New Directions in American Organ Research
Stertzing Organ in Eisenach

JOHN OGASAPIAN, editor of The Tracker for the 32 issues published as Volume 35, Number 4 (1992) through Volume 43, Number 3 (1999), wrote in this column about 18 months ago regarding the plans of the OHS American Organ Archives Governing Board to mount a symposium. Well, it will happen! John Ogasapian himself chairs the symposium committee and Jonathan Ambrosino has accomplished much of the organization and behind-the-scenes planning. Thank you, gentlemen. And thank you, John, for 32 issues of The Tracker.

So, our first symposium will be conducted October 12-14, 2000, at the OHS American Organ Archives in Princeton, New Jersey, on the campus of Westminster Choir College. Rider University, of which WCC is a part, co-sponsors the event with OHS. A flyer about the event, including a registration form, has been sent to all OHS members and to others.

One is tempted to use the millennium word in the title of our symposium. But, other symposia have claimed it. Again and again. We have something else to celebrate: quietly, our Archives Governing Board raised $78,000 to relocate our American Organ Archives within Talbott Library, to renovate the space, and to refurbish it. (The donors to the Archives relocation and all other donors to OHS in fiscal year 1998-1999 are listed in this issue.) Thus, we celebrate this new facility holding our fine Archives. During the symposium and before and after it, the OHS American Organ Archives will be open for attendees to conduct research or just to check it out.

When they do check it out, they’ll find that the Archives holds 12,000 books about organs, organbuilding, organists, and organ music; 450 periodical titles including the largest body of organ serials anywhere; 400 dissertations; 20,000 stoplists and dedication programs; 1,500 sales brochures, catalogs, and promotional publications from hundreds of organbuilders and firms; 15,000 photographs; records of the American Institute of Organbuilders; and even more.

The symposium is called “New Directions in American Organ Research” and is subtitled “A Symposium exploring new avenues of organ research in America.” Presenters include Stephen Bicknell, Lynn Edwards, Laurence Libin, and Rollin Smith, with John Ogasapian moderating discussions and Stefan Engels (the new head of the organ department at WCC) presenting a recital.

Now, to Georg Christoph Stertzing (d. 1717). Lynn Edwards’ subject for the symposium is the organ that Stertzing built for St. Georgen-Kirche in J. S. Bach’s hometown, Eisenach. Of four manuals and 60 registers, it was constructed 1696-1707 to a disposition drawn by Johann Christoph Bach (1642-1703), organist of the church and a distant cousin of J. S. Bach. The instrument was well known to J. S. B. and he was apparently much impressed with it, for new organs upon which J. S. B. later consulted were built to contain many similar characteristics. Because of this strong influence upon J. S. B., it is the disposition of this 4-60 Stertzing organ that has been duplicated by organbuilder Gerald Woehl of Marburg for the new “Bach Organ” at St. Thomas, Leipzig, where the great Sauer organ remains in the West Gallery and the previous “Bach Organ” has been removed to another church.

Rollin Smith will address “Ephemera: A Tool for Organ Research.” Laurence Libin’s topic is “Fresh Perspectives on the Organ’s Evolution.” Stephen Bicknell brings the experience of...
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This documentary CD recording features seven organs built by the leading American organbuilder of the early 19th century, Thomas Appleton. The project has been a long-held dream of Lois Regestein, OHSer and member of the National Council, and she happily announces its near completion and release on the Raven label.

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Shown here is the 1830 2m Appleton in the Metropolitan Museum, New York. The organ stands prominently in a gallery overlooking the Arms & Armor Court, and is heard regularly in an informal recital series.

More than a mere announcement, this column also requests your considered assistance. From the start, costs were expected to exceed the usual, since several recording trips would be needed to record organs located from Maine to South Carolina. As the project evolved, however, unanticipated "extras" more than doubled the original budget. A new quiet blower for one small organ, and sorely needed repairs on another permitted the earliest and latest organs on the CD to be included. Thus the seven begin at 1812, an organ bearing the nameplate Goodrich & Appleton, and end at 1843, an organ which is still hand-pumped, indeed has never had a blower.

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a British organbuilder and historian to “The Art of Organ Building: Perspective and Retrospective.”

The first symposium conducted by OHS in its 44 years of existence is an auspicious prelude to our next 44 years, and a good way to enter the millennium.

LETTERS

Editor:

Two comments about John Speller’s interesting article on Henry Crabb in The Tracker (43:3:9): Dr. Speller writes, “Another early Crabb organ was the 1841 instrument in the Dutch Reformed Church, Washington Square, Manhattan . . . . In 1895 the organ was given to the Ocean Grove Camp Meeting Association in New Jersey where it was the precursor of the famous Hope-Jones organ” (p. 13). In a booklet entitled Morris S. Daniels’ The Story of Ocean Grove Related in the Year of its Golden Jubilee 1869-1919 (New York and Cincinnati: The Methodist Book Concern), Mr. Daniels says “After the great auditorium was built, the Washington Square Methodist Episcopal Church of New York City, which was then about moving, in 1895, presented its organ for use in the auditorium. This organ was used for some years until through use and damage from atmospheric changes, no further dependence could be placed upon it, and it was moved to the Young People’s Temple. Then the Hope-Jones Organ Company proposed to install an organ in the Auditorium” (p. 186). This seems to suggest that the Dutch Reformed Church had sold their edifice to the Methodists prior to the transfer of the organ to Ocean Grove.

Speller also writes that “Some time before 1840 Henry Crabb built a new organ for the Strong Place Chapel in Brooklyn.” The annotation reads “There was also a Strong Place. Baptist Church, which opened in 1853 and had a Richard Ferris organ . . . .” (p. 14). A published brochure entitled “Historical Souvenir of the First Baptist Church in Pierrepont Street, Brooklyn, New York, 1823-1868: A Mother of Churches,” now known as the Baptist Temple, states that “In October 1847, a Sunday-school was started in South Brooklyn, five of seven being from the Pierrepont Street Church. From this sprang the Strong Place Church, organized in January, 1840, with sixty-four members of whom fifty-six were from the Pierrepont Street Church, which also fraternally relinquished to the new enterprise its beloved pastor, Rev. E. E. L. Taylor” (p. 38). Interestingly, the First Baptist Church, from which the Pierrepont Street Church came, had purchased a Richard Ferris organ in 1840 at a cost of $1,800, replacing a Holbrook & Ware, purchased in 1837 and destroyed in the Great Fire of Brooklyn in 1848.

Keith Bigger
Brooklyn, New York

OBITUARY

Dwight J. Davis, 77 died February 7, 2000, at his home in Gary, Indiana. A long-time member of OHS, Mr. Davis served as music director at the former City Methodist Church of Gary and Ogden Dunes Community Church in Ogden Dunes, Indiana. He also served on the faculty of Indiana University Northwest in Gary from 1956 until 1992. He was a founding member of the Northwest Indiana Chapter of AGO and was Dean and Treasurer of the Chicago Chapter, AGO.
BACKGROUND

Religion used to be quite a rational and practical affair, largely concerned with doctrine and conduct. About a hundred years after the Reformation, however, a great change began to spread across Christendom, a change that ultimately made its presence felt throughout all the Catholic and Protestant churches. A movement arose that stressed the importance of the inward and subjective in religion, the importance of "religious feeling," as a counterbalance to the outward and subjective, the rational, ethical, and doctrinal elements of religion. Within the Catholic Counter-Reformation, the new influence may be seen at work in the "Spiritual Exercises" of St. Ignatius Loyola. Within Protestantism, it may be seen in the "pietism" of the 17th and 18th centuries.

Moravianism was of central importance within the pietism of 18th-century Germany. At this point the Moravians were not so much a separate denomination as a pietist group within Lutheranism. The Moravians traced their ancestry to Jan Hus in fifteenth-century Bohemia, but as an 18th-century outgrowth of pietism within Lutheranism, Moravianism was largely the creation of a single individual, Count Nicholas von Zinzendorf of Herrnhut, Saxony.

The pietism of the Moravians exercised an influence far beyond their numbers. Through the Wesleys, who came into contact with the Moravians in Georgia, it spread to Methodism and has since spread to every other Protestant denomination of the English-speaking world right down to the present day. In the early 19th century, through Friedrich Schleiermacher, the son of a Moravian minister, it evolved into what has become modern-day religious liberalism. It may even be worth looking for links with that parallel secular movement, "romanticism," which like pietism stresses the importance of feeling over reason, though in a secular rather than a religious context. For those of us interested in the historical study of the pipe organ, the central question we have to ask of both pietism and romanticism is how far the emphasis of these movements, whether religious or secular, on engendering individual feeling and inwardness, exercised an influence on organ design.

In the United States, Moravianism began as a mission organized by Count von Zinzendorf to convert native Americans to Christianity. It later developed into a separate denomination. Never large in numbers, the Moravian Church today has roughly twenty-five thousand members in the United States, the majority of whom live in Bethlehem, Pennsylvania, and Winston-Salem, North Carolina. David Tannenberg (1728-1804), America’s leading 18th-century organbuilder, was a young religious protege of Count von Zinzendorf and one of the early Moravian settlers in Pennsylvania. How far, then, was the Moravian need for an organ that would help the Moravians in their pietistic nurture of religious feeling an influence on David Tannenberg’s designs for organs in Moravian churches? This is the question that the present book, based on a symposium held in York, Bethlehem, Nazareth and Lititz, Pennsylvania, on November 9-12, 1995, attempts to answer.
Nola Reed Knouse’s essay on “Moravian Musical Origins” provides a context for studying Moravian organ design by describing surviving Moravian church music. It is followed by a historical account of the life of “Brother Klemm, Organ Builder” in which Barbara Owen outlines the life of Johann Gottlo Klemm, “the first individual in the colonies to successfully devote himself solely to the making of keyboard instruments” (p.24). Tannenberg seems to have begun life as a skilled cabinet maker, and it was probably only through his later association with Klemm in Pennsylvania that he learned organbuilding skills. Ms. Owen’s essay is succeeded by Paul Larson’s essay on “James Burnside, the Burnside Plantation, and Pennsylvania Organ Building in the Eighteenth Century.”

I must confess to having some difficulty ascertaining the point of Dr. Larson’s contribution, since about the only firm connection between Burnside on the one hand, and Klemm and Tannenberg on the other, seems to be that the two organbuilders lived for a while in what had once been Burnside’s house.

The central essay in this volume, and by far the most important, is Barbara Owen’s essay “‘Pleasing for Our Use’: David Tannenberg’s Moravian Organs,” from which the book takes its title. Ms. Owen draws a striking contrast between the design of the thirteen organs that David Tannenberg is known to have built for Moravian churches and the twenty-nine he is known to have built for other denominations. She notes how “Tannenberg’s Moravian organs, although well supplied with 8’ stops, contain no mixtures, third-sounding mutations, or reeds” (p. 52). (The contract for Tannenberg’s proposed Bethlehem organ of 1803, did, however, include an 8’ Oboe on Manual I and a 16’ Pedal Posaune.) Other studies of Tannenberg, such as William H. Armstrong’s Organs for America: The Life and Work of David Tannenberg (Philadelphia: University of Pennsylvania Press, 1967) and Raymond J. Brunner’s “That Ingenious Business”: Pennsylvania German Organ Builders (Birdsboro, Pa.: Pennsylvania German Society, 1990), have contained useful studies of Tannenberg’s organs. This essay adds to this research since it contains what is probably the best historical summary to have appeared to date of the design of the two surviving Salem, North Carolina, Tannenberg organs (pp. 53-56). (One small point I would question, however, is whether the Violon Bass on the Pedal of the two-manual Salem instrument was not in fact at 8’ rather than 16’ pitch. This would have given the instrument pedal stops at both 16’ and 8’ pitch, as in Tannenberg’s other two-stop pedal organs.) Ms. Owen continues with something that I have been unsuccessfully seeking for years and am delighted to find here. This is a comparison of Tannenberg’s organs with the instruments of other organbuilders in Moravian churches in Europe and England. These European examples show a remarkable kinship with Tannenberg’s designs and Ms. Owen rightly concludes, “It is certain that this ‘Moravian type’ of organ design did not originate on this side of the ocean” (p. 56). In the European designs, as in Tannenberg’s, use was made of Kammerton pitch (around a=430 Hz.) to facilitate the use of the organ with other instruments. Even where a mixture stop was included, as in Snetzler’s Fulneck instrument in England, it was pitched an octave lower than normal. (Although the essay does not mention this, I think this fact might also shed some interesting light on the purpose of Klemm’s “Double Cornet” at Trinity Church, New York, notwithstanding that this instrument was built for an Anglican, not a Moravian church.) As well as de-
scribing the instruments, Ms. Owen provides literary evidence of Moravian views on organ design. She quotes Tannenberg’s surviving correspondence about his proposed Bethlehem instrument in which he says Moravians “have no mixture stops” and favor “lovely [lieblich] voices.” Similarly Snitzler’s Fulneck organ was described as “agreeable” and “pretty” (p. 61). The way that the Moravians, uniquely for their day, saw the organ as an aid to pious religious feeling as well an instrument for the purely utilitarian purpose of accompaniment, is apparent from the way that the congregation was directed not to sing too loudly and not to overpower the organ. Christian Gregor spoke of “the lovely harmony of voices and musical instruments, particularly the organ” in Moravian worship (p. 63). Altogether for Moravians the organ had to be “an instrument pleasing for our use,” with the emphasis on our use. With their delight in delicate unison stops and beautiful soft flutes and strings, one wonders what Tannenberg and the early Moravians would have made of the Ernest White Möller now in the Central Moravian Church in Bethlehem.

Raymond J. Brunner’s essay on “The Historical and Cultural Importance of David Tannenberg and Other Pennsylvania German Organ Builders” is, as the title suggests, a historical overview of David Tannenberg’s work within the context of 18th-century Pennsylvania. While it is a sound piece of scholarship, it adds very little to the excellent account by Mr. Brunner in his book “That Ingenious Business.” It is also significant what the essay does not say. It is a pity that no one has ever really studied how the Moravians “differed” from other German immigrant groups in 18th-century America. They certainly were different in some very important aspects. Count von Zinzendorf believed in the importance of studying the scriptures, and a high level of literacy was particularly important among those whom he sent to be missionaries in the North American colonies. The Moravians as a group enjoyed both a higher socioeconomic status and a better education than most other German immigrant groups. They spoke High German rather than Pennsylvania Dutch. Furthermore, they made a conscious effort to assimilate themselves into the predominantly English culture of 18th-century North America — for example, by forbidding their children to speak German in school. Tannenberg himself was a comparatively well-traveled and cosmopolitan individual by 18th-century German immigrant standards. He had accompanied Count von Zinzendorf on an embassy to Switzerland, and he had visited Moravian communities in Holland and England on his way to North America.

It is a pity also that not one of the authors in this book really comes to grips with what the American Revolution was all about. Far be it for an Englishman like me to remind Americans of this, but the purpose of the colonies was to provide Britain with cheap commodities like sugar and tobacco and to rip off the colonists by charging them as much as possible to import fancy goods, preferably, as in the case of tea, tax-
ing them as well. British policy, therefore, was that colonists who wished to buy organs should obtain them from builders like John Snetzler in London, sending as much money as possible back to the mother country. Bearing this in mind, consider the following as an example of what I think Tannenberg was up against in trying to obtain materials to build his organs. A couple of the essays in this book say that Tannenberg would have obtained English block tin for his pipes on trips to Philadelphia, but I personally think it is highly unlikely that this is a commodity that would have been available to him. Klemm and Tannenberg used Zinn as a description of the approximately 60% tin, 40% lead, alloy they used for their metal pipes. This was neither the very high-tin metal common in Klemm’s native Dresden, nor the low-tin common metal used in England. Why these proportions? It was in fact the proportion commonly used in domestic solder, a commodity that would have been readily available — though intended for purposes of plumbing rather than for organbuilding — in colonial America. My suspicion, therefore, is that to ply their chosen trade Klemm and Tannenberg had to resort to buying solder by the pound, melting it down, and adding a small quantity of antimony to render it hard enough to use for pipemaking. Adding exactly the right amount of antimony to make the metal hard without being brittle is a very skilled process that has largely eluded modern organbuilders.

After the Revolutionary War, such products as Cornish tin would have become available but would still have been almost prohibitively expensive except for limited use. Tannenberg specified English tin only in particular instances, as for example for the facade pipes of his proposed Bethlehem organ.

“That ingenious business” of organbuilding involved fighting a hard battle to exist at all as an industry in the face of British colonial policies, and ingenuity was something that Tannenberg needed a great deal of even to be able to obtain and use the materials he required. His was a manufacturing industry in a polity where manufacturing industries were officially discouraged. There is a sense that this also put Tannenberg on the edges of the close-knit Moravian community, since it necessitated engaging in commerce with the outside world to an extent that few other trades within the Moravian community did. This opened Tannenberg up to secular and impious influences. It is hardly surprising, therefore, that following Klemm’s death in 1762 there was a heated debate in the Moravian community as to whether Tannenberg would be allowed to continue as an organbuilder at all.

During this controversy, in a moment of rare clarity and insight that only those of us involved in organ building can fully appreciate, the Moravian church officials warned against organbuilding as an occupation “tied up with much disorder” (Bethlehem Aeltestern Conferenz Protocol, December 9, 1762, Moravian Church Archives). Furthermore, the need of an organbuilder to oppose British colonial trade policy went right against the grain of the Moravian Church’s official policy of neutrality in the American Revolution. On May 31, 1778, the Moravian community discovered that twenty-two members of the Lititz Moravian congregation had defied their church leadership and pledged allegiance to the United States of America. Needless to say, David Tannenberg’s name was at the very top of the list (Armstrong, Organs for America, p. 38).
Next in the book, Laurence Libin has a very interesting essay on “Music-Related Commerce in Some Moravian Accounts.” Until 1762, the Moravian community in Bethlehem had a collective — one might almost say communist — economy, but after this date the collective property was privatized.

Master craftsmen were given the opportunity to purchase their tools and other assets. The fact that David Tannenberg could not afford to do this and went on renting the tools of his trade suggests rather surprisingly that at the time he was one of the poorer members of the community (p. 82). Mr. Libin’s essay is also of considerable interest in showing the extent of the purchase of musical instruments in the Moravian community, and is no less valuable for the fact that these statistics are more connected with instruments in general than with the organ in particular. In addition it gives an indication of the extent of the purchasing and copying sheet music, including organ music. The large scale of this interest in music was another thing that set the Moravians apart from most of their Pennsylvania German neighbors.

Alice Caldwell’s essay on “Singing from the Heart: Origins of the Moravian Singstunde,” is another worthwhile piece of research on the nature of Moravian pietism in colonial America, though it does not have much to say about organs. The Singstunde was an improvisation in which popular hymns were woven together, the congregation participating by singing the verses of the hymns from memory and a skilled cantor improvising the passages connecting the different hymns. The essay includes a realization of a Singstunde from the Moravian hymnal of 1754 (pp. 123-135).

Timothy Duncan’s essay on “The Organ in Moravian Choral Anthems” notes how the way the organ was used in choral accompaniment within the Moravian community was reflected in the organ’s design, particularly in the widespread use of detached reversed consoles in Moravian churches, where the organist was expected to conduct the singers and instruments from the console. He also suggests that the stoplists of Moravian organs were designed to facilitate doubling the parts of obligato instruments. He is probably correct about this, but it is unfortunate that his evidence comes from rather a poor assessment of some very outdated secondary sources, such as Charles McManis’s article in The American Organist in 1965. Dr. Duncan is thus, among others things, under the erroneous impression that the stoplist of the radical Erben rebuild of the two-manual Tannenberg organ at Salem, North Carolina, represents more or less the instrument’s original state (p. 149). If only he had read Barbara Owen’s two articles in this book before writing his own! Dr. Duncan makes some very valuable points in this essay and his basic thesis is undoubtedly correct, but he needs to adduce some much more reliable evidence in support of what he argues. The book concludes with a very useful bibliography (pp. 155-160).

It is of the nature of a book like this that some parts of it are very much better than others and that in many ways it raises more questions than it answers. It does, nevertheless, raise and answer some very important questions relating to Tannenberg’s contribution to 18th-century Moravian organ design, and on the whole it is a book well worth reading.

John L. Speller, St. Louis, Missouri
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ORGAN UPDATE

E.M. SKINNER'S 4m opus 634 of 110 ranks at Rockefeller Chapel of the University of Chicago, dedicated by Lynnwood Farnam on November 1, 1928, will be restored, according to William Neal, University Organist since 1998. Though the organ has received many modifications over the years, the plan is for the Bradford Organ Co. of Evanston, IL, to completely restore the Skinner as built and voiced. To that end, many ranks of pipes which had been removed from the organ have been purchased from several subsequent owners.

Also planned are the addition of 63 new ranks including an entirely new Positive division to be located within the chambers. The original console, largely rebuilt two decades ago and with replacement European manual and pedal keys (with plastic sharps), will be entirely rebuilt. The re-finished shell will contain Skinner-style keys now being made by the Hards firm of California. The original console mechanism and combination action having been discarded years ago, the re-built console will include a new combination system. The organ was substantially altered in 1976 by Kurt Roderer. Other older work included the addition of a pedal reed unit of Reuter manufacture and rebuilding and partial relocation of the gallery organ (which is comprised of Gallery Great, Gallery Swell, and Gallery Pedal) with a Schlicker 2m console and some Schlicker pipes. The Bradford firm has already restored the Gallery Great and the Gallery Pedal but the gallery Swell remains to be restored. That work included replacing the Gallery Great into its original location and putting original pipes back into the two divisions. The Gallery console is slated for replacement with a replica of the original Skinner console. The entire restoration and enlargement is expected to be complete in four to five years.

Earliest Skinner

The 1906 E. M. Skinner op. 127 in Old Hall at the University of Virginia, Charlottesville, has received restorative repairs following damage which occurred during renovation of the building several years ago. The 3-27 of 35 stops remains the earliest intact E. M. Skinner organ. Restored in 1983 by the A. Thompson-Allen Co., the most recent work has been done by Xaver Wilhelmy of Staunton, VA, who began the cleaning process in December, 1998. The project was completed.
in March, 2000. In addition to the thorough cleaning, his work included: rebuilding the blower and motor which had a bent shaft and damaged impellers, repair of the blower room walls, providing an additional access panel in the blower room, and installing filters for the air intake.

* The shell of the original batwing console was entirely refinished and the original mechanism was refurbished. The console cable, which had been hard-wired in the previous restoration, was made detachable (as it was originally) with a new socket and plug but retaining the original Skinner socket and plug covers. This work arose primarily to accommodate a need to store the console off-stage. The console having always been movable, the platform was reconfigured to facilitate convenient transport.

* New accesses were made on the balcony level of the auditorium and a new walkboard and ladder were fit into the Great. A cumbersome, removable access panel in the Swell was altered into two hinged and lockable doors.

* The combination-action machine, tremulant, and swell motor were entirely restored as built.

* All lead tubing in the Great and Pedal divisions, which had been broken or severely damaged, was replaced with 986 feet of new copper tubing, some of which was rerouted to prevent future damage.

* Though the organ was originally made with fewer tunings slides than it now has (many ranks were cone tuned or scroll tuned), tinned steel slides had been fitted at some time in the past and they had damaged the tops of pipes. All were replaced with new slides made of aluminum and 20-25% longer than the steel ones to spread the tension over a greater surface of the pipe and both improve stability and prevent damage. Stoppers of wood pipes were refelted and relathered.

* Wilhelmy, who is a highly experienced pipemaker, fabricated 16 new Diapason 8' pipes to replace entirely missing ones and repaired many damaged ones.

### Large Pilcher Restoration

The 1928 Pilcher 4m, op. 1431, at the Second Church of Christ, Scientist, in New York City at W. 68th St. and Central Park W., is receiving restoration without mechanical or tonal changes by Mann & Trippano of Brooklyn. Incorporating pipes of Odell op. 369 built in 1899 (in 4m and 47 stops), the 4-65 Pilcher is rich in orchestral stops (including a 5-rank string division in the Echo and a Solo on 10" windpressure) as well as a Great principal chorus with three Open Diapason stops at 8' pitch through 4', 2½', and ⅔. Except for a few older Pedal and offset chests, the entire organ is on Pilcher windchests which are being relathered and restored. The Austin Organ Co. provided a new console in 1955 which will be retained and refurbished with its original electrical action (and not converted to solid state).

When Austin installed the 1955 console, the firm moved the Choir Piccolo 2¾' to play at 1' and the Choir Flute Celeste 8' to play as a Nazard 2½'.

1928 Henry Pilcher’s Sons, op. 1431
Second Church of Christ, Scientist, New York City

**GRACE**
- 16' Open Diapason
- 8' Op. Diapason
- 8' Op. Diapason I
- 8' Op. Diapason II
- 8' Op. Diapason III
- 8' Doppel Flute
- 8' Gamba
- 8' Gemshorn
- 4' Octave
- 4' Harmonic Flute
- 2½' Quarte
- 2' Super Octave
- III Mixture
- 8' Tremolo SWELL
- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Concert Flute
- 8' Viol d’Orchestra
- 8' Viol d’Orch. Celeste
- 8' Salicional
- 8' Contra Bourdon
- 6' Quarte
- 6' Aedilne
- 4' Flute d’Amour
- 4' Hohl Flute
- 4' Violina
- 4' Gemshorn
- 2' Flauto
- III Organ Catch
- 16' Contra Fantoso
- 8' Cornopean
- 8' Oboe
- 8' French Horn
- 8' Vox Humana
- Tremolo CHOIR
- 16' Contra Viol
- 8' English Diapason
- 8' Melodia
- 8' Viola
- 8' Quintadena
- 8' Dulciana
- 4' Rohr Flute
- 2½' Nazard
- ½' Tint"e
- 8' Clarinet
- 8' Cor Anglais
- Tremolo

### Church & Austin Organ Burn

A fire of May 7, 2000, entirely destroyed the First United Presbyterian Church of Sault Ste. Marie, MI, and the 1928 Austin op. 1589 within it. John Ignatowski reports that the unaltered 2m instrument of 15 ranks, including a 16' open wood and a Vox-in-a-box, was in regular use and stored in a cabinet beneath the pulpit in the Akron-plan auditorium. It was one of three pipe organs in the town where the remaining two pipe organs are in the Episcopal and United Methodist churches.

1908 Hook & Hastings case containing 1898 Hook & Hastings Opus 1782

**Hook & Hastings Restored**
St. John the Evangelist Church in West Chester, OH, dedicated on October 17, 1999, the restored 1898 Hook & Hastings op. 1782 built for St. Michael’s Church in the Lower Price Hill section of Cincinnati. David Wallace of Gorham, ME, restored the organ.

Ground was broken for the new church building of St. John’s parish on the very same day that the last service was conducted at St. Michael’s. For its new building, St. John’s had already purchased a later Hook & Hastings organ, op. 2173, built in 1908 for the Unitarian/Universalist Church in Bangor, ME. When op. 1782 became available, it, too, was moved to the workshop of David Wallace. Architects had already incorporated the handsome case of op. 2173 (the Bangor organ) into the plan for the new St. John’s, so the 1908 case was fitted to the 1898 organ. The original stops of the 1898 organ were restored with a single addition, a 16' Tremolo in the Pedal. The stophil:

- **1898 Hook & Hastings Opus 1782**
  - GREAT
    - 16' Open Diapason
    - 8' Open Diapason
    - 8' Dulciana
    - 8' Doppel Flute
    - 8' Viol di Gamba
    - 8' Octave
    - 4' Flute d’Amour
    - 4' Flute Harmonique
    - 2½' Flauto
    - 16' Contra Cornet
    - III Mixture
    - 8' Trumpet
  - PEDESTAL
    - 16' Open Diapason
    - 16' Bourdon
    - 8' Violoncello
    - 16' Trombone

### Estey Organ Moves

Estey op. 1088, a 2-9 tubular pneumatic organ built in 1913, was moved to storage in 1995 from St. Mary’s Roman Catholic Church in Cheboygan, MI, by John Ignatowski. He writes that it “has been reinstalled with no tonal or mechanical changes in the former Church of St. Mary in Faithorn, a remote village in the southern part of upper Michigan.” The building was purchased by Ignatowski in 1997 “to house the Estey and serve as a summer cottage/music studio.” Even the original hand pumping, rare to remain extant on a tubular organ, is functional.

### Morey Organ to New Home

An organ built ca. 1912 by C. E. Morey as op. 287 has been moved by David E. Wallace & Co. from Church of the Good Shepherd in Webster, NY, to the First United Methodist Church in Cos Cob, CT (near Greenwich). Eileen Guenther was the consultant. Jeremy Cooper of Epson, NH, retailed the manual chests and the Wallace shop otherwise restored the organ and decorated the facade pipes. The organ had been moved in 1991 from the Presbyterian Church, Marion, NY, to its previous location in Webster by Loren A. Peckham & Son of Breesport, NY. The Organ Clearing House was involved in the Cos Cob project. The Webster church is receiving the 1978 M. P. Möller op. 11,304 from Holy Innocents Episcopal Church, Atlanta, which is receiving Schoenstein op. 135 this year. The Parsons Organ Co. of Canandaigua, NY, will install the Möller in Webster.

The 1893 Hook & Hastings op. 1553 built for First Baptist Church, Georgetown, KY, has been restored by Bradley Rule of New Market, TN, for the new edifice of Covenant Baptist Church, Houston, TX. The organ was cited by OHS as “an instrument of exceptional historic merit...” on June 16, 2000, when Loren Maycher played and a plaque was presented. The thoroughly restored instrument included the hand-pumped wind supply. The case of quarter-sawn oak was stripped of paint and refinished. The Great 8’ Dulciana was replaced with a 2’ Fifteenth fabmicated from a string rank by Holbrook and the Swell 8’ Oboe TC was extended 12 notes in the bass to complete the compass. D. Carl McAllan is the organist of the church.

William T. Van Pelt
Few Organ Historical Society members will forget the startling and shocking news of October 1986 when it was learned that the Jesuit priests of Immaculate Conception Church had begun the wanton destruction of the interior of the building to construct offices on the main floor of the nave. Housed within this historic landmark church is the fabulous 1863 E. & G. G. Hook Opus 322. The Jesuit Urban Center, located in the building, received thousands of letters of concern for the fate of the Hook organ. This letter writing campaign along with monumental efforts by the OHS and the local Boston OHS members succeeded in stopping further destruction of the church. It is therefore particularly fitting that this Hook organ be the first to be heard at the 2000 Boston Convention. Wednesday, August 16, 2000 at 8:00 p.m. the opening recital to be performed by Peter Sykes, will be heard while conventioneers sit amidst the hastily constructed offices on the nave floor. The room, now a mere shadow of its former glory, is to be restored soon, thanks to the tireless efforts of the Rev. Thomas Carroll, S. J., who is now the priest in charge at the new incarnation of Immaculate Conception. He is an organist and has been an OHS member since before his ordination.

And so begins our 45th annual Organ Historical Society convention in and around the historical city of Boston. Because of the Hook brothers’ significant contributions to American organ building of the 19th century, particular effort has been made to see many of the remaining Hook organs in the Boston area in nearly chronological order, giving convention goers a personal glimpse into the evolution of this New England organbuilding dynasty. Other Boston builders’ instruments of the 19th and 20th centuries will be included on the tour: Hutchings, Frazee, Mitchell, E. M. Skinner, Aeolian-Skinner, W. B. D. Simmons, Woodberry and Harris, Hook and Hastings.

Thursday, August 17, our first full day of activities, begins with a lecture by Matthew Belloccio on the architecture of organs, “Time, Taste and the Organ Case.” A version of this talk was given to great acclaim at last fall’s AIO convention and is available on videotape from the OHS Catalog. Here, Mr. Belloccio will reorient his comments to include the organs and building architecture we will see in Boston. Then its off to East Boston for our first recital of the day by Kevin Birch on the 1856 W. B. D. Simmons organ, located at Most Holy Redeemer Church.

Following this recital we will board the buses and travel to Hyde Park. Known in 1630 as “Tist” by the Wampanoag Indians living in the area, Hyde Park had its first house constructed by Robert Stanton in 1630 as “Tist” by the Wampanoag Indians living in the area, Hyde Park had its first house constructed by Robert Stanton in

Kristin Farmer, President of OHS 1993-1997, now serves as Convention Coordinator, a member of the Archives Governing Board, and is chair of the OHS 2001 Convention to be held in Winston-Salem, North Carolina, where she works in organbuilding with her husband, John, and also serves as organist and choirmaster for St. Timothy’s Episcopal Church.
The 1862 E. & G. G. Hook, Opus 307, was built for this church that served primarily as a private chapel to the Sears family, thus it is known as “Sears Chapel” as well as “Christ Church Unity.” The building was known as “Christ Church” on the Hook opus list and it is used today by a congregation of the Church of the Unity. The elaborate and original pipe decorations are seen in the detail inset. The nameplate appears below.

1668. In 1855 the first speculative housing development in the United States was started on Fairmount Hill, and by 1868 the town was incorporated, being named after London’s Hyde Park. 1861 saw the formation of the 54th Regiment of Massachusetts, an all black regiment (of the movie “Glory” fame) and in 1870 Hyde Park women were the first females to vote in the United States. It was annexed in to Boston city proper in 1912.

In 1885, Most Precious Blood Church was dedicated. The congregation was originally organized as the Church of the Epiphany in 1870. We will hear Stephen Roberts in recital on the Carlton C. Michell organ of 1892. Carlton Michell came to the United States from England in 1886 and worked independently and with other organ builders such as Hutchings, Cole & Woodberry, Jardine (New York), and the Austin firm of Hartford, Connecticut.

With our visit to Hyde Park completed, we will move on to Brookline and into Christ Church Unity, or Sears Chapel. In this lovely chapel resides one of the most visually interesting Hook organs to be seen on the convention tour. Placed in a niche in a small balcony at the rear of the church, the very muted greens and browns of the stenciled pipes seem to bespeak an instrument diminutive in size, when in reality it is quite a respectable 2-manual organ, built in 1862 as op. 307 for “Christ Church, Longwood, Massachusetts,” before Boston consumed many towns on its outskirts. Still in amazingly excellent condition in this, its original location, it is one of the most eloquent instruments to be heard during the convention. Our performer will be Andrew Scanlon.

On our way back to our hotel, we will make a brief stop at Boston University to hear Nelson Barden’s firm’s restoration of two small player organs, the 12-rank 1930 E. M. Skinner, Opus 764, and the 23-rank 1930 Aeolian, Opus 1783. After eight years and additions from other vintage Skinner and Aeolian instruments, the Boston University organ is now 62 ranks in size and housed in a walk-through promenade of organ pipes.

After dinner on our own, we will round out the day with an evening recital at the Basilica of Our Lady of Perpetual Help, also known as the Mission Church. The monumental Geo. S. Hutchings, Op 410 of 1897, will be played by Julian Wachner. The instrument stands majestically in the rear gallery, filling the space with a beautifully stenciled facade and a case reflective of architectural elements of the room.

The Mission Hill area of Boston was originally developed as part of Roxbury in 1630. By 1860 Irish immigrants began moving in, following the railway and jobs.
By 1940 the first housing projects opened on the site of what had been slums. In 1954 Pope Pius XII pronounced the Mission Church a basilica and it became the Basilica of Our Lady of Perpetual Help, the Mission Church. It is also known as “The Lourdes in the Land of the Puritans” because of a reputation of healing people.

Our day, Friday, begins with a lecture by Barbara Owen on the Hooks of Boston. This presentation will put into perspective the important contributions these brothers were to the world of organbuilding. She will cover their careers up to the mid-1870s. Leaving the lecture hall, we will immediately set off to hear prime examples of the Hook’s work.

At 10:30 a.m. our buses will take us to the Jamaica Plain neighborhood of Boston. This area of Boston was settled around Jamaica Pond before 1630 as a summer camp for the Wampanoag Indians, who wintered near Mattapan. Jamaica is probably a corruption of an Indian chief’s name from the 1640s. In 1772, after resigning from the presidency of the Congress of the United States, John Hancock moved to Jamaica Plain. Samuel Adams, a former governor, moved to the Peacock Estates in 1774. From the 1850s to the 1880s breweries were built in the area and in 1874 Jamaica Plain was annexed into Boston.

One of our three stops during a morning of a round robin of recitals and lunch is Central Congregational Church. In 1935, the present church building was constructed after a disastrous fire consumed the original building and its 2-manual Hook and Hastings organ. Legend has it that the church was set afire by a “well-meaning” but mentally challenged man after he overheard a casual, offhand remark that the “building would be better off burned to the ground.” So he obliged. We will hear Mark Dwyer play the 1935 Aeolian-Skinner Opus 946.

At the same time, a portion of our conventioneers will attend a recital by Lois Regestein on the magnificent E. & G. G. Hook organ of three manuals, Opus 253, built in 1859, located at First Baptist Church.
and have dinner at the restaurant of our choosing. The buses will again pick us up and we will be off to Woburn for our final concert of the day at First Congregational Church. There, we will hear the E. & G. G. Hook, Opus 283, 1860, played by George Bozeman. The three-manual, thirty-three stop instrument, housed in a Moorish case, was rebuilt in 1913 by John D. Brennan of Reading, Massachusetts, and then restored in stages by Bozeman-1854 E. & G. G. Hook, Jamaica Plain Unitarian Church

Gibson and Company, Organbuilders, of Deerfield, New Hampshire. We then return to headquarters for a social hour, cash bar and exhibits.

Saturday morning we begin our day with a lecture by Organ Historical Society

The remaining third of our attendees will hear organist Greg Crowell and French hornist Paul Austin in recital on the beautiful 1854 E & G. G. Hook, Opus 171, of three manuals and pedal in the Unitarian Church where at least one of the Hook brothers was a member of the congregation for awhile.

All three groups will hear all three organs, so no choices must be made among these must-hear events. Sandwiched in between the delicious musical offerings we will be served box lunches.

After this morning's and early afternoon's feast for the eyes and ears, our buses will transport us back to headquarters where we have time to relax, do some sightseeing on our own, if desired,
president, Jonathan Ambrosino. He will discuss E. M. Skinner and G. Donald Harrison from a perspective 65 years after the close of Skinner’s active period and 45 years after the death of Harrison. In a review of important instruments, coupled to an overview of the century’s shifting musical tastes and goals, Mr. Ambrosino will re-evaluate the work of each builder in light of current scholarship and the evidence of unaltered instruments.

Conventioneers will again divide into three groups because of limited seating at the churches we will be visiting in Arlington. The buses will take us to three different locations there, and Alan Laufman describes the organ histories of these churches in another article in this issue of The Tracker.

During the morning we will hear Richard Hill in recital on the E. & G. G. Hook, opus 523, 1870, at the First Parish Church, Arlington. A photograph of this organ appears on page 29, amidst Alan Laufman’s article on the organs of two churches in Arlington. Hook opus 523 was acquired after the handsome 1856 frame building burned in 1975. The article beginning on page 25 recounts the organ’s history which began in Philadelphia (after it left Boston, of course).

We will also have the opportunity to delight in the beautiful sounds and sight of the E. & G. G. Hook, opus 466, 1868, originally built for Stoneham Unitarian Church and recently restored and installed in the Follen Community Church, Lexington by the Bishop Organ Company or Arlington. (See The Tracker 43:4:18). Eric Suter will demonstrate the Follen organ.

The third organ of our Saturday tour is at the First Baptist Church in Arlington and was built by the Frazee Organ Company of Everett, Massachusetts, as Opus 108 in 1924. In the 1950s the Casavant Frères worked on the organ, installed Casavant mechanisms in the console, and made some tonal changes. In 1992 the Bishop Organ Company completely rebuilt the instrument mechanically, with new windchests and new console mechanisms. Organist Tim Smith will play, and we will all participate in the ever-favorite Organ Historical Society hymn sing. A photograph of this organ appears on page 35 in Alan Laufman’s article, including a fascinating history of the congregation’s previous organs.

Since our convention lies mid-week to mid-week, the weekend falls conveniently in the middle. This year, the weekend
schedule is structured around an abundance of free time to allow attendees to rest, shop, or tour historic Boston and its many museums and other attractions. At their leisure. The carefree portion of the weekend begins on Saturday evening with a boat ride into the Boston Harbor to Thompson’s Island. The trip affords breath-taking views of the Boston skyline, and the return trip after dark showcases the splendor of the illuminated night-time cityscape. Once on Thompson’s Island, we will have the opportunity to walk around the island, enjoying its natural beauty and fresh sea air or to socialize at happy hour before being treated to an old-fashioned New England clambake, featuring clam chowder, steamer clams, lobster or grilled sirloin steak, salad, grilled vegetables, and, of course, Boston baked beans with strawberry shortcake for dessert.

Sunday morning’s only structured activity is the annual meeting, which begins early enough to allow for attending a worship service of your choice. After lunch, registrants may explore Boston on their own. Among the many world-class museums are the Gardner, the Museum of Fine Arts, the Science Museum, the Boston Tea Party Museum, the Fogg Museum at Harvard to name but a few. For shoppers, there is the Quincy Market and waterfront area, Copley Plaza, the Galleria Mall in Cambridge, and fashionable Newbury Street. History buffs may want to visit the North End and Old North Church, the Granery Burial Ground, the King’s Chapel graveyard, or a host of other interesting sites. Those wishing to explore Boston’s wonderful restaurants should remember that reservations are a must on weekends.

For those who prefer organs to history, art, or shopping, there are several organ-related events on Sunday afternoon as well. Brian Jones will demonstrate the Ernest Skinner/Whiteford Aeolian-Skinner at Trinity Church, Copley Square, followed by an open console. Those who have not visited Trinity Church should not miss architect Henry Hobson Richardson’s most beautiful ecclesiastical design with its stunning interior and windows by LaFarge.

For those who want to take the “T,” as the subway system is called, there will be three organ demonstrations in Cambridge, across the Charles River. The world-famous 1958 Flentrop at Adolphus Busch Hall will be played by Francis Fitch; the 1967 Fisk at Harvard’s Memorial Church will be demonstrated by Harvard organist...
Murray Forbes Somerville; and Marian Metson will play the 1972 Frobenius at the First Church in Cambridge, Congregational.

An outstanding option for Sunday afternoon is an excursion by bus from the Park Plaza Hotel to the Mount Auburn Cemetery. One of Boston’s oldest and most breathtaking gardens, the cemetery was consecrated in 1831 as the nation’s first landscaped garden cemetery by the Massachusetts Horticultural Society, who believed that a natural, tranquil setting was most desirable for the burial of the dead and the consolation of the living. The cemetery contains over 5,500 native and foreign trees, some quite rare, including 47 state champions and 17 New England champions. Each year over 50,000 annuals are planted, many of which will be in their prime. From the four-story granite gothic revival tower, one has the best view of the city of Boston available anywhere. This tower, along with the gothic revival chapel, was constructed in 1838. The cemetery abounds in stunning examples of symbolism in funerary architecture and of the stonecutter’s art. Many of the area’s most famous citizens are buried there including Henry Wadsworth Longfellow and Mary Baker Eddy, the founder of the Christian Science Movement. Of particular interest to us are some of Boston’s most famous organbuilders: Appleton, Simmons, Willcox, George Stevens, and George and Elias Hook, their wives, and many of their children.

After we all return from our various adventures, we will go to the Church of the Advent, where we will attend Choral Evensong sung by the famed Advent choir, directed by Edith Ho and accompanied by Mark Dwyer, who will demonstrate the landmark 1935 Aeolian-Skinner organ in the opening voluntary. The historic Parish of the Advent, dating from 1844, was probably the first Anglo-Catholic in America, founded on the principles of the Oxford Movement, which began in England eleven years earlier.
After the Evensong, we will break for dinner on your own after which we will assemble at the monumental Extension of the First Church of Christ, Scientist (The Mother Church) for a recital on the monumental Aeolian-Skinner of 1949. This mammoth 4-manual organ, which some compare to the Mormon Tabernacle organ in Salt Lake City, was designed by Lawrence Phelps and is remarkable for its forward-looking flue choruses and unusual mixture designs, as well as its size of 241 ranks. The organ was recently restored by Foley-Baker under the tonal supervision of Phelps himself as his last testament before his untimely death in 1999. Burton Tidwell writes of the restoration and the organ’s creation in an article beginning on page 37. The organ will be heard in a concert played by Cherry Rhodes, one of the world’s foremost concert organists. Returning to the hotel following the concert, the exhibit area and cash bar will once again be open.

Monday morning’s lecture will be Alan Laufman’s invitation to convention goers to enter into the world of the Organ Clearing House. Alan will lecture on the successes, failures, and other adventures of the OCH.

Then conventioneers will again have the opportunity to choose how they spend the earlier part of the day. A bus will make a repeat trip to Mt. Auburn Cemetery for those who would like to visit. Or buses will depart for Newton and Chestnut Hill to see recently built organs. On this tour the 1986 restoration by Andover Organ Company of an 1865 E. & G. G. Hook instrument at Newton’s First Baptist will be
played by Brian Jones; George Bozeman’s instrument of 1986 at Newton’s Elliot Church will have Kimberly Hess as recitalist; and in Chestnut Hill we will hear Gretchen Longwell-Cooley perform on the 1988 organ by the Noack Organ Co.

Regrouping at the hotel in the afternoon, we will travel to Somerville where Rosalind Mohnsen will play a wonderful George Jardine & Son instrument of 1894 at the Church of St. Catherine of Genoa, an architecturally and acoustically stunning church. The organ is not original to the building, allegedly having been built for a Masonic temple in Philadelphia. The organ came to the Roman church in the 1920s.

The next stop of the afternoon is in Cambridge at the Korean Church (UCC) to hear Nancy Granert ably demonstrate the 2-manual Hutchings built in 1885. The instrument is truly one of grand sound and style. The building was purchased by the Korean Congregationalists in 1993.

Briefly returning to the hotel to freshen up, we then head off to the Historic Charlestown Naval Yard for a spectacular picnic on the water. We will dine under a tent erected on the pier itself with a stunning view of Boston close by across the river. On one side of the pier is the famous the Revolutionary War Battleship “Old Ironsides,” so named because its black oak shell repelled cannon balls. On the other side of the pier is the World War II destroyer, the Cassin Young. Dinner will be a festive barbecue, featuring rotisserie chicken, barbecued ribs, coleslaw, corn on the cob, and watermelon, all catered by the famous Woodman’s Restaurant of Ipswich. Besides the beautiful view of Boston, we will dine in the shadow of historic Charlestown and the Bunker Hill Monument. After dinner, we can walk up to the hill to St. Mary’s and the recital for the evening. Dana Robinson will play the superb 3-manual Woodberry and Harris organ of 1893, complete with Barker machine and a decided French accent, again in sumptuous acoustics. Following the recital, we will return to the hotel.
At St. Patrick’s Roman Catholic Church in Roxbury, the tracker of 1880 is Hook & Hastings Op. 1005, rebuilt in 1893 by Geo. S. Hutchings as his Op. 294. The organ features a fancifully decorated Swell box and an entirely exposed Great and Choir with many stencilled pipes. The organ was barely playable when this picture was taken in the Fall, 1999, and there has been an offer to repair it for the convention.

The Tuesday itinerary begins with a talk by Pamela Fox of the Weston, Massachusetts, Historical Society, about the Weston years of the Hook & Hastings company from 1884 until its closing. She will discuss, particularly, Frank Hastings, his economic status, his acquisition of the Hook firm, the move to Weston, and the economic and social impact of the Hook & Hastings factory on the small town of Weston.

Our first recital of the day will be at Old West Church performed by Yuko Hayashi, music director of the church and teacher of many fine organists. The 1971 C. B. Fisk organ is a favorite among many organ aficionados. Interestingly, of the organ’s twenty-nine stops, ten stops utilize recycled pipes from the shops of Stevens, Hutchings, Appleton, Gottfried, Hook & Hastings, E. & G. G. Hook, and Cole and Woodberry, giving the instrument a fascinating blend of new and mature voices. This historic building known as Old West now houses the only United Methodist Church in downtown Boston.

The next recital of the day will be performed on the newly installed (2000) Richards/Fowkes organ at First Lutheran Church. This very new instrument of two manuals and pedal will be played by William Porter.

As our ears are given a chance to settle back into the 19th century, the buses will
take us next to the Roxbury section of Boston. Roxbury, originally known as "Rocksberry," was first settled on September 28, 1630, the settlement being located near a unique rock outcropping, later called Roxbury puddingstone. The first preparatory school in the nation was founded in 1635 in Roxbury by the Reverend John Eliot, known then as the "Apostle to the Indians." Roxbury was mainly a farming and stone-mining community. In 1848 Forest Hills Cemetery became the second cemetery in the United States to be a place to walk and contemplate nature. Within the cemetery's grounds are buried poet e. e. cummings, playwright Eugene O'Neill, and Ruby Foo.

Our venues in Roxbury will be the Unitarian-Universalist Church, established in 1821, and St. Patrick's Church, founded in 1840. At these two churches we will hear instruments built by Hook and Hastings. At St. Patrick's Fred Jodry will play for us on Op. 1005, (1880) rebuilt by Geo. S. Hutchings as Op. 294 in 1893.

At the Unitarian-Universalist Church Robert Barney will present our program on the three-manual 1883 instrument, op. 1171 listed by the firm for the First Religious Society, Roxbury, restored by a consortium of Boston organ builders after severe water damage. The velvety voicing of this organ is attributed to Moritz Baumgarten, the head voicer of the firm when this organ was built. We will return then to the Park Plaza for some rest and relaxation, with time to explore more of Boston and to have dinner in a restaurant of our choosing. Then, we are whisked away once again for our evening event at the Cathedral of the Holy Cross.

The Cathedral of the Holy Cross, designed by the prolific architect Patrick Keely, is built of puddingstone from nearby Roxbury in neo-gothic style and trimmed with granite and sandstone. Ac-
The 1938 Wicks 3m at Holy Name of Jesus Church in West Roxbury is intact as built and designed by Henry Vincent Willis. If renovations to the interior of the church do not prevent it, we will hear a recital on the organ in magnificent acoustics, perhaps on Tuesday. Console below

accommodating more than 2,000 people, the church is nearly as large as Notre Dame in Paris and St. Sophia in Constantinople. The arch which separates the front vestibule from the church is of bricks taken from the ruins of the Ursuline convent in Charlestown, burned during the anti-Catholic riots in 1834. According to a cathedral brochure, a relic of the True Cross is inserted in the base of the crucifix to the left of the entry to the Chapel of the Blessed Sacrament. Here in this extraordinary space, we will hear the 1875 Hook and Hastings Opus 801 played by several of the convention organists, followed by an improvisation on a Gregorian theme by Leo Abbott, the cathedral organist.

Andrew Unsworth, a recipient of an OHS American Organ Archives Research Grant, begins the final day of our visit with a talk about organ pedagogy in late Victorian Boston. He will describe the European organ culture which influenced the Boston organists, who in turn set the standards for American organists.

Our final Boston tour will begin with a recital by Margaret Irwin-Brandon on the 1980 Fisk Organ with meantone tuning at the Chapel at Wellesley College in Wellesley. Following this recital we will travel to Framingham to hear Victoria Wagner play on the oldest organ to be heard at this convention, an 1853 W. B. D. Simmons & Company organ at First Baptist Church. She will be joined by soprano Nancy Armstrong, who was heard to great acclaim at the Connecticut convention in 1994. First Baptist, Framingham, had its first recorded baptism in 1762, and by 1825 the church began the construction of a house of worship. On November 17, 1825, the cornerstone was laid with Masonic rites. Only a rough cellar was finished under the 54 x 64' building with the back open so horses could be driven in and hitched. Box pews were sold to cover the cost of the building. Two stoves were installed — an unusual luxury in those days. There was no organ or baptistry. In May of 1826, the congregation was officially recognized as a “distinct body and church of our Lord Jesus Christ in Framingham.” In 1853 the Simmons organ was installed at a cost of $1,400. It is now in the midst of a long-term restoration being undertaken as funds become available. The Andover Organ Company will perform major work to bring the organ up to recital potential. Nonetheless, it has been in use for services for 147 years.

Before the evening concert, we will return to the hotel for free time and dinner on our own. And as a fitting end to the convention, we come full circle, returning once again to the Jesuit Urban Center, or Immaculate Conception Church, to bask in the glorious sounds of the finest remaining E. & G. G. Hook organ. Organist Tom Murray will send us off on our separate ways, with the inimitable sounds of Boston organbuilding of the nineteenth century.
Arlington, Massachusetts, is situated in the southeastern part of Middlesex County, about six miles northwest of Boston. Originally known as Menotomy, it was settled prior to 1635 as a section of Cambridge. From the earliest times until the beginning of the nineteenth century, church and state in Massachusetts were one, and the founding of the First Parish in the "Second Precinct" or "North-West Parish of Cambridge" in 1732 marked the first formal recognition as a separate entity, of what was to become Arlington. It was not until 1807 that the town was actually legally set off from Cambridge and incorporated as West Cambridge; the name Arlington was adopted in 1867 in an access of patriotic enthusiasm after the Civil War. It is worth noting that Menotomy had played a major part in the events of 19 April 1775, for which Concord and Lexington are more famous, but that is another story.

The two churches discussed here will be visited during the OHS Convention in Boston, August 16-23, 2000. For a more complete survey of pipe organs in Arlington, please see Alan M. Laufman's monograph "Pipe Organs of Arlington, Massachusetts," published by the Boston Organ Club, 2000, from which this article is excerpted.

First Parish
Unitarian-Universalist Church

The First Meetinghouse, at the corner of what is now Massachusetts Avenue and Pleasant Street, was built in 1734 on land that had been set aside for the settlers of Menotomy some years earlier, for "a commons and burying ground." When it was replaced with the second meetinghouse in 1804, the first meetinghouse was moved two blocks away on Pleasant Street and converted into a three-story dwelling house; in 1850, it was cut vertically in half and moved again still farther up Pleasant Street, where it survived in elegant splendor until the late 1950s, when it was torn down by its new owner (who had promised to preserve it) and replaced with a fancy ranch house.

In 1828, the First Parish Church joined the gathering momentum of the "Liberal Christian" movement sweeping New England and became Unitarian; in 1840, the Unitarians tore down the 1804 meetinghouse and erected a more modern building, the third meetinghouse, which burned on New Year's Day in 1856. The handsome Italianate Victorian structure which replaced it, the fourth meetinghouse, was dedicated exactly a year later; it survived until it too was destroyed, on March 7, 1975, by a fire caused by improperly managed paint removal. The modernistic fifth meetinghouse was opened in 1981. The Universalists, who had withdrawn from the parish and built their own church building in 1840, rejoined the Unitarians in 1964.

As early as 1796, the First Parish used a bass viol, sometimes later supplemented with a violin, flute, and French horn.

Alan M. Laufman is a former president of OHS and is a member of the committee which is organizing the OHS Convention in Boston, August 16-23, 2000. He is the former convention coordinator and former editor of the annual Organ Handbook.
One account states that “the first organ ever used by the society was installed in the new [1840] church” and it appears that this instrument is the one purchased from the East Cambridge organbuilder George Stevens for $1,000 on March 4th, 1841, as set forth in a receipt in the church records for payment of that amount. The receipt allowed for “Said Organ to be exchanged for one larger provided [that] subscribers request it.” When the church burned in 1856, the organ which was destroyed with the building was valued at $800.

“In 1849 the women [of the church] had formed themselves into a society for social, religious, and philanthropic purposes, known as the Social Circle. In the first years of its existence it gave a melodion to the Sunday School. . . . Then it assisted in the purchase of a new organ for the church.” It is possible that the 1841 organ was thus replaced before the fire of 1856, but it seems more likely that the organ purchased with the help of the Social Circle was the one installed in the fourth meetinghouse.

Built by E. & G. G. Hook of Boston, Op. 207, 1856, with the contract being signed on behalf of the church by Addison F. Gage, the organ was installed in the rear gallery of the elegant building and had two manuals and pedal, about twenty ranks, and tracker action. It seems not to have been damaged in a tornado on 28 August 1871 in which the 180-foot-high church steeple was thrown down into the churchyard rather than through the roof. The steeple was quickly rebuilt and survived the Great New England Hurricane of 21 September 1938, only to be consumed in the flames that destroyed the church in 1975.

The Arlington Advocate reported in July 1890 that the Parish Committee had been authorized to “to contract for the purchase of a new organ for the church” and further that “one has already been bargained for, to be set up and ready for use with the opening of the church at the end of the summer vacation. The funds for the purchase of the new instrument come mainly, if not entirely, from the ladies of the society, who will transfer the funds gathered originally with a view to building a chapel for the social life of the church, to the committee entrusted with the purchase of the new organ, the chapel enterprise being practically abandoned.”

It was not until the end of November, however, that the new organ was installed.

The work of setting up and voicing the new organ built for the First Parish (Unitarian) church by Messrs. Cole & Woodberry, of Bristol street, Boston, has been vigorously pushed during the week, and today the new instrument stands in the organ loft in all its shapely and handsome proportions, an ornament to the church and a monument to the devotion and enthusiastic work mainly of the ladies of the parish. The base of the organ case is of highly polished cherry, in panels, and the key board, with its three bands of keys and numerous stops, is harmonious with the make and finish of this part of the instrument. Above the base, and arranged in graceful curves, are the larger metal pipes, finished in silver and gold with bronze stripes, their unequal lengths adding something to the general pleasing effect as the instrument is viewed from the floor of the church. Hidden away in the basement of the church, under the ves-
turbine, is the motive power of the organ, a machine built on the patents of the Boston Hydraulic Motor Co., the most approved method of blowing an organ with power ever invented. At the right of the organist is a silver-plated lever, by which the power can not only be instantly applied but regulated to the needs of the instrument. Musically the new instrument is a marked success, the combinations being exceedingly happy, while in solo stops and scope of the several banks of pipes, it exceeds any instrument in town, every stop running through the entire five octaves, while in the old instrument many it contained did not cover more than three. The pedal organ has two and a half octaves and there are five combination pedals and 34 stops connected with upwards of 2000 pipes. It also has every modern mechanical appliance requisite to an organ of this size. But probably we have given enough in the line of description for the general reader. Those who seek the details will find them in the following table of stops and pipes furnished by the builders:

**GREAT ORGAN:** — Bourdon, Open diapason, Doppel flute, Gamba, Octave, Twelfth, Fifteenth, Trumpet, 648 pipes.

**SWELL ORGAN:** — Bourdon treble and bass, Open Diapason, Sali­conial, Lieblich gedact, Quintadena, AEoline, Flauto traverso, Viola­lina, Dolce cornet, Oboe, bassoon, 661 pipes.

**CHOIR ORGAN:** — Geigen principal, Dolcissimo, Melodia, Flute D’Amour, Piccolo, Clarinet, 354 pipes.

The news item ends there, with no listing for the Pedal Organ. None of the figures given seem to be anywhere near accurate for the stops listed, nor do the stops add up to 34, unless one counts the five combination pedals and the couplers as "stops." When a Kinetic blower was ordered in 1911, the organ was listed as having 23 stops, which is one less than indicated in the 1890 newspaper account, even without the inclusion of any Pedal stops. Assuming three Pedal stops, the total number of pipes should have been around 1,500.

The organ was opened on December 18, 1890, with a public exhibition... before an audience made up of a portion of the membership of the parish and some musical people of the town. Prof. George E. Whiting had been secured to show the capacity of the instrument, but he was taken sick yesterday, and being confined to his bed, the committee had to secure a substitute at the last moment. They obtained Mr. Henry M. Dunham, professor of the organ at N. E. Con. of Music, and he made a most excellent substitute. His command of the instrument was perfect, his combinations of the stops artistic and effective, while his manipulations of keys, pedal checks [sic], swell and bass pedals gave to each selection a finish and grace secured only by the talented artist. A detailed description of the organ has been given in these columns. We congratulate the church on the possession of so good an instrument and Messrs. Cole & Woodberry on the faithful manner in which workmen have filled the contract. The programme of last evening covered a wide range of organ music, as musical people will discover by the following list of selections:

- Elsa's Bridal Procession .......... Wagner.
- Sonata in F Minor .................. Dunham.
- Christmas Pastorate ............... Merkel.
  a. Song without Words.
  b. Festal March.
- Funeral March and Song of Angels . Guilmant.
- Prayer from "Moses in Egypt" ........ Rossini-Best.
- Sonata in F Minor, two movements .... Deinle.
and the Cole & Woodberry organ was moved to the front of the church auditorium, thoroughly renovated, and fitted with the Kinetic blower mentioned earlier. James Cole of Melrose, one of the original builders, and still in business in 1926 at the age of 72, rebuilt the organ that year with electropneumatic and the Cole & Woodberry pipework, with all new wind-chests and action. In 1952, the Reading, Massachusetts, organ technician Robert O. Davison proposed a substantial rebuild in co-operation with the Rostron Kershaw Organ Co. of Reading, but whether or not the work was ever done, the records do not indicate. In any event, the organ, which had undergone changes at various hands (perhaps including the Frazee Organ Co. of Everett, Massachusetts) over the years since 1926, was ruined in the 1975 fire.

Even before the fire, the First Parish had been considering the possibility of rebuilding or even replacing the organ and had been in touch with several builders about such a project, as well as with the Organ Clearing House of Harrisville, New Hampshire, to see if some suitable organ might be available for recycling. After the fire, it was clear that a new instrument would be out of the question for financial reasons, and negotiations with the Clearing House proceeded in earnest. In due course, the Clearing House recommended an organ built by E. & G. G. Hook, Op. 523 (1870), which was for sale in Pennsylvania, and First Parish bought it.

The organ originally “was built for Christ Methodist Episcopal Church in West Philadelphia [the Hook opus list calls it Heiskell Methodist, Philadelphia], at a cost of $3,000, and the Philadelphia Enquirer described the new building and organ in detail on February 28, 1870, saying,

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

The church was sold to a congregation that did not use the organ, which had become almost unplayable, and in the 1960s, the Hook was bought by Robert Bruce Whiting of Schenksville, Pennsylvania, and moved to his studio there.

The dedicatory leaflet finishes the story:

In October, 1981, First Parish acquired Opus 523 from Mr. Whiting, and a team headed by organbuilder Richard Nickerson of Melrose, including church member Lyman Judd, brought it to Arlington. After seeking competitive bids, the Music Committee selected Mr. Nickerson to refurbish and erect the organ in its present location. Ernest Gariepy, then a Music Committee member, assumed the complex and laborious task of restoring the fine walnut case. It was a work of signal devotion, to which Ernest and his wife
Barbara gave hundreds of hours of time and skill. For months the Gariepy garage, basement, and even living room were the scene of this unique effort. Others who helped included Laurie Cleveland, Ernest Sabine, Robert Olson, and Charles Grady.

To bring Opus 523 into concert condition, considerable renovation and restoration work was accomplished by Mr. Nickerson, such as the repair and voicing of the pipes, fabrication of new trackers, installation of new leather bushings and new bellows for the wind chests. A silent, high-efficiency blower of modern Swiss manufacture replaced the ancient electric blower. Ernest Gariepy arranged for a cabinetmaker to renovate the pedal keys in fine hardwoods.

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

The service of dedication, an “Organ and Choral Concert” held on Sunday, 22 September 1985, included the Prelude and Fugue in E-flat Major (“Saint Anne”), by J. S. Bach; an Anthem
for Mixed Choir, Tenor Soloist, and Organ, "The Waves Unbuild the Wasting Shore," Op. 376, by Arlington native Alan Hovhaness, commissioned for the occasion; Chorale No. 3 in A Minor, by Cesar Franck; Concerto for Organ in F Major, Op. 4 No. 4, with choral Alleluia's, by G. F. Handel; and Litanies by Jehan Alain. Ernest Gariepy was Tenor Soloist in the Hovhaness piece; Kenneth Seitz was the Director of Music; and Theodore A. May was the Organist.

Notes
2. Receipt
5. Arlington Advocate, July 25, 1890.
6. Advocate., November 28, 1890.
7. Advocate, December 19, 1890.
8. Advocate, November 17, 1899.
9. Advocate, August 22, 1890.

The First Baptist Church

The twenty-eighth Baptist Church in Massachusetts was founded in the Northwest Precinct of Cambridge in June 1781, and the residence of Captain Benjamin Locke "at 21 Appleton Street was purchased for one hundred silver dollars to be used as a meeting house. In 1790, a new meeting house was erected on land given by Ephraim Cook, at the corner of Massachusetts Avenue and Brattle Street." After a period of dormancy, the church was reorganized in 1817, and the third meeting house, located on the present church site on Massachusetts Avenue near what is now Willow Court, was dedicated 9 September 1828. "The White Church" was replaced in 1853 with a larger frame church in the Gothic style, complete with a steeple 156-feet tall, and a rear gallery. The building was designed by Alexander R. Esty of Boston. The interior arrangement of the church was altered in 1892, when the organ and choir were re-located to a large space behind the pulpit. The building was destroyed by fire on July 25, 1900; "Painters burning off the old paint of the church accidentally ignited a portion of the steeple. In less than an hour this fire made a complete ruin of the most prominent feature of Massachusetts Avenue."

The fifth church building for this congregation, dedicated November 4, 1902, was built of Quincy seam-faced granite trimmed with Nova Scotia limestone and roofed in green-gray slate. Architect Charles B. Dunham of Boston designed the structure in the English perpendicular gothic style of the fifteenth century, with a hammer beam ceiling. That building
too was consumed by fire on 24 October 1924. The present church building, also designed by Charles B. Dunham, "was built on the old foundation with the same stone walls in use" and looks very much like its 1902 predecessor, but with some interior changes. It was dedicated in February 1926.

On July 2, 1838, the parish appropriated money for an organ, and the church "acquired an organ and a bell in 1840." Who built it, the records do not show.

However, when the next church was built in 1853, there is mention that money was appropriated for "a new Stevens pipe organ". The total cost of this building, including the new Stevens organ was fifteen thousand dollars. When Reverend Amos Harris became pastor in January 1866, he considered the church somewhat old-fashioned in the practice of turning their backs to the pulpit when standing to sing hymns. The reason for turning was so that the congregation could face the organ and choir located at the rear of the church. One Sunday, he requested the congregation to change this habit and face the front while singing. Many members objected to this change, and continued to turn to the rear of the church, even when the majority faced the front."

The First Baptist Church of Arlington, fourth building burns in 1900.

The Cambridge Chronicle of Saturday, April 2, 1853 reported on the DEDICATION IN WEST CAMBRIDGE. On Thursday afternoon, the beautiful church edifice erected by the Baptist Society in West Cambridge, was dedicated with appropriate and interesting serv-


<table>
<thead>
<tr>
<th>Great: 58 notes</th>
<th>Swell: 58 notes, enclosed</th>
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<tbody>
<tr>
<td>Bourdon 16'</td>
<td>Bourdon Treble 16'</td>
</tr>
<tr>
<td>Open Diapason 8'</td>
<td>Open Diapason 8'</td>
</tr>
<tr>
<td>Melodia 8'</td>
<td>Stopped Diapason 8'</td>
</tr>
<tr>
<td>Doppel Flute 8'</td>
<td>Salicional 8'</td>
</tr>
<tr>
<td>Gamba 8'</td>
<td>AEoline 8'</td>
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<tr>
<td>Dulciana 8'</td>
<td>Quintadena 8'</td>
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<tr>
<td>Octave 4'</td>
<td>Flauto Traverso 4'</td>
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<tr>
<td>Flute d'Amour 4'</td>
<td>Violina 4'</td>
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<tr>
<td>Twelfth 2½'</td>
<td>Flautino 2'</td>
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<tr>
<td>Fifteenth 2'</td>
<td>Dolce Cornet 2'</td>
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<tr>
<td>Mixture 1½'</td>
<td>Cornopean 8'</td>
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<tr>
<td>Trumpet 8'</td>
<td>Tremolo</td>
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<thead>
<tr>
<th>Pedale: 27 notes</th>
<th>Pedal Movements:</th>
</tr>
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<tbody>
<tr>
<td>Open Diapason 16'</td>
<td>Gr. piano, mezzo forte</td>
</tr>
<tr>
<td>Bourdon 16'</td>
<td>Sw. piano, mezzo forte</td>
</tr>
<tr>
<td>Violoncello 8'</td>
<td>Great to Pedal Reversible</td>
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</table>

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<tr>
<th>Couplers:</th>
<th>Pedal to Diapason Reversible balanced Swell pedal mechanical action</th>
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<tbody>
<tr>
<td>Swell to Great</td>
<td></td>
</tr>
<tr>
<td>Great to Pedal</td>
<td></td>
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<tr>
<td>Swell to Pedal</td>
<td></td>
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</tbody>
</table>
The First Baptist Church of Arlington, Massachusetts

1926 Frazee Organ Co.

| Organ, each releasing the other | Viol de Gamba
|---|---|

<table>
<thead>
<tr>
<th>Great: 61 notes</th>
<th>Diapason 16'</th>
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</thead>
<tbody>
<tr>
<td>Double Open Diapason 16'</td>
<td></td>
</tr>
<tr>
<td>First Open Diapason 8'</td>
<td></td>
</tr>
<tr>
<td>Second Open Diapason 8'</td>
<td></td>
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<tr>
<td>Gemshorn 8'</td>
<td></td>
</tr>
<tr>
<td>Claribel 8'</td>
<td></td>
</tr>
<tr>
<td>Principal 4'</td>
<td></td>
</tr>
<tr>
<td>Waldflute 4'</td>
<td></td>
</tr>
<tr>
<td>Twelfth 2½'</td>
<td></td>
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<tr>
<td>Fifteenth 2'</td>
<td></td>
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<tr>
<td>Tromba 8'</td>
<td></td>
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</tbody>
</table>

| Fifteenth Principal |
|---|---|
| Waldflute 8' |
| Second Open Diapason |
| Claribel |

| Vax Humana |
|---|---|
| Piccolo |
| Echo Salicional |
| Swell |
| Flute Harmonic 4' |
| Oboe 8' |
| Trombone 16' |

| Second Open Diapason 8' |
|---|---|
| Treble 8' |
| Oboe |
| Trombone 16' |

| Great to Pedal |
|---|---|
| Pedal |
| Grand Crescendo, with indicator balanced Swell pedal |
| Pedal organ, locking pedal, M.F. Pedal Organ, each releasing the other |

**Balloons, An Anecdote**

**After the 1924 Fire,** the Baptists met for a time in the Town Hall. One Sunday morning, when the Baptists arrived for church services, they found that the coffered ceiling was decorated with multi-colored balloons, which had been released during a party held in the room the evening before. As the balloons lost air, they began floating down during the service; the worshippers discreetly tucked them under their seats as the balloons came in reach. As the time came for the sermon, one bright red balloon drifted down just above and slightly behind the minister. The congregation watched, mesmerized, as the balloon slowly descended. The minister finished his announcements, and then said “In place of the sermon I prepared for today, I am going to preach instead on the text ‘When I was a child, I thought as a child and spake as a child, but when I became a man, I put away childish things,’” with which words he reached over his head, seized the string of the red balloon, and placed the balloon under the pulpit. My grandmother, Mary H. Dick, was singing in the choir at the time and personally witnessed this event. **AML**
ness, thus causing it to gain the ever increasing favor of its hearers. The builders claim that it is unequalled by any organ of its size ever built. The Organ stands in the choir gallery, and presents an attractive appearance, with its clustered pipes richly decorated. It is 16 feet wide, 15 feet deep, and upwards of 20 feet in height."

The concert on Tuesday evening closed with “Vesper Hymn,” with variations, by Prof. Whitney. As performed by him the whole organ was finely displayed. The solo stops were shown to be of rare beauty of tone, the combinations pleasing to the highest degree, the whole action more nearly perfect than is usual with instruments so recently put together. We congratulate the church upon the possession of such an elegant instrument.9

In 1892, the organ was moved from the rear gallery to the front of the church behind the pulpit.

The work of renovating the auditorium of the Baptist church is progressing but it will be some time yet before the repairs and alteration are completed. The organ has been removed and undergoing such alterations which will make it practically a new instrument. The alcove back of the pulpit has already been built out so as to enlarge the space sufficiently to contain the organ which will in consequence face the congregation, with room in front for the choir seats. This alteration will necessitate a change in the arrangement of the pulpit and baptismery but will also improve the appearance of the church when completed. . . .10

The same paper had reported earlier that “it is said that when the organ of the Baptist church has been renovated and remodelled to fill the change of its location in the auditorium, it will be the finest organ in town.”11 The work on the organ is reported to have been carried out by Geo. S. Hutchings of Boston. Perhaps some tonal changes were made, for the stoplist provided by Dr. Wayne Casekey (see sidebar) has more stops and pipes than are mentioned in the newspaper article, and E. A.

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| 1926 Frazee, First Baptist Church, Arlington, will be played by Tim Smith on Saturday |

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1926 Frazee, First Baptist Church, Arlington, will be played by Tim Smith on Saturday.

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### Specification

| 32' Bourdon | stoppe[d] wood | 32 pipes |
| 16' Second Diapason | from Great | 32 pipes |
| 16' Violone | zinc, spotted metal | 32 pipes |
| 16' Bourdon | from 32' | 12 pipes |
| 16' Second Bourdon | from Swell | 12 pipes |
| 8' Octave | from 16' | 32 pipes |
| 8' Omode Flute | from Swell | 32 pipes |
| 8' Violoncelle | from Violone | 12 pipes |
| 16' Trombone | from 16' | 12 pipes |
| 8' Flautino | from Swell | 12 pipes |
| 8' Tromba | from 16' | 12 pipes |

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### Pistons and Accessories

- Swell, Great, Choir, Pedal 1-7, 0, Generals 1-8, Off
- Swell, Great, Choir to Pedal reversibles
- Four reversible tuttis (Strings, Reeds, Principals, Mixt)
- Four Piston memories, Four programmable crescendo memories

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**First Baptist Church, Arlington, Massachusetts**

1992 Bishop Organ Co., Reading, Massachusetts

**Rebuild of 1926 Frazee**

<table>
<thead>
<tr>
<th>50 ranks</th>
<th>3 manuals</th>
<th>3244 pipes</th>
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<tbody>
<tr>
<td>16' Bourdon</td>
<td>stoppe[d] wood</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8' Diapason</td>
<td>open metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8' Stopped Diapason</td>
<td>stopped wood</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8' Gamba</td>
<td>spotted metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8' Sallicional</td>
<td>spotted metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8' Aeoline</td>
<td>spotted metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8' Voix Celeste</td>
<td>spotted metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>8' Dulce Flute</td>
<td>open wood</td>
<td>73 pipes</td>
</tr>
<tr>
<td>4' Principal</td>
<td>tin, tapered</td>
<td>66 pipes</td>
</tr>
<tr>
<td>4' Harmonic Flute</td>
<td>open metal</td>
<td>183 pipes</td>
</tr>
<tr>
<td>2 2/3' Flauto Lindo</td>
<td>open metal</td>
<td>81 pipes</td>
</tr>
<tr>
<td>2 2/3' Trombino</td>
<td>for Vox Humana</td>
<td>32 pipes</td>
</tr>
<tr>
<td>16' Swell to Choir</td>
<td>for Vox Humana</td>
<td>32 pipes</td>
</tr>
</tbody>
</table>

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**35** **THE TRACKER**

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Boaday observes that an 1879 E. & G. G. Hook & Hastings would almost certainly have had an 8' Oboe in the Swell. The organ was totally destroyed by fire when the church burned in 1900.

The next organ was built at a cost of $8,250 by James Cole of Boston, successor to the firm of Cole & Woodberry. Instead of replacing the [Hook & Hastings] organ with a traditional tracker instrument, the church decided to invest in the new tubular pneumatic pipe organ, utilizing electrical contacts. The instrument was extremely large [it had three manuals and pedal] and was
specially designed to occupy a space at the front of the church. ... [The] front pipes are artistically decorated in suitable colors and gold. The elaborately carved case work of the facade cost the church five hundred dollars." 13 The Cole organ perished in the 1924 fire.

The present church, opened in February 1926, was equipped with a new organ, built by the Frazee Organ Co. of Everett, Op. 108 (1926) on the recommendation of James Cole, who “agreed to voice the organ if Frazee would build it. The organ is considered a reproduction of Cole’s 1902 instrument, as to its former qualities of tone. The organ was considerably enlarged over the 1902 instrument, increasing the depth and dignity of some of the registers.”

The Bishop Organ Co., then of Reading, Mass., rebuilt the Frazee/Cole organ in 1992. It had undergone some tonal changes since it was built, but much of the character of the original instrument was still intact, and the 1992 work was designed to retain that. The original Frazee windchests were replaced with new pitman chests, and a new solid state electrical system was installed. The Swell organ was turned to speak out into the church instead of across the chamber as it had previously. Barbara Owen was consultant to the church. The rebuilt organ was dedicated with a recital presented by John Rose on Sunday, 21 March 1993. The program included Prelude from Trois Pieces by Pierre; Mendelssohn’s Prelude and Fugue in C Minor; “Echo Noel” by D’Aquin; “Reflections of Southern Hymn Tunes: Resignation, Wondrous Love, and Psalm” by White; two chorales by J. S. Bach, “Jesu, Joy of Man’s Desiring” and “Sleepers Awake!”; Mulet’s “Carillon-Sortie;” Thalben-Ball’s “Elegy;” Franck’s “Prelude, Fugue et Variation;” and the Finale from Symphonie I by Vierne. 15

Notes
3. Caskey
4. Caskey
5. Charles S. Parker, Arlington Past and Present. A Narrative of Larger Events and Important Changes in the Village Precinct and Town from 1637 to 1907. (Arlington: C. S. Parker & Son, 1907.)
7. Caskey
8. The Cambridge Chronicle, Saturday, April 2, 1853.
10. Advocate, August 19, 1892.
11. Advocate, July 15, 1892.
12. Caskey
13. Caskey
14. Caskey

The years following World War II saw the completion of a number of organs of significant size in the United States, especially from the country’s most prestigious builder, Aeolian-Skinner. Early in 1949, under the leadership of tonal director, G. Donald Harrison, the company had completed its new instrument in the Mormon Tabernacle, Salt Lake City, Utah, an organ that Harrison proclaimed his proudest accomplishment in organbuilding. The contract for an even larger instrument in the 1906 extension edifice of the Mother Church, the First Church of Christ, Scientist, in Boston was signed on November 29, 1949, with the stipulation that the work be completed on or before May 1, 1952.

While the foundation of the Mother Church organ was built upon the contemporary work of the Boston organ company and bears Harrison’s influence, it was a young Lawrence Phelps (1923-1999) to whom the authorities of the First Church of Christ, Scientist, entrusted the responsibility for the tonal design and oversight of the project. Phelps, who had apprenticed with Aeolian-Skinner and Harrison during World War II and until early 1949, returned to Boston in October following nine months of work with Walter Holtkamp in Cleveland. He thereafter was employed full time by the Mother Church on the design and completion of the major instrument in the extension as well as a smaller instrument in the original edifice.

In his initial article presenting the completed instrument to the organ public, Phelps credited Harrison, “whose cooperation has been a vital factor contributing to the overwhelming success of this entire project.” The tonal design, however, was a cooperative effort between Lawrence Phelps and the Mother Church organist, Ruth Barrett Arno, and it was Phelps who specified the pipe scales and supervised the months of tonal finishing. Harrison was available for advice

Burton K. Tidwell is an active organbuilder, working with Colin Walsh in Sharon Hill, Pennsylvania. This article is based on one chapter of Mr. Tidwell’s forthcoming book documenting the work of Lawrence Phelps, with whom he worked as a voicer early in his organbuilding career.
and offered suggestions throughout the project, but he otherwise attended to the many other projects occupying the Aeolian-Skinner books.

The organ was designed especially to meet the unique requirements of the music of the Mother Church. These range from the accompanying of a vast audience in the singing of the hymns to the exacting requirements of radio and recording work. This results in the necessity of producing a well-ordered musical performance under radically changing acoustical conditions; also the performance of the great variety of music from the organ's rich heritage in a manner which may be considered to be stylistically appropriate. Even so, no attempt has been made to imitate slavishly the work of any period of organbuilding or of any particular organbuilder.

A study of the organ's resources clearly reveals a scheme on an amazingly grand scale. But the Mother Church organ is something more than just another sizable collection of pipes: It has a singular clarity of purpose and integrity, which grew thoughtfully out of a desire to achieve a unique musical medium honoring centuries of organbuilding and comprehensively addressing the organ literature — while filling the vast space of a cavernous and not acoustically opulent environment. This sheer enormity also contributes to its especially successful eclectic nature — eclecticism born of a highly integrated design where development, cohesion and distinction of choirs were achieved in an unprecedented manner.

The organ's ensemble is different from, if reminiscent of, the Harrison Aeolian-Skinner, perhaps appropriately described as being re-formed and energized by the developing organbuilder in Phelps. Nevertheless, all of the distinctive color of flutes, strings and reeds, so cherished and appreciated by aficionados of Aeolian-Skinner, are present to complement Phelps' tightly woven tonal scheme. And Harrison influence aside, the concept, execution and environment result in an organ that is quite unlike the Salt Lake City instrument.

Phelps wrote of the disposition and layout of the Boston instrument:

Of the seven manual divisions, the Swell, Choir and Solo are enclosed. All of the organ except the Solo is installed in one large loft across the front of the auditorium. This loft is approximately 75 feet wide, 10 feet deep and about 60 high. The average height of the main part of the organ is about 25 feet, although the facade towers about 50 feet above the floor of the organ loft. The Solo is located in an especially prepared chamber high in the northeast tower of the building and is heard through a circular opening, which pierces the center of the pendentive area to the left of and well above the main organ.

The major flute chorus of the organ is naturally that of the Great. . . . The Hauptwerk is a moderately scaled, very lightly voiced division standing in the center and at the top of the main structure immediately under the wheel window. . . . The Great is located on the same level as the Hauptwerk and to the left. It is a strong full-bodied division containing the strongest flute work of the entire organ.

The enclosure for the Swell is centrally located in the organ loft. It occupies a floor space approximately 20 by 6 feet 8 inches and rises against the rear wall to a height of about 22 feet. Actually the Hauptwerk windchests form the top of the swell box. The full Swell is about equal in strength to
Swell in accompanying the soloist. The Swell. It is a gentle division whose chief purpose is to assist the softer work in the Great, though of course there is a sharp contrast in color.

The Choir is all on one level and stands immediately to the right of the Swell. It is a gentle division whose chief purpose is to assist the softer work in the Swell in accompanying the soloist. The Mother Church uses only a soloist. As it was necessary to “double deck” the Swell, it is fairly certain that with changes in temperature the pitch in the upper and lower Swell might not always be together. To reduce the significance of this fact, all the chorus work in the Swell, both flues and reeds, was placed on the upper level, while all of the softer work was grouped on the lower level. This means that the accompanimental stops of the Swell will always be in tune with the Choir, and the stops that make up the Swell choruses will always be in tune with each other.

The Positiv stands on two levels directly in front of the small center limestone arch approximately 2 feet, and a beautifully carved mahogany case has been provided which covers the front of the chest. This casework is not merely decorative, as it provides a home for the lower pipes of the 8' Viola da Gamba and 4' Prinzipal, these being of polished tin. The Cornet V... is placed together with the three reeds on the upper chest.

The Bombarde organ is placed on the same level as the Great and the Hauptwerk, and this completes an array of unclosed pipework across the top of the structure of the organ. The main portion of this division stands in the right end of the loft over the Choir, but the two-rank 8' Principal is part of the facade. It has been arranged to frame the wheel window as it stands on the cornice of the limestone arch with the first rank, of polished tin, in front.

The Pedal organ was planned with the idea of making the use of pedal couplers unnecessary... pipes of the Violon and Grossquinte and 12 pipes of the 16' Principal are in the facade. The pipes of all stops 8' and smaller are placed on five chests, which partly form the top of the Choir box and this close grouping of the pedal upper work has made a considerable contribution toward the development of the individuality of the Pedal.

The design of the imposing new facade is the result of many weeks of close collaboration between the organ architect and Boston architect William G. Perry... Certain limestone and plaster features, which were part of the old front, were retained and incorporated into the new design. Most of the old front pipes also were retained and were redecorated. About 300 new pipes were added to the display, and there are now 377 polished tin and gold-leaved pipes visible across the front of the organ. The majority of these are speaking pipes.

Contemporary Departure

Four distinctive design characteristics of the Mother Church organ represent departures from general contemporary practice: (1) use of wide (½) mouth widths in the Great chorus, (2) greater than normal development of mixtures and compound stops, including an unprecedented exploitation of cornet combinations and use of off-unison pitches beyond quints and tierces, (3) use of expansion channels in the toeboards of the electro-pneumatic windchests to promote good speech of the chorus members, particularly those with ½ mouths, and including use of one generous common channel on large compound stops, and (4) development of the Pedal division, which was so unusually complete that it was “planned with the idea of making use of the pedal couplers unnecessary.”

In the Great,

The chorus consists of the 8' Principal, 4' Prestant and the Full Mixture IV, these being topped by the Schufl IV. All of these pipes are equipped with mouths which have a width equivalent to a full two-sevenths of the circumference of the pipe. Inasmuch as the use of two-seventh mouthed Principals has seldom enjoyed unquestionable success in this country, it was decided to adopt the very ancient and time-honored device known as a key-chamber, which has always accompanied the two-seventh mouth in its most successful applications, to the modern windchest. Thus each pipe of the 8' and 4' stops was provided with individual key chambers (perhaps in this application more correctly called expansion chambers). Later, it was proved necessary to apply the same principle to several stops in the Hauptwerk, where, although the Principal chorus is equipped with one-fourth mouths, expansion chambers were found necessary in order to produce a quick response, while retaining a certain ease of speech typical of the best low-pressure work.

... A system [was worked out]... of applying large key chambers to the regular Aeolian-Skinner windchest. This makes it possible for all the pipes comprising one note in a compound stop to stand on a common channel, thus receiving their wind from a common source. This also provided a much larger channel for this purpose than is usually available on the modern organ chest. This system was used in one form or another for all twenty-six of the harmonic corroborating compound stops. Because of this, it has been possible to finish these stops in such a way that they evidence a singing quality and a blending ability not always found today.

The ensembles are finely regulated and carefully balanced — the balance no doubt encouraged by placement in a relatively shallow position above the reader’s platform. While duplication of choruses within the Great Organ was seen in Harrison’s practice and those of other builders in the English tradition, Phelps instead chose to divide the primary division into two separate organs, i.e., Great and Hauptwerk, and to develop within each a distinctive color and ensemble that could be combined to fill the vast auditorium with its 3,000 seating capacity.

Phelps’ design appeared to leave the Great reedless, but just as Harrison had done before, the Bombarde division’s reeds were intended to complete the Great chorus. The Bombarde’s placement on the same level with Great and Hauptwerk facilitated this role, and its reeds were on a relatively low 4” windpressure. The reeds of the Hauptwerk were, in fact, quite light in effect and intended to color rather than dominate the division.

Development of the choruses was carried to an unusual level of completeness, resulting in more mixtures than in any previous organ in this country. The design was perceived as radical, and Phelps was encouraged to write a two-part series of articles for The Diapason explaining his rationale.

There are 26 compound stops... One hundred and eight of the 235 ranks of pipes which comprise the total resources of the organ are contained in the compound stops.
stops. Together these stops total 6,051 pipes. The compound stops fall roughly into three groups. The first of these is that of the “full mixture” variety. The primary purpose of these stops is to impart power and richness to the ensemble rather than brilliance. The Great Full Mixture IV, the Swell Plein Jeu VI, the Bombarde Grand Fourniture VI, and the Pedal Fourniture IV are examples of this type. The second group are those whose purpose is primarily to impart brilliance while improving the clarity and definition of all combinations into which they enter. Among the stops of this type are the Hauptwerk Mixture IV-VI and Scharf IV-VII and the Positiv Scharf IV-VII and Zimbel III. In the third group are those stops that are used primarily alone as solo stops or which, together with other stops, form combinations especially suited for solo use. Among these are the Positiv and Bombarde Cornets, the Choir Sesquialtera II and Carillon III, and the Hauptwerk Sesquialtera II.

The motives of the designer in endowing this organ so richly with compound stops were several. First among these was the wish to create an instrument in which every division would be complete and in every way independent and in which octave couplers, though included as recognized and legitimate mechanical aids, would be entirely unnecessary to the tonal design.

At the heart of the success of the Great and Hauptwerk cho- ruses, in particular, and also in the cohesive nature of the plentiful compound stops, was the application of expansion chambers and generously winded common channels. Phelps’ experiences here get to the very heart of his discovery of the musical benefits of the ages-old slider windchest and are the beginnings of whole-hearted embrace of this important facet of musical organbuilding as his career moved forward and matured. However, in 1953, his writings in The Diapason and The Or- gan Institute Quarterly placed him in the middle of controversy in an organ world that wasn’t ready to concede that the individual-valve pitman windchest wasn’t superior to the “old-fashioned” slider chest.

Some might ask: “But couldn’t this result [use of so many compound stops] be gained just as well through the use of a greater number of independent ranks instead of compounding so many ranks to- gether?” While the writer acknowledges the possibility of achieving divisional independence through the use of many independent ranks and heartily recommends this practice in the design of small instruments, it is his considered opinion that real cohesion of ensemble cannot be produced by independently winded ranks of pipes. (Independently winded ranks of pipes refers here to the practice of using one chest valve per note.) He is convinced that well integrated and truly musical results are possible only when pipes are winded from a common channel or key chamber. It is quite possible to apply the key chamber to the pitman type windchest, and this was accomplished very successfully through the skill of Aeolian-Skinner craftsmen. However, with pipes standing on common chambers over pitman chest action, it is not practical to attempt such independent control of the ranks as can easily be attained in the more usual type of “barred” windchests—slide chests, for example. Therefore, it can be stated that the use of many influential compound stops was adopted in the case at hand as a device for effecting the greatest possible cohesion in the ensemble with the minimum of mechanical complication. It should be pointed out, however, that the time consumed in the tonal finishing of this instrument occupied about eight months, and this should warn that the devices used here should not be attempted elsewhere unless accompanied by an equal determination to see the work through to its glorious conclusion.
By Example

Not surprisingly, Phelps approached the organ’s scaling within Harrison’s well-established Aeolian-Skinner system. It was not only the most practical means to work with the company, but it was the language of scaling with which he had worked and learned during his initial years as an organbuilder.

Harrison’s knowledge and use of scaling was arguably more highly developed than any other builder of the time as revealed in instruments that were musically unlike most organs in North America. He was an experienced voicer, an essential factor for an in-depth understanding of pipe scaling, and was able to work closely with the pipemakers and voicers to quickly modify scaling practice as he sought to establish a new musical class of instruments. The demands of a larger organization like Aeolian-Skinner both would facilitate his efforts and require him to develop a practical system that easily could be adapted for a variety of situations.

Phelps thus followed his teacher’s example, but he adapted and modified these proven concepts based on his own experience in the voicing rooms and as a finisher for Aeolian-Skinner and Holtkamp. In outlining a philosophy for the chorus scales, Phelps wrote:

The scaling of the Hauptwerk is based on the 8’ Prinzipal, which … continues to the top according to a fairly rapid decreasing diameter scale. The scale for each successive independent rank comprising the Principal “chorus” begins proportionately smaller than the 8’ Prinzipal in the bass but continues progressively slower, so that as these stops ascend the diameters of their pipes gradually become equal to the pipes of similar pitch in the 8’ Prinzipal and eventually, as the treble is reached, attain diameters that surpass those of the 8’ Prinzipal. For example: The diameter of low C of the 4’ Oktav is one semi-tone smaller than the 4’ Cof the 8’ Prinzipal, and by the time the 4’ Oktav has advanced through three octaves, the diameter of treble C is one full semi-tone larger than the pipe of similar pitch in the 8’ Prinzipal. The 2’ Superoktav, which begins at low C two semi-tones smaller in diameter than middle C of the 8’ Prinzipal, a pipe of similar pitch, has become by the time it reaches treble C, three semi-tones larger than high C in the 8’ Prinzipal, which again is a pipe of similar pitch. This principle is applied in the same way to each rank of the chorus.

The bass and tenor of the ranks constituting the upper work of the chorus must be suppressed in order that they blend well with the 8’ Prinzipal. The treble of these ranks must not be too thin in color or they will seem to screech and produce a disagreeable effect. Therefore, this system of scaling is necessary in order that the suppression of the strength of the upperwork in the lower end does not produce a too fluty tone, resulting in a thickening effect, while the trebles, because of the necessity for increase to make contrapuntal playing clear, do not become too thin and scratchy, producing the screaming effect so often objected to.

The compound stops follow exactly the same principle of scaling, except that they begin much smaller than the 8’ Prinzipal, and the increase toward the treble is such that the diameter scales of the 8’ are equated but not surpassed — the effect being that the individual ranks in the mixtures have a thinner and less powerful tone than the independent ranks of similar pitch. The whole object of this scaling method is to produce a clear ensemble for contrapuntal playing. Clarity in the lower end is provided by a closely-knit brilliant color in which no single rank becomes more prominent than the 8’ Prinzipal, but all ranks contribute to color the 8’.

As we ascend toward the treble, the color changes become fuller and stronger but never aggressive or screaming. This results in beautiful, well-balanced clarity in fugue playing. The upper voice is always audible because of its fullness and superior strength. The inner and lower voices are clear because of their rich color rather than by the protrusion of the ranks of higher pitch. The mixture, when added to the ensemble, produces the effect of added fullness in the treble while brightening the lower end. The Scharf adds a sheen to the entire ensemble and, because of the care with which it is regulated, the lower end never seems over-assertive. Thus the Scharf does not destroy the clarity, but rather adds a nearly equal sheen throughout the compass.

In the Boston Great chorus, with its ¾ mouth widths, Phelps applied a modified version of the parallel scaling associated with wide-mouth Principals in the Schultz tradition. The Principal 8’ and Prestant 4’ are of identical or parallel scales only
through 1' pitch when the 4' begins to overtake the Principal. These two stops also incorporate a type of variable scaling used by Harrison and which expands the trebles even more quickly than his usual practice.\(^{15}\)

In previous examples where \(\frac{3}{4}\)-mouthed pipes have been used, "parallel" scaling and voicing techniques have been used. This means that every pipe of similar pitch throughout the chorus has the same diameter and is voiced to the same strength. In the present case, the rule of "parallel" strength was followed so far as possible, but special attention was given to make the pipes as "unparallel" in scale as possible ... the chorus was designed so that no pipe of the same pitch would be likely to have exactly the same diameter. This was done primarily for the purpose of producing smoother and more accurate tuning.\(^{16}\)

As originally specified, scales for the Swell, from Diapason 8' through 2' were identical to those of Salt Lake City, the only difference being the omission of slots on the 2' in Boston. Here the 4' was to be the largest member of the chorus, but in Boston the pipes were reversed with the 8' during voicing and the resulting chorus leaves the 8' with the largest values and upperwork smaller. Both organs originally had a Plein Jeu VI and Cymbale IV pair of identical composition, but Harrison used larger scales in Salt Lake City and divided the six-rank mixture on to two stop actions.\(^{17}\) The Boston Swell also includes a Fourniture III as an alternate chorus builder on a smaller scale and was not intended to penetrate the reeds.\(^{18}\) The power and balance of the Swell in relationship to the Great and Hauptwerk demonstrate Phelps' early understanding that for the Swell division to function properly in the great romantic literature, it must have the development and power of the Great in addition to specialized solo voices and strings.

The Mother Church organ includes a remarkable number of possible cornet combinations of both flute and principal tone. More notably, the Positiv and Bombarde organs each have a five-rank cornet stop in the classic tradition of French organs. Certainly such stops, though rare, were not unheard of in this country, but to have five ranks standing on one common wind supply, i.e., note channel in the time-honored manner, was demonstrative of new thinking. Interest in the French Classic literature in this country was in its infant stages, and this key element was a prelude to Phelps' later study in this direction and to its wider use in much smaller organs up to the present.

The cornet is primarily a solo stop. The pitches of its five ranks are 8', 4', 2½', 2' and 1½'. They are completely without breaks with the exception that the 1½' repeats at top g-sharp. The 8' rank is a Gedekt. All the other ranks are open ... . The scales of all ranks are special irregular scales ... The fact that this stop continues from low C to the top instead of beginning at middle C or tenor g, as many classical example do, makes it very useful in many ways not previously imagined. It is especially good for figurations in the left hand in certain old music, particularly in variations, and there is a great wealth of music written especially for the cornet stop by such as Couperin, Clerambault, Gibbons, Cornet and Sweelinck. The cornet has a clear tone and individual character, which gives it a penetrating effect. ... It is much different in character from the cornet effect made up by drawing individual ranks in the Positiv. One of the reasons for this is that all of the ranks of the cornet stand on a key-chambered table, and thus all the ranks of each note have a common wind supply. This produces a wonderfully blended full effect, and the five ranks speak truly as one stop. The scaling of the cornet is much bolder than that of the individual Positiv ranks.\(^{19}\)

Phelps' concept for the Bombarde organ was unusual in being designed "to do its job without the necessity of forcing the reeds."\(^{20}\) The numerous compound stops were to reinforce the reeds (voiced on a modest 4" pressure) and buildup of the division so that it could take its unique position in the tonal scheme. In addition to the normal chorus mixtures and Cornet V, which is a larger counterpart to that of the Positiv, is the Harmonics VIII. This stop "contains all of the harmonics of the 8' series from the third to the tenth inclusive. ... It gives the division a color which sets it off completely from the rest of the organ."\(^{21}\)

Flutes, strings and reeds throughout the organ follow Harrison practice but were adapted and integrated into the whole concept. Basses of the metal capped flutes, for example, were increased in size over standard practice (which previously had been governed by standard windchest layouts). And the magnitude of the instrument presented the possibility of incorporating all of the best stops of the Aeolian-Skinner repertoire, capitalizing on the well-established musical strengths of the company's experience without simply choosing stops as though shopping for colors. Thus signature flute stops from the repertoire, such as the Positiv Quintaton 8', Koppelflöte 4' and Choir Zauberflöte 2' are found. From today's perspective, the most notable omission was that of a large-scaled Harmonic Flute 8' in the Great, which was added in the 1999 work.

The success of the Mother Church project sealed Phelps' destiny as a future leader in organbuilding. Its unusual features were bold statements pushing beyond the established norms and, as with any great work, the sum of the many subtle details is a remarkable musical medium. There were those who thought Phelps' claims and slavish details were folly, but those sensitive to musical organ sound could recognize today as well as in 1952 that here was an unusually different organ. This was an instrument that taught its designer valuable lessons in a continuing quest to know the pipe organ and helped to focus and propel his future in organbuilding.

Phelps remained on staff to maintain the instrument many years after its completion. Even when he joined Casavant in 1958, for the next several years Boston remained home base, and he to continued to care for the organ weekly. After the retirement of organist Ruth Barrett Phelps, tonal changes were made and other maintenance and releathering completed as needed, but this work was not executed to the high standards of the original installation. By the time Lawrence Phelps retired from Allen Organ Co. in 1995 and moved
back to Boston, Foley-Baker Inc., Bolton, Connecticut, had been retained to undertake a comprehensive restoration of both the extension and original edifice organs. Phelps' retirement thus brought him full circle in his career as he returned to oversee the renewal of the organ that had launched his career in such a grand manner four decades earlier.

Rebuilding the Mother Church extension organ occupied a period of five years, from 1995 to 1999. All mechanical systems were meticulously refurbished i.e., all actions and reservoirs releathered and action magnets replaced. The organ was cleaned, rackboards and walkboards refinished to leave the organ looking as if it just left the Aeolian-Skinner shop. It is obvious that every effort was made to return the organ to its original splendor and wherever possible to improve upon the results in an appropriate manner.

A certain degree of the tonal and mechanical work necessarily had to address changes made through the years. And while the basic solid-state control systems were retained, they were updated and the wiring meticulously reworked. A 128-level combination action was installed in the console, along with new manual keyboards and reconfiguring of the drawknobs (retaining the original ivory faces) to accommodate the modified stoplist. Some years previously, the pneumatic drawknob kickers had been replaced with Kimber-Allen units installed behind and connected to the original linkage.22

In large measure, the tonal changes restored the organ’s scheme closer to the original but also allowed Phelps to revisit his original concept and make judicious alterations. A number of stops had been redone in 1979 presumably in an effort to regain some of the presence lost when the area close to the reader’s platform was carpeted. (In the present church restoration, some carpet has been removed.) The most sweeping change lies in the mixtures, a number of which were replaced in their entirety rather than attempt to repair the damage from haphazard recutting and revoicing. However, with the exception of the Positiv Zimbil III, all new mixture pipes were built to the original scales and compositions. Phelps did choose, however, to eliminate the doubled ranks throughout to achieve a cleaner tuning without the presence of quarreling duplicated pitches.

Cleaning and revoicing of all reeds was entrusted to the Austin Organ Company under the direction of David A. Broome. Austin also supplied the new reed and flue pipework, and flues in the entire organ were refinished over a period of several months by Austin voicer Daniel Kingman.

Lawrence Irving Phelps died on Feb. 22, 1999, just a short time away from overseeing the tonal finishing of the restoration work at the Mother Church. He had seen the project through all major phases and had planned thoroughly for its completion so that the work ultimately could be completed in his absence. One dare not assume that anyone could take his place and reach precisely the same conclusion, but the results surely are as definitive as possible without his presence.

The commitment of the First Church of Christ, Scientist, The Mother Church, to the restoration of this landmark instrument and its home marks a significant contribution to preserving our North American organbuilding heritage. This unique organ’s voice continues to sing and bear witness to a bygone era of organbuilding and the considerable impact its designer, Lawrence I. Phelps, had on a generation of musical organbuilding and the performance of the rich body of organ literature from which stemmed all of his life’s work.

Notes
2. Taken from photocopy of original contract, courtesy of Edward Millington Stout, III, Fremont, California.
4. Ruth Barrett Arno and Lawrence Irving Phelps were married on March 15, 1950.
5. “Great Organ,” 2.
6. “Great Organ,” 2.
15. From 4’ pitch up, the Boston Principal 8’ is identical to the Bombarde Octave 4’ in Salt Lake City. See Letters, 490.
17. In 1999, the Boston Plein Jeu was replaced with a new Fourniture V.
22. The author wishes to thank Foley-Baker, Inc., and in particular Allen Hill for assistance in completing this article. Thanks also goes to Philip Carpenter, who has been responsible for overseeing the on-site mechanical restoration, for his time in showing the author through the instrument and answering innumerable questions.
MEMBERS voluntarily renewed membership above the regular level in the fiscal year ended September 30, 1999, raising the support of the Society’s programs by several thousand dollars. In addition to the voluntary increase in the contribution made as dues, donations were made for accession of the Mimer records into the OHS American Organ Archives, to the General Fund by members, organizations, and firms. Many chose to include gifts to these specific funds when they paid their dues. Members whose employer matches gifts to non-profit organizations applied for the matching grants.

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