

***Middlefield Baptist Church
Middlefield, New York
Unknown builder***

- *"Repaired By C.D. Pease 1833" inscribed on Dulciana tenor-g pipe*
- *Original location unknown, possibly Richfield Springs or Springfield, New York*
- *Installation date at Middlefield unknown, oral legend records late 1890s to early 1900s*
- *Rebuilder and date unknown, possibly Silas Derrick, a member of the church until ca. 1900 when he transferred it to Cooperstown Baptist. His daughter was married here.*
- *Earliest photograph of an organ in Middlefield dated 1909.*

Compass: C-g³ 56 notes; original chest compass GG, AA-c⁴ 65 notes

Present disposition: (parenthesis indicates missing label)

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| (Open Diapason) | From g ⁰ , pipes stand on front toeboard, 5 th from rear, interior stop action labeled "Hautboy". Label missing. Curious pipe construction dissimilar to the other metal pipework, g ⁰ -e ² ; treble pipes f ² - g ³ only are similar to the other original pipework in construction (original?). Common metal composition throughout. Rackboard borings show evidence of once having held a two-rank mixture, of 12 th and 17 th composition. |
| (Dulciana) | From g ⁰ , pipes stand on rear toeboard, stop action labeled "Dulciana", label missing. Common metal, short feet, first octave with large ears and dubbed mouths, trebles with arched cut-ups, very thin languids. Inscription by Chauncy Pease on largest pipe. |
| (Empty toeboard) | Compass g ⁰ -c ⁴ . Location in front of Dulciana, second from rear. Stop action missing, stop shank originally second from top on right side (see next entry). The rack board borings indicate this was a small-scale stop, such as a Flute 4' or Fifteenth. There is evidence of alteration here as well, with a scab toeboard on the original toeboard, and additional borings in the rackboard. |
| (Stop Diapason T.) | From g ⁰ . Pine bodies with mahogany blocks and caps (glued on). Pyramidal stopper handles, crudely made. Fronts and backs pegged to sides. Very light diagonal nicking. Short wooden feet, repitched one-half step from c ^{#1} , note name hand-inked in script. Stop label reglued inside out. Stop action labeled "St. Diapason treble". Stop shank hole originally on the bottom right- the shank hole has been plugged, and the stop action modified so this stop is now controlled by the stop knob second from the top. Location: third toeboard from the rear. |
| Stop Diapason B. | C-f ^{#0} . Stopped pine with mahogany caps (glued) and blocks, cylindrical stopper handles. Pipes for GGG, AAA, BBB in church tower. English blocks. Stop label loose inside the organ. |

Principal	C-F# open pine, mahogany caps (glued) and blocks, light diagonal nicking. G-b ⁰ dubbed mouths, G-g# ⁰ large ears. From c ¹ , half-round cut-ups and very thin languids. Bass pipes labeled "Pr". Fourth toeboard from the rear. Common metal with short feet. Label loose inside the organ.
Case:	Mahogany and mahogany veneer over pine. Interior boards still show evidence of up and down resaw blade. Case panels thinned by hand plane to fit into panel rabbets. Shellac finish. Half-round wooden dummies, originally gilded, added over-decoration in milk paint long ago. Square nails indicate presence of cloth backing (until recently blue, now red). Rear panels of pine, with panels held in place on their frames by glue-soaked linen strips. There are two rectangular holes in similar locations on both the upper and lower bass side-panels. Top-coat finish dried and faded.
Frame:	Double "horse" construction: i.e. box frame (bottom) supporting the bellows, and an identical box frame sitting atop this, supporting the stopaction and windchest. All interior construction of pine. Evidence of considerable rebuilding of the bottom section.
Wind system:	Evidence of alteration. Currently, rectangular double-rise reservoir with single wedge feeder. Originally foot pumped, portions of the iron foot treadle remain, with evidence of its location having been moved at least once, and its direction of operation perhaps changed as well. Small rectangular windtrunk feeds chest at the bass end. Tell-tale located at the right side of the case. While at Middlefield, the foot treadle was removed and a long iron rod substituted onto the trunnion, which was manipulated by a person standing at the right of the case next to the telltale. A small blower has been installed in recent times by the Chase Organ Company of Worcester, NY.
Windchest:	Pine, with mahogany table. Underside Sponsels covered with linen. Glued-in pine pallets with single layer of leather. Steel pallet springs and pull-down connections. Brass plate nailed to underside of pallet box to seal pulldown wires. Mahogany sliders and bearers, with pine bearers under the left-most portion of the treble sliders. Rectangular rack pins with heavily chamfered edges. Pipe borings in rackboard countersunk, with some hole-sizing done by burning. Toeholes burned. Bungboard recessed into pallet box and held in place with iron straps, atypical practice for New York City builders. Chromatic from C, GG, AA-BB on treble end of chest.
Action:	Original keyboard pivoted and could be swung up and into case. A now missing fallboard and music rack once hinged at the bottom and folded down over the knee panel. Original wooden backfall with common axle still in use, with wooden nuts top and bottom. Now a 56-note keyboard, perhaps second hand, with long wooden stickers to engage the backfalls, is fixed into position. The console area has been somewhat crudely modified using original case pieces to accommodate the installation of the new keyboard. Ivory natural coverings with sharp edges, ebony sharps with heavily rounded front edge. Round center and front pins, heavy woven cloth underlayment.

Stop action: Square mahogany shanks, small turned rosewood knobs. Ivory stop labels, two missing, With elegant script engraving. Stop shanks connected to a large, octagonal vertical wooden roller, then connected to the pine backfalls. The rollers are labeled in pencil. The backfalls have a common axle.

Pipework: The wooden pipes are constructed of close-grained quartered pine with mahogany blocks (English), stoppers and caps (glued-on). The wooden pipes have short feet with open borings. The fronts and backs are pegged to the sides. The pyramidal stopper handles are rather crudely formed by saw and chisel. The three pipes of the *ravalement* octave have octagonal feet. The diagonal nicking is sparse and light, and the pipes speak with a delicate chiff.

The metal pipework (except as noted with the Diapason's mid-range) is well made, with thin languids, short feet, wind regulation at the toe, curious half-round cut-ups in the treble pipes, normal mouths in the tenor. The nicking is light and the languid angle is so obtuse as to be almost non-existent. The tone is gentle and singing.

The *Open Diapason* pipes g^0 - e^2 were constructed by a rank amateur, with poor solder seams and melted pipe metal. Many languids are installed upside down, with the languid bevel on the underside, with light nicking, and flush with the top edge of the lower lip; poor tone and speech. The gothic pipe mouths are scribed on the outside of the pipe, or more accurately, the pipes were rolled up and soldered inside out. The trebles of this stop match the construction of the other metal pipework with short feet and half-round cut-ups, and are perhaps original pipes from a former stop no longer extant. Certainly the racking of this rank is so poorly executed the pipes do not center over their toeholes and are leaning precipitously to the right. The leaning is so acute that the larger pipes are now collapsing at both the mouth and foot and may eventually fall into other pipework causing even more catastrophic damage.

The painted band decoration of the façade pipes is applied over a layer of original gilding.

Expression: The slot in the baseboard for the hitchdown pedal has been in-filled with mahogany. There is evidence that both the front and top once held side-pinned shutters which were edged with heavy woven cloth. Due to the proximity of the added *Diapason* pipes to the case front, the author surmises the shutters were removed to accommodate the added pipework of larger scale than what once stood on this front toeboard.

slh: May 2006, amended Oct. 2021