A photograph of the Statue of Liberty in New York City, viewed from a low angle looking up. The statue stands atop a tall, ornate stone pedestal. The sky is filled with soft, white clouds. The text 'History, Heritage and Hope' is overlaid in a large, white, serif font with a thin red outline.

History, Heritage and Hope

2005 southeastern Massachusetts
("The old colony") convention

text by matthew m. bellocchio ♦ photos by william t. van pelt



In 1620 a group of English separatists ended their quest for economic independence and religious freedom when their small ship *Mayflower* finally landed at Plymouth, Massachusetts. Thus began the first permanent English settlement in New England. In time the Plymouth Colony grew to encompass all of what is now Southeastern Massachusetts, including Cape Cod, Martha’s Vineyard and Nantucket Islands, and the eastern part of Rhode Island. The colony existed until 1692, when it was incorporated into the Massachusetts Bay Colony. Today the legacy of the old Plymouth Colony still lives on in its churches, historical societies and museums, where nearly four centuries of history and tradition are preserved.

In 1966 the eleventh annual OHS Convention visited the “Cape and Islands” of the Old Colony area. This year’s convention will visit the mainland area. It seems appropriate that for the Society’s fiftieth annual convention in 2005 we emulate the first gathering of 1956 by exploring new territory.

The theme of our fiftieth annual convention will be *History, Heritage and Hope*. The Old Colony area of Massachusetts has a long and fascinating history that stretches from the Wampanoag Indians, to the Pilgrims, Portuguese, French Canadian, Irish, Polish and other immigrants who helped weave the rich human tapestry of this area that we will explore. The Old Colony has a rich heritage of historic churches, remarkable architecture and noteworthy organs that we will visit. The Old Colony is also a land of hope, where a number of now famous people began journeys that would ultimately define their lives. The Pilgrims, architect Richard Upjohn, abolitionist Stephen Douglas, novelist Herman Melville, and organ builder Ernest M. Skinner, to name just a few. We invite you to come to The Old Colony, to learn its history, to enjoy its heritage, and to help, by our collective presence, to keep hope alive for some of the remarkable instruments we will visit.

The convention will run from Tuesday evening 12 July to Monday night 18 July: six full days plus one evening. We will hear organs built by over eighteen different firms, from nationally famous companies to lesser-known local builders. We will hear the work of distinguished Massachusetts builders, including Hook, Hutchings, Johnson, Simmons, Stevens and Skinner. We will hear fourteen Hook organs, a one-hundred-year sampling of the company’s work from the 1830s to the 1930s, including even a theater organ! We will hear the largest organs in the region, and also some of the smallest. We will hear a total of thirty-eight instruments during this convention. But, despite this large number, we will not feel

rushed. Because this convention will focus on a relatively small geographical area, we will spend less time riding buses and more time hearing organs. There will also be time each afternoon to stop and admire the architecture and other points of interest.

Our convention headquarters will be at the newly refurbished Radisson Hotel in Brockton, where we have negotiated a special room rate for this convention. Exhibits and a cash bar will be open each night after our return to the hotel. For those who prefer less expensive lodgings, we have also reserved rooms at the Super 8 Brockton, just across the Radisson parking lot. Both hotels are conveniently located in the Westgate Mall, a large outdoor shopping plaza on the outskirts of Brockton at the intersection of Routes 24 and 27. This mall is twenty-two miles south of Boston and thirty-five miles northeast of Providence, Rhode Island.

Those who plan to fly and use public transportation should fly to Boston’s Logan International Airport (BOS) and take the Logan Express bus to Braintree (south of Boston). The hotel will provide complimentary shuttle service from the Braintree bus depot for those who make arrangements in advance. (Further details will be provided on the convention registration form.) Those who choose to fly and then rent a car should fly into T.F. Green Airport (PVD) in Providence, Rhode Island. This airport, conveniently located one mile off I-95, is less crowded than Logan, and is served by all the major carriers. There is ample free parking at the convention hotel.

Convention registration will include all lunches and dinners for the six full days (Wednesday through Monday): twelve meals in

all. Among these will be a dinner in a former church sanctuary (complete with organ), a tasty Portuguese buffet, a real New England clam-bake, an authentic Pilgrim feast, and an elegant dinner at an historic private club. Convention attendees need only be responsible for their dinner on the opening Tuesday evening and breakfast each day. In addition to the hotel restaurant, there are several popular chain restaurants in the Westgate Mall, which is within walking distance of the hotel.

Tuesday evening, 12 July

Our convention will begin with an evening recital. Registration will be available that afternoon until 6:00 p.m. Early arrivals may wish to explore some of the many nearby stores in the Westgate Mall. Dinner will be on your own for this first evening.

The buses will depart the hotel at 6:15 p.m. to take us to our first recital, outside the Old Colony area in Providence. Like the Plymouth Colony, Providence was founded by a refugee from the established church. Roger Williams, a Puritan minister, was banished from the Massachusetts Bay Colony for espousing the radical idea that each person had the right to religious freedom. In 1636 he purchased land from the Narraganset Indians and named his settlement Providence in gratitude for “God’s merciful providence.”

Our opening program will take place at the First Church of Christ Scientist in Providence’s historic College Hill neighborhood, near Brown University. This area, the site of Williams’s original settlement, contains many elegant Colonial and Federal period houses.



The convention will open at First Church of Christ Scientist in Providence with a recital by Peter Krasinski on Hutchings Opus 1637 of 1912.

One block away from the church is Prospect Terrace Park, which offers a stunning view of the city below. This small park was a favorite haunt of horror fiction writer H.P. Lovecraft, who lived nearby.

At the First Church of Christ Scientist Peter Krasinski will play the large three-manual 1912 Hutchings (Opus 1637). The church is an attractive *beaux arts* building with a cross-gable plan and tall central dome completed in 1913. The design by Hoppin & Field was modeled after the Christian Science Mother Church in Boston.

wednesday 13 july

We will begin the first full day of our Old Colony convention by dividing into two groups as we board buses for repeated programs on two instruments in the Bridgewater area. Bridgewater was originally a plantation of Duxbury, and was bought by Myles Standish from Massasoit, Chief of the Wampanoag tribe, in 1649. Originally called Satucket, the purchase included all of what is now East Bridgewater, West Bridgewater, Brockton and Bridgewater. The town was incorporated two years later, and in 1658 the town was granted ownership of the great Hockomock Swamp. The presence of bog iron in the Old Colony led to the development of iron-based manufacturing industries in colonial times, including small arms and cannon. Ship building was also an important industry carried out along the Taunton River. Vessels of up to 150 tons were built here and floated down river during the spring floods. Today Bridgewater is a thriving town with a State College, a commuter rail





The 1913 Hook & Hastings organ in Bridgewater United Methodist Church will be played by Stephen Young.

line, a state prison and a broad river. It also has several historic churches and several fine pipe organs, which we will visit today.

Stephen Young will play the 1913 two-manual Hook & Hastings tracker organ (Opus 2325) in the Bridgewater United Methodist Church. This congregation was organized in 1874 and worshiped in a former Swedenborgian church building until the present structure was donated to the parish by the Gammons family in 1914.

Just south of Bridgewater is the small town of North Middleboro. Originally called Titicut by the Wampanoag, this area where the Taunton River makes a hairpin turn was a favorite summer place for many tribes. In 1643 sixteen inhabitants petitioned the colony's Governor to establish their own parish. It took almost six years to obtain this permission. Meanwhile, in 1647 three Indians gave thirty-eight and three quarters acres of land for "a meeting house to stand on, for a Burying Place and for a training field." The present North Congregational Church facing Titicut Green is a "stick-and-shingle" Victorian period piece with cypress wood interior, built in 1893 after lightning destroyed the previous building. Cheryl Drewes will play an unaltered two-manual 1895 Hutchings organ (Opus 339). The instrument was restored by Roche Organ Company in 1994, retaining the cone-tuned pipes and the hand-pumped bellows. In the

Titicut Cemetery next to the church there is a monument honoring the three Indian donors, one of whom is buried there.

Following the repeat of these two programs we will all convene at the First Parish Church in Bridgewater. First Parish was gathered in 1716 in what was originally known as the South Parish of Bridgewater. This was among the earliest of the Puritan churches to adopt Unitarian teachings. The present 1845 Greek revival building was designed by Old Colony architect Solomon Eaton of Mattapoisett (near New Bedford). A recent restoration of the wall behind the pulpit uncovered the original *trompe l'oeil* decorations beneath a layer of paint. Marian Ruhl Metson will play the two-manual 1852 E. & G. G. Hook organ (Opus 132), which was restored by the Andover Organ Company in 1979 under the direction of Robert C. Newton.

Following this recital we will walk across the street to the campus of Bridgewater State College for the illustrated lecture *The Old Colony: Its Origins, Organs and Oddities* by Lisa Compton, a past director of the Old Colony Historical Society and a former organbuilder. Following Ms. Compton's lecture we will enjoy a buffet lunch, followed by the OHS annual meeting in the same hall. This will give all in attendance the opportunity to attend the annual meeting, leaving Sunday morning free for convention attendees to attend church

services or relax as they choose. After the annual meeting we will again divide into two groups and board buses for repeated afternoon programs at two small churches in the lovely town of North Easton.

The town of Easton was originally a part of the Taunton North Purchase, which was acquired by a land company for £100 in 1668. The first English settlers did not arrive until 1694. They were attracted by the three streams capable of providing fish, water power, bog iron and irrigation for farming. In 1725 the East End of the town of Norton was incorporated as the town of Easton. Captain John Ames, a blacksmith in nearby West Bridgewater, was the first to make metal blade shovels in America. Prior to this, only wood shovels had been produced here. The key for this process was the molding of malleable iron with a trip hammer powered by water power. Ames's Bridgewater forges also supplied cannons and muskets for George Washington's army in the Revolutionary War.

In 1803 Ames's son Oliver recognized the potential of the Queset River, which dropped 120 feet in less than a mile. He bought the water rights in the town of North Easton and set up a foundry for the manufacture of shovels. During the War of 1812 the Ames Shovel Works enjoyed a monopoly on the sale of shovels as a result of the Embargo Act. The construction of the Erie Canal created additional demand for



Cheryl Drewes will be heard on the 1895 Hutchings in North Congregational Church, Titicut.

the company’s products. By the time of the 1849 California Gold Rush, for which the company supplied shovels, the Ames Shovel Company was a million-dollar operation. After an 1852 fire the North Easton foundry complex was replaced with stone buildings, which were powered by steam engines. The Civil War brought large government contracts to supply the Union Army.

Success with shovels provided the means to invest, and financial success with railroads. In 1862 President Abraham Lincoln persuaded Oakes Ames to throw his financial weight into the new venture for a transcontinental railroad. His brother Oliver became president of the Union Pacific Railroad. Further success in that realm allowed key family members to invest in an array of businesses, including western mining and Boston real estate. By 1875 the Ames Shovel Company in Easton produced three fifths of the world’s shovels. The company won a first prize for their display of silver-plated shovels at the 1876 Centennial Exposition. The company remained in Easton until the 1950s, when it moved operations to Parkersburgh, West Virginia, where it continues today.

Today, North Easton Village is the second largest National Historic District in the United

States (after Williamsburg, Virginia). Thanks to the Ames family, this small town has the country’s largest collection of buildings—five in all—designed by architect Henry Hobson Richardson. Richardson’s first commission here was in 1877 for the Ames Memorial Library, which was completed in 1881. Richardson’s second commission was for Ames Memorial Town Hall in 1879, completed in 1883. Frederick Law Olmstead landscaped both the library and the hall grounds, and introduced a large “Cairn” of boulders, which residents named the “Rockery” and which is now under restoration. The Gate Lodge for the Ames Estate was commissioned in 1880 and completed in 1883. This is considered Richardson’s most outrageous work. Richardson’s biographer, Henry Russell Hitchcock, called it a “glacial moraine roofed over and made habitable.” The Railroad Station for the Old Colony Railroad, a gift of Frederick Lothrop Ames, was commissioned in 1881 and completed in 1883. It now houses the Easton Historical Society. The Gardener’s Cottage of the Ames estate was commissioned in 1884 and completed in that same year. It was designed to be an inexpensive home for a working-class family, as opposed to the usual Richardson dwellings for the very

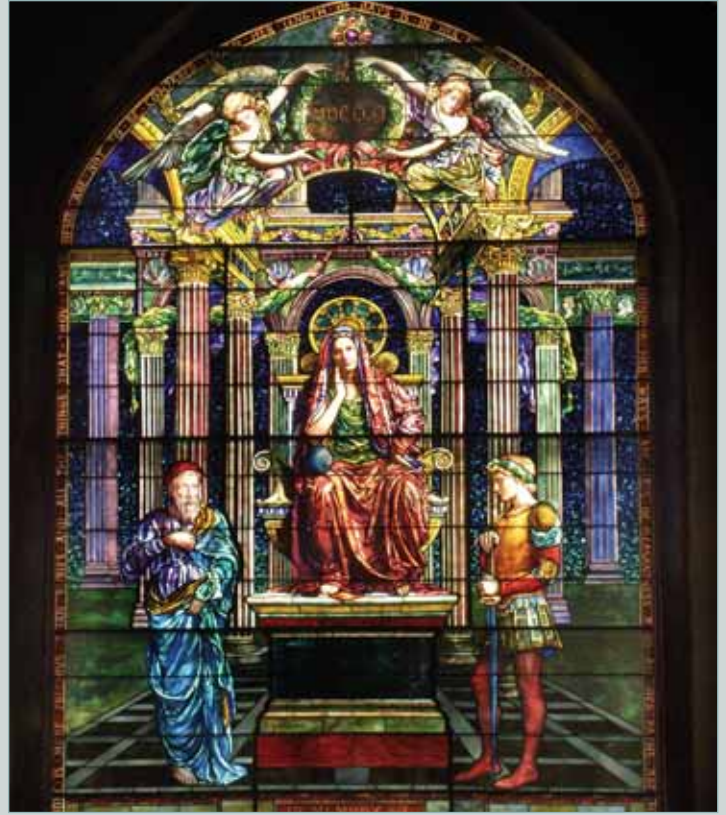
rich. Olmstead also landscaped the estate on which the Gate Lodge and Gardener’s Cottage are located.

Unity Church (Unitarian-Universalist) is a handsome Gothic revival structure built in 1875 of stone quarried nearby. A gift to the Unitarian Society of North Easton from Oliver Ames, it was designed by his nephew the architect John Ames Mitchel. The restored Oliver Ames Italianate mansion and gardens are next door to the church. The village cemetery behind the church was laid out by Frederick Law Olmstead.

The church interior contains several remarkable works of religious art. When the interior was redesigned in 1895 by architect Henry Vaughan, an ornate pulpit screen (a memorial to Frederick Lothrop Ames) was carved by the famous sculptor John Kirchmayer. Born in Bavaria and educated at the University of Munich, Kirchmayer was called “one of the most remarkable sculptors of wood” in a 1930 *Boston Globe* article. Other examples of Kirchmayer’s work are found in the Unitarian Church of Fairhaven (which we will visit on the third day of this convention), the chapel of St. Paul’s School in Concord, New Hampshire, All Saints Church in Ashmont,

Marian Rubl Metson will play E. & G.G. Hook Opus 132 of 1852 in the First Parish Church, Bridgewater.





Richard Hill will demonstrate the instrument over which he has presided for nearly three decades: the 1874 E. & G.G. Hook and Hastings/1933 Hook and Hastings in the Unity Church, North Easton. Above: transept and transept window. Below: "Angel of Help" West Window and wood carvings by John Kirchmayer.



Massachusetts, St. Patrick’s Cathedral in New York City and the Cadet Chapel of the United States Military Academy at West Point. The church’s two transept windows are by John LaFarge. The jewel-toned 1886 west window (*Angel of Help*) is considered Lafarge’s masterpiece. The 1901 east window, (*Wisdom*) is LaFarge’s largest. Both windows have recently been restored to brilliant splendor. The rear rose window over the south door is by Charles Connick of Boston.

Richard Hill, convention co-chairman and Unity Church organist for the past twenty-eight years, will play a program on the organ. This instrument was originally installed in 1874 by E. & G.G. Hook and Hastings (Opus 786) with a black walnut case and stenciled façade pipes. With the installation of the Kirchmayer screen, all but the attached console was hidden. In 1933 Hook & Hastings rebuilt and enlarged the instrument with an electro-pneumatic pulldown action and a detached console as their Opus 2605. In 1954, when Daniel Pinkham was organist, Aeolian Skinner added a Mixture to the Great. The organ was re-leathered and rewired in 1985 by the Lahaise brothers of Boston.

Holy Trinity Lutheran church was organized in 1890 to serve the Swedish Lutherans who worked at the Ames Shovel Company. The present wooden A-frame building, designed by Boston architect Arland Dirlam, was dedicated in 1959. Within this simple, modern structure sits a three-manual 1859 E. & G.G. Hook organ (Opus 254), which Kevin Birch will play. This organ was built for the Church of the Unity (Unitarian) in Boston. It originally had no pipe façade, and the instrument was installed behind a screen. E. & G.G. Hook & Hastings extended the Swell compass from tenor c to low C around 1870. In 1896/1898 the organ was moved to the new building of the German congregation of Zion Evangelical Lutheran Church (later renamed First Lutheran Church) in Boston, presumably by George Hutchings. An oak case was fitted to the organ with a façade of speaking as well as dummy pipes. In 1957 First Lutheran moved to a new building (now housing the Richards-Fowkes organ visited during the OHS 2000 Boston Convention) that was too small to accommodate the Hook organ. When the old



E. & G.G. Hook Opus 254 of 1859 in Holy Trinity Lutheran Church, North Easton, will be played by Kevin Birch.



Hook and Hastings Opus 1595 of 1894 enjoys a generous acoustical environment in St. Jacques Roman Catholic Church, Taunton, where it will be heard in recital by Bruce Stevens.

building was sold, the Hook organ was removed and placed in storage until a suitable new home could be found in a Lutheran church in the Boston area. In 1982 the organ was purchased by the North Easton church and restored by the Andover Organ Company, under the direction of Robert C. Newton.

Following these two afternoon programs, convention goers will have ample time to walk around the town and visit some of the Richardson buildings before boarding buses back to the hotel. We will have a catered dinner at the hotel, then board the buses for the evening's recital in Taunton. Bruce Stevens, a perennial favorite among convention-goers, will play a large two-manual 1894 Hook & Hastings organ (Opus 1595) in the reverberant acoustics of St. Jacques Roman Catholic Church, a brick Romanesque-style building completed in 1953. This organ was originally built for the church of St. Mathieu in the north

end of nearby Fall River. When St. Mathieu, one of six French parishes in that city, was demolished in 1989, the organ was acquired by the pastor of St. Jacques to replace a failing electronic. The late organ builder Paul Delisle of Fall River, who grew up in St. Mathieu, meticulously restored the organ and moved it to its new home. Though neither the largest nor the oldest of three essentially intact Hook trackers in Taunton, this organ undeniably enjoys the best acoustics. It will, at the close of our first full day, give a hint of the treasures that await us in Taunton on Saturday.

Thursday 14 July

We will divide into two groups as we board the buses to hear instruments in the Fall River area. Our first destination will be the town of Swansea on the western shore of the mouth of the Taunton River. Swansea was settled in 1663

and named after the minister's home village in Wales. It was just across the bay from Mount Hope, the home of Massasoit, Chief of the Wampanoag tribe. King Philip's War, an ill-fated Indian attempt to drive out the English, began here in 1675 with the massacre of seven settlers.

The First Christian Congregational Church of Swansea first held services in 1680. The present building, completed in 1833, houses a one-manual 1868 E. & G.G. Hook (Opus 460). This organ was originally located in the balcony, but in 1873 it was moved to its present location, an addition on the north side of the building. Tom Guthrie will play this organ, which was restored by Andover in 1963.

Christ Church (Episcopal) in Swansea Village was incorporated in 1846. The present granite English Gothic building, designed by Ralph Adams Cram, was dedicated in 1900. It was a gift of the widow of a Fall River industrialist and legislator who was a parish member.



The elegant one-manual E. & G.G. Hook organ from 1868 in the First Christian Church (Congregational) of Swansea will be played by Tom Guthrie.

Organist Robert Barney will play the 1900 two-manual Hutchings organ (Opus 515), which is housed behind a corbelled case with elegant carvings.

After hearing these two organs we will travel a short distance across the Taunton River to the city of Fall River. It was settled by Benjamin Church, who built a saw mill in 1690, following King Philip’s War. The area was called Quequechan (“falling water”) by the Wampanoag because of the small river that cascaded (dropping 150 feet in a half mile) into the Taunton River. The mill potential of this stream was recognized early on, as was the navigable harbor of the river. In 1811 a cotton mill was built and six more followed by 1835. Fall River grew from a population of 300 in 1811 to 4,000 in the 1830s. In the decade following the Civil War, Fall River became the largest producer of cloth in the world, and one of the wealthiest cities in Massachusetts. Its population soared to 45,000, and the town featured cotton factories, a large nail factory, a calico printing company, a bleachery, seven banks holding 3.5 million dollars of capital, four savings institutions with 9.5 million dollars of aggregate deposits, train and steamboat service to major east coast cities, and a new bridge

across the Taunton River. By World War I, Fall River had a population of 130,000 and over 100 cotton mills, with more than 30,000 employees. In the 1920s, the textile industry moved south, and Fall River headed into a swift



Ralph Adams Cram designed Christ Church in Swansea Village, where Robert Barney will demonstrate Hutchings Opus 515 of 1900.

decline, accelerated by a devastating downtown fire and the Great Depression. In 1930 the city was forced to declare bankruptcy, and its operations were taken over by the state from 1931 to 1941, during which time the city suffered additional damage when it was struck by a tidal wave during the hurricane of 1938. The lack of affluence since that time has spared many church organs from the scourge of modernization or replacement.

We will all convene at St. Joseph’s Roman Catholic Church, a Patrick C. Keeley building dedicated in 1885, and one of several large brick churches built in the nineteenth century to serve Catholic mill workers in the north end of the city. In the rear gallery is a large two-manual instrument built in 1883 by Welcome K. Adams of Providence. Of the instruments that Adams built for churches in Rhode Island and neighboring parts of Massachusetts, only a handful remain. This is the largest surviving work of this builder, and it has been unused for many years following interior damage by painters. A team of organ builders and convention committee members will make emergency repairs to this important instrument, which will be heard in a program played by Kim Hess.

Next we will proceed to the south end of the city for a catered lunch in the parish hall of Good Shepherd Roman Catholic Church. After lunch, we will again divide into two groups for two repeated programs. One group will go upstairs into the church, an 1889 granite building designed by Patrick C. Keeley. Housed behind a Gothic-style case is a Henry Erben organ built in 1863 for the Roman Catholic Cathedral of Sts. Peter & Paul in Providence. When the Providence cathedral, whose diocese then included Fall River, installed Hilbourne Roosevelt’s Opus 237 in 1889, the Erben organ was acquired by the Fall River church. The instrument was electrified in 1954 by Fall River organ builder Raymond Whalon, retaining all of the Erben flue ranks. Kevin Kissinger will play this organ, whose mild tone” is enhanced by the live acoustics of the church.

The second group will travel a short distance by bus to St. Luke’s Episcopal Church, a small, 1898 granite Gothic-style building. Mark Steinbach will play an unaltered, two-manual



The 1863 Henry Erben organ in Good Shepherd Roman Catholic Church in Fall River will be played by Kevin Kissinger.



Andrew Carnegie helped to finance the 1898 Möller tracker organ in St. Luke's Episcopal Church in Fall River, which will be played by Mark Steinbach.

1898 Möller tracker, which was partially funded by Andrew Carnegie.

After these two programs have been repeated we will travel to Rock Street, at the edge of the city's fashionable Highlands area, where mill owners built mansions overlooking the waterfront. At the First Congregational Church Lorenz Maycher will play a 1911 three-manual E.M. Skinner organ (Opus 191).

This instrument, housed in a rare (for Skinner) free-standing case in the rear gallery, was restored in 2002 by the Emery Brothers of Doylestown, Pennsylvania. The church was built in 1911 of pink granite from Connecticut at a cost of nearly one million dollars, and was a gift of Sarah Submit Brayton, the spinster daughter of one of Fall River's wealthy mill owners. Designed by Shepley, Rutan, and

Coolidge, successors to Henry Richardson, it was modeled on the Gothic Tudor style of an English country church. Tiffany Studios of New York decorated the interior, including the lighting fixtures. Three LaFarge windows over the chancel will, weather permitting, glow in the afternoon light.

Following Mr. Maycher's recital we will walk a short distance down Rock Street to a catered dinner at the Abbey Grill, formerly the Central Congregational Church. This magnificent 1875 Ruskinian Gothic complex was designed by Hartwell and Swazey of Boston. It was at this church that Lizzie Borden worshiped in her later years, following her acquittal in the nineteenth century's most sensational murder trial. With the merger of several churches in the 1980s, this landmark building was acquired by a community group in hopes of using it as a performing arts center. In 1997 it was purchased by master chef George Karousos, a Fall River native and owner of several prestigious restaurants, to establish the International Institute of Culinary Arts. The upper floor of the former parish hall now houses the institute's classrooms and extensive culinary library. The ground floor is the practicum restaurant The Abbey Grill. The former sanctuary—now renamed the Great Hall—is used for wedding receptions and other catered functions. In a front corner of the room, behind the elaborately carved case of E. & G.G. Hook's Opus 806 of 1875, is a large 1916 three-manual electro-pneumatic Hook & Hastings (Opus 2388), which, although rebuilt and enlarged, incorporates many ranks from the earlier organ. This organ, though unplayable, is largely intact. Diners will have ample time to admire the elaborate case and console shell before departing for the evening program.

After dinner the buses will take us to St. Anne's Roman Catholic Church, the largest in Fall River, for an evening concert of choral and organ works performed by the Sine Nomine Chamber Choir under the direction of Glenn Guittari and accompanied by organist Andrew Galuska. During the 1860s textile mill owners had to replace workers who went to fight in the Civil War. They sent agents north into Quebec to recruit French Canadian farmers and their large extended families to work in the mills. When the war was over, many of



The newly restored 1911 E.M. Skimmer organ in Fall River's First Congregational Church will be played by Lorenz Maycher.



Thursday evening will close with a concert of choral and organ music featuring the splendid acoustics and 1964 Casavant organ of St. Anne's Roman Catholic Church, Fall River.

these French-speaking Catholics remained, joined by others who heard of the opportunity to earn money in New England. The number of French Canadians in Fall River went from 5,000 in 1873 to 13,900 in 1887, 20,000 in 1890, 25,000 in 1893, 35,000 in 1895. By 1902 there were 40,000 French in this city of 100,000 inhabitants.

St. Anne's Church was founded in 1869, and was the first of six parishes established over a thirty-year period to serve Fall River's growing French Canadian population. Construction of the present Romanesque building (designed by Canadian architect Napoléon Bourassa) began in 1892. The granite basement church was opened in 1895 as a shrine dedicated to St. Anne, a popular saint among French-speaking

people. (The statue of St. Anne was the object of a special veneration, and drew many pilgrims seeking healing or divine favors. The upper church was enriched with a new statue of its patron saint, modeled after the famous statue of St. Anne de Beaupré in Canada. However, the devotion of pilgrims has remained centered on the original statue in the basement shrine.)

The upper church of blue Vermont marble was completed in 1906 and seats 1,600. Its two steeples tower 155 feet skyward, fronting the 273-foot nave. More recent additions are the 1959–61 stained glass windows by E. Rault of Rennes, France, and the 1964 three-manual Casavant organ, designed by Lawrence Phelps. This instrument was a favorite of the late Jean Langlais, who played the dedicatory recital. In

subsequent years while on recital tours in the Northeast he made several unpublicized visits to this church to improvise during the Sunday masses. The extraordinary acoustics of this space, its wide choir loft, and this organ have made St. Anne's a favorite venue for organ and choral concerts for forty years.

FRIDAY 15 JULY

We will board the buses for a journey through the wetlands of southeastern Massachusetts and into the heart of cranberry country. Cranberries are a native wetland crop that thrives in the plentiful swamps and bogs of the Old Colony area. Native Americans used the cranberry for a variety of purposes,

including as food, poultices and dyes. Commercial cultivation began here in 1816 when Henry Hall, a Cape Cod farmer and Revolutionary War veteran, observed that spreading a layer of sand over the bogs helped the berries to grow. At the end of the nineteenth century many of the abandoned Old Colony bogs that had been leveled and mined for bog iron in the late 1700s were converted to cranberry production. Today, of the approximately 1,000 cranberry growers in North America, 500 are in Massachusetts. Southeastern Massachusetts grows over thirty percent of the nation's cranberry crop, with Plymouth County the leading producer.

Our first stop is the town of Middleboro, originally known as Nemasket, which means "place of fish" in the Wampanoag language. Each April over a million herring swim up the Nemasket River to Assawompsett Pond in Lakeville to spawn, the largest run of alewives in New England. The river provided water and abundant food for the early inhabitants, and furnished water power for the grist mills and forges of the early English settlers. Incorporated in 1669 as Middleberry, the town was destroyed in 1675 during King Philip's War. The name was later changed to Middleboro. We will hear organs in the town's two Congregational churches

The First Congregational Church "On the



The 1925 Hook and Hastings organ in a case from a previous organ by George Stevens in Middleboro's Central Congregational Church.

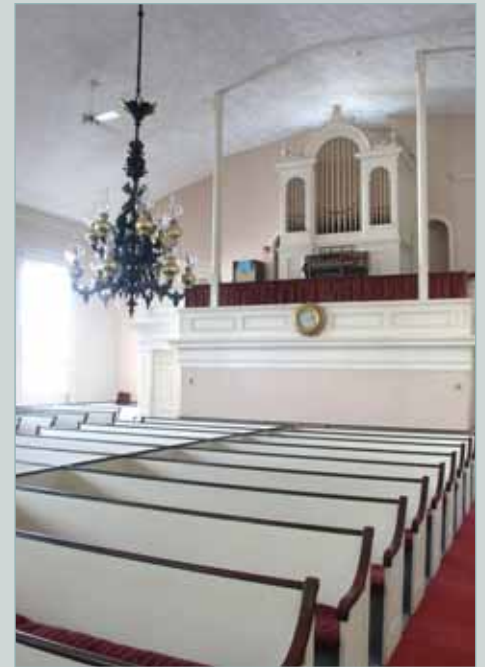
Green" was organized in 1694 as The Church of Christ in Middleborough by "nine sons of the Pilgrim fathers," who transferred from the parent church at Plymouth. Eight were members of the Twenty-Six Men's Purchase, the first purchase of land from the Indians, and all were living in the area at the time of the town's incorporation in 1669. The first minister was Samuel Fuller, son of Dr. Samuel Fuller who had come to Plymouth on the *Mayflower*. The

present simple, white frame building was constructed in 1828. The two-manual tracker, which will be played by SharonRose Pfeiffer, was built by S.S. Hamill of East Cambridge and installed in 1887. F. Robert Roche of Taunton renovated the organ with some tonal changes in 1962.

Central Congregational Church was founded in 1847 by families from the First Congregational Church who had built their



The 1887 S.S. Hamill organ in Middleboro's First Congregational Church will be played by SharonRose Pfeiffer.



First Congregational Church in Rochester houses a bold E. & G.G. Hook organ from 1866, which will be played by Peter Crisafulli.

homes “in this section of town and were finding it difficult to attend worship at a church some three miles distant.” The present building was completed in 1848 and enlarged in 1892 by the addition of church parlors and an organ chamber at the rear. Following a 1923 fire that destroyed the parlor and damaged the church interior, the present two-manual, six-rank instrument was built by Hook and Hastings (Opus 2503) and installed in 1925 behind the case of the previous George Stevens tracker organ. David Chalmers will play this organ.

After the program at Central Congregational, we will divide into two groups and eat a box lunch on the buses as we head farther into cranberry country to hear two charming instruments in the small towns of Rochester and Marion, near Buzzards Bay.

Rochester was named after Rochester, England, because both towns shared a common bounty of oysters. In 1697 the “Ministry Lands” were laid out at Rochester Center, and in October 1703 the First Church was organized. The present white wooden meetinghouse, built in 1837, is the fourth to stand on the church land at Rochester Center. Built by Solomon Eaton of Mattapoisett in a vernacular Gothic style, it cost \$5,000. The Ladies Sewing

Circle bought the “Sweet-toned bell with the sound of ‘A’” in 1850, and in 1866 the one-manual E. & G.G. Hook (Opus 387) was installed in the rear gallery. Like most Hook organs of the 1860s, this instrument, which will be played by Peter Crisafulli, has a remarkable sound that belies its small size.

Marion was settled in 1678. It was originally a part of Rochester, known as Sippican,

after the Indian tribe that lived there. Its main industries were oysters, boiling sea water for salt, and ship building. It was once home to eighty-seven captains of whaling vessels. When it became a separate town in 1852 the inhabitants chose the name Marion in honor of General Francis Marion, a Revolutionary War hero from South Carolina. The Marion United Methodist Church was founded in



Judith Conrad will play Marion United Methodist Church’s one-manual organ, which is believed to have been built around 1866 by Giles Beach.



A striking façade from 1845 adorns an organ of uncertain origins in the First Congregational Church of Fairhaven. James Jordan will demonstrate the organ.



The skyline of Fairhaven, Massachusetts.

1865. The present church was built in 1897, replacing the first church, which had been built in 1866. Judith Conrad will play a ca. 1860 one-manual organ, which is now in its third home. This instrument is presumed to have been built by Giles Beach for an Episcopal church in Cambridge, New York. It was moved in the nineteenth century to the Marion Universalist Church, and later acquired by the Methodist congregation when the Universalist church closed.

We will next go to Fairhaven, a lovely seaside town on the shore of Buzzards Bay, directly across the harbor from the famed whaling port of New Bedford. Fairhaven was settled in 1652 by John Cooke, one of the *Mayflower* Pilgrims. The territory of Dartmouth, which included the present towns of Fairhaven, New Bedford, Dartmouth, and Acushnet, was purchased from Massasoit and his son, Wamsutta. The first naval battle of the American Revolution

was fought by Fairhaven militiamen aboard the sloop *Success* in May of 1775. The town withstood an attack by the British in 1778 and grew in prosperity during the whaling days in the 1800s. Originally part of New Bedford, it broke away as a result of its inhabitants' disagreement with the pacifist sentiments of Quaker New Bedford during the War of 1812. In January of 1841, at the age of 21, Herman Melville sailed from Fairhaven harbor to the South Seas aboard the whaling ship *Acushnet*, beginning an eighteen-month adventure that would ultimately inspire his landmark novel *Moby Dick*.

In Fairhaven we will stay in two groups for short repeated programs at two churches in the town center. The First Congregational Church of Fairhaven is an 1845 brick Gothic-style building whose plaster interior walls and ceiling vault are painted in *tromp l'oeil* to imitate stone. In its rear gallery, behind the case façade

of the church's 1845 organ is a two-manual instrument of uncertain origin, which was installed in 1979 by the Roche Organ Company. This organ, removed from the basement church of Immaculate Conception Roman Catholic Church in Lowell, Massachusetts, was said to be a Hamill made from old parts around 1870. It was then rebuilt, or at least parts of it reused, by Cole and Woodberry, whose labels were pasted on the insides of the case panels. Originally a tracker, it was electrified by W.W. Laws. For its new home in Fairhaven, Roche provided a new structural frame and mechanical action, and replaced the grillwork of the three case sections with pipes. The attached, projecting console with non-overhanging manuals, square-shank stop knobs in vertical jambs and fold-around doors and top was patterned after the 1854 E. & G.G. Hook organ in the Unitarian church in Jamaica Plain. James Jordan will play this instrument.

Fairhaven's most remarkable features are its magnificent European-style public buildings, designed by architect Charles Brigham of the Boston firm of Sturgis and Brigham, which also designed Boston's Church of the Advent and the Christian Science Mother Church. Built between 1885 and 1906, these public buildings were gifts to Fairhaven by Standard Oil Company millionaire Henry Huttleston Rogers, a native of the town.

The Memorial Unitarian Church, given by Rogers in 1904 in memory of his mother, is considered by many to be Brigham's masterpiece. It is a miniature English Perpendicular Gothic cathedral with elaborately carved stonework, marble mosaic floors and exquisite interior wood carvings by John Kirchmeyer. All of its stained glass windows are by Tiffany. The church complex also includes a parish hall in English Renaissance style, and an education center (formerly the parsonage) in Tudor half-timbered style.

The church's original organ was a three-manual Hutchings-Votey. In 1971 F. Robert Roche installed a new three-manual, five-division instrument incorporating twelve of

the Hutchings ranks behind the elaborately carved and stenciled matching case façades. Dwight Thomas will play this instrument, which retains the Hutchings console shell, with its original amphitheater-style stop terraces.

Between these two programs conventioners will have the opportunity to explore some of the town's architectural treasures. The church, parish hall, town hall and library, which are all within one block of each other in the town center, will be open during our visit. Town historian Christopher Richard will give a brief presentation in the town hall auditorium about these buildings and about the unique friendship between Henry Huttleston Rogers and Samuel Clemens (Mark Twain). Clemens delivered the dedication speech at the opening of the Fairhaven Town Hall in 1894, and also gave a humorous speech at the laying of the cornerstone of Memorial Unitarian Church.

Following these programs we will ride a few minutes north to a restaurant in nearby Acushnet for dinner. As we leave town we will pass the magnificent 1906 Renaissance-style Fairhaven High School, the final building given by Henry Huttleston Rogers.

For dinner we will enjoy a delicious Portuguese buffet. The first Portuguese came to this area from the Azores, a nine-island archipelago in the middle of the Atlantic, where they were recruited in the early nineteenth century as crew members by passing whaling ships out of New Bedford. Many more came later to work in the textile mills and the fishing industry. This immigration continued well into the twentieth century. Today, the Portuguese are the largest ethnic group in southeastern Massachusetts, with major concentrations in the coastal cities of New Bedford and Fall River.

After dinner we will return to Brockton for the only program in our convention headquarters. Ray Cornils, municipal organist for the city of Portland, Maine, will play a 1923 Hook & Hastings theater organ at St. Casimir's (Lithuanian) Catholic Church. This two-manual, twenty-seven rank organ (Opus 2461) was originally installed in Gordon's Olympia Theater in Brockton. With the end of the silent movie era the organ languished, eventually suffering extensive water damage. In 1954 it was purchased by the pastor of St. Casimir's for the new church. The Frazee Organ Company of



Charles Brigham's English Gothic architecture for Memorial Unitarian Church, Fairhaven, is enlivened by Tiffany windows and John Kirchmeyer wood carvings. Dwight Thomas will play the Robert Roche/Hutchings-Votey organ.





This and preceding page: The 1874 E. & G.G. Hook and Hastings in Taunton's St. John's Episcopal Church will be played by Lois Regestein.

Natick, Massachusetts, rebuilt the windchests, supplied a new console and installed it in two rear gallery chambers. In 1992 the Pelland Organ Company of Derry, New Hampshire, rebuilt the organ with a solid state switching system, retaining all of the original unification and duplexing. Among the unusual (for Hook & Hastings) features on this organ is a *IV*

Strings stop, a four-rank chorus of 8-foot strings. Following this fun concert, we will return to the hotel.

SATURDAY 16 JULY

Saturday will be spent in Taunton, the geographical hub of the Old Colony. Taunton,

called Cohannet (“place of swift waters”) by the Wampanoag, was settled in 1637 by Puritans from the Devon and Somerset regions of England. In 1638 they purchased an eight-square-mile tract from Massasoit, which they named Taunton after the shire town of Somerset. Two additional purchases—the “North Purchase” in 1668, and the “South Purchase” in 1672—nearly doubled the size of the settlement. Originally Taunton included the present-day towns of Raynham, Dighton, Mansfield and Norton, as well as portions of Easton, Berkley and Lakeville.

The presence of bog iron deposits and a navigable river (the Taunton River) led to Taunton's rise as a center of metal-smithing industries. In the nineteenth century Taunton foundries produced stoves (the Glenwood Range), locomotives (the Mason Locomotive) and textile mill machinery. These nineteenth-century high-tech industries generated great affluence in the community, which is reflected in some of the beautiful churches and organs that we will visit. Between 1847 and 1857 the famous architect Richard Upjohn designed five public buildings and six private residences for Taunton. Five of these—two churches, a school, and two houses—have survived virtually intact.

Taunton is known as the Silver City because of the forty silver companies that have been located there over its history. In 1824 Isaac Babbitt, a Taunton metal smith, created a new metal alloy which he called Britannia metal. From it he fashioned wares of a higher quality than had ever been possible before. He also developed Babbitt metal, a white metal alloy that was commonly used for machine bearings before the development of ball bearings. Babbitt hired a group of talented craftsmen, among whom were Henry G. Reed and Charles E. Barton. When Babbitt encountered financial difficulties these two offered to take control and began manufacturing wares under the name of Reed & Barton. The company's first products were of heavy silverplate. Later, after the rich silver discoveries in the American west of the 1870s and 1880s, the company made products of sterling silver. During this same time period Reed & Barton became one of the first companies to introduce electroplating, and went on to become pioneers in this technology. The company continues today as

one of America’s oldest silver companies. In 1994 it was selected to produce the Victory Medals in gold, silver and bronze for the 1996 Centennial Olympic Games in Atlanta.

Our first stop will be a return to the Whittenton neighborhood in the north end of Taunton, just around the corner from Wednesday evening’s recital venue. St. John’s Episcopal Church was founded in 1866 to serve the growing number of English “whitesmiths”

who worked in the nearby Reed & Barton factory. The church, a charming wooden Carpenter’s Gothic building designed by Hartwell & Swasey of Boston, was consecrated in 1873. It houses E. & G.G.Hook & Hastings Opus 764, a two-manual, instrument from 1874 with an attractive ash Eastlake-style case and stenciled facade pipes. Lois Regestein will play this instrument, which has a rare ratchet-style swell mechanism.

We will then divide into two groups to visit two charming instruments in small churches. The town of Berkley was established from the southeastern part of Taunton in 1735. It was named in honor of Bishop George Berkeley, the first Anglican bishop to reside in an American colony.

The Berkley Congregational Church, the fourth meetinghouse on its site, houses a rare treasure: the oldest surviving church organ by



Berkley Congregational Church boasts the oldest surviving church organ by E. & G.G. Hook (1834), which will be played by Barbara Owen.



The Roche Organ Company's Opus 19 (1976) in Our Lady of the Holy Rosary Church, Taunton, uses parts from earlier organs by Ryder and Estey, and will be demonstrated by Phillip Jones.

E. & G.G. Hook. Barbara Owen, one of the founding members of OHS, will play this organ. It was Ms. Owen who discovered this organ in the 1950s during the time she served as the organist of a church in nearby Fall River. Although its original date and home are unknown, this organ is indisputably from the early to mid 1830s. Originally only the pipes on the center treble section of the windchest were enclosed in a swell box. This and other stylistic evidence (including the nameplate wording *E. & G.G. Hook/Makers/Boston*) date the organ to the first decade of the Hooks' work. By 1858 it was in the Union Baptist Church in Boston. In 1864 W.B.D. Simmons added the Pedal Sub Bass and installed the organ in the Congregational Church of Amherst, New Hampshire. In 1875 the Hook organ, with extensive alterations, was installed in the newly built Methodist Church in Berkley, presumably by George Ryder. The keys and pipes of the four

lowest manual notes (GGG, AAA, AAA#, BBB) were removed, as were the two combination pedals to make room for a twenty-five note pedalboard. The treble Hautboy was replaced by a string, and the swell box was enlarged to enclose all of the manual pipes. The façade was remodeled in Victorian style, the central pipe tower and flats were removed, new zinc facade pipes were provided, and the mahogany veneered case was painted to imitate black walnut.

In 1904, following a fire that destroyed the Congregational Church's 1848 meetinghouse, the Methodist building and its contents were purchased and moved by the Berkley Congregational Church to the present location on the site of the burned building. In the late 1950s the Williams Organ Service of Swampscott, Massachusetts, added chimes, removed the original bellows and feeders, installed a modern swell pedal, and fitted the pipes with tuning slides. Soon afterwards the

case was painted white. It was in this condition that Barbara Owen found the organ.

In 1983 the Roche Organ Company restored the organ for the 250th anniversary of the church and town, which was celebrated in 1985. The mahogany veneered casework was stripped of its layers of paint and refinished. Replacement case sections, ornaments and pipes were patterned after the similarly styled Hook organs in Northfield, Massachusetts (1842), and Northfield, Vermont (c. 1840). The wind system was restored, including hand-pumping system, although the instrument also received a new electric blower. The hitch-down Swell pedal was restored. The manual compass was returned to GGG. This instrument contains 318 of the original 414 Hook pipes; only the Open Diapason Bass and the treble Hautboy were completely missing. The other missing pipes were due to the shortening of the bass compass.



It was in the First Parish Church of Taunton that E.M. Skinner first heard an organ. The present instrument by Roche uses the case and some of the pipework of the original 1864 E. & G.G. Hook organ, and will be played by Rosalind Mohnson.

Taunton was also home to the Roche Organ Company from 1967 to 2001, and we will visit a sampling of their work. Our Lady of the Holy Rosary Roman Catholic Church, which was built in 1909 to serve the Polish Catholics of the city, houses one of Roche's early works with mechanical action, a two-manual, ten-stop organ (Opus 19). This 1976 instrument incorporates the keyboards, chassis and manual windchests of a c. 1887 Ryder instrument (Opus 147) built for the Universalist church in Brockton. The lower case,



The silver collection at the Old Colony Historical Society.

console shell, pedalboard and Pedal Bourdon pipes are from the church's previous 1926 tubular-pneumatic Estey (Opus 2486.) A new five-section case façade, inspired by Thomas Appleton's designs, replaced the previous Estey pipe fence above the impost. Phillip Jones will play this instrument.

After these two programs have been repeated we will reconvene for lunch at Holy Rosary Parish Center. The buses will then take us to historic First Parish Church in the center of Taunton. This congregation was gathered in 1637 when Taunton was settled and was the fifth church to be established in the Plymouth Colony. The present 1829 building is the fourth meeting house on the Church Green. The sanctuary interior, with black walnut pews and woodwork, is virtually unchanged since an enlargement and redecoration in 1869. Among the large stained glass windows is a Tiffany "Resurrection" window, which has recently been restored.

It was in this church that Ernest M. Skinner first encountered a pipe organ. His father, Washington Martin Skinner, was the tenor in the church's quartet while the family lived in Taunton from 1873 to 1883. The organ which young Ernest heard was E. & G.G. Hook's Opus 384, built in 1864. In 1949 Skinner returned to Taunton in his eighty-third year to electrify the organ and make many tonal changes. Further changes by Williams in 1960 left little of the original organ. The present instrument, Roche Opus 28 of 1986, is a two-manual, thirty-two stop tracker incorporating the case and surviving ranks of the Hook. This organ was the first in New England to employ dual registration system—the mechanical stop action incorporates electric solenoids which are activated by a solid-state combination action. Rosalind Mohnson will play this instrument.

After Ms. Mohnson's recital we will have a choice of activities available. Those who wish may visit The Old Colony Historical Society (a Richard Upjohn building) across the street to see exhibits that highlight Taunton's industrial history. The museum's silver room displays the work of Taunton silversmiths from the late seventeenth century to the present. Just down the street from First Parish is the house where the Skinner family lived. We cannot enter the

house, which is a private residence, but it can be viewed from the outside. We have also arranged a trip to the Reed & Barton factory store. Another option will be a guided walking tour of the Church Green neighborhood, which includes two houses designed by architect Richard Upjohn. The convention registration form will have more detailed information about these options.

Our next recital will also be in downtown Taunton at the Pilgrim Congregational Church. The church is a short walk from First Parish. (Buses will be available for those who require them.) Pilgrim Church was founded in 1821 as the Trinitarian Congregational Society when First Parish voted to embrace Unitarianism. The present granite Romanesque structure, dedicated in 1852, was designed by Richard Upjohn. The church houses Johnson & Sons' Opus 745, a large two-manual instrument from 1890 and the only surviving Johnson installation in eastern Massachusetts. This organ, which was electrified in 1956, was restored and re-trackerized by Roche in 1996. Will Headlee will play a program that includes music by Oliver Shaw, the church's first organist.

After Mr. Headlee's recital there will be additional free time for the options mentioned above. Those attendees who wish can proceed a few blocks up Broadway on foot (or on the



Joseph O'Donnell will demonstrate Hook & Hastings Opus 1674 of 1895 following mass at St. Mary's Church in Taunton.

bus) to attend the 4:00 PM mass at St. Mary's Roman Catholic Church. This parish, founded in 1830, is the oldest Catholic parish in the Taunton area. The present Gothic-style granite building, completed in 1868, was designed by Patrick C. Keeley. Following the mass Joseph O'Donnell will play a program on the 1895 three-manual Hook & Hastings organ (Opus



1674). This organ, the largest surviving work of the Hook firm in southeastern Massachusetts, is in need of repair and used only occasionally. Our visit has been deliberately timed to follow the mass, so that our presence will be noticed by the parishioners and, one hopes, spark interest in preserving and refurbishing this important and magnificent instrument.



Designed by Richard Upjohn in 1852, Pilgrim Congregational Church in Taunton is home to Johnson & Sons' Opus 745 of 1890, which will be played by Will Headlee.





Jardine and Sons’ Opus 1257 of 1899 in St. Thomas Episcopal Church, Taunton, will be played in recital by Thomas Murray.

We will then board the buses for the short ride to the West Congregational Church on the outskirts of the city for an authentic South-eastern Massachusetts clambake. The clams, sausage and vegetables will be cooked in the same manner that the Wampanoag Indians

taught the Pilgrims: baked in seaweed placed over fire-heated rocks. The West Church’s summer clambakes have been an annual tradition since 1925 and are always sold out months in advance. The church has graciously agreed to hold a special bake for our convention. For

those who do not eat clams, alternative protein will be available.

The West Congregational Church was founded when all but three members of the First Parish Church withdrew after it hired a minister with Unitarian leanings. The present wood-frame structure, built in 1792, was originally erected one half mile away. It was dismantled and reconstructed on its present site in 1824. It is the oldest surviving church building in Taunton. The three-rank 1933 Hook & Hastings unit organ is one of the last instruments produced by the firm before its dissolution. Because of the limited seating capacity of the church and a tight schedule, there will be a series of informal mini-demonstrations during the clambake in place of a recital.

We will then return to the center of Taunton, and St. Thomas Episcopal Church for the evening’s recital by Thomas Murray. This congregation, founded in 1728, has historic links with the Foundling Hospital in London, where Handel held annual fundraising performances of his *Messiah*. The present stone Gothic building designed by Richard Upjohn was consecrated in 1859. The previous organ, built by E. & G.G. Hook and Hastings in 1866 (Opus 386) was electrified and fitted with a moveable electric console by Hope-Jones in 1893. Following that organ’s destruction by fire in 1898, the present 1899 three-manual Jardine & Sons organ (Opus 1257) with tubular pneumatic action was given by the church’s organist, Walter Clemson (who was married to the daughter of locomotive builder William Mason). This instrument, one of the last major works of the Jardine firm, was designed and voiced by Carlton Michell. In 1930 the action was electrified by Clark & Fenton of Nyack, New York. In 1980 the organ was conservatively rebuilt with some tonal additions by Roche Organ Company; the Great and Swell divisions were repositioned for better tonal projection. Though the room acoustics are dry, this organ has a warm and commanding presence. Particularly notable features characteristic of Michell include the bold Swell chorus reeds, the keen Swell strings, the warm Unda Maris in the Choir and the voluptuous Claribel Flute on the Great. This organ, the largest in Taunton, will provide an ideal tonal palette for Mr. Murray’s artistry.

SUNDAY 17 JULY

Sunday morning will be free of scheduled activities, allowing those who wish to attend church services. We will provide buses to take people to morning services at several local churches, which will have special music. This free church shuttle service will be available only for those who request it when they register for the convention. The convention registration form will have complete details about services and times.

Following a buffet lunch at the hotel we will board buses for First Parish Church in Duxbury. Duxbury, the second town settled in the Old Colony, was established in 1632 by a group led by elder William Brewster. John Alden was among the first members. The present church, built in 1840 by Duxbury ship-builders, is the congregation's fourth meeting-house. The church became Unitarian in the early nineteenth century. The room retains most of its elegant original furnishings, including the large mahogany pulpit and communion table, clock, chandelier, memorial tablets and the organ. The town and its meetinghouse have



Frances Conover Fitch will play the 1853 W.B.D. Simmons organ in the First Parish Church, Duxbury.



Rev. Dr. Peter Gomes and Brian Jones will lead conventioners in a hymn sing at the Church of the Pilgrimage in Plymouth.

been featured in an issue of *Antiques Magazine*. Frances Conover Fitch will play the 1853 W.B.D. Simmons organ, which was rebuilt by Andover Organ Company in 1967.

We will then board the buses for a short ride to Plymouth, where our first stop will be a brief visit to the National Monument to the Forefathers. This colossal, eighty-one-foot tall monument erected in 1889 and designed by Boston architect Hammat Billings (who provided the initial case design for the Boston Music Hall's famous Walcker organ, now in Methuen) is the largest granite monument in the nation. The thirty-six-foot-tall central figure of Faith, symbolizing the virtue that inspired the Pilgrims' journey to the New World, sits atop a forty-five-foot-tall pedestal engraved with the names of the 102 *Mayflower* passengers. Surrounding the pedestal are four fifteen-foot-high seated figures, representing the principles upon which the Pilgrims founded their colony (Morality, Education, Law, and Liberty). Below the seated figures four marble reliefs depict significant episodes in Pilgrim History: the Departure from Holland, the Signing of the *Mayflower* Compact, the Landing at Plymouth and the Treaty with Massasoit.

Next, the buses will take us to Plymouth Plantation, a living history museum that recreates the Plymouth village as it was in 1627. Costumed role players portray specific historic inhabitants. Adjacent to the 1627 pilgrim village is Hobbamock's Homesite, where present-day native-Americans explain and demonstrate traditional crafts of the Wampanoag, the native inhabitants of the region. After ample time to explore the plantation and interact with the interpreters, we will walk to the plantation's dining pavilion for an authentic 1627 harvest dinner. Pilgrim re-enactors will be on hand to tell us about the food and instruct us in the ways of seventeenth-century table manners.

After dinner we will board buses to the Church of the Pilgrimage (UCC) in the historic center of Plymouth for a hymn festival. This 1840 building is located on Burial Hill, near the site of the Pilgrims' first meeting house. As time permits before the program, conventioners may walk up to the Burial Ground to see the tombs of the early settlers, or proceed a few blocks down to the harbor to view the fabled Plymouth Rock.

Our hymn festival will be led by the Rev. Dr. Peter Gomes, Plummer Professor of

Christian Morals at Harvard University and Minister of Harvard’s Memorial Church. Dr. Gomes, a Plymouth resident and past president of the Pilgrim Society, is a nationally renowned preacher and author of several best-selling books. He also has a local reputation for the spirited Sunday evening hymn-sings, which he leads each August at the South Pond Chapel in Plymouth.

The organist for our hymn festival will be Brian Jones, Emeritus Director of Music and

1958. Brian returns tonight to play the three-manual fifty-five-rank 1972 Roche organ, which he helped to relocate to Plymouth from its previous home in the Baptist Temple in Fall River in 1990.

Following this program of hymns and organ pieces celebrating the Pilgrims with commentary by Messrs. Gomes and Jones, the buses will return us to our hotel, where all can reflect upon the historical significance of the day’s venues or obtain a libation in the exhibit area.

The section was first named Bedford Village, but when it was chartered in 1787 this was changed to New Bedford, as another town had by then laid claim to the name Bedford.

The first ecclesiastical body organized in Dartmouth was established by the Society of Friends (Quakers) in 1699. From that point on the Quakers would play an important role in the town’s development. Because of their anti-slavery principles New Bedford became a well-known station on the Underground



New Bedford’s oldest organ is found in St. Andrew’s Episcopal Church, where Joyce Painter Rice will play the 1852 George Stevens.

Organist at Trinity Church in Boston. Raised in Duxbury where his ancestors have lived since 1632, Brian assumed his first position as a church organist at the age of fourteen and was appointed organist at the Church of the Pilgrimage during his junior year of high school. Brian and Peter began a lifelong friendship in these years, and they share many interesting memories of music in Old Colony churches in the 1950s and 1960s. The Church of the Pilgrimage was home to an 1853 Hook and an early twentieth-century century Cole, both of which were replaced by an electronic in

MONDAY 18 JULY

For our final convention day we will explore the riches of the old whaling port of New Bedford, the largest city in the Old Colony region. The area was first visited in 1602 by the English navigator Bartholomew Gosnold, who traded with the Indians at the mouth of the Acushnet River on Buzzard’s Bay (so named for the flocks of cormorants, which Gosnold mistook for buzzards). It was originally part of the town of Dartmouth, which was first occupied by settlers from Plymouth in 1644 and purchased from Massasoit in 1652.

Railroad; Frederick Douglas came to New Bedford after his escape from slavery. During his three years there (1838–41) he began preaching against slavery at this church, and he became active in Abolitionist circles. Following an impassioned speech at a convention of the Massachusetts Anti-Slavery Society in Nantucket Douglas rose to national prominence as an Abolitionist speaker and author.

Around 1780 William Rotch, Jr., a Nantucket Quaker and third-generation whaling merchant and banker, bought a tract of land on the west side of the Acushnet River and



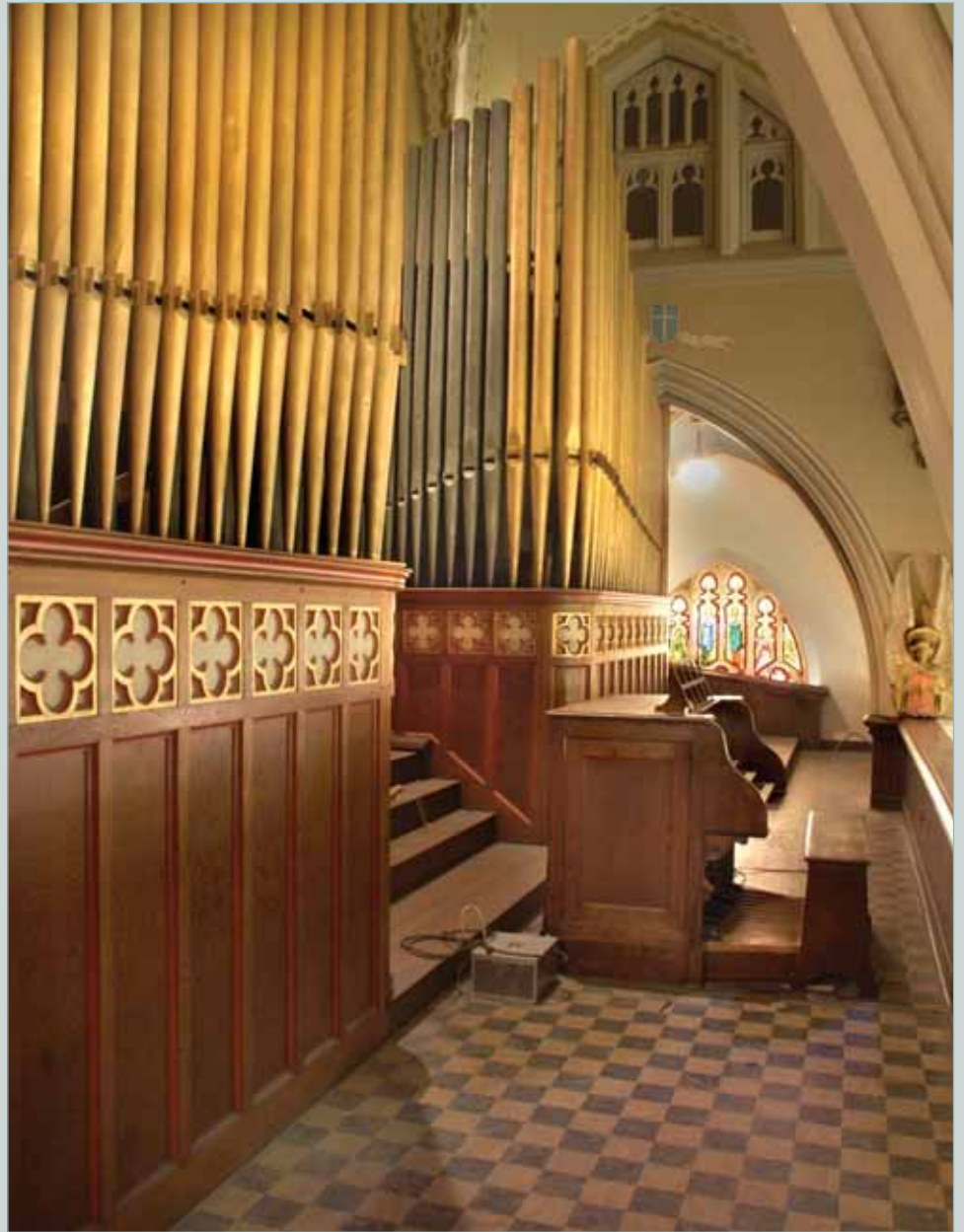
The 1912 Casavant organ in St. Anthony of Padua Church, New Bedford, will be played by Timothy Smith.

constructed wharves and warehouses to establish a whaling fishery. By 1804 there were fifty-nine whaling vessels registered from New Bedford. In the days of whaling prosperity New Bedford sent out more whale ships than all other American ports combined. In 1857, when the New Bedford’s population was about 22,000, whaling reached its peak, with 329 vessels engaged, representing an investment of twenty million dollars, and a yearly catch of ten million dollars. This singleness of purpose made New Bedford the richest city per capita in the world. In the second half of the nineteenth century the whaling industry began to suffer as a result of over-hunting. Following the discovery of petroleum in Pennsylvania in 1859, kerosene began to replace whale oil as a lamp fuel.

As the whaling industry declined, textile mills and commercial fishing assumed a greater role in the city’s economy. The first cotton mill began production in 1848. By 1905 New Bedford ranked second among United States cities in the manufacture of cotton goods, producing five percent of the country’s total. In 1909 the city had some fifty mills. Around



The sole surviving organ of Charles Chadwick (Opus 1 of 1901) in the North Baptist Church of New Bedford will be played by Timothy Drewes.



A rare example of H.H. Roosevelt’s early work survives in the organ originally built in 1877 for Trinity Church in Boston and relocated to New Bedford’s St. James Roman Catholic Church in 1926. Christopher Marks will play.

1920, at the height of the industry, there were a total of seventy mills, employing over 41,000 workers. The city’s population was then over 121,000. Textile production allowed New Bedford to remain one of the richest cities in the country until the 1930s. A six-month labor strike in 1928 caused many textile mills to move to the southern states, where labor was cheaper and not unionized. The Great Depression closed many others, and those that remained struggled on until 1985, when the

last (Berkshire-Hathaway) ceased textile operations. Today the commercial fishing industry continues as an economic engine, generating approximately 800 million dollars annually to the local economy. New Bedford continues to rank as the nation’s top commercial fishing port in terms of landed catch.

We will begin the day by dividing into two groups for repeated programs in two small churches in the north end of the city.

St. Andrew’s Episcopal Church was started

in 1905 as a mission for English operatives who worked in the north-end textile mills. The present brick church, designed by architect Charles C. Coveney, was completed in 1923.

In the rear gallery stands a two-manual, G-compass, 1852 George Stevens organ, originally built in for the First Universalist Church in Dover, New Hampshire. When that church closed in the 1970s the organ was placed in storage until 1977, when it was recommended to St. Andrew's by Barbara Owen. A new rear gallery, forward of the tower recess, was built to accommodate the organ and choir. The organ was moved, restored and installed in St. Andrew's by a group of parishioners. The Roche Organ Company retabled the windchests, releathered the bellows and supervised the church volunteers.

At some time in the late nineteenth century the three center sections of the upper case were removed and the pipes were lengthened and stenciled to update the organ's appearance. A careful study of the surviving case parts revealed this organ's original appearance, which was identical to the 1847 Stevens organ in the First Parish Church in Shirley Center, Massachusetts. Following a visit to that instrument by members of the church's organ committee it was decided to restore the case to its original appearance. Matthew Bellocchio of the Roche firm provided drawings for the missing case pieces and ornaments, patterned after the Shirley Center organ. These were built by New Bedford Vocational High School carpentry students under the supervision of parishioner Frank Almeida, head of the carpentry department. The façade pipes were restored to their original lengths and positions. The restored organ was used for the first time on Easter of 1979. Joyce Painter Rice will play this organ, which is now the oldest in New Bedford.

North Baptist Church is a white, wood-frame structure built in 1873. At the front of the sanctuary is a 1901 two-manual organ (Opus 1) of Charles Chadwick, brother of the composer George Whitefield Chadwick. In 1981 the Roche Organ Company restored the organ with some minor tonal changes. Timothy Drewes will play this instrument, the only surviving work of this builder.

Following the repeat of these two programs we will reunite at one of the convention's most



The Hutchings, Plaistead & Co. organ of 1874 in New Bedford's St. Anne's Roman Catholic Church will be played by Rene Waligora.

spectacular venues, St. Anthony of Padua Roman Catholic Church. This church is the largest in Southeastern Massachusetts, and was dedicated in 1912 for what was then a large population of French Canadian Catholics. Built from Springfield red stone, it is 241 feet long. The 250-foot steeple is one of the tallest in New England. The interior decorations include brilliant stained glass windows, elaborate Rococo-style plaster decorations, life-sized Stations of the Cross and 5,500 light bulbs

integrated into the architectural decorations. Behind the main altar is a seventy-five-foot-high diorama depicting the Vision of St. Anthony, with statues carved by Joseph Castagnoli, a master sculptor from Italy. As with many urban-center ethnic parishes, this church saw its numbers dwindle as the city's population and economy changed. Nevertheless, the present pastor and parishioners have done their utmost to maintain and restore this enormous building.

In the rear of the church, high up in a second balcony, is a four-manual, sixty-rank, Casavant organ. This monumental organ is equipped with a sostenuto device for the Solo, Récit and Positif, as well as a “tuner’s helper” inside the organ. The fourth manual also controls a five-rank Choeur division in the chancel (now unplayable), with its own one-manual console.

Unfortunately, time has taken its toll on this instrument, and its rate of deterioration has exceeded the church’s ability to fund repairs. The Solo has been unplayable for years following the failure of its massive reservoir. The Swell has many dead notes, and at present the combination action does not work. Nevertheless, a project of re-leathering has been ongoing by friends of the church and organ



First Unitarian Church in New Bedford houses a 1966 Dirk Flentrop organ, which will be played by Frederick Jodry.

repairman Normand Lemieux and his son Daniel. We are confident that this instrument, which will be played by Timothy Smith, will sound forth in splendor during our visit to this glorious space.

Next the buses will take us to the south end of the city for a box lunch in the parish hall of St. James Roman Catholic Church. This parish was started in 1888 to serve the growing number of Catholics working in the nearby textile mills. The present granite Gothic structure, begun in 1890, was dedicated in 1907. Following lunch we will go upstairs into the church for a recital by Christopher Marks on an organ that we anticipate will be the Cinderella story of this convention.

In 1877 Hilbourne Roosevelt of New York built a forty-seven stop, three-manual organ (Opus 29) for H.H. Richardson’s new building for Trinity Church in Boston. This organ was controlled by pneumatic action, save for a Vox Humana on an electric chest in the ceiling. In 1926, when E.M. Skinner installed a new organ (Opus 536) in Trinity, the Roosevelt was acquired by St. James and electrified by W.W. Laws. For its new home Laws provided a four-manual Austin-style console, and added an Echo division of six ranks, located in the south triforium at the front of the nave. Laws fitted electric primaries to the Roosevelt slider chests and slide motors, and added treble extension chests to extend the manual compass to sixty-one notes.

In the 1970s a clogged drain in the tower caused severe water damage to the Great wind-chests. The pipes, pallets and pulldown pneumatics were removed to allow the chests to dry out, but never reinstalled. The organ gradually lapsed into silence as a shrinking base of parishioners precluded spending money on its repair. Last year four parishes in the south end were merged into one, with St. James the surviving church. At the time of this writing, a group of convention committee members and volunteers have, with the approval of the new pastor, begun to implement repairs to make some of the organ playable for our visit. This important organ, a rare survival from Roosevelt’s early career, may yet have a new lease on life. This is our hope.

We will next visit another organ in the same neighborhood where hope is not as

bright. St. Anne’s Roman Catholic Church, a 1938 brick Georgian revival building, was one of the three churches closed in this recent parish merger. There Rene Waligora will play a two-manual c. 1874 Hutchings, Plaisted & Co. instrument now in its third home. This organ was originally built for Sacred Heart Roman Catholic Church in East Boston. In 1894 it was moved by Hook & Hastings to the French church of St. Hyacinth in New Bedford. When that church closed in 1981, Raymond Whalen moved the organ to St. Anne’s. Though the future of the St. Anne’s building and its organ are uncertain, it is hoped that this instrument will soon find a fourth home in New Bedford

Next the buses will take us to the New Bedford Whaling National Historical Park, in the heart of the city’s downtown historic district. The park, created by Congress in 1996, encompasses thirty-four acres spread over thirteen city blocks adjacent to the waterfront, including a visitor center (in an 1853 Greek revival bank building), the New Bedford Whaling Museum (the largest museum of its kind in the world), the Seamen’s Bethel (immortalized as the Whaleman’s Chapel by Herman Melville in his classic novel *Moby Dick*), the schooner Ernestina (a 110-year-old wooden sailing ship), and the Rotch-Jones-Duff House and Garden Museum (a Greek revival whaling merchant’s mansion with period gardens). We have negotiated a discount on the admission to the Whaling Museum for convention attendees. Conventioneers will have ample time to explore these attractions, or to browse in some of the nearby shops and galleries.

Our last afternoon program will be a few blocks up from the harbor at the First Unitarian Church, at the edge of the County Street Historic District. Erected in 1838, this granite Norman Gothic edifice was designed by Alexander Jackson Davis and Russell Warren. At the front of the sanctuary is the mosaic *The Pilgrimage of Life*, the largest ever created by Tiffany Studios. Frederick Jodry will play the 1966 two-manual Flentrop organ in the rear gallery. This organ is the fifth in a series of prestigious instruments which the church has possessed since its founding [see separate article on p. 41].

Following this program we will walk (or ride) a few blocks south into the County Street Historic District for our final convention dinner. County Street contains great whaling-era mansions by architects Alexander Jackson Davis, Robert Mills, Richard Upjohn (who started his career here) and Russell Warren. Herman Melville wrote in *Moby Dick*, "Nowhere in America will you find more patrician-like houses, parks and gardens more opulent than in New Bedford. Whence came they? Yes, all these brave houses and flowery gardens came from the Atlantic, Pacific and Indian Oceans. One and all, they were harpooned and dragged up hither from the bottom of the sea." Dinner will be in the elegant quarters of the Wamsutta Club. This social club founded in 1866 is housed in a mansion built in 1821 by James Arnold, a wealthy New Bedford whaling merchant and ship owner. Arnold's love of horticulture and a \$100,000 bequest to Harvard University resulted in the famed Arnold Arboretum in Boston.

After our dinner we will walk a few blocks north on County Street (buses will be available) to Centre-Trinity United Methodist Church for our closing convention recital by Peter Sykes (whose father grew up in this church). This brick Gothic building designed by Russell Warren was dedicated in 1859. Its sanctuary features a ceiling with unsupported pendant vaults. In the rear gallery, behind an unusual curvilinear Gothic case, is a two-manual 1859 E. & G.G. Hook organ (Opus 244). This instrument is the only surviving pre-Civil War organ original to New Bedford. At the time of its installation it was the largest in the city. In 1903 Hook & Hastings "made improvements" to the organ. In 1907 John Brennan of North Reading extended the key action, fitted a projecting console to the case and added a tubular-pneumatic Bourdon to the Pedal. In 1965 Charles Fisk undertook major renovations and tonal revisions, which included replacement of several original Hook ranks. During a restoration of the sanctuary interior in 2000 Bruce Gardzina (a church member, organ-builder and OHS 2005 Convention committee member) and Randolph Gilberti of New York renovated the instrument and replaced many of the missing Hook ranks with pipework of comparable vintage. Following this final convention recital the buses will take us back to the hotel,




The convention will close with a recital by Peter Sykes on the 1859 E. & G.G. Hook organ in the Centre-Trinity United Methodist Church, New Bedford.



where all can relax and prepare for re-entry into modern culture.

The conclusion of our convention will usher in the beginning of the OHS's fiftieth anniversary year. Anniversaries invite us to reflect upon our past and contemplate how far we have come. Looking back upon the growth of the Plymouth Colony, Governor William Bradford, in his journal *Of Plymouth Plantation*, wrote the following, which might equally well describe the development of the OHS:

Thus, out of small beginnings greater things have been produced by His hand that made all things of nothing and gives being to all things that are; and as one small candle may light a thousand, so the light here kindled hath shone unto many, yea in same sort to our whole nation.¹

The OHS 2005 Convention Committee hopes that you will come to The Old Colony this July. We invite you to experience our history, explore our heritage, share our hope, hear our Hooks (fourteen of them, plus twenty-four other organs, too!) and enjoy our hospitality. In return, we promise you a fabulous fiftieth convention! 

Matthew M. Bellocchio, Co-chairman of the OHS 2005 Convention Committee, has been an OHS member since 1969. During his twenty-five years at Roche Organ Company in Taunton, Massachusetts, he restored and maintained a number of the organs to be visited at this year's convention. Following a six-year sabbatical with builders in Portland, Oregon, and Canandaigua, New York, he returned in 2003 to Massachusetts,

where he is a designer and a Project Team Leader at Andover Organ Company in Lawrence.

Mr. Bellocchio is a founding member of the American Institute of Organbuilders. He earned the AIO Fellow Certificate in 1979 and has served on its Board of Directors. He presently serves on the institute's Membership Committee and Convention Overview Committee and chairs the AIO Education Committee.

Mr. Bellocchio received a B.A. degree, cum laude, from St. Francis College in Brooklyn and studied architecture at Pratt Institute. He has made study tours of historic architecture and organs in America, England, Europe and Mexico. His lecture Time, Taste and the Organ Case: The Influence of Architectural Styles has been presented at national conventions of the AGO, AIO and OHS, and has been published in The Tracker.

1. William Bradford, *Of Plymouth Plantation*, edited by Samuel Eliot Morison (New York: Modern Library, 1952), 236.

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