

The next Club meeting will be an afternoon tour of four organs in Fitchburg, Massachusetts, concluding with dinner and a recital, on Sunday, May 21. The event honors the memory of our friend and member, Madeleine Gaylor (1901-1994), a prominent Fitchburg musician and teacher. A brief obituary appears in this Newsletter. All of the arrangements have been made by Judy Ollikkala, who is well-known as an enthusiastic "organ crawl" specialist. The stoplists of the organs to be heard during the afternoon are in this issue, and the stoplist and program for Brian Jones' recital will be distributed at the doors. Each twenty-minute demonstration will include a hymn sung by those present. The travel directions are mailed with this Newsletter, and you may join the throng at any time. Please remember to make your reservation for dinner!

We thank Judy, Brian, and the demonstrators for what promises to be a pleasant day west of Boston. The schedule:

1:30 p.m. - First Parish Church, Unitarian Universalist, Main Street at Upper Common; three-manual electro-pneumatic 1928 Skinner organ; Renea Waligora, demonstrator. Leave at 2:20 for

Immaculate Conception R.C. Church, 59 Walnut Street; two-manual tubular-pneumatic 1926 Casavant Frères organ; J. Gerald Phillips, demonstrator. Leave at 3:10 for

Messiah Lutheran Church, 750 Rindge Road; two-manual mechanical-action 1989 George Bozeman, Jr., & Co. organ; George Bozeman, demonstrator. Leave at 4:00 for

First Baptist Church, 1400 John Fitch Highway; altered two-manual mechanical-action 1887 Hook & Hastings organ; Lois Regestein, demonstrator. Leave at 4:50 for dinner at

Slattery's Back Room, corner of Lunenburg Street (Route 2A) and Culley Street. Park in the rear and use the rear door; inform the staff that you are in the Boston Organ Club group. The menu is roast Vermont turkey (all white meat) or baked haddock. The complete meal costs \$11.70, and includes tossed salad, whipped potatoes, fresh seasonal vegetable, rolls and butter, coffee, decaf or tea, and vanilla ice cream with strawberries. The state tax and gratuity are included.

Reservations must be made with Judy Ollikkala, 71 Deerfield St., Worcester, Mass., 01602-4348, and checks are to be made out to her. If you wish to call and bring a check with you on May 21, the number is (508) 754-7885, and there is an answering machine. To speak with Judy in person, the best time to call is 9:30-11:00 a.m.

Leave Slattery's at 7:00 for

7:30 p.m. - Recital by Brian Jones at Christ Church, Episcopal, 569 Main Street; three-manual, 68-rank, electro-pneumatic 1928 Skinner/1961-63 Möller/1976 Kinzey-Angerstein organ.

The organs to be heard are all in good playing order, but we especially appreciate the work of Bill Czelusniak and his team at Immaculate Conception and First Parish Churches.

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For your library:

Your editor is a bibliophile who obtains far more books than he will ever have time to read carefully. However, a few recent arrivals of more than ordinary interest merit mention here.

The first is our own recent and elegant republication of Everett E. Truette's The Organ, a facsimile of the magazine he published in Boston, 1892-94. Already favorably reviewed, it contains nearly 600 pages of hard-bound organ information and music. Except for a later souvenir issue of the first 1909 number of The Diapason, the Boston Organ Club's latest volume is a unique reprinting of an early organ periodical. If you have not received an order form for The Organ, which costs \$66.45 (including shipping), ask your editor for one. The same team of editors (M. R. Walsh, A. M. Laufman, and E. A. Boadway) is currently preparing a smaller, illustrated volume on the life and work of Boston builder George H. Ryder, and it entails considerable work in untangling the problems caused by incompetent "historians".

Church Mouse by James Wamsley, published in 1990 by Diamond Books, Austin, Texas, (\$15.95; hard-bound), is the charming tale of a mouse (and his furry cohorts) who aid a lone preservationist in saving the old First Presbyterian Church building in the southern city of "Byrdport". The large Erben organ plays an important role. It's not a children's book, and you'll meet in it well-represented bureaucrats and church officials, all typically unlovable.

Robert Hope-Jones by David H. Fox, published by the Organ Historical Society in 1992, is the first book on that subject of so much controversy and hundreds of articles. While entertaining and full of information previously unknown or forgotten, this volume contains many errors and omissions, as well as tantalizing references that needed "following up" in the text. The proofreading was evidently hasty, and one illustration is upside-down. If you are a dyed-in-the-wool fan of Hope-Jones organs, pray for an improved second edition.

English Cathedral Music in New York: Edward Hodges of Trinity Church by John Ogasapian, and published in 1994 by the Organ Historical Society, is a fine work, nicely-printed and definitely worth purchasing. Your editor could only wish for more quotations from Mrs. Hodges' letters of the 1850's, describing her husband's visits to the shops of New York builders. Thanks to Dr. Ogasapian, organists who for years have known Hodges only as the arranger of Beethoven's "Hymn to Joy" can now learn of his remarkable and hitherto nearly-forgotten career.

Saint-Saëns and the Organ, 352 pages from the excellent labors of Rollin Smith, was published in 1991 by Pendragon Press, Stuyvesant, N.Y. It's a splendid biography of the great composer's associations with our instrument, quite well proofread, very nicely illustrated (how good to see a photo of Alexis Chauvet!), and filled with stop-lists and a thematic catalog. Every lover of French organ music should own this book.

Organists and Organ Playing in Nineteenth-Century France and Belgium by Orpha Ochse and published in 1994 by the Indiana University Press, is an exceptional work. While "stronger" on France than Belgium (and justifiably so), the book covers the subject in amazing detail, contains some rarely-seen illustrations (one could only wish for a reproduction of the photograph of Jacques-Nicolas Lemmens), and thoroughly discusses the "fact" that the Bach tradition was passed down through Lemmens to his French pupils. While the printers blundered in forgetting to justify the margins on several pages, and thus causing some confusion in at least one instance, the book is indeed a model of excellent research and style. Every French sentence translated for the reader is given in the original on the same page. In addition to extensive footnotes, the careful numbering of statements in the text refers one to the numbered bibliography. Other historians should take note!

When one reads the multitude of errors in Grove's, the three organ magazines with a nation-wide circulation, and other publications, we are even more grateful for the good work of Doctors Ogasapian and Ochse.

Some Old Boston Area News

Boston Traveller, November 16, 1849:

Musical. —Messrs. Appleton & Warren have just completed a most magnificent Organ for a Church in Charleston, S. C. No pains or expense have been spared upon this instrument, and these celebrated builders are willing to rest their reputation upon it. Ladies' [sic] and Gentlemen of the musical world, and Members of the Press, are respectfully invited to the Organ Manufactory, 123 Cambridge street, this Afternoon and To-morrow, to witness its beauty and tone.

Folio, Boston, July, 1873:

—Mr. C. T. Shelton, of New Haven, has recently built for his son, a music-hall, which contains a fine organ, and will seat 700 people. The cost of the edifice is \$30,000, and it is to be used for free organ recitals and concerts. The dedication took place on the 15th and 16th of May, on which occasion there were three organ recitals, the first conducted by Wm. P. Warren of New York, the second by Eugene Thayer, and the last by Master Shelton, who is the celebrated "boy organist." Blessed with abundant means, this boy never plays for compensation, and this hall is built for his amusement, and that the public may hear the best organ music.

Folio, November, 1873:

## MR. GEO. RYDER, ORGAN-BUILDER.

A few days since, we called at the factory of Mr. Geo. H. Ryder, for the purpose of inspecting an organ just completed for the Baptist Church, at Akron, O. Sr. S. B. Whitney, the well-known organist of the Church of the Advent, was present, and by his skilful handling of the instrument displayed all its capabilities to the best advantage, and added not a little to the pleasure of the audience.

Without entering into details, we would simply say, the organ is pure and delicate in tone, and, though moderate in size, powerful enough for a more than medium-sized church. All the mechanical appliances to aid the performer in handling it are well adapted to the end in view, and in external appearance it is ornate, without being tawdry.

Although Mr. Ryder is still young in years, and but three years have elapsed since the establishment of his factory, he has built no less than fifteen organs, not one of which has failed to give the most thorough satisfaction.

His first large instrument was that built for St. John's Church, Lowell, and such were its excellences, it at once placed Mr. Ryder among the foremost builders of the country. The secret of his success lies in the fact that he is not only a thoroughly practical organist, but he has had more than ten years' training in the largest factories in the country, and is an enthusiast in his profession. A pleasant and genial gentleman, he has a host of friends who rejoice in his success, and we confidently predict that within a very few years he will possess the largest organ factory in Boston.

Folio, November, 1873:

## MACHINE WORSHIP.

The following is old, but good.

Thomas Coles, more familiarly known, from his great amiability and good nature, as Tommy Coles, was a consistent member of the society of Friends, one of the most upright among the Christian sects, and very plain and simple in their mode of public worship. At the village of Glen Cove, Long Island, where he resided at the date of this story, the Episcopal congregation had just erected in their church a very sweet-toned organ,

which was the admiration not only of the members, but by many others who were attracted to the services by the eloquence of the Rev. Mr. Mallaby, the rector. On some particular occasion, our venerable friend Tommy Coles took a seat among the congregation, and his opinion of the organ was gathered from the following conversation a few days afterward: —

"Friend Mallaby, I am pleased that thee has got such a fine organ in thy church."

"But," said the clergyman, "I thought you were opposed to having an organ in a church."

"So I am," replied Friend Tommy; "but then, if thee worship the Lord by machinery, I would like thee to have a first-rate instrument."

Folio, May, 1874:

#### AN ORCHESTRAL ORGAN.

During the week of the Richings-Bernard concerts, the public enjoyed the music of an Orchestral Organ built by Mason and Hamlin. Mr. W. L. Tomlins also favored musicians and others at the ware-rooms of the company, 15½ Tremont street.

The instrument is peculiar in many respects, and is capable of many effects hitherto unattainable on cabinet organs. It introduces the qualities of various orchestral instruments, which may be used in any conceivable kind of combination or singly. For example, full orchestral effects may be produced, while a solo on the flute, piccolo, clarinette, baryton, corno Anglais, or even the harp, may be made to predominate among the other instruments. Another remarkable feature is the quickness of response, or percussive effect, which may be produced. The twenty-one stops give very wide powers of expression to this really wonderful little instrument. They are as follows: In the treble: percussion; flute; clarinette; piccolo; hautbois; musette; voix celeste; baryton; forte expression; forte, vox Americus. In the bass: percussion; cor Anglais; bourdon; clarion; basson; harpe Eolienne; forte expressif; forte. Throughout the keyboard: grand jeu; expression. There are many features of excellence in the new organ which cannot be briefly explained, and which would be better understood in listening to the performances of such an experienced player as Mr. Tomlins of New York, who is attached to the Richings-Bernard Company. Every one who has heard the novel instrument played is unreserved in expressing the opinion that it opens up a new field for the cabinet-organ.

Reading Chronicle, Reading, Mass., July 7, 1900:

—A pneumatic church organ is being built at George H. Ryder & Co.'s works, Salem street, which has no counterpart. Mr. Wm. B. Goodwin, of Lowell, who may not improperly be termed an organ specialist, is superintending the construction. He has traveled over the old and new worlds for the purpose of studying all the organs of note, and will endeavor to embody the best features of each in the one he now has under construction. Some who have an insight into Mr. Goodwin's plans and ideas express the belief that if they are practicable—and they certainly seem so before being applied—that a revolution in the organ building business is imminent. [sic]

Reading Chronicle, July 14, 1900:

Editor Reading Chronicle:

Dear Sir: I was quite chagrined to read the article in your paper of the 7th inst. concerning the organ I am building.

Allow me simply to assert: firstly, that the art of organ building will not be revolutionized by anything this organ will contain; secondly, there is no feature in this organ that has not been in use for some years; thirdly, I do not seek or desire any notoriety as a revolutionist of methods in the art of organ building nor as a

silly, conceited crank, an epithet that would fit me appropriately if I had instigated such an article. I am content to do the best possible work after the most approved plans, in a modest, unassuming manner.

Sincerely Yours, etc.,  
Geo. H. Ryder.

July 13, 1900.

The Diapason, Chicago, Ill., February, 1913:

NEWS FROM ORGAN CENTER IN BOSTON

Boston, Jan. 24.—"At Reading, yesterday, I met William Horatio Clarke, the retired organ player and builder, who has written more than thirty valuable books along musical lines," writes 'The Observant Citizen' in the Boston Post of Jan. 1. "I understand that when 19 years old he became organist of Berkeley Temple Society in Boston, and was once teacher of the organ in the Perkins Institution for the Blind, when Dr. Samuel G. Howe was superintendent. He also was organist at Tremont Temple when Dr. Lorimer was pastor. His home is known as Clarigold Manse, and during the warm part of the year Reading and Woburn people enjoy many of the musical entertainments which he plans in the large hall the building includes."

Kimball, Smallman & Frazee report a large contract for All Souls' church, Bangor, Me.

E. Russell Sanborn, the organist, who built a large organ for his own studio in Huntington Chambers, Boston, has entered the manufacture of organs, having rebuilt the Harvard street M.E. church organ in Cambridge with new electric and tubular pneumatic action. For the past month he has been engaged in installing an organ at the Universalist Church at Beverly, Mass.

A. B. DeCourcy & Co. report good business. Among recent organs installed was a one manual and pedal at the Baptist church of West Townsend, Mass., and three rebuilt organs at the factory are nearly ready for shipment.

Hook & Hastings were recently awarded the contract to rebuild the organ and install a Kinetic blower in the famous Old North Church, Boston. The work is under way under direction of Erastus Lahaise, the veteran expert of the firm. Mr. Lahaise is a brother-in-law of Robert J. Bennett, president of the Bennett Organ Company of Rock Island, Ill., and his son is an employee of the Bennett Company.

The Central M. E. Church of Malden, Mass., was damaged by fire Jan. 11. The organ, built by the Hutchings Company, also was damaged. This organ was built under the direction of the late O. B. Brown, a celebrated organist, who in his younger days was a builder of pipe organs in Boston, making in his day a specialty of portable pipe organs.

The engagement is announced of Professor John Dethier, organist of Immaculate Conception, a brother of Professor Gaston Dethier, and Miss Lally of Boston.

Charles A. Ryder, formerly with the Hutchings and Steere firms, is now at Atlanta, Ga.

John W. Laing, formerly with Hook-Hastings and located at Providence, R. I., and Leominster, Mass., has located in Boston, repairing and tuning church organs.

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The three fine and intact Geo. S. Hutchings organs, triplets with electric action in the Masonic Temple, Boston, were recently gutted by a purveyor of imitation organs. Speakers stand on the Hutchings chests and one of the compact consoles was displayed in a store window in Woburn, rather like a hunting trophy. A description of the 1899 installations, Op. 475-477, appears in Proceedings of the Most Worshipful Grand Lodge of Ancient Free and Accepted Masons of the Commonwealth of Massachusetts, for the year 1899; Boston: Rockwell and Churchill Press, 1900. It is indeed a shame

that so unique a set of instruments in such a handsome and beautifully-furnished edifice have been needlessly ruined by their ignorant owners.

THE ORGANS.

In providing organs for the three large Halls, the Building Committee have been actuated by the desire to install the very best and most comprehensive instruments that the means and space at their disposal would permit, and after careful consideration it was decided that the three organs should be exactly alike in specification in order that each organization meeting in the Temple might have equal musical opportunities, and also that the organists in becoming familiar with one would be equally at home with the others. The following scheme was therefore adopted and a contract was signed with Bro. George S. Hutchings, of this city, to have the instruments ready at the completion of the Temple.

SPECIFICATION.

Two manuals of compass from CC to c, 61 notes. Pedal, compass from CCC to F, 30 notes.

GREAT ORGAN.

		Pipes.
1.	8-ft. Open Diapason, metal . . . . .	61
2.	8-ft. Dulciana, metal . . . . .	61
3.	8-ft. Melodia, wood . . . . .	61
4.	4-ft. Octave, metal . . . . .	<u>61</u>
		244

SWELL ORGAN.

5.	16-ft. Lieblich Gedact Bass, } wood . . . . .	61
6.	16-ft. Lieblich Gedact Treble, }	
7.	8-ft. Open Diapason, wood and metal . . . . .	61
8.	8-ft. Stopped Diapason, wood . . . . .	61
9.	8-ft. AEoline, metal . . . . .	61
10.	8-ft. Vox Celestis, metal . . . . .	49
11.	4-ft. Flute Harmonique, metal . . . . .	61
12.	2-ft. Flautino, metal . . . . .	61
13.	8-ft. Oboe Salicional, metal . . . . .	61
14.	8-ft. Cornopean, metal . . . . .	<u>61</u>
		537

PEDAL ORGAN.

15.	16-ft. Bourdon, wood . . . . .	30
16.	8-ft. Gedact, (lower 18 pipes from No. 15) . . . . .	<u>12</u>
		42

Great Organ	. . . . .	244
Swell "	. . . . .	537
Pedal "	. . . . .	<u>42</u>
Total	. . . . .	823

COUPLERS.

17. Swell to Great, unison.
18. Swell to Swell, super-octaves.
19. Swell to Swell, sub-octaves.
20. Great to Swell, unison. [sic]
21. Great to Great, super-octaves.
22. Great to Pedal.

## 23. Swell to Pedal.

## COMBINATION PISTONS.

Two on Great Organ, with a third to release them.  
 Three on Swell Organ, with a fourth to release them.

## PEDAL MOVEMENTS.

1. Swell Tremolo.
2. Reversible Coupler Great and Pedal.
3. Throwing on Full Organ.
4. Balanced Swell Pedal.
5. Grand Crescendo, adding stop by stop to full organ.

The organs in Corinthian and Ionic Halls are placed in the middle of the north side of the Hall, or directly opposite the station of the Junior Warden. That in Gothic Hall is situated at one side of the gallery that traverses the west end of the Hall.

While the instruments are, as has been said, exactly alike, they will appear very different to the eye, from the fact that each has a case appropriate to the architecture of its particular Hall.

The wind is provided by an electric compressor, placed in the basement, and from the main bellows there situated the wind is distributed, through galvanized iron conduits built in the walls, to the several organs, obviating the necessity of separate blowing mechanism for each organ.

The most notable feature of the instruments is the electric action, which is constructed after the most approved modern methods. By "electric" is meant that each key, pedal, stop, coupler and other mechanical movement is connected with the internal mechanism, each by its own wire, which carries a current of electricity to a pneumatic lever, which in turn does the work formerly done by the transmitted power of the hand. These wires, some 300 in number, are grouped together into a cable an inch and a half in diameter, connecting the organ with the key desk or console, allowing the latter to be movable at pleasure, and to be placed at will in any part of the Hall. In the present instance it was deemed best to locate the consoles permanently, as there will be little need of using them in other parts of the Hall. The two in Corinthian and Ionic Halls are situated in the northwest corner of the Hall, the organist sitting facing the Hall. In the Gothic Hall the console is placed at the front of the gallery so that the player faces the East with unobstructed view.

It would be difficult in this limited space to fully describe all the advantages that pertain to the electric action. The first that comes to mind is the matter of "touch," on the lightness of which depends all rapid and delicate execution. If, under the old system, a single key required a pressure of four ounces, than a ten-finger chord would involve a pressure of forty ounces, adding three couplers it becomes one hundred and twenty ounces, and it is easy to see that the limit of digital strength is not far away. With the electric action, however, this difficulty is entirely obviated; the key simply makes an electric contact, like a telegraph key, and whether the organist is using the full organ or the softest stop, the keys are always operated with the same delicate pressure.

A second important advantage is in the facility with which various combinations of stops can be made, a feature utterly impossible to the old method. The pistons or buttons, which are arranged in lines under their respective keyboards, where the thumb of either hand can easily reach them, can be set by means of a switch board within the organ, to draw instantly any possible combination of stops; the last piston in the row operating a release which can be as suddenly made when the combination is to be retired. This is done without disturbing the position of any of the stops which may or may not be drawn.

The stops, instead of being operated by knobs at either side of the keyboards, as has been customary, are operated by ivory tilting tablets, placed in a row above the upper keyboard within easy reach of either hand of the performer.

In fine, the organs are probably not equalled by any other instruments used for Masonic purposes in the world.

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Your editor knows nothing about the building and organ history of Christ Church Cathedral, Anglican, in Hamilton, Ontario, Canada, but it is listed for a three-manual, fifty-one stop, electric action Casavant Frères, Op. 1048, 1924. A previous organ, "Built by the celebrated firm of Johnson & Son, Westfield, Mass." was Op. 470, 1876, opened in a concert on Friday evening, February 18, 1876. The leaflet published for the occasion does not name the organist, but the soloists were Mr. Crabb, Mrs. Campbell and Mrs. Beckett. The "chorus" pieces were likely transcriptions for the organ, and the programme included Handel's Improvisation [sic], Coronation Anthem, "Oh, thou that tellest" (Messiah), and a vocal duet, "Oh, lovely Peace" (Judas Maccabeus); the Kyrie, Gloria and Credo from Mozart's Twelfth Mass; "The heavens are telling" chorus and the aria "In native worth" from Haydn's Creation; an unnamed solo by "Mr. Swift"; an Andante in E-flat by Batiste; a Grand Orchestral March" by Prof. Garratt (possibly the organist for the occasion); Offertoire No. 3 by Lefébure-Wély; Traumerei by Schumann; "Oh, be joyful," the Credo from Haydn's First Mass; "Saviour of Peace," a solo by Cherubini; and two Mendelssohn "Airs", perhaps played as transcriptions: "If with all your hearts" and "Oh, rest in the Lord." In all, a very classical program for the period!

#### Great:

Open Diapason	16'	58	w&m
Open Diapason	8'	58	m
Viola da Gamba	8'	58	m
Dulciana	8'	58	m
Melodia Harmonique	8'	58	w
Octave	4'	58	m
Flauto Traverso	4'	58	w
Twelfth	2 2/3'	58	m
Fifteenth	2'	58	m
Mixture (1 1/3')	IV	232	m
Trumpet	8'	58	m
Clarinet (TC)	8'	46	m

#### Swell:

Lieblich Gedackt	16'	58	w
Open Diapason	8'	58	m
Salicional	8'	58	m
Stop'd Diapason	8'	58	w
Quintadena	8'	58	m
Flute Harmonique	4'	58	m
Fugara	4'	58	m
Flautino	2'	58	m
Mixture	III	174	m
Cornopean	8'	58	m
Oboe with Bassoon Bass	8'	58	m
Tremolo (by hitch-down pedal)			

#### Pedale:

Double Open Diapason	16'	27	w
Bourdon	16'	27	w
Violoncello	8'	27	m

#### "Combination Pedals":

Great Manual Forte  
 Great Manual Mezzo  
 Great Manual Piano  
 Swell Manual Forte  
 Swell Manual Piano  
 Reversible movement to operate  
 Great to Pedale Coupler

#### "Accessory Stops":

Swell to Great Coupler  
 Swell to Pedale Coupler  
 Great to Pedale Coupler  
 Blower's Signal  
 Pedale Check

"Balance Swell Pedal"  
 Wind Indicator

The lowest 5' pipes of the Great 16' Open Diapason were of stopped wood, and the lowest 7 pipes of the Swell 8' Open Diapason were of stopped metal.

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First Parish Church, Unitarian Universalist, Main Street at Upper Common, Fitchburg, Massachusetts

Skinner Organ Company, Boston, Mass., Op. 721, 1928; renovated and relocated within the room by the AEolian-Skinner Organ Company, Boston, Mass., Op. 721-A, 1948

Great: (6" pressure)

Ped. Bourdon	16'	17	w&m
Diapason	8'	61	m
Flute Harmonique	8'	61	m
Principal	4'	61	m
Flute	4'	61	m
Grave Mixture	II	122	m

Choir: (enclosed; 5" pressure)

Cor de Nuit	8'	73	w&m
Dulciana	8'	73	m
Unda Maris (TC)	8'	61	m
Flauto Traverso	4'	73	w&m
Piccolo	2'	61	m
Clarinet	8'	73	m
Tremolo			

Couplers: (tablets above Swell manual)

Swell to Pedal
Great to Pedal
Choir to Pedal
Swell to Pedal 4
Swell to Great
Choir to Great
Swell to Choir
Swell 16
Swell 4
Swell to Great 16
Swell to Great 4
Choir 16
Choir 4
Choir to Great 16
Choir to Great 4

Balanced pedals for Choir, Swell, Cresc.

Swell: (6" pressure)

Diapason	8'	73	m
Salicional	8'	73	m
Voix Celeste	8'	73	m
Rohrflöte	8'	73	w&m
Octave	4'	73	m
Mixture	III	183	m
Waldhorn	16'	73	m
Trumpet	8'	73	m
Oboe d'Amore	8'	73	m
Vox Humana	8'	73	m
Tremolo			

Pedal: (6" pressure)

Diapason	16'	32	w
Bourdon	16'	32	w
Octave (ext. Diap.)	8'	12	w&m
Gedeckt (ext. Bour.)	8'	12	w
Flute (ext. Bour.)	4'	12	w
Sw. Waldhorn	16'	--	--

Combination pistons:

Great	1 2 3 4
Swell	1 2 3 4 5 6
Choir	1 2 3 4
Pedal	1 2 3 4 (toe studs)
General	1 2 3
Ped. to Comb. (ON/OFF pistons for each manual	
Gr. to Ped. (reversible, duplicated by toe lever)	
Sforzando (duplicated by toe lever)	
Setter (unlabeled thumb piston)	
Cancel	

This excellent, boldly-voiced and well-preserved organ replaced a "2-24" organ opened late in 1872, and which appears on the Geo. S. Hutchings list as Op. 33 (29). It probably bore the nameplate of J. H. Willcox & Co., Boston, and was electrified and moved to the Lutheran Church next door. The First Parish Church building, built of brick and granite in 1837, retains much of its Greek Revival elegance in spite of subsequent alterations. A revision of the parish house floor plans included the relocating of the organ in the front of the room, and it occupies a chamber behind the choir platform. The case is merely a Palladian window arrangement of gilded Great 8' basses and a few dummy pipes, arranged 7/13/7. The detached roll-top console is of walnut and has ivory drawknobs. The Choir is behind the Great chest, and the Swell division is above both. It is said that this organ's tonal characteristics are the early work of G. Donald Harrison, who joined the Skinner firm in 1927.

The Great Bourdon, as extended into the Great, has 12 open metal trebles; the

45 scale Diapason has 2/9 mouths and 12 zinc basses in the facade; the Flute Harmonique is 50 scale, has zinc basses, and is harmonic in the treble; the 58 scale Principal has zinc basses; the Flute has 5 zinc basses and is harmonic in the treble; and the Grave Mixture is 12-15 throughout, the 2 2/3' rank being 69 scale and the 2' is 70 scale. The Swell Diapason is scale 45 with a 2/9 mouth and has zinc basses; the Salicional is 64 scale and of spotted metal, with zinc basses; the Voix Celeste draws the Salicional, is also 64 scale, and has zinc basses; the Rohrflöte has 12 stopped wood basses, bored wooden stoppers in the treble, and 12 open metal trebles; the Mixture's unisons are 50 scale at 8' C and the quintas are 52 scale at 8' C, and the pitches are 12-15-19 at CC, 12-15-19 at C<sub>0</sub>, and 8-12-15 at f#1; the Waldhorn has 12 flue trebles; the Oboe d'Amore has spotted bells, is capped in the treble, and has reed pipes through g<sup>3</sup>; and the Vox Humana is of tin, draws the Tremolo automatically, and has reeds through g<sup>3</sup>. The Choir Cor de Nuit is an open wood Concert Flute with inverted mouths and metal trebles; the 56 scale Dulciana has zinc basses; the Unda Maris (which would be scale 56 at 8' C) automatically draws the Dulciana; the harmonic Flauto Traverso becomes open metal at g<sup>1</sup>; the Piccolo is a lead harmonic flute for two octaves at Tenor C; and the Clarinet has reeds through g<sup>3</sup>. The Pedal Diapason is bearded.

\* \* \*

Immaculate Conception R.C. Church, 59 Walnut Street, Fitchburg, Massachusetts

Casavant Frères Ltée., St. Hyacinthe, P.Q., Canada, Op. 1157, 1926

Grand Orgue: 61 notes

Montre	8'	65	m
Dulciane	8'	53	m
Mélo die	8'	65	w&em
Prestant	4'	65	m
Trompette	8'	65	m

Récit: 61 notes

Principal	8'	65	m
Viole de Gambe	8'	65	m
Voix Céleste	8'	58	m
Bourdon	8'	65	w&em
Flûte Harm.	4'	65	w&em
Hautbois	8'	65	m
Trémolo			

Pédale: 32 notes

Bourdon	16'	32	w
Bourdon (ext. Bour.)	8'	12	w

Couplers: ("Accouplements")

Récit au G.O.  
Récit Grave G.O.  
Récit Aigu G.O.  
Gd. Or. Aigu  
Récit Grave  
Récit Aigu  
Gd. Or. à Péd.  
Gd. Or. Aigu Péd.  
Récit à Péd.  
Récit Aigu Péd.

Pédales de Combinaisons Adjustables:


(unlabeled "piano pedals")

Grand Orgue et Pédale	1	2	3
Récit	1	2	3

Pédale à double-action agissant sur  
Grand Orgue à la Pédale

Pédale d'Expression  
Pédale de Crescendo

The stop labels have no accent marks.

Let not the stoplist "turn you off"! This is a well-made and well-maintained organ in a large and very resonant Romanesque room. The action is entirely tubular-pneumatic, except for the mechanical Swell pedal connections, and the very "low-profile" detached, roll-top oak console is at the railing of the spacious gallery. The small, oblique knobs in terraced jambs are lettered in black and red, and there is a Crescendo indicator. The organ stands in what could be galled a tower chamber, but the paneled sides are visible. The oak case front displays 12 Montre and dummy pipes arranged 5/17/5. The manual chests are  in layout, the Récit is directly behind the Grand Orgue, and the Pédale pipes are on the right side.

Fitchburg, Massachusetts - Driving instructions for organ tour, May 21, 1995:

1. First Parish Church, Upper Main St. at the Head of the Common, which is the intersection of Routes 31 and 2A. The brick church with a white steeple is quite visible from most approaches. You may park on Main St. or at the nearby Post Office and Federal Building, which faces Main St., diagonally across from First Parish Church.
2. Immaculate Conception Church, 59 Walnut St., is a large brick building on a hill on the south side of the Nashua River. Leaving First Parish Church, drive east on Main St. (which is one-way) on the right side of the Common. You will be on Boulder Drive, and at the end of the General Electric building, turn right and go over the Laurel St. bridge. Turn left on Route 12 and bear right at the next light, which is Route 12 South. Pass Central Plaza and take the right turn immediately after the bridge over the river, which is Walnut St. The church is on the right and has a large parking lot behind the rectory on the left side.
3. Messiah Lutheran Church, 750 Rindge Rd. is in the northern suburb of the city. From Immaculate Conception Church, retrace the route past Central Plaza. At the lights, bear right over the railroad bridge to Main St. Turn left and proceed to the Upper Common (the First Parish Church will be in sight again), and turn right on Route 31 North. Go one mile to the intersection of John Fitch Highway and turn left on Rindge Road. The church is a half mile down on the left, with a parking lot at the rear.
4. First Baptist Church, 1100 John Fitch Highway. Leave the Lutheran driveway by turning right and return to the intersection of John Fitch Highway. Cross it and proceed straight ahead on J. F. Highway. The church is on the left, a large A-frame with a steep driveway that leads to a parking area.
5. Slattery's Back Room, corner of Lunenburg St. (Route 2A) and Culley St. Turn left at the bottom of the Baptist Church driveway, and continue on John Fitch Highway (passing Coolidge Park on the left) to the lights at the intersection of Route 2A. Turn right on 2A (Lunenburg St.) toward the center of the city, and the restaurant is at the corner of Culley St., the fourth major street on the right. Parking is at the rear, and you should use the rear entrance.
6. Christ Church, Episcopal, 569 Main St. The Victorian Gothic stone building is below the Common, several blocks east of First Parish Church. Leaving Slattery's, turn right on Route 2A, which soon becomes Main St. Christ Church is several blocks down on the right, and to find parking more easily, turn right on Fox St., just before the church.



The Dulciane has its own pipes from Tenor C, and the lowest 12 notes are borrowed from the stopped wood basses of the Mélodie; the Trompette has harmonic trebles and is a very audible stop; and the Voix Céleste begins on GG. For the benefit of the Aigu (4') couplers, the manual stops extend through e<sup>4</sup>, above the keyboard compass.

\* \* \*

Messiah Lutheran Church, 750 Rindge Road, Fitchburg, Massachusetts

George Bozeman, Jr. and Company, Incorporated, Deerfield, New Hampshire, Op. 45, 1989

Great: (Manual II)

Bourdon	(prep.)	16'	--	-
Principal		8'	58	m
Chimney Flute		8'	58	w&m
Octave		4'	58	m
Spindle Flute	(prep.)	4'	--	-
Nazard		2 2/3'	58	m
Recorder		2'	58	m
Tierce		1 3/5'	58	m
Mixture	(1 1/3')	IV	220	m
Trumpet		8'	58	m

Swell: (Manual III)

Violin Diapason		8'	58	m
Celeste	(TC; prep.)	8'	--	-
Stopped Diapason		8'	58	w
Spire Flute		4'	58	m
Principal		2'	58	m
Sesquialtera	(2 2/3')	II	116	m
Sharp Mixture	(1')	III	211	m
Bassoon		16'	58	m
Shawn		8'	58	m

Pedal:

Principal		16'	30	m
Bourdon	(prep., Gt.)	16'	--	-
Octave	(from Gt.)	8'	--	-
Chimney Flute	(from Gt.)	8'	--	-
Choralbass		4'	30	m
Trombone		16'	30	w
Trumpet	(from Gt.)	8'	--	-

Coupling Manual: (Manual I)

Playing both Great and Swell, drawing down the keys.

Couplers:

Great to Pedal  
Swell to Pedal

No combination action

Tremulant

The building replaced the church on Mechanic Street which burned on Christmas eve, 1961, and the Missouri Synod congregation still has services in Finnish. An entirely new instrument with mechanical action, the organ is free-standing in the rear gallery and has an oak case displaying 28 basses of the 16' Principal and the 16 polished tin trebles of the 8' Principal. The Trombone and two lowest 16' Principal pipes stand behind the removable panels and passage boards on the back of the case.

The attached keydesk has no lid, and the large, square-shanked stop knobs are in double columns at each side of the projecting manual keyboards; the stop names are lettered on the jambs; the manual naturals are covered with bone; and the Pedal keys are radiating and concave.

The twelve carved pipe shades feature hands; the Swell has vertical shutters and is below the Great; the Tremulant affects the entire organ ("making the Trombone sound like Tommy Dorsey", says Mr. Bozeman); the temperament is Kirnberger III at A-440; the 16' Principal has tubular-pneumatic action for the lowest 18 notes, and the prepared-for Bourdon has a similar action for the lowest 12; and at present, the Pedal has three stops duplexed from the Great.

The Great Principal has 12 zinc basses; the Chimney Flute has 12 stopped wood basses and 16 common metal pipes with fitted caps and inverted chimneys; all of the other flues are of spotted metal; the Tierce breaks back on c#3; the Mixture is III-IV, 1 1/3'-1'-1/2' at CC, 2'-1 1/3'-1'-2/3' at C<sub>0</sub>, 2 2/3'-2'-1 1/3'-1' at c<sup>1</sup>, 4'-2 2/3'-2'-1 1/3' at c<sup>2</sup>, and 8'-4'-2 2/3'-2' at c#3; and the common metal Trumpet has reeds through d<sup>3</sup>.

The Swell Violin Diapason is of spotted metal and has 6 Haskelled zinc basses; the Spire Flute is of common metal and the Principal is of spotted metal; the Sesquialtera has chimney flutes for 2 $\frac{1}{4}$  basses of the 2  $\frac{2}{3}$ ' rank and 12 of the 1  $\frac{3}{5}$ ' rank, and the rest of the pipes are of cylindrical spotted metal; the Sharp Mixture is III-IV-III, 1'-2 $\frac{2}{3}$ '-1 $\frac{1}{2}$ ' at CC, 1 1 $\frac{1}{3}$ '-1'-2 $\frac{2}{3}$ '-1 $\frac{1}{2}$ ' at C<sub>o</sub>, 2'-1 1 $\frac{1}{3}$ '-1'-2 $\frac{2}{3}$ ' at f#<sub>o</sub>, 2 2 $\frac{2}{3}$ '-2'-1 1 $\frac{1}{3}$ '-1' at f#<sup>1</sup>, 4'-2 2 $\frac{2}{3}$ '-2'-1 1 $\frac{1}{3}$ ' at f#<sup>2</sup>, and 4'-2 2 $\frac{2}{3}$ '-2' at c#<sup>3</sup>; the common metal Bassoon has 12 half-length resonators in the bass octave; and the Shawm is of common metal, with reeds through d<sup>3</sup>.

The Pedal Choralbass is of spotted metal and the Trombone has full-length wooden resonators.

\* \* \*

First Baptist Church, 1400 John Fitch Highway, Fitchburg, Massachusetts

Hook & Hastings, Boston, Mass., Op. 1355, 1887; altered by D. H. McPeak, Gardner, Mass., 1961, and the Andover Organ Co., Methuen, Mass., 1969.

Original Stoplist

Great:

Bourdon (TC)	16'	46	w
Bourdon Bass	16'	12	w
Open Diap.	8'	58	m
Dulciana	8'	58	m
Melodia	8'	58	w
Octave	4'	58	m
Twelfth	3'	58	m
Fifteenth	2'	58	m
Mixture	III	17 $\frac{1}{4}$	m
Trumpet	8'	58	m

Swell:

Op. Diap.	8'	58	w&m
Viola	8'	58	m
Std. Diap.	8'	58	w&m
Violina	4'	58	m
Flauto Traverso	4'	58	w&m
Flautino	2'	58	m
Cornoepen	8'	58	m
Oboe (TC)	8'	46	m
Bassoon	8'	12	m
Tremolo			

Pedal:

Op. Diap.	16'	27	w
Bourdon	16'	27	w

Couplers:

Sw. to Gt.
Sw. to Gt. Sub 8 <sup>va</sup> (actually <u>Super</u> )
Gt. to Ped.
Sw. to Ped.

Two unlabeled Great combination pedals

Gt. to Ped. reversible

Bellows Signal

The organ stood behind the pulpit platform in the handsome frame Greek Revival edifice on Main Street, demolished in 1965 for an extension to the Public Library. Removed and placed in storage by your editor, it was erected in the rear gallery of the new church building in 1969. The Fitchburg Sentinel described the improvements in the recently-rededicated church on Tuesday, February 14, 1888, mentioning the "home-like feeling" of the Victorianized room and

...The fine, large organ, constructed by Hook & Hastings, includes all the new improvements of the present age. It contains 1151 pipes, controlled by 27 stops, and gives a great range of power and expression and, considering the size of the auditorium, is all that can be desired. Cost, \$3,250. The organ motor, invented and applied by James F. Sullivan of this city, has been the subject of much thought and experiment. The application of water power for organ use, has evidently not arrived at perfection. The sub-committee in charge of this business, spent much time in the examination of this character, and finally decided that one constructed by Mr. Sullivan was the best now in use; price \$200.

The tall, black walnut case displays 29 overlenght speaking Great pipes, once decorated in four colors, and including 18 Open Diapason basses, the lowest 5 Dulciana pipes (in the center flat), and 6 Octave basses, in five flats and "supported" by bands of wood. The quatrefoiled panel below the center flats has been removed. In the Main Street building, walnut doors below decorated false wood pipes extended the case from the return paneling below the lowest 16' Open Diapason pipes to the side walls. The bellows handle and a later wheel that operated the two feeders were on the right side. The Swell has vertical shades and is above the Great; the Pedal Open Diapason, on C and C# chests rather high on the sides, retains some of the painted bands on the largest pipes at the front; and the Pedal Bourdon is at the rear. The double-rise reservoir is now single-rise, and the organ is in considerable need of cleaning, bung-board repacking, etc. The action is very nicely engineered and a pleasure to play. The attached keydesk has overganging manuals and flat, rosewood knobs on round shanks.

The first tonal changes, unnecessary and crudely done when the organ was in dire need of a restoration, included new and colorful German painted porcelain stop labels that are pretty but inappropriate, and they remain in use. Only the ivory, script-engraved Bellows Signal label remains from 1887. The Cornopean, with 13 harmonic treble pipes, replaced the Trumpet, which was moved to the Swell as a 4' Clarion with 19 flue trebles. The Swell Open Diapason was moved to 4' pitch, with 12 new trebles. The later Andover work included revoicing all of the manual pipework that was kept, repitching the Mixture, and replacing the Twelfth with a new metal 4' Chimney Flute. Major changes in the Swell were the replacing of the Flauto Traverso with an 8' Voix Celeste (TC) made of the former Violina pipes; moving the Viola to the former Open Diapason space and installing a new metal 4' Spitz Flute; converting the Flautino to a 2' Flageolet in the former Violina space; placing a new metal 1 1/3' Quint on the former Flautino toeboard; and installing a new metal II Sesquialtera, 116 pipes, where the Cornopean was originally located. The stop labels match those installed in 1961. The organ sounds very elegant, but no longer represents Hook & Hastings voicing.

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### Deaths

Elliott S. Allison, 93, died in Peterborough, N.H., April 7, 1994, and his wife, Kathleen Perrin Allison, died in the same hospital the next day. Both were excellent musicians, and he was a composer, pianist, and organist for the Community Church in Dublin, N.H., where the Allisons had the 1853 Hook organ restored to use in their home church. Mr. Allison was a graduate of the New England Conservatory of Music, and Mrs. Allison, the daughter of Henry Perrin, organist at Canterbury Cathedral, received her degree from McGill University, Montreal, and was a violinist. Both were avid naturalists, Thoreauvians, authors, teachers and mountain-climbers.

Ted W. Blankenship, Jr., 37, died in Temple, Texas, on January 9, 1994. Well-known as an organist, organ builder and restorer, he had worked for Harvey & Zimmer and C. B. Fisk, as well as assisting Rubin Frels, Joseph Blanton and Susan Tattershall. Mr. Blankenship was responsible for the saving of several old organs in Texas and moving others into the state.

J. Bryan Dyker, 37, died in Exeter, N.H., on February 17, 1994. He was an organ builder for George Bozeman, Jr., & Co., Deerfield, N.H., and even better-known as an accomplished flutist who was a member of the Richmond, Virginia, Symphony Orchestra from 1979 to 1985. He and Mr. Bozeman formed the Hot Air Duo and played concerts of music for flute and organ throughout the country. Mr. Dyker, trained by several organ firms in his youth, was the youngest member of the Organ Historical Society when he joined it at the age of 13.

Madeleine Gaylor, 92, died in Fitchburg, Mass., on May 21, 1994. Born in Somerville, Mass., in 1901, she received a Bachelor's degree from Middlebury College and

later studied at Harvard, Princeton and Yale. Miss Gaylor, long a delightful "fix-  
ture" at Organ Historical Society conventions, was for 25 years head of the Music De-  
partment at Cushing Academy, Ashburnham, Mass. Organist and music director for more  
than forty years at the First Parish Church in Fitchburg, she retired in 1992. Miss  
Gaylor, who maintained a studio for teaching piano and voice for four decades, was a  
hard-working supporter of civic, cultural and historical groups in the Fitchburg area,  
and this month's meeting of the Boston Organ Club honors her memory.

Andrew A. Huntington, 46, another active member of the Boston Organ Club and the  
Organ Historical Society, died in Hartford, Vt., on October 20, 1991. A native of  
Plattsburgh, N.Y., he received his Bachelor's degree from the Crane School of Music in  
1967 and a Master's degree in Sacred Music from Union Theological Seminary in 1969.  
From 1969 to 1984, Andy was a voicer for Austin Organs, Inc., and later an independent  
voicer and consultant. He was the organist and choir director at Asylum Avenue Bap-  
tist Church, Hartford, from 1971 to 1983, and tonally finished the new Möller organ  
in his home church, where a memorial service was held on November 10, 1991. That  
church has an Andy Huntington Memorial Concert Fund, Christ Lutheran Church, 300  
Washington St., Middletown, Conn., 06457. Among Andy's many good works was the com-  
pletion of restorative work on the 1863 Wm. A. Johnson organ in the United Methodist  
Church, Portland, Conn.

John Kiley, 81, died in Dover, N.H., on July 15, 1993. A native of Roxbury, Mass.,  
he was first an organist for silent movies and radio, and he later was the organist at  
the Boston Garden. However, Mr. Kiley was most famous as the producer of music on the  
Hammond electrotone for the Red Sox games in Fenway Park. His funeral was held in  
Holy Name Church, Roxbury, on July 19.

Frederick J. Manley, 67, died in Dover, N.H., on October 20, 1992. Born in Boston  
and raised in Arlington, Mass., he attended the University of New Hampshire and was a  
printer. Mr. Manley was for many years the treasurer of the New Hampshire Chapter of  
the A.G.O. and for a long time the organist at St. Mary's R.C. Church in Dover, where  
his funeral was held on October 25.

Arthur S. Marchand, 89, died in Manchester, N.H., on February 13, 1993. He was a  
plumber by trade, but well-known as a pianist and organist in his native city. After  
7 years as organist at St. Jean Baptiste Church, he was for 44 years at the console of  
the large 1899 Jesse Woodberry organ in Ste. Marie's R.C. Church, Manchester, where  
the funeral mass was held on February 16.

F. Brian McConville, 36, died in Dorchester, Mass., on December 14, 1991. Born in  
Boston and a resident of Mattapan, he received his Master of Music degree from the  
Yale School of Music in 1981. Mr. McConville was a pupil of Theodore Marier and  
Julius Chaloff, and served several schools, colleges and churches in the area, inclu-  
ding the Boston Archdiocesan Choir School, St. Anselm's College, Clark University,  
and St. Ignatius Church, Chestnut Hill. His funeral was held in St. Mark's Church,  
Dorchester, on December 17.

Stanley Orcutt, 90, died in Hanover, N.H., on February 28, 1992. A graduate of  
the Wentworth Institute, Boston, he was the Dartmouth College architect from 1926 to  
1942. For more than half a century, Mr. Orcutt was an organist and choir director  
in Massachusetts and Hanover, as well as at summer chapels in Portsmouth, N.H. and  
Maine. A memorial service was held in St. Thomas' Episcopal Church, Hanover, on  
April 11, 1992.

Donald R. M. Paterson, 59, died at his home in New Hampton, N.H., on May 7, 1993.  
Born in New York City, he graduated from Williams College in 1955 and later received  
a Master of Music degree from the University of Michigan. Mr. Paterson was one of  
the first members of the Organ Historical Society and served as its President. He  
studied with Nadia Boulanger and was an author, teacher, and a superb performer who  
left just a few recordings of his organ-playing. Before retiring in 1992, Don was  
for twenty years the organist and Associate Professor of Music at Cornell University.



Long a member of the Boston Organ Club, Mr. Paterson was the editor of John Van Varick Elsworth's book, The Johnson Organs, and the last of his many recitals for O.H.S. conventions was played in South Paris, Maine, in 1992. His collection of organabilia, which includes the papers of F. R. Webber, is now in the American Organ Archives, Princeton, N.J. A memorial service at the New Hampton Village Church included Don's teacher, Dr. Robert Owen, at the Estey organ, and Alan Laufman as the eulogist. A second memorial service was held at Sage Chapel, Cornell University, Ithaca, N.Y., on September 4.

Agnes M. Quinn, 86, died in Milton, Mass., on July 3, 1993. She was born in Boston and graduated from Emmanuel College. A teacher in Boston schools until 1931, Mrs. Quinn taught piano and organ privately in Milton, where she and her husband, Frank H. Quinn, directed the music for many years at St. Mary of the Hills R.C. Church. The funeral mass was held at St. Agatha's Church, Milton, on July 7, 1993.

Richard S. Rand, 77, of Hampstead, N.H., died on November 2, 1991. He was an avid collector of pipe organs and parts thereof, and lived for many years in Amesbury, Mass., where his funeral took place in St. James' Episcopal Church.

Edith Blackadar Sloane, 84, died in Beverly, Mass., on November 4, 1992. Born in Boston, she graduated from the Institute of Music Pedagogy, Northampton, Mass., and the Lowell Teachers College. Mrs. Sloane served several churches as an organist, including Christ Church, Hyde Park, and the Church of Our Redeemer in Lexington, where she lived for 30 years. After moving to Rindge, N.H., in 1971, she was the organist and choir director at the Rindge Congregational Church and All Saints' Episcopal Church in Peterborough. Mrs. Sloane was often an officer for the A.G.O., serving in local and regional positions, and was an outspoken champion of good church music.

James W. Stearns, 79, died in Green Valley, Arizona, on June 6, 1992. He was a native of Brattleboro, Vt., and graduated from Dartmouth College in 1934, playing organ recitals in his senior year. Long a member of the Vermont State Highway Department, he was organist and choir director at Centre Congregational Church in Brattleboro and St. Michael's Episcopal Church in the same city before taking a similar position at Trinity Episcopal Church, Rutland, Vt. Mr. Stearns was known as a consultant in Vermont, did some maintenance, was twice the Dean of the Vermont Chapter of the American Guild of Organists, and retired in 1989.

Jeannette Veroneau, 86, died at her home in Penacook, N.H., on February 23, 1994. In her youth, she accompanied the choir of St. John the Baptist R.C. Church, Suncook, N.H., where her father, John Bellerose, was the choir director. Mrs. Veroneau was a member of the Boston Opera Company and for 46 years after 1930, was the organist and choir director at Immaculate Conception Church, Penacook, N.H., where an 1875 Steer & Turner organ was installed during her tenure. Ed Boadway and Larry Leonard played it during a concert in her honor in 1989, and the choir and Ed Boadway provided the music at the funeral mass.

David Jacques Way, 75, died in Stonington, Conn., on February 4, 1994. A Nebraskan who was well-known for fine art printing, Mr. Way purchased Zuckerman Harpsichords and moved the company from New York to Stonington in 1967. The firm also built forte-pianos and made harpsichord kits, and Mr. Way was associated with Scot Huntington, organ builder.

Effie L. White, 101, died in Unity, N.H., on March 11, 1992. A native of Stoneham, Mass., she was an organist in Claremont, N.H., for most of her life, playing only "the literature" and teaching many piano students who became successful conservatory students. Mrs. White was for eight years a teacher in the Perkins Institute for the Blind, Watertown, Mass.

Burton B. Witham, Sr., 95, died in Englewood, Florida, on January 17, 1995. He was born in Westbrook, Me., and lived there and in Gorham all his life. Trained by Hook & Hastings, he was an organ builder for half a century. Mr. Witham was the custodian of the Kotzschmar Memorial Organ in the Portland City Hall for 41 years, retiring in

1980. A prominent Mason too, Mr. Witham was a genial man who always welcomed visitors interested in organs.

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### Organ Clearing House Relocations

A two-manual 1906 M. P. Möller tracker, Op. 677, enlarged to 18 ranks by Dana Hull and Ronald Bishop, has been installed in the First Presbyterian Church, Brockport, N. Y., behind the case front of Frank Roosevelt's Op. 499, 1891, a 2-10 junked years ago. The Möller was originally in the First Universalist Church, Hornell, N.Y., and it was dedicated in November, 1992.

A 2-12 1897 Barckhoff Organ Co. tracker, probably built for St. Peter's Lutheran Church, Philadelphia, Pa., has been restored by George Bozeman, Jr., & Company for Christ Episcopal Church, 33 Jefferson St., Garden City, N.Y., where a dedicatory recital occurred in February, 1993.

A 2-8 1903 Geo. Kilgen & Son tracker, enlarged to 2-16, has been moved to Holy Innocents' Episcopal Church, 455 Fair Oaks St., San Francisco, Calif., by Mark C. Austin. The organ was built for St. Agatha's Conservatory, a convent in St. Paul, Minn., and later in two other buildings. A dedicatory recital was held in February, 1993.

A 2-7 1907 C. S. Haskell tracker with pneumatic stop action, Op. 149, has been taken from Christ Episcopal Church, North Conway, N.H., to the Reorganized Church of Latter Day Saints, Pittsburg, Kansas, where it replaced an electronic appliance. The work was done by Quimby Pipe Organs, who restored the organ and set it up early in 1993. The North Conway church has a two-manual Casavant Frères tracker, Op. 3388, 1978.

A 1-7 1897 Philip Odenbrett tracker, originally in St. Mary's R.C. Church, Sheboygan Falls, Wis., and later in another Catholic church, has been restored by T. R. Rensch & Co. and placed in the Church of the Redeemer, Episcopal, 1201 Riverside Dr., Asheville, N.C. A 2' Fifteenth was added to the six Odenbrett ranks, and the dedication events took place in May, 1993.

An altered 1-5 mid-nineteenth century tracker of unknown make, perhaps built as a residence organ and later in two Swedenborgian churches in Maine, has been restored by David Wallace and installed in St. Margaret of Scotland Anglican Church, Conway, N.H. The unusual little instrument was dedicated in November, 1993.

An enlarged two-manual 1902 M. P. Möller, Op. 408, has been placed in the English Lutheran Church, LaCrosse, Wis., by T. R. Rensch & Co. Originally in Nativity Episcopal Church, Cincinnati, Ohio, the organ was dedicated in its new home in February, 1994.

A 2-8 1982 Casavant Frères tracker, Op. 3536, from the residence of Stewart Bel-lows, Sergeantsville, N.J., has been installed in First Evangelical Lutheran Church, Manchester, Iowa, by Carroll Hanson. The former organ was a mélange of worthless second-hand parts, and the Casavant was dedicated in September, 1994.

A 1-13 c.1890 William Schuelke tracker has been restored by Ronald and Christoph Wahl for the First Presbyterian Church, Waunakee, Wis., and it was dedicated in January, 1995. Evidently moved several times, the organ was last in St. Michael's Episcopal Church, Arlington, Texas.

A two-manual 1910 Geo. W. Reed tracker, originally in St. Andrew's Episcopal Church, Norwich, Conn., has been restored by David J. Hagberg and installed in Christ Lutheran Church, West Boylston, Mass., the town in which the organ was built. The instrument was dedicated in February, 1995, and replaces a c.1885 Reuben Midmer & Son 1-5 tracker that is for sale.

The 2-11 1900 tracker E. L. Holbrook organ in St. James' Baptist Church, Woonsocket, R.I., originally Globe Congregational Church, was removed "at the eleventh hour" and is for sale. Research by Martin R. Walsh reveals that the instrument was probably Mr. Holbrook's last opus.