A PICTORIAL HISTORY OF THE BOSTON MUSIC HALL AND THE GREAT ORGAN

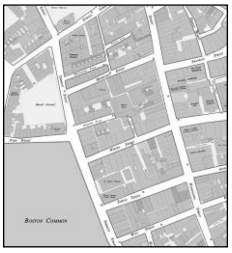
by Ed Sampson,
President, Methuen Memorial Music Hall, Inc.

2018

Few instruments in the history of pipe organs in America have had as long, or as distinguished, a career as the Boston Music Hall Organ. The first concert organ in the country, it remains today one of the outstanding organs in America.

The need for a large and centrally-located concert hall for Boston was discussed at the annual meeting of the Harvard Musical Association, founded in 1837 (Henry White Pickering (1811-1898), President) on January 31, 1851. A "Music Hall Committee", comprised of members Robert East Apthorp (1812-1882), George Derby (1819-1874), John Sullivan Dwight (1813-1893), Charles Callahan Perkins (1822-1886), and Dr. Jabez Baxter Upham (1820-1902), was appointed to address the matter.

The Boston Music Hall was built in 1852 by the Boston Music-Hall Association, founded in 1851 (Jabez Baxter Upham, President) and by the Harvard Musical Association, that contributed $100,000 towards its construction.



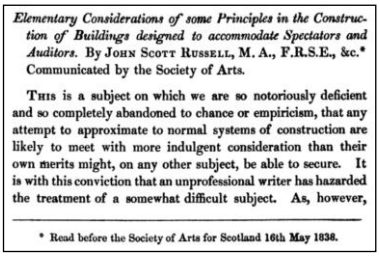
It stood in the center of a block that sloped downward from Tremont Street to Washington Street; and was between Winter Street on the south and Bromfield Street on the north. Almost entirely surrounded by other buildings, only glimpses of the hall's massive granite block foundation and plain brick walls could be seen.

There were two entrances to the Music Hall: the Bumstead Place entrance, (named after Thomas Bumstead (1740-1828) a Boston coachmaker), off Tremont Street (later Hamilton Place) opposite the Park Street Church;

and the Central Place or Winter Place (later Music Hall Place) entrance off Winter Street.

The architect of the four-story structure was the Englishman turned Bostonian George Snell (1820-1893).

Mr. Snell was buried in Forest Hills Cemetery and Crematory, Jamaica Plain, Massachusetts.

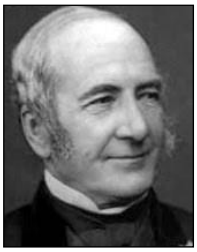


Elementary Considerations of some Principles in the Construction of Buildings designed to accommodate Spectators and Auditors. By JOHN SCOTT RUSSELL, M. A., F.R.S.E., &c.* Communicated by the Society of Arts.

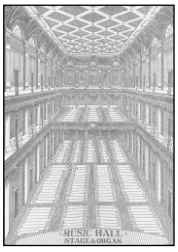
THIS is a subject on which we are so notoriously deficient and so completely abandoned to chance or empiricism, that any attempt to approximate to normal systems of construction are likely to meet with more indulgent consideration than their own merits might, on any other subject, be able to secure. It is with this conviction that an unprofessional writer has hazarded the treatment of a somewhat difficult subject. As, however,

* Read before the Society of Arts for Scotland 16th May 1838.

The hall was 130 feet long, 78 feet wide and 65 feet high. The ratio of its length to width was five to three, and the ratio of the length to height was two to one. The three dimensions were all multiples of thirteen, the length being ten times, the breadth six times and the height five times this number. This was in agreement with the recommendations of John Scott Russell (1808-1882), a Scottish engineer and naval architect; as well as, an early pioneer in the field of architectural acoustics. He presented his "Elementary Considerations of some Principles in the Construction of Buildings designed to accommodate Spectators and Auditors" in 1838. His experimental discovery of the "solitary wave" is recognized as a fundamental ingredient in the theory of "solitons", applicable to a wide class of nonlinear partial differential equations.

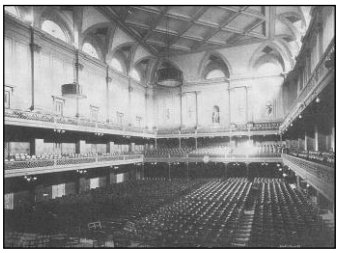


John Scott Russell died in Ventnor, Isle of Wight, England.



There were two tiers of shallow balconies on each side of the side walls which extended over the stage.

An orchestra stage platform, elevated five feet, was at the southern end of the building.



Wide connecting corridors ran around the auditorium. The ceiling, which was forty feet above the floor of the upper balcony, was in general flat, and was connected with the walls by a large cove, in which were seventeen semicircular windows to light the hall by day. A row of hundreds of gas jets, projecting from the edge of the cornice just below the windows, illuminated the hall at night.

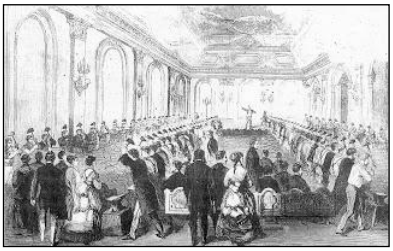
In a niche in the center of the rear wall, above the second balcony, was an oversized reproduction of the *"Apollo Belvedere"* at the Vatican in Rome, Italy. It was considered the greatest ancient sculpture by ardent neoclassicists, and for centuries epitomized the ideals of aesthetic perfection for Europeans and for people of the westernized parts of the world.

The interior decoration of the hall was by architect Alpheus Cary Morse (1818-1893), an associate of George Snell. The color-scheme of the building was worked out by Mr. Morse and executed under his direct and almost constant personal supervision. In 1857, he was one of the founders of the American Institute of Architects. Mr. Morse was buried in Swan Point Cemetery, Providence, Rhode Island.

The hall was equipped with blue and white moreen upholstered chairs, with ivory numbering tabs at their tops.

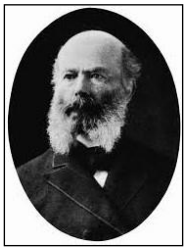
The seating capacity of the hall was 2,585. Fire safety, an important concern of the period, was carefully considered in the design of the Boston Music Hall. It was said that the hall could be emptied of 2,585 people in three minutes.

The Boston Music Hall had a calculated reverberation time approximately equal to that of the *"Altes" Leipzig Gewandhaus* (1781 and razed in 1894). It had a seating capacity of about 400 persons. When fully occupied, it had a reverberation time of approximately 1.3 seconds at mid-frequencies.



Beneath the auditorium on the main floor of the Boston Music Hall was a smaller hall, known as Bumstead Hall, the entrance to which was from the main entrance to the building from Winter Street. It was arranged like an amphitheater.

The Boston Music-Hall Association opened the Boston Music Hall to the public on November 20, 1852. The Handel and Haydn Society (organized in 1815) performed at this event.



Jabez Baxter Upham was a physician (Bachelor of Arts degree, Dartmouth College, Hanover, New Hampshire, 1842; and, Doctor of Medicine degree, Harvard Medical School, Boston, Massachusetts, 1847).

Dr. Upham was the son of George Baxter Upham (1768-1848), who served as a Representative from New Hampshire to the United States Seventh Congress (1801-1803).


RECORDS

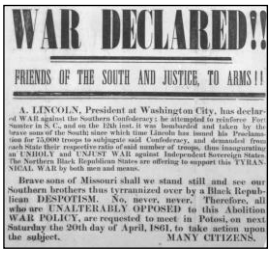
MACULATED TYPHUS, OR SHIP FEVER,

SUGGESTIONS OF TREATMENT.

J. B. UPHAM, M. D.

NEW YORK.

Dr. Upham practiced medicine in Boston, scientifically studied diseases with experimentation and observation, and published his findings in medical journals.


WAR DECLARED!!

FRIENDS OF THE SOUTH AND JUSTICE, TO ARMS!!

A. LINCOLN, President at Washington City, has declar- ed WAR against the Southern Confederacy; he attempted to reinforce Fort Sumter in S. C., and on the 13th inst. it was bombarded and taken by the brave sons of the South since which time Lincoln has issued his Proclama- tion for 75,000 troops to subjugate said Confederacy, and demanded from each State their respective ratio of said number of troops, thus inaugurating an UNHOLY and UNJUST WAR against Independent Sovereign States. The Northern Black Republican States are offering to support this TYRAN NICAL WAR by both men and money.

Brave sons of Missouri shall we stand still and see our Southern brothers thus tyrannized over by a Black Republican DESPOTISM. No, never, never. Therefore, all who are UNALTERABLY OPPOSED to this Abolition WAR POLICY, are requested to meet in Potosi, on next Saturday the 20th day of April, 1861, to take action upon the subject. MANY CITIZENS.

He enlisted in the United States Army at the outbreak of the American Civil War, rising to the rank of Surgeon Major (1862-1863); served as Chairman of the Boston Public Schools Music Committee, promoting the study of music; and, served as President of Boston's Handel and Haydn Society (1861-1871).

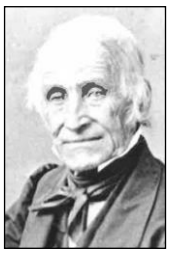
Before the hall was even erected, he was determined that Boston should have an organ of the first rank, and it was by his persistent enthusiasm, effort, solicitation, speech-making and personal generosity that the instrument was built.

Henry White Pickering was a stockbroker and banker (Bachelor of Arts degree, Harvard College, Cambridge, Massachusetts, 1831). He was President of the Harvard Musical Association from 1852 to 1873. Mr. Pickering's father, John Pickering (1777-1846) was President of the American Academy of Arts and Sciences from 1839 to 1846. Henry White Pickering was buried in Mount Auburn Cemetery, Cambridge, Massachusetts.

Dr. Upham made an examination of the best organs and organ factories in New England and New York.

During the summer of 1853, he made a tour of Europe to see some of the most famous organs. He visited London and Oxford, in England; Harlem, Amsterdam, Rotterdam and Utrecht in the Netherlands; Cologne, Hamburg, Lübeck, Dresden, Breslau, Leipzig, Merseburg, Frankfort, Stuttgart, Ulm, Munich, Bamberg, Augsburg, Nuremberg, Weingarten, Freyburg and Weissenfels in Germany; and Paris in France.

Also, in 1853, the Handel and Haydn Society, moved to the Boston Music Hall.



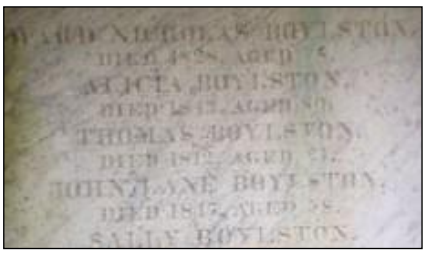
They brought their large three manual and pedal twenty-seven stop organ, built in 1832 by Thomas Appleton (1785-1872).

The organ had a recessed console and a Greek-revival case made of mahogany. It measured fourteen feet wide, seven feet deep and twenty-one feet high. The Great had eleven stops, the Swell eight stops, the Choir six stops and the Pedal two stops. It was a "G-compass" organ; the lowest note of both the manuals and pedal being GGG, a fourth below the now standard CC. The Great and Choir keyboards had a compass of fifty-eight notes, the short-compass Swell had 37 notes, and the Pedal, twenty-five notes.

This organ was originally installed in Boylston Hall (the hall occupied the third floor of the Boylston Market (1810-1887), located at the corner of Boylston and Washington Streets).

The building was designed by the architect Charles Bulfinch (1762-1844).

It was named to honor the merchant and philanthropist Ward Nicholas Boylston (1747-1828). He was a merchant, philanthropist and benefactor of Harvard University. He lived in Jamaica Plain and Princeton, Massachusetts.



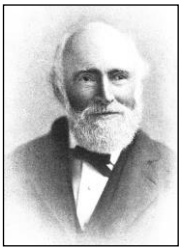
Mr. Boylston was buried in the Boylston Burial Ground, Princeton, Massachusetts.

The hall was one hundred feet long, fifty feet wide, and had a central ceiling height of twenty-four feet. The building was demolished in 1877.

The society and its organ moved in 1839 to Melodeon Hall (located on Washington Street, near West Street).

As relocated a second time to the Boston Music Hall, the organ stood in a niche behind the screen at the rear of the stage. The Boston Music-Hall Association rented this organ for $240 a year, and eventually purchased it.

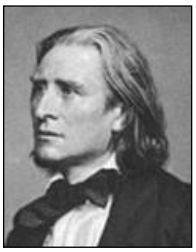
Upon his return to the United States, Dr. Upham advanced the proposition of procuring a great instrument from one of the European builders; both to the general public and to the members of the Boston musical associations.



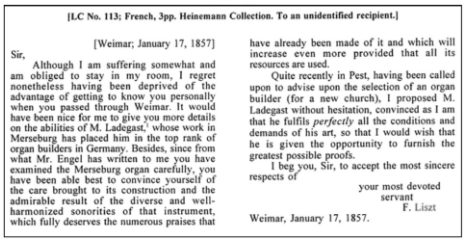
He documented what he had seen in Europe in an eleven-chapter series: "Reminiscences of a Summer Tour", published in "Dwight's Journal of Music" (John Sullivan Dwight), April 1855 to May 1856.

Mr. Dwight was buried in Forest Hills Cemetery and Crematory, Jamaica Plain, Massachusetts.

In 1856, Dr. Upham was authorized to again go to Europe for the purpose of choosing a builder and signing a contract at a cost not to exceed $25,000.



Among those he consulted for advice was Franz Liszt (1811-1886).



[LC No. 113; French, 3pp. Heinemann Collection. To an unidentified recipient.]

[Weimar; January 17, 1857]

Sir,

Although I am suffering somewhat and am obliged to stay in my room, I regret nonetheless having been deprived of the advantage of getting to know you personally when you passed through Weimar. It would have been nice for me to give you more details on the abilities of M. Ladegast,' whose work in Merseburg has placed him in the top rank of organ builders in Germany. Besides, since from what Mr. Engel has written to me you have examined the Merseburg organ carefully, you have been able best to convince yourself of the care brought to its construction and the admirable result of the diverse and well-harmonized sonorities of that instrument, which fully deserves the numerous praises that have already been made of it and which will increase even more provided that all its resources are used.

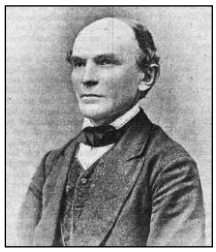
Quite recently in Pest, having been called upon to advise upon the selection of an organ builder (for a new church), I proposed M. Ladegast without hesitation, convinced as I am that he fulfils *perfectly* all the conditions and demands of his art, so that I would wish that he is given the opportunity to furnish the greatest possible proofs.

I beg you, Sir, to accept the most sincere respects of

your most devoted servant
F. Liszt

Weimar, January 17, 1857.

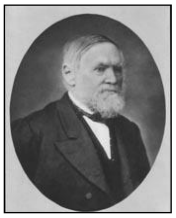
In a letter to an unidentified recipient, dated January 17, 1857, Liszt wrote from Weimar, recommending Ladegast for consideration.



The Weissenfels builder Friedrich Ladegast (1818-1905) was born to a carpenter and cabinet-maker in Hochhermsdorf, Saxony. He worked first for his brother Christlieb, an organ builder at Geringswalde, and built his first two organs at the age of twenty.

He was buried in the Neuer Friedhof, Weissenfels.

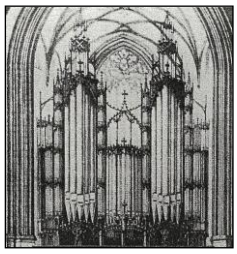
Liszt based his recommendation on Ladegast's 1853, four manual organ of 81 stops in the *Merseburger Dom*, Mereseburg, Germany.



Dr. Upham made his decision and four months later, on February 20, 1857, he signed a forty-page contract in German and English with the E. F. Walcker et Cie. company (Eberhard Friedrich Walcker (1794-1872)).

The Walcker Orgelbau (organ builder) was located in the city of Ludwigsburg, Königreich Württemberg (Kingdom of Württemberg), in southwestern Germany.

The capital of Württemberg was Stuttgart. It included the Schwarzwald (Black Forest) area, known for the manufacture of cuckoo clocks.



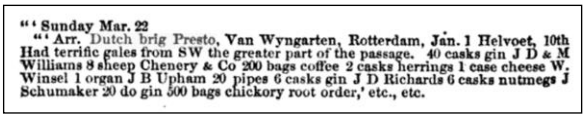
Dr. Upham was greatly impressed with the 1856, E. F. Walcker, four manual, 100 stop organ, Opus 144 in the *Ulmer Münster*, Ulm, Germany.

It was expected that the organ would be completed in a year's time, but immediately there began a series of delays. Walcker's copy of the contract was lost and another had to be executed. The American Civil War broke out (April 1861-May 1865), which drove the organ's construction cost higher. Accordingly, more money had to be raised to cover the increased cost of the project. The final cost of the organ, not including the case, was $60,000; equivalent to around $1,200,000 today.

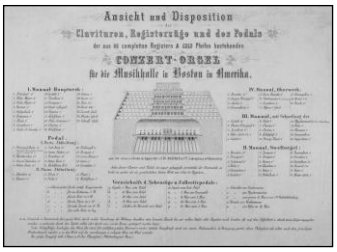
Five years after the contract was signed to construct the organ, it was finally completed in 1862. A committee representing the Boston-Music Hall Association, traveled to Germany to examine the completed instrument at the factory of the E. F. Walcker et Cie company in Ludwigsburg. The committee consisted of Edward John Hopkins (1818-1901), Organist and Master of the Choristers at the Temple Church in London (1843-1898); Johann Georg Herzog (1822-1909), organist, music educator and composer; Julius Schiedmayer (1822-1872), organist and the author of a book on harmonium playing; and Jacob Adam Seitz (1801-1878), organist and composer.

The committee's August 16, 1862 report concluded that their examination of the instrument found that all the terms of the contract had been satisfied, and that they found the organ to have been constructed in a "most excellent and durable manner".

The organ was shipped from Rotterdam, the Netherlands, on January 1, 1863, aboard the Dutch brig "Presto". Contrary to its name, however, the ship was so delayed by adverse weather, that representatives of the company with which the organ was insured began to think that the ship had foundered.


"' Sunday Mar. 22
"' Arr. Dutch brig Presto, Van Wyngarten, Rotterdam, Jan. 1 Helvoet, 10th Had terrific gales from SW the greater part of the passage. 40 casks gin J D & M Williams 8 sheep Chenery & Co 200 bags coffee 2 casks herrings 1 case cheese W. Winsel 1 organ J B Upham 20 pipes 6 casks gin J D Richards 6 casks nutmegs J Schumaker 20 do gin 500 bags chickory root order,' etc., etc.

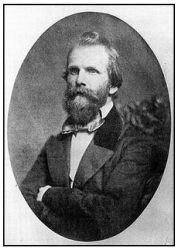
Nevertheless, the "Presto" finally arrived in Boston on March 22, 1863.


Ansicht und Disposition
CONCERT-ORGEL
für die Musikhalle in Boston in Amerika.

Installation of the behemoth organ, weighing more than sixty tons, began.

After a lengthy review of various proposals for the plan of the organ case, or façade, the President and Directors of the Boston Music-Hall Association awarded the construction contract in April 1860 to the Herter Brothers (Gustave Herter (1830-1898) and Christian Herter (1839-1883)) of New York.

The general form, shape and appearance of the organ case was an adaptation of a design by the Boston artist and architect Hammatt Billings who also sketched drawings for the figures of Saint Cecilia, the patron saint of musicians, and the two groups of cherubs which were to be placed on top of the case. These figures were crafted in Stuttgart, whereas the other carvings of the case were produced in New York by German and Italian craftsmen.



Billings was born on June15, 1818, in Milton, Massachusetts. He was a versatile artist and architect.

He did the illustrations in the immensely popular 1852 anti-slavery two volume novel, "Uncle Tom's Cabin; or, Life Among the Lowly" by the American abolitionist and author, Harriet Elisabeth Beecher Stowe (1811-1896).

He also designed the 1889 81-foot-tall "National Monument to the Forefathers" in Plymouth, Massachusetts. It is thought to be the world's largest solid granite monument.

His versatility as an artist and architect was further demonstrated by his commissions to design pyrotechnic displays on Boston Common to celebrate Independence Day (July 4). These were not always the "bombs bursting in air" of present-day displays of fireworks, but often series of elaborate patriotic devices hung upon two-dimensional frames. They were spectacles attended by great crowds. The 1851 display stretched 125 feet from side to side and rose 75 feet into the air. It was described as "the largest and most gorgeous pyrotechnical structure ever produced in this country". The display was attended by an estimated 100,000 spectators.

Billings died on November 14, 1874 in Boston. He was buried in the Milton Cemetery, Milton, Massachusetts.

The organ case was crafted of American black walnut, and featured carved statues, busts, masks and figures. In the center, a richly ornamented arch contained a niche for the console.

A mask of a singing woman was at the top of the arch. Just above and behind her was a black stone-like horizontal panel displaying the phrase *"Gloria in Excelsis"*.

Atop a pediment above the arch was a bust of Johann Sebastian Bach.

Above the pediment was a section which contained pipes made of burnished pure English tin and crowned with the figure of Saint Cecilia, sitting and holding a lyre. On each side of her was a griffin, as if guarding her.

The center section was connected by additional sections, filled with pipes, to two great round towers, one on each side, that contained three enormous pipes, these being the largest pipes in the façade.

The mouths of these pipes; that is, the flat sections above the horizontal openings above the inverted conical sections of the pipes; had paper decals adhered to them. These decals depicted the heads of singing mythological figures.

The round towers were the most forward parts of the case; and, were the highest and most dominant parts of the façade. At the bases of each of the round towers was a telamon, finished to the waist with extremely detailed musculature.

At each side of the telamones were lions.

Each of the two round towers was crowned by a heavily-sculptured, ribbed, round dome.


At the tops of each the domes were cherubs; on the left, playing on the flute and the horn; on the right, playing on the lyre and the lute.

Two other lateral sections, filled with pipes, led to square lateral towers.

Over these sections, close to the round towers, were figures playing harps; a woman on the left,

a man on the right.

The square towers, holding pipes in their interiors, were lower than the round towers, and fell somewhat back from the front. At the tops of these square towers were semi-round elements, which displayed vertical panels.

On the vertical panel on the left side was the seal of the city of Ludwigsburg, Kingdom of Württemberg.

On the right, was the seal of the city of Boston. The Latin inscription read: "BOSTONIA, CONDITA AD, 1630, PATRIBUS SIT DEUS". In English, that is: "Boston, Founded 1630 A.D., Sicut (Patribus Sit Deus) Nobis, 'God be with us as He was with our fathers'".

At the bases of each of the two square lateral towers were three female figures, with their breasts uncovered.

The remaining parts of the base of the case consisted of panels with elaborate three-dimensional carvings of groups of various music instruments; from a violin to a string of sleigh-bells.

The case demonstrated that an organ may have visual beauty, as well as musical significance.

The Herter Brothers, having completed the organ case, arranged with Ebenezer Dale (1812-1871) to transport it from their workshops in New York to Boston. Upon its arrival in Boston, the case was stored in Bumstead Hall, beneath the Music Hall auditorium.

The final cost of the case was approximately $12,000.

Installation of the organ; Opus 200, E. F. Walcker et Cie., Ludwigsburg, Württemberg, Germany; was completed in October 1863. Design and construction supervision were by Eberhard Friedrich Walcker, installation supervision was by Eberhard's son, Friedrich Walcker (1829-1895).

INAUGURATION

OF

THE GREAT ORGAN.

THE DIRECTORS OF THE BOSTON MUSIC-HALL ASSOCIATION

Hereby announce that their building, having been thoroughly restored, will be re-opened

On the Evening of Monday, Nov. 2d,

WHEN THE

Great Organ

Will be inaugurated with appropriate ceremonies. The proceeds of the evening will be applied towards the extinguishment of the organ debt and the formation of a fund to keep the instrument in permanent repair.

MISS CHARLOTTE CUSHMAN

Has generously offered to recite an ORIGINAL ODE, written for the occasion by a lady of Boston.

SEVERAL OF THE

Best Organists in the Country,

Having been invited to play in the various schools of Organ Music, generously give their co-operation on this interesting occasion.

Doors open at 6¾. Exercises will commence at 7¼ o'clock.

PROGRAMME.

PART I.

1\. ODE, recited by

Miss Charlotte Cushman.

2\. OPENING OF THE ORGAN,

By Herr Friedrich Walcker,

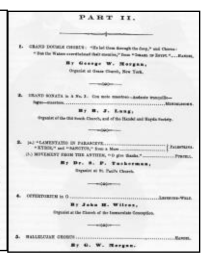
3\. (a.) GRAND TOCCATA in F. ... BACH.

By John K. Paine,

HARVARD UNIVERSITY.

4\. GRAND FUGUE in G minor ... BACH.

By W. Eugene Thayer, of Worcester.



PART II.

1\. GRAND DOUBLE CHORUS ... HANDEL.

By George W. Morgan,

Organist at Grace Church, New York.

2\. GRAND SONATA ... MENDELSSOHN.

By B. J. Lang,

3\. (a.) "LAMENTATIO IN PARASCEVE." ... PALESTRINA.

(b.) MOVEMENT FROM THE ANTHEM, "O give thanks." ... PURCELL.

By Dr. S. P. Tuckerman,

Organist at St. Paul's Church.

4\. OFFERTORIUM in G ... LEFEBURE-WELY.

By John H. Wilcox,

Organist at the Church of the Immaculate Conception.

5\. HALLELUJAH CHORUS ... HANDEL.

By G. W. Morgan.

The Great Organ in the Boston Music Hall was formally inaugurated on Monday, November 2, 1863. Organists John Knowles Paine (1839-1906), Whitney Eugene Thayer (1838-1889), George Washbourne Morgan (1822-1892), Benjamin Johnson Lang (1837-1909), Samuel Parkman Tuckerman (1819-1890) and John Henry Willcox (1827-1875) performed works by

Johann Sebastian Bach, George Frideric Handel, Felix Mendelssohn, Giovanni Pierluigi da Palestrina, Henry Purcell and Louis James Alfred Lefébure-Wély.

Focusing on the first piece on the program of that November 2, 1863 recital by John Knowles Paine on the Great Organ in the Boston Music Hall, billed as the "Inauguration of the Great Organ", it was the "Grand Toccata in F" by Bach. The Toccata and Fugue in F major, BWV 540, is a solo organ work written by Johann Sebastian Bach. The toccata is thought to have been written after 1714, and the fugue before 1731. The bravura of the toccata, with its pedal solos and manual virtuosity, contrasted sharply with the rather somber opening of the fugue. Both represent two diverse aspects of Italian influence: the motoric rhythms and sequential passagework of the toccata, and the traditional alla breve counterpoint of the fugue, with its chromaticism, harmonic suspensions, and uninterrupted succession of subjects and answers.

Johann Sebastian Bach (1685-1750) was a German composer, conductor and organist of the Baroque period. He was known for his instrumental compositions such as the "Brandenburg Concertos" and the "Goldberg Variations"; as well as, for his vocal music such as the "Saint Matthew Passion" and the "Mass in B minor". The diversity, quality and quantity of his compositions firmly established him as one of the greatest composers of all time.

John Knowles Paine was born on January 9, 1839 in Portland, Maine. He grew up in a musical family. His grandfather built the first pipe organ in the state of Maine. His father and uncles were all music teachers. He studied organ and composition with Hermann Kotzchmar (1829-1908) in Maine, and organ from 1858 to 1861 with Carl August Haupt (1810-1891) in Berlin. He returned to the United States, settled in Boston and became the organist and choir director at the Old West Church in Boston. His reputation soon came to the attention of Harvard University, where he joined the staff as vocal instructor and organist in 1862. Paine died on April 25, 1906 in Cambridge, Massachusetts. He was cremated at the Mount Auburn Crematory in Cambridge.

Also, in 1863, the 1832 Thomas Appleton organ in the Boston Music Hall was dismantled, removed and sold to the Old First Church of San Francisco, California. This organ was destroyed when the Old First Church was dynamited in 1906 to prevent the spread of the raging downtown fires started by the April 18, 1906 earthquake.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BOSTON.

The Boston interior decorator and decorative painter William James McPherson (1821-1900) oversaw the renovation of the walls and ceiling of the hall in 1863.

He was also known for stained glass designs; notable examples being Saint James Episcopal Church, Devens Street, Charlestown, Massachusetts; and, the State of Connecticut Capitol Building in Hartford.

The color scheme was changed, with the walls being painted somewhat darker and the ceiling lighter. Also, the seating arrangement was changed, and the seats were reupholstered and covered with dark red enamel cloth. New porcelain plates were installed to number the seats, which then totaled 2,654.

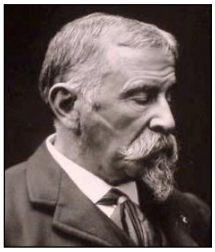
In 1853, Charles Callahan Perkins (1823-1886) commissioned sculptor Thomas G. Crawford to design a bronze statue of Beethoven holding his score of the Ninth Symphony for the Boston Music Hall.

In 1856, the resulting monumental seven-and-a-half-foot high bronze statue was placed on a pedestal at the front of the center of the stage.

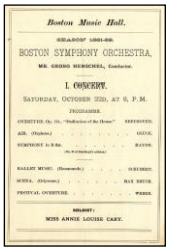
Today, the statue resides in what was the lobby of the original main entrance to the New England Conservatory of Music Jordan Hall on Huntington Avenue in Boston.

Thomas Gibson Crawford (March 22, 1814 - October 10, 1857) was an American sculptor who was best known for his numerous artistic contributions to the United States Capitol. He was born of Irish parentage on March 22, 1814 in New York. In 1834, he went to Europe for the promotion of artistic studies. He took up residence in Rome during the summer of 1835. He received commissions to design several items for the United States Capitol. These included: the "Progress of Civilization" pediment, located on the East Front of the Senate wing of the Capitol; the "Justice and History"sculpture, which is above the Senate doors of the east portico; the House and Senate bronze doors, which were completed by others; and the colossal figure of "Freedom Triumphant in War and Peace" which was posthumously cast and hoisted atop the dome of the Capitol in 1860. Crawford died on October 10, 1857 in London. He was buried in Green-Wood Cemetery in Brooklyn, Kings County, New York.

For twenty-one years the organ stood in the Boston Music Hall, and was enjoyed by many people in recitals and concerts. However, during this time Boston musical life underwent a change. The initial enthusiasm for the Great Organ waned.



In 1881, the Boston Symphony Orchestra was foundered by the Boston financier and Civil War Union Army enlistee Henry Lee Higginson (1834-1919). He was discharged due to disability as Brevet Lieutenant Colonel, United States Volunteers in 1864. Mr. Higginson was buried in Mount Auburn Cemetery, Cambridge, Massachusetts.


Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

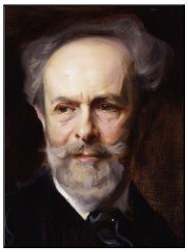
SATURDAY, OCTOBER 22D, AT 8, P.M.

PROGRAMME.

SOLOIST:

MISS ANNIE LOUISE CARY.

The Boston Symphony Orchestra gave its inaugural concert in the Boston Music Hall on October 22, 1881.



The orchestra's first conductor was the German-born baritone, pianist, conductor, and composer Georg Henschel (1850-1934). Henschel was born in the German town of Breslau (now Wrocław in western Poland). He was educated as a pianist, making his first public appearance in Berlin in 1862. He subsequently took up singing, developing a fine baritone voice. Henschel's very highly developed sense of interpretation and style made him an ideal concert singer, while he was no less distinguished as an accompanist. Henschel was also a prominent conductor, both in America and England. He remained as conductor of the Boston Symphony Orchestra until 1884. Henschel died in Aviemore, Scotland. He is buried in the churchyard overlooking Loch Alvie, nearby.

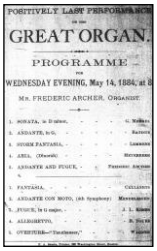
For nearly twenty years, Boston Symphony Orchestra concerts were held in the Boston Music Hall. The orchestra commanded the attention of the Boston music public just as the organ had done a generation before. The growing orchestra found that it needed more stage space.

Higginson purchased a majority number of shares in the Boston-Music Hall Association, enabling him to have a controlling interest in the organization. At a meeting of the association's directors in 1883, it was voted to sell and remove the organ from the Music Hall.

This prompted Dr. Upham, together with twelve of the original donors, to file a bill in complaint against the association in the Massachusetts Supreme Judicial Court, requesting that the court issue a restraining order to prohibit the sale and removal of the organ; "J. Baxter

Upham et al., vs. The Boston Music Hall Association". Dr. Upham's efforts proved unsuccessful.

In 1884, the organ was acquired, for $5,000, by William O. Grover (1823-1895), a Boston tailor who experimented with various sewing machine designs, became a partner in a sewing machine manufacturing company; and, ultimately made a fortune from the enterprise. He was a native of Mansfield, Massachusetts. Mr. Grover was interred at Forest Hills Cemetery and Crematory, Jamaica Plain, Massachusetts.

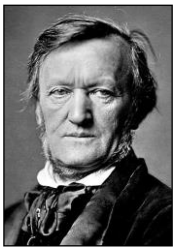

POSITIVELY LAST PERFORMANCE
GREAT ORGAN.
PROGRAMME
WEDNESDAY EVENING, May 14, 1884, at
Mr. FREDERIC ARCHER, Organist.

The last public performance on the Great Organ at the Boston Music Hall was played by Frederic Archer.

Frederic James Archer, composer, conductor and organist, was born on June 16, 1838 in Oxford, England. He demonstrated great musical acumen by the age of eight; and by the age of fourteen, he had been appointed organist at Saint Clement's Church in Oxford. In 1873, he was elected organist at the Alexandra Palace in London. Two weeks after he accepted the position, a fire destroyed the palace, its organ, and Archer's musical library. He came to the United States in 1881, first working as an organist in Brooklyn, New York, and then he went to Boston. He was the organ soloist with the Boston Symphony Orchestra in the first complete American performance of the Alexandre Guilmant "Première Symphonie pour Orgue et Orchestre, Op. 42" in September of 1882 at Mechanics Hall, Worcester, Massachusetts. Mr. Archer died on October 22, 1901. He was buried in the Homewood Cemetery, Pittsburgh, Pennsylvania.

Whereas the very first piece played on the Great Organ in the Boston Music at a public event was John Knowles Paine's performance of the "Grand Toccata in F" by Bach at the "Inauguration of the Great Organ" on Monday, November 2, 1863 - the very last pieced played was by Wagner. It was Frederick Archer's performance of a transcription of the orchestral "Overture - 'Tannhauser'" by Richard Wagner, at a recital, billed as the "Positively Last Performance" on Wednesday, May 14, 1884.

"Tannhäuser" was an 1845 opera in three acts, with both the music and libretto by Wagner. The plot involved the fourteenth century "Minnesingers" and the myth of Venus and her subterranean realm of Venusberg. He finished the libretto in April 1843. Wagner began composing the music while on vacation in Teplitz during the summer of 1843. He completed the full score in April 1845. The now famous overture, often played separately as a concert piece, was written last.



Richard Wagner (1813-1883) was a German composer, theatre director, and conductor, who is mainly remembered for his operas. Unlike most opera composers, Wagner wrote both the libretto and the music for each of his stage works. His compositions, particularly those of his later period, were notable for their complex textures, rich harmonies and orchestration, and the elaborate use of leitmotifs - musical phrases associated with individual characters, places, ideas, or plot elements. Wagner's advances in musical language, such as extreme chromaticism and quickly shifting tonal centers, greatly influenced the development of classical music.

The following month, the organ was dismantled and, as Dr. Upham indignantly wrote, "expelled" from the hall.

The removal and crating of the organ was performed by the George S. Hutchings Company, Boston, Massachusetts, during the summer of 1884. Supervision was by the President of the company, George Sherburn Hutchings (1835-1913).

George Sherburn Hutchings was born on December 9, 1835 in Salem, Massachusetts. He received training to be a carpenter, then joined the E. & G.G. Hook firm in Boston as a case builder in 1857, later becoming foreman. During the American Civil War, he served in the Union Army from 1861 until 1863. After his military service, he returned to the Hook firm and was appointed factory superintendent in 1863, a post he held until 1869, when he and two other staff members left to form a new firm with organist John Henry Wilcox (1827-1875). Hutchings joined with fellow Hook alumnae Mark H. Plaisted (1836-1922) and Gustavus V. Nordstrom (c. 1819-1885), in conjunction with John Henry Wilcox, to form the J. H. Wilcox & Company of Waltham, Massachusetts (1869-1872). This firm became Hutchings, Plaisted and Company in 1872. Plaisted left in 1884 and the firm became George S. Hutchings Company of Boston. Hutchings continued building organs there until his death. He died on June 1, 1913 in Cambridge, Massachusetts.

It was apparently Grover's intention to give it to the New England Conservatory of Music, but when he died, it still lay immured in storage and was sold at auction in 1897 to settle his estate.

The highest bidder was Edward Francis Searles (1841-1920) of Methuen, Massachusetts, and the price was $1,500.

Dr. Upham was jubilant at this prospective resurrection of the instrument, and in 1901 drafted yet another speech, designed for the opening of a new concert hall for the organ, but he died in 1902, and the hall was not finished until 1909.

Dr. Upham was buried in the Mount Auburn Cemetery, Cambridge, Massachusetts.

The story of Edward Francis Searles and how he became financially capable of resurrecting the instrument is almost as fascinating as that of the organ itself.

He was born on July 4, 1841, in Methuen, to Jesse Gould Searles (1805-1844) and Sarah Littlefield Searles (1809-1896). His father worked as an overseer in the Methuen Cotton Company mill; and operated a small farm.

The family's meager existence was further exacerbated in 1844, when Jesse Gould Searles died (July 27), leaving Mrs. Searles to raise their two sons, Edward Francis, age 3, and Andrew Baxter (1837-c. 1906), age 6, by herself. Two siblings, Caroline Dwight Searles (October 27, 1839-1844) and George H. Searles (February 17, 1844-July 25, 1844), both born in Methuen, Massachusetts, had died prior to their father's death.

George H. Searles was buried in the Lawrence Street Cemetery in Methuen.

Edward's uncle on his father's side, James Searles (1773-1857) presumably also worked as an overseer in the same mill.

Edward's father, Jesse Gould Searles, was born in Dunstable, New Hampshire. He married Sarah Littlefield in 1833. He was buried in the Lawrence Street Cemetery in Methuen.

His mother, Sarah Littlefield Searles, was born in Boscawen, New Hampshire. She was buried in the 1891 Henry Vaughan designed chapel in the Lawrence Street Cemetery in Methuen.

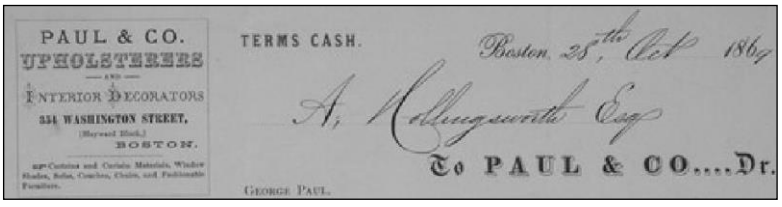
For a short time, about 1853, Edward worked in the cotton mill. He eventually quit to work as a stock boy in the Lawrence dry goods store of his uncle on his mother's side, Artemus W. Stearns (1816-1896).

Artemus Worcester Stearns was born in the town of Hill, New Hampshire. In 1843, he married Lydia Searles (1811-1906) of Nashua, New Hampshire. He opened a dry goods store on Amesbury Street in Lawrence in 1846. In 1854, he erected a building on Essex Street; enlarging it in 1887. Stearns' store was very successful. He became one of the wealthiest merchants in the area. He died in Lawrence. The Artemus W. Stearns Trust was established in 1896 for the "support of organizations which service and benefit the deserving poor and indigent aged people, including hospitals, community projects, and secondary schools in the Lawrence, Massachusetts".

Edward showed an early penchant toward art and music, and began taking piano lessons with a Mrs. Fells in Lawrence. He learned quickly and, in a few years, started earning a living by giving piano lessons in Methuen and Lawrence; and in Salem, New Hampshire.

Andrew settled in Cranston, Rhode Island; and shortly after the outbreak of the American Civil War, enlisted in the Union Army as a Private; became a member of the 45th New York Volunteer Infantry Regiment; and, was elevated to the rank of Captain in Company F on May 2, 1863. He transferred to the 58th Regiment on June 30, 1965, and mustered out of service with the Regiment on October 1, 1865. After his military service, he returned to his hometown of Methuen, and married the Ireland born Kate Helena Linehan (November 4, 1839-March 15, 1913). They had a daughter, Cora Isabell Searles, (March 9, 1873-June 9, 1879), who died at age six.

Edward's artistic talents were further developed by organ lessons in Boston. In 1862, he was teaching piano and organ in Bath and Gardiner, Maine.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To PAUL & CO....Dr.
GEORGE PAUL.

He secured a sales position with the Boston upholstery and interior decoration firm of Paul & Company (George Paul, proprietor). The company was founded in 1840 and went out of business in 1875.

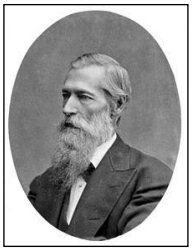
During his seven years there, he received numerous promotions and became a man of sizable income.

Searles then joined the prestigious interior decoration firm of Herter Brothers in New York; a company whose clientele included the most affluent people in the country. It is an interesting coincidence that it was the Herter Brothers company years earlier that produced the final design and built the case of the Boston Music Hall organ.

At Herter Brothers, he contributed to the design of several mansions, including those of the Vanderbilt family on Fifth Avenue in New York (640 Fifth Avenue, New York; residence of William Henry Vanderbilt (1821-1885); constructed: 1879-1882; demolished: 1945).

His work won the admiration and approval of both his employers and their clients. As a result, the commissions from these projects gained Searles considerable wealth.

By 1881, his financial independence allowed him to take a trip to England and work only occasionally. A particularly troublesome bout with rheumatism led him to plan a trip to the warmer climate of California. Although the trip was principally for his health, he also agreed to visit several of Herter Brothers' West Coast clients. This aspect of his California trip was to prove extremely fortunate for Searles.



In San Francisco, Mr. Searles visited the widow of Mark Hopkins (1820-1891), one of the four founders of the Central Pacific Railroad.

Mary Frances Sherwood Hopkins (1819-1891), originally from Great Barrington, Massachusetts, was immediately taken with the cultured and refined East Coast gentleman who had come to inspect her Nob Hill mansion (destroyed by the three-day fire that followed the April 1906 San Francisco earthquake).

Despite the difference in age (she was twenty-two years older than he), a romantic relationship developed and eventually Mrs. Hopkins proposed. In November 1887, they were married in Trinity Chapel, West 25th Street, Manhattan, New York City.

The couple shared an interest in architecture and interior decoration, and lived happily together until her death on July 25, 1891.

Her entire estate was left to her husband, with the result that at age fifty, Searles' personal wealth included over twenty-one million dollars and vast real estate holdings in:

New York (60 Fifth Avenue);

San Francisco, California (Nob Hill);

Great Barrington, Massachusetts (Kellogg Terrace);

and, Block Island, Rhode Island (Dream House).

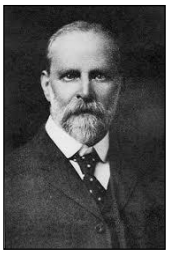
During the remainder of his life, Searles satisfied his ardent love for the arts by building mansions and collecting art treasures. He acquired acres of land surrounding his birthplace in Methuen, and there built a huge castle-like estate encircled by miles of granite walls.

Construction of the granite walls was, in large part, performed by stonemasons from Italy. One such stonemason was Giacobbi (Jacob) Pitocchelli who lived in Città di Caserta, some twenty-five miles north of Naples. Beginning in the mid-1890s, Jacob for nearly ten years travelled fifteen times between his home in Italy and Searles' construction projects in Methuen. In 1906, Jacob and his family left Italy and settled in Methuen. Mr. Pitocchelli died in 1936.

In 1899, Searles set about rebuilding the organ and providing a new home for it in Methuen. He commissioned Henry Vaughan (1845-1917) to design a concert hall for the express purpose of housing the organ in the visual and acoustical setting that he felt it deserved.

The resulting structure, Serlo Organ Hall, was located on the banks of the Spicket River on Broadway.

It was probably the only instance in history in which a hall of such proportions and such magnificence was built for the sole purpose of housing an organ.

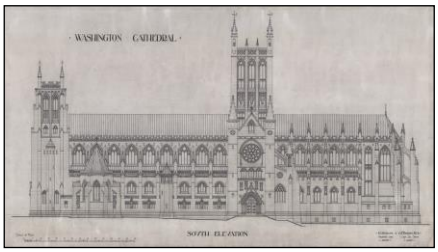


Henry Vaughan was born in Cheshire, England. His family moved to Dollar in Clackmannanshire, Scotland, during his childhood. He received his education at Dollar Academy and won a bronze medal in art there in 1863. He apprenticed with the English Gothic church architect George Frederick Bodley (1827-1907) to become head draftsman of the firm of Bodley and Garner (Thomas Garner (1839-1906). In 1881, Vaughan emigrated to Boston where he established an office in Pemberton Square.

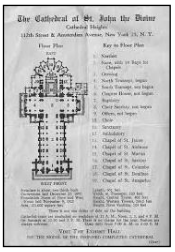
His first American commission was the 1899 Chapel of the Society of Saint Margaret on Louisburg Square, Beacon Hill, Boston. The Society was an order of women in the Anglican Church.

Today, the structure, at 19 Louisburg Square, corner of Mount Vernon and Pinckney Streets, is a six-floor, single family townhouse home with five bedrooms and seven bathrooms. The current resident owners are former United States Secretary of State John Forbes Kerry and his wife, Teresa Heinz Kerry. Louisburg Square is one of the most expensive residential neighborhoods in the country. Townhouses sell for in excess of $10,000,000.

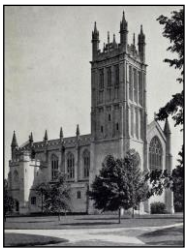
Vaughan quickly became the favored designer of the Anglo-Catholic clergy.



Included among Vaughan's best-known works are the National Cathedral (Cathedral of Saint Peter and Saint Paul) (1907) in Washington, D.C.;



three chapels (Saint Boniface (1916), Saint James (1916) and Saint Ansgarius (1918)) at the Cathedral of Saint John the Divine in New York;



and Saint John's Chapel (1899-1900) at the Groton School, Groton, Massachusetts.

Vaughan died suddenly and unexpectedly on June 30, 1917, while visiting the home of Robert Casson (1848-1931) in the Boston suburban community of Newton Centre, Massachusetts. Initially his body was brought to the Forest Hills Cemetery in the Jamaica Plain neighborhood of Boston. Later, he was formally reinterred in the Washington National Cathedral that November.

Specifically, his body was placed on the lower shelf of the southwestern most burial vault below the Bethlehem Chapel.

From the mid-1880's until his death, Vaughan was active in producing designs commissioned by Edward F. Searles. A partial list of the properties resulting from this collaboration includes: schools, churches, Pine Lodge Mansion (c.1887) and the Serlo Organ Hall (1899-1909) in Methuen; Stillwater Manor (Dairy Court), a 24-room 3-story mansion in Salem (1898-1905), and Stanton Harcourt Castle, a 20 room structure modeled after the Stanton Harcourt Castle in Oxfordshire, England (c. 1907-1915) in Windham, New Hampshire; Dream House, a summer cottage "twin house" design with each of the Searles' having a separate identical side flanking a great hall (1886-1888) on Block Island in Rhode Island (destroyed by fire in 1963); and the Mary Francis Searles Science Building (1894) at Bowdoin College in Brunswick, Maine.

The design, construction and decoration of the Serlo Organ Hall consumed ten years. The exterior design of the hall was relatively simple, with very high and narrow proportions. Although a tall Italianate campanile and an elaborate gable with baroque volutes were featured, the style was principally Anglo-Dutch in character.

In contrast, the interior design, of English baroque style, was incredibly rich. The stylistic details and spatial arrangement were patterned after the work of Sir Christopher Wren (1632-1723); particularly his interior design of 1672-1679 for St. Stephen Church Walbrook, London, England.

The building followed the Latin cross type of floor plan. The organ stood in the chancel; the nave and transepts provided seating space for the audience. The walls, over three feet thick, contained air spaces which made the building nearly soundproof and also relatively impervious to extreme weather conditions. The floor was laid in marble squares, alternately reddish-brown and gray in color.

The lower walls, to a height of about ten feet, were finished in dark oak paneling; above that are panels of brocade which served the double purpose of absorbing excessive reverberation and providing a contrasting texture to the plaster walls in which they were placed.

The ceiling was an immense Roman barrel vault, executed in plaster with profuse classical detail. The vault appeared to rest on a classic entablature, the cornice of which concealed indirect lighting. Roman Corinthian pilasters at the corners completed the classic vocabulary of the design.

The hall was about sixty-five feet in height to the center of the vault; forty feet wide in the nave; seventy feet wide at the transepts; and slightly over one hundred feet in length.
With a volume of somewhat over 300,000 cubic feet, the reverberation period of the hall, when empty, was about four seconds.

One element of the interior decoration of the building was particularly noteworthy. It was the "Aurora" sculpture on the left transept wall.

Edward F. Searles lived in Rome for a period around the year 1890. There he visited the Palazzo Rospigliosi palace and became acquainted with the "Aurora" fresco by the seventeenth century Italian painter and engraver of the Bolognese school, Guido Reni (1575-1642). Searles greatly admired the work, and obtained special permission from the Italian government to have

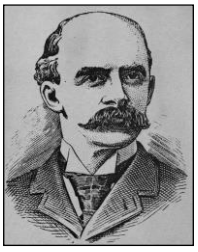
it copied. Subsequently, he commissioned Carlo Nicoli (1843-1915), an outstanding Italian sculptor of the day, to execute a reproduction in marble.

The theme of the "Aurora" was derived from Hellenistic mythology: the early light of dawn being conveyed over the shadowing clouds of night. The work depicted Aurora, the goddess of the dawn, leading a procession and showering roses upon the still steeping earth. Four galloping horses followed, pulling the chariot of Apollo, the god of the sun. Dancing about, with hands interlinked, were seven Horae, or hours. Above, a cherub bearing a flaming torch personified the morning star. The piece was completed by underpinnings of sea and land.

The incredibly accurate massive sculpture of Carrara marble was fifteen feet in width and eight and one-half feet in height. It took seven years to complete, being finished in 1897.

Returning to the history of the organ, the disassembled and crated instrument had been transported from Boston to Methuen in several railroad freight cars which stood idle on a siding for some time. Searles had a large brick barn built, in which the organ was stored prior to the construction of the Serlo Organ Hall.

From 1905 to 1909, the instrument was rebuilt by the Methuen Organ Company, Methuen, Massachusetts, a financial holding of Searles.



The company had originated as a small Boston firm founded by James Elbert Treat (1837-1915). Treat had apprenticed and gained work experience with William Allen Johnson (1816-1901) of Westfield, Massachusetts; Henry Erben (1800-1884) of New York; and the firm of Hutchings, Plaisted and Company ((George Sherburn Hutchings (1835-1913) and Mark H. Plaisted (1836-1922)) in Boston. Mr. Treat was buried in Grove Street Cemetery, New Haven, Connecticut.

Three enterprises occupied a wooden building on the north bank of the Spicket River, originally built as a woolen mill: the Methuen Organ Company, the United States Tubular Bell Company (another of Searles' holdings) and the David M. Bruce & Company, organ pipe manufacturer, which operated from 1870 to the 1890s. David M. Bruce married a Mrs. Carrie E. Thompson on October 13, 1904. The couple then lived in St. Stephen [sic], New Hampshire.

Most of the work of rebuilding the Boston Music Hall Organ is thought to have been done by John M. Ingraham (1866-1922), an employee of the Methuen Organ Company.

John Merrill Ingraham was born in Northeast Magaree, Cape Breton, Nova Scotia, Canada. He came to Boston in 1875, worked as a carpenter, and later joined the English-born Boston organ builder Jesse Woodberry (1841-1922). His proficiency as an organ builder was recognized by Edward F. Searles, who brought him to Methuen in November 1892, to work in Searles' Methuen Organ Company. He was elevated to the position of superintendent of the organ company. He also drew up plans for several of the towers on the Searles estate.

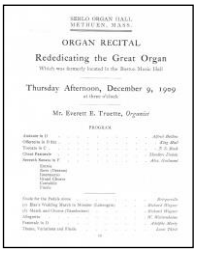
Mr. Ingraham was buried in the Walnut Grove Cemetery, Methuen, Massachusetts.

The reconstruction left the pipework and case relatively intact; whereas the action was completely new.

A new detached console was provided.

As originally built by Walcker, the organ utilized cone-valve (ventil) windchests with a tracker-pneumatic action. The console was integral with the case, being in the center niche beneath the bust of Johann Sebastian Bach. The new windchests were of the pallet-slider type, actuated by an electro-pneumatic mechanism from the new detached console.

Mr. Searles held a rededication concert of the rebuilt organ on December 9, 1909.


SEARLES ORGAN HALL
METHUEN, MASS.

ORGAN RECITAL

Rededicating the Great Organ

Which was formerly located in the Boston Music Hall

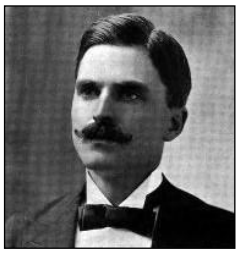
Thursday Afternoon, December 9, 1909

at three o'clock

Mr. Everett E. Truette, *Organist*

PROGRAM

Boston organist Everett E. Truette (1861-1933) performed works by Alfred Hollins, Charles King Hall, Johann Sebastian Bach, Théodore Dubois, Alexandre Guilmant, Eugène de Bricqueville, Richard Wagner, William Wolstenholme, Adolphe Marty and Louis Thiele.



Everett Ellsworth Truette was born in Rockland, Massachusetts, and began studying music after a temporary eye condition halted his training as a civil engineer. He attended Phillips Academy in Andover, Massachusetts, gradating in 1878. He studied from 1878 to 1881 at the New England Conservatory of Music, Boston, Massachusetts. He received his Bachelor of

Music degree from Boston University in 1883. He then went to Europe for two years and studied with Carl August Haupt (1810-1891) in Berlin, Germany; Alexandre Guilmant (1837-1911) in Paris, France; and with William Thomas Best (1826-1897) in Liverpool and London, England. Mr. Truette taught organ, edited journals, wrote books, was a founder of the American Guild of Organists, and served as Organist and Choirmaster at the Eliot Congregational Church in Newton, Massachusetts for thirty years.

The organ, rebuilt and housed in a magnificent building, was used only for Mr. Searles' private entertainment. The public was not admitted to the Serlo Organ Hall during his lifetime.

Edward F. Searles died in Methuen in 1920.

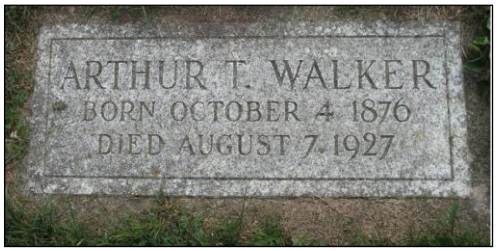
Mr. Searles was interred in a burial vault beneath his private Chapel at Pine Lodge, Methuen, Massachusetts.

The Chapel was a quarter-scale replica of Saint Michael's Parish Church in Stanton Harcourt, a village and civil parish in Oxfordshire, about six miles west of Oxford, in southeast England. The replica Chapel was designed by Henry Vaughan and completed in 1918. It was built of red sandstone, and was known as "Little Egypt".

St Michael's church, in Oxfordshire, dated from c. 1130, was cruciform in shape, Norman, Early English and Perpendicular in architecture.

Ownership of the Serlo Organ Hall was bequeathed to Searles' secretary and friend, Arthur T. Walker, as residuary legatee of the Searles will. Arthur Thomas Walker was born on October 4, 1876 in Chatham, Ontario, Canada. He was a bachelor all his life and lived alone. He was a close business associate of Searles and had his complete trust.

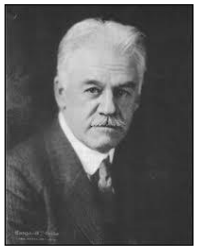
At the time of Searles' death, Walker lived in a rented unfurnished room in a five-story walk-up, built in 1856, at 25 Pierrepont Street, Brooklyn, New York.



Walker died on August 7, 1927 in Windham, New Hampshire. He was buried in the Maple Leaf Cemetery, Chatham, Ontario, Canada.

Upon Walker's death, the property was bequeathed to his niece, Ina Cecil McEachran (1893-1972) of Detroit, Michigan.

In 1930, Lillian Wightman Andrew (1882-1961), wife of a Methuen and Lawrence banker and businessman, Francis Martin Andrew (1880-1967), purchased a large portion of the Walker estate, including the organ hall.



Ernest M. Skinner, one of the most influential American organbuilders, acquired title to the hall and surrounding properties in 1931. Ernest Martin Skinner was born on January 15, 1866 in Clarion, Pennsylvania, 77 miles north-northeast of Pittsburgh. From an early age, he showed a strong interest in the production of sounds. When he was seven, his parents settled in Taunton, Massachusetts. When Ernest was a teenager, the family moved to West Somerville, Massachusetts. It was during this time that Ernest saw his first pipe organ and later got a job as a bellows pumper at fifteen cents per hour. He also repaired his first organ at this early stage of his life. Ernest became a "shop boy" for George H. Ryder (1838-1922), a small organ builder located in Reading, Massachusetts. It was with Ryder that his interest in organs began to be take shape. After four years, Ernest was summarily fired one morning. This departure proved fortuitous for it soon meant that he would briefly work for Jesse Woodbury (1842-1922) in Boston and then the George S. Hutchings (1835-1913) Organ Company, also in Boston, from 1889 to 1901. In 1898, he traveled abroad to the United Kingdom, the Netherlands and France to learn all he could from European organ builders. In 1901, he decided to strike out on his own by developing his dream of a more expressive pipe organ by exploiting all the benefits to be gained by the "new" electro-pneumatic action. He either developed, or greatly refined, entirely new families of stops for the pipe organ. Skinner's strengths were not as a businessman, but as a creator of rich organ sounds. He frequently spent more on his organs than he charged for them and occasionally delivered them behind schedule. His immaculate workmanship, clever innovations and magnificent tone, however, consistently attracted more customers.

During the ensuing years, he presented public performances of such choral works as Brahms' Requiem, the Bach B minor Mass and Handel's Messiah. In addition, recitals were given by such organ virtuosi of the day as Marcel Dupré (1886-1971), Lynnwood Farnam (1885-1930) and E. Power Biggs (1906-1977).

In 1936, he established the Ernest M. Skinner and Son Company, with his son Richmond H. Skinner (1898-1986) as vice-president. The enterprise occupied the former Methuen Organ Company factory building which was joined to the hall.

One of the most significant instruments constructed at this site was the organ built for the National Cathedral (Cathedral of Saint Peter and Saint Paul, Episcopal) in Washington, D.C. Ernest M. Skinner & Son, Opus 510 was installed in 1938. It had 4 manuals, 94 stops, 132 ranks and 8,015 pipes.

Another interesting coincidence: the original architect of the Washington National Cathedral was Henry Vaughan, who also designed the Serlo Organ Hall. The company flourished for several years, and many fine instruments were built for clients throughout the country.

However, Federal restrictions on the utilization of strategic metals due to the Second World War ("Strategic and Critical Materials Stock Piling Act of 1939", Title 50 of the Code of Laws of the United States of America (U.S.C.), Chapter 5, Subchapter III, Section (§) 98, et seq. (Latin: *et sequentes* meaning "and the following", "An Act to provide for the common defense by acquiring stocks of strategic and critical materials essential to the needs of industry for the manufacture of supplies for the armed forces and the civilian population in time of a national emergency, and to encourage, as far as possible, the further development of strategic and critical materials within the United States for common defense.") and the accompanying general business decline brought about worsening conditions for the firm. In August 1942, the company transferred all of its assets to attorney Arthur Theise Wasserman (1911-2005) and to attorney Matthew Brown (1905-2003) as trustees to protect itself from creditors. A land court decree in May 1943, empowered the Essex Savings Bank of Lawrence to sell the hall and factory building as properties covered by two mortgages: one given by Francis Martin Andrew and Lillian Wightman Andrew, and the other given by Richmond H. Skinner.

Between 1931 and 1943, several complete ranks and metal pipes of other ranks, were removed by the Ernest M. Skinner and Son Company, Methuen, Massachusetts, under the supervision of Ernest M. Skinner.

Ernest M. Skinner died on November 30, 1960 in Dorchester, Massachusetts. He was buried in Woodland Cemetery, Bethel, Maine.

The wooden organ factory building was destroyed by a general alarm fire in June 1943. Fortunately, the conflagration was prevented from spreading to the adjoining organ hall building.

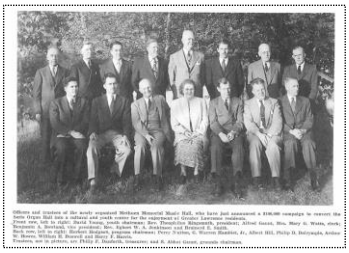
The Essex Savings Bank acquired title to the property at the mortgage foreclosure public auction in July 1943, for $55,000.

In May 1946, seven area residents: Reverend Theophilus Ringsmuth (1912-1998), Benjamin Allen Rowland (1910-1991), Philip F. Danforth (1897-1993), Mrs. Mary G. Watts, E. Abbot Gaunt (1909-1982), Herbert Hodgson (1895-1968) and David E. Young (b. 1926), organized and filed the necessary papers with the Department of Corporations and Taxation of the Commonwealth of Massachusetts to form a charitable corporation under the name of Methuen Memorial Music Hall, Inc.

The Reverend Theophilus Ringsmuth, the first President of the Methuen Memorial Music Hall, Inc., was buried in the Oakwood Cemetery, Traverse City, Michigan.

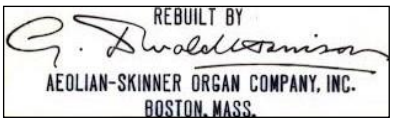
The primary purpose for which the corporation was formed was to acquire, operate and manage the Serlo Organ Hall as a permanent cultural center.

The hall and extensive surrounding property were purchased from the Essex Savings Bank by Alfred C. Gaunt (1883-1959), a successful Methuen textile mill operator in June 1946. Mr. Gaunt subsequently gave the property on which was situated the organ hall to the newly-organized corporation.



The corporation then set about the task of raising monies for a capital and maintenance fund by public subscription. Subscribers were given the opportunity to memorialize their gifts in keeping with the corporate name of the organization and the structure was officially renamed the Methuen Memorial Music Hall.

After considerable money was raised, a contract was signed with the Aeolian-Skinner Organ Company of Boston to modernize the instrument and revise its tonal resources.



The Aeolian-Skinner Organ Company was formed in 1931, when the Skinner Organ Company, Inc. of Boston (established in 1901 by Ernest M. Skinner), acquired the pipe organ department of the Aeolian Company of New York, founded in 1887 by William B. Tremaine (1847-1926).

It was at this time that Mr. Skinner began dissolving his interests in the merged company and subsequently set up an independent operation in Methuen.

Specifications for the reconstruction of the organ were prepared by Arthur Howes (1907-1989), Chairman of the Music Department at Phillips Academy, Andover, Massachusetts; Carl Weinrich (1904-1991), Director of Music at the Princeton University Chapel, Princeton, New Jersey; and Ernest White (1901-1980), Director of Music at the Church of Saint Mary the Virgin, New York; in collaboration with G. Donald Harrison (1889-1956), President and Tonal Director of the Aeolian-Skinner Organ Company.

The Aeolian-Skinner Organ Company, Inc., Boston, Massachusetts; under the supervision of its President and Tonal Director G. Donald Harrison; rebuilt the organ as their Opus 1103 during 1946-1947.

Carl Weinrich, Arthur Howes and Ernest White gave a rededication concert of the rebuilt organ on June 24 and 25, 1947. Works by Johann Sebastian Bach, Dietrich Buxtehude, Hubert W. Lamb, Johannes Brahms, César Franck, Giambattista Martini, Johann Kirnberger, Thomas Arne, Max Reger and Sigfrid Karg-Elert were performed; as well as, an improvisation by Mr. White.


Methuen Memorial Music Hall, Inc.
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The corporation has continued, being managed as a non-profit organization. About twenty people, of diverse backgrounds and occupations, serve on the controlling Board of Trustees without financial compensation.

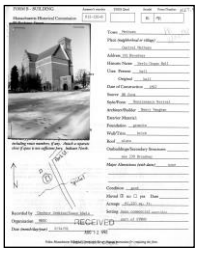
Their constant task is the preservation of the organ and hall. A weekly series of organ recitals during the summer months has been presented for many years and continues to be the major activity at the hall. Operation and maintenance costs are met by admission charges, sustaining memberships, rentals, contributions and bequests.

Significant accomplishments by the corporation have included:

the replacement of the existing blower with a new 3-stage, 2-pressure, 7 1/2 horsepower unit, manufactured by the Spencer Turbine Company of Windsor, Connecticut, in 1966. Installation was by the Andover Organ Company, Inc., Methuen, Massachusetts, under the supervision of its then President Leo E. Constantineau (1925-1979);

the installation of a new set of chorus reeds on the "Great", utilizing windchest space and stopknobs already available, by the Andover Organ Company, Inc., Methuen, Massachusetts, under the supervision of Tonal Director Robert J. Reich, in 1970. The new set consisted of a 16' Trumpet, an 8' Trumpet and a 4' Clarion. The pipes were made by Roland Killinger (1928-2001) of the Killinger Pfeifen Freiberg Roland Killinger GmbH of Freiberg am Neckar, Germany. They were of great power and brilliance, designed to contrast with the chorus reeds of the "Swell" and to climax the chorus of the entire organ.

the refinishing of the organ case and wood paneling by the McGrath Associates ((Frank P. McGrath, chief salesman of Irving & Casson - A. H. Davenport Company (Charles R. Irving (1842-1925), Robert Casson (1848-1931) and Albert H. Davenport (1845-1906)) of Boston in 1975;



the listing of the hall in the National Register of Historic Places in 1978;

the cleaning and painting of the interior walls by the Edward K. Perry Company of Boston in 1983;

the replacement by the Andover Organ Company, Inc., Methuen, Massachusetts of the 1947 single-level electro-pneumatic combination action of the organ with a 32-level solid-state system, made by Solid State Logic Ltd. of England in 1993;

the releathering of all 86 stop action motors and fitting them with new silencing muffler covers, by the Andover Organ Company. Methuen, Massachusetts, in 2000;

the recovering of the manual keyboards with new non-endangered ivory naturals, refinishing the sharps, installing new key bushings and electrical contacts, replacing the old pneumatic coupling action with solid-state switching, and replacing the 1947 cotton-covered wiring with modern cabling by the Andover Organ Company, Inc., Methuen, Massachusetts, in 2003;

the replacement of the 1947 pneumatic drawknob motors with Harris electro-repulsion solenoids; replacement of the pneumatic tilting tablet coupler assembly with a Harris electro-mechanical coupler assembly, increasing the number of couplers from 20 to 31; rebuilding the right stop jamb terraces from 5 knobs across to 6 to match the left jamb; installation of additional oblique drawknobs and labels, and revising the stop layout, in 2005;

the moving of the Aeolian-Skinner 8' Krummhorn (61 note, spotted metal reed) rank from the enclosed Choir division to the unenclosed Positiv division utilizing a previously unused slider and toeboard of the Positiv windchest, and replacing it with an 8' Clarinet (61 note spotted metal reed rank of Aeolian-Skinner origin) on the Choir windchest, in 2006;

the restoration of the tonal design of the Great division more along the lines of the Walcker original by the installation of a an 8' Gamba stop, utilizing pipes made in 1904 by the Hutchings-Votey Organ Company of Boston, Massachusetts, by the Andover Organ Company, Inc., Methuen, Massachusetts, in 2007. This stop replaced the seldom used 1 1/7' Septieme on the Great division;

the restoration of the 16-stage "whiffletree" motor for the Swell expression shutters and the addition of a pneumatic damper to prevent the shutters from slamming when closed quickly, by the Andover Organ Company, Inc., Methuen, Massachusetts, in 2010;

the upgrade of the Solid State Logic Ltd. of England combination action from 32 to 128 levels of memory by the Andover Organ Company, Inc., Methuen, Massachusetts in 2011;

the installation of sequencer to the combination action general pistons to facilitate registrational changes during performances by the Andover Organ Company, Inc., Methuen, Massachusetts in 2013;

and, the wiring of the set of 20 tubular chimes, A through e^2, to be playable from the organ console by the Andover Organ Company, Inc., Methuen, Massachusetts, in 2016.

The Andover Organ Company was founded in 1948 as a result of an Organ Institute organized by Arthur Wellesley Howes (1907-1989); head of the organ department at the Peabody Conservatory, Baltimore, Maryland; and held each summer on the campus of Philips Academy in Andover, Massachusetts. He had travelled throughout Europe and observed the growing Organ Reform Movement.

Thomas William Byers (1923-2012), an employee of the former Henry Pilcher's Sons organ company (Henry Wendover Pilcher (1855-1930) and William Edward Pilcher (1859-1946)), attended the sessions of the Organ Institute, and was inspired to start an organ company that followed the principles of the Organ Reform Movement. Thereupon the Andover Organ Company was established. Leaders, working with Byers, during the early years of the company's existence included: Leo E. Constantineau (1925-1979), Charles Brenton Fisk (1925-1983), Walter V. Hawkes (1915-2005), and Robert J. Reich (b. 1930).

Today, the sixteen dedicated and talented people of the Andover Organ Company collectively possess over three hundred and fifty years of organ building experience.

The original Walcker tonal structure of the organ was typical nineteenth century German in design. Compared to American practice during the first quarter of the twentieth century, it had an abundance of higher pitched stops; compared to seventeenth-century and eighteenth-century continental practice, its upper work was somewhat meager and was further vitiated by the presence of large-scaled flutes throughout the scheme.

The organ had originally been tuned to French concert pitch, $a^1 = 435$ Hertz. About 1871, the pitch was raised, at a cost of $4,000, to $a^1 = 450$ Hertz. This, in effect, slightly increased the scaling of the entire instrument. Furthermore, when the organ was moved to Methuen, the French concert pitch was restored, by moving all pipes up a semi-tone, cutting them slightly shorter, and adding a new C pipe at the bass end of each stop, thus again effecting an increase in scaling. It is idle to speculate to what extent the tonal character of the instrument was changed in the course of these operations.

George Donald Harrison (1889-1956) was responsible for the design of some of the finest and largest pipe organs in the United States. Born in Huddersfield, England, he began to pursue an interest in pipe organ building, working with Henry Willis (1821-1901) & Sons Ltd of London. After immigrating to America, Harrison joined the Skinner Organ Company in 1927 where he spent the remainder of his career. After the Skinner company merged with the Aeolian Organ Company, forming the Aeolian-Skinner Organ Company in 1933, he became the company's tonal director and president. While the bulk of his work was as a tonal designer and voicer, Harrison is most famous for his association with the "American Classic" organ design - a return to design principles of the eighteenth century, particularly the development of clean diapason choruses topped by several brilliant mixtures, as advocated by the "Organ Reform Movement".

The photograph depicts E. Power Biggs and G. Donald Harrison examining the mouth of an open metal flue pipe at a work bench in front of standing groups of pipes, toe end up, leaning against a wall. From the height of the two gentlemen, it may be presumed that some of these pipes are of a 16' open metal flue stop. The numerous tags around the groups of pipes reading "1134 Voiced" suggest that these pipes were for the four manual, sixty-six stop, eighty rank, two thousand six hundred twenty-one pipe Aeolian-Skinner Organ, Opus 1134 for Symphony Hall, Boston, Massachusetts. The contract for the organ was executed in 1947; the organ was installed in 1949. Hence, the date of the photograph

may be presumed to be between 1947 and 1949. The location of the photograph is presumed to be the Aeolian-Skinner Organ Company facility at 215 Sydney Street, Dorchester, Massachusetts.

A heavy smoker, Harrison died of a heart attack after weeks of overworking himself during hot summer months for the rebuilding of the Ernest M. Skinner organ at Saint Thomas Church Fifth Avenue for the 1956 American Guild of Organists National Convention in New York City.

Mr. Harrison was buried in the Southampton Cemetery, Southampton, New York.

The 1947 reconstruction, supervised by G. Donald Harrison, involved few mechanical changes.

The Methuen Organ Company console was made movable and was modernized by the addition of a concave, radiating pedal board and of an adjustable combination action, which actuateed the stopknobs and coupler tablets by remote control. But, the internal mechanism of the organ proper was left essentially unchanged.

Tonally, the reconstruction was a comprehensive one. Certain thick-toned stops were deleted; the chorus reeds were removed from the "Great"; a new set of chorus reeds of the French trompette type was added to the "Swell"; the old unenclosed "Choir" division was converted into a dazzling "Positiv"; a chorus of baroque reeds was provided for the fourth manual division, formerly called "Solo", renamed "Choir"; and the composition of the mixtures was radically changed. The "Pedal" was modified and augmented in keeping with these manual changes.

The Aeolian-Skinner reconstruction was performed for a contract price of $24,500.

The organ in the Methuen Memorial Music Hall; with its rich foundations, shimmering strings, sparkling mixtures and brilliant reeds; provides seemingly endless resources for the interpretation of all periods of the organ literature. It remains today one of the most noble examples of the "King of Instruments".

Appendix 1

Timeline

1863 Installation in the Boston Music Hall
E. F. Walcker et Cie., Ludwigsburg, Württemberg, Germany

1884 Removal from the Boston Music Hall
George S. Hutchings Company, Boston, Massachusetts

1909 Installation in Serlo Organ Hall
Methuen Organ Company, Methuen, Massachusetts

1943 Removal of Great chorus reed stops
Ernest M. Skinner and Son Company, Methuen, Massachusetts

1947 Rebuild
Aeolian-Skinner Organ Company, Inc., Boston, Massachusetts

1966 New Blower
Andover Organ Company, Inc., Methuen, Massachusetts

1971 New Great chorus reed stops
Andover Organ Company, Inc., Methuen, Massachusetts

1993 Thirty-two level solid-state system combination action
Andover Organ Company, Inc., Methuen, Massachusetts

2011 Upgrade of the combination action from 32 to 128 levels of memory
Andover Organ Company, Inc., Methuen, Massachusetts

2013 Sequencer to the combination action general pistons
Andover Organ Company, Inc., Methuen, Massachusetts

2016 Wiring the set of 20 tubular chimes to the console
Andover Organ Company, Inc., Methuen, Massachusetts

Appendix 2

Current Stoplist

The Great Organ

Methuen Memorial Music Hall
Methuen, Massachusetts

E. F. Walcker and Company, Opus 200, 1863
Aeolian-Skinner Organ Company, Inc., Opus 1103, 1947
Andover Organ Company, Inc., Opus R-128. 1969-Present
4 manuals, 5 divisions, 85 stops, 116 ranks, 6,088 pipes

Great (24 stops, 38 ranks, 2,302 pipes)
- 16' Principal
- 16' Viola Major
- 16' Bourdon
- 8' Principal
- 8' Gamba
- 8' Gemshorn
- 8' Gedeckt
- 5 1/3' Gross Quint
- 4' Octave
- 4' Spitzflöte
- 4' Koppel Flöte
- 4' Flute d'Amour
- 3 1/5' Gross Terz
- 2 2/3' Quint
- 2' Super Octave
- 2' Waldflöte
- 1 3/5' Terz
- IV-VI Cornet
- IV Fourniture
- IV Scharff
- IV Kleine Mixtur
- 16' Trumpet
- 8' Trumpet
- 4' Clarion
- Tremulant

Swell (16 stops, 19 ranks, 1,147 pipes)
- 8' Principal
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Aeoline
- 8' Flute à Cheminée
- 4' Prestant
- 4' Flute Couverte
- 2 2/3' Nazard
- 2' Octavin
- 2' Piccolo
- 1 3/5' Tierce
- IV Plein Jeu
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 4' Clarion
- Tremulant

Choir (10 stops, 12 ranks, 702 pipes)
- 16' Quintaten
- 8' Viola
- 8' Unda Maris
- 8' Konzert Flöte
- 4' Traverse Flöte
- 2' Gemshorn
- II-III Cymbel
- 16' Dulzian
- 8' Clarinet
- 4' Regal
- Tremulant

Positiv (13 stops, 17 ranks, 1,037 pipes)
- 8' Gedeckt
- 8' Quintaten
- 4' Principal
- 4' Nachthorn
- 2 2/3' Nazard
- 2' Oktav
- 2' Blockflöte
- 1 3/5' Tierce
- 1 1/3' Quinta
- 1' Super Octave
- III Scharff
- III Zimbel
- 8' Krummhorn
- Tremulant

Pedal (22 stops, 30 ranks, 900 pipes)
- 32' Principal
- 16' Principal
- 16' Contre Basse
- 16' Bourdon
- 16' Quintaten
- 16' Lieblich Gedeckt
- 8' Octave
- 8' Cello
- 8' Spitzflöte
- 5 1/3' Quint
- 4' Super Octave
- 4' Nachthorn
- 3 1/5' Terz
- 2' Waldflöte
- IV Grand Bourdon
- VI Mixtur
- 32' Contre Bombarde
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Clarion
- 2' Rohr Schalmei

Couplers
- Swell to Great 16'
- Swell to Great 8'
- Swell to Great 4'
- Choir to Great 16'
- Choir to Great 8'
- Choir to Great 4'
- Positiv to Great 8'
- Swell to Swell 16'
- Swell to Swell 4'
- Choir to Swell 16'
- Choir to Swell 8'
- Choir to Swell 4'
- Choir to Choir 16'
- Choir to Choir 4'
- Swell to Positiv 16'
- Swell to Positiv 8'
- Swell to Positiv 4'
- Choir to Positiv 16'
- Choir to Positiv 8'
- Choir to Positiv 4'
- Great to Pedal 8'
- Great to Pedal 4'
- Swell to Pedal 8'
- Swell to Pedal 4'
- Choir to Pedal 8'
- Choir to Pedal 4'
- Positiv to Pedal 8'
- Positiv to Pedal 4'
- Swell Unison Off
- Choir Unison Off
- Great on Positiv / Positiv on Great

Chimes
- 20 tubes (Mayland)
- Playable on any division
- A through e2 ; 8' on manuals, 4' on pedal
- Adjustable strike intensity (5 levels)

Combination Action
- 128 Memory Levels
- Great 1-7
- Swell 1-7
- Choir 1-7
- Positiv 1-7
- Pedal 1-7
- Generals 1-16
- Sequencer for General Pistons
- All Pistons Next
- Setter / Cancel
- Blind Check / Clear

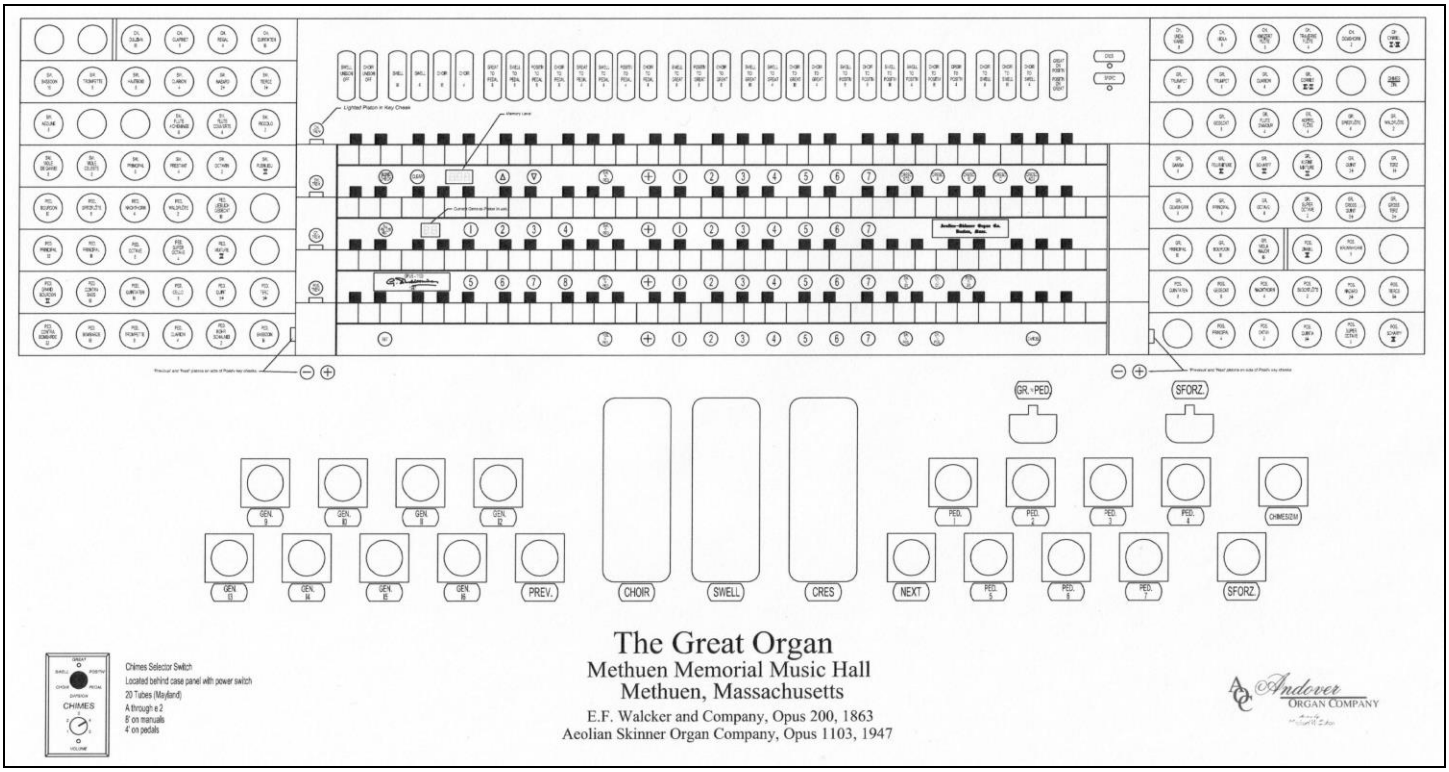
Reversibles
- Swell to Great
- Choir to Great
- Positiv to Great
- Swell to Positiv
- Choir to Positiv
- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Positiv to Pedal

Expression Pedals
- Choir
- Swell
- Register Crescendo (Standard, A, B, C)

Console
- Four manual drawknob console
- Keyboard compass:
  - CC-c4; 61 notes
- Pedal board:
  - Concave, radiating
  - Compass: CCC-G; 32 notes

Appendix 3

Console Layout



Appendix 4
Further Reading

"REMINISCENCES OF A SUMMER TOUR"
Jabez Baxter Upham
"Dwight's Journal of Music", Boston, Massachusetts

Part	Volume	Number	Whole Number	Date	Pages
1	7	3	159	April 21, 1855	1-2
2	7	4	160	April 28, 1855	1-2
3	7	5	161	May 5, 1855	1-2
4	7	6	162	May 12, 1855	1-2
5	7	7	163	May 19, 1855	1-2
6	7	14	170	July 7, 1855	1-2
7	8	1	183	October 6, 1855	1-2
8	8	2	184	October 13, 1855	1-2
9	9	5	213	May 3, 1856	2-4
10	9	6	214	May 10, 1856	3-4
11	9	7	215	May 17, 1856	3-4

"The Great Organ at Methuen: from its celebrated arrival in nineteenth-century Boston to the present", Barbara Owen, OHS Press, Richmond, Virginia, 2011

Appendix 5

Photograph of the Organ Today


J.S. Bach
Gloria in Excelsis