became the fourteenth state of the United States of America.¹

During the nineteenth century, Randolph actually consisted of four separate villages: Randolph (later renamed Randolph Center) in the highlands, East Randolph and North Randolph in the eastern valley, and West Randolph in the western valley. By 1839, the third branch of the White River was providing water power to operate a number of mills, and after 1848, when a line of the

Vermont Central Railroad was laid through West Randolph, the village in the western valley grew faster than the other communities. In 1891, the “west” of West Randolph was dropped in favor of Randolph by voter sanction,² but the shorter name took a decade or more to catch on. The revised place-name formalized that village's expansion as the commercial, economic, religious, and social nucleus of the four Randolph villages.

Writing in 1854, “Eroalethean” published these words of approbation for Randolph and its residents:

LEFT: An early twentieth-century photograph of Bethany Church, Randolph, with the Pastor, the Rev. Fraser Metzger, inset.

ABOVE: A nineteenth-century image of Randolph showing Bethany, Cooper Memorial Methodist, and the Baptist churches on the left, and the Christian Church on the right. Images courtesy of the Randolph Historical Society.



It is always pleasing to note the development of thrift and enterprise in a community like ours, where the moral and industrial energies of its citizens predominate, and every effort, whether public or otherwise, leaves its footprints to guide the future race to higher and purer relations. Progressive development is the instinct of material nature, as well as of man. We have an inward apathy to whatever is monotonous, whether in the action of mental power, in the process of human labor, or in the display of the inanimate creation about us. Where every change is an improvement, and all departments of industry are yielding a present reward, fields will not long lie uncultivated.

Our Village is one of that class, where mechanical genius, rural enterprise or literary ambition need not seek in vain. We are yearly improving the outward appearance of our village, by extending its limits and shading it with native trees from our rich forests, until it has now many attractions to win the sympathies of lovers of a quiet country home. It is located in a township that is not excelled in Vermont, in respect to physical advantages, and this village is the mart of a wide section of rich country about us; consequently, our merchants are among the most extensive dealers in the State.

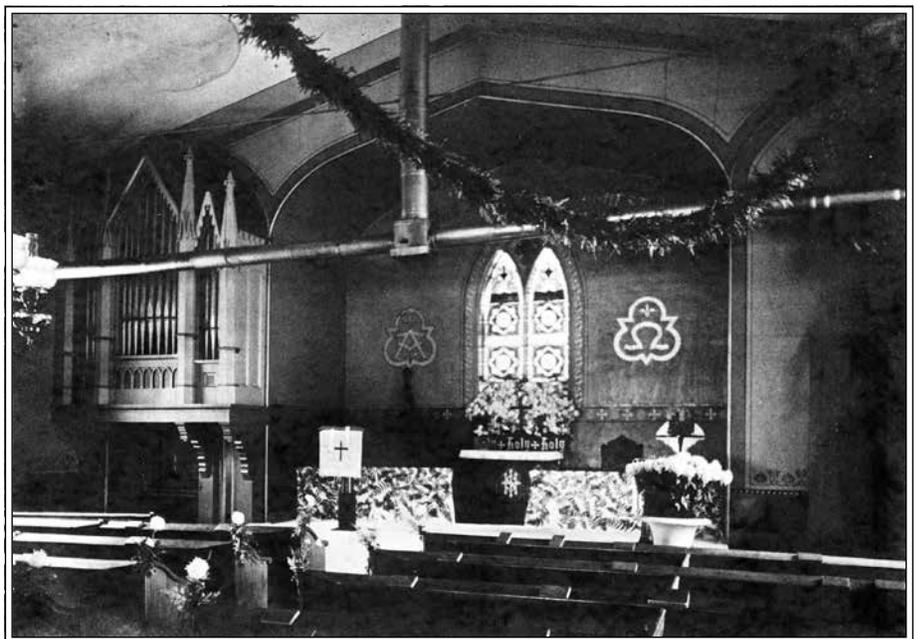
We are not like most of the villages upon the *Vermont Central*, pinched between two rock-ribbed hills with barely room for one or two rows of buildings, but nature has favored us with most delightful scenery, where her devoted lovers will find much to admire, and lead them to sympathize in the harmonics and unite with the melodies of the wide creation. We are now in the prime season of flowers, when their odorous breath makes fragrant the blush of the morning, and imparts an invigorating balm that health and beauty will ever seek. The student who is laying a foundation for future usefulness; the man of middle life, who seeks the arena of business; and the aged, who desires to live no longer by the sweat of his brow, all find the best opportunities, in a country village like ours, to seek the scenes they most desire.³

Vivid and appealing imagery indeed!

By 1875, Randolph was known for thousands of merino sheep grazing on its outlying hills, and its major products were butter, cheese, furniture, milk and mutton. Today, Randolph is notable for the Vermont Technical College in Randolph Center, one of five Vermont state colleges; the Chandler Music Hall on Main Street, with its splendid programming; and for Bethany Congregational Church, U.C.C., and its remarkable 1894 Hutchings organ. The "Center" was also home to Vermont's first full-time organbuilder, William Nutting, Jr. He maintained a shop there beginning about 1840 until his relocation to Bellows Falls in 1853.⁴ Throughout its more than 230 years of modern history, Randolph has been an artistic and cultural beacon in Central Vermont.

IRA MAURICE JONES RESIDENCE WILLIAM NUTTING, JR., CA. 1846

Randolph's first pipe organ was likely the one-manual parlor instrument purchased by Ira Maurice Jones (1822–94).⁵ It was presented to his bride, Emily A. Washburn (1829–1913), on their wedding day, January 27, 1847.⁶ Jones was a local farmer who specialized in raising and selling fruit trees,⁷ and was wealthy in his day. The 1880 Census indicated that he owned \$5,000 worth of real estate.⁸ The couple was married by the Rev. Samuel Sparhawk (1802–69), pastor of the White Church (later Bethany Church), and one wonders if the lovely, two-stop chamber organ was used at the ceremony. If so, it was the first pipe organ used in any Randolph church. It remained at the Jones family homestead in Randolph until after the death of Mrs. Jones on January 7, 1913.⁹



By August, 1914, the instrument was at Old Christ Church, Episcopal, halfway between the villages of Randolph and Bethel. An article in the *Herald* confirmed the facts:

Near the choir seats stands an old fashioned pipe organ which 68 years ago the late Ira Maurice Jones presented to his bride for a wedding present, and which has been purchased for the "Old Church" from Mrs. Jones' estate. It is a very sweet-toned instrument and was played at this service [on August 9, 1914] by Mrs. Guy Wilson of Bethel for the singing, which was led by the Bethel choir...¹⁰

It stayed in Old Christ Church until July 3, 1966, when it was acquired by Laurence W. Leonard,¹¹ one of the world's experts on the Estey Organ Company, and the scion of an old and distinguished Randolph family. Mr. Leonard, his father Laurence Webster Leonard (1897–1962), and his grandfather Henry A. Leonard (1869–1956), ran Leonard's Drug Store at 9 Main Street in Randolph for some 65 years. The elegant little organ is currently on loan to the Randolph Historical Society, and while unplayable, is intact.

Housed in a particularly pleasing, empire-style case, the organ is liberally adorned with handsome pie-crust moldings typical of high-style furniture of the 1840s. There are no front pipes; vertical shutters are hidden behind patterned dark brown cloth with figures. The organ has two registers, an 8' Open Diapason (with a stopped bass) and a 4' Principal. It is the second-oldest Nutting organ known, likely the first organ ever used in Randolph, and an important survival of an early Vermont-made organ. Lovers of antique organs owe Mr. Leonard a debt of gratitude for preserving this fine example of early American organbuilding in a period when many similar instruments were needlessly destroyed.

GRACE CHURCH, RANDOLPH CENTER WILLIAM NUTTING, JR., 1848

Grace Church, Episcopal, in Randolph Center was established on July 29, 1834, when 22 citizens signed "Articles of Association." Following a modest start, William Nutting, Jr., the local organbuilder, offered "a beautiful site and \$100 towards [*sic*] the building of a church; and Judge [Isaac F.] Redfield \$500 and an organ."¹² The pews were sold on December 11, 1848, and Mr. Nutting built the organ.¹³ It was noticed in *The Churchman* shortly after Bishop Hopkins consecrated the building on December 14, 1848.¹⁴

They have one of the very finest organs in the whole diocese, manufactured by Mr. William Nutting, Jr., who is the organist, and who gave the ground upon which the church is erected. Mr. Nutting is one of the most skillful organ builders, and one of the most beautiful performers in the country. And this instrument was manufactured expressly for this church, and is a model in every particular, or is so pronounced, by those skilled in such matters.¹⁵



Apparently, Nutting supplied the organ to the congregation, for the parochial report to the 1849 diocesan convention declared: "The Church is furnished with a very fine-toned organ, built by Mr. William Nutting, of this place, to whose liberality we are largely indebted for the possession of the instrument."¹⁶ This early Vermont church organ was replaced only three years later with a larger, two-manual instrument, but it was the first "permanent" church organ in Randolph.

GRACE CHURCH, RANDOLPH CENTER WILLIAM NUTTING, JR., 1851

Nutting provided a two-manual organ during the summer of 1851. The parochial report that year noted: "...a new and very superior Organ is nearly completed, by Mr. Wm. Nutting, of this place, to whose liberality we are largely indebted for the instrument."¹⁷ The organ was installed in the front left corner, and had a pleasing, three-sectional case of unusual Gothic-Revival design. The front pipes were arranged 3–7–3, and were basses of the Great Open Diapason. As was customary for the time, the keydesk was centrally located recessed in the lower portion of the case. Stopknobs were placed in vertical columns at the sides of the keyboards. For the time, it was a fairly substantial organ, and Nutting must have appreciated having it next door to his organ shop, where he could show it to potential customers.

In November, 1879, B.F. Nye, a reed organ maker from North Montpelier, did renovations to the instrument, and by

OPPOSITE: Three generations at Leonard's Pharmacy in Randolph.

LEFT TO RIGHT: Laurence W. Leonard, Laurence Webster Leonard, and Henry A. Leonard.

OPPOSITE BELOW: The interior of Grace Church, Episcopal, Randolph (now Randolph Center), showing the 1851 2m organ by William Nutting, Jr.

ABOVE: The exterior of Grace Church. Images courtesy of the Randolph Historical Society.



mid-January, 1880, the work was complete. Writing in the *Argus* on November 19, an anonymous author related: “B.F. Nye, the organ builder at North Montpelier, is repairing and altering the pipe organ in Grace Church, at the Center.”¹⁸ Two weeks later, “Mr. Nye, the organ builder, of North Montpelier, failed to keep his first engagement to repair the organ in Grace church at the Centre [*sic*], but he is expected to begin work this week.”¹⁹ On January 7, 1880: “An organ concert, to be given by F.E. Camp, of Burlington, at Grace church, at the Centre, is in contemplation,” but there was no further notice of the event.²⁰ Finally, “The large pipe organ in Grace church at the Center, which for some weeks past has been undergoing thorough repairs, is now well nigh completed.”²¹

By 1955, the organ had been vandalized and not heard in many years. This was unfortunate because at the time it was likely the oldest Vermont-made, two-manual organ extant. Had it survived a few more years, it would likely have been preserved. Organbuilder A. David Moore of North Pomfret, Vermont, acquired the remains of the instrument in 1968. One year later, Grace Church was razed, and a Post Office was built on the lot.²² Eroaethean, that great advocate of Randolph and its citizenry cited at the beginning of this essay, would certainly *not* have considered this progress.

THE CHRISTIAN AND CONGREGATIONAL CHURCHES

The next two organs in Randolph were installed during the early 1890s, and were inextricably linked to the histories of the churches that acquired them. Some background on the Brick (Christian) and the White (Congregational) Churches is necessary to understand the history and placement of these instruments.

The First Christian Society was organized on January 4, 1817, and was the first organized congregation in the western valley. In

1828, a Union Church was built on the north side of Main Street, and became known as the Brick Church. By the middle of the nineteenth century, the congregation of the First Christian Society had become the sole owner of the building, and had been incorporated as the “First Christian Society of Randolph.” In 1865, the edifice was enlarged and rebuilt, and it was rededicated on June 21, 1865. Abby Maria Hemenway (1828–90), the great chronicler of Vermont history, stated: “...they re-built their house at an expense of about \$6,000, having a brick basement, vestry, organ, and bell.”²³ The word “organ” at the time usually referred to a pipe organ, whereas other words, such as aeolian, melodeon, seraphine, or an American organ, referred to a reed instrument. No evidence has yet surfaced to confirm or contradict the hypothesis that the 1865 organ had pipes, but if it were a pipe organ, it would be easy to imagine that Nutting could have been the maker, with his many Randolph connections. Moreover, a hypothetical date of 1865 fits nicely into a void in the Nutting work-list, but alas, all of this is speculation.

In 1893, the Brick Church was rebuilt again, largely through the beneficence of Jasper H. Lamson (1837–1911), the owner of a Randolph hardware store.²⁴ The 1895 *Souvenir* of Randolph described the renovations:

The floor now slopes toward the pulpit and the new semi-circular oak pews have a seating capacity of three hundred and fifty. The church has supplemented brother Lamson’s magnanimous gift by the purchase of one of George S. Hutchings’ finest pipe organs; also new carpets and chandelier; while the Pastor and Mr. Whitmore have put in a new pulpit set.²⁵

ABOVE: The interior of Bethany Church, Randolph, showing the original organ by J.W. Steere & Sons. Image courtesy of the Randolph Historical Society.

RIGHT: A facsimile of the dedication program, courtesy of Laurence W. Leonard.

The completed building was dedicated on February 14, 1894. Nickerson and Cox related:

This church is now one of the finest in the State, and the appointments of the vestibule and audience room are scarcely surpassed by the most costly church edifices of New England. The church is in a thriving and prosperous condition, and numbers one hundred and eighty-six as its membership.²⁶

Fourteen members of the old Congregational Church in Randolph Center in the highlands withdrew on October 21, 1831, and organized a new congregation in the western valley known as the Congregational Church. With bustling mercantile activity around it, the congregation grew quickly, and within five years numbered 84 members. That they were rigid doctrinaires is obvious from the fact that one of their first directives was that no "fermented" wine shall be used at communion! For fourteen years, the congregation used the Union Church and temporary locations. In July, 1843, the Rev. Samuel Sparhawk challenged the congregation to erect a meeting house. A building committee was appointed, and a small building that became known as the White Church was erected directly opposite the Brick Church on the west side of Main Street.

The funding for the project was convoluted:

Subscriptions were opened, and to accommodate the necessities of all, it was resolved that the "funds paid by each individual should be brought in as follows:—½ in cash, the other half in neat stock or grain; ¼ of the cash to be paid by March 1, 1844; ¼ by the 1st of June following; the other half by Jan. 1, 1845. The stock to be paid on the 10th day of Oct., 1844, the grain in the month of Jan., 1845." It was also stipulated that if any pews sold for more than their appraisal, the increase should be paid in grain and devoted to the purchase of stoves and pipes. The persistent zeal with which those fathers pursued their plans is worth notice. The subscriptions which were first made for this purpose were not sufficient to complete the enterprise. When the building committee had exhausted this sum the workmen ceased, another meeting was called, the facts stated and a new subscription taken. In the process of time the second subscription was all applied, again there was silence of hammers about the partly constructed church, and for a third time the friends and members of the church came forth with their pledges for the Lord's house. This proved sufficient...²⁷

The completed edifice was dedicated on January 29, 1845.²⁸

In 1867, the building was renovated. The church was lengthened from front to back, the audience room raised, a new vestry room was placed underneath the structure, and the steeple and bell were added. It was rededicated in July, 1868, with Dr. William Hayes Lord (1824–77), then the pastor of the Brick Church in Montpelier (housing the remarkable 1855 Simmons organ now in Northfield), preaching the sermon.²⁹ The building was renovated a third time in September, 1890, and was rededicated on April 24, 1891. The pulpit, organ, and choir area was placed on the right side of the room, and a new sloping floor was installed, with semi-circular pews facing a central pulpit. The building remains largely in this state today.

For more than sixty years, the two congregations co-existed across the street from each other. During the spring of 1905, however, the pastors began to speak in terms of merging, and after a series of encouraging meetings, a plan proved agreeable. On January 1, 1906, the congregations federated, taking the name "Bethany Church of Randolph." The biggest remaining problem was deciding which of the two church buildings would serve as the united congregation's new home, but this was solved when Col. Albert B. Chandler offered to fund a new Music Hall and Parish House. The decision was left in the hands of the architect, and Ernest N. Boyden of Boston chose the site of the former Christian Church for the new building. The Brick Church was razed during the summer of 1906, and the combined Chandler Music Hall and Bethany Church Parish House were erected on the lot.³⁰



ASSISTED BY
 MR. W. A. BRIGGS, Organ, MRS. W. A. BRIGGS, Soprano,
 MR. C. C. BEEDLE, Violin, MR. KARL BEEDLE, Cello,
 At Congregational Church, West Randolph,
 JULY 14, 1891.

PROGRAM.

1. Beethoven, Allegro from Fifth Symphony.
2. Schubert, Trio, Violin, 'Cello, Organ.
 MR. C. C. BEEDLE, MR. KARL BEEDLE, MR. BREWER.
- Dubois, Cantilene Nuptiale.
3. Salome, Chant du Matin.
 Lemaigre, Capriccio.
 MR. BREWER.
4. Pinski, The Land Beyond, Song.
 MRS. BRIGGS.
5. Briggs, Abendlied.
 MR. BRIGGS. Nuptial March.
6. Improvisation on Solo Stops,
 Stop'd Diapason, Principal,
 Oboe, Salicional,
 Flute, Echo Effects,
 Open Diapason, Full Organ.
 MR. BREWER.
7. Alard, Fantasie Il Trovatore.
 MR. BEEDLE AND MR. BREWER
8. Batiste, Offertoire de Saint Cecilia.
 MR. BREWER.
9. Briggs, "When Shadows darkly gather." Song.
 MRS. BRIGGS.
10. Bizet-Brewer, Fantasie, "Carmen."
 MR. BREWER.

Organ built by J. W. Steere & Sons, Springfield, Mass.

ORGAN RECITAL

BY E. V. CLARKE, OF BOSTON,

AT THE

FIRST CHRISTIAN CHURCH,

West Randolph, Vt.

Programme.

- | | | |
|-----|---|----------------------------------|
| 1. | Communion in E minor Op. 4 No. 2, | <i>Batiste</i> |
| 2. | Duet, Moonlight on the Rhine,
MR. AND MRS. HAYES. | <i>Neuland</i> |
| 3. | { (a.) Cantilene Pastorale,
(b.) Elevation in A ^b , | <i>Alexander Guilmant</i> |
| 4. | Song, An Old Garden,
MRS. TEWKSBURY. | <i>Hope Temple</i> |
| 5. | Largo, | <i>Handel</i> |
| 6. | Reading,
GALEN FISH. | <i>Selected</i> |
| 7. | { (a.) Allegretto,
(b.) Andante,
(c.) Gavotte, | <i>Tours
Wely
Thomas</i> |
| 8. | Song, Tell Her I love Her so,
MRS. HAYES. | <i>P. De Faye</i> |
| 9. | { (a.) Traumerei and Romance,
(b.) Intermezzo, | <i>Schumann
Mascagni</i> |
| 10. | Song,
MRS. ADAMS. | <i>Selected</i> |
| 11. | Pilgrim's Chorus, | <i>Wagner</i> |
| 12. | Duet, The Curfew Bell,
MRS. TEWKSBURY, MRS. FORD. | <i>Glover</i> |
| 13. | Triumphal March, | <i>Costa</i> |



WHITE (CONGREGATIONAL) CHURCH J.W. STEERE & SONS, OPUS 318, 1891

While both congregations acquired pipe organs during the 1890s, the two-manual instrument built by J.W. Steere & Sons of Springfield, Massachusetts, was the earlier of the two. The contract was awarded on March 9, 1891, for a small two-manual organ costing \$1,450, and it was due for delivery on or before July 1, 1891.³¹ The firm began in 1867 as Steer & Turner in Westfield, Massachusetts, a partnership of John Wesley Steere (1824–1900) and George W. Turner (1829–1908). As ex-Johnson men, both were known for their quality work. In 1880, the firm relocated to Springfield, Massachusetts,³² and despite several corporate reorganizations and a disastrous fire, continued in business until 1921. Ultimately, the firm was bought out by the Skinner Organ Company of Boston, Massachusetts.³³

The chronology of the Randolph organ is told in newspapers. In January, 1891, the church ladies began raising money for the instrument with a lecture.³⁴ A month later, the pastor, the Rev. Vitellus M. Hardy (1840–1925), wrote in *Every Month*, a short-lived parochial publication of Bethany Church, that “The efforts toward getting an organ are encouraging. If all interested respond to the call of the committee as the few, who, up to date, have responded, the thing will succeed.”³⁵ In May, the Building Committee reported in the same publication that the “organ, now in process of construction, [cost] \$1,450.”³⁶

Notice of the organ’s arrival appeared in the *Herald and News* on June 18: “The pipe organ for the Cong’l church came Monday [i.e., on June 17] and is now being set up. The organ was manufactured by J.W. Steere [& Sons], church organ builders, Springfield, Mass.”³⁷ A week later, the *Argus* reported that “J.W. Steere



come. It would be a weak statement to say that the audience was well-pleased.⁴⁰

Brewer played works of Beethoven, Bizet, Dubois, Salomé, and Schubert. The most intriguing selection on the program was an “Improvisation on Solo Stops,” and the eight movements were listed in order: Stop’d Diapason, Principal, Oboe, Salicional, Flute, Echo Effects, Open Diapason, and Full Organ. A facsimile of the program is published with this essay.

Addressing the congregation in September, Pastor Hardy wrote in an issue of *Every Other Month*:

The opening of the organ July 14 was an event which will be remembered with interest for many years to come. It gave the utmost satisfaction to all, which is saying much for the tastes and expectations of the people. A pipe organ is nothing except under the inspiration and touch of the musician, hence such an evening as this is wholly due to Mr. Brewer and those who assisted him. Perhaps it may be no harm to say that the regular services of Mr. Brewer alone for such a recital are usually a hundred dollars. The community as well as the Organ Committee are under special obligation for his kindness in putting this entertainment within the reach of all.⁴¹

The Steere organ remained in the White Church until June, 1906, when it was moved down the street to the Cooper Memorial Methodist Episcopal Church. The *Argus* noted: “The pipe organ, removed from the White church to make way for the one from the Brick church, has been sold to the Methodist society for \$500;”⁴² and, “The Methodist church pipe organ bought from the Congregational church was used the first time last Sunday [i.e., on July 7] and the members of the church are much pleased with their purchase.”⁴³ Sometime after World War II, the building became a Masonic Lodge, and in 1984, the organ was relocated to Our Lady of the Snows Church, R.C., in Woodstock, Vermont, by A. David Moore, where it remains.⁴⁴ It was opened in Woodstock on August 5, 1984, by organist Randall Steere of Glastonbury, Connecticut.⁴⁵

CHRISTIAN (BRICK) CHURCH GEO. S. HUTCHINGS, OPUS 341, 1894

The later organ, built by the Hutchings firm of Boston, was a stock model identified in one of the firm’s catalogs as “No. 5, Price \$2,800.”⁴⁶ It arrived in January, 1894.

An early notice of the project appeared in the *Argus* during June, 1893:

The Christian edifice is soon to be enlarged and greatly improved. A new front will be added and the whole interior arrangement changed. Also among other things a handsome new pipe organ is to be put in.⁴⁷

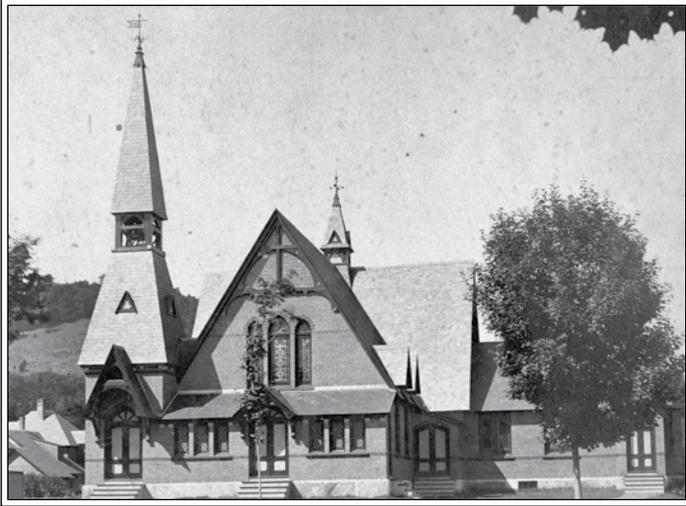
and wife...were at the Red Lion Inn last Sunday,” and “The new organ in the Congregational house of worship is in position and is being tuned. It is to be used for the first time next Sunday [i.e., on June 28]. It was manufactured by J.W. Steere & Co., of Springfield, Mass., and is one of the finest in the State.”³⁸ On July 1, the “fine tones of the new organ added much to the attractiveness of the musical part of the service.”³⁹

John Hyatt Brewer (1856–1931), then the organist of Lafayette Avenue Presbyterian Church in Brooklyn, New York, opened the organ in concert on July 14. The *Herald* reported:

The auditorium was filled almost to overflowing, notwithstanding the evening was very warm. An excellent program of classical music was successfully carried out, some pieces exhibiting remarkable skill on the part of the performers.—The organ was probably as successfully “opened” as it will be again for many a day to

ABOVE: The interior of the Christian Church, Randolph, showing the original installation of the Geo. S. Hutchings organ. Image courtesy of the Randolph Historical Society.

LEFT: A facsimile of the dedication program, courtesy of Laurence W. Leonard.



The issue of July 19 reported progress, and stated that “The work is being done at the expense of J.H. Lamson, except the new organ, which is to be paid for by subscription among the members of the society.”⁴⁸

Then in September:

The new pipe organ for the Christian church is being built by the well-known firm of Johnson & Son of Westfield, Mass., and will be put in place as soon as the repairs upon the church, which are progressing rapidly, have been completed. Six artists—one of whom is a lady—from Monmouth, Me., are this week frescoing the interior, and no pains are being spared to make this church one of the most beautiful outside, and in, to be found in the village.⁴⁹

During the first week of October, organbuilder Harlan P. Seaver (1855–1936), a name that crops up often in the history of Vermont organs, visited Randolph.⁵⁰ On October 26, this appeared:

The Christian society has decided not to buy a pipe organ of the Westfield (Mass.) firm but will purchase an organ costing \$2,800 of George S. Hutchings, an organ dealer of Boston, who was here Tuesday to confer with the committee having this matter in charge. The new organ will be, probably, 18 feet in height, 11 feet in width and 8 feet in depth. It will consist of a great organ having 6 stops and 366 pipes, a swell organ of 6 stops and 354 pipes, a pedal organ of 2 stops and 54 pipes, 3 couplers and 4 pedal movements—making a total of 21 stops and 774 pipes. With such an instrument, the Christian choir ought to be able to “make a joyful noise before the Lord.”⁵¹

“The ladies of the Christian church served a boiled dinner and hash supper at their vestry last Friday evening [i.e., on October 13], the proceeds to go toward the new organ.”⁵² And two weeks later, on October 27, they sponsored a concert in the vestry for the same purpose.⁵³

ABOVE: A turn-of-the-century image of the First Baptist Church, courtesy of the Randolph Historical Society.

RIGHT: A photographic postcard of the interior of the Baptist Church, showing Estey Organ Company, Op. 1008, 1912, from the author’s collection.

The organ arrived during the second week of January, 1894: “The elegant new organ for the Christian church has arrived from the Hutchins [*sic*] manufactory, Boston, and is being set up by Mr. H.P. Seaver of Springfield, Mass.”⁵⁴ A water motor was installed⁵⁵ and by the end of January, the organ was in place. An account of the installation appeared in the *Herald*:

The work of setting up and tuning the new pipe organ for the Christian church is completed, and the instrument now stands ready, under skillful fingers, “to raise a mortal to the skies or draw an angel down.” The case is of highly finished oak, corresponding with the woodwork of the church, and as the circle is prominent in all the decorations of the audience room, the builder, Mr. George S. Hutchins [*sic*] of Boston, has adopted the idea in designing the case, in the front of which is a large semicircular opening filled with thirteen pipes, tastefully painted in colors which harmonize with each other and with those of the walls and ceiling. On either side of this opening are nine pipes, similarly ornamented and making thirty-one in view, all of which belong to the open diapason, the loudest and strongest set in the organ. Across these three groups of pipes, and near the top, is an oaken bar pierced with circular openings, and the keyboards, two in number, are of the modern style, setting out from the organ and, consequently, more accessible to the organist. That great improvement on the boy-power for pumping, the Ross motor, made in Troy, has been put up by L.R. Stanley of Boston, and this contrivance, which will always be on hand when wanted, is warranted not to let wind out of the bellows with a dismal squeak in the middle of a particularly fine voluntary. The instrument is about 14 feet wide and 15 feet high, completely filling the organ loft; has the great, swell and pedal organ, with 774 pipes and 23 stops, and in sweetness and volume of tone it is not easily excelled.⁵⁶

The opening occurred on February 14, 1894, and featured organist E.V. Clarke of Boston. A review the following day noted:

The organ recital, given by E.V. Clarke of Boston with the magnificent new organ at the Christian church, Tuesday night, was thoroughly enjoyed by one of the largest audiences of the season, between four and five hundred tickets being taken. The program was the same as given in the last issue of the *Herald*, with the addition of one or two organ selections to encores... A full report of the dedicatory exercises [of the church] will be given in our next issue, with illustrations of the new edifice.⁵⁷

The promised report followed, but nothing further was published about the organ.⁵⁸ The Hutchings organ remained in the Christian Church until June, 1906.

With the federation of the two congregations that year into Bethany Church, the Steere and the Hutchings organs were both relocated. Two news clippings recorded the details:

Mr. Mangel, from the Hutchings-Votey Organ company in Boston, began Friday the work of removing the pipe organ from the White church to replace it with the better instrument in the Brick church, as the latter edifice is to be torn down to make way for the new Music hall and Parish house. It is hoped to have the Brick church organ set up in the White church before Sunday.⁵⁹



And,

The pipe organ, removed from the White church to make way for the one from the Brick church, which is now being torn down, has been sold to the Methodist society for \$500. The instrument, which was manufactured by Stearns Sons [*sic*] of Springfield, Mass., has a double manual [*sic*], 10 speaking stops and 479 pipes. It has been in use ten or a dozen [*i.e.*, actually 15] years, but is practically as good as new and is a sweet-toned, powerful organ. It is being set up this week in the Methodist edifice at a cost of \$150. The matter of its purchase was first seriously considered by the Methodist society Sunday after service and by Monday night pledges to the amount of \$605 had been secured with guarantees for the remaining \$45 of the expense.⁶⁰

The more recent history of the Hutchings was outlined by E.A. Boadway and Laurence W. Leonard in 1994:

A 1914 "rebuild" by C.H. Belknap probably included the alteration of the 4' Violina to 8' pitch, and the gold-leafing of the case pipes. The installation of the...arched openings for the organ and side areas were part of major alterations to the building. The electric blower installed in 1920 by the Estey Organ Company cost \$287.00, but the hand-pumping mechanism is still intact. A 1948 redecoration of the auditorium included changing the platform area, the repositioning of the choir, and the installation of an altar with a reteros. The finish on the oak was removed and wiped with a light blue paint and the case pipes were painted a light blue with gold mouths. In [July,]1992, what could have been a disastrous fire was discovered in time.⁶¹ However, the auditorium

and organ pipes received extensive smoke damage. The room was redecorated. Because the centennial of the organ was near at hand, a committee was formed to have restorative work done to the organ during the time that the pipework was being cleaned. The firm of Watersmith of Enfield, N.H., was engaged for the work. The organ was pitched to A=440, slide tuners were installed, and the wind returned to 3" pressure, thus restoring the original brighter-sounding voicing. The casework was again stripped and restored to the former golden oak color, and an oil finish applied. The case pipes were stripped and repainted a medium grey with gold mouths and stenciled bands near the tops, producing a very handsome appearance.⁶²

Boadway continued with a description of the organ:

The organ has tracker-action; the keydesk is attached; the Swell division is above the Great and the tops of the outer set of shutters are visible; the Pedal stops are on two chests, the Bourdon being on the left side; the bellows handle is inside the organ chamber; the longest pipes of the Open Diapason and Dolcissimo are in the case with a few "dummies." The Pedal stops are of wood, as are the pipes of the Melodia, Swell Bourdon, and Stop^d Diapason. The names of several Hutchings pipe makers and voicers are inscribed on the metal pipes: Putnam Clark, Nicolas Chatelain (trained by Cavallé-Coll of Paris), F.C. Küpfer, F.W. Pollard, J. Fuchs, and N.S. Taylor. The Dolcissimo pipes bear Hutchings' opus number for his huge organ in St. Bartholomew's Episcopal Church, New York city. The pipes either never reached New York or were rejected.⁶³

Watersmith Pipe Organs of Enfield, New Hampshire, a partnership of Robert N. Waters and Andrew Smith,⁶⁴ completed the work in July, 1993. E.A. Boadway, Bill Brigham, Ruth Ellsworth, Ted Elzey, Walter Granter, John Hoyt, Laurence W. Leonard, Irv Miller, Marilyn Polson, Fred Sanborn, and Ken Taylor all took part.⁶⁵ A year-long celebration of the organ's centennial included three recitals by organists Kenneth Grinnell (April 10), Glenn Kime (July 31),⁶⁶ and Lois Regestein (October 16). On May 15, 1994, six organists—Shirley Bauman, Esther Brigham, Carol Jones, Laurence W. Leonard, Marilyn Polson, and Carol Rousseau—celebrated the organ's centennial with a grand concert.⁶⁷ In October, 1994, the organ was awarded Historic Organ Citation No. 344, the highest recognition the Organ Historical Society can bestow.⁶⁸ The Hutchings at Bethany Church remains one of the finest organs in Central Vermont.

UNITED CHURCH ESTEY ORGAN COMPANY, OPUS 1008, 1912

The United Church of Randolph, a merger of the Baptist and Methodist congregations shortly after World War II,⁶⁹ began as The First Baptist Church of Randolph. The congregation was founded by twenty-three members on May 8, 1876.⁷⁰ Interestingly, the Rev. S.F. Brown and Julius J. Estey (1834–1902), the famed Brattleboro reed-organ maker, visited Randolph during the fall of 1875, and General Estey was so impressed with the nascent Baptist congregation that he provided the funding for a building lot. A chapel was dedicated on the property on January 24, 1878, and the church followed during the fall of 1881.⁷¹ A splendid brick and frame structure in high-Victorian style, with a bell tower at the left, seats some 350 people.

The Estey pipe organ was mentioned in the *Free Press* in Burlington on January 11, 1912:

The Rev. J.W. Chesbro called a meeting of the Baptist Church Wednesday night to consider the conditions of a paper sent him last week, conditions the compliance with which will probably bring at least half the purchase price of a new pipe organ for the Baptist church. The paper is from Andrew Carnegie, who, while Mr. Chesbro was the pastor of the South Paris, Me., Baptist Church, assisted in the purchase of an organ which was installed while he was there.⁷²

The small organ was due for delivery on April 29, and on May 16, it was noticed by the *Herald*:

The new pipe organ, bought through the aid of Mr. Carnegie, is being installed for the Estey company by R.E. Staples of Wakefield, Mass., and will, it is expected, be ready to use for the first time this evening.⁷³

Further details appeared on May 23:

...the new organ, whose purchase was made possible through the generosity of Andrew Carnegie, the famous financier and philanthropist, who furnished \$800 of the \$1,700 which it cost. The instrument, manufactured by the Estey Organ company of Brattleboro, is a handsome affair of brass pipes [*sic*] and polished

woodwork, as well as being remarkably sweet in tone, and is both an ornament to the church and an addition to its worship.⁷⁴

The two-manual organ was installed in an addition behind the pulpit, had eight ranks of pipes, tubular-pneumatic playing action, and a Ross Water Engine was installed in the basement to pump the reservoir. With the exception of white paint on the front pipes, the instrument is unaltered and remains a fine example of what Estey was building for small Vermont congregations during the second decade of the twentieth century.

OTHER ORGANS

Randolph has had at least three other two-manual pipe organs. The first was an instrument in the residence of Edgar T. Salisbury (1870–1949). It was built in 1921 by the Estey Organ Company, their Opus 1880, and had an Automatic Attachment. In 1937, it was moved to the Congregational Church of Sharon, Vermont, where it lost its “player” mechanism. It was later broken up for parts. The second instrument was a four-rank, M.P. Möller “Artiste”, Opus 10,564, built in 1967 for the chapel of the Novitiate of Our Lady, R.C. The property is once again a private residence, and the organ was sold to a private individual. The third organ was built by Frederick H. Johnson, Jr. (1911–2003), during the 1950s for the residence of Carl Adams in Bethel, Vermont, using various “experienced” parts, including a two-manual, 1937 Wicks console that had once served in St. James’s Church, Episcopal, in Woodstock. During the 1960s, the instrument was given to St. John’s Episcopal Church in Randolph by Mr. Adams, and in 1996, organbuilder John Klauder of Brooklyn, New York, made modifications to the electric circuitry in the instrument.⁷⁵ It contains pipes by several makers and continues to serve St. John’s congregation today.

RANDOLPH ORGANS IN CONTEXT

The organ history of Randolph is the organ history of Vermont in microcosm. Many broader characteristics of the organ culture in the Green Mountain State are present in the Randolph story but on a smaller scale. This included the proclivity to retain organs long after they had passed out of fashion. Indeed, Randolph’s two largest organs exist: the Hutchings at Bethany Church, and the Steere, now tonally altered in its third home in Woodstock. Even William Nutting’s organ shop in Randolph Center was similar in size and scope to the other organ shops of Vermont in that it was modest, perhaps producing only two or three instruments annually, and had only a few employees. The Pipe Organ Department at Estey was the only Vermont organ shop to break away from this archetype. The survival rate for Randolph organs has been good; far better, in fact, than for most small American towns, where the longing for something “better,” more modern, or newer has led to the loss of many fine organs. Finally, Randolph’s smallest and perhaps first instrument, built for the Ira Maurice Jones residence, and the largest and most expensive organ, the Hutchings at Bethany Church, have survived despite the vicissitudes of changing taste around them.

ORIGINAL STOPLISTS

GRACE CHURCH, EPISCOPAL RANDOLPH WILLIAM NUTTING, JR., 1851

GREAT, CC–f³, 54 notes

- 8' Open Diapason Treble, TF, 37 pipes
- 8' Open Diapason Bass, 17 pipes, lowest in case front
- 8' Dulciana Treble, TF, 37 pipes
- 8' Dulciana Bass, 17 pipes, open wood
- 8' St^d Dia Treble, TF, 37 pipes, 30 metal chimney flutes,
7 open trebles
- 8' St^d Dia Bass, 17 pipes
- 4' Principal Treble, TF, 37 pipes
- 4' Principal Bass, 17 pipes, 2 in case front
- 4' Night Horn, TF, 37 pipes, open metal
- 4' Flute, TC, 42 pipes, 35 metal chimney flutes,
7 open trebles
- 2³/₄' Twelfth, 54 pipes
- 2' Fifteenth, 54 pipes
- 1³/₄' Tierce, TF, 37 pipes
- 8' Trumpet, TF, 37 pipes

SWELL, CC–f³, 54 notes, enclosed from TF

- 8' Open Diapason, TF, 37 pipes
- 8' Viol da Gamba, TF, 37 pipes
- 8' St^d Dia, TF, 37 pipes, stopped wood
- 8' S. D. Choir, 17 pipes, stopped wood, unenclosed
- 4' Principal, TF, 37 pipes
- 2' Fifteenth, TF, 37 pipes
- 8' Hautboy, TF, 37 pipes
- Tremulant

PEDAL, CCC–F, 18 notes

- 16' Sub Bass, 18 pipes, open wood, with bark!

COUPLERS AND MECHANICALS

- Swell to Great
- Great to Pedal
- Swell to Pedal, perhaps
- Bellows Signal

Many stop labels, lettered in India ink on ivory, were missing.

SOURCE: Reconstructed from notes by
E.A. Boadway taken during the 1950s;
cited with permission

BETHANY CONGREGATIONAL CHURCH, RANDOLPH

(NOW IN OUR LADY OF THE SNOWS CHURCH, R.C.,
WOODSTOCK, VERMONT)

J.W. STEERE & SONS, OPUS 318, 1891

GREAT, CC–a³, 58 notes

- 8' Open Diapason, 58 pipes
- 8' Dulciana, 58 pipes
- 8' Melodia, 58 pipes
- 4' Octave, 58 pipes

SWELL, CC–a³, 58 notes, enclosed

- 8' Salicional, 58 pipes
- 8' Stop^d Diapason, TC, 46 pipes
- 8' Stop^d Diapason Bass, 12 pipes
- 4' Flute Harmonique, 58 pipes
- 8' Oboe, TC, 46 pipes
- Tremolo

PEDAL, CCC–D, 27 notes

- 16' Bourdon, 27 pipes

COUPLERS AND MECHANICALS

- 1st to 2nd Manuale
- 1st Manuale to Pedal
- 2nd Manuale to Pedal
- Blower's Signal

UNLABELED PEDALS

- Piano Great
- Forte Great
- 1st Manuale to Pedal Reversible

SOURCE: Rededication program,
August 5, 1984

FIRST BAPTIST CHURCH, RANDOLPH ESTEY ORGAN COMPANY, OPUS 1008, 1912

GREAT, CC–c⁴, 61 notes

- 8' Open Diapason, scale 48, 61 pipes
- 8' Dulciana, scale 58, 61 pipes
- 8' Melodia, scale 5, 61 pipes

SWELL, CC–c⁴, 61 notes

- 8' Aeoline, scale 1, 61 pipes
- 8' Stopped Diapason, scale 7, 61 pipes
- 4' Flute Harmonic, scale 5, 61 pipes
- 8' Oboe, TC, labial, scale 1, 49 pipes

PEDAL, CCC–F

- 16' Bourdon, scale 16, 30 pipes

CHRISTIAN CHURCH, RANDOLPH

(NOW IN BETHANY CONGREGATIONAL CHURCH,
RANDOLPH)

GEO. S. HUTCHINGS, OPUS 341, 1894

GREAT, CC–c⁴, 61 notes

- 8' Open Diapason, 61 pipes
- 8' Dolcissimo, 61 pipes
- 8' Melodia, 61 pipes
- 4' Octave, 61 pipes
- 2³/₄' Octave Quint, 61 pipes
- 2' Super Octave, 61 pipes

SWELL, CC–c⁴, 61 notes, enclosed

- 16' Bourdon, TC, 49 pipes
- 8' Salicional, 61 pipes
- 8' Stop^d Diapason, 61 pipes
- 4' Flute Harmonique, 61 pipes
- 4' Violina, 61 pipes
- 8' Oboe, TC, 49 pipes
- 8' Bassoon, 12 pipes
- Tremolo (by hitch-down pedal)

PEDAL, CCC–D, 27 notes

- 16' Bourdon, 27 pipes
- 8' Flöte, 27 pipes

COUPLERS AND MECHANICALS

- Swell to Great
- Great to Pedal
- Swell to Pedal
- Blower's Signal

COMBINATION PEDALS

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

SOURCE: Rededication brochure, 1993

COUPLERS:

- Swell to Great, 16', 8', 4'
- Swell to Swell, 16', 4'
- Great to Pedal
- Swell to Pedal

MECHANICALS:

- Great Unison On/Off
- Swell Unison On/Off
- Rev. Gt. (Great to Pedal reversible)
- Balanced Swell pedal (mechanical)

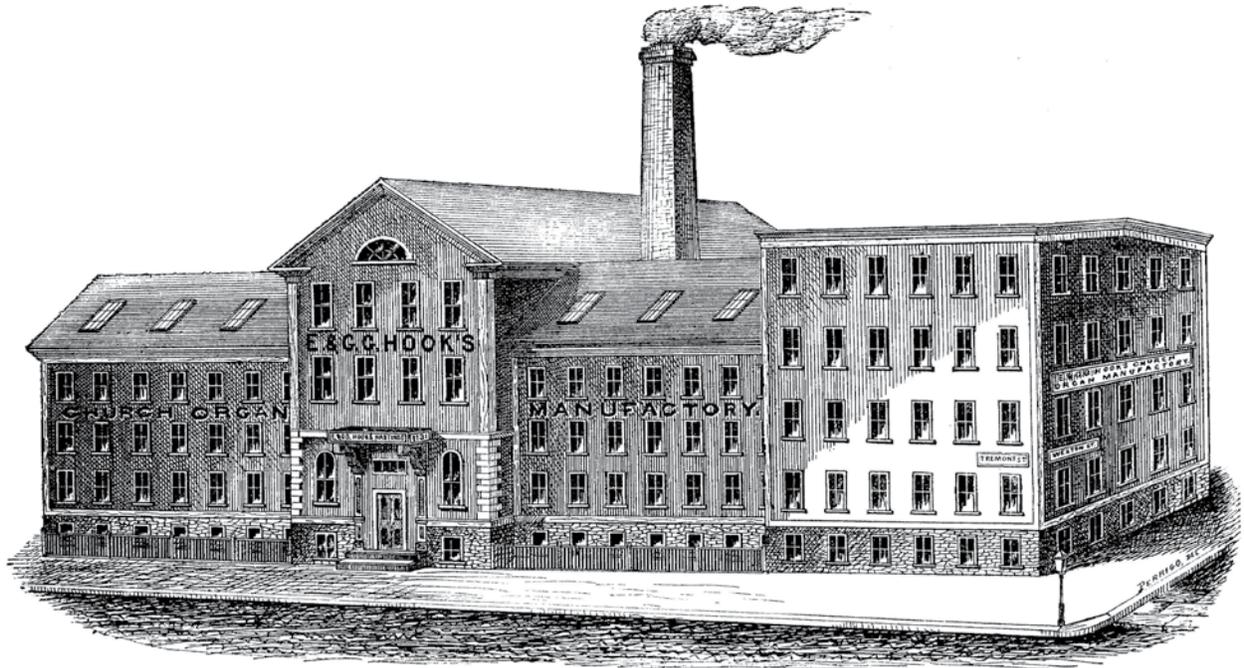
The details for this tubular pneumatic organ are from the Estey Shop Orders, now in the American Organ Archives, Princeton, New Jersey. The voicers were directed to "Voice strong except the Aeoline."



X

for Barbara Owen

VERMONT ORGANS BY E. & G.G. HOOK AND THEIR SUCCESSORS



WHEN ASKED TO NAME a favorite Hook organ in Vermont, many who are knowledgeable about the state's older instruments assert, "Orwell!" The Congregational Church in that town houses a one-manual instrument of 1865, noted for its bold chorus, fine workmanship, and dignified appearance. The organ is even heard on a 1994 recording by Raven, featuring the noted organist Karl E. Moyer.¹ Yet few who appreciate the Orwell Hook are aware of the curious circumstances behind the eighteenth-century founding of the congregation, or that the purchase of the organ some seventy-five years later was a byproduct of the community's involvement in the Civil War. Some background on the congregation and the purchase of the organ is informative.

FIRST CONGREGATIONAL CHURCH ORWELL, OPUS 358, 1865

During the fall and winter of 1788 and 1789, Vermonters experienced a peculiar weather phenomenon that stunted the coming

OPPOSITE: The handsome keydesk of E. & G.G. Hook, Op. 358, 1865, in the First Congregational Church, Orwell, in a 2012 photograph by Len Levasseur.

ABOVE: An 1860s engraving of the E. & G.G. Hook & Hastings factory, Roxbury, Massachusetts.

harvest. With a protracted editorial, a writer in the *Vermont Journal* recorded the particulars:

The present scarcity of provisions and the distressed situation of this part of the country, from the fears of approaching famine, are subjects of much conversation among us; and I freely confess that the prospect appears most solemn and gloomy. The distress arising from the destruction of our English grain by the winter's frost, and the depredations of the fly, together with the cold and backward season for putting the seeds into the earth are solemn forebodings of future distress and most loudly proclaim the rebuke of Heaven to a guilty land.

Under such melancholy circumstances, would it not be wise to consider, that the Most High has a controversy with us,—we have, as a people and as individuals been ungrateful under the receipt of the most signal mercies, and insensible of our dependence as creatures, on Him who unites all power in himself, and without whom we can do nothing. And have we not wickedly ascribed our prosperity in times past, to our own prudence and sagacity; and forgotten God, days without number; who, by his constant providence, in ten thousand unseen ways, has been dispensing bread to the hungry, clothes to the naked, medicine to the sick, and balm to the afflicted mind. And have we not the strongest reason to fear, that God is about to chastise a guilty people, for the base ingratitude, and forgetfulness of him, by removing the staff of life, and sweeping with the bosom of destruction?²

With trepidation, the residents of Orwell decided that the founding of a church at the town center was the best way to stave off God's "anger." The Rev. Eleazer Harwood and a council of representatives from nearby Cornwall, Pawlet, Pittsford and Rutland gathered, and the First Congregational Church and Society of Orwell, as it later came to be known, was established during the summer of 1789.³

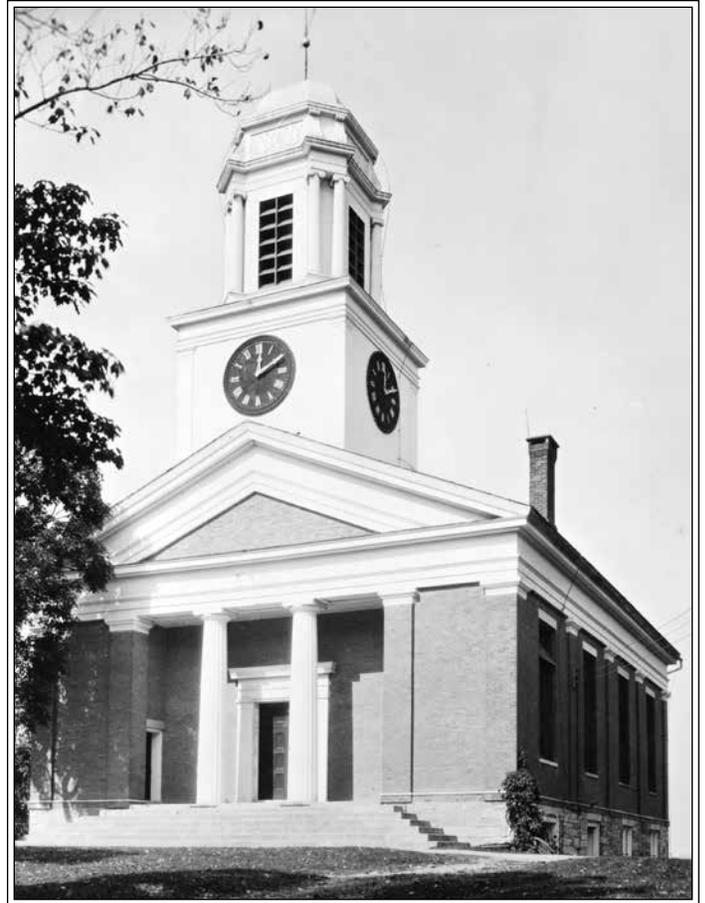
Six years later, a "barn-like" structure was erected for worship, and about 1805, a wooden edifice replaced its rustic progenitor. The anticipated famine of 1789 never materialized, and shortly after the turn of the nineteenth century, the inhabitants of Orwell entered a prolonged period of prosperity. In retrospect, the founding of a church in Orwell was an enlightened proposition, and the resulting congregation is still active, two hundred-and-twenty-four years later.

In 1815, a flock of Spanish Merino sheep was brought to Orwell, and the animals quickly adapted to the gently rolling hills and lush vegetation. By 1830, every local farm had a flock, and within a decade, Addison County (where Orwell is located) was producing more wool and had a greater number of sheep than any other county in the United States. In 1867, Abby Maria Hemenway, the great publisher of Vermont history, wrote that Orwell was the "wealthy farming town, opposite Ticonderoga, N.Y."⁴ The affluence provided the revenue to replace the frame meeting house, and in 1843, the present and striking Greek Revival church, fashioned of local red brick, was built to a design by Asher Benjamin (1773–1845), an architect who was once a resident of Windsor, Vermont. Identified as his plan "L9" in the *Builder's Guide* (1839),⁵ the church was constructed by Frederick Bostwick of Orwell and a "Mr. Fobes" of Crown Point, New York.⁶ Costing some \$7,000, the stunning edifice was dedicated in December, and on the same day, the Rev. Rufus S. Cushman (1815–77) was ordained and installed as the congregation's sixth minister.⁷ On January 15, 1909, the congregation was incorporated as the First Congregational Church and Society of Orwell by the Vermont General Assembly.⁸

Strangely, there is no mention of church music in any published history of Orwell before the 1860s, but one must assume there was a church bass in use, and perhaps also a trio or quartet of sundry instruments. The Civil War exacted a heavy toll on the town's young men, and in 1861, the Ladies' Home Missionary Society assumed the name "The Soldiers' Aid Society." One of their projects during the war was raising funds for a "superior" organ to be presented to the Orwell church in honor of returning soldiers. Early in 1864, with the money in hand, the ladies placed an order with E. & G.G. Hook of Boston for a one-manual organ of exceptional quality.

LEFT: First Congregational Church and Society, Orwell, in a 1940s photograph from the Historic American Buildings Survey, courtesy of the Library of Congress, Washington, D.C.

RIGHT: A nineteenth-century stereoview of the Congregational Church, Rutland, showing the front of E. & G.G. Hook, Op. 278, 1860, from the author's collection. Photographer: J.B. Meeker, Rutland.



Just as the conflict ended, the instrument's arrival was announced in the *Rutland Herald*:

New Organ.—An organ costing fifteen hundred dollars has just been set up in the Congregational church in Orwell, by E. & G.G. Hook of Boston.⁹

It was also mentioned in the *Minutes of the General Convention of Congregational Ministers and Churches in Vermont*,¹⁰ and in the *Middlebury Register*.¹¹

The organ remained largely unnoticed for a century. Then in 1961, it was renovated by the Andover Organ Company of Methuen, Massachusetts, and Robert J. Reich, later the firm's president, wrote in *The Tracker*:

So reliable are some of the old organs that twenty years or more may elapse between times when anyone thinks a maintenance man should be called. No one at Orwell seems to recall when last the organ was tuned, but it may have been more than 20 years. Yet one could scarcely accuse this church of neglect since the worst troubles were a few dead Oboe pipes. The action had become rather noisy, however, and it was decided to have the organ thoroughly renovated. This was done in August of 1961...

The action was entirely dismantled and reassembled with new parts where needed, new bushings and nuts thorough, and certain additional bushings to reduce action noise below the original level. All pipes were cleaned and adjusted where necessary for proper speech. Minor repairs were made wherever needed and the entire instrument was adjusted and tuned for like-new performance...

Hook is noted for organs of two types, those of great power and fire and those of silvery delicate choruses. Both are of artistic merit, although some may prefer one to the other. The organ at Orwell is quite possibly the crowning example of the former type.¹²

E.A. Boadway recorded the stoplist, and it is published in a sidebar.

Writing in 1994, Dr. Moyer aptly put the instrument into musical perspective:

Like many mid-19th-century French and German organs, these Hook organs maintain a fairly intense tone to the top of the manuals, thus sharply defining the upper line of one's playing; yet, inner voices sound with remarkable clarity, and all comes across with exciting color and vibrancy. Principal choruses are bright and clean, flues bloom with gorgeous, round sound, and reeds add just the right degree of fiery timbre. The Orwell Oboe stop joins the principal chorus in particularly aggressive timbre...¹³

For an instrument originating in famine, pestilence, and war, the Orwell Hook makes a strong artistic statement. It was granted Historic Organ Citation No. 303 by the Organ Historical Society on August 4, 2003, the highest accolade the Society offers,¹⁴ and remains one of the most revered organs in the state.

E. & G.G. HOOK, BOSTON

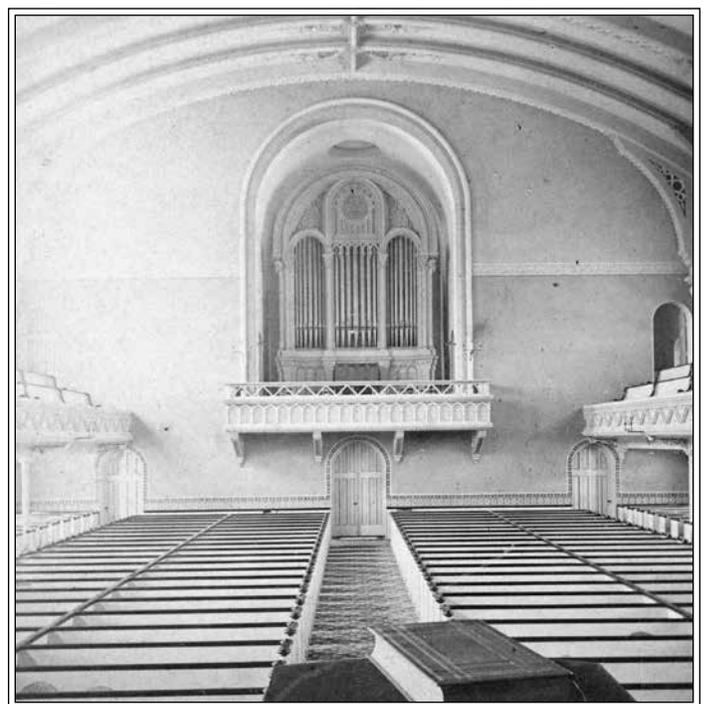
E. & G.G. Hook (and their successors, E. & G.G. Hook & Hastings and Hook & Hastings,) was the most-important, nineteenth-century organbuilding firm in New England, rivaled only by Ernest M. Skinner and the Aeolian-Skinner Organ Company in the twentieth century. The firm was established by Elias Hook (1805–81) and his younger brother, George G. Hook (1807–80), in 1829, and it continued in business uninterrupted until 1936, ultimately becoming a victim of the Great Depression. In longevity, it was matched only by M.P. Möller, Inc., in Hagerstown, Maryland. In influence and respect, the firm dominated the New England organ scene for much of the nineteenth century, and many New England organ shops of the twentieth century were connected to the Hooks in one way or another. A detailed history of the firm was written by noted author Barbara Owen in *The Organ in New England*, a source that still provides the most up-to-date published information available.¹⁵

The Hook roster listed thirty organs for the Green Mountain State. They ranged in size from Opus 2, 1829, built for an unnamed client in Burlington, to Opus 2611, 1935, built for the Methodist Episcopal Church in Brandon, one hundred and six years later.¹⁶ Most of the organs had mechanical action, but several built during the early twentieth century were tubular-pneumatic or electric. The “largest” contract in Vermont was Opus 2375, 1916, a two-manual organ built for the First Baptist Church in Rutland with thirty-two registers, and the smallest was Opus 699, 1873, a one-manual organ for the Congregational Church in Cabot. The firm never supplied a three-manual organ in the state, although Opus 667, 1872, built for the New England Conservatory of Music in Boston, was moved to the Congregational Church in Barre second-hand in 1896.¹⁷ In one of the great circumstances of modern organ history,

several of the firm's instruments in Vermont survive, and five will be visited during June of 2013 at Organ Historical Society's Fifty-Eighth Annual Convention.

Opus 2 needs further discussion. The organ is listed in the firm's 1895 published *Catalogue* as Burlington, Vt., 1829, a one-manual organ with ten registers. Unlike the other entries, however, this listing has no church or individual identified as its buyer. A comprehensive search in period Burlington newspapers and local manuscripts turned up nothing, and the organ does not fit logically into the organ chronology of any Burlington church. A plausible explanation is that it was a residence organ, but with ten registers, it would have been larger than most parlor organs of the time. Further, when Wm. B.D. Simmons & Co. installed a two-manual organ in the First Congregational Church, an 1853 Burlington news article reported that there were only two organs in the city,¹⁸ both documented to be by Henry Erben of New York. Did Opus 2 in Burlington exist? or, did the compilers of the list err? Were the Hooks perhaps referring to an organ in Burlington, Massachusetts? That town is far closer to Boston and a much more likely candidate for Opus 2. We may never know the truth, but available evidence suggests that E. & G.G. Hook, Opus 2, if it ever existed, was never in Burlington, Vermont.

If Opus 2 was spurious, then the Hooks were surprisingly late in developing a base of patronage in the Green Mountain State. Of the other Boston makers, Simmons opened the Vermont market with an organ in St. Johnsbury in 1847, followed by Stevens & Jewett in Montpelier in 1854. George Stevens probably had an organ in Vermont as early as the 1840s. The Hooks, however, did not complete their first significant Vermont contract until June of 1860, and it was in the western part of the state.



**EAST PARISH, CONGREGATIONAL CHURCH
RUTLAND, OPUS 278, 1860**

The parish was founded as the Congregational Church of Rutland on October 20, 1773, but fifteen years later, on October 22, 1787, the township was divided into two parishes—the East Parish is present-day Rutland, and the West Parish is West Rutland.

The East Parish has had three church buildings. The first, a frame structure on Main Street, was erected soon after the congregation was established in the late eighteenth century. The second, also on Main Street, was built by Gershom Cheney in 1819, and cost some \$10,000.¹⁹ The third edifice was built of brick on Court Street and cost \$54,000 when it was completed in 1860. It was dedicated on June 14, and a reporter in the *Courier* noted:

Dedication.—The new Congregational Church in this place was dedicated yesterday... By the way this Church is the best in the State and a new organ costing 2300 dollars has just been put up, that equals any thing of the kind in Vermont.²⁰

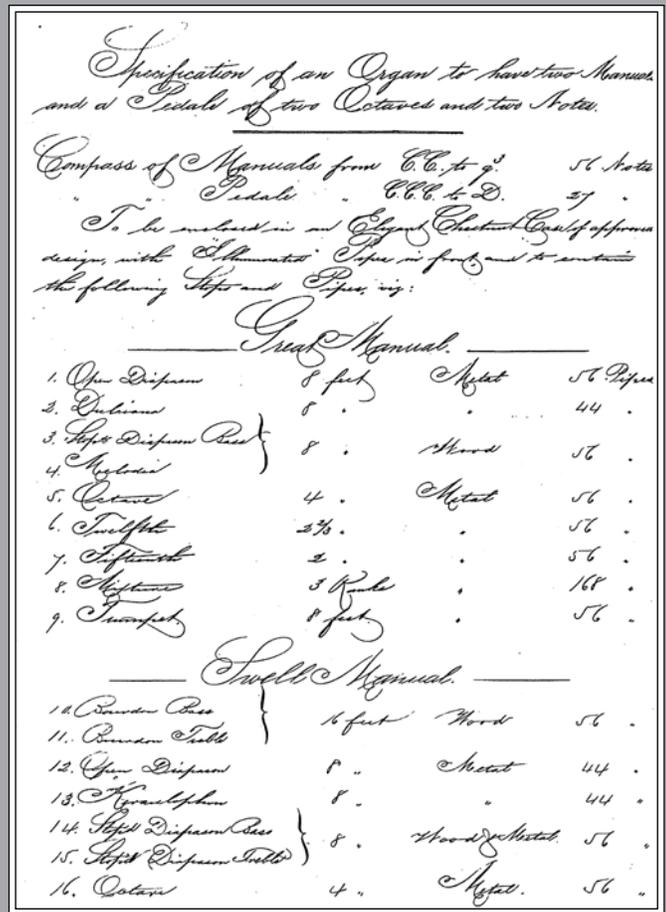
The delivery of the organ was late, and some grumbling was published in the *Herald*:

Owing to some delay on the part of the contractor, the organ was not setup [*sic*] and tuned, so as to be ready for use until the afternoon of the previous day. The choir had enjoyed but one or two opportunities to practice in the building, and none after it was furnished until that time. To add to these embarrassments, the gentleman who played upon the instrument, Mr. Saxton, of Troy, N.Y., had no acquaintance with its peculiarities, and but little or none with the choir. Those who understood all this, and were capable of appreciating the difficulty of executing, under such circumstances the music intended, were justified in entertaining serious apprehensions as to the result. But they were most agreeably disappointed. The choir gained great credit for the unexpected excellence of their performance; and especial praise is accorded on all hands to the chorister, Mr. Scott, as well as to Mr. Saxton, for the skill and tact displayed by them in preparing for the service, and in securing such harmony where there had been so little opportunity for practice together.²¹

The organ was recessed into a chamber at the west end of the room in a handsome Romanesque, three-sectional case. A projecting loft provided space for the choir in front.

In April, 1874, the *Globe* published a history of the organ, unusual for its detail:

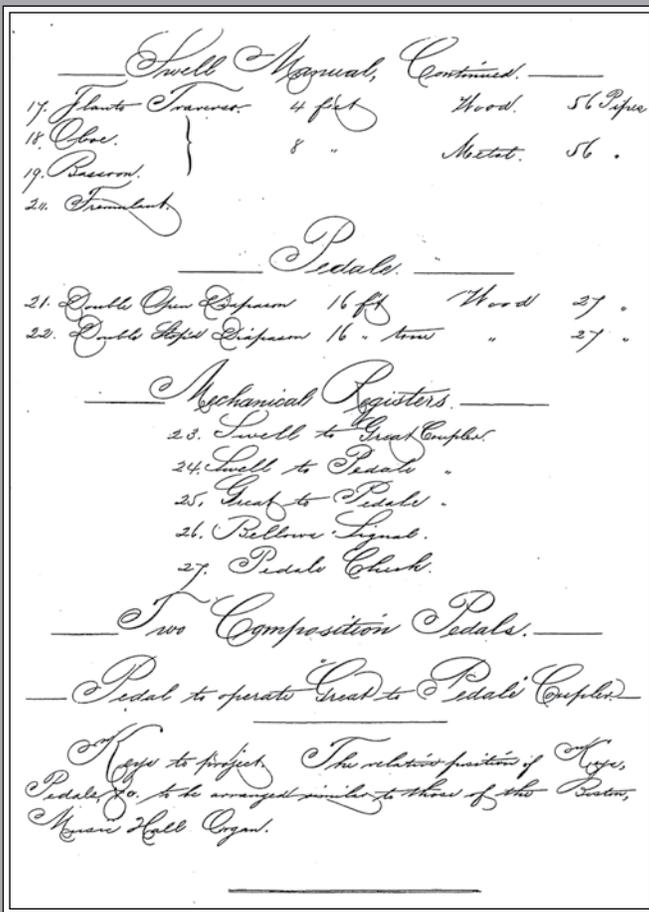
The organ was built in 1860 by Messrs. E. & G.G. Hook of Boston, and has never been tuned or repaired, showing the splendid workmanship of the builders. But we live in a time when progress is made in all branches of industry and so in organ building. The magnificent music hall organ in Boston has furnished a model to many builders, and they have not been slow to imitate and improve, giving more variety to the different registers of the organ. The trouble with the organ in the church has been the sameness of quality and disagreeableness of tone of some stops, this has been changed entirely by "voicing," a very laborious process, but which has been successfully accomplished by Mr. N.L. Bach, an experienced tuner, who spent a week working till nearly eleven o'clock



every night. A new stop, the "trumpet," has been added making the organ very powerful; with this addition, the organ sounds like a new instrument. A variety of effects can be produced which were formerly impossible. But one of the great improvements is the extension of the key board, (the work being done by Mr. P.H. Anderson, of Boston, assisted by G.I. Cady of this place). This brings the organist nearer the choir and places him in such a position as to enable him to hear the instrument and the singers. The organ with its beautiful front newly repainted and gilded, and with rose-colored tint behind the open work, is without doubt the finest in this section of the country. The following is a list of stops:

- GREAT ORGAN.
- Open Diapason, Dulciana,
 - [Stop] Diapason [Bass], Trumpet,
 - Principal, Twelfth and
 - Waldflute, Fifteenth.
 - Clarabella,
- SWELL ORGAN.
- Oboe, Viol di Gamba,
 - Celestina, Octave,
 - [Stop] Diapason Treble, Bourdon Treble,
 - [Stop] " Bass, Bourdon Bass,
 - Keraulophon, Mixture.
 - Open Diapason,
- PEDAL.
- Violoncello, Double Open Diapason.
- MECHANICAL STOPS.
- Tremulant, Swell to Pedal,
 - Great to Pedal, Pedal Check,
 - Swell to Great, Bellows Signal.

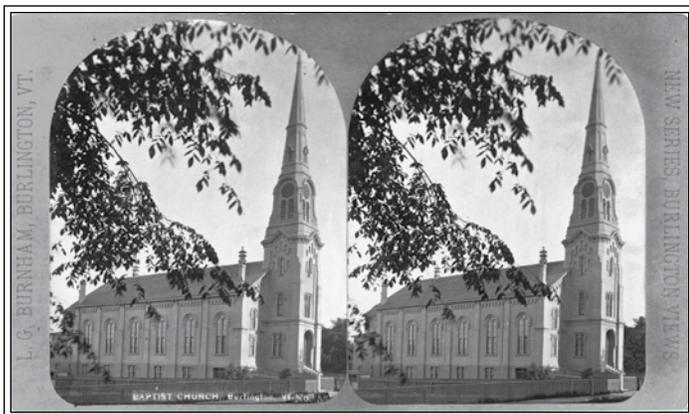
The instrument as it stands now cannot be built for less than \$4,000.²²



ABOVE: Two pages of the original contract for E. & G.G. Hook, Op. 342, 1864, built for the First Baptist Church, Burlington, courtesy of the First Baptist Church archives.

BELOW: A stereoview of the First Baptist Church, courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington. Photographer, L.G. Burnham, Burlington.

During the summer of 1891, the interior of the building was redesigned. After it was discovered that the tower was unstable, Hook & Hastings sent a crew from Boston to remove the organ while the work on the tower continued. The organ was reinstalled in December, 1891, and was back in use by Christmas Day. The Hook was ultimately replaced with a new three-manual instrument by the Aeolian-Skinner Organ Co., their Opus 1088, installed in 1947. The 1860 Hook was broken up, and some of the pipes were later used in other organs by James Stearns of Rutland.



FIRST BAPTIST CHURCH BURLINGTON, OPUS 342, 1864

The Hook in Burlington's First Baptist Church is one of the more important historical organs in the state. Although the instrument has been moved within the building and fitted with two different case fronts, it remains tonally unaltered. In 1996, it was faithfully restored by Russell & Co., Organbuilders, of Cambridgeport, Vermont.

First Church was organized on September 26, 1834.²³ The first building was a small chapel, built by Charles Bennis.²⁴ In 1842, a lot was purchased, and a church was dedicated on April 3, 1845,²⁵ but the property was sold in 1864. In 1863, new lots were acquired at the corner of St. Paul and Pine Streets, south of Bank Street. A second church, costing \$33,000 and of handsome Victorian Romanesque design, was dedicated on December 15, 1864.²⁶ At the time of its completion, the impressive spire of the building towered over everything around it.

An organ was needed, so following an inquiry from Mr. Lawrence Barnes, the committee chairman, Francis H. Hastings (1836–1916) responded:

Boston, Feb^y 26, 1864

L. Barnes, Esq.
Chairman of Committee
1st Baptist Ch
Burlington, Vt.
D^r Sir

We would build an organ according to the accompanying specification, of the best materials and in the most thorough manner, deliver it in your church all complete ready for use for the sum of Twenty Seven Hundred Dollars.

The instrument to be warranted perfect in every respect.

Truly Yours, E. & G.G. Hook
Pr F.H. Hastings

The contract was signed on March 7, 1864, calling for a substantial two-manual organ of twenty-seven registers. A facsimile of part of the document is published with this essay.

Installed in October, the organ was described in the *Free Press* on November 1:

The Organ of the New Baptist Church.—The new organ manufactured by the Messrs. Hook, of Boston, for the Baptist Society in this place, has been erected in their new and elegant place of worship, under the superintendence of Mr. F.H. Hastings, agent for the makers, and was tried in the presence of a small audience of amateurs and music lovers, on Friday evening [i.e., October 28]. The performers were Messrs. Gerrish of Boston, S.C. Moore and Proctor of this place, who displayed the quality and powers of the instrument very fully and skillfully. The universal verdict was that the organ is a superior one, of unusual power for its size, and combining many valuable new mechanical arrangements. The list of stops is as follows:

Great Organ—Open Diapason; Dulciana; Melodia and Stopped Diapason Bass; Octave; Twelfth; Fifteenth; Mixture; Trumpet.



Swell Organ—Oboe and Bassoon; Octave; Stopped Diapason (Treble and Bass); Flute Traverso; Keraulophon; Open Diapason; Bourdon (Treble and Bass); Tremolo.

Pedal Organ (27 notes)—Open Diapason, 16 feet; Bourdon, 16 feet.

Couplers—Great and Swell; Pedal and Great; Pedal and Swell; Pedal Check; Bellows Signal.

The organ occupies a room to the left and rear of the pulpit in the church, the sound finding free egress through large gratings of wire gauze. The performer and choir are behind the pulpit. It will be remembered that Messrs. Hook are the makers of the great Worcester Organ, which is claimed to be superior to all others in America, in view of “Its extensive selection of effective and beautiful stops, its improved and artistic voicing, and by the facility with which all is brought under the control of the performer.” The number of stops, mechanical registers and combination pedals of the Worcester Organ is 77, and the number of pipes 3,504.²⁷

Following the building’s dedication, the *Times* noted that “the organ was skillfully handled, while the choir of the society sang the hymns selected for the occasion...”²⁸

A late 1860s stereoview of the church interior shows the organ chamber to the right of the pulpit with two pipeless tone openings. The attached keydesk, covered by a portable screen in the image, is in the choir loft. News reports noted that the organ chamber was left of the pulpit, but it is difficult to determine whether “left” referred to looking forward from the congregation’s perspective, or whether the organ was to the left of the minister. The stereoview suggests the later, but the image could be reversed. It may never

A circa 1868 stereoview of the interior of First Baptist Church, showing the original installation of E. & G.G. Hook, Op. 342, 1864, in a side chamber with its pipeless front, courtesy of E.A. Boadway. (Notice the “modesty screen” on the right, discretely masking the player and the keydesk.) RIGHT: A mid-twentieth-century interior of the First Baptist Church, showing the 1870 black walnut case front, courtesy of Sarah L. Dopp, Church Historian, and the church’s archives.





be known whether the organ was originally installed to the left or right of the pulpit, but its chambered location likely explains why the organ was voiced so aggressively.

As the congregation expanded, it was necessary to enlarge the building six years later. The details were reported in the *Free Press*:

The Enlarged Baptist Church.—We had almost written the *new* Baptist Church; for that house of worship has been so greatly enlarged, renovated and improved that it may almost be called a new one. The Baptist church, on St. Paul street, in this city, was by no means an old church, having been the first in order of erection, of the recently-built church structures which adorn our city. But it was too small for the needs of its rapidly increasing congregation; and it was decided to enlarge it by lengthening it to the west. This work has been going on for several months past, and is just now reaching completion.

The addition to the main audience room is *one-third*—32 feet—giving two additional windows on a side. The projection to the rear, or chancel, containing the pulpit, choir, etc., has also been deepened to 28 feet in depth, and widened by three feet. The organ, which before was at the side of the pulpit, is now at the extreme west end of the chancel. In front of it is the choir, large enough to accommodate twenty singers; and directly in front of the choir is the pulpit. The auditorium now contains 108 pews, and with the gallery and the choir affords seats for 730 persons. The appointments of the church have been greatly improved. The woodwork, white before except the pews, is now neatly grained, to imitate chestnut and black walnut, corresponding with the pews... The organ front is new, and consists of rich and handsome pilasters, with carved capitals, bearing a heavy entablature, the spaces between the pilasters being filled with screens of arabesque open work, all of black walnut...²⁹

During further renovations in 1905, the screen in the organ front was replaced with red draperies. Katherine E. Dopp, the organist at the First Baptist Church between 1952 and 1982,³⁰ recalled that the dark curtains lent “a heavy, confined feeling to the choir loft.”

In January, 1961, the congregation embarked on a major capital improvement program to renovate the sanctuary and add new offices, Sunday School rooms, and meeting space at the back of the structure. After considering the prospects, the congregation voted in the affirmative to proceed at their annual meeting of January 12, 1961.³¹ Contracts totaling \$115,000 were let in May.³² The work was completed in January, 1962, and the *Free Press* proclaimed: “Something Old Becomes Something New!” The congregation held an “open house” on Sunday, February 11, 1962, and an organ recital was played on the Hook that afternoon by Katherine Dopp.³³ Hewitt & Wessel, Organbuilders of Brattleboro, renovated the organ. Regrettably, though the 1870 black walnut case was discarded and a new “contemporary” screen was erected in front of the instrument, the fabric of the 1864 organ was not altered.

RIGHT: E. & G.G. Hook & Hastings, Op. 699, 1873, shown in the Congregational Church, Cabot, courtesy of the Vermont Historical Society.

OPPOSITE: E. & G.G. Hook & Hastings, Op. 944, 1879, in the Congregational Church, Vergennes, showing the original pipe decorations, courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington.

On January 17, 1965, the organ’s centennial was celebrated with a recital played by Barbara Owen, a founder and the first president of the Organ Historical Society.³⁴ She played works of Bach, Brahms, de Grigny, Pinkham, and Stanley.³⁵

In 1996, the organ was restored. A brochure outlined the details:

During 1995–96 the first complete restoration of the instrument was carried out by Stephen J. Russell of Cambridgeport, Vermont. Damage had been done to the instrument because of the settling of the floor beneath its 10,000 lb. weight. The floor was rebuilt and specially-engineered trusses were installed by the men of the church. The organ restoration involved repair or replacement of trackers and leather nuts, regulating and repair of all pipes, re-leathering of the bellows, and most challenging of all, the fabrication of new wind trunks and a curtain valve. It was discovered that portions of the organ had been substantially rearranged when it was moved in 1870. Surprisingly, some of the original workmanship and materials, particularly the lumber, were found to be of very uneven quality, a situation uncommon for the Hook firm. Mr. Russell speculated that the pressures of manufacturing during the Civil War may have contributed to this. The organ was reinstalled in August, 1996, and first played on Sept. 29, when members of the congregation were encouraged to try hand-pumping.³⁶

The organ was opened at a concert on June 29, 1997, and featured organists Jack Austin, Joyce Cornwell, Yvonne Hoar, William Tortolano, and Barbara Ulman. In 2000, the First Baptist Church established The Katherine E. Dopp Organ Recital Series in honor of her thirty years of service to the congregation. Every year, a leading American organist presents a varied program of music on the organ. Despite a century and a half of changing circumstances, Opus 342 remains the only intact nineteenth-century organ in Burlington.

GRACE UNITED METHODIST CHURCH PLAINFIELD, OPUS 699, 1873

Opus 699 is the smallest E. & G.G. Hook & Hastings organ in Vermont, and was built for the Congregational Church in Cabot. It is a stock model, size No. 2, likely bought off the factory floor,



and is illustrated in an 1876 E. & G.G. Hook & Hastings catalog.³⁷ The organ was moved to Plainfield in 1938.

The Congregational Church of Cabot was organized on October 25, 1801. A frame meeting house was begun in September, 1806, a few miles outside Cabot center, but the building was not completed until December, 1809. It was described as “large on the ground; two rows of windows all around, high belfry; within, gallery on three sides; 16 pews in the gallery; 42 pews below; would seat about 300.”³⁸ In 1824, the building was disassembled and moved to the center of town. In 1849, the first building was replaced by the current larger structure.³⁹

The organ was noticed in the Cabot column of the *Caledonian* in June, 1873:

Rev. B.S. Adams of the Congregational Church, has been successful in his undertaking to raise funds to furnish his church with a pipe organ, and was in Boston last week and contracted with Messrs. Hook & Hastings for the same and it is expected that it will be delivered and put up ready for use one week from next Sabbath.⁴⁰

A month later, it was reported that:

The new pipe organ just put into the Congregational Church gives excellent satisfaction. It was built by Messrs Hook & Hastings of Boston, who, as organ builders, stand at the head of their profession in this country. It has 229 pipes, 10 stops, Manual 56 notes. It appears to be in every way adapted to the house and an excellent quality of tone. Great credit is due the pastor, Mr. Adams, for his untiring effort in procuring us this instrument.⁴¹

The organ was installed on the pulpit platform, catty-corner at the right.

In 1928, the Congregational and the Methodist Episcopal Churches of Cabot merged to become the United Church of Cabot. In 1938, Opus 699 was moved to Grace Methodist Episcopal Church in Plainfield. The Plainfield church was founded in 1802, and in 1852, built their second meeting house.⁴² The organ was used there for about twenty years until it was superseded by an electric “organ.” In 2007, the organ was beautifully restored by Watersmith Pipe Organs, Inc, of Enfield, New Hampshire, and is heard on a CD recording, *A Steeple Among the Hills*, featuring noted Vermont organist Lynnette Combs.⁴³

E.A. Boadway described the instrument:

The black walnut case has paneled sides and displays a flat of 9 decorated Octave Bass pipes flanked by fretwork panels, above the projecting keydesk. The flat knobs are on square shanks; the Manuale key cheeks have depth-adjustment thumb screws; the hitch-down Swell pedal operates 9 horizontal shades; the metal “Bellows Pedal” and the handle on the right side of the case are gone; the bench top is short and the legs fit *between* Pedale keys; the pedals have forked ends and the keyboard can thus be easily removed; the pipework is on chromatic chests.

The unmitered zinc pipes of the Op Diapth Bass are at the rear, and while the Op Diapth speaks from Middle C, it is enclosed from Middle D[#]; the St^d Diapth has stopped metal pipes; the Unison Bass is stopped wood; and the Flute is of open wood...⁴⁴



A little gem of an organ, it remains one of the smallest instruments in Vermont, and one of the smallest organs extant by E. & G.G. Hook & Hastings.

FIRST CONGREGATIONAL CHURCH ST. ALBANS, OPUS 1567, 1893

The Congregational Church in St. Albans was founded as the First Church of Christ on January 2, 1803.⁴⁵ Services were initially held in the court house. The early residents of St. Albans did not have a virtuous reputation for a wholesome lifestyle. Writing in 1860, Luther L. Dutcher (1802–78), a deacon at the church, noted:

The character which has been attributed to the people of St. Albans at that day [i.e., in 1803], has always been extremely unfavorable. In addition to the desecration of the Sabbath, which was exhibited every week upon the public square, in the most open and defiant manner, it has been said that many of the leading men of the town, were habitual and shameful gamblers, and that gaming was practiced with little attempt at concealment, even upon the Sabbath—that brutal fights at trainings, raisings, and the like gatherings, were of common occurrence—that intemperance was scarcely regarded as a disgrace: so many being involved it...attracted but little attention. A great passion for rides, parties, balls and amusements, pervaded all classes, and that in this way, many became unthrifty and bankrupt. It is difficult to reconcile these accounts with the readiness of the people to support the gospel.⁴⁶

The “new” congregation went twenty-three years without a church, until “a modest brick” structure was erected; it was dedicated on June 6, 1827.⁴⁷ Alfred L. Dutcher (1855–1905), Luther’s son, described the building in 1898:

The interior was finished with lath and plaster, the pews of pine, built high and box-like, without paint or cushions upon the seats, and perfectly straight backs. A gallery ran around three sides of the building, and two large box stoves furnished the heat. These were placed in the partition between the main body of the church and the lobby, while two long rows of pipe ran the entire length of the building.⁴⁸



There was an organ in the building by March, 1857, but nothing more is known about it. The organist at the time, D.A. Winslow, was identified by an advertisement in the *Messenger* as a “Teacher of the Piano Forte and Organ” and as the “Organist of the First Congregational Church in St. Albans, Vt.”³⁹

In 1862, the congregation erected a second and larger building costing some \$26,000. Completed during the fall, the building caused a debt and was finally dedicated on March 7, 1869. The elegant building was described in the *Messenger* and a few details are worth noting:

The building is in plan a parallelogram 58 feet wide and 78 feet, 4 inches long, with a chancel projecting from the rear end, and the steeple at the front. The style of architecture is Italian of the Palladian cast and has been carried out in full detail... The steeple is 168 feet from the grading to the top of the vane... The general order used is an enriched Ionic... The architect of the church, Thomas W. Silloway [1828–1910], of Boston, has performed his part of the work in a highly creditable and satisfactory manner.³⁰

The ladies had their eyes on a better organ as early as July, 1861:

The Ladies’ Festival, to-morrow afternoon and evening, presents an opportunity to commemorate the Fourth in a quiet way. The room will be tastefully fitted up with appropriate mottos—and with tables well provided and music to enliven, the occasion can hardly fail to be a pleasant one...

The avails of the table are to be applied in the purchase of an organ for the new Congregational Church edifice, and we wish the ladies much success.³¹

ABOVE: A funeral at First Congregational Church, St. Albans, showing the altered 1862 Stevens & Jewett organ, courtesy of The St. Albans Historical Museum.

RIGHT: A mid-twentieth-century interior view of the “new” building of First Congregational Church, St. Albans, showing Hook & Hastings, Op. 1567, 1893, in an image from the Historic American Buildings Survey, courtesy of the Library of Congress, Washington, D.C.

The new organ was noticed in November, 1862:

The new organ is now being put up in the Congregational church in this village. It is an excellent instrument, and hardly surpassed for beauty of finish, by any organ in the State. The church is now completed, and will be open for public worship, for the first time, on Thanksgiving Day, when the Rev. Pliny H. White, of Coventry, will preach.³²

The large, two-manual instrument was described on Christmas Day, 1862:

It was the anticipation of the committee having the matter in charge, to procure an instrument in all respects in keeping with the edifice in which it was to stand, and one which would in no respect suffer in comparison with any other in Vermont. After a careful examination of the matter and conference with the principal builders of New England, they finally awarded the contract to Messrs. Stevens & Jewett, of Boston, who have produced an instrument of remarkable brilliancy of tone, and of great power. The material of which every part is composed were of the best quality that could be produced, and the workmanship is of the most finished and thorough character. The bellows are of unusually large dimensions, therefore ensuring an even tone than can be produced by those of smaller capacity, as is often the case with cheaper instruments. The organ stands in a circular headed recess in the tower and has a richly wrought black walnut front or case, filling the center opening which is 12 ft. wide, and 16 1-2 ft. high. There are twenty seven gilded pipes which show in front. The scale from which the pipes of the whole organ is made is very large, thereby producing great power, which is subdued by the recessed position in which the work stands. The scale is the same from which the celebrated organ of Trinity church, Chicago, (Rev. Dr. Pratt’s,) was built by the same builders. The instrument named being one of the largest and most noted in the Western States. While it is not our intention to individualize and pass in review the particular stops of the St. Albans organ, we cannot refrain from naming the great compass and wonderful smoothness of its Subbass, and the brilliancy of tone of the Hautboy, also the richness and body of tone produced by the Diapason...³³

Organist C.A. Havens and a “select choir of singers” presented a concert on February 27, 1863, and while not so noted, was probably the public opening for the instrument.⁵⁴

In 1888, the building was renovated. The organ was removed from its recess in the tower to an addition at the front of the room. This was done by organbuilder Henry J. Poole of Boston;⁵⁵ the details appeared in the *Messenger*:

Mr. Poole has finished his work on the Congregational organ, and leaves it in admirable shape—with additional stops, including the vox humana, and other attachments which will greatly increase the beauty of its tone. It will be heard for the first time by the public on Friday evening’s concert.⁵⁶

About midnight on Thanksgiving Eve, 1891, a small fire started in an out building off Main Street. Because of the wind, it spread to the structures around it. A sudden shift in the wind’s direction sent burning embers to the steeple of the Congregational Church. One block of buildings and then another caught fire, and by morning, property worth \$150,000 in St. Albans had been destroyed. The First Church was a heap of smoking ruins.⁵⁷



Immediate plans were made to rebuild. Work on the new church commenced during September, 1892, and the building, costing some \$47,000, was dedicated on March 11, 1894.⁵⁸ As was typical in Vermont, the ladies raised funds for the organ.⁵⁹ One of their efforts was reported by the *Messenger*: “The entertainment and Christmas sale by the Congregational Ladies’ Society Wednesday afternoon was an unqualified success, netting the organ fund about \$200.”⁶⁰

The contract for the organ went to Hook & Hastings of Boston and was announced in *The Organ*, published by Everett Truette.⁶¹ The instrument arrived in February:

It is expected that the organ at the Congregational church will be tuned and adjusted next week and as soon as the seats are in place the society proposes to give an organ recital. Prof. W.C. Carl, of New York city, an organist of great repute, has been engaged...⁶²

The same issue reported that “A new-fangled device which might be called a water engine is to furnish power for the organ.”⁶³ The builders’ list described Opus 1567 as a two-manual instrument with twenty-nine registers.

Mr. Carl’s biography appeared on March 3,⁶⁴ and the opening was announced for March 8.⁶⁵ Other local publicity about Carl quoted press notices from the *New York Tribune* and the *Philadelphia Public Ledger*, and called him a “brilliant young organist.”⁶⁶ He was even noted among the hotel arrivals at the American House.⁶⁷ Capacity audiences attended all events connected with the opening and dedication of the building on March 12, 1894, and from all reports, the organ was a great success. There was no coverage, however, of Mr. Carl’s recital.

In 1959, the organ was extensively renovated by Hale & Alexander of Short Falls, New Hampshire, eradicating much of the original character of the instrument. A recital program outlined the rebuilders’ intent:

Several factors have governed the tonal rebuilding of the organ. It has been the aim to achieve as much variety and character as possible within the limitations of budget, space, and acoustical environment. In addition to the renovations of the excellent tracker action, many new ranks of pipes (commonly called “stops”) have been installed, and were made by Gustav S. Bier of Giengen am Brenz, Germany. Stops that did not blend or contribute to the ensemble were replaced by pipes of clarity and cohesiveness in accordance with classic tonal principles.

Two flute stops have been added [*sic*] to the Great Organ, played by the lower manual. The Pedal division has been electrified and considerably enlarged to provide more independence and variety. The Swell Organ, enclosed and fitted with shutters to provide expression, underwent a complete revision so that it now functions as a contrasting division and provides new solo possibilities.

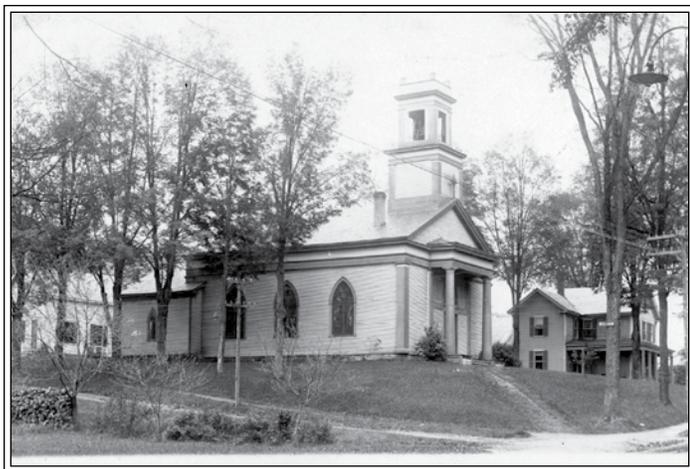
The organ was built in 1893 by Hook & Hastings of Boston and contained 22 stops and 1299 pipes. Hale & Alexander of Short Falls, N.H., have enlarged the instrument to 26 stops and 1469 pipes, including 545 new pipes.⁶⁸

The organ was opened in recital by Allan Van Zoeren, the organist from the West Park Presbyterian Church in New York City, on March 19, 1959.⁶⁹ The instrument has had further tonal and mechanical renovations by the Andover Organ Company.

UNITED CHURCH, CABOT, OPUS 1699, 1896

Opus 1699 was built for the Methodist Episcopal Church in Cabot, and was moved unaltered to the Congregational Church (the United Church after the congregations merged) in 1938. No specific date is ascribed to the founding of the Methodist Episcopal Church in Cabot. Circuit riders were active in the area beginning about 1815, and by 1822, a small building had been erected for the congregation at the village center. A second, larger church was dedicated on December 14, 1852. A parsonage followed in 1853, and in 1874, a vestry was added to the back of the building.⁷⁰

In 1890, the first mention of an organ appeared in the Cabot column of the *Caledonian*:



The Epworth league of the Methodist church determined to have a new organ to use in their meetings, and have been working in different ways to secure one. Tuesday evening a musical recital was held at the church. The new organ was expected but failed to appear by some misunderstanding...⁷¹

This was obviously a reed organ.

A published history related:

About the year 1895, a Miss Mary Lance, who since the days of the Civil War had lived the life of a recluse, left the Methodist church the sum of \$1000, as a memorial, for the purchase of a pipe organ... It seems she was engaged to a young soldier by the name of Morrill, whose name appears on the Cabot monument, I think as Capt. Morrill and for whom the G.A.R. Post in Cabot was named. He died, or was killed in the war, and from that time on Miss Lance...was never seen in public afterward. She lived and died in the large white house back of the gristmill dam...⁷²

The Cabot column in the *Argus and Patriot*, published in Montpelier, reported in March, 1896: "The new organ for the Methodist house has arrived,"⁷³ but the renovations in the building were not yet complete. Later that spring, an alcove was built behind the pulpit to house the organ. In October: "The pipe organ will be set up in the Methodist church next week. This is a \$1250 organ, the gift of the late Miss Josie Lance, and is to be known as the 'Lance Memorial organ.'"⁷⁴

Two weeks later, the *Argus* stated: "The new pipe organ at the Methodist house is set up ready for use."⁷⁵

A slightly better report appeared in the *Caledonian*:

Repairs on the M.E. church are nearing completion. The new pipe organ has been put in position and the memorial windows are expected soon. The windows are given by friends of deceased members of the church...⁷⁶

The opening occurred on January 11, 1897:

ABOVE: St. Mary's Church, Episcopal, Northfield, in an old photograph, courtesy of the Vermont Historical Society.

OPPOSITE: E. & G.G. Hook, Op. 26, 1836, built for St. Mark's Church, Episcopal, Warren, Rhode Island, and moved in 1892 to St. Mary's Church, Northfield, in a 2012 photograph by Len Levasseur.

The opening concert at the Methodist church Monday evening was attended by a full house. Prof. Blanpied, Miss Clara De Ford, Miss Annie Johnson and Chas. F. Lowe, all of Montpelier, were the musical artists. The new pipe organ was pronounced by Prof. Blanpied one of the finest in the state.⁷⁷

The organ was first used in church on Sunday, January 17, 1897, when it was played by Clara Knight.⁷⁸ Opus 1699 is a small two-manual, seven-rank, stock-model organ.

Two years later, the young organist, "Miss Clara, daughter of J.B. Knight, died Saturday after an illness of several weeks, aged 21 years. The sympathy of the entire community goes out to her father in his great grief and loneliness. The funeral was held on Monday and the interment was at Walden by the side of her mother. Beautiful flowers were given by the Odd Fellows and D. of R's [*sic*], the choir and others,"⁷⁹ and, "The organ of the Methodist church was appropriately draped on Sunday in memory of Miss Knight, who has been the organist since the pipe organ was put in place."⁸⁰

Membership at both the Congregational and Methodist churches in Cabot declined during the 1920s until neither congregation could support a minister. The congregations merged on July 7, 1928, adopting the name The United Church of Cabot. The merged congregation used both buildings for a decade, but when the Methodist building needed extensive repairs, it was decided to move permanently to the Congregational Church. Part of their agreement was that the 1896 Hook & Hastings organ would be moved to the Congregational building;⁸¹ the work was done in 1938 by amateurs. The E. & G.G. Hook & Hastings, Opus 699, previously in the Congregational Church, was moved to Grace Methodist Episcopal Church in Plainfield.

ST. MARY'S CHURCH, EPISCOPAL NORTHFIELD, OPUS 26, 1836

The 1836 E. & G.G. Hook organ in St. Mary's Church, Episcopal, is of major historical significance. In addition to being the oldest Hook organ in Vermont, it is also the oldest known two-manual Hook extant. It was built in 1836 for St. Mark's Church, Episcopal, in Warren, Rhode Island, and was moved to Northfield in 1892.

St. Mark's, Warren, was established in 1828. After a preliminary meeting on November 4, the parish was founded and a Vestry was elected on November 11. At the same meeting, a building lot was purchased and a corporation formed. The Charter was granted by the Rhode Island State Legislature on January 12, 1829.⁸² The building was consecrated by the Rt. Rev. Alexander V. Griswold (1766-1843), the Bishop of the Eastern Diocese, on July 15, 1830, and was noticed in the *Providence Gazette*:

St. Mark's Church.—The beautiful little Church, recently constructed in Warren, R.I., for an Episcopal Society, is to be consecrated by Bishop Griswold, on Thursday, the 15th of July instant.

This building has sprung up, from the personal exertions of Rev. Mr. Bristed, and the munificence of a very few of the citizens of Warren, and is an ornament to the neat little town in which



it is located. It was designed by Mr. Russell Warren [architect, of Providence], with his accustomed tact and finish; and we doubt if there is a more convenient and neat church of its dimensions, in New England. It cost but about \$4200, and will accommodate a large congregation.

It has been suggested to us, that if the steam boat Hancock would arrange her trip to Fall River, so as to leave here on the morning of Thursday, the 15th, touch at Warren, in season for the services, and call there on her return to Providence in the afternoon, a considerable number of passengers would be induced to avail themselves of the opportunity of visiting Warren and witnessing the ceremonies of the consecration.⁸³

The building was “*sixty-two by forty-two feet, with sixty pews on the lower floor, a gallery in the east end, and a portico in front, with entablature supported by Doric pillars.*”⁸⁴ The congregation also had an organ; it cost \$650, but nothing more is known about it.⁸⁵ In April, 1834, the building was extended to the west to accommodate twenty-four additional pews, the gallery was lowered and enlarged, and a new pulpit was provided.

In 1836, it was noted:

In November, a new organ, built by E. & G.G. Hook of Boston, costing about \$1,700, was placed in the church, and the old organ was sold to the Rev. J.M. Brown, of Woonsocket, for \$340.00⁸⁶

That information is confirmed by a diocesan report from the Rector, the Rev. George W. Hathaway: “A new organ has been purchased and placed in the Church, built by the Messrs. Hook, Boston, which cost about \$1700...”⁸⁷

In an uncommon bit of luck, the original contract for the organ was still in the archives of the parish when it closed in May, 2010. The parish’s records were transferred to the Special Collection Department in Carothers Library at the University of Rhode Island. The document is the oldest-known contract for any organ in Vermont, gives the number of pipes before each stop name, mentions two late additions, and reads:

This Agreement made this 24th day of Aug. eighteen hundred & thirty six by and between E. & G.G. Hook of the City of Boston, Organ Builders of the first part, and Nathaniel Wheaton, John R. Wheaton, Haile Collins & George Wheaton, all of Warren, R.I.—of the second part.

Witnesseth that the said party of the first part in consideration of the promises herein contained agrees to furnish for the said party of the second part on or before the 10th of October next—a Church Organ of the following description, viz.: It shall contain the following stops.

Great Organ.	Swell Organ.
58. Open Diapason	35. Open Diapason
58. Stop Diapason Bass	35. Stop Diapason
58. Stop Diapason Treble	35. Principal
58. Principal	35. Hautboy
58. Twelfth	Coupler
58. Fifteenth	
35. Dulciana	
35. Flute	

It shall have two full sets of keys, an octave of pedal keys, a shifting movement, and a swell pedal; and it shall be enclosed in an elegant mahogany case.

The same to be constructed in the most workmanlike manner accurately voiced and set up and fixed in its place, and tuned in the church of the said party of the second part, said last named party having prepared for its reception in said church.

And the said party of the first part promises that the said organ shall be made equal in every respect to any organ of its size in the United States, and in general and in the particular parts.

And the said party of the second part promises and agrees upon delivery of said Organ to pay unto said party of the first part the sum of sixteen hundred and fifty dollars.

Viz.: thirteen hundred dollars in cash & the organ now standing in said Church, valued at three hundred & fifty dollars. Or if the said party of the second part should prefer to pay the whole in cash then the said party first named will discount fifty dollars.

E. & G.G. Hook, Nathaniel Wheaton, John R. Wheaton, Haile Collins, Geo. Wheaton

Received, Warren, November 19, 1836, of George Wheaton, One Thousand Dollars in consideration of the above contract. E. & G.G. Hook

Warren, 24th Nov. 1836, Rec^d Six hundred dollars in full for balance of the above written contract & fifty dollars for an additional stop (\$650). E. & G.G. Hook⁸⁸

The organ had no independent Swell bass and pedal stop, but those deficiencies were corrected in 1875 when the organ was rebuilt by E. & G.G. Hook & Hastings.

In 1881, the building was damaged by fire. Reporting to the annual convention of the diocese, the Rt. Rev. Thomas M. Clark (1812–1903), the second Bishop of Rhode Island, noted:

On Sunday, November 27th, [1881,] I confirmed eight in St. Mark's Church, Warren. Since the recent fire, which fortunately did not injure either the organ or the beautiful windows of St. Mark's, the church has been restored to a condition far exceeding in convenience and appearance its former state, and it is now one of the most attractive of our country churches.⁸⁹

In 1892, St. Mark's replaced the instrument with a new and larger organ built by Geo. S. Hutchings, his Opus 262, a two-manual organ with eighteen registers. The Hook was taken in trade and sold to St. Mary's Church, Episcopal, in Northfield.

St. Mary's had an interesting history of its own. The parish was organized on April 10, 1851, and on December 26, 1857, the building in the center of Northfield was consecrated by Bishop Hopkins.⁹⁰ The structure was second-hand, having previously served a Congregational Society. Although the congregation was small, "it has been active and done good work."⁹¹ Reporting to the 1858 convention of the diocese, the Rev. William C. Hopkins, a son of the aforementioned Bishop, noted: "The organ is the work of Mr. Nutting, of Bellows Falls, and well suited to the building." It cost was only \$500, so it was undoubtedly a one-manual organ.⁹²

By 1891, the parish was longing for a larger organ. A statement in the Parish Register, outlining the history of St. Mary's, provided some detail:

In Dec., 1892 a pipe organ built by Hook & Hastings [i.e., E. & G.G. Hook] was placed in the church, a room being built onto the rear of the Church to receive it. The organ was a second-hand instrument which must have cost when new \$2500. It was put in thorough repair by Geo. S. Hutchings of Boston, of whom we bought it paying \$550 & our old organ. The building for the organ cost about \$175. The organ was first used on Christmas Day. The money for it was mostly raised by the parish during the last three years, & the treasurer of the fund was Mrs. Sarah J. Cushman.⁹³

The 1891 parochial report to the diocesan convention noted that the ladies had raised \$63.54, the St. Mary's Guild (also a group of ladies), \$100, and the "Busy Bees" another \$60.⁹⁴ The 1892 report noted that the Sunday School raised another \$50, and the 1893 report gave credit where credit was due. The ladies raised another \$134 from a fair organized with the St. Mary's Guild and the Busy Bees.⁹⁵

The organ was first noticed in the *Northfield News* on November 16:

St. Mary's society have placed an order for a fine, large, new church organ with a Boston firm, the instrument they now have to be taken in part payment therefore. An addition will be made to the northeast corner of the edifice to furnish accommodation for it.⁹⁶

On December 14: "H.P. Seaver of Springfield, Mass., assisted by Geo. W. Jeffords of Barre, are placing the new pipe organ in St. Mary's church."⁹⁷ *The Argus and Patriot*, published in Montpelier, noted that same day: "There were no services at St. Mary's Church last Sunday, as the work of putting in the new organ is not yet finished."⁹⁸ "The new organ in St. Mary's church was tested Monday [i.e., on December 19], gives satisfaction and will be accepted."⁹⁹ Finally, "The new organ at St. Mary's Church is to be used for the first time on Christmas morning. The exercises at this church on Christmas Eve will consist of a tree for the children, with an appropriate programme."¹⁰⁰

E.A. Boadway described the instrument in 1992:

The Hook organ was enlarged, perhaps in the 1870s, and the paneling on the rear of the handsome mahogany veneer case was removed for the installation of a 25-note 16' Sub Bass stop for the Pedal division and a two-rank unenclosed 23-note chest for the Swell 8' and 4' basses. When built, the organ had at least a coupler that acted on the lowest Great keys, extending for an octave and possibly a bit more and commencing on low G, but there were no Pedal pipes. The lowest keys of the Swell manual were very likely permanently coupled to the Great, and there was no Swell to Pedal coupler. The reed stop in the Great, likely an 8' Cremona beginning on Tenor G, was in later years extended down to Tenor C and may have been superseded by a Trumpet. Considering the low cost of the organ in 1892, most of the alterations probably occurred before that year, for by the time the organ was set up in Northfield, the Great reed was gone in favor of an 8' Melodia of open wood pipes beginning at Tenor G, and the original 8' Swell string rank and 8' Hautboy had been replaced with newer pipes. The collapsing common metal pipes in the center flat had been replaced with zinc pipes and all were decorated in several colors of paint, long after 1836. The organ was hand-pumped until an electric blower was installed in 1948.

In 1976, a partial renovation by A. David Moore of North Pomfret, Vt., included altering the bellows, retabling the manual chests, installation of slide tuners, stripping the dark finish from the case, a new 27-note pedal keyboard with the couplers and Pedal stop extended two notes, some new action parts, new common metal case pipes which have yet to be gilded, and a full-compass 8' Cromorne replaced the Melodia. The organ still has no replacements for all the original script-engraved stop labels, which are lost. The organ was made much more comfortable to play by the lowering of the Pedal keyboard into a recess in the floor, the work being done by Watersmith Pipe Organs of Enfield, N.H., in 1992. In spite of all the alterations mentioned above, the organ has nearly all of its original charm and splendid sound, and it should serve the parish well for at least another century.

The recessed keydesk is finished in Mahogany and rosewood veneers, and the speaking case pipes are the basses of the Great Open Diapason and Principal ranks...¹⁰¹

The instrument remains the oldest-known, two-manual organ by E. & G.G. Hook, and one of the oldest Boston-built organs extant.

ORIGINAL STOPLISTS

FIRST CONGREGATIONAL CHURCH ORWELL E. & G.G. HOOK, OPUS 358, 1865

MANUAL, CC–g³, 56 notes, enclosed
Bourdon, TC, 44 pipes
Op. Diapason Treble, TC, 44 pipes
Op. Diapason Bass, 12 pipes, basses in case
Keraulophon, TC, 44 pipes
Melodia, TC, 44 pipes
S^td Diapⁿ Bass, 12 pipes
Octave, 56 pipes
Flute Harmonique, 56 pipes
Fifteenth, 56 pipes
Mixture II, 112 pipes
Oboe, TC, 44 pipes

PEDALE, CCC–C, 25 notes
Sub Bass, 25 pipes

COUPLER AND MECHANICALS

Pedal Coupler
Bellows Signal
Two unlabeled combination pedals

SOURCE: E.A. Boadway, Stoplister collection;
cited with permission.

CONGREGATIONAL CHURCH, CABOT, (NOW IN GRACE UNITED METHODIST CHURCH, PLAINFIELD) E. & G.G. HOOK & HASTINGS, OPUS 699, 1873

MANUALE, CC–g³, 56 notes, enclosed
8' Op Diapⁿ, MC, 32 pipes
8' Op Diapⁿ Bass, 24 pipes, unenclosed
8' S^td Diapⁿ, MC, 32 pipes
8' Unison Bass, 24 pipes
4' Octave Bass, 24 pipes, 9 in case front
4' Violina, MC, 32 pipes
4' Viola Bass, 24 pipes
4' Flute, MC, 32 pipes

PEDALE, CCC–D, 27 notes
8' Violone, 27 notes; the Op Diapⁿ Bass,
and 3 independent pipes

COUPLER

Pedale Coupler

SOURCE: E.A. Boadway, Stoplister collection;
cited with permission.

FIRST CONGREGATIONAL CHURCH ST. ALBANS HOOK & HASTINGS, OPUS 1567, 1893

GREAT, CC–a³, 58 notes
8' Open Diapason Gr., 58 pipes
8' Viola da Gamba Gr., 58 pipes
8' Dulciana Gr., 58 pipes
8' Melodia Gr., 58 pipes
4' Octave Gr., 58 pipes
3' Twelfth Gr., 58 pipes
2' Fifteenth Gr., 58 pipes
3 rks. Mixture Gr., 174 pipes
8' Trumpet Gr., 58 pipes

SWELL, CC–a³, 58 notes, enclosed
16' Bourdon Sw., TC, 46 pipes
16' Bourdon Bass Sw., 12 pipes, unenclosed
8' Violin Diapason Sw., 58 pipes, 7 unenclosed
8' Salicional Sw., 58 pipes, 7 unenclosed
8' Aeoline Sw., 58 pipes
8' Stop^d Diapason Sw., 58 pipes
8' Quintadena Sw., 58 pipes
4' Violina Sw., 58 pipes
4' Flauto Traverso Sw., 58 pipes
2' Flautino Sw., 58 pipes
8' Oboe Sw., TC, 46 pipes
8' Bassoon Sw., 12 pipes
Tremolo

PEDAL, CCC–D, 27 notes
16' Open Diapason Ped., 27 pipes
16' Bourdon Ped., 27 pipes
8' Violoncello Ped., 27 pipes

COUPLERS AND MECHANICALS

Swell to Great
Great to Pedal
Swell to Pedal
Bellows Signal

UNLABELED "PEDAL MOVEMENTS"

Great Piano & Forte
Swell Piano & Forte
Great to Pedal reversible
Hitch-down pedal for Ross Water Motor

SOURCE: E.A. Boadway, Stoplister collection,
1956; cited with permission.

METHODIST EPISCOPAL CHURCH CABOT (NOW IN THE UNITED CHURCH, CABOT) HOOK & HASTINGS, OPUS 1699, 1896

GREAT, CC–a³, 58 notes
8' Open Diapason, 58 pipes; 13 basses in case
8' Dulciana, 58 pipes; 6 basses in case
4' Octave, 58 pipes

SWELL, CC–a³, 58 notes, enclosed
8' Viola, TC, 46 pipes
8' Stop^d Diapason, TC, 46 pipes
8' Unison Bass, 12 pipes
4' Flute Harmonique, 58 pipes
Tremolo

PEDAL, CCC–D, 27 notes
16' Sub Bass, 27 pipes

COUPLERS AND MECHANICALS

Sw. to Gr. Unison
Sw. to Gr. Super 8^{va}
Great to Pedal
Swell to Pedal
Bellows Signal

SOURCE: E.A. Boadway, Stoplister collection,
1996; cited with permission



E. & G.G. Hook & Hastings, Opus 699, 1873,
in Grace United Methodist Church, Plainfield.



XI

for Martin R. Walsh

ABILITY, SKILL, AND STRICT INTEGRITY: JOHNSON ORGANS IN THE GREEN MOUNTAIN STATE

WHEN W. EUGENE THAYER (1838–89), one of New England’s prominent nineteenth-century organists, issued the “list of organs” by William A. Johnson (1816–1901)¹ in *The Organists’ Journal and Review*, it was probably the first published, numerical opus list of any American organbuilder.² In 1949, when Kenneth Simmons (1921–88) selected Johnson as the subject for his master’s thesis at New York’s Union Theological Seminary, it was the first academic paper written about an American organbuilder.³ Thirty-five years later, when the Boston Organ Club Chapter of the Organ Historical Society published John Van Varrick Elsworth’s ground-breaking study, *The Johnson Organs*, it was the earliest book-length manuscript devoted to a nineteenth-century American organbuilder. And in 1989, when Susan Armstrong issued *A Johnson Documentary*, her two-volume set of recordings was unique for the number of instruments included.⁴

Johnson organs have always had a loyal following, and for good reason. No competent musician could possibly sit at the keydesk of Opus 843, 1896, Johnson’s last instrument built for a Vermont church, and not be touched by the beauty of the voices, the elegant case, the cohesive ensemble, and the impeccable quality of the workmanship.⁵ Built for the Union Church in Proctor, it was moved to the First Baptist Church of Manchester Center in 1926. In 1994, the organ was beautifully restored by the Andover Organ Company, and in 2006, it was featured at the Fiftieth Anniversary Convention of the Organ Historical Society. The instrument has also received the Society’s highest honor, Historic Organ Citation No. 194.⁶ An image of this organ is also subtly present as a



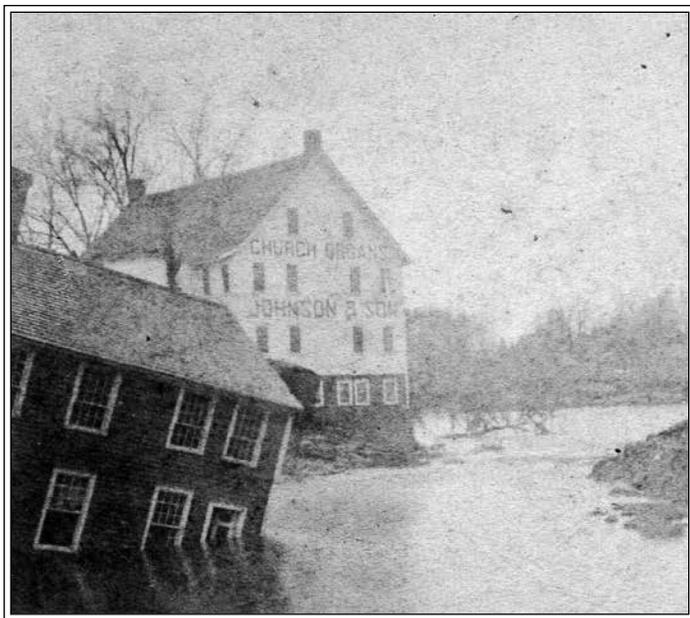
backdrop in *The American Organist*, accompanying some of the Guild’s advertising.⁷

Wm. A. Johnson, as he usually signed his name, was born in Nassau, New York, on October 27, 1816, and when a young man, his family moved to Westfield, Massachusetts. After working first as a farmhand and later in glue and whip factories, he apprenticed to a bricklayer and learned the trade of masonry.⁸ In 1843, during the construction of the local Methodist Episcopal Church (the Johnsons were loyal Methodists),⁹ he was hired to assist in erecting the organ, E. & G.G. Hook, Opus 50, 1842, a two-manual instrument with twenty registers.¹⁰ This was apparently career-affirming, for during the following winter, Johnson built a chamber organ on his own, and during the succeeding four winters, he built seven more.



OPPOSITE: A photograph of Johnson & Son, Op. 843, 1896, in Union Church, Proctor, Vermont, image courtesy of E.A. Boadway. The organ was moved to the First Baptist Church, Manchester Center, in May, 1926, and is shown right in a 2005 photograph by Victor Hoyt.

ABOVE: An engraving of William A. Johnson, one of America’s great nineteenth-century organbuilders.



An uncommon stereoview of the Johnson Organ Factory along the Westfield River immediately following the flood of 1878. From the author's collection. Photographer: M.O.T. Coleman, Westfield, Massachusetts.

A notice in the *Westfield News Letter* in April, 1848, suggested a shift in direction:

Mr. William Johnson, of this town, has just completed a beautiful Organ for Grace Church, in Cabotville. It is pronounced by competent judges to be unsurpassed, by any Organ of its size, (6 stops) in the strength, richness, and delicacy of its tone. Mr. J.'s perfect success in this first attempt at Church Organ building, must place him in the first rank of manufacturers.¹¹

Thus, his Opus 9, built in 1848, was the start of a new vocation.

Three years later, a visitor to Westfield had some kind remarks about Johnson's newly found enterprise:

He [i.e., Mr. Johnson] feels the power of music through his whole being, loves his vocation intensely, and is sanguine in the belief, that with the same facilities, he can build a better toned Organ than any other man. He makes a material by the composition of metals, of which he makes pipes, and also a form of pipes which discourse the sweetest melody. I have been more particular in noticing this instance of individuality, ingenuity and zeal, because it is not impossible that we should hear of Mr. Johnson's fame in after days as among the best Organ-makers, and in a larger place than Westfield.¹²

This was almost a prophecy!

By the summer of 1850, Johnson had hired three men¹³ and built five church organs.¹⁴ Over the next two decades, the firm continued to expand, enlarge its workforce, and increase production until disaster struck on April 13, 1871.¹⁵ The *Vermont Watchman* recorded the details, while tipping its editorial hat to the "best" organ in the state:

We regret to learn that Johnson's organ factory, at Westfield, Massachusetts, was destroyed by fire on Thursday night last, together with the machinery, stock, and three valuable organs nearly finished. The loss is fully \$60,000, while the insurance is but \$24,000. By this calamity Mr. Johnson is made bankrupt—his business destroyed, and some sixty hands thrown out of employment. The loss is more than personal—it becomes public—for Mr. Johnson's reputation as an organ builder was scarcely second to that of any in the country. The organ in Bethany church [in Montpelier] furnished abundant proof of his skill.¹⁶

With the financial help of several colleagues, Johnson reorganized as the Johnson Organ Company, bringing C.E. Chaffin, James R. Gladwin, and his son, William H. Johnson (1841–1922), into partnership.¹⁷ The arrangement continued until 1874, when the firm was again reorganized as Johnson & Son. During the 1878 flood, the factory was again damaged, but Johnson rallied and continued. When the firm finally closed in 1898, it had built 860 organs.¹⁸ Johnson the elder was a respected community leader, a dedicated member of the Westfield Methodist Episcopal Church, and a Mason in the Mt. Moriah Lodge. He died in Westfield on January 20, 1901,¹⁹ and was buried in the Pine Hill Cemetery on Silver Street, where many of his employees were also interred.

Ultimately, the firm built twenty-one organs for the churches of Vermont, and a few others were moved to the state second-hand. Johnson was successful in Vermont for a variety of reasons: his organs were tonally distinguished, well-built, handsome in appearance, and his shop was in close geographical proximity to the southern border of the state. As his reputation broadened during the 1850s and 1860s, railroads made shipping organs to Vermont convenient and economical. Johnson's first two contracts in the state were built during the Civil War for churches in Middlebury and Burlington, and the success of these two, large instruments established his reputation in the state.

FIRST CONGREGATIONAL CHURCH MIDDLEBURY OPUS 131, 1862

Because of its handsome 135-foot tower, the First Congregational Church of Middlebury is one of the more recognizable buildings in Vermont. The congregation was established in 1790 near the falls of Otter Creek, and by 1798, was using the local courthouse for services. Following the turn of the nineteenth century, efforts were made to erect a church. Property was acquired and Lavius Fillmore (1767–ca. 1850), a noted Vermont architect, was engaged to design a meeting house. Construction began during the spring of 1806, and the elegant frame building was dedicated on May 31, 1809.²⁰ Sources suggest that Fillmore consulted *The American Builder's Companion* and other books by Asher Benjamin (1773–1845) for help with the design.²¹ Another famous Vermont edifice, the Old First Church in Bennington, was also Fillmore's work.²²

During the summer of 1854, the interior of the building was redesigned, and a description of the renovation in 1859, related:

The whole interior of the building was torn out, except the frame of the gallery; the floor was raised two feet, together with the timbers under it; two chimneys were built at the north end for the smoke from the furnaces; the front of the gallery was lowered eight inches, and the stairways and entrances to the gallery rebuilt; the pulpit was remodeled, and the lower floor and the gallery re-seated, with four aisles below, instead of three as before; the west and north walls, which supported the building were taken down and rebuilt, and the earth, under the west side of the church, reduced about five feet, and a handsome and convenient lecture room, forty five by thirty-six feet, built in the basement, and furnaces placed in the basement for warming the house above.²³

Such excessive renovations of the church's interior had parallels to the congregation's later rebuilding of its organ.

Johnson's Opus 131, 1862, was not the first organ in the building. A receipt among the collections of the Shelburne Museum points to an instrument there by the 1840s, and this was probably the organ that was relocated to Danville, Vermont, when the Johnson was acquired. In August, 1895, when the Danville Congregational Church was destroyed by fire, a clipping recalled:

The old pipe organ was nearly 100 years old; having been in the building over 50 years. It was purchased from a society in Middlebury, and was brought to Danville by an ox team. David Morse was one of the men who drove to Middlebury for it.²⁴

Nothing more is known about the organ, except that it appears to have served in Middlebury from at least the early 1840s until it was replaced by the Johnson in 1862.



An 1856 issue of the *Messenger* indicated that the ladies of Middlebury were planning for a new organ at least six years before the Johnson was acquired:

The Ladies of the Congregational Society here, are busily engaged in preparations for a Fair, to be held on or about the Fourth of July next. Their object is to procure an organ for their church. The same spirit, patience and enterprise which have already marked their labors in the furnishing of the church, cannot fail to crown the present effort with success... *Middlebury Register*.²⁵

When the organ was installed in July, 1862, it was reported to be the largest in the state:

ABOVE: Wm. A. Johnson, Op. 131, 1862, is shown in the gallery of the First Congregational Church, Middlebury, Vermont, in a 1950s photograph from the author's collection.

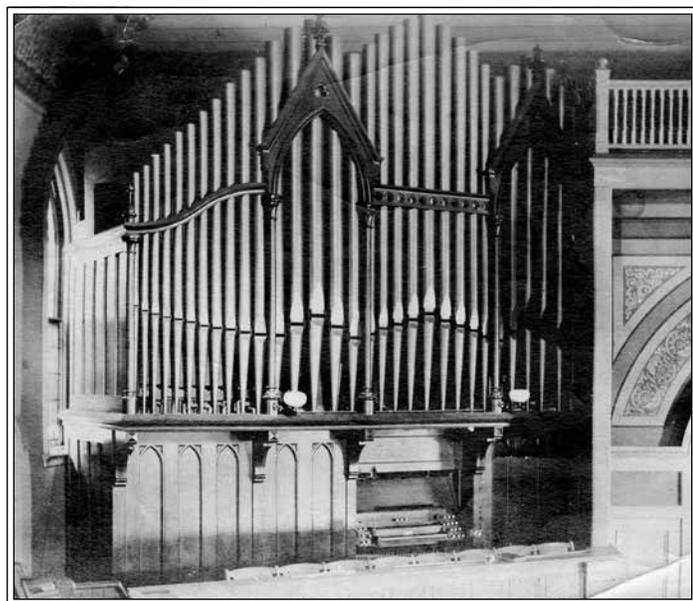
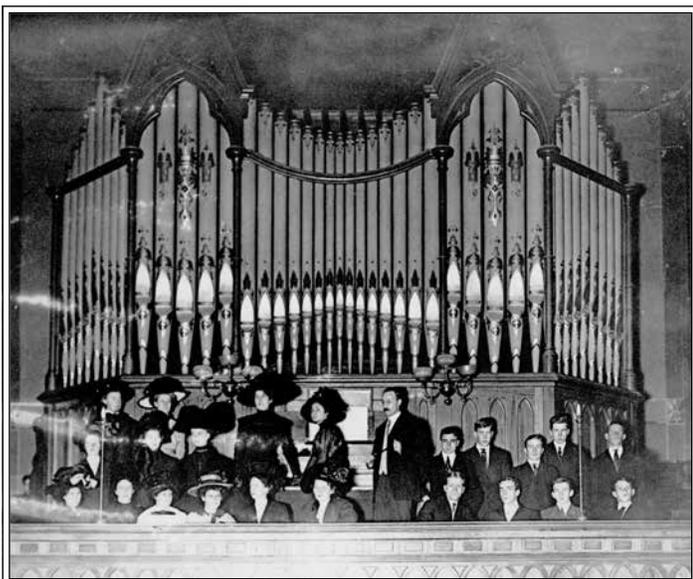
LEFT: The elegant exterior of the First Church, Middlebury.



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 workmen 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...²⁶

The article included the stoplist and the organ was opened on August 6, 1862.²⁷ Announcement of the instrument's arrival appeared in other Vermont newspapers, including those published in St. Albans²⁸ and St. Johnsbury.²⁹ On June 14, 1906, the organ



was examined by Lynnwood Farnam; he recorded the stoplist and wrote the complimentary remark, "Good diapason tone."³⁰

In 1943, the organ was badly electrified by Albert E. Carter (1905–70), an organbuilder from Springfield, Massachusetts,³¹ but on a more positive note, it was opened in recital by E. Power Biggs (1906–77).³² Anticipating complaints, Raymond H. White, writing in the *Middlebury College News Letter*, noted:

It should be said at once, however, that, although it is being reconstructed, the returning alumnus will see no change in the outward appearance of the organ except a beautiful new console in place of the unattractive old one. The changes are in the interior and serve only to make the beautiful tones of the organ more responsive to the wishes of the organist by the installation of a new all-electric action and the addition of three stops taken from an old organ of the same make in Northampton, Mass. With added pedal pipes, the method of reconstruction greatly increases the range and efficiency of the pedal stops. Also added is a set of twenty-one chimes which can be played to sound only inside the building, or their tones may be amplified and sent out over the town in the spire.³³

There is no doubt that the original windchests and wind system were replaced. Writing to Errol C. Slack on June 4, 1954, Ruth Hawley, the church's organist, noted:

The old windchests were *not* reused in the rebuilding. I would call the action quite silent. It is more so than the [Middlebury] college Estey! The swell shutters make the most noise.³⁴

A November, 1957, newspaper item reported that Carter had also replaced all three of the Johnson reeds.³⁵

Carter recorded an inscription found inside the Swellbox: "Set up by J.W. Steer, J.E. Treat, July 16, 1862. Go it McClellan." John W. Steer (1824–1900) and James E. Treat (1837–1915) were both well-known Johnson employees of the period, who later established successful organbuilding firms of their own. George B. McClellan (1826–85) was the 1862 General-in-Chief of the Union Army during the Civil War. In 1864, he was the unsuccessful Democratic nominee for president before Lincoln was re-elected, and between 1878 and 1881, served as the 24th Governor of the State of New Jersey.

Further work was done on the Johnson in 1964.³⁶ A program noted:

In 1948 [*sic*, 1943] three new reed stops were added and now in 1964 a new Salicional stop. Many of the pipes have been revoiced and new tuners placed on these. The organ has been completely rebuilt which has involved a different layout, a new swell chamber and swell shades, an enlarged case, new grill cloth, new lights and many new electric cables.³⁷

ABOVE: Johnson & Son, Op. 399, 1878, built for the First Presbyterian Church, Plattsburgh, New York, is shown at St. Charles R.C. Church, Bellows Falls, Vermont, after it was moved there in 1909. Photographer unknown.

LEFT: Johnson Organ Co., Op. 342, 1871, as it appeared after it was moved within the First Baptist Church, Brattleboro, Vermont. Photographer unknown. Images courtesy of E.A. Boadway.

Yet more work was done in 1984. Nancy Rucker, writing to Alan M. Laufman that February, related: "I am sorry about the outcome, but hope you won't write us off completely. Do stop in if you are in the area; the Johnson pipes, at least, will still be there." Laufman advocated a return to mechanical action and the preservation of what remained of the 1862 organ. In 1994, the "Johnson" was renovated a fourth time. This last work, successfully completed by Russell & Co. of Cambridgeport, Vermont, retained what little remained of the Johnson.

John R. Watson, the author of *Artifacts in Use*,³⁸ a recent and thought-provoking book issued by the OHS Press, often initiated his live presentations with the tale of George Washington chopping down the cherry tree. Long after that event, the ax handle was broken, so the owner replaced it. Some decades later still, the ax's blade became dull, so the blade was replaced. Historians still had "George Washington's" ax, but none of the tool our first president actually used on the cherry tree had survived.³⁹ While the current Russell & Co. organ at the First Church is a perfectly good and modern church organ, it is *not* a Johnson!

FIRST UNITARIAN CONGREGATIONAL CHURCH BURLINGTON, OPUS 135, 1862

Arriving just a few months after the Middlebury organ was a large, two-manual instrument of similar size and design built for the First Unitarian Church in Burlington. (The history and early organs of this congregation are discussed in Chapter Four.) Notice of the contract appeared in the *Westfield News Letter*:

We understand that Mr. Wm. A. Johnson of this village has recently contracted for the building of an Organ for one of the churches in Burlington, Vt. It is to be a first class instrument, and will be, when completed and set in its place, the largest organ in that State. Notwithstanding the perilous state of the country, and the uncertain condition of business affairs generally, Mr. J. has, so far, continued to build organs, in number equal to that in former and more prosperous times, thereby enabling him to furnish employment for several first class mechanics and also preserve the identity of his establishment. Judging from appearances of the parts of the above named instrument, which are already completed, plan of case, its architectural style, number and arrangement of stops, &c., we think we can safely predict that this Organ will be one of the best yet manufactured in Westfield; and by its completeness of finish and perfection of tone, fully sustain the heretofore well earned reputation of its builder.⁴⁰

Additional details appeared in the Burlington *Free Press*:

We understand there is soon to be a public Exhibition of the new organ now building for the Unitarian Church by W.A. Johnson of Westfield, Mass., which will probably be set up in a few days, and ready for use about the first of November. This organ will be one of the best, if not the best Organ of two manuals in New England...⁴¹

By early November, the organ was in the church, and William H. Johnson directed the installation. The *Free Press* continued:



Wm. A. Johnson, Op. 135, 1862, in the gallery of the First Unitarian Church, Burlington. Image courtesy of Special Collections, Bailey/Howe Library, The University of Vermont, Burlington. Photographer unknown.

Our readers will have noticed before this, that the exhibition of the fine organ of the Unitarian Church heretofore spoken of, is announced for Friday evening [i.e., on November 14], S.C. Moore and W.H. Johnson,—son of the builder—will perform the instrumental part, and the Choir of the Church the vocal part of the concert...⁴²

After extolling the mechanism and boasting that it had more pipes than the organ at St. Paul's Cathedral in London, the *Free Press* concluded with the words:

The workmanship of this organ, we are told by good judges, is of the most excellent kind, and in tone, the instrument will have few, if any superiors in the country.⁴³

The exhibition was announced the following day.⁴⁴

The stoplist of the organ was published, and an article outlined the scope of the instrument:



The Shrewsbury Community Church in an early twentieth-century photograph taken during "sugar" season, obvious from the sap pails hanging on the maple trees. Photographer unknown.

There are two sets of manuals, ranging from C.C. to G. in alt. 56 notes, and a pedal board of 27 notes from C.C.C. to D. In the Great organ are 14 stops, named as follows:

Bourdon, Open Diapason, Gamba, Dulciana, Clarabella, Stopped Diapason, Stopped Diapason Bass, Principal, Flute Harmonique, Twelfth, Fifteenth, Mixture—4 ranks, Trumpet, Clarionette.

In the Swell organ are 16 stops, as follows:

Bourdon, Bourdon Bass, Open Diapason, Keraulophon, Keraulophon Bass, Stopped Diapason, Viol D'Amour, Principal, Violin, Flageolet, Cornet Dolce—3 ranks, Vox Celestis, Trumpet, Oboe, Bassoon, Tremulant.

In the Pedal organ there are 3 stops:

Double Open Diapason, Double Dulciana, Violoncello.⁴⁵

After the opening, the *Free Press* noted:

The Unitarian Church was filled, but not quite to its utmost capacity, last evening by the audience assembled to listen to the new organ. We have described the instrument heretofore particularly, and need only say that its eminently beautiful tones were ably displayed by Messrs. Moore and Johnson. The programme embraced operatic selections, fugues, airs and extempore fantasias, closing with a *pot-pourri* of national airs. The vocal part of the concert was ably sustained by a quartette...⁴⁶

The organ was widely reported in the press, with accounts appearing across the lake in Plattsburgh, New York,⁴⁷ and as far south as Springfield, Massachusetts.⁴⁸

The congregation was delighted. In an exchange unusual for its eloquence, Henry Loomis, on behalf of the congregation, wrote to Johnson on March 21, 1863:

Mr. W.A. Johnson
Westfield, Mass.

Dear Sir

I herewith send you a copy of a resolution introduced by J.N. Pomeroy, Esq., and passed at the annual meeting of our Society on the 19th inst.

Permit me also to add, that the spirit of the resolution is as sincere, as our admiration and enjoyment of your fine instrument, and we feel that your liberality, and more than faithful fulfillment of the contract entitles you to our sincere regard and kind remembrance.

Be assured therefore, that our Society will ever remember you with respect and esteem, and your coming among us will at all times meet that pleasant welcome due to one who has dealt so honorably and generously by us.

Hoping at no distant day to have the pleasure of seeing you in our pleasant town, and under our roof I am with sincere regard.

Yours truly,
Henry Loomis⁴⁹

Copy of a resolution passed by the First Congregational Society in Burlington Vt. at the Annual Meeting held March 19th 1863.

Resolved,

That this Society are highly gratified with the Organ which has been put up in our Church by Mr. W.A. Johnson of Westfield, Mass., and that the thanks of the Society are hereby tendered Mr. Johnson for his generosity and liberality in furnishing an instrument much better than contracted for, and one whose sweetness of tone has elicited the admiration of the best judges of music.

A true copy
Henry Loomis, Soc^y Clerk^o

Westfield March 25th 1862
Mr. Henry Loomis

Dear Sir

Your kind note of the 21st is received, for which, as well as for the very complimentary resolution passed at the annual meeting of your society, allow me to tender very sincere and heartfelt thanks.

I can find no adequate language to express my appreciation of the unexpected action of your society, I can only say that I am happy if my earnest endeavor has in any degree merited your approbation.

I anticipate much pleasure in visiting your town and renewing my acquaintance with your people at the earliest available opportunity.

With Sincere Regard,
Wm. A. Johnson⁵¹

The success of this instrument paved the way for several others in Burlington, including Opus 218, 1867, a three-manual organ built for St. Paul's, and Opus 314, 1870, a two-manual built for the Methodist Episcopal Church. Opus 135 remained unaltered until 1908 when it was electrified by Jesse Woodberry & Co., of Boston. It was finally replaced in 1954 with a new, smaller two-manual organ built by the Austin Organ Co., of Hartford, Connecticut, their Opus 2209, using some of the Johnson pipework. The current "hybrid" instrument in the church contains a little of the revoiced Johnson pipework.

SHREWSBURY COMMUNITY CHURCH OPUS 235, 1867

The smallest Johnson in Vermont today is an original installation in the Shrewsbury Community Meeting House. The frame building was erected in 1805, and by 1807 was housing a congregation of Universalists. The structure has not been altered since the mid-nineteenth century, and now has a meeting hall on the first floor with the sanctuary on the second.⁵² The building has clear-glass windows and all of its Victorian furnishings, including the chandeliers.

The organ was a gift to the town by Henry Smith (1827–81), a Shrewsbury native who later relocated to Templeton, Massachusetts, and built a large and successful tin-ware manufactory.⁵³ Smith was also active in Massachusetts politics, and served several terms in the state legislature. He married Abby B. Whitcomb in 1853,⁵⁴ and at the end of his life suffered a horrible death. In May, 1881, he was “thrown violently from a carriage, causing concussion of the brain.”⁵⁵

On August 26, 1867, anticipating the marriage of his adopted daughter Lizzie, Smith addressed the town fathers:

To the Honorable Selectmen, of the Town of Shrewsbury,
Vermont

Gentlemen:

Through you I offer as a present to the Town a church organ not to cost less than one thousand dollars—to be placed and kept in the Church in the Centre of the town and for the use of the Society or Societies as may worship in said church.⁵⁶

The offer was gratefully accepted, and the fine one-manual Johnson organ was installed late in the year.

E.A. Boadway described the instrument:

It stands on the choir platform at the rear of the room, and the paneled sides of the chestnut and black walnut case are visible. Above the recessed keydesk and its hinged doors are three flats of gold-leafed zinc “dummy” pipes, surmounted by an arched cornice. The case pipes are arranged 5–11–5; the hitch-down Swell pedal operates horizontal shades in front of all of the manual pipework; the Swellbox and some of the Sub Bass pipes are accessible via a door in the hall; the long bellows handle is on the left side; the Pedal keys are narrow; and there is no combination action...

The Flute à Cheminée [Johnson’s spelling] is a metal rank with a few stopped wood bases; the Mixture is 19–26 at low C and becomes 12–17 at Tenor C; the Hautboy has 9 flue trebles.⁵⁷

Beautifully restored in 2004 by the Andover Organ Co. of Methuen, Massachusetts,⁵⁸ the Shrewsbury organ is an increasingly rare example of Johnson’s unaltered work. Fewer than sixty Johnson organs are known to exist “intact.”

Wm. A. Johnson, Op. 253, 1868, built for the Evangelical Congregational Church, Athol, Massachusetts, is shown as it currently exists in the United Church of Christ, Greensboro. Photograph by Len Levasseur, 2012.

GREENSBORO UNITED CHURCH OF CHRIST OPUS 235, 1868

Another significant Vermont Johnson is a two-manual instrument that came to the state second-hand in 1916. It was built in 1868 for the Evangelical Congregational Church in Athol, Massachusetts. That congregation was established in 1830 following a theological dispute, and Articles of Faith were adopted on March 25, 1831. Initially, meetings were held in the Athol Town House, but a church was dedicated in June, 1833. In 1859, the building was enlarged and a steeple was added at a cost of \$6,000.⁵⁹ The Johnson organ was mentioned briefly in a history of Athol:

In 1868 a fine pipe organ was put into the singers gallery, taking the place of the violins, bass-voils, trombone, flute and seraphine, that had for many years pealed forth their music for the singers; later the organ was removed to the left of the pulpit in front of the audience...⁶⁰

It remained in Athol until the congregation bought a new organ from the Estey Organ Company, their Opus 1422, 1916. The Johnson was relocated to the Greensboro.

The Greensboro Church was founded on November 24, 1804, when twenty-one individuals “convened for the purpose of



being organized into a Christian Church.⁶¹ A meeting house was erected in 1827 and was first used that year on September 25. In preparation for the congregation's centennial, the building was renovated:

The actual expense was about \$2100 and most of it was covered by subscriptions and volunteer labor by the time of the dedication. Fifteen feet were added to the front making the prayer room as we have it now. The old vestibule and gallery were absorbed. Stairways were added and a new bell deck replaced the old one. A dining room upstairs that would seat eighty or more, with a kitchen, was also added... The dedication [was] held March 14, 1905...⁶²

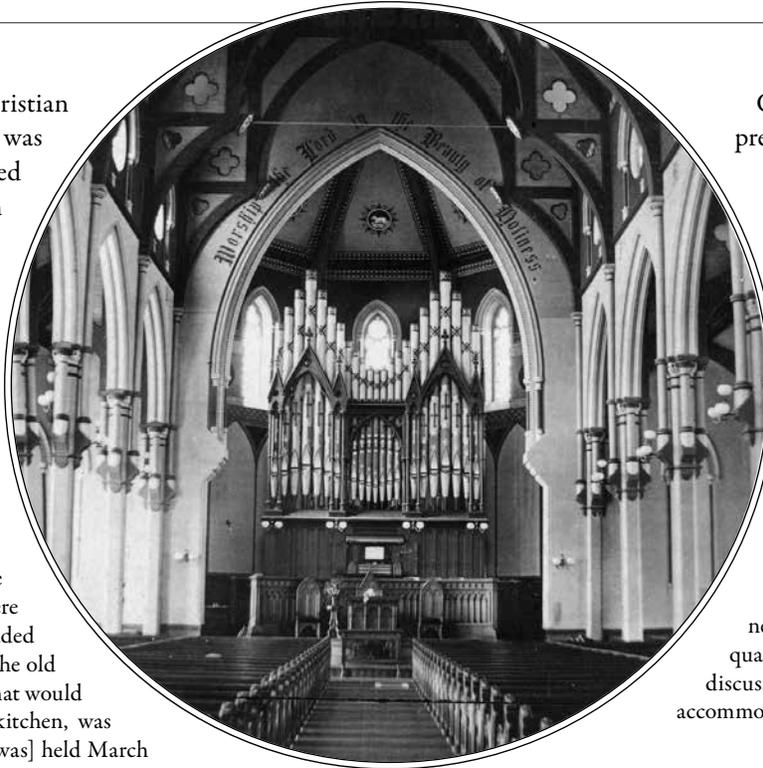
The building remains in this state today, but in 1970 an enormous meeting hall for community functions was added to the back of the structure.

In January, 1845, a second Greensboro congregation, the Associate Congregational Church, was established, and they built a meeting house in 1850. After adopting the Presbyterian form of government in 1858, the two congregations existed side-by-side for three-quarters of a century. On February 13, 1929,⁶³ the two churches joined, and today the combined congregations are known as the Greensboro United Church of Christ.

In the nineteenth century, music at the Greensboro Church was led by an Estey reed organ. Early in 1916, Pardon Allen and the pastor, the Rev. Edward C. Hayes, took the train to Athol to examine the Johnson.⁶⁴ Geo. Porter, a Greensboro correspondent for the *Caledonian*, noted:

The committee appointed by the Congregational church to see about buying a new organ for their house of worship met Monday evening of last week at the parsonage to consider the offer of the Estey Organ company, whose agent was present at the meeting. The offer was to install a second-hand pipe organ which they had at Athol, Mass., and which they report in excellent condition, for the sum of \$500, and the freight charges. After consideration the committee voted to purchase the organ and expect to have it moved here this month.⁶⁵

The instrument arrived at Greensboro Bend by train on February 24, 1916, and was moved to nearby Greensboro on a sled.⁶⁶ On March 1, the *Caledonian* reported: "The pipe organ for the Congregational church has arrived."⁶⁷



Wm. A. Johnson, Op. 264, 1868, in Bethany Congregational Church, Montpelier. With three manuals and some forty-five stops, this instrument was the firm's largest organ in the state. Photographer unknown. Image courtesy of the Vermont Historical Society.

Getting the organ into the church presented a challenge:

The movers got it into the church only after removing a narrow window, as well as the wall on either side of it, since the door was not wide enough. Four days later a Mr. [Roy E.] Staples and a helper came from the Estey Organ Company in Brattleboro to install it in the right front of the sanctuary. To find enough space, they had to remove the short railings that extended around the front of the church. Even so, the new organ resulted in very tight quarters, so the church members discussed renovation of the church to accommodate it.⁶⁸

The opening recital occurred on March 10: "The pipe organ for the Congregational church has been installed and Friday evening the agent of the installing company [probably Mr. Staples] gave a recital to which all were invited."⁶⁹ In 1923, an addition was built behind the pulpit platform and the organ and

choir were moved there.

Over the years, the Greensboro church has had its share of prominent organists. During the 1950s, Carl Weinrich (1904–91), then the organist of Princeton University Chapel and a noted interpreter of Bach, used the organ for his summer practice. Today, the music is led by Harold Bond Parker; he was a distinguished student at Westminster Choir College in Princeton, New Jersey, during the mid-1970s, and in addition to being an exceptional singer, was competent on several instruments. The pastor, Rev. Anthony E. Acheson, is also a fine musician, having written several hymns.

By 1972, the Johnson needed renovation. The contract was given to the Andover Organ Company of Methuen, Massachusetts, and Robert C. Newton, the Director of Old Organs, oversaw the project. E.A. Boadway outlined the scope of the work:

The 1972 renovation included undoing unfortunate tonal changes that had been present since early in the 20th century. The Pedale was expanded to 30 notes and given a concave and radiating keyboard that replaced the flat, 25-note keyboard, and the Pedale couplers were extended. The original hitchdown Swell pedal, moved to the center early in the last century, was replaced with a more convenient balanced pedal. The Great 4' Flute, Tenor C, 46 pipes, became a full-compass stop and received a new label. The Swell was originally 8' Violin Diapason (Tenor C), 8' Stop'd Diapason (Tenor C); 8' Stop'd Diapason Bass, 12 pipes; 4' Octave, 58 pipes; and 8' Oboe (Tenor C). The Oboe had disappeared in favor

of a spurious 8' Vox Celeste, and the Octave had been replaced by a very old 4' Flute. The Violin Diapason was used in part to replace the battered 2' stop in the Great, much of which was of non-Johnson pipes; the Flute was considerably improved; and the Oboe was replaced with 1865 Johnson pipes from Tenor C and a suitable old bass octave was added. Penciled on the Great chest's bung board is "B D Reed/Westfield/Mass. May 18th 1868". Johnson listed the organ as having 18 registers, and the Tremolo appears to be a later 19th century addition to the stoplist.⁷⁰

Though altered, the instrument remains as one of the finest surviving Johnson organs in northern New England.

BETHANY CHURCH, CONGREGATIONAL MONTPELIER, OPUS 264, 1868

The three-manual organ in Bethany Church was the largest Johnson in Vermont, and the installation coincided with the completion of a new and spectacular Gothic-revival building. Bethany Church (formerly the Brick Church) was organized on April 27, 1808. (The history of the congregation and an account of their former organs is provided in Chapter Eight.) By 1866, the 1820 meeting house was inadequate, so plans were made to erect a larger church.⁷¹ *Walton's Journal* recorded the details:

On Friday evening, [February] 2d [1866] inst., at a meeting in the vestry of the Brick Church, it was resolved that a due regard for the properties of public worship, the convenience of the people, and the credit of the parish and the town, require the erection of a new church, at an estimated expense of from thirty to forty thousand dollars. This last figure, in our opinion, is the lowest we ought to think about, and therefore the figure we should all *work* for in right good earnest. The meeting also adopted a form of subscription, and both the resolution and the subscription were adopted *unanimously*.⁷²

The building was begun in May, 1866, but by the time it was finished in October, 1868, the price had risen to \$75,000. The architect, Charles E. Parker of Boston, described the style as "Early English Gothic." A detailed description of the building appeared in the *Watchman* on September 30, 1868, and stated that the building "has reached its completion, and now awaits its organ..."⁷³ A notice in the *Standard*, published in Woodstock, noted that the dedication was "delayed by the construction of the organ, which is being built by W.A. Johnson of Westfield, Mass."⁷⁴

The organ's installation occurred during the first two weeks of October, 1868. It was housed in a spectacular, three-sectional Victorian Gothic case of black walnut, front pipes arranged 7-7-7, with a projecting keydesk on the front, covered by wrap-around doors. The stopknobs were arranged in terraced jambs in six horizontal rows on both sides of the keyboards. The *Freeman* provided some particulars:

Don't forget the concert this evening. The "Great Organ" is finished, and a concert will be given this evening at Bethany Church, under the auspices of the Ladies' Society, the proceeds to be devoted to the organ fund. The object of the concert will of itself bring out a crowd. Those fond of good music will have the

incentive of hearing Mr. [Dudley] Buck [1839-1909] of Hartford, Conn., one of the very best organists in the country, assisted by Mr. Proctor of St. Albans, and Mr. Bissell of this village, evoke the sweetest music from the most perfect of instruments... A sight of the superb organ, by far the largest in the State, with its surpassing finish and decorations, will amply replay the trouble of attendance, and those who desire to learn how completely the inspirations of such masters as Mozart and Rossini can be realized on the "King of instruments" will seldom have such an opportunity.⁷⁵

A correspondent to the *Free Press* in Burlington was enthusiastic:

The organ was made by Johnson, of Westfield, Mass., who seems to be just now pretty clearly taking the lead, in New England at least, in his line of manufacture. I understand that he has *thirteen* new organs to put up in the next fifteen weeks. It occupies the chancel of the church, and is the most conspicuous object, in an interior full of attractions for the eye. It is not enclosed in a more or less elaborately ornamented box with a row or two of gilded dummies stuck in front, as was the style of old. From a base of black walnut paneling rise the pipes which form the front of the instrument, held in place by a light gothic frame work of black walnut, half way up the pipes, which last are illuminated or painted in a tasteful pattern of bright colors, brilliant scarlet, deep blue, drab and gold. The effect is pleasing and striking, and in full keeping with the bright coloring and prismatic adornments of the chancel and ceiling. The organist is in full sight, save when partially hidden by the choir, who stand in front of and a little below him.⁷⁶

An anonymous author described the organ tonally:

Superior in mechanism, convenient in all its arrangements, and beautiful to look upon, its crowning excellence, as of course it ought to, lies in the quality and variety of its tones. Its 16 feet stops are deep and pervasive, without being noisy. You seem to feel their tone almost, before you hear it. The diapasons in the manuals are strong and smooth. The string tones are crisp, even, and highly pleasing, and its gamba [Trumpet?] rings out like the tones of a bugle. The flutes are particularly liquid and beautiful; the reeds brilliant and telling. The mixtures, too, so important to the full organ, to give it bell-like resonance, are so delicately voiced as to produce their true effects without being offensive by their harshness. For general quality of tone, as well as characteristic voicing of individual stops, we have never heard this organ excel. The clarinet, for instance, seems like the veritable instrument itself, and the oboe approximates more nearly to the true imitation of that instrument than any stop we have heard called by its name. The Vox Humana is probably one of the best to be found anywhere. When people while hearing it are actually deceived by it and look around to see who is singing, it must be accepted as evidence that the stop has in it the qualities of the real *vox humana*.

We claim also for this organ that it is most admirably made up. Look at the specification. It has four 16 feet stops, one of which is metal; it has seventeen 8 feet stops, all of metal but three; it has six reed stops. The mixtures, octaves, and wood-stops, all of which are comparatively cheap, have not been multiplied; as is usually the case to give the impression of a large organ when the proper foundations were wanting.

We perceive that our neighbors have spoken extravagantly of this organ; and yet we think in no stronger terms than its superior qualities will warrant. We have many times heard it pronounced

second to no instrument in the country of its size, and we are not prepared to deny the statement. So smooth, so pure and distant in its softer stops, and rising to such a flow of harmony as the full organ is brought out—and yet all the while perfectly even and pleasing—it impresses us more favorably than any instrument which it has been our fortune to hear. Looking at the matter candidly; we believe it must stand in the very first rank of the best American organs. Its many voices do not address the musical sensibilities of the listener more for his pleasure than they do his judgment in testimony of the ability, skill, and strict integrity of the builder, Mr. Johnson.⁷⁷

In summary, another correspondent noted:

The organ is a noble instrument, full, rich and strong in its tones, with thirty stops besides the registers, including some of great beauty; and most satisfactory in the general balance and completeness of its effects, when rightly handled. It cost \$6,500, and it is fully worthy of the splendid church of which it is so noticeable an ornament.⁷⁸

Shortly after the building was dedicated, the congregation hired organist H. Clarence Eddy (1851–1937) in his first professional appointment. He was a native of Greenfield, Massachusetts, and certainly became a famous American organist long before the turn of the twentieth century.⁷⁹ He served two-and-a-half years before travelling to Berlin to study with Karl August Haupt. Lynnwood Farnam, who examined the organ shortly after the turn of the twentieth century, wrote: “A wonderfully grand and interesting old organ. Splendid bold flue-work on Great & Choir. Tracker action. Blown by Water-power. All the Great stops ‘go through.’ Excellent workmanship in stop & key action. Swell-pedal works well, and can be left at several stations on its journey.”⁸⁰

The organ remained intact until 1927, when on November 2–4, flood waters ravaged downtown Montpelier in the state’s worst natural disaster. The organ was elevated several feet above the main floor, and while damage in the nave was substantial, there is debate today whether or not the organ was really ruined. With the insurance money, the congregation took the opportunity to replace the Johnson with a new organ built by the Estey Organ Company, their Opus 2743, a three-manual instrument installed in December, 1928. The Johnson case was retained for a few years.

FIRST METHODIST EPISCOPAL BURLINGTON, OPUS 314, 1870

Methodist circuit riders visited Burlington during the final decade of the eighteenth century. The Methodist Episcopal Church in Burlington had its origins on October 22, 1823, when fifteen “believers” formed a congregation.⁸¹ For a decade, services were



held in the old Academy, the Court House, and the Red School House. By 1832, the congregation had expanded to ninety members, so efforts were made to erect a church. On October 24, 1831, a building committee was appointed, and three years later, a 40 by 60 frame building with a brick veneer was built on White Street.

In 1867, following a series of fervent revivals, seventy-five additional members were added to the congregation. Because the former building was by then too small, a subscription list was circulated for building a new church. Ground was broken in 1868, and by the summer of 1869, the basement in the new building was completed enough to use for worship. Costing some \$64,000, the elegant building was dedicated on April 19, 1870, and was declared to be the “finest” Methodist Church in the state.⁸² The *Free Press* provided some particulars:

The style of the new church is gothic, modified by employing the round Byzantine arch, in place of the pointed gothic, with a tower at the northwest corner. The material is the fine purple limestone from Willard’s ledge of which the Cathedral in this city, and Bethany church in Montpelier were built, and which has no superior in beauty and strength. Two facings and caps of the buttresses, steps, and other “trimmings” are of the blue Isle La Motte stone, which contrasts tastefully with the prevailing tint of the structure. These facings are of cut stone, the caps being chiseled in an ornamental pattern. The tower, square, with buttresses, bears a bell deck, with clock faces above, surmounted by a spire. This is relieved by windows with projecting gables, and by panelings, is covered with tin painted and tipped with a gilded cross. Its height is 147 feet. The dimensions of the building are 196 by 64 feet...⁸³

An early twentieth-century image of Johnson & Son, Op. 580, 1882, in Immanuel Church, Episcopal, Bellows Falls, Vermont, from the collection of E.A. Boadway. Photographer unknown.

The placement of the organ was unusual: “The organ fills a recess on the left side of the pulpit, with its brilliantly illuminated pipes.”⁸⁴

The large, two-manual organ was installed during the first week of March. The *Free Press* related:

The new organ, made by Johnson of Westfield, was put in last week, and was tried on Saturday evening [i.e., on March 5], by one or two of our city organists, for the benefit of the committee of the church. We understand that the verdict was that it was an instrument of unusual power and richness, for its size. Another trial will be given in a day or two after which [we] shall perhaps be able to speak from personal observation on that point.⁸⁵

The organ was described in detail on April 8:

We had the pleasure a day or two since of hearing the organ which has just been placed in the new Methodist church on White street. It is from the factory of the well-known builders Messrs. Johnson of Westfield, Mass., who were the makers of the organs in the Unitarian and Episcopal churches in this city. This organ, though not quite as large or as expensive as either of the others, suffers not at all in comparison with them. Indeed it is, we think, perhaps the best organ of its size we have ever heard. It fills a recess at the pulpit end of the church, in the south east corner of the large auditorium, the pipes which fill the front arch of the recess being illuminated in bright colors, and gold and silver leaf, in the modern style...

The whole is very complete, every stop running through each key-board. The combination and reversible pedals are exceedingly convenient, and give the organist great command of the organ, and all the mechanical arrangements seem exceeding perfect. The tones of the instrument are even and rich, sweet in the softer stops and very powerful with the full organ. The “string stops,” or stops which imitate the violin and other stringed instruments, are remarkably fine, and the whole, in voicing, harmony, and fine grained quality and tone, is most satisfactory.

Our readers will notice the announcement in another column of an Organ Concert on Tuesday evening next, which will give them an opportunity to hear this fine instrument, under the hands of our best organists. The entertainment will be under the direction of Mr. S.C. Moore, which is a sufficient guaranty of a treat. Mr. Whitney will be one of the performers, and there will be some fine vocal music by a double quartette choir.

As we have had next to no music in public in our city this winter, and as our citizens will be glad to see the new church as well as hear the new organ, this is a very attractive announcement. We shall probably be able to publish the programme in a day or two.⁸⁶

The concert occurred on April 12, and featured organists Samuel C. Moore and S.B. Whitney, and a double quartet of singers.⁸⁷ The program was largely operatic, including selections by Auber, Batiste, Rossini, and Verdi.⁸⁸ The *Free Press* reported that the church was “filled last evening by a large and gratified audience,” that Whitney had “a masterly control of the organ, and brought out the powers of the instrument with fine effect,” and that the “concert was on the whole an exceedingly pleasant one...”⁸⁹

The Johnson, apparently later moved “front and center,” and admired by Lynnwood Farnam, remained intact until 1941. It was then replaced with a three-manual organ built by the Austin Organ Co., Opus 2056, of Hartford, Connecticut,⁹⁰ and the Johnson was broken up for parts. The 1870 building exists, but the street has been renamed Winooski Avenue.

IMMANUEL CHURCH, EPISCOPAL BELLOWS FALLS OPUS 580, 1882

Immanuel Church is the oldest congregation in Bellows Falls, having roots reaching back to 1798, when Dr. Samuel Cutler founded an Episcopal church in nearby Rockingham.⁹¹ Its beginnings were modest, and it was not until 1816 that the congregation relocated near the falls. Work on a small, frame building was begun in April, 1817, and costing \$3,700, it was completed before Christmas.⁹² A larger, stone building in Gothic style was designed by famed architect Richard Upjohn (1802–78). It was begun in 1863 and dedicated on Christmas Day, 1867.⁹³ The building, although slightly altered, remains.

Immanuel Church had two early organs. The first was built by Henry Pratt (1771–1849) of Winchester, New Hampshire, and was installed in 1826.⁹⁴ After serving two later owners, this early New Hampshire organ is now at Old Sturbridge Village in Sturbridge, Massachusetts. A larger instrument of two manuals was built by William Nutting, Jr., and was installed in April, 1854.⁹⁵ Nutting was a communicant of Immanuel Church, served on the Vestry, and had an organ shop nearby. (More on Nutting and his organs is found in Chapter Two.)

The third organ at Immanuel Church was built by Johnson & Son, and had been in the planning for several years.⁹⁶ A notice in the Bellows Falls column in the *Argus and Patriot* reported that as early as February, 1880: “It is rumored that the Episcopal Church is to have a new organ.”⁹⁷ S.B. Whitney was consulted:

Immanuel Church is to have a new organ as soon as \$350 is raised to put with the \$850 already in hand. John H. Williams and S.B. Whitney, organist of the Church of the Advent, Boston, are to select it.⁹⁸

The organ arrived in May, 1882, and a notice in the *Times* related that there would be no services in the building while the instrument was erected.⁹⁹ The organ was described in the *Times* of June 8, and the stoplist, which was published, showed a well-balanced two-manual instrument of 17 ranks.¹⁰⁰ The organ was installed in a chamber on the left side of the nave. The opening was held on September 2, when organist Frank T. Baird, a former Bellows Falls resident and by then living in Chicago, played works by Batiste, Guilmant, Schumann, and S.B. Whitney.¹⁰¹ The Johnson remained in Immanuel Church until it was replaced with a new, four-rank unit organ by the Estey Organ Corporation, Opus 3177, opened on Trinity Sunday, 1950. The church now houses an enlarged, two-manual Austin organ.



FIRST BAPTIST CHURCH BELLOWS FALLS, OPUS 782, 1893

Similar in design to the organ at Immanuel Church was a much smaller instrument bought by the First Baptist Church in Bellows Falls a decade later. The congregation was established on April 11, 1854, and their building, which housed a one-manual Nutting organ, was dedicated on December 27, 1860.¹⁰² Public notice of the Johnson appeared in the *Phœnix*, published in Brattleboro:

The ladies of the Baptist society held a very successful fair and supper in Banquet hall Tuesday evening, the proceeds of which are to be added to the fund for their new church organ. They have just closed a contract with Johnson & Son of Westfield, Mass., for one of their pipe organs, for which they are to pay \$1450. It is to be completed and placed in their church early next May. They expect at that time to have sufficient funds to cover all expenses. Being rather a small society they are entitled to much credit for their indefatigable efforts in raising this sum.¹⁰³

The organ arrived during the last week of April,¹⁰⁴ and was erected by J.A. Brown, a Johnson employee.¹⁰⁵ The organ was opened by organist William C. Hammond (1860–1949) of Holyoke, Massachusetts, on May 12, and a reporter praised the congregation's efforts:

ABOVE: Johnson & Son, Op. 782, 1893, in the First Baptist Church, Bellows Falls, Vermont, in a photograph taken by William T. Van Pelt during the early 1980s.

RIGHT: A stereoview of Johnson & Co., Op. 392, 1873, in the Congregational Church (now Quechee Community Church), Quechee, Vermont, from the collection of E.A. Boadway. Photographer unknown.

A word of congratulations should be extended this society on their recent acquisition. By no means a rich congregation, they responded most liberally to the request of the pastor for contributions to the organ fund, so that the canvas of little more than a week resulted in sufficient funds to purchase the organ, and great credit is due Mr. Dodge, the pastor, for his earnest work in this direction...¹⁰⁶

The two-manual, nine-rank organ, which is extant, is at the left of the pulpit platform. It remains an excellent example of a small Vermont church organ from the last decade of the nineteenth century.

FIRST BAPTIST CHURCH MANCHESTER CENTER, OPUS 843, 1896

Opus 843 was built for the Union Church in Proctor, Vermont.¹⁰⁷ Even by the state's live-and-let-live standards, the inter-denominational arrangement for the use of the building was uncommon:

In the village of Proctor, Rutland county, Vermont, the problem of church unity has practically been solved. Previous to its organization, there had been no Protestant Church in Proctor. There had been a chapel in which had been held Sunday School services for Protestants; but in 1889 [i.e., on March 3] the chapel burned, and the people faced the question of rebuilding. They felt that the time had come for a church organization, and the question arose as to whether they should separate and seek to build up Methodist and Congregational churches, those two denominations comprising the larger part of the communicants, or unite organically. Having worked together harmoniously in the Sunday School, they decided to attempt a real union church.¹⁰⁸

The structure was a gift of Redfield Proctor, Sr. (1831–1901), and was dedicated on September 27, 1891.¹⁰⁹ A prominent Vermonter, Col. Proctor was an 1851 graduate of Dartmouth College, the Secretary of War under President Benjamin Harrison, and led the Vermont Marble Company as the firm's president during the last two decades of the nineteenth century.¹¹⁰ As might be expected, the church was fashioned of rough-faced, blue-gray marble, courtesy of Col. Proctor's company. It also has a large bell tower, and is known today for its magnificent Tiffany windows—all memorials to members of the Proctor family.





The two-manual Johnson was installed in July, 1896. The *Herald* related:

The new organ for the Union church, built by Johnson & Son of Westfield, Mass., has arrived and will soon be put up by the makers in its place in the church.¹¹¹

Opened by organist J. Harry Engels (1861–1904) of Rutland¹¹² on July 24, his concert included works of Haydn, Mascagni, Tchaikovsky, and Wagner. The “trial was a success in every respect,” and “the organ proved entirely satisfactory...”¹¹³ It remained in Proctor until 1926, when the building was enlarged and the organ was replaced by a new, two-manual organ built by the Austin Organ Co. of Hartford, Connecticut, their Opus 1463. The Johnson was sold to the congregation of the First Baptist Church in Manchester Center, Vermont.

First Baptist was founded on June 22, 1781, by Joseph Cornall, the first resident minister. A plain, frame building, similar to the 1787 Rockingham Meeting House (Vermont’s oldest unaltered structure), was erected in the late eighteenth century near the Factory Point Cemetery. In 1833, the current brick structure was built.¹¹⁴ It was enlarged with a vestry in 1873, and the tower and bell date from 1876.¹¹⁵

In thrifty, Yankee fashion: “C.W. Skyes heading a committee of four, traveled to Proctor and disassembled the instrument, carefully marking each piece, loaded it into a freight car and brought it to Manchester, where they laboriously reassembled it on evenings and weekends. The whole process took about one month to complete.” The *Journal* recorded some details:

The First Baptist church in this village has just purchased a pipe organ for the church. The organ is at present at Proctor, and was sold to make room for a new and larger one. The necessary changes in the building are now under way to accommodate the new instrument.¹¹⁶

Two weeks later, additional funds were sought:

ABOVE: An 1880s stereoview of Johnson & Co., Op. 373, 1872, in the Second Congregational Church (now the Greater Hartford United Church of Christ), Hartford, Vermont, from the collection of E.A. Boadway. Photographer: J. Parker, Jr., Newport, New Hampshire.

The church will greatly appreciate any help that may be rendered by interested friends in connection with meeting the large expense involved in adding this instrument to the furnishings of the church, and will hope to render by it a finer ministry to the community. For many years this church has been placed at the service of the community at large, regardless of church affiliations, for the conduct of funeral services, and it may be that there are those who in recognition of these services would be glad to make some contribution in remembrance of those whose departure for the Home beyond has been thus associated with this Church.¹¹⁷

Church records of June 20, 1926, noted: “Special services were held this date at the morning service and the pipe organ dedicated. The Equinox Orchestra assisted by Miss Smith gave an organ recital from 7 to 8 p.m., and following this, Rev. D. Cunningham Graham of the Congregational Church gave a short address.’ Recorded by A.J. Hicks, Clerk.”¹¹⁸ All three of the organists were women.¹¹⁹

The Johnson was restored in 1974 by the Andover Organ Company of Methuen, Massachusetts, and Robert C. Newton, the Director of Old Organs, oversaw the project. The organ is recessed into a chamber at the rear of the room, and sits on a raised platform. The five sectional façade, with pipes arranged 5–5–5–5–5, is comprised of basses of the Great Open Diapason, stenciled in warm yellows, browns and gold.¹²⁰ The last Johnson in Vermont is unaltered, and remains a notable example of one of America’s finest nineteenth-century makers.¹²¹

Other significant examples of Johnson’s work remain in Vermont. Perhaps the finest is a two-manual instrument, Opus 200, installed in April, 1866, at the Congregational Church in West Rutland.¹²² In 1885, it was moved to a newer building, and was placed in an “updated” case. Opus 392 was built for the Congregational Church in Quechee, Vermont, and was installed in March, 1873.¹²³ The two-manual organ, originally in the right front corner of the room, was altered by George E. Tucker in 1913 and moved “front and center.” It was restored by A. David Moore in 1979.¹²⁴ Other Johnsons were installed in Brattleboro,¹²⁵ Hartford,¹²⁶ Newbury,¹²⁷ and Rupert.¹²⁸ Consult the Index of Vermont organs at the back of this volume for information on all of the Johnson organs built for congregations in the state.

STOPLISTS

FIRST CONGREGATIONAL CHURCH, MIDDLEBURY WM. A. JOHNSON, OPUS 135, 1862

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 workmen 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,	2¾ ft.
10. Fifteenth,	2 ft.
11. Mixture, (3 ranks)	1¾ 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)	2¾ ft.
9. Hautboy,	8 ft.
10. Trumpet,	8 ft.

SWELL BASSES

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

PEDAL ORGAN

1. Double Open Diapason,	16 ft.
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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 prominent 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.

SOURCE: "Home Matters," *Middlebury (Vt.) Register* (July 16, 1862): 2, as hand-copied by Alan M. Laufman about 1980.

SHREWSBURY COMMUNITY CHURCH SHREWSBURY WM. A. JOHNSON, OPUS 235, 1867

MANUAL, CC—a³, 58 notes, unenclosed

- 8' Open Diapason, TC, 46 pipes
- 8' Keraulophon, TC, 46 pipes
- 8' Clarabella, TC, 46 pipes
- 8' Stop'd Diapason Bass, 12 pipes
- 4' Octave, 58 pipes
- 4' Flute à Cheminée [sic], 46 pipes
- 2' Fifteenth, 58 pipes
- 11 Mixture, 116 pipes
- 8' Hautboy, TC, 46 pipes

PEDALE, CCC—GG, 20 notes

16' Sub Bass, 20 pipes

COUPLER AND MECHANICALS

- Pedal Coupling
- Tremolo
- Bellows Signal

SOURCE: Examination of extant instrument.

BETHANY CHURCH, CONGREGATIONAL MONTPELIER

WM. A. JOHNSON, OPUS 264, 1868

It has three manuals, from C.C. to A. in alt. 58 notes, with a Pedal organ from C.C.C. to D. 27 notes. It has two bellows of ample dimensions of different weights and double leathered. The swell box is double with double shades and ratchet pedal. The material, both wood and metal, is of the best quality.

GREAT MANUAL, CC—a³, 58 notes

1. Double Open Diapason, 16 feet, metal, 58 pipes
2. Open Diapason, 8 feet, metal, 58 pipes
3. Viola di Gamba, 8 feet, metal, 58 pipes
4. Dopple Flote [sic], 8 feet, wood, 58 pipes
5. Principal, 4 feet, metal, 58 pipes
6. Flauto Traverso, 4 feet, wood, 58 pipes
7. Twelfth, 2¾ feet, metal, 58 pipes
8. Fifteenth, 2 feet, metal, 58 pipes
9. Mixture, 4 ranks, metal, 232 pipes
10. Trumpet, 8 feet, metal, 58 pipes
11. Clarion, 4 feet, metal, 58 pipes

SOLO MANUAL, CC—a³, 58 notes

1. Open Diapason, 8 feet, metal, 58 pipes
2. Keraulophon, 8 feet, metal, 58 pipes
3. Dulciana, 8 feet, metal, 58 pipes
4. Stop Diapason Bass, 8 feet, wood, 12 pipes
5. Melodia Treble, 8 feet, metal, 46 pipes
6. Octave, 4 feet, metal, 58 pipes
7. Wald Flute, 4 feet, wood & metal, 58 pipes
8. Flageolette, 2 feet, metal, 58 pipes
9. Clarionette, 8 feet, metal, 46 pipes

SWELL MANUAL, CC—a³, 58 notes, enclosed

1. Bourdon Bass, 16 feet, wood, 12 pipes
2. Bourdon Treble, 16 feet, wood, 46 pipes
3. Open Diapason, 8 feet, metal, 58 pipes
4. Salicional, 8 feet, metal, 58 pipes
5. Stop Diapason Bass, 8 feet, wood, 12 pipes
6. Stop Diapason Treble, 8 feet, wood, 46 pipes
7. Violin, 4 feet, metal, 58 pipes
8. Octave, 4 feet, metal, 58 pipes
9. Cornet, 3 ranks, metal, 178 pipes
10. Oboe, 8 feet, metal, 58 pipes
11. Trumpet, 8 feet, metal, 58 pipes
12. Vox Humana, 8 feet, metal, 58 pipes
13. Tremblant—French Pattern

PEDAL ORGAN, CCC—D, 27 notes

1. Double Open Diapason, 16 feet, wood, 27 pipes
2. Bourdon, 16 feet, wood, 27 pipes
3. Violoncello, 8 feet, metal, 27 pipes

MECHANICAL MOVEMENTS

1. To Couple Swell to Great
2. To Couple Swell to Solo
3. To Couple Solo to Great
4. To Couple Choir to Pedal
5. To Couple Swell to Pedal
6. To Couple Great to Pedal
7. Bellows Signal
8. Pedal Check



A stereoview of the keydesk of Wm. A. Johnson, Op. 264, 1868, in Bethany Congregational Church, Montpelier from the author's collection. Photographer, L.O. Churchill, Montpelier, Vermont.

There are three combination movements to act on the couplings—two for the hands and one for [the] foot.

SOURCE: Adapted from an unidentified newspaper clipping in the Archives of Bethany Church, likely "The Organ," *Montpelier (Vt.) Daily Journal* published on or about October 14, 1868.

**IMMANUEL CHURCH, EPISCOPAL
BELLWS FALLS
JOHNSON & SON, OPUS 580, 1882**

Below we give the full scheme of the new organ just placed in the Episcopal church of this village by Messrs. Johnson & Son of Westfield, Mass. It will be used in connection with the church service for the first time on Sunday morning next. A few informal trials have proved it to be a superior instrument. The price of the organ is \$2,125, paid for mostly by the ladies' society connected with the church.

GREAT ORGAN, CC to a³, 58 notes

1. 8 feet, Open Diapason, Metal, 58 pipes
2. 8 feet, Dulciana, Metal, 58 pipes
3. 8 feet, Melodia, Wood, 58 pipes
4. 4 feet, Octave, Metal, 58 pipes
5. 4 feet, Flute d'Amour, W. and M., 58 pipes
6. 2²/₃ feet, Twelfth, Metal, 58 pipes
7. 2 feet, Fifteenth, Metal, 58 pipes
8. 8 feet, Trumpet, Metal, 58 pipes

SWELL ORGAN, CC to a³, 58 notes, enclosed

9. 16 feet, Bourdon Bass (outside the Swell box) Wood, 12 pipes
10. 16 feet, Bourdon Treble, Wood, 46 pipes
11. 8 feet, Open Diapason (lower 7 stopped), Metal, 58 pipes
12. 8 feet, Salicional, Metal, 58 pipes
13. 8 feet, Stopped Diapason, Wood, 58 pipes
14. 4 feet, Fugara, Metal, 58 pipes
15. 4 feet, Flute Harmonique, Metal, 58 pipes
16. 2 feet, Piccolo, Metal, 58 pipes
17. 8 feet, Oboe and Bassoon, Metal, 58 pipes

PEDAL ORGAN, CCC to D, 27 notes

18. 16 feet, Bourdon, Wood, 27 pipes

ACCESSORY STOPS

19. Swell to Great Coupler
20. Swell to Pedal Coupler
21. Great to Pedal Coupler
22. Blower's Signal
23. Pedal Check
24. Tremolo (to Swell)

PEDAL MOVEMENTS

1. Forte combination, drawing out full Great Organ
2. Piano combination, (double acting) reducing Great Organ to Nos. 2 and 3
3. Great to Pedal (reversible movement)
4. Octave Coupler
5. Balanced Swell Pedal

Wind Indicator over the Manual for Organist

Total number of pipes, 955

SOURCE: Adapted from "Below we give..." *Bellows Falls (Vt.) Times* 27, no. 23 (June 8, 1882): 3.

**FIRST BAPTIST CHURCH
MANCHESTER CENTER
JOHNSON & SON,
OPUS 843, 1896**

GREAT, CC-c⁴, 61 notes

- 8' Open Diapason, 61 pipes, open metal, 1–17 in facade
- 8' Dulciana, 61 pipes, open metal
- 8' Melodia, 61 pipes, 1–12 stopped wood, 13–61 open wood
- 4' Octave, 61 pipes, open metal
- 4' Flute d'Amour, 61 pipes, stopped wood
- 2²/₃' Twelfth, 61 pipes, open metal
- 2' Fifteenth, 61 pipes, open metal

SWELL, CC-c⁴, 61 notes, enclosed

- 8' Open Diapason, 61 pipes, open metal, 9 half-length basses
- 8' Salicional, 61 pipes, open metal, 9 half-length basses
- 8' Aeoline, 61 pipes, open metal, 12 half-length basses
- 8' Stop^d Diapason, 61 pipes, stopped wood
- 4' Fugara, 61 pipes, open metal
- 8' Oboe and Bassoon, 61 pipes, metal

PEDALE, CCC-F, 30 notes

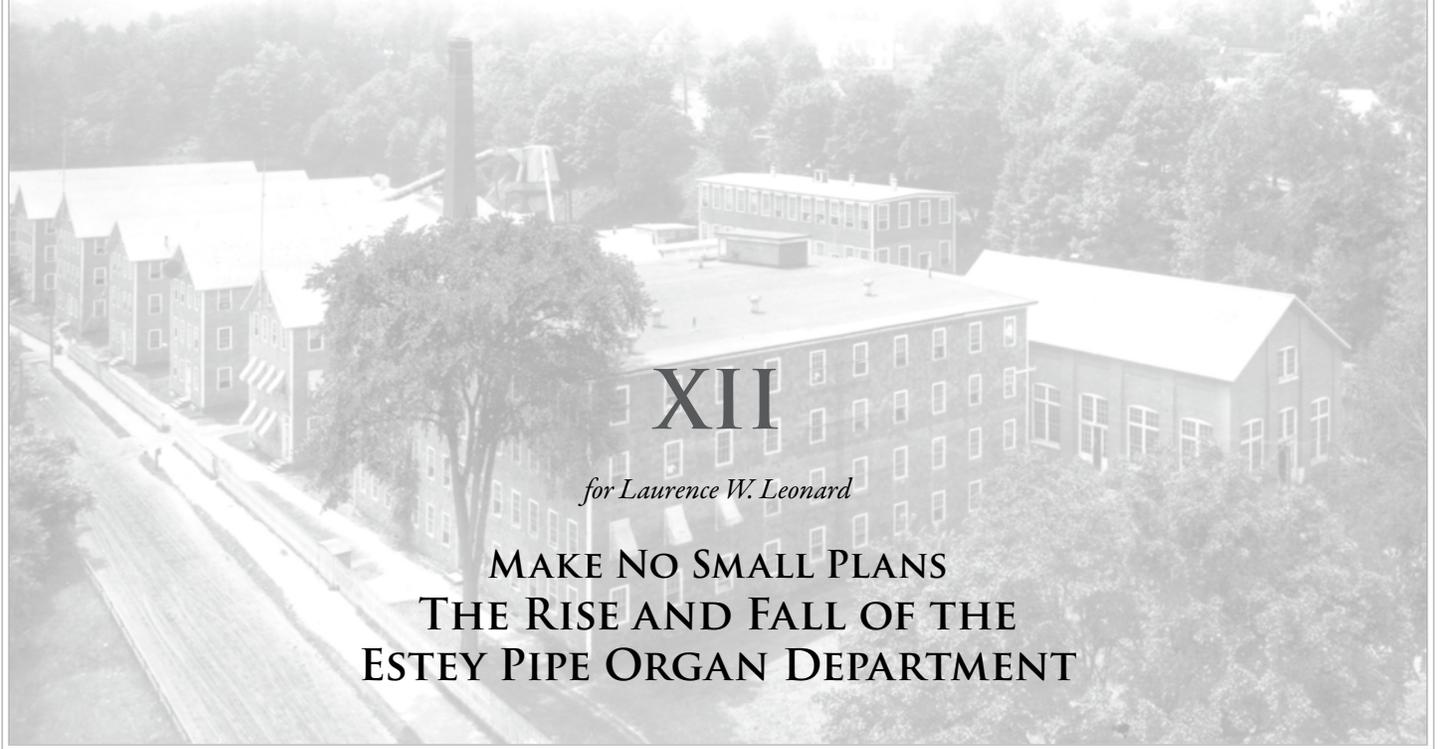
- 16' Sub Bass, 30 pipes, stopped wood

COUPLERS AND MECHANICALS

- | | |
|-----------------|------------------------|
| Great to Pedale | Gr. to Ped. Reversible |
| Swell to Pedale | Pedale Check |
| Swell to Great | Blowers Signal [sic] |
| Forte Great | Tremolo |
| Piano Great | |

SOURCE: Examination of extant instrument.





XII

for Laurence W. Leonard

MAKE NO SMALL PLANS THE RISE AND FALL OF THE ESTEY PIPE ORGAN DEPARTMENT

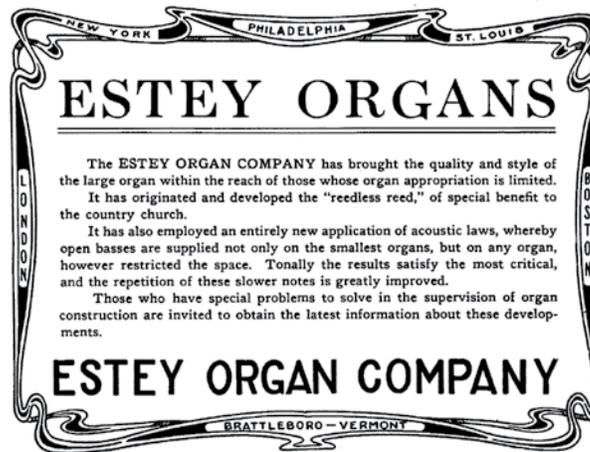
ON SEPTEMBER 6, 1956, Miss Elizabeth S. Mackay (1899–1975), the former vice president of the Estey Organ Corporation, attended by invitation a meeting of the Estey Board of Directors at the Brooks Hotel in Brattleboro.¹ She had served the organization in the office between April, 1953, and March, 1956,² and on that ominous September day, was unaware that she had been set up. Following a bitter proxy fight a few months before, she and her colleague Henry Hancock (1907–95), president of the corporation (who was not at the meeting), were forcibly deposed from their positions.³ While underhanded, this act of the board was but a preamble to more serious allegations to come. The board was about to charge Miss Mackay and Mr. Hancock with defrauding Estey of \$800,000. At the close of what must have been a highly charged and contentious meeting, Norman C. Robinson (1912–80), the Brattleboro Sheriff, was waiting outside the door of the conference room. As Miss Mackay attempted to depart, she was apprehended, handcuffed, and restrained at the Brattleboro city jail.

OPPOSITE: Henry Ford, the famed automobile magnate, and William E. Haskell, head of the Pipe Organ Department at Estey, admiring Mr. Haskell's Thomas Flyer. This photograph was taken on September 26, 1915, just before Mr. Haskell drove Mr. Ford to Troy, New York, to meet a westward train headed to Detroit. Image courtesy of Laurence W. Leonard.

ABOVE: The Estey Organ Company in Brattleboro about 1910. Image courtesy of the Brattleboro Historical Society.

CENTER: A circa 1910 advertisement.

Later that day, in a series of fast-paced legal maneuvers, Municipal Judge Ernest F. Berry set Miss Mackay's bail at \$200,000, an amount she could not possibly post. John Burgess, Esq., her attorney, petitioned for a lesser figure, and that evening at a special session of U.S. District Court, Judge Ernest W. Gibson heard Miss Mackay's petition for "unconscionable bail and unlawful process." Pending a hearing a few days later, her bond was reduced to \$1,000,⁴ and Miss Mackay was free to go. A. Luke Crispe, Esq., an attorney representing Estey, outlined the charges:



Estey Organ Corp., through...its corporation counsel F. Elliot Barbar, seeks to recover \$800,000 which it claims is the value of Estey Corp. assets alleged by the plaintiff to have been lost to the company through actions of Miss Mackay, former vice-president, together with Henry Hancock, [former president,] Rieger Organ Corp., and Klepper Co.⁵

But this episode was only the start of the rancor. On the horizon was a series of hocus-pocus financial transactions, repeated changes in management, aggressive legal posturing, and a number of court battles that hastened the demise of the century-old firm. By 1956, four generations of the Estey family were dead. The final quinquenniad of the firm was a slow and steady decline for a venerable Vermont "institution" that had been an artistic and industrial trend-setter just a few decades before.

Throughout its long history, Estey was a story of resilience over opposition, triumph over adversity, and achievement when much of their competition faltered. Although not unscathed, the company survived factory fires, floods, differences of opinion, the Great Depression, two World Wars, and the volatility of the

American economy. The thousands of congregations that owned Estey pipe organs were supplied with an honest, forthright product, and many remain in use today as a testament to the firm's integrity. Estey was also the noble portrait of hundreds of skilled and dedicated craftsmen who took pride in their work. Those employees continued to praise Estey even after the firm closed and they were out of work. They strove to produce pipe organs of utilitarian practicality and respectable craftsmanship at affordable prices. As nonagenarian and former Estey voicer John Wessel asserted, Estey "was more than a job"⁶ to those who worked there.

Looking back to the first decade of the twentieth century, Estey could boast that the firm was the largest producer of pipe organs in the world,⁷ a distinction that set it apart from the other organ shops in northern New England. Instead of a small workforce employing a few men, it was a major industry with hundreds of workers. And rather than a local or state-wide reputation, Estey served an international clientele that included patronage in Africa, Canada, England, Europe, and Central and South America.

Julius J. Estey (1845–1902), founder of the Pipe Organ Department as a young man in military attire, and his son, Col. Jacob Gray Estey (1871–1930), who became president of the firm following the older man's death. Images courtesy of the Brattleboro Historical Society.

joined a surging domestic economy and an enthusiastic workforce eager for advancement and opportunity. Estey is an American story, not unlike the textile industries of Lowell, Massachusetts, Carnegie Steel in Pittsburgh, the Ford Motor Company, or of Bill and Melinda Gates and Microsoft today. As the two-hundredth anniversary of the pipe organ in the Green Mountain State nears,



THE EARLY CHRONOLOGY OF ESTEY

The history of Estey is well-known and can be found in standard sources.⁸ Deacon Jacob Estey (1814–90) advertised that 1846 was the year his firm was established, but it



was actually not until February, 1852, that he acquired a financial stake in the E.B. Carpenter Company, a maker of melodeons in Brattleboro. Between 1855 and 1863, he was in partnership with H.P. Green,⁹ and in 1860, Levi K. Fuller (1841–96), a skilled engineer (and later a Governor of Vermont), joined the firm with a new infusion of capital and intellectual prowess. The reed organ manufacturing company was incorporated on November 7, 1872, by an act of the legislature with Estey as president, Fuller as vice president, and Estey's son Julius J. (1845–1902) as the secretary and treasurer.¹⁰ Following a disastrous flood in 1869, the firm built better facilities on higher ground. The series of eight, slate-sided iconic structures (now seven) on Birge Street, which still line the western side of the thoroughfare are on the National Register of Historic Places. Two of those buildings currently house the Estey Organ Museum and archives.

In the 1880s, the firm employed some 500 workers, and was the largest producer of reed organs in the world. By the close of the nineteenth century, the firm so dominated Brattleboro that the vicinity around the plant had become known as Esteyville. At the turn of twentieth century, Estey was a household name, and it was upon that platform that the Pipe Organ Department was founded. While *Manufacturing the Muse*,¹¹ Dennis G. Waring's splendid book on the Estey company covers the reed organs in detail, it intentionally contained little about the pipe organs. Ultimately, Estey produced twenty times more pipe organs in Brattleboro than every other organbuilder in Vermont combined.

ESTABLISHING THE PIPE ORGAN DEPARTMENT

By the late 1890s, the sales potential for reed organs was waning as less-expensive pianos and other types of home entertainment technology were infiltrating the market. Production at Estey was falling, and this is obvious when considering the annual serial numbers as published in Gellerman's *International Reed Organ Atlas*.¹² If Estey was to maintain its primacy in the industry, a new business trajectory was essential.

The foresight originated with General Julius J. Estey,¹³ the son of the founder, and a man of tremendous culture, intelligence, social stature, and historical perspicacity, working alongside two of his sons, Col. J. Gray Estey (1871–1930) and Capt. Harry J. Estey (1874–1920). In March, 1901, their vision took concrete shape:

The Estey company has had under consideration for a long time the manufacture of pipe organs. They have only been waiting until the right man was available to take charge of that branch of manufacturing. Arrangements have recently been concluded with Mr. William E. Haskell [1865–1927] of Philadelphia, an experienced, progressive and entirely competent manufacturer of pipe organs, to move to Brattleboro to take charge of this department



of their rapidly increasing business in church organs. The Estey Organ company is not prepared at this time to make any statements as to definite plans, but will have something to say in the early summer in regard to this business.¹⁴

In May, the same newspaper related: “W.E. Haskell, the experienced pipe organ builder of Philadelphia, who will have charge of this branch of the Estey Organ company’s business when it is established, is now at the factory drafting plans.”¹⁵ Haskell was likely designing a series of small, stock-model pipe organs that became the foundation of the department’s product line during the first decades of the century.

In retrospect, Haskell was the perfect man for the job, a true *mensch* by all reports. A native of Chicago, he was the son of Charles S. (1839–ca. 1903) and Ruth (Merrill) Haskell. During the 1880s, his father worked in the Philadelphia branch of the Roosevelt Organ Works, a firm well-known for its quality. When the Roosevelt plant closed, Charles established his own business—the C.S. Haskell Company of Philadelphia—so William came from a family tradition steeped in fine organbuilding.¹⁶ Several personal characteristics set William apart from his peers, including his keen intelligence, superb organizational skills, and inventive tendencies. It was said that Haskell could immediately comprehend how something mechanical worked, tinker with it, and then redesign it, making instantaneous improvements on the prototype.¹⁷

At the close of his career, Haskell held dozens of patents for inventions in organbuilding,¹⁸ some of which remain in common use today. Perhaps his two most significant were reedless reeds¹⁹ and Haskell basses.²⁰ The former were labial organ pipes that sounded like Oboes and Saxophones, but lacked the regulation and tuning problems associated with beating reeds, and the latter were half-length pipes which maintained the sound and harmonic

The Estey management team about 1925. Standing, fifth from left, J. Gray Estey, and fifth, fourth, and third from right, Jacob Poor Estey, William E. Haskell, and Joseph Gray Estey. Image courtesy of the Brattleboro Historical Society.

development of open pipes.²¹ These inventions were particularly useful in geographically out-of-the-way places, and many examples of these pipes found their way into church organs built for rural customers. When Haskell moved to Brattleboro on April 1, 1901, he was at the forefront of the organ profession, widely respected, and with broad contacts across a huge range of the trade. It was this combination of his industry-wide respect, Estey’s name recognition, reputation, and effective sales apparatus, and the *carte blanche* authority given him by the Estey management that enabled him to establish the Pipe Organ Department, and then expand it at a pace unique in the history of organbuilding.

By May, 1901, the *Messenger* reported:

BOOM FOR ESTEY ORGAN COMPANY

The Estey Organ Company, of Brattleboro, has begun the manufacture of church organs in shop No. 7, where a force of skilled workmen, under the supervision of W.E. Haskell, of Philadelphia, an experienced organ builder, is employed. This is a new department on the part of the Estey Organ Company, though under contemplation for some time... The new industry proposes to employ a large additional force of builders.²²

The results were immediate. By August, “The Estey Organ company have finished their first pipe organ and expect some of their agents here tomorrow to inspect it.”²³ Engaging the sales force was critical, because no other organ firm could match the number, geographical spread, or aggressive enthusiasm of Estey’s representatives.



Two new buildings were erected specifically for the manufacture of pipe organs. ABOVE: a three-story structure built during the summer of 1902, and RIGHT: the erecting room, built during the summer of 1905.



There has been a gathering of the Estey Organ Company's agents and representatives from all parts of the country at the company's office and factories here for the past two days. The purpose of the meeting was a mutual discussion of the business situation, the outlook, methods, etc. The special occasion calling these men together at this time was the completion and trial of the first pipe organ made by the company under its new departure... The instrument was tested by Prof. [François C.F.] Cramer, and by several of the Estey men from abroad, who are accomplished organists, and all expressed their great satisfaction and delight in the instrument in every respect. This organ will probably be sent to one of the Estey houses, and others will be ready to follow in due course of business.²⁴

ESTEY, OPUS 1

The first actual installation was local.²⁵ In September, 1901, the "official board of the Methodist church decided definitely Monday night [i.e., on September 23] to buy a pipe organ for the church."²⁶ In what may have set an industry record, the completed organ was ordered and installed in a little over one week!

Miss Izetta Stewart has been engaged as organist at the Methodist church for the present. The new pipe organ has been installed this week and will be used next Sunday [i.e., on October 6]. It stands upon a raised platform, whereby the beautiful hand carving of the case is exposed to view, and is a handsome addition to the church.²⁷

The public exhibition was played by organist Lucien Howe to a capacity audience on October 16,²⁸ just four months after the Pipe Organ Department was established. Opus 1 was described in detail in the *Phoenix*, a prominent Brattleboro weekly, and the article is published with this essay as a sidebar. This organ exists, now in use in a 1970 building.

EXPANDED STAFF AND FACILITIES

What is so astonishing about the Pipe Organ Department was how quickly the firm cornered the market for small-to-medium-sized church organs, and that they became a viable option for

congregations nationally, almost overnight. With such immediate success, additional staff was hired: "W.H. Lighthall of Detroit, Mich., will begin his duties Monday [i.e., on July 21, 1902] as mechanical superintendent of the Estey Organ company, taking the place of J. Gray Estey, who is unable to look after this department with his other work. Mr. Lighthall has been connected with the Clough & Warren organ factory in Detroit for the past 25 years..."²⁹

The Brattleboro plant was not set up for the manufacture of pipe organs, so the management immediately embarked on a capital improvement program to renovate current structures and build new ones. An April, 1902, issue of the *Music Trade Review* noted: "So great has been the call for the new two-manual organ that the demand up to date considerably exceeds the supply. Pressure for room to secure greater facilities has necessitated a big addition to the already mammoth factory..."³⁰ Notice of construction appeared in the *Messenger* during May:

New facilities for the manufacture of the new Estey pipe organs at Brattleboro are required. A new shop, designed especially for use in the building of church organs, will be built during the coming summer. It will be in the rear of shops 7 and 8, but will be different from the other shops in its general plan. Although the company has been engaged in building pipe organs but a short time, it promises to become one of the important branches of the industry.³¹

In April of 1903, another building was begun:

The foundation is being laid for one of the new buildings which the Estey Organ company will erect this year for the accommodation of their rapidly increasing pipe organ business. The building will be 102 by 38 feet, built after the most improved ideas of mill construction, two stories high, with basement, thus giving the company over 11,500 square feet more of room. The first floor will be devoted to the machine shop and the electrician's department of the entire plant. The second floor will be devoted to the manufacture of metal organ pipes. The basement will contain the steam fitting and piping department, as well as the forge shop. The casting of metal for the organ pipes also will be done on this floor. It is expected that the new building will greatly relieve the congested condition of the other shops.³²

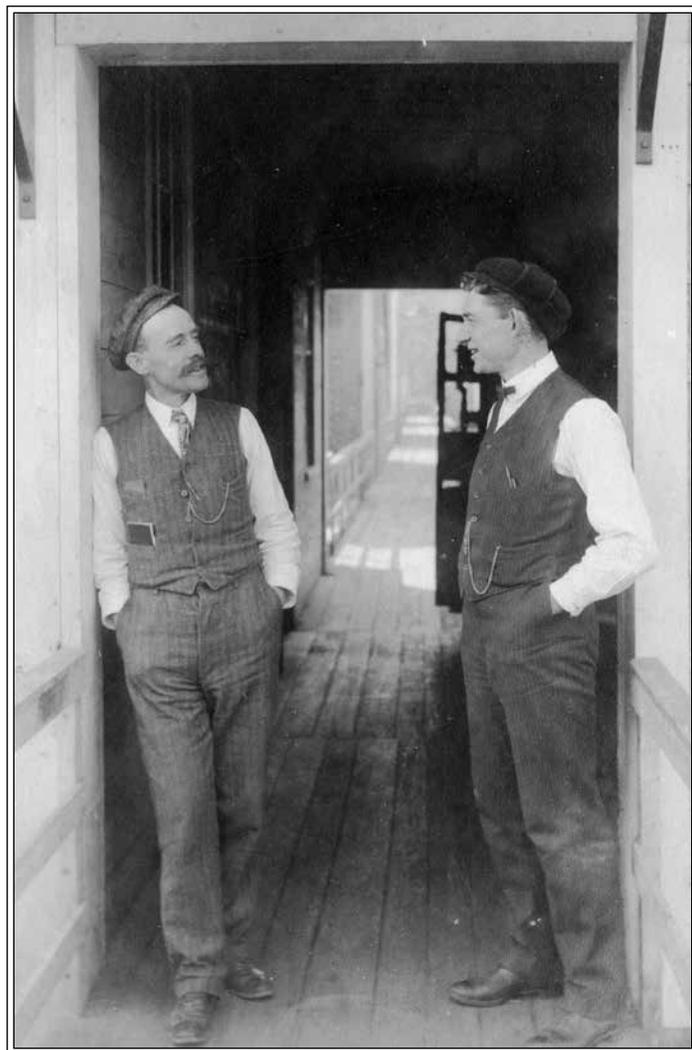
Still lacking, however, was an erecting room, so plans were made to rectify that void in March, 1905:

A new building is in contemplation by the Estey Organ Co., Brattleboro, which will be a departure from the company's policy in the past. The dimensions will be 100 x 40 feet, three stories, about the size of the present factories, but will be built of brick instead of wood. It will be used for setting up pipe organs. Work will begin as soon as the frost is out of the ground.³³

That June, "The new brick factory...in which pipe organs are to be set up is nearly completed. It has a depth [i.e., height] of 30 feet from gable to floor..."³⁴

Yet a further expansion occurred in October, 1906, when existing buildings 7 and 8 were combined into a single structure. This was noticed by the *Messenger*:

The Estey Organ Co., Brattleboro, has broken ground for a new building four stories in height. The inside walls of two shops, between which the new building is to be erected will be removed, and the floors evened to large rooms. The first floor will be used as a construction room for the wind chests of pipe organs, the second as a room for constructing key desks and electrical appliances for pipe organs.³⁵



By the close of 1906, the *Phoenix* noted that the year had been "very prosperous," the capacity of the factory was "taxed to its utmost," and "the large building now nearing completion will only partially relieve the pressure on the plant."³⁶ Within five years, production was at an all-time high as 102 contracts for new pipe organs were signed during the calendar year.

Fire had been a dreaded and recurring problem for America's organbuilders. In June, 1905, the firm adopted a singular arrangement for its own protection:

The new fire system protecting the Estey Organ Co.'s factory at Brattleboro will be completed within two or three weeks. A force of men is now at work building between shops Nos. 4 and 5 a cistern of 100,000 gallons capacity. A Knowles fire pump, with a capacity of 1,000 gallons a minute, is connected with the system and is located near-by. The reservoir also is connected with the automatic sprinkler service and the hydrant service now in use. In addition to five hydrants in the factory yards and the two village hydrants on the street, three hydrants will be established in front of the factories at the expense of the company...³⁷

The Estey factory had some of the best defense in the industry.³⁸

In 1908, novel technology was described as the firm kept pace with the most up-to-date machinery:

The Estey Organ company, Brattleboro's largest industrial concern, is already making preparations to take electric power from the Connecticut river dam. A current of 10,000 volts will be conducted from the power station at Vernon to a steel-reinforced concrete transformer house, 18 by 20, now being built by Crosby & Parker on the site of the old steamer shed in the rear of the organ plant. Inside this house will be three large transformers for the power units and two small machines for the lighting units. It will also contain the high-tension switchboard. From this board wires will be carried in underground conduits to a point directly back of shop 4 where feeding lines will extend to all the shops and other buildings of the big plant.

Every one of the company's many machines will be driven by electric power. There will be 60 motors aggregating 400 horse power or more...³⁹

While the firm had come a long way since the days of steam engines, John Wessel still recalls vividly the myriad of belts and pulleys in use when he arrived in Brattleboro during the fall of 1954.

PRODUCTION DURING THE FIRST DECADE

Late in 1906, the *Music Trade Review* called the growth of the Pipe Organ Department "phenomenal."⁴⁰ Consider **Table 1** as it compares the annual tally of pipe organs produced by Estey with Hook & Hastings, Möller, and Skinner between 1901 and 1911. While these figures need to be approached with caution, the totals are astounding considering that the Pipe Organ Department at Estey was then only a decade old:

LEFT: Two dapper Estey workers in conversation on their break. Image courtesy of the Brattleboro Historical Society.

TABLE 1: Annual organ production at Estey, Hook & Hastings, Möller, and Skinner, 1901–11

YEAR	ESTEY ORGAN CO.	HOOK & HASTINGS	M.P. MÖLLER	E.M. SKINNER
1901	1	51	55	0
1902	22	38	40	3
1903	69	31	48	10
1904	94	39	70	5
1905	91	48	60	12
1906	102	34	75	11
1907	120	39	112	7
1908	107	30	112	5
1909	112	26	103	14
1910	98	30	123	8
1911	113	32	UNKNOWN	10

Estey had largely cornered the market for small-to-medium-sized church organs.

THE ESTEY MEMORIAL ORGAN

In 1906, the firm built their first three-manual organ in Vermont for the First Baptist Church of Brattleboro. It was presented to the congregation by J. Gray and Harry J. Estey as a memorial for their father, Julius J. Estey, who had died in 1902.



Julius had been a life-long member of the congregation, and was active in the denomination on a state-wide and national level.⁴¹ Moreover, the organ filled a practical want: the Esteys needed a showpiece instrument nearby for demonstration purposes.



The offer of the instrument was made and accepted on April 9, 1905,⁴² and during July, renovations in the church were already in progress:

The work of preparing a place for the Estey memorial organ to be erected in the First Baptist church will begin Monday... The organ probably will not be set up before October.⁴³

By the end of January, 1906, the *Phoenix* reported: “A part of the new Estey pipe organ for the Baptist church has been drawn from the factories to the church this week.”⁴⁴ In February, the organ was finished, and the opening recital was announced:

The new memorial organ in the Baptist church will be opened next Thursday evening, Feb. 22. S. Archer Gibson [1875–1952], organist at the Brick Presbyterian church, New York, has been engaged for the occasion. We are requested to state that the doors of the auditorium and chapel will not be opened until 7:30

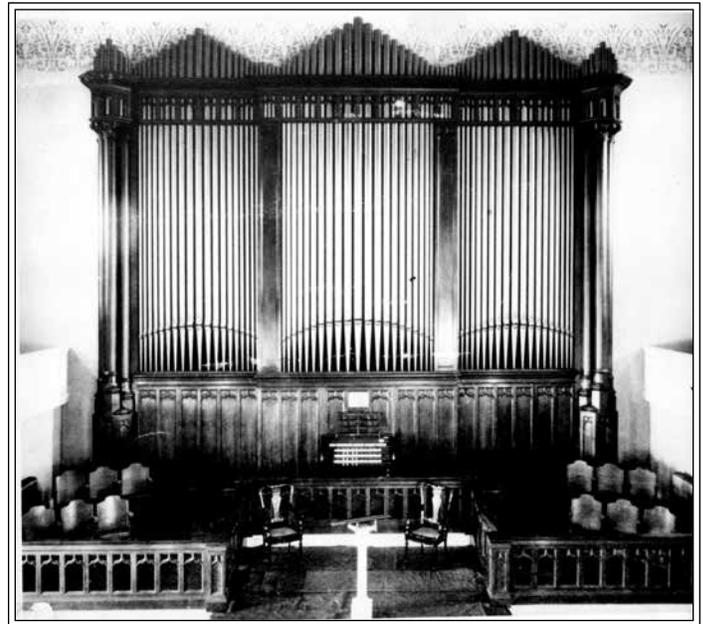
o’clock. With the exception of a few pews which will be reserved for the especial friends of the family, the Messrs. Estey are desirous that the whole of the building should be thrown open freely to the public...⁴⁵

Estey Opus 300, 1906, was billed as the “best achievement in pipe organ building,” and Gibson’s recital was declared “brilliant.”⁴⁶

Gibson’s praise for the instrument was effuse:

As I have always found with Estey organs, the action is beyond criticism, being absolutely instantaneous, both for stops and keys, and always reliable, trouble of any kind being an unknown quantity. I consider the action the most reliable used in any organ built in the United States today. The mechanical features of the organ render the playing of this instrument exceedingly simple. The crescendo pedal is one of the most effective and practical I have ever used. No test can exceed the possibilities of the Estey pneumatic action, and it is possible to play orchestral music, with such an organ as this, with crisp and clean phrasing as is impossible on the average organ, even with electric action.

This instrument as a whole is one of the most perfect specimens of the organ builder’s art, and it should be a great honor to any city to possess such an instrument. If any instrument deserves the title, this one surely does, that of “An Art Organ...”⁴⁷



The organ, originally with tubular-pneumatic action, was later electrified by Elroy E. Hewitt (1899–1966), but remains in the church today. It was one of firm’s more successful installations in Vermont, and was widely covered in the press.⁴⁸ Two other Brattleboro installations of about the same period were Opus 850, 1911, built for the Masonic Lodge,⁴⁹ and Opus 1267, 1914, installed in the Universalist Church.⁵⁰ Both were two-manual organs and had tubular-pneumatic action.

ABOVE: Julius J. Estey and J. Harry Estey, and the Estey Memorial Organ at the First Baptist Church in Brattleboro. Images courtesy of the Brattleboro Historical Society.

ESTEY INVENTIONS

One attribute that set Estey organs apart from their competition was the sheer number of inventions that made their instruments newsworthy. One that appeared early in the firm's history was the *Haskell Patent Register Keys*, developed by Haskell long before his arrival in Brattleboro. Described,

...it consists of an abridged keyboard placed just above the manual keys. The white key, which is substituted for the ordinary draw stop, when depressed brings into play the register of pipes or couplers indicated thereon, and its alternating black key when depressed closes the register. This system of opening and closing registers is remarkable for simplicity and reliability.⁵¹

Occasionally used in the late nineteenth century, register keys enabled an organist to add and retire stops with one movement of the hand.

The *Luminous Stop Console*, which appeared in 1922, was a further development of the same concept:

A new and interesting type of stop control which is attracting attention among organists and organ builders has been evolved by the Estey Organ Company and is being used in the latest large organs. It is the principal feature of a newly-designed Estey console. In place of draw or key stops to control the stop action, there are small glass-topped pistons. These are depressed to bring on a stop, by means of which operation a small light in the piston is turned on. The stop is taken off by pressing the piston again, which turns off the light.⁵²

The luminous console was first used in a large four-manual organ built for the National Cash Register Company in Dayton, Ohio,⁵³ Opus 2043, shipped in November, 1922, and was enthusiastically received.⁵⁴

The benefits of the luminous console were its compact design, and the ability of an organist to add and subtract stops with one motion of the hand. William H. Barnes (1892–1980), a nationally respected commentator on the early twentieth-century American organ, was intrigued. Discussing the novelty in *The American Organist*, he quoted the observations of Lloyd Del Castillo, a well-known theatre organist:

I can't say too much for the Luminous console. To have everything at one's fingertips, to eliminate the awkward motions to the side, to select registrations and set it with one motion as one plays a chord, to cancel and throw on stops with the same one motion, all this seems to me to represent the one biggest forward step in console design since the invention of the combination piston.⁵⁵

Estey published endorsements for the luminous stop console in *The Diapason* from Will C. Macfarlane (1870–1945), Palmer Christian (1890–1947), and even Marcel Dupré (1886–1971), who claimed he wanted an Estey luminous console for the organ at St. Sulpice in Paris!⁵⁶ Of course, the problem with the design was that light bulbs burn out, making it difficult to determine which registers were engaged. After a flurry of hype and later trouble with the consoles, Estey moved on to other endeavors.



A Luminous Stop console

Another novelty that appeared early was the *Automatic Attachment*, first used on Opus 9, 1903, built for the Frye Memorial Methodist Church in Clifton Heights, St. Louis, Missouri. It was a player mechanism that used Aeolian rolls, and was a particular favorite of the rich and famous. The firm ultimately built some two hundred of these mechanisms, and Haskell was credited with making a number of improvements on the design.

The *Master Keydesk* made its debut in February, 1929.

Announcement is made from the factory of the Estey Organ Company at Brattleboro, Vt., of the perfection of a new console named "The Master Keydesk," which is believed to represent a summing up of the best mechanical and electrical designing of the last twenty-five years. A circular describing the new console in detail has just been issued and organists are asked to send for it in order to inform themselves of its advantages and construction...⁵⁷

A notice in *The Diapason* added:

Every principle and part of the Master Keydesk is improved by fine old Vermont craftsmanlike workmanship and the unexcelled raw materials that can be appreciated fully only by the inspection of a completed organ, or better yet, a visit to the Estey factory.⁵⁸

In retrospect, however, it is difficult to discern how the *Master Keydesk* differed from any other well-designed console of the period.

The *Minuette* appeared during the summer of 1929.⁵⁹ It was designed by Harry F. Waters, an ex-Kilgen man and then a recent addition to the Estey staff. It was a small, unit pipe organ that looked somewhat like a grand piano, and was intended for ballrooms, hotels, theatres and private residences.⁶⁰ Because of the stock market crash a few months later, few Minuettes were ever built, and today, these unusual organs are among the rarest of Estey's products. The *Minuette* came in two styles: the well-known "grand," and in an upright version. Jacob P. Estey, the president of the firm, had an upright *Minuette* in his parlor.⁶¹



ABOVE: *The Minuette*, offered for sale by the firm in 1929

The first three decades of the twentieth century were a period of enormous technological advances in organbuilding, and many inventions by Mr. Haskell and the employees of the Estey Company contributed to the firm's success. These inventions challenged the staff to be creative. They kept the firm in the forefront of the musical press, and helped to market Estey's instruments to the widest-possible clientele.

INSTRUMENTS OF THE 1920S

With the affluence of the decade, the 1920s witnessed the construction of many of the firm's largest organs. These included the following four-manual instruments, Opus 1710, 1919, built for the Capitol Theatre in New York City;⁶² Opus 2225, 1924, for the Polytechnic High School in Los Angeles;⁶³ Opus 2420, 1925, for the Church of Blessed Sacrament, R.C., New York City;⁶⁴ Opus 2526, 1926, for the Civic Auditorium, Sacramento, California;⁶⁵ and Opus 2583, 1926, for the Municipal Auditorium, Orlando, Florida.⁶⁶ Closer to home in Vermont, the firm finished Opus 2007, a two-manual organ for St. Michael's Church, Episcopal, in Brattleboro, opened on March 5, 1922,⁶⁷ and Opus 2101, a two-manual organ built for the Mount Anthony Masonic Lodge in Bennington in 1923.⁶⁸ The devastating Vermont Flood of early November, 1927, damaged a number of organs, and Estey happily agreed to supply replacements. Among them were two organs in Montpelier: Opus 2730, 1929, at Christ Church, Episcopal, and Opus 2734, 1928, at Bethany Congregational Church.

A standard two-manual organ Estey erected the Methodist Episcopal Church of Vergennes is rather typical of the organs the firm built for many Vermont churches. As was so often the case, Opus 2691, 1927, was funded by the ladies:

A pipe organ has been erected in the Methodist Episcopal church by the Estey Organ company. This installation completes the plan started last summer of re-decorating the church at a total cost of about \$6,000. The pipe organ fund was started in 1921 by the Ladies' Aid society and contributions have been added to this fund until it has covered two-thirds of the total expense. This organ has two manuals and is designed especially for the church. It is also considered the best available.⁶⁹

The next issue of the Vergennes weekly continued:

The organ, built by the Estey Organ company of Brattleboro, Vt., has two manuals of five octaves each and a pedal board of two and one half octaves. It has nine speaking stops, three on the Great organ, five on the Swell Organ, including an Estey synthetic Oboe, and one Pedal stop. It has nine couplers, a grand organ crescendo pedal and other accessories, making a total of twenty-five stops and pedal movements. The action is pneumatic and the wind is furnished by an electric motor, so placed in the basement of the church that it is inaudible in the church proper.

The voicing is finely modulated from the delicate Aeoline to the sonorous Open Diapason. With all stops and couplers drawn, it is amply brilliant for the church. Many unusual effects can be produced by the use of the couplers. All in all, it has both ample volume and excellent variety of tone quality and will aid greatly to the efficiency of church equipment.

The case is simple but effective in design and harmonizes well with the interior decorations and furnishings of the church.⁷⁰

The organ was opened in concert by Prof. H.D. Sleeper on December 28, 1927, and his program included works by DuBois, Gounod, Guilman, and Lemmens.⁷¹

In 1987, this organ was thoughtfully restored by John Wessel and remains completely intact.⁷² It sits at the front in the handsome brick building, centered on a raised pulpit platform about two feet above the sanctuary floor. The sound is warm and gracious, the flutes elegant, and the total ensemble is both full and satisfying.⁷³ It remains a perfectly good organ by any measure.



THE LATE 1920S AND THE DEPRESSION

Between the founding of the Pipe Organ Department in 1901 and the end of the Great Depression, there were some notable changes in the management, operations, and organization of the firm. Two prominent members of the family died during the period: Gen. Julius J. Estey on March 7, 1902, and his son, J. Harry Estey, succumbed at the literal end of the international Influenza Pandemic on February 7, 1920.⁷⁴

Another disruption occurred in October, 1924:

William E. Haskell, superintendent of the pipe organ department of the Estey Organ Co., is critically ill in the Memorial hospital in Brattleboro, having sustained a shock of paralysis affecting his left side. Mr. Haskell is one of the leading pipe organ men in the country...⁷⁵

Haskell was unable to return to work, and died some three years later on May 8, 1927.⁷⁶ His obituary, unusual for its detail, is published as a sidebar with this essay.⁷⁷ Without question, Haskell was the Green Mountain State's most prominent and successful organbuilder.

On May 23, 1930, Jacob Gray Estey, the president of the firm, died at home.⁷⁸ He was the last surviving member of the third generation of the family, and controlling interest passed to his two sons, Jacob P. Estey and Joseph G. Estey.⁷⁹ In 1931, James B. Jamison (1882–1957) assumed the tonal direction of the firm. He had previously served Estey as their San Francisco representative, and negotiated such important contracts as the huge organ for Claremont College,⁸⁰ discussed below. In November, 1933, Jamison took a job with Austin.⁸¹

In October, 1929, the American Stock Exchange began its freefall, but its effect on the organ industry was not immediately apparent. For instance, in April, 1930, Estey signed a contract for one of the largest projects in their history: seven new pipe organs for New York City high schools.⁸² Six further contracts followed in June,⁸³ and by the end of 1930, total sales were up ten percent over the previous year.⁸⁴ In January, 1931, the firm signed a contract with Pomona College in Claremont, California, for the largest organ yet built by the firm.⁸⁵ Designed by Joseph W. Clokey (1890–1960) and built under the direction of Jamison, the organ was shipped in August, 1931,⁸⁶ and was completed in November. Roland Diggie (1885–1954), an English organist and composer who immigrated to the United States in 1904, was unusually complimentary in an editorial he wrote for *The Diapason*:

Nov. 20 [1931].—I journeyed out to Claremont a day or so ago to try and hear the new Estey organ just installed in the new auditorium...

Such an auditorium deserved to house an organ worthy of it and I am frank to say that in the new Estey I believe it has one of the outstanding instruments built in the last few years. Certainly I have never been so thrilled listening to an organ as I was when Joseph W. Clokey demonstrated the buildup and ensemble of this masterpiece. Starting with some utterly beautiful soft stuff, there was a perfectly balanced crescendo to as stunning a blaze of glorious tone as one could hear anywhere... It struck me as being more of an amplified Philadelphia Orchestra.⁸⁷

RIGHT: Estey Organ Company, Op. 358, 1906, built for the First Presbyterian Church, Holyoke, Massachusetts, is set up the floor of the erecting room. Image courtesy of the Brattleboro Historical Society.

LEFT: MANY OF THE ESTEY MANAGEMENT

STANDING, BACK ROW, LEFT TO RIGHT:

1. Harry Allen, New York City Service Agent; 2. Fred Hall, Brattleboro Office; 3. Ray Douglas, Boston Service Agent; 4. Mr. Scherer, (perhaps from N.Y.); 5. Roy E. Staples, Boston Service Superintendent; 6. Jacob Poor Estey; 7. Col. J. Gray Estey; 8. Joseph Gray Estey; 9. Luther P. Hawley; 10. Unknown; 11. Unknown; 12. W.A. Vossler (?); 13. James Jameson, Tonal Director; 14. Clarence Briggs, Boston Sales Agent; 15. Ernest L. Mehaffy, Boston Sales Representative; 16. Fred Duncklee; 17. R.P. Widden (or Gottschalk), New York Sales Representative.

KNEELING, FRONT ROW, LEFT TO RIGHT:

1. J.W. Morrison, Western Sales Representative; 2. Mr. Hale, Northern New York State Sales Representative; 3. David Dube; 4. Martin Austin; 5. Emerson Duncklee; 6. Unknown; 7. Mr. Boyer, Philadelphia Service Agent; 8. Cooper Morin; 9. Amos Bowers, Philadelphia Sales Representative



The organ was opened in concert by organist Palmer Christian on November 23,⁸⁸ but some critics felt the instrument lacked presence in the acoustically dead room. It was also suggested that the chambers were too deep and the tone openings too small to give the instrument its proper effect.⁸⁹ The organ remains in the building today, but was damaged in the Northridge Earthquake on January 17, 1994.

In July, 1932, the firm completed an organ for the Congregational Church of Meriden, New Hampshire, played by E.A. Boadway during the early 1950s when he was a student at Kimball Union Academy. "The instrument, a two-manual of thirteen sets of pipes, is the gift of Morris G. Penniman in memory of his wife. It is equipped with a self-player..."⁹⁰ This organ was renovated by Watersmith Pipe Organs, Inc., and has received OHS Historic Organ Citation No. 128 in October, 1991.



But the annual tally of organs did not lie: 1929—82 contracts; 1930—87; 1931—68; 1932—22; 1933—4; 1934—9; 1935—4; 1936—11. The country was in the Great Depression, and in October, 1931, Jacob P. Estey was forced to quell gossip that the factory might close:

Asked Friday about a rumor that their plant was to close for an indefinite period, President J.P. Estey of the Estey Organ Co. said there was no warrant for the story. At the present time, he said, orders on hand were sufficient to provide work on the present basis for fully two months. What happened beyond that time, he added, would of course depend upon what orders were received from now on. Several contracts have been received by the company during the past week, and there is a good amount of prospective business in sight.⁹¹

But where this was headed was obvious, and on May 9, 1933, the factory did close. That June, the deficit was reported at \$225,419,⁹² and in July, the report in *The Diapason* was succinct:

ESTEY COMPANY DECLARED BANKRUPT.

The Estey Organ Company, which recently passed into the hands of receivers, was adjudged a bankrupt in the United States Court for the District of Vermont on May 26. Plans for a reorganization are said to be under consideration, but no definite announcement as to the future of the company has been made at Brattleboro, where the Estey Company has been established so many years.⁹³

As meetings of creditors unfolded, Harold E. Whitney was appointed trustee.⁹⁴ As a sad epitaph to a long and steady success story, the Brattleboro newspapers announced that the factory was for sale.⁹⁵

A savior stepped forward in the person of Alphonse O. Brungardt (1894–1942), a former manager of the Walworth Co. in Boston, who purchased most of the firm's assets on September 22, 1933.⁹⁶ After bankruptcy proceedings were discharged in October, a few men returned to work, and by the end of the first week, a reed organ was shipped with the Richard E. Byrd Expedition to Antarctica.⁹⁷ (Was Estey the only organ firm in history to supply instruments to all seven of the earth's continents?) New incorporation papers were filed on November 1,⁹⁸ and the new officers included J.P. Estey as President, Joseph G. Estey as Vice President, and Brungardt as Treasurer and General Manager. H.W. Mason and H.C. Rice completed the board of directors.⁹⁹ Two weeks later, the firm signed a contract for a pipe organ with St. Peter's R.C. Church, North Walpole, New Hampshire, and the pipe organ department was back in operation.¹⁰⁰ This instrument, Opus 3049, 1933, was the first built under the new corporate name, the Estey Organ Corporation.

Business, while certainly not in the realm of pre-Depression days, was improving. In June, 1934, the payroll was increased to 63, and five contracts for new pipe organs were signed.¹⁰¹ In December, 1936, the largest console ever built by the firm was shipped to Blessed Sacrament Church in New York City.¹⁰² In April, 1937, a \$12,000 contract was signed for Sage Chapel at the Northfield, Massachusetts Seminary.¹⁰³ Between the bankruptcy of 1933 and the beginning of the World War II, only three organs were built for Vermont patrons: Opus 3068, 1936, for the First Church of Christ, Scientist, Brattleboro; Opus 3105, 1939, for St. Peter's Church, Episcopal, Bennington, and Opus 3110, 1940, for St. Mary's Church, R.C., in Springfield. Before the firm could fully recover from the Depression, however, hostilities in the rest of the world were about to engage the United States in World War II. That sent the pipe organ industry on a downhill spiral once again.

During the opening decades of the twentieth century, Estey's success was generally geared toward supplying small organs to less affluent congregations. It is understandable why the firm went bankrupt during the Depression, because the congregations they most-often served lacked the cash reserves and wealthy members

WOMEN TOOK AN ACTIVE ROLE AT ESTEY.

LEFT: Leathering pneumatics, ca. 1910.

RIGHT: A 1943 "help wanted" advertisement from the *Vermont Phoenix*, a Brattleboro weekly.

HELP WANTED IMMEDIATELY
Experienced Wood Cabinet Makers and Helpers.
Experienced Electrical and Radio
Assembly Workers
 (Men & Women)
 Need Some Who Can Read Wire Diagrams—Others Who Can Make Wire Cables
 Or Solder Wire Connections.
TOP WAGES, Pleasant Working Conditions—Group Insurance— Six
Paid Holidays.
 Full Time—40 Hours Or More
 Apply At Once
ESTEY ORGAN CORPORATION
 48 Birge Street, Brattleboro, Vt.
 OR
 Employment Service Division
Vt. UNEMPLOYMENT COMPENSATION COMMISSION
 30 Main Street, Brattleboro, Vermont

to buy organs during downturns. In contrast, Austin, Casavant, Kimball, Skinner, and later Aeolian-Skinner, served wealthy and urban congregations that could afford to invest in new organs regardless of the national economy. What was initially a benefit for Estey during the opening decades of the twentieth century turned out to be a liability once the Stock Market crashed in 1929.

THE WAR AND ITS AFTERMATH

Estey continued some organ work during World War II, but most of it was rebuilding. Since metals were scarce or unavailable, old pipework was always reused. By March, 1941, the firm was already engaged in the war effort, and delivered 1,200 “folding chaplain’s organs” to the United States government.¹⁰⁴ That August, another contract for \$116,000 required Estey to make cartridge boxes for ammunition, and 60 men were added to the payroll. In September, another war contract brought on 27 additional men.¹⁰⁵ In July, 1942, a further 100 employees were hired, and a newspaper reported: “War Orders Provide Volume of Business Equal to Highest Ever.”¹⁰⁶ To complete the work on hand, the former 8-hour shift was extended to 12 hours for those willing to work,¹⁰⁷ and in a major policy shift, Estey began advertising aggressively for women in August, 1943.¹⁰⁸ The firm even made skis for the army. One salient problem with war-effort hirelings, however, was that they were not trained organbuilders.

The production of new pipe organs came to an abrupt halt in December, 1942:

The pipe organ just completed on the factory floor Saturday is the last of five which the company obtained special permission of the government to complete after the Aug. 31 deadline on such non-war work. It is for the First Methodist church in Portland, Ore. [Opus 3147], and is about the same size as organs in the Baptist and Congregational churches here. Another smaller instrument, built for the 11th Church of Christ, Scientist in Seattle, Wash. [Opus 3146], completed several weeks ago, is to be shipped to the west coast in the same freight car with the bigger one.¹⁰⁹

Between 1942 and 1948, the firm was wholly engaged in government contracts, and little in the way of organ work was done.

Brungardt, Estey’s redeemer from the 1933 bankruptcy, died unexpectedly of a heart attack on December 24, 1942,¹¹⁰ and in

February, 1943, Premo F. Ratti (1901–77) was appointed the General Manager of the war effort.¹¹¹ Italian by birth, Ratti had been a former executive with the Vermont Marble Co., and was recently on leave from the Vermont Savings Bank. He served Estey until December, 1949,¹¹² at the close of the war effort, but returned briefly in 1953 as the General Manager under Henry Hancock.

In July, 1948, the *Phoenix* reported that the firm was again producing pipe organs:

The Estey Organ Co. is now in production of pipe organs for the first time since the war, Jacob P. Estey, president of the concern, said Wednesday morning. Eight or 10 contracts were pending at the beginning of hostilities in 1941, he added, and these could naturally not be completed because of war scarcities and priorities. The contracts are now being renegotiated, Estey said, because of the vast increase in costs over the past few years, and about a half dozen orders are now lined up.¹¹³

One of the first, Opus 3165, 1948, was a two-manual organ presented in honor of the late PFC Jacob Estey (1924–45) by his parents to All Souls’ Church in Brattleboro. He was lost at sea during the war. The gift was announced in 1945,¹¹⁴ but the firm was unable to deliver the organ until two and a half years later.

There were further changes in management and organization during the post-war years. On October 14, 1946, Joseph G. Estey, aged 49, died of a stroke, leaving only one member of the fourth generation of the family.¹¹⁵ Ratti and his son, Francis, sold their interest in the firm to Jacob P. Estey in December, 1949, and for the first time since the 1933 bankruptcy, the firm was back under the family’s control.¹¹⁶ The corporation was recapitalized in 1950 with 2,000 shares of stock, and the new officers included Jacob P. Estey, Wilson G. Estey (1926–76) and Robert H. Cochrane, Jr. (1915–2003), the son-in-law of Jacob P. Estey.¹¹⁷

In June, 1944, looking ahead to the post-War period, the firm became involved with the Minshall Company of London, Ontario, and organized an American corporation known as Minshall-Estey, Inc., hoping to profit from electronic organ development.¹¹⁸ In January, 1950, after several false starts, 28 men were laid off and production was suspended.¹¹⁹ In July that year, following a successful showing of the Minshall-Estey at a Music Trade Show in Chicago, production began again and 100 men were hired.¹²⁰ In January, 1951, Minshall-Estey received a government contract to produce public address systems,¹²¹ and in February, 1952, further hiring was announced.¹²² In August, 1954, the president of the firm, Burton Minshall, dropped the name Estey,¹²³ and in April, 1956, the company was sold to Donald S. Sammis, an industrialist in Stratford, Connecticut.¹²⁴ For a firm that historically produced acoustic instruments, adding artificial amplification to their production line was a radical departure from their mission. In yet another dalliance, Estey accepted another federal contract to make skis in March, 1955.¹²⁵ At a time when the tonal design of pipe organs was rapidly shifting in new directions, the Estey management was distracted by several non-related, profit-making ventures.



FIRST CHURCH BURLINGTON, OPUS 3194

The most-important Vermont contract of the post-War period was a large three-manual organ built in 1952 for the First Congregational Church of Burlington. The congregation had owned a notable three-manual Woodberry & Harris organ installed in May, 1889,¹²⁶ but it was discarded during the 1930s in favor of a Hammond electronic organ. When the Hammond failed in the late 1940s, an “organ committee” recommended the purchase of a Baldwin electronic,¹²⁷ but after reviewing the plan, the congregation rejected their recommendation.

In August, 1951, the front page of *The Diapason* announced a contract for a new, three-manual Estey pipe organ. Edward B. Gammons (1908–81), the organist of the Groton School and a consultant of some note, drew up specifications in consultation with Bertram C. Baldwin, an Estey representative. The organ was a gift to the church in honor of the twenty-year pastorate of Rev. Charles Stanley Jones.¹²⁸ American Classic in concept, the organ included four divisions on three manuals and pedal in the gallery, and the Antiphonal was installed in the 1904 case at the front. The original console was replaced with a new Austin console by John Wessel during 1980. At the time of its completion, Opus 3194 was the largest pipe organ in Vermont.

The installation occurred in March, 1952, and the organ was opened at the morning services on Palm Sunday, April 6.¹²⁹ Two recitals followed on April 16 and 17, both played by Gammons, and his programs included works of Bach, Boëllmann, Brahms, Byrd, Clérambault, Couperin, Franck, and Whitlock.¹³⁰ Writing to the Prudential Committee on July 17, 1952, Gammons noted that some of his initial reservations had been alleviated:

The Console Department at Estey about 1952. Standing in the center with the dark shirt is Robert H. Cochrane, Jr., who served briefly as president of the firm between September, 1952 and May, 1953. Image courtesy of the Brattleboro Historical Society.

When it was my privilege to come to Burlington and play the two recitals opening the First Church organ it was my observation that due to unforeseen delays and difficulties the installation of the organ was held up until March, and at that time the pressure of desire for use of the instrument rushed the final finishing so that even after I had played the recitals, the organ was not in what might be called good final condition. I so wrote Mr. Farnsworth of the organ committee and also Mr. Baldwin of the Estey Organ Corporation...

On July 8th Mr. [C. Harry] Eckberg [1905–69] and Mr. [Elroy E.] Hewitt arrived and they spent the entire week working on the organ, and it was not until Wednesday, July 16th that Mr. Hewitt took his departure.¹³¹

The work included adjusting the combination action, quieting the blower, insulating the wind trunks, installation of new springs on the ventill stop actions, remounting the pedal toe studs, and supplying mufflers for the chest action. Apparently, the organ was noisy. On July 17, Gammons “accepted” the organ, and declared that it was a “noteworthy and distinguished musical instrument that will retain and demonstrate these characteristics for many decades to come.”¹³²

The Estey was well-enough received for its time to be described by William H. Barnes in *The Contemporary American Organ* as “a fine example of a modern classic ensemble organ.”¹³³ The organ remained at the First Church until it was replaced with an even larger organ built by Russell & Co. of Cambridgeport, Vermont, Opus 33, in 1998.¹³⁴

THE LAST DECADE

The closing chapter of the Pipe Organ Department began on August 15, 1952, when Jacob Poor Estey (1895–1952) died of a heart attack after attending a Yankee – Red Sox game in Boston’s Fenway Park.¹³⁵ Like the three generations of Esteys that preceded him, he was highly regarded in Brattleboro society:

J.P. Estey, one of Brattleboro’s most prominent citizens, active in many civic affairs and fraternal organizations, succeeded to the presidency of the organ company after the death in 1930 of his father, Colonel J. Gray Estey. The company was established by the first Jacob Estey in 1846 for the manufacture of reed organs. Many of its organs have been installed throughout the world and its total output of reed organs has reached the 500,000 mark. Earlier this year the company filled its largest single order, a \$52,000 pipe organ [Opus 3202] installed in [the Agricultural and Mechanical College,] Tallahassee, Fla. The company made its first pipe organ in 1901.¹³⁶

Reorganization was inevitable, and on September 2, 1952, Robert H. Cochrane, Jr., the son-in-law of Jacob P. Estey, assumed the presidency.¹³⁷ Premo F. Ratti,¹³⁸ who had served the firm between 1943 and 1949, returned to the position of General Manager, but added the role of Treasurer to his duties.¹³⁹

Unfortunately, the new management did not have the commitment, endurance, or passion of the old, and Cochrane was seriously miscast as an executive. When he married Susan Estey on July 12, 1947, he was listed a professional photographer,¹⁴⁰ a far cry from a corporate president. Only nine months later, the Estey Organ Corporation was sold. On May 9, 1953, all of the stock was bought by Henry Hancock, a New Jersey resident, and the “President of Rieger Organs, Inc. of New York.” For the first time in its long history, the ownership of Estey passed entirely out of the family’s control.¹⁴¹

Initially, the new management appeared to be a good thing. Hancock was enthusiastic about Estey’s distinguished history, and had a vision for the future that included better promotional schemes, expanded and more-efficient manufacturing, and new product lines. He brought a supposed track record of excellence, experience, and skills to the firm, including the leadership of Rieger Organs, Inc. An article in the *North Adams Transcript* even proclaimed “Future of Organ Company Assured.”¹⁴²

Hancock claimed for himself an engaging personal story. He was born on December 18, 1907, in “Gettysburg, Pennsylvania.” At a young age, he moved to Europe with his father, and connected himself with Rieger Orgelbau of Schwarzach, Austria. There he learned organbuilding “from the ground up.” He returned to the United States in November, 1947,¹⁴³ and lived in Westwood, New Jersey.¹⁴⁴ In June, 1953, he established a New York corporation known as Rieger Organs, Inc.,¹⁴⁵ intending to import neobaroque, mechanical-action organs to the United States. In a number of press releases, Hancock inferred a long and intimate association with Rieger, but Josef von Glatter-Götz, Jr. (1914–89), then president of the Austrian firm, recalled a very different reality. Apparently, the two men had never even met before 1950, long

after Hancock had left Europe, and after Glatter-Götz was traveling in the United States with an exhibition organ for the Chicago World’s Fair. The Austrian organbuilder recalled their interaction with dismay:

In New York, just before boarding the plane home, I made the biggest mistake of my life:

I gave the exclusive business representation for Rieger in the United States to Mr. Henry Hancock. With American sales techniques, he proposed to open this huge market for Rieger through good promotion and first class installation and maintenance of a 21-stop, 2-manual standard instrument as a start. He ordered a dozen right away, and urged that I keep sending as many as I could build. I hurried home and got busy.¹⁴⁶

Glatter-Götz continued:

At first Hancock paid in advance, then at time of delivery, then three months after delivery, and finally not at all. With the money he owed Rieger he bought the Estey Organ Company in Brattleboro, Vermont. There he wanted to build his own copies of the organs which I had been previously shipping... Hancock never bothered to hire a competent organ builder to unpack, install, regulate, or tune the instruments. Instead he took in students looking for part-time jobs...¹⁴⁷

Robert Noehren (1910–2002), a consultant, skilled player, and sometime organbuilder of the period, later recalled that one Rieger he was scheduled to “open” was in such poor regulation that the organ was virtually unplayable.¹⁴⁸ Apparently, Hancock hardly knew the difference.

After buying Estey, Hancock immediately expanded the company with new stock options,¹⁴⁹ aggressive hiring of personnel,¹⁵⁰ and by introducing several new products. In February, 1954, the self-contained “Virtuoso, Reed-o-Tonic” made its debut.¹⁵¹ It was a small, two-manual reed organ with electronic amplification, but boasted a standard AGO, 32-note pedalboard and overhanging Swell keys.¹⁵² In June, 1954, the *Reformer* reported: “Expanded Output at Estey’s Looms.” “It is known that arrangements for putting its new models into production on a large scale basis have been under way for some time” but warned, the “full story [was] lacking...”¹⁵³ In August, three new electronic organs were announced in the *Music Trade Review*: the Spinnet, Church, and Cathedral models.¹⁵⁴ Henry J. Servais, a former manager at the Hammond Organ Co. in Chicago, George Mansfield, a former vice-president of the Everett Piano Co., and Theodore Jackson, an electronics expert, all joined the Estey staff in quick succession.¹⁵⁵ That December, Hancock predicted unbridled success for the firm when he spoke to a meeting of the Brattleboro Lions Club.¹⁵⁶ All the while, work in the Pipe Organ Department continued. Midway through 1955, a four-manual organ was ordered by the Seventh-Day Adventist Church in Los Angeles, Op. 3225,¹⁵⁷ and a three-manual organ by the Eastminster Presbyterian Church in Columbia, South Carolina, Op. 3226.¹⁵⁸ Both organs were finished and voiced by John Wessel.¹⁵⁹

Albeit indirect, the first hint that something was amiss appeared in the *Phoenix* on August 6, 1954, only two months into

Hancock's tenure, when Estey's treasurer, Premo F. Ratti, suddenly announced his resignation. Ratti's "business plans for the future, he said, were indefinite,"¹⁶⁰ and one must wonder why an established executive would resign with no prospects in sight. Then in October, 1955, a rumor circulated that the company would be sold, but it was quashed by Miss Elizabeth S. Mackay,¹⁶¹ then the vice-president and herself a former, ten-year employee of Hammond Organ. In November, 1955, local taxes were overdue, so a lien was placed on the Estey property.¹⁶² In January, 1956, the situation deteriorated quickly when local banks and businesses refused to cash Estey's checks.¹⁶³ This public-relations debacle was quickly remedied when funds were deposited at local banks,¹⁶⁴ but the firm was clearly headed downhill.

The Board of Directors took action on January 20, 1956, when an almost entirely new board was appointed. As the *Reformer* put it:

Formation of a new board of directors of Estey Organ Corp., designed to include members living near enough to help actively in determining the policy of the corporation, was announced today by Henry Hancock, president. The change was made possible through the voluntary resignation of several members living at great distance.

Mr. Hancock remains as president, treasurer and chairman of the board, and Miss Elizabeth S. Mackay as vice-president...

It is hoped that an announcement will be made in the near future as to new capital.¹⁶⁵

By the end of the month, 18,250 shares of new common stock were offered to the public.¹⁶⁶ Meanwhile, the firm received an order in February for a three-manual organ from St. Paul's Episcopal Church in Flatbush, New York, Op. 3232,¹⁶⁷ and John Wessel was again the voicer.

But further action was necessary. On March 26, 1956, in a confrontational proxy fight, the shareholders voted overwhelmingly to replace Hancock and Mackay with new top management. Frederick L. Chapman of Barrett-Herrick & Co. in New York City was elected president, and in a press release, he stated that his tenure "is temporary and only until we can conclude our search for the right person to run this concern on a businesslike basis," *businesslike* being the operative word. Hancock and Mackay objected strenuously, but no one paid much attention.¹⁶⁸ Two days later, the turbulence in the firm increased when building No. 4 was partially gutted by fire.¹⁶⁹

With gossip rampant, the management in turmoil, and cash flow strained, the unimaginable occurred on April 5, 1956, when the entire operation shut down. Harley M. Chatterton, the General Manager, told 250 employees that the reasons were "to get the audit under control, bring in top management, secure new financing, and adjust [the] inventory."¹⁷⁰ Two weeks later, 100 returned to work, but in an odd irony "...the pipe organ department that was never completely down has been pushing hard to work down a backlog of orders. It merely awaits the arrival of materials to have more employees than ever before." On June 2, another 150 employees were laid off, but "The pipe organ department, which has been

busy throughout the current period of uncertainty, is continuing to operate and is, in fact, on an overtime basis. It employs about 40, Mr. Chatterton said."¹⁷¹ "Next week an audit will begin of the books and inventory."¹⁷²

That July, a feature in *Baron's Weekly* was picked up by the *Reformer*:

In an article devoted to the national condition of the organ industry, which he finds very healthy, Richard Hammar has this to report from the Estey Organ Corp., "Earlier this year a stockholder uprising occurred. Hancock was ousted and a Wall Street broker, Frederick L. Chapman of Barrett, Herrick and Co. took over as president... According to Mr. Chapman and Harley Chatterton, a Brattleboro banker, Estey's difficulties stemmed primarily from undercapitalization. Mr. Hancock tried to make the pipe and reed organ divisions carry the financial burdens of developing and marketing the electronic organ. While orders came in at a good clip, Mr. Hancock couldn't get enough production at the Brattleboro plant to make a profit. "The whole thing wasn't operated in a businesslike manner," says Mr. Chatterton.¹⁷³

The board solved the "undercapitalization" issue by seeking investors for a second company, The Estey Organ Corporation, in Delaware,¹⁷⁴ and then merging the two firms.¹⁷⁵ Estey's financial woes, however, took on more serious implications when the Securities and Exchange Commission stepped in during September, 1956:

New York—The Securities and Exchange Commission sought a temporary restraining order in Federal Court yesterday against Barrett, Herrick and Co., Inc., charging that the company had engaged in securities transactions with its customers "by means of acts which, by reason of the failure to disclose facts with respect to the [Estey] company's financial condition, operated as a fraud."¹⁷⁶

By then, Estey had accumulated \$718,000 in liabilities with \$426,000 in assets.¹⁷⁷ Chapman immediately resigned and Raymond S. Roberts became the new Estey president in yet another shakeup.¹⁷⁸ In one final gasp, Hancock and Mackay sought to enjoin the merger of the two firms in the Vermont Court of Chancery, but Superior Judge P.L. Shangraw negated the order citing "no evidence."¹⁷⁹ The merger between Estey of Vermont and Estey of Delaware was accomplished on October 25, 1956, and Arnold Bernhard became the seventh Estey president in six years.¹⁸⁰

The audit confirmed what the Estey's attorney, A. Luke Crispe, Esq., alleged on September 11, 1956, that fateful day when Miss Mackay was arrested fleeing from the Brooks Hotel. During the two and a half years that Hancock and Mackay led Estey, there was now a discrepancy of \$800,000 in the firm's books.

Meanwhile, in one encouraging development, *The Diapason* announced the appointment of a new Head of the Pipe Organ Department on January 1, 1957:

George [*sic*] Steinmeyer of the famous German organ building family heads the pipe organ division of Estey Organ Corporation, Brattleboro, Vt. Mr. Steinmeyer is the son of the well-known organ builder, Hans Steinmeyer, president of the G.F. Steinmeyer

and Company, Oettingen. Mr. Steinmeyer literally grew up among organs and has been familiar with their construction from childhood...¹⁸¹

Georg Steinmeyer related recently in an interview that he actually began at Estey several months before the announcement appeared.¹⁸² He stepped into a dire situation, where no one qualified was directing the department.

Steinmeyer was cultured, educated, a gentleman who spoke perfect English, and in contrast with Hancock, was intimately conversant with modern trends in organbuilding, especially the principals of the *Orgelbewegung*, or the Organ Reform Movement as it came to be known in this country. After completing his apprenticeship, Steinmeyer was “admitted as a journeyman through examination by the Chamber of Industry and Commerce in 1948.” He visited the United States in 1950 and worked briefly at Aeolian-Skinner as an intern.¹⁸³ In 1955, he organized and guided E. Power Biggs’s (1906–77) now-famous Mozart recording tour through Austria and France.¹⁸⁴ Unlike Hancock, Steinmeyer was every bit the professional, respected, and skilled organbuilder his background and *résumé* indicated.

Upon arrival, Steinmeyer found the Pipe Organ Department at Estey running much as it had when Haskell was in charge some thirty years before. Wind pressures were too high, the voicing was thick and dark, and the approach was not in keeping with concurrent expectations. His first efforts aimed at lowering the wind pressures from 4 or 5 inches to 3, and updating the tonal schemes of the instruments. He even encouraged Fritz Noack, a one-time apprentice of Rudolf von Beckerath in Hamburg, Germany, and later a leading American organbuilder, to join the Estey staff in 1959.¹⁸⁵ Despite his efforts, Steinmeyer came too late to help save the firm, and the circumstances were about to get ugly.

THE TRIAL AND ITS AFTERMATH

In April, 1958, Hancock and Mackay were summoned to appear before the United States District Court in Burlington on charges of mail fraud.

Burlington (AP)—A \$250,000 mail fraud trial involving two former officers of the Estey Organ Corp. of Brattleboro was scheduled to open today [i.e., on April 21] in U.S. District Court...

Trial of Henry Hancock and Mrs. Elizabeth Mackay Scott [she had married Galen Scott and the court was using her married name], both of New York, was to open at 4:30 p.m., the court clerk said.

They are charged with using the mail to defraud in borrowing \$250,000 from Guaranty Trust Co. of New York.¹⁸⁶

The Burlington papers reported the trial in detail, and what had occurred was obvious to the jury. When applying for a loan to keep Estey afloat, Hancock and Mackay fabricated a series of phony invoices to inflate the accounts receivable portion of the firm’s balance sheet. Thus, the firm appeared to be in far better financial condition than it actually was. Hancock tried to later cover his tracks by directing Clayton Bradeen, Estey’s chief accountant, to destroy

the paperwork.¹⁸⁷ All during the trial, attempts by the defendant’s lawyer for acquittal were denied.¹⁸⁸ As Hancock’s guilt became increasingly evident, his mental and physical condition deteriorated as the stress increased. On April 25, midway through the proceedings, Hancock collapsed in his hotel room, and was unable to return to court. After undergoing two court-ordered medical examinations, one for the prosecution and one for the defense, Hancock was diagnosed with “high blood pressure and fainting spells.”¹⁸⁹ With no other option, Judge J. Joseph Smith declared a mistrial.¹⁹⁰

The case was retried in United States District Court in Rutland beginning on October 14, 1958,¹⁹¹ but the testimony was the largely consistent with the earlier trial. Hancock was found guilty on one count of telephone fraud.¹⁹² Mrs. Elizabeth Scott (the former Miss Mackay) was acquitted when it could not be proven that she used the United States Mail in the fraud scheme.

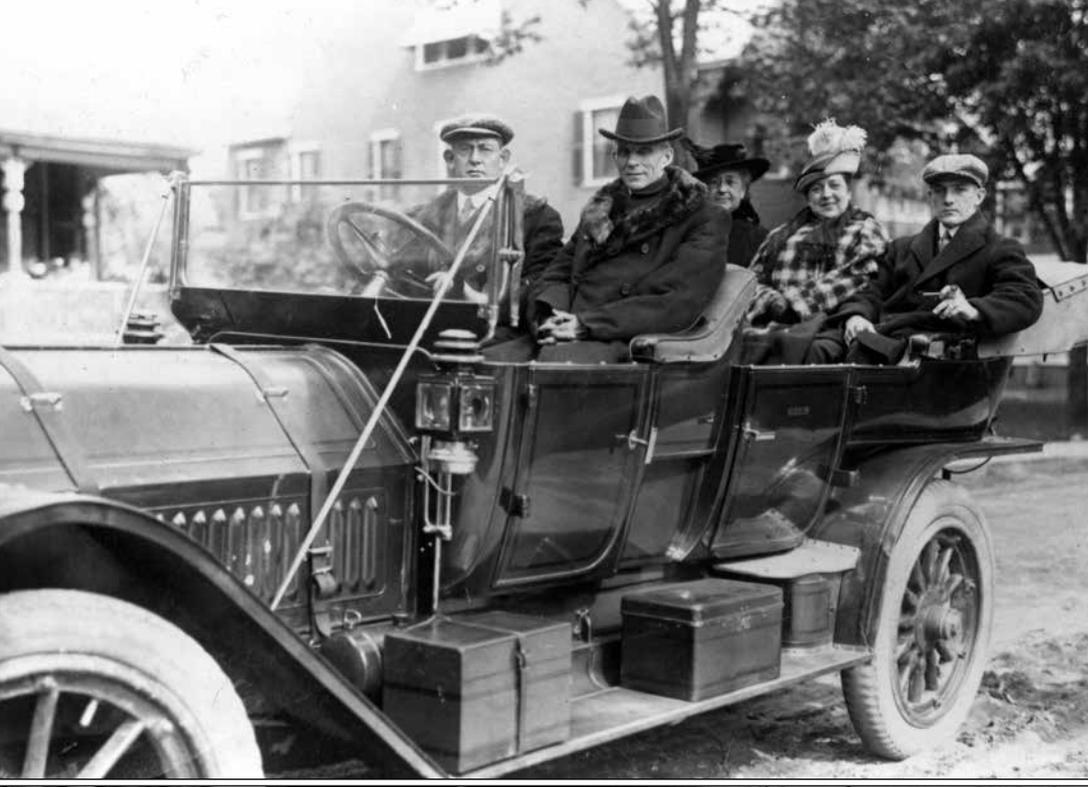
Following the verdict, several mandatory immigration screenings determined that Hancock was an illegal alien living in the United States without the proper paperwork. Rather than face prison time at taxpayer’s expense, he was ordered deported. He was directed to leave the country voluntarily before

August 17, 1959.¹⁹³ Hancock returned to Germany for a number of years, but then returned to the United States on a visa to live with his wife, Hildegard, and their two sons. Ultimately, he died in Butler, New Jersey, on October 12, 1995.¹⁹⁴ Miss Mackay settled in South Norwalk, Connecticut, with her husband, Galen Scott, and worked as a writer until her death on April 17, 1975.¹⁹⁵ Neither Hancock nor Mackay ever had anything to do with Estey, organbuilding, or pipe organs again.

John Wessel, who was an employee of Estey during the mid 1950s, recalled Hancock as a decent man. “He made an effort to make the payroll, knowing that his employees depended on their weekly checks for survival.”¹⁹⁶ But Hancock forged a long and easily-traceable track-record of deceit, lies, misrepresentation, and of living in an alternative reality. As immigration officials soon learned, he was not even Henry Hancock. His real name was Hans Heinz Hanco, and he was not born in Gettysburg as he alleged, but in Germany. Further, he was not an American citizen as he



A photograph of the handsome Georg Steinmeyer. He was a member of the distinguished family of organbuilders in Germany, and came to Estey to lead the Pipe Organ Department during the fall of 1956. Image courtesy of Mr. Steinmeyer.



LEFT TO RIGHT: William E. Haskell, Henry Ford, Mrs. William E. (Carrie) Haskell, a neighbor lady, and William E. Haskell, Jr., as they leave for Troy in 1915. Image courtesy of Laurence W. Leonard.

claimed; he entered the U.S. illegally in 1947 with a bogus passport.¹⁹⁷ In 1948, when he applied for a Social Security number, ostensibly to work

here, he supplied fraudulent and missing information on the application. Who, for instance, does not know the names of their mother and father? Both were purposefully left blank on the application form, undoubtedly to make it difficult to trace his origins.¹⁹⁸

Worse yet, Hancock had little knowledge of the organ. Just how little is obvious when reading his 1954 article, "Organ Music—A Cultural Force," published in *Choral & Organ Guide*.¹⁹⁹ With virtually no insights, the information presented might well have been gleaned from any standard edition of the *Encyclopedia Britannica*. When he purchased Estey with money he rightfully owed Glotter-Götz, he was not even the President of Rieger Organs, Inc., of New York as he asserted. That corporation was not established until a month after he bought Estey. While Hancock may have been well-intentioned in his business pursuits, his emphasis on electronic organs at the expense of the firm's other, better-established products, hastened its demise. His financial incompetence was legendary, and questions of veracity surround virtually every aspect of his origins, training, and management skills. Hancock had grand ideas and made great promises, but in Estey's context, they could not be realized. By the time he was replaced with more-competent management, it was too late to save the company.

The end was swift, and the headlines in 1959, 1960 and 1961 complete the story: "Estey Seeks New Money,"²⁰⁰ "Estey Out of Court Soon,"²⁰¹ "Estey Corp. Gets New President,"²⁰² "Estey Has Fresh Start,"²⁰³ "Estey Stock Suit Heard,"²⁰⁴ "Estey Case Lien Allowed,"²⁰⁵ "Organ Era Near End,"²⁰⁶ "Estey Real Estate Sold,"²⁰⁷ and "Old Estey Shops Sold."²⁰⁸ To the end, the employees were loyal. In a letter to the *Reformer*, the ever-faithful John Wessel wrote:

As Estey's "top" voicer, I would like to thank "Innocent Bystander" for the great compliment paid by him or her to me by stating that Estey's voicer can reproduce any sound ever heard in a pipe.

It is true that my work is more than a job to me. That's why, in spite of the repeated changes in ownership and inexperienced management... I have always felt that my place was here to serve Estey's till the last organ...[and] although the Estey pipe organ division will close, its name, through the organs of the recent years, will live on...²⁰⁹

Estey, a world-famous industry, closed for good in 1960, and with it went one of Vermont's oldest and more successful business ventures. Over a period of 58 years, the firm produced 3,261 pipe organs. The last Estey was a 3-manual

organ for All Angel's Episcopal Church, New York City.

E.A. Boadway has written about Estey pipe organs:

Nearly all of them were made of the very finest materials, especially birch wood that was beautifully stained to resemble black walnut or mahogany. Evidently, the metal pipe shop was not fully operational for about five years, or the pipes required exceeded the firm's capacity to supply them. For a few years, Anton Gottfried (1862–1954) produced many sets of metal pipes for the firm.

The majority of Estey organs were difficult to access for maintenance, and passage boards were a rarity! Tonally, the firm built "for the taste of the time," but Estey was well aware of the value of stops above 4' pitch. Estey built at least one tracker-action organ upon request, but had no interest in preserving old organs that were replaced. A well-maintained, tubular-pneumatic Estey organ is a pleasure to play. The prompt response of the key action is perfect for creating a "clean" technique.²¹⁰

ESTEY AS FORD — FORD AS ESTEY

If the pipe organ in the Green Mountain State had a golden moment, it surely occurred on September 25, 1915, when Henry Ford (1863–1947), the president of the famous car company in Detroit, visited the Birge Street plant to inspect an organ he had ordered for his Dearborn residence.²¹¹ A notice in the *Phoenix* recorded the encounter:

Henry Ford of Detroit, the millionaire automobile manufacturer, spent Friday evening in Brattleboro examining his new Estey organ, which has just been completed. It was his intention to leave on the evening train for New York, but instead he did not leave the factory until after midnight. His tarry was not caused by criticism of the organ, but by a continued and increasing interest...

Mr. Ford left Saturday for Troy, N.Y., by automobile, Mr. Haskell taking him in Mr. Haskell's car by way of Greenfield, the Mohawk Trail and North Adams. It was his intention to go by rail from Troy to his home.²¹²

The completed, three-manual Estey player organ, Opus 1318, was shipped to the Ford residence on September 30, and the installation occurred during October and November.

In March, 1916, a surprise greeted Estey's workforce:

Today every employee of the Estey Organ company received from Mr. Ford a letter of appreciation with a check enclosed.

This is probably a unique experience and shows a side of Mr. Ford's character which has perhaps not been previously known.

Most of the employees found the checks awaiting them on their arrival home for dinner. To state they were surprised is to state the truth only mildly. One man, who did no work on the big organ, said immediately that a mistake had been made and that the check, which was for \$10, was intended for another man of a similar name who is employed by the Estey firm in an official capacity. Later he learned it was his own property...²¹³

But this atypical gesture of generosity on the part of Ford surely had less to do with Estey and its employees than it did with the millionaire himself. The automobile magnate was notorious for his ruthless treatment of employees, and his resistance to organized labor made the Ford Motor Company one of the last, large-industrialized plants to unionize. So why did Ford send the employees at Estey a bonus after the organ he had ordered was already built, installed, and paid for?

Was it not that the tycoon saw in Estey the same approach, business plan, ingenuity, promotional apparatus, and vision he himself had for the Ford Motor Company in Detroit? Was not his longer-than-expected stay in Brattleboro, his words of approbation, his uncharacteristic kindness toward Haskell, and his generosity to the Estey workforce actually a personal affirmation? Was not the Pipe Organ Department and the assembly-line process the company had perfected but a mirror image of the process he was developing for the manufacture of cars? Was not Ford's visitation to Brattleboro, albeit unintended, a justification of his accomplishments, leadership, success in business, and a total verification of his personal place in American high society? And were not the checks he sent the workforce more about himself than Estey, the men who worked there, or the organ they built for him, which later evidence suggests ultimately caused him considerable unhappiness. Was not Ford's stay in Brattleboro, however brief, so massaging to his self-image that he had to respond, and that the response had to be equal in size to his ego? A monetary gift to every Estey employee played directly into his character. The fact remains that Estey and Haskell did for pipe organs what Ford ultimately did for the automobile, but the critical difference was that Estey and Haskell did it earlier. As E.A. Boadway

so accurately asserts, an assembly-line process was already in use at Estey decades before Ford applied the process to the manufacture of cars. In 1915, pipe organs were a luxury. Historically, they were available largely to wealthy congregations. With Haskell's ingenuity and Estey's production methods, organizational bravura, and exceptional promotion, pipe organs were brought within the grasp of even the smallest congregations. Examples of these small organs are still found in churches all over Vermont.

It has been easy to dismiss Estey as a second-rate, not-quite-so-good competitor to Austin, Casavant, Kimball, and Skinner. While this impression may be justified, especially for those organs built after the 1933 bankruptcy, and during and immediately after World War II, as responsible scholars we cannot let the newsworthy organs of Estey's competition eclipse what the Brattleboro firm did and did well. For the first three decades of the twentieth century, Estey designed, marketed, produced, and installed an inexpensive and modest pipe organ for small congregations better than their competition. And the firm did it on a scale that no other American organ manufacturer could match. This aspect of Estey's ingenuity deserves our recognition, and even if it only lasted for a few decades, it was the Green Mountain State's most remarkable contribution to the American pipe organ.

My candle burns at both ends;
It will not last the night;
But, ah, my foes, and oh, my friends—
It gives a lovely light.

Edna St. Vincent Millay



A living room of the Henry Ford residence in Dearborn, Michigan, showing the console of Estey Organ Company, Op. 1318, 1915. Image courtesy of Laurence W. Leonard.



Estey Organ Company, Op. 1, 1901, shown in the First Methodist Episcopal Church, Brattleboro, Vermont. Image courtesy of the Brattleboro Historical Society.

SPECIFICATIONS

Manual compass, CC to C4, 61 notes
Pedals, CCC to F, 30 notes

GREAT ORGAN

1. Open diapason, 8 ft., 61 pipes
2. Dulciana, 8 ft., 61 pipes
3. Octave, 4 ft., 61 pipes

SWELL ORGAN

4. Salicional, 8 ft., 61 pipes
5. Stopped diapason, 8 ft., 61 pipes
6. Flute harmonic, 4 ft., 61 pipes

PEDAL ORGAN

7. Bourdon, 16 ft., 30 pipes

COUPLERS

Swell to great
Swell to great octaves
Swell to pedal
Great to pedal

PEDAL MOVEMENTS

Balanced swell pedal

MECHANICAL ACCESSORIES

Bellows signal
Wind indicator
Tremolo

There are several noteworthy features of this organ, which we take pleasure in bringing to the attention of our readers.

The Action is technically known as Tubular Pneumatic. The motive power actuating the valve which controls the admission of air to the pipe and produces the tone, is compressed air admitted through a tube by a valve in direct connection with the key and carried by this tube to a little motor which opens the valve directly beneath each pipe. This system of action secures for the player uniform depth of touch, as the valve and key are in such close relations that it is impossible for this dip to vary.

The Wind Chests are in conformity with the action, compressed air operating the individual motion of each valve contained therein. By the elimination of all complicated levers and kindred devices the instantaneous operation is ensured as soon as the main bellows is filled. Each pipe has its separate wind supply and the defect so often found in wind chests of one pipe depriving another of its full quota of wind can under no condition exist in this chest. This gives to the organ firm and decisive speech and keeps the pipes in tune with each other no matter what combination is drawn or chord is struck.

The Bellows is ample in size so that a slow, easy stroke is sufficient even when the full organ is played, and in its construction the valves are so arranged that a perfectly uniform pressure is maintained and the "gasping" so often noticed in other organs is avoided.

The Stop Action is especially noteworthy. The old system of draw stop action is entirely discarded, and judging from the expressions of those who have had the opportunity to see the Haskell register keys, is likely to become obsolete. It is remarkable for simplicity and reliability. An abridged key board is placed just above the manual keys. Any white key, when depressed, brings into play the register of pipes, or couplers indicated on the front of this key, and depressing its alternating black key closes this register. Each white key then represents an ordinary draw stop. This makes possible many changes in registration heretofore unattainable,

as the key, or group of keys may be depressed with one stroke of the hand and as easily released.

So far as the Voicing of the organ is concerned, we think that all those who were present at the recital on Wednesday evening will endorse the strongest commendation of each register.

The Diapasons, which of course are the fundamental tones in every pipe organ, possess in a wonderful degree that full resonant quality for which organs by English builders have long been celebrated. This quality has not been characteristic of the average pipe organ built in this country.

The mellow quality of the Flutes, the delicacy of the Dulciana, and the striking characteristic quality of the string and reed tones together form a combination that is pre-eminently musical and appeals to hearer and player alike.

Beyond the mention of these general features it is not necessary to go into technicalities in an article of this kind. Indeed, it would be out of place. But speaking from the standpoint of listeners and those interested in the development of this industry, we can commend this organ in all its features in the highest degree.

Mr. Haskell, the superintendent of this new departure in the Estey works, has always made it a practice to voice all the pipes himself, and it is his intention to continue this in the Estey organs hereafter. Mr. Haskell has invented and patented some of the most valuable improvements in the construction and voicing of pipe organs known in modern times.

We are very confident that with the wonderful facilities at the command of the Estey Organ company, and with the expert personal supervision of Mr. Haskell in this branch of their business, the highest possible success will be secured.

We understand that correspondence has already been opened with a very large number of prospective buyers, and that the large force of Estey agents throughout the country, and indeed throughout the world, are intensely interested in this new departure.

THE ESTEY PIPE ORGAN NEW INSTRUMENT AT THE METHODIST CHURCH EXHIBITED REPRINTED FROM THE VERMONT PHOENIX (BRATTLEBORO) OCT. 18, 1901.

The recital by Lucien Howe on the new Estey pipe organ in the Methodist church Wednesday evening was attended by an audience that filled the church. Mr. Howe was assisted by Mrs. Linna T. Hubbard, soprano. Miss Lenna Thomas was announced to take part, but she was unable to be present. As to the individual work of Mr. Howe and Mrs. Hubbard, the Brattleboro public so often has had the extreme pleasure and satisfaction of listening to both that comment upon it would be, in effect, merely a repetition of a familiar story. It is sufficient to say that the standard of excellence by which their work has come to be judged was fully maintained. In the fugue in G minor, by Bach, which Mr. Howe really enjoys playing, the organist had ample opportunity to demonstrate his executive skill, and in the

variations on the hymn tune "Duke Street" his ability as a composer was brought out to good advantage. Mrs. Hubbard was warmly encored after her rendition of Dudley Buck's "I Will Lay Me Down in Peace." The selections by Mr. Howe were such as to show the possibilities of the organ. While, as a matter of course, there are lacking some of the combinations obtainable on the larger instruments, the combinations at hand are sufficient to meet all requirements of general worship. Mr. Howe and all who have had an opportunity to hear the new organ are highly pleased with the volume and quality of its tone, and congratulations are due the Methodist society for securing not only an organ of excellent appointments and resources, but the first pipe organ made by the Brattleboro manufacturers.

DESCRIPTION

As a matter of interest to our readers, we give below a brief description of the Estey pipe organ, Style A, No. 1, with the remark that, although the first pipe organ built by this well known firm, it does not in the least bear the impress of experimental work. The organ embodies a number of novel features, and in the opinion of excellent judges ranks favorably with organs of the very highest class.

It is the plan of the Estey Organ company not to build immense church organs with three or four manuals of keys, but to build more

portable organs such as will be used in ordinary churches. These organs will be constructed in accordance with the most modern developments in organ building.

As a matter of interest we give below the specifications of this particular organ, which is one of six of this style which have just been completed. Duplicates of this instrument have already been shipped to New York and Philadelphia, and we understand that others are booked for Baltimore and St. Louis.

DEATH COMES TO WM. E. HASKELL

EXPERT ORGAN MAKER UNCONSCIOUS FOR TWO DAYS
MANY INVENTIONS PATENTED BY HIM
LONG SUPERINTENDENT OF ESTEY ORGAN CO. PIPE ORGAN DEPARTMENT



WILLIAM EDWARD HASKELL, 61, who in 1901 became superintendent of the Estey Organ Co.'s pipe organ department, which the Estey company established at that time, and who was instrumental in making it the largest pipe organ department in the world, died of cerebral hemorrhage about 5:30 o'clock Sunday afternoon in his home at 12 Chapin street. Mr. Haskell sustained his first shock in October, 1924, since which time he had not been able to engage in active work at the Estey plant, but he was retained by the company as a consultant.

In January, 1925, he went to Florida, where his health improved during the rest of the winter. He also spent the winter of 1925-26 in Florida, but remained at his home here last winter. On Wednesday morning, May 4, he sustained a slight shock and on Friday, May 6, he sustained a severe shock about 6 o'clock, after which he was

unconscious, remaining so through another stroke Sunday at 10 a.m. and until his death.

Mr. Haskell was born in Chicago Nov. 29, 1865, a son of Charles S. and Ruth (Merrill) Haskell. When he was 18 months old the family moved to Somerville, Mass., where they remained until he was six years of age. Thence they went to Philadelphia, where the elder Mr. Haskell became manager of the Roosevelt Organ Co.'s pipe organ plant. The son attended the public schools in Philadelphia and took a postgraduate high school course, and when he was about 17 years old he was employed as a carver for Pullman cars in the Wilmington, Del., car shops.

When he was 18 years old he began learning the pipe organ trade under his father in Philadelphia. On April 1, 1886, he married Miss Carrie Stevens Peddrick of that city, and they went to Baltimore, where Mr. Haskell finished learning his trade in the voicing

department for the Baltimore plant of the Roosevelt Organ Co.

After being in Baltimore two and one-half years Mr. and Mrs. Haskell and a daughter who had been born to them returned to Philadelphia. Mr. Haskell, becoming associated with his father, who had gone into business for himself, in the making of pipe organs. For a short time Mr. Haskell had his own factory in Philadelphia, and then came the Brattleboro opening. He came here April 1, 1901, and for a few years the family lived in the house on Grove street now owned and occupied by Godfrey Crosby. Twenty-two years ago he bought the Ross White place on Chapin street, also known as the Pullen place, which has since been the family home.

Mr. Haskell not only was an authority on sound and an expert workman, but he was a mechanical genius and a prolific inventor, and many of his patented inventions were of great value. The harp stop and luminous console were among his inventions. Another patented invention was that whereby the same tone could be produced in a pipe one-half the length of the pipe formerly required, which resulted in a great saving in the space required by the completed organ. He also patented devices for the automatic playing attachments, and his genius extended to channels not affiliated with organs. At one time he owned the C.H. Eddy & Co. bottling works, which was operated by one of his sons. His organ patents are the property of the Estey Organ Co.

In 1923 Mr. and Mrs. Haskell went to Europe for business and pleasure, and while there Mr. Haskell lectured in France at the University of Lille, also in London, on sound and sound waves. The editor of *Diapason*, a leading pipe organ journal, referred to Mr. Haskell as being 25 years ahead of his time. Previous to his European trip Mr. Haskell wrote a paper on *The Organ*, which he delivered before the American Guild of Organists at the Wannamaker store in Philadelphia.

Mr. Haskell was a member of the Brattleboro lodge of Masons, Connecticut Valley Council, Fort Dummer chapter of Royal Arch Masons, Beauseant commandery of Knights Templar, Webster Lodge of Perfection and Vermont Consistory, 32d degree. He was a member of St. Michael's Episcopal church and of the American Society of Mechanical Engineers. Although he never visited Germany he spoke German fluently.

He leaves his wife and two daughters and two sons. Carrie, wife of William G. Duquette of Chicopee Falls, Mass.; Elsie, wife of Frank E. Barber of Brattleboro; William E. Haskell, jr., of Springfield, Mass., and Merrill C. Haskell of Fort Pierce, Fla. There are seven grandchildren, Mrs. Rexford Quimby of Berea college, Berea, Ky., and Elsie O. Duquette, daughters of Mr. and Mrs. William G. Duquette; Frank E., Lydia E. and Merrill H. Barber, children of Mr. and Mrs. Frank E. Barber, and Susan and Mary Haskell, daughters of Mr. and Mrs. William E. Haskell, jr.

A brother and four sisters also survive. They are Charles E. Haskell of Brattleboro, employed by the Estey Organ Co., Mrs. Harry Bromley of Orange, N.J., Mrs. Harry Wilkinson, and Mrs. Robert Moore of Philadelphia and Mrs. Joseph Fitzpatrick of Camden, N.J.

Mr. Haskell was a home loving man who found his greatest pleasure in his family circle. He was a man of integrity, loyal to what he believed to be right, and faithful to every trust. He appreciated the best in music, the mechanics of musical art making a special appeal to him.

A largely attended funeral was held Tuesday afternoon at 2 o'clock at St. Michael's Episcopal church, of which he was a communicant. Rev. Walter C. Bernard, rector, officiated.

Members of Knights Templar escorted the body from the home to the church, and used their ritual at the committal service, Prelate Edwin P. Wood, officiating.

The Estey Organ Co.'s plant, with which Mr. Haskell had been so long connected, closed at noon for the rest of the day, and a large number of employees attended the service. There was a wealth of beautiful flowers. The bearers were his two sons, William E. Haskell, jr., and Merrill C. Haskell, also Frank E. Barber, William G. Duquette, Charles E. Haskell and Louis C. Stiff. The burial took place in Morningside cemetery.

Those who attended the funeral from out of town included Mr. and Mrs. W.G. Duquette and family of Chicopee Falls, Mass., Mr. and Mrs. William E. Haskell, jr., of Springfield, Mass., Mr. and Mrs. M.C. Haskell, Ft. Pierce, Fla., Mr. and Mrs. C.E. Haskell, Miss Gladys Haskell, Miss Clara Haskell of Springfield, Mass., Mr. and Mrs. Charles Peddrick of Northville, N.Y., Mr. and Mrs. Harry Wilkinson and Mrs. Robert Moore of Philadelphia, Mrs. Harry Bromley of Orange, N.J., and Mrs. Joseph Fitzpatrick of Camden, N.J.

SOURCE: "Death Comes to Wm. E. Haskell," (*Brattleboro*) *Vermont Phoenix* 94, no. 19 (May 13, 1927): 4.

STOPLISTS

METHODIST EPISCOPAL CHURCH, VERGENNES
ESTEY ORGAN COMPANY, OPUS 2691, 1927

GREAT ORGAN

8' Open Diapason	Scale 45	61 pipes
8' Dulciana	58	61
8' Melodia	3	61

SWELL ORGAN, enclosed

8' Aeoline	Scale 60	73
8' Salicional	1	73
8' Stopped Diapason	7	73
4' Flute Harmonic	5	73
8' Oboe T.C.	1	61

PEDAL ORGAN

16' Bourdon	Scale 10–15	32
Tremulant		

COUPLERS AND MECHANICALS

Great Unison	Gr. to Ped. reversible
Swell Unison	Sforzando reversible
Gt. To Gt. 4'	Balanced Swell pedal
Sw. to Gt. 16–8–4	Crescendo pedal
Sw. to Sw. 16–4	5 thumb pistons
Sw. to Ped. 8–4	Tubular-pneumatic action
Gt. to Ped. 8	Wind pressure 5"

SOURCE: Adapted from Estey Shop
Orders in the American Organ
Archives, Princeton, New Jersey



Estey Organ Company, Opus 2691, 1927. Photograph in 2011 by Len Levasseur.

FIRST CONGREGATIONAL CHURCH, BURLINGTON ESTEY ORGAN CORPORATION, OPUS 3194, 1952

GREAT, CC–c¹, 61 notes

Gemshorn, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Hohlflöte, 8 ft., 61 pipes, wood
Gemshorn, 8 ft. (ext.), 12 pipes
Octave, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Mixture, 3–4 ranks, 238 pipes
Chimes (console preparation)

SWELL, CC–c¹, 61 notes, enclosed

Geigen Principal, 8 ft., 68 pipes
Rohrflöte, 8 ft., 68 pipes
Viole de Gambe, 8 ft., 68 pipes
Voix Celeste, 8 ft., 59 pipes
Octave Geigen, 4 ft., 68 pipes
Flauto Traverso, 4 ft., 68 pipes, wood
Plein Jeu, 3 ranks, 183 pipes
Fagotto, 16 ft., 68 pipes
Trumpet, 8 ft., 68 pipes
Fagotto, 8 ft. (ext.), 12 pipes
Clarion, 4 ft., 68 pipes
Tremolo

CHOIR, CC–c¹, 61 notes, enclosed

Violoncello, 8 ft., 68 pipes
Koppelflöte, 8 ft., 68 pipes
Dolcan, 8 ft., 68 pipes
Dolcan Celeste, 8 ft., 59 pipes, from AA
Nachthorn, 4 ft., 68 pipes
Nasard, 2 $\frac{3}{4}$ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 $\frac{3}{8}$ ft., 61 pipes
Clarinet, 8 ft., 68 pipes
Tremolo

ANTIPHONAL, CC–c¹, 61 notes, enclosed

Principal, 8 ft., 68 pipes
Gedeckt, 8 ft., 68 pipes, wood
Kleine Erzähler, 2 ranks, 8 ft., celeste from AA
Spitzflöte, 4 ft., 68 pipes
Hautbois, 8 ft., 68 pipes.
Vox Humana (console preparation)
Tremolo

Floating and playable from the Great or Choir

SOURCES: E.B. Gammons Recital program, April 16–17, 1952, and
examination of instrument by E.A. Boadway, October 13, 1955.

PEDAL, CCC–G, 32 notes

Resultant, 32 ft. (from Sub Bass), 32 notes
Diapason, 16 ft., 32 pipes
Sub Bass, 16 ft., 32 pipes, wood
Gemshorn, 16 ft. (from Great), 32 notes
Rohrbourdon, 16 ft. (ext. from Swell), 12 notes
Antiphonal Gedackt, 16 ft. (ext. from Antiphonal), 12 pipes
Octave, 8 ft., 32 pipes
Flute Ouverte, 8 ft. (ext. from Sub Bass), 12 pipes, wood
Gemshorn, 8 ft. (from Great), 32 notes
Rohrflöte, 8 ft. (from Swell), 32 notes
Superoctave, 4 ft. (ext. from Octave), 12 pipes
Waldflöte, 4 ft. (ext. from Sub Bass), 12 pipes, wood
Posaune, 16 ft., 32 pipes
Fagotto, 16 ft. (from Swell), 32 notes.
Trumpet, 8 ft. (ext. from Posaune), 12 pipes
Clarion, 4 ft. (ext. from Posaune), 12 pipes

There are 28 couplers; 3 unison offs; 33 pistons
(12 duplicated by toe studs); 7 reversibles; Crescendo pedal;
All Swells to Swells piston; 3 pistons for Pedal Combinations to
manual pistons; and a Full Organ reversible.

XIII

for Robert J. Reich

AN ANNOTATED CATALOG OF KNOWN PIPE ORGANS IN VERMONT

LISTING THE PIPE ORGANS in a defined geographical location is nothing new. Theodor Cortum's ground-breaking study, *Die Orgelwerke der Evangelisch-lutheranischen Kirche im hamburgischen Staate* (Kasel: Bärenreiter-verlag, 1928), was among of the first publications of its type, and Einar Erici's 1965 book, *Inventarium över bevarade äldre kyrkorglar i Sverie*, listed all the pipe organs in Sweden. Other similar European contributions to the genre have included dozens of French inventories, published in hefty quarto format, and more recently, *Het Historische Orgel in Nederland*, issued serially in fourteen volumes between 1997 and 2009. That last set of books may be the most beautiful organ volumes ever published, with their magnificent full-page color photographs, accompanied by considerable historical detail.

In the United States, the Organ Historical Society took the lead by indexing old American organs beginning in the late 1950s. The pioneering efforts of E.A. Boadway, Alan M. Laufman, Barbara Owen, Robert Reich, Elizabeth Towne Schmitt, and David and Permelia Sears provided the earlier versions of the OHS Extant Lists, the forerunners of the current OHS Pipe Organ Database. Several other municipal, parochial, and town organ surveys have been printed, beginning with James O. Wilkes's, *Pipe Organs of Ann Arbor* in 1995, William B. Clarke and Jacquelyn A. Royal's *Organs of Savannah* in 2000, Patricia Sagester Arthur's *Making Joyful Noises: A History of the Pipe Organs of Fort Wayne and Allen County, Indiana* in 2001, and Donald R. Traser's, *The Organs of Richmond* in 2001. Recently, Barbara Owen covered the organ histories of two individual parishes in very welcome additions to the bibliography: *The Organs and Music of King's Chapel, 1713–1991*

in 1993, and *Music on the Green: The Organists, Choirmasters, and Organs of Trinity Church, New Haven, Connecticut* in 2010, the latter published by the OHS Press. These studies added much to our knowledge, and will hopefully provide the inspiration for other scholars to undertake similar efforts in the future.

During the 1950s, E.A. Boadway compiled the first typewritten list of all the playable pipe organs in Vermont, and his work laid the groundwork for this catalog. Numerous corrections and updates were provided by Laurence W. Leonard, A. David Moore, Robert C. Newton, Stephen L. Pinel, Marilyn Polson, Carl Schwartz, Robert N. Waters, and John Wessel. A few Vermont organs mentioned on spurious lists have been omitted because no documentation for the instruments has been found. With many old Vermont newspapers now key-word searchable, including the *Burlington Free Press*, *Middlebury Register*, *Vermont Phœnix*, *St. Albans Messenger*, and the *St. Johnsbury Caledonian*, it was possible to date many of these instruments with greater precision. Opus lists of organbuilders and manuscript and published church and town records added greatly to the effort.

The *Annotated Catalog of Known Pipe Organs in Vermont* is organized alphabetically by town. Each entry is subdivided into seven fields: the name of the town, church or institution, comments about the opening, cost, rebuilds and renovations, if the organ was second-hand, the number of manuals, date, and the type of action. In total, the State of Vermont has had about 500 pipe organs over the past two centuries. A compilation of this type is always "a work in progress." Additions and corrections will be gratefully received by E.A. Boadway, who will be pleased to provide detailed information about any of the organs listed.

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
Albany	Methodist Episcopal	Geo. H. Ryder, 1895; built for the Congregational Church, Island Pond, Vt.; relocated to the M.E. Church, Albany, Vt., 1932; later to the residence of Thomas D. Harrison, Palos Verdes, Calif.; thought to be extant	*	1	1932	Tr
Alburg	Congregational	Edward H. Smith; installed in July, 1888; church no longer exists		1?	1888	Tr
Arlington	St. James's, Episcopal	Unknown maker; replaced by second-hand Ferris & Stuart		1	ca. 1832	Tr
	St. James's, Episcopal	Ferris & Stuart, 1859; acquired second-hand from the Church of New Jerusalem, New York, N.Y., installed without the original case in a chancel chamber; acquired by the Rev. Harry Ford of Rutland, for his residence, 1959; relocated to Pilgrim United Church of Christ, Kingston, N.H., 1969; junked in favor of an electronic; replaced in Arlington by the Estey Organ Corp.	*	2	1889	Tr
	St. James's, Episcopal	Estey Organ Corp., Op. 3259; replaced by electronic		2	1959	El
Barnard	Congregational	Unknown maker; fragments of a 19 th -century organ in the church during the mid-20 th century		1		Tr
Barnet	Congregational	Hinners Organ Co., Op. 2759; cost \$1,530; opened in concert, Nov. 22; extant		1	1925	Tr
Barre	Congregational	Ira Bassett; relocated to the Congregational Church, East Barre, Vt., 1896; later destroyed; replaced in Barre by a second-hand E. & G.G. Hook & Hastings		2	1865	Tr
	Congregational	E. & G.G. Hook & Hastings, Op. 667, 1872; built for the New England Conservatory, Boston; rebuilt by Geo. H. Ryder, Op. 114, 1883; relocated to Barre, July, 1896; opened in concert by Leslie Austin and S. Hollister Jackson, July 31; altered three times, lastly by A. David A. Moore, 1978; extant	*	3	1896	Tr
	First Baptist	Hinners Organ Co., Op. 1263; purchased in part with a grant from Andrew Carnegie; dedicated Sept. 25; rebuilt and tonally altered by Michael Loris, 1971; extant		2	1911	Tr
	First Presbyterian	Estey Organ Co., Op. 2284; installed in Oct.; extant		2	1924	Tu
	Good Shepherd, Episcopal	Wicks Organ Co., Op. 1459; relocated to the residence of James Gabaree, North Duxbury, Vt., 1991; extant and for sale, 2013		2	1936	El
	Hedding Methodist Episcopal (now Hedding United Methodist)	Hutchings-Votey Organ Co., Op. 1546; cost \$2,740; opened, Apr. 26; altered by Michael Loris, and later by A. David Moore, ca. 1982; extant		2	1904	Tr
	Methodist Episcopal	Ira Bassett; building replaced by Hedding Methodist Episcopal Church		1?	ca. 1868	Tr
	Park (Paramount) Theatre	Wurlitzer Organ Co., Op. 399; Special; set up in Mar.		2	1921	El
	St. Monica's, R.C.	Unknown maker; blessed at an opening concert, June 1; replaced by electronic, 1950s			1893	Tr
	St. Monica's, R.C.	Hutchings-Votey Organ Co., Op. 1522, 1908; built for the First Presbyterian Church, Pittsburgh, Pa., and enlarged, 1964; removed, relocated, and rebuilt as a two-manual organ by Russell & Co., Op. 17, 1989; junked, Mar., 2005; replaced by electronic	*	4	1989	El
	Universalist	Geo. H. Ryder, Op. 59; rebuilt by C.E. Morey		2	1876	Tr
	Universalist	C.E. Morey, Op. 350; a rebuild of Geo. H. Ryder, Op. 59; replaced by Estey Organ Corp.		2	1920	Tr
	Universalist	Estey Organ Corp., Op. 3180; opened by Gladys Gale Hutchinson, Oct. 29; used case front and some pipes from the Ryder-Morey organ; replaced by Berkshire Organ Co.		2	1950	El
	Universalist	Berkshire Organ Co.; two manual divisions and a coupling manual; includes parts of three previous organs; extant		3	1978	Tr & El
Barton	Congregational (now United Church)	J.W. Steere & Son Organ Co.; cost \$2,250; set up in Aug.; rebuilt by Robert K. Hale, 1960; now El; extant		2	1910	Tu
	Methodist (now Bethel Pentecostal)	E.W. Lane, Op. 57; cost \$2,200 and installed in Sept.; removed by the Organ Clearing House, 1989; relocated to First Lutheran Church, Ellensburg, Wash.; restored by S.L. Huntington & Co. and Heustis & Associates, 1992; extant		2	1902	Tr
	St. Paul's, R.C.	A second-hand organ built by William H. Davis of New York, N.Y., installed after 1903; extant but unplayable	*	2	ca. 1865	Tr
Barton Landing (later Orleans)	Congregational (see also the Congregational Church, Orleans)	Unknown maker; the Aug. 30, 1875, issue of the <i>Orleans County Monitor</i> reported: "A pipe organ has been purchased for the Congregationalist church, now being built"			1875	Tr
Bellows Falls	Baptist	William Nutting, Jr.; replaced by William Nutting, Jr.		1	ca. 1860	Tr
	Baptist	William Nutting, Jr.; sold to unknown buyer in "St. Johnsbury Ward," 1892; replaced by Johnson & Son			1869	Tr
	Baptist	Johnson & Son, Op. 782; cost \$1,450; paid for by the ladies; arrived in Apr. and installed by J.A. Brown of Westfield, Mass.; opened in recital by William C. Churchill, May 12; one altered stop replaced by Russell & Co.; extant		2	1892	Tr

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
	Congregational	William Nutting, Jr.; replaced by Hutchings, Plaisted & Co.		1	1855	Tr
	Congregational (now United Church)	Hutchings, Plaisted & Co., Op. 119; installed, Oct.; tonally altered by the Andover Organ Co., Op. R-137, 1971; altered again and moved to a new building with a new case by Russell & Co., Op. 9, 1984; extant		2	1883	Tr
	Immanuel Church, Episcopal	Henry Pratt; relocated to the Congregational Church, W. Lebanon, N.H., ca. 1854; relocated to the Congregational Church, Enfield, N.H., ca. 1876; sold to Thomas Eader, Glen Burnie, Md., ca. 1958; sold to Old Sturbridge Village, Sturbridge, Mass., ca. 1962; extant; replaced in Bellows Falls by William Nutting, Jr.		1	1826	Tr
	Immanuel Church, Episcopal	William Nutting, Jr.; set up in Apr.; replaced by Johnson & Son		2	1854	Tr
	Immanuel Church, Episcopal	Johnson & Son, Op. 580; installed in May and early June; opened in recital by Frank T. Baird, Aug. 22; later broken up for parts; replaced by the Estey Organ Corp.		2	1882	Tr
	Immanuel Church, Episcopal	Estey Organ Corp., Op. 3177; a "unit" organ costing \$2,250; opened by James Stearns on Trinity Sunday; included some pipes from Johnson, Op. 580; later, the Estey was relocated to the residence of Dennis H. Akerman, Sanbornton, N.H., and later still to the Universalist Church, Winchester, N.H.; replaced in Bellows Falls by Austin Organs, Inc.		2	1950	El
	Immanuel Church, Episcopal	Austin Organs, Inc., Op. 2429; enlarged by John Wessel and William Brys with some pipes from Estey Organ Co., Op. 229, 1905, built for Our Lady of the Snows, R.C., Woodstock, Vt.; extant		2	1963	El
	Immanuel Church, Episcopal	Russell & Co., Op. 8; extant	*	1	1983	Tr
	Methodist Episcopal	William Nutting, Jr., 1868; built for the Unitarian Church, Keene, N.H.; rebuilt by Harlan P. Seaver, 1895; relocated to the M.E. Church, Bellows Falls, 1909; relocated to the Congregational Church, Williamstown, Vt., Mar., 1938; extant in Williamstown	*	2	1909	Tr
	William Nutting, Jr., residence	Unknown maker; listed in the Nutting estate inventory				Tr
	St. Charles, R.C.	Johnson & Son, Op. 399, 1873; built for First Presbyterian Church, Plattsburgh, N.Y.; cost \$4,500; relocated to Bellows Falls, Oct., 1909; case exists; replaced by Estey Organ Co.	*	2	1909	Tr
	St. Charles, R.C.	Estey Organ Co., Op. 3011; built for the residence of Harvey M. Manss, Scarsdale, N.Y.; altered by John Wessel, 1977; extant	*	2	1931	El
	Sacred Heart, R.C.	Estey Organ Corp., Op. 1516; junked ca. 1965; replaced by electronic; parts were used in the residence organ of William Brys, Charlestown, N.H.; church closed		2	1916	Tu
	Universalist	S.S. Hamill; opened in recital by J.L. Gilbert of Boston, Mar. 15; replaced by Austin Organ Co.		2	1883	Tr
	Universalist	Austin Organ Co., Op. 1135; much of the organ was later used in the residence organ of William Brys, Charlestown, N.H.; church closed		2	1923	El
Bennington	Bennington College	Simmons & Wilcox, ca. 1858; built for the Baptist Church, Keeseville, N.Y.; gone	*	1	ca. 1960	Tr
	First Baptist	E. & G.G. Hook & Hastings, Op. 910; later rebuilt and perhaps electrified; replaced by Wicks Organ Co.		2	1878	Tr
	First Baptist	Wicks Organ Co., Op. 5401; extant		2	1973	El
	First Congregational (Old Bennington)	Hutchings-Votey Organ Co., Op. 1502; removed ca. 1935; replaced by electronic		2	1902	Tu
	First Congregational (Old Bennington)	Wicks Organ Co., Op. 4524; installed, Nov.; extant		2	1964	El
	Tzaims Luksus residence	Geo. Stevens & Co., 1849; built for Geo. Stevens's home church, Third Congregational, Cambridge, Mass.; relocated to the M.E. Church, Richford, Vt., by Hook & Hastings as their second-hand Op. 240, 1899; purchased by John Wessel, 1962; acquired by Luksus and installed in his residence, Buckthorne Hall, 1965; altered by the owner and two original ranks lost; extant	*	2	1965	Tr
	Methodist Episcopal (later United Methodist)	Johnson & Son, Op. 558; electrified by Arthur C. Kohl ca. 1950; the 20 th century building was sold to Green Mountain Christian Center, 2012		2	1881	Tr
	Mount Anthony Masonic Lodge	Estey Organ Co., Op. 2101; cost \$5,000; opened, May 17, for the centennial celebration of the lodge; extant		2	1923	Tu
	Second Congregational	Giles Beach; cost \$1,500; set up, Oct.; replaced by S.S. Hamill in a new building		2	1861	Tr
	Second Congregational	S.S. Hamill; opened in concert by Fred N. Squire, Oct. 18; destroyed by fire, June 13, 1925		2	1874	Tr
	Second Congregational	Frazee Organ Co.; set up in a new building and opened in recital by Gerald Foster Frazee, Jan. 18; destroyed with the building in an explosion, Aug. 8, 1961; new building houses electronic		3	1928	El

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
	St. Francis de Sales, R.C.	Unknown maker; acquired second-hand for \$200 from St. Peter's Episcopal, Bennington, 1865; perhaps a reed organ; replaced with a "Beach & Son" in a new church built 1889–92	*			
	St. Francis de Sales, R.C.	"Beach & Son," perhaps a second-hand Giles Beach organ; first heard at a Fair, Dec. 10; cost \$2,400; replaced by Estey Organ Corp.	*	2	1891	Tr
	St. Francis de Sales, R.C.	Estey Organ Corp., Op. 2993, 1931; built for Gospel Tabernacle, San Antonio, Tex., but because of the Great Depression, the church was unable to pay for it; acquired by Msgr. Joseph Gillis for the Cathedral of the Immaculate Conception, R.C., Burlington, Vt., but the organ proved too large for its intended space; Gillis died in 1934, and the organ became part of his estate; acquired by St. Francis de Sales, Bennington, installed by Edward Collins, and opened, Dec. 15, 1935; completely renovated by Mark R. Resig & Associates of Canastota, N.Y., and opened Holy Thursday, 1992; dedicated in recital by Victor Hill, Apr. 25, 1993; extant		3	1935	El
	St. Peter's, Episcopal	Unknown maker; sold for \$200 to St. Francis de Sales, R.C., Bennington, 1865; perhaps a reed organ; replaced by E. & G.G. Hook				
	St. Peter's, Episcopal	E. & G.G. Hook, Op. 370; replaced by Estey Organ Corp.		2	1865	Tr
	St. Peter's, Episcopal	Estey Organ Corp., Op. 3105; contains pipes from E. & G.G. Hook, Op. 370; replaced by Mark R. Resig & Associates		2	1939	El
	St. Peter's, Episcopal	Mark R. Resig & Associates of Canastota, N.Y.; contains some pipes from E. & G.G. Hook, Op. 370, and Estey Organ Corp., Op. 3105; renovations to the console and the wind system by the Southfield Organ Works, Springfield, Mass, 1996; extant		3	1986	El
	Reinhold van der Linde residence	C.E. Morey; altered by owner who is now deceased; sold ca. 1990	*	2	1915	Tr
Benson	Christ, Sun of Justice, R.C.	Henry Erben, 1848; installed in Calvary Church, Episcopal, Burnt Hills, N.Y., 1849; relocated to the Episcopal Mission, Jonesville, N.Y., 1905; relocated through Organ Clearing House, 1967; altered by E.A. Boadway & Co. to designs by Graham Carey and installed in his private chapel; extant	*	1	1967	Tr
Bethel	Carl Adams residence	Frederick H. Johnson, Jr.; assembled from various parts, including a used two-manual console from the 1937 Wicks organ at St. James's Church, Woodstock, Vt.; given ca. 1965 to St. John's Episcopal Church, Randolph, Vt.		2	ca. 1955	El
	Christ Church, Episcopal (building of the parish on North Main St. in Bethel)	William Nutting, Jr.; moved from the gallery to the front of the room by M. Mayot, July, 1893; junked before 1955		1	1847	Tr
	Miller Memorial Methodist Episcopal (now Miller United Methodist)	Hilborne L. Roosevelt, Op. 58, 1881; built for the Church of the Holy Innocents, Episcopal, New York, N.Y.; moved to Methodist Episcopal Church, Rochester, Vt., 1894; moved to Miller Memorial Methodist Episcopal Church, 1918; restored by A. David Moore, 1993; extant	*	1	1918	Tr
	Old Christ Church, Episcopal (first building of the parish on Rte. 12, between Bethel and Randolph)	William Nutting, Jr.; purchased by Ira Maurice Jones for his bride, Emily A. Washburn, before their marriage, Jan. 27, 1847; relocated to Old Christ Church, Aug., 1914; acquired by Laurence W. Leonard, July, 1966; currently on permanent loan to the Randolph Historical Society; extant	*	1	ca. 1846	Tr
Bradford	Congregational	Cole & Woodberry Bros.; cost \$1,400 and was first heard, June 19; electrified by Frederick H. Johnson, Jr., using case front and some of the pipes, 1960; rebuilt and enlarged by the Carey Organ Co., Troy, N.Y., 1993; replaced by Russell & Co.		2	1887	Tr
	Congregational	Russell & Co., Op. 51; retains case front and some pipes from former Cole & Woodberry Bros. organ; extant		2	2008	Tr
	Grace Methodist Episcopal (now Grace United Methodist)	E.W. Lane; set up in July; opened in concert by Frederick T. Bearse of Waltham, Mass.; renovated by Willard Riley, 1989; one stop altered by Watersmith Pipe Organs, Inc., 1996; extant		2	1907	Tr
Brandon	Christ Church, Baptist (now Brandon Baptist)	Wm. B.D. Simmons & Co.; installed during the fall, 1853; moved from the rear gallery to an alcove at the front of the room and Great Trumpet replaced with a Gamba by Obadiah Brown, 1871; the only Simmons organ in Vermont in its original location; extant but currently unplayable		2	1853	Tr
	Congregational	Edwin L. Holbrook; set up in June and cost \$1,500; replaced by J.W. Steere & Son Organ Co.		1?	1866	Tr
	Congregational	J.W. Steere & Son Organ Co., Op. 583; set up in Aug.; opened in recital by "Proffor Krumpeln" of Boston, Oct. 4; electrified by S.W. Holcombe, 1951; rebuilt by John Wessel, 1972; extant		2	1907	Tu
	Methodist Episcopal	Unknown maker; a small organ said to have been replaced by J.W. Steere & Son	*	1?		Tr
	Methodist Episcopal (now United Methodist)	J.W. Steere & Son, Op. 444; cost \$1,200 and set up in Nov.; rebuilt and electrified by Hook & Hastings, Op. 2611, 1935; extant		2	1898	Tr
	St. Mary's, R.C.	Hook & Hastings, Op. 2594; a "unit" organ; extant		2	1931	El

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
	St. Thomas's, Episcopal	Unknown maker; moved to the later building; replaced by second-hand E. & G.G. Hook & Hastings organ			ca. 1843	Tr
	St. Thomas's, Episcopal	E. & G.G. Hook & Hastings, Op. 769, 1874, built for the M.E. Church, Plattsburgh, N.Y., and replaced there by Hook & Hastings, Op. 1248, 1885; installed in Brandon by Hook & Hastings as their second-hand Op. 156	*	2	1885	Tr
	St. Thomas's, Episcopal	Electrified and reduced in size by S.W. Holcombe; used case front and some pipes from E. & G.G. Hook & Hastings, Op. 769; extant		2	1957	El
Brattleboro	All Souls Church, Unitarian	E. & G.G. Hook & Hastings, Op. 802; relocated second-hand to the Unitarian Church, Warwick, Mass.; replaced in Brattleboro by the Estey Organ Corp.		2	1875	Tr
	All Souls Church, Unitarian (now a public performance venue, The Church)	Estey Organ Corp., Op. 3165; included some pipes from Estey Organ Co., Op. 1267; built for the Universalist Church, Brattleboro		2	1948	El
	Brattleboro Retreat, Auditorium	Unknown maker; second-hand organ from unknown location	*	1	ca. 1915	Tr
	Centre Congregational	Steere & Turner, Op. 167; opened in concert by George Kies, June 29; relocated to the Congregational Church, Johnson, Vt., 1927, where it later burned; replaced in Brattleboro by the Estey Organ Co.		2	1882	Tr
	Centre Congregational	Estey Organ Co., Op. 2640; damaged in the 1927 flood; replaced by Estey Organ Co., Op. 2714		3	1927	El
	Centre Congregational	Estey Organ Co., Op. 2714; case front from Estey, Op. 2640; replaced by Russell & Co.		3	1928	El
	Centre Congregational	Russell & Co., Op. 14; includes case front and some pipes from the two former Estey organs; extant		3	1988	El
	Estey Office	Estey Organ Corp., Op. 2464 ("for display" with Automatic Attachment); gone		2	1926	El
	Estey Office	Estey Organ Corp., Op. 2799 (experimental cabinet organ); gone		2	1929	El
	J.H. Estey residence (Later Joseph P. Estey Residence)	Estey Organ Co. Op., 1129 (with Automatic Attachment); rebuilt for Joseph P. Estey, then owner of the house, as Op. 3151, 1944, 2m electric action; house sold by the heirs of Estey to the Elks Lodge No. 1499; extant		2	1913	Tu
	Joseph P. Estey residence	Estey Organ Co., Op. 2952 (three-rank upright Minuet); relocated to the Strawbridge & Clothier Store, Philadelphia, 1931; relocated again to Ascension Church, R.C., Elmhurst, L.I., N.Y., 1934; gone		2	1931	El
	First Baptist	Johnson & Co., Op. 342; cost \$3,500; opened in a concert played by John H. Willcox, Feb. 8; relocated within the room, 1889; relocated without its case to the M.E. Church, Melrose, N.Y., 1906; later removed by the Organ Clearing House, Sept., 1961, and relocated to the Congregational Church, Amherst, N.H.; altered there by the Andover Organ Co., 1962; extant; replaced in Brattleboro by the Estey Organ Co.		2	1871	Tr
	First Baptist	Estey Organ Co., Op. 300 (with Automatic Attachment); cost \$10,000; a memorial to Julius Jacob Estey from his sons, Col. Jacob Gray Estey and Julius Harry Estey; opened in recital by S. Archer Gibson, Feb. 22; twice rebuilt, lastly by Elroy E. Hewitt, 1958; altered by Lawrence D. Nevin, 1977; originally Tu but now El; extant		3	1906	Tu
	First Church of Christ, Scientist	Estey Organ Corp., Op. 3068; rebuilt and enlarged by William A. Brys, 1998; extant		2	1936	El
	First Methodist Episcopal (now First United Methodist)	Estey Organ Co., Op. 1; installed, Sept., and opened in recital by Lucien Howe, Oct. 16; one altered stop was restored by John Wessel, 1966; relocated to a new building, 1970; extant		2	1901	Tu
	Latchis Theatre	Estey Organ Co., Op. 1849; removed Elroy E. Hewitt; for sale by Ned Phoenix, 2012		2	1920	Tu
	Masonic Temple	Estey Organ Co., Op. 850; action altered by Lawrence D. Nevin, 1983; extant		2	1911	Tu
	Residence, unknown	William H. Davis; listed in the Davis firm's 1891 catalogue		1	1860	Tr
	Shrine Club (formerly the Odd Fellows Hall)	Estey Organ Co., Op. 785, 1910 (with Automatic Attachment); extant	*	1	1916	Tu
	St. Michael's, Episcopal	Johnson & Son, Op. 321; installed in May and cost \$1,000; relocated to the Swedish Lutheran Church, Brattleboro, 1922; later sold to Robert Waller of Hoosick, N.Y., for his residence; Waller is deceased and the organ is gone; replaced in Brattleboro by the Estey Organ Co.		1	1870	Tr
	St. Michael's, Episcopal	Estey Organ Co., Op. 2007; cost \$3,400 and was first used Mar. 5; later rebuilt as Estey Organ Co., Op. 3211, 1953; sold to the Congregational Church, Barre, Mass., 1976; since altered; replaced in Brattleboro by the Gress-Miles Organ Co.		2	1922	El
	St. Michael's, Episcopal	Gress-Miles Organ Co., Op. 61; opened in recital by Marshall Bush, 1977; extant		3	1976	El
	St. Michael's, R.C.	William Nutting, Jr., 1863; built for the Unitarian Church, Brattleboro, and installed in St. Michael's, Brattleboro, 1874; replaced by Estey Organ Co.	*	1	1874	Tr

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS	M	DATE	AC
	St. Michael's, R.C.	Estey Organ Co., Op. 735; cost \$3,500 and installed in Dec.; completely rebuilt by John Wessel, 1975; contains many Estey pipes; extant		2 1909	Tu
	Unitarian (after 1875, All Souls Unitarian)	William Nutting, Jr.; building replaced and Nutting moved to St. Michael's, R.C., Brattleboro, 1874		1 1863	Tr
	Universalist	Hook & Hastings, Op. 1143; set up in June; opened in concert by W.D.J. Leavitt, June 15; Hook & Hastings moved to the lower church of St. Peter's R.C., Cambridge, Mass., probably in 1914; organ for sale, 1965; replaced in Brattleboro by the Estey Organ Co.		2 1883	Tr
	Universalist	Estey Organ Co., Op. 1267; opened, Aug. 30; a gift in memory of Adeline S. and William H. Esterbrook by their heirs; some of the pipes are in Op. 3165, built for All Souls Unitarian, Brattleboro		2 1914	Tu
Bridgewater	Congregational	M.P. Möller, Op. 8604; built for La Salette Seminary, Enfield, N.H.; extant	*	2 1953	El
Bristol	Baptist	Edward H. Smith; installed, Dec., 1883; opened, Jan. 3, 1884; much rebuilt in the 1930s; keydesk gone and unplayable		2 1884	Tr
Burlington	Berean Baptist	Edward H. Smith; opened Nov. 20; broken up for parts during the early 1950s		2 1885	Tr
	John Berryman residence	A "unit" organ; much work by Leonard Carlson, East Greenbush, N.Y.		2 ca. 1971	El
	Cathedral of the Immaculate Conception, R.C. (formerly St. Mary's Cathedral, R.C.)	Estey Organ Co., Op. 1268; cost \$8,000; opened at a concert by P.J. Shea of Montréal, Sept. 8; junked ca. 1950 and replaced by electronic; the cathedral was destroyed by fire, Mar. 13, 1972		2 1914	El
	Cathedral of the Immaculate Conception, R.C.	Casavant Frères, Limitée, Op. 3361; built as a one-manual organ with a prepared-for second manual; pipework added and the completed organ was opened in recital by Jane Bergeron, Aug. 27, 1980; extant		2 1979	Tr
	James Chapman residence	John Brombaugh & Associates, Inc., Op. 11c (a 3-rank practice machine); sold ca. 1994 to the University of Iowa, Iowa City, Iowa; extant		2 1973	Tr
	Christ Church, Presbyterian	Parts of an organ built by the H. Hall Co. for St. Mark's Episcopal Church, Newport, Vt.; rebuilt by Robert Rowland; extant	*	1 ca. 1930	El
	First Baptist	E. & G.G. Hook, Op. 342; cost \$2,700; installed in a side chamber in the front of the room with a pipeless front; opened by "Messrs. Gerrish of Boston, S.C. Moore and Proctor" of Burlington, Oct. 28; relocated to the center with a new, black walnut case front, Dec., 1870; case destroyed in a building renovation and replaced with a grille, Jan., 1962; restored by Russell & Co., Op. 33, 1996; first used on Sept. 29, 1996; opened in concert by Jack Austin, Joyce Cornwell, Yvonne Hoar, William Tortolano and Barbara Ulman, June 29, 1997; home of the Katherine E. Dopp Organ Recital Series, beginning in 2000; extant		2 1864	Tr
	First Congregational	Henry Erben; cost \$1,000; gift of Deacon Samuel C. Hickok; burned with the building, June 23, 1839		1 1835	Tr
	First Congregational	Wm. B.D. Simmons & Co.; contract signed, May 24, 1853, and cost \$2,000; installed in rear gallery; set up in Nov. and opened in concert, Dec. 1; reported to be the largest organ in Vt. when completed; replaced by Woodberry & Harris		2 1853	Tr
	First Congregational	Woodberry & Harris; opened in concert by J. Frank Donahue, May 21; moved to a recess at the front of the sanctuary and placed behind a new case, 1904; junked and replaced by electronic, 1935		3 1889	Tr
	First Congregational	Estey Organ Corp., Op. 3194; contract signed, Aug., 1951; 1904 case front retained for the Antiphonal division in the front gallery; organ first used on Palm Sunday, Apr. 6; opened in recitals by Edward Gammons, Apr. 16 and 17; organ described by Wm. H. Barnes in <i>The Contemporary American Organ</i> , 1956; new console by Austin Organs, Inc., 1980; replaced by Russell & Co.		3 1952	El
	First Congregational	Russell & Co., Op. 34 & 34A; dedicated in recital by David Higgs, June 7, 1998; 1904 case retained; said to be the largest organ in Vt.; extant		3 1998	El
	First Methodist Episcopal	Wm. A. Johnson, Op. 314; first heard Apr. 6; opened in concert by Samuel C. Moore and S.B. Whitney, Apr. 12; broken up for parts, 1941; replaced by Austin Organ Co.		2 1870	Tr
	First Methodist Episcopal (later First United Methodist)	Austin Organ Co., Op. 2056; some later tonal changes; Antiphonal added by Austin Organs, Inc., 1963; extant		3 1941	El
	First Unitarian	William Goodrich; cost \$675; brought to Burlington by sleigh in Jan.; replaced by Henry Erben		1 1817	Tr
	First Unitarian	Henry Erben; cost \$1,200; set up in the gallery in Dec. by Christian Polster; replaced by William A. Johnson		1 1845	Tr
	First Unitarian	Wm. A. Johnson, Op. 135; installed in the gallery with much of the organ recessed into the tower; opened in concert by Wm. H. Johnson, Nov. 14; electrified by Jesse Woodberry & Co., 1908; replaced by the Austin Organ Co.		2 1862	Tr

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	First Unitarian	Austin Organ Co., Op. 2209; contains some pipes from Wm. A. Johnson, Op. 135; greatly expanded with electronic voices, 2006; extant		2	1954	El
	Majestic Theatre	Wurlitzer Organ Co., Op. 1200; Model H, Special; set up in Dec.; later relocated to the Flynn Theatre, Burlington; gone		3	1925	El
	Masonic Hall	Johnson & Son, Op. 427; case altered and relocated to a new temple, 1897; relocated through the Organ Clearing House to Advent Christian Church, Northwood Narrows, N.H., and installed by Lance Nicolls and George Bozeman, Jr. & Co., ca. 1984; extant		1	1874	Tr
	Masonic Temple (Vermont Consistory Lodge Room)	Estey Organ Co., Op. 1446; relocated to Faith United Methodist Church, South Burlington, Vt., set up by amateurs, and dedicated in recital by George Bedell, Sept. 27, 1987; junked, 2004		2	1916	Tu
	Rock Point School, Chapel	Unknown maker (probably Henry Erben, 1834); installed second-hand, 1888; original location unknown; completely rebuilt by S.W. Holcombe, ca. 1960; his one-manual organ contains some pipes from the former organ; extant	*	1	1888	Tr
	St. Joseph's, R.C., Lower church	Unknown maker, possibly Samuel R. Warren of Montréal; moved from the upper church to the lower when the Hutchings was installed; rebuilt by Harlan P. Seaver for \$500, 1898; rebuilt by Geo. Bozeman, Jr., Op. 41, 1988, for St. Paul's Church, Episcopal, Summerville, S.C., as a two-manual organ with a reversed console	*	1	ca. 1845	Tr
	St. Joseph's, R.C., Upper church	Geo. S. Hutchings, Op. 284, 1892; built for an exhibition and originally with tubular pneumatic action; installed in a private residence; said to have been designed by Ernest M. Skinner; electrified during the mid-20 th century by Estey employees with a new, 3-manual console; extant but unplayable	*	2	ca. 1897	Tr
	St. Mary Convent, Sisters of Mercy; Sacred Heart Chapel	Geo. Kilgen & Son, Op. 4939; extant		2	1929	El
	St. Mary's Cathedral, R.C. (later the Cathedral of the Immaculate Conception, R.C.)	Geo. Jardine & Son; cost \$1,300; opened in recital by Edward G. Jardine, Mar. 16; enlarged during Aug., 1899; removed in 1914 and likely dispersed; replaced by Estey Organ Co.		2	1857	Tr
	St. Paul's Cathedral, Episcopal	Karl Wilhelm, Op. 32; a gift from the Diocese of Vermont in memory of the Rt. Rev. Vedder Van Dyck, the fifth Bishop of Vermont; installed in Sept. and Oct.; opened in concert by James G. Chapman, Feb. 17, 1974; extant		2	1973	Tr
	St. Paul's, Episcopal	Henry Erben; ordered following a Vestry meeting, Mar. 11; installed in the gallery during the fall; moved to a Sunday School room, 1867; sold for \$474, and relocated to Grace Church, Episcopal, Sheldon, Vt., 1868; first used there on Easter Day, 1869; relocated to a new church in Sheldon by Samuel W. Parker; first used, Christmas Day, 1878; following water damage, the organ lapsed into unplayable condition ca. 1950; restored by Andrew Smith Pipe Organs, 2001; dedicated by Erik Kenyon at an Evensong, Aug. 10, 2001; the oldest remaining "cathedral" organ in the continental U.S.; replaced in Burlington by Wm. A. Johnson		1	1833	Tr
	St. Paul's, Episcopal	Wm. A. Johnson, Op. 218; first three-manual organ in Vt.; arrived Apr. 12 and installed in the gallery; first heard Apr. 19; opened in concert by Samuel C. Moore, May 3; relocated by Adam Stein (then working for Johnson & Son) to the north transept, July and Aug., 1878; sold and relocated to the First Presbyterian Church, Barre, Vt., 1914; never set up and destroyed; replaced in Burlington by the Austin Organ Co.		3	1867	Tr
	St. Paul's, Episcopal (after 1966 St. Paul's Cathedral)	Austin Organ Co., Op. 365; cost \$11,900; contract signed with Mary E. Wells, Sept. 11, 1911, as a memorial to her husband, Henry; installed during the summer, 1913; dedicated in recital by Guy N. Hull, Aug. 30; new console by the Austin Organ Co., Mar., 1928; destroyed by fire, Feb. 15, 1971; replaced in new cathedral by Karl Wilhelm		3	1913	El
	St. Paul's, Episcopal, Chapel	Johnson & Son, Op. 575; cost \$600; installed in Apr.; destroyed by fire, Feb. 27, 1910		1	1882	Tr
	Theological Seminary (also Vermont Episcopal Institute)	Hall & Labagh; unplayable when the building burned, Apr. 14, 1979; also destroyed in the fire were the remains of an early 19 th -century, one-manual organ with Elsworth Phelps' name inside		1	1860	Tr
	Third (College St.) Congregational	Wm. B.D. Simmons & Co.; cost \$2,300 and set-up in Dec.; gift of Mrs. Henry P. Hickok; opened in concert by "Mr. Proctor," Feb. 12, 1866; relocated with a new case front to St. John's Church, R.C., Northfield, Vt., 1886; altered and extant; replaced in Burlington by Geo. S. Hutchings		2	1865	Tr
	Third (College St.) Congregational	Geo. S. Hutchings, Op. 160; set-up during Nov.; opened in concert by S.B. Whitney, Nov. 23; replaced by the Austin Organ Co.		2	1886	Tr
	Third (College St.) Congregational	Austin Organ Co., Op. 2291; contains some pipes from Geo. S. Hutchings, Op. 160; extant		2	1959	El
	University of Vermont, Ira Allen Chapel	Welte-Mignon Corp.; with player attachment; installed in Dec. and opened in recital by T. Tertius Noble, Jan. 14, 1927; removed and replaced by electronic, 1983; Welte-Mignon in storage; extant and for sale, 2012		3	1926	El

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	University of Vermont, Old Mill, Chapel	Wm. A. Johnson, Op. 319, 1870; built for the Odd Fellows' Hall, New Haven, Conn., and relocated second-hand to Burlington; set up in Oct.; removed after 1927	*	1	1884	Tr
	University of Vermont, Music Building, Practice Room	John Brombaugh & Associates, Inc., Op. 17a (a three-rank practice machine); sold to a private individual, 2005		2	1976	Tr
	University of Vermont, Music Building, Recital Hall	Charles B. Fisk, Op. 68; opened in recital by Fenner Douglass, Feb. 22; extant		3	1976	Tr
	University of Vermont, Music Building; Studio A215	John Brombaugh & Associates, Inc., Op. 18; extant		2	1975	Tr
	University of Vermont, Music Building, Studio A215	Henk Klop continuo organ		1	2001	Tr
	Unknown location	E. & G.G. Hook, Op. 2; listed in the <i>1895 Catalogue</i> ; no further information		1	1829	Tr
Cabot	Congregational (now the United Church after merging with the Methodist Episcopal Church, Cabot, in 1928)	E. & G.G. Hook & Hastings, Op. 699; relocated to Grace M.E. Church, Plainfield, Vt., 1938; restored, Watersmith Pipe Organs Inc., 2005; extant		1	1873	Tr
	Methodist Episcopal	Hook & Hastings, Op. 1699; arrived in Mar., 1896, but renovations in the church delayed installation until the fall; opened in concert by "Prof. Blanpied" and other musicians, Jan. 11, 1897; relocated to the Congregational Church, Cabot, 1938		2	1896	Tr
	United Church (a 1928 merger of the Congregational and Methodist Episcopal Churches)	Hook & Hastings, Op. 1699, 1896; built for the M.E. Church, Cabot, and moved to the Congregational building, Cabot, 1938; renovated with rescaling of the Great pipework by the Andover Organ Co., Op. R-175, 1975; extant	*	2	1938	Tr
Castleton	Congregational (later Federated Church)	Unknown maker; installed by Hook & Hastings as their second-hand Op. 332; electrified by Arthur C. Kohl; replaced by Bozeman-Gibson and Co.; moved and rebuilt by John Wessel to the Old Parish Church, Weston, 1975	*	2	1918	Tr
	Federated	Bozeman-Gibson and Co., Op. 4; contains parts of a Hook & Hastings, Op. 2319, 1913; extant		2	1975	Tr
	St. Mark's, Episcopal	Wicks Organ Co.; a two-rank "unit" organ; church now closed	*	2	1971	El
Charlotte	Congregational	Estey Organ Co., Op. 2378; extant		2	1925	Tu
Chelsea	First Congregational (now the United Church)	E. & G.G. Hook & Hastings, Op. 857; electrified by Frederick H. Johnson, Jr., 1953; extant		2	1876	Tr
Chester	Congregational	S.S. Hamill; replaced by S.S. Hamill		1	1868	Tr
	Congregational	S.S. Hamill; extant		2	1898	Tr
	First Baptist	Estey Organ Co., Op. 2666; installed in Sept.; water damaged, 2010; rebuilt by Russell & Co., 2012; extant		2	1927	Tu
	St. Luke's, Episcopal	S.S. Hamill, Op. 135; rebuilt Russell & Co., 2006; extant		1	1870	Tr
Colchester	Chapel of St. Michael the Archangel, St. Michael's College, Winooski Park	Casavant Frères, Limitée, Op. 2888; 16' Posaune added by A. David Moore, 2003; extant		2	1966	El
	Our Lady of Grace, R.C.	Possibly a Kilgen; altered	*	2		El
Danville	Congregational	Unknown maker; described in the Aug. 7, 1895, issue of the <i>Argus and Patriot</i> , as "The old pipe organ was nearly 100 years old; having been in the building over 50 years. It was purchased from a society in Middlebury, and was brought to Danville by an ox team. David Morse was one of the men who drove to Middlebury for it"; undergoing repairs, Jan., 1890; destroyed by fire, Aug., 1895				Tr
	Congregational	H. Hall & Co.; set up in July; dedicated in recital by Henry Hall Dunklee, Aug. 3; OHS Historic Organ Citation no. 125; extant		2	1902	Tr
	Methodist Episcopal (now United Methodist)	Geo. S. Hutchings, Op. 149, 1885; built for First Universalist, Claremont, N.H., and relocated to Danville by John D. Brennan and J.W. Morrison, 1924; keydesk detached 25'; extant	*	2	1924	Tr
Derby Line	First Universalist	E.W. Lane; two Swell stops altered; extant		2	1895	Tr
Dorset	Congregational	Henry Erben, 1833; acquired second-hand from Trinity Church, Episcopal, Rutland, Vt.; replaced in Dorset by a reed organ, 1891; and later by the Estey Organ Co.	*	1	1865	Tr
	Congregational	Estey Organ Co., Op. 1365; junked ca. 1960; replaced by electronic		2	1915	Tu

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East Barre	Congregational	Ira Bassett, 1865; built for the Congregational Church, Barre, Vt.; relocated to East Barre, and dedicated Feb. 15; later destroyed	*	2	1896	Tr
East Craftsbury	United Presbyterian	Wicks Organ Co., Op. 1515 (Sonatina model); one rank added later; extant		2	1936	El
East Fairfield	Congregational	Edward H. Smith, 1887; built for the Congregational Church, Swanton, Vt.; relocated to East Fairfield, 1913; extant but seriously damaged	*	1	1913	Tr
East Poultney	St. John's, Episcopal	William Nutting, Jr.; originally in the gallery and later moved to the front of the room; church closed 2011; extant		1	1860	Tr
Enosburg Falls	Methodist Episcopal (now United Methodist)	Hook & Hastings, Op. 1894; cost \$1,500; inaugurated early in 1901; rebuilt and tonally altered by Michael Loris, 1973; extant		2	1901	Tr
	St. Matthew's, Episcopal	Estey Organ Co., Op. 1970; extant		2	1921	Tu
Essex Junction	First Congregational	Estey Organ Co., Op. 2863; replaced by Schantz Organ Co.		2	1927	El
	First Congregational	Schantz Organ Co., Op. 1788; contains parts of Estey Organ Co., Op. 2683; extant		2	1986	El
	Holy Family, R.C.	Estey Organ Corp., Op. 3116; extant		2	1940	El
Fair Haven	First Baptist	Geo. Stevens & Co.; dedicated with the building, June 24; extant		2	1874	Tr
	First Congregational	Hutchings, Plaisted & Co., Op. 109; later moved from a recess behind the pulpit to left side of the renovated room; one stop altered by the Andover Organ Co.; extant		2	1882	Tr
	Methodist Episcopal	Geo. Jardine & Son, ca. 1860; acquired second-hand from an unknown location; replaced by E.W. Lane	*	1	1878	Tr
	Methodist Episcopal (later United Methodist)	E.W. Lane; one chest and front pipes exist; replaced by electronic, 1959		2	1903	Tu
	Our Lady of Seven Dolours, R.C.	E. & G.G. Hook, Op. 205, 1856; built for the Universalist Church, Gloucester, Mass.; tonally altered by Edward Collins; renovated by John Wessel, 1974; all Hook reed stops had been replaced by the mid-20 th century; restored Russell & Co., Op. 46, 2004; extant	*	2	1893	Tr
Fairfield	Trinity Church, Episcopal	William Nutting, Jr.; cost \$257.50; installed in Dec.; church closed in 20 th century		1	1864	Tr
Fairlee	St. Martin's, Episcopal	Walker Pipe Organs; some pipes from Estey Organ Corp., Op. 3246, 1957, built for Murray Universalist Church, Attleboro, Mass.; extant		2	2010	El
Glover	Charles Barrows residence	Steere & Turner, Op. 103, 1876; built for the Stanstead South Congregational Church, Rock Island, Québec; relocated to the Barrows residence, ca. 1975; extant but unplayable		2	ca. 1975	Tr
	Community Church	Estey Organ Co., Op. 1730; extant		2	1919	Tu
Grafton	Brick Church, Congregational	S.S. Hamill; extant		1	ca. 1868	Tr
	White Church, Baptist	William Nutting, Jr.; organ moved from back to the front of the room, 1903; restored by Erik Johansson, ca. 1992; extant		1	1860	Tr
Greensboro	Congregational (Later the Federated Church, and now the United Church of Greensboro)	Wm. A. Johnson, Op. 253, 1868; built for the Evangelical Congregational Church, Athol, Mass.; tonally altered and relocated by Roy E. Staples to Greensboro, 1916; opened in recital by Roy E. Staples, Mar. 10; moved to a recess behind the pulpit, 1923; renovated by the Andover Organ Co., Op. R-154, 1972; extant	*	2	1916	Tr
Greensboro Bend	St. Michael's, R.C.	Hook & Hastings, Op. 1023, 1881; built for the Memorial Chapel, First Congregational Church, Woodstock, Vt.; sold during the 1960s	*	1	ca. 1894	Tr
Guilford	Friends of Music (Organ Barn)	E.W. Lane; completely altered by Wilson Barry, 1966; extant	*	2	ca. 1897	Tr
Hardwick	Bethany Methodist Episcopal	W.W. Kimball Co.; opened in recital, Jan. 4, 1912; believed to have burned with the building after it became a Masonic Temple		2	1911	Tu
	Congregational	Estey Organ Co., Op. 425; cost \$2,000; opened in recital by "Loverin" from Boston, Mar. 14; burned with the building		2	1907	Tu
	St. John the Baptist, Episcopal	Edward H. Smith, 1888; built for Universalist Church, St. Albans, Vt.; moved to Hardwick by A. David Moore, 1982; tonally altered by the Andover Organ Co., 1997; the only surviving Smith organ; extant	*	2	1982	Tr
Hartford	Second Congregational	Built by a "Mr. Phelps of Brookfield, Vt."; sold to an R.C. Church in St. Albans, Vt. (probably Holy Guardian Angels), 1872; replaced in Hartford by Johnson & Co.		1	1855	Tr
	Second Congregational (now Greater Hartford United Church of Christ)	Johnson & Co., Op. 373; cost \$1,700; one Swell stop added in the early 20 th century; OHS Historic Organ Citation No. 208; extant		2	1872	Tr

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
Hartland	First Congregational	J.P. and J.D. Whitney; sold by a local antique dealer to David McKay for his Shrewsbury, Mass., residence, 1963; much altered, enlarged to 2m, and moved to Houghton College, Houghton, N.Y., by the Andover Organ Co., 1968; case gone		1	ca. 1852	Tr
Highgate Falls	St. John's, Episcopal	Henry Erben; pipes signed by Richard M. Ferris; installed in the gallery, and later moved to the front, perhaps in 1916; the short-compass Trumpet restored by Robert C. Newton of the Andover Organ Co.; unaltered and extant		1	1837	Tr
Hinesburg	Methodist Episcopal (now United Church)	William W. Laws; a "unit" organ; one stop added later; rebuilt and moved within the room by John Wessel, 1985; extant; the Laws is said to have replaced a small hand-pumped pipe organ of unknown origins		2	1937	El
	Richard Van Vliet residence	Bozeman-Gibson Organ Co., Op. 16; extant		2	2002	Tr
Hyde Park	Second Congregational	M.P. Möller, Op. 5420; extant		2	1929	El
Hydeville	St. James's, Episcopal	Unknown maker; cost \$250; church gone		1	ca. 1854	Tr
Island Pond	Christ Church, Episcopal	Antoine Couillard of Montréal; installed during the summer; extant but unplayable		2	1875	Tr
	Congregational	Geo. H. Ryder, 1895; relocated to the M.E. Church, Albany, Vt., by E. Russell Sanborn, 1932; and later to the residence of Thomas D. Harrison, Palos Verdes, Calif.		1	1895	Tr
	Congregational	Geo. W. Earle & Son, 1906; original location unknown; extant	*	2	1932	Tr
	Methodist Episcopal	Geo. H. Ryder, Op. 122; relocated to the M.E. Church, Townsend, Mass.; removed for the Organ Clearing House by Hewitt & Wessel, 1961; broken up for parts, 1966; some pipes used in a new organ for the United Methodist Church, Claremont, N.H.		1	1884	Tr
	St. James the Greater, R.C.	Jesse Woodberry & Co., Op. 254; cost \$1,625; installed in Feb.; extant		2	1908	Tr
Johnson	First Congregational	Steere & Turner, Op. 167, 1882; built for the Centre Congregational Church, Brattleboro, and relocated to Johnson, 1927; burned with the building ca. 1975	*	2	1927	Tr
Ludlow	Baptist	S.S. Hamill; contains parts of two older organs, including some from the 18 th century; relocated to a new building, 1892; extant	*	2	ca. 1878	Tr
	Congregational (now United Church)	Geo. S. Hutchings, Op. 452; in part donated by J.S. Gill; set up by J.P. Barrett of Boston, Mass.; extant		2	1898	Tr
	Methodist Episcopal	Wm. A. Johnson, Op. 323, 1870; built for Second Congregational Church, Greenfield, Mass., and relocated to Ludlow by James P. Brown of Westfield, Mass. in 1911; opened in recital by Ralph H. Brigham, Oct. 13, 1911; congregation united with the Congregational Church in 1930, but both buildings were used until 1946; after the Methodist Church became a Masonic Hall, the Johnson was destroyed; pipes believed to have been sold to Mount Zion A.M.E. Church, Newport, R.I., 1947	*	2	1911	Tr
	Universalist	S.S. Hamill; moved from the gallery to the front of the room, 1884; replaced by Ernest M. Skinner & Co. in new building		1	1870	Tr
	Universalist	Ernest M. Skinner & Co., Op. 1; gift of Col. Volney S. Fulham; first used, July 17, at the dedication of the church; closed ca. 1924; organ gone		2	1902	Tu
Lyndon Center	Free Baptist	Geo. H. Ryder & Co., 1900; built for Bemis Memorial Universalist Church, Lyndonville, Vt.; extant	*	2	1921	Tr
Lyndon Corner	First Congregational	Harvey F. Parks, 1838; acquired second-hand from the North Congregational Church, St. Johnsbury for \$300; relocated from the gallery to the front, 1881; replaced with a reed organ, ca. 1920; case front exists	*	1	1847	Tr
Lyndonville	Bemis Memorial Universalist	Geo. H. Ryder; opened in recital, Apr. 11, by Geo. H. Ryder; building became a Christian Science Church by 1921; the organ is extant in the Free Baptist Church, Lyndon Center, Vt.		2	1900	Tr
	First Congregational	Unknown maker; cost \$1,800; replaced by the Estey Organ Co.		2	1895	Tr
	First Congregational	Estey Organ Co., Op. 2632; installed in June; building destroyed by fire in 1967		2	1927	Tu
	First Congregational	"Unit" organ; installed and later enlarged by Frederick H. Johnson, Jr.; extant		2	1968	El
	St. Elizabeth's, R.C.	Unknown maker; built ca. 1885 for unknown location; installed in Lyndonville by James P. Bartholomay and opened, Mar. 22; restored by Russell & Co., Op. 19, 1990	*	2	1914	Tr
	Theodore N. Vail residence	Aeolian Organ Co., Op. 1003; installed in June; property purchased by Lyndon State College; organ broken up for parts in the mid-20 th century		2	1906	El
Manchester	First Congregational	E. & G.G. Hook & Hastings, Op. 627; set up in Jan.; replaced by Estey Organ Co. and old organ offered for sale		2	1872	Tr
	First Congregational	Estey Organ Co., Op. 2808; replaced by M.P. Möller		2	1929	El

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
	First Congregational	M.P. Möller, Op. 9341; extant		3	1959	El
	Hildene (Robert T. Lincoln Estate)	Aeolian Organ Co., Op. 1068; two stops added, 1915; OHS Historic Organ Citation No. 30; renovated by Lawrence D. Nevin; extant		2	1908	El
Manchester Center (also known as Factory Point)	Conversion of St. Paul, R.C.	Wicks Organ Co., Op. 2070; the new church building does not house the organ		2	1940	El
	First Baptist	Johnson & Son, Op. 843, 1896; built for Union Church, Proctor, Vt.; purchased in Apr., 1926, and moved during May to Manchester Center by members of the congregation; opened at a church service and an evening concert under the direction of Ernst and Franz Lorenz, June 20; restored by the Andover Organ Co., Op. R-163, 1974; featured at the 50 th -anniversary convention of the OHS, 2006; OHS Historic Organ Citation No. 194; extant	*	2	1926	Tr
	Zion Church, Episcopal	Unknown maker; relocated second-hand from St. Stephen's Church, Episcopal, Middlebury, Vt.; replaced by M.P. Möller	*	1	1876	Tr
	Zion Church, Episcopal	M.P. Möller, Op. 5803; extant		2	1930	El
Middlebury	Assumption of the B.V.M., R.C.	Estey Organ Co., Op. 755; opened in concert by Mary E. Flynn and John H. Daley, Apr. 3; replaced by John Wessel		2	1910	Tu
	Assumption of the B.V.M., R.C.	John Wessel; contains parts of Estey Organ Co., Op. 755; enlarged with 3m console and digital stops, 2010; extant		2	1984	El
	Congregational	Unknown maker; probably moved second-hand to the Congregational Church, Danville, Vt., ca. 1862; replaced by Wm. A. Johnson		1?	ca. 1840	Tr
	Congregational	Wm. A. Johnson, Op. 131; installed in the rear gallery and paid for by the ladies; electrified by Albert E. Carter, and opened in recital by E. Power Biggs, Dec. 9, 1943; rebuilt again in 1964, 1975, and 1994; lastly by Russell & Co., Op. 29; no unaltered Johnson material remains		2	1862	Tr
	Isley Memorial Baptist	Estey Organ Co., Op. 149; set up in May; gift of Col. S.A. Isley; organ moved back in the gallery by John Wessel, 1978; extant		2	1906	Tu
	Methodist Episcopal (now United Methodist)	Geo. S. Hutchings, Op. 311; organ arrived, Mar. 10; church and organ dedicated on May 25; extant		2	1893	Tr
	Middlebury College, Emory Fanning Studio	Wicks Organ Co., Op. 5627; finished in May; extant		2	1978	El
	Middlebury College, Mead Memorial Chapel	Estey Organ Co., Op. 1403; contract signed, Aug., 1915; installed in two divided, gallery-level cases; opened in recital by Ernest Mehaffey, June 17; a three-manual Estey console was installed later; replaced by the Gress-Miles Organ Co.		2	1916	El
	Middlebury College, Mead Memorial Chapel	Gress-Miles Organ Co., Op. 41; contract signed June 26, 1969; cost \$73,875; dedicated in recital by Emory Fanning, Mar. 28, 1971; new console by Foley-Baker, 2007; subsequent digital additions; extant		3	1971	El
	Middlebury College, Music and Art Center, Johnson Memorial Building	E.F. Walcker & Cie; installed in June; later sold to an organist in Canada		2	1969	Tr
	St. Stephen's, Episcopal	Unknown maker and date; acquired second-hand from St. Andrew's Episcopal Church, Philadelphia; relocated third-hand to Zion Church, Manchester Center, Vt., 1875	*	1	1827	Tr
	St. Stephen's, Episcopal	Johnson & Son, Op. 460; cost \$1,800 and was set up in Oct.; contains some older pipes thought to be by Erben; rebuilt by William S. Baker, 1980; three prepared-for stops installed by John Wessel, 1985; revoiced by Russell & Co., 1992; greatly altered; extant		2	1875	Tr
Middletown	Congregational (town name became Middletown Springs, 1884)	Ryder & Butler, Op. 1; relocated to the Methodist Episcopal Church, Tinmouth, Vt., 1921; burned, Nov. 15, 1968		1	1870	Tr
Middletown Springs	Community (formerly Congregational Church, Middletown)	Geo. Stevens & Co., 1874; built for the M.E. Church, Poultney, Vt.; renovated by the Andover Organ Co., Op. R-174, 1974; extant	*	2	1921	Tr
Montpelier	Bethany Congregational	Wm. A. Johnson, Op. 264; cost \$6,500; opened in recital, Oct. 14, by Dudley Buck, H.I. Proctor, and W.H. Bissell; building dedicated, Oct. 15; damaged in the Nov., 1927 Flood; sold in 1928 for \$100 to E. Russell Sanborn of Concord, N.H., and dispersed; replaced by Estey Organ Co.		3	1868	Tr

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	Bethany Congregational	Estey Organ Co., Op. 2734; installed, Dec., 1928; luminous console; old case front and façade pipes of the Johnson retained; first heard, Dec. 30, 1928; organ opened in recital by Henry F. Seibert, Jan. 1, 1929; Johnson case later removed; building demolished during the summer, 1957; Estey relocated to a new building and first played on Palm Sunday, 1959; replaced by Noack Organ Co.		3	1928	El
	Bethany Congregational	Noack Organ Co., Op. 85; Positive division by Michael Loris, 1973; known as the Merle Martin Memorial Organ, named after the organist who served Bethany for 42 years; organ first heard, Sept. 25; electric stop action; extant		2	1977	Tr
	The Brick Church	Harvey F. Parks; likely the first two-manual organ in the state; replaced by Wm. B.D. Simmons & Co.		2	1839	Tr
	The Brick Church (later Bethany Congregational)	Wm. B.D. Simmons & Co.; installed, Aug., 1855; dismantled in May, 1866, and put into storage; sold for \$1,200 and relocated to the M.E. Church, Northfield, Vt., 1868; restored by A. David Moore, 1973; likely the most-important 19 th century organ in Vt.; extant; replaced in Montpelier by Wm. A. Johnson		2	1855	Tr
	Christ Church, Episcopal	Unknown maker; replaced by Stevens & Jewett		1	ca. 1845	Tr
	Christ Church, Episcopal	Stevens & Jewett; cost \$1,800; installed, Dec., 1854; public exhibition held Jan. 3, 1855; moved to a new building, 1865; replaced by the Hutchings-Votey Organ Co.		2	1854	Tr
	Christ Church, Episcopal	Hutchings-Votey Organ Co., Op. 1538; cost \$4,000; arrived in late Feb. and first used on Easter Day, 1902; installed in a chancel chamber; opened in concert by S.B. Whitney, May 20; destroyed by fire, Jan. 24, 1903; replaced by the Hutchings-Votey Organ Co.		2	1902	Tu
	Christ Church, Episcopal	Hutchings-Votey Organ Co.; contract signed, June 29, 1903, for a replica of the 1902 organ; cost \$3,471; installed in a chancel chamber and completed in Jan.; damaged in the Nov., 1927, Flood; replaced by the Estey Organ Co.		2	1904	Tu
	Christ Church, Episcopal	Estey Organ Co., Op. 2730; luminous console; completed in Oct.; console later replaced; replaced by Karl Wilhelm		2	1928	El
	Christ Church, Episcopal	Karl Wilhelm, Op. 27; known as the Abiel M. Smith Memorial Organ; opened in recital by Bernard Lagacé, May 7; extant		2	1972	Tr
	Church of the Messiah, Unitarian (after 1983, The Unitarian Church of Montpelier)	Geo. Stevens & Co.; dedicated in concert by S.B. Whitney and other organists, Jan. 25, 1866; A.T. Bennett, an organbuilder from Boston, made alterations and repairs, Nov., 1887; originally installed on a platform at the rear of the room, the organ was moved to the front and altered, 1898; renovated with tonal changes by the Andover Organ Co., 2004, and opened in recital by Theresa Peppin, Mar. 14; extant		2	1866	Tr
	First Baptist	Geo. Stevens & Co., ca. 1887; built for the Universalist Church, Rochester, Vt.; moved to Montpelier ca. 1920; extant	*	1	ca. 1920	Tr
	Methodist Episcopal (later Trinity Methodist Episcopal)	Unknown maker; cost \$1,500		2?	ca. 1858	Tr
	St. Augustine's, R.C.	Hutchings, Plaisted & Co., Op. 111; installed in the original church building near the capitol in Dec. and blessed on Christmas Eve; damaged by fire and water, Aug. 13, 1892; installed in a new building, ca. 1902; neglected and sold ca. 1970; replaced by electronic		2	1882	Tr
	Trinity Methodist Episcopal (later Trinity United Methodist)	Geo. H. Ryder & Co., Op. 49; opened in concert by Geo. H. Ryder, W.A. Briggs, and "Mr. M.H. Eddy," certainly H. Clarence Eddy, Nov. 5; broken up for parts by S.W. Holcombe; replaced by electronic in the 1930s		2	1875	Tr
	Vermont Methodist Seminary (later Union University, and now Vermont College of Fine Arts)	Geo. S. Hutchings, Op. 135; cost \$2,500; opened Aug. 29, by S.B. Whitney; one stop tonally altered by Michael Loris, ca. 1970; enlarged, tonally revised, and front pipes redecored by the Andover Organ Co., Op. R-210, 1979; opened by Guy Bovet on Oct. 26, 1979; extant		2	1884	Tr
Morrisville	Congregational	Geo. S. Hutchings, Op. 152; organ committee formed, Nov., 1885; organ arrived before Jan. 15, 1886; opened at two "grand concerts," Jan. 19 and 20; replaced by Berkshire Organ Co.		2	1886	Tr
	Congregational	Berkshire Organ Co.; contains some pipes from Geo. S. Hutchings, Op. 152; extant		2	1964	El
	First Universalist	Estey Organ Co., Op. 420; opened in recital, Apr. 25; extant in 1965		2	1907	Tu
	Puffer Memorial Methodist Episcopal	E.W. Lane, Op. 119; cost \$1,100; opened at a concert of sacred music, Mar. 6; relocated briefly to Joslin Farm, Waitsfield, Vt., 1970; completely rebuilt by the Stuart Organ Co. with a new case for the Byfield Parish Church, Byfield, Mass., 1975; relocated to St. Louis de Gonzague, R.C., Newburyport, Mass., 1988; St. Louis de Gonzague closed, 2003, and the Lane was relocated by the Andover Organ Co. to St. Pius X Church, R.C., Manchester, N.H., 2004; extant		2	1912	Tr
New Haven	Congregational	Geo. S. Hutchings, Op. 208; cost \$1,400; burned, Jan., 1890		2	1890	Tr
	Congregational	Geo. S. Hutchings, Op. 227; cost \$1,750; new church dedicated, Dec. 31, 1890; burned ca. 1924		2	1891	Tr
Newbury	First Congregational	Acquired an organ from a church in Lowell, Mass., for \$300; replaced by Johnson & Son	*	1	1857	Tr

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	First Congregational	Johnson & Son, Op. 498; opened in concert, July 25, by S.B. Whitney; tonally altered in the early 20 th century; rebuilt and missing reed stop replaced by Watersmith Pipe Organs, Inc., 1994; extant		2	1877	Tr
Newfane	Windham County Historical Society	Austin Wheeler; an organ built in Knowlton, Québec, for his daughter	*	1	1858	Tr
Newport	Baptist	Estey Organ Co., Op. 1587; removed in 1984 and later sold to James Gabaree, North Duxbury, Vt.; broken up for parts, 2012		2	1918	Tu
	First Congregational	Woodberry & Harris; opened in recital by Charles W. Davis, June 16; rebuilt by W.T. Bartholomay of Boston, Mass., May, 1923; burned, 1956		2	1890	Tr
	First Methodist Episcopal (later United Methodist, and now the United Church)	Hook & Hastings, Op. 2234; opened Jan. 25 by Lynnwood Farnam; one stop added later; extant		2	1910	El
	Sidney J. Lambert residence	Samuel [La] Forest	*	1	1834	Tr
	Sidney J. Lambert residence	Geo. H. Ryder, Op. 29, 1875; built for the M.E. Church of Port Henry, N.Y.; removed from the church and moved to Newport, 1995; believed to have been sold on eBay in 2007; Rev. Mr. Lambert now resides in Georgia	*	1	1995	Tr
	St. Mark's, Episcopal	Described as a "four-stop" instrument; perhaps the ca. 1900 Samuel W. Parker organ installed in St. Mary, Star of the Sea R.C. Church, in Newport, Vt.		1		Tr
	St. Mark's, Episcopal	Hall Organ Co.; installed in Oct.; parts later used in a new organ built for Christ Presbyterian Church, Burlington, Vt.		1	1930	El
	St. Mary, Star of the Sea, R.C.	Samuel W. Parker, Newport, Vt.; his only known organ		1	ca. 1900	Tr
	St. Mary, Star of the Sea, R.C.	Geo. Stevens & Co.; second-hand from unknown location	*	2		Tr
	St. Mary, Star of the Sea, R.C.	Hook & Hastings, Op. 2144, 1907; second-hand organ unplayable by 1975; may be gone; electronic in use	*	2		El
North Bennington	Congregational	Estey Organ Co., Op. 2080; installed in Mar.; extant		2	1923	Tu
	St. John the Baptist, R.C.	Edward Collins; contains parts of a Paul C. Buhl organ; extant		2	1945?	El
North Duxbury	James Gabaree residence	Wicks Organ Co., Op. 1459, 1936, built for the Church of the Good Shepherd, Episcopal, Barre, Vt.; moved to North Duxbury, 1991; extant and for sale, 2013	*	2	1991	El
North Pomfret	Sarah Saul residence	A. David Moore, Op. 25		2	1997	Tr
Northfield	Congregational	William Stevens; cost \$1,200; installed in Apr.; destroyed except for case, 1951; replaced by S.W. Holcombe		2	1858	Tr
	Congregational (later United Church)	S.W. Holcombe; six-rank "unit" organ; Stevens case retained		2	1951	El
	Methodist Episcopal	Unknown maker; sold in 1868 to unidentified buyer; replaced by second-hand Wm. B.D. Simmons & Co.				Tr
	Methodist (now United Methodist)	Wm. B.D. Simmons & Co., 1855; relocated from The Brick Church, Montpelier, to Northfield, and dedicated in a renovated building, Dec. 23; restored and slightly enlarged by A. David Moore, 1975; perhaps the finest 19 th century organ in Vt.; extant	*	2	1868	Tr
	St. John's, R.C.	Wm. B.D. Simmons & Co., 1865; built for the Third (College St.) Congregational Church, Burlington; relocated to Northfield with a new case front, 1886; original Trumpet pipes stolen ca. 1955; extant but unused	*	2	1886	Tr
	St. Mary's, Episcopal	William Nutting, Jr.; replaced by a second-hand E. & G.G. Hook organ		1	1857	Tr
	St. Mary's, Episcopal	E. & G.G. Hook, Op. 26, 1836; built for St. Mark's Church, Warren, R.I.; slightly enlarged by E. & G.G. Hook & Hastings, 1875; relocated to Northfield, Dec., 1892; renovated by A. David Moore, 1975; extant	*	2	1892	Tr
	United (formerly Congregational)	Watersmith Pipe Organs, Inc.; 1858 William Stevens case; M.P. Möller, Op. 739, 1907, chassis; new and recycled pipes; opened at a service by Shirley Melville, May 6; extant	*	2	1990	Tr
	Universalist	Likely George Stevens, ca. 1862; relocated from the rear gallery to the front of the room, June, 1883; building and organ gone		1	ca. 1862	Tr
North Springfield	Baptist	Wm. A. Johnson, Op. 76, 1858; built for First Baptist, Shelburne Falls, Mass.; moved to North Springfield and Pedal division enlarged by Hewitt & Wessel, 1959; case destroyed; extant	*	2	1959	Tr

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North Thetford	Federated	Geo. Jardine & Son, 1874; built for the First Presbyterian Church, Blairstown, N.J.; opened there in a recital by Edward D. Jardine, Aug. 9, 1874; relocated to North Thetford, 1917; two stops altered; extant	*	2	1917	Tr
Norwich	Congregational	Deacon Israel Newton; the earliest-known reference to a pipe organ in the State of Vt.; replaced by Stevens & Jewett		1	1814	Tr
	Congregational	Stevens & Jewett; replaced by Frederick H. Johnson, Jr., with a two-manual electric-action organ, 1959; rebuilt by John Wessel, 1980; replaced by a "hybrid organ," 1992; case front used by A. David Moore for a new organ in the United Methodist Church, Pelham, Georgia, 1992		1	1856	Tr
	St. Barnabas', Episcopal	Steele & Turner, Op. 179, 1883; built for St. Barnabas Episcopal Mission, Troy, N.Y.; relocated to Norwich, Vt., and partially rebuilt by Michael Loris, 1977; completed by Geo. Bozeman, Jr., 1980; extant	*	1	1977	Tr
Orleans (Originally Barton Landing)	Congregational	Hook & Hastings, Op. 2320; burned Apr. 12, 1962		2	1913	Tr
	Methodist Episcopal	Estey Organ Co., Op. 1410; extant		2	1916	Tu
Orwell	Congregational	E. & G.G. Hook, Op. 358; cost \$1,500; funds raised by the ladies in honor of returning soldiers in the Civil War; installed in May; renovated by the Andover Organ Co., Op. R-1, 1961; OHS Historic Organ Citation No. 303; case pipes re-stenciled by the Andover Organ Co.; extant		1	1865	Tr
Peacham	Congregational	J.H. & C.S. Odell, Op. 99; gift of Oliver Johnson of New York, N.Y.; replaced by Estey Organ Corp.		1	1871	Tr
	Congregational	Estey Organ Corp., Op. 3252; case and pipes from 1871 Odell; enlarged by Watersmith Pipe Organs, Inc., 1990; extant		2	1958	El
Pittsfield	Federated	Estey Organ Co., Op. 923 (with Automatic Attachment, now removed) originally in Estey Store, St. Louis, Missouri	*	1	1911	Tu
Pittsford	Congregational	Built in Scotland, and loaned to the church by Thomas Palmer; in use by 1840	*	1		Tr
	Congregational	Edwin L. Holbrook; probably the "large and fine" organ built for "a church near Rutland"; installed in Mar.; replaced by the Estey Organ Corp.		2	1879	Tr
	Congregational	Estey Organ Corp., Op. 3179; \$3,500 "unit" organ; extant		2	1950	El
	Methodist Episcopal	S.S. Hamill; installed in October; replaced by a second-hand Geo. Stevens organ		1	1874	Tr
	Methodist Episcopal (later United Methodist)	Geo. Stevens, ca. 1850; rebuilt by Geo. Stevens & Co., ca. 1890; at one time in Park Congregational Church, Springfield, Mass.; said to have been moved to Pittsford between 1926 and 1929; the building is now an antique shop; extant	*	2	ca. 1927	Tr
Plainfield	Grace Church, United Methodist	E. & G.G. Hook & Hastings, Op. 699, 1873; built for the Congregational Church, Cabot, Vt.; restored by Watersmith Pipe Organs, Inc., 2005; extant	*	1	1938	Tr
Poultney	Baptist	William Nutting, Jr.; replaced by M.P. Möller		1	1860	Tr
	Baptist	M.P. Möller, Op. 1262; relocated to the Congregational Church, Dunbarton, N.H.; extant		2	1911	Tu
	Methodist Episcopal	Geo. Stevens & Co.; replaced by the Estey Organ Co.; relocated to the Congregational Church, Middletown Springs; extant		2	1874	Tr
	Methodist Episcopal (now United Methodist)	Estey Organ Co., Op. 1953; destroyed		2	1921	Tu
	St. Raphael's, R.C.	Estey Organ Co., Op. 1091; electrified by Edward Collins; extant		2	1912	Tu
	Trinity Church, Episcopal	Unknown maker; replaced by Estey Organ Corp.		2		Tr
	Trinity Church, Episcopal	Estey Organ Corp., Op. 3172; church closed, 2011; extant		2	1950	El
Proctor	St. Dominic's, R.C.	Geo. S. Hutchings, Op. 399, 1896; built for the Masonic Hall, Concord, N.H.; extant	*	2	1926	Tr
	Union Church	Johnson & Son, Op. 843; opened in recital by J. Harry Engels, July 24; relocated to First Baptist Church, Manchester Center, Vt., 1926; replaced by the Austin Organ Co.		2	1896	Tr
	Union Church	Austin Organ Co., Op. 1463; tonally altered by Kenneth Licht, 1970, and later by A. Richard Hunter; extant		2	1926	El
Proctorsville	St. James Methodist Episcopal (now United Methodist)	S.S. Hamill; installed in Nov.; Pedal stop enlarged by Erik Johansson, 2007; extant		1	1886	Tr
Putney	Federated	Henry Erben, 1868; built for unknown location; altered by Wm. H. Smith, ca. 1910; served R.C. churches in North Walpole and Hinsdale, N.H.; given to the Putney church by Alan M. Laufman, 1961; church closed 2010; organ sold to the United Methodist Church, Westport, N.H., and renovated by Larry D. Nevin, 2012	*	1	1961	Tr
	Putney School	A "work in progress" containing recycled parts				El

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Quechee	Congregational	Johnson & Co., Op. 392; opened in recital by William Briggs of Montpelier, Mar. 25; relocated at the front of the room by George Tucker, 1913; tonally altered; renovated by A. David Moore, 1979; extant		2	1873	Tr
Randolph (formerly West Randolph)	Bethany Church (known as the White Church during much of the 19 th century)	Geo. S. Hutchings, Op. 341, 1894; built for the Christian Society, West Randolph, and relocated to Bethany Church, June, 1906; one stop altered by C.H. Belknap, 1914; partially restored by Watersmith Pipe Organs, Inc., 1993; OHS Historic Organ Citation No. 160; extant and considered one of the better organs in Central Vermont	*	2	1906	Tr
	Christian Society (known as the Brick Church during much of the 19 th century)	Geo. S. Hutchings, Op. 341; funds for the organ were raised by the ladies; set up by Harlan P. Seaver of Springfield, Mass., Jan., 1894; opened in recital by E.V. Clarke, Feb. 14; relocated to Bethany Church, Randolph, June, 1906; congregation merged with the White Church in Randolph to become Bethany Church, 1906		2	1894	Tr
	Congregational (sometimes White Church and after 1906, Bethany Church)	Steere & Turner, Op. 318; cost \$1,450; opened in recital, July 14 by John Hyatt Brewer; relocated in June, 1906, to Cooper Memorial M.E. Church, Randolph, which later became the Masonic Temple; sold to Our Lady of the Snows Church, R.C., in Woodstock, Vt., 1984; extant		2	1891	Tr
	Cooper Memorial Methodist Episcopal (later the Masonic Temple; now closed)	Steere & Turner, Op. 318, 1891, acquired second-hand for \$500 from Bethany Church, Randolph, and first used, July 8, 1906; sold by the Masons to Our Lady of the Snows Church, R.C., Woodstock, Vt., 1984; extant	*	2	1906	Tr
	First Baptist (now The United Church of Randolph)	Estey Organ Co., Op. 1008; cost \$1,700, and purchased with an \$800 grant from Andrew Carnegie; installed by Roy E. Staples and first used, May 16; unaltered and extant		2	1912	Tu
	Ira Maurice Jones residence	Bought by I.M. Jones as a gift for his bride, Emily A. Washburn, before their marriage, Jan. 27, 1847; moved to Old Christ Church, Bethel, Vt., 1914; acquired by Laurence W. Leonard, July, 1966; currently on permanent loan to the Randolph Historical Society; extant		1	ca. 1846	Tr
	Novitiate of Our Lady, R.C.	M.P. Möller, Op. 10,564; sold		2	1967	El
	Randolph Historical Society	William Nutting, Jr.; a commission by Ira Maurice Jones of Randolph as a wedding gift; in Old Christ Church, Episcopal, Bethel, Vt., 1914; owned privately by Laurence W. Leonard since July, 1966, and currently on permanent loan to the Historical Society; extant	*	1	ca. 1846	Tr
	Edgar T. Salisbury residence	Estey Organ Co., Op. 1880 (with Automatic Attachment); relocated to the Congregational Church, Sharon, Vt., ca. 1937; (player mechanism removed); replaced by electronic and broken up for parts		2	1921	Tu
	St. John's, Episcopal	Frederick H. Johnson, Jr., ca. 1955; built for the Carl Adams residence in Bethel, Vt., largely of second-hand parts; given to St. John's Church; rebuilt by John Klauder, Brooklyn, N.Y., 1997, and rededicated in recital, Nov. 17 by Charles Callahan; extant	*	2	ca. 1966	El
Randolph Center (formerly Randolph)	Grace Church, Episcopal	William Nutting, Jr.; replaced by William Nutting, Jr.		1	1848	Tr
	Grace Church, Episcopal	William Nutting, Jr.; renovated by B.F. Nye of North Montpelier, Vt., Nov., 1879; pipework damaged by 1955; remains of the instrument were purchased by A. David Moore, 1969; case front in storage, 2013		2	1851	Tr
Richford	Methodist Episcopal	Installed by Hook & Hastings as their second-hand Op. 240, Oct., 1899; built by Geo. Stevens for his own church, Third Congregational, in Cambridge, Mass., 1849; the organ is currently in the Tzaims Luksus residence, Buckthorne Hall, Bennington, Vt.; two sets of the original pipework lost; extant	*	2	1899	Tr
	Baptist	Estey Organ Co., Op. 336; cost \$1,350; installed May; extant		2	1906	Tu
Richmond	Round Church	Unknown maker, ca. 1820; perhaps of New York or Pennsylvania provenance; original location unknown; renovated by Dana Hull and later by A. David Moore; dedicated in recital, Sept. 24, 2000, by John Atwood; extant	*	1	2000	Tr
	Universalist	Geo. H. Ryder, Op. 103; sold for \$50 and relocated to the Congregational Church, Royalton, Vt., 1958; set up and one stop altered by A. David Moore, 1965; extant		1	1882	Tr
Rochester	Congregational	Edwin L. Holbrook, Op. 47; opened in recital by Henry Perkins, Sept. 20; burned ca. 1944		1	1867	Tr
	Methodist Episcopal	Installed by Hook & Hastings as their second-hand Op. 200; built by Hilborne Roosevelt, Op. 58, 1881, for the Church of the Holy Innocents, New York, N.Y.; in Miller Memorial M.E. Church, Bethel, Vt., since 1918; restored by A. David Moore, 1993; extant	*	1	1894	Tr
	Universalist	Geo. Stevens & Co.; later moved to First Baptist Church, Montpelier, Vt.; extant		1	1887	Tr
Royalton	Congregational	Geo. H. Ryder & Co., Op. 103, 1882; built for the Universalist Church, Richmond, Vt.; sold for \$50 in 1958, and relocated to Royalton; set up and one stop altered by A. David Moore, 1965; extant	*	1	1965	Tr
	St. Paul's, Episcopal (now owned by the Royalton Historical Society)	William Nutting, Jr.; for a few years during the mid-20 th century in a private residence in Bethel, Vt.; the oldest-known Nutting organ; extant		1	1842	Tr

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
Rupert	Congregational	Estey Organ Co., Op. 2828; extant		2	1929	Tu
	Methodist Episcopal (now United Methodist)	Johnson & Son, Op. 629; purchased by the Ladies' Aid Society; the original reservoir was replaced with a "supply house" regulator, 1984; extant		2	1884	Tr
Rutland	Baptist	John G. Marklove, Op. 105; set up in Sept.; relocated to the Baptist Church, Vergennes, Vt., and set up, Nov., 1916; relocated to Calvary Baptist Church, Springfield, Vt., 1925; restored and four stops extended by A. David Moore, 1976; extant; replaced in Rutland by Hook & Hastings		2	1873	Tr
	Baptist	Hook & Hastings, Op. 2375; tonally altered by the Andover Organ Co., 1955; extant		2	1917	El
	Phil H. Brehmer	A second-hand ca. 1860 William Nutting, Jr., organ at 82 Merchants Row; had nine stops including a Tierce; Brehmer bought a Kinetic Blower for the organ, 1913	*	1	ca. 1912	Tr
	Christ the King, R.C.	Estey Organ Co., Op. 2926; mostly junked and replaced by a "hybrid organ", ca. 1995		2	1930	El
	Congregational (originally known as the "East Parish")	Unknown maker; an organ authorized, 1843; organists paid from 1845 onward; replaced by E. & G.G. Hook			ca. 1843	Tr
	Congregational (later Grace Congregational)	E. & G.G. Hook, Op. 278; cost \$2,300; set up, June; revoiced and keydesk extended by N.L. Bach, Mar., 1874; removed and reinstalled by employees of Hook & Hastings during church renovations, 1892; replaced by the Aeolian-Skinner Organ Co.; some Hook pipes used by James Stearns in other organs		2	1860	Tr
	Harry Ford residence	Ferris & Stuart, 1859; see Arlington; St. James's Church, Episcopal	*	2	1959	Tr
	Earl Hayles residence	M.P. Möller, Op. 521, 1904, built for Presbyterian, Greenwich, N.Y.	*	2	1969	Tr
	Grace Congregational	Aeolian-Skinner Organ Co., Op. 1088; case front from 1860 E. & G.G. Hook; some action modifications and digital additions, 1987; extant		3	1947	El
	Immaculate Heart of Mary, R.C.	Estey Organ Co., Op. 1932; replaced by Russell & Co.		2	1921	Tu
	Immaculate Heart of Mary, R.C.	Russell & Co., Op. 26; contains pipes from Estey Organ Co., Op. 1932; 6 ranks added by Russell & Co., Op. 26A, 2001; extant		2	1993	El
	Methodist Episcopal	Hook & Hastings, Op. 899; arrived Mar. 21 and opened in recital by Geo. A. Mietzke, Apr. 5; old building and organ gone; electronic in present United Methodist building		2	1878	Tr
	Mount St. Joseph's Convent, Chapel	Hook & Hastings, Op. 2572; one stop altered by John Wessel, 1989; extant		2	1929	El
	St. Paul's Universalist (now Unitarian-Universalist)	Woodberry & Harris, Op. 69; damaged by fire, 1904; likely rebuilt as Jesse Woodberry & Co., Op. 232, 1905; extant		2	1890	Tr
	St. Peter's, R.C.	Reuben Midmer, 1870; built for the Hanson Place M.E. Church, Brooklyn; relocated by Hook & Hastings, 1887; electrified by Edward Collins, 1948; later renovated by John Wessel, William A. Brys, and others; a new console and an electronic chancel division, 1990s; now as a "hybrid" organ, mostly in the Midmer case	*	2	1887	Tr
	Trinity Chapel, Episcopal	Trinity Organ Works (James W. Stearns); Estey Organ Co. console, Op. 2759; extant		2	1972	El
	Trinity Church, Episcopal	Henry Erben; relocated 1865 to the Congregational Church, Dorset, Vt.; replaced in Rutland by E. & G.G. Hook		1	1833	Tr
	Trinity Church, Episcopal	E. & G.G. Hook, Op. 352; installed in rear gallery; relocated to the chancel, ca. 1890; replaced by the Skinner Organ Co.		2	1865	Tr
	Trinity Church, Episcopal	Skinner Organ Co., Op. 388; contract signed, Oct., 1922; opened in recital by Willis Alling, July 22; further recitals by Ray Brown in Aug. and Harry Elmendorf in Sept.; considerable tonal alterations by Fritz Noack, 1962; a second-hand Aeolian-Skinner console installed, ca. 1975; further tonal alterations by John Wessel, 1968 and 1984, and Peter Walker; a gallery division added by Walker, 2008		3	1923	El
Ryegate Corner	United Presbyterian	Joseph Buffington, ca. 1865; original location unknown; extant	*	1	1876	Tr
Saxton's River	Congregational	William Nutting, Jr.; probably replaced by Jesse Woodberry & Co.		1	1859	Tr
	Congregational (now the Saxton's River Historical Society)	Jesse Woodberry & Co.; extant		2	1900	Tr
	First Baptist (now Church of Christ)	J.W. Steere & Sons, Op. 317; cost \$1,200; opened in recital by "Prof. Baldwin" in late June; organ moved at the front of the room by Hewitt & Wessel, 1962; extant		2	1891	Tr
	St. Edmund of Canterbury, R.C.	Florien L. Pike; contains recycled parts; church now closed; extant		1	ca. 1955	El
	Vermont Academy	Frazer Organ Co.; gone				El

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
Sharon	Congregational	Estey Organ Co., Op. 1880; built for the residence of Edgar T. Salisbury, Randolph, Vt., 1921 (with Automatic Attachment); broken up for parts; the remains of an early 1m organ in the attic of the church, ca. 1960	*	2	ca. 1937	El
Shelburne	Charlotte Meeting House, Shelburne Museum	Derrick & Felgemaker, ca. 1869; 4-rank "choral" organ from M.E. Church, Williston; relocated to the Charlotte Meeting House, Shelburne; opened in recital, Oct. 2, 1958, by Donald E. Kerr; extant	*	1	1958	Tr
	Methodist Episcopal (now United Methodist)	Estey Organ Co., Op. 1322; installed in Nov.; tonally altered by Errol C. Slack and later the Andover Organ Co.; extant		2	1914	Tu
	St. Catherine of Siena, R.C.	Orgues O. Jacques, 1940; built to specifications by Joseph Bonnet for the Benedictine Abbey Church, St.-Benoit-du-Lac, Québec; relocated to Shelburne by J. Adrian Cook, an English organbuilder, 1988; extant	*	2	1988	El
	Trinity Church, Episcopal	Frank Roosevelt, Op. 398; later enlarged with electronic voices; broken up for parts and replaced by electronic		1	1888	Tr
	Trinity Church, Episcopal	Geo. Jardine & Son, 1878; built for St. James's Episcopal, Goshen, N.Y.; acquired second-hand from St. Nicholas of Tolentine, R.C., Bronx, N.Y. 1990; new reed stop installed when the organ was moved to Shelburne by Watersmith Pipe Organs, Inc., 1990; replaced by electronic, 2008; sold for residential use in Oregon, 2010	*	2	1990	Tr
Sheldon	Grace Church, Episcopal	Henry Erben, 1833; relocated from St. Paul's Church, Burlington, and first used Easter Day, 1869; moved by Samuel W. Parker to the new building and first used Christmas Day, 1878; unplayable by 1950 because of water damage; restored Andrew Smith and A. David Moore, 2001; opened at an Evensong by Erik Kenyon, Aug. 11, 2001; thought to be the oldest unaltered "cathedral" organ in the U.S.; extant	*	1	1869	Tr
Shrewsbury	Universalist (now Shrewsbury Community Church)	Wm. A. Johnson, Op. 235; cost \$1,000; gift of Henry Smith; OHS Historic Organ Citation No. 6; extant		1	1867	Tr
South Burlington	All Saints' Church, Episcopal	Hook & Hastings, Op. 1679, 1895; built for Trinity Church, Episcopal, Winooski; one stop altered and moved by John Wessel; rebuilt and one stop added by Russell & Co., Op. 45, 2003; extant	*	2	1979	Tr
	Ascension Lutheran	Wicks Organ Co., Op. 4993; a "unit" organ		1	1969	El
	Faith United Methodist	Estey Organ Co., Op. 1446, 1916; relocated from the Masonic Temple, Burlington, Vt., by amateurs, 1987; junked and replaced by electronic, 2004	*	2	1987	Tu
South Royalton	Congregational	Wm. A. Johnson, Op. 177, 1865; built for the D St. M.E. Church, South Boston, Mass.; relocated to South Royalton and opened in recital, Dec. 15, 1889; junked and pipes sold to Frederick H. Johnson, Jr., for a new 2-manual organ for the Arnold Mills United Methodist Church, Cumberland, R.I., ca. 1964; case front remains	*	1	1889	Tr
	First Methodist Episcopal	Hinners Organ Co., Op. 2370; ruined by Kenneth Licht, ca. 1990; pipes gone; replaced by an electronic; the building is now a private residence		2	1917	Tu
South Strafford	Universalist	A few fragments of a crude, mid-19 th century organ are in the church; perhaps an early organ by William Nutting, Jr.		1		Tr
Springfield	Calvary Baptist	John G. Marklove, Op. 105, 1873; built for First Baptist, Rutland, Vt.; relocated to the Baptist Church, Vergennes, and set up, Nov., 1916; relocated to Calvary Baptist, Springfield, 1925; restored and 4 stops extended by A. David Moore; opened, May, 1976; extant	*	2	1925	Tr
	Congregational	Wm. A. Johnson, Op. 282; rebuilt ca. 1906 and perhaps electrified; replaced by Austin Organ Co.		2	1869	Tr
	Congregational	Austin Organ Co., Op. 2242; altered by John Wessel, 1976; enlarged to 3m by Austin Organs, Inc., 1982; extant		2	1956	El
	Maternity of the Blessed Virgin, R.C. (also known as St. Mary's)	Estey Organ Co., Op. 3110; replaced by John Wessel		2	1940	El
	Maternity of the Blessed Virgin, R.C. (also known as St. Mary's)	John Wessel; opened in recital by Harriette Slack Richardson, Nov. 24; contained some pipes from Estey Organ Co., Op. 3110; replaced by an electronic and sold to Charles Callahan, Orwell, Vt.		2	1985	El
	Methodist Episcopal	Geo. H. Ryder, Op. 105; relocated in 1927 to the Evangelical Congregational Church, Charlestown, N.H.; two stops altered by R.K. Hale, 1960; extant; replaced in Springfield by the Austin Organ Co.		2	1882	Tr
	Methodist Episcopal (now First United Methodist)	Austin Organ Co., Op. 1541; altered and enlarged by John Wessel, and dedicated in concert, Jan. 11, 1976 by Gordon W. Stearns, Mark Howe, and Mrs. George Day; extant		2	1927	El
	St. Mark's Episcopal	Estey Organ Co., Op. 2759; rebuilt Frederick H. Johnson, Jr., and opened by Harriette Slack Richardson at an Evensong, Oct. 8, 1961; 16' reed added by William A. Brys, 1992; altered by three other organ builders and extant as an unfinished, 3m instrument with electric-action		2	1928	Tu

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	Universalist	S.S. Hamill; building demolished and organ gone		2	1874	Tr
St. Albans	Baptist	E. & G.G. Hook & Hastings, Op. 782; burned May 10, 1883		2	1874	Tr
	Baptist	Second-hand E. & G.G. Hook, Op. 442, 1868, built for the E St. Orthodox Congregational Church, South Boston, Mass.; electrified by William H. Barlow of Utica, N.Y., 1953; sold and rebuilt by William A. Brys for St. Catherine's Church, R.C., Manchester, N.H.	*	2	1886	Tr
	Congregational	Unknown maker; in use before 1856		1?		Tr
	Congregational	Stevens & Jewett; cost \$2,000; set up in Nov. and first used on Thanksgiving Day; enlarged and moved to the front of the room by organbuilder Henry J. Poole, Dec., 1888; burned Nov. 26, 1891		2	1862	Tr
	Congregational	Hook & Hastings, Op. 1567; set up in Feb. by Henry J. Poole; opened in recital by William H. Carl, Mar. 8; altered and enlarged by Hale & Alexander, 1959; opened in recital, Mar. 19, 1959, by Allan Van Zoeren; later renovated by the Andover Organ Co.; extant		2	1894	Tr
	Holy Guardian Angels, R.C.	Built by "Mr. Phelps of Brookfield, Vt." for Second Congregational, Hartford, Vt.; sold to a "R.C. Church in St. Albans," probably Holy Guardian Angels, and first used on Christmas Eve, 1872; replaced by Desmarais		1	1872	Tr
	Holy Guardian Angels, R.C.	Ernest Desmarais; many parts supplied by Samuel Pierce; set up in Apr. and May and opened in concert by A. Beique, June 1; major repairs and retabed by Watersmith Pipe Organs, Inc., 2004; extant		2	1892	Tr
	Rich residence	E.A. Boadway visited an unidentified but elegant chamber organ in the large house in 1957; present status unknown	*	1	ca. 1835	Tr
	St. Luke's, Episcopal (formerly Union Church, Episcopal)	Geo. Jardine & Son; bought by the ladies of the parish; set up in May and opened in recital by S.B. Whitney, June 17; supplied with a water motor, Dec., 1901; renovated by Thad H.H. Outerbridge working for the Berkshire Organ Co., June, 1966; later tonal restoration by the Andover Organ Co.; extant		2	1889	Tr
	St. Mary's, R.C.	Installed by E. & G.G. Hook as their second-hand Op. 10; it was an older E. & G.G. Hook organ, likely from the 1840s; probably the organ replaced by Casavant Frères, Limitée		2	ca. 1860	Tr
	St. Mary's, R.C.	Casavant Frères, Limitée, Op. 1990; extant		2	1949	El
	St. Paul's Methodist Episcopal	Geo. Stevens & Co.; cost \$1,500; set up by George Hedrick and two assistants in June and opened in concert by F.J. Smith and Miss Mary Clark, July 20; enlarged and rebuilt by the Andover Organ Co., Op. R-102, 1967; extant		2	1881	Tr
	Union Church, Episcopal (later St. Luke's)	Probably built by Thomas Redstone of New York		1	1827	Tr
	Union Church, Episcopal (later St. Luke's)	Geo. Jardine of New York, N.Y.; cost \$1,275; the gift of Anne D. Hoyt, the wife of the rector, William Henry Hoyt; set up and first used, Nov. 25; survived a fire, 1858; moved to a new building, 1861; replaced by Geo. Jardine & Son, 1889		2	1843	Tr
	Universalist	Edward H. Smith; cost \$1,300; organ finished in 1887 but not installed until Jan., 1888; relocated through the Organ Clearing House and moved with some repairs by A. David Moore to St. John the Baptist, Episcopal, Hardwick, Vt., 1982; retabed and tonally altered by the Andover Organ Co., 1997; extant		2	1888	Tr
St. Johnsbury	Church of the Messiah, Universalist	J.H. & C.S. Odell, Op. 466; partially funded with a grant from Andrew Carnegie; opened in concert, Feb. 24; sold to the Congregational Church, Westminster, Vt., 1946; rebuilt by John Wessel, 1992; extant		2	1911	Tu
	Grace Methodist Episcopal	Geo. S. Hutchings, Op. 233; cost \$3,000; opened in concert by J. Warren Andrews, June 4; burned, Jan. 14, 1915; replaced in new building by Hutchings Organ Co.		2	1891	Tr
	Grace Methodist Episcopal	Hutchings Organ Co., Op. 1722; destroyed, 1971; replaced by electronic		3	1916	El
	North Congregational	Hutchings, Plaisted & Co., Op. 92; a gift of Charles Fairbanks, it was set up in Feb.; had the first 32' stop in Vt.; electrified by Roy E. Staples, 1922; considerably altered and enlarged to 3m by the Berkshire Organ Co. and opened in recital by Charles E. Page, Nov. 29, 1964; console replaced by Austin; extant		2	1881	Tr
	Notre Dame de Victoires, R.C.	Woodberry & Harris, Op. 90; cost \$3,500; set up in Aug.; later electrified; burned with the building in Nov., 1966		2	1891	Tr
	Second Congregational	Harvey F. Parks; relocated to the Congregational Church, Lyndon Corner, 1847; case front remains; replaced in St. Johnsbury by Simmons & McIntire		1	1838	Tr
	Second Congregational (later North Congregational)	Simmons & McIntire; John H. Paddock was the organist and served on the organ committee; set up in the rear gallery in Nov.; relocated to the Baptist Church, Hope Valley, R.I., 1881; replaced there by the Estey Organ Co., Op. 1476, 1916		2	1847	Tr
	South Congregational	Geo. Jardine & Son; donated by Thaddeus Fairbanks, it was set up in the church in Mar.; moved from the gallery to the front of the room, Oct., 1876; rebuilt and enlarged by E.W. Lane, Aug., 1900; destroyed in 1968; replaced by Berkshire Organ Co.		2	1856	Tr

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	South Congregational	Berkshire Organ Co.; used three sets of pipes from the Jardine; opened in recital by Charles E. Page, Oct. 5; extant		2	1968	El
	St. Aloysius, R.C.	Geo. S. Hutchings, Op. 457; set up in Dec. and first used on Christmas Eve; broken up for parts and sold to Edward Wilson, Lyndonville, Vt., 1971; replaced by electronic		2	1898	Tr
	St. Andrew's, Episcopal	E. & G.G. Hook & Hastings, Op. 1080; gift of Edward F. Griswold in memory of his wife Ellen; installed in June, 1882; one stop altered; extant		2	1882	Tr
	Tegu Theatre (also the New Theatre)	Robert Morton Co.; Style 49; cost \$15,000; set up in Oct.		2	1926	El
	Union Baptist	Estey Organ Co., Op. 3034; extant		2	1932	El
Strafford	United	A. David Moore, Op. 1; contains recycled parts from Estey Organ Co., Op. 1880, 1921, built for the Salisbury residence in Randolph, Vt.; extant		1	1970	Tr
Stowe	Universalist (now Community Church)	Wm. B.D. Simmons & Co.; ordered, Oct., 1863; cost \$1,460; set up, Mar., 1864; opened in recital by Samuel C. Moore, Mar. 16; relocated from the gallery to the front by the Rev. Frederick T. Crane, 1911; altered, rebuilt, returned to the gallery, and Pedal electrified by Frederick H. Knapton, working for Hill, Norman & Beard, London; opened in recital by Helen Henshaw, June 23, 1959; enlarged, rebuilt, and further revoiced by the Andover Organ Co., beginning in 2002; opened in two recitals by Peter Sykes, Sept. 27–28, 2002; extant		2	1864	Tr
Swanton	Congregational	Edward H. Smith; cost \$700; opened, Nov. 18; relocated to the Congregational Church, East Fairfield, Vt., Nov., 1913, and set up July, 1914; extant in East Fairfield, but damaged; replaced in Swanton by the Estey Organ Co.		1	1887	Tr
	Congregational	Estey Organ Co., Op. 1188; set up and dedicated, Jan. 19; opening recital by Nellie Blake, Nov. 21; extant		2	1913	Tu
	Holy Trinity Episcopal	Unknown maker, but perhaps Lemuel Hedge, ca. 1828; given to Holy Trinity by St. James's Church, Woodstock; replaced by H.W. Bolton & Son	*	1	1868	Tr
	Holy Trinity Episcopal	H.W. Bolton & Son, Montréal; replaced by Hall Organ Co.			1876	Tr
	Holy Trinity Episcopal	Hall Organ Co.; gift of James Monroe Bell in memory of his wife, Eva May Lasalle Bell; the organ was blessed by the Bishop Coadjutor and opened in recital by Ralph Watson, July 15; replaced by Walker Pipe Organs		2	1915	El
	Holy Trinity Episcopal	Walker Pipe Organs; contains pipes from Hall Organ Co., 1915, and others by Aeolian-Skinner, Anderson Sons, and Austin; opened in recital by Peter D. Walker, Oct. 9, and Mark A. DeW. Howe, Oct. 18; extant		3	2009	El
	Methodist Episcopal (now Memorial United Methodist)	Hinners Organ Co., Op. 1466, 1912; dedicated, Jan. 19, 1913; altered and rebuilt by Watersmith Pipe Organs, Inc., Op. 28, 1997; opened in recital by E.A. Boadway, May 4, 1997; extant		2	1913	Tr
Thetford	Congregational	Rieger; opened in recital by Donald Willing, Aug. 16; extant		2	1964	Tr
Tinmouth	Methodist Episcopal	Ryder & Butler, Op. 1; originally built for the Congregational Church, Middletown, Vt.; destroyed by fire, Nov. 15, 1968	*	1	1870	Tr
Townshend	Baptist	Unknown maker; Sept., 1892: "The pipe organ of the Baptist church is being thoroughly reconstructed by a skilled workman from Springfield, Mass."; replaced by a reed organ	*	1		Tr
	First Congregational	Probably Foster & Thayer; extant but most pipes gone		1	1842	Tr
	First Congregational (now Federated Church)	Hook & Hastings, Op. 1824; cost \$800; installed in May and opened by François C.F. Cramer in June; one stop altered by John Wessel, 1980; extant		2	1899	Tr
Underhill	David Whitmore residence	Wicks Organ Co., Op. 1652		2	1937	El
	William Tortolano residence	Unknown maker; three-rank "unit" organ; extant	*	2	ca. 1970	El
Vergennes	Baptist	John G. Marklove, Op. 105, 1873; built for First Baptist, Rutland; relocated to Vergennes in Nov., 1916; relocated to Calvary Baptist, Springfield, 1925; restored and 4 stops extended by A. David Moore, 1976; extant in Springfield	*	2	1916	Tr
	Champlain Valley Christian Reformed	Humphries Organ Co.; contains older pipes; extant		2	1977	El
	Congregational	E. & G.G. Hook & Hastings, Op. 944; cost \$1,500; opened in recital by Prof. E.H. Higley, June 20; tonally altered by Andover Organ Co., Op. R-261, 1984; extant		2	1879	Tr
	Methodist Episcopal (now United Methodist)	Estey Organ Co., Op. 2691; opened in recital by H.D. Sleeper, Dec. 28; renovated by John Wessel, 1987; extant		2	1927	Tu

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	St. Paul's, Episcopal	Henry Erben; moved from rear gallery to front, 1872; advertised for sale, 1875		1	1835	Tr
	St. Paul's, Episcopal	E. & G.G. Hook, Op. 306; built for Grace Church, Episcopal, Medford, Mass.; relocated to Vergennes, 1875; 2' stop later altered to 4' by Edward Collins and restored by Robert K. Hale, 1961; restored by Watersmith Pipe Organs, Inc., 2005; extant	*	1	1862	Tr
	St. Peter's, R.C.	Thomas Appleton, ca. 1830; from an unknown location and installed in Feb.	*	2	1891	Tr
	St. Peter's, R.C.	Edward Collins; made of recycled parts, including the case and some Appleton pipes; replaced by electronic; case extant		2	1943	El
Waitsfield	Episcopal	Unknown maker; probably William Nutting, Jr.; cost \$300; church now closed		1	ca. 1853	Tr
Warren	Carl and Linda Schwartz residence	M.P. Möller, Op. 8203, 1950 (a 3-rank "unit" Aristé), built for Immaculate Heart of Mary Church, Baltimore (Ridgeleigh), Md.; after being moved to a temporary location in 1965, it was moved to the residence of Fague and Connie Springman near Baltimore, late 1970s; James Weed, Columbia, Md., 1994; and Carl and Linda Schwartz, Warren, Vt., 2004; extant	*	2	2004	El
Waterbury	Congregational	Estey Organ Co., Op. 279; opened in concert by Reginald McCall and George H. Wilder, Aug. 31; destroyed and replaced by Berkshire Organ Co.		2	1905	Tu
	Congregational	Berkshire Organ Co.; essentially an altered Austin Organ Co., Op. 1818, 1932; a Chorophone "unit" organ built for a Mortuary, Springfield, Mass.; extant	*	2	1977	El
	Methodist Episcopal	Geo. S. Hutchings, Op. 306; gift of Julia C. Dillingham in memory of her husband, the ex-Vermont Governor Paul Dillingham; installed by C.F. Colburn; first played on the first Sunday of the year, 1893; rebuilt, enlarged, and relocated to St. Theresa's R.C., Agawam, Mass., 1928; extant in 1988		2	1893	Tr
	Methodist Episcopal (now Wesley United Methodist Church)	Estey Organ Co., Op 2718; extant		2	1928	Tu
Wells River	Congregational	Robert McIndoe; perhaps replaced by E. & G.G. Hook & Hastings		1	ca. 1832	Tr
	Congregational	E. & G.G. Hook & Hastings, Op. 826; 2' Flageolet added, 1938; rebuilt and tonally altered by Michael Loris; opened in recital by M. Andrew Johnston, Feb. 5, 1978; additional changes by Watersmith Pipe Organs, Inc., 1993; extant		2	1876	Tr
West Brattleboro	First Congregational	J.W. Steere & Son, Op. 480; cost \$1,500 and set up in June; altered by John Wessel, 1974 and 1978; Tr, Tu, and El actions; extant		2	1901	Tr
	West Village Meeting House, Unitarian Universalist	Russell & Co., Op. 25; a temporary installation, the property of Nancy Reed, sold in Aug., 2009 to Harrison Kelton for his Newton, Mass., residence; extant		2	1993	El
West Newbury	Congregational (Union Meeting House)	Robert McIndoe; removed and sold, perhaps in the 1840s		1		Tr
	Congregational (Union Meeting House)	Stevens & Jewett; built for the Beacon St. M.E. Church, Bath, Maine, and later relocated 4 times, the 5 th relocation to W. Newbury; rebuilt and enlarged by C.B. Fisk, Inc., 1968; renovated and installed by Watersmith Pipe Organs, Inc., 1993; extant	*	1	ca. 1856	Tr
West Randolph (see Randolph)						
West Rutland	Congregational (now United Church)	Wm. A. Johnson, Op. 200; case altered, 1885; one stop altered later; extant		2	1866	Tr
	St. Bridget's, R.C.	Geo. W. Reed; cost \$1,725; with tubular Pedal action; extant		2	1911	Tr
	St. Stanislaus Kostka, R.C.	W.W. Kimball Co.; replaced by Estey Organ Co.		2		Tu
	St. Stanislaus Kostka, R.C.	Estey Organ Co., Op. 2986, 1931; built for Valley Forge Military Academy, Wayne, Pa.; relocated to West Rutland by the Estey Organ Corp., 1954; rebuilt and enlarged by Carey Organ Co., 1993; extant	*	2	1954	El
Westminster	Congregational	Unknown maker, ca. 1860; installed by E. & G.G. Hook & Hastings as their second-hand Op. 100; replaced by J.H. & C.S. Odell	*	1	1879	Tr
	Congregational	J.H. & C.S. Odell, Op. 466, 1911; built for the Church of the Messiah, Episcopal, St. Johnsbury, Vt., and moved to Westminster in 1946; rebuilt by John Wessel, 1992; originally tubular pneumatic action and some pipes dated 1907; opened in recital by Susan Armstrong, Oct. 25, 1992; extant	*	2	1946	El
Westminster West	Congregational	Geo. H. Ryder, Op. 174, 1898; built for the Baptist Church, East Jaffrey, N.H. (now Jaffrey); opened in concert by Geo. H. Ryder, Dec. 23, 1898; relocated to the residence of Richard G. Boutwell, Richmond, N.H., 1968; relocated to Westminster West by Lawrence D. Nevin; one stop altered; extant	*	2	ca. 2005	Tr
Weston	Church on the Hill	Geo. Jardine, ca. 1855; an altered, second-hand chamber organ, rebuilt and enlarged by Erik Johansson; opened in concert by Kenneth J. Olsson and other musicians, Sept. 28; extant	*	1	2012	Tr

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
	Old Parish Church	John Wessel; a rebuild of an unknown organ installed by Hook & Hastings in the Congregational Church, Castleton, Vt., 1918; later rebuilt by Arthur C. Kohl; replaced by electronic, 2005; all but case front dispersed	*	2	1974	El
White River Junction	Methodist Episcopal (now United Methodist)	E. & G.G. Hook, Op. 480, 1869; built for the Congregational Church, Westerly, R.I.; relocated to White River Junction and described as "new" in Feb., 1900; rebuilt and electrified by Frederick H. Johnson, Jr., and opened in recital by Harriette Slack Richardson, Oct. 18, 1959; contains many Hook pipes; extant	*	2	1900	Tr
	St. Anthony's, R.C.	J.W. Steere & Son, Op. 577; cost \$1,850; set up in Mar.; replaced by Estey Organ Co.		2	1907	Tu
	St. Anthony's, R.C.	Estey Organ Co., Op. 3208; contains some 1907 J.W. Steere & Son Organ Co. pipes; extant		2	1953	El
Whiting	Union Church	Probably Corrie & Brady, ca. 1850; installed by E. & G.G. Hook & Hastings as their second-hand Op. 69; removed early in the 20 th century and removed to a Rutland Music Shop, 1902	*	1	1876	Tr
Wilder	First Congregational Church (later Upper Valley Assembly of God, and now the Charles T. Wilder Center)	Geo. Stevens; built for the Orthodox Congregational Church, Grantville, Mass. (now Wellesley Hills); given to the Congregational Church, Wilder, Vt., 1901; restored by A. David Moore, 2010; extant	*	1	ca. 1848	Tr
Williamstown	Congregational (now United Federated Church)	William Nutting, Jr., 1868; built for the Unitarian Church, Keene, N.H.; rebuilt by Harlan P. Seaver with new case fronts and action, 1895; relocated to the M.E. Church, Bellows Falls, Vt., 1909; relocated by amateurs to the Congregational Church, Williamstown, Vt., and opened in recital there by Frank Leslie Stone in Mar., 1938; restoration by the Andover Organ Co. and opened in recital by David Chyle Morse, June 5, 2005; extant	*	2	1938	Tr
Williston	Christ Memorial	Andrew Lawrence; a "unit" organ made of recycled parts; extant		2	2001	El
	Methodist Episcopal	Derrick & Felgemaker, Op. 26 (a Derrick & Felgemaker "choral" organ); relocated to the Charlotte Meeting House, Shelburne, Vt., 1958		1	ca. 1869	Tr
Wilmington	Congregational	J.H. & C.S. Odell, Op. 499; rebuilt and electrified by John Wessel, 1996; church closed and the building was sold to St. Mary's in the Mountains Church, Episcopal, 2012; extant		2	1915	Tu
	Masonic Temple	Estey Organ Co., Op. 40; built for the Universalist Church, Wilmington; extant	*	2	ca. 1980	Tu
	Universalist	Estey Organ Co., Op. 40; moved by John Wessel to the Masonic Temple, ca. 1980		2	1903	Tu
Windsor	Baptist	Lemuel Hedge; replaced by William Nutting, Jr.		1	1825	Tr
	Baptist	William Nutting, Jr.; in 1903, the congregation "added a new pipe organ"; the organ was advertised for sale in <i>The Diapason</i> , Nov., 1945		2	ca. 1860	Tr
	South Congregational	William Nutting, Jr.; rebuilt as a two-manual organ for \$532.25 by S.S. Hamill, 1885; electrified by Frederick F. Johnson, Jr., and opened in recital by Herbert Wood, Nov. 14, 1954; removed by the Organ Clearing House; replaced by William Baker		1	1856	Tr
	South Congregational	William Baker; case by William Nutting, Jr., 1856; M.P. Möller chassis from Op. 980, 1908, built for the Masonic Temple, Syracuse, N.Y.; extant	*	2	1992	Tr
	St. Francis of Assisi, R.C.	Estey Organ Co., Op. 2778; moved to new building, 1954; burned, 1977		2	1928	Tu
	St. Francis of Assisi, R.C.	John Wessel; opened in recital by Harriette Slack Richardson, Apr. 22; extant		2	1981	El
	St. Paul's, Episcopal	Lemuel Hedge; his first organ; installed in the gallery; rebuilt and moved to the front by S.S. Hamill, 1868		1	1824	Tr
	St. Paul's, Episcopal	S.S. Hamill; case and some of the keydesk by Hedge; became OHS emblem organ, 1962; moved back to the gallery by John Wessel, 1979; restored Russell & Co., 2007; extant		1	1868	Tr
Winooski	First Methodist Episcopal	J.W. Steere & Son; installed in Mar.; burned, 1916; replaced by H. Hall & Co.		2	1912	Tu
	First Methodist Episcopal (now United Methodist)	H. Hall & Co.; two stops altered; extant		2	1918	El
	St. Francis Xavier, R.C.	A G-compass Geo. Stevens & Co. organ; described as a "magnificent pipe organ," and first played by Louis K. Freneau, Christmas Day, 1880; probably replaced by Casavant Frères, Limitée	*	2	1880	Tr
	St. Francis Xavier, R.C.	Casavant Frères, Limitée, Op. 1913; extant		2	1948	El
	Trinity Church, Episcopal	Hook & Hastings, Op. 1679; first used on the second Sunday in July; one stop altered and moved by John Wessel to All Saints' Church, Episcopal, South Burlington, Vt., 1979		2	1895	Tr
Woodstock	Christian	see Woodstock, Masonic Hall				
	First Congregational	Unknown maker, but probably Lemuel Hedge; cost \$1,500; set up in Dec.; probably replaced by E. & G.G. Hook		1?	1827	Tr

LOCATION	CHURCH OR INSTITUTION	BUILDER AND DETAILS		M	DATE	AC
	First Congregational	E. & G.G. Hook, Op. 298; opened in recital by William H. Clarke, May 10; relocated to the Congregational Church, Manchester, Mass., 1890; altered by Hook & Hastings, 1909, and again by Roy E. Carlson, ca. 1963; extant; replaced in Woodstock by Geo. S. Hutchings		2	1861	Tr
	First Congregational	Geo. S. Hutchings, Op. 199; electrified by Frederick H. Johnson, Jr., 1951; pipes purchased by Frederick H. Johnson, Jr., 1968; replaced by Austin Organs, Inc.		2	1890	Tr
	First Congregational	Austin Organs, Inc., Op. 2485; extant		3	1968	El
	Masonic Hall	Geo. Stevens, 1853; built for the Central Congregational Church, Bangor, Maine; the building was sold and became a Masonic hall, 1949; organ moved to the Moore Family barn in North Pomfret, Vt., 1965; rebuilt, enlarged, and installed in Zion Lutheran Church, Iowa City, Iowa, 1977; extant	*	2	1899	Tr
	Memorial Chapel, Congregational	Hook & Hastings, Op. 1023; later relocated to St. Michael's Church, R.C., Greensboro Bend, Vt.		1	1881	Tr
	Methodist Episcopal	William Jackson & Co., 1868; built for St. James's Church, Woodstock; relocated to the M.E. Church, Woodstock, when St. James's acquired a Cole & Treat organ; later relocated to the Holy Name of Jesus National Catholic Church, South Deerfield, Mass.; extant	*	2	1908	Tr
	North Universalist Chapel Society	Hutchings, Plaisted & Co., Op. 54, 1875; built for the teaching studio of Eugene Thayer in Boston; relocated to Woodstock at a cost of \$1,500, and opened in recital by S.B. Whitney, Apr. 21, 1881; restored by the Andover Organ Co., Op. 107, 1968; restored again, A. David Moore, 2007; OHS Historic Organ Citation No. 7; home of the S.B. Whitney Organ Recital Series; extant	*	2	1881	Tr
	Our Lady of the Snows, R.C.	Estey Organ Co., Op. 229; cost \$2,000; installed in June; sold to William Roberts, Claremont, N.H., now deceased, and parts dispersed; replaced in Woodstock by an electronic		2	1905	Tu
	Our Lady of the Snows, R.C.	J.W. Steere & Son, Op. 318, 1891; built for First Congregational, West Randolph, Vt.; altered, enlarged, and relocated to Woodstock by A. David Moore, 1984; extant	*	2	1984	Tr
	St. James's, Episcopal	Unknown maker, but perhaps Lemuel Hedge; church records include payments to William Goodrich, Boston, for pipes; organ given to Holy Trinity Episcopal, Swanton, Vt., 1868; replaced in Woodstock by William Jackson & Co.		1	1828	Tr
	St. James's, Episcopal	William Jackson & Co.; opened in recital by S.B. Whitney, Oct. 21, 1868; replaced by Cole & Treat; for a time after 1908 in the M.E. Church, Woodstock; later sold to Holy Name of Jesus National Catholic Church, South Deerfield, Mass.; extant		2	1868	Tr
	St. James's, Episcopal	Cole & Treat; given by S.B. Whitney; first used on the second Sunday in Aug., 1908; opened in recital by S.B. Whitney the following Monday; discarded ca. 1935; replaced by electronic		3	1908	Tu
	St. James's, Episcopal	Wicks Organ Co., Op. 1877; cost \$2,145; installed before Christmas, 1938; rebuilt by Frederick H. Johnson, Jr., and enlarged to three manuals with new console, 1950s; replaced by A. David Moore		2	1938	El
	St. James's, Episcopal	A. David Moore, Op. 15; known as the Albright Memorial Organ and dedicated in recital by Yuko Hayaski, Sept. 7, 1986; new Chair Division reed stop installed 2012; extant		2	1986	Tr
	Henry H. Vail residence	Geo. S. Hutchings, Op. 276; said to have been designed by S.B. Whitney; rebuilt and relocated to Swarthmore College, Swarthmore, Pa., during the fall, 1928		2	1892	Tr

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CHAPTER 3 ENDNOTES THE ORGANS OF ST. PAUL’S CATHEDRAL, BURLINGTON



1. It was not until 1966 that St. Paul’s Episcopal Church, always the seat of the Bishop, officially took the name St. Paul’s Cathedral. However, because the parish was the seat of the bishop for the Episcopal Diocese of Vermont, it was always the cathedral church *de facto*.

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30. Vestry, pp. 112–13, May 30, 1912.

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33. Vestry, p. 115, July 12, 1912.

34. Vestry, p. 116, October 10, 1912.

35. Vestry, pp. 119–20, February 3, 1913.

36. Vestry, p. 121, March 5, 1913.

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43. "New Organ at St. Paul's," *BDFP* 79, no. 209 (September 1, 1913): 8.

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71. "James G. Chapman [Obituary]," *BFP* 184, no. 143 (May 23, 2011): 8A.

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78. [Dedication program:] *The Inaugural Recital on the Vedder Van Dyck Memorial Organ, The Cathedral of St. Paul, February 17, 1974* [Courtesy of the American Organ Archives, Princeton, N.J.]; included with slight editing.

79. "Cross-shaped Organ," *BFP* 145, no. 247 (October 15, 1973): 10.

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CHAPTER 4 ENDNOTES HENRY ERBEN, THE "PRINCE OF ORGAN BUILDERS," AND HIS ORGANS IN VERMONT



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2. "The Organ of Trinity Church..." *The (St. Johnsbury, Vt.) Caledonian* 10, no. 17 (November 14, 1846): 2.

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15. "Fire in Centre-Street," *The (N.Y.) Churchman* 11, no. 32 (October 16, 1841): 3.

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18. *Journal of the Proceedings of the Annual Convention of the Protestant Episcopal Church, in the Diocese of Vermont, Held in Trinity Church, on the 29th and 30th of May, 1833* (Middlebury: Free Press Office Print, 1833), 25; hereafter *Vermont Convention Proceedings*.
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20. “Consecration,” *Rutland (Vt.) Weekly Herald* 71, no. 34 (August 24, 1865): 2; hereafter *RWH*.
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30. *Ibid.*, October 18, 1882.
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40. MS, E-mail communication from Barbara Owen to the author, May 12, 2001.
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56. *First Congregational Church Building, 1842–1992* (Burlington, Vermont: First Congregational Church, 1992), 2–4.
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62. Abby Maria Hemenway, *The Vermont Historical Gazetteer: A Magazine, Embracing a History of Each Town, Civil, Ecclesiastical, Biographical and Military* (Burlington, Vt.: Published by Miss A.M. Hemenway, 1868), 541.
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70. “Estey’s to Build Walpole Organ,” *The Brattleboro (Vt.) Daily Reformer* 20, no. 225 (November 22, 1933): 1.
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72. Steve Gilbert, “The Pipes were Calling: Happy Ending for a Historic Organ,” *The Keene (N.H.) Sentinel* 214, no. 29 (January 30, 2012): 1, 8.
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75. *The Organ Historical Society in Conjunction With the Round Lake Historical Society Presents the Upper Hudson Valley Mini-Convention, August 3–6, 1997* (Round Lake, New York: Round Lake Historical Society, 1997), 9–12.

CHAPTER 5 ENDNOTES SAMUEL BRENTON WHITNEY: CHURCH MUSICIAN, COMPOSER, ORGANIST, AND TEACHER



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2. "Mr. S.B. Whitney is teaching in the New England Conservatory of Music..." (*Montpelier, Vt. Argus and Patriot* 29, no. 12 (February 26, 1879): 2; hereafter *AP*).
3. *Boston University Year Book*. Edited by the University Council, Vol. 10 (Boston: Rand, Avery & Co., 1883), 64–70; and *Historical Register of Boston University, 1869–1891* (Boston: University Offices, 1891), 31.
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5. "The will of Samuel Brenton Whitney..." *The (Woodstock) Vermont Standard* 65, no. 24 (August 13, 1914): 8; hereafter *VS*.
6. "The new organ being installed..." *VS* 58, no. 23 (August 6, 1908): 8; and "The first use of the new organ..." *VS* 58, no. 24 (August 13, 1908): 8.
7. "Local and State Items," *VS* 17, no. 19 (August 13, 1868): 3; *Ibid.*, *VS* 17, no. 28 (October 15, 1868): 3; and "Organ Opening," *VS* 17, no. 29 (October 22, 1868): 2.
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14. James Grant Wilson and John Fiske, *Appleton's Cyclopaedia of American Biography*, s.v. "Hopkins, John Henry" (New York: Appleton and Company, 1887), 254–56.
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21. 1900 Federal Census; New York State; New York County; New York City (Bronx); Enumeration District 909; Dwelling House 74; Family 340.
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26. Hooper, 323–24.
27. George A. DeMille, *A History of the Diocese of Albany, 1704–1923* (Philadelphia: The Church Historical Society, [1946]), 80.
28. *Organ Atlas* (2006): 26.
29. "Personal," *SADM* 6, no. 67 (August 1, 1868): 3.
30. "The New Organ," *The Burlington (Vt.) Times* 10, no. 283 (April 22, 1867): 3.
31. "Death of Bishop Hopkins," *Daily (Burlington) Free Press* 20, no. 235 (January 10, 1868): 4; hereafter *DFP*.
32. "Burlington. Easter Sunday," *Burlington Weekly Free Press* 42, no. 40 (April 2, 1869): 2; hereafter *BWFP*.
33. "Musical Convention at Montpelier," *BWFP* 43, no. 29 (January 14, 1870): 3.
34. "Death of Rev. Dr. Hicks," *St. Albans Messenger* 32, no. 52 (November 12, 1869): 4.
35. "Vt. Historical Society," *BWFP* 43, no. 49 (June 3, 1870): 2.
36. "Mr. S.B. Whitney..." *BWFP* 44, no. 16 (October 14, 1870): 3.
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49. Program from *The John B. Goodwin Collection* [American Organ Archives, Princeton, N.J.].
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51. "Montpelier, Vt.," *The (Boston) Musical Herald* 5, no. 10 (October, 1884): 255.
52. "Organist Whitney Honored," *The Boston Herald* (December 4, 1896): 5.
53. "In the first week of Advent..." *The Musical Times and Singing-Class Circular* 38 (London & New York: Novello, Ewer and Co., 1897): 43.
54. "Albert W. Snow, Noted Boston Organist, Dies," *D* 30, no. 3 (February 1, 1939): 2.
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CHAPTER 11 ENDNOTES ABILITY, SKILL, AND STRICT INTEGRITY: JOHNSON ORGANS IN THE GREEN MOUNTAIN STATE



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74. "Bethany church..." (*Woodstock Vermont Standard* 17, no. 26 (October 1, 1868): 3.
75. "Don't Forget the Concert," (*Montpelier) Green Mountain Freeman* 25, no. 42 (October 14, 1868): 3.
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97. "Bellows Falls Briefs," *AP* 30, no. 11 (February 18, 1880): 3.
98. "Bellows Falls Briefs," *AP* 31, no. 10 (February 9, 1881): 2.
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102. Hayes, 189-92.

103. "Bellows Falls, Vt.," (*Brattleboro Vermont Phoenix* 60, no. 8 (February 24, 1893): 8.
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106. "Organ Recital," *BFT* 38, no. 19 (May 11, 1893): 7.
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CHAPTER 12 ENDNOTES MAKE NO SMALL PLANS: THE RISE AND FALL OF THE ESTEY PIPE ORGAN DEPARTMENT



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2. "Wall Street Man Heads Estey in Shakeup," *BDRVP* 44, no. 23 (March, 1956): 1.
3. "Estey Merger Accomplished, Hancock Faction Proxy Fight Loser," *BDRVP* 44, no. 161 (September 7, 1956): 1.
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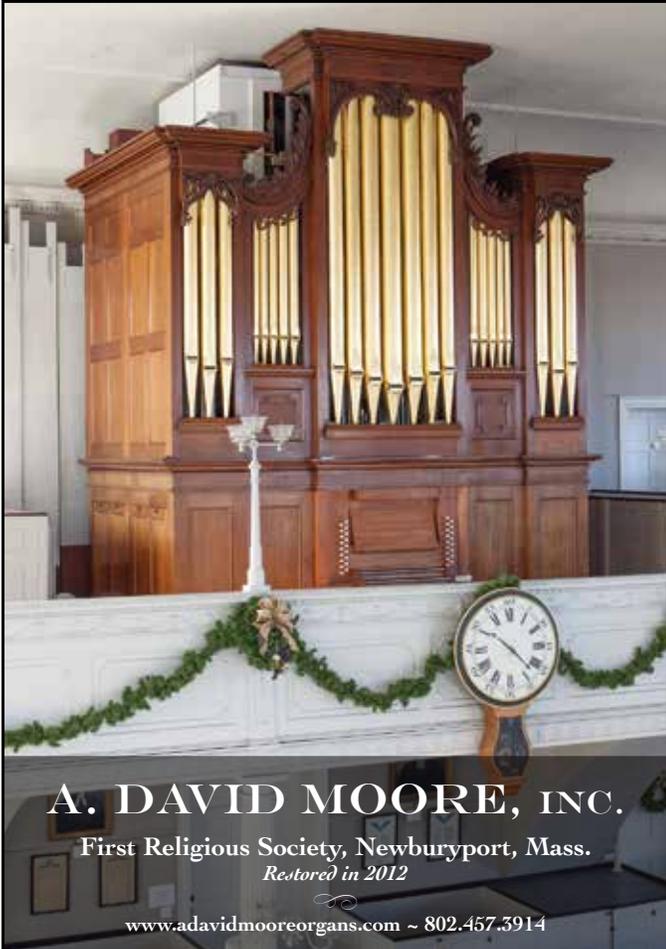
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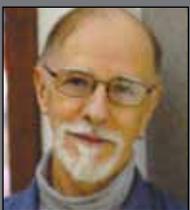
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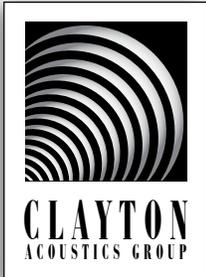
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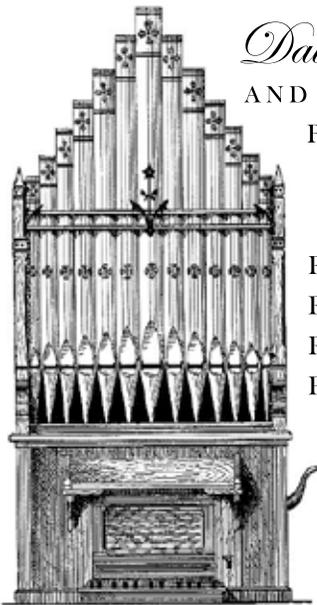
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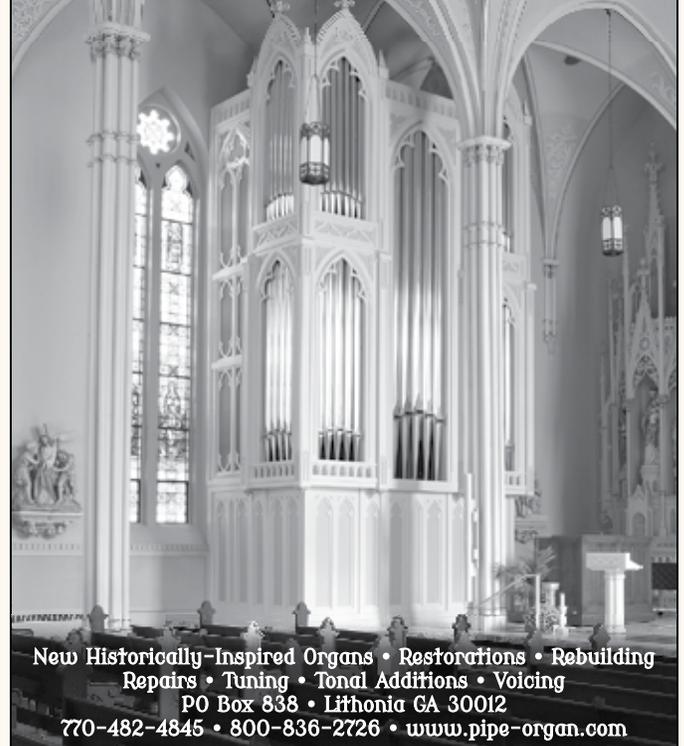
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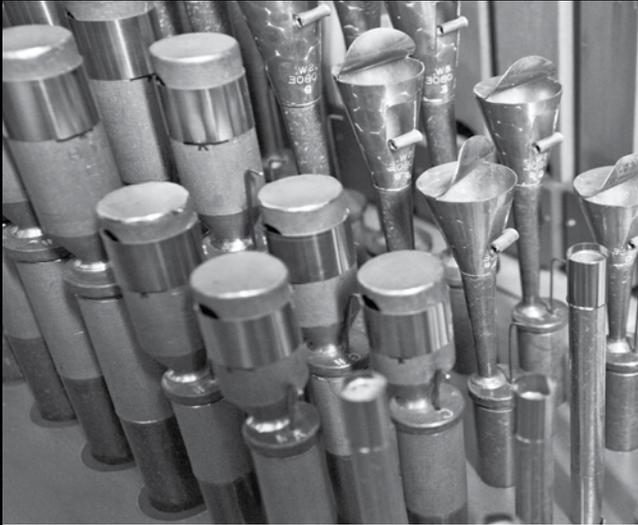
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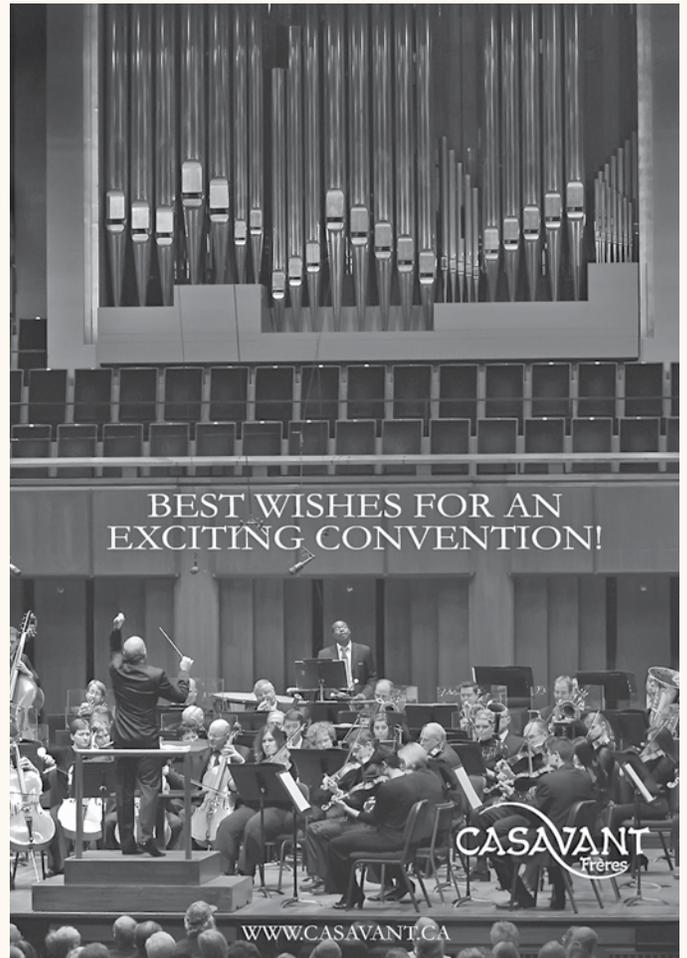
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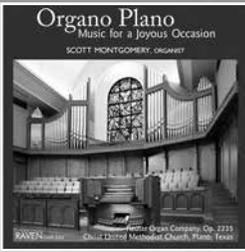
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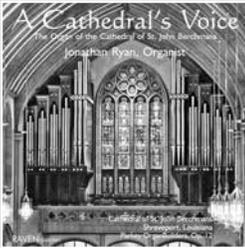
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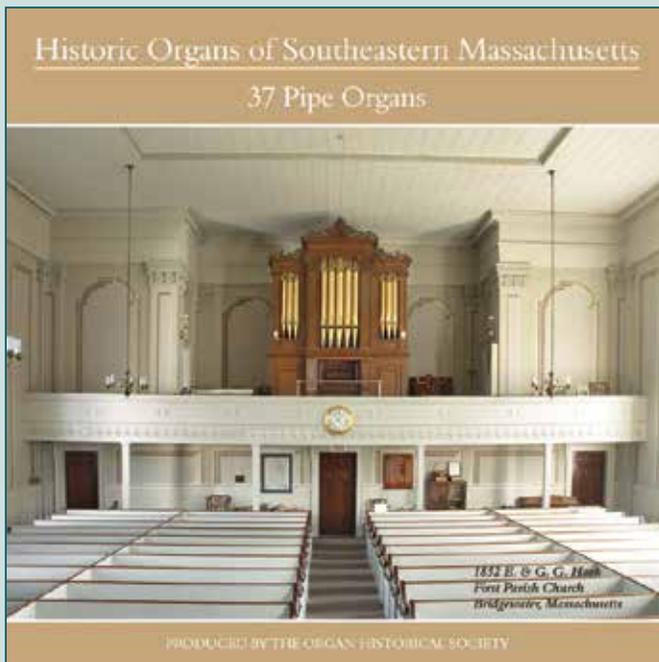
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