



FIRST UNITED METHODIST CHURCH

Hinman Avenue and Church Street, Evanston, Illinois

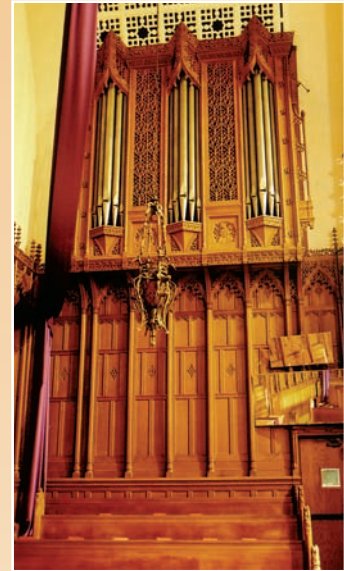
The First Methodist Episcopal Church was founded in 1854 and is the oldest religious congregation in Evanston. The first frame church building for this congregation was dedicated in July 1856. In 1870, the cornerstone of a brick church of Gothic influence was laid on the present property, and the building was finished in 1872. The present building was begun in 1911, to the designs of Thomas E. Tallmadge, a member of the congregation and a partner with Tallmadge & Watson. In 1930, the church interior was remodeled and the chapel and community house added, again designed by Tallmadge, in consultation with Ralph Adams Cram of Cram & Ferguson of Boston, Massachusetts.

The organ of the main sanctuary was constructed in 1900 by the Austin Organ Company of Hartford, Connecticut, for the earlier brick church. At that time, opus 41 was a three-manual organ of 49 stops. The organ was dedicated in recital by Clarence Eddy. Two unusual stops not previously built by Austin were the Great 8' Stentorphone and Swell 4' Saxophone. The instrument was brought to the present church and expanded by Austin as their opus 319 to become a four-manual organ of 57 stops. A Solo division was added, and a new console was provided. The organ was installed at the front of the nave, behind a façade of pipes. John T. Austin was present for the dedication on October 19, 1911. At that time, the Echo division in the rear gallery was prepared for at the console and installed in the following year. In the 1930 renovation of the church, the main organ was divided into chambers at either side of the chancel, behind an exquisitely-carved façade featuring statues of Tubal Cain, David, Saint Cecilia, and Saint Ambrose. The organ received a new console from Austin at that time. In 1954, Austin Organs, Inc., again rebuilt the organ under the direction of Austin Lovelace, who then served as First Church organist. William H. Barnes of Evanston, a consultant for the project, donated the 32' Contra Bourdon extension. The

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Echo chamber was enlarged to house the new Antiphonal division. The project was completed by August, when the church was used for official services of worship for the Second Assembly of the World Council of Churches. Modest tonal changes have occurred in recent decades.

The Ernest Fremont Tittle Chapel houses 1930 Austin Organ Company opus 1772, a two-manual instrument, designed organist Porter Heaps, then First Church organist. The console of this instrument is located in a balcony at the rear of the chapel; the pipework speaks through wrought iron grille well above the floor, near the chancel. A duplicate console was provided in the adjacent Great Hall, with the chambers speaking into this room, as well.



Detail of one of the intricately carved façades.

Present specification of Austin Organs, Inc., opus 319:

GREAT (Manual II)

Unenclosed:	8	Gambe Celeste (from tenor C—61 pipes)
16 Quintaten (61 pipes)	8	Salicional (73 pipes)
8 Open Diapason (61 pipes)	4	Prestant (73 pipes)
4 Octave (61 pipes)	4	Rohrflöte (73 pipes)
2-2/3 Twelfth (61 pipes)	2	Flageolet (61 pipes)
2 Fifteenth (61 pipes)	III	Cornet (12-15-19—183 pipes)
V Fourniture (19-22-26-29-33—305 pipes)	III	Plein Jeu (22-26-29—183 pipes)
Enclosed:	16	Contra Fagotto (73 pipes)
8 Spitzflöte (61 pipes)	8	Trompette (73 pipes)
8 Harmonic Flute (presently at 4' pitch—61 pipes)	8	Oboe (73 pipes)
4 Nachthorn (presently at 8' pitch—61 pipes)	8	Vox Humana (61 pipes)
8 Trumpet (61 pipes)	4	Clarion (73 pipes)
4 Clarion (61 pipes)		Tremulant
Chimes		Swell to Swell 16
Great to Great 16		Swell Unison Off
Great Unison Off		Swell to Swell 4
Great to Great 4		
Swell to Great 16		
Swell to Great 8		
Swell to Great 4		
Choir to Great 16		
Choir to Great 8		
Choir to Great 4		
Solo to Great 8		
Solo to Great 4		

SWELL (Manual III, Enclosed)

16 Lieblich Gedeckt (73 pipes)	
8 Geigen (73 pipes)	
8 Hohlflöte (73 pipes)	
8 Stopped Diapason (73 pipes)	
8 Gambe (73 pipes)	

CHOIR (Manual I, Enclosed)

16 Contra Viola (85 pipes)	
8 Bourdon (85 pipes)	
8 Viola (extension, 16' Contra Viola)	
8 Dulciana (73 pipes)	
8 Unda Maris (from tenor C—61 pipes)	
4 Gemshorn Octave (73 pipes)	
4 Koppelflöte (73 pipes)	
2-2/3 Nasard (61 pipes)	
2 Blockflöte (61 pipes)	
1-3/5 Tierce (61 pipes)	
1-1/3 Larigot (61 pipes)	
1 Siffelöte (61 pipes)	
8 Clarinet (73 pipes)	
Tremulant	

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The Austin console.

8 English Tuba (unenclosed—recent addition)
Choir to Choir 16
Choir Unison Off
Choir to Choir 4
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4

SOLO (Manual IV, Enclosed)

8 Orchestral Flute (73 pipes)
8 Rohrflöte (presently 8' Gamba—73 pipes)
IV Harmonics (12-15-19-22—244 pipes)
16 Contra Bombarde (85 pipes)
8 Bombarde (extension, 16' Contra Bombarde)
8 Orchestral Oboe (73 pipes)
4 Clarion (extension, 16' Contra Bombarde)
Tremulant
Solo to Solo 16
Solo Unison Off
Solo to Solo 4
Great to Solo 8
Swell to Solo 8
Choir to Solo 8

PEDAL

32 Resultant (from 16' Violone)
32 Contra Bourdon (51 pipes)
16 Open Diapason (44 pipes)
16 Bourdon (extension, 32' Contra Bourdon)
16 Violone (44 pipes)

16 Quintaten (from Great, 16' Quintaten)
16 Contra Viola (from Choir, 16' Contra Viola)
16 Lieblich Gedeckt (extension, Choir, 8' Bourdon)
10-2/3 Quint (extension, 32' Contra Bourdon)
8 Octave (32 pipes)
8 Violincello (extension, 16' Violone)
8 Quintaten (from Great, 16' Quintaten)
8 Spitzflöte (from Great, 8' Spitzflöte)
8 Gedeckt (from Choir, 8' Bourdon)
4 Super Octave (32 pipes)
4 Flute (from Choir, 8' Bourdon)
2 Spitzflöte (from Great, 8' Spitzflöte)
III Mixture (15-19-22—96 pipes)
16 Bombarde (from Solo, 16' Contra Bombarde)
16 Contra Fagotto (from Swell, 16' Contra Fagotto)
8 Trompette (from Solo, 16' Contra Bombarde)
4 Clarion (from Solo, 16' Contra Bombarde)
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Solo to Pedal 8
Solo to Pedal 4

ANTIPHONAL (Manual IV)

Unenclosed:
8 Open Diapason (73 pipes)
4 Principal (73 pipes)

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- III Mixture (15-19-22—183 pipes)
Enclosed:
8 Gedackt (73 pipes)
8 Erzähler (85 pipes)
8 Erzähler Celeste (from tenor C—61 pipes)
4 Fern Flute (73 pipes)
8 Trompette (73 pipes)
8 English Horn (73 pipes)

ANTIPHONAL PEDAL

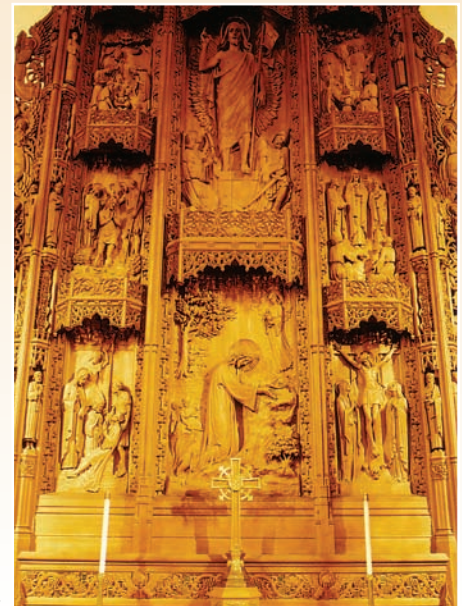
- 16 Open Diapason (extension, Antiphonal,
8' Open Diapason)
16 Erzähler (extension, Antiphonal, 8' Erzähler)
8 Octave (from Antiphonal, 8' Open Diapason)
8 Flute (from Antiphonal, 8' Erzähler)

ACCESSORIES

- 12 General pistons (thumb and toe)
8 Great pistons (thumb)
8 Swell pistons (thumb)
8 Choir pistons (thumb)
5 Solo pistons (thumb)
3 Antiphonal pistons (thumb)
5 Pedal pistons (toe)
General Cancel (thumb)
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (thumb and toe)
Choir to Pedal reversible (thumb and toe)
Solo to Pedal reversible (thumb and toe)
Swell to Great reversible (thumb)
Swell expression shoe (with indicator dial)
Choir and Antiphonal expression shoe (with indicator dial)
Great and Solo expression shoe (with indicator dial)
All Swells to Swell (on/off thumb piston)
Solo/Antiphonal/Both on Manual IV (thumb piston)
Pedal stops to any manual piston by special adjuster
Crescendo shoe (with indicator dial)
Sforzando reversible (thumb and toe, with indicator)



A sublime choir and chancel area.



The magnificently carved reredos.

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**Specification of 1930 Austin Organ
Company opus 1772:**

GREAT (Manual I, Enclosed)

- 8 Open Diapason (85 pipes)
- 8 Major Flute (73 pipes)
- 8 Concert Flute (73 pipes)
- 8 Dulciana (85 pipes)
- 8 Unda Maris (from tenor C—61 pipes)
- 4 Octave (73 pipes)
- 4 Dulcet (extension, 8' Dulciana)
- 8 French Trumpet (73 pipes)
- Tremulant

Great to Great 16

Great Unison On (at upper left)

Great to Great 4

Swell to Great 16

Swell to Great 8

Swell to Great 4

SWELL (Manual II, Enclosed)

- 16 Bourdon (97 pipes)
- 8 Violin Diapason (73 pipes)
- 8 Rohr Flute (extension, 16' Bourdon)
- 8 Salicional (73 pipes)
- 8 Voix Celeste (from tenor C—61 pipes)
- 4 Flute (extension, 16' Bourdon)
- 2-2/3 Nazard (61 pipes)
- 2 Flautino (61 pipes)
- 1-3/5 Tierce (61 pipes)
- 8 Oboe (73 pipes)
- 8 Vox Humana (61 pipes)
- Tremulant

Swell to Swell 16

Swell Unison On (at upper left)

Swell to Swell 4

PEDAL

- 16 Double Open Diapason (extension, Great, 8' Open Diapason)
- 16 Bourdon (44 pipes)
- 16 Lieblich Gedeckt (from Swell, 16' Bourdon)
- 8 Flute (extension, 16' Bourdon)

Great to Pedal 8

Great to Pedal 4

Swell to Pedal 8

Swell to Pedal 4



The antiphonal division façade.

ACCESSORIES

- 8 General pistons (thumb)
- 8 Great pistons (thumb)
- 8 Swell pistons (thumb)
- 4 Pedal pistons (toe)
- Great to Pedal reversible (toe)
- Swell expression shoe (with indicator dial)
- Great expression shoe (with indicator dial)
- General expression shoe (with indicator dial)
- Crescendo shoe (with indicator dial)
- Sforzando reversible (toe)
- Console on (thumb)