

St Thomas Episcopal Church

Croom, Maryland



Organ Dedication Concert

Saturday, June 18, 2016

7:00pm

A WELCOME FROM THE RECTOR

Dear Members and Friends of St. Thomas' Parish:

Welcome to St. Thomas' Church, a faith community that has been present in this location since the mid 1700's. For more than two-and-a-half centuries, the prayers and songs of the faithful, the questioning, and the seeking have soaked into these walls and floor and ceiling, helping to make it a place where you sense you can reach out and touch God. Perhaps you, too, can feel the sanctity of this space. Tonight, we gather together with joy to dedicate our new 22 rank pipe organ, which will aid in our worship as we praise and glorify God.



This organ is the vision of our Director of Music, Dan Dufford. As the old pipe organ failed and then sustained additional damage from the 2011 earthquake, Dan developed the plan for funding and building a new organ. He made many personal sacrifices in order to see the project through to completion, as did parishioner Jeff Colburn, whose woodworking expertise helped to create the beautiful casework for the pipes. Fellow parishioners Dick Bergren and Brad Wilson helped at various stages in the project, and Shelley Dufford and Christina Manucy were often "organ widows"—and so we thank them for their assistance and patience as the organ was built. We offer special thanks to Jason West, who has assisted Dan and our parish throughout this process.

And without the patience and financial support of many parishioners and friends of this parish, we would not be able to lift our hearts and voices with the assistance of this new organ. On behalf of St. Thomas' Parish, thank you for supporting this vision financially, remaining patient as the work was underway, and joining in this celebration at its completion.

We are pleased to welcome organist Michael Lodico tonight as our soloist. We give thanks for his artistry as he brings to life the works of some of his favorite composers and puts the new organ through its paces for our enjoyment tonight.

Each time the organ supports our singing together or soars in an offering of praise, may we remember the One to whom we dedicate not only this organ, but all of our lives: Our loving God, who knows us well and delights in our offerings. To slightly modify Psalm 101:1, "We will sing of mercy and justice; to you, O Lord, will we sing praises."

Enjoy the concert and the refreshments and fellowship afterward!

In peace,

Debbie
The Rev. Debra Brewin-Wilson
Rector, St. Thomas' Parish

CONCERT PROGRAM

Welcome

The Rev. Debbie Brewin-Wilson
Rector, St Thomas Parish

Please stand:

O God, Our Help in Ages Past

Hymn #680

Verse 1 – Unison

Verse 2 – Parts

Verse 3 – Women in Unison

Verse 4 – Men in Unison

Verse 5 – Parts

Verse 6 – Unison

Please be seated

Prelude & Fugue in E-flat, "St. Anne" (based on Hymn 680)

Johann Sebastian Bach
(1685-1750)

Rhapsody # 1

Herbert Howells
(1892-1983)

Five Variations on "Wondrous Love" (based on hymn 439)

Daniel Pinkham
(1923-2006)

Please stand:

Litany of Dedication

L: To the glory of God, Author of all goodness and beauty, Giver of all skill of mind and hand:

C: We dedicate this organ.

L: In faith in our Lord Jesus Christ, who has inspired all people to offer in His praise their best in music and song:

C: We dedicate this organ.

L: Moved by the Holy Spirit, our Guide in the worship of God and our Helper in the understanding of truth and beauty:

C: We dedicate this organ.

L: To kindle the flame of devotion, that the people of God who here assemble may worship in spirit and in truth:

C: We dedicate this organ.

L: To bear up the melody of psalms and hymns and spiritual songs in such ways that women and men may go forth from this house of God with high resolve to do God's holy will:

C: We dedicate this organ.

L: To those worshipers who will follow us in song and praise:

C: We dedicate this organ.

L: To comfort the sorrowful and cheer the faint, to bring purity and peace in human hearts, and to lead all who hear it in the way of eternal life:

C: We dedicate this organ.

L: To honor and remember all who have gone before us in the faith and fellowship of this church:

C: We dedicate this organ.

L: To the One Eternal God, Father, Son, and Holy Spirit, worthy of adoration and glory in God's holy temple, now and forevermore:

C: We dedicate this organ.

Prayer of Dedication

L: O Lord, before whose throne trumpets sound, and saints and angels sing the songs of Moses and the Lamb: Accept this organ for the worship of your temple, that with the voice of music we, and generations to come, may proclaim your praise and tell it abroad; through Jesus Christ our Lord.

C: Amen.

Please be seated

Chant de Paix (Song of Peace)

Jean Langlais
(1907-1991)

Fantasie in f-minor, K. 608

Wolfgang Amadeus Mozart
(1756-1791)

Please stand:

Praise to the Lord, the Almighty

Hymn #390

Verse 1 – Unison

Verse 2 – Parts

Verse 3 – Parts

Verse 4 - Unison

Please be seated

Toccata on "Lobe Den Herren" (based on hymn #390)

Craig Phillips
(b. 1961)

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Please join us for a reception in the upper level of Showell Hall (white building across the parking lot) where you may greet the performer and organ builder while enjoying a specially brewed "Dedication Ale".

A free-will offering will be gathered as you leave the sanctuary.

THE ARTIST

A graduate of the Curtis Institute of Music, Michael Lodico received his Bachelors of Music degree studying the organ with Alan Morrison. In 2004 he was awarded a Fulbright Grant to the Netherlands for graduate study at the Conservatorium van Amsterdam on historic instruments with Jacques van Oortmerssen.

Currently Mr. Lodico serves as Interim Director of Music and Organist at historic St. John's Church, Lafayette Square, known as "the Church of the Presidents" and as the Artistic Director for the popular First Wednesday Concert series. Michael is also Director of Choral Activities at St. Anselm's Abbey School in Washington, D.C. He has served as Dean of the Northern Virginia Chapter of the American Guild of Organists and Region III Chair of the Anglican Association of Musicians. In addition to solo concerts, Michael enjoys performing in the Lafayette Square Organ/Harp Duo with harpist Rebecca Smith.



HISTORY OF THE ORGANS OF ST. THOMAS

The first evidence of a musical instrument being present in the church appears in an 1862 notation for paying Mr. Metzgerott of Washington (a dealer in musical instruments) for tuning the melodeon. A melodeon is a small reed organ similar to a harmonium that uses a suction bellows to draw air through its reeds.

In 1869, perhaps tiring of the melodeon, it was noted Mary W. Robinson had taken up collections (by subscription) amounting to \$27.50 for a cabinet organ. In February 1877, St Paul's (St Thomas had been part of St. Paul's parish) offered its old organ to the parish for \$50, but the vestry declined the offer. Ten years later, in December 1887, it is noted pews were moved to make way for a new organ. By 1888 the parish women requested the organ be moved to the gallery but the vestry declined to take any action. In January 1899, [it] was authorized to dispose of the old reed organ at St Thomas to the best advantage and change the choir seating.

The advent of electricity brought with it great musical possibilities, and in March 1937 Miss Willes created a committee of one for repair of the church reed organ. During the renovations of 1950's, the organ was moved to the balcony.

In 1967, organist David B. Wilson, took up the project of purchasing a new tracker (mechanical action) organ for the church. Through selling lunches at the annual University of Maryland Tobacco Field Day and other fundraisers, the cost was almost raised – but not quite. Making up the financial shortfall, All Souls Episcopal Church in the District donated \$8,000 toward building the new organ, the vestry matched that amount and the contract was signed. George L. Payne designed the organ specifically for St Thomas. The new organ required some shoring up of the balcony. Beams and posts were constructed under the balcony to make sure it would support the forthcoming pipe organ.



The organ was dedicated on November 28, 1971 with Mr. Payne playing the concert. The organ had 9 ranks and 540 pipes. A two-rank cornet was added in 1992 increasing the organ to 11 ranks and 614 pipes.

From "Faith & Tobacco" by Franklin A. Robinson, Jr.

THE EARTHQUAKE OF 2011

By 2011, the parish's previous mechanical action organ had served the parish well for over forty years. Over the past decade, it had been showing its age and required extensive repairs. Also, the mechanical key action and stop action began to fail regularly during the services, requiring on the spot adjustments and additional service calls.

To some extent, the tracker organ design limited the types of music it could play and accompany. The organ only had one manual (typical small pipe organs are designed with a minimum of two manuals) and five stops were divided between the manuals and the pedals. Only three of the stops were enclosed, making it difficult to adequately use expression on the organ. These limitations made playing organ literature and accompanying anthems difficult without much variety.

Then on August 23, 2011 an earthquake caused considerable damage to the bell tower and organ. The full costs to restore the organ fully from both the earthquake damage and existing mechanical issues was quite substantial. It was decided it was not cost effective to repair an organ that had so many musical limitations. Several alternate possibilities were researched and bids were submitted. Although a brand new pipe organ was cost prohibitive, the idea of finding a used instrument would fit the church's finances.

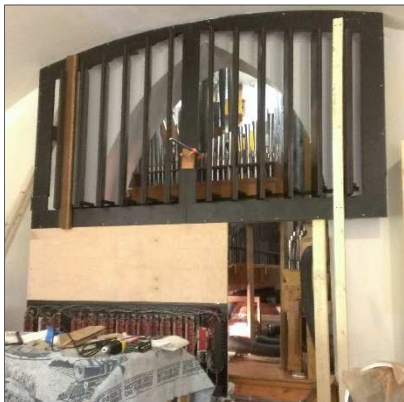
A NEW ORGAN FOR ST THOMAS



The search began to find a used organ, either playing or not playing, that would fit into the confined space of St Thomas as well as meet the musical needs of the parish. A local organ builder (who has since moved away from the area) had connections to such an instrument. A 9-rank (a rank is made up of 61 pipes spanning 5 octaves) Möller organ from 1930 needed to be rescued from a church in Pennsylvania. Additional vintage pipework would be added from fellow American builders Austin, Kilgen, and Estey (all of the same era) to fill out the specifications of the "new" organ. Although all of the chests and electronics would have to be refurbished, the builder promised this would be completed and he would provide a refurbished console to control the 'new' organ. It was decided early on the design of the organ would have the enclosed (Swell) division located inside the

bell tower while the exposed (Great) pipes would sit in front of the opening where the former organ was located. A new custom organ case would be built around the exposed pipes which would blend with the architecture of the building. With a general idea of what parts would be used, a contract was signed June 2013. In late 2013, the former organ was dismantled and purchased by St Peter's in the Woods, Fairfax Station, Virginia where it would be rebuilt and repaired.

After the bell tower area was prepared by the church and organ blower installed in the attic of the bell tower above the Swell division, the used pipes and chests began to arrive. Unfortunately, incorrect measurements, insufficient refurbishment of the chests, and constant changing of the specifications caused delays in the installation. Although the console had arrived, it was not hooked up to the pipes that were installed. The deadline to have the organ playing by Christmas 2013 came and went. Half of the pipes and chests were being stored off site and had not been installed. Eventually, it became clear that the builder would not fulfill the terms of the contract. However, the parish was able to retrieve the remaining parts from the builder and various suppliers. To determine how to move forward, the parish hired a third-party consultant, Pete Duys, pipe organ builder and head voicer of Schlueter Organ Company. Pete Duys gave an evaluation of the organ project as it stood in March 2014. His report analyzed in detail the steps necessary to restore the organ to proper playing condition.



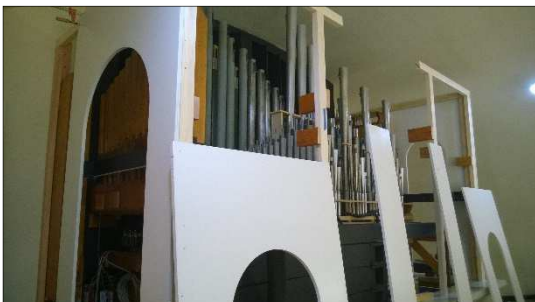
Now the task of getting the organ built fell on the shoulders of Dan Dufford. Fortunately, Pete Duys graciously volunteered to apprentice Dan through finishing the St Thomas organ. Jason West, who had served as a consultant on other organ projects and had also worked with Pete Duys for several years, agreed to help Dan as tonal advisor and help in managing the project.

The first step was to get the pipes already installed to actually play reliably. With the help of parishioners Dick Bergren, Jeff Colburn, Jack Thompson, and Brad Wilson, Dan repaired and restored the main chest located in the Swell chamber. Finally, the organ was tuned and ready to play for Easter 2014. At this point, only 7 ranks were playing.

The next step was to install the 'exposed' ranks and chests that would sit in front of the Swell chamber. After these chests were rebuilt, then set in place and winded, these additional pipes began playing. Although the pipes and chests did not look very attractive, a new case was intended to cover these pipes. By Christmas 2014, the exposed (Great) division was working. Now 14 ranks of the organ were playing.



The design of the new organ case was drawn up and finalized by Jeff Colburn and Dan Dufford. The proposal was approved by the Vestry in 2015 with Jeff and Dan building and installing the case later that year.



It was during this period that the 'big picture' of the specification design (the choice of stops) of the organ came into question. The initial design had piecemealed a lot of parts without much thought to a complete specification and exact location of where everything was to fit. Dan, as the organ builder, and Jason as the organist, began the process of re-evaluating the design of the organ to fit the needs of leading the congregation, accompanying the choir, and playing organ literature. After much discussion and experimentation, several ranks were moved to new

locations, new chests were built for ranks from Dan's personal collection and new (used) pipes were purchased to finalize the organ's specifications. The largest wood pipes for the Pedal were so large that they were laid horizontally under the

Great chest. Other large pipes of some ranks could not fit with the rest of its rank so through creative space management, “offset” chests and ‘Haskell’ tubes were built for these pipes. Other changes were finalized for easier access for tuning and maintenance. Finally, on paper and in the chambers the organ looked like a conventional organ rather than a bunch of pipes haphazardly thrown together.



The final phase was to make the ‘collection of pipes’ sound like a unified instrument. Although all the pipes played, the sound they produced reflected the specific years the pipes were originally built (e.g. orchestral transcription, theatre organ music, and parlor organ pieces like “The Lost Chord”). On a return visit to St. Thomas, Pete Duys experimented by creating two or three improved samples in each rank for Dan and Jason to match throughout the rank. These tonal changes (making the pipes speak louder, softer, brighter, darker, with more articulation and harmonic development) would bring each pipe to its fullest potential.

Rather than settling for the same sound these pipes made 85 years ago, each pipe was attended to so it would produce a sound fitting for the needs of a 21st Century church. Besides playing Baroque music (the kind of music the former organ was designed to play), the new organ had to play French and German Romantic as well and American and English 19th, 20th and 21st Century music. The design of the new organ had to play Bach, Buxtehude, Howells, Durufle, Vierne and Widor equally well. Each rank had to do double and triple duty so it could be used in whatever capacity to ‘fit’ within the style that was required.

This final step in building an organ, called voicing, is a time consuming, detailed oriented procedure that takes professionals several months, depending on the size of the organ. This process required Dan in the chamber with his tools and Jason on the console with his keen ears to go through all 1,382 pipes (the changes are sometimes so minor they are indistinguishable to Dan, the voicer, standing next to the pipes). They had to make sure each change was consistent and matched the sample pipes through all the octaves while making sure the changes were blending with the other ranks also being revoiced. The process is even more time consuming since the organ at St Thomas sounds very different downstairs than at the console in the balcony. All the work was double checked with either Dan or Jason going downstairs while the other played the organ to make sure the voicing was well blended where the congregation sits. Hymns and organ pieces were also played to demonstrate the balances between each rank of pipes. This helped determine whether more adjustments had to be made. Some ranks ended up being revoiced several times as other ranks remained.



Some of the reed pipes (Clarinet, Trumpets) required professional revoicing due to the design of these pipes. These were transported to reed specialists in Hagerstown, MD who have the expertise of revoicing older reed pipework, resulting in a more up-to-date sound.

This voicing process started in early December and continued through these last weeks before the dedication. The result is an organ that sounds nothing like it did one year ago. Each pipe has been transformed to its maximum potential. Principals are clean and bright while providing foundation for the organ. The various metal and wood flutes have good harmonic development with light articulation. The four sets of strings are warm and lush and provide the softest sounds of the organ. The Clarinet (created by the specialists in Hagerstown out of an old rank of Vox Humana pipes) and Oboe provide good imitations of the orchestral reeds while the Cornopean provides an “English accent” to the organ. Lending a commanding sound is the Fanfare Trumpet which has enough volume to soar over the whole organ. The Pedal division, strong with ample fundamental, provides the foundation to anchor the whole organ.

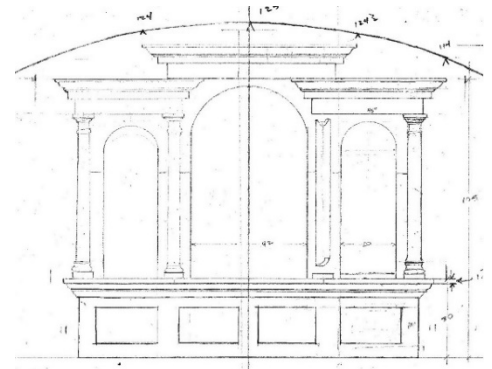
Besides sounding beautiful in its acoustical space, the St Thomas organ can be recognized as an example of a ‘green’ organ in being good for the environment. Every pipe, chest, reservoir, and even a majority of the electronics, have all been renovated and renewed. Even the console is partially built from a refurbished console. In the end, using old parts did not compromise the tonal design. In fact, older pipes can produce some of the best sounds. Rather than these parts ending up in a landfill or used as firewood, they all have been given a new ‘life’ at St Thomas, making beautiful music once again.

The music this evening was chosen to demonstrate the flexibility of this instrument in playing a variety of organ literature and providing leadership for congregational hymn singing. We are pleased you are here to enjoy this wonderful evening and celebrate the culmination of this project.

Soli Deo Gloria

ORGAN CASE DESIGN

The initial inspiration for the design of the new organ case was a rough sketch drawn by craftsman Andrew Smith of Ann Arbor, MI. Additional organ cases of instruments in America and Great Britain were studied and used as further guides by carpenter Jeff Colburn and organist/builder Dan Dufford. The design was completed by Jeff Colburn, and care was taken to adjust proportions to fit the gallery space and available façade pipework. The goal was always to build a finished product that appears to have been a long surviving element of the church architecture. The three arched pipe windows mirror the barrel vaulted ceiling and the colors match the existing paint in the church. The columns and molding were custom milled in Baltimore to match extant elements in the church. The impost of the case uses frame and panel construction to match the construction of the colonial pew boxes. The restored zinc pipes in the façade all speak from the Great 8' Principal and are finished in silver lacquer. Some of these façade pipes were too tall and had to be shortened with a Haskell tube down the center of the pipe to fit the space and play the correct note.



Case drawing by Jeff Colburn

THE CONSOLE

Not much is known about the console's previous life except that it probably began in the third decade of the 20th century. Craftsman Andrew Smith of Ann Arbor, MI refurbished it, restoring the ivory keys and painting the original blonde oak colonial white. Additional panels were made to resemble the pew boxes present in the church. A walnut nameboard (where the stoptabs are mounted) was added, along with a modern music rack and LED lights.



The refurbished console mixed old and new. The original thumb pistons were used unmodified, which meant that some were not located in the correct places per AGO specifications. In addition, as the specification of the organ was redesigned to be in compliance with modern tastes, it became apparent that a second row of stop tabs would have to be added above the first. In the final design by Dan Dufford and Jason

West, all couplers were moved to the new upper row (similar to a drawknob console), and only stop tabs remain in the original row. The music rack was raised slightly and a used action was obtained activate the new tabs. A slot was made to accommodate the second row of couplers. New tabs and replacement tabs (for ones that did not match properly) were ordered and the matching walnut molding and stain make the additional row of tabs undistinguishable from the original.

The inside of the console was rewired to accommodate the new organ specification, stops, and couplers. Some of the original toe studs were reassigned and 4 new ones were added. These new ones are located on the knee panel as per conventional organ console design.



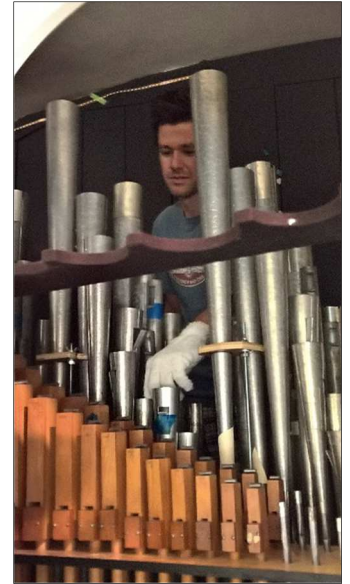
FROM THE ORGANIST AND BUILDER

I've always been fascinated by organs. In high school, I quickly found that the only instrument in my arsenal that could compete with screaming guitars in a rock band was my Hammond organ cranked through a rotating Leslie speaker. While studying electrical engineering, I heard the University of Florida's Ernest M. Skinner pipe organ (from 1924) and my love

of pipe organs was kindled. When my wife Shelley and I bought our house in Maryland in 2010, I promptly rescued a Moller house organ (from 1932) and brought it home to the basement and garage to restore.

As chair of the organ committee in 2012, I was working directly with our organ builder at the time. Unfortunately, when things fell apart, the church was left with a huge quantity of vintage parts and pipes in need of restoration and little money left. I felt responsible as I had personally solicited parishioners and others for donations to support the project. I realized the only way the project would ever get done was through extensive volunteer efforts on my part. There was going to be a steep learning curve though, and I knew I wouldn't be able to do it without some expert help.

After we hired Pete Duys from Schlueter Organ Company in March 2013 to be our technical consultant, he agreed to give me all the support I needed to get this project completed. I am eternally grateful for his knowledge and expertise in all things "pipe organ." He is a total genius, and it is only for his generosity and knowledge that we could create such a wonderful instrument from what was initially a hodgepodge of pieces. Shortly into the project it became obvious to both of us that this was going to take years to complete, and we struck a special arrangement: I began working for Schlueter Organ Company on local jobs, to learn more and gain experience, in exchange for his continued work as our on-call technical consultant.



Although it was a monumental task just to get all the pipes playing, I was not satisfied by the sound they made together when they finally did play. The organ sounded like a 1930's organ, which in retrospect shouldn't have been a shock to me, considering when most of the pipework was actually made! Complicating matters even more was the simple fact that most of the pipe work had never coexisted before in the same instrument. On one of Pete's on-site visits to St Thomas, he 'revoiced' several pipes of each rank (revoicing involves manipulating the smallest details of each pipe's construction to produce the pipe's unique sound; a combination of science and art). This gave tonal advisor Jason West and I an idea of what was possible with our pipes. Not only were we hearing a potentially 'new' sound from each rank -- we began to hear how their sound could be adjusted to better blend with each other as a unified ensemble.

To accomplish this process for all 1,382 pipes, Pete taught me how to manipulate the different parts of each type of pipe to get the desired sound we wanted while teaching Jason what to listen for. Since some pipes are metal and some are wood, a multitude of differing techniques are required. Other pipes use reeds (Oboe, Clarinet, Trumpet) and require yet another level of expertise. To get more articulation, wood flutes had their nicks filled in with wax and metal principals had their nicks rubbed out. To get the strings to produce a warmer sound, the upper lips of their mouths were raised or cut up higher. The Oboe and Trumpet were completely disassembled and cleaned. The Cornopean and Clarinet were professionally rebuilt and restored by TriVo Company of Hagerstown, MD.

The instrument's specifications (ultimately the stops available at the organ's console) were also redesigned during this process. Jason's tonal design evolved over time as we put the organ through its paces by playing hymns, anthems, and literature. We listened to the organ upstairs as well as downstairs including the altar and under the gallery. Once we were satisfied, we placed an order for new engraved stop tabs to complete the renovation of the console, which I had been rewiring as we went along to achieve the new tonal design.



I am extremely grateful for the parish's support during this long-term project. I especially thank the Rector, the Vestry, the Organ Committee, and the many people who volunteered hours of their time. I also thank the generous support of the many donors that funded the organ. The previous organ at St Thomas served the parish over 42 years, which is a good lifetime for a pipe organ to last in its original condition. It is our hope that we have designed and built an organ which will also serve the congregation faithfully long into the future.

St Thomas Episcopal, Croom

2 Manuals, 20 Stops, 22 Ranks, 1383 pipes

GREAT - (unenclosed) – 10 Ranks

Pitch	Name	Pipes	Notes
16'	Gedeckt	SW	
8'	Principal	61	
8'	Hohl Flute	49	1-12 Pedal Bourdon
8'	Gedeckt	SW	
8'	Viole	SW	
4'	Octave	61	
4'	Nachthorn	61	
4'	Harmonic Flute	61	
2 2/3'	Twelfth	61	
2'	Fifteenth	61	
2'	Piccolo	12	Ext. 4' Nachthorn
1 3/5'	Tierce	49	
1-1/3'	Mixture III	SW	
8'	Clarinet	61	Pipes enclosed in SW
8'	Oboe	SW	
8'	Fanfare Trumpet	61	
	Tremolo		
	Great to Great 16'		
	Great Unison Off		
	Great to Great 4'		
	Chimes		Prepared
	Zimbelstern		Prepared

SWELL - (enclosed) – 11 Ranks

Pitch	Name	Pipes	Notes
8'	Diapason	61	
8'	Gedeckt	61	
8'	Viole	61	
8'	Voix Céleste TC	49	
8'	Echo Salicional II	110	Celeste rank TC
4'	Octave	12	Ext 8' Diapason
4'	Holz Gedeckt	12	Ext 8' Gedeckt
4'	Octave Viole	12	Ext 8' Viole
2 2/3'	Nasard		Ext 8' Gedeckt
2'	Block Flute	12	Ext 8' Gedeckt
1 1/3'	Quint	10	Ext 8' Viole
2 2/3'	Choral Mixture	183	
16'	Wald Horn	12	Ext 8' Cornopean (full length)
8'	Cornopean	61	
8'	Oboe	61	
4'	Clarion	12	Ext 8' Cornopean
	Tremolo		
	Swell to Swell 16'		
	Swell Unison Off		
	Swell to Swell 4'		
	Harp		Prepared

PEDAL – 1 Rank

Pitch	Name	Pipes	Notes
32'	Resultant		From 16' Gedeckt
16'	Bourdon	32	
16'	Gedeckt	12	Ext Swell 8' Gedeckt
8'	Diapason	SW	
8'	Bourdon	12	Ext 16' Bourdon
8'	Gedeckt	SW	
8'	Viole	SW	
4'	Choralbass	SW	
4'	Nachthorn	GT	
2 2/3'	Mixture III	SW	
32'	Reed Cornet		From 16' Bourdon & 16' Wald Horn
16'	Wald Horn	SW	
8'	Cornopean	SW	
4'	Clarion	SW	
4'	Clarinet	GT	

COUPLERS

8' & 4'	Great to Pedal
8' & 4'	Swell to Pedal
16', 8' & 4'	Swell to Great

CONSOLE APPOINTMENTS

Music Rack & Pedal light
Crescendo & Tutti Indicator Lights
Balanced Swell Expression Pedal
Balanced Crescendo Pedal
Concave Radiating Pedal Board

COMBINATION ACTION

128 Levels of Memory
14 General Pistons - 1-8 Thumb, 9-14 Toe
6 Swell & 7 Great Divisional Pistons - Thumb
3 Pedal Divisional Pistons - Toe
Next and Previous – Thumb & Toe
Great to Pedal & Swell to Pedal – Thumb & Toe
Set & General Cancel – Thumb
Zimbelstern (reversible) – Toe
Tutti (reversible) – Toe
Celestes Off (reversible) – Thumb

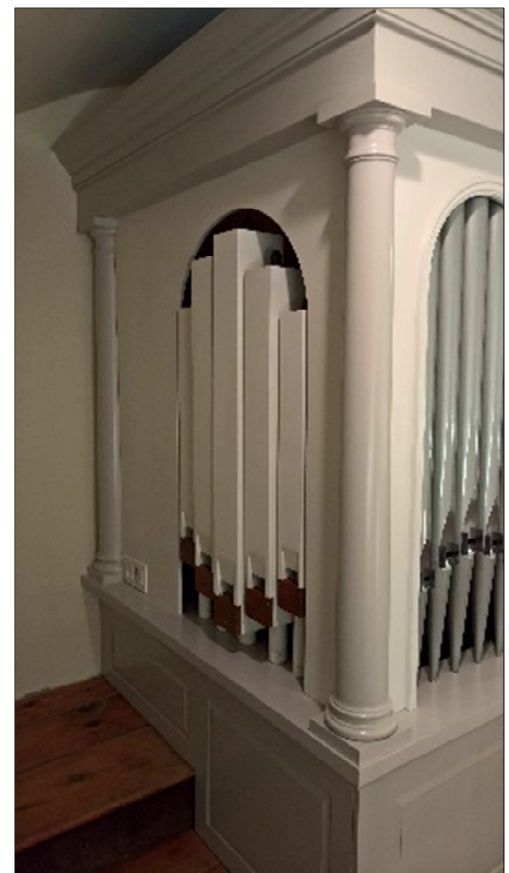
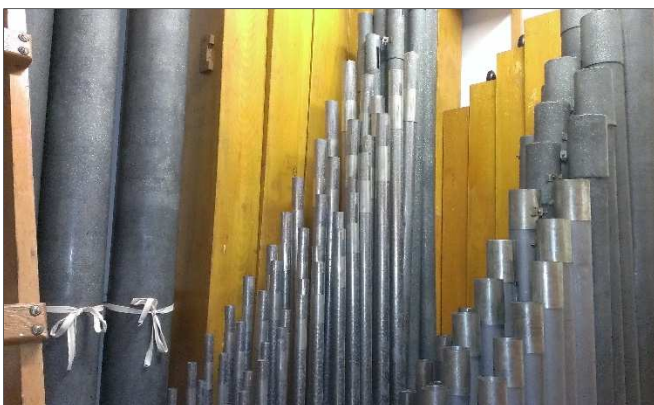
CONTRIBUTORS TO THE ORGAN FUND

We are very appreciative of the people listed below who have donated towards the organ project. These generous gifts have funded the work that brought the organ to its fruition.

If you would like to support the organ in further performances or continued maintenance, there are offering plates available in the rear of the church as you leave. Any checks can be made out to "St Thomas Episcopal Church" with "Organ Fund" in the memo. Donations of any amount will be appreciated.

Don Barksdale
Troy & Rochelle Bates
Richard & Gayla Bergren
Larry Burroughs
Tony & Kerry Callaway
Bobby Clagget
Jeff Colburn & Christina Manucy
Milt & Cindy Crump
Janice Diggs
Evelyn Downing
Virginia Downing
Dan & Shelley Dufford
Dennis & Paula Dufford
Stephen Dufford
Brenda & David Duvall
Shirley Duvall
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Mark & Ann Manucy
Alvin & Carrie Meinhardt
A. Mitchell
Penny Murphy
Gloria Perry

Fern Piret
Todd Purdum &
Dee Dee Myers
Jennifer Richter-Maurer
Franklin Robinson, Jr
Bill & Gay Scott
Mildred Stewart
Jack Thompson
Helen Thompson
Dorothy Troutman
Phylis Van Tassel
Sharon Voros
Jason Kent West
Brad & Debra Brewin-Wilson
Bonnie and Edward Wilson
Sandra Wiseman



SAINT THOMAS' EPISCOPAL PARISH

St Thomas, Croom, was created out of the northern portion of St. Paul's Episcopal Parish (1692) in 1850. St. Thomas' Parish has been under the jurisdiction of the Diocese of Washington since 1895 and prior to that time, the parish was under the jurisdiction of the Diocese of Maryland. St. Thomas' has included four congregations: St. Thomas' Church, Croom; Church of the Atonement, Cheltenham; St. Simons Mission, Croom; and The Chapel of the Incarnation, Brandywine; all in Prince George's County, Maryland.

St. Thomas' Church was built between 1743-1745. The original church building was a simple, yet well-designed, English Georgian "auditory" church constructed by Daniel Page. Until 1850 it was known as Page's Chapel. The longest serving rector during the colonial period, 1728-1775, was John Eversfield. The church was also the home church of Bishop Thomas John Claggett, the first Episcopal bishop to be consecrated on American soil.

The church was "Victorianized" in the 1850s and 1860s and a bell tower in memory of Bishop Claggett was added in 1888. The church was renovated in the 1950s to incorporate Victorian and Colonial elements within a harmonious design. The parish register has recorded approximately 875 graves. The graves date back to the mid-1740's. St. Thomas' Church is a Prince George's County Historic Site and is also on The National Register of Historic Places.

In 1896, St. Simon's Mission was established in Croom as an African-American parochial mission. It became an independent mission in 1902 under the auspices of the Diocese of Washington. In 1964, the congregation of St. Simon's was integrated with that of St. Thomas'.

In 1916 the cornerstone for the Chapel of the Incarnation was laid in the railroad town of Brandywine. The chapel is unique in that it is one of the few, and perhaps only, examples of the Spanish Mission style in southern Maryland. Bishop Harding consecrated the chapel in October 1923. The Chapel is home to the offices of Community Support Systems, a non-profit community assistance organization. The Chapel maintains an active congregation

St Thomas Episcopal Church

14300 St Thomas Church Road
Upper Marlboro, MD 20772
(301) 627-8469
www.StThomasCroom.org

Sunday Morning Services

8 am - Spoken Eucharist
10 am - Sung Eucharist
Coffee hour follows each service

Centering Prayer

7:30 pm - Wednesdays

Healing Service

10am - First Wednesday of Each Month

Chapel of the Incarnation

14070 Brandywine Rd.
Brandywine, Maryland 20613
(Corner of Missouri Ave & Brandywine Rd)

Saturday Evening Service

5 pm - Contemporary Music Service
with Communion
Coffee hour follows the service

Celtic Eucharist

5pm - Every Third Saturday of the month

Program Design by JKWest