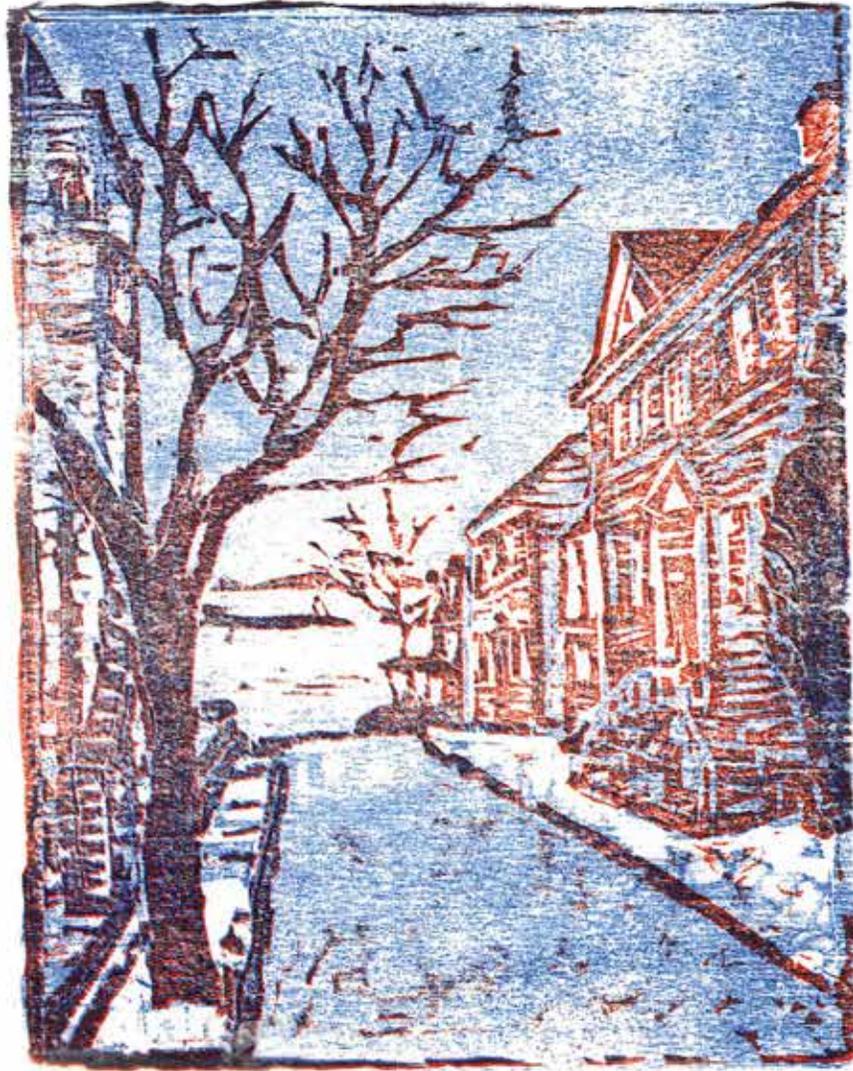


# CHRISTMAS on the Point



Thursday, December 17, 2015 at 7:00 pm  
Church of Saint John the Evangelist, Newport, RI



# CHRISTMAS on the Point

*Kindly turn off beeping, vibrating, or ringing things.*

## CONCERT PROGRAM AND PROGRAM NOTES

Please reserve applause until the end of the program, to maintain flow between pieces.

The program lasts one hour, without intermission.

Please join in singing (and standing, if you like) half-way through.

### A Ceremony of Carols, Op. 28 (excerpts)

**Benjamin Britten (1913-1976)**

*A Ceremony of Carols* was written by Benjamin Britten originally for treble choir and harp in March of 1942, while at sea. Because of the immense popularity of the piece, piano accompaniment and a mixed choir arrangement are also often heard. The majority of the text is taken from poems in Middle English (late 12th to late 15th century). Medieval vocabulary and syntax informed the “translation” provided as well as the following notes by Thomas Ajack. While some of the theology is arguable in the text, it remains rich and valuable. It also serves as a springboard to clarify our own thoughts and beliefs. With this understanding may we consider the text and the music, which transcends time and brings us closer to God.

**Hodie.** Taken from the Vespers of the Nativity, this plainchant Latin antiphon is used as a procession and recession, rounding out the form of the composition.

Hodie Christus natus est;  
Hodie Salvator apparuit;  
Hodie in terra canunt angeli,  
Laetantur archangeli;  
Hodie exsultant justi dicentes:  
Gloria in excelsis Deo. Alleluia!

*Today Christ is born;  
Today the Saviour has appeared;  
Today the angels sing,  
The archangels rejoice;  
Today the righteous rejoice, saying:  
Glory to God in the highest, Alleluia!*

**There is no rose.** The message here is that Mary was unparalleled. For the first time, heaven and earth were in the same space: within her womb. Because of her, we learn the mystery of the Trinity.

There is no rose of such vertu  
As is the rose that bore Jesu.  
Alleluia, Alleluia.

*There is no rose of such virtue  
As is the rose that bore Jesus.  
Alleluia.*

For in this rose containèd was  
Heaven and earth in litel space  
Res miranda, Res miranda.

*For inside the Rose ( called Mary )  
Were heaven and earth in a single, little space.  
Miraculous thing.*

By that rose we may well see  
There be one God in persons three,  
Pares forma, Pares forma. (*In the same form*)

*By that rose, we now may see,  
There be one God in persons three.  
Created in the Parent's image.*

The aungels sungen the shepherds to:  
Gloria in excelsis Deo.  
Gaudeamus, Gaudeamus. (*Let us rejoice*)

*The angels sang to the shepherds,  
Glory to God in the highest!  
We rejoice.*

Leave we all this werdly mirth,  
And follow we this joyful birth.  
Transeamus, Transeamus. (*Let us travel*)

*Leave we all this wordly mirth,  
And follow we this joyful birth.  
We cross over to Christ's world.*

*Anonymous*

**That yonge Child.** When the baby Jesus began to cry, Mary sang a lullaby. The nightingale sang also, but Mary's song was superior.

*Sybille Pierre, alto*

That yongë child when it gan weep  
With song she lulled him asleep:  
That was so sweet a melody  
It passéd alle minstrelly.

*When that young child began to weep  
With song, she lulled him to sleep.  
It was such a sweet melody,  
It was so very merry.*

The nightingale sang also:  
Her song is hoarse and nought therto:  
Whoso attendeth to her song  
And leaveth the first then doth he wrong.

*The nightingale sang also,  
But her song was hoarse, it was not the same:  
Whoever listens to the nightingale's song  
Instead of Mary's, does wrong.*

*Anonymous*

**Balulalow.** Showing great humility, Mary sings a good and proper Lullaby to the young Jesus.

*Anne Stone, soprano*

O my deare hert, young Jesu sweet,  
Prepare thy creddil in my spreit,  
And I sall rock thee to my hert,  
And never mair from thee depart.

*O love of my heart, young Jesus sweet,  
Prepare your place in my heart,  
And I shall rock thee with great love,  
And I shall never leave your side.*

But I sall praise thee evermoir  
With sanges sweet unto thy gloir;  
The knees of my hert sall I bow,  
And sing that richt Balulalow!

*I shall praise you forever,  
With sweet songs of your glory  
The knees of my heart shall I bow  
And sing the right Lullaby.*

*James, John and Robert Wedderburn (c.1495-1553) (c.1505-1553) (c.1510-c.1560)*

[The Scottish poet brothers Wedderburn wrote a number of sacred parodies on popular ballads, collected and issued in 1567 under the title *Ane Compendious Booke of Godly and Spirituall Songs collected out of sundrie partes of the Scripture, with sundrie of other Ballates changed out of prophaine sanges, for avoyding of sinne and harlotrie...*] (*Wikipedia*)

**Interlude.** This harp solo is among the classic literature for the instrument. Its key of C-flat (eight flats) is that in which the harp sounds most resonant. The Hodie chant is transformed into a bold tapestry of sound framed by quiet but no less powerful evocations of a freezing winter night.

**Spring Carol.** A duet to thank God after winter. One could interpret that Spring (the birth of Christ) comes after Winter (four thousand years of sin since Adam).

*Whitney Perrine, Jennifer Delmhorst Berton, duet*

Pleasure it is to hear iwis, the birdès sing,  
The deer in the dale, the sheep in the vale,  
The corn springing.

God's purvayance for sustenance,  
It is for man, it is for man.

Then we always to give him praise,  
And thank him than.

*William Cornysb (1465-1523)*

*It is always a pleasure to hear the birds sing,  
To see the deer in the dale, the sheep in the vale,  
the corn springing from the earth.*

*God supplies sustenance  
For us all.*

*Then we should always give him praise  
And give him thanks.*

**This little Babe.** A list of metaphors depicts Christ's battle with Satan, oddly juxtaposing infant images with weapons and battles.

This little Babe so few days old  
Is come to rifle Satan's fold.  
All hell doth at his presence quake,  
Though he himself for cold do shake;  
For in this weak unarmèd wise  
The gates of hell he will surprise.

With tears he fights and wins the field,  
His naked breast stands for a shield;  
His battering shot are babish cries,  
His arrows looks of weeping eyes;  
His martial ensigns Cold and Need,  
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,  
His bulwark but a broken wall;  
The crib his trench, haystalks his stakes,  
Of shepherds he his muster makes;  
And thus, as sure his foe to wound,  
The angels' trumps alarum sound.

My soul, with Christ join thou in fight;  
Stick to the tents that he hath pight.  
Within his crib is surest ward;  
This little Babe will be thy guard.  
If thou wilt foil thy foes with joy,  
Then flit not from this heavenly Boy.

*Robert Southwell (c.1561-1595)*

*This little Babe so few days old  
Has come to rifle Satan's fold.  
All hell quakes at his presence,  
Though he himself shivers.  
For in this weak, unarmed guise  
He will surprise the very gates of Hell!*

*With tears he fights and wins the field,  
His naked breast stands for a shield;  
His shots are his cries,  
His arrows, the looks of his weeping eyes.  
His martial ensigns are cold and need,  
And his feeble flesh, his warrior's steed.*

*His camp is pitched in a stall,  
His bulwark is a broken wall;  
The crib his trench, haystalks are his stakes,  
Of shepherds, he enlists the troops.  
And sure of wounding the foe,  
The angels sound the trumpets alarm.*

*My soul joins Christ in the fight;  
Stay by the tents that he has pitched.  
Within his crib is sure protection;  
The little babe will be your guard.  
If Christ can foil your foes with joy,  
Stay near the heavenly Boy.*

**Deo gracias.** This could be called “reverse psychology.” The message is “blessed was the time that Adam sinned, because now we have the joy of Salvation.” Humanity was bound by sin for Four Thousand winters (years) until Christ was born. We are to assume that time began around 4000 BC. We are also to be glad because without Adam’s sin, Mary would have never been a heavenly queen.

Deo Gracias!  
Adam lay ibounden, bounden in a bond;  
Four thousand winter thought he not to long.

*Give thanks to God!  
Adam was bound in sin for four thousand years,  
although he thought this not too long.*

And all was for an appil,  
An appil that he tok,  
As clerkès finden written in their book.

*It was all for an apple  
that he took,  
As clerics find written in their books.*

Ne had the appil takè ben,  
The appil takè ben,  
Ne haddè never our lady  
A ben hevenè queene.

*Had the apple never  
been taken,  
Then our Lady would have  
Never been a heavenly queen.*

Blessèd be the time  
That appil takè was.  
Therefore we moun singen,  
Deo Gracias!

*Blessed be the time  
The apple was taken.  
Therefore we must sing  
Thanks be to God!*

*Anonymous*

### **Recessional.**

### **Noel Grand jeu et duo** (organ solo)

**Louis-Claude Daquin (1694-1772)**

Daquin was born in Paris to a family originating from Italy. In 1739 he became organist to King Louis XV at the Chapelle Royale; in 1755 he was made titular organist at Notre-Dame Cathedral. By reputation a dazzling performer at the keyboard, Daquin was courted by the aristocracy, and his great expertise at the organ drew large crowds to hear him. He was known for his “unfaltering precision and evenness” at both the harpsichord and organ. (*Wikipedia*.) This set of variations on a French Christmas carol is titled by its characteristic colors employed: full organ and duets.

### **Jesu, joy of man’s desiring**

**Johann Sebastian Bach (1685-1750)**

Cantata No. 147, with its perennially-excerpted chorale, originally was written in Weimar in 1716 for the fourth Sunday of Advent. Later in his career, Bach found it impossible to perform in Leipzig, because that city observed “tempus clausum”...literally “closed time,” a time of silence, for the last three Sundays of Advent. Thus he expanded and revised it for the feast of the Visitation, where it was first performed in Leipzig in July, 1723. On many occasions Bach recycled and revised his own music, sometimes as a result of genuine inspiration, sometimes to create meaningful connections between pieces, and sometimes simply to find a practical solution to avoid inutility of a movement as beautiful as ‘Jesu, joy of man’s desiring.’

Jesu, joy of man’s desiring, Holy wisdom, Love most bright,  
Drawn by thee, our souls aspiring soar to uncreated light.  
Word of God our flesh that fashioned with the fire of life impassioned.  
Striving still to truth unknown, soaring, dying, round thy throne.

*Martin Janus (1661), translated by Robert Seymour Bridges (1844-1930)*

**Break forth, O beauteous heavenly light****Johann Sebastian Bach**Melody by Johann Schop (c. 1590-1667), 1641, harmonization from the *Christmas Oratorio* (1734)

Break forth, O beauteous heav'nly light, and usher in the morning;  
 Ye shepherds, shrink not with affright, but hear the angel's warning.  
 This child, now weak in infancy, our confidence and joy shall be,  
 The pow'r of Satan breaking, our peace eternal making.

*Johann Rist (1607-1667), 1641, translated by John Troutbeck (1832-1899)***O come, all ye faithful***Adeste Fideles*, stanzas 3 and 6 arr. **David Valentine Willcocks (1919-2015)**

Please **stand** as able, and sing along from the Hymnal found in the pew racks, No. 12.  
 We will sing stanzas **1, 2, 3 and 6. Harmony is welcome in stanzas 1 and 2.**

**O holy night***Jennifer Delmborst Berton, soprano***Adolphe Adam (1803-1856), 1847, arr. John E. West, 1910  
 final refrain arr. Peter Stoltzfus Berton (born 1968), 1996**

“O Holy Night” (“Cantique de Noël”) was composed by Adolphe Adam in 1847 to the French poem “Minuit, Chrétiens” (Midnight, Christians) by Placide Cappeau (1808-1877). Cappeau, a wine merchant and poet, had been asked by a parish priest to write a Christmas poem. Unitarian minister John Sullivan Dwight, editor of *Dwight's Journal of Music*, created a singing edition based on Cappeau's French text in 1855. In both the French original and in the two familiar English versions of the carol, the text reflects on the birth of Jesus and of humankind's redemption.

O holy night! the stars are brightly shining,  
 It is the night of the dear Savior's birth;  
 Long lay the world in sin and error pining,  
 'Till he appeared, and the soul felt its worth.  
 A thrill of hope, the weary world rejoices,  
 For yonder breaks a new and glorious morn!  
 Fall on your knees! Oh, hear the angel-voices!  
 O night divine! O night when Christ was born!

Truly he taught us to love one another,  
 His law is love, and his gospel is peace.  
 Chains shall he break, for the slave is our brother,  
 And in his name all oppression shall cease.  
 Sweet hymns of joy in grateful chorus raise we,  
 Let all within us praise his holy name.  
 He knows our need, he guardeth us from danger;  
 Behold your King! before the Lowly bend!

*Adapted from the French by John Sullivan Dwight (1812-1893)***Torches****John Joubert (born 1927), 1951**

Torches, torches, run with torches  
 All the way to Bethlehem!  
 Christ is born and now lies sleeping;  
 Come and sing your song to him!

Ah, Roro, Roro, my baby,  
 Ah, Roro, my love, Roro;  
 Sleep you well, my heart's own darling,  
 While we sing you our Roro.

Sing, my friends, and make you merry,  
 Joy and mirth and joy again;  
 Lo, he lives, the King of heaven,  
 Now and evermore. Amen.

*Translation from the Galician by John Brande Trend (1887-1958)*

**Bring a torch, Jeannette, Isabella** (organ solo)

**Keith Chapman (1945-1989)**

**Infant Holy, Infant Lowly** (organ solo)

From the age of 21 until his untimely death in a plane crash at age 44, Keith Chapman was organist of the John Wanamaker department store (now Macy's) Grand Court organ in Philadelphia, the largest functioning pipe organ in the world. Twice daily he gave recitals on the famous seven-story instrument, accompanying the sounds of commerce. He was widely known as a genius improviser, composer and educator who worked tirelessly to make music understandable to the public. These two charming compositions are sadly out of print but reflect two sides of Chapman's attractive musical personality, similar to his public improvisations. In the second carol, the melody is assigned to the feet.

**Infant Holy, Infant Lowly**

**arranged by Gerre Hancock (1934-2012), 1975**

This brief setting of a traditional Polish carol is dedicated to the Boys of the Choir of Saint Thomas Church, Fifth Avenue, New York, where Gerre Hancock served as organist and master of choristers from 1971 to 2004. A rustic accompaniment of open fifths and colorful thirds paints a pastoral landscape for the youngest shepherds' singing; after an organ interlude the full choir joins. A serene, profound conclusion in unison is a master stroke.

Infant holy, infant lowly,  
for his bed a cattle stall;  
oxen lowing, little knowing  
Christ the babe is Lord of all.  
Swift are winging angels singing,  
noels ringing, tidings bringing:  
Christ the babe is Lord of all!  
Christ the babe is Lord of all!

Flocks were sleeping; shepherds keeping  
vigil till the morning new  
saw the glory, heard the story,  
tidings of the gospel true.  
Thus rejoicing, free from sorrow,  
praises voicing greet the morrow:  
Christ the babe was born for you!  
Christ the babe was born for you!

*Traditional Polish, paraphrased by Edith M. G. Reed (1885-1933), 1921*

**What is this lovely fragrance?**

**arranged for harp and organ by Daniel Burton, 2000**

The French carol, transcribed by the composer from his arrangement for string quartet and harp, accompanies the beginning of the reading.

**A Reading of the Christmas Story**

**Fr. Nathan J.A. Humphrey  
Vicar of the Church of Saint John the Evangelist**

**Silent Night**

*Stille Nacht*, **Franz Gruber (1787-1863), 1818**  
**descant by Gerre Hancock**

Please **remain seated** to join the choir in singing along from the Hymnal, No. 33  
(all three stanzas; **harmony is welcome in all stanzas**).

**In the bleak mid-winter***Viviane C, soprano; Joel McCoy, tenor***Harold Darke (1888-1976), 1911**

In the bleak mid-winter  
 Frosty wind made moan,  
 Earth stood hard as iron,  
 Water like a stone:  
 Snow had fallen, snow on snow,  
 Snow on snow,  
 In the bleak mid-winter,  
 Long ago.

Enough for him, whom cherubim  
 Worship night and day,  
 A breastful of milk  
 And a mangerful of hay:  
 Enough for him, whom angels  
 Fall down before,  
 The ox and ass and camel  
 Which adore.

Our God, heav'n cannot hold him  
 Nor earth sustain:  
 Heav'n and earth shall flee away  
 When he comes to reign:  
 In the bleak mid-winter  
 A stable place sufficed  
 The Lord God Almighty  
 Jesus Christ.

What can I give him,  
 Poor as I am?  
 If I were a shepherd  
 I would bring a lamb;  
 If I were a wise man  
 I would do my part;  
 Yet what I can I give him—  
 Give my heart.

*Christina Rossetti (1830-1894)***A Gaelic Blessing****John Rutter (born 1945), 1978**

Deep peace of the running wave to you.  
 Deep peace of the flowing air to you.  
 Deep peace of the quiet earth to you.  
 Deep peace of the shining stars to you.  
 Deep peace of the gentle night to you.  
 Moon and stars pour their healing light on you.  
 Deep peace of Christ, the light of the world to you.

**Ding dong! merrily on high****arr. Charles Wood (1886-1926)**

Ding dong! merrily on high in heav'n the bells are ringing:  
 Ding dong! verily the sky is riv'n with angel singing.

*Gloria, Hosanna in excelsis!*

E'en so here below, below, let steeple bells be swungen,  
 And io, io, io, by priest and people sungen.

Pray you dutifully prime your matin chime, ye ringers;  
 May you beautifully rime your eve-time song, ye singers.

*George Ratcliffe Woodward (1848-1934)*

We wish you a merry Christmas and a Happy New Year.  
Good tidings we bring to you and your kin.  
Now bring us some figgy pudding, and bring some out here.  
For we all like figgy pudding, so bring some out here.  
And we won't go until we've got some, so bring some out here.

*Traditional English*

## CHRISTMAS ON THE POINT — 2015 CAST

**The Choir School of Newport County (est. 2014) [www.thechoirschoolri.org](http://www.thechoirschoolri.org)**

*Professional Choristers* [last names abbreviated in program version for internet posting]

Sophie B\*, Viviane C\*, Juno C, Margaret H\*, Regan L\*,  
Niall M, Orlaith N, Anna R, Elise R, Michael R

\* Promoted second-year Choristers (designated by white part of uniform)

### **The St. John's Adult Choir**

*Soprano* Anne Stone, Whitney Perrine\*

*Alto* Jennifer Delmhorst Berton, William Ogburn\*, Sybille Pierre

*Tenor* Joel McCoy\*, Grant Randall\*

*Bass* Rob Currier, Chris Scott

\* guests

Susan Knapp Thomas, *harp*

Whitney Perrine, *flute*

Fr. Nathan J.A. Humphrey, *reader*

Andy Lavarre, Tyler Will, *lighting*

William Bachus, *floral design and decoration*

Rhonda Landers and Nathaniel Landers, *box office*

Betty Cares and Jeffrey Cares, *ushers, train engineer*

Hook & Hastings organ, Boston, 1894, electrified/augmented by Hook & Hastings, 1934

Peter Stoltzfus Berton, *organist/director, program design*

*The 2015 program cover and publicity features Winter in Newport illustrating Willow Street and the St. John's Tower*

*Woodcut © Ilse Buchert Nesbitt. Used by permission.*

*Celebrating Fifty Years at The Third & Elm Press [www.thirdandel.com](http://www.thirdandel.com)*

*with special thanks to Ilse Buchert Nesbitt*

## THE CHOIR SCHOOL OF NEWPORT COUNTY

The Choir School of Newport County was established in Fall, 2014 as an innovative partnership of Emmanuel Church, Trinity Church and the Zabriskie Memorial Church of Saint John the Evangelist, Newport, for all of Newport County. Our mission is to form lives of character and service through the joy and discipline of choral music. This is fostered by a unified curriculum and the faculty resources of several participating institutions: the music directors of the three churches already named, and also the music director St. Mary's Roman Catholic Church, Newport, where the Professional Choristers will sing the 9:30 a.m. Mass this coming Sunday. The ensembles of The Choir School give boys and girls a special opportunity for developing the values of self-esteem, a positive attitude, respect, team spirit, discipline, and service to others. The ensembles are Preparatory Division (Angel Choir, at Emmanuel Church), Newport Community Youth Choir (at Trinity Church), and Professional Choristers (at St. John's). Making music at the highest level, ultimately alongside adult singers, with professional, adult expectations, is the vehicle for developing these gifts. Singers in intergenerational choirs gain experience and confidence to meet many of the challenges of their future lives. The Professional Choristers heard this evening receive a stipend for their work (three hours of rehearsal per week) and are traveling July 14-19, 2016 to Washington, DC, where they will join The Bishop's Choir School from Springfield, Massachusetts in forming a joint choir to sing at the National Cathedral. Plans are well underway for a training trip to England, August 1-15, 2018 with residencies at Hereford and Worcester Cathedrals. New Professional Choristers are welcome by audition at any time of year.

### HOW CAN I HELP?

Attending events like this one helps the choristers build confidence in their own growing talents. When a child can sing a solo in front of a large crowd, there is great satisfaction in knowing that you are not just part of the crowd, but a part of the chorister's formation as an artist and human being.

The Choir School is in its second year, and is entirely dependent upon foundation grants and individual donations. The participating churches do not contribute operating funds—simply facilities, faculty, and family support. We need people passionate for the arts in Newport to help us achieve sustainability both in the short term and in the long term. While the generosity of donors is essential, so is the support of volunteers. We are in need of people of diverse skills and gifts: to keep the music library and the singers' folders organized, to provide hospitality at concerts, to offer communications and development consulting, and to help us develop an effective board. We are grateful for the people who have jumped in with enthusiasm thus far, and want you to know that you can get involved, too.

So continue to support us with your presence, your resources, and your talents. You can make a difference in the lives of young people that will carry them through adulthood, as well as foster a choral arts program of unparalleled excellence in Newport County and all of Rhode Island. Above all, please **tell someone** about what you experienced this evening! You might be making a difference in the life of a child and family, or planting the seed of an idea with a donor that in time bears fruit. More information can be found at [www.thechoirschoolri.org](http://www.thechoirschoolri.org).

### SAVE THE DATES

#### MARDI GRAS WINE TASTING, CHOIR CABARET AND SILENT AUCTION:

Tuesday, **February 9, 2016** at 6:00 p.m. in the Guild Hall of St. John's Church  
St. John's Adult choir members and Professional Choristers of The Choir School offer light entertainment, benefiting the choirs' Singing Tour to Washington, DC in July

#### THE CHOIR SCHOOL OF NEWPORT COUNTY SPRING CONCERT:

Saturday, **May 21, 2016** at 2:00 p.m. at Emmanuel Church, Newport  
The three ensembles of The Choir School, separately and together, will perform a varied program along with special guests, the students and faculty of The Newport String Project. [www.newportstringproject.org](http://www.newportstringproject.org)

## THE ST. JOHN'S HOOK AND HASTINGS PIPE ORGAN

The Hook and Hastings Organ was built in Boston and installed as part of the original construction of St. John's Church in 1894. When new, it was a tracker organ, so-called because wooden "trackers" created a direct mechanical connection between the keys at the organist's fingers and the pipes in the organ chests. Hook and Hastings (1827-1935) was one of the pre-eminent American organ builders of the 19th century, and St. John's was certainly foresighted to have selected a builder of such quality and integrity. The organ is significant also because it is one of the last manufactured, installed, and then updated by Hook and Hastings before the company went out of business during the Great Depression. The result is that we have a true gem, both historically and musically.

- There are 1,769 pipes in the organ chamber, comprising 30 "ranks" of pipes and 26 individual "voices"
- The largest pipe is 16 feet long in speaking length (not counting the "foot"), 18 inches square, made of maple
- The smallest pipe is a half inch long in speaking length, about 1/16 inch in diameter, made of tin and lead
- All but five of the painted façade pipes are speaking pipes, made of zinc; many are longer than they appear
- Modern electronic circuits have replaced some of the mechanical operations but no *sound* is enhanced or created by electronic or digital simulation, excepting one temporary replacement.

In 1934, in response to technological advances (specifically the development of low-voltage circuits), the Hook and Hastings company returned to St. John's to electrify the action of the organ and make some judicious tonal alterations to the instrument (adding two stops and extending others). The electrification meant that the keyboards, that had been attached directly to the front of the organ case and directly facing the pipes, could be moved and installed in the console in their current location on the opposite side of the chancel—the better for the organist to see and conduct the choir in the choir pews, and to hear the organ in proper balance with the singers. Since the electrification, there has been very little done to the organ beyond routine maintenance and tuning. Eighty-one years more have, however, taken their toll on the mechanisms of the instrument, and we are now evaluating and restoring the operating systems. We have accomplished a number of the most critical repairs to ensure that it keeps playing.

It is important to note that because of their design and construction, these mechanisms have provided a remarkable period of reliability for over three-quarters of a century. Careful repair and maintenance will yield that much time again in continued use. To date, we have returned the Trumpet pipes moved off of the Great windchest in 1934, repaired the valves and bellows that control the stops and pipes of the Swell and Great divisions, and fixed numerous wind-leaks caused by deteriorated leather reservoir corners and cork gaskets. Most of these repairs are long-term, rather than stop-gap measures, meaning that the funds spent so far are investments in the future of music at St. John's. Currently the bass octave of the Oboe stop is in the shop, being restored after extensive damage.

The console was replaced by a new replica-style console built by J.H. & C.S. Odell in 2008, a new computerized relay was installed, the organ wiring was brought up to modern electrical code, a failing pedal windchest was replaced, and the West façade's stenciling was restored. The largest repairs remaining are the windchests of the Pedal Diapason and 1934 additions, the repair of hundreds of pipes physically damaged over 120 years, remaking missing pipes, and a complete cleaning of the instrument to enable dirt-choked pipes to speak into the church with their original clarity, volume and majesty. A major roof leak over a decade ago caused damage to the chamber walls and to the windchest of the Pedal Trombone. While the Trombone awaits restoration, the musical deficit has been remedied temporarily with digitally sampled Trombone pipes from another organ (that of Hereford Cathedral, built in 1892 and tonally similar to our organ), played through a computer attached to the modernized console and sounding through speakers placed in the organ chamber.

We seek to raise \$25,000 for lasting repairs near-term to keep more of the mechanism from falling silent, and \$250,000 long-term—by the 125th Anniversary in 2019—for the thorough chamber repair, pipe cleaning and mechanical restoration (to turn its “time clock” back to zero), and a maintenance endowment. As a separate future project, an 1892 Hutchings instrument of nine ranks, donated to us in 2015 by St. Mary's Church, Warwick (now closed), is in storage awaiting restoration and reconfiguration possibly as an antiphonal division to be placed against the rear wall.

### SPECIFICATION (1934)

GREAT (lower keyboard) 58 notes  
 8 Open Diapason *f 1-13 façade*  
 8 Open Diapason *mf 1-16 façade*  
 8 Gamba *1934*  
 8 Dulciana  
 8 Melodia  
 4 Octave  
 4 Flute d'Amour  
 2 2/3 Twelfth  
 2 Fifteenth  
 III Mixture  
 8 Trumpet *original pipes 1-20*  
*returned Sept. 2014, after 80 years*  
 (Great: 754 pipes total)

PEDAL 32 notes  
 32 Resultant  
 16 Open Diapason  
 16 Bourdon  
 16 Lieblich Gedeckt (Swell Bourdon)  
 8 Violoncello *1-17 West façade, by train*  
 8 Gross Flute *ext. Open Diapason*  
 8 Flauto Dolce *ext. Swell Bourdon*  
 16 Trombone *1934 pipes/chest in*  
*on-site storage for future restoration*  
 (Pedal: 120 pipes total)

SWELL (upper keyboard) 73 notes  
 16 Bourdon *all notes electrified 1934*  
 8 Open Diapason  
 8 Stopped Diapason  
 8 Salicional  
 8 Voix Celeste  
 4 Flauto Traverso  
 2 Flautino *64 notes*  
 III Dolce Cornet *58 notes*  
 8 Cornopean  
 8 Oboe *pipes 1-12 out; badly damaged*  
 8 Vox Humana *1934*  
 Tremulant  
 (Swell: 895 pipes total)

COUPLERS  
 Great to Pedal 8, 4\*\*  
 Swell to Pedal 8, 4  
 Great to Great 16, Unison Off, 4  
 Swell to Great 16, 8, 4  
 Swell to Swell 16, Unison Off, 4

\*\* coupler added 2008

## About St. John's



**MR. PETER QUIRE, *Our First Benefactor***

Saint John's began meeting in the Third Street home of Peter and Harriet Quire 140 years ago, in 1875.

Peter Quire had worked with the Quakers in Philadelphia on the Underground Railroad prior to moving to the Point, a neighborhood first settled by the Quakers in the Colonial era. By the end of 1875, the congregation had built its first church, now used as our Guild Hall.

From its very beginning, many of the members were of modest means, though supported by the generosity of some of Newport's more famous residents, including the Astors and the Chanlers. The church also had an early connection with the Naval War College, two of whose founders served on the vestry. (Their portraits are in the narthex.)

In the 1890s, the church was in financial straits, and it looked as if it might close, until Captain (later Admiral) Alfred Thayer Mahan brought the plight of the young church to the attention of his friend Sarah Titus Zabriskie, who in 1893 donated \$100,000 toward the building of the Zabriskie Memorial Church in memory of her late mother, Sarah Jane Zabriskie. The cornerstone was laid in 1894 and the church was consecrated in November of that year.

Peter Quire lived to see the consecration of the Zabriskie Memorial Church. When he died several years later, he left \$419 in his will to St. John's, becoming the first member to make a bequest to the young congregation.

In 1915, Sarah Morris Fish Webster commissioned Ralph Adams Cram to design the Chapel of the Blessed Sacrament, with its stunning wood-carved reredos above the altar, in memory of her husband, Sydney Webster. Durr Freedley, Curator of Decorative Arts at the Metropolitan Museum in New York City, was responsible for its decoration. Panels behind the altar were painted by Sister Mary Veronica of the Order of Saint Mary, Peekskill, New York, and represent the Throne of God, with the Saints gathered in adoration before Our Lord.

The church grew significantly in the early 20th century, and in 1922, St. John's acquired Dennis House as its rectory, which was built c. 1740, with an 1870s addition by Charles F. McKim, and Grafton House, named for Bishop Charles Chapman Grafton, which was built in 1832 in the Greek Revival style. The Sisters of the Holy Nativity, an order founded by Bishop Grafton of Fond du Lac, were in residence for many years here.

St. John's carries on the legacies of Peter Quire, Sarah Titus Zabriskie, and Sarah Morris Fish Webster today as we continue to gather and serve all sorts and conditions in the beauty of holiness.



## ST. JOHN'S CHRISTMAS SERVICES WITH MUSIC

**Thursday, December 24 at 5:00 p.m.**

Family Christmas Eve service with the Professional Choristers of The Choir School and the St. John's Adult Choir  
*(Note: This service will be incense-free.)*

**Thursday, December 24 at 10:00 p.m.**

Procession & Midnight Mass with the St. John's Adult Choir  
*(Note: This service will include incense.)*

**Friday, December 25 at 10:00 a.m.**

A combined Christmas Day service at St. John's with organ music and congregational carols, jointly with Emmanuel Church and Trinity Church (location rotates each year)  
*(Note: This service will be incense-free.)*

**Sunday, December 27th at 10:00 a.m.**

The Feast of Saint John the Evangelist, our Patron. With the St. John's Adult Choir

**Sunday, January 3rd at 10:00 a.m.**

The Second Sunday after Christmas with Carols. With the St. John's Adult Choir

**Wednesday, January 6th at 6:30 p.m.**

Our Christmas Celebration concludes with a Procession & Solemn High Mass for the Feast of the Epiphany, which commemorates the visit of the Wise Men.  
With the Professional Choristers of The Choir School and the St. John's Adult Choir

### TO JOIN OUR (E-)MAILING LIST

To join our St. John's weekly Friday email list announcing upcoming events, please send an email to [parishoffice@saintjohns-newport.org](mailto:parishoffice@saintjohns-newport.org). Alternatively, you may subscribe online at [www.saintjohns-newport.org/contact/subscribe](http://www.saintjohns-newport.org/contact/subscribe). The list, administered by Constant Contact, is not shared with other organizations and you may unsubscribe at any time.



### THE ZABRISKIE MEMORIAL CHURCH OF SAINT JOHN THE EVANGELIST

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