

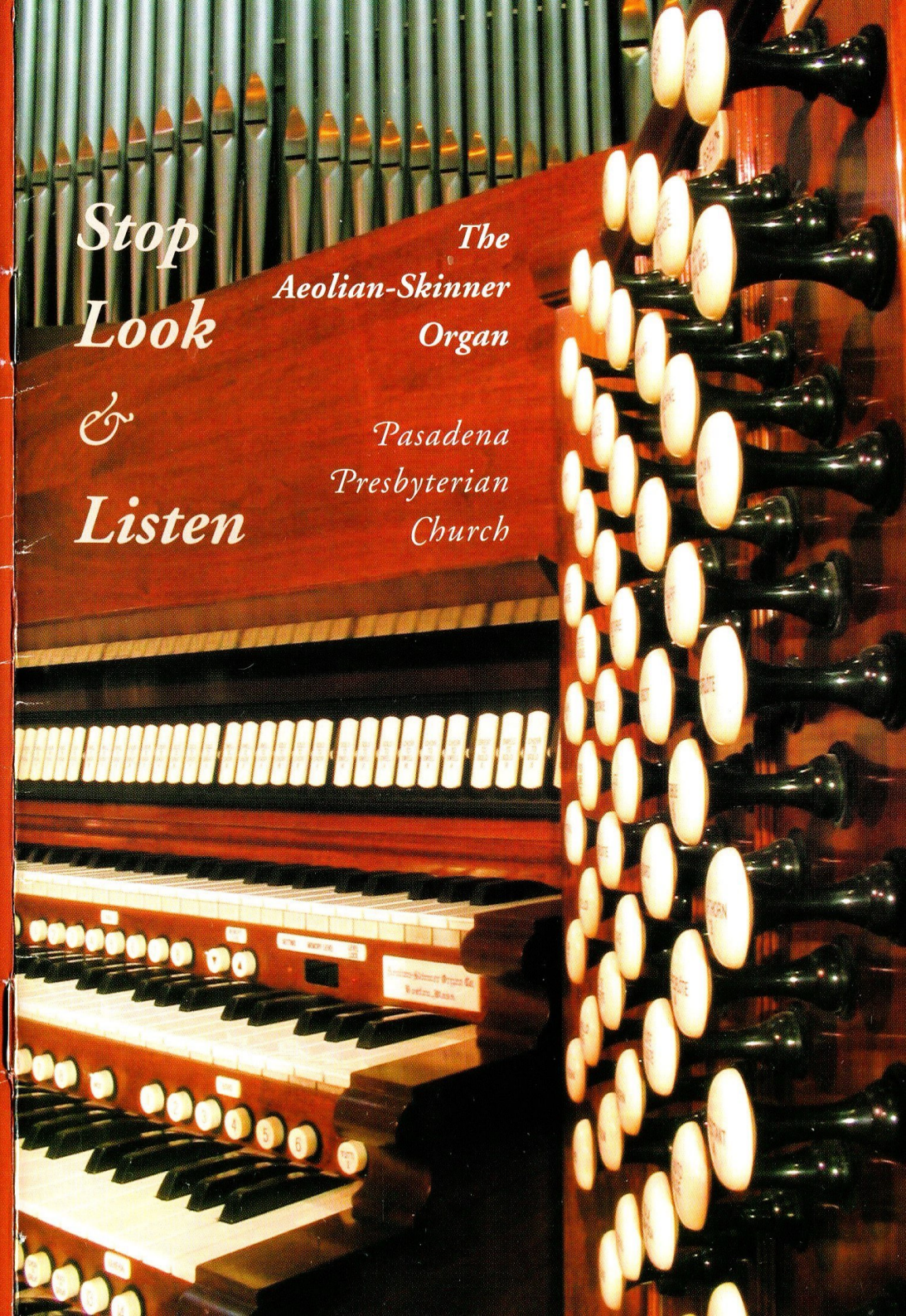
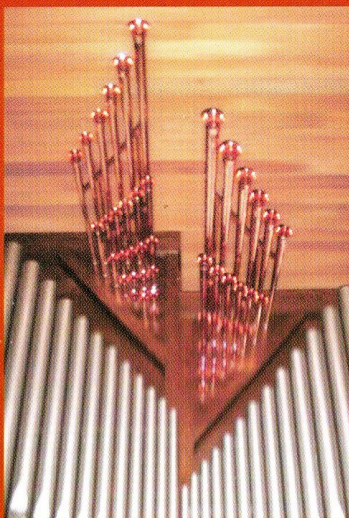
*Stop
Look*

*The
Aeolian-Skinner
Organ*



Listen

*Pasadena
Presbyterian
Church*

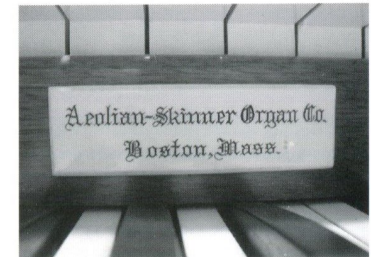




Stop, Look & Listen

by Robert D Thomas

With its dramatic façade, striking echo division and "American Classic" tonal design, the Harry and Helen Ehrich Organ and the John Herrick Echo Organ at Pasadena Presbyterian Church is one of the most important instruments in the United States.



The organ is a monument to the artistry of those who have designed, maintained, restored and played it; a tribute to those who have given generously for more than half a century for its creation, renovation and upkeep; and an example of persistence and tenacity in maintaining the integrity of its design. It also represents a bold statement in an era when many churches are ignoring or even discarding pipe organs. By contrast, Pasadena Presbyterian Church continues to use the organ as a central part of its liturgical life and extensive musical program, and as an important component of its outreach to the community.

The PPC sanctuary organ is the Aeolian-Skinner Company's opus 1131. Also included are 2½ ranks of façade pipes, created by Casavant Frères of Saint Hyacinthe, Quebec, and a Trompette en chamade stop, created by the Schantz Organ Company of Orrville, Ohio. At 111 ranks, 86 stops, and 6,366 pipes, the organ is among the largest to be heard in Southern California, slightly larger than the new organs in Walt Disney Concert Hall and Los Angeles' Cathedral of Our Lady of the Angels. ~

Early Notes

Founded in 1875, Pasadena Presbyterian Church is the city's oldest church. After worshipping in several small buildings for more than a decade, the congregation built a striking Byzantine-Victorian-style sanctuary in 1887 with an imposing bell tower at the corner of Colorado and Worcester (now Garfield), the present site of the post office.

A three-manual Kilgen tracker instrument, made in Saint Louis, became PPC's first organ, at a cost of about \$45,000.¹ "Kilgen organs were well made and beautifully voiced," explains Manuel Rosales, an internationally renowned

organ builder and historian who lives in Pasadena. "But by the turn of the century and the dawn of electric action in pipe organs, they were considered 'old-fashioned' instruments."

New Sanctuary, New Organ

In 1908, PPC moved a half-mile east to the corner of Colorado and Madison and built a Gothic-style sanctuary that would stand for more than 60 years. There the church installed a new organ by noted Los Angeles organ builder Murray M. Harris. After receiving his training from George Hutchings in Boston,

Mr. Harris returned to Los Angeles and by 1908 his ten-year-old company was the logical choice for a church that was building an imposing new sanctuary.

"The Harris organ was the firm's largest instrument and possibly its most beautiful organ in California," says Mr. Rosales. "It possessed some of the biggest pipes ever built by the company." The 32' *Flûte Ouverte* remains in use in the Aeolian-Skinner organ today. "The Harris organ was a noble instrument with extremely fine pipe work," notes Robert Prichard, PPC's organist (and later music director) from 1955-1982.

The church used its Harris organ with a Scottish brogue. Dr. Robert Freeman of Edinburgh, pastor from 1910-1939,

and Dr. James Leishman, also of Edinburgh and associate pastor for more than twenty years, were prolific hymn writers. They were joined by a fellow Scot, James Shearer of Glasgow, who was organist at PPC for nearly thirty years.²

Blake, Swan & Craighead

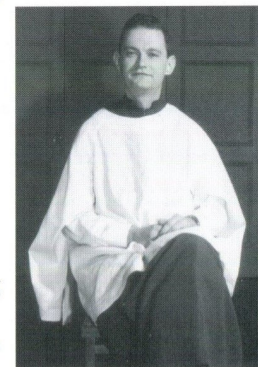
As World War II began, three significant events occurred at PPC. Dr. Freeman died in 1939 and the church called Dr. Eugene Carson Blake, from the First Presbyterian Church in Albany, New York, to be its next pastor. After leading PPC through remarkable growth during a twelve-year span, Dr. Blake went on to become Stated Clerk of the United Presbyterian Church, President of the National Council of Churches and, finally, Secretary-General of the World Council of Churches.

Immediately after Dr. Blake came to PPC, Dr. Howard Swan became the church's music director, beginning a twenty-year tenure that would produce some of the finest church music in America.

Finally, in 1945 David Craighead was hired as the church's organist. The son of a Presbyterian minister, Mr. Craighead had studied organ locally with Clarence Mader. At the age of eighteen, he became a pupil of Alexander McCurdy at the Curtis Institute of Music in Philadelphia. During his undergraduate years, Mr. Craighead was also organist at Bryn Mawr Presbyterian Church.

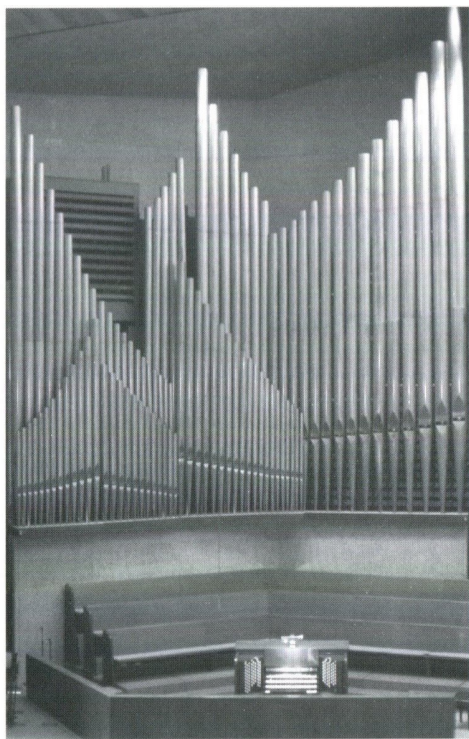
In the post-World War II years, PPC grew rapidly; by 1951, it had more than 4,300 members, making it one of the largest churches in the denomination. In 1947, the church undertook an ambitious building program that was to include a new organ. At that time, Aeolian-Skinner was America's pre-eminent organbuilding firm, and Mr. Craighead worked with Aeolian-Skinner President G. Donald Harrison to design a large organ in the "American Classic" style that Harrison and his company had developed during the previous decade. This style, according to Craig R. Whitney, "involved all the orchestral stops that the music of Romantic composers called for plus the clear and articulate Baroque sounds that Bach's music needed."³

The Murray Harris organ



David Craighead

Unfortunately, the church's capital campaign ran into trouble, due in part to a scarcity of post-war building materials, and costs soared for what would become Freeman Chapel, Gamble Lounge and Fellowship Hall. In the "baby-boom generation," the need for church school and other buildings took precedence. Consequently, while Aeolian-



Skinner built a handsome console, PPC could not afford to complete the organ project, so the console was hooked up to the Murray Harris organ.

Completion

In 1955, Mr. Craighead left PPC to become Professor of Organ and Chairman of the Organ Division of the Keyboard Department at the Eastman School of Music in Rochester, New York. His replacement was Robert Prichard, who had been organist at First Congregational Church, Los Angeles. Like Mr. Craighead, Mr. Prichard performed

biweekly recitals that were heard on the church's radio station, and accompanied services, oratorios and other choral performances.

In 1961, the Aeolian-Skinner organ was finally completed, thanks to a generous gift from Della O. Martin, a Pasadena resident who had attended PPC as a child. Upon reading in the Pasadena *Star News* that PPC had signed a contract with Aeolian-Skinner for a new organ, "Miss Della" announced that she wanted to purchase the instrument for the church.

The new instrument included the large main organ of 98 ranks (5,566 pipes), along with a small "echo organ" of fourteen ranks in the sanctuary's rear gallery. Most of those echo pipes were retained from the old Murray Harris organ.

This instrument, however, was not exactly what had been designed in 1947. G. Donald Harrison had died in 1956 and the new PPC organ was now based on a stop list drawn up by Harrison's successor, Joseph Whiteford, and Mr. Prichard. "There were about a dozen significant differences," says Mr. Prichard, "because by then, Aeolian-Skinner had certain types of stops they were no longer building. However, the basic core of the design was the same; it was still an Aeolian-Skinner."

For the next ten years, the new organ continued to be used extensively in liturgy, concerts, recitals and radio broadcasts. Then, on February 9, 1971, the earth shook.

Earthquakes & New Horizons

The so-called Sylmar earthquake struck Pasadena with such force that it knocked the pinnacles from PPC's bell tower and damaged the sanctuary enough to make it unsafe. On June 13, the congregation made the painful decision to raze the sanctuary. Fortunately, the organ had suffered only minimal damage. It was taken down pipe by pipe, crated and stored, to await the church's future.

After considering a merger with the First Congregational Church of Pasadena and exploring other options, PPC made the decision to build a new sanctuary on its downtown site. Jean Gougeon, a local architect, produced a striking design that made use of Gothic principles in a contemporary fashion. Among the focal points were the 72-foot-high stained glass window, designed by Jos Maes; the pulpit, communion table and baptismal font handcrafted by PPC member Heraclio Rosas; and the dramatic organ façade conceived by Mr. Gougeon.

Two challenges were immediately apparent with regard to the organ and the new sanctuary.

First, when Aeolian-Skinner went out of business in 1973, the church turned to Lawrence Phelps & Company of Erie, Pennsylvania, to reinstall the organ (Mr. Phelps had

worked with Mr. Harrison and PPC hoped he could retain the unique nature of its Aeolian-Skinner instrument). Unfortunately, the Phelps company also ceased operating before the project could be completed.

Second, in the 1908 sanctuary, the original Murray Harris organ and its Aeolian-Skinner replacement had resided in a beautiful oak case that had been modeled after one in an English church⁴ (the echo organ was placed at the other end of the long nave). Mr. Gougeon positioned the main organ behind 2½ ranks of new metal pipes built by Casavant Frères who carried out the reinstallation.

On September 23, 1979, the organ was rededicated in its new home. The work was funded by a gift that a church member, Helen Ehrich, made in memory of her husband, Harry. There was only enough money, however, to install the main organ. The echo organ remained in storage.

In 1983, when Peter Fennema was organist, the organ was outfitted with a solid-state relay system that also had the advantage of effectively increasing the instrument's general pistons from eight to nearly 1,000.

Finishing the Job

In 1993, Gregory Norton became PPC's Minister of Music and Daniel Kerr was selected as the church's new organist early in 1994. With two organists heading the music staff (Mr. Norton is a Colleague of the American Guild of Organists), the instrument regained a pre-eminent position in the church's worship and music life. A new annual organ series was begun. Mr. Craighead and Mr. Prichard were invited back to perform on "their" instrument, and since that time, the church has presented other well-known artists, as well as each winner of the biennial American Guild of Organists' National Young Artists Competition in recital. In addition to weekly liturgy, Dr. Kerr has played the organ to accompany many significant choral concerts on the church's annual Friends of Music series. The organ is also used extensively as a teaching instrument and is often featured on the church's weekly Music at Noon series.

In 1999, the church undertook a successful capital campaign to fund the completion and renovation of the organ.

Newton Pipe Organ Service performed a mechanical restoration. Robert Turner rebuilt the original 1947 console. More than 180 individuals and several charitable foundations made pledges and gifts to this effort.

A special gift by John and Elizabeth Herrick made possible the reinstallation of the John Herrick Echo Organ in the rear of the sanctuary. The Schantz Organ Company performed the reinstallation and most of the pipes were those retained from the old Murray Harris organ. A gift by Herb and Elizabeth Hezlep made possible the addition of a *Trompette-en-chamade* stop.

Among the special events in the 2003-2004 organ rededication season were recitals by Dr. Kerr and internationally renowned concert organist Cherry Rhodes; a performance by the Kirk Choir of Maurice Duruflé's *Requiem*, using the composer's organ arrangement; and Dr. Kerr's performance of Joseph Jongen's *Symphonie Concertante*, with Mr. Norton conducting a full symphony orchestra.

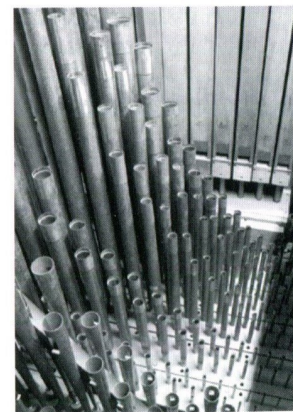
For more than 100 years, pipe organs have played an integral part in the worship and music life of Pasadena Presbyterian Church. With the completion of the recent restoration, the church's Aeolian-Skinner organ will continue to play a vital role well into the 21st century.

Notes:

1, 2. *The Story of Pasadena Presbyterian Church* by J S Macdonnell, Robert Glass Cleland and Dorothy Killan.

3. *All the Stops: The Glorious Pipe Organ and its American Masters* by Craig R Whitney; pg 79. Published by PublicAffairs, New York City.

4. *From an interview with Manuel Rosales, 2004.*



The Organ Renovation Campaign ~ 2001-2003

The following individuals, groups and foundations contributed a total of more than \$375,000 to fund the restoration of the Harry and Helen Ehrich Organ and install the John Herrick Echo Organ at Pasadena Presbyterian Church. Our thanks to everyone who made this project possible.

Lead Gifts (\$50,000-\$100,000)

Mr. John Herrick
Herbert Hezlep, III
The Ahmanson Foundation

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Meredith Taylor
Mark Thallander
Richard and Alice Williams
David York

<i>Great</i>	<i>Manual II</i>	<i>Pipes</i>
16'	Violone	61
8'	Principal	61
8'	Bourdon	61
8'	Gemshorn	61
4'	Octave	61
4'	Flute Oûverte	61
2½'	Quinte	61
2'	Superoctave	61
2'	Blockflöte	61
IV	Fourniture	244
III	Cymbale	183
16'	Fagot	61
8'	Trompette	(Echo)
	en chamade	
	Chimes (solo)	
	Great Sub	
	Unison Off	
	Great Super	

<i>Solo</i>	<i>Manual IV, expressive</i>	<i>Pipes</i>
8'	Major Flute	68
8'	Violoncello	68
8'	Violoncello Celeste	68
4'	Orchestral Flute	68
VIII-X	Chorus Mixture	556
8'	Trompette Harmonique	68
8'	English Horn	68
4'	Clairon Harmonique	68
8'	Trompette en chamade	(Echo)
	Tremulant	
	Chimes	25 tubes
	Zymbelstern	
	Solo Sub	
	Unison Off	
	Solo Super	

<i>Swell</i>	<i>Manual III, expressive</i>	<i>Pipes</i>
16'	Quintaton	68
8'	Geigen Principal	68
8'	Rohrflöte	68
8'	Viole de Gambe	68
8'	Voix Celeste	68
8'	Spitzflöte	68
4'	Principal	68
4'	Cor de Nuit	68
2'	Octavin	61
III	Plein Jeu	183
III	Cymbale	183
II	Sesquialtera	122

16'	Contre Trompette	68
8'	Trompette	68
8'	Hautbois	68
8'	Voix Humaine	68
8'	Trompette en chamade	(Echo)
4'	Clairon	68
	Tremulant	
	Swell Sub	
	Unison Off	
	Swell Super	

<i>Choir</i>	<i>Manual I, expressive</i>	<i>Pipes</i>
16'	Dulciana	68
8'	Viola Pomposa	68
8'	Singendecked	68
8'	Flauto Dolce	68
8'	Flute Celeste	68
4'	Prestant	68
4'	Koppelflöte	68
22½'	Nazard	61
2'	Nachthorn	61
13½'	Tierce	61
1½'	Larigot	61
1'	Sifflöte	61
IV	Scharf	244
III	Zimbel	183
16'	Dulzian	68
8'	Cromorne	68
8'	Trompette en chamade	(Echo)
4'	Rohrschalmei	68
	Tremulant	
	Choir Sub	
	Unison Off	
	Choir Super	

<i>Pedal</i>		<i>Pipes</i>
32'	Principal	27
32'	Flûte Ouverte	32
16'	Contrebasse	32
16'	Octave	32
16'	Bourdon	32
16'	Violone	(Great)
16'	Quintaton	(Swell)
16'	Dulciana	(Choir)
8'	Principal	32
8'	Gedectk Pommer	32
8'	Violone	(Great)
5½'	Octave Quinte	32
4'	Choral Bass	32
4'	Nachthorn	32

2'	Blockflöte	32
III	Fourniture	96
II	Cymbale	64
32'	Contre Bombarde	12
16'	Bombarde	32
16'	Contre Trompette	(Swell)
16'	Tulzian	(Choir)
8'	Trompette	32
8'	Cromorne	(Choir)
4'	Clairon	32
4'	Rohrschalmey	(Choir)
2'	Kornett	32
8'	Trompette en chamade	(Echo)
	Chimes	(Solo)
16'	Bourdon (Echo Pedal)	12
16'	Fagot (Echo Pedal)	12

<i>Echo</i>	<i>Floating, expressive</i>	<i>Pipes</i>
8'	Principal	61
8'	Concert Flute	61
8'	Viole	61
8'	Viole Celeste	49
4'	Prestant	61
4'	Waldflöte	61
2'	Flautino	61
IV	Forniture	244
8'	Fagot	61
8'	Trompette en chamade	61
	Tremulant	
	Echo Sub	
	Unison Off	
	Echo Super	

Great to Pedal 8' 4'
Swell to Pedal 8' 4'
Choir to Pedal 8' 4'
Solo to Pedal 8' 4'
Echo to Pedal 8' 4'

Swell to Great 16' 8' 4'
Choir to Great 16' 8' 4'
Solo to Great 16' 8' 4'
Swell to Choir 16' 8' 4'
Solo to Choir 16' 8' 4'
Solo to Swell 16' 8' 4'
Choir to Swell 16' 8' 4'
Great to Solo 8'
Swell to Solo 8'
Choir to Solo 8'

Choir shades to Solo shoe
Echo shades to Choir shoe

- 14 generals, duplicated by toe studs
- 8 divisionals (Great, Swell and Choir)
- 6 divisionals (Solo, Echo and Pedal-on toe studs)
- 2 coupler pistons
- 256 levels of memory
- List option (next/previous)

Solo to Pedal
Choir to Pedal
Swell to Pedal
Great to Pedal
Swell to Great
Choir to Great
Solo to Great
Swell to Choir
Tutti I
Tutti II

Zimbelstern
Solo to Pedal
Choir to Pedal
Swell to Pedal
Great to Pedal
Flute 32'
Bombarde 32'
Tutti I
Tutti II

Great/Choir transfer
4 crescendo patterns
MIDI interface with sequencer



Organ Renovation Committee

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Pasadena Presbyterian Church

585 East Colorado Boulevard

Pasadena CA 91101

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