

# CHICAGO-MIDWEST CHAPTER TO PRESENT SPRING RECITAL HONORING OHS HISTORIC ORGAN CITATION AT CHICAGO'S EPWORTH UNITED METHODIST CHURCH Sunday, April 3, 2005, 4:00 p.m. Recital by Stephen Schnurr

by STEPHEN SCHNURR

The Chicago-Midwest OHS Chapter will conclude its 2004-2005 programming year with a Spring Recital at the Epworth United Methodist Church of Chicago, in honor of the awarding of an Organ Historical Society Historic Organ Citation to the 1931 M. P. Möller opus 5881. Attendees of the 2002 National Convention of the OHS will recall John Sherer's brilliant recital on this rarely-heard instrument. The recital will be followed by the Chapter Annual Meeting and Dinner. Additional details on the dinner can be found elsewhere in this issue.

The Epworth United Methodist Church is located at the Southeast corner of North Kenmore and West Berwyn Avenues, in the Edgewater Beach neighborhood. This congregation was formed in 1887 through the efforts of Mr. and Mrs. L. T. M. Slocum, who had just moved to their new residence on North Kenmore Avenue in what was then known as Argyle Park. A student pastor was found with the assistance of the Home Missionary and Church Extension Society, and the community church serving all denominations held its first service on November 3, 1888, in a local school. The congregation was formally organized as a Methodist Episcopal church on July 1, 1889, at the Slocum residence, with three initial members (the Slocums and Augustus Nelson). At Mrs. Slocum's suggestion, the name Epworth was chosen for this congregation. Efforts began immediately to secure the present property. On June 22, 1890, the cornerstone of the present building was laid; membership then stood at ten. On November 2 of that year, the Sunday School rooms and a parlor were dedicated; membership then stood at eleven for the church and 150 for the Sunday School. In 1891, the church auditorium was completed and dedicated. A two-manual, mechanical-action pipe organ of unknown manufacture was provided. The massive stones used to construct the exterior of the church were gathered from the Slocums' farm near Lake Geneva, Wisconsin; they were floated to Chicago on barges. (At that time, Lake Michigan came within just a few yards of the property, and the barges could approach the property at Berwyn Avenue.)

Student pastors from Garrett Biblical Institute of Evanston served until 1890, when the Reverend W. A. Burch was assigned as the first resident pastor. In 1923, the neighboring residence was purchased as a parsonage, and today it serves as the Susannah Wesley House. The growing congregation needed more space, so a committee was formed to guide an expansion project. Ground was broken on May 25, 1929, for this extension, which included construction of the Cree Chapel and the attached Community House. The Chapel was created from space formerly used for Sunday School rooms, the church sanctuary was enlarged, and the Community House was added which included a new entry, parlor, and gymnasium. The congregation was saddled with a large mortgage for this work just at the dawn of the Great Depression. Church and Sunday School membership declined, though the congregation survived. In 1935, the nearby Sheridan Road Methodist Church merged with Epworth. Over the years, Epworth has shared its building and other resources with many other congregations in the area, including the Grace Baptist Church. The church's outreach programs to persons of all faiths and ethnic groups keeps the building active.

The organ was built by the M. P. Möller Organ Company of Hagerstown, Maryland, in 1931, as their opus 5881. The contract is dated July 23, 1930, signed by William H. Barnes, Harold O. Barnes, and Mrs. Nettie A. Barnes. The contract cost was \$10,000, "AS FOLLOWS One third or \$3333.33 when organ is completed and accepted. One third a year thereafter of \$3333.33 and one third two years thereafter or \$3333.33." The organ was dedicated in service and recital on Sunday, February 22, 1931. (At that time, Mary Porter Pratt was organist to the congregation.) The Diapason notes that the crowd at this event was at capacity seating. The dedicatory program reads as follows:

The new organs in Epworth Church and Chapel are a memorial to Charles Osborne Barnes, for many years a friend and trustee of Epworth, until his death, December 10, 1915. The organs are a gift of his family, Mrs. Charles O. Barnes, and her two sons, William H. Barnes and Harold O. Barnes. William H. Barnes was organist of the church from the 1910 to 1924.

The organs were built by M. P. Möller, Inc., of Hagerstown, Md. The specifications were drawn by Mr. Barnes, who has also supervised the tonal finishing. The three manual organ in the church has the English type of drawknob console [*sic*]. The two manual organ in the chapel has a stop tongue console. Both consoles provide complete and convenient control of the tonal forces.

The main organ tonally is adapted primarily to the services of the church, where a fine ensemble and solid, dignified tone are most essential. In addition, there are sufficient orchestral voices to make the organ effective for recital and concert purposes. All of the pipes are enclosed in three independent expression chambers, one for each manual or keyboard, with the Pedal organ divided between the three chambers. This gives the tone both flexibility and expression. The action is electro-pneumatic of the most modern design. The organs are blown by 7-1/2 H. P. Kinetic blower. There is a total of 1,739 pipes.

The dedicatory services on February 22, 1931, at 11:00 a.m., included the following organ selections: "Gratitude" by Rossetter Cole and "Pomp and Circumstance" by Elger [sic]. Barnes' dedicatory recital program was as follows:

- |  |                    |
|--|--------------------|
| 1. (a) Caprice Heroique                  | Bonnet             |
| (b) Reverie                              | Bonnet*            |
| (c) Scherzo [from First Organ Sonata]    | Rogers             |
| 2. (a) Andante (Grand Piece Symphonique) | Franck             |
| (b) Chorale in E Major                   | Franck             |
| 3. (a) Evening Harmonies                 | Karg-Elert         |
| (b) Allegretto                           | Wolstenholme       |
| (c) Dripping Spring (Nature Sketches)    | Clokey             |
| 4. (a) Prelude to "Lohengrin"            | Wagner             |
| (b) Beside the Sea [arr. Barnes]         | Schubert           |
| (c) Finale (First Sonata)                | Alexandre Guilmant |
| 5. (a) Hallelujah Chorus (The Messiah)   | Handel             |
| (Epworth Choir.)                         |                    |

*\*[This information is from the printed program. The Diapason of March 1, 1931, does not include this piece, but rather includes Andante Cantabile, from Sixth Symphony, Tschaikovsky.]*

The following is the specification of the organ as built. Both consoles have manual compasses of 61 notes (C-C) and pedal compasses of 32 notes (C-G, concave, radiating pedalboards). The church console has stop control of knobs in jambs at left (Pedal, Swell) and right (Great, Choir), with couplers by tablets above Manual III. The chapel console has stop and coupler controls of tablets above Manual II. There remains a plaque on the church sanctuary wall which reads: "The Organs in the Church and Chapel are in loving memory of Charles Osborne Barnes 1849-1915/A friend and trustee of Epworth for many years/The Organs are the gift of Mrs. Charles O. Barnes/and her two sons/William H. Barnes and Harold O. Barnes/1931."

*Specification of 1930 M. P. Möller opus 5881:*

**CHURCH CONSOLE**

**GREAT (Manual II—Enclosed, 6" wind pressure)**

*The contract called for this to be a 73-note chest, later scratched out and changed to 61 notes.*

- 16 Double Open Diapason (from tenor C, from 8' Second Open Diapason—49 notes)
  - 8 First Open Diapason (stamped "DMZ", "40 scale - 1/4 mouth", 17 zinc basses with beards, remainder of linen lead, 42 basses with ears, with tuning sleeves throughout—61 pipes)
  - 8 Second Open Diapason (stamped "AHS", "44 scale - 2/9 mouth", tuning sleeves throughout, 12 zinc basses with beards, spotted metal—61 pipes)
  - 8 Claribel Flute ("Std. bass", 12 stopped wood, remainder open wood—61 pipes)
  - 4 Octave (stamped "P JW", scale 56, 5 zinc basses, remainder linen lead, 27 basses with ears, with tuning sleeves throughout—61 pipes)
  - 4 Flute Harmonique ("5'", stamped "EPW", scale 56, 5 zinc basses, remainder linen lead, 12 basses with ears, harmonic from middle C, arched mouths, with tuning sleeves throughout—61 pipes)
  - 2-2/3 Twelfth (inscribed "CR", 41 basses with ears, spotted metal with tuning sleeves—61 pipes)
  - 2 Fifteenth (marked "FB", 37 basses with ears, spotted metal with tuning sleeves—61 pipes)
  - 8 Trumpet (*contract calls for Clarinet*, 24 basses with resonators of common metal above zinc, 12 resonators of common metal, 13 treble reeds harmonic with common metal resonators, 12 open spotted metal flue trebles with ears and tuning sleeves—61 pipes)
- Chimes ("1-1/2'", in Great enclosure, from tenor A through soprano F—21 Tubes)
- Tremolo

*Order of ranks from front to rear: 8' First Open Diapason; 8' Claribel Flute; 8' Second Open Diapason; 4' Flute Harmonique; 4' Octave; 2-2/3' Twelfth; 2' Fifteenth; 8' Trumpet*

### **SWELL (Manual III—Enclosed, 7" wind pressure)**

- 8 Open Diapason ("42 scale – 2/9 mouth", 17 zinc basses with beards, remainder linen lead with tuning sleeves, 39 basses with ears—73 pipes)
- 8 Chimney Flute (12 stopped wood basses, then capped spotted metal with holes in top and ears, then 8 spotted metal pipes with chimneys and ears, 12 open spotted metal trebles with tuning sleeves—73 pipes)
- 8 Salicional ("58 scale", 12 zinc basses, remainder spotted metal with tuning sleeves, 61 basses with ears, 43 basses with beards—73 pipes)
- 8 Muted Viole ("60 scale", 12 zinc basses, remainder spotted metal with tuning sleeves, 61 basses with ears, 41 basses with beards—73 pipes)
- 8 Voix Celeste ("60 scale", draws 8' Salicional, from tenor C, spotted metal with tuning sleeves, 49 basses with ears, 29 basses with beards—61 pipes)
- 4 Flute (extension, 8' Chimney Flute)
- 4 Violin (extension, 8' Muted Viole)
- 16 Double Oboe (from tenor C, from 8' Oboe)
- 8 Cornopean (*contract calls for Trumpet*, "bright", 44 resonators of basses are common metal above zinc, then 25 resonators of common metal, 13 treble reeds are harmonic, 16 open common metal flue trebles with tuning sleeves—85 pipes)
- 8 Oboe ("soft – full scale – capped", resonators of common metal, 24 open spotted metal flue trebles with tuning sleeves—73 pipes)
- 8 Vox Humana ("S.S.B.", draws separate tremolo, in separate enclosure, resonators of common metal, 12 open spotted metal flue trebles with tuning sleeves—61 pipes)

Tremolo

*Order of ranks from front to rear:* 8' Diapason (basses at side); 8' Muted Viole; 8' Salicional; 8' Celeste; 8' Chimney Flute; 8' Oboe; 8' Cornopean (basses at side); 8' Vox Humana (elevated on rear wall)

### **CHOIR (Manual I—Enclosed, 7" wind pressure)**

*The contract was typed for this to be a 73-note chest. Then numbers are scratched out to be a 61-note chest.*

- 16 Bourdon ("playing T.C. – 16' octave large scale, 8' – concert treble unit – 16' stop", 12 stopped wood basses at rear of enclosure, then 12 stopped wood pipes at 8' pitch, then 24 open wood pipes, then 24 harmonic wood pipes, then 25 open spotted metal trebles with tuning sleeves, *contract called for this to be 85 pipes, then scratched out*—97 pipes)
- 8 Open Diapason ("42 scale", 12 zinc basses, common metal with tuning sleeves—73 pipes)
- 8 Concert Flute (extension, 16' Bourdon)
- 8 Viole ("58 scale – like GSF Gamba", 12 zinc basses, remainder spotted metal, with beards on 44 basses, with ears on 61 basses, all with tuning sleeves—73 pipes)
- 8 Dulciana ("56 scale", with beards on 28 basses, with ears on 49 basses, with tuning sleeves throughout, 12 zinc basses, remainder tin [?]-73 pipes)
- 8 Unda Maris ("56 scale", draws 8' Dulciana, from tenor C, with beards on 16 basses, with ears on 37 basses, tin [?]-61 pipes)
- 4 Flute (extension, 16' Bourdon)
- 2-2/3 Nazard (extension, 16' Bourdon)
- 2 Piccolo (extension, 16' Bourdon)
- 8 Clarinet (*Contract was typed for this to be a Cornopean, "Harmonic—56 reeds"*, 6 open common metal flue trebles with tuning sleeves, 6 treble reeds are Cornopeans, toe board holes are slightly larger than the pipes that are in them, resonators of common metal—73 pipes)

Tremolo

*Order of ranks from front to rear of enclosure:* 16' Bourdon (except 12 basses); *walkboard*; 8' Clarinet; 8' Open Diapason; 8' Unda Maris; 8' Viole; 8' Dulciana; Bourdon basses

### **PEDAL (10" wind pressure)**

- 32 Resultant (from Diaphone and Bourdon)

### **Pedal (continued)**

- 16 Diaphone ("metal bells", extension, Great, 8' First Open Diapason, first one mitered, 9 basses at side of Great enclosure, 3 at back of chamber—12 pipes)
- 16 Bourdon ("large scale", stopped wood, in Swell enclosure—44 Pipes)
- 16 Second Bourdon (*contract typed 16' Gedeckt, Large scale as possible*, from Choir, 16' Bourdon)
- 8 Flute (extension, 16' Bourdon)
- 8 Flauto Dolce (from Choir, 16' Bourdon)
- 8 Salicional (from Swell, 8' Salicional)
- 16 Trombone (extension, Swell 8' Cornopean)

### **COUPLERS (by tablets above Manual III, except as noted below)**

Great to Pedal 8	Great to Great 16	Choir to Great 16	Swell to Choir 16
Great to Pedal 4	Great to Great 4	Choir to Great 8	Swell to Choir 8
Swell to Pedal 8	Swell to Great 16	Choir to Great 4	Swell to Choir 4
Swell to Pedal 4	Swell to Great 8	Choir to Choir 16	Swell to Swell 16
Choir to Pedal 8	Swell to Great 4	Choir to Choir 4	Swell to Swell 4
Great Unison On/Off (thumb, in right keycheek, Manual II)	Swell Unison On/Off (thumb, in right keycheek, Manual III)		
Choir Unison On/Off (thumb, in right keycheek, Manual I)			

### **ACCESSORIES**

- 6 Full Organ pistons and cancel (thumb, above Manual III)
- 6 Swell pistons and cancel (thumb, under Manual III)
- 6 Pedal pistons and cancel (thumb, 1-3 under Manual II, 4-6 and cancel under Manual I)
- Combination setter (toe, at right of shoes)
- Swell to Pedal reversible (toe, at right of shoes)
- Great expression shoe (with indicator dial, above Manual III)
- Choir expression shoe (with indicator dial, above Manual III)
- Sforzando reversible (thumb, under Manual II, and toe, at right of shoes, with red indicator light, above Manual III)
- Pedal to Great On/Off (thumb, combination coupler, in left keycheek, Manual II)
- Pedal to Swell On/Off (thumb, combination coupler, in left keycheek, Manual III)
- Pedal to Choir On/Off (thumb, combination coupler, in left keycheek, Manual I)
- To Play Church Organ On/Off (thumb, at right of keyboards, with white indicator light, above Manual III)
- Voltage meter (above Manual III)
- 6 Great pistons and cancel (thumb, under Manual II)
- 6 Choir pistons and cancel (thumb, under Manual I)
- Great to Pedal reversible (toe, at right of shoes)
- Choir to Pedal reversible (toe, at right of shoes)
- Swell expression shoe (with indicator dial, above Manual III)
- Crescendo shoe (with indicator dial, above Manual III)

### **CHAPEL CONSOLE**

#### **GREAT (Manual I—Enclosed)**

- 8 Open Diapason (from Choir, 8' Open Diapason)
- 8 Melodia (from Choir, 16' Bourdon)
- 8 Salicional (from Choir, 8' Viole)
- 8 Unda Maris (from Choir, 8' Unda Maris)
- 8 Dulciana (from Choir, 8' Dulciana)
- 4 Flute (from Choir, 16' Bourdon)
- Great to Great 16
- Great Unison Separat'n
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4

#### **SWELL (Manual II—Enclosed with Manual I)**

- 16 Bourdon (from Choir, 16' Bourdon)
- 8 Open Diapason (from Choir, 8' Open Diapason)
- 8 Concert Flute (from Choir, 16' Bourdon)
- 8 Salicional (from Choir, 8' Viole)

#### **Swell (continued)**

- 8 Unda Maris (from Choir, 8' Unda Maris, draws 8' Dulciana)
- 8 Dulciana (from Choir, 8' Dulciana)
- 4 Flute (from Choir, 16' Bourdon)
- 2-2/3 Nazard (from Choir, 16' Bourdon)
- 2 Piccolo (from Choir, 16' Bourdon)
- 8 Cornopean (from Choir, 8' Clarinet) [*sic*]
- Tremulant
- Swell to Swell 16
- Swell Unison Separat'n
- Swell to Swell 4

#### **PEDAL**

- 16 Bourdon (from Choir, 16' Bourdon)
- 8 Flute (from Choir, 16' Bourdon)
- Great to Pedal 8
- Swell to Pedal 8

## **ACCESSORIES**

4 Great and Pedal pistons and cancel (under Manual I)  
Swell expression shoe  
Crescendo shoe (with 4 green indicator lights)  
Test (white indicator light)  
To Play Sunday School Organ On/Off (thumb, at right of keycheeks)

4 Swell and Pedal pistons and cancel (under Manual II)  
Great to Pedal reversible (toe)  
Sforzando reversible (toe, with red indicator light)  
Sunday School Organ On (white indicator light)

*Information for this article was gathered from: "History of Epworth United Methodist Church", two-page essay published by the church on the occasion of the one-hundredth anniversary of the church building, 1990; Dedication Program: Epworth Methodist Episcopal Church Chicago, February 22, 1931; "Epworth M. E. Church, Chicago, Receives Gift," The Diapason, October 1, 1930, "Barnes Memorial Organ Opened", The Diapason, March 1, 1931, page 2; and through onsite visit.*

*The April 10, 2005, recital program will include selected works from the dedication program, including the Guilmant Sonata and the Franck Chorale in E-major.*

*Photographs of Epworth Church and the organ may be found in The Stopt Diapason, whole issue 75, Spring 2002, page 11.*

## **DRIVING DIRECTIONS**

**From the Chicago Loop:** take Lake Shore Drive North (US41) 7 miles to the Foster Avenue (US 41) exit. At the stop sign at the bottom of the ramp, turn left (West) onto Foster Avenue (5200 North). Proceed through one traffic light to a stop sign at North Kenmore Avenue (3/10 mile). Turn right onto North Kenmore Avenue, and proceed one block (1/10 mile) to the Church, at the southeast corner (near right corner) of Berwyn Avenue (5300 North). Parking is on the street. *Estimated travel time from the Loop to Epworth Church: 15 minutes.*

## **CHICAGO-MIDWEST CHAPTER ORGAN HISTORICAL SOCIETY ANNUAL MEETING AND DINNER: SUNDAY, APRIL 10, 2005, 6:00 P.M., AT FRANCESCA'S**

Immediately following the Annual Spring Recital by Stephen Schnurr at the Epworth United Methodist Church, the Chicago-Midwest Chapter will host its Annual Meeting and Dinner at **Francesca's Bryn Mawr Restaurant** (1039 West Bryn Mawr Avenue). Located just three blocks north of the Epworth United Methodist Church, this restaurant is part of the popular chain of Francesca's restaurants that began in 1992 with the original Mia Francesca in the Lake View area of Chicago. The menu here features the same generous portions of Northern Italian food with dishes from Rome and the surrounding areas of Tuscany, Umbria and Lazio. The menu changes daily to utilize seasonal ingredients and there are additional off-the-menu specials. The reasonably-priced wine list features both American and Italian choices with several by-the-glass options. Located in a renovated historic landmark hotel in Edgewater, the restaurant features a copper ceiling, lots of dark wood, and black and white photos of Venice. Average dinner prices vary from \$15-\$25. There is ample street parking and valet parking. Public transportation is easily accessible by several bus routes and the restaurant is 1-1/2 blocks from the Bryn Mawr CTA stop.

All OHS members and guests are welcome to enjoy the wonderful and dinner meeting. Reservations should be made to Derek Nickels at 847-251-6120 or [denickels@holyccomforter.org](mailto:denickels@holyccomforter.org).

## **ERRATUM**

*The Stopt Diapason*, whole issue 86, Winter 2004-2005, page 22, incorrectly related the year of the Spring Organ Crawl, which included a visit to the former Metropolitan Community Church of Chicago, now the Metropolitan Apostolic Community Church. The year was 1998, not 1928. *The Stopt Diapason* regrets the error.