

A HISTORY OF GLORIFYING GOD THROUGH MUSIC

In early day, organists served as choir directors as well until 1914, when Mrs. E.L. Fulton was appointed as choir director and Ila Cook as organist.

Mrs. H. E. Keyes	Before 1891
Elma Keyes	Before 1891
Daisy Wilson	1891-1896
Charles V. Durland	1911-1913
Mrs. E.L. (Una) Fulton	1914
Mrs. E.C. Huckabee	1916-1918
Mrs. E.C. Huckabee	1922-1924
Raybon W. Porter	1924-1925
Joel McGregor	1925-1928
E.F. Bohmfalk	1928-1930
Pearl Calhoun Davis	1930-1945
James E. Hawk	1945-1946
Edwin L. Holt	1946-1947
William A. Triggs	1947-1949
Cecil Lapo	1949-1953
Delbert Bowles	1953-1954
Robert E. Scroggins	1955-1956
Ray Davidson, Jr. (emeritus 1993)	1956-1993
Judith Higbee	1993-1995
Herb Meyer (interim)	1995-1996
Donald Ray Ball, Jr	1996-1999
Don Cowan (interim)	2000
Kristen Gossett	2000-Present



DAN GARLAND

Garland Pipe Organs Inc.

Dan Garland realized his lifelong dream of opening an organ business in 1982, and he incorporated the company, Garland Pipe Organs Inc., in 1986.

His interest in pipe organs dates to his early years as a student in the congregation of First Presbyterian Church of Fort Worth. William Barclay, Minister of Music from 1941 to 1969, allowed young Garland to assist him at the console and even do minor tuning on the instrument. Garland earned a bachelor of music education, with a concentration in organ performance, from Texas Wesleyan College in 1975. As a student, he was awarded a fellowship to rebuild the organ in the college's Fine Arts Auditorium. After graduation, he worked for organ builders Otto Hofmann in Austin and Ross King in Fort Worth.

Garland remains an active member of First Presbyterian Church. He is a member of the American Institute of Organbuilders, the International Society of Organbuilders

and Associated Pipe Organ Builders of America. In 1992, he was listed in *Who's Who Among Rising Young Americans* and, in 2002, was listed as an honored professional in the nationwide register, *Who's Who in Executives and Business*.



The FUMC organ is the 41st major project completed by Garland Pipe Organs Inc. In addition to completing major renovations on existing organs, the firm builds new organs and maintains instruments throughout Texas, Louisiana and New Mexico.

BEHIND THE SCENES

Garland Pipe Organs' staff members include shop foreman Steve McNeill, installation foreman John Wolf, and shop and installation crew members Ken Bittiker, Phil Knowles, Tom Weber, Michael Raynaud, David Young, John Housman, Bill Hucaby, Robert Winebrenner, Dave Anenson, Paul Flett and Steve Horstmeyer.



HISTORY OF THE FUMC ORGAN

No records about the earliest organs in the first Methodist church exist, but it is believed that a small reed organ or other portable organ was used for church services until 1914, when the first pipe organ was installed in the second church building. However, both the organ and streetcars that passed the church used electric power from wires above the middle of the street. When a car rounded the corner at Tenth Street, the organ's power would die out but power would return as soon as the streetcar had passed the corner. As a result, an individual, usually a young man, had to be available at every service to pump the organ manually, if necessary. The problem probably was solved when a new pipe organ, donated by J. M. Dodson, was installed in September of 1919.

1928 Reuter Organ

In February 1928, the Reuter Organ Company of Lawrence, Kan., completed installation of a new organ in the third church building at Tenth Street and Travis, home today of FUMC. This impressive instrument was the largest organ in the state of Texas and boasted about 52 ranks of pipes and a 4-manual console. The organ was installed in four large chambers across the west side of the sanctuary, with the Echo division placed in the balcony.

That same year, chimes were installed by J. C. Deagan of Chicago, Ill., for the princely sum of \$10,000. The chimes, comprised of 15 tubular bells, were first heard on May 20, 1928. The Reuter organ was donated by the Hamilton, Martin, Perkins, and Snider families, and the

Deagan chimes (tower bells) were donated by the Perkins family.

1954 Aeolian-Skinner Renovation

Led by nationally acclaimed organist Nita Akin, the church began a fund-raising drive in January 1952 for a major renovation of the Reuter organ.

In 1953, the Aeolian-Skinner Organ Company of Boston, Mass., began the daunting task of rebuilding the organ while retaining the pedal stops and offset chests and some of the main windchests and pipes. Design for the project was by G. Donald Harrison, president of Aeolian-Skinner, and installation was by T. J. and Jimmy Williams of New Orleans. Aeolian-Skinner representative Roy Perry of Kilgore, Tex., installed the new console. The renovation was completed in 1954.

The Echo division was retained, but the remainder of the Reuter organ chambers and pipes were moved into the chancel area, with the Swell and Choir divisions placed on the east side and the Great, Solo, String, and Pedal divisions moved to the west side of the chancel. The old organ chambers were closed off, and new stained glass windows were installed to replace the old organ grills. (In 1975, the space used for the old organ chambers would become the Heritage Room.)

Cost of this project was \$50,257. The church budget provided \$5,000, and the remainder was provided by donations from 53 individuals. At completion, the organ was valued at \$100,000. This 81-

rank organ had 5,242 organ pipes and a beautiful, 4-manual Aeolian-Skinner organ console. Nita Akin presented the dedication concert on February 20, 1955.

1986 Range Renovations

Thirty years later, both chimes and organ were due for attention. In 1985, the church launched a Capital Funds Drive for remodeling of the organ. In July of that same year, the Verdin Company of Cincinnati, Ohio, installed the new electric keyboard for the Deagan chimes.

In January 1986, the Range Organ Company of Mesquite, Tex., replaced the Reuter main windchests with new chests built by the Colby Company of Tennessee.

A new solid-state system was installed. Work was completed on the organ in September 1986. Two months later, Casey Cantwell presented the rededication recital, following a special worship service, on November 2.



2003 GARLAND ORGAN

In June 2002, a total redesign and renovation was undertaken, the most comprehensive organ renovation project since 1954. The goal of the project was to create an instrument that was unique and fabulous, not merely good or adequate. Internationally acclaimed organist Dr. George Baker of Dallas served as consultant on the project and participated in design of much of the new pipework. Garland Pipe Organs Inc. of Fort Worth realized the technical portion of the project, including building, installing and voicing the organ. Robert Turner of Hacienda Heights, Calif., handcrafted a new 4-manual organ console. Walker Technical Company of Zionsville, Penn., built the digital stops. Frank Frimel of Canyon, Tex., designed the oak casework.

The organ features visual elements reminiscent of those found in European cathedrals, especially the elegant, carved oak facades surrounding functional speaking pipes. Renovations meticulously blended old with new, as new pipes and computerization were seamlessly integrated with wood pipe sets from the original 1928 4-manual Reuter organ and renovations by Aeolian-Skinner Organ Company in 1954. The all-new console is portable, greatly expanding chancel configuration options.

Other unique features include one of the world's rarest stops, a 64' reed stop, which allows the organ to sound a low "A," an octave below the lowest note on a piano. The corresponding pipe is 40' long and 16" wide at its top opening. Expensive to build and challenging to install, this stop imbues the organ with a power and breadth heard in fewer than .01% of organs in

the world.

A dramatic enhancement for the performer, but invisible to the listener, is computerization of the instrument to include a Musical Instrument Digital Interface (MIDI). This feature enables the organ to interface with computers and to replay performance or generate printed scores for music played on the instrument. Levels of computer memory facilitate performance by multiple organists, as memory allows each to store his or her own individual preference in stop settings, relieving players of manually re-setting stops each time he or she plays the instrument.

The church's old organ was severely limited in the range of repertoire it could accommodate. This redesign will allow for execution of the entire organ literature as intended by the composers.

Renovations to the instrument also necessitated alterations to the Sanctuary, including removal of sound-dampening acoustical ceiling tile and installation of a new air conditioning and heating system to stabilize the temperature in the organ loft area. The addition of insulation above the new ceiling, finished to duplicate the previous ceiling exactly, is lowering heating and cooling costs and making the Sanctuary more comfortable, year-round.



NOTES FROM THE CONSULTANT

Considerations

Designing an organ is a complicated and interesting process. In this project, three main constraints were imposed from the beginning. First, the organ required a new console with electric action. Second, the good parts of the old organ needed to be reused in the new organ. While this "recycling" demanded much more effort than designing a completely new organ, choosing this path was good stewardship. Third, the instrument's design had to enable it to accompany congregational singing, the choir and other musical instruments and, as a solo instrument, perform the entire organ literature with stops and sounds appropriate to that vast body of music.

Stops

The organ features 76 ranks, 4,513 pipes, and 5 ranks of Walker digital stops. The four families of organ tone are richly represented in the organ's stoplist. Each of the four manual divisions has its own independent principal chorus (principal stops and mixtures). There are numerous supporting stopped and open flutes, including many mutation stops. Powerful chorus reeds are in each division, along with colorful solo reeds in the Choir, Swell, and Bombarde divisions. The Choir and Swell divisions boast five sets of smooth and silky strings with undulating celestes.

The organ contains one of the world's rarest stops, a full-length, 64', high-pressure reed stop, which extends one full octave below the lowest note of a grand piano. Certain ranks of pipes speak at more than one pitch, which increases the flexibility of that rank of pipes at a minimal cost. Three swell boxes function similarly to venetian blinds to allow adjustable volume levels for the Choir, Swell and Bombarde divisions.

Digital Voices

The Walker Technical Company furnished several very convincing 32' digital voices, since the space for such large stops was not available in the organ chambers. Robert Walker also furnished the chimes, harp, and cymbelstern stops.

—Dr. George Baker

