



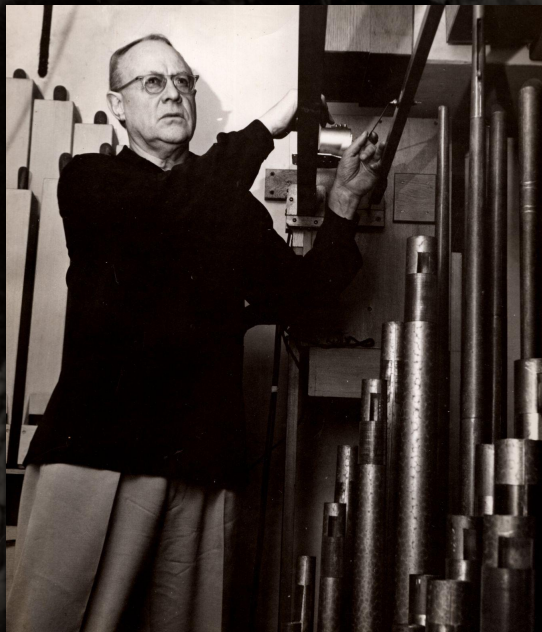
The Past, Present, and Future of the Pipe Organ at Hammond Castle Museum

Tracing the path from 1939 to 2025 and beyond

May 1st, 2025

Peter Kennett & John Roper

All image credit: HCM Archives, unless otherwise noted



John Hays Hammond Jr. 1888 - 1965

Castle Construction 1926 - 1929

Pipe Organ Construction 1939 - 1945

December 19, 1939.

My dear Dr. Noble:

It was most thoughtful and kind of you to drop me that note. I think my friend will probably have to look around and find some place for himself when he is in New York.

We are progressing here on the organ. Next to building a house this seems to be one of the major undertakings of life, but once it's done, it has a fair continuity - unlike ships that are constantly going to pieces. We will have in the neighborhood of some 60 odd stops in what should be a well balanced instrument. I am delighted to be working with Mr. Skinner and his factory.

I am very anxious to see the work your son has done in colored photography. I have been rather timid in approaching this work inasmuch as I feel it is still for the expert.

With best wishes,
Sincerely yours,

John Hays Hammond Jr.
John Hays Hammond, Jr.

Dr. T. Tertius Noble,
121 West 55th Street,
New York, New York.

December 23, 1941

Dear Mr. and Mrs. Quimby:

I was so glad to receive your unusual and interesting card.

I have been living in the suburbs of an organ for some years. It managed to push me out of my first home in Gloucester as I lived on a relatively restricted site on the edge of a cliff. After three years I found myself practically camping on a shelf of rock overhanging the water with the organ occupying the best part of the house. I decided, therefore, to build a house which would take care of the future as far as the organ was concerned, with a few adjacent bedrooms, et cetera for myself.

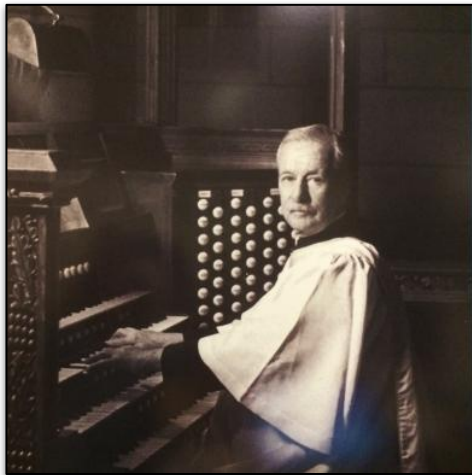
It was fortunate I made these provisions as under the usual development of this "organitis" disease, the instrument grew tremendously. I created an 85 foot granite tower which is about equivalent to a four or five story building and on the various levels of this tower, speaking into the Great Hall, are different choirs. There are five altogether under separate expression. The choirs are roughly divided into string, orchestral brasses, wood winds, diapason and a more orthodox choir organ.

I have always been influenced by Audsley who I think has more common sense in his concept of the organ in spite of most organs builders to the contrary. Each of the choirs represents some twenty to thirty stops.

1940s

1940s - Players and Performers

T. Tertius Noble - '41



Above photograph from the Ensemble Exprime website

January 10, 1941

My dear Doctor Noble:

I want to thank you so much for your letter which I have been delayed in answering, thanks to travel.

You may not know it but it was largely through me that Skinner's firm kept on its feet for almost a year when they were in a fairly desperate state. I also tried to help them with the banks. The difficulty with their firm is that it is a very personal set-up, and although they go through many tribulations, they would rather do so, I believe, than be organized and operating on an efficient factory basis. If there were not two generations in the picture, this might be different.

Please consider this most confidential as it is based on two years of fairly intimate study of their problem.

I want to thank you so much for being willing to take Mr. Friedline. He will be located in some convenient neighborhood to the Church and will communicate with you shortly.

Sincerely yours,

John Hays Hammond, Jr.

Dr. T. Tertius Noble
121 W. 55th Street
New York

April 29, 1941

My dear Dick:

I have just read your letter. There is very little to fear from this type of development, inasmuch as it is an old story that comes up every two or three years. In my technical opinion, it will be a long time before powdered coal can ever take the place of liquid fuel.

I think there is going to be a continually greater demand for the use of oil. Of course, the question of Government regulation is something that no one can predict, but I do feel the oil shares are probably the safest thing a person could own for some time unless we just go communistic.

I hope that you will be back this summer and that we shall have the chance of seeing each other.

Doctor Noble was here the other day to play the organ and seemed very much impressed with it. I am hoping to have Bonnet make some records on the instrument for the Victor Company.

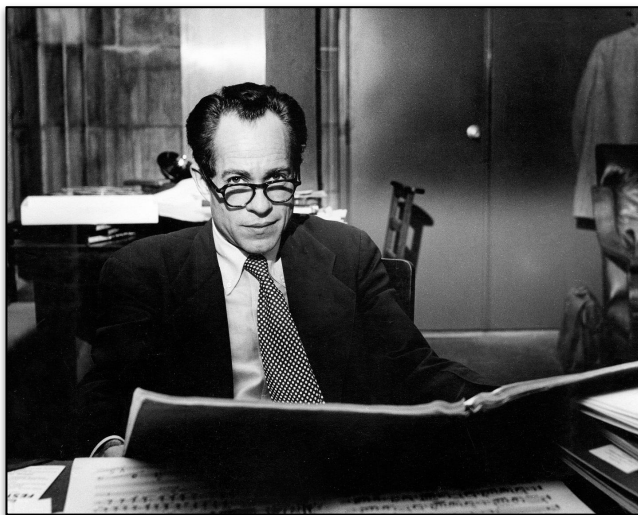
With affectionate regards,

Your brother,

1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway- '41



Above photograph from the Washington National Cathedral Archives website

June 12, 1941

Dear Paul:

I have been seeing something of Doctor Noble and E. M. Skinner, and I have heard so many remarks about what a genius you are that I thought it was about time to renew our correspondence. I hope that outside of being a genius you will remain alive, remembering the forty-eight hours out of the twenty-four that you put in in the way of work while I was in Washington.

I am up here now adding some touches to the ODYSSEUS, the pipe organ, laboratory, grounds, etc.

Skinner was here last night for dinner and I expected him immediately to grow sarcastic because a good deal of the new instrument is not his, but after sufficient cocktails, he said that everything was perfect, and we played him "Elert" which brought tears to his eyes. I used to get good prices after doing these two things much to the irritation of his beloved son.

I have made a number of recordings of the instrument here and I think they are among the best organ records I have heard. I remember that you have a phonograph, but I am not sure whether it has the sapphire light weight pickup. These records are naturally soft and can not stand much weight on them. Otherwise, I would send you down a few of them to hear.

I am putting a permanent recording installation in the Great Hall and when you come up I would like to make some records of your playing.

I won't bother you with any more news.

With best wishes, I am

Sincerely yours,

John Hays Hammond, Jr.

Mr. Paul Callaway
3051 Idaho Ave., N.W.
Washington, D.C.

1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway- '41

Joseph Bonnet - '41

—

Album Recording (7/10/1941)

1. Trio : Organum triplex - Perotin
2. Fantaisie sur l'air "Une jeune fillette" - Du Caurroy
3. Triple fugue in E flat major ("Saint Anne") - Bach
4. In memoriam (To the Titanic's heroes) - Bonnet
5. Spring song - Shelly
6. Chorale - Bingham
7. Romance sans paroles - Bonnet
8. Matin provençal - Bonnet
9. Aria popolare dl paese di Ath, Belgium - Bossi
10. Lullaby - Kjerulf



To MR. JOHN HAYS HAMMOND, JR.

Page -2-

Date 7-17-41.

so little more than making over the present large Diapason and Octave that it would be worth while doing in view of the greatly added benefit to the whole. This new Diapason I would propose to call "Principal" as it would have the sprightly continental type of tone rather than the broader tone which is represented in the organ elsewhere. Naturally these new Principals 8' and 4' would form a perfect basis for the chorus.

If Mr. Cheek could move the Cornet chest and wire it up, and supply it with the necessary wind, I would undertake this completion of the Great Organ, including the new pipes mentioned, and refinishing the other stops on the Skinner chest on 5" wind for the modest sum of \$650.00.

When next I am in Gloucester I will take a look at the Choir Organ pipes as you said you would like to rearrange this division, and it could be done at moderate cost as the chests and reservoirs, etc., are all in place.

While I hesitate to suggest anything further at this time, for fear you might think I am a high-pressure merchant, you did mention going ahead with another chamber in the near future, and in view of the fact that we are on the brink of a 10% tax on organs, I thought it might be worth your while to consider the matter at this time so as to get under the wire, so to speak. In addition to this tax, you will remember from our conversation that we came to the conclusion that organ prices have never been as low as they are now.

Should you seriously consider opening up another chamber, I believe the most crying need is for a secondary and not necessarily large Swell division, more in accordance with tradition, keeping your present Swell as a String Organ, which is what it really is after all. With an extra Swell division added, and the Choir Organ made over, and also with the completing of the Great, you would have three divisions which are looked for by every organist that plays the instrument, and these very things have been mentioned to me by Bonnet and others to whom I have talked about the instrument.

I am enclosing a scheme that I would suggest for the Swell, which has everything essential for this division, and no frills. The voices included would contrast with anything you have at present. Even the Strings, English Salicional and Voix Celeste, are entirely different from anything that you have in the organ now. While admittedly, such a division would be of greater use to the organist, I still believe that you would find it a tremendous help in playing by rolls.

May I take this opportunity of thanking you for the several times you have entertained me, and I want you to know that I greatly appreciate it.

With kindest regards,

Sincerely yours,

G. D. Skinner

President

GJH:MGM
Encl.

Kolian-Skinner Organ Company INC.

Organ Architects and Builders

Church Residence Auditorium University

Skinner Organs

Kolian Organs

Boston, Mass., July 17, 1941. 15

SPECIFICATION OF AN ORGAN PREPARED FOR

MR. JOHN HAYS HAMMOND, JR.
Gloucester, Mass.

SUGGESTED SWELL ORGAN - 5" Wind

16' Quintaten	73 Pipes
8' Geigen	73 "
8' Rohr Flöte	73 "
8' English Salicional	73 "
8' Voix Celeste	73 "
4' Octave Geigen	73 "
4' Cor-de-Nuit	73 "
2' Fifteenth	61 "
Plein Jeu (V Rks.)	305 "
16' Fagot	73 "
8' Trompette	73 "
8' Hautbois	73 "
4' Clairon	73 "

1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway - '41

Joseph Bonnet - '41

E. Power Biggs - '41



Above photograph from the Organ Historical Society website

53, Highland Street
Cambridge, Massachusetts
November 23rd 1941.

Dear Mr. Hammond,

I've just read of the projected broadcasts from your mediaeval stronghold. Congratulations! It is splendid that the great organ literature is now going to be represented on the air, and in many ways the instrument now seems to be accepted and enjoyed. The new Victor records, too, are excellent. Needless to say - I'll look forward keenly to these broadcasts. I recall with great pleasure the visit of last spring with Charles O'Lounell - & the superb lobster!

Yours very sincerely
E. Power Biggs

53, Highland Street.
Cambridge, Massachusetts.

February 2nd, 1942.

Mr. John Hays Hammond, Jr.
Gloucester, Massachusetts.

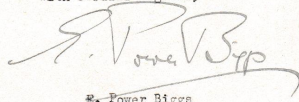
Dear Mr. Hammond,

It has occurred to me that you may be interested in a new composition that I have just received from Leo Sowerby. It is a 'Poem' for Viola and Organ - the result of a request of mine for an original piece that William Primrose and I could play together. We are to give it at the Germanic Museum in a concert on April 5th.

Sowerby is such an outstanding figure in modern music (Koussevitzky is to give his new Symphony this spring) and this has turned out to be such an effective and successful work, and of such an unusual character, that I'm wondering if you would care to have the first performance as a radio event from your fortress in Gloucester?

Naturally it would have to be before April 5th, or the distinction of the premiere would be lost. The work is in one movement, but consists really of three, and takes about 15 minutes to play. I'll be glad to send you the music, and if you are at all keen on the idea I should be very glad to go to New York and tackle NBC.

With cordial regards,


E. Power Biggs

THE HAMMOND MUSEUM
of GLOUCESTER, MASSACHUSETTS,
and
THE BLUE NETWORK CORPORATION
present

A Program of Modern Organ Music

including a premiere
of a composition of Leo Sowerby
for the Viola and Organ

played by

E. POWER BIGGS

accompanied by

William Primrose
on a Coast to Coast Broadcast

APRIL 5th

at

1:30 P. M.

Eastern War Time

1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway- '41

Joseph Bonnet - '41

E. Power Biggs - '41, '42

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3 manuals

~100 stops

Divisions: Great, Swell, Choir,

Solo (added 1942), Reed Chorus, Pedal



Major Changes 1944-1945

G. Donald Harrison 6-rank cornet pipework added to the balcony space by Rose Window

Aeolian pipework from Op. 1539 added to the floor space below the balcony behind the curtains

Austin 4-manual console built and installed

—

4 manuals

~130 stops

Divisions: Great, Swell, Choir, Baroque,

Positiv, Solo, Reed Chorus, Pedal



Original Specification



1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway - '41

Joseph Bonnet - '41

E. Power Biggs - '41, '42

Richard Ellsasser - '46

THRILLING CONCERT BY YOUNG MASTER

Professional Musicians, Lay Persons Moved to
Rapture by Organ Artistry Richard W. Ellsasser

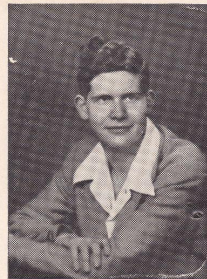
An event of threefold eminence was experienced yesterday afternoon by some 300 local persons, in the concert given by Richard Ellsasser on the great organ in the Hammond Medieval Museum.

the noble grandeur of the opening Prelude in E flat major from Bach's Klavier Uebung Part III, to the closing Concert Study in D minor by Yon, as arranged by the artist, who employed foot work almost incredible in intensity and expression. Particularly rich in tonal beauty.

In dramatic conclusion came the Yon-Ellsasser Concert Study in D minor, embodying 4000 notes played by the feet in about three minutes. It seemed unbelievable that two feet could send forth such a torrent of notes and chords, leaving the audience spellbound for a moment, until applause broke forth.

Response was enthusiastic throughout the program, which was given twice to accommodate those who wished to hear. The performance was recorded for Mr. Hammond's collection.

Milton L. Fuller, president of the Gloucester Civic Music association, welcomed the gathering and expressed appreciation for Mr. Hammond's generosity in making the concert possible. Noted in the audience were Dr. T. Tertius Noble of Rockport; Edward Skinner, the organ builder; and Prof. James G. Houton of Boston University, director of the Seminary Singers, for whom Mr. Ellsasser is accompanist. The Seminary Singers are soon going on a concert tour of the country.



MR. ELLSASSER

ORGAN CONCERT

by
Richard W. Ellsasser

HAMMOND MUSEUM

SUNDAY AFTERNOON, MAY 19, 1946

Mr. Ellsasser's early life was the typical one of a child prodigy, having been a concert pianist at the age of nine. At this age he began the study of the organ, and since his twelfth birthday has been astounding audiences throughout the country with his brilliant mastery of the organ. Now nineteen he is recognized as among the greatest organists of his day. Mr. Ellsasser is a descendant of Richard Wagner and Franz Liszt.

THE PROGRAM

Klavier Uebung Part III: "Catechism": Prelude in E flat Major Bach

The great Prelude in E flat, which opens the composite Lutheran Catechism of 27 divisions, represents the Holy Trinity in symbolism. The opening section is in the rhythm and style of the French overture. Through its inherent majesty, grandeur, and solemnity an appearance of God himself is symbolized. The second theme, much more quiet in nature, represents the Christ in two aspects the first, through its downward inflection suggesting Christ "descending from Heaven into Hell" and the second, in its moving flowing character representing Jesus upon his missions of Mercy. This second part has a tenderness which suggests the words, "Come unto me all ye that labor and are heavy laden." A third theme, which is characterized by downward flow of notes in quicker movement, symbolizes the Holy Ghost as It appeared in a rush of reviving wind.

Chorale-Prelude: "Heartily I Yearn" Bach

Fourth Concerto in C Major: Allegro Bach

First Sonata in D Minor, op. 42 Guilman

Largo e maestoso: allegro
Pastorale: Andante quasi allegretto
Finale: Allegro assai; Andante maestoso; Presto

PART TWO

Soul of the Lake Karg-Elert

The first to advance realism and impressionism in organ literature, Karg-Elert (1877-1933) was especially inspired by the country surrounding Lake Constance, Switzerland, to write Seven Pastels, or tone paintings, describing its atmosphere. This first of the set portrays the elemental spirit of the Lake, preceding and during a storm. After thrilling minutes of crashing thunder, lightning, and rain, the Lake subsides into dreamlike quietude; the birds sing once again of a peaceful world.

Sonata, op. 13: Marche Fantastique Ellsasser

Concert Study in D Minor Yon-Ellsasser

This concert arrangement contains some four thousand pedal notes played in approximately three minutes.

1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway - '41

Joseph Bonnet - '41

E. Power Biggs - '41, '42

Richard Ellsasser - '46

Marcel Dupre - '46



Above photograph from Gallica / Bibliothèque nationale de France

HAIMOND MUSEUM
presents
MARCEL DUPRE
September 30, 1946 - 8 P.M.

- FANTASY AND FUGUE IN G MINOR** J. S. BACH
This is perhaps the most famous of J. S. Bach's great Preludes and Fugues. From beginning to end, intense life animates this work. Majesty and grandeur prevail in the Prelude, while the wonderful counterpoint flows on through the Fugue until the concluding impressive climax.
- CHORALE: JESUS CHRIST OUR SAVIOUR** J. S. BACH
The melody of the Chorale is heard in the pedals, while a quick, light, gossamer-like accompaniment is played by the hands, depicting the blissful joy of the soul freed from its earthly bonds.
- FANTASY IN F MINOR, No. 1** MOZART
Introduction - Fuga - Andante with variations - Fugue
Mozart composed two works for organ: 2 Fantasies, both in F minor. No. 1 starts with a striking Introduction pervaded with nobleness and grandeur. Both fugues, built on the same subject, are perfect samples of beautiful counterpoint, and the Variations which connect them together, have the graceful charm and subtlety of Mozart's most lovely music.
- STAR OF HOPE** RICHARD KEYS BIGGS
A fervent prayer is first heard, then, after an animated episode, the initial theme is brought back with the full power of the organ and the piece concludes brilliantly and solemnly.
- MOONLIGHT ON THE LAKE** FREDERICK MARRIOTT
The sparkling running passages with the right hand are descriptive of the moon shining on the waters of the lake. The melody is first played on the manuals, then in the pedals. After the middle section of a meditative nature, the original material is again used, and the Coda brings this tone poem to a close.
Frederick Marriott is the organist of the Rockefeller Memorial Chapel, The University of Chicago.
- SINFONIA, for, piano and organ** MARCEL DUPRE
This is the third of Marcel Dupre's works for piano and organ. It was composed in 1945 and includes four short parts connected together. It opens with a lively Allegro in which

2

two themes of contrasting character are introduced and developed. In the Andante Cantabile, the melody is played first by the piano, then by the organ. Both instruments are heard together before the Intermezzo in which the themes of the first movement recur. The Finale which is played accelerando closes the work with great brilliance.

- STUDY IN E MAJOR, No. 5** JEANNE DENEISSIEUX
This is No. 5 from a set of Six Studies composed in 1945 by a young French organist who made a sensational debut in Paris last Spring when she gave six recitals in the Play el Hall. The performance of her six studies was, among others, stunning and roused the enthusiasms of her big audience. Press criticisms extolled her amazing gifts.
This Study is based on lightness of pedal playing on toes.
- FINALE FROM SYMPHONIC POEM: "EVOCATION"** MARCEL DUPRE
This work is dedicated to the memory of the composer's Father who died during the war, in 1940, and was organist of Saint-Ouen, Rouen, for 30 years. It is divided into 3 parts inspired by the memories of a great life. The Finale, which is of heroic character is strongly rhythmical at its opening and brings back successively episodes and themes heard in the preceding piece. The piece ends in glory.
- TWO SKETCHES** MARCEL DUPRE
1. These Sketches were composed in 1945.
The first is a delicate piece, in pastel-like shades. Played on thirds on the organ. Its tone colour is of a peculiar effect.
2. The 2nd Sketch is a strong contrast to No. 1. Impetuous and vehement, it moves forward with breadth of anguished suspense. Its performance requires great suppleness of the wrists.
- IMPROVISATION ON A THEME SUBMITTED BY DR. T. TERTIUS NOBLE.**

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1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway- '41

Joseph Bonnet - '41

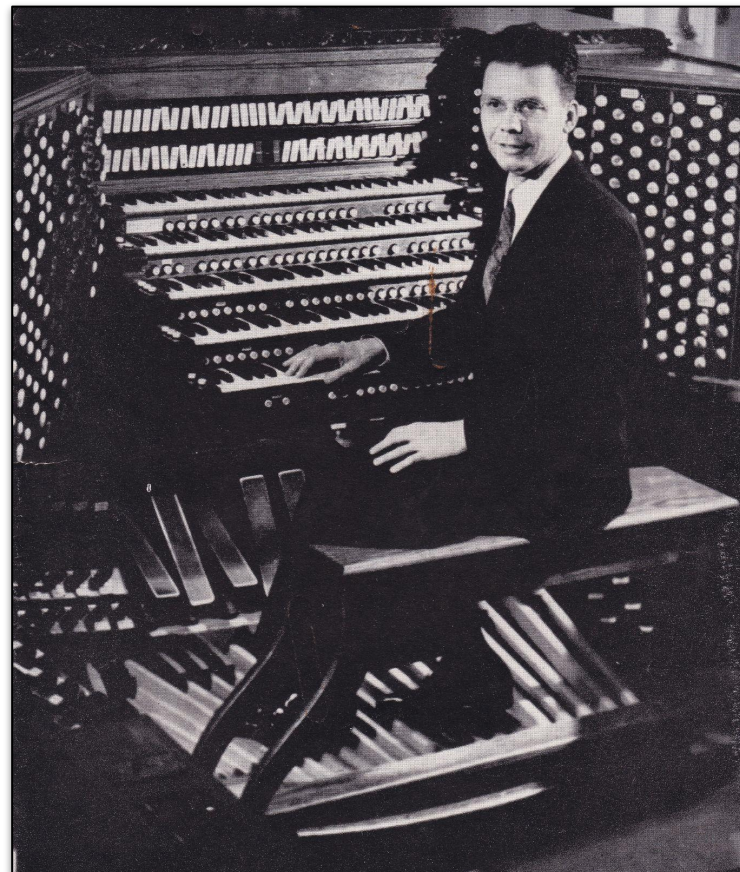
E. Power Biggs - '41, '42

Richard Ellsasser - '46

Marcel Dupre - '46

Virgil Fox - '46

VIRGIL FOX, ORGAN	
THE HAMMOND CASTLE RECORDINGS	
THE COMPLETE 78 RPM & LP DISCS, 1946 & 1953	
DISC ONE	DISC TWO
1 Mozart: Fantasy in F minor, K. 608 11:58 2 Dupré: Prelude and Fugue in G minor, Op. 7, No. 3 7:00	Brahms: Eleven Chorale Preludes <i>Preceded by the Chorale on which the Prelude is based, as harmonized by J.S. Bach</i>
Mendelssohn: Organ Sonata No. 1 in F minor, Op. 65, No. 1 1 Allegro moderato e serio 4:37 2 Adagio 4:08 3 Andante (Recitative) 3:34 4 Allegro assai vivace 2:42	I. Mein Jesu, der du mich My Jesus calls to me 1 Chorale 0:47 2 Chorale Prelude 3:23
1 Bach: Fugue in G Major, BWV 577 (Gigue) 2:57	II. Herzliebster Jesu O Blessed Jesus 1 Chorale 1:24 2 Chorale Prelude 3:36
<i>Recorded: October 10 (Mozart & Dupré); October 15 (Mendelssohn & Bach), 1946</i> <i>Source: RCA Victor 78 rpm set DM-1177</i>	III. O Welt, ich muss dich lassen O world, I now must leave thee 1 Chorale 1:43 2 Chorale Preludes 2:53
Franck: Grande Piece Symphonique 1 Andantino serioso; Allegro non troppo e maestoso 9:05 2 Andante; Allegro; Andante 9:44 3 Beaucoup plus largement que precedent 3:05	IV. Herzlich tut mich erfreuen My faithful heart rejoices 1 Chorale 1:08 2 Chorale Prelude 1:20
<i>Recorded: June 23-26, 1953</i> <i>Source: RCA Victor LP LM-1917</i>	V. Schmücke dich, o liebe Seele Deck thyself, my soul 1 Chorale 1:52 2 Chorale Prelude 1:53



1940s - Players and Performers

T. Tertius Noble - '41

Paul Callaway - '41

Joseph Bonnet - '41

E. Power Biggs - '41, '42

Richard Ellsasser - '46

Marcel Dupre - '46, '48

Virgil Fox - '46

Famous Organist 4/6/48
Will Give Concert on
Hammon Organ Aug. 5

The Hammond Museum has just completed arrangements with the famous organist, Marcel Dupre of Paris to concertize on Thursday, August 5. The great organ at the Museum has undergone a number of improvements under the direction of John Hays Hammond, Jr., whose laboratory is constantly studying new problems in acoustics. For this reason, the instrument is probably unique in many ways.

Virgil Fox recently recorded a book of organ music for the RCA Victor Co. and this instrument, and critics have considered these records as probably the best organ recordings so far made.

Albert Olson of this city is in charge of all constructional additions and heads the organ laboratory.

Presents
MARCEL DUPRE
 In an Organ Program
 On the Hammond Museum Organ

1. PRELUDE AND FUGUE IN A MINOR J. S. BACH
 A work written in the manner of Bachalbel by short successive exposition in 4 parts. Bach soon forsook this form for the real fugue but still used it to the end of his life in various chorals of which he wanted to entirely illustrate the texts.
2. EIGHTH CONCERTO IN A MAJOR HANDEL
 Introduction - Fugue - Recitative - Bourree
 A most characteristic work of Handel's genius through its variety. The solemn introduction is perfused with grandeur. The Fugue, energetic and lively, offers contrasting parts full of charm and wit whereas the "Bourree" introduces a picturesque conclusion to the work.
3. THE STATIONS OF THE CROSS Marcel DUPRE
 Station No. 1:
 Jesus is condemned to death
 Station No. 12:
 Jesus dies upon the cross

This great work, comprising 14 numbers, depicts the 14 stations of the cross. In the first station, Jesus has been brought before Pilate followed by the multitude who ask Barabas to be released and, making a tumult, want to destroy Jesus and cry: "Let him be crucified".

In the twelfth station, a melody of tragic poignancy expresses Jesus' resignation to the will of God and the finality of his supreme sacrifice. Then comes the earthquake and the rending of the temple veil. Within the short space of twelve measures, over a pedal tremolo, this cataclysmic occurrence is depicted with dramatic intensity.

4. FIFTH SONATA IN D MAJOR MENDELSSOHN
 This Sonata particularly illustrates the three aspects of the author's artistic personality. The Choral is pervaded with austere grandeur and the Intermezzo with melancholy charm while the Finale is a combination of two themes overflowing with life and exultant joy.
5. PRELUDE ON A THEME IN GREGORIAN STYLE Eric DELAMATER
 The theme first introduced solemnly in its full majesty. Then distant echoes on the reeds announce several variations of growing life and power and the piece concludes with a reintroduction of the theme in its initial serenity.

6. PIECE SYMPHONIQUE Cesar Franck
 Andantino and Allegro - Andante - Intermezzo - Andante recitativo and Finale
 This piece was published in 1879 in the Book of the 6 big pieces. Its scheme is that of the Sonata in four parts, connected one with the other. The first part is divided into a prelude, andantino and an allegro where the second subject of the andantino reappears. The Andante expresses a religious subject. The Scherzo, of a fantastic character, is bound to the Finale by a successive reappearance of subjects of the preceding pieces. The subject of the Allegro of the first part forms the basis of the Finale. It is followed by the exposition of a fugue, the subject of which develops itself into a grand concluding chorale.
7. VARIATIONS ON AN OLD NOEL Marcel DUPRE
 The theme is an ancient Christmas Carol. There are ten variations, each of which illustrates a modern conception of the technique of the organ.
8. IMPROVISATION ON A GIVEN THEME Marcel Dupre
 Submitted by Dr. T. Tertius Noble

Top Tertius Nat July 31 '48

Dupre Organ Recital
 at Hammond Museum



Marcel Dupre, one of the world's leading organists, will give a recital at the Hammond Medieval Museum on Thursday evening, at 8:30 o'clock.

The recital is regarded as an outstanding musical event of the season for several reasons. M. Dupre is rated as perhaps one of the great organists of our times as well as a distinguished composer. He has given over 1500 recitals in Europe, among which have been those at his church, St. Sulpice and the Paris Conservatoire, where he received great acclaim.

Dr. Tertius Noble, the well-known organist who spends his summers in Rockport, will compose a theme for M. Dupre's improvisation. Improvisations have long been a part of his concert career, as is customary in the French organ schools.

The organ at the Hammond Museum is noteworthy among organ music lovers who have heard it, all over this country as well as abroad. Mr. Hammond, an inventor, has devoted about twenty years to research, reading and observation to perfect the present instrument which is of definite individuality which has appealed to many of the great artists of today.

The "Great Hall" in which the organ is housed is proportioned like the transept of a church, about 100 feet long by 60 feet high. The architectural detail and the brilliance of stained glass give it the beauty of a Gothic interior. In this secluded hall, the appeal of the visual arts, augmented by the color of music by one of the world's most talented contemporary organists, is sure to be a memorable experience.

1950s

1950s - Players and Performers - Richard Ellsasser '51, '52, '53, '59

Organist Thrilled Music Lovers At Hammond Museum

The lucky combination of a great organ in a uniquely impressive setting and a virtuoso at the keyboard thrilled a large audience at the Hammond Museum yesterday afternoon, when the young organist, Richard Ellsasser, gave a varied program that included an improvisation on a theme submitted by Dr. T. Tertius Noble, of Rockport, the distinguished organist and composer.

Dr. Noble's theme was rather joyous in character, with unexpected intervals. The young organist carried out the joyous feeling in variations that had a contrasting middle movement of serene contemplation. The improvisation worked up to a grand climax in which the mighty pedal stops and brilliant harmonies in the upper registers were used to thrilling effect.

Spirited Rendition

As an encore, Mr. Ellsasser gave a spirited rendition of Boellman's Toccata from the Suite Gothique.

Mr. Ellsasser, who flew from Cali-

fornia especially for the Hammond museum recital, announced his own numbers, making them the more interesting by his explanations and comments. He demonstrated that he knows the art of program making. His selections ranged from the formal conservatism of pre-Bach numbers to his own rich modern improvisation.

Has Artistic Feeling

Ellsasser has the artistic feeling for bringing out the beauty of the wonderful variety of stops in the Hammond organ, built through the years by John Hays Hammond, Jr., and provided with a setting of a Great Hall in 13th century European style. The tone-coloring, from lightest whisper to grandeur of full ensemble, was a joy to hear.

The audience included both local music lovers and visitors, one of the latter being Virgil Fox, the eminent organist, who may give a recital here next summer.

Composers represented yesterday were Antonio Vivaldi, J. F. D'Andrieu, Karl Stamitz and John Bull, of the earlier period; J. S. Bach; and Joseph W. Clokey, Alexander Russell and Gordon Balch Nevin, for modern works.

JUN, GLOUCESTER, MASS., WEEK AUG. 9 to AUG. 13, 1951

Bach Prodigy to Play On Hammond Organ

Richard Ellsasser, the youngest musician in history to have performed the entire 219 organ works by Bach from memory, will play the organ in the Great Hall of the Hammond Museum on Hesperus avenue Sunday, August 19, at 4 p.m.

The name of the 23-year-old Californian will thus be added to the roster of great organists who have performed on the famous organ built by the museum's owner, John Hays Hammond, Jr., over a period of 20 years. The instrument has 10,000 pipes, 144 stops, and four manuals. Its tone has been praised by great musicians from all over the world. Among privately owned organs, its setting is, perhaps, the most handsome anywhere.

Cathedral Setting

The Great Hall is proportioned like the transept of the Cathedral of St. Nazaire. Its Rose window of stained glass is a replica of the famous Rose window at Rheims Cathedral in France. The gold screen once behind the organ and in the Marian Kirche in Lubec, where Bach was organist.

The Hammond Museum, the most interesting building on Cape Ann, houses art treasures from the days of the Roman Empire through Renaissance. Guided tours for the public are conducted weekday mornings only on 10, 11 and noon. It is closed Sundays and holidays.

Columbus Relics

Though closed on Sundays and holidays, the exterior of this unique example of Gothic architecture may be viewed from Route 127, from the ocean approaches to Gloucester harbor, or from Eastern Point.

Among its most interesting rooms is that housing relics of Christopher Columbus, collected on various travels by Mr. Hammond, himself. A 15th Century dining room, a portal of a chateau, an archway from a church and a pool surrounded by jungle foliage are other points to make a visitor gasp with delight and wonder.

Those wishing to combine a visit to the "Castle" with an afternoon of music should call Gloucester recital a week from Sunday.

First Demonstration Of New Organ Device

Richard Ellsasser Gives Concert with Mr. Hammond's Dynamic Accentor.

The first formal demonstration of the Dynamic Accentor, an electronic improvement for the pipe organ developed by John Hays Hammond, Jr., was given yesterday afternoon at the Hammond Museum by Richard Ellsasser before some 150 members of the American Guild of Organists and guests.

The combination of brilliance of Ellsasser's playing and the enhanced resources of the great organ, as well as a "before and after" demonstration of a small instrument especially assembled by Ralph Warren Andrews, 2000 organ builder, formed a memorable musical experience.

Although at first thought a musical device like adding the lily to add electronic amplification to the magnificent 144-stop organ in the Great Hall, the demonstration showed that the Dynamic Accentor is capable of switching over the King of Instruments, by providing the organist with unprecedented variety of soft tones, and clearest control of volume that can swell to awesome power.

Mr. Ellsasser Comments

Mr. Ellsasser, in an introductory comment, declared that he felt privileged to give the demonstration. No matter how large and well equipped an organ at hand, heretofore the organist has always wished he had something more for resources. Now, with the Dynamic Accentor in operation, the player commands almost the riches of a symphony orchestra, while still retaining organ quality of tone.

"I first sat down at the organ with the Dynamic Accentor operating at 1 o'clock one night," said Mr. Ellsasser, "and I was so thrilled that I sat there until 6 o'clock next morning."

The organist explained that Mr. Hammond had tried electronically produced tones similar many years ago, with piano keyboard and amplifiers, but the result was produced "interesting, but not musical," by E. M. Skinner, the great organ builder. The inventor subsequently built a wonderful pipe organ, and all the while worked on electronic amplification.

Every organist knows that at a certain point in a conventional pipe organ, there is no more volume to be had, no matter how hard the player urges the controls. The Dynamic Accentor takes over at this point, if the player so chooses, and provides a tremendous continuous gradual swell before available.

Another Advantage

In addition to this musical advantage, the Dynamic Accentor places the classic pipe organ, the King of Instruments, within the price range of lesser electronic organs. Electronic invention, embodied in the Dynamic Accentor, thus refurbishes the crown of the King, rather than destroying him, confirmed the young virtuoso. He pointed out that the pipes of the three-stop organ used for the demonstration were contained in a cabinet much less bulky than even a small pipe organ.

Through the softer stops for solo, to show off the pipe accentor makes it possible to feature such tones as flute, oboe and clarinet.

Mr. Ellsasser is to play at the Deane Museum this evening and at the Toledo Art Museum tomorrow afternoon.

of conventional design, and remarked that Mr. Andrews has designed a compact organ equipped with the Dynamic Accentor to occupy no more space than later up by a piano.

The organists who attended the demonstration were given programs containing a reprint of an article that appeared in the Gloucester Daily Times of September 25, 1950, announcing and explaining the Dynamic Accentor (although it had not then been so called).

The Program

Mr. Ellsasser, who can hear especially for the demonstration, played the following program:

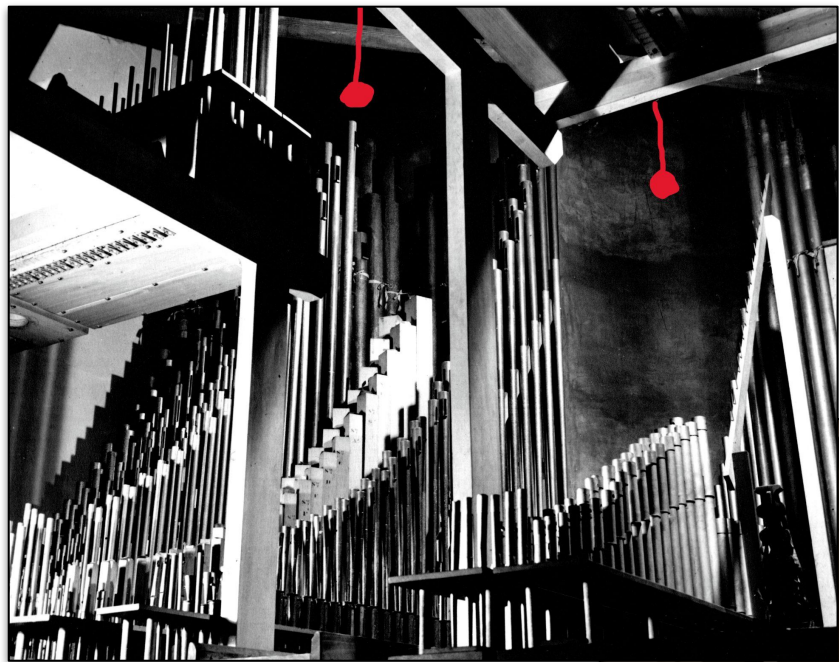
Charles Marie Widor
Sixth Symphony in G Minor
Alexandre Ouedeg
First Sonata in D Minor
J. F. D'Andrieu—Le Fils (The Hero)
Leon Boellmann.....Fantasy
J. S. Bach
Fugue and Fugue in G Minor

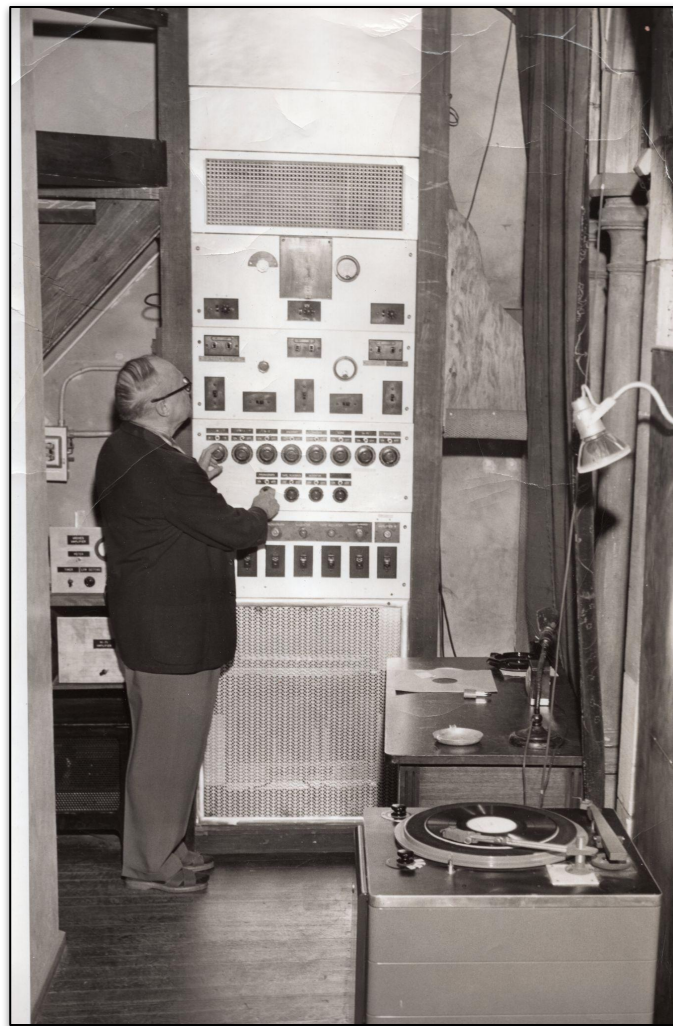
Louis Vierne.....Cathedral
Jean Albin Le Jardin Dupont
Leon Boellmann.....Ronde Française

Improportion of a submitted theme
Mr. Ellsasser's recital was on the Hammond Museum, in which the melody of a played entirely on the white keys, and of his improvisation brought particularly enthusiastic applause from the listening audience.

Use of softer stops
Through the softer stops for solo, to show off the pipe accentor makes it possible to feature such tones as flute, oboe and clarinet.

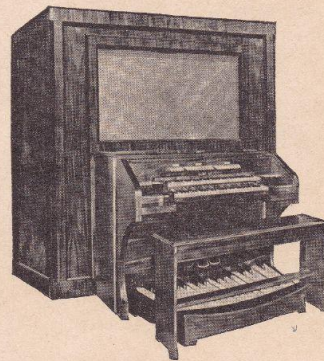
Mr. Ellsasser is to play at the Deane Museum this evening and at the Toledo Art Museum tomorrow afternoon.







ELECTROPIPE ORGANS



No Extras or building alterations

3 feet 7 inches deep—7 feet wide 7 feet 5 in. high

Self-contained including blower with attractive case, or can be installed in an already prepared chamber of present organ case. Pipes are FULL SCALE. Equipped with

Dynamic Accentor

An electronic device which more than doubles volume, enriches tone and greatly increases power of expression. It is a device which maintains and at the same time enhances the TRUE PIPE TONE.

"It is one of the few electronic aids that I have heard applied that neither masks nor distorts the essential character of an instrument.

"Under ordinary conditions Mr. Fox would have been superb. With the Accentor lending fragile, harmonic overtones and expanding his spectrum, he was nothing less than fabulous."

R. S. Taylor, Music Critic, *The Boston Herald*.

ANDREWS

ORGAN SALES & SERVICE., Inc.

Martin Street—ESSEX, MASS.

... PROGRAMME ...

CHARLES MARIE WIDOR
ALEXANDER GUILLMANT
J. F. DANDRIEU
LEON BOELLMANN

I
SIXTH SYMPHONY IN G MINOR: Allegro maestoso
FIRST SONATA IN D MINOR: Pastorale
LE FIFRE (The Fifer)
FANTASY

J. S. BACH

II
FANTASIE AND FUGUE IN G MINOR
The Fantasie possesses a dramatic power and freedom of chord-progression quite unequalled in Bach's time. In fact, there are several enharmonic changes so daring that they must have startled the listeners of his day, anticipating Wagner's modulations by four generations.
The Fugue is a spirited affair based in the theme of an old Dutch folksong.

LOUIS VIERNE

III
CARILLON
This work is based on the actual chime notes of one of the great French Cathedrals. The motive recurs in every measure.

JEHAN ALAIN

LE JARDIN SUSPENDU
The idea of the hanging garden symbolizes the perpetual seeking after perfection by the artist—his goal always being just beyond his grasp.

LEON BOELLMANN

RONDE FRANCAISE
The melody of this delightful French rondo is composed to be played entirely on the white keys.

MARCEL DUPRE

CORTEGE ET LITANIE
This composition, by one of the great organists of our day, has a certain depth of emotion not always found in other Dupre works. The opening measures introduce us to a solemn procession followed by a winding motive of single repeated notes suggestive of the short responses repeated constantly in the Litany of the liturgical service. The two themes are combined later with thrilling effect, the suggestion of the bells clanging implying that the repetitions have reached even beyond reason into the spiritual world of faith and hope.

IV

IMPROVISATION ON A SUBMITTED THEME

The theme for this improvisation has been submitted by _____. The theme (no longer than eight measures) has been placed in a sealed envelope and has not been seen beforehand by Mr. Ellsasser. Nor has he any indication of its nature until he is ready to improvise.
The feat of improvising on a submitted theme is becoming a lost art—very few musicians practice it publicly.

The Hammond Museum

presents

THE AMERICAN VIRTUOSO

ELLSASSER

"... the organist who marvelled us with his astonishing and incredible interpretation" *Figaro-Paris*

THE HAMMOND MUSEUM — GLOUCESTER, MASS.

FRIDAY — AUGUST 29, 1952 — 8:30 P. M.

... PROGRAMME ...

I

BENEDETTO MARCELLO The Nineteenth Psalm
J. C. F. BACH Gigue-Ronde
J. S. BACH Trio in C minor
This work of three independent voices is in two movements, an adagio containing passages of an echo effect and a spirited allegro with an occasional flavor of Handel
VIVALDI-BACH Concerto in D minor: Adagio
J. S. BACH Toccata and Fugue in D minor

II

VIRGIL THOMSON Fanfare
SIGFRID KARG-ELERT Soul of the Lake
The first to advance realism and impressionism in organ literature, Karg-Elert (1877-1933) was especially inspired by the country surrounding Lake Constance, Switzerland to write Seven Pastels or tone poems describing its atmosphere. The first of the set portrays the elemental spirit of the lake preceding and during a storm. After thrilling minutes of thunder, lightning and rain the lake subsides into dream-like quietude; the birds sing once again of a peaceful world.
ROWLAND LEACH Chollas Dance For You
ROBERT SCHUMANN Four Sketches
(a) C minor (b) C major (c) F minor (d) D flat major
RICHARD ELLSASSER Scherzo on Mendelssohnian Themes

FINIS

ELLSASSER appearances through: R. C. A. Victor
ORGAN CONCERTS, INC. Discos de "Conciertos Mexicanos"
P. O. BOX 1983 Canadian Music Sales, Ltd.
Hollywood 28, California R. D. Row Music Publishers

1950s - Players and Performers - Virgil Fox '51, '52, '53, '59

Virgil Fox Concert Enjoyed By Mr. Hammond and Guests

In a Gothic setting, revealing the architect of the past, Virgil Fox, brilliant young organist of New York, played the masterpieces of Bach, Mozart and other composers in the Great Hall on the famous Hammond organ at Hammond Museum yesterday afternoon at a private concert for guests of John Hays Hammond, Jr., noted inventor, and Mrs. Hammond.

Mr. Fox, organist of the Riverside church in New York City, presented his concert on the Hammond organ, designed by Mr. Hammond, which is known to be the largest organ in any private home in the country. His interpretation of the works of the great artists were excellent and enhanced by the majestic setting. The acoustical quality of the Great Hall, under vaulted ceiling, assisted in unobscuring the tones of the pipes so brilliantly played by Mr. Fox.

Several years ago Mr. Fox recorded an album for RCA Victor at the museum, which is considered one of the best that has ever been made. Recently Mr. Fox completed organ recordings which were made at the Riverside church.

The young organist, who has never given a public concert here, will present

ent his first next July in the Great Hall. Mrs. Karl I. Witham, well-known local organist, who is private secretary to Mr. Hammond, has been asked by Mr. Fox to make arrangements for the concert. Reservations already have been received.

During his week visit here, Mr. Fox has been the guest of Mrs. George W. Hawley of 26 Chelmsford street, Beacon Hill, Boston, and Edgemere road, Eastern Point, and with Mr. and Mrs. Hammond.

The Program

The program follows:
I
Trumpet Tune and Air Purcell
"Fugue in A Major" Bach
Jesu, Word of God Made Flesh Mozart
Prelude and Fugue in A Minor Bach
INTERMISSION
II
Dreams Hugh McAlle (American)
Carillon de Westminster Louis Vierne
"Prelude and Fugue in G Minor" Marcel Dupre

The Guests

At the concert were: Mr. and Mrs. Hammond, Mrs. George W. Hawley, and her daughter, Mr. and Mrs. Francis Gange of Baltimore, Md., both well known singers, Frederick Jago, a tenor, or with the Metropolitan Opera company and his wife of Boston, Miss Eleanor Hughes, drama editor of the Boston Herald.

Virgil Fox Concert

(CONTINUED FROM PAGE ONE)

ton Herald; E. Ray Goetz of New York City; Mr. and Mrs. Francis Gally of New York City; Jay Friedline, Joseph Whitford and Mrs. and Mrs. Joseph Whitford Sr., Edward Wallace, Jr., Philip Noble, Mr. and Mrs. Evelyn Boddy, Mr. and Mrs. Gene O'Donnell, Dr. Godfrey Lowell Carter, Mrs. Alex. Steiner, Mrs. Wiggins, Beverly Farris; Mrs. Margaret McKen, Mr. and Mrs. Umberto Romano, Miss Violet Mason, Miss Emily Mason, Mr. and Mrs. Robert Rapp, Paul Manship, George Pollembach, Samuel Perez, Mr. and Mrs. Clarence Birdseye, Miss Ruth Birdseye, Mr. and Mrs. Roscoe H. Pryor, Mrs. J. R. Lahr, Mrs. John W. Little,

Famous Organist Thrills Cape Ann Music Lovers

The fortunate combination of a great organ in an impressive unique setting, and a virtuoso at the keyboard thrilled a large audience at the Hammond Museum last evening, when Virgil Fox, brilliant young organist of the Riverside Cathedral, New York City, gave a varied program on the Great Organ of the Hammond Museum.

Mr. Fox spoke about the new Accetor, the invention of John Hays Hammond Jr., and demonstrated this to those present.

Mr. Fox, now in his 30's, has given concerts in this country and abroad. Critics the world over acclaim him for his brilliance, imagination, and color. Wherever he plays, small churches or cathedrals, concert halls or here in Gloucester in the Great Hall of the Hammond Museum—Virgil Fox keeps his audience spellbound. His interpretations last evening of the works of the great artists were excellent and enhanced by the majestic setting.

Program

The program follows:
I
Bach
In This Joy
In Dulci Jubilo
In Dulci Jubilo
Sinfonia: God's Time Is Best
Sinfonia: We Thank Thee
II
Brahms
Lullaby
How Gladly Do I Welcome
Requiem
Sonata on the Ninety-Fourth Psalm
Grave-Larghetto
Allegro con fuoco
III
Bosch
Ora
Requiem
Introduction and Pique;
How Brightly Shines the Morning Star.
Enredo By Request

Mr. Fox played as an encore Giga Fugue by Bach as a special request and a spirited rendition of Beethoven's "Toccata from the Suite Gigue." Mr. Fox's artistic feeling for bringing out the beauty of the wonderful variety of stops in the great instrument, built through the years by John Hays Hammond, Jr., provided a stimulating musical presentation to those present. As many exclaimed after the applause had died away, it was a feast for the ears.

Mr. Fox arrived in Gloucester on Monday by plane from San Francisco where he had been the organist for the American Guild of Organists' convention, playing before a capacity audience of 4000. This week he has been the house guest at the Hammond Museum, and on Thursday will be the guest of Mrs. George Hawley.

Mr. Karl I. Witham, chairman of the concert, revealed the architect of the past, Virgil Fox, brilliant young organist of the Riverside Cathedral, New York City, gave a varied program on the Great Organ of the Hammond Museum.

Virgil Fox Organ Recitals Opening

On Tuesday evening in the Great Hall of the Hammond Museum, Virgil Fox, widely known for brilliance, imagination and color, will give the first of this summer's four recitals on the organ built by John Hays Hammond Jr.

The program:
Now Thank We All Our God

J. S. Bach

In Dulci Jubilo J. S. Bach

Three verses

Come Sweet Death J. S. Bach

Passacaglia and Fugue J. S. Bach

Festival of All Saints

Tournemire

Choral in E Major Cesar Franck

Giga E. Bossi

Nave Robert Heuble

Toccata: Tu es petra H. Mulet

Giga by E. Bossi is a new Capitol recording to be released in October. In "Dulci Jubilo" and "Come Sweet Death" have been recorded by RCA Victor.

Fox Plays 4th Recital Tonight

For his fourth and last recital of the season, Virgil Fox will play tonight at the Hammond Museum, beginning at 8.30, a program of eight selections, as follows:

I
We All Believe in one God

J. S. Bach

Nun Freut Euch Lieben Christen

G'Mein J. S. Bach

Adagio Vivaldi

Fantasy and Fugue in G Minor

J. S. Bach

II
Northern Lights

Karg-Elert

Londonderry Air

Traditional

Allegro Vivace Schumann

INTERMISSION

III
Symphonie Concertante

J. Jongen

Allegro, molto moderato

Diverimento

Molto Lento misterioso

Toccata (Moto perpetuo)

Aeolian-Skinner Organ Company

INC.

Organ Architects and Builders

Boston 25, Mass.

G. DONALD HARRISON, PRES.
WILLIAM E. ZEUCH, VICE PRES.
JOSEPH S. WHITEFORD, VICE PRES.
MARY G. MCGAFFIGAN, TREAS.

November 6, 1952

Mr. John Hays Hammond, Jr.
Hammond Research Corporation
Gloucester, Massachusetts

Dear Mr. Hammond:

Thank you for your letter of November 3rd.

The price for the two ranks of the Viola Pomposa pipes would be \$875.00 delivered to your home in Gloucester. If you want our men to install these pipes there would be an extra cost based on the actual time taken to rack them in, tune and regulate. This would not be a serious item, however.

With all best wishes,

Sincerely yours,

AEOLIAN-SKINNER ORGAN COMPANY

G. Donald Harrison
President

GDH/MOK

November 3, 1952

Mr. G. Donald Harrison
Aeolian-Skinner Organ Co.
Boston 25, Mass.

Dear Mr. Harrison:

I will not need chests. I have a large scaled Diapason and a Melodia, and I think that these would give ample room in the Swell for the two ranks of the Viola Pomposa.

Arthur Bolton is very familiar with my instrument and I believe he could advise us concerning the space on the present chests.

Thanking you for your letter, I am,

Sincerely yours,

John Hays Hammond, Jr.

W/

1950s - Players and Performers

Richard Ellsasser '51, '52, '53, '59

Virgil Fox '51, '52, '53, '59

Wallace Goodrich

T. Tertius Noble

Fred MacArthur

Leo Sowerby

—



Album Recording

1. Reed-Grown Waters - Karg-Elert
2. Prelude on Pange Lingua - Edmundson
3. Fantasy and Fugue on BACH - Liszt
4. Toccata - Sowerby
5. Gargoyles - Edmundson



Above photograph from the Library of Congress

September 28
1954

Dear Mr. Hammond:

It seems that I have ridden to fame
at the desk of your organs. I hope that
my torpedoes have been also friendly to
you.

I hope that sometime we can get
together, and that you can visit this
Museum.

With tribal regards,

Sincerely,

John Hays Hammond, Jr.

Mr. Laurens Hammond
2915 N. Western Avenue
Chicago, Ill.

HAMMOND ORGAN COMPANY
2915 NORTH WESTERN AVENUE CHICAGO 18, ILLINOIS
Western Avenue Plant—BRUNSWICK 8-4100

October 5, 1954

Mr. John Hays Hammond, Jr.
Hammond Museum, Incorporated
Gloucester, Massachusetts

Dear Mr. Hammond:

Thank you for your letter. I am not sure that I
understand your allusion to "friendly torpedoes" but think
it possible that you are aware of the fact that during the
last war I designed and built for the Air Corp some radio
controlled glider bombs which I am sure must have come
within the claims of some of your expired patents along
that line.

I would like very much to meet you some time
as people frequently ask me whether I am related to you.
If I am in your neighborhood I shall ask to visit your
museum.

Sincerely yours,


Laurens Hammond

LH:md

1960s

1960s - Players and Performers - Virgil Fox '60, '61

VIRGIL FOX PROGRAM

July 13 - 14, 1960

I

PRELUDE AND FUGUE IN B MINOR J. S. Bach

TRIO SONATA NO. VI J. S. Bach

*Vivace
Lento
Allegro

FANTASY IN F MINOR Mozart
Maestoso
Andante
Fuga

II

CHORALE IN E MAJOR Cesar Franck

TOCCATA FROM SUITE, OPUS 5 Duruflé

III

**GIGA Bossi

**LONDONDERRY AIR Traditional

FANTASY AND FUGUE ON THE CHORALE:
"How Brightly Shines the Morning Star" Max Reger

VIRGIL FOX PROGRAM

July 20-21, 1960

I

*SLEEPERS' WAKE J. S. Bach

*FUGUE a la GIGUE J. S. Bach

*HAVE MERCY ON ME, O LORD GOD J. S. Bach

CONCERTO NO. IV Handel
Allegretto

II

COMMUNION Tournemire

*GRANDE PIECE SYMPHONIQUE Franck

1) Allegro non troppo e maestoso
2) Andante
3) Scherzo
4) Andante
5) Beaucoup plus largement

III

ROULADE Seth Bingham

**GREENSLEEVES Vaughan Williams

PRELUDE & FUGUE IN G MINOR Dupré

VIRGIL FOX PROGRAM

July 27-28, 1960

I

TRUMPET TUNE AND AIR Purcell

*YE SWEET RETREAT Boyce

PASSACAGLIA AND FUGUE J. S. Bach

II

PETITES LITANIES d JESU Grovlez

SYMPHONIE CONCERTANTE Jongen
Divertimento
Molto Lento Misterioso
Toccata (Moto Perpetuo)

or/

SONATA NO. 1 Mendelssohn

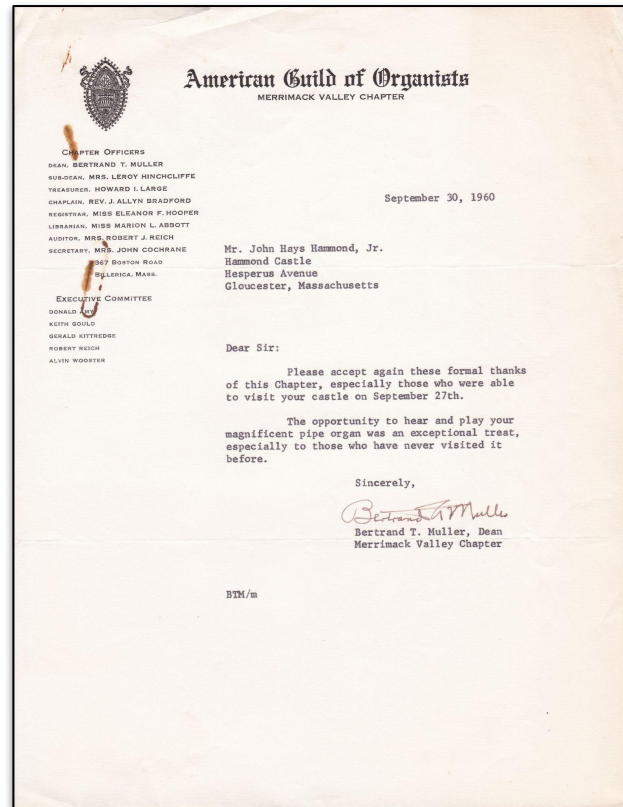
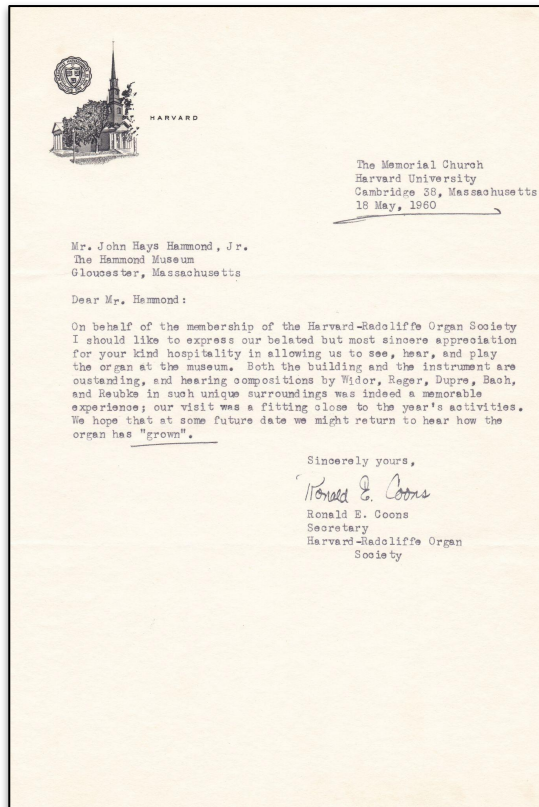
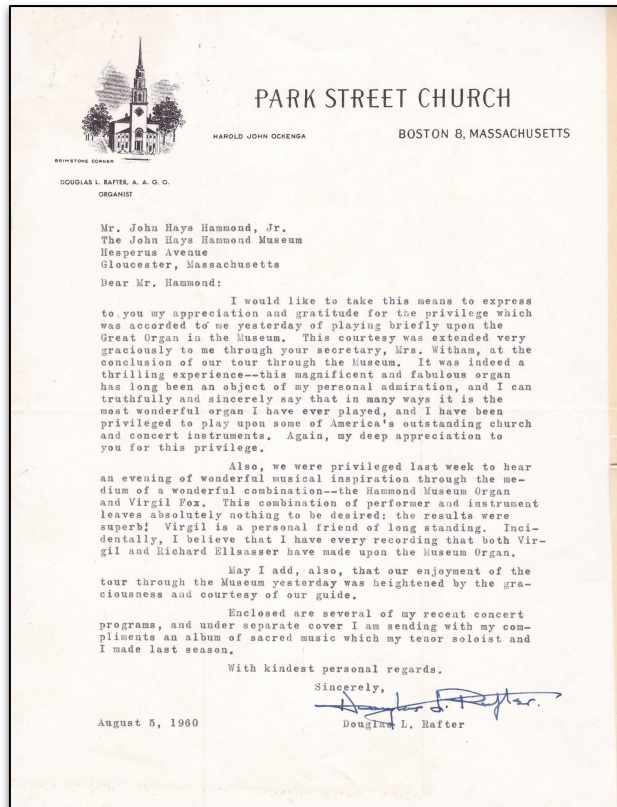
III

*SCHERZO Vierne

THE SWAN Saint-Saëns

FINALE IN B FLAT Cesar Franck

1960s - Players and Performers - Miscellaneous



1960s - Players and Performers

Virgil Fox - '60, '61

Doug Rafter - '60

Harvard Organ Society - '60

Merrimack Valley AGO - '60

Berj Zamkochian - '61, '62, '63, '64



Organ Concerts
August 1, 2 7/26/61

The second concerts in a series being presented by Berj Zamkochian at the Hammond castle in Gloucester will be given on Tuesday, August 1 and Wednesday, August 2. The program will be:

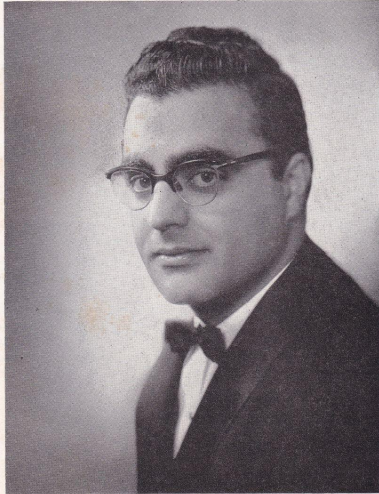
Psalm XIX B. Marcello
Toccata Per L'Elevatione
G. Frescobaldi
Introduction and Allegro
G. Pescetti
Concerto in A minor
Vivaldi-Bach
(Allegro)
Come Sweetest Death, Come
Blessed Rest J. S. Bach
Toccata in F Major J. S. Bach
Cantible C. Franck
Variations (on the Basso Continuo of the Cantata Weinen Kagen and the Crucifixus of the Mass in B Minor by J. S. Bach.
F. Liszt

INTERMISSION

Scherzo G. Litaize
Le Banquet Celeste
O. Messiaen
Toccata C. A. Pelouquin

There will be two more concerts on August 8 and 9.

BERJ ZAMKOCHIAN
ORGANIST



"... This young Bostonian stands well among the top organists of the day."
— BOSTON HERALD

THE HAMMOND MUSEUM
Gloucester, Mass.
presents a concert series on
Tuesday, July 31 — Tuesday and Wednesday, Aug. 7 and 8 —
Tuesday and Wednesday, August 14 and 15. — 8:30 p.m.
Admission \$2.75 each
For Reservations: Write P. O. Box 141, Gloucester, Mass.
or dial 283-2081

1960s - Players and Performers

Virgil Fox - '60, '61

Doug Rafter - '60

Harvard Organ Society - '60

Merrimack Valley AGO - '60

Berj Zamkochian - '61, '62, '63, '64

Henry Hokans - '63



Above photograph from the All Saints Church website

1964

THE HAMMOND MUSEUM, INC.
Hesperus Avenue
Gloucester Mass.
Phone; 283-2081

The Hammond Museum Inc. announces a series of Organ Concerts:

TUESDAY, JULY 23 at 8;30 PM	BERJ ZAMKOCHIAN, assisted by ALEXANDER PELOQUIN on piano. (First New England performance of Concerto for Piano and Organ by Flor Peeters.)
TUESDAY, JULY 30 WEDNESDAY, JULY 31 at 8;30 P.M.	RICHARD GRANT, organist at all Saints Church, Brookline, Mass.
TUESDAY, AUGUST 6 WEDNESDAY, AUGUST 7 at 8;30 PM	HENRY HOKANS, organist at All Saints Church, Worcester, Mass.
TUESDAY, August 13 WEDNESDAY, August 14	BERJ ZAMKOCHIAN

Please fill out and return the printed order form below as early as possible.

The same concert will be repeated on Wednesday as played on Tuesday evening.

Price; \$2.75 each.

Tickets may be purchased at the door.

CONCERTS, Hammond Museum, Inc.
P. O. Box 141, Gloucester, Massachusetts

Enclosed please find my check for \$ _____ for _____ tickets @ \$2.75 each.

ZAMKOCHIAN, Tuesday, July 23 _____

GRANT, Tuesday, July 30 _____ HOKANS, Tuesday, August 6 _____
Wednesday, July 31 _____ Wednesday, August 7 _____

ZAMKOCHIAN - Tuesday, August 13 _____
Wednesday, August 14 _____

I wish my tickets returned in self-addressed stamped envelope _____

Please hold my tickets and I will pick them up at the door _____

NAME: _____ ADDRESS: _____

1960s - Players and Performers

Virgil Fox - '60, '61

Doug Rafter - '60

Harvard Organ Society - '60

Merrimack Valley AGO - '60

Berj Zamcochian - '61, '62, '63, '64

Henry Hokans - '63

Allan Mills - '64

Kenneth Wilson - '64

Medieval art, modern music

06/06/64

A gray stone castle on the Cape Ann shore within sight of the reef called Norman's Woe contains a collection of rare treasures from medieval Europe. Formerly the home of famous inventor John Hays Hammond Jr., the castle is now owned by the Roman Catholic Archdiocese of Boston, Richard Cardinal Cushing, trustee.

The Hammond Museum looks back 600 years to Europe's Middle Ages. It is the setting for a collection of furniture, furnishings and architecture from buildings abroad. The castle is open to the public every Sunday from early spring until late fall with tours at 2, 3 and 4, and daily from June 15 to September 15, with tours at 10, 11, 2 and 3.

Groups may make reservations with Mrs. Karl Witham, director. Thousands of school children visit the Hammond Castle.

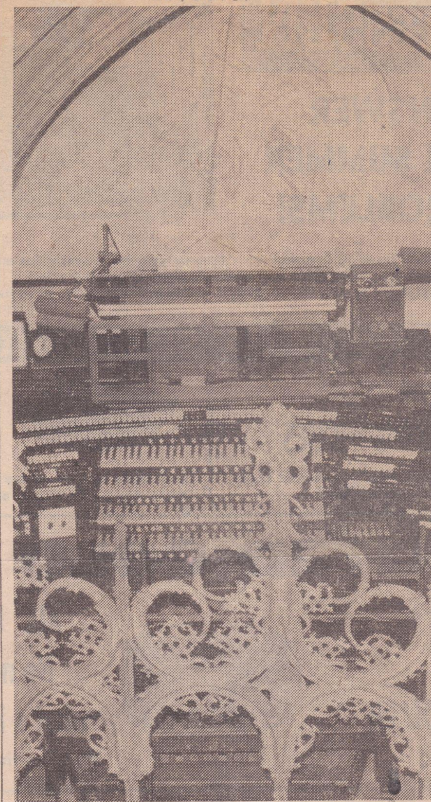
The Great Hall has a massive chimney canopy and a carved facade taken block by block from a 15th century French chateau. Opposite is an 8th century bishop's chair found in a crumbling church of southern Italy.

In the Great Hall is a superb pipe organ with over 10,000 pipes. Concerts are scheduled to please varying musical tastes.

A summer pops by Kenneth Wilson will be given June 27 at 8.30.

A newcomer to Gloucester, Allan Mills of Albany, N. Y., a nationally known theatre organist, twice featured at ATOE conventions, will give his first Hammond Museum concert July 16 in place of Cherry Rhoads. Richard Ellsasser is scheduled for July 23 and 30.

An outdoor band concert by the Kastlemen will be given July 2 at 8 in the courtyard. People may sit in their cars or on



The Hammond Museum organ console.

the lawn and listen to the music. Summer Pops. A gift shop has been renovated and offers jewelry from Italy, Portugal and France.

May 23, 1964

Mr. Roy E. H. Carlson
Off Hesperus Avenue
Magnolia, Massachusetts

Dear Mr. Carlson:

When I ordered my console from the Austin Co., having complete reliance in the standing of that firm, I expected that they would only use first class materials. To my disappointment, all the black pallets or stops began to disintegrate so that the instrument is now unplayable.

I am surprised that they expect me to pay again for another set. It will cost me enough for the labor of installing a new set of these pallets.

Sincerely yours,

John Hays Hammond

W/

ROY E. H. CARLSON
OLD COACH ROAD
MAGNOLIA, MASSACHUSETTS
TELEPHONE LAKEIDE 5-3133

6/21/65

Mr. Ralph G. Lucas
Hammond Museum
Gloucester, Mass.

Dear Mr. Lucas:

In answer to your recent letter and our telephone conversation today, here are details of the work necessary to make the organ ready for the Concert Series this summer. As suggested, I am not making carbon copies, since your copy machine will look better.

As you know, no work has been done on the organ since the concerts last summer. Generally, Mr. Hammond only requested general maintenance and tuning for events when the organ was to be used, and this has been the case during the many years I have taken care of the organ. However, very careful work and my frequent examination of the instrument during visits have kept the organ in generally good condition. During last fall, it was discovered that the two high pressure wind reservoirs were giving out, and beginning to leak badly. This affects the many parts that they supply and also the one located in a space behind all the Chorus Reeds makes so much noise that the organ cannot possibly be used for a concert until it is re-built. The internal flexible hinges as well as the outside coverings are gone (deteriorated) and all these, including the leather gussets have to be stripped and replaced. It is work requiring specialized training. I can now tell you what it will cost within a small margin, since we have disconnected all the wind conductors, framework, etc. from the one which can be heard and we now know what is involved in removing them from the organ and the tower. They cannot be done in place of course. The leather to be used is a special grade of white sheepskin, and will be silicone treated (a new process for adding years to the life of leather). We also use the new special adhesive for securing leather to wood.

The Reed Chorus reservoir will cost about \$220.00 including labor of two men and materials. This one also requires removal of the French Trumpet to get it out which consists of 61 reed pipes. The tower reservoir will cost about \$200.00, and should there be delay in authorization, this one can be done after the July 14 concert, since the next one is August 11th.

ROY E. H. CARLSON
OLD COACH ROAD
MAGNOLIA, MASSACHUSETTS
TELEPHONE LAKEIDE 5-3133

9/27/65

Mrs. Karl Witham
Hammond Museum
Gloucester

Dear Corinne:

I have your letter of Sept. 20 asking for further explanation of the bill for the work on the organ. The bill has been itemized in the normal way, showing the dates of work done and the number of men working and the number of hours worked on these dates. The dates when my builder was also present are included in his bill to me in the amount of \$212.33, and since you may be interested in seeing it, I enclose it together with my cancelled check which paid him. Please return these to me some time for my tax records. His bill covers the materials used and we didn't charge for the leather we used for the new Choir shutter motor sleeve. His bill covers his labor at the Castle and at his well equipped shop, where he rebuilt the reservoir. A summary of the work done before and during the concerts is given in the estimate for the work which was sent as requested to Mr. Lucas on June 21. This work was authorized on July 2. My bill of Sept. 1 together with a letter explaining it was sent as expected to Mr. Lucas who sent it, together with the letter and the estimate to Mr. Leen on Sept. 3, apparently for his examination and/or approval. Therefore it was thru these channels that the bill was sent to the Museum. I was sorry to learn that you felt that I had "gone over your head" by not sending the bill directly to the Museum, but I still feel that the bill was sent as expected to Mr. Lucas. Addison Schade told me months ago that all correspondence should go to and through Mr. Lucas, and that is why I feel he should have a copy of this, too. My dealings with you over these more than 12 years have always been friendly and it would be the farthest thing in my intent to ever offend you.

Mr. Hammond always was a very kind friend and host to me. He liked to talk at great lengths with me about organs, organ building, and the future of his great instrument. Even on the last night I saw him he mentioned the improvements he wished for the organ. I felt a tremendous obligation to him for having such a great man as a friend, and the only way I felt able to show my appreciation was by taking care of the organ without charging him for my work. I only charged for the cost of my help, which was \$3.00 an hour. It costs me more than that actually, due to my workmen's taxes and insurance coverages. Mr. Hammond knew about this and that I hoped to be able to charge him only for my help during his last years.

RESTYLING OLD PIANOS
TO LOOK LIKE SPINETTS
ORGAN SERVICE
ORGAN TUNING

December 6, 1965

Mrs. Corrine Witham
Hammond Museum
Hesperus Ave.
Gloucester, Mass.

Dear Mrs. Witham:

I have been piled up with work to be out before Christmas. When I was down at the Museum to check up on the pipe organ, I found so much to be done. Knowing that organ - I could not understand why it was so neglected and dirty. The pipes are laying all over chest and floor.

- #1. Great Organ - Almost every stop has slow or hang or hang notes. Some caused by slow relays and others by bad leather.
- #2. Swell Organ - same as the great organ.
- #3. Solo Organ - Speaking pipes laying on floor and top of pipe chest caused by bad leather.
- #4. Choir Organ - Slow notes, pipes out - same as Gr. Sw. and Solo organ.
- #5. Reed Chorus - not playing at all.
- #6. Baroque Organ - Leaks in chest, and dead notes.
- #7. Leaks and dead notes.
- #8. Blower room - top tower - Large reservoir and presser reservoirs leaks badly.

The above work to be done could cover several pages, but I don't think it necessary to go into all details unless it is called for. The replacement of above complaints will take 5 to 8 months to replace and repair entire organ. This will not be all at one time, but one section at a time. I can work by the hour or give price for the whole organ.

1. Will be close to \$5000 to complete organ-all materials extra.
2. \$3.50 by the hour-all material extra. This will include player for rolls. These two items will work out about the same in order to make it new again.
3. After all work is completed a yearly agreement to keep organ in tune will be \$500 per year.

I can start anytime after the first of the year.

Yours very truly,

Tolbert F. Cheek

MOREL ORGAN COMPANY, INC.

Suez Canal, Red Sea, Persian Gulf, Arabian Sea, Indian Ocean, Strait of Hormuz

ROBERT C. MOORE
ROBERT C. MOORE, JR.
DORIS R. MOORE
THE MOORE & COMPANY

170 LEWIS STREET
BRAINTON, MASS.
341-2222, 341-2214

9 December 1965

Habonad Museum
Hesperus Avenue
Georgetown, Massachusetts

Att: Mrs. Witham

Dear Mrs. Witham:

Our cursory survey of the organ was not enough, of course, to enable us to make a thorough report of its condition. Such a survey would be time consuming and costly. However, we learned enough to allow us to make suggestions and recommendations regarding the repairs and maintenance.

Our first suggestion is an annual maintenance contract with either 10 or 20 service calls, each of 3 hours duration for 2 competent mechanics. Not one mechanic and a helper, mind you, but two qualified, experienced men. We suggest this because of the importance, size and not least, by any means, the complexity of the organ. The maintenance carried out under the terms of our contract, would enable us to admit and follow a course of procedures that could only result in the better reestablishing of the organ.

The first step, along with silencing the cipher, would be the re-assembly of the console. Its small shoes are extremely noisy. Piston action, especially the console are not working properly and many other items which should have complete attention. At the same time, the high pressure static reservoir, which we pointed out to you, would be disconnected, brought to our shop and completely re-leathered. This reservoir is required only for the high pressure rods, hence the rest of the organ could be used during repairs.

Mrs. Witham
Hammond Museum

- 2 -

The fresh air intake in the blower room should be sealed off completely and permanently. Our experience dating back some 45 years with this type of air intake, has shown and proven to us to be very detrimental to the organ in general. First the danger to summer air circulating through the reservoirs and chests is exposed to the humidity of the leather puffs, or valves, which are exposed to the heat of the sun and the organ absorbs this moisture, even when the heat is not so strong and dries out and contracts. This results in wind leaks, ciphers, and accelerates the deterioration of the leather. Secondly, the varied temperature of the wind keeps the organ completely out of tune. The air intake should be from the stairway door. This is the best arrangement and ideal. Incidentally, the blower room is very dirty and should be cleaned out, walls painted and the old blower removed.

Our subsequent steps would be to tackle one division at a time, let great, swell, choir, solo, baroque, pedal, and stay with it until all the troubles were repaired, pipes tuned and everything "A OK" before moving on to the next division. We think a planned systematized procedure is the only proper way to maintain this fine instrument.

The cost of re-leathering the high pressure reservoir, including removal and reinstallation would not exceed \$200.00. This would be in addition to our contract.

May I point out to you that we have a complete facility here in Reading, consisting of three erecting rooms and all necessary manpower and equipment to do any and all required work. We invite you to inspect our factory, and would welcome the opportunity to show you about.

Hoping we may hear from you so that we may go over the contract and financial arrangements with you, we are

Very truly yours,

The Morel Organ Company Inc.
Robert G. Morel, President

1960s - Players and Performers

Virgil Fox - '60, '61, '69

Doug Rafter - '60, '65, '68, '69

Harvard Organ Society - '60

Merrimack Valley AGO - '60

Berj Zamcochian - '61, '62, '63, '64

Henry Hokans - '63

Allan Mills - '64

Kenneth Wilson - '64, '67, '69

Richard Ellsasser - '66, '68, '69

Fr. David Gallagher - '67

Jean Langlais - '67

February 3, 1967

Mr. Robert Morrel
Morrel Organ Co.
178 Lowell St.
Reading, Mass.

Dear Mr. Morrel;

The next concert here at the Museum will be Wednesday, March 8 when Jean Langlais from Paris will give a concert. Will you please plan to check the organ and to be here on Tuesday when he will no doubt be setting up his combinations and practising. Also please have a man here on the evening of the concert in the event something should go wrong.

After that, we are having a benefit for Cardinal Cushing on Friday, March 17th at 8 PM when Mr. Wilson will play, Father Strahan will sing and St. Ann's Choir will perform. Tickets are \$5.00 each. We will also want an attendant on that evening.

I am sending enclosed a descriptive sheet regarding the concerts so you will have a record of them.

Very truly yours,

Mrs. Karl Witham, Director

February 25, 1968

C. E. Fisk Company
Maplewood Avenue
Gloucester, Mass. 01930

Attention; Mr. Waddell

Dear Mr. Waddell;

Again I want to express our thanks to you for sending Mr. Gruenke and the other young man over to repair the organ here at the Museum during the emergency last week when Mr. Ellsasser was here to record. I hope that you will be able to talk to Mr. Fisk about servicing our organ as such a fine instrument needs the finest care.

We hope that Mr. Fisk is well on the road to recovery after his surgery and that he will find it possible to help us here at the castle.

We would like very much for you to have two complimentary tickets for any of the

March 26, 1968

Mr. Robert McMullin
40 North Shore Road
Absecon, NJ 08201

Dear Mr. McMullin;

We are returning herewith your check in amount of \$30.00 for ten Aeolian pipe organ rolls listed on the back of your letter. Since the rolls were all packed for shipment, it was impossible to search for the ones you listed.

The rolls were all purchased by Mr. Robert Gates of Round Top Road, Bernardsville, New Jersey, 07924, and I am sure if you contact him it will be possible to purchase the ones you want. I told Mr. Gates about your letter and he said to refer you to him.

Thank you for your interest and we hope you will visit the Hammond Museum if you are ever in this area.

Very truly yours,

Mrs. Karl Witham, Director

W
Check w

May 29, 1968

Mr. Conrad Olson
221 Adams Street
Waltham, Massachusetts

Dear Mr. Olson;

The Fisk Organ Company here in Gloucester has recommended your name to us as a good organ man, and we would like to inquire if you would be interested in maintaining the organ here at the Hammond Museum. If so, we would appreciate having you either telephone, 283-2080 or call to see us as soon as possible.

Very truly yours,

Mrs. Karl Witham, Director

1960s - Players and Performers

Virgil Fox - '60, '61, '69

Doug Rafter - '60, '65, '68, '69

Harvard Organ Society - '60

Merrimack Valley AGO - '60

Berj Zamkochian - '61, '62, '63, '64

Henry Hokans - '63

Allan Mills - '64

Kenneth Wilson - '64, '67, '69

Richard Ellsasser - '66, '68, '69

Fr. David Gallagher - '67

Jean Langlais - '67

E. Power Biggs - '68

Cherry Rhodes - '69

Simon Preston - '69

Fred MacArthur



07/10/68? Organ recital by Biggs at Castle

The Hammond Castle in Gloucester will present E. Power Biggs at the great organ console on Wednesday evening, July 10 at 8.30.

Biggs, born in England and graduated with highest honors from the Royal Academy of Music has played organ recitals and has appeared as soloist in leading orchestras in almost all great cities of America and Europe. He is also known to the public through his recordings and recitals on radio and television.

Biggs' program at the Hammond Museum includes numbers by Antonio Soler, Henry Purcell, Johann Sebastian Bach, Ernst Pepping, Francois Couperin, Cesar Franck and Charles Ives.

Robert Morel-pg. 2

2/20/68

over at 7 PM last evening and remained until 10 PM and repaired the Solo to Choir, dead C 3#; Pedal Tibia 16"; Swell shade, and the Pedal 32" tibia.

This morning there was a noise from a leak in the air duct coming into the blower room, down in the corner.

Fortunately, I was able to obtain a repair man in this emergency.

However, you will recall that I wrote you on February 5 advising you of the dates Richard Ellsasser was to be here to practise and record and asked that you check the organ and have it in perfect condition for these sessions. That gave you two weeks and I think that was sufficient time to have the organ ready for the recording. I was very shocked to find so many things wrong with it as I thought that you had been maintaining it and that it was in good condition and certainly better condition than when Carlson was the maintenance man.

You will also remember that I said we would need a repair man to be available when he recorded and you told me that I would have to pay for his day's pay and I said at that time that I would be willing to do so because this recording was very important to the Museum.

I have spoken to Kenneth Wilson this morning on the telephone and he is in agreement with me that the things like the noisy swell shutters should have been repaired. Also that if one rank was out of tune and repaired, then another rank would be out of tune. I have always been dissatisfied that there was no organ man available during concerts for even Mr. Carlson provided this service.

I have tried to reach you by telephone as I did want to discuss this major problem with you personally rather than write.

Sincerely yours,

Mrs. Karl Witham, Director

December 22, 1969

Robert Morel Organ Company
178 Lowell Street
Reading, Mass.

Dear Bob:

To verify our recent conversation relative to maintenance and repairs on the John Hays Hammond Museum organ, I hereby submit a series of conditions needing overhaul and/or repairs which should be accomplished during the months of January and February. The Spring and Summer concert series will commence the first of March.

- 1) A total reconditioning of the Baroque section.
- 2) A preventative check of all air conduits.
- 3) Regulation of Solo Chamber tremulants.
- 4) A check of Baroque pistons (Piston 5 still jams)
- 5) Survey of condition of Chimes mechanical action.
- 6) A total reconditioning of the Harp Celeste.
- 7) A rank by rank survey for overblown (too loud, too soft) pipes and dead notes: pedal ranks (reeds) particularly.
- 8) Correction of a few stops which do not cancel, or, at least, waver with indecision. (note chorus reed Trumpet)
- 9) Stop the pipe (or pipes) which speaks when organ is started.

(2)

many miscellaneous ranks of pipes in the chambers which are no longer used.

Please advise as to what ranks they are:

- a) if we might exchange to good advantage for currently employed ranks, or whether they have any intrinsic value if advertised for sale in an organist's publication.

- b) If they are worthless and should be removed from the chambers for disposal.

I would appreciate hearing from you as these various conditions are corrected. Also, I will be glad to meet with you at the Castle anytime during January and February for consultation. All of the information which you direct to me will be immediately forwarded to Mrs. Witham.

With all good wishes for a happy and prosperous new season.

Sincerely,

1970s

1970s - Players and Performers

Pierre Cochereau - '70

Richard Ellsasser - '70

Doug Rafter - '70

Lee Erwin - '70

Kenneth Wilson - '70



August 23, 1970

Mr. William Laws
30 Monument Street
Wenham, Ma.

Dear Mr. Laws:

In behalf of the Hammond Museum, I want to thank you most sincerely for your kindness in coming to our aid last evening. I had thought we would have to cancel the concert, and this would have been difficult since there were almost 200 people here when I telephoned to you. Please send me your bill as soon as you are able so we can pay you.

I asked Kenneth Wilson to call you since Monday is my one day a week off, and beginning in September, would like to have you check the console and correct that problem that we have. As soon as you have some free time, perhaps you can come down and we can check the console and go over an estimate.

With deep appreciation and best wishes,

Sincerely yours,

Mrs. Karl Witham
Director

August 27, 1970

Mr. William F Laws
30 Monument St.
Wenham, Ma. 01984

Dear Mr. Laws:

Kenneth Wilson was here yesterday, and we discussed your maintaining the Hammond Museum organ on a monthly basis of \$200.00 per month, to be billed. In addition to keeping it in tune, servicing, and other necessary repairs, we would want you to be available and present on the evening of concerts and activities when the organ is played in the event there would be any problems.

Mr. Wilson said that the celluloids need chromium plating and that this is something you would be able to do. At the same time, the tablets are in need of changing since some of the ink has run on quite a few of them.

The organ would be available for work on Monday, September 21; Tuesday, September 22, and Wednesday, September 23. There is a tour on Thursday, September 24, and Lee Erwin will be playing here on Friday, the 25th and Saturday 26th with a silent movie, Buster Keaton in The General. I am enclosing a list of our fall activities which include many concerts as you will see.

I would appreciate hearing from you as soon as possible.

Very truly yours,

Mrs. Karl Witham, Director

December 17, 1970
400 Andover Street
North Wilmington, Mass.

Mrs. Karl Witham, Director
John Hays Hammond Museum
Hesperus Avenue
Gloucester, Mass.

Dear Corinne:

Before me are the two bills for organ maintenance sent by Mr. William Laws of Wenham.

The two bills (spanning a five week period) total \$711.80. They break down this way: for repairing the piston system, \$199.80; tuning, \$406.40; and miscellaneous services at \$105.60.

Before discussing these bills point by point, I desire to offer this considered and professional opinion of the work Mr. Laws claims to have successfully completed as outlined in his bills of November 12, 1970 and December 10, 1970.

As a professional organist of thirty-eight years experience and mainly as resident organist for the John Hays Hammond Museum my conclusion is that the piston adjusting and tuning as claimed by Mr. Laws is totally unsatisfactory. The bills claim such accomplishments as "regulate and set all general pistons", "repairing frozen master piston" and "Final effort to free #General Piston 4."

Mr. Laws first bill, dated November 12, 1970, claims correction of the piston systems for the amount of \$199.80 plus another total of \$73.60 for tuning the Solo Division. Unaware of this November 12th bill and also unaware of what Mr. Laws was attempting to do with the organ, I sent a letter to him (I enclose a copy) on November 19, 1970 urging the correction of the frightful conditions of this same piston system. In other words, after he had claimed a successful completion of piston correction I discovered on one of my normal visits that he had actually left the console in the most deplorable state that I have ever known it.

To prove this statement of a complete break-down of the piston system, I hereby enumerate the many areas in which Mr. Laws work is totally inadequate.

December 22, 1970

answell
Mr. T. Goode
The Chancery
2121 Commonwealth Avenue
Brighton, Ma. 02135

Dear Mr. Goode;

Recently I spoke to you about the bill of Mr. William Laws of 30 Monument Street, Wenham, since he came into the Chancery office for his check.

Since that time, I have been trying to get him to adjust his bill which we thought was excessive. I have spoken to him several times, and wrote him on December 19 advising that we had only \$200.00 per month in our budget for organ maintenance. However, Mr. Laws will not reduce the bill so I am approving them - \$404.60 plus \$217.20.

By registered letter, I have advised Mr. Law that we no longer will require his services for organ maintenance. We are returning to Mr. Robert Morel.

Thank you for your attention to this matter, and with every good wish to you for the holidays and the new year,

Sincerely yours,

Mrs. Karl Witham, Director

W

December 9, 1971

Right Reverend Monsignor William J. Forster
The Chancery
2121 Commonwealth Avenue
Brighton, Ma. 02135

Dear Monsignor Forster:

Mr. Robert Morel, our organ maintenance man, asked me to notify you that due to water leaking in the building during the three northeasters we had in November and December, we had damage to the following sections of the organ:

PEDAL: BOURDON

GREAT: Gamba 16'

DIAPASON - part of this in Great has had to be blocked off

Due to water damage some of this section has to be rebuilt, and Mr. Morel said he would have to do it on a cost and material basis. I am wondering if our insurance would cover this

As you have been to our concerts, I am sending enclosed Christmas program book on which is pictured our copy of Raphael's Madonna of Divine Love, a gift to us August 23, 1971 (Cardinal Cushing's birthday) by Mr. Edward

an. If you are able to come down to any of the concerts, please let me know and I will have some tickets for you.

Most sincerely yours,

Mrs. Karl Witham, Director

TO MRS. W. *file organ*
DATE 1/18/71 TIME *2:15*
WHILE YOU WERE OUT
MR. NICKERSON
OF MOPEL ORGAN COMPANY
PHONE *212-1234*
TELEPHONED ☐ PLEASE CALL HIM ☐
CALLED TO SEE YOU ☐ WILL CALL AGAIN ☐
WANTS TO SEE YOU ☐ RUSH ☐
Message WE TOOK OUT PEDAL RES.
IN BAROQUE - 6 PEDAL STOPS WILL
NOT PLAY. IT IS BEING DONE NOW
SO IT WON'T HAVE TO BE DONE DURING
CONCERT SEASON
Richard Johnson
OPERATOR
Rush 1-87-8000 - H. S. Morse & Co. 1-87-8000 N. Boston, MA.

1970s - Players and Performers

Pierre Cochereau - '70

Richard Ellsasser - '70

Doug Rafter - '70

Lee Erwin - '70

Kenneth Wilson - '70

St. Paul's Choir w/Ted Marier - '72

Lynn Larsen - '72

Thomas Murray - '72

Hammond Museum, Incorporated
Hesperus Avenue
Gloucester, Massachusetts 01930
283-2081



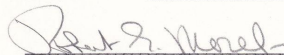
July 27, 1972

Morel Organ Company, Inc.
178 Lowell Street
Reading, Ma.

Received from the Hammond Museum, Inc. in order to find a buyer:

Heckle phone 1 set 73 pipes

Saxophone 1 set 49 T.C. pipes


signed

*These pipes are currently within
the castle walls, although in
damaged condition
19 Feb 1977
J.L. Bottom*

Cham
FREDERIC B. AUSTIN
RICHARD J. PIPER
DONALD B. AUSTIN

Since 1893



FREDERICK L. MITCHELL
ALLEN R. MILLER

AUSTIN ORGANS, INC.
ORGAN ARCHITECTS AND BUILDERS

CONTROLLING EXCLUSIVELY ALL AUSTIN PATENTS

HARTFORD, CONN. 06101

October 26, 1972

Mrs. Karl Witham
Hammond Museum, Inc.
Hesperus Avenue
Gloucester, Massachusetts 01930

Dear Mrs. Witham:

It was a pleasure to hear the Castle organ again under Lyn Larsen's most capable command. I assure you, that although I was caught completely off guard without tools, I was happy to have been able to tune the offending reeds.

After looking over the console and talking with Lyn, I decided to dig further into the history of this console. I find that the shrinkage problem started in 1963 when Mr. Hammond was still alive. Since then, all black tablets and several white tablets have been replaced so it would only be necessary to replace the remaining "grained-ivory" tablets.

We do not have an accurate diagram of this console as several changes were made by Mr. Hammond before he died. A couple of Polaroid photographs taken looking straight at the stopkeys with them "on" would probably be sufficient for us to determine how many keys are involved, and to correlate the names with those listed in your brochure.

I originally suggested to Mr. Larsen that he do a record on this instrument. This week he said he would like to have me on hand when he returns in May, as there are a few mechanical and electrical problems which should be looked into.

I did notice that the combination action is extremely noisy, probably due to failure of 5 or 6 pneumatic checks in the console, which control the action of the combinations. It appears that some of the original wiring has been changed to keep things operating to some extent, rather than making proper repairs. It is our opinion that the combination action should be checked over and put back into first-class condition with adjustments being made to factory specifications.

AUSTIN ORGANS, INC.

Mrs. Karl Witham

Page 2.

October 26, 1972

Such work would be a relatively minor undertaking, and could be done in one or two days in conjunction with stopkey replacement. We appreciate that funds for such work may be short, and are willing to work out a special price for parts for the museum.

Unofficially, it was suggested that I might undertake this work myself for a small fee plus expenses.

I should also add that the quoted \$ 1.00 per stopkey for replacements is less than our cost, and applies to replacement of bad stopkeys only.

We look forward to hearing from you further.

Most sincerely,

AUSTIN ORGANS, INC.

Allen R. Miller
Allen R. Miller
Assistant Vice President

ARM/pm

1970s - Players and Performers

Pierre Cochereau - '70

Richard Ellsasser - '70

Doug Rafter - '70

Lee Erwin - '70, '72

Kenneth Wilson - '70, '71, '72, '73,
'76, '77, '78, '79

St. Paul's Choir w/Ted Marier - '72

Lynn Larsen - '72

Thomas Murray - '72

Berj Zamkochian - '76

David Garth Worth - '76

William Self - '77

Barclay Wood - '78

Henry Hokans - '78

Fred MacArthur

Leo Abbot

Doug Marshall

David Porper

April 24, 1975

Mr. Robert Morel, Jr.
5 Lennon Road
Arlington, MA 02174

Dear Bob,

Would you please send us the replacement reed stop keys which you had ordered from the Austin Organ Company. We would be very glad to have them and pay you for them.

Sincerely,

Richard F. Johnson
Co-Director

RFJ:s

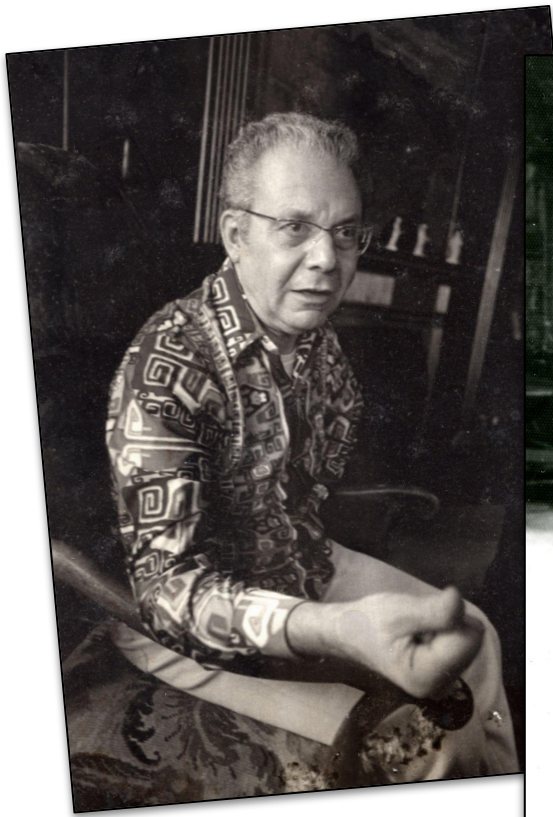
Virgil Fox 1974-1976

Console modified and moved to the floor by the Morel Organ Company

Organ maintenance taken over by Thad Outerbridge from 1975-1976

Kim Bolten joins the board of trustees and maintains the instrument from 1976-1989







1980s



1983-1986 Organ Restoration Effort

Project planned to be completed in two phases:

1. New console
2. General overhaul of all other parts



1980s - Players and Performers

Doug Rafter - '83, '84, '85, '86, '87, '88

Leo Abbot - '88

Mark Andersen - '89

David Porper

Charlie Callahan

Peter Krasinski

Nicholas Kynaston

Hector Olivera



November Nocturne

*Celebrating the Initial Organ Restoration
with Concert Organist*

Douglas Rafter

Saturday, November 22, 1986

*The Great Hall
Hammond Castle Museum*

November Nocturne

*Welcome . . . Norbert Benotti
President, Board of Trustees*

*Restoration of the Organ . . . John J. Bollen
President, E. M. Skinner Company*

*The Restoration Film . . . Ben J. DeLuca III
President, The Steadworld Corporation*

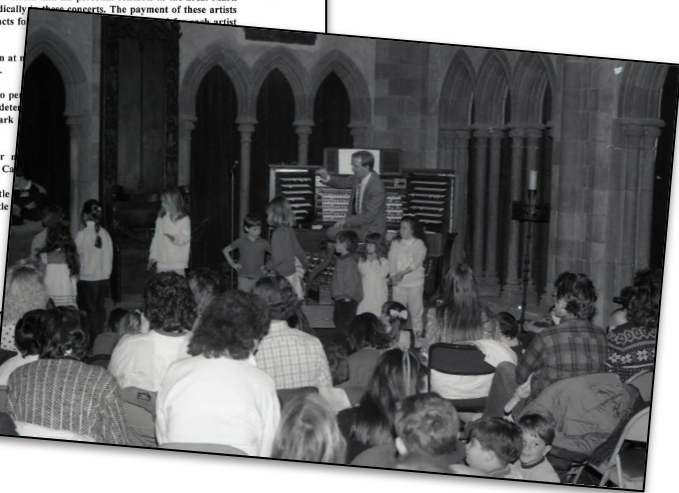
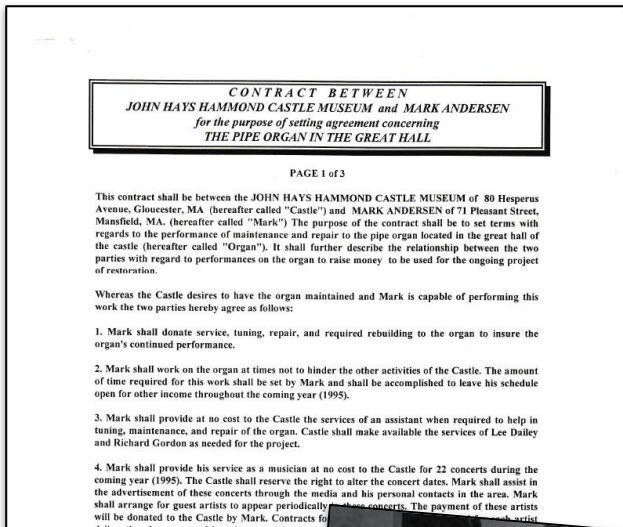
*Castle Classics . . . Douglas Rafter
Concert Organist*

*The Hammond Legacy . . . Ben J. DeLuca, Jr.
Executive Director, Hammond Castle Museum*

Dessert and Coffee

1990s-2000s

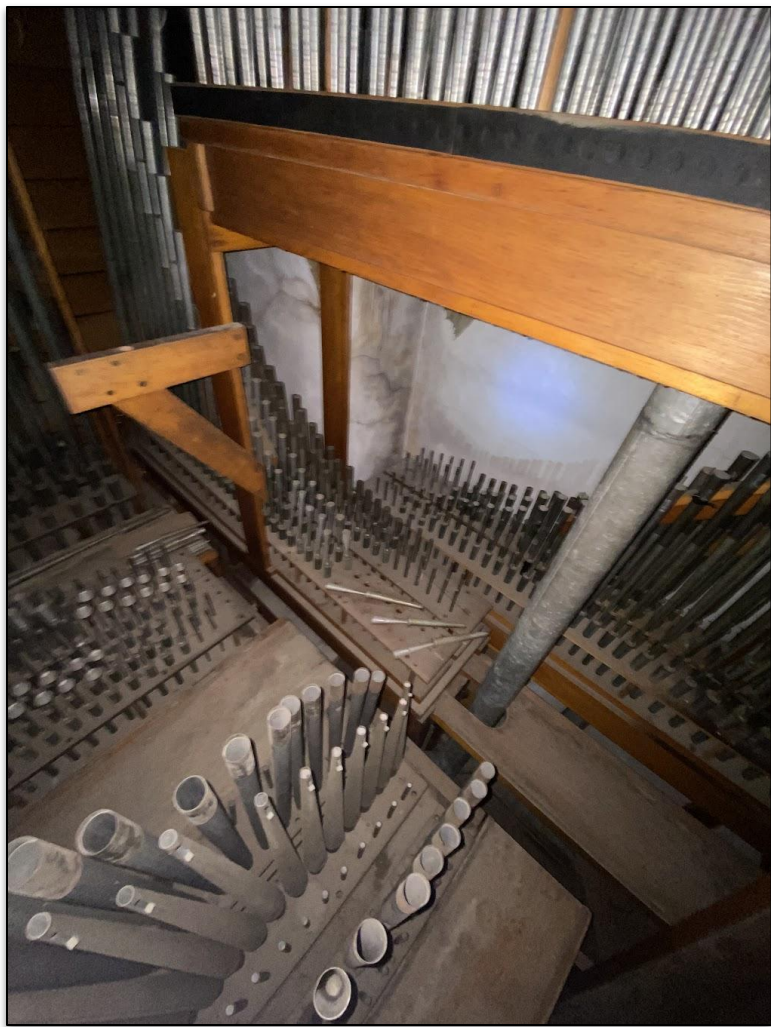
Peter Krasinski

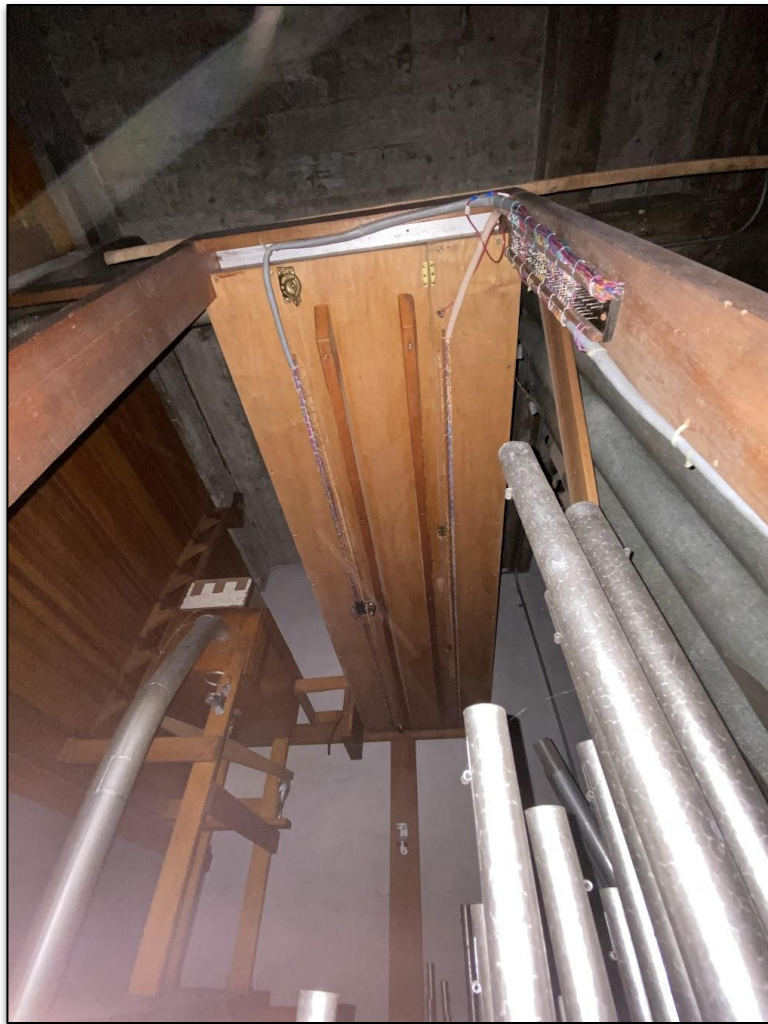


The Present











The Future

Key Goals:

1. Keep the Sound Original
2. Follow Hammond's Vision
3. Continue the Legacy of Technology & Innovation
4. Improve Safety & Access
5. Make Tuning Easier & More Stable

Challenges:

1. Water damage and disrepair
2. Safety and access
3. Tuning stability
4. Disorganization
5. Past removal of Hammond's inventions



Solutions:

1. Repair building envelope and prevent water ingress
2. Restoring or replacing pipe organ chests & mechanism
3. Reorganize the pipes following Hammond's vision and instrument playing needs
4. Return the console to align somewhat with the furnishings of the room and a feel of the original Austin console
5. Integrate the organ with the modern day museum
 - a. Lighting
 - b. Automatic playing
 - c. Walk-in pipe section



Original Specification



New Stoplist



Traditional vs Orchestral Layout (Audsley)

Why Restore the Organ?

- Major part of the building & history
- Use for the museum in the future
 - Concerts
 - Solo
 - With groups
 - Tour demonstrations
 - Weddings

Timeline

Completion by 2029 or sooner

Project tackled in phases as time and funding allows:

- Start of Great Division
- Positiv and Pedal Divisions
- Remaining Great Division
- Orchestral and Fanfare Divisions
- Swell and String Divisions

Work Started and Completed

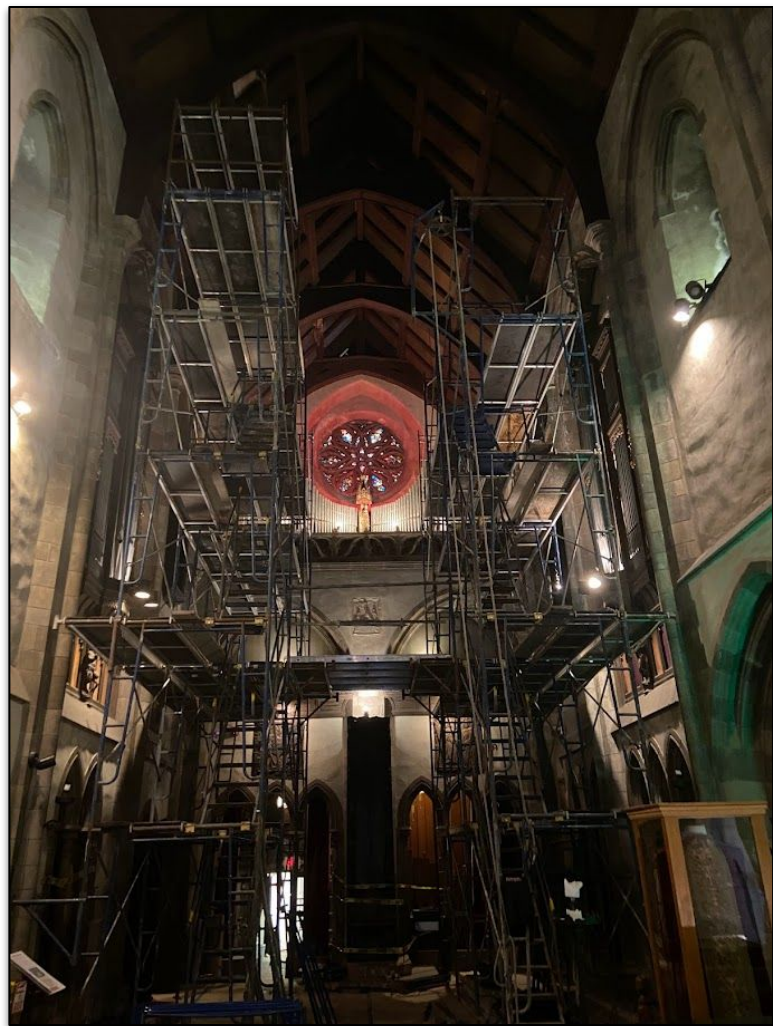
Completed to Date:

- Inspection & documentation of organ components
- Cleanup of adjacent spaces such as the relay room
- Restoration of the woodwork and pipes of the two main facades
- Repair and re-commissioning of the tower hoistway
- Safety harnesses in ceiling

Started:

- Great division restoration
- Console rebuilding
- Blowers & blower room restoration





Sources of Funding

1. The museum itself
2. Grants
3. The public/community

~\$2.5million project

~\$20,000 for each of the ~100 stops