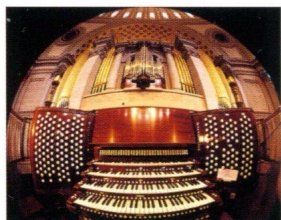


**I**n 1952, the Aeolian-Skinner Organ Company of Boston, Massachusetts, installed a four-manual organ in the Extension of The Mother Church under the direction of the late Lawrence I. Phelps, tonal designer. The new instrument replaced a 1906 Hook & Hastings installation, the tonal design of which far surpassed that of most American-built organs of the time.



The Aeolian-Skinner Organ Company, under the management of G. Donald Harrison, pioneered and developed the idea of building the “American Classic” organ. Although The Mother Church organ is reportedly the largest built by the Aeolian-Skinner Company, it contains little duplication of tonal color. Perhaps its most important design feature is the special attention given to the production of variety and contrast in its tonal pallet. The exceptionally complete stop specification makes it possible to perform a great variety of music from all historical periods as well as the works of today’s composers.

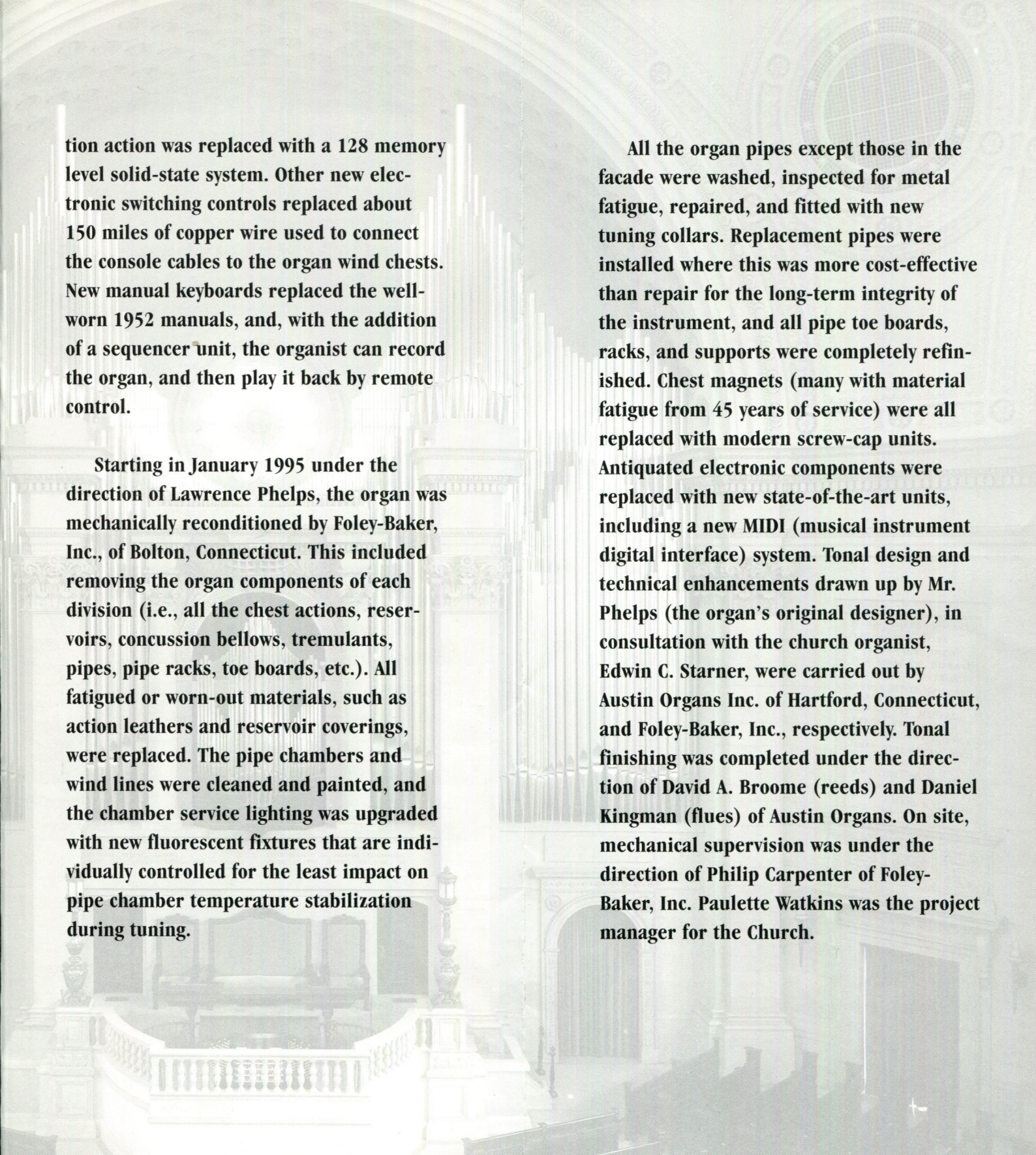
With eight divisions of pipework, The Mother Church organ is one of the ten largest pipe organs in the U.S. (13,290 pipes in 233 ranks). There are 159 independent stops, 20 borrowed stops, 3 percussion stops and only 3 pedal extensions. The total complement of 170 speaking stops includes two new digital pedal stops. The installation also incorporates approximately 29 ranks of the former 1906 Hook & Hastings instrument.

The facade, completely redesigned and rebuilt in 1952 by William G. Perry of Perry, Shaw and Hepburn, Kehoe and Dean, contains 377 pipes of burnished tin and gold leaf from the Bombarde, Positiv, and Pedal divisions.

The four-manual console, located in front of the Readers’ platform, has 200 drawknobs, 36 tilting tablet couplers, 65 programmable pistons, 23 reversible pistons, 11 key cheek reversible pistons, 42 toe stud controls, 3 expression shoes, and a crescendo shoe with four separate programmable settings.

The Aeolian-Skinner remote combina-





tion action was replaced with a 128 memory level solid-state system. Other new electronic switching controls replaced about 150 miles of copper wire used to connect the console cables to the organ wind chests. New manual keyboards replaced the well-worn 1952 manuals, and, with the addition of a sequencer unit, the organist can record the organ, and then play it back by remote control.

Starting in January 1995 under the direction of Lawrence Phelps, the organ was mechanically reconditioned by Foley-Baker, Inc., of Bolton, Connecticut. This included removing the organ components of each division (i.e., all the chest actions, reservoirs, concussion bellows, tremulants, pipes, pipe racks, toe boards, etc.). All fatigued or worn-out materials, such as action leathers and reservoir coverings, were replaced. The pipe chambers and wind lines were cleaned and painted, and the chamber service lighting was upgraded with new fluorescent fixtures that are individually controlled for the least impact on pipe chamber temperature stabilization during tuning.

All the organ pipes except those in the facade were washed, inspected for metal fatigue, repaired, and fitted with new tuning collars. Replacement pipes were installed where this was more cost-effective than repair for the long-term integrity of the instrument, and all pipe toe boards, racks, and supports were completely refinished. Chest magnets (many with material fatigue from 45 years of service) were all replaced with modern screw-cap units. Antiquated electronic components were replaced with new state-of-the-art units, including a new MIDI (musical instrument digital interface) system. Tonal design and technical enhancements drawn up by Mr. Phelps (the organ's original designer), in consultation with the church organist, Edwin C. Starner, were carried out by Austin Organs Inc. of Hartford, Connecticut, and Foley-Baker, Inc., respectively. Tonal finishing was completed under the direction of David A. Broome (reeds) and Daniel Kingman (flues) of Austin Organs. On site, mechanical supervision was under the direction of Philip Carpenter of Foley-Baker, Inc. Paulette Watkins was the project manager for the Church.



Changes to the original design of the organ included the addition of a Harmonic Flute 8' to the Great division and elimination of the 32' Quintade. New Principal pipes were installed to replace the Great Principal 8' and Prestant 4' stops. A 32' Untersatz and a 32' Bourdon (digital) by Walker Technical, as well as a 16' and an 8' Lieblich Bourdon, were added to the Pedal. In the Solo division, new chests were constructed using Aeolian-Skinner designs to allow separation of that division's celestes for improved tonal production and tuning stability.

Using layout designs reworked and prescribed by Mr. Phelps, new mixtures were installed in several divisions to retain the sweeping rise in harmonic texture throughout the keyboard compass while eliminating pitch doublings that adversely affected tuning. These include the following:

- a new Full Mixture IV and Scharf IV for the Great
- a new Mixture IV and Scharf IV in the Hauptwerk division
- a new Positiv Zimbel III (the Scharf was recomposed to IV)
- a new Fourniture V and Cymbale IV in the Swell division to replace the former Plein Jeu and Cymbale, respectively

regulating and renaming of the Swell Fourniture to Petite Fourniture III  
a new Acuta III, derived from the former Positiv Zimbel, to replace the original Solo Harmonia Atheria V  
a new I' Sifflote for light solo accompaniment in the Choir division to replace the formerly removed Choir Carillon III

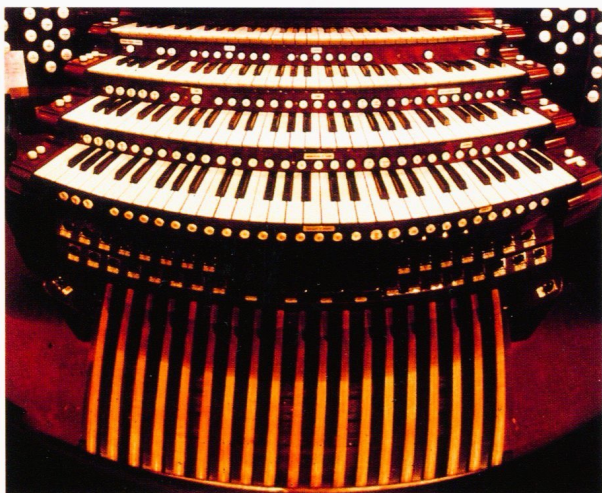
New reed pipes included replacements for the 16', 8', and 4' reeds in the Bombarde division, using regular French (16) and Dom Bedos shallots (8 & 4); the Solo Cor des Anges 8' has copper resonators with Dom Bedos shallots on 12" wind pressure, and the Great Trumpet 8' (German shallots) is on 4" wind. All of the organ's other reeds were completely cleaned, voiced, and tonally finished for the church acoustic. This followed extensive restoration work that included the cleaning and painting of the entire church interior, the refinishing of floors under the pews, and some minimal carpet removal to enhance sound projection around the Readers' platform.

Three of the seven manual divisions, Swell, Choir and Solo, have expression shades (called *enclosed*). All the pipework, except the Solo division, stands in one large chamber across the front of the auditorium.

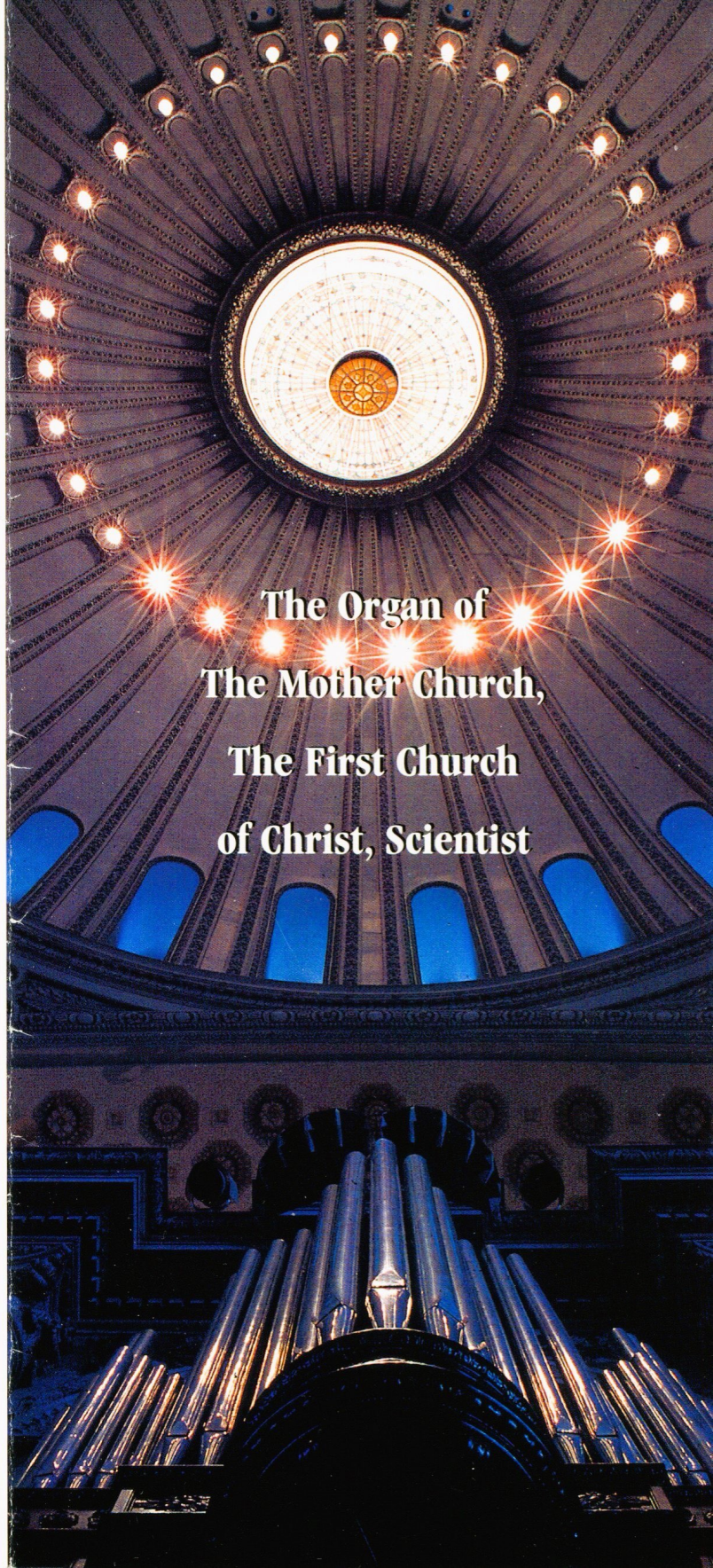


This organ area is approximately 75 feet wide, 10 feet deep, and nearly 60 feet (8 stories) high. Although the average height of the main organ is only 25 feet, the facade towers about 50 feet above the organ loft floor. The Solo division, located in a special chamber high in the northeast tower of the building, is heard through the circular opening in the center pendentive area to the left of and above the main organ.

The organ is tuned in equal temperament, and its pitch is A-440 at 70°F. The organ is under the care of Foley-Baker, Inc. (Mike Foley, President, and Allen J. Hill, Vice President) and has been regularly serviced and tuned by this firm since May 1992.



The First Church of Christ, Scientist  
175 Huntington Avenue, Boston, MA 02115-3187



## The Organ of The Mother Church, The First Church of Christ, Scientist



# GREAT ORGAN

(unenclosed)

wind pressure – 4 inches

16	Geigend Prinzipal
16	Bourdon
8	Principal
8	Harmonic Flute
8	Holzflöte
4	Prestant
4	Flute Ouverte
5 1/3	Quinte
3 1/5	Gross Tierce
2 2/3	Cornet IV–VI
2 2/3	Full Mixture IV
1 1/3	Scharf IV
8	Trumpet

# HAUPTWERK

(unenclosed)

wind pressure – 3 inches

16	Quintaden
8	Prinzipal
8	Bordun
8	Spitzflöte
4	Klein Gedackt
4	Oktave
4	Spitzflöte
2 2/3	Quinte
2	Superoktave
2	Blockflöte
2 2/3	Sesquialtera II
1 1/3	Quinte
2	Mixtur IV
1	Scharf IV
16	Rankett
8	Trompette

# SWELL ORGAN

(enclosed)

wind pressure – 5 inches

16	Gemshorn
8	Diapason

8	Rohrflöte
8	Flute Harmonique
8	Viole de Gambe
8	Echo Viole
8	Viole Celeste
8	Echo Viole Celeste
8	Flute Dolce
8	Flute Celeste
4	Octave
4	Nachthorn
4	Gemshorn
2 2/3	Nazard
2	Doublette
2	Spillflöte
2 2/3	Sesquialtera III
2 2/3	Fourniture V
1 1/3	Petite Fourniture III
2/3	Cymbale IV
32	Kontrafagott
16	Bombarde
8	Trompette
8	Oboe
8	Vox Humana
5 1/3	Quinte Trompette
4	Clairon
	Tremulant

# POSITIV ORGAN

(unenclosed)

wind pressure – 2 1/2 inches

8	Viola de Gamba
8	Quintadena
8	Gedackt
4	Prinzipal
4	Koppelflöte
2 2/3	Nasat
2	Oktave
2	Waldflöte
1 3/5	Terz
1 1/3	Larigot
1	Oktave
8	Cornet V
1	Scharf IV

1/4	Zimbel III
16	Dulzian
8	Krummhorn
4	Schalmei
	Tremulant

# CHOIR ORGAN

(enclosed)

wind pressure – 4 inches

16	Dulciana
8	Viola
8	Viola Celeste
8	Gemshorn Celeste II
8	Concert Flute
8	Lieblich Gedeckt
8	Dulciana
8	Unda Maris
4	Viola
4	Flauto Traverso
4	Lieblich Flöte
4	Klein Erzähler II
2	Zauberflöte
1	Siffelöte
2 2/3	Sesquialtera II
16	Bassoon
8	Clarinet
8	Tuba Major (w.p. 15")
4	Trompette
8	French Horn (Solo)
8	Corno di Bassetto (Solo)
8	English Horn (Solo)
8	Cor des Anges (Solo)
	Reed Tremulant (Solo)
	Tremulant
	Chimes (Solo)
	Harp (Solo)

# BOMBARDE ORGAN

(unenclosed)

wind pressure – 4 inches

8+4	Principal II
8	Cornet V
2 2/3	Grand Fourniture IV

- 2 Harmonics VIII
- 1/2 Scharf III
- 16 Bombarde
- 8 Trompette
- 4 Clarion

SOLO ORGAN  
(enclosed)

wind pressure – 5 inches

- 16 Viola
- 8 Principal (w.p. 4")
- 8 Viola
- 8 Gedeckt
- 8 Doppelflöte
- 8 Orchestral Strings II
- 8 Dolcan Celeste II
- 8 Klein Erzähler II
- 4 Prestant (w.p. 4")
- 4 Zauberflöte
- 4 Orchestral Flute
- 4 Viole Celeste II
- 2 2/3 Rohr Nasat
- 2 Flautino
- 2 Plein Jeu IV (w.p. 4")
- 1/4 Acuta III
- 8 Trompette
- 8 French Horn (w.p. 10")
- 8 Corno di Bassetto (w.p. 10")
- 8 English Horn (w.p. 10")
- 8 Vox Humana
- 8 Cor des Anges (w.p. 12")
- Tremulant
- Chimes
- Harp
- Zimbelstern

PEDAL ORGAN  
(unenclosed)

wind pressure – 4 inches

- 32 Contrebasse (w.p. 6")
- 32 Contre Bourdon (Digital)
- 32 Untersatz (Digital)
- 16 Principal (w.p. 5")
- 16 Contrebasse (w.p. 5")

- 16 Violon
- 16 Bourdon (w.p. 5")
- 16 Geigend Prinzipal (Great)
- 16 Quintaden (Hauptwerk)
- 16 Lieblich Bourdon
- 16 Gemshorn (Swell)
- 16 Dulciana (Choir)
- 10 2/3 Grossquinte
- 8 Principal
- 8 Spitzprincipal
- 8 Viole de Gambe
- 8 Gedecktpommer
- 8 Lieblich Bourdon
- 8 Gemshorn (Swell)
- 8 Dulciana (Choir)
- 6 2/5 Grossterz
- 5 1/3 Quinte
- 4 Choralbass
- 4 Spitzflöte
- 4 Koppelflöte
- 4 Gemshorn (Swell)
- 2 Nachthorn
- 10 2/3 Grand Cornet V
- 5 1/3 Fourniture
- 4 Mixtur III
- 3 1/3 Cornet IV
- 1 1/3 Scharf IV
- 32 Contre Bombarde (w.p. 8")
- 32 Kontrafagott (Swell)
- 16 Ophecleide (w.p. 12")
- 16 Bombarde (w.p. 6")
- 16 Fagott (Swell)
- 16 Rankett (Hauptwerk)
- 16 Bassoon (Choir)
- 8 Trompette (w.p. 6")
- 8 Trumpet (w.p. 6")
- 8 Fagott (Swell)
- 8 Chalumeau
- 4 Clairon (w.p. 6")
- 4 Octave Trumpet (w.p. 6")
- 4 Oboe (Swell Fagott)
- 4 Rohr Schalmey
- 2 Kornett
- Chimes (Solo)

The First Church  
of Christ, Scientist,  
in Boston, Massachusetts

Organ Specification  
for  
The Mother Church  
Extension

Aeolian-Skinner  
Opus 1203

