

**Christ Church Episcopal  
Rochester, N.Y.**

**Wednesday, August 1  
2:30 and 3:45 P.M.**

CHRISTOPHER MARKS

Allegro gioioso	Gaston Dethier 1875–1958
Organbook III	Ned Rorem b. 1923
Rondo	
Impromptu	
Passacaglia	
Fanfare	
Fugue	
Hymn 54, “Because thy trust is God alone”	MARTHINA J. Christopher Marks 1863–1946
Second Sonata, Op. 16	Henry M. Dunham 1853–1929
Introduction and Fugue: Moderato con energico	
Adagio e sostenuto	
Finale: Allegro	

*This program is supported by a gift from Nathalie and Willis Bridegam.*

**S**INCE THE ESTABLISHMENT of the Eastman Rochester Organ Initiative (EROI), there was a project to place a 19th-century American Romantic organ in the chancel of Christ Church. The possibility to realize this project presented itself when a relatively intact organ by E. & G.G. Hook & Hastings became available and was in need of a new home. An advisory committee including Barbara Owen, Mark Nelson, George Bozeman, alongside the EROI committee, and then organ curator, Mark Austin, selected David Wallace & Associates, LLC to install the 1893 E. & G.G. Hook & Hastings, Opus 1573 with the Choir division of the 1862 E. & G.G. Hook, Opus 308 in the chancel of Christ Church in 2012.

E. & G.G. Hook, Opus 308 originally graced the interior of Emmanuel Church’s impressive 1862 building on Newberry Street in Boston, positioned in the south side of the chancel. It arrived on the scene at an interesting moment in organological history: in the same year as Cavaillé-Coll’s 100-stop organ in Saint-Sulpice in Paris, and one year before the installation of another game-changing instrument in American organ history, the 1863 E.F. Walcker organ for the Boston Music Hall, and E. & G. G. Hook’s now-silenced masterpiece for Immaculate Conception Church, Opus 322. Emmanuel’s fairly typical three-manual, 31-stop instrument was moved in 1891 by Woodberry & Harris

to Christ Church Episcopal in Rochester, having been replaced by a larger instrument by George S. Hutchings. M.P. Möller electrified it in 1919, and while most of the organ was fundamentally altered in subsequent rebuildings — including a transformational one by the Buhl Organ Company of Utica in 1942, which included the placement of several stops in the nave, and a large four-manual console on a platform opposite the main organ chamber — its 1862 Choir division remained largely intact.

The 1893 E. & G.G. Hook & Hastings, Opus 1573 replaced the 1874 E. & G.G. Hook & Hastings, Opus 778 when the congregation of Saint Dominic's Catholic Church moved into its new church building in Portland, Maine. It was rebuilt in 1964 by the Andover Organ Co., at which point tonal alternations to the original scheme were undertaken, particularly in the Choir division, where a 1 $\frac{3}{5}$ ' Tierce usurped the place of an 8' Geigen Principal and the 8' Dulciana was transformed into a 2 $\frac{2}{3}$ ' Nazard. With the closing of Saint Dominic's in 2001, the organ was disassembled and put into storage.

In 2011, Mark Austin came across Opus 1573 on the Organ Clearing House website, and the prospect of returning vintage 19th-century sounds to Christ Church appeared to be within reach. Those stops that had been most altered in Opus 1573 were among those serendipitously preserved in the remains of Christ Church's Opus 308. What could not be found within Opus 308 was taken from E. & G.G. Hook Opus 821 and E. & G.G. Hook & Hastings Opus 2316 to complete the scheme. One additional stop was added to the organ outside its original scheme: a wooden 16' Trombone by William A. Johnson from his 1865 Opus 66, the first of that builder. The Great three-rank Mixture originally included a tierce rank and there are plans to return the composition of that mixture to its original disposition. The action is mechanical with a pneumatic assist for the two lowest octaves of both the Swell and Great keyboards, and the organ retains its 27-note, flat, straight pedalboard and far-right position of the balanced expression pedal (which replaced a former hitch-down pedal).

The project was completed in 2012 by David Wallace and his employees, and with the assistance of Mark Austin and the staff, faculty, and students of the Eastman School of Music. Historical photographs were consulted to replicate the original late 19th-century polychroming and stenciling, the success of which prompted Christ Church to re-stencil and polychrome its whitewashed chancel in 2016. Further interior decoration is planned to bring the church closer to its original splendor.

With only 28 stops, it is possible to play convincingly immense swaths of the organ literature on this instrument. Such a specification encourages eclectic use, inviting the organist to explore 19th- and early-20th-century American repertoire, and creatively reimagine English, German, and French repertoire within a different stylistic framework.\*

NATHAN J. LAUBE

\*Austin, Mark, "The Hooks, Hastings, and a Tale of Two Organs," *Organ, Sacred Music, and Historical Keyboards*, The Eastman School of Music, November, 2012. <https://www.esm.rochester.edu/organ/instruments/hook-and-hastings-organ/>.