

A TRACKER ORGAN RELOCATED -- On Sunday, December 19, 1965, the Unitarian-Universalist Church of Haverhill, Mass., dedicated its "new" organ, an instrument built in 1896 by Hook & Hastings (Opus 1731) for the Universalist Church in Arlington, Mass. The merger of the two "liberal" congregations in Arlington and the sale of the old church to the Greek Orthodox Congregation resulted in the availability of the organ, and early negotiations were made by Alan Laufman of the Organ Clearing House. An able committee, headed by Miss Charlotte Ricker, had the organ taken down, stored, and rebuilt in the gallery of the Haverhill church during the past year. The instrument is free-standing and replaces a totally defunct 1904 tubular-pneumatic Hutchings-Votey in a front chamber that had become impossible to maintain. The original case was lost when the organ was moved within the Arlington church around 1925, but a new case will eventually be erected. The moving and mechanical work was under the supervision of E. A. Boadway, and the regulating and tonal changes were accomplished by R. J. Reich. The Pedal chests were relocated and given a new action and the Swell chest lost 24 noisy pneumatic "relief" pallets. The 1904 organ is for sale, and the words of dedication used for it were again said for the new organ. The evening program included Buxtehude's cantata "Lauda Sion Salvatorem."

The specification is:

GREAT:	SWELL:	PEDAL:
Open Diapason 8' 58	Bourdon 16' TC	Bourdon 16' 27
Dulciana 8' 58	Viola 8' 58	Open Diapason 8' 27
Melodia 8' 58	Stopped Diapason 8' 58	***
Octave 4' 58	Flute 4' 58	Swell to Great
Fifteenth 2' 58	Flageolet 2' 58	Great to Pedal
Trumpet 8' 58	Mixture II 116	Swell to Pedal
	Oboe 8' TC	Swell to Great Reversible
	Bassoon 8' 12	Great to Pedal Reversible
Bellows Signal	Tremolo (new)	2 combination pedals for Great
		2 combination pedals for Swell

The Great Diapasons were slightly revoiced; the Swell 4' Flute is metal and harmonic from Middle C; the lowest Open Diapason, Octave, and Dulciana pipes are in the case; the Flageolet replaced an 8' AEoline and the Mixture II is 19-22, replacing a Dolce Cornet II 12-15; the Pedal 8' stop is of wood. The console is attached and the Pedal clavier is flat. The work was done by the Andover Organ Company, Methuen, Mass.

* * *

Two aged stories from Dublin, Ireland -- The choir was startled during the singing of a psalm when the pumper yelled out:

"Sing like divels, the bellows is busted."

It was the custom of an organist in one church to hand the blower a copy of the service to be sung, and the bellows-thumper had a high opinion of his profession and demanded it. On one occasion the regular organist was away and a deputy took his place. The wind producer did not receive his usual copy. All through the Te Deum and Benedictus the wind came in intermittent streams, sometimes there was a cessation, and anon a few jerks. This was enough to try the temper of the most genial organist in existence, and after the service he vented his wrath on the aged pumper, who replied:

"Well sir, wot was the service you were singin' of?"

"Calkin in C."

"There you h'are! Youe see, I had no music given me, h'and 'ere I was a' blowin' Clarke Whitfield in G!"

Copy of a letter which may bring results! --

"July 27, 1965

Mr. Edward J. Logue
Development Administrator
Boston Redevelopment Authority
City Hall Annex
Boston, Massachusetts

Dear Mr. Logue,

Mr. Alan Laufman of the Organ Historical Society has raised a question you might be interested in. Many city churches which have to be demolished possess 'tracker organs' which could be used by country churches. Mr. Laufman has been conducting an exchange service, by which he makes it possible to save and use such organs. He hopes that you could help him by notifying him in advance of the destruction of churches. Twice recently, in Boston, in the destruction of Masonic Hall, Warren Street, Roxbury, and that of the Methodist Church on Newbury Street near Exeter, organs which could have been saved and used were destroyed.

In order to facilitate this, Mr. Laufman has sent me a list of such churches in Boston, as he knows of, that have 'tracker organs'. At the suggestion of your staff member with whom I talked, I am sending you a photocopy of this list.

I hope that something may come of this, as it seems a very practical suggestion.

Yours sincerely,

/s/Richard W. Hale, Jr.

Richard W. Hale, Jr.
Acting Chairman
Massachusetts Historical Commission"

RWH:aw

Note: Nelson Barden arrived at the scene of the demolition of the Roxbury Masonic Hall, and found the perfectly-preserved and unusually well-appointed Geo. S. Hutchings organ, Opus 332, 1893, "2-22," a total loss. The Copley Methodist Church tower housed an early little chamber organ...

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The "Dudley Buck Quartette," recently organized to perform at the next Annual National Convention of the Organ Historical Society, will render the following glorious nineteenth century anthems at the Tabernacle, Craigville, Cape Cod, Tuesday morning, June 21, 1966:

"Out of the deep, have I called unto thee"	W. H. Walter
"The Singing of Birds" (Easter Cantata)	G. W. Warren
"From the Rising of the Sun"	Henry Wilson
"O God, the Protector" (Canon)	Dudley Buck

Come and hear "warhorse" quartet choir music that may never be sung again!

The 1876 E. & G. G. HOOK & HASTINGS "Illustrated Circular of Church Organs"
continued: --

"Besides the consideration of situation as above named, are those of taste and availability for choir or congregational accompaniment. A choir of voices, like the organ, should have a central and elevated position, and for the same reasons; and it is important to have the two in close proximity, that the organist and choir may be under one control, and that the singing and its accompaniment may become better blended and united.

When congregational singing is proposed, there is, unquestionably, an advantage in having the organ in front of the congregation, and this position is increasing in favor among Protestant churches; but as it has generally been found more difficult to allow sufficient space for a central location behind the pulpit, the placing of an organ at the opposite end of the church is attended with more frequent success and happier results.

We have had much experience in adapting organs to a great variety of difficult places,--where there was but little height, where the space was small, where the organ required to be on different levels, where the centre was depressed to show a stained window, where the organ was made in two or more parts, and where the player must be at a distance from the organ. This experience, and our success in the most difficult places, gives an assurance of our ability to meet in the best way every possible demand.

We invite architects and building committees to confer with us regarding the necessary space and requisites of position and surroundings. We know we can often give valuable aid in this particular.

The Size of the Organ -- the number and kind of stops an organ should have -- is not necessarily proportionate with the size of the church. But it is important that the organ-builder considers the space the organ must fill, the position and surroundings it is to have, and what is required of it to properly determine the strength of tone, whether there is one stop or many.

The advantages of a large organ apply to a great extent to a small church, especially in the direction of stops of delicate and moderate tone, and those available for accompanying a quartette or a small chorus,--and where a great variety of beautiful combinations and charming effects may be obtained from the many stops.

A moderately large church of good acoustic proportions allows the best effect of even small organs -- sometimes of the most delicate stops. The best effect of a large organ is only obtained in a large church.

'Choral' Organs. -- There are many hundreds of churches in the small towns and villages throughout the United States and Canada in which we wish to introduce our beautiful and useful 'choral' organs. They are very moderate in cost. The tone is full, rich and satisfying. They are simple in construction and are made portable, or practically so. They take apart in sections convenient to handle, and can be put together by persons of ordinary mechanical skill. They comprise the modern improvements of voicing and construction, are of excellent workmanship and material, and are beautiful in design and finish.

Our smallest size has an 'Open Diapason' of 58 metal pipes of large scale,

with mechanical accessories of swell, pedals, couplers, etc. This single stop is the prime essential, and is the same in this size as in our large organs. It forms the support for a large congregation in singing. It may vary in power according to the size of the church, and is appropriate to the needs and means of more than one-half the churches in the country, and is far superior to any reed organ in every respect, especially in dignity and pervading characteristics of tone, and in durability.

The second essential is a stop for quiet and delicate interludes and accompaniments; therefore, in our second size, we add a Dulciana stop -- also of 58 pipes.

The next addition is a firm, deep-pervading Sub-Bass.

Continuing to add, we have in this series six sizes, at from \$500 to \$1200 (subject to discount), which we describe in full in a separate circular.

We endeavor to keep on hand an assortment of these organs. See illustration of smallest size.

'Chapel' Organs. -- Of these we have six sizes, costing from \$600 to \$1500 -- (subject to discount.) The three smaller sizes are, like our 'Choral' organs, made portable, so as not to require an expert to set them up.

The distinguishing feature of our Chapel organs, as a class, is that they allow a greater variety of effects. Our Choral organs are simpler in construction, and for their cost give more tone.

The smaller sizes of our Chapel organs are especially adapted for small chapels, lodges, schools, -- and for parlors, when subdued in tone. The two large sizes have each two Manuals and a Sub-Bass of full compass. They possess ample power, and a good variety of useful stops, with a finish of tone and mechanism of the highest order; and places within the reach of churches of moderate means instruments that will ever be a source of pleasure and benefit. Wherever placed, they win the warmest expressions from purchasers and from the musical fraternity generally. It is the universal testimony of all who are familiar with them that there is no other class of pipe organs equal to them.

We have these organs on hand or in process of completion, and can furnish them at short notice.

Second-hand Organs are frequently taken by us at a fair valuation, and sold at low prices. We generally have a variety of different sizes and prices on hand.

Terms. -- Our prices are based on cash on delivery, but we are always ready to allow reasonable credit under any businesslike arrangement. We generally require notes with interest, signed by the authorized representative of the church, with good individual endorsement.

Warranty. -- All our work is warranted perfect in every respect. If any defect in tone, material or workmanship is found in any of our organs, and brought to our notice within one year from the time of delivery, we will make it good at our expense.

The time required in Building an organ to order is from two to six months, according to its size. Frequently longer time is desired, though we often build

in less to meet a special need. Enough time should be given to allow the work to pass through the various stages and departments in a systematic and deliberate manner, to insure the greatest thoroughness.

Commissions. -- We generally deal directly with the purchaser, but sometimes we need a representative at a distant city, or be obliged to spend time and money in travelling. We pay for the services of such a representative as the circumstances may justify, but we allow no margin for commissions in our prices, which are always as low as possible for honest thorough work.

Water-Motors. -- We were the first in this country to furnish and apply these valuable aids. We recommend their use whenever a supply of water can be had at a pressure of 20 pounds and upwards per square inch. Placed in the cellar of the church, they are out of the way, require little attention, cost less than hand-blowing, and are much more convenient. Parties applying for estimates will need to give the following particulars, viz.: the pressure of water in the street main at the church, size of bellows, number of stops in organ, and number of strokes required per minute to supply full organ; also whether the motor can be set directly under the organ.

Cost of Motor from \$50 to \$250. Cost of application and water-pipes vary according to size and circumstances.

Construction. -- The following details of construction have been adopted by us, and are faithfully adhered to in every organ:

1. The design to be in harmony with the architecture of the church, and submitted to the purchaser for approval with the understanding that it shall be no more expensive than is usual with organs of the size proposed. The Case to be walnut, ash, chestnut, or other hard woods, finished in oil. The displayed pipes to be either gilded, silvered, or richly ornamented in gold and colors.

2. The Bellows to be of ample size, of modern construction, and with a feeding capacity to supply the fullest legitimate demand.

3. The Windchest to be most perfectly made, with carefully apportioned valves and windways. They shall combine all of our recent improvements pertaining to organs of their size, and be so arranged as to make the touch as light and elastic as possible.

4. The arrangement of the various Keyboards, Registers, etc., shall be such as to give the greatest facility to the player, and to be in accordance with the most generally accepted standard. The best of ivory and ebony shall be used on the manual keyboards, which shall have ivory (not holly-wood) fronts, and project and be bevelled, except the lower set.

5. The Pedals shall be of the best pattern, and be of black walnut, with the naturals capped with white holly-wood.

6. Each manual to have Adjustable Thumb-Screws for regulating the depth of the touch.

7. The Action to be arranged and constructed so as to give the fullest access for adjustment, and be most perfect and durable in its operation. Regulating screws to be placed at all the connections where desirable, and the whole carefully 'bushed' with cloth to prevent rattle and noise.

8. All the interior construction to be coated with Shellac varnish, to prevent as far as possible the effects of atmospheric moisture.

9. All the larger Metal 'Flue' Pipes to be made of the best zinc; the others to be of a composition of tin and lead, varied according to the requirements of the tone; but in no case to have less than one-third tin. The 'Reed' pipes to be of tin and lead as above, except the basses, which have zinc in the most slender parts where stiffness is required.

10. The best and most judicious Scales are to be used for the pipes, and the Voicing of the whole instrument to be equal in all respects to the highest standard.

11. Every part throughout to be constructed after the most approved methods, and in the most thorough and durable manner, from well-selected materials.

Adjusting & Tuning. -- An organ properly built should need little or no re-pairing for many years, but it may require occasional adjustment and tuning, because every organ is more or less subject to the disturbing effects of changes of heat and cold, dampness and dryness. Sudden and severe changes of weather, or in the conditions of heating, may sometimes affect an organ so unfavorably, especially if large and complicated, or unusually exposed, as to make re-tuning or re-adjustment necessary, even if recently put in order.

An organ is often injured by too much tuning. Its tune being chiefly affected by the changing temperature may frequently be but temporarily disturbed.

The ordinary use of an organ in service or for practice does not affect its tune or adjustment, nor harm it except after long continued use, there being but slight wear, and that only in the mechanical parts. In fact, an organ would suffer more harm to remain in disuse.

The church in cold weather should be heated to 65° or 70° for tuning, and frequently for adjustment. This is important.

The employment of itinerant tuners, who rarely possess the requisite skill, and never have an interest other than to make their services profitable to themselves, is by no means true economy. Generally without proper tools, their operations are hastily and unskilfully performed, and often to the great injury of the pipes; so that eventually the builder must be called upon to make repairs at a great outlay.

We have competent and experienced tuners, who are continually passing through various parts of the country, and if parties desiring their services would give us early notice, we could, when business calls a tuner in their vicinity, attend to all such orders, often at a considerable saving in time and expense of travel. Our charges are always at the lowest rates consistent with the service rendered, and all parties engaging us may rely on skilful, judicious and prompt attention."

Note: The sub-headings in the circular are all in heavy type with occasional use of captial letters among the first few words of a paragraph. The underlinings indicate Italicized words in the circular. The original is in the possession of the editor.

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PLAYABLE OLD TRACKER ORGANS IN THE BOSTON AREA - a list compiled by A. M. Laufman
and E. A. Boadway, November, 1965

Boston proper	1	St. Margaret's Convent 17 Louisburg Square	Cole & Woodberry	c.1894	2
Back Bay	2	New England Conservatory of Music 290 Huntington Avenue	E. W. Lane (three practice organs, one altered)	c.1900	2
North End	3	First Mariner's Baptist (Bethel Christian Center) 332 Hanover Street	George Stevens	1852	2
	4	Christ Episcopal ("Old North") 187 Salem Street	unknown builder, reb. by Herman Schlicker 1958; 1759 Johnston case	c.1865	2
	5	St. Stephen's R.C. Hanover Street	Thomas Appleton (temporary installation by C.B. Fisk, Inc.)	1844	1
South End	6	All Saints Lutheran 91 West Newton Street	E. & G. G. Hook #254	1859	3
	7	Concord Baptist 197 W. Brookline Street	E. & G. G. Hook #494	1869	2
	8	Grant A. M. E. 1906 Washington Street	unknown builder, reb. by James Cole, c.1906	c.1890	2
	9	Pentecostal Church of God in Christ 397 Shawmut Avenue	E. & G. G. Hook #276 (not in use)	1861	1
	10	St. Philip's R.C. 903 Harrison Avenue	Simmons & Willcox, moved and altered in 1890's.	c.1860	2
	11	Zion A. M. E. 600 Columbus Avenue	Hook & Hastings #1247	1885	2
West End	12	Harrison Gray Otis House, S.P.N.E.A. 141 Cambridge Street	George Stevens (?)	c.1857	1
Allston	13	Congregational 35 Quint Avenue	Hook & Hastings #1484	1891	2
Brighton	14	First Parish Unitarian (rented and used only by Masons) 195 Chestnut Hill Avenue	Hook & Hastings #1660	1895	2
Charlestown	15	St. Catherine of Siena R.C. Hayes Square	Moritz Baumgarten (a combination of tracker, electric and pneumatic actions)	c.1885	3
	16	St. Catherine of Siena R.C. Lower Church Hayes Square	unknown builder, reb. by unknown builder c. 1890	c.1860	2
	17	St. Mary's R.C. 55 Warren Street	Woodberry & Harris	1893	3

Dorchester	18	Boston Assembly of God 66 Washington Street	Cole & Woodberry	c.1895	2	
	19	Christ Church, Unitarian 5 Dix Street	Hook & Hastings Co. #1621	1894	2	
	20	First Parish Unitarian 44 Winter Street	Geo. S. Hutchings #408 (stop action electrified)	1896	3	
	21	Immanuel Baptist 191 Adams Street	Cole & Woodberry	c.1895	2	
	22	Masonic Hall 584 Columbia Road	Jesse Woodberry	c.1900	2	
	23	Parkman Methodist 29 Parkman Street	E. W. Lane	c.1900	2	
	24	St. Ambrose R.C., Chapel 246 Adams Street	George H. Ryder	c.1885	2	
	25	St. Margaret's R.C., Chapel 806 Columbia Road	Geo. S. Hutchings #340	c.1893	2	
	26	St. Mary's Episcopal 16 Cushing Street	Geo. S. Hutchings #190	1888	2	
	27	Village Congregational (rented by Algonquin Lodge) 43 River Street	James Cole	c.1900	2	
	East Boston	28	Central Assembly of God 48 Bennington Street	Wm. B. D. Simmons	c.1870	2
		29	Church of Our Father, Unit. 85 Marion Street	Hutchings-Votey Organ Co.	1904	2
		30	First Presbyterian 130 London Street	Joel Butler	c.1875	2
		31	Most Holy Redeemer R.C. 72 Maverick Street	Wm. B. D. Simmons	c.1856	2
		32	Our Lady of the Assumption R.C. 390 Summer Street	unknown builder, reb. by Cole & Woodberry, c.1895	c.1845	2
		33	St. John's Episcopal 85 Lexington Street	Geo. S. Hutchings #503	c.1900	2
		34	St. Mary Star of the Sea R.C., Chapel 61 Moore Street	Geo. S. Hutchings (?) (altered)	c.1900	2
	Hyde Park	35	Third Christian Science Church 126 Arlington Street	Jesse Woodberry	c.1905	2
	Jamaica Plain	36	First Baptist Centre & Myrtle Streets	E. & G. G. Hook #253	1859	3
		37	First Parish Unitarian 785 Centre Street	E. & G. G. Hook #171 (containing some older parts and later altered by Geo. S. Hutchings)	1854	3
		38	Mother Wall's A.M.E. Zion Elm & Newbern Streets	E. & G. G. Hook #555	1870	1
		39	St. Andrew's Methodist Amory & Atherton Streets	Hook & Hastings #1855	1899	2

Jamaica Plain (continued)	40	St. Peter's Episcopal 105 Paul Gore Street	Cole & Woodberry	c.1890	2
	41	St. Thomas Aquinas R.C. 95 South Street	E. & G. G. Hook #154, reb. by Geo. S. Hutchings, #254, c.1890	1854	3
	42	St. Angela's R.C. 1530 Blue Hill Avenue	Hutchings, Plaisted & Co. (?)	c.1875	2
Mattapan	43	St. Angela's R.C. Lower Church 1530 Blue Hill Avenue	E. & G. G. Hook (?)	c.1840	1
Neponset	44	Community Church 51 Walnut Street	E. & G. G. Hook #273	1860	1
Roslindale	45	Baptist 52 Cummins Highway	Cole & Woodberry	c.1890	2
	46	Messiah Lutheran 39 Albano Street	Cole & Woodberry	c.1895	2
Roxbury	47	Bethel Baptist 18 St. James Street	Hook & Hastings Co. #1793	1898	2
	48	Emmanuel Lutheran Kearsage & Warren Streets	Hook & Hastings #1210	1884	2
	49	First A.M.E. 543 Warren Street	E. & G. G. Hook #371 (not in use)	1865	2
	50	First Parish Unitarian Eliot Square	Hook & Hastings #1171	1883	3
	51	Highland Congregational 738 Parker Street	Hutchings, Plaisted & Co. #55(60)	1875	2
	52	Home Church of God in Christ 3 Regent Street	E. & G. G. Hook & Hastings #787 (not in use)	1875	2
	53	Metropolitan Baptist 777 Shawmut Avenue	George Stevens (?)	c.1850	2
	54	St. Patrick's R.C. 400 Dudley Street	E. & G. G. Hook & Hastings #1005, reb. by Geo. S. Hutchings #294, 1893	1880	3
	55	St. Patrick's R.C. Lower Church 400 Dudley Street	Geo. S. Hutchings #409	1896	2
	56	Twelfth Baptist Warren Street, near Moreland	Geo. S. Hutchings #459	c.1898	2
South Boston	57	Fourth Presbyterian 340 Dorchester Street	E. W. Lane	c.1900	2
	58	Methodist Church of Our Saviour 624 East Fifth Street	E. & G. G. Hook #538 (slightly altered when moved)	1870	2
	59	St. Augustine's R.C. 225 Dorchester Street	unknown builder, reb. by Joel Butler, c.1871	c.1850	2
	60	St. Augustine's R.C. Lower Church 225 Dorchester Street	Woodberry & Harris	c.1895	1

South Boston (continued)	61	Albanian Orthodox Cathedral of Saint George 523 East Broadway	E. & G. G. Hook & Hastings #695	1873	2
	62	St. John's Albanian Orthodox 410 West Broadway	Wm. B. D. Simmons (altered)	c.1865	2
	63	St. Vincent's R.C. 360 E Street	E. & G. G. Hook & Hastings #763	1874	2
	64	Chapel, Thompson Academy Thompson Island	Emmons Howard, reb. by Andover Organ Co., 1963	c.1900	2

Note: The list above does not include old trackers that are of foreign make, unplayable, electrified, or extant in a partial condition. Such instruments, including new tracker organs, will be listed in a future issue. Any additions to the list would be appreciated. Unlike some groups in other cities, the Club does not plan to keep the location of any old tracker a secret!

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METHODIST CHURCH, RUPERT, VERMONT - a typical small two-manual tracker by Johnson & Son, Westfield, Mass., Opus 629, 1884.

GREAT:		SWELL:		PEDAL:	
Open Diapason	8' 58	Violin Diapason	8' TC	Sub Bass	16' 27
Dulciana	8' TC	*Stopped Diapason Treble	8' TC		
Melodia	8' TC	Stopped Diapason Bass	8' 12	Swell to Great	
Unison Bass	8' 12	Flute Harmonique	4' 58	Great to Pedale	
Octave	4' 58	Corno d'Amour	8' TC	Swell to Pedale	
Flute	4' TC	no Tremolo!		*Pedal Check	
Super Octave	2' 58	*indicates missing stop label		*Bellows Signal	

This organ is in excellent condition and stands in the front right corner of the small sanctuary, the console facing the corner diagonally opposite. The frame structure is of rather unique Victorian Gothic design, and the interior is finished in varnished boards -- sometimes known as "Adirondack Mountain Style." Instead of pews, there are folding-seat opera chairs. The case contains no wood above the impost, and supports a large span of highly-decorated Open Diapason pipes. The Violin Diapason is quite mild, and the reed rank is something of a horn--voiced in the stage between an Oboe and a Corneoan.

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This issue of the Newsletter goes out with your editor's best wishes for the coming year. The January issue will contain stoplists of four organs to be visited in Boston on January 30th: the Church of the Advent, St. Margaret's Convent, First Baptist, and the Thornhill apartment on Commonwealth Avenue. Ralph Carver will entertain the late-stayers at his apartment, also on Commonwealth Avenue. Your editor has moved to the country, and his new address is:

E. A. Boadway
RFD
Gossville
N.H. 03239

He regrets that the November issue contains two errors in the stoplists: the Quint Horn in the Solo at Memorial Church is at $5 \frac{1}{3}'$ and the 4' Violina in the Swell at Pilgrim Congregational Church, Cambridge, is now an 8' Voix Celeste, Tenor C, made of the old pipes but with an unchanged stop label.