

The organ presently in historic Saint Joseph Church was built in 1892 by George S. Hutchings of Massachusetts for the Prospect Street Congregational Church of Cambridge (then Cambridgeport, Massachusetts). In 1997, in co-operation with the Organ Clearing House of Harrisville, New Hampshire, the organ was removed from its Massachusetts home and brought to the Bradford Organ Company of Evanston, Illinois, where it underwent a comprehensive restoration. The project was completed in October of 1998. The organ is placed in this church behind a façade which once housed an organ built by Lancashire-Marshall in 1900. This organ was replaced with one built by Charles Wiener, probably in the 1930's. The Wiener organ was destroyed by debris falling from the church tower in 1973.

Present Specification of 1892 Hutchings opus 269:

GREAT DIVISION (Manual I)

16	Open Diapason
8	Open Diapason
8	Melodia
8	Viol di Gamba
8	Dulciana
4	Octave
4	Flute d' Amour
2-2/3	Octave Quint
2	Super Octave
III	Mixture
8	Trumpet

SWELL DIVISION (Manual II—Enclosed)

16	Bourdon
8	Violin Diapason
8	Stopped Diapason
8	Salicional
8	Æoline

Swell (continued)

4	Flute Harmonique
4	Violina
2	Flautino
II	Mixture
8	Cornopean
8	Oboe
	Tremolo

PEDAL DIVISION

32	Resultant
16	Double Open Diapason
16	Bourdon
8	Octave
8	Flute
4	Choral Bass
16	Trombone
8	Trumpet
4	Clarion

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THE CHICAGO-MIDWEST CHAPTER The Organ Historical Society

presents a

Discussion and Organ Recital

SAINT JOSEPH CATHOLIC CHURCH

Chicago, Illinois

Sunday, June 4, 2000

4:00 p.m.

WALTER BRADFORD
SALLY CHERRINGTON



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SALLY CHERRINGTON BEGGS, RECITALIST

Recital Program

from "Baroques" Suite

Voluntary

Rondo Ostinato

Rhythmic Trumpet

Seth Bingham

(1882-1972)

Andante, from Sonata in E-flat, opus 65

Horatio Parker

(1863-1919)

Hymn: Alleluia! Sing to Jesus (see insert)

HYFRYDOL

Variations on "America" (1891)

Charles Ives

(1874-1954)

The Chicago-Midwest Chapter of the Organ Historical Society is grateful for the hospitality of Saint Joseph Church which allows us to present this program.

Sally Cherrington Beggs is the full-time Director of Music for Saint Luke Lutheran Church, Park Ridge, Illinois. She is also the College Organist and Teaching Associate in Music at Elmhurst College, Elmhurst, Illinois. She completed her Doctor of Musical Arts degree in organ from the Yale University School of Music/Institute of Sacred Music, New Haven, Connecticut. At Yale, she studied with Thomas Murray and Charles Krighbaum, during which time she was awarded the Charles Ives Organ Prize, the Institute of Sacred Music Faculty Award, and the Frank Bozyan Organ Scholar award. Dr. Cherrington received her undergraduate education at Susquehanna University, Selinsgrove, Pennsylvania, where she graduated first in her class.

Active as a free-lance performer, teacher, and workshop clinician in the Chicago area and nationally, Dr. Cherrington has also done several concert tours of Europe. In addition to publishing articles and reviews in a variety of music magazines (including The Diapason, Your Church, Grace Notes, and Cross Accent), she has written and been featured in an educational video series for organists which has been distributed internationally. She is currently working on a book based on her Yale research in historical American organ pedagogy.

The Chicago-Midwest Chapter of the Organ Historical Society provides education to promote the conservation and restoration of historic pipe organs throughout the Midwest region. The organization is a chapter of the Organ Historical Society of Richmond, Virginia. Membership is available to all interested persons. For further information on chapter activities or to join our membership, contact: Julie Stephens; 10 South Catherine Avenue; La Grange, Illinois 60525; (708) 579-5433.

Our Chapter calendar for the 2000-2001 year will begin on Sunday, September 24, 2000, at 4:00 p.m., with a recital by Naomi Rowley of Ames, Iowa, at the Pullman United Methodist Church, 112th Street and South Saint Lawrence Avenue, Chicago, Illinois. A free-will offering will be accepted for ongoing restoration of this instrument. Please come and bring a friend for our traditional Autumn Organ Recital. The featured organ was built in 1882 by Steere & Turner of Massachusetts as their opus 170, 2 manuals, 21 stops, 23 ranks, mechanical action.

Other activities include organ crawls in the autumn (Evanston, Skokie area) and spring (Chicago South Side). A recital will also be presented in the spring. Further details will be forthcoming in our quarterly journal, The Stopt Diapason, mailed to all current members.

June 5, 2000
St. Joseph's Church

Thank you Stephen. And my thanks to the Organ Historical Society, to Fr. Sebastian Lewis and to the parishioners of St. Joseph's Church for the pleasure of being present at this recital with all of you.

I first entered St. Joseph's Church in the late 1980's in the company of Dr. Bill Aylesworth and of Ron Damholt, my business partner. Bill had offered to show us the organ which at that time had been crushed by the fall of the church's steeple in 1973. I recall feeling surprise and sadness at the state of the instrument, and awe at the beauty of the church which housed it.

We had no further contact with St. Joseph's until the spring of 1997, when Fr. Lewis phoned to ask whether we might be interested in looking at the condition of the broken organ and in making recommendations for its repair or replacement. Of course we were very interested, and soon afterwards we met with him to have a careful look at the situation.

The organ which had been crushed and was still lying in ruins in the rear gallery was probably built by Charles Wiener, a Chicago-area organbuilder, in the 1930's or 1940's. It had replaced the parish's original organ. Based on the research of Mr. Michael Friesen, we are fairly certain that the Victorian case and the original instrument which it housed had been built by the Milwaukee firm of Lancashire-Marshall and installed in 1900. Mr. Michael Mollett, the parish's business manager in 1997, noted that shortly before the turn of the 20th century, the congregation sold some of its land to the new Chicago elevated rail system; a branch of the 'El' still runs over one corner of the parking lot. It's likely that some of the money received from that sale was used to purchase the new Lancashire-Marshall organ. While the organ case and facade pipes had been significantly damaged by the falling steeple, it was originally very well built, and it had not been damaged beyond restoration.

Early in the summer of 1997 we spent a week dismantling and disposing of nearly all of the Wiener pipes and chestwork. We did save the Pedal Trombone, which had been installed under the main chests of the Wiener organ, and was protected by them from destruction. We also saved the shell of the organ's console. At the same time, with the help of the Organ Clearing House of New Hampshire, we engaged in a search for a restorable instrument of high quality which would be appropriate for the liturgical needs and architectural space of St. Joseph's.

After considering a number of possible instruments, we contracted with St. Joseph's Church to purchase, restore and install the lovely 1892 George S. Hutchings which we will hear today. Hutchings was one of the best New England builders of the late 19th century, and in fact was one of the two firms where Ernest M. Skinner began his own career.

The instrument was still located in the church for which it had been built in Cambridge, Massachusetts, which in 1892 was called Prospect Street Congregational Church. In September of 1997 we traveled to Cambridge to dismantle and remove the organ onto a truck, with the help of Alan Laufman of the Organ Clearing House and a number of local pipe organ technicians.

Later that same month we began the work of restoration, which we completed in October of 1998, having taken us just a little over a year. The only non-Hutchings stop in the organ is the 16' Pedal Trombone which we'd saved from the 1930's organ and which we decided to add to the present instrument.

Restoration of the organ's Lancashire-Marshall casework had its own set of challenges. While not broken, the case was sagging badly, and had to be braced internally using both steel and wood. Two of the largest facade pipes (those in the very center) had been crushed, as well as nine smaller pipes to the left of center. We had these eleven pipes reproduced, the largest by Justin Matters of North Dakota and the smaller pipes by Jerome B. Meyer and Sons of Milwaukee. All of the facade pipes were stripped and restencilled, using designs and colors as close to the original as possible. Incidentally, fifteen of the forty-seven visible facade pipes play as part of the organ's Great 8' Open Diapason.

The Hutchings organ lacked its original console and key action, so we retained the shell of the Wiener console, refinished it and replaced its drawknobs with Harris knobs and its combination action and switching system with solid state Peterson materials. Finally, we extended the organ's Pedal Open to 8' and 4' pitches and the Bourdon to 8' pitch, to make the division more flexible. The overall organ consists of 27 ranks, for a total of 1,681 playing pipes. The pipework is voiced on just under 3" of windpressure.

It was a pleasure to work with Fr. Lewis and the staff of St. Joseph's, and it's a joy to be here with you today. Should you have any questions about the instrument, I'll be happy to try to answer them following today's recital.