

# **The First Century Memorial Organ**

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GRACE EPISCOPAL CHURCH  
CHATTANOOGA, TENNESSEE



Music Committee

Tarbell Patten, III, Chairman

Bobbie B. Crow

Margaret F. Martin

James E. Milburn

James N. Milburn

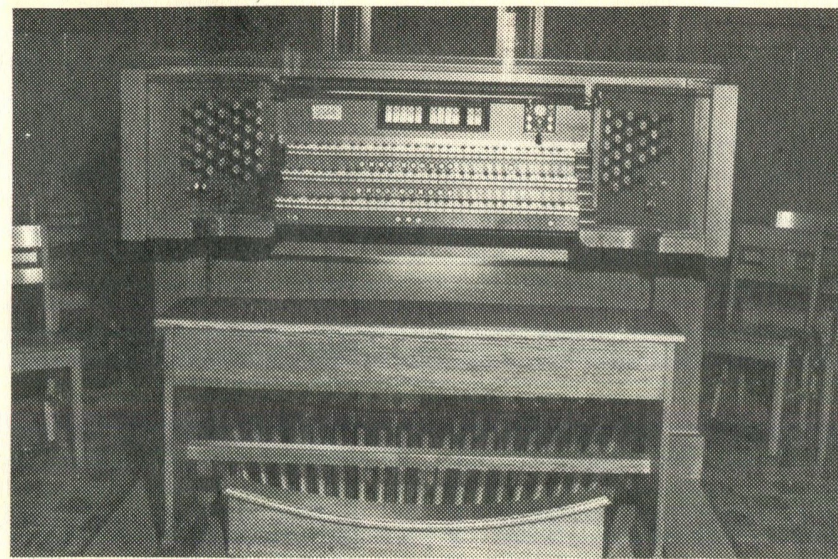
Richard F. Torok

Richard D. Liner, General Chairman, First Century Fund

Laura B. Scherzer, Senior Warden

The Rev. Dr. James D. Curtis, Rector

Dean C. Hunt, Organist and Choir Master



Minister: The Lord be with you.

People: And also with you.

Minister: Let us pray.

**T**hanksgiving and honor and glory be unto thee, Almighty God, that from ancient times thou hast put it into the hearts of men and women to make offering for thy service, and hast been pleased at all times to receive them from their hands. Mercifully accept this instrument which we devoutly offer and set apart to thy glory, in thanksgiving for the one hundred years of life, worship, and service of this congregation. Grant, we pray, that this gift may be found worthy through thy blessing to magnify thy Name, to benefit thy Church, to proclaim thy glory, and to minister grace and joy to all who hear it; through Jesus Christ our Lord, to whom, with thee and the Holy Spirit, be all praise and dominion now and forever.

AMEN

MINISTER: Praise him in the sound of trumpet;

PEOPLE: Praise him upon the strings and the pipe.

Let us pray.

Holy and eternal God, Father, Son, and Holy Spirit, whom all the joyful companies of heaven laud and adore: Graciously grant that this organ may minister to the excellency of praise in thy holy temple; and so assist us as we magnify thee upon earth with music and the voice of melody, that hereafter we may sing the new song in the heavenly city, where thou reignest, almighty, all-glorious, world without end.





*Beyond the Altar, the organ pipes flank the Great East Window. Below the window, the Festival Trumpet and Pedal Organ are housed behind the Reredos.*

The First Century Memorial Organ was a major part of the First Century Fund, began in 1984 by Grace Church and culminating in our Centennial Year of 1987. The pipe organ which now frames the Great East Window was the result of many gifts from parishioners and friends of Grace Church. The new organ, an instrument of immense capabilities and beauty will touch the lives of all who hear it---in joy and sadness, in celebration and contemplation.

The first pipe organ in the Nave has a colorful history. It was given by the Montague family when the mansion in which it was housed, was torn down to make way for downtown development. Parishioners of the church rebuilt the organ into the attic area over the Altar, where it served Grace Church nearly thirty years.

In 1981 the Organ Committee decided after extensive research that completely rebuilding the old organ was not cost efficient for the instrument which was now between 85-100 years old. The committee decided to hire a consultant, Dr. John Ogasapian, who prepared a lengthy study report which confirmed the committee's decision to consider a new instrument. Over the next five years the Organ Committee diligently sought to find the correct company to give Grace Church an instrument that would be one of the finest in the city. The new organ must lead the congregation in song, accompany the choirs and as a solo instrument be capable of playing the world's very wide repertoire of music composed for organ. The Church turned to the M.P. Moller Company, named for Matias Peter Moller, organ builder who emigrated from Denmark in 1872 and founder of the firm still led by the family.

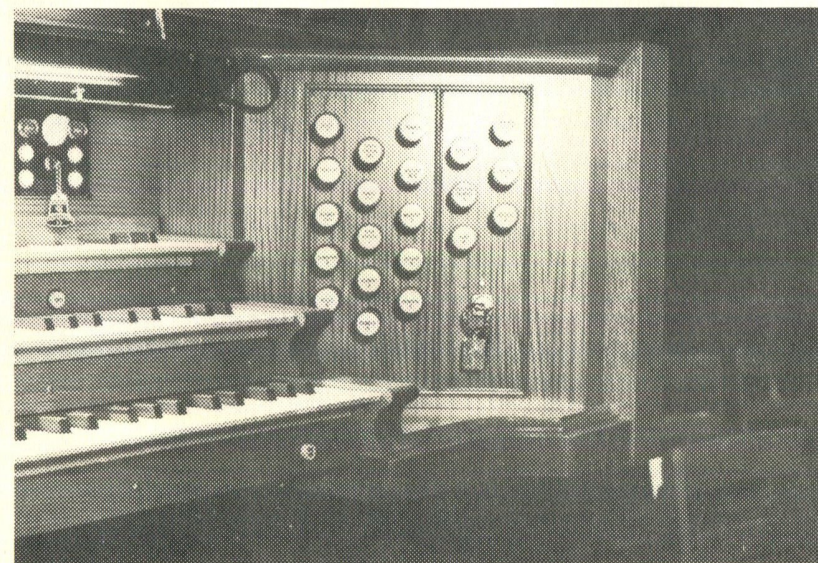
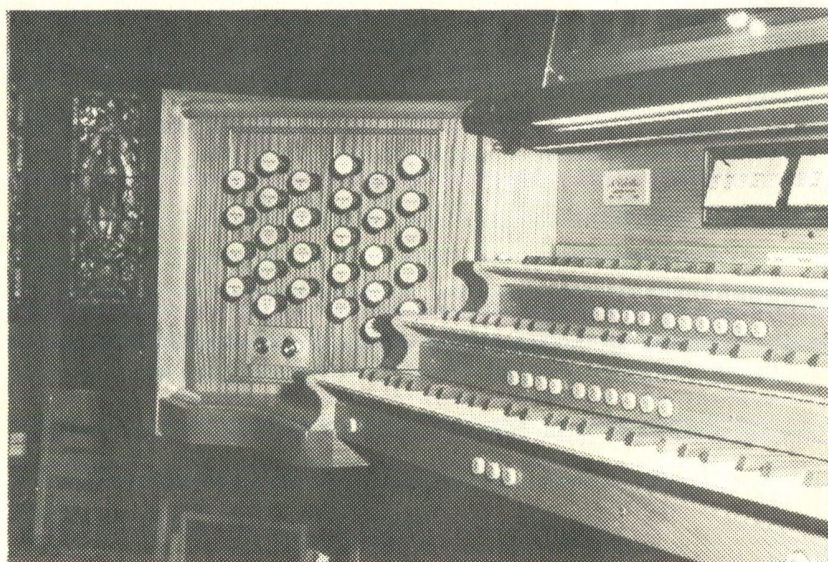
As is true of pipe organs generally, the new Memorial Organ was designed in all its details for the space that it occupies and in which it sounds. Also, typically, it was built twice, first in Hagerstown, Maryland at the organ factory where its many parts were fashioned, assembled, wired, and tested, then dismantled and brought here where the whole process of assembling and testing was repeated.





*The view of the Chancel Area and Great East Window. The organ was built to complement this area.*

**Below:** *Looking left and right toward an array of stops.*





The old organ was played last on Sunday, November 2, 1986. The new organ was dedicated and played for the first service on November 9, 1986.

In planning for the new instrument, the Chancel area was completely renovated. The choir loft was lowered to emphasize the Altar and the former division of choir-facing-choir in pews was changed. Rails were placed across the front of the choir loft and cathedral chair seating was implemented. This, along with a moveable console, enables great versatility in the choir arrangement. This area now enables choirs, orchestra and chamber groups to perform along with the organ on the long axis of the church.

The new organ is contained completely on the East Wall. There are nearly 3,000 pipes in 37 ranks, each rank normally requiring 61 graduated pipes to cover a range of five octaves, the pedal ranks having only half as many pipes for half that range. No two ranks or stops are exactly alike in tone, differing from each other like the instruments in an orchestra. Relatively few of the pipes--those designated Principal--produce the unique pipe organ sound, one that cannot be duplicated by any other instrument. It is a smooth sound; to many ears it sounds 'churchly.' Most of the pipes simulate, more or less, various flutes, viols, reeds, brasses. The Tower Carillon, Celeste and Harp are also playable from the console.

Most of the various stops' names, as given in the technical specifications for the First Century memorial Organ on page 8, are in German and French because so much of the historical development of the pipe organ took place in those countries. Arabic numbers in the specifications refer to length, in feet, of the pipes producing the lowest note in that rank. Halving the length of a pipe raises the pitch an octave. Thus the length required for the lowest note in a rank is halved four times in the course of rising five octaves--for example, from 8 feet to 4 feet to 2 feet to 1 foot to 6 inches.

Roman numerals before the name of a stop indicated how many ranks of pipes are controlled by certain drawknobs. For example, when the Great Mixture is pulled on by the organist and held down, four or five pipes speak together.

The congregation sees relatively few pipes. Most of those unseen are housed in the Swell boxes and the rest mounted on top of these boxes in the Great section, behind the gold pipes. These gold pipes are working or "speaking pipes" and make up the 16 foot Pedal Principal. The center section directly below the East Window houses the powerful Festival Trumpet and Pedal Organ. The Swell divisions in the large boxes are shuttered. These shutters are opened electrically by the organist, the volume of tone increases; as they close, it diminishes.

The console has three manuals or keyboards. Beginning with the lowest and going up, they actuate the Festival, Great and Swell division.

The organ uses slider chests, the same principal used in tracker organs. The console is oak. The keys are bone and the sharps are rosewood. the carved drawknobs are maple. There are few things made in the late twentieth century with such care, such craftsmanship, such fine raw materials, and such dependence upon fifteen hundred years of history, as a magnificent pipe organ.

Built to the *Glory of God*, this organ will well serve Grace Church in our second century.



GRACE EPISCOPAL CHURCH  
FIRST CENTURY MEMORIAL ORGAN

1986

M.P. Moller, Hagerstown, Maryland Opus 11706

**GREAT**

16 - Pommer  
8 - Principal  
8 - Gedackt  
8 - Trompette  
8 - Gemshorn  
8 - Bells  
4 - Octave  
2 - Waldflöte  
2 23 - Nazard  
1 35 - Tierce  
IV-V - Mixture  
- Tremulant

**SWELL**

16 - Fagott  
8 - Viole Pomposa  
8 - Viole Celeste  
8 - Trompette  
8 - Hautbois  
8 - Rohrflöte  
4 - Principal  
4 - Koppel Flöte  
4 - Schalmey  
2 - Octave  
- Tremulant

**FANFARE**

8 - Festival Trumpet  
16 - Fanfare  
4 - Fanfare  
8 - Harp  
4 - Celesta

**PEDAL**

32 - Untersatz  
32 - Reed Cornet  
16 - Fagott  
16 - Posaune  
16 - Pommer  
16 - Principal  
8 - Bordun  
8 - Octave  
8 - Trompette  
4 - Rohr Bordun  
4 - Choral Bass  
4 - Klarine  
III - Mixture

**COUPLERS**

Great to Pedal 8'  
Swell to Pedal 8'  
Fanfare to Pedal 8'  
Fanfare to Pedal 4'  
Swell to Great 16'  
Swell to Great 8'  
Swell to Great 4'  
Fanfare to Great 8'  
Swell to Fanfare 8'  
Swell to Fanfare 4'  
Great to Fanfare 8'  
Great to Fanfare 4'  
Great Unison Off  
Great 4'  
Swell 16'  
Swell Unison Off  
Swell 4'

**Adjustable Combinations**

**Solid State Capture**

**System Quad Memory**

Pistons No. 1-2-3-4-5-6

Affecting Great

Pistons No. 1-2-3-4-5-6

Affecting Swell

Pistons No. 1-2-3

Affecting Fanfare

Toe Studs No. 1-2-3-4-5-6

Affecting Pedal

Pistons No. 1-2-3-4-5-6-7-8

Affecting Full Organ

(dup. by toe studs)

General Cancel

**Pedal Movements**

Great to Pedal Reversible

Swell to Pedal Reversible  
(cancels 4' in off movement)

Fanfare to Pedal Reversible  
(cancels 4' in off movement)

Tutti Reversible  
(duplicated by manual piston)

32' Untersatz Reversible

Balanced Expression Pedal  
Swell Organ

Balanced Crescendo Pedal



*Organist/Choirmaster, Dean C. Hunt at the console of  
The First Century Memorial Organ*