

PLEASE note the requirements of the enclosed membership form! The Club needs your financial support and your presence at as many meetings as possible. The Newsletter has been mailed free of charge to all who indicated interest in the Club during the past year, but this issue is the last to go out on the present mailing list.

* * *

The April meeting will consist of lengthy visits to two famous Boston churches, where the organs can be played by members present. Bring your "best piece" to try on stops that you want to hear. On SUNDAY, APRIL 24, we will gather in King's Chapel, Tremont Street, to hear the organ demonstrated as arranged by the Director of Music, Daniel Pinkham. The hour is 2 o'clock. At 4 o'clock we will hear a demonstration of the organ in Emmanuel Episcopal Church, Newbury Street, played by Jack Fisher.

The King's chapel instrument is a new three-manual tracker C. B. Fisk, housed in a replica of the 1756 Bridge case. Miss Barbara Owen's lengthy monograph on the music and organs in King's Chapel will be available for purchase. The Emmanuel Church organ is, in the chancel a three-manual Hutchings, playable from the large Casavant console that controls the famous Casavant gallery organ. The organ was that played by Lynwood Farnam, and Mr. Fisher will demonstrate the usefulness of the better original ranks and the more recent changes. Those most interested can tour the interior of the instrument. Supper will follow. For those wishing to see what the modern church should purchase, come to King's Chapel. Emmanuel is for those who wish to hear the "big sound" of the 1890-1920 period.

* * *

Forthcoming FM programs on WCRB at 5 PM on Saturdays will feature the new two-manual Noack organ in St. Mary's Episcopal Church, Newton Lower Falls. Carolyn Skolton will play April 23, Bruce Bennett on April 30, and Marian Ruhl on May 7. The Merrimack Valley Chapter of the American Guild of Organists will be guests of the Noack Organ Co. at an open house, 8 o'clock, April 26.

The Annual Harvard-Radcliffe Organ Society recital will take place at the Memorial Church, Harvard University, at 8 o'clock, Wednesday, April 27. If the old organ remains unsold, perhaps it will have to be auctioned in the manner of disposing of other great "beasts" in the past: the Boston Music Hall organ and the old Wanamaker Store organ in New York City!

At 8 o'clock on Sunday, May 1, Richard Hill will give a recital on the three-manual Odell organ in Sacred Heart R. C. Church, Taunton. The large brick church is on First Street, off Route 138 South. Recent research has proved that the organ is not a Roosevelt, as reported in the Newsletter for November, 1965. Though greatly modified by F. Robert Roche of Taunton, it is essentially a J. H. & C. S. Odell of ca. 1880. Recent revoicing and regulating has been finished, making the organ far more pleasing than when heard a few months ago.

Pierre Cochereau plays at the M.I.T. Auditorium, Cambridge, at 8:30 PM, Wednesday, May 11.

THE MISSION CHURCH OF ST. JOHN THE EVANGELIST, EPISCOPAL, BOWDOIN ST., BOSTON.

George S. Hutchings, Opus 2-10, 1890, 32 registers, tracker-action; electrified and moved by Hook & Hastings Co., 1930, as their Opus 2586.

GREAT		SWELL		PEDAL	
Diapason	16' 61	Bourdon	16' 61	Diapason	16' 32
Diapason	8' 61	Violin Diapason	8' 61	Bourdon	16' 32
Gamba	8' 61	Salicional	8' 61	Dulciana	16' 32
Dulciana	8' 61	Aeoline	8' 61	Violoncello	8' 32
Melodia	8' 61	Voix Celeste	8' TC		
Octave	4' 61	Spitz Flute	8' 61	Couplers (by tablets)	
Flute Harmonique	4' 61	Stopped Diapason	8' 61	Great to Pedal	8'
Flute d'Amour	4' 61	Violina	4' 61	Swell to Pedal	8', 4'
Fifteenth	2' 61	Harmonic Flute	4' 61	Swell to Great	16', 8', 4'
Mixture	III 183	Flautino	2' 61	Swell to Swell	16', 4'
Trumpet	8' 61	Mixture	III 183	Great to Great	16', 4'
		Cornopean	8' 61	Great Release	
Tremolo (Swell)		Oboe	8' 61	Swell Release	

The church previously contained a three-manual Appleton, a three-manual Wm. B.D. Simmons, and a two-manual E.&G.G. Hook & Hastings of 1876, now in the Unitarian Church, Groton, Mass. The Hutchings stood on the Gospel side of the altar with most of the pipework at the level of the gallery front. Moved to the rear gallery in 1930, the organ was placed in the tower recess and provided with a drawknob console by Hook & Hastings, who used the manual slider chests and that for the Bourdon and Violoncello, nearly all of the old pipes, and the upper part of the case front. Stop names were somewhat changed, and tonally the organ is a good example of what good acoustics can do to assist a somewhat mediocre instrument!

Hook & Hastings removed the Twelfth and installed a metal second harmonic flute in the Great. They extended the Pedal from 27 to 32 notes, and at a later date, the 16' metal Dulciana was added on a new chest. The Great and Swell are now located next to each other, and the action is deteriorating. The pipework is no longer in good condition and is extremely dirty. The console has 4 Great and Pedal pistons, 5 Swell and Pedal pistons (each set has a Release), a General Release, a Crescendo pedal, an Adjuster toe stud, a Gr. to Ped. Reversible toe stud, a Sforz. pedal, an All Couplers (reversible) toe stud, a Release Octave Couplers toe stud, and indicator lights for Wind, Cres., and Sforz. The Pedal 16' wood Open partly surrounds the Great, and the vertical swell shades are mostly obscured by the Bourdon and Violoncello, on one slider chest. The dark oak case houses the basses of the two Great Opens, and the lowest few of the 16' Open in the Great are of stopped wood pipes with "monkey quints" attached. The Melodia has a bass octave of stopped wood; the Flute d'Amour is of stopped wood with 24 open metal trebles; the Hook & Hastings flute is harmonic from Middle C. The 16' Swell rank is entirely enclosed; the Stopped Diapason has 12 metal trebles; the Spitz Flute is entirely of open tapered pipes; the 2' Flautino is a string. The Mixtures have many slotted pipes and are too low-pitched. The reed ranks all have mitred basses and 12 flue trebles. The Trumpet and the Cornopean have rather large resonators! The Swell 8' flues of metal have capped and stopped bass octaves. In 1965, minor tonal changes resulted in a 2 2/3' Quint in the Great (the 4' Flute Harmonique), and a 5 1/3' was made of the 8' Gamba. The Swell 8' Open was moved to 4' pitch and the Violina is now at 2 2/3'. The Oboe was moved to 4' pitch.

The organ was played for many years by Everett Titcomb, and is now more than adequately "presided over" by Sally Slade Warner.

ORGAN-BUILDING IN NEW-ENGLAND -- a continuation of the 1834 article in The New-England Magazine:

"Dr Josiah Leavitt was a native of Hingham; but the year of his birth is not within the writer's knowledge. He was frequently, when a young man, at Mr Johnston's shop, looking on while he was at work, and indulging his curiosity with regard to the construction of organs. It seems, therefore, that he very early acquired a partiality for this art; and it was thus, undoubtably, that he obtained his first knowledge of its principles. About this period, a misunderstanding occurred between Mr Johnston and Mr Leavitt, which prevented any further intimacy.

As Mr Johnston died about the year 1768, this must have been before that time. In 1786, he was, it appears, a practising physician in the town of Sterling, in this state. The occurrences of his life, between these two periods, embracing an interval of 18 years, are unknown to the writer. At this time, however, he undertook to build an organ with 4 stops. Before he had proceeded far, he engaged an ingenious mechanic, Mr Eli Bruce, of Templeton, in this state, to assist him in finishing it. This was in the year last mentioned, 1786, when Mr Bruce was about 21 years of age. All the pipes, except, perhaps, some of the smaller ones, were of wood.

After the completion of this instrument, Dr Leavitt removed to the present state of Maine. He remained there several years, probably 4 or 5, and then came to Boston. The first account we have of him afterwards is, that he was engaged to repair the organ which was then, and is now, in the Episcopal church at Cambridge. Whether he was induced to come to Boston expressly for this purpose, or had previously removed hither, is uncertain. He immediately applied to Mr Bruce, to come and assist him; and they proceeded to make the necessary repairs in this organ. The work was done in Boston.

This was originally an English instrument, with 2 rows of keys, and is said to have been a very good one. In the early part of the revolutionary war, when the American troops were stationed at Cambridge, the interior of the organ, particularly the metal pipes, were mostly taken out by the soldiers, and were melted up for bullets, or otherwise destroyed. About the year 1790, or perhaps a little later, it was determined to repair the church and organ. In renovating the latter, it was reduced to one row of keys, and the swell was taken out. It is supposed, that there were very few of the original pipes remaining, except, perhaps, some of the larger ones, made of wood.

Not long after this, Dr Leavitt, was employed to build an organ for an Episcopal church, then about to be founded in Dedham. This was, probably, the first church-organ, if such it may be called, which Dr Leavitt ever built, unless he had previously constructed that, which was afterwards in the First Universalist church. It appears, by the records, that the church at Dedham was organized in 1792. Previous to this, a vote of the proprietors or associates, had authorized the "Rev W Montague to procure an organ, the price not to exceed 100 pounds," -- "the church to be finished, the organ put up, previous to Easter Sunday, 1792." Another vote, under the date of August 5, 1795, referring to the examination of certain papers and accounts, speaks of "the money paid to Dr Leavitt, for building the organ, putting it up in the church, &c" It is evident, therefore, that the organ was built by him, though the time of its being finished is not expressly stated. It was a small instrument, with one row of keys.

What became of this organ is unknown to the writer. Its place is now occupied by a large chamber-organ, containing 7 stops, including a sesquialter and

hautboy, built by IEY, of London. This latter instrument was formerly in the "Old Brick" church, in Cornhill-square, and afterwards in Dr Codman's church, in Dorchester.

Dr Leavitt was also employed, in 1792, in putting up the present organ in Brattle-street church, which had, that year, been imported from London.

Another organ, built by Dr Leavitt, is that which was for many years in the First Universalist Church, situated at the corner of Hanover and Bennet streets. It is stated, by an aged member of that society, that this organ was previously in the use of some other religious society, which he thinks was that of the Episcopal church in Cambridge. If this was the case, it is probable that it was while the old organ, belonging to that church, was repairing by Dr Leavitt. However, this may be, an opportunity occurred, of making a positive sale of it, to certain gentlemen of the Universalist Society, and it was removed and sold accordingly. This was a short time previous to the instalment of Mr Murray, which took place on the 24th of October, 1793. In the order of services on that occasion, mention is made of "music on the organ." The price given for it, was 300 dollars. Additions were afterwards made to it, at the expense of 100 dollars. Some years ago, when another Universalist church was built, and the old society thus became divided, the organ was sold at auction, and was purchased by some one, who removed it into the state of Vermont. This instrument, as is stated by persons who were formerly familiar with it, had but one row of keys, and contained open diapason, stopt diapason, principal, 12th, 15th, sesquialter, and trumpet.

It is worth to remark, that although the Universalists, in their almost incipient state, and when an organ was scarcely to be found in any church not Episcopal, employed that instrument thus early in their religious services; yet, at the present time, when that denomination has become numerous and wealthy, and when organs are not uncommon in houses of worship, there is no instrument of the kind in either of the 3 Universalist churches in Boston.

Dr Leavitt, in what year is uncertain, built a chamber-organ for Mr Joseph Hard, of Charlestown, near Boston.

At a period, supposed to be subsequent to the time when all the preceding instruments were constructed, he built an organ for the old Congregational church in Newburyport, then Mr Carey's or Mr Andrew's. This organ is yet standing in the new church built by that society, now Mr Fox's; but it is soon to be removed, to give place to an instrument building for this church by Mr Alley, of that town. A person, who is well acquainted with the old organ, built by Leavitt, states that it has but one row of keys, and contains open diapason, stopt diapason, principal, 12th, 15th, sesquialter, flute, and trumpet.

Dr Leavitt was, for a while, organist at Christ Church; and, it is said, made some repairs to Johnston's old organ there, before it was thoroughly repaired by Mr Goodrich. He was living, after Mr Goodrich came to Boston, in 1800; but how much longer he survived, or when and where he died, is unknown to the writer. It is believed, however, that he died in Boston, about the year 1802. What other instruments he built, if any, is also unknown, as well as their present location. It is probable that his organs and those of Johnston have been laid aside, almost entirely, and that their places are occupied by the vastly superior instruments, which the present state of the art supplies.

Mr Eli Bruce, who has been mentioned, assisted Dr Leavitt in building his first organ, was an ingenious mechanic, of Templeton, in this state. He was bred a cooper with his father; but he taught himself several other mechanic arts. He was an excellent mason, and paid particular attention to the construction and alteration of chimneys and fire-places, so that they should carry

He was also a clock-maker, and cleaned and repaired watches. He constructed machinery, and invented several useful machines. Among these, was one for making pins, and another for forming & cutting card-teeth.

While Mr Bruce was employed with Dr Leavitt, in 1786, he took the scales and dimensions of the organ they were making, and, on his return home, commenced the construction of one similar to it. In this, he was discouraged, not only by Leavitt, but also by his own friends and acquaintances, and every possible obstacle was thrown in the way of his progress. He succeeded so far, however, in the course of a few months, that one or two stops could be played; but he did not proceed any further at that time. Some years after, he was again employed by Dr Leavitt in repairing the Cambridge organ. On his return to Templeton, he undertook to complete his own organ, and engaged a friend of his, a Mr Howe, of Marlborough, to assist him on condition that Mr Bruce should afterwards assist Mr Howe in building a similar instrument. They finished the former, and had made great progress in completing the latter, when the death of Mr Howe arrested their labors. The unfinished instrument was afterwards sold to another Mr Howe, of Princeton.

The organ built by Mr Bruce contained 4 stops, which, according to the best recollection of a son of his, now residing near Boston, were, stopt diapason and principal, both of wood, and 12th and 15th, part wood and part metal. It is probable that Leavitt's first organ was similar to this.

Mr Bruce, himself, never built another organ. The Congregational society in Templeton, 2 or 3 years since, separated into two societies, Orthodox and Unitarian. The latter procured an organ, in 1832, of the late Mr Goodrich; and, about the same time, Mr Bruce's organ was set up in the Orthodox Church, where it still remains. Mr. Bruce is now living, in Templeton, at the age of nearly 70.

Mr Henry Pratt, of Winchester, N H, first undertook to make a small organ in 1792. He was born in Wrentham (Mass) in 1771, and removed with his father's family to Winchester, in 1792. His father being a house-joiner, he was taught that trade; but being of an ingenious turn, he employed his leisure hours in constructing wooden clocks, repairing guns, watches, &c, making fifes, violins, and other simple instruments, and in fabricating surgeon's instruments, tools for his own use, and other articles of a like nature. He was also very fond of music.

In the year 1798, Samuel Smith, Esq. of Winchester, a gentleman in easy circumstances, offered to employ Mr Pratt in building an organ. After a little reflection, Mr Pratt agreed to make the attempt, although he had never seen the interior of an organ, and knew nothing more of its construction than what he had learned from an old Dictionary of Arts and Sciences. There was then a very inferior instrument in the Episcopal Church at Claremont, in New-Hampshire, made by a person of the name of Newton, at Norwich, in Vermont. Mr Pratt proceeded to examine it, and, with the assistance and explanations of the organist, he took minutes and draughts of the several parts. He also obtained some information from Mr Eli Bruce of Templeton, who furnished him with a scale of the length and diameter of wooden pipes. With these scanty aids to his ingenuity, he succeeded in constructing a much better organ than that which he took for a pattern. It was put up in the Congregational church in Winchester, and was afterwards presented to the parish by Mr Smith. It is still remaining in that church. Some alterations were made in it, a few years afterwards. It has one row of keys, and contains open diapason, stopt diapason, principal, 12th and 15th, all through."

-- to be continued.

MIXTURES -

Alan Laufman recently excursionsed in eastern New York state, finding a few old tracker friends now deceased, but visiting such pleasant relics as the huge two-manual G-compass Hook in the Roman Catholic Church at Rosiere, not in use. Alan recently discovered in Schenectady two portraits of the New York builder, Henry Erben, cherished by descendants.

Ed Boadway recently visited an unusual and unlabeled two-manual about a century old in Central Methodist, Trenton, N.J., and the well-preserved 1892 L. C. Harrison & Co. tubular-pneumatic organ in Six Mile Run Reformed Church, Franklin Park, N.J. Is there an older unchanged tubular organ in the nation?

Many thanks are extended to Barbara Owen and Frank Taylor, who presented fine recitals during the March meeting. An unusually large delegation of church members heard the program at Highland Congregational, Roxbury, tuned in the nick of time by the Lhaise brothers.

Recent organ-movings include Martin Steinmetz's 2-10 1875 Ryder, purchased in damaged condition from a Roman Catholic Church in Jamaica Plain and originally in Lafayette St. Methodist, Salem; Alan Laufman's purchase of a handsome 1-3 c. 1850 Henry Erben in the Episcopal Church at Jonesville, N.Y.; and Rev. Joseph Craig's installation of an odd two-rank chamber organ in his home at Hallowell, Maine.

Alterations and renovations: the Berkshire Organ Company will overhaul the two-manual 1889 Jardine & Son organ in St. Luke's Episcopal Church, St. Albans, Vermont. The first maintenance of any merit done in decades on the one-manual S. S. Hamill organ in the Baptist Church at Meredith, N.H., was performed recently by Robert Newton of the Andover Organ Co. Ed Boadway installed a 2' Principal in the Swell of his mighty 2-7 1901 Hook & Hastings in the Congregational Church, Hampstead, N.H. Sidney Chase of Worcester, N.Y., is thoroughly renovating the 1872 two-manual Johnson organ in First Baptist, Cazenovia, N.Y. The organ was recently set up in his shop.

Plan now to attend the First Annual Meeting of the Boston Organ Club, to commence with a tour of Methuen organs on Sunday, May 29th.

This Newsletter is the last to be mailed to those who do not indicate on the enclosed form their interest in the Club's work for 1966-67. The membership form must be completed and mailed with dues prior to May 15, 1966. The following persons have enrolled for the coming year:

E. A. Boadway	Mary Danyew	Robert Kanzler
David Belash	Paul Maine	Alan Laufman
Thomas Finch	Barbara J. Owen	Mr. & Mrs. R. Myrvaagnes
Chandler Gregg	Robert A. James	Nancy Poland

The last page of this issue is a reproduction of the programs played at the March meeting.

A correction for the list of Massachusetts chimes in the February issue: the Groton School set is by Mears & Stainbank, and was enlarged a few years to 10 bells, with recasting of the old ones.

Page 8 of the September 1965 Newsletter is amended by the discovery of a more accurate stoplist for St. Michael's Episcopal, New York City, in the February 1893 issue of The Organist's Journal. The organ was opened January 30, 1893, contained 45 speaking stops and 2,784 pipes, pneumatic stop and key action, 58-note manuals, a 30-note Pedal, and a gas engine feeding four reservoirs that supplied different pressures of wind. The couplers were: Swell to Great, Choir

to Great, Swell to Choir, Great to Pedal, Swell to Pedal and Choir to Pedal. The "composition movements" were duplicated by "thumb piston knobs." The Swell contained a Tremolo and the Vox Humana was "Made on the same scales as in the celebrated Freiburg organ." The Organist's Journal lists some additional stoplist changes: the Great's softer flute was a "Stopped Diapason Amabile" of wood and metal, and the Mixture contained 220 pipes. The Swell Bourdon was of wood and metal, as was the Stopped Diapason, and the Cornet contained 174 pipes. The Choir Melodia was of wood and metal, the Vox Celestis contained 116 pipes, and the Flauto Traverso was of wood. The 8' reed is spelled "Clarionet," and in addition there was a 16' Harmonic Reed of 58 pipes. The Pedal 32' and 16' Diapasons were of wood and the "Violon" was of metal; the 8' "Concert Violoncello" was of metal and had two ranks comprising 60 pipes. The Cimbale contained 90 pipes.

Robert J. Reich of the Andover Organ Co. recently gave two demonstration recitals on restored two-manual trackers in the Evangelical Congregational Church at Harvard, Mass., and Sacred Heart R.C. Church, Wilson, N.H. The firm is currently finishing restorations of a Henry Erben (1840, enlarged by C. E. Morey) at Grace Episcopal Church, Lyons, N.Y., and an 1894 J. W. Steere & Son in the Dutch Reformed Church, Schoharie, N.Y.

We trust that the B.O.C. member in question was misquoted, but the March 2 issue of the Lawrence, Mass. Eagle-Tribune claims that he said of this nation: "We have no historic organs of value, and organ building at its high point in the late 1600's never reached this country." It is hard to visualize the need for a three-manual Silbermann in America at that time, and if an elegant Tarnenberg is not historic, what is? Furthermore, while European organ-building went downhill in the 19th century, American organ-building went well uphill. By European, your editor refers only to the continent. British work was in a far higher milieu.

Martin Steinmetz has provided the Club with three photographs of an elegant eighteenth-century organ in the little gallery of the Old Devonshire Church, in Bermuda. It appears to be English and has four ranks in good playing order.

On Sunday afternoon, March 20, Mark McDowell of Dover, N.H., a young and talented musician, gave a stunning recital on the 1852 G-compass Stevens in the Peirce Memorial Church. B.O.C. members present in the large audience were quite astounded at the prodigious "toothpick pedal technique" shown in works by Bach, Böhm and Krebs, never designed for such a pedal clavier!

The New York State Historical Association, Cooperstown, N.Y., has recently published an elegant large booklet describing the Church at the Farmer's Museum, Cooperstown. The discovery and restoration of the superb frame building is told in detail, and is another worthy example of an unused church saved by moving the structure. The one-manual tracker, built, it is believed, by Giles Beach of Gloversville in the 1840's, is shown, but unfortunately no credit is given to its restorer, Sidney Chase. This error of omission appears to be the monograph's only failing.

The Johnson three-manual in Chicago, mentioned as "destroyed" on page 8 of the October 1965 Newsletter was saved in the eleventh hour by Eldon Cunningham of Fort Wayne, Indiana. Mr. Cunningham heard of the instrument through the Organ Clearing House, which had apprised some 50 people of the sudden availability of the instrument. The Jesse Woodberry organ listed for sale on page 3 of the July 1965 issue was sold to the Unitarian Church on Staten Island, New York. It has and will lead to the installation of other refurbished trackers in Unitarian churches!

Don't forget to plan to attend the Organ Historical Society convention, June 21-23. If you have not been to Nantucket Island, this is the chance!

THE BOSTON ORGAN CLUB presents TWO ORGAN RECITALS in ROXBURY, MASSACHUSETTS
Sunday afternoon, March 27, 1966

HIGHLAND CONGREGATIONAL CHURCH at 2:30

BARBARA J. OWEN

- | | | |
|-----|--|----------------------|
| I | Prelude and Fugue in E Minor ("Cathedral") | J. S. Bach |
| II | "Schmücke dich, O liebe Seele" | J. S. Bach |
| III | Basse de Trompette | J. F. Dandrieu |
| IV | Voluntary in G | Henry Purcell |
| V | "O Lamm Gottes, unschuldig" (two settings) | G. P. Telemann |
| VI | Prelude in C (Canon) | H. Leroy Baumgartner |
| VII | Partita: "Kirken den er et gammelt Hus" | Finn Viderø |

Miss Owen is the Director of Music at the Church of the First Religious Society, Unitarian, Newburyport, Massachusetts.

The organ is a two-manual of seventeen ranks, built in 1875 by Hutchings, Plaisted & Co. of Boston.

* * *

FIRST CHURCH IN ROXBURY, UNITARIAN at 4:00

FRANK TAYLOR

- | | | |
|------|---|----------------------|
| I | "Allein Gott in der Höh' sei Ehr'" (miscellaneous) | J. S. Bach |
| II | "O Mensch, bewein' dein' Sünde gross" (Orgelbüchlein) | J. S. Bach |
| III | "O Lamm Gottes, unschuldig" (the "Eighteen Great") | J. S. Bach |
| IV | Elevazione | Domenico Zipoli |
| V | Ricercare Cromatico | Girolamo Frescobaldi |
| VI | "O Welt, Ich muss dich lassen (first setting) | Johannes Brahms |
| VII | "Herzlich tut mich verlangen" | Johannes Brahms |
| VIII | "O Welt, Ich muss dich lassen (second setting) | Johannes Brahms |
| IX | Suite from the <u>Livre d'Orgue</u> | Pierre du Mage |
| | 1. Plein Jeu | |
| | 2. Trio | |
| | 3. Tierce en taille | |
| | 4. Recit | |
| | 5. Grand Jeu | |
| X | Toccata in C Minor | Georg Muffat |

Mr. Taylor is the Organist and Choirmaster at St. Peter's Church, Episcopal, Weston, Massachusetts.

The organ is a three-manual of thirty-nine ranks, built in 1883 by Hook & Hastings of Boston.

* * *