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The Kathleen Upton Byrns Mc Clendon Organ

Duke University Chapel

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Revived at Last!

by David Arcus, Duke Chapel Organist



fter nearly 20 months of silence, the Aeolian organ of Duke University Chapel has begun a new chapter. This organ, long-known and well-loved by University alumni, officials, and friends the world over, has emerged from its "sabbatical" restored, renewed, refreshed, and revived.

The very fact that the Aeolian has been restored is a major miracle. Many people will recall that a little more than 20 years ago the University vowed to keep and maintain the Aeolian after much public outcry over its possible permanent demise. By the 1990s, plans for a new chancel-end instrument – in the works as early as 1969 – were discarded in favor of retaining the organ which thousands of people considered intrinsic to the "sound" of Duke Chapel. The Aeolian's sonorities had supported Chapel services decades before the installation of the Benjamin N. Duke Memorial Organ (Flentrop, 1976). Even though the Aeolian endured a period of spot-

ty maintenance as rank after rank of pipes went into disuse over a period of time, it was clear that sentimental attachment to this instrument was strong. Moreover, there was a deeper appreciation and understanding of this style of instrument, an ability to appreciate its historical significance for what it was, alongside the other instruments of Duke Chapel.

Once the University was committed to retaining the Aeolian, attention turned to addressing the many problems that plagued the organ, jeopardized its reliability, and challenged its full potential as a musical instrument. Minor repairs and small-scaled restorations were carried out in-house, while the organ remained in service. Over time, the limits of this approach became clear. For the organ to be completely restored,







The new Aeolian console, played by David Arcus.

the entire organ needed the benefit of a full-scale restoration project instead of work carried out in phases for as long as a decade or possibly two. For this task, the firms of Foley-Baker, Inc. and Richard Houghten were selected.

While the University had always understood that the spirit of the Aeolian organ project would be a restoration, questions soon arose as to what exactly constituted a textbook restoration of a 1930s-era organ. Restoration, in the sense of "bringing back to original condition," suggested that what was original to the organ would be preserved and renewed, and that any modifications made to the organ over the years would be reversed. However, the overall condition of the console and relay system were deemed beyond preservation, and were replaced by new components. Some elements of the windchests were also replaced with like components the restorers considered superior to the original. A new console included much of the same styling as the original Aeolian drawknob console (the only one by Aeolian known to be in existence and now preserved in the Music Department), but it also incorporated improvements in layout and updated player controls. A rearrangement of stop jambs, including the omission of stops for the now-discarded Echo/Antiphonal division, reduced the console's height and now permits better views of the chancel for the organist. These projects were less a restoration and more of a renovation.

Fortunately, the Aeolian organ underwent only a few tonal changes in 1949-50 to make the organ sound more neoclassical. These changes were easily reversed in the current project. The organ has not undergone any revoicing, apart from improving and regulating the speech of pipes as they were intended to sound. Care was taken to track where ranks were relocated or re-pitched. The result is an instrument that speaks nearly exactly as it did when first installed more than 75 years ago. Few large organs in this country can make such a claim, one that greatly enhances this organ's historical significance.

One significant addition to the Aeolian organ signifies the completion of the organ project. This is a new Festival Trumpet, built and installed in memory of former Chapel Music Director J. Benjamin Smith, whose admiration for the Aeolian was



Above is the restored Harp, which took over 600 hours to rebuild after falling into disrepair over 50 years ago.

unwavering and whose estate was given to the Chapel for restoration work on the Aeolian in the late 1980s. This new reed is based on extant prototypes from early 20th-century American organs and is designed to be heard above full ensemble. Its installation is slated for late spring of 2009.

Upon completion of the Aeolian organ project, the Chapel will resound with the vibrant sonorities long associated with its worship services and music programs. Duke Chapel is grateful to the many generous contributors to the Duke Aeolian organ project who are listed in this booklet. In honor of principal donors Aubrey and Katie Mc-Clendon, the organ has been named the Kathleen Upton Byrns McClendon Organ (Aeolian, 1932).



Nestled between two ranks of metal pipes is the Flûte triangulaire, one of the more unusual ranks of wooden pipes.

From the Restorers

by Michael E. Foley, Foley-Baker, Inc.



uke University's Kathleen Upton Byrns McClendon Organ, built by the Aeolian company, represented one of that firm's finest instruments and one of Foley-Baker's largest projects. As Aeolian's last and greatest endeavor in the church organ market, Opus 1785 included not only thousands of pipes, but also some of the largestscaled pipes ever to leave the Garwood, New Jersey, plant. As a

result, almost everything in the four organ chambers was bigger and heavier than the typical church organ, including the chassis that had to support all of this weight. Big pipes use more air and, therefore, three special blowers were provided by the Spencer Turbine Company of Hartford, Connecticut. The Chapel's architect, Julian Abele, worked in the office of Horace Trumbauer, one of America's foremost A.I.A. members and whose work gained the well-deserved moniker "American Splendor." The monumental chapel of Duke University is certainly no exception, including the four magnificent organ screens by Irving and Casson of Boston, which adorn the chancel and include some very impressive pipes.



One of the three blowers provided by Spencer Turbine Company for the organ.

HISTORY

The Aeolian firm began building player reed organs for homes in 1878. Because of their arrangement with a premier organ-builder of the time, Farrand and Votey, they were able to fabricate pipe organs with self-player mechanisms. At that time, America's incredible industrial growth was creating dozens of new millionaires every year. Many of them were building trophy mansions, and thanks to their paper-roll player mechanism, Aeolian organs soon became must-have status symbols, providing permanent virtual symphony orchestras in the living rooms of the wealthy. By 1916 the talents and patents of the two firms were combined, and hundreds of organs were built under the Aeolian name. Business was indeed good. However, the Aeolian firm wasn't confined to building just residence organs. Indeed, by the late 1920s, they had built a number of instruments for churches, but they dominated the residence organ business and didn't have to involve themselves in the highly competitive church organ market. The crash of 1929 ended all that. The ensuing Great Depression permanently halted the construction of residence organs and, for that matter, most other kinds as well.

One of the few large and active building projects in America was Duke's new West Campus, at that time the largest construction project in the history of the South. This included a breathtaking new Chapel with a fabulous new organ. Duke University wanted an instrument of the caliber found in the Ivy League schools, and at that time the builder of such instruments was acknowledged to be the Skinner Organ Company of Boston. Working feverishly, Aeolian's sales staff put together a specification that Skinner had already proposed, one that duplicated stop-for-stop the revolutionary instrument that the Boston firm had built in 1928 for the chapel at Princeton University. The Aeolian proposal was presented to the Duke family (some say during a "power lunch" on a cross-ocean cruise), and with the requisite amount of schmoozing, Aeolian landed the contract to build Skinner's organ. Skinner was insulted; Aeolian was saved. It was October of 1930.

By the time the construction of Opus 1785 began, it was becoming obvious that, despite this prestigious contract, new work was largely nonexistent. As the immense 121-rank Duke organ took shape during 1931, a feeling of acute discomfort permeated the factory. Rumors were that the company was for sale and, ironically, the Skinner firm was courting. Arthur Hudson Marks, the owner and president of Skinner, sent calming assurances that all workers would be offered jobs, but by December 14 of that year, amid the signing of formal papers, came the announcement that, except for a special few, all of the Aeolian employees would be terminated without so much as a Christmas bonus. The Aeolian Organ Company was absorbed into the new firm, now called Aeolian-Skinner. Except for a few executives and two factory workers, Aeolian's organ division evaporated. Duke's organ was just being delivered, but already it was



The chancel area of Duke Chapel under construction.





The replacement console built by Richard Houghten.

an orphan with foster parents who had no love for an instrument they still felt should have carried the Skinner nameplate.

One can only suspect that all the change up north at least affected the outlook of some toward the new Aeolian. The unfinished Chapel interior probably didn't help create the best backdrop for the new console. Despite everything, the organ was formally opened in its spartan surroundings in June of 1932 and served well for many decades. Besides daily use for Chapel services and events, concerts were presented twice weekly and often played by renowned artists from all over the globe. Nonetheless, word has it that Skinner executives didn't set foot in the building until the firm was called upon to repair water damage in 1949. Only then did Aeolian-Skinner president and noted tonal expert G. Donald Harrison finally make his first visit. Opus 1785 met its surrogate parents at last.

Tastes had changed by the 1960s, and organs of the Aeolian style were then deemed by some organists as inappropriate for such positions of musical authority. By the mid-1980s, fully three separate campaigns had been launched to see the organ removed from the Chapel. Final specifications and drawings were prepared by more than one builder. Duke may have been ready for the change, but much of the organ world was not. Seldom in history has there been such an outpouring of calls and letters to save an instrument. Many newspaper articles were published. Pleas from members of the Organ Historical Society flooded in to the University: Save the Aeolian! The response was unprecedented.

Despite some very precarious moments, the only part of the Aeolian to fall victim to the times was the 19-rank Echo/Antiphonal division at the rear of the Chapel, which was removed to make room for the new Flentrop organ. J. Benjamin Smith's estate established much-needed financial momentum. Celebrated organist Frederick Swann performed a concert in Ben's memory to raise awareness and additional funding on behalf of the Aeolian's future. Thanks to a vast array of generous donors, Aeolian's largest church organ was saved at last!

THE RECONDITIONING PROCESS

Over the years, the special talents of Duke's organ curators and organists kept the Aeolian sounding more and more presentable. In reality, however, time was catching up, and problems were outpacing repairs. We were approached to submit a proposal for restoration, and to say that our excitement was great would be an understatement. However, our enthusiasm was often tempered as we dug deeper into what would be necessary and what the logistics of the task would involve.

Every piece of the organ in the chambers and blower room needed to go to our Connecticut shops. Just erecting and dismantling the scaffolding took a full day's time for our crews. A total of nearly two weeks was devoted just to this. The façade pipes facing the sanctuary were removed, and tons of organ equipment were slowly and carefully wrapped, then rigged out and down to the floor. Removal took four weeks for five Foley-Baker technicians. Just dismantling the largest of the blowers took a full day in itself. All of these parts and pipes – some of them larger than telephone poles –

were then walked or dollied the length of the Chapel and across the plaza to waiting trucks. Each trip seemed to added come with mileage, and later it was figured that 348 steps were necessary for each round trip. By the time the trucks were loaded, technician each had walked approximately 60 miles. None of them worried about gaining weight on this job! Once the chambers were empty, University crews entered to repair and paint the walls, ceilings, and floors.

Connecticut, In the organ was stored away by division so reinstallation could begin as soon as sections of the organ were completed. The Aeolian action requires special suede-like leather to make its thousands of valves open and close under the pipes. Particular consideration was given to the organ's high wind pressures, which would put added

A reconditioned wind regulator is being returned to the chamber via a winch and scaffolding.







Glistening pipes of all sizes reflect the painstaking work of Foley-Baker, Inc.

stress on all of the moving leather diaphragms within the chassis. Thousands of threeinch leather pouches, hundreds of feet of bellows leather for the organ's 25 regulators, nearly 10,000 tiny leather retention nuts, and many thousands of feet of leather gasket material and felt went into the reconditioning process. Nearly 100 pounds of hot-brewed hide glue was used so that everything would ahere to its mated surface properly.

The massiveness of the project was never so apparent as when it came to the exterior finish of the hundreds of wood parts. In prior years, some partial reconditioning efforts included painting, rather than shellacking, of much of the organ's chassis and structural lumber. The effort in preparing, priming, and painting of each piece of wood in the organ, regardless of its size, was a process that quickly rivaled that of transporting the organ from chamber to truck. Months of time were devoted just to refinishing the nearly 5,000 pieces of wood. The custom-mixed paint – all 136 gallons of it – required many tries to duplicate Aeolian's ochre landscape, including extra drying time that further slowed the process.

Opus 1785's more than 6,700 pipes, ranging in size from a soda straw to more than 32 feet in length, received a thorough cleaning. Each metal pipe was tub-washed and scrubbed to remove 75 years of accumulated dirt. Many broken seams were discovered and painstakingly resoldered. Where appropriate, pipe surfaces were coated with clear shellac to protect them from the effects of future handling. All wood pipes were cleaned and refinished to rejuvenate their appearance. The organ's largest pipes are made of wood. Upon removal, some of these 500-pound giants were discovered to have developed cracks on their back sides, some of them quite serious. All such damage had to be routed out and inlaid with wood splines to seal the faults fully and properly.

One of the most complex tasks of pipe restoration is the process of reestablishing original tone qualities. Over time, pipes tend to be affected by dirt, dents, and/or tampering at the hands of the well-intentioned. Months were spent by our pipe voicer listening to and adjusting each pipe. We discovered that the organ had been the victim of some on-site speech modifications to change the tonal balance of the instrument. Much time was spent reinstating Aeolian's original scheme. Some ranks had been transplanted to new locations within the chambers. Others had their pitch changed. Most of the alterations had taken place within the Great division. All of these were documented and researched in order to return the pipes to their original chest positions



Phil Carpenter of Foley-Baker, Inc. shows the difference between the 75-year-old action pouch on the right and its new replacement.

and pitches. Reed pipes provide the "fire" of the ensemble, and few reed stops on earth make statements as firm, penetrating, and loud as those in Opus 1785. All of the organ's 19 reed ranks were completely rebuilt and returned to their original magnificence. The Tuba mirabilis, a stop that climaxes the full ensemble of the organ, was returned to its original location within the Solo expression box.

Then there were the Harp and Chimes! Percussion stops are often some of the most time-consuming and challenging portions of any instrument's restoration, and these certainly didn't disappoint us. Aeolian's percussions are among the most complex in the organ world. The Harp – in reality a marimba-like device employing tuned bars struck by pneumatically-driven hammers required more than 600 hours on the benches in our shop.

As simple as it might seem, the organ's nearly 1,000 feet of galvanized wind lines required extensive cleaning and

repair. All wind lines were painted and each flange was regasketed. When these were reinstalled, special T-nuts and screw springs were furnished to insure that they will remain airtight during normal seasonal changes in temperature and humidity. Wind trunks that were particularly vulnerable to damage, such as those that cross walkways, were protected with wooden step-enclosures.

Organs such as Aeolian's Opus 1785 contain many thousands of fine 24-gauge signal wires. Each of these was replaced with new telecommunications cable to insure reliability. Additionally, the cable terminations at each chest were furnished with disconnects to facilitate any future service work.

As the divisions were completed, each was erected and played at the Foley-Baker shops. The last moments before departure were used to tend to every detail, including fine adjustment of the organ's six tremolos. Each of them was wrapped and shipped back to the Chapel, where all of the issues encountered in removal were dealt with, but now in reverse. The final steps of the project involved weeks and weeks of on-site tonal regulation for the pipework, followed by a week-long tuning session.

Many people are aware of how close this instrument came on a number of occasions to meeting its fate at unsympathetic hands. Opus 1785, born in turmoil, loyal in its duties, is now truly saved. Those of us who labored to bring this about are honored to have played a part in this historic project.

We would be remiss to omit mention of those others who had important involvement in this restoration:

Broome and Company of Granby, Connecticut, was responsible for the restoration and final voicing of all the organ's reed stops.

Richard Houghten of Milan, Michigan, was responsible for the design, construction, and installation of the new four-manual console and the organ's new relay system.

The Spencer Turbine Company of Windsor, Connecticut, rebuilt the 30-horsepower blower originally made by their firm in 1932.

Associated Electro-Mechanical Company of Springfield, Massachusetts, rebuilt all of the blower motors, as well as the complete step-up blower for the heavy pressure.

Members of the Foley-Baker crews who worked either on-site or in the shops:

Shop personnel: Scott Simmons, Foreman

Steve Beeching, David DeBlois, Marc Gagne, Lu Horn, Bart Kotlewski, Adam Lagocki, Evan Lake, Eric Lindquist, Bruce Racz, Bob Simmons, Paul Weigold, and Pat Winter

On-site personnel: Phil Carpenter, Head of Field Operations

Jim Bennett, Sherrill Collins, Peter Digons, Victor Hoyt, Douglas McKeever, and Michael McKeever

Voicing: Milovan Popovic, *Voicer* David Beck and Michael Whittenburg

> Mike Foley of Foley-Baker, Inc. stands next to newly reconditioned Bombarde resonators, the longest of which is 32 feet if stretched out.



A (Very) Brief History of Organs at Duke

1932

Duke University Chapel's original organ is installed in the chancel area by the Aeolian Company (New York), two years after Chapel construction is initiated.

1969

A small second organ with two manuals is built by Holtkamp (Ohio) for the Memorial Chapel.

1975-76

While another large instrument is under construction for the Chapel, five practice and studio organs by Brombaugh, Fisk, and Flentrop are purchased for the Biddle Music Building on East Campus.

Also furnished by Flentrop during the same time is a movable four-stop positive organ to test the improved acoustics of the Chapel. Currently this one-manual "box" organ (without pedals) rests on the floor of the Memorial Chapel.



Line drawing of Aeolian façade by Michael Lemasters.

1976

The Benjamin N. Duke Memorial Organ, constructed in the style of 18th-century northern European organs by the Dutch firm of Flentrop, is placed in a new gallery at the entrance to the nave. A remote division (Echo/Antiphonal) of the Aeolian had been removed from the arch to provide space for the new four-manual Flentrop.

1997

A two-manual organ by John Brombaugh (Oregon) is completed for the Memorial Chapel (in a swallow's nest gallery). Styled after pre-18th-century Italian organs and tuned in meantone temperament, it replaces the Holtkamp, which was donated to Wofford College in South Carolina.

2008

As a massive restoration of the Aeolian nears completion, a new organ by Richards and Fowkes (Tennessee) is installed next door in the Divinity School's Goodson Chapel.

2009

After 20 months of restorative work by Foley-Baker (Connecticut), including a new console by Richard Houghten (Michigan), the four-manual Aeolian is dedicated as the Kathleen Upton Byrns McClendon Organ.

Specifications

Chancel Organ, Duke University Chapel, Durham, North Carolina Aeolian Organ Company, Opus 1785, 1931-32

GREAT (wind pressures: 6" for flues, 12" for reeds)

32′	Quintaton (from tenor c)		61 pipes
16′	Diapason	partially in north façade	73 pipes
16′	Bourdon (Pedal, ext.)		41 pipes
8′	First Diapason	swapped with Second prior to restoration	73 pipes
8′	Second Diapason	swapped with First prior to restoration	73 pipes
8′	Third Diapason	restored to original from Prestant 4'	73 pipes
8′	Gemshorn		73 pipes
8′	Principal Flute		73 pipes
8′	Doppel Flute (in Choir ch	amber)	73 pipes
5 1/3′	Quint	restored to original from Third Diapason	73 pipes
4′	Octave		73 pipes
4′	Principal		73 pipes
4'	Flute (in Choir chamber)		73 pipes
3 1/5′	Tenth		73 pipes
2 2/3′	Twelfth		73 pipes
2	Fifteenth		73 pipes
	Harmonics V		305 pipes
	Plein Jeu III-VI		268 pipes
16´	Contra Tromba (in Choir	chamber)	73 pipes
8´	Trombone (Pedal)		
8´	Tromba (in Choir chambe	er)	73 pipes
4′	Octave Tromba (in Choir chamber)		73 pipes
8´	Tuba mirabilis (Solo)		
8´	Festival Trumpet (new, flo	ating, 25" wind pressure)	61 pipes
	Great to Great 16		
	Great to Great 4		
	Great Unison Off		

SWELL (wind pressures: 6" for flues and orchestral reeds, 10" for chorus reeds)

16′	Bourdon	73 pipes
8´	Diapason	73 pipes
8´	Geigen Diapason	73 pipes
8´	Gamba	73 pipes
8´	Gamba céleste	73 pipes
8´	Salicional	73 pipes
8´	Voix céleste	73 pipes
8´	Rohrflute	73 pipes
8´	Cor de nuit*	73 pipes
8´	Flauto dolce	73 pipes
8´	Flute céleste	61 pipes
4′	Octave	73 pipes
4′	Fugara	73 pipes
4′	Flûte triangulaire*	73 pipes
2 2/3′	Nazard*	73 pipes
2´	Piccolo	73 pipes
2´	Flautino*	73 pipes
1 3/5´	Tierce*	73 pipes

	Cornet V (composed of stops marked *)	
	Chorus Mixture V	305 pipes
16´	Posaune	73 pipes
8´	French Trumpet	73 pipes
8´	Cornopean	73 pipes
8´	Oboe	73 pipes
8´	Vox humana	73 pipes
4´	Clarion	73 pipes
8´	Harp (in Choir box)	1 1
4´	Celesta (in Choir box)	
	Tremolo	
	Chimes	
	Swell to Swell 16	
	Swell to Swell 4	
	Swell Unison Off	
CHOIR	(wind pressure: 6" throughout)	
16′	Gamba (from Viole d'orchestre 8' evt.)	12 pipes
10 8'	Dianason	73 pipes
8´	Viole d'orchestre	73 pipes
8´	Viole céleste	73 pipes
8´	Concert Flute	73 pipes
8´	Ouintadena (derived from stops marked *)	
8´	Dulciana*	73 pipes
8´	Dulciana céleste	73 pipes
4′	Violina	73 pipes
4′	Harmonic Flute	73 pipes
2 2/3´	Nazard*	61 pipes
2´	Piccolo	61 pipes
1 3/5´	Tierce	61 pipes
1 1/7´	Septième	61 pipes
16′	Fagotto	73 pipes
8´	Trumpet	73 pipes
8´	Corno di bassetto	73 pipes

SOLO (wind pressures: 10" for flues and orchestral reeds, 15" for chorus Tubas, 25" for Tuba mirabilis)

Orchestral Oboe

Festival Trumpet

Choir to Choir 16 Choir to Choir 4 Choir Unison Off

Harp

Tremolo Chimes

Tuba mirabilis (Solo)

Celesta (from Harp, ext.)

8´ 8´

8′

8´

8´

4′

8´	Stentorphone	73 pipes
8´	Gamba	73 pipes
8´	Gamba céleste	73 pipes
8´	Flauto mirabilis	73 pipes
4′	Octave	73 pipes
4′	Orchestral Flute	73 pipes
	Mixture V	305 pipes
16´	Tuba	73 pipes
8´	Tuba mirabilis	73 pipes
8´	Tuba	73 pipes

73 pipes

49 bars

12 bars

25 tubes

8′	French Horn	73 pipes
8´	English Horn	73 pipes
4′	Clarion	73 pipes
	Tremolo	
	Chimes	
	Solo to Solo 16	
	Solo to Solo 4	
	Solo Unison Off	

PEDAL (wind pressures: 6" for flues, 15" for reeds)

32′	Diapason (from Pedal Diapason, ext.)	12 pipes
32´	Bourdon (from Bourdon 16'; 1-12 in common with Diapason 32')	
16´	Contrabass	32 pipes
16´	Diapason	32 pipes
16´	Diapason (Great)	
16´	Bourdon	32 pipes
16´	Gamba (Choir)	
16´	Echo Lieblich (from Swell Bourdon)	
10 2/3′	Quint (from Pedal Bourdon)	
8´	Octave (from Diapason, ext.)	12 pipes
8´	Principal	32 pipes
8´	Gedeckt (from Pedal Bourdon 16')	
8´	Stille Gedeckt (from Swell Bourdon 16')	
5 1/3′	Twelfth (from Pedal Bourdon 16')	
4′	Flute (from Pedal Bourdon 16')	
	Harmonics V	160 pipes
32´	Bombarde (from Pedal Trombone, ext.)	12 pipes
32′	Fagotto (from Choir, ext.)	12 pipes
16´	Trombone	32 pipes
16´	Tuba (Solo)	
16´	Tromba (Great)	
16´	Fagotto (from Choir Fagotto 16', ext.)	
10 2/3′	Quint Trombone (from Great Contra Tromba 16')	
8´	Trombone (ext.)	12 pipes
8´	Tuba mirabilis (Solo)	
8´	Festival Trumpet	
4′	Clarion (ext.)	12 pipes
	Chimes (Choir)	

COUPLERS

Great to Pedal 8	Solo to Great 16
Swell to Pedal 8	Solo to Great 8
Choir to Pedal 8	Solo to Great 4
Solo to Pedal 8	Solo to Swell 16
Great to Pedal 4	Solo to Swell 8
Swell to Pedal 4	Solo to Swell 4
Choir to Pedal 4	Swell to Choir 16
Solo to Pedal 4	Swell to Choir 8
Pedal to Pedal 4	Swell to Choir 4
Pedal Divide	Great to Choir 16
Swell to Great 16	Great to Choir 8
Swell to Great 8	Great to Choir 4
Swell to Great 4	Solo to Choir 16
Choir to Great 16	Solo to Choir 8
Choir to Great 8	Solo to Choir 4
Choir to Great 4	Pedal to Choir 8
	Great and Choir Transfer

BALANCED EXPRESSION PEDALS

Choir Expression Swell Expression Solo Expression Crescendo (programmable)

COMBINATION PRE-SETS

Standard Capture Combination System with 256 levels of memory Manual Piston Combinations Great: 1-8, 0 (Cancel) Swell: 1-8, 0 Choir: 1-8, 0 Solo: 1-8, 0 Pedal: 4-8, 0 General: 1-20 General Cancel Pedal Piston Combinations Pedal 1-5, 0 General: 1-16 Setter Piston Sequencer Memory Up and Down pistons

REVERSIBLES

- Manual and Pedal Pistons Great to Pedal 8 Swell to Pedal 8 Choir to Pedal 8 Solo to Pedal 8 Diapason 32' Bombarde 32' Fagotto 32' 16' Manual Stops Off 32' Pedal Stops Off All Swells to Solo Expression Pedal Sfz mf Sfz Tutti
- Manual Pistons Only Solo to Swell 8 Swell to Great 8 Choir to Great 8 Solo to Great 8 Swell to Choir 8 Solo to Choir 8 Great to Choir 8 All Pistons Next Harp Sustain

INDICATOR LIGHTS

Usher Signal Telephone Transposer Pedal Divide Sfz mf Sfz Tutti Crescendo All Swells to Solo Expression Pedal All Pistons Next Pedal 32´ Off Manual 32´ Off Harp Sustain Digital display for memory level, general piston number, and crescendo level

A Message from the Dean

by Sam Wells, Dean of Duke Chapel



n organ was a part of a body before it was an instrument. And indeed an organ is an instrument that is like a body. I like to think of an organ as a whole orchestra in one instrument.

And so to celebrate the dedication of our chancel organ at Duke Chapel is to enjoy an orchestral crescendo brought about by the harmony of many parts of the Chapel's body.

I have a particular affinity with the Kathleen Upton Byrns McClendon Organ because whenever David Arcus plays it or John Santoianni (or one of the good



officers of Foley-Baker) tunes it, I feel the vibrations from the pipes over my head and across the aisle rocking through my office. I've been very closely aware (even as I write this) of scurrying feet past my office door and what each participant in the restoration process communicates about an astonishing attention to detail in what is a project of formidable size. I know the organ is close to the hearts of a great many people: just recently I had an email from a person in Taiwan who joins our worship faithfully on the webcast and who noticed (though we had made no announcement) the enhanced sound from the chancel.

The McClendon Organ is wonderful as an instrument in its own right. But what made its restoration essential was not simply its musical quality but also its indispensability as an accompaniment to the choir. The Chapel Choir is one of the glories of Duke Chapel and Duke University, and the Aeolian organ is central to the ministry of the choir. This symbiosis between choir and organ represents the joy of the Duke Chapel community: those who know and love Duke Chapel know that every element of its life, while seeking to be outstanding in its own right, rests on and is enhanced by every other feature – by the liturgy, by the music, by the social engagement, by the preaching, by the vocational discernment, by the campus ministry, by the University and other significant events held here, and most obviously by the architecture itself.

This wonderful body is held together by extraordinary generosity and purposeful investment by those who perceive their own deepest values to be expressed in the music and ministry of this organ and this Chapel. When we look back on our lives of faith, an honored place is kept for those who have taught us and helped us to worship, and by making the rebuilding of this organ possible, that is what our donors have done. To be an "organ donor" has come to have a special resonance in our culture – a resonance of sacrifice, generosity, and faith – and those associations are all appropriate when the organ concerned is an instrument of praise rather than a part of a human body. Here we give special recognition and thanks to the three major donors.

First to Aubrey Kerr McClendon, Trinity 1981, who made the lead gift and then a second sizeable gift, both in honor of his wife, Kathleen Upton Byrns McClendon, Trinity 1980. The McClendons have fond memories of worshipping in the Chapel during their undergraduate days and a keen sense of responsibility to help future



Phil Carpenter, right, and Doug McKeever of Foley-Baker, Inc. finish installing the Swell shades, which open and close to alter the loudness.

generations experience the joys of the Duke Chapel community.

The second donor to recognize is the Board of Trustees and staff of The Duke Endowment, working under the guidance of James B. Duke's desire that the Chapel be central to the life of Duke University. We are especially grateful to Mr. Thomas S. Kenan III for his advocacy of this project with fellow TDE board members.

The third major contributor is seldom named and acknowledged. The leadership of the University, both board and administrators, manage the University's funds in responsible ways such that the Deferred Maintenance Fund was able to be tapped to the tune of \$600,000 for the organ's restoration.

Without the foresight and generosity of Duke's alumni, founding family, and administration, we would not be celebrating this signal event. In total, there have been approximately 600 gifts made to the organ restoration fund, and the work could not have been done without each gift. To those whose names appear on the following pages, I want simply to say that you are central to the harmony of the parts of the body of the Chapel, and we thank you.



\$600,000 or more

Mr. Aubrey K. McClendon Mrs. Kathleen Byrns McClendon The Duke Endowment Duke Deferred Maintenance Fund

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Victor Hoyt, top, and Jim Bennett of Foley-Baker, Inc. install a frame to hold the reconditioned organ regulators.



Doug McKeever of Foley-Baker, Inc. with a wide array of tools and instruments used in the restoration of the Aeolian.

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Two restored orchestral reed stops in the Solo division

Photography by Mark Manring

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