



The Harrison & Harrison Organ
of Christ Church Greenwich



Welcome from the Rector

Marek Zabriskie



WELCOME TO CHRIST CHURCH GREENWICH! THANK YOU FOR JOINING THE CELEBRATION OF OUR NEW HARRISON & HARRISON ORGAN, a gift for the ages. Generations from now this organ will still be gracing every worship service at Christ Church. It is one of the ultimate long-term investments enriching the life of our church, which was founded in 1749.

Harrison & Harrison Ltd is the preeminent organ builder in the United Kingdom. Their organs grace King's College, Cambridge, Westminster Abbey, and Canterbury Cathedral, as well as many other landmark cathedrals, churches, and chapels. Our new organ is the largest Harrison & Harrison organ in the United States.

Our leaders selected Harrison & Harrison after visiting thirty organ builders across the United States and overseas. George Belshaw, Jamie Hitel, Jonathan Vaughn, Philip Moore, and many others, have worked tirelessly on this project to ensure its success. Without the generosity of hundreds of donors, this organ would not be possible. We are incredibly grateful and hope that everyone who hears this organ play will rejoice and give thanks.

The psalmist says, "Sing to the Lord a new song; sing to the Lord, all the whole earth." (Ps. 96:1) Our new organ will facilitate this in memorable ways as it is specifically designed to assist congregational singing and to support the outstanding Anglican music tradition at the very heart of our worship here at Christ Church Greenwich.

With love and prayers and gratitude,

The Rev. Marek P. Zabriskie
Rector

Jamie Hitel conducts the Choir of Men & Boys and the St. Cecilia Choir of Girls, accompanied by Jonathan Vaughn on the Harrison & Harrison organ. The Great Case is at left (and on the cover), and the Console and South Chancel Case are at right (and on the back cover). Above the Console, behind the Chancel Case, are the Harp and the Swell Organ.

Dedicatory Events

James O'Donnell • Organ

Saturday, October 22, 2022 at 5 pm

Philip Moore • Sunday Forum

With Love and Gratitude—a Life in Music and Serving God

Sunday, October 23, 2022 at 11:15 am

Dedication of the Organ • Evensong

The Right Reverend Jeffrey Mello
Bishop Diocesan, Episcopal Church in Connecticut

Sunday, October 23, 2022 at 5 pm

Jonathan Vaughn • Organ

Olivier Messiaen's *La Nativité du Seigneur*

Tuesday, December 20, 2022 at 7 pm

Jamie Hitel • Organ

Saturday, January 28, 2023 at 5 pm

James O'Donnell • Sunday Forum

Sunday, January 29, 2023 at 11:15 am

Jonathan Vaughn • Organ

Saturday, March 4, 2023 at 5 pm

Jonathan Ryan • Organ

Saturday, April 29, 2023 at 5 pm

Jamie Hitel *and* Jonathan Vaughn • Organ

Organ Pops and Requests

Saturday, June 10, 2023 at 5 pm

Artists



James O'Donnell



Philip Moore



Jamie Hitel



Jonathan Vaughn



Jonathan Ryan

The Road to a New Organ

Jamie Hitel
Director of Music



UPON ARRIVAL AS DIRECTOR OF MUSIC AT CHRIST CHURCH IN 2008, I was immediately struck by the less than ideal musical conditions for singers, whether situated in the choir or in the congregation. The organs, one in the chancel, and one in the gallery, had been built by Austin Organs of Hartford, Connecticut, in 1976, replacing a much more modest Möller instrument of 2901 pipes. Containing a total of 6365 pipes, these instruments coincided unhappily with a nadir in organ design and construction, lacking the cohesion necessary to support congregational singing.

The stop lists of the two Austin organs were loosely conceived along German and French lines; 'Germany' resided in the gallery, while 'France' found its home downstairs in the nave. This conceptual divide spoke eloquently to the lack of supportive sound throughout the building. Singers in the choir stalls on the liturgical north side of the chancel were buffeted by brash, high-pitched mixtures and shrill mutations from six feet behind them. Singers in the congregation had a variety of different experiences depending on where they sat, ranging from very little or no musical support at the back of the nave, to an unpleasant struggle with harsh sounds emerging at floor level at the front. The aural turmoil was compounded by an ill-suited organ case in mismatched wood that jutted out into one side of the chancel, thereby creating its own special kind of visual dissonance. Perhaps more than anything, it was this aesthetic jarring that was my ever-present reminder of the need to find a good musical solution.

The Vestry at Christ Church began to consider the future of the Austin organs as part of the 2013 Capital Campaign and subsequent restoration. By this time, some organ parts had begun to fail, while others had stopped working completely. This increasing unreliability added a certain urgency to a consideration of next steps.

Together with Carol Nicholson, then Chair of the Music Committee, I decided that the best way to proceed would be to commission an assessment from Jonathan Ambrosino, one of America's leading organ consultants. Jonathan went through both instruments in great detail, and experienced worship in the nave as well as from the choir stalls. The result was an extremely comprehensive report, which laid out the various options, including the extent of work required to return the instruments to full working order.



Left: The Great Case frame in place, with some fabric-lined panels installed. Visible at left are the retained 32ft Sub Bourdon pipes, which Harrison & Harrison re-installed several feet higher for improved sound. The Great Case will soon contain pipes of the Great and Pedal Organs, and the Tuba Mirabilis.

Right, top: Jamie Hitel and Jonathan Vaughn discuss the proposed organ's design with Harrison & Harrison's Andrew Scott and Andrew Reid, May 2018. (Photo: George Belshaw)

Right, bottom: The Greenwich organ in progress in the Harrison & Harrison shop, Durham, UK, July 2021. (Photo: Jamie Hitel)



In 2014, the Vestry formed an Organ Committee, with George Belshaw as its Chair. The committee immediately got to work by requesting proposals for repair from five different companies, two of which subsequently presented to the committee. During these weeks and months it became clear that the prospective cost of restoration would be much higher than anticipated; the committee was therefore moved to explore the option of replacing the organs with something more durable and musically suitable for accompanying our choirs and congregation. This principle was endorsed by the Vestry in 2015.

We requested proposals for new instruments from six varied companies, eventually receiving proposals from more than ten. These companies were both domestic and international, each selected for a specific quality or reputation that they could bring to the project. The

range of creativity was both remarkable and fascinating: some plans would have placed the main instrument in the gallery; another raised the main chamber high enough to create an additional chapel; one plan included a combination of key actions; another suggested a dual-temperament instrument in the gallery. Each proposal was added to our master matrix containing a complete list of pros and cons. It was a painstaking and instructive process, enabling us to hone and solidify our priorities for the new instrument. The committee identified these as the ability to provide a warm, colorful tone for choral and congregational accompaniment, while retaining enough flexibility to give a good account of organ repertoire from across the spectrum.

Together with Jonathan Ryan (former Associate Director of Music), Dr. Philip Moore (Organist Emeritus of York Minster, Visiting Artist at Christ Church), and George Belshaw (Organ Committee Chair), we visited and played over thirty instruments in the United States, the United Kingdom, and Germany. Each piece of feedback was added to the matrix, from which a shortlist of three builders was eventually chosen.

During these final presentations, it became clear that Harrison & Harrison Ltd, of Durham, England, was the builder we had been seeking. Their storied history and close association with the world of Anglican church music gave us great confidence that they would build us exactly the right organ. Founded in 1861, Harrison & Harrison Ltd service and curate organs that have been in their care for generations. Andrew Scott, their Head Voicer and newly appointed Managing Director, is a fine church musician in his own right, speaking the same musical language as our choirs and congregation. This has made the whole creative process especially fluid and enjoyable.

In 2018, the Vestry, encouraged by the enthusiasm of the new Rector, The Rev. Marek P. Zabriskie, voted

The Pedal Open Wood was the first rank to be installed by the first four men of Harrison & Harrison's on-site installation team. The chamber roof was raised in 2021 to allow pipes to speak at a higher elevation.

unanimously to proceed with the project, allowing us to sign a contract with Harrison & Harrison in January 2019.

It is every organist's dream to oversee a project like this, and nothing would have been possible without the dedication and support of so many donors, volunteers, committee members, musicians, and builders. I am deeply grateful to all who have helped along the way.

My special thanks go to George Belshaw for his careful shepherding of the entire project, and to our rector, Marek Zabriskie, for his willingness to support the music program in such a visionary and practical way. They and countless others have allowed Christ Church to create a musical instrument that will enable choirs and congregations to sing the praises of God for generations to come.



Director of Music, Jamie Hitel

Top: Installing Console paneling.

Bottom: The voicing team examines newly arrived pipework.

Less than an hour after unloading a container, the Harrison & Harrison team begin installing the pipes in the South Chancel Case.



The Tonal Design of the Harrison & Harrison Organ

Jonathan Vaughn
Associate Director of Music



MUSIC IS CENTRAL TO THE LIFE OF CHRIST CHURCH GREENWICH. The foundation of the Choir of Men and Boys in 1934 by the illustrious Organist and Choirmaster Claude Means, followed by the St. Cecilia Choir of Girls in 1952, and the adult Parish Choir (now Christ Church Singers) in 1972, led to today's vibrant music program with well over a hundred active members aged four and up, and enthusiastic alumni and friends who sing on an occasional basis. The backbone of the music making here is the organ that supports our choirs and congregations in song.

The vision for the new instrument was formed after a careful reflection of the properties of the acoustics of Christ Church, and of the musical needs of the parish. The organ committee had established these early in the deliberations as:

Providing solid accompanimental support for liturgy, especially supporting congregational singing.

Providing sensitive choral accompaniments, with the flexibility to adapt to varying configurations of our several choirs.

An instrument capable of giving a good account of organ repertoire from the 16th century to the present day.

The first step in designing the organ was to establish the layout. The choirs sing services in the chancel, an acoustically disadvantageous part of the building where the large chancel arch muffles the projection of their sound into the nave. Conversely, the congregation needs a high level of support in their singing, and the relatively low ceiling in the church, combined with many absorbent surfaces, favor high treble frequencies and soak up the bass sounds that will provide this support.

After much deliberation, we settled on a scheme whereby the instrument would be able to speak into the building in two distinct ways. Firstly, directly into the nave

to give adequate support to the congregation. Secondly, solely into the chancel in order to provide colorful, supportive organ accompaniment, without overwhelming the singing. These principles have been achieved by placing the Great Organ (the principal body of sound in the instrument) in the large new case in the (liturgical) north transept to give the congregation support, with the Solo Organ behind it in the existing chamber. The Choir Organ speaks primarily into the chancel, and is in the case on the north side; the Swell Organ is opposite it in the newly constructed chamber on the south side. Additionally, the Great and Solo Organs are scaled and voiced to be richer than the more gentle Choir and Swell. Further was the experience of poor tuning in the previous organ, especially in the summer; the new organ is almost entirely at one height within the church and tuning is far more stable.

To think of the instrument as two two-manual instruments, one into the nave and one into the chancel, would be to underestimate the ambition of the vision. Both the Solo and Swell Organs are in substantial expression boxes, each with shutters facing both transept and chancel, and so the console is uniquely equipped with four swell shoes controlling just two boxes. The flexibility in tonal color that this offers is remarkable, and organists for years to come will find ways to use this feature of the instrument. In the voicing process, we found that there was significant bounce back from the swell chancel shutters into the nave so we built a buffer to compensate for this and completely fulfill this element of the design.

The Solo Organ best demonstrates this duality of the underlying vision. It owes much to the legacy of the legendary director of the firm from 1896 to 1936, Arthur Harrison, and is essentially a large-scale Swell Organ much like that at King's College, Cambridge. Its chorus is second to the Great Organ in volume, and it also has the expected orchestral reeds and a pair of narrow scaled violes, all in Harrison & Harrison's traditional scales, both for choral accompaniment and for the performance of Romantic organ repertoire.

In this comprehensive scheme, we wanted to include two classic Harrison & Harrison colors: an Orchestral Trumpet and a French Horn. Space precluded these being placed in the Solo box, so they have been placed at the south end of the Swell box, not far from the Ascension window. This location has proved advantageous to their speech throughout the building, both as solo sounds separately and together, and also through their chameleon-like ability to shape other colors around the instrument. This placement also allows for an exciting array of antiphonal effects.

The Great Organ has the most advantageous position in the instrument and has a significant presence in the building, particularly noticeable when stops are used alone. The chorus is designed to be clean yet

warm, appropriate both for congregational singing and the performance of Baroque repertoire. The basses of the Diapasons taper off to help retain clarity in polyphonic writing, and the mixture is bright but not high pitched; at the top of the keyboard it duplicates the pitches already present. The Flûte Harmonique is designed to soar at the top, very much in the Cavallé-Coll tradition, but is also invaluable in the structure of the buildup of tone in the division. Above the Great Organ, in the appropriately commanding position, sits the full-bodied Tuba Mirabilis, able to sing single notes above the rest of the instrument.

The Choir Organ primarily serves as choral accompaniment, and it is here that the scheme includes high-pitched mutation stops (those that speak other than

at the unison or octave) for modern organ repertoire and some Baroque music. They are made of diapason pipes; the contrasting Cornet in the Swell Organ is of flutes. A key decision was to make the 16ft in the Choir a Dulciana so that the 16ft stops on each division are of distinct types.

The Swell Organ is the heart of choral accompaniment, and has been voiced in such a way that it can be used freely with the choir, neither overwhelming nor driving their singing. The vision for this division was that it would speak primarily into the chancel. While it does indeed face that way, its impact and presence in the nave have surpassed expectations and proved an invaluable part of the organ for spreading sound across the church and enabling congregational singing. Its

16ft Contra Gamba is full length for the complete compass, with only the bottom four pipes being Haskelled, a new design for Harrison & Harrison. This stop provides fullness without muddying the sound of the division, as well as precision in pitch when used in quiet pedal lines. Another innovation is the Lieblisch Celeste, a mild undulating alternative to the Vox Angelica.

The Pedal Organ was challenging to design due to the disadvantageous nature of the church's acoustics to low frequencies. We used large scales and high wind pressures for the lowest pipes, and the result is warm, supportive bass tone throughout the church. The bottom twelve pipes of the 32ft Sub Bourdon were retained from the 1976 Austin organ. They have been revoiced on nearly twice their previous wind pressure and now

The French Horn and Orchestral Trumpet



The Great and Pedal choruses



Andrew Fiddes voicing the Vox Humana, Swell box; Chimes are at left.



The Pedal Contra Trombone and Open Wood



speak with considerably more fundamental tone. The Diapason chorus is situated in the large north transept case next to the Great Organ so it has sufficient presence for polyphonic organ repertoire.

The Harp that was in the Austin organ had not played for many years. It is a fine example of J.C. Deagan's work, and we were keen to restore it to playing order, and it now lives directly above the console. The new set of chimes was installed in the Swell box for maximum flexibility, as is the Cymbelstern. Together with the Glockenstern, its bigger companion situated next to the Tuba Mirabilis, it was designed and built by Harrison & Harrison to the highest level of quality for the best effect. The bells of the Cymbelstern and Glockenstern are made by the Whitechapel Bell Foundry.

The Trompeta Real, a fanfare reed stop above the main entrance to the church, is the first antiphonal trumpet in Harrison & Harrison's history. Made in polished copper to dramatic visual effect, it is an occasional stop for the great festivals of the church and the largest climaxes in organ music.

The Console is designed to be intuitive and flexible, and embraces the latest in Solid State organ technology. While this is firmly an English organ, we wanted it to make sense to American organists and so included a full suite of inter-manual couplers. But draw English Coupling, and it couples like an English organ. The Expression Matrix allows any of the four sets of swell shutters to be allocated to any of the four swell shoes. The shoes are attached to trains based on a design from

The Console. The drawstops and displays are engraved in a new "Harrison" font, based on examples from historic Harrison & Harrison instruments.

the 1937 console at Westminster Abbey, and allow for exceptionally smooth, comfortable control of the boxes. Curved stopjamb bring every drawstop on the console into easy reach, and a playback system allows the organist to record performances and check balances and other nuances from the nave or elsewhere in the church.

In the design and execution of this instrument, we have strived to craft an instrument for the ages. Both groundbreaking and steeped in tradition, our new organ will, we hope, be loved and cherished by Christ Church, the local community, and organists and other music lovers both in the United States and abroad.



*Associate Director of Music,
Jonathan Vaughn*

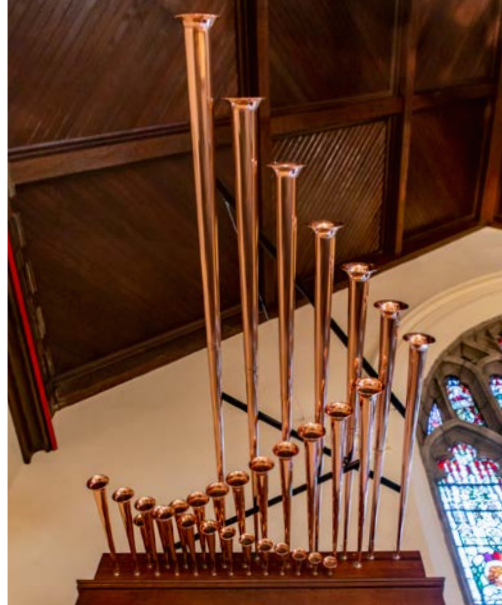
*Top: Adriel Yap wiring the renovated Deagan Harp, which resides above the Console.
Bottom: Detail of the left stopjamb*

*Top: The Pedalboard
Bottom: Jonathan Vaughn accompanying hymn singing after a Sunday afternoon Harrison & Harrison talk on voicing the organ.*





Glockenstern, Great Case



Trompeta Real, Gallery



Cor Anglais, Solo



Contra Gamba, Swell



Lieblich Celeste, Swell



Double Trumpet, Solo

Great & Solo reservoirs



Tuba Mirabilis, Solo

Oboe, Swell

PEDAL ORGAN

1. Harmonic Bass	(from 3)	32
2. Sub Bourdon	(from 6)	32
3. Open Wood		16
4. Open Diapason		16
5. Geigen	(Great)	16
6. Sub Bass		16
7. Bourdon	(Solo)	16
8. Gamba	(Swell)	16
9. Quint	(from 6)	10½
10. Principal		8
11. Bass Flute	(from 6)	8
12. Fifteenth		4
13. Mixture	19.22.26.29	IV
14. Contra Trombone	(from 16)	32
15. Ophicleide		16
16. Trombone	(Great)	16
17. Double Trumpet	(Solo)	16
18. Posaune		8
19. Clarion	(from 18)	4

<i>Choir to Pedal</i>	<i>Choir Octave to Pedal</i>
<i>Great to Pedal</i>	<i>Great Octave to Pedal</i>
<i>Swell to Pedal</i>	<i>Swell Octave to Pedal</i>
<i>Solo to Pedal</i>	<i>Solo Octave to Pedal</i>
<i>Great Reeds on Pedal</i>	<i>Pedal Divide</i>

CHOIR ORGAN (unenclosed)

20. Double Dulciana	(1-12 from 64)	16
21. Open Diapason		8
22. Viola		8
23. Claribel Flute		8
24. Principal		4
25. Chimney Flute		4
26. Twelfth		2½
27. Fifteenth		2
28. Seventeenth		1½
29. Nineteenth		1½
30. Twenty Second		1
31. Cremona		8

	<i>Tremulant</i>		
32. Tuba Mirabilis	(Solo)	8	
33. Trompeta Real	(Solo)	8	
	<i>Sub Octave</i>	<i>Unison Off</i>	<i>Octave</i>
	<i>Swell Sub Octave to Choir</i>	<i>Swell to Choir</i>	<i>Swell Octave to Choir</i>
	<i>Solo Sub Octave to Choir</i>	<i>Solo to Choir</i>	<i>Solo Octave to Choir</i>
		<i>Great Reeds on Choir</i>	

GREAT ORGAN

34. Double Geigen		16
35. Open Diapason I		8
36. Open Diapason II		8
37. Flûte Harmonique	(1-12 from 38)	8
38. Stopped Diapason		8
39. Octave		4
40. Wald Flute		4
41. Octave Quint		2½
42. Super Octave		2
43. Mixture	19.22.26.29	IV
44. Trombone		16
45. Trumpet		8
46. Clarion		4
47. Chimes		

<i>Choir Sub Octave to Great</i>	<i>Choir to Great</i>	<i>Choir Octave to Great</i>
<i>Swell Sub Octave to Great</i>	<i>Swell to Great</i>	<i>Swell Octave to Great</i>
<i>Solo Sub Octave to Great</i>	<i>Solo to Great</i>	<i>Solo Octave to Great</i>
	<i>Manuals I & II Exchange</i>	

Organ Specifications

The Harrison & Harrison Organ of Christ Church Greenwich

Pipes	4639
Stops	86
Ranks	81
Drawstops	135

SWELL ORGAN (enclosed)

48. Contra Gamba		16
49. Violin Diapason		8
50. Lieblich Gedeckt		8
51. Lieblich Celeste (low G, tuned flat)		8
52. Salicional		8
53. Vox Angelica (low G, tuned flat)		8
54. Gemshorn		4
55. Open Flute		4
56. Flautina		2
57. Cornet	12.17	II
58. Mixture	15.19.22	III
59. Contra Fagotto		16
60. Cornopean		8
61. Oboe		8
62. Vox Humana		8
63. Clarion		4

	<i>Tremulant</i>		
	<i>Sub Octave</i>	<i>Unison Off</i>	<i>Octave</i>
	<i>Solo Sub Octave to Swell</i>	<i>Solo to Swell</i>	<i>Solo Octave to Swell</i>

SOLO ORGAN (64-80 enclosed)

64. Bourdon		16
65. Open Diapason		8
66. Harmonic Flute		8
67. Viole d'Orchestre		8
68. Viole Celeste (low F, tuned sharp)		8
69. Principal		4
70. Concert Flute		4
71. Fifteenth		2
72. Mixture	12.15.19.22.26	V
73. Double Clarinet *		16
74. Orchestral Oboe *		8
75. Cor Anglais *		8

	<i>Tremulant</i>		
76. Double Trumpet		16	
77. Trumpet		8	
78. Clarion		4	
79. French Horn *	(in Swell box)	8	
80. Orchestral Trumpet *	(in Swell box)	8	
81. Tuba Mirabilis *		8	
82. Trompeta Real *		8	
	(west end, en chamade)		
	<i>Sub Octave</i>	<i>Unison Off</i>	<i>Octave</i>
	<i>Solo Orchestral on Manual IV</i>	<i>Great Reeds on Solo</i>	
	<i>Manuals III & IV Exchange</i>		
	<i>* Orchestral stops</i>		

SOLO PERCUSSION

83. Harp *	
84. Chimes *	
85. Cymbelstern	
86. Glockenstern	

COMBINATION COUPLERS

Great & Pedal Pistons
Pedal to Choir Pistons
 (with independent set of Pedal combinations)
Generals on Swell Foot Pistons
English Coupling (octave couplers cascade)

ACCESSORIES

Eight general pistons and general cancel
 Eight foot pistons to the Pedal Organ
 Eight pistons to the Choir Organ
 Eight pistons to the Great Organ
 Eight pistons to the Swell Organ
 (duplicated by foot pistons)
 Eight pistons to the Solo Organ
 Four pistons to all couplers and transfers
 Reversible thumb pistons to all unison couplers
 and to 32ft Bourdon
 Reversible foot pistons to *Great to Pedal*,
Choir to Pedal, 32ft Bourdon, 32ft Trombone,
 Glockenstern, and Harp Dampers Off
 Stepper, operating general pistons in sequence
 7992 general piston memory levels in eight libraries
 16 divisional piston memory levels
 Four sets of shades, assignable to any shoe
 Record & playback system

WIND PRESSURES

Pedal (<i>Sub Bourdon/Sub Bass</i> , <i>Open Wood & Open Diapason</i>)	152mm	6"
Pedal flue 3-stop slider chest	89mm	3½"
Pedal Ophicleide *	305mm	12"
Pedal reeds (32ft Trombone 1-12 & 8/4ft Posaune unit)	203mm	8"
Choir	76mm	3"
Great flue	89mm	3½"
Great reeds †	178mm	7"
Swell	102mm	4"
Swell HP reeds (<i>Orchestral</i> <i>Trumpet & French Horn</i>)	305mm	12"
Solo main	127mm	5"
Solo HP (<i>Chorus reeds</i> , <i>Open Diapason & Principal</i>)	178mm	7"
Tuba Mirabilis *	305mm	12"
Trompeta Real	178mm	7"
		(west-end chamade)
North LP static	249mm	9¾"
North HP static	460mm	18 ½"
South LP static	196mm	7¾"
South HP static	351mm	13 ⅜"
Trompeta Real static	263mm	10 ⅜"

* shared reservoir
 † also feeds: Great 16ft Double Geigen 1-5 & 7-10
 Great 8ft Open Diapason I 1-7 & 17-24
 Great 8ft Open Diapason II 1-4

Pitch c = 523.3 @21°C
 Pitch a = 440 @21°C

Harrison & Harrison Ltd

Organ Builders



Andrew Scott describes organ voicing, June 2022

THE RICH MUSICAL PROGRAM OFFERED AT CHRIST CHURCH REQUIRES an organ not only capable of accompanying choral music with sensitivity, but also a wide dynamic range and enough variation in tone color to accompany the whole church on its liturgical journey, evoking musical emotions of joy and sorrow, prayer and celebration.

The 1970s Austin instrument had reached the end of its life in Christ Church, and we were honored to be chosen to build a new instrument to replace it. The opportunity to build a completely new instrument is rare. Even rarer are opportunities to build a new organ that doesn't incorporate a body of pipework from a previous iteration. With the exception of the lowest 12 pipes of the Pedal 32ft Sub Bourdon (which have since been given an elocution lesson), and the Deagan Harp, we were presented with a completely clean slate. The brief for the new instrument was for a comprehensive specification of cathedral-like proportions, worthy of leading the musical ministry both now and in the future.

Designing the specification of an organ is a very subjective task. It is also one which requires creativity on the part of the organ builder to propose a disciplined tonal design which will result in a cohesive musical instrument fit for purpose. The most successful organs are those borne from a common and shared perspective, and it has been a joy to work with Jamie and Jonathan to design an instrument to be the culmination of a deep and shared understanding of their musical needs, alongside a meeting of minds and ears.

We are honored to have been entrusted to build this new organ for Christ Church, our largest instrument in the United States, and we hope that it will enrich the musical ministry of the church in services and concerts for many decades to come.

As we sing in the hymn, Angel Voices, "Craftsman's art and music's measure for thy pleasure, all combine."

Andrew Scott
Managing Director
Harrison & Harrison Ltd

Left: Installation Team: Michael Clough, David Beeby, Harry Lane, Rob Nelson, Karl Turnbull, Adriel Yap; not pictured: Peter Bennett

Right: Voicing Team Andrew Scott and Andrew Fiddes, at Console; Michael Clough, Andrew Scott, and Andrew Fiddes in the Swell box

Greenwich On-Site Teams
Installation Team
Michael Clough *Team Leader*
David Beeby
Peter Bennett
Harry Lane *Apprentice*
Rob Newton
Karl Turnbull
Adriel Yap
Voicing Team
Andrew Scott *Head Voicer*
Andrew Fiddes *Associate Voicer*

Design Team
Andrew Hale *Head Designer*
John Richardson *Case Designer*
Owen Woods

Voicing Team
Andrew Scott *Head Voicer*
Andrew Fiddes *Associate Voicer*
Daniel Rose-Jones

Organ Builders
Jim Reeves *Workshop Foreman*
Colin Palmer *Resources Manager*
Lee Berriman

Ian Bruce
Ian Gibson
Lee Gibson
Melvin Hall
Tom Hobbs
Czesław Ładogórski
John Oliver
David Parsons
Geoff Pollard
David Robinson
Jaroslav Stražovský

Metalshop Team
Nigel Turner *Metalshop Foreman*
Les Cooper
Roger Kirchner
Jim Reeves
Adam Davison *Metalshop Apprentice*
Some pipework was made to Harrison & Harrison specifications by Shires Organ Pipes and F. Booth & Son

Apprentices
Steph Mossman
James Oliver

Laborers
John Field
Michael McCartney

Front of House
Melinda Hampton *Secretary*
Caitlin Nolan *Admin. Assistant*

Finance Team
Maureen Dawson *Finance Manager*
Louise Amos
Kirsty Garrigan
Nicola Sutton

Management Team
Andrew Reid
Managing Director
Andrew Scott *Head Voicer & Deputy Managing Director*
Jeremy Maritz
Operations Manager
Maureen Dawson
Finance Manager
Duncan Mathews
Production Director
Owen Woods
Technical Co-ordinator



With Gratitude

George Belshaw

THE INSTALLATION OF OUR NEW HARRISON & HARRISON pipe organ at Christ Church Greenwich has been a remarkable journey. It would not have been possible without the dedication and time of the many committee members, volunteers, staff, vestry, clergy, tradespeople, and donors who helped shepherd this project since inception in 2013 to its dedication now, in October 2022.

The commitment of the Organ Committee over these nine years has been extraordinary. Decisions from electing to discard the old instrument in favor of a new one, to selecting an organ builder amongst the many diverse submissions, to guiding the design of the casework, to being advocates for the project, to overseeing the budget, were some of the responsibilities of the group. They smartly understood the impact of their choices and were a delight to work with.

Accolades are due to Director of Music, Jamie Hitel, for his vision. He foresaw how a world class pipe organ would transform music at Christ Church not only by

attracting renowned musicians, but by encouraging congregational singing and, most importantly, by lifting up the voices of our young choristers and our adult singers, thus sustaining the music program for generations to come. Thank you to both Associate Directors of Music: Jonathan Ryan for his counsel early on in selecting a builder, and Jonathan Vaughn for his deep understanding of these fascinating and complex instruments. Our Visiting Artist, Philip Moore, kept us on course with his guidance and wisdom. We wouldn't have this extraordinary instrument if it were not for these four fine and talented gentlemen.

Harrison & Harrison went beyond their already high standards to design and build this four-manual instrument. Our project was led by Managing Director, Andrew Reid; Head Voicer, Andrew Scott; and Installation Team Leader, Michael Clough. Their knowledge, artistry, craftsmanship, and skill of organ building and voicing is truly remarkable. We have no doubt historians will consider this instrument one of Harrison & Harrison's finest.

Architect Joshua Brandfonbrener and Wernert Construction Management modified the church building to accept the new organ. Roofs were raised, floors removed, superstructures built, and arches opened. They were wonderful members of the team who truly enjoyed the challenge this project presented.

The ability to invigorate a major capital campaign within months of arriving at a new parish is a unique quality in a priest. In the fall of 2018, our new rector, The Rev. Marek P. Zabriskie, understood the importance of the organ project and quickly got behind it. We are grateful for his enthusiasm, which was the final push required to see this effort through to completion.

A big thank you is due to the over 280 donors. An endeavor of this size requires the financial support of many. Donors range from those who gave prior to 2013 in hopes that a new organ would be on the horizon to those who gave this past summer. Donors gave both large gifts and just a few dollars, and include current and former choristers, long-time parishioners and new members. The diversity of our donors is heartwarming.

It is humbling to have so many members of the community believe in and love the music we create at Christ Church. Music is critical to the human experience and a vital component of Episcopal and Anglican worship. We are honored to help perpetuate this tradition and its evolution with our new Harrison & Harrison pipe organ. Thank you, thank you, all!

George Belshaw
Organ Committee Chair



George Belshaw carries an iron reservoir weight once owned by the renowned Henry Willis & Sons Organ Builders, and reused here at Christ Church.

Many parishioners, staff, and choir families helped unload five containers from the UK that traveled first by ship, then by truck, always arriving on a clear day. Thanks to all who helped unload a most unusual cargo.



The Trompeta Real on the wall of the gallery



Dedicated to the Glory of God, October 23, 2022

*Our new pipe organ was made possible
thanks to the generosity of these donors*

Thank you!

Deborah Smith & Daniel Abbasi
Jordan Abbasi
Michael Alliston
Leyla & Richard Anderson
Elizabeth & Arthur Auch
In memory of Susan Grove
Linda M. Austin-Small
In honor of sons Peter, James, Thomas
Kathy Dexter & Daniel Badger Jr.
In honor of his siblings Vin, Starr, Diana
Patricia & John Baity
*In honor of sons Michael, Philip, Drew
& in memory of her son Edward Setterberg*
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Joan & Henry Baker
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& D. Scott McCullough*
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Andrea Fraleigh & William Meurer
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Ann & Phillip Miller
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Tara & Scott Mitchell
Peggy & Bob Moore

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Lizora & Samuel Yonce
Mims & Marek P. Zabriskie

Organ Committee

*We give thanks for those who since 2013 have dedicated their time
and talents to the realization of our new Harrison & Harrison Organ*

George Belshaw, Jr.
Organ Committee Chair
Jamie Hitel
Director of Music
Patricia Baity
Joanne Bouknight
Neil Bouknight
Jeffery Boyd
Elizabeth Fitts
Timothy Carpenter
Claudia Gourdon

Carter Harris
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Carol Nicholson
Lucy Rinaldi
Jonathan Ryan
Associate Director of Music
Audrey Schaus
Durant Schwimmer
Lynne Smith
Jonathan Vaughn
Associate Director of Music
The Rev. Marek P. Zabriskie

Organ Celebration Chair: Patrick Fennig
Book Design: Jenni Tibberts; Book Layout: Joanne Bouknight
Photography: Joanne Bouknight, except as noted



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