

Church/Organization: Webster Baptist Church
59 South Avenue
Webster, NY 14580

Years of Operation 1830 – present

Volume Title: Chapin Organ

VOLUME CONTENT

History, photos, documents, and programs relating to the Chapin organ.

Film/Scan Location: Webster Baptist Church
59 South Avenue
Webster, NY 14580

Dates Imaged: October, 2013

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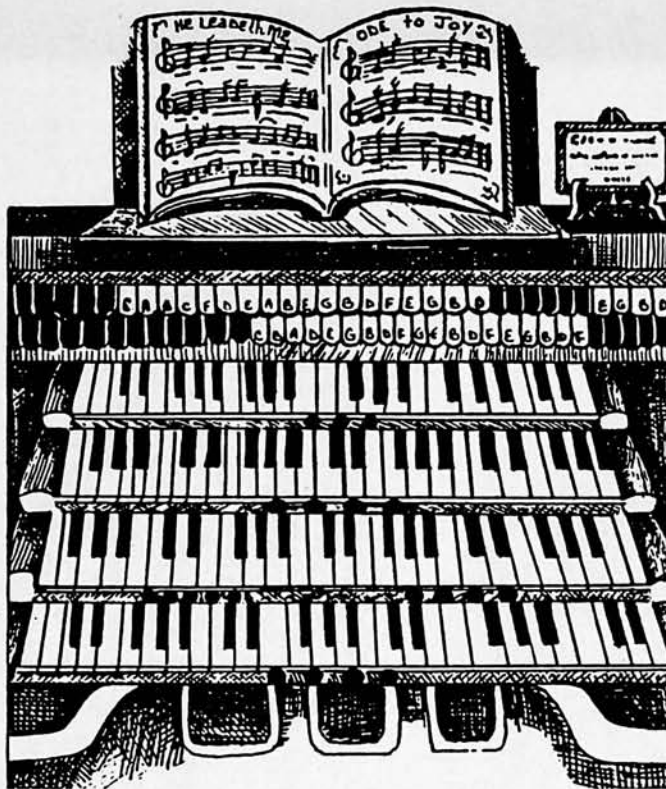
Notes: Except for blank pages that were not photographed or scanned, the images represent Church records as they appear in their original form and order. **Note:** not all records follow logical, chronological or alphabetical order.

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CHAPIN MEMORIAL ORGAN-CHURCH OFFICE FILE INCLUDES
historical information, etc. from 1938-to present

Chapin Organ



A Brief History of the Organ

The Aeolian Pipe Organ at Webster Baptist originated at the home of William Wisner Chapin and Elizabeth Lyon Chapin on South Fitzhugh Street in Rochester. In 1938, their children gave this instrument to the church in memory of their parents. The original eight organs and three manual console were installed by the Kohl Organ Co. of Rochester after extensive altering to the sanctuary. Today, five organs remain. A new four manual console was installed in 1962. Funds from the Cecile Wright estate have been used to repair and tune the whole organ in 1982.

The following are the locations of each organ:

Great Organ - front

Choir Organ - front

Swell Organ - front

Pedal Organ - front

Echo Organ - rear

Edmund L. Chapin, son of Mr. and Mrs. Wm. Chapin, played the organ at its dedication ceremony on Sunday, November 20, 1938.

From the Dedication Program:

"There let the pealing organ blow, to the full voiced choir below,
In service high, and anthems clear, as may with sweetness, through
mine ear,
Dissolve me into ecstasies, and bring all heaven before mine eyes."

Tom Grierson, well known Rochester organist, gave the first of many public concerts on Thanksgiving Day evening, November 24th, 1938.

(more detailed information on the organ is available upon written request.)

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Chapin Organ

The Aeolian Pipe Organ at Webster Baptist originated at the home of William Wisner and Elizabeth Lyon Chapin on South Fitzhugh Street in Rochester. In 1938, their children gave this instrument to the church in memory of their parents. The original eight organs and three manual console were installed by the Kohl Organ Co. of Rochester after extensive altering to the sanctuary. Today, five organs remain. A new four manual console was installed in 1962. Funds from the Cecile Wright estate have been used to repair and tune the whole organ in 1982.

The following are the specifications and locations of each organ. Many of the same names are used for the stops, but all listings represent a different rank of pipes.

GREAT ORGAN - Front

Diapason F	8'
Diapason	8'
Gamba	8'
Cross Flute	8'
Concert Flute	8'
Salicional	8'
Quintadena	8'
Gemshorn	8'
Dolce Flute	8'
Harmonic Flute	4'
Chimes (in Echo area)	
Couplers:	
Gt. to Gt.	16',4'
Sw. to Gt.	16',8',4'
Ch. to Gt.	16',8',4'
Echo to Gt.	8',4'

SWELL ORGAN - Front

Bourdon	16'
Diapason	8'
Viol d'Orchestre	8'
Viol Celeste	8'
Stopped Diapason	8'
Salicional	8'
Unda Maris	8'
Aeoline	8'
Flute d'Amour	4'
Flageolet	2'
Mixture IV	
Trumpet	8'
Oboe	8'
Orchestral Oboe	8'
Vox Humana	8'
Couplers:	
Sw. to Sw.	16',4'
Echo to Sw.	16',8',4'

CHOIR ORGAN - Front

Diapason	8'
String mf	8'
String	8'
String pp	8'
Concert Flute	8'
Harmonic Flute	4'
Piccolo	2'
Mixture IV	
English Horn	8'
Trumpet	8'
Clarinet	8'
Vox Humana	8'
Couplers:	
Ch. to Ch.	16',4'
Sw. to Ch.	8',4'
Echo to Ch.	8',4'

ECHO ORGAN - Rear

Pedal Flute	16'
Bourdon	16'
Diapason	8'
Fern Flute	8'
Vibrato String	8'
Viol Aetheria	8'
Wald Flute	4'
Oboe	8'
Vox Humana	8'
Couplers:	
Echo to Echo	16',4'

PEDAL ORGAN - Front

Diapason	16'
Violone	16'
Bourdon	16'
Lieblich Gedeckt	16'
Flute	8'
Cello	8'
Mixture IV	
Trombone	16'
Couplers:	
Gt. to Pedal	
Sw. to Pedal	
Ch. to Pedal	
Echo to Pedal	

Additional Features

Tremelo for all organs
 Great-Choir, Swell and Echo expression pedals
 Crescendo Pedal
 Unison off tabs for Great, Swell, Choir and Echo
 Pistons for manuals--5 General, 4 Great, 4 Swell, 3 Choir, 2 Echo, and Sforzando
 Pistons for pedals--5 General, Great to Pedal, All Swells and Sforzando

From the Dedication Service Program--November 20, 1938:

"There let the pealing organ blow, to the full voiced choir below,
 In service high, and anthems clear, as may with sweetness, through mine ear
 Dissolve me into ecstasies, and bring all heaven before mine eyes."

A BRIEF HISTORY of the CHAPIN ORGAN

The Aeolian Pipe Organ at Webster Baptist Church originated at the home of William Wisner Chapin and Elizabeth Lyon Chapin on South Fitzhugh Street in Rochester. In 1938, their children gave this instrument to the church in memory of their parents. The original eight divisions and three manual console were installed by the Kohl Organ Co. of Rochester after extensive alterations to the sanctuary. Today five divisions remain. A new four manual console was installed in 1962. In April 1994, one rank of Diapason pipes were moved from the Great chamber to the Pedal chamber. This resulted in an improved sound from the pipes in the Great Division.

At the chancel or front of the church, above the baptistry and organ console, there are nine curtained panels. Behind the first two, at your left, is the Choir Division. Behind panels three, four and five are the pipes for the Pedal Division. Near the center behind panels six and seven is the Swell Division and just above the console behind panels eight and nine are located the pipes to the Great Division.

At the back of the church, above the balcony, is the Echo Division. It's sound comes into the sanctuary through the grill cloth in the ceiling. There are also chimes connected with this division of the organ.

**A BRIEF HISTORY
of the
WEBSTER BAPTIST CHURCH**

By November 10, 1830, a branch of the Ontario and Penfield Baptist Church had grown to a membership of fifty and was given recognition as an independent church to be named the North Penfield Baptist Church. In 1846, the name was changed to the Webster Baptist Church, following the establishment of the Township of Webster in 1840.

A frame building served the congregation for over 20 years. This wooden structure was then moved one block west to be used by the Webster Academy until it burned in 1872. Two members of the congregation, Luther Curtice and Horace Holt, gathered and hauled cobblestones from the shores of Lake Ontario, and the present fieldstone and cobblestone structure was built by the 250 member congregation in 1855 - 1856. It was dedicated on January 1, 1857. The church had the first church bell in Webster, and it was tolled for the funeral of any Webster resident regardless of their faith.

The following years brought growth and improvements, including a furnace, baptistry, memorial stained glass windows and pews. Rent was charged for the pews to cover church expenses. The 100th birthday of the Webster Baptist congregation was celebrated May 11 - 13, 1930.

A significant addition to the church included the Aeolian Pipe Organ, given in memory of William and Elizabeth Chapin and installed in November, 1938. It was dedicated on November 20, 1938 and was dedicated again exactly 50 years later on November 20, 1988.

During 1957, the centennial year of the church building, the Christian Education Building was added. In 1960, the Edith Bowman Memorial window and tower lights were installed. During the 1965 restoration, the sanctuary was completely renovated and class rooms and offices were added to the lower level. An elevator was installed on the south side of the church. The year 1980 marked 150 years of Christian fellowship and 124 years in the present building. The tower clock was dedicated on June 5, 1983. In August, 1991, a chair lift, a Bart VanIngen memorial gift, was put in on the north stairway to facilitate easier access to the sanctuary.

In November 1991, the church was placed on both the State and Nation Registers of Historic Places and a plaque was attached to the front of the church. It is the largest cobblestone building in the United States still being used for the same purposes for which it was constructed.

11-13-95

NEW SOUNDS FROM THE PIPE ORGAN:

Michael Lindsey, church organist, is pleased to announce to the congregation and interested friends that the equivalent of three new ranks of pipes has been added to the Swell Division of the pipe organ by reworking existing pipework. This project was completed during the week of October 23. The existing 8' Unda Maris was turned into a 4' Flute; the 8' Aeoline was turned into a 2' Flute and the existing 2' Flute was changed into a 2²/₃' stop by adding five new pipes at the bottom end and moving pipes to their new location five places up on the windchest. The reason for doing this work was to give the Swell Division (and the organ as a whole) some much-needed upperwork that would be infinitely far more useful than the old sounds.

The work began by removing the 183 pipes from the windchests and cleaning the outside of each pipe to remove years of accumulated dust. Carole Burger assisted in this part of the project. Granville Chambers donated the use of his time and truck to transport the pipes to and from Parsons Organ Co. in Bristol Center. Duane Prill of Parsons did the revoicing work and added the new slide tuners to each pipe. The pipes were put back into place on the windchests, with some additional re-racking work necessary; Granville Chambers and I spent nearly two days doing this part of the project. Finally Parsons came to tune the pipes and they were heard for the service on Oct. 29. And, everyone will be hearing these pipes each week from now on, because I consider them to be an indispensable part of the overall sound for leading the congregation in hymn-singing.

Again, thanks to Carole Burger and Granville Chambers for their assistance. Without it, the cost of this project would have been about \$700 to \$800 more for Parsons to do the work.

Article for the Cobblestone News prepared by
Michael Lindsey.



June 27, 1995

Mr. Michael R. Lindsey
168 Country Manor Way, Apt. 9
Webster, NY 14580-3350

Dear Michael:

Per our conversation, I am enclosing our Proposal for the revoicing work at Webster Baptist Church, as outlined in our letter of June 2, 1995.

As we discussed, the final amount will be variable (down only) depending upon the time required to voice the 2' stop. I spoke with Duane regarding this two day estimate and he reminded me that he had allowed time to locate seven bottom octave pipes from our stock and to blend them into the existing pipes (in order to make this a 2 2/3' stop). As you can see, the time required for this is difficult to pinpoint.

We are able to begin work on these on September 5, 1995, and will expect you to deliver them sometime the week before. Per our discussion, we are happy to provide pipe storage trays for your use.

We appreciate the opportunity to work with you on this project.

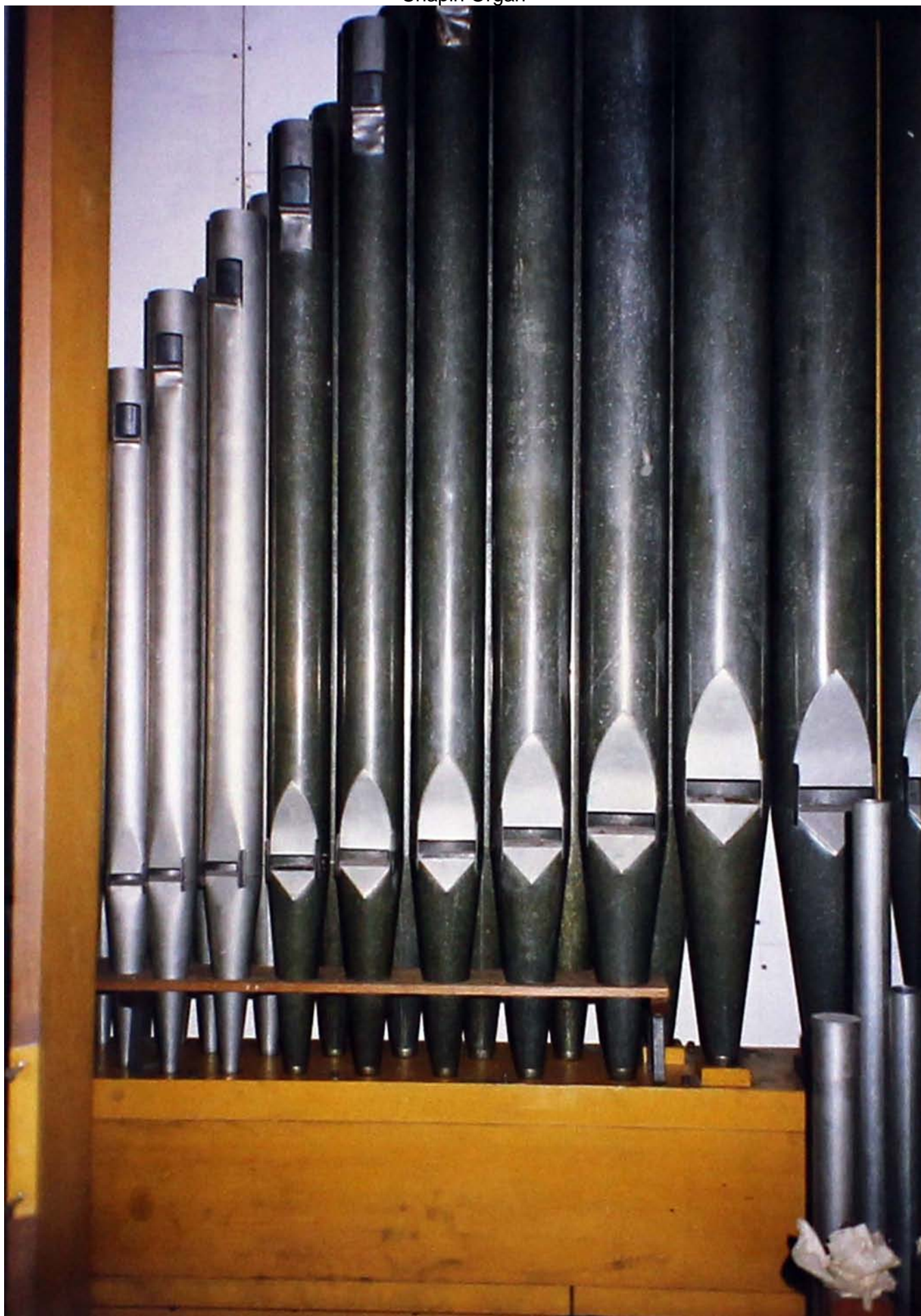
Please call me with any questions.

Sincerely,

Richard B. Parsons
President

RBP:elp

Chapin Organ



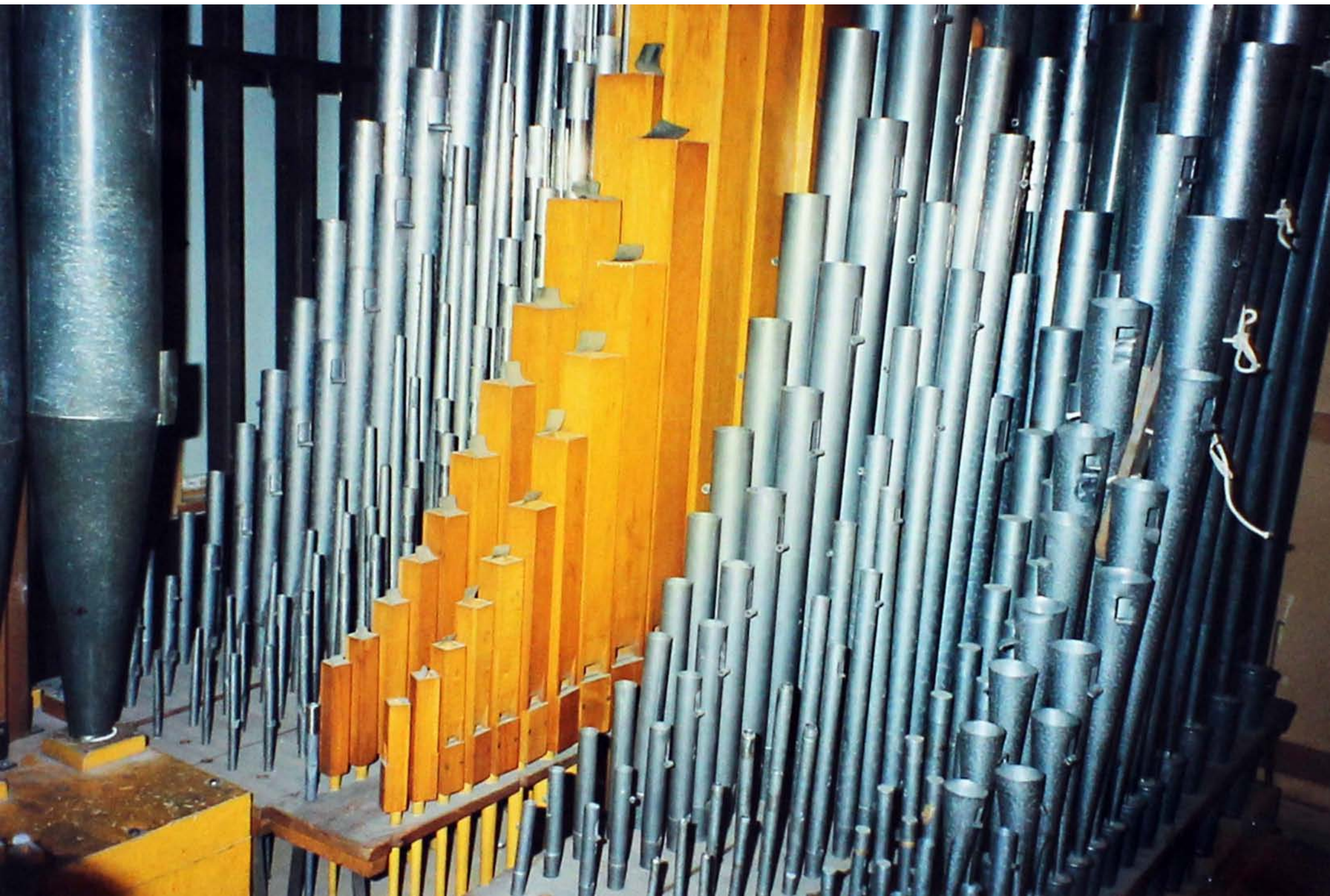
Chapin Organ

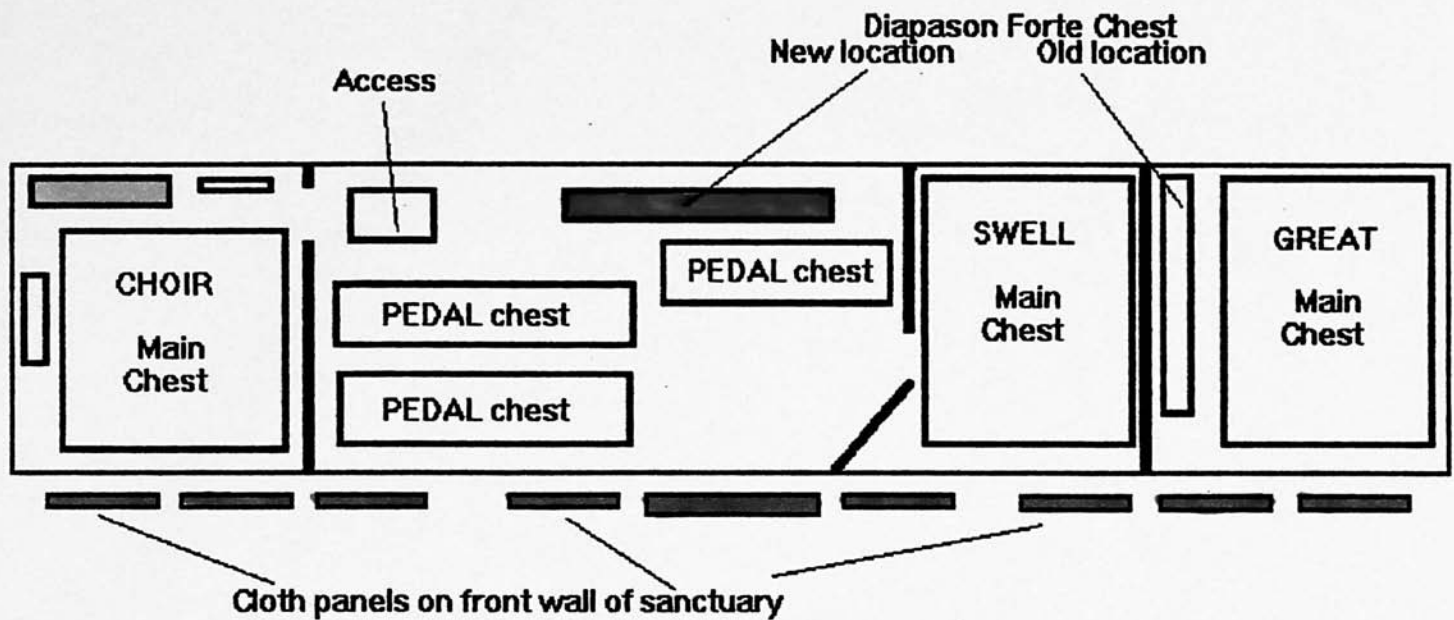


2

**PIPES IN GREAT DIVISION, SHOWING
ONE SIDE OF MAIN CHEST.**

Chapin Organ





FLOOR PLAN OF ORGAN CHAMBERS
(not to scale)

6-94

**REPAIRS AND/OR IMPROVEMENTS FINISHED
WITHIN THE LAST TWO YEARS TO THE ORGAN**

- 1. BLOWER MOTOR REPAIRED (6/92)**
- 2. RELEATHERING OF 30-NOTE CHEST OF CHOIR 16' REED TO
MAKE IT PLAYABLE (6/92)**
- 3. WIRING THE GREAT DIAPASON FORTE CHEST SO THAT IT
WOULD PLAY IN THE PEDAL DIVISION AT TWO DIFFERENT
PITCH LEVELS (9/92)**
- 4. SPRINGS RECONNECTED TO PEDAL WIND CHEST (MADE THE
LOWER NOTES STRONGER) (4/93)**
- 5. COMBINATION ACTION LEVER REPAIRED (6/93)**
- 6. REPLACEMENT OF 9 CLOTH PANELS IN THE FRONT OF THE
SANCTUARY WITH NEW FABRIC (9/93)**
- 7. 8" WIND LINE IN THE GREAT REPAIRED (4/94)**
- 8. RELOCATION OF GREAT DIAPASON FORTE CHEST AND PIPES
TO THE PEDAL CHAMBER (4/94)**
- 9. WIRING THE GREAT DIAPASON FORTE CHEST SO THAT IT
WOULD PLAY ON THE TOP KEYBOARD OF THE ORGAN
CONSOLE (4/94)**
- 10. INSTALLATION OF 3/4" PLYWOOD AND INSULATION TO PART
OF THE REAR WALL IN THE PEDAL CHAMBER (4/94)**

6-94

MEMORANDUM OF AGREEMENT

Louis W. Chapin and Elizabeth
Chapin White, as Executors etc.

-and-

First Baptist Church of Webster

Dated, May 1938

CASTLE AND FITCH
ROCHESTER, N.Y.

CASTLE AND FITCH

ATTORNEYS AND COUNSELORS AT LAW

910 UNION TRUST BUILDING

ROCHESTER, NEW YORK

KENDALL B. CASTLE
J. SAWYER FITCH
VILAS M. SWAN
NEWTON B. CASTLE

June 7, 1938

Mr. G. E. Dayton,
Webster, N. Y.

Dear Sir:

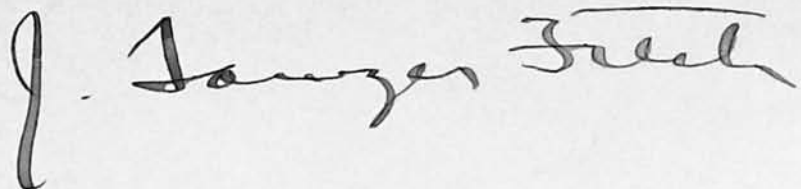
Enclosed herewith is one duplicate original of the agreement between the First Baptist Church of Webster and the executors of Elizabeth Lyon Chapin, which has been signed by all the parties.

Mr. Chapin tells me that you are planning to proceed immediately to remove the organ.

F:B

Yours very truly,

Enc.

A handwritten signature in cursive script, reading "J. Sawyer Fitch". The signature is written in dark ink and is positioned to the right of the typed name "J. Sawyer Fitch".

MEMORANDUM OF AGREEMENT made this 31st. day of May,
1938, between

LOUIS W. CHAPIN and ELIZABETH CHAPIN WHITE, as
Executors of the Will of Elizabeth Lyon Chapin, deceased, parties
of the first part, and

FIRST BAPTIST CHURCH OF WEBSTER, Webster, New York,
party of the second part.

WITNESSETH:

The parties of the first part hereby agree to sell
and the party of the second part hereby agrees to purchase the
organ in the residence of the late Elizabeth Lyon Chapin at 110
South Fitzhugh Street, Rochester, N. Y., on the following terms:
the party of the second part at its own expense will remove the
organ, repair all damage to the house caused by the removal of said
organ, and leave the property in substantially the same condition
as before such removal. Party of the second part agrees to fill
in and paint or varnish to match the surroundings any openings left
in the floors or walls as a result of such removal so that the
building will be in as good condition as it is now. Party of the
second part further agrees to indemnify parties of the first part
as to any claims because of any negligence in connection with such
removal.

IN WITNESS WHEREOF, the parties of the first part
have hereunto set their hands and seals and the party of the second
part has caused this instrument to be signed by its proper officer,
the day and year first above written.

Louis W. Chapin
Elizabeth C. White
Executors of the Will of Elizabeth
Lyon Chapin, Deceased.

FIRST BAPTIST CHURCH OF WEBSTER,

BY G. E. Dayton Chairman Board
Trustees.
Chairman Organ
Comm.

MEMORANDUM OF AGREEMENT made this day of May,
1938, between

LOUIS W. CHAPIN and ELIZABETH CHAPIN WHITE, as
Executors of the Will of Elizabeth Lyon Chapin, deceased, parties
of the first part, and

FIRST BAPTIST CHURCH OF WEBSTER, Webster, New York,
party of the second part,

WITNESSETH:

The parties of the first part hereby agree to sell
and the party of the second part hereby agrees to purchase the
organ in the residence of the late Elizabeth Lyon Chapin at 110
South Fitzhugh Street, Rochester, N. Y., on the following terms:
the party of the second part at its own expense will remove the
organ, repair all damage to the house caused by the removal of said
organ, and leave the property in substantially the same condition
as before such removal. Party of the second part agrees to fill
in and paint or varnish to match the surroundings any openings left
in the floors or walls as a result of such removal so that the
building will be in as good condition as it is now. Party of the
second part further agrees to indemnify parties of the first part
as to any claims because of any negligence in connection with such
removal.

IN WITNESS WHEREOF, the parties of the first part
have hereunto set their hands and seals and the party of the second
part has caused this instrument to be signed by its proper officer,
the day and year first above written.

Executors of the Will of Elizabeth
Lyon Chapin, Deceased.

FIRST BAPTIST CHURCH OF WEBSTER,

BY _____

CONTRACT

-between-

KOHL ORGAN COMPANY, INC.,
Rochester, New York,

-and-

FIRST BAPTIST CHURCH,
Webster, N. Y.

.....

PIPE ORGAN

THIS AGREEMENT, made in duplicate this 7 day of June, 1938, between KOHL ORGAN COMPANY, INC., of the City of Rochester, Monroe County, New York, party of the first part, and the FIRST BAPTIST CHURCH, of Webster, New York, party of the second part.

WITNESSETH: The party of the first part agrees to take down and pack the pipe organ now in the Chapin residence, 110 South Fitzhugh Street, Rochester, N. Y., and ship it to the First Baptist Church, Webster, N. Y.; to reconstruct the organ and install it complete in the organ lofts of the church, exclusive of electric wiring for motor, and grill work over openings into the church; which the party of the second part requests it so to do, and agrees to pay to the Kohl Organ Company, Inc., the sum of One Thousand Eight Hundred Dollars (\$1,800.00) when the work shall have been completed.

Said organ to be installed complete by October, or as soon thereafter as possible in the event of delays beyond control.

IN WITNESS WHEREOF we have hereunto set our hands and seals this day and year first above written.

KOHL ORGAN COMPANY, INC.,

By: Arthur G. Kohl (L.S.)
President

M. Amiel (L.S.)

G. E. Dayton (L.S.)

____ (L.S.)

FIRST BAPTIST CHURCH
Webster, New York

For the best in music-

Dear Friends:

We are happy to report that the installation of our Aeolian organ is progressing rapidly. The Kohl Organ Co. of Rochester is building the organ into the chambers constructed in the east and west ends of the church.

This magnificent pipe-organ is the gift of the family of the late Elizabeth Lyon Chapin. Her husband, William W. Chapin who died some years before, began the installation of the organ in a specially constructed wing of their century-old home at 110 S. Fitzhugh St. From 1917 until shortly before his death, he kept adding to the instrument until he had invested about sixty-five thousand dollars for the enjoyment of its music by himself, his family, and the thousands of people who have heard it broadcasted by radio or have visited in their home.

Naturally, there is some expense connected with the moving and setting up of this organ. Included are such items as hauling, carpentry, plastering, electric wiring, a new motor, the organ builder's contract price of \$1800, painting, etc. However, much expense is being saved by volunteer labor given by our churchmen.

The Board of Trustees now appeal to the members and friends of the Church to assist in raising at least \$3500 for these purposes. The Corning Fund of \$1000 gives us a fine start, leaving a balance of only \$2500 to raise within the next few months.

Will you kindly consider this your invitation to share in the great work we have undertaken in prayer and faith? Surely, we all desire that the wonderful music of the organ will draw the children, the young people, and the men and women to the Saviour, whose love and life have added so much to the music of the world!

A member of the Board or of the organ committee will call upon you to receive your gift. Any family or individual interested in securing a memorial unit in memory of a loved one, is requested to get in touch with the Pastor or any member of the committee (Mr. Earl Dayton, Dr. C. R. Averill, Mr. Edwin Reeves). These units are known as the Choir, Solo, Pedal, Swell, Great, Vibrato, Echo, and Antiphonal Organs; also a harp, two sets of chimes, and a Duo Art mechanism reproducing music by world famed composers from rolls.

We believe that everyone will consider this an opportunity for investment, not only in present enjoyment, but in eternal dividends. The addition of this marvelous organ will enable our Church to do a better piece of work for Christ. It will be an asset to our beloved community. Therefore, let your gift be an expression of your best endeavor.

Very truly yours,

Your Pastor-

Bernard B. Schehl

List of Donors toward Expense
of installation
of the Chapin Organ

Mr. and Mrs. Edwin Reeves

Mr. and Mrs. C. R. Averill

Mr. and Mrs. E. A. Biccum

Mr. and Mrs. Earl Dayton

Mr. and Mrs. Burl Buckman

Mr. and Mrs. C. Scribner

Mrs. Celia Wemes

Mr. and Mrs. Henry Bowman

Mr. Milton E. Gordon

Mr. and Mrs. R. Hawley

Dr. and Mrs. D. M. Jenkins

Mr. and Mrs. M. Pinkney

Mr. and Mrs. G. Pinkney

Mrs. Emma Schwenzer

Mr. and Mrs. Earl Wright

Mr. and Mrs. Thomas Nagle

Mr. and Mrs. Earl Smith

Mr. and Mrs. H. C. Bergh

Mr. and Mrs. Thomas Goetzman

Mr. Arthur Leaty

Mr. Carroll Sutter

Mr. Miller Allen

Mr. and Mrs. J. Campbell

Mrs. Katherine Lusink

Mrs. Frank Grimes

Mr. and Mrs. Earl Merrill

Mr. George Nagle

Mr. George Mason

Mr. and Mrs. Chas. Wright

Al Pearce

1 111 1 111

I am a Sales man

You don't look like a Sales man

I am I sell Electric Stoves

Go over to Mrs. - I talk to

her about her sickness +

you can sell her anything

1 111 1 111 I hope I hope I hope

Mrs. - how's your sickness

Not so good today

I can cure your sickness

How...

get an Electric Stove

Where can I get one quick.

Just a minute... I... I...

(Heater in picture) I guess

yes just as I expected

I am selling them

OK I'll take one

I have such trouble with my

eyes.

you smoke too much

I can cure that ^{you are a prom} just buy

one of my Electric chairs

It's the best. OK Mr. Smart

is there anything else matter

with me so you could sell

me a washing machine

Nope I don't sell
them

Good by Mr. Smart
you thought you would
make a monkey of me
didn't you Nope

OK yes you did you

just that you make

a monkey of me

Nope I didn't get

him in time

Estimate of Organ Installation Costs-

Choir organ-	300.00 -
Solo organ-	350.00
Pedal organ-	400.00
Swell organ-	400.00
Great organ-	450.00
Echo organ-	300.00
Vibrato organ-	300.00
Antiphonal organ-	300.00
Harp (separate unit)	400.00 - 300
Chimes(one set)	250.00 - 200
Chimes(second set)	250.00 - 200
<i>Duo Ant-</i>	<i>300 -</i>

Donations equalling any of these amounts will place the name of the donor upon a suitable plate . These amounts cover only the actual cost of installation .

Estimate of Organ Installation Costs-

Choir Organ	\$ 300.00
Solo Organ	350.00
Pedal Organ	400.00
Swell Organ	400.00
Great Organ	450.00
Echo Organ	300.00
Vibrato Organ	300.00
Antiphonal Organ	300.00
Harp.....	400.00
Chimes	250.00
Chimes	250.00

These amounts cover the actual cost of installation and does not represent the value of the instruments.

Donations equalling any of these amounts will place the name of the donor upon a suitable plate for the purpose. If given as memorials, these names will also be so inscribed.

Description of the Organ

The organ has been completely rebuilt and set up in the Webster Baptist Church by the Kohl Organ Company, Inc., Rochester.

Seven large chambers from twelve to twenty feet in height are occupied by eight distinct organ departments which are played from the console of three manuals and pedals. The front part of the auditorium, from left to right, contains the ~~solo~~, pedal, swell, choir and great organs. At the rear of the auditorium the antiphonal and vibrato ~~(celestial)~~ organs are located above the stairway ceilings. An echo organ is installed high in the belfry room, its distant tones carried through a shaft in the angle of the auditorium ceiling.

The complete organ consists of 6,286 pipes whose speaking lengths vary from five-eighths of an inch to nineteen feet. A ten horse power 1,150 r.p.m. electric motor connected to a centrifugal blower delivers 7,000 cubic feet of air per minute at five pounds to the square inch. It is estimated that 240 miles of wire form the electrical circuits from the consoles to the solenoids, that, lifting the valves, release air into the pipes. Low voltage power for this is supplied from a small generator. There are more than 4,000 electric connections and more than 3,000 moving electrical contacts.

A mechanism known as the *Duo-Art*, is situated back of the console, automatically performs from perforated rolls the works of some of the world's greatest organists as they themselves interpret them, through their own selection of stops and tone colors, even the very shades of tonal strength that characterized their playing, in the making of the records on the rolls. A smaller device within the console also plays perforated rolls of music under the control and interpretation of the operator.

There are ^{five} ~~two~~ sets of Deagan Chimes, one located in the solo chamber and one in the echo chamber. A ~~trap~~ sends its sweet music from above the pulpit. All of the instruments are heard through the beautiful grills made by the men of the church.

The entire equipment occupies 14,000 cubic feet of space and weighs about sixteen tons.

Rebuilt by Peterson Organ Co.
.....

IN APPRECIATION

The First Baptist Church of Webster, New York, takes pleasure in acknowledging the munificent gift of the complete Aeolian pipe organ formerly heard by delighted audiences in the old residence of the Chapin family on South Fitzhugh Street in Rochester, N. Y.

C. M. TOPLIFF
CHURCH ORGAN BUILDER

41 STRONG STREET, ROCHESTER, N. Y.



Phone: Glenwood 3814

April. 25. 1938.

Rev. Bernard D. Schehl.

Webster N.Y.

Dear Sir;

In regard to moving the organ that is now located in the Chapin Home.

I will quote you on moving the entire organ and placing it in any location you may provide for it in your church for the Sum of \$5500.00 This would include installing it in good condition, tune and regulate it and leave it in good playing condition, But would not include the carpenter work making chambers for it, and would not include changing motors, or the necessary electric work for the motors,

Now the other proposition is to use the main part of the organ that is all built to gather, which should be kept so if possible To ⁱⁿstall all the Pedal pipes with the exception of the 32ft Open,

To ~~leave out~~ install the Echo organ , But to leave out the two separat organs that are in those separate rooms. I can quote you a price of \$4500.00 This would include taking these other organs out and moving them to Webster if you have a place to store them. I have taken care of these organs for Mr. Chapin, and feel that I know just what they contain. If you get low bids on this contract be very carefull, Very truly yours

C. M. Topliff.

C. M. TOPLIFF
CHURCH ORGAN BUILDER

41 STRONG STREET, ROCHESTER, N. Y.



Phone: Glenwood 3814

April 25. 1938.

Rev, Bernard B. Schehl.

Webster N.Y.

Dear Sir;

After talking with you over the phone this noon I thought it might be well for me to come over to Webster and talk with your committee, I think it would be only fair to you as well as my self, and I can explain things much better to them. If you can arrang for that I would be glad to do so.

Very truly yours.

C. M. Topliff.

KOHL
TRIUMPHAL PIPE ORGAN
for Church, Home and Auditorium



KOHL ORGAN COMPANY, INC.
PIPE ORGAN BUILDERS

278 AVENUE C

ROCHESTER, N. Y.

April 19, 1938.

Rev. B. C. Schehl,
77 Park Ave.,
Webster, N. Y.

Dear Rev. Schehl:

I am pleased to submit figure
for the following work:-

Pipe organ to be removed from the Chapin
residence, South Fitzhugh St., Rochester, N. Y.

Organ to be packed and all packing boxes
furnished, ready for shipment.

Carting from Chapin residence to First
Baptist Church, Webster, N. Y., to be taken
care of by the church. The Kohl Organ Company,
Inc., to supervise the shipping of the organ.

Organ to be reconstructed to fit into organ
lofts of the First Baptist Church, Webster, N. Y.

All necessary cable to connect console to
organ, including Echo organ, to be furnished.

All blower pipes in the organ chambers to be
furnished and installed.

Blower to be installed in basement.

~~Blower piping from blower to floor of the organ
loft and blower pipe running to Echo organ, and electric
wiring from motor to switch, not to be included.~~

Entire organ to be tuned and regulated to the
building.

Price:- One Thousand Eight Hundred Dollars
(\$1,800.00), to be paid when organ is completed.

Very truly yours,

AAK/E

KOHL ORGAN COMPANY, INC.,

Arthur A. Kohl president.

PIPE ORGANS AND IMITATIONS

By PHILIP G. KRECKEL

Member of Organ Commission, Diocese of Rochester

Much discussion has been evoked by the new Hammond electric instrument everywhere and many inquiries have been made in regard to its practicability as a church instrument, from which standpoint it will be considered. Having played the electrotone sufficiently in its capacity as a solo and accompanimental instrument, I am giving my honest and unbiased opinion and also the opinions of the most authoritative critics in our country. It is not the purpose of the writer to belittle whatever advantages and possibilities the electrotone can rightly claim, but misleading, exaggerated and wild claims, made innocently or for commercial reasons cannot be approved.

In the first place, the electrotone is not an organ and cannot approach the artistic value of a good small organ. The Hammond is a synthetic, one-stop, unified instrument, producing extraneous tones. The unison tone, with four octaves and mutations comprise the harmonics, which give the synthetic tonal variations. The upper harmonics, quints and tierce, unlike octaves, cannot be tuned perfectly, due to the system of equal temperament, (by which is meant 12 equal notes to the octave) and are naturally harsh, failing to blend properly with the unison tones. The initial tone of the Hammond is quite soft, but is greatly amplified when the stops are drawn full and the swell pedal is used, sometimes to such an extent that it becomes a shrieking blast. The fortissimo is mere noise and cannot compare with the natural swell of the pipe organ. What more could one expect from a single unit, greatly amplified? On the other hand, the pipe organ with many units, is not made to scream amplified, electric tones. A decided disadvantage is the attack or release of tone, which is percussion-like in effect. Single expression for both manuals, by use of the swell pedal is another problem and after all the talk about standardization of consoles, we have in the Hammond a stop action which is most impractical and sure to undergo radical changes. Its lack of unobtrusive fundamental tone make it impractical for solo and accompanimental purposes.

Unfortunately, some Catholic churches in U. S. have purchased the instrument, believing it to be an organ and seem content to throw more than one thousand dollars away for an imitation organ, although the Motu Proprio and the new Apostolic Constitution state clearly that the traditional organ must be used for divine service. Exception is made in the case of small churches which have only a few dollars for a reed organ. For the price of an electrotone, some builders are now making a good small organ, which will give more genuine satisfaction and contribute more to the spirituality of the service. Space will permit the printing of a few opinions, in part, of men who through years of experience have gained a wide knowledge of the field of organ science.

DR. WILLIAM H. BARNES, organ architect, author and organist:

"In my opinion, the electone is certainly not an organ; structurally it is not one, and tonally it is only most superficially imitative. If it could contribute to the artistic welfare of the organ world or assist churches in solving any of their problems, financial or musical, I would welcome it. Personally I believe it does quite the contrary and for these reasons:

"1. No true ensemble is possible on the electone.

"2. The tone evidently inherits all the short-comings of the radio loud-speaker. It impresses the trained ear as loud-speaker tone and has the blatant metallic quality inherent in radio reproduction; to me this is noticeably more offensive when the volume is increased, as it essentially would have to

be in accompanying congregational hymn-singing, for example. To my ear no matter what synthetic effect is being aimed at, the tone is hard, dull, commonplace.

"3. The tone begins with a 'pop' that is extremely unpleasant to my ear and diametrically opposite to the speech of the organ.

HON. EMERSON RICHARDS, organ architect and author.

"Electrones are not for the church. Most of the great organ music was written by church musicians for use in the church. The present electrones produce only various kinds of flute tones and fancy reed tones. They do not and can not reproduce true Diapason tone. Church music demands a Diapason chorus. Such an ensemble is impossible on electrotones. The works of the great German and French composers for the organ are from a musical standpoint unplayable on electrotones. Many of Bach's and Franck's finest creations can not be played at all; none of their works could be interpreted according to their intentions. Only real pipes in a real organ can give us the beautiful, truthful tones that these great composers demand.

The church stands for truth. It can not tolerate synthetic imitations."

MR. RAYMOND NOLD, director of music, (Episcopal) Church of St. Mary the Virgin, New York, writes:

"I believe the electrotone does very well for crooning tunes in a restaurant, but for churches the tone is intolerable at best; the greater the volume, the more devastating it becomes."

MR. PALMER CHRISTIAN, Professor of Organ and University Organist, University of Michigan, annually on tour as concert organist, writes:

"In my opinion the tone is definitely unchurchly; there is an interesting variety of effect between pianissimo and forte, but only useful for special fancy effects; 'full organ' is only noise; its characteristics would seem to be definitely contrary to the spirit of the church. It may fit in admirably with a jazz-band or dance orchestra."

DR. MARSHALL BIDWELL, Concert Organist and Director of Music of Carnegie Music Hall, Pittsburgh, Pa., writes:

"I do not see how the electrotone, in its present stage, can in any way be compared to the organ. The reasons should be quite obvious to any discriminating listener. The peculiar type of tone the electrotone produces, coming as it does through a loud-speaker, makes its use in church objectionable."

MR. EDWIN ARTHUR KRAFT, organist and choirmaster of Trinity Cathedral, Cleveland; Director of Music, Lake Erie College; Director of Music, Laurel School; writes:

"It is not an organ, nor does it compare favorably with an organ. The tone is monotonous and dull, and when played fortissimo, a shrieking blast ensues. It cannot compare in any way to either our modern orchestral organs, or the straight little organs in beauty of tone. And after all, what more can be said?"

DR. LEO SOWERBY, composer, organist and choirmaster of St. James' Church, Chicago, writes:

"I am sure that many churches which have thought to save money by purchasing an electric instrument will eventually tire of a new toy and turn back to the ORGAN, which still seems to be the only instrument capable of creating the proper atmosphere for the beauty of the services of prayer and praise in the House of God."

Chapin Organ

Aeolian-Skinner Organ Company INC.

Organ Architects & Builders for Churches, Auditoriums and Residences

Boston, Mass.



ARTHUR H. MARKS, PRESIDENT
GEORGE L. CATLIN, VICE PRESIDENT
WALTER G. KEATING, ASST. TREAS.
G. DONALD HARRISON, TECHNICAL DIRECTOR

September 23, 1938.

FACTORY AT
DORCHESTER, MASS.

Rev. Bernard C. Schehl, Pastor,
Webster Baptist Church,
Webster, New York.

Dear Sir:

Your letter of the 14th addressed to the Aeolian Company of New York City was forwarded to us although we never received the previous letter which you mention.

We regret to advise that under present conditions, we are not in a position to make any offer for the 32' pipes which you mention. These could not be used in a new organ and there is practically never room to add such pipes to an old instrument.

Regretting our inability to help you,
we are

Very truly yours,

AEOLIAN-SKINNER ORGAN COMPANY

Asst. Treasurer

WGK:MBL

AIR MAIL

Chapin Organ

JOHN H. VOGT
BUILDER
WEBSTER, N. Y.

Estimate
To Rev. B. E. Seckelt
Baptist Church geb. - June 4-1838

attic - North room	8-2X10X12		
South "	8-2X10X12		
Center	20-2X6X12		
Ceiling joist.	36-2X4X12		
Blocking	10-2X4X10		
Studs	80-2X4X12	49.70	
Floor 360 ft. face 1X3 1/4 X10 attic flooring K.D.		17.10	
Sheetrock ceiling 8-4X10		66.88	
" Sides 36-4X10			
Holding 160 lin ft. 3/4" - ceiling		1.60	
On water around 12 - 12		1.40	
75 ft. face 1X5 1/4 X12 for 5-0 X5-0 base 5' long		3.70	
Walls		2.00	
Labor approximate		125.00	
		<u>\$297.38</u>	297.38
Front.			
Church side - 40-2X4X8 bottom Part.	640'		
40-2X4X16 top	320		
West road 2 Part. 60-2X4X8			
Plates 22-2X4X8	309		
" 16-2X4X18			
joist 24-2X10X10	400		
Ceiling joist 24-2X6X10	240	95.00	
	<u>1909</u>		
Floor 280 ft. face 1X3 1/4 attic flooring K.D.		13.30	
South room 20-2X4X16 studs			
2 South rooms 40-2X4X16	640'	32.00	
Center 125-2X4X16 to sub.	400	20.00	
Sheetrock south room 3X. 300 ft.			
Center sides 4-	1368'		
North 2 rooms 34.00	576		
Ceiling	448		
	<u>480</u>		
	3172'	119.53	
Base 180 lin ft. 1X4 mangers		19.20	
Molding - 200 ft. 2" Cove		6.00	
Walls		9.00	
Plastering church side 80 yd.			314.13
Labor 180.00 approximate			80.00
			<u>180.00</u>
			<u>\$871.51</u>

Lyon - Chapin - Remington

Mr. & Mrs. Richard Batzing
63 Lapham Park
Webster, NY 14580

Mr. & Mrs. Richard Batzing
63 Lapham Park
Webster, NY 14580

Dedication

of

Aeolian Pipe Organ

the gift of

The W. W. Chapin Family

First Baptist Church

Webster - - - New York

Sunday, November Twentieth

Nineteen Hundred Thirty-eight

The Memorial Plate

Affixed to the Organ Console Reads:

GIVEN IN MEMORY OF
WILLIAM WISNER CHAPIN
AND
ELIZABETH LYON CHAPIN
BY THEIR CHILDREN
NINETEEN THIRTY - EIGHT

To all who hear its exquisite music, may it bring a foretaste of those spiritual verities that "eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him."

—1 Cor. 2:9

DEDICATION SERVICE

Sunday Morning 10:15 November 20, 1938

"There let the pealing organ blow,
To the full voiced choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear
Dissolve me into ecstasies,
And bring all heaven before mine eyes."

Prelude—Organ Meditations Mr. Edmund L. Chapin

Processional—Hymn No. 24, "To Thy Temple Holy"

Call to Worship

Invocation and Lord's Prayer

Responsive Reading—No. 524

Gloria Patri

Pastoral Prayer

Anthem—"Rejoice, He Reigneth" E. W. Norman

Announcement

Offering—Prayer—Doxology

Solo—"The Lord is My Light" F. Tillitsen
Mrs. Henry W. Sprague

Hymn No. 424—"Now Thank We All Our God"

Sermon—"Life, With Music"—Isaiah 42:10, 11

Service of Dedication

Hymn No. 48—"When All Thy Mercies"

Recessional

Benediction and Choir Response

Postlude

Service of Dedication

(Congregation Standing)

Minister: "It is a good thing to give thanks unto the Lord, and to sing unto Thy Name, O Most High".

The People: "To show forth Thy loving kindness every morning and Thy faithfulness every night."

Minister: "Let the Word of Christ dwell in you in all riches; teaching one another in psalms and hymns and spiritual songs, singing with grace in your hearts unto the Lord".

The People: "Let the people praise Thee, O God; let all the people praise Thee".

Minister: "Take up the timbrel and harp, and rejoice at the sound of the organ".

The People: "Praise Him with the sound of the trumpet; praise Him with the psaltery and harp. Praise Him with the stringed instruments and organs".

Minister: "O sing unto the Lord a new song, for He hath done wonderful things".

The People: "The Lord hath done great things for us; whereof we are glad".

Minister: To the glory of God, the author of perfect peace and harmony.

The People: We dedicate this organ.

Minister: To the honor of Jesus Christ at whose birth the angels sang

The People: We dedicate this organ.

Minister: To the praise of the Holy Spirit, in whose fellowship the discords of life are lost in the glorious harmony of God

The People: We dedicate this organ.

Minister and People—Prayer: "For the comfort of the sorrowing, the strengthening of the weak, the cheering of the weary, the stirring of the soul, the swelling of the chorus of praise, for help in singing the songs of Thy church, we, the people of this church, in the presence of Almighty God, surrounded by a great cloud of witnesses, grateful for our inheritance from the past and sensible of the sacrifices of those who have gone before, do dedicate ourselves and this organ to the service of God, in the name and spirit of Jesus Christ, our Savior and Lord. Amen".

This litany is from November 20, 1938, used today for rededication - November 20, 1988.

Chapin Organ

WEBSTER BAPTIST CHURCH

50TH ANNIVERSARY ORGAN DEDICATION

Sunday, November 20, 1988

Johannes DeGroote, Organist

11:15 A.M.

+ + +

MARCHE TRIOMPHALE

Jan Nieland
(Dutch Contemporary)

FUGUE IN C MAJOR

Dietrich Buxtehude
1637 - 1707

FANFARE ON "A MIGHTY FORTRESS"

James Pethel

+ + +

To all who hear its exquisite music, may it bring a fore-taste of those spiritual verities that "eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him."

--I Cor.

Chapin Organ

A Brief History of the Organ

The Aeolian Pipe Organ at Webster Baptist originated at the home of William Wisner Chapin and Elizabeth Lyon Chapin on South Fitzhugh Street in Rochester. In 1938, their children gave this instrument to the church in memory of their parents. The original eight organs and three manual console were installed by the Kohl Organ Co. of Rochester after extensive altering to the sanctuary. Today, five organs remain. A new four manual console was installed in 1962. Funds from the Cecile Wright estate have been used to repair and tune the whole organ in 1982.

The following are the locations of each organ:

Great Organ - front

Choir Organ - front

Swell Organ - front

Pedal Organ - front

Echo Organ - rear

Edmund L. Chapin, son of Mr. and Mrs. Wm. Chapin, played the organ at its dedication ceremony on Sunday, November 20, 1938.

From the Dedication Program:

"There let the pealing organ blow, to the full voiced choir below,
In service high, and anthems clear, as may with sweetness, through
mine ear,

Dissolve me into ecstasies, and bring all heaven before mine eyes."

Tom Grierson, well known Rochester organist, gave the first of many public concerts on Thanksgiving Day evening, November 24th, 1938.

(more detailed information on the organ is available in the Fellowship Hall)

ORGAN PROGRAM

by

Johannes DeGroote

Toccata

D. H. Hagarty

Gothic Toccata

Dennis Eliot

Arabesque for Flutes

Lani Smith

Suite in a Great Cathedral

Thomas J. Crawford

The Noble Nave

A Stained Glass Window at Sunset

In a Quiet Chapel

Divertissement

Gordon Young

Toccata

Gordon Young

Description of the Organ

The organ has been completely rebuilt and set up in the Webster Baptist Church by the Kohl Organ Company, Inc., Rochester.

Seven large chambers from twelve to twenty feet in height are occupied by eight distinct organ departments which are played from the console of three manuals and pedals. The front part of the auditorium, from left to right, contains the solo, pedal, swell, choir and great organs. At the rear of the auditorium the antiphonal and vibrato (celestial) organs are located above the stairway ceilings. An echo organ is installed high in the belfry room, its distant tones carried through a shaft in the angle of the auditorium ceiling.

The complete organ consists of 6,286 pipes whose speaking lengths vary from five-eighths of an inch to nineteen feet. A ten horse power 1,150 r.p.m. electric motor connected to a centrifugal blower delivers 7,000 cubic feet of air per minute at five pounds to the square inch. It is estimated that 240 miles of wire form the electrical circuits from the consoles to the solenoids, that, lifting the valves, release air into the pipes. Low voltage power for this is supplied from a small generator. There are more than 4,000 electric connections and more than 3,000 moving electrical contacts.

A mechanism known as the *Duo-Art*, is situated back of the console, automatically performs from perforated rolls the works of some of the world's greatest organists as they themselves interpret them, through their own selection of stops and tone colors, even the very shades of tonal strength that characterized their playing in the making of the records on the rolls. A smaller device within the console also plays perforated rolls of music under the control and interpretation of the operator.

There are two sets of Deagan Chimes, one located in the solo chamber and one in the echo chamber. A harp sends its sweet music from above the pulpit. All of the instruments are heard through the beautiful grills made by the men of the church.

The entire equipment occupies 14,000 cubic feet of space and weighs about sixteen tons.

.

IN APPRECIATION

The First Baptist Church of Webster, New York, takes pleasure in acknowledging the munificent gift of the complete Aeolian pipe organ formerly heard by delighted audiences in the old residence of the Chapin family on South Fitzhugh Street in Rochester, N. Y.

MEMORIAL GIFTS

(Installation Cost)

In Memory of

Mrs. M. E. Gordon	Mrs. Clara C. Lane
Mr. and Mrs. Myron G. Dayton	Mr. and Mrs. Newton L. Hendee
Mrs. Clark F. Thomas	Mr. Walter S. Curtice
Mrs. Marietta C. Mason	Mrs. Hattie E. Harris
Mrs. Harriet Scribner Crittenden	Mrs. George Buck
Mr. and Mrs. John W. Pinkney	Mrs. Martha Ann Nivison
	Mr. Abram Wemes

SPECIAL MEMORIAL GIFTS

(Installation Cost)

The Great and Swell Organs—

One Thousand Dollars—Mrs. Mary R. Spear

The Pedal Organ—Four Hundred Dollars—Mrs. Emma Randolph

The Solo Organ—

Three Hundred fifty Dollars—Mr. and Mrs. Edwin Reeves

In memory of Mrs. Clara A. Sage and Miss Colletta L. Sage

The Choir Organ—Three Hundred Dollars—Mr. and Mrs. James Vail

In memory of Mr. and Mrs. Edward R. Paynter

The Echo Organ—Three Hundred Dollars—Dr. and Mrs. C. R. Averill

In memory of Mr. and Mrs. Hugh McKay

Chimes—Two Hundred Dollars—The Philathea Class

In addition to the above names there have been many other donors toward the expense incident to installing the pipe organ.

The church appreciates the fine spirit of cooperation displayed by the whole membership in raising the necessary funds.

THE ORGAN COMMITTEE

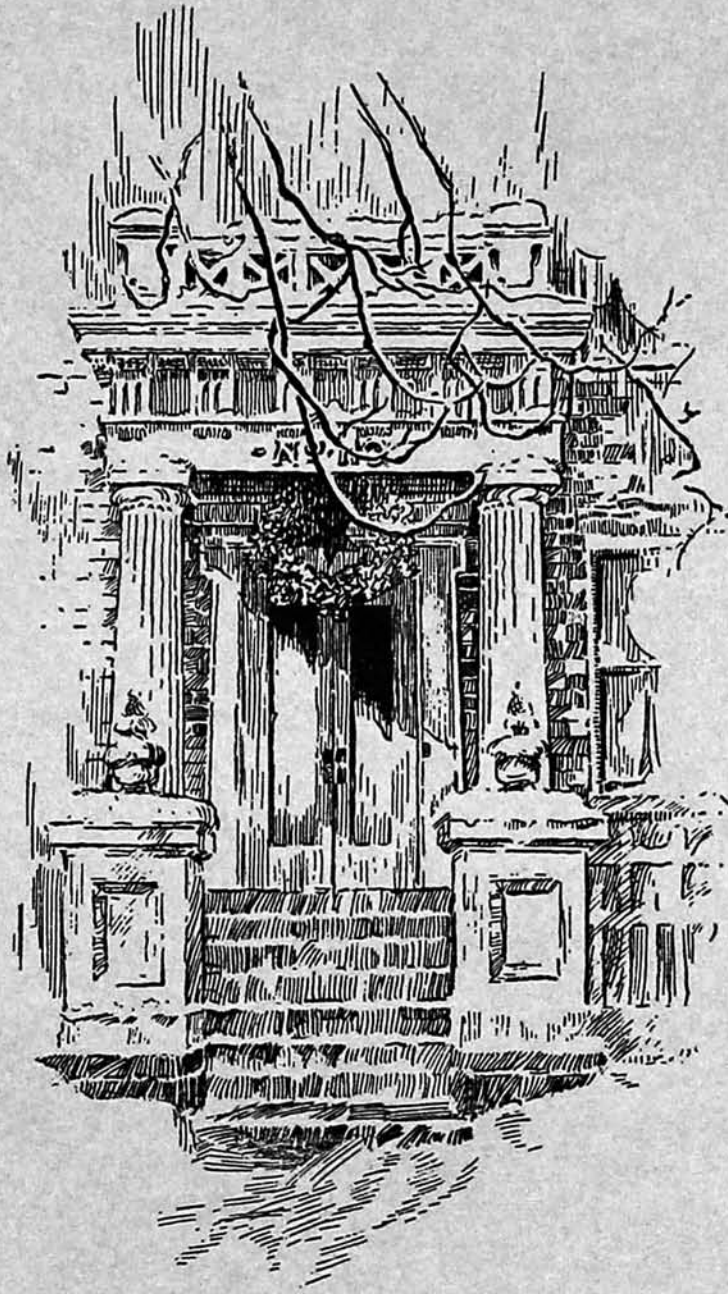
MR. EARL DAYTON	MR. AND MRS. EDWIN REEVES
DR. C. R. AVERILL	REV. BERNARD C. SCHEHL
MRS. FLOYD NORTON	



Times-Union June 22 '85

The Landmark Society of Western New York

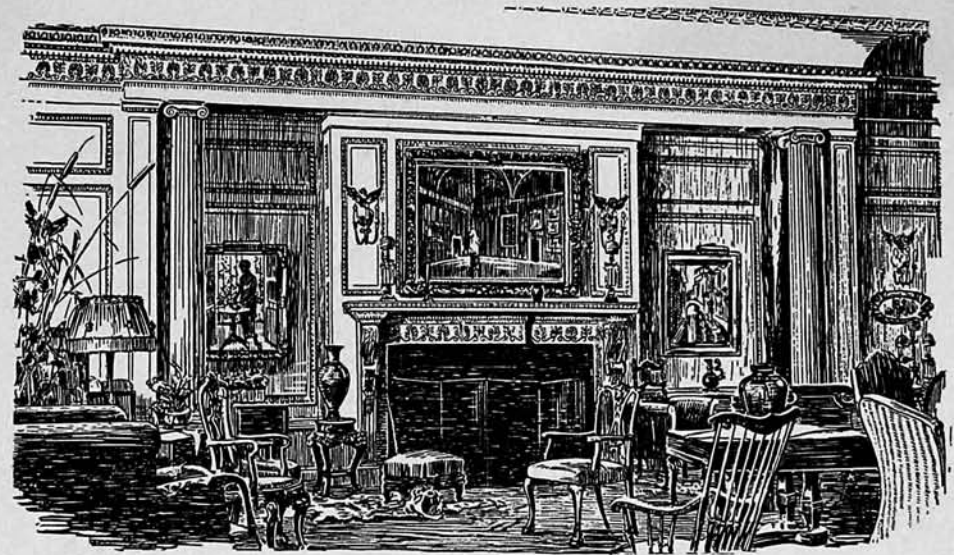
The Chapin Mansion, 110 S. Fitzhugh St., was built in 1835 and came down for the Civic Center in 1957. Real estate man and banker W.W. Chapin and his wife, Elizabeth Lyon Chapin, lived there for many years. They were known for New Year's Day open houses.



**THE PIPE ORGAN
IN THE HOME OF MR. CHAPIN**

"The first part of the pipe organ in the home of Mr. W. W. Chapin, Rochester, N. Y. was installed in 1917. Since then from time to time important additions have been made, taking advantage of the unlimited space allotted to the instrument. The completeness of the Antiphonal and Echo organs makes it possible to obtain wonderful contrasting tonal effects. The Diapason Vibrato with its rich, velvety tone was developed especially for this organ, while the combination of the eight organs and Steinway Grand piano results in an instrument having the greatest variety in effects of any house organ built by the Aeolian Company."

FRANK TAFT
General Manager Pipe Organ Dept.

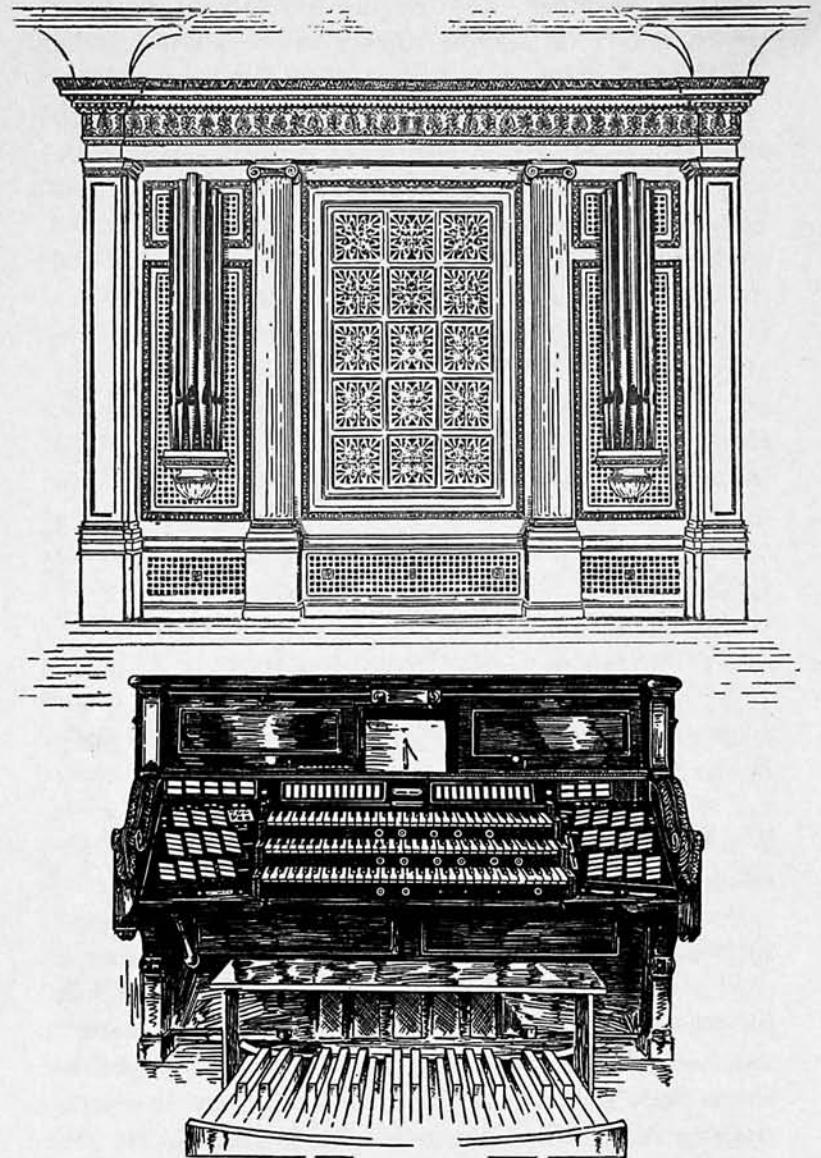


IN A dignified old house in the venerable Third Ward of the City of Rochester, New York, not far from the banks of the Genesee River, dwells a singularly striking combination of tradition and modernity—for in the residence of Mr. and Mrs. William Wisner Chapin, whose house has taken so active and hospitable a share in the social life of the community of which it has been a part since its erection in 1830 by the first Edmund Lyon, Mrs. Chapin's uncle, there stands a great organ that is a monument to the inventive genius of the present era. To the building and installing of this mighty instrument—eight organs in one and embracing eighty-one speaking stops and a Steinway grand piano—Mr. Chapin has given years of care and thought. Every conceivable device

the miracles of twentieth century mechanics can achieve has been encompassed in the organ's equipment, but when it is being played there is a curious absence of tangible things in the atmosphere of the beautiful room in which the listener sits; one senses only delightful sounds—drifting down from the echo organ, upward from the antiphonal or vibrato organs, and pealing thunderously from the main organ chamber—and lovely memories.

For the spacious apartment in which are placed the organ console and the screen, which conceals the chief resources of the instrument, was designed by an artist who succeeded, whether consciously or not, in creating the faint perfume of a bygone day that lurks in the original portion of the building. The great music room carries on the Greek detail of the Colonial purity of line that lends such repose and historical significance to the drawing-rooms at the other side of the house. It is painted white and in its exquisite ornamentation there is music for the eye to meet, as it were, the music for the ear which the organ pours forth.

On the floor is a huge rug of harmonious color. The chairs in which one rests luxuriously are of many periods and patterns, and have been collected with taste and discretion in various parts of the country by their owners. At the long windows hang portieres of a wonderful crimson brocade and on the walls are fastened, at attractive intervals, electric sconces copied from a fixture given to the Metropolitan Museum of Art by Mrs. Russell Sage and possessing with surpassing fitness just the design to suit this



Colonial chamber. Two resplendent gilded mirrors, which once reflected the images of the guests of the old Eagle Tavern, in the days when Rochester was a village, and whose ornament and workmanship represent a lost art, illuminate the west wall of the room, at either side of the circular bay window; and here and there is a painting of exceptional interest, including a panorama replica of the Hall of Iliad in the Pitti Palace in Florence, 1909, by Santi Corsi; P. L. Frieseke's "Spring," which was one of the prize-winning pictures at the Panama-Pacific Exposition; "Lifting Fog," by Jonas Lie, the sun breaking through the rising mist revealing several sailing vessels ready to leave the harbor at Rockport, Mass., 1924; "Rio Fontega," a Venetian scene, by F. Hopkinson Smith; a view of the harbor of a quaint little town on the Cornish coast with a group of fishing boats from which the catch is being unloaded, by Hayley Lever; and a portrait of Louis Chapin by Grove S. Gilbert, 1872; while high up over the doors are two small mirrors surmounted by an eagle, which formerly hung in the White House in Washington. Two marble statues, "Nydia," by Randolph Rogers, 1851, and "West Wind," by Thomas R. Gould, Florence, 1874, are among the other works of art in the music room.

People from all sections of the United States come to hear this beautiful organ, and always they find a cordial welcome and the flavor of true hospitality; for Mr. and Mrs. Chapin verily keep "open house" musically. Every Sunday night when they are in town finds a group of eager and delighted listeners, sharing with Mr. Chapin in the realization of one of the dreams of his youth.

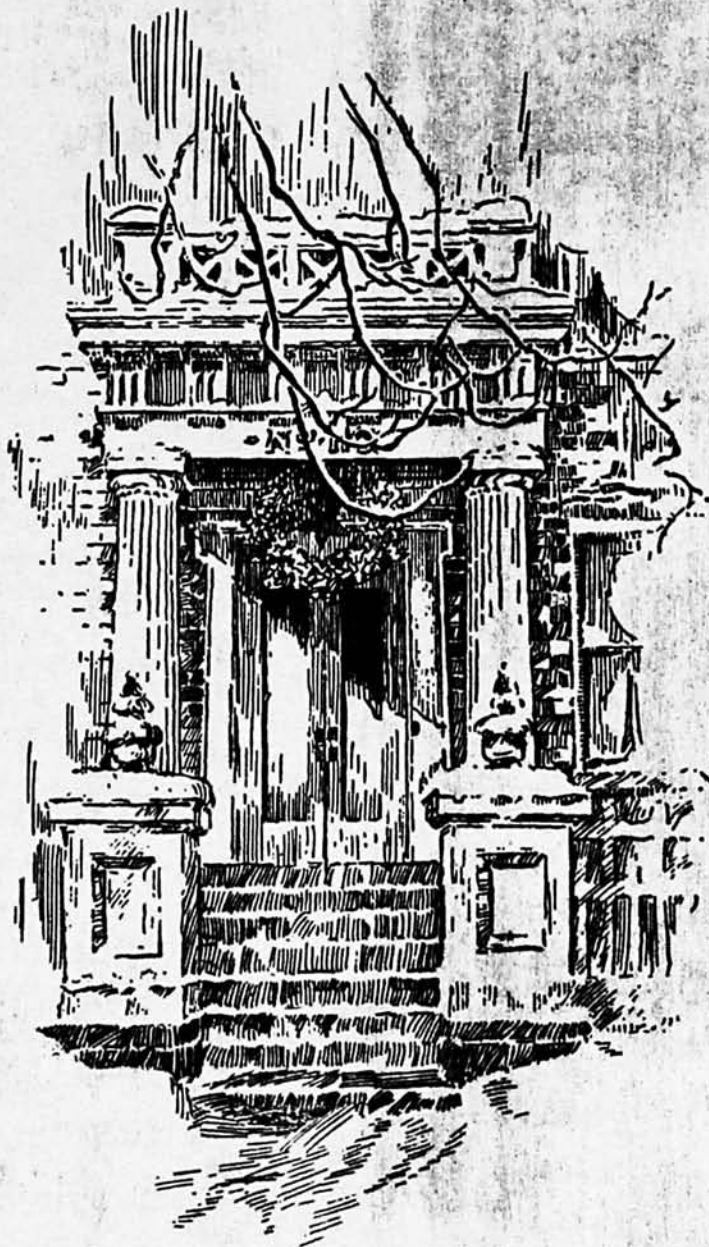
A. J. Warner

THE Organ has eight distinct departments or organs which are played from a console of three manuals and pedals. Every known orchestral color is possible through the medium of eighty-one speaking stops, thirty-five couplers, eleven percussion instruments, two sets of chimes, a harp, and a piano. This console also contains a mechanism for the playing of perforated rolls of music under the control and interpretation of the operator, while a second console situated near the first, and fifty feet from the main organ chamber, known as a "Duo Art," automatically performs from perforated rolls the works of some of the world's greatest organists as they themselves interpret them, through their own selection of stops and tone colors, even the very shades of tonal strength that characterized their playing in the making of the records on the rolls.

The main organ chamber contains five organs known as the Swell, Great, Choir, Solo, and Pedal. At the opposite end of the room and situated under the floor near the entrance, the Antiphonal organ gives voice through a grill; similarly placed below the floor but midway of the length of the room and adjacent to the fireplace is the Vibrato organ, while the Echo organ is mounted in the third story, high above the music room, its distant tones coming down through a shaft that ends in a perforated dome above the entrance.

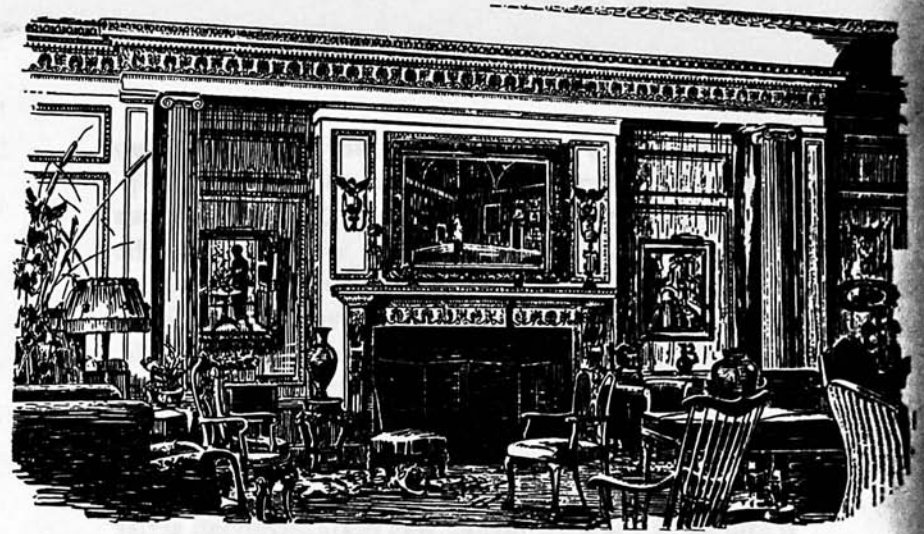
Five electric motors furnish the power necessary for the operation of the instrument, two of which aggregating thirteen H.P. are direct, connected to two centrifugal blowers which provide air pressure sufficient in volume to give voice to the 6328 pipes whose speaking lengths range from five-eighths of an inch to thirty-two feet. Two hundred forty-nine miles of wire form the electrical circuits from the consoles to the solenoids, that, lifting the valves, release air into the pipes. Low voltage power for this is supplied by a small generator. Smaller motors drive the mechanisms of the Duo Art, piano, and percussion instruments.

The Instrument occupies 13,342 cubic feet of space and weighs sixteen and one-half tons. The Music Room measures thirty-four by fifty-four feet, with a fifteen foot ceiling.



"The first part of the pipe organ in the home of Mr. W. W. Chapin, Rochester, N. Y. was installed in 1917. Since then from time to time important additions have been made, taking advantage of the unlimited space allotted to the instrument. The completeness of the Antiphonal and Echo organs makes it possible to obtain wonderful contrasting tonal effects. The Diapason Vibrato with its rich, velvety tone was developed especially for this organ, while the combination of the eight organs and Steinway Grand piano results in an instrument having the greatest variety in effects of any house organ built by the Aeolian Company."

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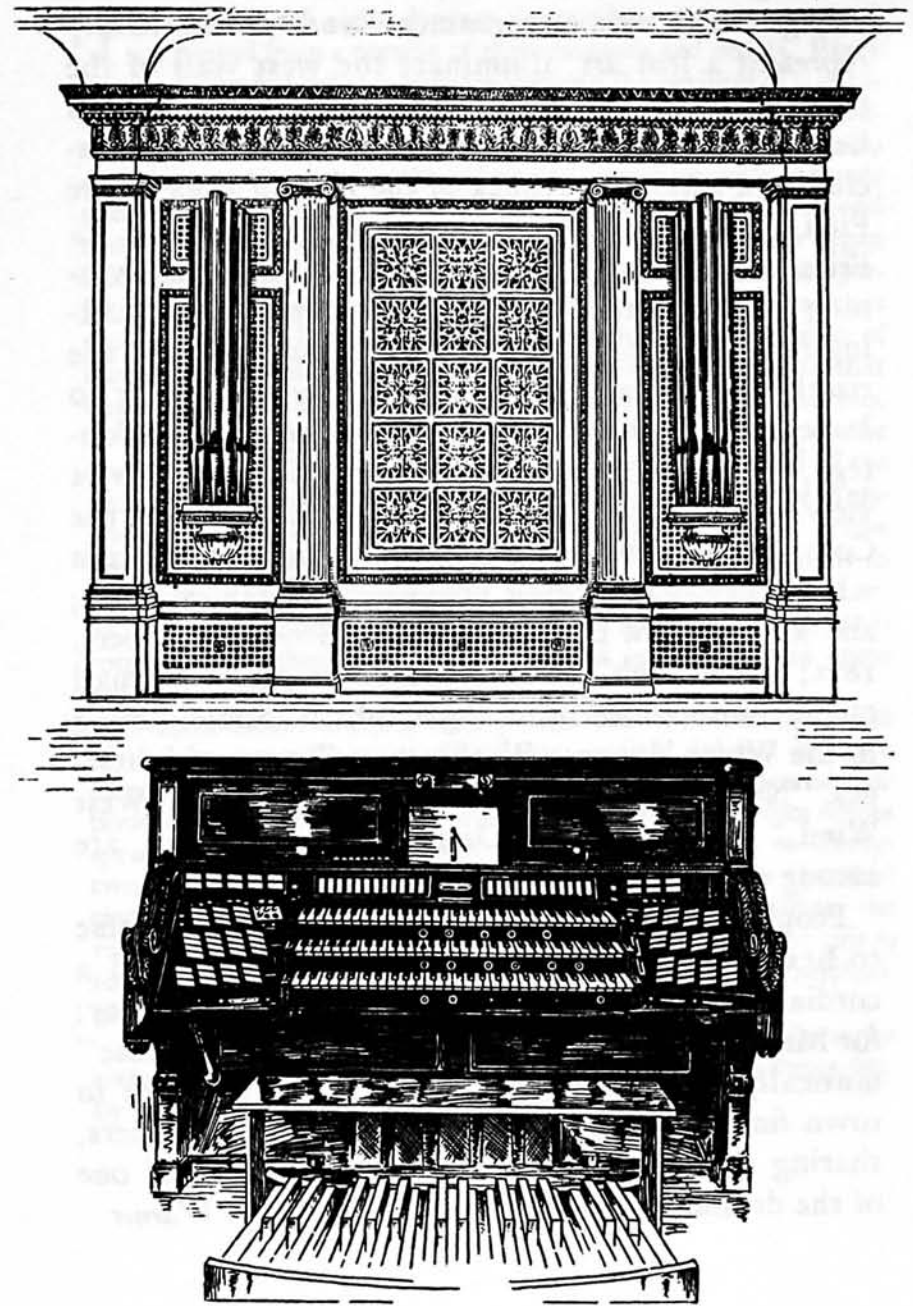


IN A dignified old house in the venerable Third Ward of the City of Rochester, New York, not far from the banks of the Genesee River, dwells a singularly striking combination of tradition and modernity—for in the residence of Mr. and Mrs. William Wisner Chapin, whose house has taken so active and hospitable a share in the social life of the community of which it has been a part since its erection in 1830 by the first Edmund Lyon, Mrs. Chapin's uncle, there stands a great organ that is a monument to the inventive genius of the present era. To the building and installing of this mighty instrument—eight organs in one and embracing eighty-one speaking stops and a Steinway grand piano—Mr. Chapin has given years of care and thought. Every conceivable device

the miracles of twentieth century mechanics can achieve has been encompassed in the organ's equipment, but when it is being played there is a curious absence of tangible things in the atmosphere of the beautiful room in which the listener sits; one senses only delightful sounds—drifting down from the echo organ, upward from the antiphonal or vibrato organs, and pealing thunderously from the main organ chamber—and lovely memories.

For the spacious apartment in which are placed the organ console and the screen, which conceals the chief resources of the instrument, was designed by an artist who succeeded, whether consciously or not, in creating the faint perfume of a bygone day that lurks in the original portion of the building. The great music room carries on the Greek detail of the Colonial purity of line that lends such repose and historical significance to the drawing-rooms at the other side of the house. It is painted white and in its exquisite ornamentation there is music for the eye to meet, as it were, the music for the ear which the organ pours forth.

On the floor is a huge rug of harmonious color. The chairs in which one rests luxuriously are of many periods and patterns, and have been collected with taste and discretion in various parts of the country by their owners. At the long windows hang portieres of a wonderful crimson brocade and on the walls are fastened, at attractive intervals, electric sconces copied from a fixture given to the Metropolitan Museum of Art by Mrs. Russell Sage and possessing with surpassing fitness just the design to suit this



Colonial chamber. Two resplendent gilded mirrors, which once reflected the images of the guests of the old Eagle Tavern, in the days when Rochester was a village, and whose ornament and workmanship represent a lost art, illuminate the west wall of the room, at either side of the circular bay window; and here and there is a painting of exceptional interest, including a panorama replica of the Hall of Iliad in the Pitti Palace in Florence, 1909, by Santi Corsi; P. L. Frieseke's "Spring," which was one of the prize-winning pictures at the Panama-Pacific Exposition; "Lifting Fog," by Jonas Lie, the sun breaking through the rising mist revealing several sailing vessels ready to leave the harbor at Rockport, Mass., 1924; "Rio Fontega," a Venetian scene, by F. Hopkinson Smith; a view of the harbor of a quaint little town on the Cornish coast with a group of fishing boats from which the catch is being unloaded, by Hayley Lever; and a portrait of Louis Chapin by Grove S. Gilbert, 1872; while high up over the doors are two small mirrors surmounted by an eagle, which formerly hung in the White House in Washington. Two marble statues, "Nydia," by Randolph Rogers, 1851, and "West Wind," by Thomas R. Gould, Florence, 1874, are among the other works of art in the music room.

People from all sections of the United States come to hear this beautiful organ, and always they find a cordial welcome and the flavor of true hospitality; for Mr. and Mrs. Chapin verily keep "open house" musically. Every Sunday night when they are in town finds a group of eager and delighted listeners, sharing with Mr. Chapin in the realization of one of the dreams of his youth.

A. J. Warner

THE Organ has eight distinct departments or organs which are played from a console of three manuals and pedals. Every known orchestral color is possible through the medium of eighty-one speaking stops, thirty-five couplers, eleven percussion instruments, two sets of chimes, a harp, and a piano. This console also contains a mechanism for the playing of perforated rolls of music under the control and interpretation of the operator, while a second console situated near the first, and fifty feet from the main organ chamber, known as a "Duo Art," automatically performs from perforated rolls the works of some of the world's greatest organists as they themselves interpret them, through their own selection of stops and tone colors, even the very shades of tonal strength that characterized their playing in the making of the records on the rolls.

The main organ chamber contains five organs known as the Swell, Great, Choir, Solo, and Pedal. At the opposite end of the room and situated under the floor near the entrance, the Antiphonal organ gives voice through a grill; similarly placed below the floor but midway of the length of the room and adjacent to the fireplace is the Vibrato organ, while the Echo organ is mounted in the third story, high above the music room, its distant tones coming down through a shaft that ends in a perforated dome above the entrance.

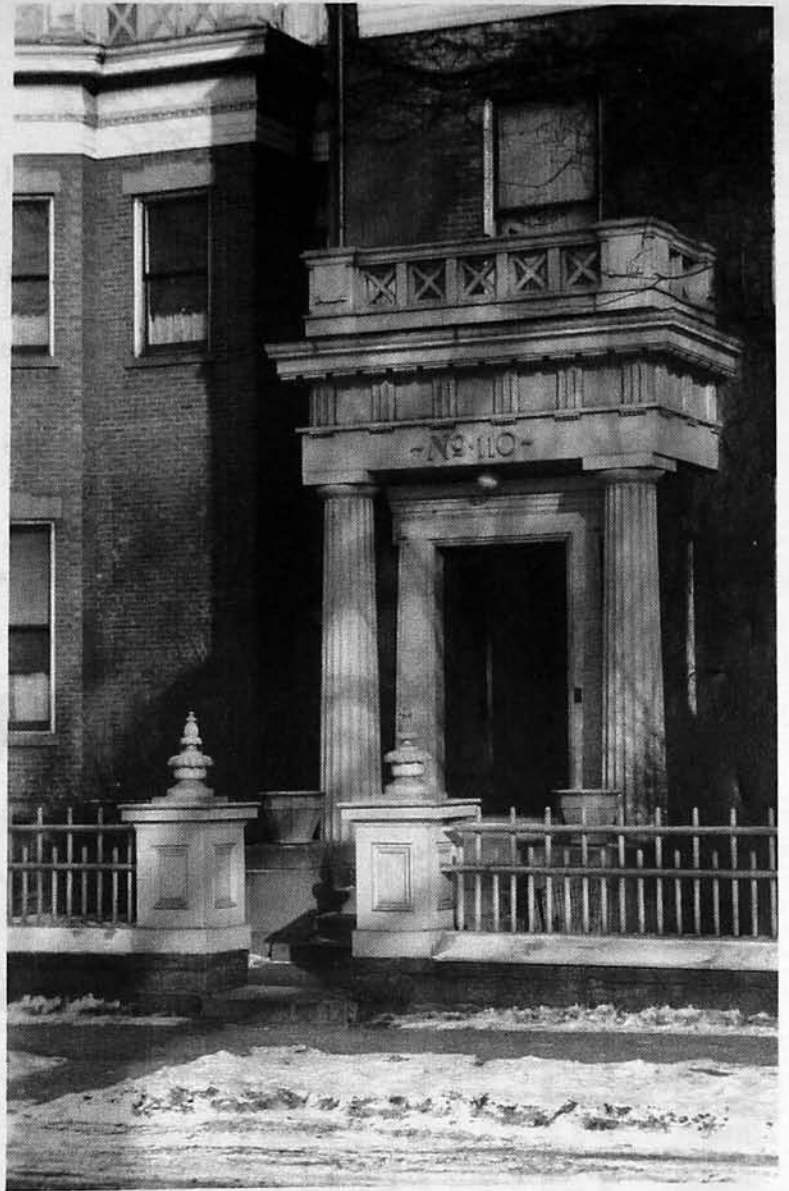
Five electric motors furnish the power necessary for the operation of the instrument, two of which aggregating thirteen H.P. are direct, connected to two centrifugal blowers which provide air pressure sufficient in volume to give voice to the 6328 pipes whose speaking lengths range from five-eighths of an inch to thirty-two feet. Two hundred forty-nine miles of wire form the electrical circuits from the consoles to the solenoids, that, lifting the valves, release air into the pipes. Low voltage power for this is supplied by a small generator. Smaller motors drive the mechanisms of the Duo Art, piano, and percussion instruments.

The Instrument occupies 13,342 cubic feet of space and weighs sixteen and one-half tons. The Music Room measures thirty-four by fifty-four feet, with a fifteen foot ceiling.

Chapin Organ

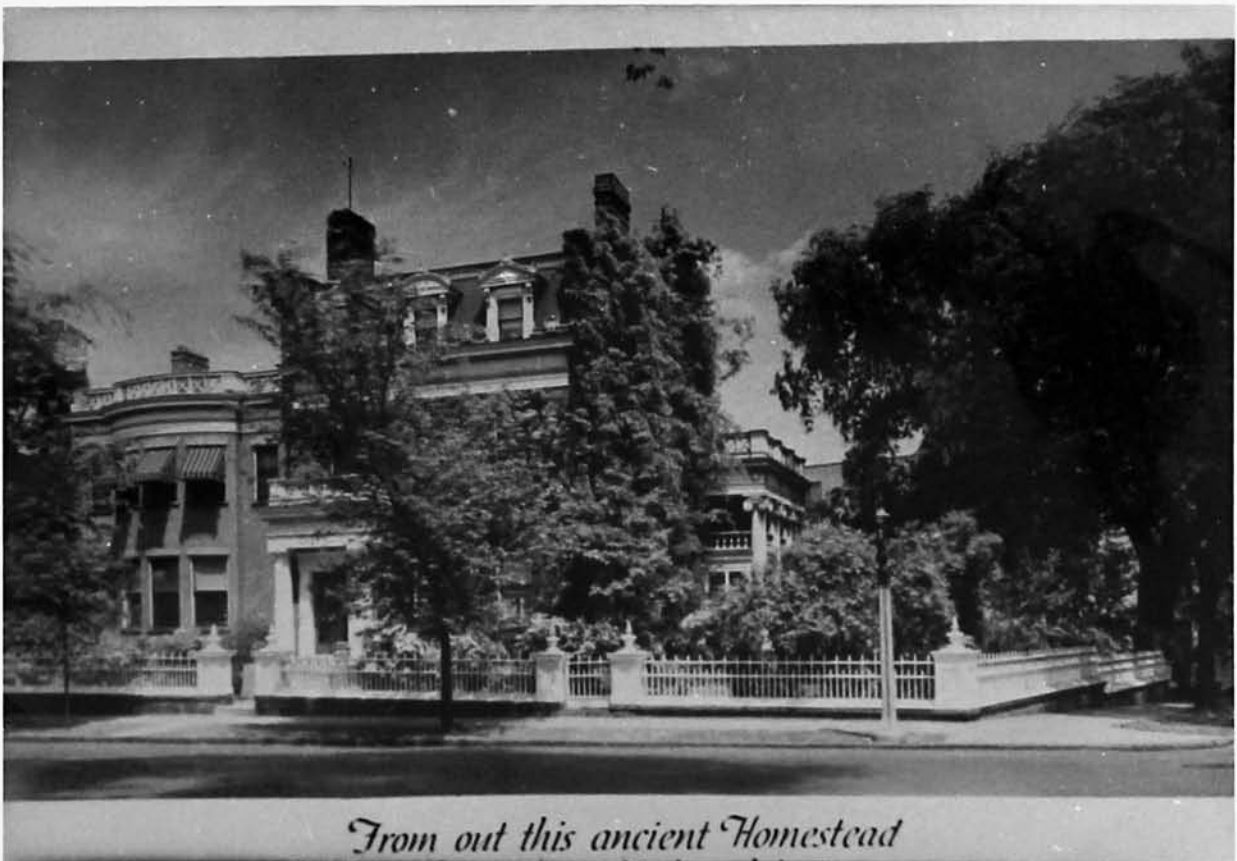


Chapin Organ



Chapin House (1840s)
110 S. Fitzhugh St.
demolished
1950's (highway for)





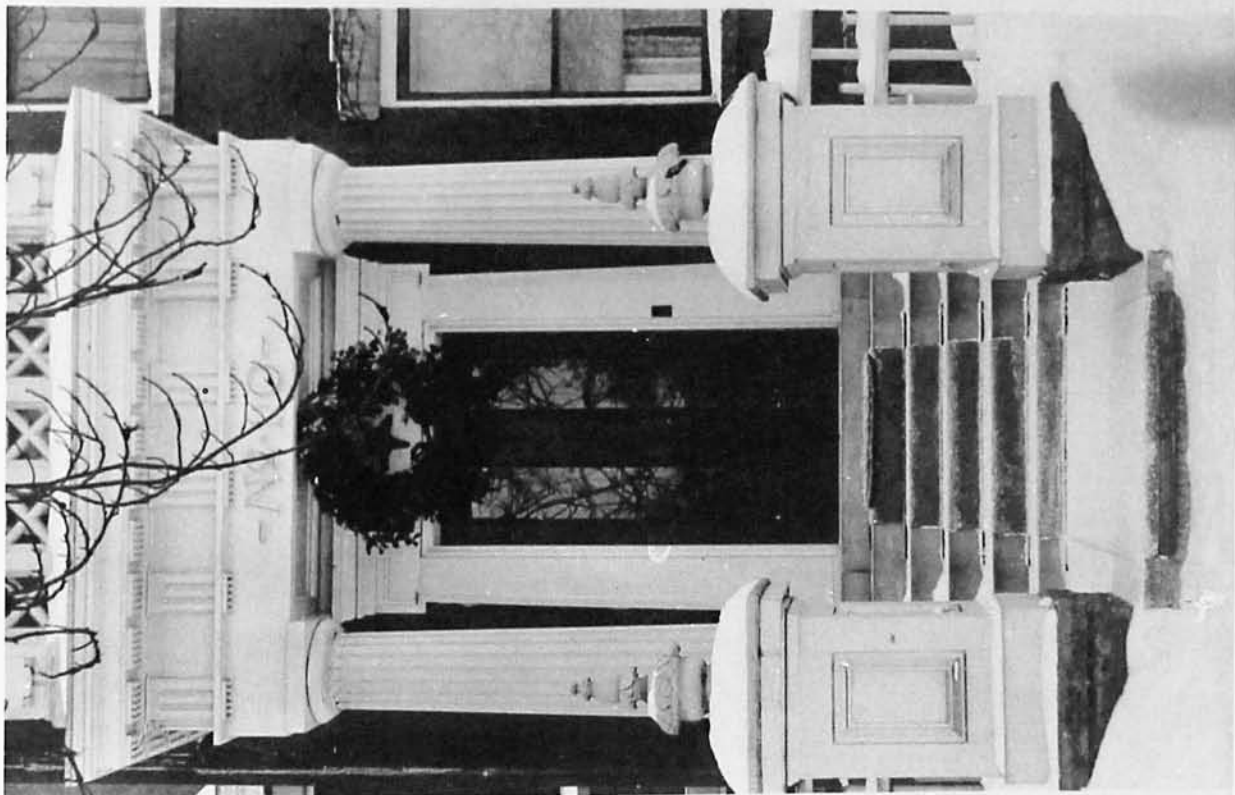
From out this ancient Homestead

Chapin
Music rm seen on left





110 So Fitchburg St Rochester, N.Y.



art, books, and other items raised more than \$100 for the George

Rochester Genesee Regional Transportation Authority's board approved

Parsells Avenue Community Church invites you to a free community
EROI (Eastman Rochester Organ Initiative)
PIPE ORGAN CONCERT
Sunday November 6th • 4PM

Please join us for a special recital on the rare and newly re-discovered historic 1925 Skinner Co.-Opus 560 organ.

Parsells Avenue Community Church
(Listed in the National Register of Historic Places)

345 Parsells Avenue • Rochester (Off Culver Road)
Visit our website for photos and audio:
www.parsellschurch.org

AS SEEN IN CITY NEWSPAPER

been floated as a possible replacement for Mayor Bob Duffy, should Duffy win his race for lieutenant governor. "I made that decision so I could keep my options open," Richards said.

resignation is effective in three weeks. Mayor Bob Duffy will appoint a replacement, says City Corporation Counsel Tom Richards.



Dr. Peter Grinon, pastor of Parsells Avenue Community Church, with the church's Skinner Opus 560 pipe organ. The organ was installed in 1925 and is largely unknown in the community outside the church. PHOTO BY MATT DETURCK

Chapin Organ

CITY NEWS

THE ARTS | BY CHRISTINE CARRIE FIEN

Rare organ rediscovered

A musical gem has been residing in the choir loft at Parsells Avenue Community Church for more than 80 years, almost unknown by the broader community.

The church has a Skinner Opus 560 pipe organ, with three manuals, 1,554 pipes, and 24 stops. The organ is difficult to see unless you're in the loft, and its dark wood causes it to blend in with its surroundings.

The organ was installed in 1925 with consultation from Harold Gleason, the first head of the organ department at the Eastman School of Music. Gleason was hired to help determine which instrument would be best for the church, says Cynthia Howk of the Landmark Society.

"We've discovered it has never been altered," Howk says. "This is very rare." The Parsells organ has been drawing some high-profile attention lately. Rob Kerner and Peter DuBois, both from the Eastman School, have been to the church to check out the instrument.

"Rob Kerner played like the first minute of every famous organ piece you've heard," Howk says. "He put this organ through its paces like hasn't

happened in probably 50 years. And it sounded fabulous."

Kerner is harpsichord and organ technician at Eastman. DuBois is director of the sacred-music diploma program and assistant professor of sacred music.

The church, along with the Rochester Chapter of the American Guild of Organists, is holding an open house to reintroduce the Skinner organ to the community. It's from 10 a.m. to 12 p.m. on Saturday, October 23, at the church, 345 Parsells Avenue.

The event is free and open to the public, and attendees will be able to play the organ. You are encouraged to take your own music.

Also, the Eastman Rochester Organ Initiative will hold a community concert at the church in April 2011.

CITY POST YOUR COMMENT
www.rochester.citynewspaper.com



DESCENDENTS of

EDMUND LYON

b. June 4, 1855 d. Apr. 23, 1920

Married June 2, 1896

CAROLYN HAMILTON TALCOTT

b. Apr. 28, 1860 d. Dec. 19, 1936



Edmund Lyon, Jr.

b. and d. Oct. 14, 1897

Elizabeth Hamilton Lyon

b. Nov. 20, 1898

married Feb. 9, 1922

James Howard Kidd, Jr.

Edmund Harrison Lyon

b. Sept. 1, 1900 d. Feb. 28, 1901

Carolyn Sibyl Lyon [May]

b. May 7, 1902

married Jan. 28, 1928

Francis Kirk Remington

Linda Gale Lyon [June]

b. May 7, 1902

married June 2, 1928

John Van Voorhis

Carolyn Gale Kidd

b. Sept. 29, 1927

James Howard Kidd III

b. Mar. 11, 1929

Anne Hamilton Kidd

b. Sept. 5, 1930

Edmund Lyon Kidd

b. Jan. 7, 1933

Elizabeth Hamilton Kidd

b. Sept. 23, 1938

Sibyl Carol Remington

b. Dec. 25, 1928

Linda Lyon Remington

b. Sept. 26, 1930

Frances Talcott Remington

b. Apr. 16, 1935

Emily Van Voorhis

b. Mar. 21, 1929

June Allis Van Voorhis

b. Nov. 1, 1931

Eugene Van Voorhis

b. Feb. 24, 1934

Edmund Lyon

1792 - 1880

m. 1 Mary Willard

1797 - 1850

m. 2 Elizabeth M. Dunning

1837 - 1913

Henry Lyon

1794 - 1853

m. 1 Annie Willard

m. 2 Nancy —

Elizabeth Lyon

1796 - 1884

m. Henry Monroe

Harvey Lyon

1799 - 1852

m. Sarah Guernsey

Perlina Lyon

1801 - 1890

m. 1 Alfred Curtis

m. 2 Lewis Miller

1700 - 1871

Isaac Lyon

1772 - 1857

m. 1791

Mercy Armstrong

Isaac Lyon

1803 - 1830

m. —

Pamela Lyon

1805 - 1883

m. 1838 Samuel Tallmadge

Alfred Lyon

1807 - 1814

Phebe Lyon

1810 - 1892

m. 1842 Thomas Eddy

1801 - 1886

Nelson Lyon

1813 - 1832

Harrison Armstrong Lyon

1815 - 1900

m. 1851

Fannie Minerva Gale

1823 - 1908



Lyon

FOREBEARS of EDMUND I

Descendant of Thomas L.
"of Rye", born in England
died in Byram Neck, Conn.

Elizabeth Gale Lyon

1842 - 1917

m. 1870

William Wisner Chapin

1851 - 1928

EDMUND LYON

1844 - 1920

m. 1896

Carolyn Hamilton Talcot

1860 - 1936

*Edmund Lyon entered Columbia Law School
in the fall of '78, at the age of 23.*



"The Chapin Tribe" (William Chapin and his wife Elizabeth holding their infant twins Edmund and Alice Ruth; standing, Bessie and Harrison; seated, Fannie and Louis)



I Thee Wed



Mrs. Edmund Lyon
1896

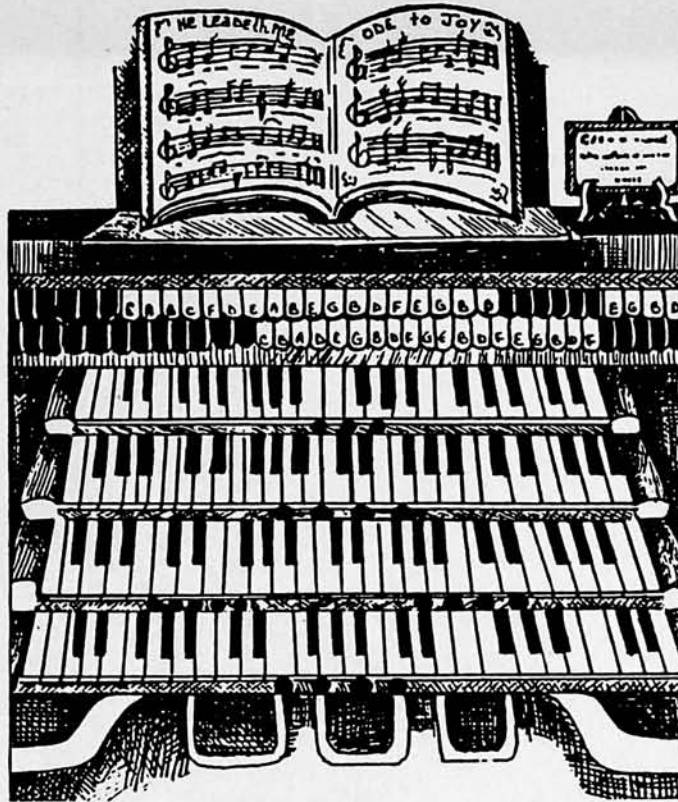


Dressed in their best gala attire, the children from the Western New York Institution for Deaf Mutes attended the ceremony at the church in a body where the entire gallery was reserved for their use. It was interesting to watch their bright eager faces and busy fingers as they conversed with one another while not a detail of the occasion was lost by them."

concerts
Chapin Organ

- Organ -

Chapin Organ



A Brief History of the Organ

The Aeolian Pipe Organ at Webster Baptist originated at the home of William Wisner Chapin and Elizabeth Lyon Chapin on South Fitzhugh Street in Rochester. In 1938, their children gave this instrument to the church in memory of their parents. The original eight organs and three manual console were installed by the Kohl Organ Co. of Rochester after extensive altering to the sanctuary. Today, five organs remain. A new four manual console was installed in 1962. Funds from the Cecile Wright estate have been used to repair and tune the whole organ in 1982.

The following are the locations of each organ:

Great Organ - front

Choir Organ - front

Swell Organ - front

Pedal Organ - front

Echo Organ - rear

Edmund L. Chapin, son of Mr. and Mrs. Wm. Chapin, played the organ at its dedication ceremony on Sunday, November 20, 1938.

From the Dedication Program:

"There let the pealing organ blow, to the full voiced choir below,
In service high, and anthems clear, as may with sweetness, through
mine ear,
Dissolve me into ecstasies, and bring all heaven before mine eyes."

Tom Grierson, well known Rochester organist, gave the first of many public concerts on Thanksgiving Day evening, November 24th, 1938.

(more detailed information on the organ is available upon written request.)

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**THERE ARE 476 PIPES (ARRANGED IN 8 RANKS) IN THE ECHO
CHAMBER, LOCATED ABOVE THE CEILING OF THE
SANCTUARY AT THE REAR.**

**THERE ARE 610 PIPES (10 RANKS) IN THE GREAT CHAMBER.
1117 PIPES (18 RANKS) IN THE SWELL CHAMBER.
915 PIPES (15 RANKS) IN THE CHOIR CHAMBER.
361 PIPES (11 RANKS) IN THE PEDAL CHAMBER.**

TOTAL PIPES: 3479

TOTAL RANKS: 62

Chapin Organ

The Aeolian Pipe Organ at Webster Baptist originated at the home of William Wisner and Elizabeth Lyon Chapin on South Fitzhugh Street in Rochester. In 1938, their children gave this instrument to the church in memory of their parents. The original eight organs and three manual console were installed by the Kohl Organ Co. of Rochester after extensive altering to the sanctuary. Today, five organs remain. A new four manual console was installed in 1962. Funds from the Cecile Wright estate have been used to repair and tune the whole organ in 1982.

The following are the specifications and locations of each organ. Many of the same names are used for the stops, but all listings represent a different rank of pipes.

GREAT ORGAN - Front

Diapason F	8'
Diapason	8'
Gamba	8'
Cross Flute	8'
Concert Flute	8'
Salicional	8'
Quintadena	8'
Gemshorn	8'
Dolce Flute	8'
Harmonic Flute	4'
Chimes (in Echo area)	
Couplers:	
Gt. to Gt.	16',4'
Sw. to Gt.	16',8',4'
Ch. to Gt.	16',8',4'
Echo to Gt.	8',4'

SWELL ORGAN - Front

Bourdon	16'
Diapason	8'
Viol d'Orchestre	8'
Viol Celeste	8'
Stopped Diapason	8'
Salicional	8'
Unda Maris	8'
Aeoline	8'
Flute d'Amour	4'
Flageolet	2'
Mixture IV	
Trumpet	8'
Oboe	8'
Orchestral Oboe	8'
Vox Humana	8'
Couplers:	
Sw. to Sw.	16',4'
Echo to Sw.	16',8',4'

CHOIR ORGAN - Front

Diapason	8'
String mf	8'
String	8'
String pp	8'
Concert Flute	8'
Harmonic Flute	4'
Piccolo	2'
Mixture IV	
English Horn	8'
Trumpet	8'
Clarinet	8'
Vox Humana	8'
Couplers:	
Ch. to Ch.	16',4'
Sw. to Ch.	8',4'
Echo to Ch.	8',4'

ECHO ORGAN - Rear

Pedal Flute	16'
Bourdon	16'
Diapason	8'
Fern Flute	8'
Vibrato String	8'
Viol Aetheria	8'
Wald Flute	4'
Oboe	8'
Vox Humana	8'
Couplers:	
Echo to Echo	16',4'

PEDAL ORGAN - Front

Diapason	16'
Violone	16'
Bourdon	16'
Lieblich Gedeckt	16'
Flute	8'
Cello	8'
Mixture IV	
Trombone	16'
Couplers:	
Gt. to Pedal	
Sw. to Pedal	
Ch. to Pedal	
Echo to Pedal	

Additional Features

Tremelo for all organs
 Great-Choir, Swell and Echo expression pedals
 Crescendo Pedal
 Unison off tabs for Great, Swell, Choir and Echo
 Pistons for manuals--5 General, 4 Great, 4 Swell, 3 Choir, 2 Echo, and Sforzando
 Pistons for pedals--5 General, Great to Pedal, All Swells and Sforzando

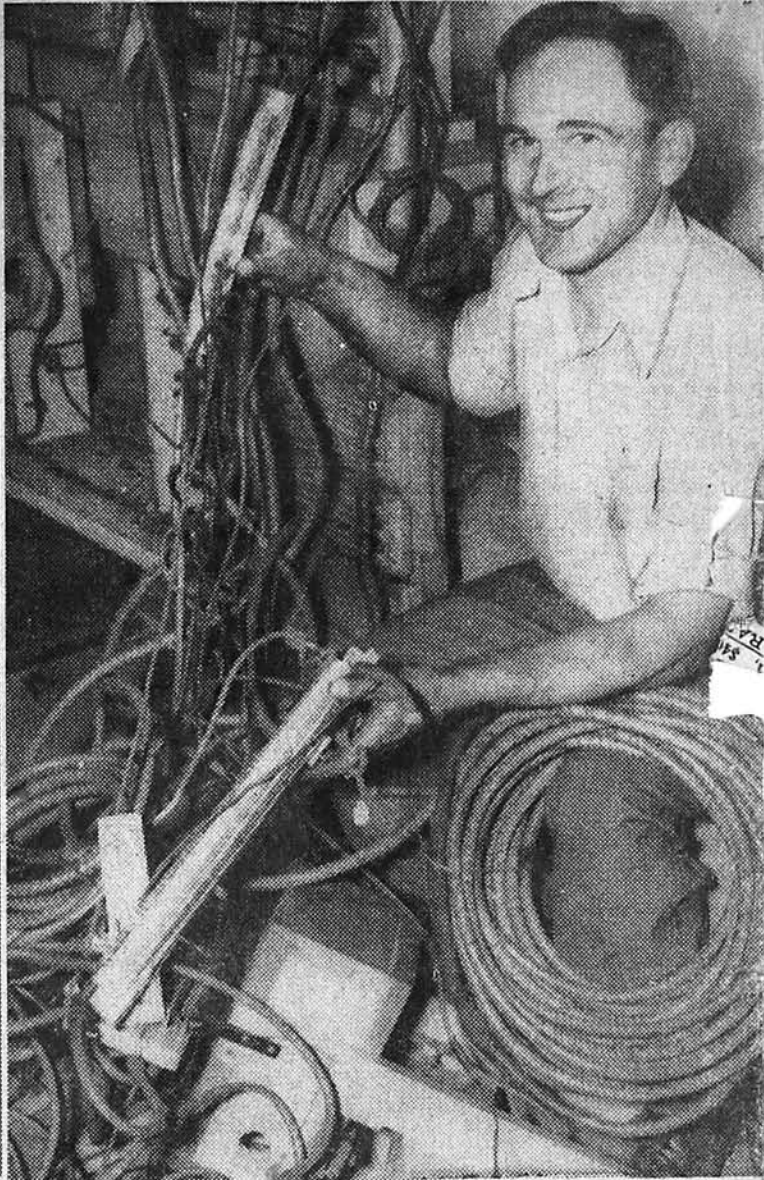
From the Dedication Service Program--November 20, 1938:

"There let the pealing organ blow, to the full voiced choir below,
 In service high, and anthems clear, as may with sweetness, through mine ear
 Dissolve me into ecstasies, and bring all heaven before mine eyes."

Imagine Having to Put It Back Together Again!



Arthur Kohl (left) is shown with a large pipe from organ in Chapin homestead. More than 12,000 electrical contacts will have



to be remade before the instrument will be ready in the Webster Baptist Church. Some of the connections are shown at the right.

Moving 6,328 Pipes Involved In Dismantling Huge Organ

Dismantling a pipe organ is like a problem in advanced electrical engineering.

That's the opinion of Arthur Kohl who is undertaking the task of moving a \$75,000 pipe organ from the Chapin homestead, 110 South Fitzhugh St., to the Webster Baptist Church. He finds himself confronted with a tangled mass of 246 miles of wire that has to be connected with 6,328 pipes by more than 12,000 electrical contacts.

When installation is completed, a 10-week task for six men working 10 or 12 hours daily, the Webster church will boast the largest church organ in the state outside New York City and the Chapin mansion, now used by the Hellenic Orthodox Church, will be stripped of a network of musical mechanisms that spread through four stories.

From basement to attic workmen daily climb through small doors to dusty lofts and scale ladders up and down a four-story wing built especially for the organ, removing parts of the eight separate organs that are played from a three-keyboard console in the music room. They expect to complete the three-week job of dismantling early next week.

Smallest pipes are three-eighths of an inch long and one-eighth of an inch in diameter and produce violin music. The longest pipe is 32 feet long and will have to be lowered by rope and pulley through a special door on the fourth floor.

Said to be one of the finest in the country, the 20-year-old organ can produce music of all the instruments of a symphony orchestra, including drums and cymbals, with one man at the console.

The 6,000 pipes include dozens for the clarinet, oboe, trumpet, violin, harp, English horn, flute, piccolo, saxophone and the human voice. Almost 500 pipes make up the echo organ.

Air is furnished by two motors, a 10 horsepower and a five horsepower fan blower. They supply 5,000 cubic feet of air per minute, or eight pounds per square inch. An electric magnet operates the bellows, opening a valve to admit air into the pipes.

A large truck already has made 10 trips to Webster carrying 30 crates of pipes. Only Kohl knows how to put them together again.

Community Thanksgiving Eve Service

WEST WEBSTER, WEBSTER and UNION HILL NIGHT

November 23, 1938

Lutheran, Methodist, Evangelical, Presbyterian and Baptist
Churches uniting

Prelude (Mrs. Robert Gray at the console)

Processional, No. 423—"Come Ye Thankful People"

Sentences of Praise

Minister—"O give thanks unto the Lord, for He is good: for His mercy endureth forever.

People—"Let the redeemed of the Lord say so, whom He hath redeemed from the hand of the enemy.

Minister—"Oh that men would praise the Lord for His goodness, and for His wonderful works to the children of men!

People—"For He satisfieth the longing soul, and filleth the hungry soul with goodness.

Minister—"Oh that men would praise the Lord for His goodness, and for His wonderful works to the children of men!

People—"And let them sacrifice the sacrifices of thanksgiving, and declare His works with rejoicing.

Gloria Patri

Invocation

Rev. Robert Root

Hymn No. 424—"Now Thank We All Our God"

Scripture Lesson, Psalm 150

Rev. John Schott

Prayer of Thanksgiving

Rev. Daniel Schauss

Anthem—"Praise the Lord From the Heavens" Carrie B. Adams

Announcement

Offering—Prayer—Doxology

Solo—"Behold the Master Passeth By"

Wm. G. Hammond

Miss Marian Hermance

Sermon—"Pilgrim's Progress"

Rev. Carroll Halbert

Hymn No. 41—"Saviour, Again to Thy Dear Name"

Recessional

Benediction

Rev. William Arndt

Postlude

*(The organ has been completely rebuilt and set up
by the Kohl Organ Company of Rochester, N. Y.)*

ORGAN CONCERT

By TOM GRIERSON, *Concert Artist of Rochester, N. Y.*

FIRST BAPTIST CHURCH, WEBSTER, N. Y.

Thanksgiving Night — November 24, 1938

THE HOUSE OF GOD

"And the air shall be filled with music,
With song and praise and prayer,
And the burdens of life be lifted,
From all who enter there."

"Toccata and Fugue in D minor"	John Sebastian Bach
"Meditation in F"	Edward D'Evry
"Springtime"	Ralph Kinder
"Little Bells of Our Lady of Lourdes"	Harvey Gaul
"Alleluja from Motet: Exsultate Jubilate"	W. A. Mozart
"The Wind in the Pine Trees"	Joseph Clokey
"Finlandia"	Jean Sibelius

Interlude: Mr. Grierson will describe and demonstrate some of the unusual features of the Aeolian organ with its eight distinct departments. This audient tour will include the Great, Swell, Choir, Antiphonal, Solo, Vibrato, Echo, and Pedal organs. Also the Harp and two sets of Deagan Chimes.

The complete organ is the gift of the children of the late William Wisner Chapin and Elizabeth Lyon Chapin of Rochester, New York

"Lost Chord"	Sir Arthur Sullivan
"At the Brook"	Boisdeffre
"Largo in G"	G. F. Handel
"Country Gardens"	Percy Grainger
"Prelude in C Sharp Minor"	Rachmaninoff
"Andantino in D Flat"	Edwin H. Lemare

OFFERING

"Bless the Lord, O my soul, and forget not all his benefits"
May a thanksgiving spirit prompt your generous offering to
encourage the Church in continuing these organ programs.

"The Storm"	T. Grierson
-------------	-------------

Thanksgiving in a little Maine village—the tolling of the bells
—ABIDE WITH ME—the gathering storm clouds—the fury of
the storm—a prayer for those at sea—storm—the fishing fleet
sighted—the thanksgiving with the singing of Pilgrim Chorus.

*(The organ has been completely rebuilt and set up
by the Kohl Organ Company of Rochester, N. Y.)*

Dedication

of

Aeolian Pipe Organ

the gift of

The W. W. Chapin Family

First Baptist Church

Webster - - - New York

Sunday, November Twentieth

Nineteen Hundred Thirty-eight

The Memorial Plate

Affixed to the Organ Console Reads:

GIVEN IN MEMORY OF
WILLIAM WISNER CHAPIN
AND
ELIZABETH LYON CHAPIN
BY THEIR CHILDREN
NINETEEN THIRTY - EIGHT

To all who hear its exquisite music, may it bring a foretaste of those spiritual verities that "eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love Him."

—1 Cor. 2:9

DEDICATION SERVICE

Sunday Morning 10:15 November 20, 1938

"There let the pealing organ blow,
To the full voiced choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear
Dissolve me into ecstasies,
And bring all heaven before mine eyes."

Prelude—Organ Meditations

Mr. Edmund L. Chapin

Processional—Hymn No. 24, "To Thy Temple Holy"

Call to Worship

Invocation and Lord's Prayer

Responsive Reading—No. 524

Gloria Patri

Pastoral Prayer

Anthem—"Rejoice, He Reigneth"

E. W. Norman

Announcement

Offering—Prayer—Doxology

Solo—"The Lord is My Light"

F. Tillitsen

Mrs. Henry W. Sprague

Hymn No. 424—"Now Thank We All Our God"

Sermon—"Life, With Music"—Isaiah 42:10, 11

Service of Dedication

Hymn No. 48—"When All Thy Mercies"

Recessional

Benediction and Choir Response

Postlude

Service of Dedication

(Congregation Standing)

Minister: "It is a good thing to give thanks unto the Lord, and to sing unto Thy Name, O Most High".

The People: "To show forth Thy loving kindness every morning and Thy faithfulness every night."

Minister: "Let the Word of Christ dwell in you in all riches; teaching one another in psalms and hymns and spiritual songs, singing with grace in your hearts unto the Lord".

The People: "Let the people praise Thee, O God; let all the people praise Thee".

Minister: "Take up the timbrel and harp, and rejoice at the sound of the organ".

The People: "Praise Him with the sound of the trumpet; praise Him with the psaltery and harp. Praise Him with the stringed instruments and organs".

Minister: "O sing unto the Lord a new song, for He hath done wonderful things".

The People: "The Lord hath done great things for us; whereof we are glad".

Minister: To the glory of God, the author of perfect peace and harmony.

The People: We dedicate this organ.

Minister: To the honor of Jesus Christ at whose birth the angels sang

The People: We dedicate this organ.

Minister: To the praise of the Holy Spirit, in whose fellowship the discords of life are lost in the glorious harmony of God

The People: We dedicate this organ.

Minister and People—Prayer: "For the comfort of the sorrowing, the strengthening of the weak, the cheering of the weary, the stirring of the soul, the swelling of the chorus of praise, for help in singing the songs of Thy church, we, the people of this church, in the presence of Almighty God, surrounded by a great cloud of witnesses, grateful for our inheritance from the past and sensible of the sacrifices of those who have gone before, do dedicate ourselves and this organ to the service of God, in the name and spirit of Jesus Christ, our Saviour and Lord. Amen".

Worship and Organ Recital

Sunday Evening, November 20, 1938
Seven-thirty O'clock

Hymn No. 142—"Onward Christian Soldiers"

Call to Worship

Invocation

Anthem—"The Presence of the Lord" H.von Berge

Scripture Rev. Henry C. Millard

Prayer Rev. Charles H. Brown

*—A word of welcome to our honored guests,

Webster Lodge No. 538, Free and Accepted Masons

Webster Chapter No. 171, Order of the Eastern Star

From the Pastor, Rev. Bernard C. Schehl

Hymn No. 84—"Love Divine"

Lecture—"The Origin of the Organ" Prof. Young

Organ Recital by Prof. Arthur G. Young,

Organist of the First Baptist Church, Rochester, and a former

Dean of the American Guild of Organists in Western New York

"Concert Overture" Faulkes

"Piccolo Solo" Huerter

"Andante" A. G. Young

Offering—Prayer—Doxology

Vocal Solo—"Open the Gates of the Temple" J. Knapp
Mr. Peter Pieters

Recital continued:

"By the Lake" Nevin

"Where Wild Judea Stretches Far" Stoughton

"A Cloister Scene" Mason

Hymn No. 35—"Now the Day is Over"

Benediction

*—Webster Baptist Church is honored in the official visit of the Masonic Fraternity and express our sincere gratitude for the use of their Temple facilities during the summer when our church was remodelled and renovated.

Description of the Organ

The organ has been completely rebuilt and set up in the Webster Baptist Church by the Kohl Organ Company, Inc., Rochester.

Seven large chambers from twelve to twenty feet in height are occupied by eight distinct organ departments which are played from the console of three manuals and pedals. The front part of the auditorium, from left to right, contains the solo, pedal, swell, choir and great organs. At the rear of the auditorium the antiphonal and vibrato (celestial) organs are located above the stairway ceilings. An echo organ is installed high in the belfry room, its distant tones carried through a shaft in the angle of the auditorium ceiling.

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Mrs. Clark F. Thomas	Mr. Walter S. Curtice
Mrs. Marietta C. Mason	Mrs. Hattie E. Harris
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Mr. and Mrs. John W. Pinkney	Mrs. Martha Ann Nivison
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MRS. FLOYD NORTON	

Dedication

of

Aeolian Pipe Organ

the gift of

The W. W. Chapin Family

First Baptist Church

Webster - - - New York

Sunday, November Twentieth

Nineteen Hundred Thirty-eight

The Memorial Plate

Affixed to the Organ Console Reads:

GIVEN IN MEMORY OF
WILLIAM WISNER CHAPIN
AND

ELIZABETH LYON CHAPIN
BY THEIR CHILDREN

NINETEEN THIRTY - EIGHT

To all who hear its exquisite music, may it bring a foretaste of those spiritual
verities that "eye hath not seen, nor ear heard, neither have entered into the
heart of man, the things which God hath prepared for them that love Him."

—1 Cor. 2:9

DEDICATION SERVICE

Sunday Morning 10:15 November 20, 1938

"There let the pealing organ blow,
To the full voiced choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear
Dissolve me into ecstasies,
And bring all heaven before mine eyes."

Prelude—Organ Meditations Mr. Edmund L. Chapin

Processional—Hymn No. 24, "To Thy Temple Holy"

Call to Worship

Invocation and Lord's Prayer

Responsive Reading—No. 524

Gloria Patri

Pastoral Prayer

Anthem—"Rejoice, He Reigneth" E. W. Norman

Announcement

Offering—Prayer—Doxology

Solo—"The Lord is My Light" F. Tillitsen
Mrs. Henry W. Sprague

Hymn No. 424—"Now Thank We All Our God"

Sermon—"Life, With Music"—Isaiah 42:10, 11

Service of Dedication

Hymn No. 48—"When All Thy Mercies"

Recessional

Benediction and Choir Response

Postlude

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New rebuilt by Poterom Organ Co.
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	MRS. FLOYD NORTON

List of Donors toward Expense
of installation
of the Chapin Organ

Mr. and Mrs. Edwin Reeves

Mr. and Mrs. O. R. Averill

Mr. and Mrs. E. A. Biccum

Mr. and Mrs. Earl Dayton

Mr. and Mrs. Burl Buckman

Mr. and Mrs. C. Scribner

Mrs. Celia Wemes

Mr. and Mrs. Henry Bowman

Mr. Milton E. Gordon

Mr. and Mrs. R. Hawley

Dr. and Mrs. D. M. Jenkins

Mr. and Mrs. M. Pinkney

Mr. and Mrs. G. Pinkney

Mrs. Emma Schwenzer

Mr. and Mrs. Earl Wright

Mr. and Mrs. Thomas Nagle

Mr. and Mrs. Earl Smith

Mr. and Mrs. H. C. Bergh

Mr. and Mrs. Thomas Goetzman

Mr. Arthur Leaty

Mr. Carroll Sutter

Mr. Miller Allen

Mr. and Mrs. J. Campbell

Mrs. Katherine Lusink

Mrs. Frank Grimes

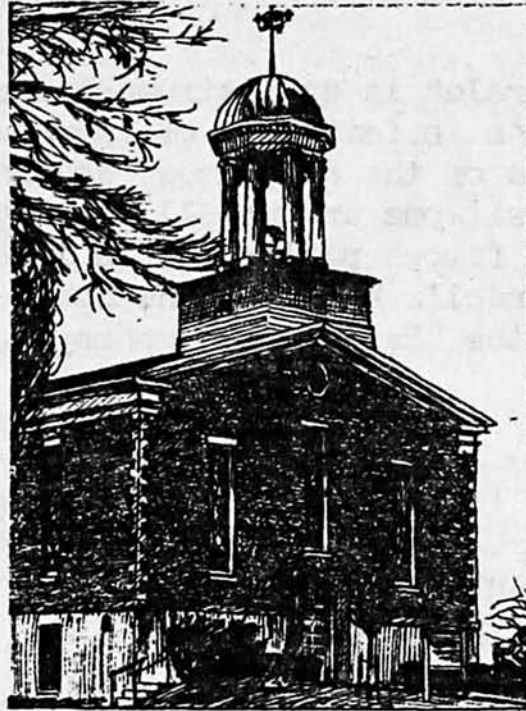
Mr. and Mrs. Earl Merrill

Mr. George Nagle

Mr. George Mason

Mr. and Mrs. Chas. Wright

Webster Baptist Church



SESQUICENTENIAL CELEBRATION

ORGAN RECITAL

Saturday, September 20, 1980, 2:30 P.M.

**Anne Musser, organist
assisted by
Roberts Wesleyan Brass Quartet
Terry Schwartz, trumpet
Paul Shewan, trumpet
Stephen Shewan, french horn
David Wachob, trombone**

"150 YEARS - FELLOWSHIP IN ALL GENERATIONS"

* * * * *

Aria in F Major (from Concerto Grosso No. 12, Op. 6)
G.F. Handel-Guilman
(1685-1759)

Pastorale in F Major, BWV 590
J.S. Bach
(1685-1750)

A "pastorale" is an instrumental or vocal piece written in imitation of the simple sounds and melodies of the shepherds' shawms and pipes. These compositions are usually in 6/8 or 12/8 meter. Two famous pastorales in 12/8 time are found in Handel's Messiah, "He Shall Feed His Flock" and the "Pastorale Symphony."

The first movement of Bach's Pastorale is in 12/8 time and follows the customary style and form of the pastorale. However, for some reason unknown to us, Bach added three more short movements that are for manual alone and not in the typical pastorale style.

Jesu, Come Let Us Praise Thee (from Contata No. 41)
J.S. Bach-King
Brass Quartet and Organ

Psalm 19
Benedetto Marcello-King
(1686-1739)
Brass Quartet and Organ

Pastorale
Louis Lefebvre-Wély
(1817-1869)

This piece contains another typical feature of the pastorale style, a drone bass. A drone bass is a note or notes in the lowest voice that stays on the same pitch for many measures

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* * * * *

WEBSTER BAPTIST CHURCH

Formed in November of 1830, as the North Penfield Baptist Church, the Webster Baptist Church came into being shortly after the establishment of Webster Township in 1840. The year 1980, marks 150 years of Christian Fellowship, 124 years congregated in the present cobblestone and fieldstone structure built by 250 members in 1856.

As part of the celebration, the 150 Year Committee, has been researching and revising the history of the Webster Baptist Church and plans to have a commemorative booklet published shortly after the Homecoming Weekend.

The booklet will include a revised history of the church and photographs collected from church members of church activities and members over the years as well as photographs taken during the 150th year celebration.

The cost of the booklet should not exceed \$3.00. If you would like a copy of this memory book, please make sure to reserve one by signing the reservation booklet or calling the church office.

* * * * *

PASTOR - Edward I. Carey
ORGANIST - Nan C. Fillion
CHOIR DIRECTOR - Sylvia Chambers
CHURCH MODERATOR - Don Fillion
CHURCH TREASURER - David Clausen
CHURCH SECRETARY - Nancylee Goodwin

Church	Home	Pastor's Study
265-9480	872-4104	265-3824

Affiliated: Webster Council of Churches, Genesee Ecumenical Ministries, The Area Baptist Churches of Monroe Association, American Baptist Convention, New York State Council of Churches, Nat'l and World Council of Churches.

* * * * *

Suite Gothique, Op. 25
Introduction-Choral
Menuet Gothique
Priere a Notre-Dame
Toccata

Léon Boëllmann
(1862-1897)

* * * * *

At this time, a donation of \$1.00 per adult will be taken to be contributed to the Organ Maintenance Fund.

* * * * *

Wondrous Love (Southern Folk Song) David N. Johnson
Congregational Hymn - No. 527

Jesus Shall Reign Where'er the Sun

Bourrée and Minuet (from the Fireworks Music)
G.F. Handel-King
Brass Quartet

O World, I Must Leave Thee
Johannes Brahms
(1833-1897)
Brass Quartet and Organ

Now Thank We All Our God
Siegfrid Karg-Elert
(1877-1933)

* * * * *

Anne Musser, Associate Professor of Music, is a member of the Music Faculty at Roberts Wesleyan College, Rochester. She is a graduate of Houghton College and the University of Michigan and has studied organ with Charles H. Finney, Ray Ferguson, Marilyn Mason and Robert Glasgow.

The members of the Brass Quartet are also from Roberts Wesleyan College. Terry Schwarta is a member of the Music Faculty. He is a graduate of Houghton College and Yale University where he studied trumpet with Robert Nagle. He has also studied in Switzerland at the Institute for Advanced Musical Studies. The other members of the quartet are his students at the college.

* * * * *

150 YEAR CELEBRATION COMMITTEE

Nancylee Goodwin
Marian Frelrier
Douglas Klick
Anne Richmond

HOME COMING WEEKEND EVENTS

Slides and movie presentation of church events and tours of the church building following the concert under the direction of Stan McCormack and the Senior High Youth in Room One.

Chicken Barbeque at 5 P.M. today in the church parking lot. (Reservation only) Lakedale
Irregular String Band entertaining.

Sunday, September 21, worship, 10 A.M. at which time long time church members will be honored. A reception and Open House will follow the service at 11:15.

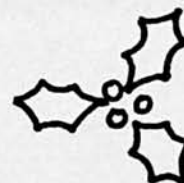
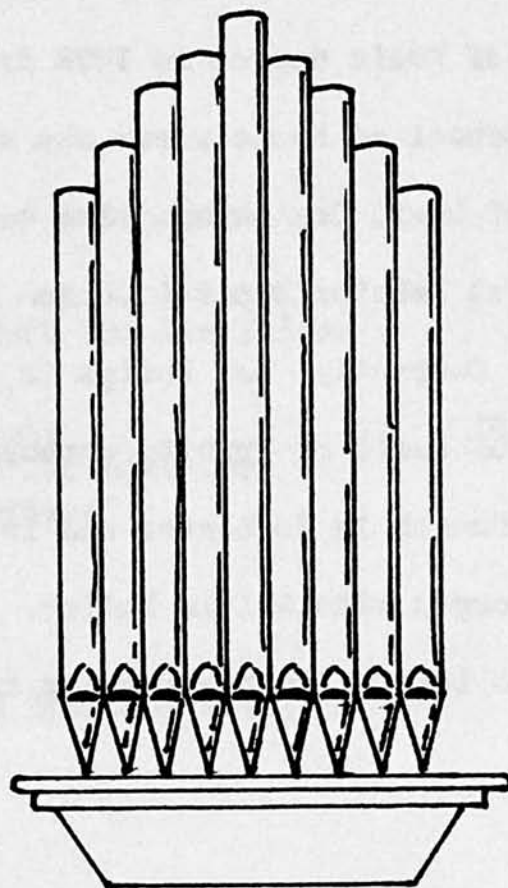
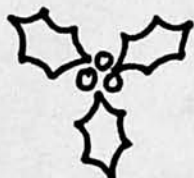
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The 150 Year Committee extends thanks to everyone who assisted with ideas, worked on committees and helped with arrangements and thank you, musicians.

The Chapin Memorial Organ
Recital Series
presents



Helen Weiss Phelps



Sunday, December 9, 1984
3:30 pm
Webster Baptist Church

THE ORGANIST

Helen Weiss Phelps is a native of Colorado and has studied organ with Glennes Garlick. Ms. Phelps received her Bachelor of Music degree in 1978 from the Eastman School of Music where she was a student of David Craighead. She was organist at Webster Baptist Church from 1975-78. Currently, Ms. Phelps is director of music at Trinity Emmanuel Lutheran Church in Rochester and is studying organ with Melvin Butler. She is a piano teacher in the Webster area.

P R O G R A M

Noël Grand Jeu et Duo	Louis-Claude Daquin (1694-1772)
Three Chorale Preludes on "In Dulci Jubilo"	R. Evan Copley (b. 1930) Marcel Dupre (1896-1971) J. S. Bach (1685-1750)
Es ist ein Ros' Estsprungen	Johannes Brahms (1833-1897)
Wachet Auf, Ruft Uns Die Stimme	J. S. Bach
Chorale Fantasie "Wie Schön Leuchtet Der Morgenstern"	Dietrich Buxtehude (1637-1707)
Pastorale	Cesar Franck (1822-1890)
"Finale" from Symphony No. 1	Louis Vierne (1870-1937)

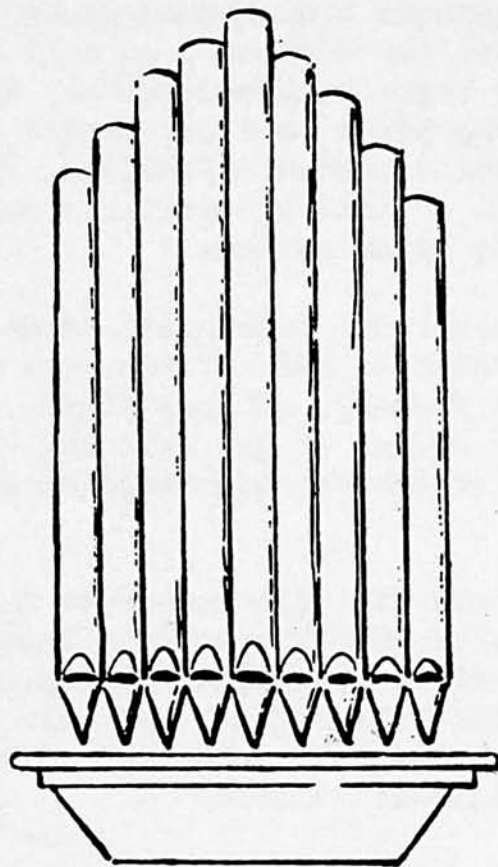
The Organ Recital Committee of Webster Baptist Church hopes that you enjoy this concert and invites you to attend our next recital in April, 1985 - date and organist to be announced.

A reception follows this afternoon's recital; we hope that you will be able to stay to meet the organist and to partake of a selection of delicious refreshments.

For those of you interested in the organ there is a sheet available that gives a brief history of the organ and a complete listing of its features.

The Chapin Memorial Organ
Recital Series
presents

Barbara Harbach



Friday, October 12, 1984
7:30_{pm}
Webster Baptist Church

BARBARA HARBACH

Virtuosity, extensive repertoire, personal warmth and vitality make Barbara Harbach a substantial and thoroughly engaging artist. Her superb musicianship is equally as apparent on stage as in her recordings. With more than ten records to her credit, including BACH BY HARBACH (for Gasparo Records), Jewish liturgical music, music of 20th century composers, performances on the newly completed Fisk Organ in Rochester, NY, and a second album of J.S. Bach, she is acknowledged as an important young artist.

Ms. Harbach has arranged a number of works by Bach and Handel for organ and trumpets, as well as other ensemble works for organ with percussion, violin and/or flute. Although she plays this repertoire in concert frequently with distinguished colleagues, she also performs with local solists by special arrangement with the sponsoring organization.

Barbara Harbach has toured Europe and Japan, performing on historic organs in some of the more beautiful churches. In this country, she has played concerts on the magnificent organs at St. John the Divine in New York City and at the Harvard Memorial Chapel in Boston.

The only American and the first woman to receive the coveted Konzertdiplom, Musikhochschule Frankfurt, in Germany, Ms. Harbach studied with the renowned Helmut Walcha. She received her M.M.A. from Yale University, and her D.M.A. from The Eastman School of Music, where she studied with Russell Sanders.

In addition to her academic and concert achievements, Barbara Harbach is active in the American Guild of Organists; she is presently Dean of the Rochester, NY, Chapter. She is on the faculty at Nazareth College (NY) and Music Director of the historic Christ Church in Pittsford, NY.

P R O G R A M

Fantasy and Fugue in A Minor	J. S. Bach (1685-1750)
Hymnset	
How Firm a Foundation Deep in our Hearts	Samuel Adler (1928)
Noel en Grand Choeur "Votre bonté grand Dieu"	J.-J. Charpentier (1734-1794)
Offertoire sur les grands jeux	François Couperin (1668-1733)
Sixth Symphony Allegro	Charles Marie Widor (1844-1937)

I N T E R M I S S I O N

Toccata and Fugue in D Minor	J. S. Bach (1685-1750)
Nocturne Scherzo (Chimaera)	William Albright (1944)
Canon in D	Johann Pachelbel (1653-1706)
Variations on "America"	Charles Ives (1874-1954)
Carillon de Westminster	Louis Vierne (1870-1937)

Chapin Organ

The Aeolian Pipe Organ at Webster Baptist originated at the home of William Wisner and Elizabeth Lyon Chapin on South Pittsburgh Street in Rochester. In 1938, their children gave this instrument to the church in memory of their parents. The original eight organs and three manual console were installed by the Kohl Organ Co. of Rochester after extensive altering to the sanctuary. Today, five organs remain. A new four manual console was installed in 1962. Funds from the Cecile Wright estate have been used to repair and tune the whole organ in 1982.

The following are the specifications and locations of each organ. Many of the same names are used for the stops, but all listings represent a different rank of pipes.

<u>GREAT ORGAN - Front</u>		<u>SWELL ORGAN - Front</u>		<u>CHOIR ORGAN - Front</u>	
Diapason 7	8'	Bourdon	16'	Diapason	8'
Diapason	8'	Diapason	8'	String mf	8'
Camba	8'	Viol d'Orchestre	8'	String	8'
Cross Flute	8'	Viol Celeste	8'	String pp	8'
Concert Flute	8'	Stopped Diapason	8'	Concert Flute	8'
Salicional	8'	Salicional	8'	Harmonic Flute	4'
Quintadena	8'	Unda Maris	8'	Piccolo	2'
Cornehorn	8'	Aeoline	8'	Mixture IV	
Dolce Flute	8'	Flute d'Amour	4'	English Horn	8'
Harmonic Flute	4'	Flageolet	2'	Trumpet	8'
Chimes (in Echo area)		Mixture IV		Clarinet	8'
Couplers:		Trumpet	8'	Vox Humana	8'
Gt. to Gt.	16', 4'	Oboe	8'	Couplers:	
Sw. to Gt.	16', 8', 4'	Orchestral Oboe	8'	Ch. to Ch.	16', 4'
Ch. to Gt.	16', 8', 4'	Vox Humana	8'	Sw. to Ch.	8', 4'
Echo to Gt.	8', 4'	Couplers:		Echo to Ch.	8', 4'
		Sw. to Sw.	16', 4'		
		Echo to Sw.	16', 8', 4'		

<u>ECHO ORGAN - Rear</u>		<u>PEDAL ORGAN - Front</u>	
Pedal Flute	16'	Diapason	16'
Bourdon	16'	Violone	16'
Diapason	8'	Bourdon	16'
Pern Flute	8'	Lieblich Gedacht	16'
Vibrato String	8'	Flute	8'
Viol Aetheria	8'	Cello	8'
Mild Flute	4'	Mixture IV	
Oboe	8'	Trombone	16'
Vox Humana	8'	Couplers:	
Couplers:		Gt. to Pedal	
Echo to Echo	16', 4'	Sw. to Pedal	
		Ch. to Pedal	
		Echo to Pedal	

Additional Features

Tremolo for all organs
 Great-Choir, Swell and Echo expression pedals
 Crescendo Pedal
 Unison off tabs for Great, Swell, Choir and Echo
 Pistons for manuals--5 General, 4 Great, 4 Swell, 3 Choir, 2 Echo, and Sforzando
 Pistons for pedals--5 General, Great to Pedal, All Swells and Sforzando

From the Dedication Service Program--November 20, 1938:

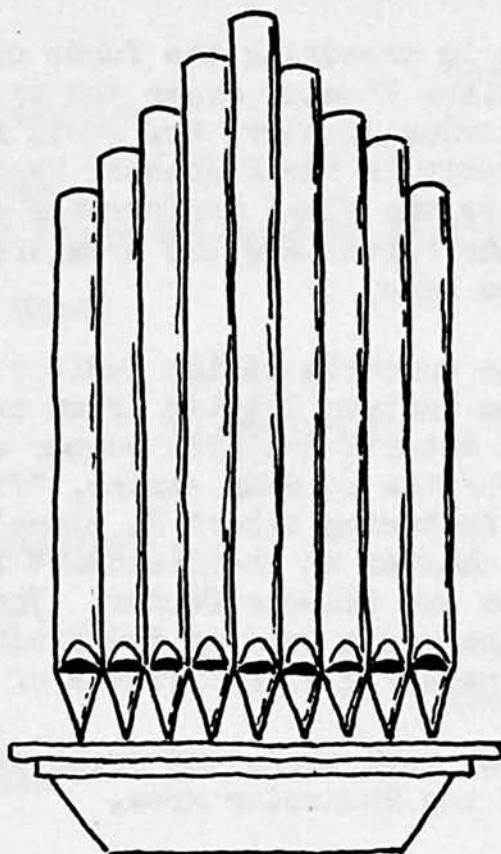
"There let the pealing organ blow, to the full voiced choir below,
 In service high, and anthems clear, as may with sweetness, through mine ear
 Dissolve me into ecstasies, and bring all heaven before mine eyes."

THIS CONCERT IS DEDICATED TO THE MEMORY OF MISS CECILE WRIGHT.

The Organ Recital Committee of Webster Baptist Church hopes that you have enjoyed this concert and invite you to attend our next recital on Sunday, December 9, featuring Helen Weiss Phelps. We also plan to have a recital in April, 1985--the date and organist to be announced.

*The Chapin Memorial Organ
Recital Series
presents*

Don Scott



Saturday, April 13, 1985
8:00 pm
Webster Baptist Church

THE ORGANIST

Virtuosity, personal warmth and familiarity with both sacred and theater organ music make Don Scott the artist of choice for tonight's concert.

Mr. Scott is a native of Canandaigua where he has been the organist for St. John's Episcopal Church for the past forty years. He studied with Dr. Arthur Young and Tom Grierson, both of Rochester, and Ada Zellar of New York. His concerts in area churches have made him well-known in western New York.

For his efforts in procuring the funds necessary to save the RKO Palace Theater organ and to later restore it in the Auditorium Theater, Mr. Scott received an honorary membership in the Rochester Theater Organ Society. He gave the final performance on "the mighty Wurlitzer" at the Palace and the premiere performance on it in its new home.

Along with other concerts at the Auditorium, Mr. Scott performed on the Eastman Theater organ before its removal and has entertained area supper club patrons. He also plays for the popular series, "Pipes, Pedals, and Pictures," featuring Albert K. Stone's images of 20th century Rochester at the Eisenhart Auditorium, Rochester Museum and Science Center. For his efforts in preserving the organ used at the Eisenhart Auditorium, he received a Certificate of Merit Award.

Mr. Scott teaches both piano and organ students in Canandaigua and the Rochester area.

P R O G R A M

Sonata No. 1 in C Minor Allegro and Adagio	Alexandre Guimant
Fountain Reverie	Percy Fletcher
The Last Supper and Hear, O Israel from Bible Tone Poems	Jaromir Weinberger
Dawn	Cyril Jenkins
Springtime Scherzo-Toccata	Gordon Balch Nevin
Improvisation on Softly and Tenderly Jesus is Calling	Thompson-Scott
Fantasie in C Minor	J. S. Bach
Intermission	
Tone Poem Finlandia	Jean Sibelius
Andantino in D flat	Edwin H. Lemare
Soliloquy	Robert Leech Bedell
Festival Toccata	Percy Fletcher

The Organ Recital Committee of Webster Baptist Church hopes that you enjoy tonight's program, the third in the 1984-85 Chapin Memorial Organ Recital Series.

A reception follows this evening's recital. We hope that you will be able to stay to meet the organist and to partake of a variety of delectable refreshments.

If you are interested in the organ, there is a sheet available that gives a brief history of the organ and a complete listing of its features.

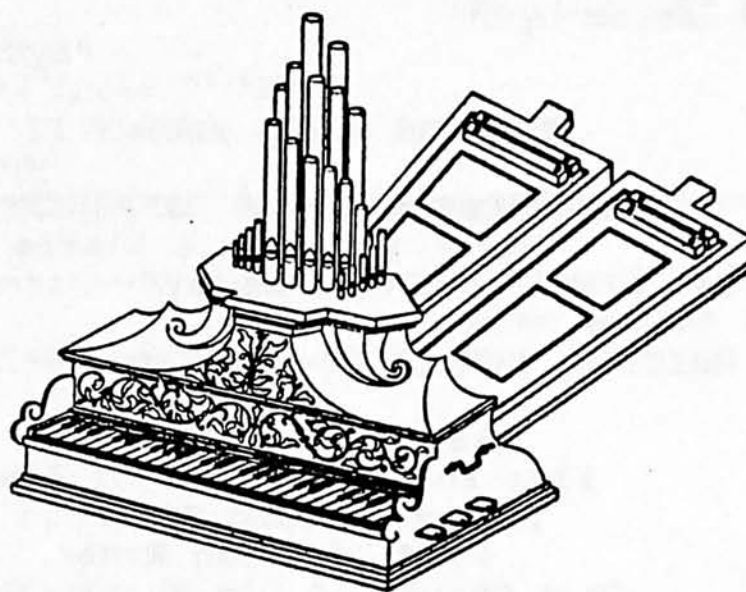
For those of you who would like to express your appreciation for tonight's program with a monetary contribution, there will be collection plates located at each exit.

Your presence here this evening is greatly appreciated and encourages us to plan for future recitals.

Thank you

*The Chapin Memorial Organ
Recital Series
presents*

David M. Conway
and
Catherine Thomas



Saturday, March 28, 1987
8:00 p.m.
Webster Baptist Church

DAVID M. CONWAY

OPENING NUMBERS

Muppet Theme
A Wonderful Day Like Today

THEATRE ORGAN MEDLEY I

THE EASTER STORY

1. O Sacred Head, Now Wounded
Hans Leo Hassler
2. On the Cross of Calvary
Arr. by Fred Bock
3. The Unveiled Christ
N.B. Herrell
4. Christ Lag in Todesbanden, BWV 625
J.S. Bach
5. Jesus Christus, Unser Heiland, Der Den
Tod Uberwald, BWV 626
J.S. Bach
6. Easter Hymn
"Lyra Davidica"

THEATRE ORGAN MEDLEY II

SOMETHING A LITTLE DIFFERENT...

"Berceuse"--Louis Vierne
"Lo, I am Black but Comely"--Marcel Dupre

A WHISTLE, HUM OR DO-ANYTHING-IN-TUNE-ALONG

East Side, West Side
Five Foot Two, Eyes of Blue
You're a Grand Old Flag
My Wild Irish Rose
In a Shanty in Old Shanty Town
Give My Regards to Broadway

FINALE

INTERMISSION

CATHERINE THOMAS

CLASSICAL ORGAN SELECTIONS

Sonata No. 4 in B flat Major Mendelssohn
Prelude and Fugue in C Minor J.S. Bach

THEATRE ORGAN SELECTIONS

42nd Street Medley
Three songs from the Broadway play
Glenn Miller Medley
Two songs by Glenn Miller
Pulitzer Prize Medley
A medley of songs that have won
the Pulitzer prize
April Love/April Showers
Cohan Medley
Give My Regards to Broadway
Mary
You're a Grand Old Flag
Yankee Doodle Dandy

David Conway, 22, began playing the organ at 9. A graduate of Onondaga Community College, he is now a junior studying organ performance with Prof. Will O. Headlee. The Empire State Theatre and Musical Instrument Museum occupies much of his time. He is organ maintenance crew chief on the Wurlitzer organ at the N.Y.S. Fairgrounds, a board member and has given two concerts. During four State Fairs, he played for intermissions, silent movies, fashion shows and concerts. Other credits are: current Minister of Music at the Syracuse Westminster Presbyterian Church as organist and bell choir director, an associate member of the Rochester Theatre Organ Society and part-time employee of Kerner-Merchant Pipe Organ Builder of Syracuse.

Catherine Thomas, 17, began playing the organ at 4 and giving concerts at 7. Annual concerts during the N.Y.S. Fair week started at age 10. It is believed that she is one of the youngest classical organists in the country. At 8, she began studying with Prof. Will O. Headlee at Syracuse University. From 1974-1983, she studied pop and theatre organ with Olive Nelson and has been studying piano with Josephine Federico since 1978. Other credits include: winning the Yamaha Organ Festival six times, many TV appearances, including "KIDSWORLD", and church music, especially for weddings. Next Fall, she will enter Florida State University to major in organ performance and film scoring.

Both organists performed in Rochester in May, 1986, at the Eisenhart Auditorium for the Rochester Theatre Organ Society Talent Night.

* * *

We invite you to stay for the reception honoring Dave and Cathie. Please exit through the left doorway at the front on the sanctuary to the Fellowship Hall. Restrooms are located at the base of the stairs at the rear of the sanctuary. At all exits are copies of a brief history of the Chapin Memorial Aeolian Pipe Organ and specifications. Collection plates are provided for contributions toward the organ concert expenses. Thank you for coming.

WEBSTER BAPTIST CHURCH

50TH ANNIVERSARY ORGAN DEDICATION

Sunday, November 20, 1988

Johannes DeGroote, Organist

11:15 A.M.

+ + +

MARCHE TRIOMPHALE

Jan Nieland
(Dutch Contemporary)

FUGUE IN C MAJOR

Dietrich Buxtehude
1637 - 1707

FANFARE ON "A MIGHTY FORTRESS"

James Pethel

+ + +

To all who hear its exquisite music, may it bring a fore-
taste of those spiritual verities that "eye hath not seen,
nor ear heard, neither have entered into the heart of man,
the things which God hath prepared for them that love Him."

--I Cor.



ORGAN WORK COMPLETED!

The work on the organ that was contracted with Parsons Organ Company in January was completed on April 23. The work consisted of two parts: (1) relocation of the Diapason Forte 8' chest and pipes from the Great chamber to the Pedal chamber and (2) wiring this chest so that it would play on the top keyboard of the organ console.

It was my idea that by doing this, these pipes would sound better in the new location. In the Great chamber (located behind panels 8 and 9 (numbering the nine cloth panels at the front of the sanctuary from 1 to 9, left to right)), these pipes were placed directly next to the right side wall. Some of the lower pipes did not have enough space to speak properly; in addition, the sound of all these pipes was directed to the other side wall. In the new location, the chest is placed about 5 or 6 inches from the rear wall, facing the front (located behind panel 5). In addition to the work done by Parsons, Dick Marchner (and assistants) installed some insulation and 3/4" plywood on the wall directly behind where these pipes would be moved to. (A big thank you to them for their work!)

The results were beyond my expectations!!! These pipes have a much better sound; the low notes are stonger all the way down to the lowest. An unexpected benefit of this change is that the sound of the pipes in the Great Chamber are clearer and a little stronger. It appears that the moved pipes were blocking a lot of sound from that division. As everyone who has heard this new sound of the organ in the past couple of weeks can attest to, it has made a huge difference in the over-all sound, expecially for hymn-playing.

The second part of the contracted work was to make this stop playable on the top keyboard of the console. This change is mostly noticeable to the organist, who now has many choices on how and when to play this stop and in what combinations. It makes this stop much more useful.

Michael Lindsey

1994

A freewill offering will be received for the purpose of the ongoing maintenance of the Chapin Memorial Organ. Baskets for such will be located in the front and back of the sanctuary. There will be a reception immediately following the recital in the Fellowship Hall.



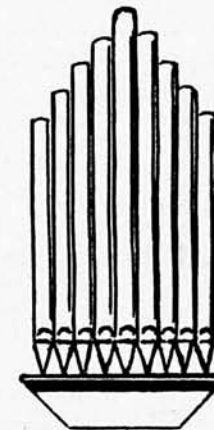
We would like to extend our thanks to the following for making tonight's concert possible:

*Dick Batzing
John Bodinger
Carole Burger
John Clapp
Sabra Clapp
Millie Cooman
Neva Hoffmeier
Anne Richmond
Kay Schroth*

*The
Webster Baptist Church
Chapin Memorial Organ
Recital Series*

presents

Michael Lindsey



*Sunday, October 30, 1994
7:00pm*

About the performer . . .

Michael Lindsey came to Webster Baptist Church as organist in the fall of 1991. He is originally from Rockland, Maine where he served as both organist and choir director at various churches, including the Rockland Congregational Church and the Bath United Church of Christ.

Michael holds a Bachelor of Arts degree in Music Education from Graceland College in Lamoni, Iowa and a Master of Music degree in Piano Performance from Wichita State University in Kansas. While in Maine he gave piano and organ instruction, was a charter member of the Central Maine Chapter of the American Guild of Organists and served as president of the Knox County Community Concert Association for six years.

Since coming to the Rochester area, Michael has studied organ with Richard Erickson and John Bodinger and is a member of the Rochester Chapter of the AGO. This recital is his second given on the Chapin Memorial Pipe Organ at Webster Baptist Church.

PROGRAM

Grand Chorus Dialogue	Eugène Gigout (1844-1925)
Prelude and Fugue in D Major	Dietrich Buxtehude (1637-1707)
Fantasia on <i>Valet will ich dir geben</i>	Johann Sebastian Bach (1685-1750)
Passacaglia and Fugue in c minor	Johann Sebastian Bach

INTERMISSION

T.B.A.

Choral in E Major, Op. 37, No. 4	Joseph Jongen (1873-1953)
Prelude and Fugue in G Major, Op. 37, No. 2	Felix Mendelssohn (1809-1847)
Final from <i>Symphony No. 1, Op. 14</i>	Louis Vierne (1870-1937)

WEBSTER BAPTIST CHURCH AEOLIAN ORGAN

CONSOLE SPECIFICATIONS: April 1994

GREAT

1. Diapason 8' (SOLO)
2. Diapason 8'
3. Gamba 8'
4. Gross Flute 8'
5. Concert Flute 8'
6. Salicional 8'
7. Quintadena 8'
8. Gemshorn 8'
9. Dolce Flute 8'
10. Harmonic Flute 4'
11. Trumpet 8'
12. Chimes
13. Great to Great 16'
14. Great to Great 4'
15. Swell to Great 16'
16. Swell to Great 8'
17. Swell to Great 4'
18. Choir to Great 16'
19. Choir to Great 8'
20. Choir to Great 4'
21. Echo to Great 8'
22. Echo to Great 4'

SWELL

1. Bourdon 16'
2. Diapason 8'
3. Viol d'Orchestre 8'
4. Viol Celeste 8' (TC)
5. Stopped Diapason 8'
6. Salicional 8'
7. Unda Maris 8'
8. Aeoline 8'
9. Flute d'Amour 4'
10. Flageolet 2'
11. Mixture III
12. Trumpet 8'
13. Oboe 8'
14. Orchestral Oboe 8'
15. Vox Humana 8'
16. Tremulant
17. Swell to Swell 16'
18. Swell to Swell 4'
19. Echo to Swell 16'
20. Echo to Swell 8'
21. Echo to Swell 4'

CHOIR

1. Diapason 8'
2. String *mf* 8'
3. String 8'
4. String *pp* 8' (Celeste)
5. Concert Flute 8'
6. Harmonic Flute 4'
7. Piccolo 2'
8. Mixture III
9. Fagotto 16'
10. English Horn 8'
11. Trumpet 8'
12. Clarinet 8'
13. Vox Humana 8'
14. Choir to Choir 16'
15. Choir to Choir 4'
16. Swell to Choir 8'
17. Swell to Choir 4'
18. Echo to Choir 8'
19. Echo to Choir 4'

ECHO (Rear)

1. Pedal Flute 16' (#2)
2. Bourdon 16'
3. Diapason 8'
4. Fern Flute 8'
5. Vibrato String 8' (TC)
6. Viol Aetheria 8'
7. Wald Flute 4'
8. Oboe 8'
9. Diapason 8' (SOLO)
10. Echo to Echo 16'
11. Echo to Echo 4'

PEDAL

1. Diapason 16'
2. Violone 16'
3. Bourdon 16'
4. Lieblich Gedeckt 16' (SWELL)
5. Flute 8'
6. Diapason 8' (SOLO)
7. Octave 4' (SOLO)
8. Mixture IV
9. Trombone 16'
10. Great to Pedal 8'
11. Swell to Pedal 8'
12. Choir to Pedal 8'
13. Echo to Pedal 8'

UNISONS

1. Great Off
2. Swell Off
3. Choir Off
4. Echo Off

GREAT:	10 ranks	610 pipes
SWELL:	17	1,025
CHOIR:	15	915
ECHO:	7	415
SOLO:	1	61
PEDAL:	9	270
TOTAL:	59 ranks	3,296 pipes

PROGRAM NOTES

Eugène Gigout was a French composer and organist. Most of his compositions are for the organ. The *Grand Chorus Dialogue* is perhaps one of his best-known works. As the title implies, this work is a "conversation" between two sections of the organ. The opening majestic phrases alternate between the Great Division (at the far right) and the divisions located at the left and middle. There is an extended middle section, then the piece returns to the same alternating phrases (with some variation) as the beginning and it ends with a series of five very declamatory chords.

Dietrich Buxtehude was a German composer and organist of the Baroque era in music. In addition to more than 80 works for the organ, he wrote over 100 sacred vocal works and chamber music. The *Prelude and Fugue in D Major* is characteristic of about half of his pieces for organ, which typically consist of freely composed music, often using a toccata-like section with one or more fugues and incorporating virtuoso passage work. This piece actually consists of three main sections: the opening prelude, a four-voice fugue (the upper three voices played on the Choir Division and the lowest played in the pedal) and then, after a brief connecting passage, a brilliant concluding section.

Johann Sebastian Bach's compositions are the culmination of the Baroque era. The *Fantasia on Valet will ich wir geben* is a chorale prelude; that is, a composition based on a hymn-tune. This particular hymn-tune is more familiar to people as the Palm Sunday hymn *All Glory, Laud, and Honor* (which is #155 in the pew hymnal). The manual parts are played on the Great and Swell and the chorale melody is heard from the Choir Division. It is interesting to see how Bach has made a longer composition by inserting new material between each phrase of the original eight phrases. A translation of the text that Bach had in mind when he wrote this piece is:

I shall say farewell to you,
O wicked, false world;
your sinfully evil life
I detest through and through.

To live in Heaven is good,
and on this stands my desire;
there will God reward well
him who serves him here.

The *Passacaglia and Fugue in c minor* is one of the masterpieces of the organ literature. The Passacaglia theme (eight measures long) is stated alone by the pedal; everything after is a variation in combination with the theme. These variations flow inevitably one into another, sometimes the texture thickening, sometimes thinning out, building to a climax in the final variation where the Pedal Trombone 16' has been added for sonority. And then, as if this were not enough, Bach follows it with a tremendous four-voice fugue, based on the first half of the Passacaglia theme. This fugue departs from normal procedure in that the first statement of the subject is accompanied by counterpoint, instead of being stated by itself. This piece is the longest on the program.

Joseph Jongen is one of the best-known Belgian composers of the early twentieth century. He wrote mostly for orchestral and chamber groups in a style influenced by Franck, Ravel and Debussy. The *Choral in E Major* is from **Four Pieces for Organ, Opus 37**. This piece starts out softly and builds throughout, to end very strongly. The major compositional device used is the canon, which can clearly be heard at the start of each phrase. Each of the piece's five phrases begins with three quarter-note chords, on the fourth chord the pedal begins, repeating the melody line. Then a coda is added and the piece ends on a towering E Major chord.

Felix Mendelssohn is a well-known German composer and conductor of the Romantic era. He was very much interested in the music of Bach and the *Prelude and Fugue in G Major* shows this influence. The Prelude is a quiet, quasi-pastoral composition, heard here being played (in "stereo," as it were) by the Concert Flute 8' on both the Choir and Great. The Fugue is a four-voice fugue, with the first statement of the subject in the pedal.

Louis Vierne was a French organist and composer. He studied organ with César Franck and Charles Marie Widor. He wrote six organ symphonies. The ending movement of the second symphony (*Final*) is perhaps one of his best-liked compositions. The opening section is a strong, toccata-like statement with the melody being played by the pedal, after a short transition, there is a short canon in which the pedal plays the melody shortly after it is heard in the top voice. After that is the development section and then the main theme returns, suitably embellished and heard at full organ levels.

Michael Lindsey

SERVICE AND COMMITMENT

406

God, the Source of Light and Beauty

D. and C. 90:1a-e
1 John 1:1-3

IN BABILONE 8.7.8.7.D.



1. God, the source of light and beau-ty, Grant re-sponse in sense and sight;
2. Great Mu-si-cian of the thun-der, Build-er of the moun-tain range,
3. Au-thor of cre-a-tion's be-ing, Thou hast shared our pain and loss;



Stir our minds to fol-low du-ty; Rouse our souls from earth-born night;
Paint-er of the sun-set's splen-dor, Plan-ner of the sea-son's change,
Through Christ's gal-lant life of serv-ice Shines the ra-diance of the cross.



Give us through our cloud-ed vi-sion Clear-er knowl-edge of thy will,
Help us fill our lives with beau-ty; Still the roar of guns and strife;
God, the source of light and beau-ty, Faith as-sures thy reign a-bove.



Till thine un-de-feat-ed pur-pose Through our lives thou shalt ful-fill.
Build thy king-dom of the fu-ture Here with-in our dai-ly life.
Here on earth we need thy pres-ence; Teach us how to walk in love.



Text: S. Ralph Harlow, 1885-1972.
Tune: Dutch Traditional Melody.

MICHAEL LINDSEY, Organist

playing the Chapin Memorial Pipe Organ
(Aeolian, 4 manuals, 55 ranks)

Webster Baptist Church
59 South Avenue
Webster, New York

Sunday, May 23, 1999 at 7:00 p.m.

PROGRAM

- | | | |
|------|---|--------------------------------------|
| I. | Hymn: "God, the Source of Light and Beauty"
Postlude on <i>In Babilone</i> | See reverse
Michael Lindsey |
| II. | Prelude on <i>The Old, Old Path</i>
Trumpet Tune on <i>Easter Hymn</i> | Michael Lindsey |
| III. | Canzona in C Major | Dietrich Buxtehude
(1637-1707) |
| IV. | from <i>Eight Little Preludes and Fugues</i>
Prelude and Fugue in C Major
Jesu, Joy of Man's Desiring
Toccata and Fugue in d minor | Johann Sebastian Bach
(1685-1750) |

INTERMISSION

- | | | |
|------|---|------------------------------------|
| V. | Hymn: "O God Our Help in Ages Past" (v. 1 to 4)
Recessional on <i>St. Anne</i>
Aria in e minor, from <i>Cathedral Suite</i>
Passacaglia in g minor | Hymnal No. 23
Gordon Young |
| VI. | Meditation on <i>St. Louis</i>
Toccata on <i>Adeste Fideles</i> | Michael Lindsey |
| VII. | from <i>Symphony No. 5 in F Major</i>
Adagio
Toccata | Charles-Marie Widor
(1844-1937) |

* * * * *

*Many thanks to Frank Borrelli, Carole Burger and Michael Dennis
for their help and assistance in making this program possible.*

* * * * *

*After the recital, you are invited to a punch-and-cookies reception
downstairs in the Nazareth Room.*

* * * * *

Webster Herald, Webster, New York Wednesday, May 19, 1999 9

Pipe organ recital comes to Webster Baptist

Michael Lindsey will present a recital on the Chapin Memorial Pipe Organ at Webster Baptist Church, 59 South Ave., at 7 p.m. May 23. This will be the first organ recital since 1994 at WBC, which was also presented by Lindsey while he served as organist there.

The Chapin Organ at WBC was built by the Aeolian Company and originally installed in the residence of William Wisner Chapin on Fitzhugh Street in Rochester. In 1937 the heirs of Chapin donated it to the church. In its present state it has 55 ranks of pipes which are played from a four-manual console. From 1995 to 1997 tonal changes and improvements were made to the instrument to give it a brighter and stronger sound.

Lindsey, a native of Maine, moved to the Rochester area in 1991, just in time to experience the ice storm. He has music degrees from Graceland College in Lamoni, IA, and Wichita State University, Wichita, KS. He has also studied organ with Richard Ericson and John Bodinger since moving to this area. He served as organist at Webster Baptist Church for six years and more recently at the United Methodist Church of Webster. He is a member of the Rochester Chapter of the American Guild of Organists and is currently serving a term as treasurer.

The program will feature selections by Bruxtehude, Bach including the Toccata and Gigue in d minor, Widor and several arrangements by the performer based on hymn tunes.

6 Webster Herald, Webster, New York Wednesday, July 26, 2000

Organist releases CD

Lovers of organ music will be pleased to learn that Michael Lindsey, a local organist, has released a CD of organ selections played on the majestic Aeolian Pipe Organ at the Webster Baptist Church.

Many of the selections are Lindsey's own arrangements of familiar hymn tunes and organ pieces. He most recently gave an organ recital at the Bap-

tist Church in May 1999.

Lindsey hails from Rockland, ME. He moved to Webster in 1991 and was the organist at the Baptist Church for six years. Subsequently he became organist at the United Methodist Church in Webster for one year. He is a member of the American Guild of Organists and has been the treasurer of the local chapter for the last four years.

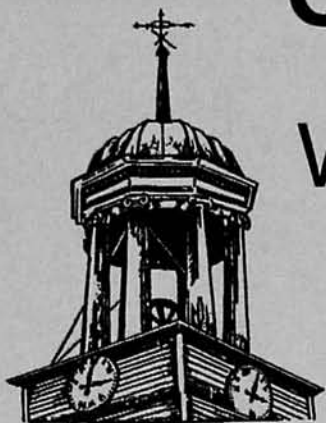
Those interested in purchasing the CD may call the Baptist Church office at 265-9480 or Sam Goodwin at 671-8694. The CD will also be available at

the Baptist Church booth at the Webster Farmer's Market. The price of the CD is \$12



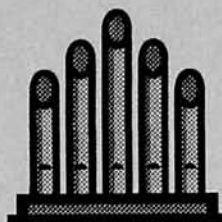
MICHAEL LINDSEY at the keyboard.

ORGAN CONCERT



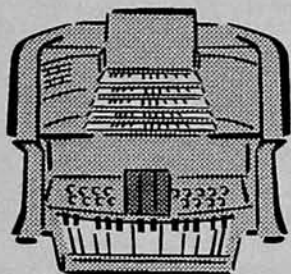
Webster Baptist Church
59 South Avenue

Chapin Pipe Organ



**Alexandra Fol
& Fellow**

**Eastman School of Music
Organ Department
Graduate Students**



***Friday, Dec. 6, 2002
7:00 P.M.***



**Freewill donations will be taken to support an
educational trip to Sweden for several
Eastman School Organ Students**

For Information

Call the church office 265-9480

Organ 2012

WEBESTER BAPTIST CHURCH
SPECIAL CONGREGATIONAL MEETING
OCTOBER 14, 2012

Agenda

Opening Prayer:

New Buildings and Property Committee Chairman

Presentation of Organ Committee:

Doug Klick

Karen Palmer

Jay Palmer

Ron Schumske

SylviaChambers

Ruth Batzing

Discussion:

Closing Prayer:

WEBESTER BAPTIST CHURCH
SPECIAL CONGREGATIONAL MEETING
OCTOBER 14, 2012

Agenda

Opening Prayer:

Parsons Oct 28th

New Buildings and Property Committee Chairman

Presentation of Organ Committee:

Doug Klick

Karen Palmer

Jay Palmer

Ron Schumske

Sylvia Chambers

Ruth Batzing

make
motion
That ~~be~~ ^{on}
~~vote by~~ ^{unanimous}
ballot
we vote to adopt
moving forward
with replacing the
organ or not

Discussion:

It appeared
financially well
be discussed at
a later date

Closing Prayer:

Parsons Pipe Organ Builders have been caring and tuning the Webster Baptist's Aeolian Pipe Organ for decades. Utilizing their recommendations, the Organ Committee is preparing a comprehensive plan to refurbish our historical pipe organ in order to maintain this significant musical instrument for decades to come.

We hope to complete the organ's refurbishment by fall, 2013 and celebrate with a rededication ceremony marking the organ's 75th year of making music in the sanctuary of *Webster Baptist Church*.

Timeline

<i>December 2012-February 2013.....</i>	<i>June-August 2013.....</i>	<i>November 2013</i>
<i>Enter into contract (TBD)</i>	<i>Organ refurbishment (pipes removed, cleaned, reinstalled and tuned)</i>	<i>Organ Rededication Celebration</i>

Our Aeolian Pipe Organ is one of the finest instruments money can buy; its superior craftsmanship, built to stand the test of time, makes it a remarkable asset to have amidst our congregation and the community.

Taking the long view, refurbishment of the pipe organ is likely to last a long time and thus is ultimately cheaper than buying a succession of electronic instruments over the life of one pipe organ, each more expensive than the one before. We estimate total costs of the refurbishment not to exceed \$62,000. In the long run, electronic organs cost more and do not come close to matching the quality of our 1917 Aeolian Pipe Organ.

The costs associated with the organ's initial installation within *Webster Baptist Church*—which required an extensive renovation to the church's sanctuary in 1938, is likely unattainable for most small congregations to afford today, making our Aeolian Pipe Organ a priceless instrument. Furthermore, resale is unlikely due to the high costs of renovations any building would have to undergo in order to reinstall such a massive and complex instrument and recreate the necessary chambers required to house all the working parts of this historical instrument.

The organ committee has come to the decision that refurbishing our pipe organ is a sound financial decision now and well into the future. "Pipe organs can provide the music needs for those who play and hear them for hundreds of years, so it only seems reasonable to provide the really minimal and inexpensive steps to insure their longevity." ~Howard W. Weaver

Refurbishment:

Unsuccessful tuning results from the dirt in the reed pipes thus a Complete Organ Cleaning involves:

- Removal of the reed ranks to our shop for cleaning
- Removal of the pipework, placing 4' and shorter pipes in pipe boxes for storage at the church.
- Cleaning the chamber components which include the chest and rack boards, the expression louvers, the reservoirs, the expression motors, the tremulants and the general chamber area.
- "Dry" cleaning the pipes with compressed air and cotton swabs.
- Cleaning the Console

The cleaning process would involve the following pipework:

Swell division: 8' Trumpet, 8' Oboe, 8' Orchestral Oboe, 8' Vox Humana

Choir division: 16' Fagotto, 8' English Horn, 8' Trumpet, 8' Clarinet, 8' Vox Humana

Great division: 8' Trumpet

Pedal division: 16' Trombone

The reed cleaning process would involve removing each rank of pipes to our shop for disassembly, where we then swab the resonator and polish the brass tongue and brass shallots. Once clean, the pipes are reassembled and placed on our voicing machine for testing and regulating.

Description of the Organ

The organ has been completely rebuilt and set up in the Webster Baptist Church by the Kohl Organ Company, Inc., Rochester.

Seven large chambers from twelve to twenty feet in height are occupied by eight distinct organ departments which are played from the console of three manuals and pedals. The front part of the auditorium, from left to right, contains the solo, pedal, swell, choir and great organs. At the rear of the auditorium the antiphonal and vibrato (celestial) organs are located above the stairway ceilings. An echo organ is installed high in the belfry room, its distant tones carried through a shaft in the angle of the auditorium ceiling.

The complete organ consists of 6,286 pipes whose speaking lengths vary from five-eighths of an inch to nineteen feet. A ten horse power 1,150 r.p.m. electric motor connected to a centrifugal blower delivers 7,000 cubic feet of air per minute at five pounds to the square inch. It is estimated that 240 miles of wire form the electrical circuits from the consoles to the solenoids, that, lifting the valves, release air into the pipes. Low voltage power for this is supplied from a small generator. There are more than 4,000 electric connections and more than 3,000 moving electrical contacts.

A mechanism known as the *Duo-Art*, is situated back of the console, automatically performs from perforated rolls the works of some of the world's greatest organists as they themselves interpret them, through their own selection of stops and tone colors, even the very shades of tonal strength that characterized their playing in the making of the records on the rolls. A smaller device within the console also plays perforated rolls of music under the control and interpretation of the operator.

There are two sets of Deagan Chimes, one located in the solo chamber and one in the echo chamber. A harp sends its sweet music from above the pulpit. All of the instruments are heard through the beautiful grills made by the men of the church.

The entire equipment occupies 14,000 cubic feet of space and weighs about sixteen tons.

.

IN APPRECIATION

The First Baptist Church of Webster, New York, takes pleasure in acknowledging the munificent gift of the complete Aeolian pipe organ formerly heard by delighted audiences in the old residence of the Chapin family on South Fitzhugh Street in Rochester, N. Y.

Chapin Organ



Organ pipes



Access points under pipes



Blower area



Echo chamber area



Chapin Organ



PARSONS PIPE ORGAN

B U I L D E R S



ST. STEPHEN'S LUTHERAN CHURCH
Monona, Wisconsin
30 ranks; 2 manual & pedal
Mechanical Action
Parsons/Rosales

GREAT	SWELL	PEDAL
16' Prestant	8' Geigen Principal	16' Prestant (Gr)
8' Principal	8' Voix Céleste	16' Bourdon
8' Harmonic Flute	8' Gedeckt	8' Octave
8' Chimney Flute	4' Principal	8' Flute (ext.)
8' Gamba	4' Rohrpip	4' Super Octave
4' Octave	2 3/4' Nasard	16' Trombone
4' Spire Flute	2' Doublet	8' Trumpet (ext.)
2 3/4' Octave Quint	1 3/8' Tierce	
2' Super Octave	III Mixture	
IV Mixture	8' Hautbois	
8' Trumpet	8' Cromorne	
		Couplers & Accessories
		Great to Pedal
		Swell to Pedal
		Swell to Great
		Tremolo
		Flexible Wind
		Cymbelstern

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Chapin Organ



GRACE EPISCOPAL CHURCH
Kilmarnock, Virginia
25 ranks; 2 manual & pedal
Mechanical Action

GREAT

8' Principal
8' Chimney Flute
4' Octave
2' Blockflute
2' Mixture III - IV
2 3/4' Cornet III
8' Trumpet
Swell to Great 16' - 8' - 4'
Great to Great 4'
Zimbelstern
Chimes

SWELL

8' Pine Flute
8' Viola
8' Viola Celeste
4' Open Flute
2 3/4' Nasard
2' Principal
1 3/4' Tierce
1' Scharff III
16' Bassoon (ext.)
8' Oboe
Tremulant
Swell to Swell 16' - 4'

PEDAL

32' Resultant
16' Bourdon
8' Principal
8' Bass Flute (ext.)
4' Choral Bass (ext.)
16' Bassoon (Sw.)
Swell to Pedal 8' - 4'
Great to Pedal 8'

www.parsonsoorgans.com 3

PHILOSOPHY

Our philosophy is simple. We design the very finest pipe organs to inspire worship. We voice them to render the literature of the organ elegantly and effectively, and we build them to last for generations.

Our new instruments combine the traditions of high quality organbuilding with the versatility of new technology. We are committed to helping each client determine goals and develop a plan for an instrument that is best suited to their needs. Organbuilding is a labor of love that, for us, provides a purpose and a means to express ourselves as artisans.

It is by God's grace alone that we are blessed with the knowledge and abilities to build such things of beauty; that musicians are gifted to make them sing; and that music can minister in so many ways. As these instruments lead us in song, may our worship be as an offering to Jesus Christ to whom we give all the glory for what we are able to accomplish through Him.



Richard B. Parsons
President





ZION EPISCOPAL CHURCH
Palmyra, New York
23 ranks; 2 manual & pedal
Electric Action



WESTERN PRESBYTERIAN CHURCH
Palmyra, New York
43 ranks; 3 manual & pedal
Electric Slider Action

CLIENT PROCESS / PROJECT MANAGEMENT

Successful pipe organ projects are most often defined by the communication that precedes the development of the organ specification. Most individuals or committees enter into the process of procuring a pipe organ with limited knowledge and are often overwhelmed by the extent of technical, musical, and liturgical considerations that form a necessary part of the discussion. Parsons is well aware of this critical issue and is specifically committed to a collaborative process that creates awareness while facilitating a clear understanding of every aspect of the project. Working in this fashion ensures that the resulting organ meets or exceeds the client's highest expectations.



QUALITY

For a pipe organ to have integrity, each facet of design and construction must be carefully executed. Woods must be properly cured and hand selected for each application, winding systems must be stable yet yielding to give life to the music, and the expressive enclosures must be of adequate mass to soften the pipes to a whisper while incorporating properly designed louvers that will allow a majestic swelling of the sound. Wind chests must be carefully designed and laid out to allow ample room for proper pipe speech and tonal development. Key actions must be designed using minimal mass and low friction-bearing points to ensure a sensitive and responsive touch that is truly an extension of the player. It is through this arduous attention to each detail of construction that the pipe organ will continue to stand the test of time as it earns its place as an integral part of divine worship.



UNITED METHODIST CHURCH
Penfield, New York
18 ranks; 2 manual & pedal
Mechanical Action

Chapin Organ



photo credit: Todd Hahn



NEW HOPE LUTHERAN CHURCH
Missouri City, Texas
22 ranks; 2 manual & pedal
Electric Slider Action

GREAT (I)

- 8' Principal
- 8' Harmonic Flute
- 8' Gamba
- 4' Octave
- 2 1/2' Nasard
- 2' Fifteenth
- 1 3/4' Tierce
- IV Mixture (draws 2' Fifteenth)
- 8' Fagott (Pd.)
- Swell to Great 16' - 8' - 4'
- Great 16' 4'

PEDAL

- 32' Resultant
- 16' Subbass
- 16' Lieblich Gedeckt
(1-12 double pressure)
- 8' Octave
- 8' Bass Flute (ext.)
- 4' Choral Bass (ext.)
- 16' Bassoon
- 8' Fagott (ext.)
- Great to Pedal 8' - 4'
- Swell to Pedal 8' - 4'

SWELL (II)

- 8' Geigen Diapason
- 8' Chimney Flute
- 8' Celeste (T.C.)
- 4' Principal
- 4' Spire Flute
- 2' Doublette
- III Mixture (draws 2' Doublette)
- 8' Trompette
- Swell 16' - 4'
- Swell Unison Off

ACCESSORIES:

- Tremulant - *affects entire organ*
- Flexible Wind
- Nightingale
- Zimblestern
- Pedal on Manual - *allows Pedal stops to be set on Great and Swell divisional pistons*

Our 22,000 square-foot shop has ample room for large projects and assembly.

www.parsonsgorgans.com

7



DESIGN

The visual effect that a custom-designed and handcrafted case has on the viewer will determine, before a single note is played, the quality of the music yet to be heard. Our organs are specifically designed to blend with their architectural surrounding. We use artists' renderings and enhanced three-dimensional computer graphics to allow our clients to view our custom designs in a simulated church environment. Computer-aided design allows us to create a variety of perspective renderings and to transfer the final design directly into shop construction drawings.

INVESTMENT

When you are researching the pipe organ builder that is right for your church, remember that you are buying the skill of experienced craftsmen rather than just merchandise. To attain a high level of technology and quality, you must invest at a level that will allow the craftsmen freedom to do their very best for you. This investment will return itself in many decades of reliable service to your congregation.

▲
EVANGELICAL LUTHERAN CHURCH
OF THE ATONEMENT
Rochester, New York
26 ranks; 2 manual & pedal
Mechanical Action

▶
FIRST PRESBYTERIAN CHURCH
Sayre, Pennsylvania
25 ranks; 2 manual & pedal
Mechanical Action



PIPEWORK

Voicing and pipework are the most integral parts of any fine pipe organ. The very reason that discriminating clients choose a pipe organ is due to their refined, elegant, yet powerful sounds. At Parsons we build our wooden pipes to exacting standards and we specify every detail necessary for our metal pipe suppliers to

provide only the finest quality. Being able to hold a pipe, observe its construction, evaluate its potential and artistically alter its physical properties to create a harmonious sound, capable of endless variations when combined with different pipes, sets us apart from other builders.

Using a careful combination of open and closed toes, generous cut ups, moderate wind pressures and careful scaling techniques, our instruments produce a sound that will be appreciated for generations.



CENTRAL PRESBYTERIAN CHURCH
Geneseo, New York
38 ranks; 3 manual & pedal
Electric Slider Action

www.parsonsorgans.com 9

CASEWORK

The casework is integral to the structure of the organ and to almost every aspect of the design. It acts as a protective covering while serving to blend, focus, and project the sound of the pipe organ. Our casework is built of the finest hardwoods and veneers using traditional joinery.



KEY ACTIONS

Our key actions are carefully executed using both mechanical (tracker) action designs and electric actuators on slider and tone channel wind chests. Mechanical key actions are painstakingly designed and constructed using strong materials that have low mass. Action components of brass, aluminum and hornbeam on low-resistance bearings and trackers of carbon-fiber all contribute to provide the organist with an intimate connection to their instrument.



ST. GEORGE'S EPISCOPAL CHURCH
Fredericksburg, Virginia
55 ranks; 3 manual & pedal
Mechanical Action



Chapin Organ



GREAT (I)

16' Praestant
8' Principal
8' Harmonic Flute
8' Chimney Flute (prep.)
8' Gamba
4' Octave
4' Spire Flute
2 2/3' Twelfth
2' Super Octave
1 3/8' Tierce (prep.)
1 1/8' Mixture IV
8' Trumpet
4' Clarion (prep.)
8' Festival Trumpet (Pos.)
Chimes
Swell to Great
Positive to Great

POSITIVE (II)

8' Viola
8' Gedeckt
8' Spitz Flute
8' Flute Celeste (prep.)
4' Principal
4' Koppel Flute
2 2/3' Nasard
2' Block Flute
1 3/8' Tierce
1 1/8' Quint (prep.)
1' Scharff III
8' Cromorne
8' Festival Trumpet
4' Festival Trumpet (ext.)
Swell to Positive

SWELL (III) (Expressive)

16' Lieblich Gedeckt
8' Geigen Principal
8' Bourdon
8' Viole de Gambe (prep.)
8' Voix Celeste
4' Principal
4' Harmonic Flute
2' Doublette
2' Plein Jeu IV
16' Bassoon
8' Trumpet
8' Oboe
4' Clarion (prep.)

PEDAL

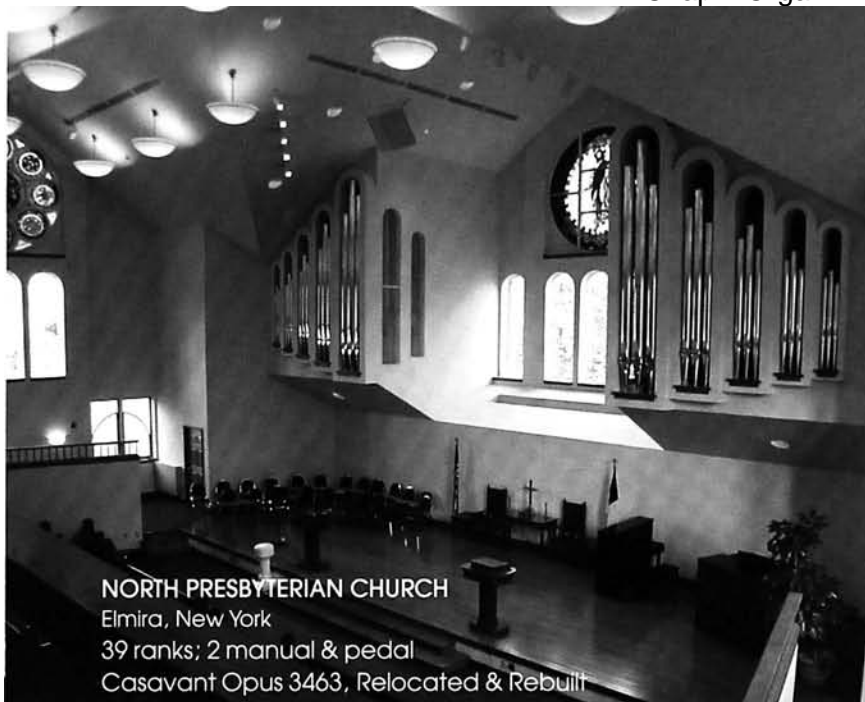
32' Contra Bourdon (derived)
16' Open Wood
16' Praestant (Gr.)
16' Bourdon
16' Lieblich Gedeckt (Sw.)
8' Octave
8' Open Flute (ext.)
8' Bourdon (ext.)
8' Gedeckt (Sw.)
4' Choral Bass (ext.)
4' Gedeckt (Sw.)
2 2/3' Mixture IV (prep.)
32' Contra Bombarde (prep.)
16' Posaune
16' Bassoon (Sw.)
8' Trumpet (ext.)
4' Clarion (ext.)
Great to Pedal
Swell to Pedal
Positive to Pedal

ACCESSORIES

Tremulant: Great
and Positive
Tremulant: Swell
Flexible Wind
Cymbelstern (prep.)
Nightingale (prep.)



Three manual walnut console with South American bloodwood interior. Key coverings of polished bone and ebony.



NORTH PRESBYTERIAN CHURCH
Elmira, New York
39 ranks; 2 manual & pedal
Casavant Opus 3463, Relocated & Rebuilt



**CHRIST THE GOOD SHEPHERD
LUTHERAN CHURCH**
Rochester, New York
14 ranks; 2 manual & pedal

RELOCATIONS

High-quality pipe organs should provide hundreds of years of reliable service. As stewards of this history, we recognize that it is often appropriate to relocate a historic pipe organ to a new home. Because every pipe organ is custom built, careful modifications and adjustments are almost always necessary during reassembly. Having over five generations of expertise, Parsons is uniquely qualified to make wise decisions which keep the original integrity of the instrument while satisfying the new clients' needs.

ADDITIONS

As needs change over time, Parsons is ready to assist you in making tasteful additions to your pre-existing instrument which will improve its overall value and beauty. We keep a significant stock of historic pipework ready to enhance your current tonal palette.

CONSOLES

The console is the organist's interface with the instrument. Our designs are elegant and ergonomically efficient, with all functional components, stops and couplers located in logical placements. As in case design, consoles are built to be lasting pieces of furniture that complement their surroundings. Normal features include bone and ebony keyboards, combination actions with multiple levels of memory, balanced expression and crescendo shoes, adjustable benches, and MIDI capability. Every detail from the indicator lights to the mirror and key desk lighting is carefully executed.



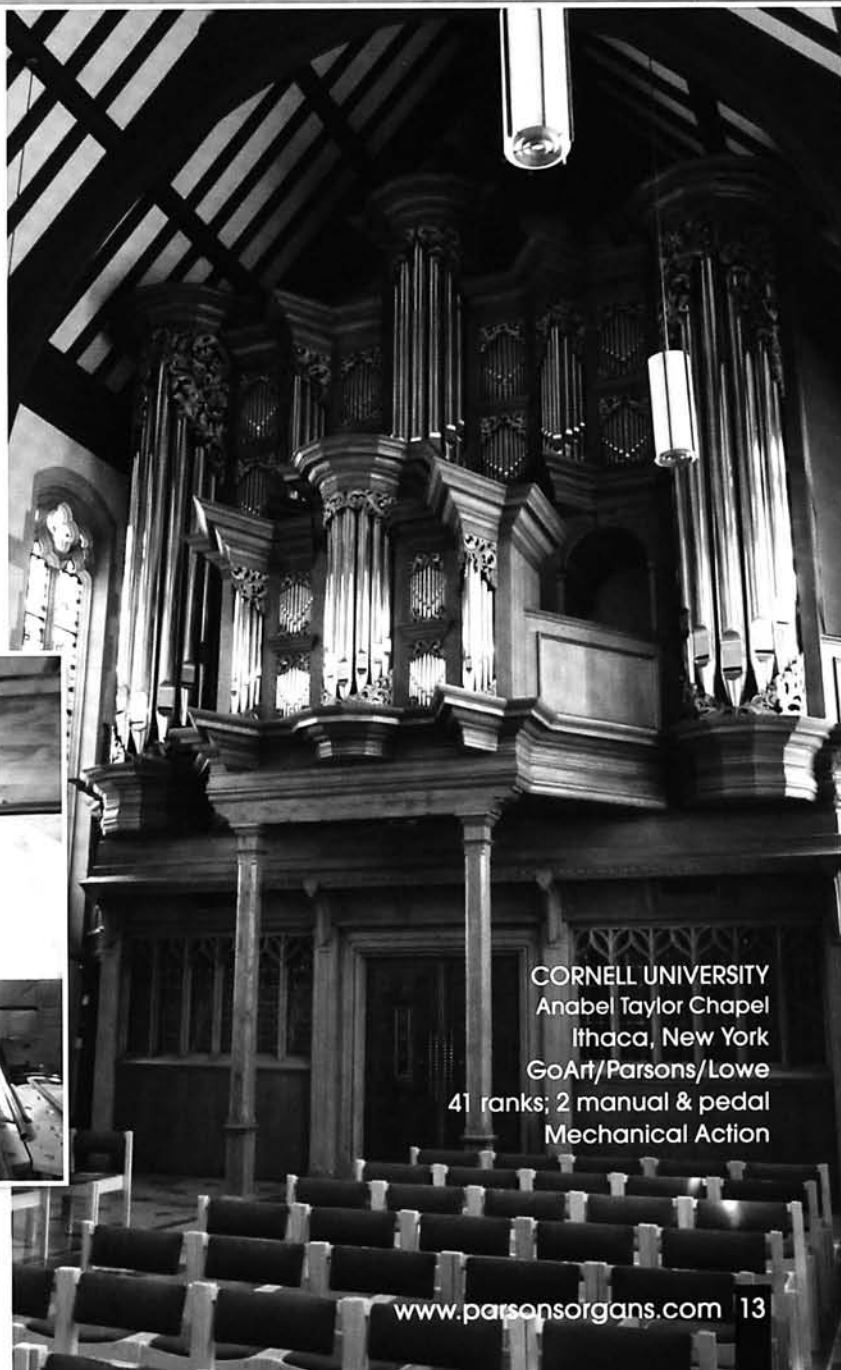


NATION-WIDE:
Parsons embraces
the opportunities
to collaborate with
noted American and
international organ
builders on projects
spanning from New York
to California.

FIRST LUTHERAN CHURCH
Venice, California
Parsons/Rosales
8 ranks; 2 manual & pedal

COLLABORATIONS

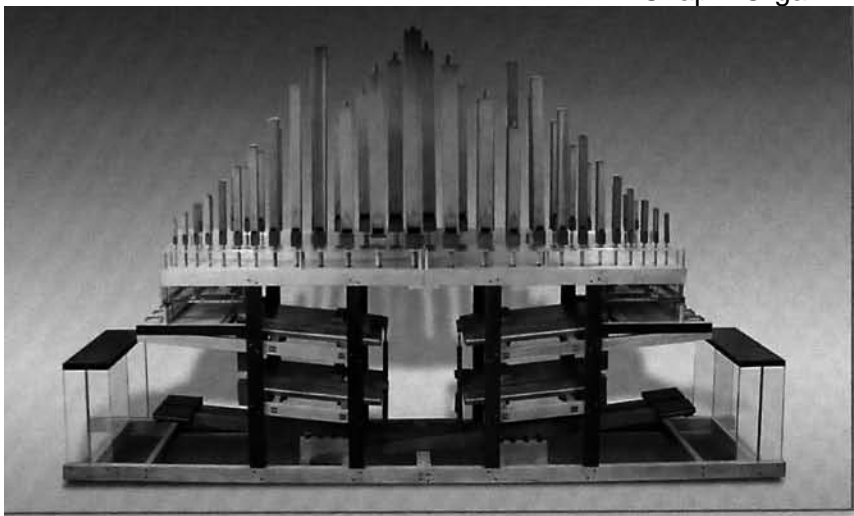
Each new project brings its own set of challenges, and when a project involves collaborators and demands perfection, Parsons flawlessly meets and exceeds these standards through our dedication to the art of organ building. Because our staff has mastered a variety of organbuilding techniques, Parsons offers the versatility and flexibility which are essential for successful collaboration and first-rate results.



CORNELL UNIVERSITY
Anabel Taylor Chapel
Ithaca, New York
GoArt/Parsons/Lowe
41 ranks; 2 manual & pedal
Mechanical Action



Matthew Parsons burning rack holes outside of
Anabel Taylor Chapel



THE AUERGLASS ORGAN: (above) New York City; Mechanical Action, foot pumped organ, with a split keyboard requiring two people to create music. Conceived by Tauba Auerbach and Cameron Mesirow.

UNIQUE ORGAN PROJECTS



PARSONS' MODEL ORGAN: Educational tool for schools, one octave cross section of a two manual tracker pipe organ

EDUCATION

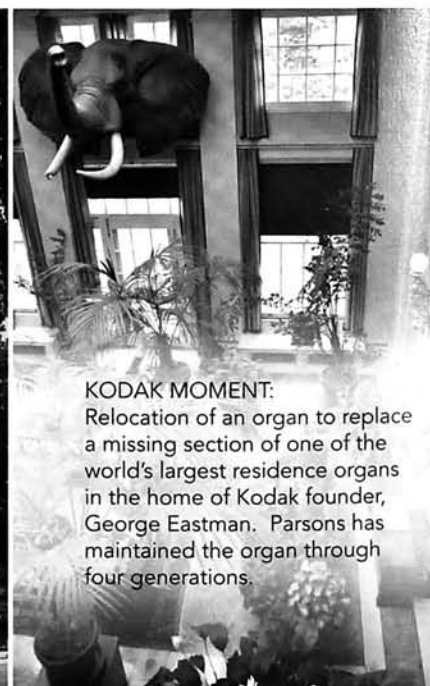
Parsons regularly sponsors educational events, because we believe that the future of the industry hinges on education. We regularly host open-house receptions for the general public and the American Guild of Organists' sponsored Pipe Organ Encounters program, and we offer hands-on demonstrations for schools and events using our full-scale sectional model organ.

We maintain memberships in the Associated Pipe Organ Builders of America (APOBA), the International Society of Organbuilders (ISO), and the Organ Historical Society (OHS). Many of our staff members belong to the American Guild of Organists (AGO) and the American Institute of Organbuilders (AIO).

Our commitment to ongoing education allows us to learn about new products, materials, and techniques in organbuilding and keeps us abreast of current trends in music and church liturgy. Maintaining a collaborative relationship with organists and other organbuilders is paramount to the future of the pipe organ and our craft.



14 Parsons Pipe Organ Builders



KODAK MOMENT: Relocation of an organ to replace a missing section of one of the world's largest residence organs in the home of Kodak founder, George Eastman. Parsons has maintained the organ through four generations.



RESTORATIVE CONSERVATION

As faithful stewards, we are each called to consider prayerfully the wisdom and investments of previous generations. Even with careful maintenance, a beloved organ will wear and age over time. Unfortunately, many historic organ firms have dissolved and new parts are not available. Parsons uses historic materials, techniques, and designs to rebuild or recreate exact replacement parts, keeping your historic pipe organ original and authentic.

When the time comes for a complete restoration, Parsons is your choice. The organ is carefully disassembled, catalogued, and removed to our shop for meticulous cleaning, re-leathering, refinishing, and repair. Our restored organs speak and play like new and provide decades of reliable service.

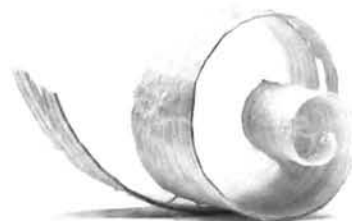
- 1** ST PAUL'S EPISCOPAL CHURCH
Rochester, New York
67 ranks, 4 manual & pedal
E.M. Skinner; 1927
- 2** ST. JOHN'S LUTHERAN CHURCH
Lyons, New York
13 ranks, 2 manual & pedal
C.E. Morey; 1907
- 3** UNITED METHODIST
CHURCH OF LIVONIA
Livonia, New York
13 ranks, 2 manual & pedal
M.P. Möller; 1902
- 4** COLORADO STATE UNIVERSITY
Fort Collins, Colorado
43 ranks, 3 manual & pedal
Casavant Frères; 1968





MAINTENANCE

While the organ's sound may come largely from its pipes, a mechanical or electrical failure in the organ can be disastrous. Through a one-time evaluation or an ongoing relationship, Parsons can determine the overall health of your instrument and set out timetables for maintenance and repair needs. While advance planning is always best, our shop is fully equipped to respond to your needs quickly in the case of an emergency.



TUNING

Like all fine instruments, pipe organs are sensitive to changes in temperature and humidity, and require seasonal tuning and maintenance. Parsons uses a scientific approach to tuning to bring out the very best from your instrument. Our service staff keeps detailed records about each organ, so that all mechanical or electrical concerns are resolved effectively and quickly. Parsons has become the premier tuning and service company in New York State, maintaining more than 200 organs annually.



TONAL FINISHING

Parsons Tonal Philosophy is firmly grounded in the past, yet looking ever toward the future.

Our voicing style is influenced not only by great pipe organs already making beautiful music, but more importantly by great choral ensembles and fine orchestras; for if our instruments can sing with the blended musicality of these great ensembles, then they will succeed as both accompaniment and solo instruments.

Our principal choruses are bold and blending, flutes are varied and colorful, strings are evocative and rich, and reeds are powerful and distinctive. Using decades of experience, we carefully scale, voice, and tonal finish each organ to suit the room in which it will sing for generations.



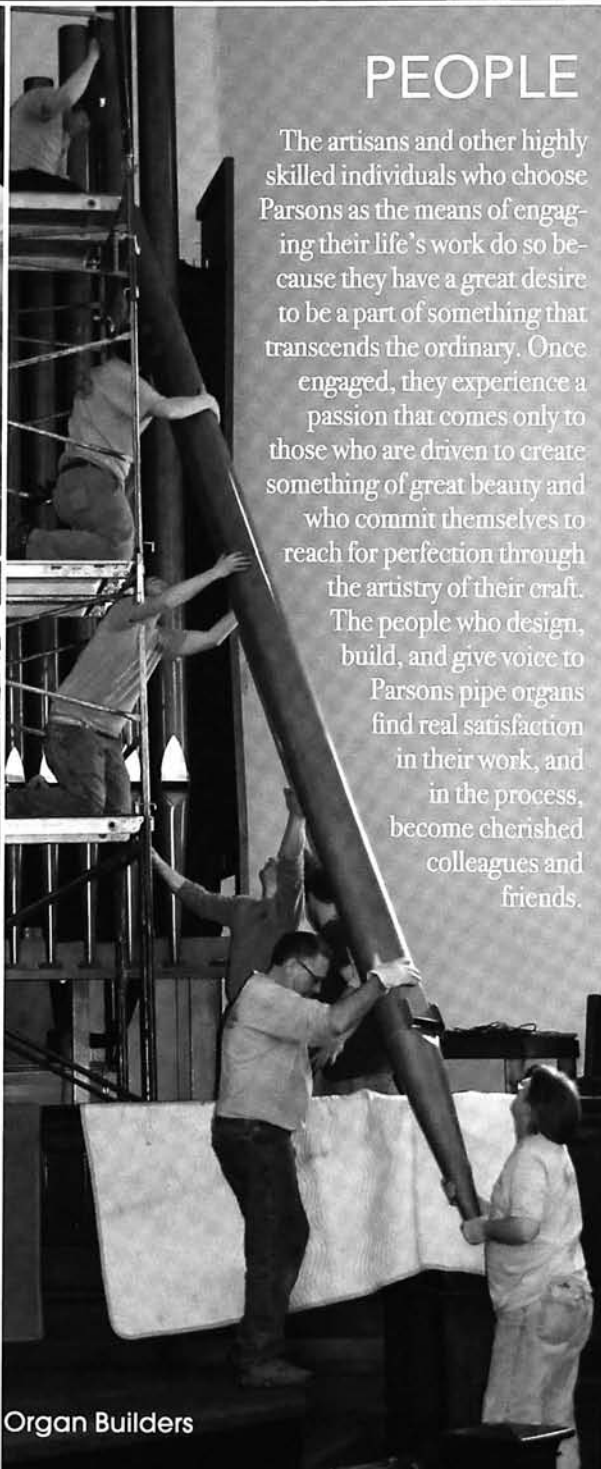
ECLECTICISM

Each period of organ building has made a unique and valid statement, from 18th Century "Baroque Aesthetic" to 19th Century "Romanticism" to 20th Century "Orchestral and Neo-Baroque" styles. Parsons stands ready to produce the ideal 21st Century American instruments, being ready to embrace the new, but never neglecting lessons learned from the past.



VOICING ROOM: Tonal Director Duane Prill insures that every pipe receives individual attention to the onset of speech, volume, decay and tone color including all aspects of harmonic development.





PEOPLE

The artisans and other highly skilled individuals who choose Parsons as the means of engaging their life's work do so because they have a great desire to be a part of something that transcends the ordinary. Once engaged, they experience a passion that comes only to those who are driven to create something of great beauty and who commit themselves to reach for perfection through the artistry of their craft. The people who design, build, and give voice to Parsons pipe organs find real satisfaction in their work, and in the process, become cherished colleagues and friends.



OUR HISTORY

Est. 1921



VOICING ROOM: Gideon L. Parsons, upper left, ca. 1906, J.W. Steere & Son Organ Co.

Five generations ago, in the late 1800's, Gideon Levi Parsons, a musician, settled in Massachusetts to apprentice with noted organbuilder, John Wesley Steere. He married J. W. Steere's niece and had two sons, Bryant and Richard. His career as a flue pipe voicer lasted with John Steere, his son, Frank, and later with another well-known organ builder, Ernest Skinner, who eventually purchased J. W. Steere & Son Organ Co.



Bryant Sr. & Bryant Jr. Parsons

Both of Gideon's sons apprenticed with the Steere firm. Bryant Gideon Parsons continued in organbuilding and, with his general knowledge of the trade, particularly with the "new" technology of electricity in organ actions, installed many of Skinner's instruments, including the large organ at Kilbourn Hall at The Eastman School of Music. Prior to WWI, Bryant was curator of instruments at Yale University. Following the war, Bryant and his wife settled in Rochester, New York, where he had installed many organs previously and rec-

ognized the musical and cultural opportunities that community had to offer. After brief employment with Charles M. Topliff, Organbuilder, he formed his own company in 1921 and continued to focus on service work and historic restorations. Bryant had two children, Bryant, Jr. and Bina.

Bryant G. Parsons, Jr. apprenticed with his father at an early age and with the M.P. Möller Organ Company. He returned to the firm following WWII and, in 1954, they incorporated as Bryant G. Parsons & Son, Inc. Bryant, Sr., retired circa 1960. The company relocated to Penfield, New York, and continued with service and restoration work, as well as building small pipe organs.

Bryant Jr.'s two sons, Richard and Calvin, apprenticed with the firm for many years prior to receiving their degrees in electronics. They purchased the firm in 1979 upon their father's retirement. Two of Richard's sons, Matthew and Timothy have now joined the company.



Richard & Calvin Parsons

The operation has been reorganized and expanded and now includes the design and building of custom pipe organs. Two instruments were built in the Penfield workshop prior to relocating to larger facilities in scenic Bristol Valley, Canandaigua, New York, in 1986. Since then, the company has expanded its operation to major rebuilding and remanufacturing projects, as well as continuing to build new and larger instruments nationwide.

Parsons Pipe Organ Builders uses three-dimensional computer modeling to explore design propositions prior to creating working drawings for the construction of its pipe organs.

Personalized service, quality workmanship and customer satisfaction are key elements in our business. Each pipe organ is custom designed by our craftsmen who participate in this merging of science and art known as organbuilding.



Matthew & Timothy Parsons

Praise ye the Lord.
Praise God in his sanctuary:
praise him in the firmament of his power.
Praise him for his mighty acts:
praise him according to his excellent greatness.
Praise him with the sound of the trumpet:
praise him with the psaltery and harp.
Praise him with the timbrel and dance:
praise him with stringed instruments and organs.
Praise him upon the loud cymbals:
praise him upon the high sounding cymbals.
Let every thing that hath breath praise the LORD.
Praise ye the LORD.

Psalm 150



4820 BRISTOL VALLEY ROAD ♦ CANANDAIGUA, NY 14424
888.229.4820 ♦ WWW.PARSONSORGANS.COM

ST. PAUL'S EPISCOPAL CHURCH

Rochester, New York

Historic Restoration of E.M. Skinner's Opus 655, 1927

The restoration of the Ernest M. Skinner pipe organ at St. Paul's Episcopal Church offered our firm a unique opportunity to perform a "museum quality" restoration on one of Rochester's jewels. Skinner's organs of this period were considered their finest; according to noted consultant, Jonathan Ambrosino "In this organ, St. Paul's has the aesthetic equivalent of a Tiffany window...only much more rare".

The restoration work included detailed documentation and research to make certain that modern materials would be equivalent to those used by Mr. Skinner. Studying and duplicating the process of leathering was important with every component. Replacing thou-



THE PIPEWORK: A small portion of the 4,474 pipes, that were meticulously restored and revoiced back to E.M. Skinner specifications.



THE TOWER AT ST. PAULS:
A Rochester, NY landmark.

sands of feet of leather and cork gasketing, reconditioning of hundreds of feet of wind conductors, cleaning and shellacking the two-story structure that held the pipes and wind system and the stripping, washing and re-shellacking of 4,474 pipes was a year long process.

The St. Paul's organ was very large in scope and we knew it would be important for the success of the project to include other noted experts in the field. In addition to Mr. Ambrosino, the church chose Nicholas Thompson-Allen and Joseph Dzeda of the A. Thompson-Allen Company (CT) to assist with the restoration of the console and percussion. Chris Broome of Broome & Company (CT) was chosen to complete the voicing of the sixteen sets of unique and specialized reeds. This collaboration would be the key to the success of this project.

Our Tonal Director, Duane Prill spent

nearly one year going over the organ's pipework one pipe at a time, making repairs and attending to the many exacting aspects of the voicing process. As one of the foremost voicers in the country, Duane was excited to work with these pipes and work in this voicing style of the old Masters. Duane Prill and consultant Jonathan Ambrosino would ensure a successful end to the project by spending nearly a month listening and adjusting the pipes in their acoustical environment. The tonal finishing was assisted by St. Paul's Music Director and Organist Dr. Robert Poovey, who was in continual discussion with throughout the process.

With this level of expertise and attention to detail, the project is being celebrated as a fabulous success.

— Richard B. Parsons
President



THE PEDAL & GREAT DIVISION PIPEWORK: This open division holds the two 32' ranks in St. Paul's two-story chamber, along with all unexpressive pipework (above). The Rochester Democrat and Chronicle reporting on the two year process of restoring this organ (right).



Pipe organ being restored to its glory

End in sight for \$1.2 Million project at St. Paul's

Jeff Deveronica

Democrat & Chronicle Staff writer (excerpts from article)

Being in charge of a \$1.2 million project to restore the massive, 84-year-old organ at St. Paul's Episcopal Church in Rochester has meant more to Matt Parsons than just hard work.

It has been a link to the past.

His great-great-grandfather, Gideon Parsons, helped build the organ, which was constructed in Boston by E.M. Skinner, America's foremost organ company in the early 1900's. His grandfather, Bryant Parsons Sr.; father, Richard; and uncle, Calvin also have

worked on maintaining the 4,474-pipe instrument over the years.

"My great-great-grandfather's signature is on some of the pipes," said Matt Parsons, 31, who is the project manager, "so that was pretty cool to see."

St. Paul's parishioners will have to wait until late this fall to hear how splendid the organ sounds once again. That's when the 18-month task of tearing out, restoring and then re-installing the organ is scheduled for completion. "Tonal finishing" and "voicing,"

TONAL FINISHING: Duane Prill final tuning of the Great division Mixture pipes.



Chapin Organ



INSTALLING THE REEDS: Consultant, Jonathan Ambrosino, works on tonal finishing of the English Horn.

to make sure the three-story organ sounds as it should, should be ready by this Christmas, and concerts will start in 2012, said Bob Frank, St. Paul's church warden.

"Obviously, music and tradition at St. Paul's is very important," Frank said Tuesday, the second day of the re-installation process. "(Parishioners) are thrilled. They've been very supportive."

More than half of the funds for the project have come from their donations.

Despite usual maintenance on an organ this size — pipes are made from metal and wood and range in length from 8 inches to 32 feet — sound quality was deteriorating for decades as dirt accumulated in pipes. Frank said before this restoration, the first complete job ever performed on this organ, more than 200 of its pipes couldn't be tuned or had been silenced because the valves no longer worked.

For years, though, the skill of organists, particularly David Craighead — St. Paul's organist from 1955 to 2003 — masked some of the flaws. Talk of a complete restoration started about four years ago, Frank said.

Canandaigua-based Parsons Pipe Organ Builders was a perfect fit for the job

because of its history with the instrument. "We're happy to go with a local company, too" Frank said.

Two Connecticut-based organ companies helped out as well.

Since the removal of the organ, a parishioner donated a 500-pipe organ he owned to be used at St. Paul's until the original is ready.

Parsons has, at times, used nearly all of its employees on the St. Paul's project. Most of its work is done in the Rochester, Syracuse and Buffalo areas and south of here into Pennsylvania, but it also has done jobs in Virginia, Texas and California.

He said there are only about 20 to 30

organ builders in the country that handle jobs the size of St. Paul's.

"Around the period this organ was built, they used such quality material to build it. Organs then were used to imitate an orchestra, said Justin Maxey, 23, assistant organist at St. Paul's.

"No one builds organs like this now, and if they did, they wouldn't use these types of materials, so you can't put a price tag on it."

In addition to cleaning every pipe, each leather valve was removed, cleaned, repaired or replaced (if needed) and reglued, Parsons said.

"We've got 12,000 to 13,000 man hours in on this," Parsons said. □



16' DIAPASON: Following shop restoration, each pipe (this one weighing approximately 300 pounds) was reinstalled into the organ chamber with the help of our hoist and 20 feet of scaffolding.



Phone: 585-229-5888

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4820 Bristol Valley Road

Canandaigua, New York 14424

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GREAT:

Bourdon (Ped.)	16'
First Diapason	8'
Second Diapason	8'
Doppel Flute	8'
Erzähler	8'
Octave	4'
Flute	4'
Fifteenth	2'
Mixture	V
Ophicleide	16'
Tromba	8'
Clarion	4'
Chimes (Echo)	

SWELL:

Bourdon	16'
Diapason	8'
Rohrflöte	8'
Salicional	8'
Voix Celeste	8'
Flauto Dolce	8'
Flauto Celeste	8'
Octave	4'
Flute Triangulaire	4'
Flautino	2'
Mixture	V
Cornet	V
Waldhorn	16'
Cornopean	8'
Corno d'Amore	8'
Vox Humana	8'
Clarion	4'
Tremolo	

CHOIR:

Dulciana	16'
Processional Diapason	8'
Concert Flute	8'
Gemshorn	8'
Dulcet II	8'
Harmonic Flute	4'
Nazard	2 2/3'
Piccolo	2'
Clarinet	8'
Orchestral Oboe	8'
Tremolo	
Harp	
Celesta	

SOLO:

Stentorphone	8'
Flauto Mirabilis	8'
Violoncello	8'
Cello Celeste	8'
Tuba Mirabilis	8'
French Horn	8'
English Horn	8'
Musette	8'
Tremolo	
Chimes	

ECHO:

Viole Aetheria	8'
Viole Celeste	8'
Still Gedeckt	8'
Echo Flute	4'
Vox Humana	8'
Tremolo	

PEDAL:

Bourdon	32'
Diapason (wood)	16'
Bourdon	16'
Violone	16'
Echo Bourdon (Sw.)	16'
Dulciana (Ch.)	16'
Flute	8'
Cello	8'
Gedeckt	8'
Still Gedeckt (Sw.)	8'
Flute	4'
Bombarde	32'
Trombone	16'
Waldhorn (Sw.)	16'
Tromba	8'
Clarion	4'
Chimes (Echo)	

PEDAL DIVIDE PISTONS:

Choir to Pedal
Swell to Pedal
Solo to Pedal

BALANCED PEDALS:

Choir
Swell
Solo/Echo
Register Crescendo

COUPLERS:

Pedal:	Gt 8-4
	Sw 8-4
	Ch 8-4
	So 8-4
Unison:	Sw-Gt
	Ch-Gt
	So-Gt
	Sw-Ch
	So-Ch
	Sw-So
	Gt-So
Octave:	Sw-Sw 16-4
	Sw-Gt 16-4
	Sw-Ch 16-4
	Ch-Ch 16-4
	Solo 16-4
	So-Gt 16-4
	Gt-Gt 16-4

REVERSIBLES:

All Swells to Swell
Solo to Pedal *
Swell to Pedal *
Great to Pedal *
Choir to Pedal *
Solo to Pedal *
Sforzando *
Mezzo
(*also by toe spoon)

COMBINATION PISTONS:

So/Echo	8	2 Dupl. by toe
Swell	8	2 Dupl. by toe
Great	8	
Choir	6	
Pedal	8	Toe piston only
General	6	Dupl. by toe
(Ped. to man. comb. on or off for each manual)		

TOE LEVERS:

32' Bombarde
Man. 16' Stops silent
Man. 16' Cplrs. silent
Man. 4' Cplrs. silent



ST. PAUL'S EPISCOPAL CHURCH

25 Westminster Road
Rochester, NY 14607

67 ranks; 4 manual & pedal

Electro-pneumatic Action

Collaboration:

Historic Restoration of E.M. Skinner Opus 655, 1927

Parsons Pipe Organ Builders / J. Ambrosino /

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Chapin Organ

THE DIAPASON

OCTOBER, 2011



Cornell University
Anabel Taylor Chapel
Ithaca, New York
Reprinted with Permission

Chapin Organ

Anabel Taylor Chapel
Cornell University Baroque Organ
Ithaca, New York
GOArt/Parsons/Lowe

Selection

In 2003 Cornell University began planning for a new baroque organ that would complement the existing Aeolian-Skinner organ in Sage Chapel (Opus 1009 III/68, 1940), as well as other smaller instruments located on campus. The decision was made to place the new instrument in an enlarged rear gallery, constructed with heavy timbers, in the intimate acoustic of Anabel Taylor Chapel. The new Baroque Organ would be built by the Gothenburg Organ Art Center (GOArt), part of Gothenburg University in Gothenburg, Sweden under the primary leadership of researcher and organbuilder Munetaka Yokota. This would not merely be an organ in "Baroque Style", but as much as possible, a reconstruction of an organ that could have been built in the late 17th or early 18th centuries by the German builder Arp Schnitger. The organ that Schnitger built in 1706 for the Charlottenburg Schlosskapelle (Palace Chapel) in Berlin was used as the primary model. This instrument is somewhat unique in that it blends the usual characteristics of Schnitger's instruments built for the area around Hamburg (northwest Germany and the Netherlands), and characteristics of instruments in eastern and central Germany similar to what Johann Sebastian Bach would have known. It was also a sizable instrument for the Palace Chapel in which it stood.

The Charlottenburg organ was unfortunately destroyed during World War II, but there are recordings of the organ in addition to several photographs and documentation data which allowed GOArt to use the original organ as a model. Because the Charlottenburg organ was confined in an unusual space, it was decided to follow a different model for the case design. The organ built by Schnitger in 1702 for the church of St. Salvator in Clausthal-Zellerfeld was chosen as a model for the case. Although its mechanism has been replaced several times since, the original Schnitger case is still in existence.

During the planning for this project, it was also decided to research how Schnitger built instruments in a city that was some distance from his home in Hamburg. This prompted GOArt and Cornell to enlist cabinetmaker, Christopher Lowe of Freeville, NY and Parsons Pipe Organ Builders of Canandaigua, NY as local collaborators on the project. GOArt would design the organ, make the pipes, and build the keyboards, pedalboard, music rack and bench, and provide all of the blacksmith work. Chris Lowe would construct the case, moldings and balcony structure, and Parsons would build all of the internal mechanism: bellows, foot pumping mechanism, wind trunks, sperventile, tremulant, key action, stop action and windchests. The Parsons firm, Chris Lowe and Munetaka Yokota would all work together to install the completed organ once the organ was set up and tested at Parsons' Canandaigua workshop.

Parsons' Participation

Each new project brings its own set of challenges, and when a project involves three primary collaborators working for a University that demands perfection, those challenges could become overwhelming. However, working carefully through each new challenge, the final re-



View from the front of Anabel Taylor Chapel



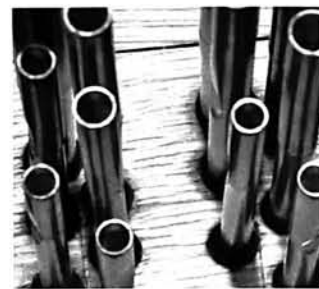
The console area, produced by GOArt, is modeled after the original in Charlottenburg Schlosskapelle

sult speaks for itself as to the dedication to quality brought by each party.

One of the first challenges that we were presented with was the process of communicating design drawings. The design team in Gothenburg created a 3D CAD model of the organ. This model could be imported to our own 3D software, enabling us to measure components and create our own supplemental technical drawings. Three-dimensional computer modeling provides us with a greater sense of how all of the components relate to each other, allowing us to look at any combination of components and to

rotate the computer model, and examine it from many angles. This was especially useful during this project, as this construction style was new to our staff and different from that to which we are accustomed.

Although the communication of CAD files across platforms provided challenges, other modern forms of communication were invaluable to this project, and are something that we guess Schnitger might have appreciated if it had been available to him. The use of internet video conferencing allowed us to demonstrate and ask questions about



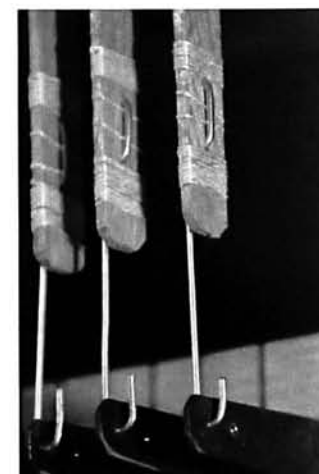
Manual Mixture pipes with burned rack holes



Matthew Parsons burning rack holes outside of Anabel Taylor Chapel
(photo credit: J. Parsons)



Manual key action behind the console

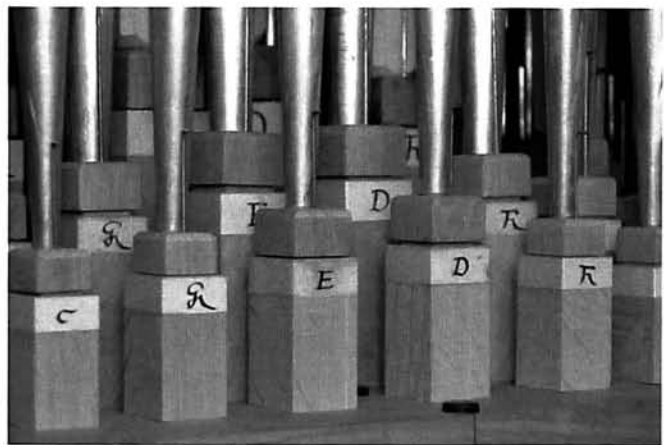


Detail view of tracker ends with hand-bent brass wires hooked into the squares

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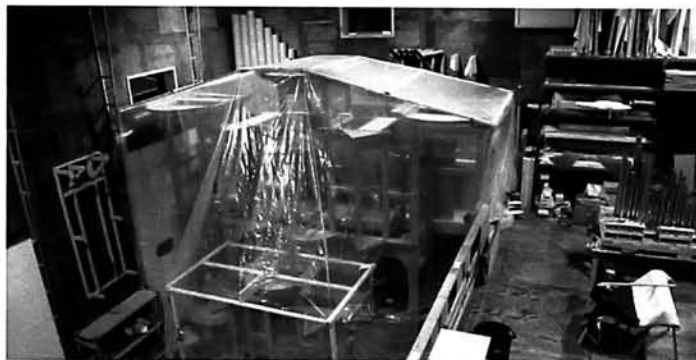
Manual pipework, including lead tubes to façade pipes



Reed boots mortised into the toeboards. The tops of the boots have a strip of parchment wrapped around them for reinforcement



Jacques van Oortmerssen and Annette Richards examine completed components in Parsons' workshop with Peter Geise during a shop inspection



Organ tented for ammonia fuming in Parsons' workshop

specific shop techniques while allowing us to watch as Munetaka addressed these questions through demonstration, sketches and gestures. These calls became daily occurrences during the latter part of the project and were crucial to its success.

This project was to be a "Process Reconstruction"; a term coined by the GO-Art research team to describe the method used to discover unknown construction techniques, through the process of actually building the organ, rather than just through scholarly discussion. In other words, sometimes we cannot know the specific process or the correct way of building a component until we have experimented. In the end, this required us to learn many new skills and gave us an appreciation for the process that we may not have otherwise known.

The use of woodworking techniques consistent with the period was essential for the project's success. We were permitted to use power equipment to mill lumber and cut it to size, but the final surface needed to show the traces of hand planing and scraping. As modern woodworkers, we are more likely to reach for our router or palm sander than for our hand plane. The necessity of using hand planes and scrapers in this project has re-trained us to reach for those tools and complete the task at hand before we could have gotten the router set up. The organ is made entirely of quarter-sawn white oak. This construction style relies heavily on joinery, some nails and some glue. Long nails, ranging in length from 4" to 5" were hand-forged by a blacksmith in Sweden, along with all the other iron work required for the key and stop action, the bellows pumping mechanism, and the casework hinges and locks. Leather was provided by a German supplier using period tanning techniques.

The key and stop actions are made in a manner consistent with Arp Schnitger's practice. The key action rollers are made of white oak. Key action squares are made of iron and were supplied by GOArt. Most trackers and stickers are made of white oak, and the ends are hand wrapped with twine for strength. All metal trackers are of brass wire and all trackers and stickers have hand-bent brass wire ends inserted. The key action is suspended, which means that the keys pivot at the tail and hang from the trackers or rest on the stickers from the chest. The Manual key action travels up from the key to the rollerboard which is located under the organist. The Rucwerk keyboard pushes stickers that carry the action to a rollerboard which is located under the organist. The Pedal key action also relies on stickers which transfer motion to a rollerbox, which carries the motion, via trackers rather than rollers, to the Pedal chests on either side of the organ.

The stop knobs are made of pear that has been dyed black with a bone button in the center. The stop action traces and trundles are made of white oak with iron arms and levers. The iron arms are heated red-hot and then pounded into the oak trundles and are secured by quickly peening the iron.

The organ is winded from four large wedge bellows located in an isolated room in the tower of Anabel Taylor Chapel, approximately 30 feet above and behind the organ. The bellows can be foot pumped, or an electric blower can be used for practice without an assistant. Solid oak windlines connect these bellows to the organ. Windlines are joined with splines or inserted with tenons, and all joints are sealed with leather. A single Schnitger-style tremulant affects the entire organ.

Five windchests are located throughout the organ. The Manual and Pedal each have two chests, and the Rucwerk has one. All of the chests are built of solid quartersawn white oak. Given the wide humidity swings common to New York State, leather slider seals are used to eliminate runs, and provide consistent wind to the pipes through changing climatic conditions. This required that each individual toeboard be carefully shimmed to allow the sliders to move with the correct freedom.

Casework

The casework was made by Christopher Lowe and Pete DeBoer in Chris' work shop outside of Ithaca, NY. As the parts were made over an eleven month period, they were assembled in a nearby barn. The case is made almost entirely of quarter-sawn white oak, mostly domestic. The oak in the long pedal tower frames and the thick posts at the console sides was imported from Germany. The rear panels are made of unfinished pine. Traditional joints hold the frame together: dovetails, splines, and pegged mortise and tenon. The panels are held together with clenched wrought-iron nails and have hand-forged iron hinges where access is needed for tuning. The molding profiles taken from the Schnitger Organ in Clausthal-Zellerfeld, were smoothed with an array of old wooden molding planes and custom made planes and scrapers. When Chris asked for guidance on what the finished surface of the moldings should be like, Munetaka responded, "We want to see the tool marks ... but they have to be nice tool marks." The inside of the panels are finished with an extra deeply scooped texture for its acoustic property. All the oak has been fumed with ammonia to darken it and the exterior surfaces were rubbed with linseed oil with iron-oxide pigment. The pipe shades are of basswood scroll-sawn to leafy shapes, and were painted by Joel Speerstra and his

Chapin Organ

mother, Karen, with shadows and details to appear three dimensional.

The casework was dismantled from the barn and moved to our Canandaigua workshop in November of 2008. The interior components were installed over the coming year and the entire organ was enclosed in a tent and fumed with ammonia. Following this process, three wooden stops were installed for testing and the organ was featured in an Open House event at our facility on January 10, 2010.

Installation

Installation of the organ began in February 2010. This process required more on-site construction than we are accustomed. Because the pipes were shipped directly to Cornell University, the racking process had to be completed on-site. This required burning the rack holes to the correct size, for each pipe, in a tent outside the Chapel in the frigid February air. The various tapered irons were carefully heated in a hand-crank coal forge; monitoring the exact temperature of the irons was critical to the process. Once ready, the irons were used to enlarge the holes by burning the wood until the pipes fit correctly. All of the upper racking was performed on-site with the facade pipes being carefully carried up the scaffold to be marked for the precise location of the hook. Once soldered, a pin was located and driven into the oak rack.

All of the pipes that are offset from the main chests are conducted with lead tubes that were individually mitered, soldered and fit on-site, and forced into leathered holes in the toeboards.

Pipework

The majority of the pipes in the organ are combinations of lead and tin. The wooden stops are made of pine. The pipe metal was cast on sand as it would have been in Schnitger's time. This technique was "rediscovered" by GOArt as part of their original research project in Gothenburg. In contrast, modern methods of casting thick metal sheets and then planing metal to the desired thickness by machine, produces a weaker material because it removes the hardest metal from the outer surface.

As Munetaka Yokota notes,

"If the handcraft worker has to do everything by hand, then she or he will have the incentive of casting it as close as possible to the desired thickness and with the desired taper, and scraping it minimally, but very carefully, in the areas where it must be scraped well for acoustical reasons. This much more complex process works with the metal to create a sheet that gives a structural and acoustic result that, almost as a byproduct of the process, is as close as possible to the original Schnitger pipes. ... Process reconstruction was developed with the goal of reproducing the acoustical quality of the 17th century organ pipes, and this ... philosophy is applied to the rest of the organ production as much as possible".

Final Product

The organ was publicly presented during the Organ Inauguration and Dedication Festival and Conference, March 10-13, 2011 on the Cornell University campus. Many lectures were presented

detailing the world that existed when the original organ at Berlin's Schlosskapelle was introduced in 1706. There were demonstrations of the organ's individual stops and a discussion about the construction process as well as numerous concerts to demonstrate the organ as a solo instrument, as well as how it worked together with other instruments. The inaugural concert by Harald Vogel was presented twice to allow more people to experience the new instrument in the intimate space of Anabel Taylor Chapel. The first inaugural concert also featured the new composition Anacrusis by Kevin Ernste. This piece featured the organ with electronic sounds as well as live organbuilding sounds made by numerous students and organbuilders who had worked on the instrument.

We would like to thank Professor Annette Richards, University Organist, who was the impetus behind this project and the glue that held it all together. Professor David Yearsley also provided

welcome support and encouragement throughout the project. The support of Jacques van Oortmerssen, who served as inspector for Cornell during the project, was crucial to its success; and his performance during the Festival was a tribute to his contributions.

The artistic endeavor of building the organ shall now give way to the artistic endeavor of using it to teach, and enrich the lives of people for generations to come. For Parsons Pipe Organ Builders, there is a single underlying purpose to creating these beautiful instruments; we are pleased that this organ will be used by Cornell students to glorify God through weekly services of worship.

—Parsons Pipe Organ Builders
4820 Bristol Valley Road
Canandaigua, NY 14424-8125
888-229-4820
www.parsonsorgans.com

Photo credit: Timothy Parsons, unless otherwise indicated



HISTORIC CONSTRUCTION: Jay Slover hand planing quarter-sawn oak (left). Dove tail joints were essential in a historic 18th century organs (right).

PARSONS' STAFF:

Richard Parsons	Matthew Parsons
Calvin Parsons	Steven Martindale
Duane Prill	Tony Martino
Peter Geise	Brenda Rizzo
Aaron Feidner	Ellen Parsons
David Bellows	
Glenn Feidner	
Graham Sleeman	GOArt Designer:
Jay Slover	Munetaka Yokota

The stop names are presented as on the stop labels. Note that the "x" has been replaced by a "p" in both the Rucwerk Sepquialt and Pedal Miptur, possibly as a nod to the division names Ruckpositiv and Pedal.

30 stops, 40 ranks, with one preparation.



Phone: 585-229-5888 4820 Bristol Valley Road
Toll Free: 888-229-4820 Canandaigua, New York 14424
Fax: 585-229-5850 www.parsonsorgans.com

MANVAL (II)		PEDAL	
1	PRINCIPAL 8 fus	1	PRINCIPAL 16 fus
2	QVINTADENA 16 fus	2	OCTAV 8 fus
3	FLOITE DVES 8 fus	3	OCTAV 4 fus
4	GEDACT 8 fus	4	NACHT HORN 2 fus
5	OCTAV 4 fus	5	RAVSCHPFEIFE 2 fach
6	VIOL DE GAMB 4 fus	6	MIPTVR 4 fach
7	SPITZFLÖIT 4 fus	7	POSAVNEN 16 fus
8	NASSAT 3 fus	8	TROMMET 8 fus
9	SVPER OCTAV 2 fus	9	TROMMET 4 fus
10	MIXTVR 4 fach	10	CORNET 2 fus
11	TROMMET 8 fus		
12	VOX HVMANA 8 fus		
RVCWERK (I)		TREMVLANT	
1	PRINCIPAL 8 fus	VENTIEL MANVAL	
2	GEDACT LIEBLICH 8 fus	VENTIEL RVCWERK	
3	OCTAV 4 fus	VENTIEL PEDAL	
4	FLÖITE DVES 4 fus	CALCANT	
5	OCTAV 2 fus	Four wedge bellows	
6	WALTFLÖIT 2 fus	Pitch: a1 = 415 Hz	
7	SEPQVIALT 2 fach	Compass: Manuals C, D-d3	
8	SCHARF 3 fach	Pedal C, D-d1	
9	HOBOY 8 fus	Temperament: Werckmeister III	